

Record World

AUGUST 2, 1980 \$2.50



Pure Prairie League

Photography: Wren

Hits of the Week

SINGLES

ELECTRIC LIGHT ORCHESTRA, "ALL OVER THE WORLD" (prod. by Lynne) (writer: Lynne) (Jet/Un-art, BMI) (4:04). A spirited chorus, triumphant keyboards & multitudinous handclaps carry the joyous, uplifting message on this blockbuster from the "Xanadu" soundtrack. MCA 41289.

BILLY JOEL, "DON'T ASK ME WHY" (prod. by Ramone) (writer: Joel) (Impulsive/April, ASCAP) (2:56). Joel's first two hits from the phenomenal "Glass Houses" LP were unabashed rockers. Here's one of his easy rollin' romantic piano ballads that often become pop standards. Col 1-11331.

PAUL McCARTNEY, "WATERFALLS" (prod. by McCartney) (writer: McCartney) (MPL Communications, ASCAP) (3:22). This pensive ballad is in stark contrast with the pop buoyancy of his top 5 "Coming Up." Stately keyboards surround his boyish falsetto for pop-A/C appeal. Col 1-11335.

KC, "MAKE ME A STAR" (prod. by Casey-Finch) (writers: Casey-Roberts) (Sherlyn/Harrick & Fedora, BMI) (3:35). KC adopts a totally uncharacteristic stance on this ornate ballad from his forthcoming "Space Cadet" LP. Thick orchestration surrounds his tender vocal. TK 1038.

SLEEPERS

ROXY MUSIC, "OVER YOU" (prod. by group-Davies) (writers: Ferry-Manzanera) (E.G., BMI) (3:24). "I'm so lost in love—over you." Said so often but seldom as effectively as on this marvelous Ferry-Manzanera cut from the "Flash & Blood" LP. A smash across-the-board. Atco 7301.

STEPHANIE MILLS, "NEVER KNEW LOVE LIKE THIS BEFORE" (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:29). Glistening keyboards, an angelic chorus & Mills' lovely vocal translate into a fairytale quality with a matching hook. 20th Century-Fox 2460 (RCA).

JAMIE SHERIFF, "MY CAR" (prod. by Scott) (writer: Sheriff) (Landers-Roberts, BMI) (3:06). America's escape icon comes to life on this high-octane rocker from Sheriff's debut "No Heroes" LP. A great hook and four-on-the-floor guitar/keyboard runs for AOR-pop. Polydor 2110.

MTUME, "GIVE IT ON UP (IF YOU WANT TO)" (prod. by Mtume-Lucas) (writers: King - Moore - Tawatha) (Frozen Butterfly, BMI) (3:42). The Mtume-Lucas collective is responsible for numerous black/pop hits. The impassioned vocals & contagious rhythm mix should earn another. Epic 9-50917.

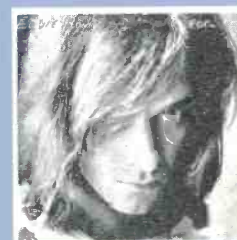
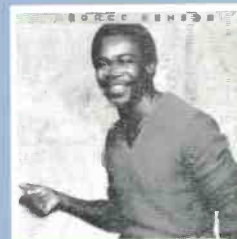
ALBUMS

DIONNE WARWICK, "NO NIGHT SO LONG." Her platinum success last time around demonstrated that this lady's voice is pure magic on the airwaves. With the impeccable production of Steve Buckingham, she can do it again with the title track and the heavenly "How You Once Loved Me." Arista AL 9526 (8.98).

GEORGE BENSON, "GIVE ME THE NIGHT." One of the few earthlings blessed with extraordinary vocal and instrumental talents, Benson is tearing up the charts with the title single from this LP. Quincy Jones' production sorcery is consistent throughout. Qwest/Warner Bros. HS 3453 (8.98).

EDDIE MONEY, "PLAYIN' FOR KEEPS." Money was a huge success his first time out with a voice as identifiable as his deep, dark eyes. AOR is solidly behind his third release, produced by Ron Nevison, and with cuts like "Trinidad," Top 40 will soon follow. Columbia FC 36514 (8.98).

BOB MARLEY & THE WAILERS, "UPRISING." Marley was the one man capable of spearheading reggae consciousness in the U.S., and it didn't take him long to transcend the category. "Coming In From The Cold" and "Pimper's Paradise" further testify to his melodic gift. Island ILPS 9596 (WB) (7.98).



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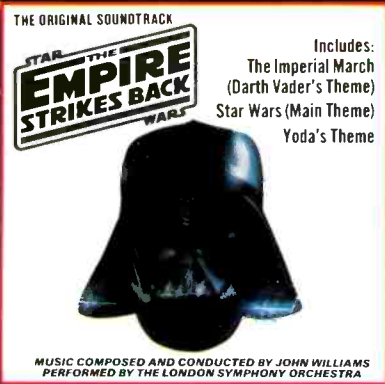
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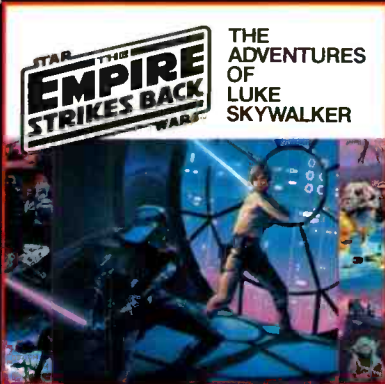
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Record World



AUGUST 2, 1980

House of Lords Dismisses Appeal In Reversionary Rights Dispute

By VAL FALLOON

■ LONDON — The House of Lords has handed down a judgment today (July 24) that will cause repercussions throughout the publishing industry. Carlin president Freddie Bienstock has emerged victorious as a result of the ruling on 50,000 songs in his Redwood catalogue. The House of Lords dismissed the appeal by a consortium of major music publishers against an earlier court of appeal ruling in Redwood's favor, with its judgment that songs are not collective works in the terms of the Copyright Act.

This ruling only refers to copyrights granted before June 1, 1957, which were effective for the life of the writer plus 25 years, with the last 25 years period reverting to the estate (copyright period now is life of writer plus fifty years).

The exception to the above was collective works, claimed by mu-

sic publishers here to include songs. Redwood has always disputed this view, stating that so-called collective songs should be treated in the same way as joint works, which do revert.

The ruling will not only affect the thousands of songs in the Redwood catalogues, many of them standards such as "If You Knew Suzy," "Oh You Beautiful Doll" and "April Showers." Numerous other works written before June 1957 will now revert regardless of any deals the writer may have made with his publisher during his lifetime.

This does not only apply to the U.K.; Australia, New Zealand, Canada and South Africa are other major territories involved. Two major publishers here, EMI and Chappell, issued a joint statement as a result of the ruling, which said, "The music publishers, while naturally disappointed at the decision . . . are concerned at the considerable complexity of the law of reversionary rights the decision produces.

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Cambridge Institute's Kizer Tells CRT A Royalty Increase Is Not Necessary

By BILL HOLLAND

■ WASHINGTON—Even though the heat wave broke outside the hearing rooms of the Copyright Royalty Tribunal this past week, there was still quite a lot of heat inside the rooms, as counsel for the National Music Publishers Association and the American Guild of Artists and Composers repeatedly objected to the testimony of one of the recording industry's chief witnesses that an increase in the mechanical royalty rate is not necessary.

The witness was David Kizer, president of the Cambridge Research Institute, which conducted an economic study of the recording industry for the RIAA this past year, a study which is serving as the basic economic document in the Tribunal hearings on the possible rate increase.

Kizer's main conclusions, brought forth during direct testimony this week, were six-fold. The conclusions, based on data from record companies, were constantly chipped at by the composers' and publishers' law-

yers as lacking in available supporting data, but CRT chairman Mary Lou Berg allowed Kizer to continue with his testimony.

He found that there is currently a supply imbalance between the supply of tunes by songwriters and the supply of record releases, and "increasing the rate would only exacerbate that imbalance and would not be sensible economically."

Secondly, he concluded that "there's an imbalance between the risk and return enjoyed by the copyright users on the one hand and the risk and return enjoyed by copyright owners," pointing out later that there is evidence that "the demographic bubble that this industry has benefitted from a long time is now moving past" and the industry is struggling to respond to that change.

Kizer also said he did not think that inflation alone is a sufficient reason to alter the rate. "It must be taken into account (along with) a number of variables" which in later testimony he found to be that regardless of inflation "since 1963, the mechanical royalties per released tune have roughly tripled" . . . a trend "greatly in

(Continued on page 50)

Benedetto Acquires CAM Interests

■ NEW YORK—Chairman Music, Inc., a corporation controlled by Victor Benedetto, has announced that it has acquired from C.A.M.-U.S.A. Inc. that company's stock interest and the worldwide rights of Camerica Music, Inc. and Camex Music, Inc.

Benedetto was a founder and the president of C.A.M.-U.S.A., Inc. He was also a shareholder and president of both Camerica and Camex. Under the new operation, Benedetto's company is sole shareholder of Camerica-Camex,

(Continued on page 47)

Veteran Acts Dominate Chart Activity

By SAM SUTHERLAND

■ Despite concerted label and radio exploitation for dance music and then newer rock styles, today's album and singles charts are still being dominated by artists who bowed at the beginning of the '70s.

That's the message emerging from a review of RW's chart shares over the past three years—a turbulent period in which radio

playlists and label talent rosters were successively adjusted in hopes of transforming disco and, later, new wave into platforms for new artist development. Despite those investments, this week's chart shows over 60 of the top 100 entries coming from acts with five or more years of major label exposure.

This compares with between 48 and 54 of the top 100 ac-

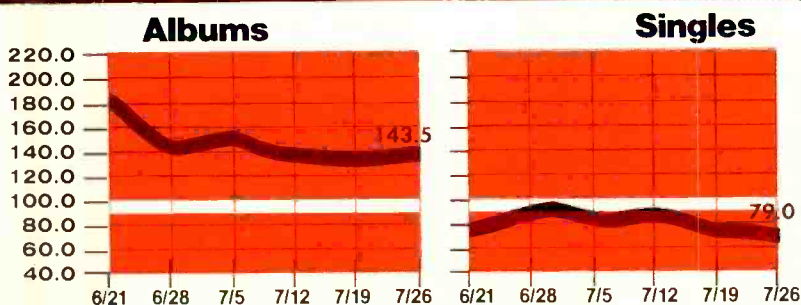
(Continued on page 47)

Allman Bros. Band Signs with Arista

■ NEW YORK—Clive Davis, president of Arista Records, has announced that the label has signed the Allman Brothers Band to a long-term, exclusive worldwide recording contract. Their first al-

(Continued on page 37)

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.

Rosencrantz Steers Steady Course For MCA's A&R, Promo Departments

By SAM SUTHERLAND

■ LOS ANGELES—Label product promotion and A&R development are working literally hand-in-hand for MCA Records these days for a very good reason: Denny Rosencrantz, the company's vice president in charge of A&R, is also the label's top promotion executive.

Although the golden age of smaller indie operations frequently saw a single entrepreneur

juggling myriad departmental hats, the growth of fully-staffed labels has, in recent years, often found career-oriented A&R staffers and hit-conscious promotion strategists at odds. Despite a common goal, the two sectors could, and did, disagree over the finer points in a given project.

Rosencrantz, interviewed by RW here, cites several recent in-

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■ **Page 18.** Only 29 years old, Philadelphia International Records and TSOP Records president Larry Depte occupies a privileged and key position in the music industry. In an RW Dialogue, Depte discusses the reactivation of the TSOP label, his interest in the video and film markets and future recording projects slated by the labels.



■ **Page 38.** As limited tour support and tight marketing budgets become the order of the day, labels are faced with the problem of finding more efficient ways of developing new talent. A current U.S. tour by Jo Jo Zep (pictured left) and the Falcons will test Columbia Records' latest promotion innovation, as RW details in this issue.

departments

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Powerhouse Picks

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

Irene Cara (RSO) "Fame."

Exhibiting major gains this week, this soundtrack theme is quickly proving itself at all levels of radio.

Diana Ross (Motown) "Upside Down."

The lightning success of this single on the B.O.S. chart is carrying over to the pop side. Crossover sales are following up the airplay.

Tucker Motions Denied; Goody Trial Delayed

■ **NEW YORK** — U.S. District Judge John Platt denied four pre-trial motions last week (23) filed by convicted tape counterfeiter George Tucker in the government's case charging Tucker with perjury before a grand jury and obstruction of justice.

Each of the motions involved dropping all or part of the government's indictments against Tucker. After filing his decision of denial Platt was to have set a date for Tucker's trial to begin.

The charges of perjury against Tucker stem from testimony he gave last November after he had pleaded guilty to charges of wire fraud and copyright infringement. While awaiting sentencing for these crimes Tucker offered cooperation to the court with investigations believed to be linked to Tucker. The government believes Tucker lied when he denied any business relationship with Norton Verner. Verner is alleged to have channeled Tucker's counterfeit tapes to the Sam Goody retail chain.

In the ongoing Sam Goody case, Judge Platt was scheduled to announce last Friday (25) a postponement of the starting date for the trial. The trial was to have started September 2. Platt was to have reached a decision concerning four motions filed by the defendants (Sam Goody) but he also delayed this decision. Platt is scheduled to start a four-week vacation this week. Upon his return he plans to have a decision on the Goody motions and a new date for the trial to begin.

Judas Priest Wins Injunction Against Bogus Concert T-shirts

■ **NEW YORK**—Columbia recording group Judas Priest scored a victory recently against unlicensed sellers of concert T-shirts, posters and other merchandise who sell imitation merchandise featuring performers' name, likeness or logo outside concert halls.

Harley Lewin and Daniel Aharoni, attorneys for Judas Priest, their merchandiser Great Southern Company, Inc., and the band's personal manager, Arnakata Management, Inc., won a nationwide preliminary injunction in U.S. (Continued on page 50)

Rick Smith Leaves April/Blackwood

■ **NEW YORK** — Rick Smith has resigned from the position of vice president and general manager of April/Blackwood Music, the CBS music publishing division. At the time of his resignation, no replacement had been named.

Record World

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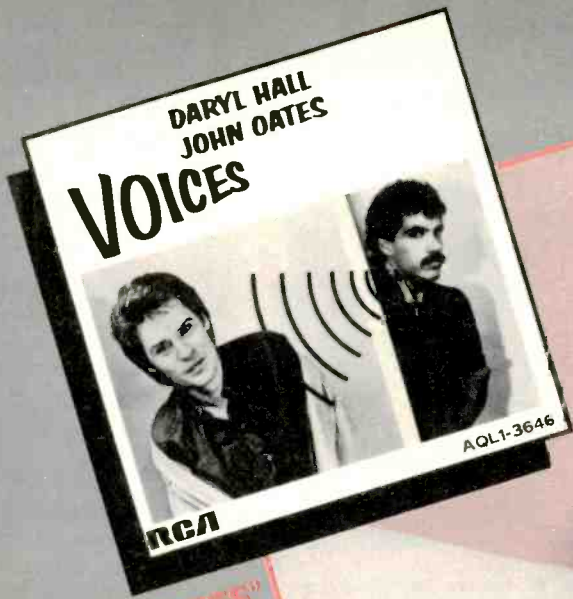
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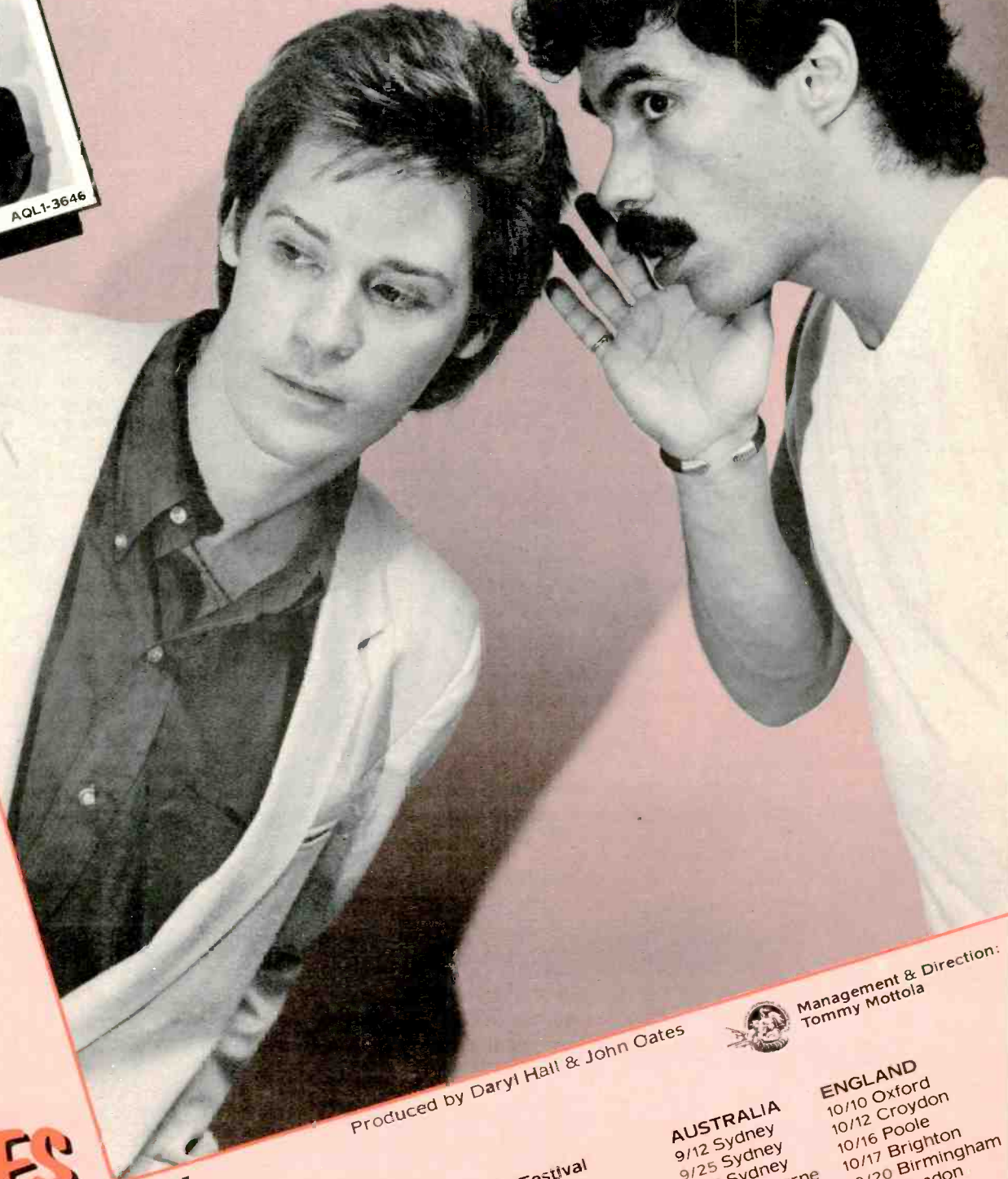
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 "How Does It Feel
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 in '80

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- 7/13 Coliseum
S. Yarmouth, MA
- 7/14 The Playpen
Wildwood, NJ
- 7/16 Club Casino
Hampton Beach, NH
- 7/17 Uncle Sam's
Hull, MA
- 7/18 The Rusty Nail
Sunderland, MA
- 7/19 Stage West
Hartford, CT
- 7/20 Crystal City
Ocean City, MD
- 7/24 Catalyst
Santa Cruz, CA
- 7/25 Raincross Square
Riverside, CA

- 7/26 Phoenix Theatre
Petaluma, CA
- 7/27 Concord Pavilion
San Francisco, CA
- 7/28 Greek Theatre
Los Angeles, CA
- 7/31 Palladium
Dallas, TX
- 8/1 Zoo Amphitheatre
Oklahoma City, OK
- 8/2 Worlds of Fun
Kansas City, MO
- 8/4 Pine Knob
Clarkston, MI
- 8/5 Holiday Star Theatre
Merriville, IN
- 8/7 Ontario Place
Toronto, Canada
- 8/8 Great Northern Music Hall
Grand Rapids, MI
- 8/9 Palace
Columbus, OH

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Toledo, OH
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- 10/6 Tokyo
- 10/7 Tokyo
- 10/2 Osaka
- 10/3 Nagoya



Famous' Cane Bullish on 'Popeye,' 'Shogun'

By JOSEPH IANELLO

■ NEW YORK — Famous Music president and chief operating officer Marvin Cane sits in his spacious office at midtown Manhattan's Gulf & Western building with the same kind of contented anticipation as an umbrella vendor awaiting the start of a thunderstorm 16 floors below. And with good reason for Famous Music, one of the world's leading pop music publishers, owns two original soundtrack properties that will be ready for mass consumption within the next four months. Coming at a time when five original soundtracks are firmly ensconced among the top 20 of RW's Album Chart, the two scores promise to continue the deluge of commercially successful film-disc tie-ins of recent months (RW May 17, 1980).

Scheduled for November release is the Harry Nilsson original soundtrack to the Paramount film "Popeye," which will open for Christmas. The Robert Evans-produced, Robert Altman-directed film is a musical love story starring Robin Williams as Popeye and Shelly Duvall as Olive Oyl. Even before Cane begins directing all his energies on the Nilsson score, he will focus his attention on the original soundtrack to the Paramount television mini-series, "Shogun," written by Maurice Jarre and starring Richard Chamberlain.

"The record deal is being negotiated right now and should be completed in the next two weeks," Cane projected. "Because of the romantic nature of the show and the soundtrack

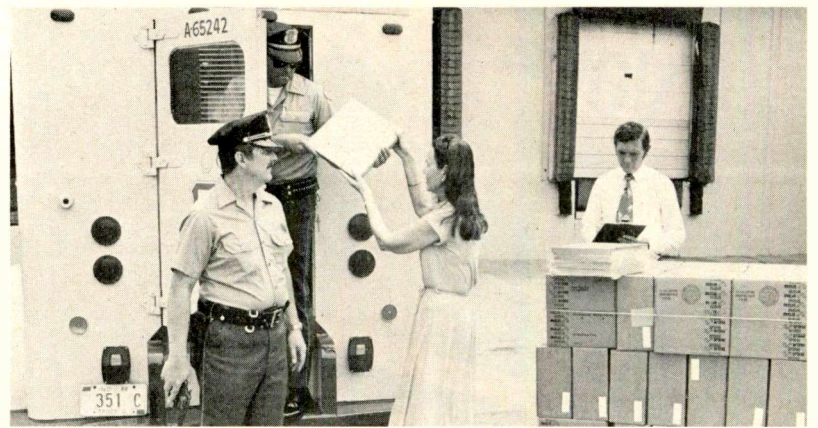
music, we're expecting great things." The mini-series will kick-off NBC-TV's fall schedule on September 14 and run six consecutive nights in prime time for two hours each night. It will be distributed overseas as a two and one-half hour feature film. Jarre, who wrote the scores for "Lawrence Of Arabia" and "Dr. Zhivago," is currently finishing the soundtrack which includes two distinct themes that Cane is making available for single recording. "The main title theme is very exciting while the love theme is beautiful music that's very pop-oriented," Cane added.

"Shogun" by James Clavall is one of the best selling novels of all time. It recently returned to the paperback best-selling list with an advance pressing of two million copies. Although the scope and magnitude of the "Shogun" project are beyond anything Famous has done in a television-related venture, Cane readily admits that he is well-versed in that area with the publishing rights for themes to "Mission Impossible," "Happy Days" and "Laverne and Shirley" among his many successes.

Cane's music industry career spans the past three decades — the last 11 as president of Famous — as a manager (Vic Damone) and independent music publisher (George Paxton-Winneton which was the first indie to start its own record label, Coed, and score a series of hits including the Crests' "Sixteen Candles"), but nothing has excited him more than the "Pop-

(Continued on page 50)

Security Surrounds Presley Pressings



Because of fan interest for the limited edition 8-record Elvis Presley album RCA is releasing to celebrate the 25th anniversary of Elvis' signing with the label, the company added tight security measures at its Indianapolis pressing plant and warehouse to prevent outsiders from possibly getting in to steal albums for their own use or counterfeiting purposes. As first copies bearing the lowest numbers of the 250,000 numbered sets were being transferred from the factory to the warehouse, a Brinks armored truck was used to prevent hi-jacking enroute. Handing one of the first albums to the Brinks guard on the truck is Joan Deary, who produced the album for RCA. Personally supervising the transfer and checking off each set is Joe McHugh, division vice president, manufacturing, RCA Records.

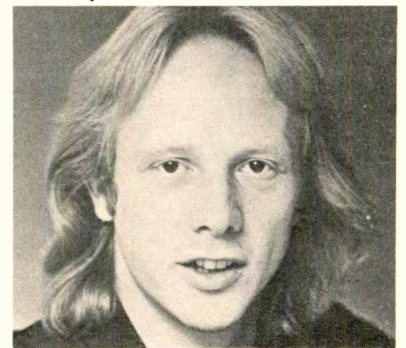
Boardwalk Opens L.A. Offices

■ LOS ANGELES—Boardwalk Entertainment Company has opened its Los Angeles headquarters in Century City, according to company president Neil Bogart. The offices, located at 2029 Century Park East, Suite 1595, will serve as the new company's interim headquarters until this fall, when Boardwalk will move to its permanent location.

Presently operating from the new offices with Bogart are Scott Kranzberg, VP, promotion; Ellen Wolff, VP, creative services, and David Shein, VP, business affairs. They can be reached at (213) 557-2628. Boardwalk east coast general manager Irv Biegel can be contacted at (212) 879-3786.

Jeff Aldrich Named Chrysalis A&R VP

■ LOS ANGELES — Sal Licata, president of Chrysalis Records, has announced the appointment of Jeff Aldrich to the position of vice president of A&R and artist development.



Jeff Aldrich

Prior to his appointment, Aldrich served in Chrysalis' New York office as east coast manager of A&R. Aldrich will relocate to the Los Angeles headquarters while maintaining his office in New York as he will be traveling between the two locations.

Gartenberg Appointed To Financial Group

■ NEW YORK—Seymour Gartenberg, senior vice president, finance and administration, CBS/Records Group has been appointed to the financial accounting standards board task force, which will examine specialized accounting, reporting and auditing principles and practices in the entertainment industry.

Gartenberg will represent the interests of the recording industry, on the 10-member panel, which consists of executives from the broadcast, film and cable industries as well as major accounting firms.

Handshake Sets Offices, Introduces New Logo

■ NEW YORK—Handshake Records, the new Manhattan-based label helmed by Ron Alexenburg, has moved into the company's permanent headquarters in the penthouse of 25 West 56 Street, New York 10019 (212-245-3600).

Joel Newman, director of west coast operations, has established Handshake Records' California offices at 8304 Beverly Boulevard, Los Angeles 90048 (213-852-0771).

At the same time, Alexenburg introduced the Handshake logo.



Handshake logo

Regional Breakouts

Singles

East:

Robbie Dupree (Elektra)
Diana Ross (Motown)
Billy Joel (Columbia)
Robert John (EMI-America)

South:

Jackson Browne (Asylum)
Commodores (Motown)
Hall & Oates (RCA)

Midwest:

Air Supply (Arista)
Fred Knoblock (Scotti Bros.)
Johnny Lee (Full Moon/Asylum)
Hall & Oates (RCA)

West:

George Benson (Warner/Qwest)

Albums

East:

Chipmunks (Excelsior)
Poco (MCA)
Tom Browne (Arista)
Dave Davies (RCA)
Maze (Capitol)

South:

Chipmunks (Excelsior)
Poco (MCA)
Maze (Capitol)

Midwest:

Chipmunks (Excelsior)
Poco (MCA)
Henry Paul (Atlantic)
Dave Davies (RCA)
Maze (Capitol)

West:

Chipmunks (Excelsior)
Poco (MCA)
Henry Paul (Atlantic)

THIS ALBUM IS A



The Statler Brothers are celebrating their 10th anniversary with Mercury records with a brand new album of 10 perfect songs, including "Charlotte's Web," 57031 the hit single from the movie, "Smokey & the Bandit 2." "The Statler Brothers 10th Anniversary." It's one album that's a perfect 10.



SRM-1-5027

"The Statler Brothers 10th Anniversary"



PHONOGRAM, INC.
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Write or call your local Polygram Distribution sales office for displays and other promotional items.

Produced by Jerry Kennedy



ON MERCURY RECORDS AND TAPES

Musexpo Sets Panels For 1980 Convention

■ NEW YORK—Roddy S. Shashoua, Musexpo president, has announced this year's expanded seminar program and the panelists selected for seven seminars to take place at the 6th Annual International Record/Video and Music Industry Market-Musexpo '80-September 26-30, 1980, American Bal Harbour Hotel, Miami.

Lawyers Meeting/International Licensing Seminar (Friday, September 26, 1980, 3 p.m.-4:45 p.m.). Panelists include: Allan Arrow, Esq., Arrow, Edelstein, Gross & Margolis P.C.; Gerald F. Edelstein, Esq., Arrow, Edelstein, Gross & Margolis P.C.; David Franklin, Esq.; Fred Gaines, Esq., Gang, Tyre & Brown; Steven E. Machat, Esq., Machat & Machat; Paul Marshall, Esq., Marshall, Morris, Powell, Silfen & Cinque; Barry Menes, Esq., Goller, Gillin, Gottesman & Menes; Marty Olinek, VP Bus. Affairs, RCA Records; and Lee L. Phillips, Esq., Manatt, Phelps, Rothenberg & Tunney.

Video Programming and Marketing Seminar (Friday, September 26, 1980, 5 p.m.-6:30 p.m.). Panelists include: Henry Brief, president, International Tape Association (ITA); Richard Childs, president, Paramount Pictures Home Entertainment; Austin Furst, president, Time Life Video Div., Time Life Films Inc.; Ron Hill, VP Disco/Vision Div., Magnavox Consumer Electronics Co.; and Bud O'Shea, VP marketing, MCA Discovision.

Presidential Panel (Saturday, September 27, 1980, 10 a.m.-11:45 a.m.). Panelists include: Bruce Bird, president, Casablanca Records; Larry Depte, president, Philadelphia International Records; Jeff Franklin, president, American Talent International; Peter Gallo, president, Gallo (Africa) Ltd. (South Africa); Bruce Lundvall, president, CBS Records Div.; Jim Mazza, president, EMI-America/UA Records; Doug Morris, president, Atlantic Records; Robert Siner, president, MCA

Records; and Bob Summer, president, RCA Records.

Radio Programming and Record Industry Seminar (Sunday, September 28, 1980, 10 a.m.-11:15 a.m.). Panelists include: Frankie Crocker, program director, WBLS-FM; Richard Logan, VP Sales & Marketing, Arbitron; Dave Graves, dir. of programming and promotion, Westinghouse Broadcasting Corp.; John Young, program director, WXGC-FM; Al Herskovitz, program director, WIP; Glenn Morgan, music programming director, Mutual Broadcasting Corp.; Morris Burkowitz, VP, LIN Broadcasting Corp.; and James Kefford, executive VP & general manager, Drake-Chenault Inc.

Promotion and Marketing (Sunday, September 28, 1980, 11:30 a.m.-12:45 p.m.). Panelists include: Harold Childs, sr. VP, A&M Records Inc.; John C. Chinn, director audio programming, In-flight Services Inc.; Tom Draper, VP marketing, Warner Bros. Records Inc.; Mike Lushka, VP sales & general manager, Motown Records Inc.; and Charlie Minor, VP promotion, A&M Records, Inc.

A&R Seminar (Monday, September 29, 1980, 10 a.m.-11:30 a.m.). Panelists include: Ed de Joy, VP A&R, RCA Records Inc.; Jordan Harris, VP & gen. mgr. A&R, A&M Records Inc.; Denny Rosencrantz, VP A&R, MCA Records Inc.; and Don Wasley, Dir. of A&R, Casablanca Records.

Music Publishing Seminar (Tuesday, September 30, 1980, 10a.m.-11:30 a.m.). Panelists selected include: Freddie Bienstock, managing director, Hudson Bay Music Publ.; Marvin Cane, chief executive officer, Famous Music Publ. Co.; Chuck Kaye, president, Irving / Almo / Rondor Music Inc.; Lester Sill, president, Screen Gems-EMI Music, Inc.; Heinz Voight, president, Intersong Intl. Music Group (Germany); and Jonathan Simons, managing director, Chappell Music (UK).

Ohio Court Dismisses Charges Against Roth

■ An Ohio Court has dismissed all charges pending against David Lee Roth, lead singer of Van Halen. Following an April concert at Cincinnati's Riverfront Col. the singer had been accused of inciting the crowd to smoke during his performance in violation of an Ohio law that makes illegal "soliciting aiding or abetting another in committing an offense, to wit: smoking." He had been freed on a \$5,000 bond.

Judge Ralph Winkler of the Hamilton County Municipal court dismissed the charges stating that

"the court having been advised by the acting city prosecutor that, after a review of the charging documents, the proof and the law, the prosecution can not proceed, hereby orders the dismissal of the charges at the request of the prosecuting attorney."

A spokesman for David Lee Roth, who is currently in the midst of a national concert tour with Van Halen, reported that strong consideration would be given to an Ohio Civil Suit for violation of civil rights and rights of free speech.

'No Nukes' Opening



The long-awaited film "No Nukes" opened in New York last week to packed houses at the Cinema I theatre. The feature-length film, distributed by Warner Bros. Pictures, is comprised of concert footage from the 1979 MUSE Concerts at Madison Square Garden, footage from the Battery Park Rally which drew over 250,000, and documentary footage concerning nuclear energy. Among the artists who star in the film are Bruce Springsteen, Jackson Browne, Bonnie Raitt, Graham Nash, James Taylor, The Doobie Brothers, Crosby Stills & Nash, John Hall, Jesse Colin Young, Gil Scott-Heron, Carly Simon and others. Shown here at the opening of the film at Cinema I are, from left: John Hall; Jesse Colin Young; Julian Schlossberg and Danny Goldberg, co-producers and co-directors of "No Nukes"; Bonnie Raitt, and Graham Nash.

Powell Columbia VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Terry Powell as vice president, A&R, contemporary music, west coast, Columbia Records. He will report directly to Michael Dilbeck, vice president, A&R, west coast, Columbia Records.



Terry Powell

Since 1978, Powell has held the position of director, A&R, west coast, Columbia Records. He joined Columbia in 1967 as local promotion manager, Los Angeles market, and subsequently was promoted to western regional promotion manager.

CBS Bows \$5.98

S'track, Theatre LPs

■ NEW YORK—CBS Records has introduced 23 original cast, soundtrack and musical theater "recreation" albums at a suggested list price of \$5.98. The albums were available at suggested list prices of \$8.98.

NARAS Mails Out Grammy Entry Forms

■ LOS ANGELES — The National Academy of Recording Arts and Sciences has mailed the first of two sets of semi-annual entering forms to record companies for the 23rd Annual Grammy Awards. A record number of 60 categories are included in this year's balloting due to several changes voted by the National Trustees.

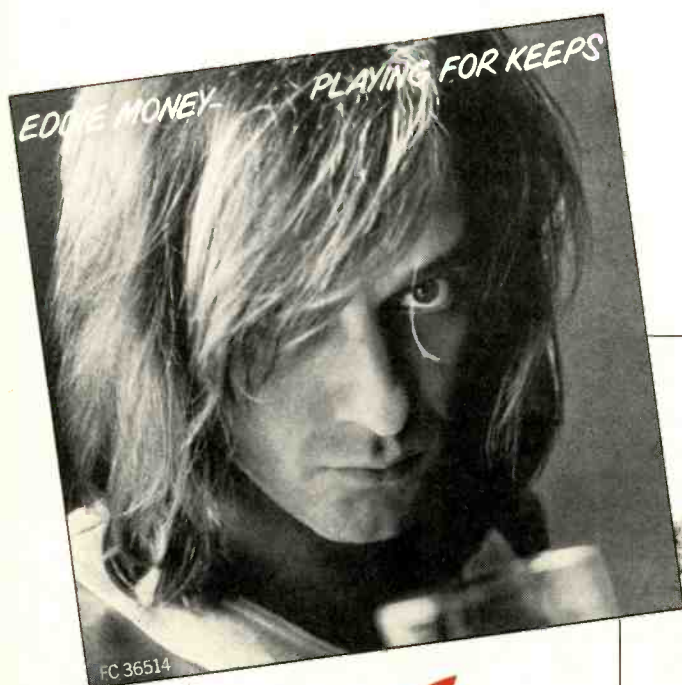
The changes include: the addition of a Best Video Disc category, the division for the Best Jazz Vocal Performance into male and female segments, and the reinstatement of a category for Best Arrangement for Vocal Groups. Each record company is requested to enter a limited number of what it considers its outstanding creative product released during the first half of the Grammy Awards eligibility period (October 1, 1979 through March 31, 1980). An August 8 deadline has been set for all forms.

In late September, another entry will be mailed for the second half of the eligibility period and all Academy members will be mailed their annual entry forms covering the full eligibility period. Any record companies that have not received their forms should contact the Recording Academy's national office at 4444 Riverside Drive, Burbank, CA 91505, 213-843-8233.

The American rock'n'roll performer with the magazine cover looks, the instinct, the charisma and the will to belong to his audience that make a star.

THE NEW MONEY.

The new album shows more sides of Eddie Money than ever before. There's classic Money hit radio tunes: "Trinidad," "The Wish" and "Satin Angel." "Running Back" is a loose and limber Eddie in reggae rhythm. "When You Took My Heart" is pure romance. It's all there in "Playing for Keeps."



"Playing for Keeps." *Eddie Money* On Columbia Records and Tapes.



Produced by Ron Nevinson for Gadget Productions, Inc.
 Direction: Bill Graham Management.
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Give the gift of music.



Eddie Money Tour

Date	Location	Venue	Date	Location	Venue	Date	Location	Venue
7/18	East Troy, WI	Alpine Valley Music Theater	7/23	South Bend, IN	Morris Civic Auditorium	8/1	Dayton, OH	Dayton Harrah
7/21	Grand Rapids, MI	Great Northern Music Hall	7/25	New York City, NY	Central Park	8/2	Flint, MI	Atwood Stadium
7/22	Alpena, MI	Alpena Fairgrounds	7/30	Toledo, OH	Sports Arena	8/11-12	Los Angeles, CA	Universal Amphitheatre
			7/31	Ft. Wayne, IN	Foelinger Theater	8/14	Riverside, CA	Raincross Square
						8/15	Oakland, CA	Oakland Auditorium

Forum Examines Status of Indie Labels

By SAMUEL GRAHAM

■ LOS ANGELES—Although a recent glut of independently-produced and manufactured recordings has somewhat diluted consumer interest in that product, and while securing airplay, effective distribution and other practicalities remains a formidable task, independent records remain a viable alternative to those issued by major labels.

That's the consensus of a forum held here recently to discuss "How to Make and Sell Your Own Record." The July 10 forum was sponsored by Songwriters Resources and Services, a local, non-profit organization, and moderated by Diana Rapaport, a former artists manager who has written a book on that subject (also called "How to Make and Sell Your Own Record"). Other panelists included Harold Bronson of Rhino Records, a local independent label; Ian Jack, leader of a local band called the Naughty Sweeties; Dusty Street, disc jockey at KLOS-FM; and Bob Say, representing Jem Records, the distributor now doubling as a manufacturer as well.

Case Study

An independent recording, said Rapaport, is "any kind of recording made independent of the major labels." That category might include product sold at live performances, by mail order or consignment, or records handled by small labels such as those comprising the membership of the National Association of Independent Record Distributors. Included in the panel discussion were such elements as the specifics of recording, printing and pressing costs; independent distribution by companies like Jem; the importance of (and problems in) obtaining airplay for a record once it has been manufactured; and some alternatives to the conventional methods of selling product.

That independent distribution can sometimes be more successful than that provided by the majors was illustrated by Jack, who noted that a single by his band ("Alice"), which they manufactured on their own Dauntless label, sold some five thousand copies in the L.A. area primarily on the basis of the recognition sparked by the Naughty Sweeties' numerous public appearances here. By also managing to get "Alice" played on KLOS, Jack said, the band attracted the attention of Elektra Records, who agreed to distribute the single.

"They (Elektra) promised us national distribution and help, and an album option," said Jack. "They gave us some money and told us that everything would be

great, but we ran headlong into the Eagles." Since "Alice" was "a work record," and not an automatic seller, Jack contended, Elektra "spent little or no time on 'Alice.'" As a result, "they told us that they'd put out 50 thousand records and sold a total of 49 copies. We eventually decided that if we could put out five thousand records ourselves and sell all of them, then we stood as good a chance of doing something with our own record (an album followed "Alice") as anyone."

The Naughty Sweeties' high visibility here enabled them to sell their records, Jack added; since the band works an average of four nights a week, such chains as Warehouse and Music Plus were willing to pay cash for copies of "Alice," but only because those stores knew the group had a large local following that would buy the product. That kind of "grassroots development of an audience," noted Rapaport, is essential to any local record's success; without it, no station will play the record and no store will be willing to stock it.

For any record to succeed on a national level, some kind of organized distribution is a must, the panelists agreed. "Right now," said Say, "we're handling a lot more independent records than we ever have, but I think stores are getting more leery of carrying them," due to the huge amount of such product and the lack of return refunds available to stores for it. And even if a distributor does agree to carry a local record, Rapaport noted, "people expect distributors, or small labels, or even major labels, to sell their labels for them. It's really the other way around. A distributor's job is to put rec-

ords in stores — they do some promotion as well, but that's not their main function." For that reason, a reasonable amount of self-promotion — actually delivering records to stations and press yourself — is not only an advantage but in some cases a necessity.

Most panelists noted with some dismay that radio airplay remains perhaps the most elusive variable in the formula for creating a successful independent record. Said Dusty Street, "Getting your own record on the air is real difficult. Radio is really afraid of anything new," she added; and even if a station has a so-called "seeds show," where tapes of unsigned talent are played on the air, those tapes or records are rarely, if ever, added to a station's regular rotation. Street mentioned that she and several other disc jockeys are attempting to syndicate shows that they will produce themselves, thereby allowing them considerably more freedom to program new wave rock and other styles that commercial radio often avoids.

Even so, noted both Jack and Say, "You can make and sell records without airplay." A Slash Records album by a local group X, said the latter, has sold some 20 thousand copies without any major airplay whatsoever.

The more technical aspects of the forum dealt with the nuts and bolts of the recording and master processes and the specific costs involved in making lacquers and stampers, album jackets and so on. These were detailed by Bronson, whose label has manufactured both singles and albums in the areas of new wave, novelty recordings, comedy and reissues of "classic bands" like the Turtles and Love.

MCA Bows New Midline Series

■ LOS ANGELES—A new Midline Series from MCA Records, featuring 80 titles by major recording artists, will debut August 8, according to Sam Passamano, executive vice president of MCA Distributing Corporation.

The series, called "Platinum Plus" and listed at \$5.98, will feature prominent recording artists and well-known product and will be promoted to retailers with the slogan: "We're the ones you've been waiting for—80 new ways to keep your business from going out of business."

The series will be differentiated from the label's previous Midline projects, including "Rising Star," on the basis of the major stature of each artist involved.

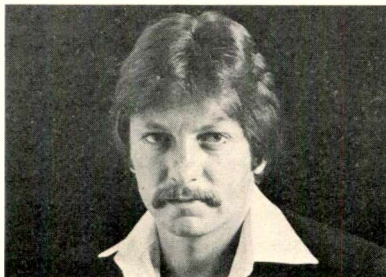
Included will be: Elton John, Lynyrd Skynyrd, Olivia Newton-John, The Who, Jerry Jeff Walker, David Crosby & Graham Nash, Poco, Steven Bishop, Jimmy Buffet, Roger Daltry, Rufus and Chaka Khan, Cher, Steely Dan, Neil Diamond, The Crusaders, Crystal Gayle, Loretta Lynn, Conway Twitty, Tanya Tucker, Steppenwolf, Joe Walsh, Bing Crosby, John Klemmer, the soundtrack to "Battlestar Galactica," and Star-gard.

Passamano noted that there might be an additional 30 to 40 titles added at the beginning of next year and every six months thereafter. "Platinum Plus" will also continue to draw upon major product in the pop, R&B and jazz fields.

A major selling point of the series is that all returns on the line will be credited at the original price the dealer paid. Also, the titles in the new series will be marked with a #37,000 code to distinguish them from previous product that was originally sold to dealers at retail prices.

E/A Names Smith Singles Promo Dir.

■ LOS ANGELES—Bill Smith has been promoted to director of national singles promotion for Elektra/Asylum Records, according to Burt Stein, national promotion director.



Bill Smith

Smith joined E/A in March 1979 as the label's Atlanta-based regional promotion director.

Spinners Celebrate 25th Anniv.



Atlantic recording group the Spinners recently played a two-week engagement at the MGM Grand in Las Vegas, an occasion which marked the beginning of their 25th year of making music. On stage during one of their performances, bill-sharing artist Burt Bacharach took the opportunity to present the group with a special 25th Anniversary cake. Shown backstage at the MGM Grand in Las Vegas are, from left: Atlantic west coast general manager Les Garland, national publicity director Paul Cooper, Spinner Boobie Smith, Burt Bacharach, and Spinners John Edwards, Billy Henderson and Pervis Jackson.

Warner Bros. regrets the omission of the following music credits
which should have appeared on the end credits of
"Honeysuckle Rose"

"LOVING HER WAS EASIER"
"YOU SHOW ME YOURS"
by KRIS KRISTOFFERSON

"A SONG FOR YOU"
by LEON RUSSELL

"MAKE THE WORLD GO AWAY"
by HANK COCHRAN

"SO YOU THINK YOU'RE A COWBOY"
by WILLIE NELSON & HANK COCHRAN

"WHISKEY RIVER"
by JOHN BUSH SHINN

"EIGHTH OF JANUARY"
"JUMPIN' COTTON EYED JOE"
"UNDER THE 'X' IN TEXAS"
by JOHNNY GIMBLE

"TILL I GAIN CONTROL AGAIN"
"ANGEL EYES (ANGEL EYES)"
by RODNEY CROWELL

"COMING BACK TO TEXAS"
"SINGING THE YODELLING BLUES"
by KENNETH THREADGILL, CHUCK JOYCE
and JULIE PAUL

"IF YOU COULD TOUCH HER AT ALL"
by LEE CLAYTON

"I DIDN'T WRITE THE MUSIC"
by MICKEY ROONEY JR.

We wish to extend our apologies for this oversight
to these fine artists whose talents have contributed
so much to the picture.

WARNER BROS., INC.

By DAVID McGEE

■ ON THE CAMPAIGN TRAIL WITH ROB STONER, PART II: As mentioned last week, the current phase of **Rob Stoner's** solo career began to take shape during Stoner's time with Robert Gordon. Another person also played a key role in shaping Stoner's "game plan," and that was his wife, **Ruby**. Stoner had been playing local clubs for several months and had run through a succession of four top industry managers without generating much label interest in his music. Long the dutiful, silent housewife, Ruby saw her husband becoming increasingly frustrated and finally spoke her mind. Stoner recalls the incident: "Ruby said, 'Forget it, these guys are driving you crazy. I can do a better job of managing.' So by default she took over, and she got instant results because she was working full-time for me. She began by calling up all the clubs in town and completely changing my booking around. I started getting better gigs for more money. She redid my wardrobe, threw out half my clothes, got my stage gear together, redid my hair, restructured my stage act. She was the extra input I needed."

"Then she set about getting me a record deal. First thing she did was make me aware that I'd had my earlier success as a country singer. She decided we should redo the demo, resequence it and put some of the more countryish songs earlier and do a separate mailing to Nashville. And sure enough we got more response from Nashville than we ever did from New York. That's what ultimately got me the deal."

"Patriotic Duty" is the upshot. Recorded in three weeks at the Record Plant, with Stoner producing and **Thom Panunzio** engineering, the album represents Stoner's attempt to recapitulate traditional rock and roll/rockabilly styles in contemporary terms. "Rock and roll has gotten into a lot of far-flung reaches today, many of which have nothing to do with what American rock and roll is to me," he explains. "So I consider it my patriotic duty to remind people of where all this stuff that's going on today came from, what it evolved from. I think that by doing songs in the classical manner on a record that is, from musical, production and engineering standpoints, state of the art, I'm fulfilling my patriotic duty to show people that real American rock and roll is not a bunch of oldies, not some parody by Sha Na Na or Robert Gordon or whoever might be doing what they're doing. This is a living American art form that's just as viable as new wave music—in fact it is new wave music! I'm just trying to make the connection a little clearer for everybody."

Hype? Stoner is certainly one of the more voluble artists around, but his fervor is both genuine and infectious. Were his credentials any less impeccable, he would be easy to write off: who in the music business hasn't been exposed to an artist who believes his first record is a rock and roll godsend? Few, however, share Stoner's sense of mission or couch it in such jingoistic but laudable terms. "This is a time in American history when we need to look to our own identity as Americans," he states forcefully. "People are saying we're not the number one power in the world anymore. So what is it that makes America a special place and gives Americans that special feeling that we're really number one in the world? I think rock and roll has something to do with it, and the music that came before rock and roll too. Everyone says jazz is America's great contribution to the world of music and art. Well hell, what about rock and roll?! You never hear people talking about it—maybe that's because the English did such a good job copying it from us! This is really a time when Americans have to look to their own culture to get their identity straight, and 'Patriotic Duty' is my contribution to the cause."

Rob Stoner for President anyone?

CONTEST NEWS: **Michael Lembo's** Deli Platters label has initiated a contest in hopes that at least one person in the music industry will be well fed. In 25 words or less tell the folks at DP what the words "Deli Platter" mean to you. If you win and live outside New York, you will receive, by Air Express, a Hebrew National Salami. If you live in New York City you may choose between lunch for two at Wolf's Delicatessen on 57th Street or a deli platter of "mystery meats" hand delivered by Lembo himself. The three winners will also receive a complete set of Deli Platters singles, including the now-rare **Robin Lane** EP.

Deadline for entries is September 1. Mail them to Contest, c/o Deli Platters Records, Room 910, 119 W. 57th Street, New York, N.Y., 10019. Winners will be announced on September 15. Please include

(Continued on page 50)

Cover Story:

A Shift in Style Pays Off for PPL

■ In a June interview with *Record World*, Casablanca Records president Bruce Bird discussed the potential risks inherent in the label's signings of certain acts—including the five-man band called Pure Prairie League—whose careers had been on the wane in recent years. "The only risk," Bird said, "was the risk you have with any new artist that you sign, and that is the financial risk of making an album, putting it out and promoting it. You have to be able to see something in an act, and know that they have it, and then be able to talk to the act and channel their energies in the direction that you think is going to be profitable. People thought they were over—we didn't, and that's why I signed them."

Bird can now take justifiable pride in this particular signing, since Pure Prairie League—a group whose profile had been, shall we say, fairly low since their RCA hit "Amie" of some half a dozen years ago—has reappeared on the charts in style. Their first single for the label, "Let Me Love You Tonight," spent four weeks in the top ten of the *RW* Singles Chart, matched by an equally impressive showing on the Adult Contemporary list; the album from which that single was culled, "Firin' Up," also made its presence known. Clearly, PPL is one act that was far from "over."

According to Bird, PPL's success may well have been effected in large part after a very conscious musical shift, from the country and western sound typified by their homespun Norman Rockwell album covers to something with a broader appeal. "We made

RCA Names Deutsch Pop Publicity Admin.

■ NEW YORK—Didier C. Deutsch has been appointed administrator, pop publicity for RCA Records.

Deutsch will be responsible for publicity campaigns on RCA pop artists, and will work closely with the company's associated labels. He will report to Barbara Pepe manager, publicity, pop music for RCA, and take direction from Herb Helman, division vice president, public affairs, on RCA's overall press activities.

Prior to his RCA appointment, Deutsch had pursued a number of freelance activities, including producing a series of Broadway original cast repackages for CBS Records. Recently, he was product manager for Bob James' Tappan Zee label, having previously served as publicity director for CTI Records.

the decision when they came to Casablanca, the band and myself, that we were going to go after the soft rock area, which they hadn't been in," said Bird. "They were also one of the first signings to bring us into a new area for Casablanca, and that's rock and roll. Pure Prairie League is soft rock and roll, but it's rock and roll all the same."

Pure Prairie League's line-up includes veteran members Michael Reilly (bass and vocals), Billy Hinds (drums) and Michael Connor (keyboards), as well as relative newcomers Vince Gill (guitar, fiddle, banjo and other string instruments) and Jeff Wilson (guitar and vocals). Much of the material on "Firin' Up" was contributed by the newer members, and despite the shift towards the soft rock sound, they've maintained some of the C&W bent of the earlier band—songs like "I'll Fix Your Flat Tire, Merle" remain staples of their live performances—while also including harder rock styles. The "Firin' Up" album was produced by John Ryan.

Arista Taps Three

■ NEW YORK—Richard Palmese, vice president of national promotion, Arista Records, has announced three new appointments to the label's promotion department.

Lana Dengrove has been named Arista's director, national secondary promotion. She will be based in Arista's Los Angeles office, and will be responsible for all pop promotion for secondary market radio stations across the country. Prior to joining Arista, she worked for Start Promotions, and she has also held a promotion position for Anti-Muscolo.

Palmese has also named Dave Loncao the label's midwest album promotion director, based in Cleveland and responsible for all AOR promotion activities throughout the midwest area. He comes to Arista from A&M Records.

Peter Schwartz has been appointed to the position of Los Angeles promotion director for Arista. In his new capacity, he will be working in close conjunction with Arista's west coast regional album director Rick Galliani, and will coordinate west coast promotion activities with Arista's Seattle/San Francisco representative Greg Feldman. Schwartz joins Arista from RSO Records, and has held promotion positions at Infinity Records and Epic/CBS Associated Records.



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Chicago® The spirited new album. Produced by Tom Dowd. On Columbia Records and Tapes.

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Record World Single Picks

IRON CITY HOUSEROCKERS—
MCA 41290



HYPNOTIZED (prod. by Hunter) (writers: Grushecky-Snyder) (Cleveland Intl./Brick Alley, ASCAP) (3:19)

The sheer power, both vocally and rhythmically, of this song has, as the title says, hypnotic implications. Joe Grushecky's tense, manic vocals border on the scary yet Eddie Britt's riveting guitar work and Gil Snyder's chilling keyboard environment make one crave more. Some of the finest rock issued this year.

THE KINKS—Arista 0541



CELLULOID HEROES (prod. by Davies) (writer: Davies) (DAVRAY, P.R.S.) (4:34)

From the double "One For The Road" LP comes this live remake of the early seventies tune which is perhaps one of Ray Davies' finest compositions. The pretty piano / drum statements and back-up vocal shades give Ray all the support he needs on this on-stage tour de force. Brother Dave's final guitar sting helps make this an AOR-pop bonus.

THE BROTHERS JOHNSON—
A&M 2254



TREASURE (prod. by Jones) (writer: Temperton) (Rodsongs) (4:09)

Richard Heath is the featured lead vocalist here with the Johnsons providing songbird back-up harmonies and the result is outstanding. Relaxed keyboards flow in a soft undercurrent but the focus is on the warm vocal showcase that's perfect for pop-A/C and, of course, black audiences.

GUS—Nemperor 9-7533 (CBS)



SWEET DELIGHT (prod. by Leonetti) (writer: Gus) (Magnetic Movements/Partner Ship, ASCAP/CAPAC) (3:04)

The Toronto-born, L.A.-based singer / songwriter / guitarist debuts with this first single from his new "Convicted" LP and he's likely to become a regular on AOR-pop playlists. Threatening, concise guitar work and stinging social commentary highlight this powerful rocker.

Pop

SEALS & CROFTS—WB 49522

FIRST LOVE (prod. by Shelton) (writers: Seals-Brown) (Dawnbreaker/Favor, BMI) (3:42)

This initial release from the new "The Longest Road" LP should go into the upper reaches of pop-A/C lists with its picturesque harmonies and exhilarating chorus hook.

FRANKIE MILLER—Chrysalis 2451

WHY DON'T YOU SPEND THE NIGHT (prod. by Hitmen-Miller) (writer: McDill) (Hall-Clement, BMI) (3:15)

Miller's Scottish ancestry somehow makes a lot of sense with a Nashville connection on this first single from his new "Easy Money" LP. The Bob McDill tune gets an honest reading with plenty of energy for pop fans.

GLASS MOON—Radio 423
SOLSBURY HILL (prod. by Silva) (writer: Gabriel) (Hidden Pun, BMI) (3:57)

The N.C.-based trio covers one of Peter Gabriel's strongest songs with satisfying results. The drama and intensity are built-in and well-handled by the keyboards and vocals.

GRAHAM GOULDMAN—A&M 2251

AWAY FROM IT ALL (prod. by Gouldman) (writer: Gouldman) (Man-Ken, BMI) (2:32)

Gouldman's association with 10cc is more than apparent on this down-filled ballad from the "Animalympics" film soundtrack. Lovely pop-A/C fare.

CATS—Elektra 47010

IT DOESN'T MATTER ANYMORE (prod. by Young) (writer: Carr) (Pawsongs, ASCAP) (2:48)

The Philly-based sextet is young and street-wise with years of studio experience to go along with their rock'n'roll enthusiasm. The soaring vocals rise over a bulldozer rhythm.

RAY GOMEZ—Col 1-11332

SUMMER IN THE CITY (prod. by Gomez) (writers: Sebastian-Boone-Sebastian) (The Hudson Bay, BMI) (3:18)

Gomez is one of the most talented, experienced and in-demand fusion guitarists. He applies his sweltering signatures to this pop vacation anthem from another era.

THE LEFT BANKE—Camerica 0005

QUEEN OF PARADISE (prod. by Ferla) (writer: Smith) (Camex, BMI) (2:58)

Three of the original members who gave us "Walk Away Renee" & "Pretty Ballerina" are back together for this lilting pop-rocker. Once again the vocals are outstanding, especially on the memorable chorus hook.

D. B. COOPER—WB 49532

FOREVER ROCK'N'ROLL (prod. by Earnest) (writer: Cooper) (One Ten, ASCAP) (3:37)

The influence (in this case positive) of the first wave of brash, tough and often angry young British rockers is definitely noticeable here. Cooper, although derivative, shows enough lyrical originality, melodic sense, & guitar technique to deserve repeated listening.

AL MARTINO—Capitol 4897

ALMOST GONE (prod. by DeAngelis) (writers: Mann-Weil) (Screen Gems-EMI/Summerhill, BMI) (3:15)

Martino's voice is, by now, a pop institution. Without overstatement he has a natural sense for drama that few others use so effectively. It's all here on this Mann-Weil classic.

B.O.S./Pop

ROBERTA FLACK—Atlantic 3753

DON'T MAKE ME WAIT TOO LONG (prod. by Flack-Mercury) (writer: Wonder) (Jobete/Black Bull, ASCAP) (5:30)

From her self-titled LP featuring Donny Hathaway comes this Stevie Wonder-penned tune. The big bass & background vocals adorn Roberta's loving reading.

GLADYS KNIGHT & THE PIPS—
Col 1-11330

(prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:41)

"Landlord" crossed over for mid-chart pop success and this follow-up from the "About Love" LP is headed in the same direction. Gladys' vocals sound radiant on the Pips' smooth background & the percussion-clad rhythm is pure dance.

THE DELLS—20th Century-Fox 2463 (RCA)

I TOUCHED A DREAM (prod. by Davis-Record) (writer: Record) (Angelshell/Six Continents, BMI) (4:01)

The fabled quintet is celebrating its 28th soulful anniversary with this initial self-titled release from the consistently fine LP. Stunning vocal leads and harmony reach dramatic intensity over the deliberate ballad beat.

COFFEE—De-Lite 806
(Phonogram)

SLIP AND DIP (prod. by Johnson-Williams) (writers: Shelton-Commander) (Double-F/Manage De Trois, ASCAP) (3:41)

The sweet and sassy female trio debuts with this initial single from the new "Slippin' And Dip-pin'" LP with plenty of impressive soprano interaction.

EDMUND SYLVERS—Casablanca 2270

THAT BURNING LOVE (prod. by Wright) (writers: Moore-Winbush) (Algre/Moore & Moore, BMI) (3:38)

Young Edmund is a member of the hot Sylvers family and he's got the groove on this first single from his new "Have You Heard" LP. Percussion rattles and keyboard coolers join a sparkling female chorus.

McFADDEN & WHITEHEAD—
TSOP 9-4788 (CBS)

I HEARD IT IN A LOVE SONG (prod. by McFadden-Whitehead-Cohen) (Assorted/Mighty Three, BMI) (3:35)

The duo's verse/chorus vocal trades are truly captivating as they skim over the trademark Philly strings and punchy rhythm mix.

MANU DIBANGO—Mango 104
(Island)

REGGAE MAKOSSA (prod. by Chung) (writer: Dibango) (Radmus, ASCAP) (3:50)

DiBango hit the top 40 in '73 with his "Soul Makossa." This timely single from the new "Gone Clear" LP should further popularize the genre while it capitalizes on the current dance craze. DiBango's deep vocals & airy vibes enthrall.

TTF—RSO/Curtom 1035

(BABY) I CAN'T GET OVER LOSING YOU (prod. by Wade) (writer: Gaines) (Mayfield, BMI) (3:53)

The Florida-based, teenage septet features Debra Ann Peevy's spectacular vocals and this cut should start them on a long and successful career. A superb, high-energy ballad that's already getting pop airplay.

Country/Pop

SLIM WHITMAN—Cleve. Intl./
Epic 9-50912

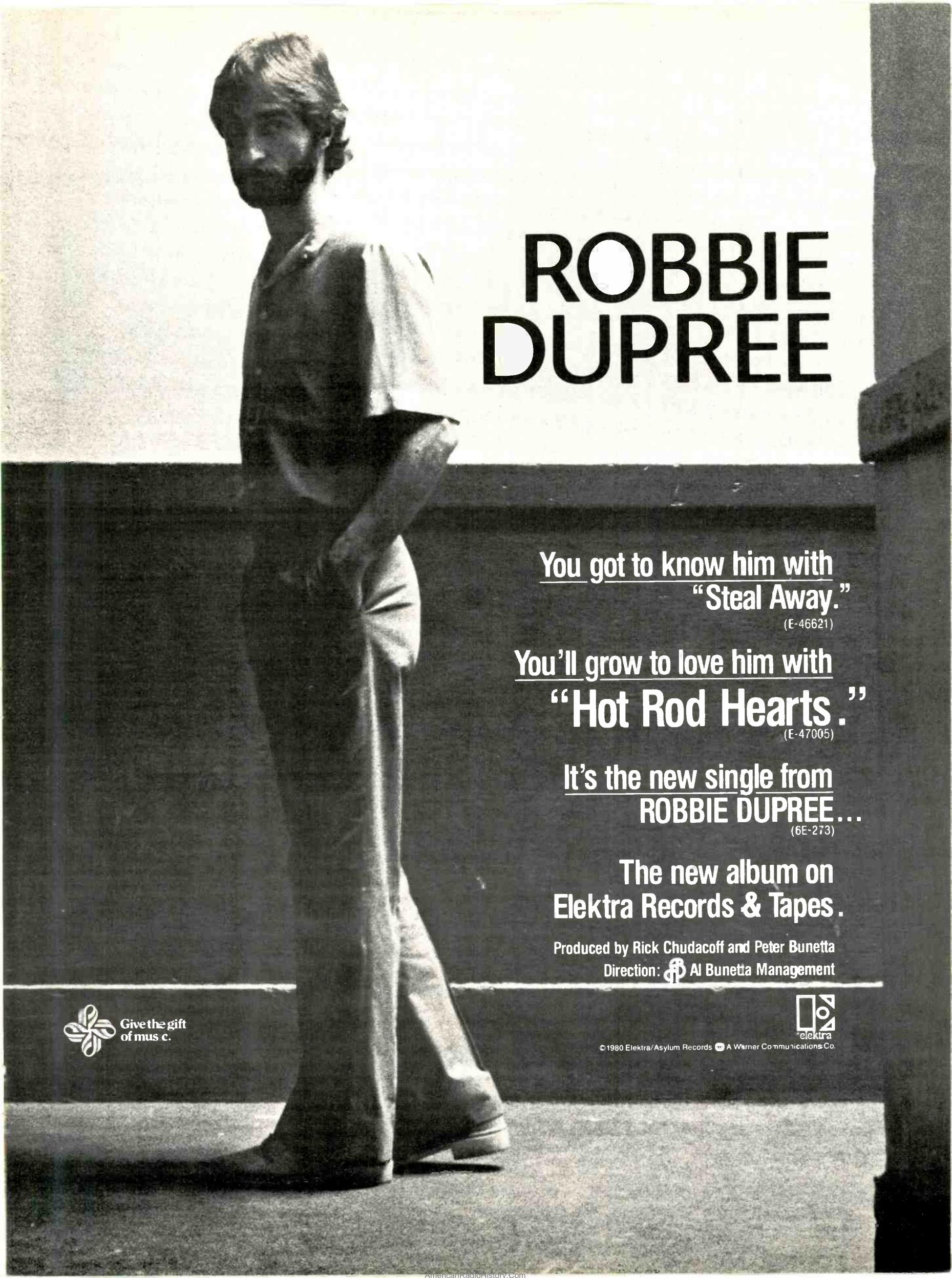
WHEN (prod. by Drake) (writer: Bouwens) (Burning Rivers/The Company of the Two Peters, B.V./Blue Moon, B.V., BMI) (2:33)

Whitman's albums are mega-seller items in Europe and as TV packages. This label debut is a light, easy flowing ballad with a latin tinge. His distinctive falsetto cruises into a yodel at times with enough appeal for pop & A/C.

JOE SUN—Ovation 1152

BOMBED, BOOZED, AND BUSTED (prod. by Fisher) (writers: Knutson-Sun) (ATV & Blue Lake, BMI) (3:06)

The young and exuberant singer/songwriter/guitarist is fast becoming one of the biggest names in country music. This new release from his forthcoming LP has an endearing theme and some earthy instrumental breaks. A crossover sleeper.



ROBBIE DUPREE

You got to know him with
"Steal Away."
(E-46621)

You'll grow to love him with
"Hot Rod Hearts."
(E-47005)

It's the new single from
ROBBIE DUPREE...
(6E-273)

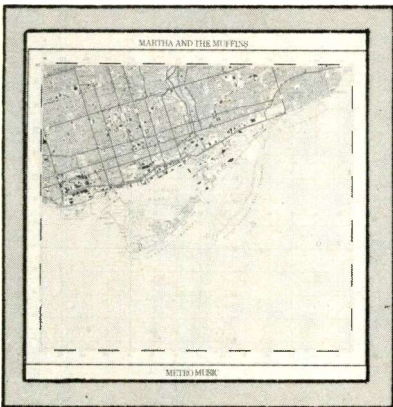
The new album on
Elektra Records & Tapes.

Produced by Rick Chudacoff and Peter Bunetta
Direction:  Al Bunetta Management



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Record World Album Picks



METRO MUSIC

MARTHA AND THE MUFFINS—Virgin/
Dindisc VA 13145 (All) (7.98)

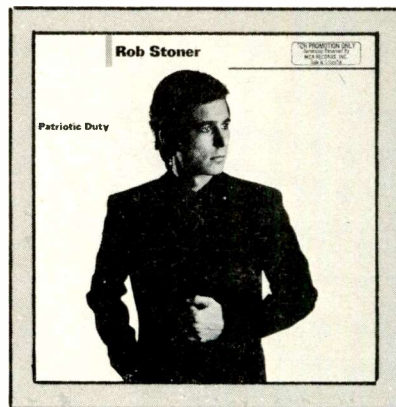
Released on Virgin's affiliate label, Dindisc, this had been one of the hottest imports of the year until the current U.S. release. No wonder: the danceable beat and alluring female voices exemplified by "Echo Beach" and "Hide And Seek" create an inescapable musical world of their own.



I TOUCHED A DREAM

THE DELLS—20th Century Fox T-618
(RCA) (7.98)

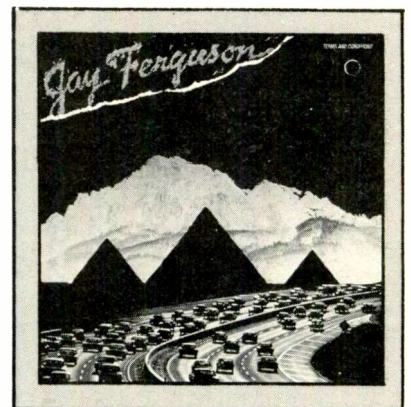
This legendary vocal ensemble is celebrating an amazing 28 years in the business, and they're right in step with 1980 on this album produced by Carl Davis and former Chi-lite Eugene Record. "All About The Paper" summons up superhuman vocal energy, while "Just A Little Love" breathes the pure emotion of the blues.



PATRIOTIC DUTY

ROB STONER—MCA 5118 (8.98)

Best known for his work with Dylan and Robert Gordon, Stoner has channelled his fanaticism for traditional American rockabilly into delightful original songwriting. The sparse arrangements for guitar and horns display his voice at its best on AOR-primed cuts like "Your Own Heartbeat" and Dylan's "Seven Days."



TERMS AND CONDITIONS

JAY FERGUSON—Capitol ST 12083 (7.98)

With a history that includes Spirit, Jo Jo Gunne and solo hits like "Thunder Island," Ferguson moves to a new label with trademark riff-based tunes that slide easily into AOR lists and have a way of attracting top 40 attention. Hooks abound, and the eerie "Missing Persons" is especially haunting.

NO RESPECT

RODNEY DANGERFIELD—Casablanca
NBLP 7229 (7.98)



Without facial expressions (and this guy has some doozies) many a standup comedian has failed in making the transition to vinyl, but Rodney's inflection and timing are perfectly suited to the aural medium. Don't we all have trouble getting "respect?"

GET READY

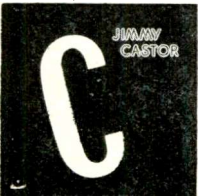
DARREL MANSFIELD BAND—Polydor
PD-1-6288 (7.98)



Power guitars, a sinewy rhythm section and thickly spread lead and harmony vocals mark this debut. "Above The Water" is the tune that could take it all the way.

"C"

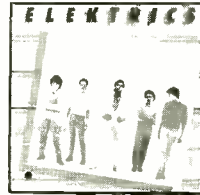
JIMMY CASTOR—Long Distance LDR 1201
(7.98)



The beauty of Castor has always been his open-mindedness and sense of humor. The vocalist/reedman's latest potpourri includes an offbeat National Anthem and a strange version of "Stairway To Heaven."

CURRENT EVENTS

THE ELEKTRICS—Capitol ST 12093 (7.98)



Don't let the mechanistic name fool you—this debut covers an extraordinary range of pop styles. Catchy cuts like "Tonight," and "Boardwalk Beauty" are the ideal ammunition for an all-points radio attack.

CLEAR NEW DAYS

THE VAPORS—United Artists LT 1049
(7.98)



Fronted by the songwriting talents of lead vocalist David Fenton, this band's new wave offering includes a bevy of musical topics. "Turning Japanese" is already picking up airplay.

SPORTS CAR

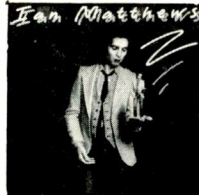
JUDIE TZUKE—Rocket PIG 3249 (MCA)
(7.98)



Judie Tzuke writes and sings about boys from Chinatown and boys behind the wheels of fast cars. With songs ranging from the moody "Nightline" to the uptempo "The Choices You've Made," she offers something for everyone.

SIAMESE FRIENDS

IAN MATTHEWS—Mushroom MRS 5014
(7.98)



Bouyed by the commercial acceptance of his last album, former folkie Matthews provides more of the same with this endeavor. The self-penned cuts are nice, but he really shines on Stevie Nicks' "Crying In The Night."

TOMMY WOLF CAN REALLY HANG YOU UP THE MOST

BOBBI ROGERS—Focus 337 (7.98)



Discovered in a Waterbury, Connecticut piano bar, Rogers debuts with a collection of songs by the late Tommy Wolf. Light and pretty, this album is a "must hear" for easy-listening.

STARPOINT

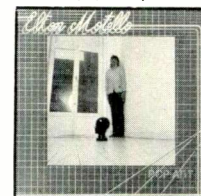
**Chocolate City CCLP 2013 (Casablanca)
(7.98)**



With a perfect balance vocally between Ernest and George Phillips and Renee Digs, this is an album for people who like to dance. "I Just Wanna Dance With You" is a natural for black-oriented stations.

POP ART

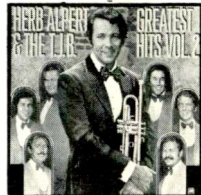
ELTON MOTELLO—Passport PB 9846
(JEM) (7.98)



In addition to doing Elvis C. one better on the name game, Motello has perfected the technique of writing pop music while on the edge of a nervous breakdown. Discord is prevalent, but so are brilliant hooks such as "Falling Like A Domino."

GREATEST HITS VOL. 2

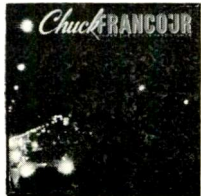
HERB ALPERT & THE T.J.B.—A&M
SP4627 (7.98)



The band that put Tijuana on map is back with part two of a "best of" package. This one includes "What Now My Love" and "This Guy's In Love With You" among other such classics.

UNDER THE BOULEVARD LIGHTS

CHUCK FRANCOUR—EMI-America
SW 17032 (7.98)



Guided by the able hand of producer George Tobin, this album is a lesson in tough urban rock. The title cut is an excellent example, as is the cover version of Elvis' "Don't Be Cruel."

MUSEXPO

PARTIAL LIST OF PARTICIPANTS (As of June 30, 1980)

ASCAP (USA)
ATV Music (Canada)
AWA Radio Network (Australia)
A & M Records (USA)
Actual Music (USA)
Album Report (USA)
Amphonic Music (UK)
Antenna & Video Co. (USA)
Arista Music Publishing Group (USA)
Ars Polana (Poland)
Arts & Music Organization (Nigeria)
Associated Music Pty. Ltd. (Australia)
Atoll Music (France)
Aucoin Management, Inc. (USA)
Audio Latino Recording Co. (USA)
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B K Music (UK)
BBC Radioplay (UK)
BMI (USA)
BRT & Assoc. Studios (USA)
Baby Records (Italy)
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Belgian Music Publishers Association (Belgium)
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Bellver Music (Germany)
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Bonneville Broadcast Consultants (USA)
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CBS Records (USA)
CBS Records Int'l (USA)
CRC Records (USA)
Cameo Records (Canada)
Canso (Canada)
Cantabria Music (Germany)
Capitol Magnetic Products (USA)
Capital Video (USA)
Carrere Records (UK)
Casablanca Records & Filmworks (USA)
Cash Box (USA)
Century Broadcasting Inc. (USA)
Chappell Music (UK)
Chipping Norton Recording Studios (UK)
Chopper Records (UK)
Cinevox Records (Italy)
Coal Miners Music (USA)
Collector's Classics (USA)
Columbia Pictures Home Entertainment (USA)
Columbia Pictures Publications (USA)
Continental Consult A/S (Norway)
Control Data (USA)
COPRODISA (Ecuador)
Coral Blossom Music (USA)
Core Music (Canada)
Country Music Association (USA)
Crossover Promotions (USA)
Edizioni Curci (Italy)
D.I. Music (UK)
Decca Record Co. Ltd. (UK)
Dee Jay International (USA)
Der Musikmarkt (Germany)
Dig It Int'l Records (Italy)
Disc Disk Joint Records (USA)
Disco Expo (Italy)
Disconet (USA)
Dist. Sonografica Venezolana (Venezuela)
Drake-Chenault Inc. (USA)
Edimusic (Columbia)
Editio Musica Budapest (Hungary)
Eleven Music (Italy)
Emergency Records (USA)
The Entertainment Company (USA)
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F.I.D.O.F. (Yugoslavia)
F.L.I. de Angelis (Italy)
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Paul Farberman, Esq. (Canada)
Florida Record Pool (USA)
Les Disques Fontane (Canada)
4 M Records (USA)
Friday Morning Quarterback (USA)
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Happy Face Music (UK)
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IFESA (Ecuador)
Image Records Pty. Ltd. (USA)
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JDC Records (USA)
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Jonathan Records (France)
Jupiter Records (Germany)
Just Friends Distribution (USA)
Kenmar Music (UK)
Kenron Productions (USA)
Kensington Sound (Canada)
Leradean Ltd. (UK)
Lollipop Music Corp. (USA)
Love Records (Venezuela)
Lin Broadcasting Corp. (USA)
M Productions (USA)
MCA Discovision (USA)
MCA Records (USA)
Magnex S.p.A. (Italy)
Marcus Music (UK)
Margaret Brace Copyright Bureau (UK)
Mark-Cain Music (Canada)
Martin-Coulter Music (UK)
Media Communications (USA)
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Mento Music Group (Germany)
Met Richmond Seeco Records (USA)
Missing Link Records Pty. Ltd. (Australia)
Monash Records (Australia)
Morning Music (USA)
Music Box Record Co. (Greece)
Music Labo (Japan)
Music Publishing Consultants (USA)
Music Resources Int'l Corp. (USA)
Music Retailer (USA)
Music Week (UK/USA)
Musica E Dischi (Italy)
Musicos (Argentina)
Musicues (USA)
Musikverlag Oktave (Germany)
Musikverlage Hans Gerig (Germany)
Mutual Broadcasting Network (Canada)
National TV (USA)
National Black Network (USA)
Nessandra Promotions & Productions (UK)
New On the Charts (USA)
Niocua Merchandising Ltd (USA)
Nova Entertainment (Australia)
OS Studios (USA)
Orange Blossom Music (USA)
Orion Master Recording (USA)
Oshungbure Music Promotions (Nigeria)
Paramount Pictures Home Entertainment (USA)
Paul Clinch Productions (Canada)
Peer Southern Organization (USA)
Pegasus International Records (USA)
Penjane Music Pty. Ltd. (Australia)
Perren Vibes Music (USA)
Phonogram B.V. (Holland)
Poplight Records (Switzerland)
Prensario (Argentina)
Quantum Records (Canada)
RCA Records (Australia)
RCA Records (Canada)
RCA Records (USA)
RPM Publications (Canada)
Radio CHIN AM & FM (Canada)
Radio Walkata/903 (New Zealand)
Radmus Music (USA)
Record World (USA)
Regency Records (USA)
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Rhoz Productions (Canada)
Rifi Records (Italy)
Rio Records of Canada (Canada)
Rock Steady Productions (USA)
Rockoko Productions (Germany/USA)
Roemer and Nadler (Attorneys) (USA)
Ron Hays Music-Image (USA)
SMV Schacht Musik Verlage (Germany)
SWS Organization (USA/Sweden)
Salsoul Records (USA)
San Juan Records & Tapes (USA)
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SESAC (USA)
7 Records Pty. Ltd. (Australia)
Show Business (USA)
SHOWpress (Spain)
Siegel Music Companies (Germany)
Skyfield Productions (USA)
Sogedi (Belgium)
Song Farm Music (USA)
Southern Broadcasting (USA)
Sparta Florida Music Group (UK)
Spector Records Int'l (USA)
Starborne productions (USA)
State Records (UK)
Sting Records (USA)
Sunrise Theatrical Enterprises (USA)
Swedish Radio Co. (Sweden)
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Tamiro Consultants Inc. (Canada)
Tracatal Productions Ltd. (UK)
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Video Store (USA)
WEA International (USA)
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IF YOU'RE
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BE THERE

Larry Depte on PIR, TSOP, Video and Black Music

By KEN SMIKLE

■ *Larry Depte, at just 29 years of age, is president of Philadelphia International and TSOP Records, the second largest black-owned recording company in the country. In 1975, the Temple University graduate left the public accounting firm of Coopers & Lybrand to become PIR's comptroller. Shortly thereafter, he was appointed executive vice president of finance and business affairs and negotiated 90 percent of the current contracts with artists, writers and producers. In October of 1979, Depte assumed his current position of president.*



Larry Depte

Record World: Let's begin by talking about the reason for reactivating the TSOP label. Why was that done?

Larry Depte: Basically, over the years the amount of talent that has been put together on the Philly International label has been massive. We've been very, very successful with continuing the success of our established acts. For example Teddy Pendergrass, the O'Jays, Lou Rawls. As a result of that we have also been very successful in establishing new acts; McFadden and Whitehead, the Jones Girls. More and more artists are being attracted to the label and in order to give these artists the proper focus and attention, and at the same time to balance the make-up of the label, we decided to reactivate TSOP. TSOP is being launched as a first rate, quality label. It's going to have artists that are superstars, that already have had success in the record business. It's one of the few labels in the business that has 80 percent of its roster composed of artists who have had gold records. There are very few labels that have these kinds of percentages of success with their roster. So TSOP is going to be a real solid, strong label. I think the timing of the introduction is right. It's time to give artists the personal attention. It's time to balance the label. And it's also time to continue to develop new artists.

RW: How will new artists enter both labels?

Depte: It will be balanced, based on how the artist fits, the type of music that the artist is involved in. Similarities to other artists on the labels, etc. will be a factor as to which label artists will be placed on.

RW: As well as you can define it at this point, what sort of sound will each label have?

Depte: They both run the gamut of sounds. In the future they will do that also. I think you'll find good music of various types on both labels.

RW: Are there any major agreements or projects to be undertaken with CBS as a result of your new contract with them?

Depte: Well, Philly International, in conjunction with CBS, will continue to promote and market the product. It's a close relationship, as it has been over the last ten years, with joint efforts in the areas of promotion, marketing and merchandising . . .

RW: What about the video possibilities?

Depte: Those possibilities definitely exist. Our intent is to move into those areas when the time is right.

RW: Will you be exploring video independently of your relationship with CBS?

Depte: Basically our view of video right now is to watch it develop; watch the distribution systems, watch the pattern of sales, and watch as hardware is laid out in sufficient numbers to cause it to be a viable business. Our intent will be to provide our artists with the very best video situations that exist. My understanding, as we look at the CBS video situation, is that it's definitely growing and CBS is at the forefront. It's our intent to be with the best and CBS appears to be developing as well as anyone at this point.

RW: Is any artist being groomed specifically for the advent of your involvement in video?

Depte: All our artists are extremely good at transmitting what they do on record to their personal performance. We've got a roster

that's filled with true entertainers. Just to mention a few, Teddy Pendergrass is excellent. The O'Jays are dynamic performers. Lou Rawls is a quality, class performer. The Jones Girls are poetry in motion. So we have a roster that's packed with performers who are exciting visually. I think all of our artists lend themselves well to the video medium.

RW: What do you have planned to aggressively pursue more pop action on your records?

Depte: A couple of things. We've expanded our publicity department. It's our intent to deal with mass media to educate the entire market about acts, about their successes, about their music, their life styles. This is a very important part of establishing acts in the general marketplace, so this expansion is going to be very helpful to us. We have increased our promotion staff. We're using independents in conjunction with our staff and CBS has a very large promotion staff. We feel that our creative people are coming up with music that has mass appeal. And in spite of all the other things that we can do to help get the music across, the basic thing is to have mass appeal music. That's what we have. Our music can entertain to all segments of the market.

RW: Is there a specific campaign directed at pop radio?

Depte: The record industry is seeing the correlation between black music's exposure and its sales. And this results in profit-making for them and the artists and enhances the entire business. Everyone who desires to see the record industry thrive and grow, is desirous of seeing black music get more exposure at top 40 radio, at R&B radio, at all levels of radio because we know that it's the kind of music that will have a return for the exposure that it gets.

RW: PIR was in the process of developing offices overseas. What's the current status of that?

... In spite of all the other things that we can do to help get the music across, the basic thing is to have mass appeal music.

Depte: CBS International, as you know, represents us in the foreign territories. We establish liaisons with them and they have offices in all the major European and Asian markets. We're very interested in Africa . . .

RW: How are you pursuing that interest?

Depte: It's being pursued jointly by us and CBS at this point. I think you will see PIR's foreign sales continue to increase.

RW: There were plans at one time to open either a sales or promotion office in London under PIR's own jurisdiction.

Depte: That's right. That plan is based on a timetable, and we're still moving towards that timetable.

RW: What was the reason for choosing London to make a move independently?

Depte: We've had great success in the English market. Our music has been received well there. London is the gateway, in many ways, to Europe and Japan [where they also have plans to open an office] is the gateway to Asia. So that's the reason for looking at those countries for potential offices.

RW: Pendergrass, independent of PIR, was involved in a film project at one time. Have you given any thought to the idea of making films, especially in light of the success that others like RSO have had?

Depte: Yes, we've given thought to that. We are, in many ways, a conservative company and we take pride in what we do. We are interested in films but it has to be the right film. It has to be one that will enhance the artist's career. And it has to be successful. Rather than do something that is not successful, we prefer to wait for the right film.

RW: Other black-owned labels, such as Motown, found the need to diversify musically from just producing black music or R&B. Is there going to be an exploration here of other styles of music, such as fusion or rock?

(Continued on page 29)

ASCAP Names Deems Taylor Winners

■ NEW YORK — The American Society of Composers, Authors and Publishers has announced the winners of the 13th Annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1979. ASCAP president Hal David will present a total of \$10,000 to the winners in cash awards plus plaques at a reception to be held in the fall at the Society's New York City offices.

The authors of eleven books will be honored at the ceremonies. They are: Samuel Lipman for "Music After Modernism" published by Basic Books; Hans Moldenhauer and Rosaleen Moldenhauer for "Anton Von Webern" published by Alfred A. Knopf; Daniel W. Patterson for "The Shaker Spiritual" published by Princeton University Press; Isabel Pope and Masakata Kanazawa for "The Musical Manuscript-Montecassino 871" published by Oxford University Press; Roger Sessions for "Roger Sessions on Music" published by Princeton University Press; Solomon Volkov and Antonina W. Bouis for "Testimony-The Memoirs of Dmitri Shostakovich" published by Harper & Row; David Baskerville for "Music Business Handbook and Career Guide" published by Sherwood Company; Xavier M. Frascogna, Jr. and H. Lee Hetherington for "Successful Artist Management" published by Billboard Books; Nolan Porterfield for "The Life and Times of America's Blue Yodeler-Jimmie Rodgers" published by University of Illinois Press; William P. Gottlieb for "The Golden Age of Jazz" published by Simon & Schuster and Eric von Schmidt and Jim Rooney for "Baby, Let Me Follow You Down" published by Anchor Books.

Among those writers honored for the general excellence of their articles on serious music are Dr. Margaret Mary Barela of College Music Symposium, Tulane University; Samuel Lipman of Con-

temporary Magazine; Walter Schenkman of American Music Teacher; Lloyd Schwartz of the Boston Phoenix; and Michael Walsh of the San Francisco Examiner and Chronicle.

The winning writers for articles on popular music include: Whitney Balliet of The New Yorker; Michele Kort of Songwriter Magazine; John Lahr of Harper's Magazine; and Diane Sward Rapaport of Contemporary Keyboard.

The judges for the competition were ASCAP composers Gerald Marks, Chairman of ASCAP's Public Relations Committee; Dr. Vincent Persichetti of the Juilliard faculty; Professor Hugo Weisgall of Queens College; Professor Ezra Laderman of the State University of New York at Binghamton and Sam Coslow, noted popular songwriter.

PIR Taps Two

■ PHILADELPHIA — Connie Ann Johnson, national director of promotions for Philadelphia International Records, has announced the appointment of Valerie Hampton as assistant to the national promotion director and Terri Rossi to the position of disco coordinator.

Hampton was previously with Philadelphia's WDAS Radio in an administrative capacity. Before that, she was regional promotion manager with Ariola Records in California. In her new position, Hampton will assist Johnson in various promotional responsibilities and activities for the label.

Terri Rossi has been with the PIR family of music for a year in the R&B promotion department. Before joining Philadelphia International, Rossi was project director in marketing research at Colonial Penn Group.

Hampton and Rossi will report directly to Johnson.

Skopp Exits Casablanca

■ Roberta Skopp has left her position as vice president of public relations at Casablanca Records due to policy differences.

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ A NEW FACE MAKES GOOD: A lot of smug observers of the rock and roll scene probably would have snickered knowingly to themselves had the recent L.A. debut of the **Rossington-Collins Band** been an abject failure. After all, here's a band that includes several former members of **Lynyrd Skynyrd**, attempting to pick up the pieces after the plane crash that took the lives of singer **Ronnie Van Zant** and others some three years ago; and Rossington-Collins' new vocalist, for Chrissakes, is a female, man. How can some girl singer ever fill the shoes of the guy who made "Free Bird," "Sweet Home Alabama" and all the others anthems for the booze and boogie generation? No way, right?

Well, it turns out that **Dale Krantz** isn't trying to fill Van Zant's or anyone else's shoes—and, happily, it seems that few people are expecting her to. Those same pundits who predicted failure for this new outfit must have been surprised when Dale walked onstage at the Santa Monica Civic, just a month into her first-ever tour as lead singer for a major new band, and simply took over, handling the scene, the crowd and especially the music with enviable ease. If there were any ghosts of Lynyrd Skynyrd waiting to come out of the woodwork and ruin the proceedings, chances are that they themselves were scared off by the utter confidence of this woman's performance.

Offstage, Dale Krantz is bright (she earned a music degree at Indiana University) and positive, a genuinely fresh and enthusiastic person and easy on the eyes as well, which surely won't hurt. Thus far, she's pretty much in the clouds about her new gig—not too surprising, perhaps, when one considers that her previous rock and roll experience was limited to backup jobs with **Leon** and **Mary Russell** and **38 Special** (whose singer is Van Zant's brother, Donnie) and that not long ago she was typing wills for a Beverly Hills lawyer. "I'm still pinching myself over this whole thing," she laughs. "I guess at first I had a few nightmares about having eggs thrown at me and so on, but everyone has been great. The audiences have been very, very accepting. They know this isn't Lynyrd Skynyrd—they know by now that we won't do any old songs except 'Free Bird,' and that's an instrumental now. I'm just the luckiest person I know."

The former Skynyrd, she says, especially guitarists (Gary) Rossington and (Allen) Collins, were "terribly beaten by the accident for a long, long time. Even I didn't think they had it in 'em to overcome it," she admits. "I figured after the crash that that would be it for these guys." Was she surprised to be asked to front the new band when it became apparent that there would be one? "Very. Gary and Allen just banged on my door late one night—terrified me—and said, 'Sing for us.' I was flabbergasted for at least a couple of months. But I think it was very farsighted of them to think of a lady as the answer to the inevitable comparison problem. They've always had a lot more going for them than I ever realized."

Krantz wanted the gig so badly, she recalls, that she told them she was a lyricist, although at the time that was not actually the case. Now, however, it is the case, and her role as principal word-writer for Rossington-Collins is among the most gratifying aspects of the job. In fact, about the toughest adjustment Dale Krantz has had to make is re-learning to sing right on the beat after her years as a backup singer. We should all have such problems, Dale.

DRAFT AGE: Only a decade ago, rock'n'roll and military service were decidedly at odds. No self-respecting rocker would even concede his national duty, let alone willingly head for the induction center, and everyone from **Eric Burdon** to **The Byrds** was pointedly cutting anti-war sagas to help fuel public dissent over U.S. military involvement in Southeast Asia.

Times have changed. Now it's the mideast, and the rock community is apparently closer to center. With registration for a new draft launched last week, a number of area musicians are reportedly ready, willing and able.

First, **Leif Garrett** is scheduled to register some time this coming week, indicating yesterday's teen dream could be tomorrow's G. I. As for the local new/no/you-name-it wave, they may be fed up with mainstream culture but they're even more irritated by our waning martial image: **Neo Paris**, lead singer of Neo Paris and The Futures, reportedly got so carried away he tried to register, only to be reminded he was a bit more, uh, seasoned than his image suggested. If he's been taking his publicity too seriously, at least he's patriotic.

Taking honors for the most concerted display of grim resolve is

(Continued on page 46)

UA Inks Unity



Jim Mazza, president of EMI America/United Artists Records, has announced the signing of Unity to UA. Pictured at the signing are (from left) Mark King, Larry Butler and Wanda Butler of Unity; Terry Philips, producer/manager of Unity; Varnell Johnson director, black talent acquisition, Capitol, EMI/UA; Don Mac, national R&B promotion manager, Capitol/EMI/UA.

Record World Disco

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ One unexpectedly impressive album leads a solid, if light, week of releases: **7th Wonder's** "Thunder," on Chocolate City, through Casablanca. Their "Do it With Your Body" was a regional breakout last summer, but this one could take them all the way, thanks in large part to the long arm of the Solar production team. Two cuts, "The Tilt" (6:01) and "Stop Before You Break My Heart" (5:56) were produced by **Leon Sylvers III** and **Lakeside**, respectively. Both caught us off guard and bowled us over. "The Tilt" features familiar Solar styling: hot handclaps over a chunky rhythm; sharp and groovy all the way through, with a great, penetrating synthesizer break and wind-up. Nice touches: screechy, strangled "ya-hoo!"'s and a repeating "Egyptian" leitmotif. "Stop" is a longer shot dance-wise; but it's a personal favorite after two listenings: one of the subtlest, most seductive productions I've heard this year. Lakeside's **Otis Stokes** wrote; with creamy layers of harmony surrounding his lyrics, lines like, "whatever happened to the golden rule?" jump out and tug at the heart with the sweetness and vulnerability we loved in the early Supremes and Emotions sides. Listen especially for the second vocal/handclap break—perfectly pulled off . . . This one's an impulsive tip from me. Also on "Thunder:" "I Enjoy Ya" (4:32), the current single and disco disc—just a bit brittle at first, but it comes together rhythmically by the first chorus; "Busy Man" (4:58) high-uptempo, with interesting, muted colors from growling, bleeping synthesizers. There could well be more here ballad-wise, but we rush this one in to tip the dance cuts. Search it out. Two other notable albums follow disco disc previews this week: **George Benson's** "Give Me the Night" (Qwest/WB) and **Rick James' "Garden of Love"** (Gordy). Benson's single broke strongly nationwide this week and is now at the brink of the top ten; on the album are a couple more laid-back but danceable selections, produced with impeccable taste and style by **Quincy Jones**. **Rod Temperton** is the major contributor of material, and it's clearly the mass-appeal orientation of his lyrics that makes this album the strongest attack yet by Benson on the top forty. Deejays will want to check the opener, "Love X Love" (4:43), done in a light R&B style with a lovely haze of harmony, and "Off Broadway" (5:23) a tough, classy instrumental. Rick James' "Garden of Love," his fourth, is a fast Philly breakout this week. The single, "Big Time," running 6:27 on the album and disco disc, seems a lot tighter and more orderly than the long cuts on his second and third albums. As usual, James' superstar swagger is at the center of the whole thing: "I was born

to funk and roll in the big time." Also try: the lighthearted "Mary-Go-Round" (6:59).

DISCO DISCS: Just as last week's column was closed, we were pleased to receive a twelve inch extended version of the **Dells' "All About the Paper"** (20th Century Fox, commercially). As noted, the cut hearkens very strongly to the Philadelphia oldies that offered gentle social commentary with the sweet soul beat: the added piano breakdown intensifies this identification, and, at 7:11, "All About the Paper" is indispensable. Also remixed: **Herbie Hancock's** rollicking, Latinesque "Saturday Night," 7:02 on Columbia, non-commercially. This version, redone by **David Rubinson** and **Don Miley**, is better all around: there's more of an introduction; it's leaner, more direct structurally and more detailed texturally. It's a fine reintroduction to a great punchline: "Saturday night, we go dancing." After a period of some months since its original appearance on Disconet, **Foxy's "Party Boys"** is now commercially available on TK disco disc. Los Angeles DJ **Mike Lewis** executed the three versions included on this pressing. His ten-minute mix enjoyed quite a bit of play, mostly in gay locations, on the east and west coasts. Lewis tripled a three minute album cut with a long intro break and interesting vocal overdubs midtrack. Several of our good friends involved in the remix can be heard here; amid the sleazy synthesizer pulse, these "party noises" sound like snatches of conversation caught in an intimate backroom. I'd have to say that I prefer the break-less 5:18 length, though, simply because it's so much easier to concentrate on—it's well to have the option, of course. Pressed on disco disc in its album mix: **Stephanie Mills' wonderful "Never Knew Love Like this Before"** (20th Century Fox), which we've been hearing, and swaying dreamily to, here in the city ever since the release of the "Sweet Sensation" album. In this second go-round, it's impossible not to notice how creatively Mills is able to play with the same line at the tag and give it a different reading every time. A single hit for sure; there should be an off-peak moment for it in the clubs.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: Now, as an established dance-rock staple, **Martha and the Muffins' "Metro Music"** is available domestically on Dindisc/Virgin, through Atlantic. I'm not sure exactly why the opener, "Echo Beach," has the power over me that it does, but it's a fast favorite nonetheless. Perhaps it's the fact that the women vocal leads don't posture quite as smugly as many male new-wavers do; more to the point, there's much that's genuinely witty and likeable in "Echo Beach"'s wan description of an office worker's yearning for rest and beauty. We also liked a now-generation version of the "Wooden Heart" theme, "Paint By Numbers Heart," and "Saigon." All but one cut is mid-to-uptempo dance-oriented; high energy, for sure. Details next week on the newly released **Elton Motello** album, released here on Jem's Passport label, and produced in Belgium by the production group that gave us the Telex and Plastic Bertrand hits of the past year. Island's release this month is particularly interesting and useful: it includes **Bob Marley and the Wailers' "Uprising"** (see our Album picks; our comments next week); on Mango, a new compilation of mid-sixties Jamaican singles has been issued, called "Club Ska 67." One track we'd like to point out immediately is

(Continued on page 21)

Discotheque Hit Parade

THE COPA/CHERRY GROVE, FIRE ISLAND, N.Y.

DJ: JORGE MARTINEZ
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
GOD DON'T LIKE UGLY—Roberta Flack with
Donny Hathaway—Atlantic
I WANNA TAKE YOU THERE (NOW)—Gino
Soccio—WB/RFC
I'LL CRY FOR YOU—Kumano—Prelude
I'M COMING OUT/UPSIDE DOWN—Diana
Ross—Motown
LADY OF THE NIGHT—Ray Martinez and
Friends—Importe 12
NEVER KNEW LOVE LIKE THIS BEFORE—
Stephanie Mills—20th Century Fox
PARTY BOYS—Foxy—TK
PARTY ON—Pure Energy—Prism
SEARCHING/LOVER'S HOLIDAY—Change—
WB/RFC
SHAKE IT UP (DO THE BOOGALOO)—Rod—
Prelude
SHARKS ARE COOL, JETS ARE HOT—The
Quick—CBS (Import Canada)
STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER
—Gayle Adams—Prelude
USE IT UP, WEAR IT OUT—Odyssey—RCA

(Listings are in alphabetical order, by title)

CELEBRATION/BOSTON

DJ: JOE IANTOSCA
DYNAMITE—Stacy Lattisaw—Cotillion
FEEL LIKE DANCING—France Joli—Prelude
GIVE ME THE NIGHT—George Benson—WB
HE'S NOT SUCH A BAD GUY AFTER ALL—
Kid Creole and the Coconuts—Ze/Antilles
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'VE JUST BEGUN TO LOVE YOU—Dynasty—
Solar
IN THE FOREST—Baby'O-Baby'O
LET'S GO ROUND AGAIN—Average White
Band—Arista
LOVE DON'T MAKE IT RIGHT—Ashford and
Simpson—WB
LOVE SENSATION—Loleatta Holloway—
Gold Mind
QUE SERA MI VIDA—Gibson Brothers—Mango
TAKE YOUR TIME (DO IT RIGHT)—S.O.S.
Band—Tabu
THINK/GIMME SOME LOVIN'—Blues Bros.
Soundtrack—Atlantic

BACKSTREET/ATLANTA

DJ: ANGELO SOLAR
DYNAMITE—Stacy Lattisaw—Cotillion
FEEL LIKE DANCING/THE HEART TO BREAK
THE HEART—France Joli—Prelude
HE'S NOT SUCH A BAD GUY AFTER ALL—
Kid Creole & the Coconuts—Ze/Antilles
HELPLESS—Jackie Moore—Columbia
I LOVE YOU DANCER—Voyage—Marlin
I'LL CRY FOR YOU—Kumano—Prelude
I'M COMING OUT/UPSIDE DOWN—Diana
Ross—Motown
IN THE FOREST—Baby'O-Baby'O
PARTY BOYS—Foxy—TK
QUE SERA MI VIDA—Gibson Brothers—
Mango
RED LIGHT/FAME—Irene Cara/Linda
Clifford—RSO
SOUND OF THE CITY—David London—
Casablanca
SEARCHING/LOVER'S HOLIDAY—Change—
WB/RFC
TAKE YOUR TIME (DO IT RIGHT)—S.O.S.
Band—Tabu
WATSON BEASLEY—Watson Beasley—WB (LP)

NEW WAVE LOUNGE/ FT. LAUDERDALE

DJ: KIRK KELSEY
ANOTHER NAIL IN MY HEART/PULLING
MUSSELS (FROM THE SHELL)—Squeeze—A&M
BACK OF MY HAND—Jags—Island
BOYS CRY/COULD THIS BE HEAVEN—Original
Mirrors—Arista
CARS—Gary Numan—Atco
CLONES (WE'RE ALL)—Alice Cooper—WB
CLAMPDOWN/TRAIN IN VAIN—Clash—Epic
DAMAGED GOODS/ESSENCE—Gang of
Four—WB
FIVE GEARS IN REVERSE/CAN'T STAND UP
FOR FALLING DOWN—Elvis Costello—
Columbia
LET'S SHAKE/INFECTED—Teenage Head—
Attic (Import Canada)
MYSTERY ACHIEVEMENT—Pretenders—Sire
OVER YOU/EIGHT MILES HIGH—Roxy
Music—Atco
S-BEAT—Gino Soccio—WB/RFC
TEARS/MIRROR IN THE BATHROOM—English
Beat—Sire
WARM LEATHERETTE/LOVE IS THE DRUG—
Grace Jones—Island
YOU—Delta 5—Rough Trade (Import UK)

Record World Disco File Top 50

AUGUST 2, 1980

AUG. 2	JULY 26		WKS: ON CHART
1	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	7
2	3	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	8
3	5	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12"★) RX 13080	9
4	4	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	7
5	2	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) NJJ 36332 (CBS)	16
6	8	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	11
7	13	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12"★) YD 12027 (RCA)	5
8	9	PARTY ON PURE ENERGY/Prism (12"★) PDS 404	7
9	6	IN THE FOREST BABY'O/Baby'O (12"★) BO 1000	15
10	7	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (AtI)	12
11	21	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	4
12	17	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12"★) PRLD 601	5
13	11	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	19
14	10	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	9
15	14	I'M READY KANO/Emergency (12"★) EMDS 6504	11
16	18	THE BREAKS KURTIS BLOW/Mercury (12"★) MDS 4010	7
17	34	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (LP cut) GA 9506 (Salsoul)	3
18	19	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12"★) D 213	7
19	20	GET IT OFF CAMERON/Salsoul (LP cut) SA 8535 (RCA)	6
20	12	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	12
21	15	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12"★) 441 (TK)	12
22	36	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	2
23	24	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	4
24	28	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) 49269	3
25	29	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12"★) MPLS 7783	3
26	16	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	22
27	26	HELPLESS JACKIE MOORE/Columbia (12"★) 43 11293	3
28	22	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"★) PD 11963	17
29	23	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	10
30	30	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12"★) S 12332	13
31	32	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	8
32	25	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	9
33	—	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"★/LP cut) SD 16016	1
34	—	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (LP cut) AL 9523	1
35	33	DON'T STOP, KEEP MOVIN' POUSSEZ/Vanguard (12"★) VSD 79433	8
36	27	KEEP SMILIN' CARRIE LUCAS/Solar (12"★) YD 12015 (RCA)	7
37	37	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (12"★/LP cut) NJJ 36319 (CBS)	8
38	—	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	1
39	45	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"★/LP cut) 5127	4
40	31	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	12
41	44	SUGAR FROSTED LOVER FLAKES/Magic Disc (12"★) MD 1980	4
42	—	BEYOND HERB ALPERT/A&M (12"★) SP 3717	1
43	35	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	19
44	—	HEARTACHE #9 DELEGATION/Mercury (LP cut) SRM 1 3821	1
45	43	PARTY BOYS FOXY/Dash (Disconet 12"★ remix) 30015 (TK)	10
46	39	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415	13
47	47	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177	12
48	42	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12"★) MP 305	15
49	48	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	14
50	50	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	12

(★ non-commercial 12", • discontinued)

Disco File *(Continued from page 20)*

Delroy Wilson's "Dancing Mood," a cool, cool rock steady that Wilson had turned into a hot, raging disco by the time we saw him perform it in New York early in the seventies. The English Beat on their debut album, have adapted the tense ska uptempo, fusing it with the spacey breakdown of the dub mix, all in the space of less than five minutes in any given cut. As a result, their songs, available for club play on Sire disco disc, have a rushing, varied quality that makes them especially interesting to listen to. "Hands Off, She's Mine" and "Tears of a Clown" even break into a hysterical DJ talkover in their dub portions—on the latter, it sounds as if they've altered the title to "tears of a clone." Quite a bit of polish (note the harmony) and "Hands Off" and "Twist and Crawl" have been remixed to disco length.

N.B.: Often, the records listed in new wave locations (see the Discotheque Hit Parade) are imported or private label pressings not widely available. For those interested, we'd like to mention a few major new wave retail outlets: In New York, the Golden Disc, especially for mail order, and Bleecker Bob's; in Los Angeles, Rhino Records and Tower Records in Hollywood; in San Francisco, Aquarius Records.

Arista Music Taps Ahlberg

■ LOS ANGELES—Billy Meshel, VP of the Arista Music Publishing Group, has announced the appointment of Jim Ahlberg to the company's New York accounting department as royalty supervisor. He will report to Arnie Kaplan, director of royalty accounting.

Ahlberg was formerly with Carl Fischer Music.

MCA Music Ups Millius

■ NEW YORK—Leeds Levy, vice president, executive assistant to the president of MCA Music has announced the appointment of Mike Millius to the position of creative services, MCA Music.

RCA Taps Carpin

■ NEW YORK—Ed DeJoy, division vice president, pop A&R, RCA Records, has announced that David Carpin has been appointed A&R producer for the label.

Carpin, whose duties include career direction for artists currently on the roster and discovering new talent, will report to DeJoy. He is based in New York.

Previously, Carpin headed his own firm, Dancer Productions, in Washington, D.C. He began his music business career in 1976 as an entertainment lawyer, moving from there to artist management and production.

Record World Singles 101-150

AUGUST 2, 1980

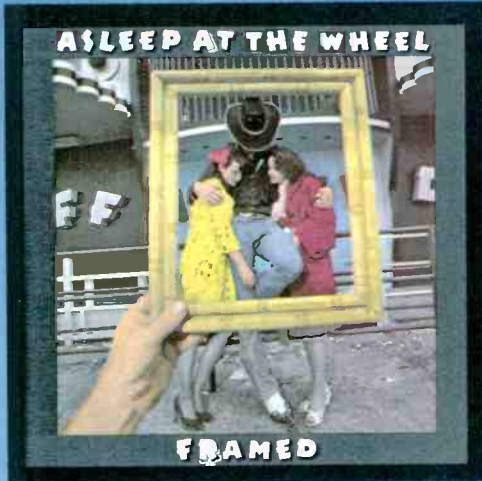
AUG.	JULY		
2	26		
101	101	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)	
102	103	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674 (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI)	
103	104	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522 (Raydiola, ASCAP)	
104	—	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)	
105	—	MAMA SEZ LOVE AFFAIR/RCR 421 (Solarium/Diode, ASCAP)	
106	107	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)	
107	106	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)	
108	125	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269 (Nick-O-Val, ASCAP)	
109	127	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	
110	111	REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)	
111	112	I DON'T NEED YOU HERMAN BROOD/Ariola-America 805 (Radmus, ASCAP)	
112	123	DOWN IN THE BOONDOCKS D.L. BYRON/Arista 0524 (Lowery, BMI)	
113	117	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)	
114	116	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	
115	113	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)	
116	—	IF YOU DON'T WANT MY LOVE J.D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)	
117	119	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	
118	—	SEARCHING CHANGE/Warner/RFC 49512 (Little Macho, ASCAP)	
119	110	CALLING ALL GIRLS HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)	
120	108	STUPEFACTION GRAHAM PARKER/Arista 0532 (Carbert, BMI)	
121	115	ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)	
122	122	CALIFORNIA RADIO MARY BURNS/MCA 41260 (WB, ASCAP)	
123	105	DREAMS GRACE SLICK/RCA 12041 (Dream King, BMI)	
124	126	NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)	
125	129	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)	
126	128	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)	
127	—	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)	
128	—	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)	
129	130	TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree, BMI)	
130	131	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)	
131	118	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)	
132	134	TOMMY, JUDY & ME ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)	
133	121	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)	
134	124	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)	
135	133	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
136	120	TELL ME TERENCE BOYLAN/Elektra 46631 (Steamed Clam, BMI)	
137	138	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253 (Irving/ Swanee Bravol, BMI)	
138	136	FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)	
139	—	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)	
140	143	COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)	
141	145	SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)	
142	144	KING'S CALL PHILIP LYNOTT/Warner Bros. 49272 (Pippin The Friendly Ranger/Chappell, ASCAP)	
143	141	THE PYRAMID SONG J.C. CUNNINGHAM/Scotti Brothers 519 (AtI) (Flowering Stone/Lockhill-Selma, ASCAP)	
144	146	ROCKABILLY REBEL MATCHBOX/Sire 49217 (WB) (Magnet/World Song, ASCAP)	
145	147	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)	
146	148	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)	
147	—	ROLLER JUBILEE AL DI MEOLA/Columbia 1 11303 (Bander-Log/Di Meola, ASCAP)	
148	—	WHAT'S ANOTHER YEAR JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)	
149	—	YOUR BOY FRIEND'S GOT HIS EYE ON ME JANA JILLIO/Polydor 2086 (Intersong, ASCAP)	
150	135	COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AGAINST THE WIND Szymczyk (Gear, ASCAP)	45	LET'S GO 'ROUND AGAIN Foster (Average/Ackee, ASCAP)	69
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP)	33	LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI)	18
ALL OUT OF LOVE Porter (Arista/BRM, ASCAP/Riva, PRS)	27	LITTLE JEANNIE Frank-John (Jodrell, ASCAP)	11
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	47	LIVING AFTER MIDNIGHT Allom (Arnakata/World Artist, BMI)	95
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI)	61	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	40
BACKSTROKIN' Curtis-Thomas (Clita, BMI)	9	LOVE THAT GOT AWAY Lehning (Warner-Tamerlane/El Sueno, BMI)	51
BEYOND Alpert-Badazz-Armer (Chappell, ASCAP)	67	LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)	10
BONEY MORONIE Makar (Venice, BMI)	90	MAGIC Farrar (John Farrar, BMI)	2
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	29	MAKE A LITTLE MAGIC Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP)	30
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	68	MIRAGE Douglas (Red Admiral/Eric Troyer, BMI)	91
(CALL ME) WHEN THE SPIRIT MOVES YOU Friese-Greene-Mangold (Thomas Talent, ASCAP)	96	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)	9
CARS Numan (Beggars Banquet/Andrew Heath, PRS)	42	MORE LOVE Tobin (Jobete, ASCAP)	12
COMING UP McCartney (MPL, ASCAP)	7	NO NIGHT SO LONG Buckingham (Irving, BMI)	78
CRY JUST A LITTLE Davis-Seay (Web IV, BMI)	100	OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP)	35
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	4	ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)	24
DARLIN' Jansen (Irving, BMI)	82	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	31
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP)	55	ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI)	50
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	58	ON THE REBOUND Ballard-Stanley (April/Russ Ballard, ASCAP)	73
DON'T MISUNDERSTAND ME Rossington-Collins-Harwood (Moonpie, BMI)	75	PLAY THE GAME Group (Beechwood/Queen, BMI)	44
DRIVIN' MY LIFE AWAY Malloy (DebDave/Briarpatch, BMI)	37	ROCK IT Greenberg (Rick's/Steve Greenberg, BMI)	86
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	15	SAILING Omartian (Pop 'n' Roll, ASCAP)	16
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI)	17	SAVE ME Wissert-Mason (Blackwood/Bruiser, ASCAP)	76
EVERYTHING WORKS IF YOU LET IT Marlin (Adult, BMI)	84	SHANDI Poncia (Group, ASCAP/Mad Vincent, BMI)	49
FAME Gore (MGM, BMI)	34	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)	23
FIRST... BE A WOMAN M-L-P Sebastian (Seacoast, BMI)	83	SHINING STAR Graham (Content, BMI)	5
FIRST TIME LOVE Baxter-Boylan (Bait & Beer, ASCAP)	79	SHIVER AND SHAKE Clearmountain-Group (Cactus, ASCAP)	87
FOOL FOR YOUR LOVING Birch (Sunburst-Whitesnake/Dump-Eaton, ASCAP)	88	SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP)	59
FREE ME Wayne (April/Russell Ballard, ASCAP)	57	SPACE INVADERS Uncle Vic (Trumar, BMI)	97
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	3	STAND BY ME Norman (Rightsong/Trio/ADT, BMI)	22
GAMES WITHOUT FRONTIERS Lillywhite (Clifone/Hidden, BMI)	85	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	20
GIMME SOME LOVIN' Tischler (Island, BMI)	52	STRANGER IN MY HOME TOWN Outed-Berman-Group (Riff Bros., ASCAP)	71
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	26	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)	19
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	63	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidis (Avante Garde, ASCAP/Interior/Sigidis, BMI)	6
HEY THERE LONELY GIRL Tobin (Famous, ASCAP)	64	THAT LOVIN' YOU FEELIN' AGAIN Ahern (Acuff-Rose, BMI)	93
HONEY, HONEY Clarke (Sherlyn/Lindseyanne, BMI)	98	THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP)	89
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	39	THE ROSE Rothchild	8
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI)	66	THE ROYAL MILE (SWEET DARLIN') Murphey-Rafferty (Screen Gems-EMI, BMI)	65
I CAN'T LET GO Asher (Blackwood, BMI)	28	TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI)	13
IF I WERE YOU Fuller (Fullness/Blackwood, BMI)	92	TULSA TIME Astley (Bibo, ASCAP)	36
I HEAR YOU NOW Vangelis (WB/Spheric B.V., ASCAP)	94	UNDER THE GUN Flicker (Tarantula, ASCAP)	60
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	41	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	54
I'M ALRIGHT (THEME FROM CADDY-SHACK) Loggins-Botnick (Milk Money, ASCAP)	62	WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)	46
IN AMERICA Boylan (Hat Band, BMI)	14	WHATEVER YOU DECIDE Holbrook-Kimmet (Fourth Floor, ASCAP)	70
INTO THE NIGHT Maraz (Papa Jack, BMI)	25	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Felten, BMI)	80
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	1	WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	38
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	77	YEARS FROM NOW Haffkine (Roger Cook/Cookhouse, BMI)	74
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	21	YOU BETTER RUN Olsen (Downtown, ASCAP)	72
JUST CAN'T WAIT Justman (Center City, ASCAP)	81	YOU'LL ACCOMPANY ME Seger-Punch (Gear, ASCAP)	56
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP)	48	YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	32
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	43		
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	53		

FROM OVER THE RAINBOW



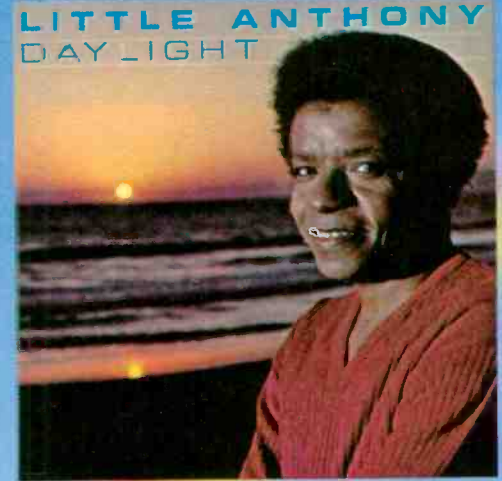
ASLEEP AT THE WHEEL
FRAMED

MCA-513



CHUCK BROWN & THE SOUL SEARCHERS

SOR-3234



LITTLE ANTHONY
DAYLIGHT

MCA-3245



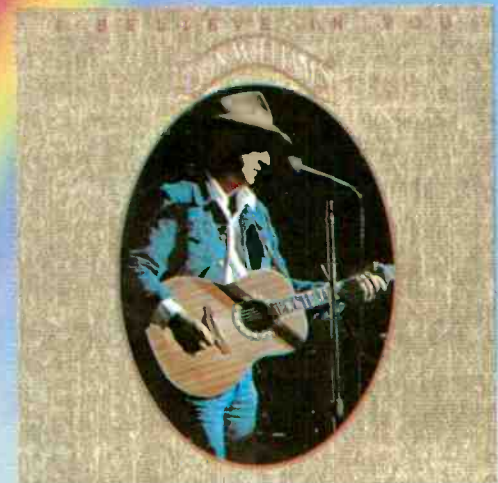
SAC KEY AND THE BANDIT 2
(THE MOVIE SOUNDTRACK)

MCA-61CI



HANK THOMPSON
TAKE ME BACK TO TULSA

MCA-3250



DON WILLIAMS
I BELIEVE IN YOU

MCA 5133

MCA'S AUGUST RELEASES



ON MCA RECORDS AND TAPES

SPLIT ENZ SPLIT ENZ SPLIT ENZ SPLIT ENZ SPLIT ENZ SPLIT ENZ

SPLIT ENZ TRUE COLOURS

SP 4822

A rainbow of musical style all captured on the first *LASER-ETCHED* graphic record ever available.

Another full colour first from A&M Records and Tapes.

 Includes the single "I GOT YOU" A&M 2252

Produced and Engineered by David Tickle
A Boomerang Production
Management: Nathan Brenner (North America) Tommy Mottola

By the way: This album and single have been #1 in Australia for a long time.



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TRUE COLOURS TRUE COLOURS TRUE COLOURS TRUE COLOURS

Record World Singles



AUGUST 2, 1980

TITLE, ARTIST, Label Number, (Distributing Label)
AUG. 2 JULY 26

WKS. ON CHART

1	1	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL Columbia 1 11276 (4th Week)	11
2	3	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	11
3	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	19
4	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	12
5	5	SHINING STAR MANHATTANS/Columbia 1 11222	15
6	11	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	11
7	6	COMING UP PAUL McCARTNEY/Columbia 1 11263	15
8	7	THE ROSE BETTE MIDLER/Atlantic 3656	19
9	12	MISUNDERSTANDING GENESIS/Atlantic 3662	12
10	14	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	8
11	9	LITTLE JEANNIE ELTON JOHN/MCA 41236	14
12	13	MORE LOVE KIM CARNES/EMI-America 8045	10
13	8	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	13
14	10	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	10
15	22	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	5
16	18	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	8
17	27	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	8
18	19	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	8
19	21	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	9
20	16	STEAL AWAY ROBBIE DUPREE/Elektra 46621	17
21	24	JOJO BOZ SCAGGS/Columbia 1 11281	8
22	25	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	12
23	15	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	17
24	20	ONE FINE DAY CAROLE KING/Capitol 4864	12
25	28	INTO THE NIGHT BENNY MARDONES/Polydor 2091	9
26	30	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	6
27	35	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	9
28	29	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	6
29	33	BOULEVARD JACKSON BROWNE/Asylum 47003	5
30	32	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	8
31	37	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	7
32	39	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	4
33	17	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	12
34	44	FAME* IRENE CARA/RSO 1034	8
35	43	OLD-FASHION LOVE COMMODORES/Motown 1489	7
36	40	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039	8
37	41	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	7
38	42	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	6
39	45	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	3
40	48	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	4
41	26	I'M ALIVE ELO/MCA 41246	11
42	31	CARS GARY NUMAN/Atco 7211	24
43	23	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	13
44	46	PLAY THE GAME QUEEN/Elektra 46652	6
45	34	AGAINST THE WIND BOB SEGER/Capitol 4863	14
46	36	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	11



CHARTMAKER OF THE WEEK

47 — ALL OVER THE WORLD
ELO
MCA 41289



48	47	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	11
49	49	SHANDI KISS/Casablanca 2282	7
50	51	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	8
51	53	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	6
52	38	GIMME SOME LOVIN' BLUES BROTHERS/Atlantic 3666	10
53	50	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	19
54	69	UPSIDE DOWN* DIANA ROSS/Motown 1494	4
55	—	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	1
56	70	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	2
57	62	FREE ME ROGER DALTRY/Polydor 2105	5
58	54	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	19
59	64	SOMEONE THAT I USED TO LOVE NATALIE COLE/ Capitol 4869	5
60	68	UNDER THE GUN POCO/MCA 41269	4
61	55	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	14
62	73	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	3
63	75	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum)	3
64	71	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	3
65	67	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366	3
66	74	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	3
67	57	BEYOND HERB ALPERT/A&M 2246	7
68	52	CALL ME BLONDIE/Chrysalis 2414	25
69	60	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	7
70	77	WHATEVER YOU DECIDE RANDY VANWARMER/Bearsville 49258 (WB)	3
71	78	STRANGER IN MY HOME TOWN FOGHAT/Bearsville 49510 (WB)	3
72	82	YOU BETTER RUN PAT BENATAR/Chrysalis 2450	2
73	72	ON THE REBOUND RUSS BALLARD/Epic 9 50883	7
74	84	YEARS FROM NOW DR. HOOK/Capitol 4885	2
75	83	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/ MCA 41284	2
76	76	SAVE ME DAVE MASON/Columbia 1 11289	4
77	—	JESSE CARLY SIMON/Warner Bros. 49518	1
78	87	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	2
79	—	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	1
80	88	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	2
81	81	JUST CAN'T WAIT J. GEILS BAND/EMI-America 8047	3
82	—	DARLIN' YIPES!/Millennium 11791 (RCA)	1
83	—	FIRST... BE A WOMAN LEONORE O'MALLEY/Polydor 2055	1
84	65	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887	10
85	—	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063	1
86	—	ROCK IT LIPPS, INC./Casablanca 2281	1
87	89	SHIVER AND SHAKE SILENCERS/Precision 9 9800 (CBS)	3
88	—	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)	1
89	99	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	2
90	91	BONEY MORONIE CHEEKS/Capitol 4883	6
91	95	MIRAGE ERIC TROYER/Chrysalis 2445	3
92	92	IF I WERE YOU TOBY BEAU/RCA 11964	5
93	85	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	6
94	96	I HEAR YOU NOW JON & VANGELIS/Polydor 2089	2
95	97	LIVING AFTER MIDNIGHT JUDAS PRIEST/Columbia 1 11308	4
96	98	(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH/Atco 7222	2
97	—	SPACE INVADERS UNCLE VIC/Prelude 8015	1
98	94	HONEY, HONEY DAVID HUDSON/Alston 3750 (TK)	4
99	100	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	2
100	—	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22



Record World Album Airplay

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

AUGUST 2, 1980

FLASHMAKER



McVICAR
Original Soundtrack
Polydor

MOST ADDED

- McVICAR—Original Soundtrack—Polydor (32)
- READY AN' WILLING—Whitesnake—Mirage (29)
- FULL MOON—Charlie Daniels—Epic (26)
- PLAYING FOR KEEPS—Eddie Money—Col (25)
- ARE HERE—Kings—Elektra (11)
- NEW CLEAR DAYS—Vapors—UA (8)
- CHICAGO XIV—Chicago—Col (7)
- TERMS AND CONDITIONS—Jay Ferguson—Capitol (6)

WNEW-FM/NEW YORK

ADDS:

- ARE HERE—Kings—Elektra
- COME SEE ABOUT ME—Tracy Nelson—Flying Fish
- CONVICTED—Gus—Nemperor
- EXTENDED PLAY—SVT—415
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage
- SIREN—Ronnie Spector—Polish
- UPRISING—Bob Marley & the Wailers—Island

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE UP ESCALATOR—Graham Parker—Arista
- THE GAME—Queen—Elektra
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- EMPTY GLASS—Pete Townshend—Atco
- GLASS HOUSES—Billy Joel—Col
- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
- FLESH AND BLOOD—Roxy Music—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- DUKE—Genesis—Atlantic

WLIR-FM/LONG ISLAND

ADDS:

- BROKEN HOME—Atlantic
- I'M ALRIGHT (THEME FROM CADDYSHACK) (single)—Kenny Loggins—Col
- DEFECTOR—Steve Hackett—Charisma (import)
- FULL MOON—Charlie Daniels—Epic
- THE HARDER THEY COME (single)—Joe Jackson—A&M (import)
- INTERIOR—Keith Emerson—Barclay (import)

McVICAR—Original Soundtrack—Polydor

NINE O'CLOCK (single)—Snips—UA (import)

PLAYING FOR KEEPS—Eddie Money—Col

READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

- SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- KINGBEES—RSO
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PETER GABRIEL—Mercury
- EMPTY GLASS—Pete Townshend—Atco
- PRETENDERS—Sire
- THE WALL—Pink Floyd—Col
- SPLENDIDO HOTEL—Al DiMeola—Col

WBAB-FM/LONG ISLAND

ADDS:

- CADDYSHACK—Original Soundtrack—Col
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- NEW CLEAR DAYS—Vapors—UA
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage
- SCOTT WILK & THE WALLS—WB

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- EMPTY GLASS—Pete Townshend—Atco
- THE GAME—Queen—Elektra
- DUKE—Genesis—Atlantic
- GLASS HOUSES—Billy Joel—Col
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- BLUES BROTHERS—Original Soundtrack—Atlantic
- FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
- PETER GABRIEL—Mercury

WAAF-FM/WORCESTER

ADDS:

- CADDYSHACK—Original Soundtrack—Col
- CHIPMUNK PUNK—Chipmunks—Excelsior
- FULL MOON—Charlie Daniels—Epic
- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
- MAKE A LITTLE MAGIC—Dirt Band—UA
- McVICAR—Original Soundtrack—Polydor
- READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

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

WPLR-FM/NEW HAVEN

ADDS:

- CADDYSHACK—Original Soundtrack—Col
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage
- CHICAGO XIV—Chicago—Col

HEAVY ACTION:

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

WQBK-FM/ALBANY

ADDS:

- BELFAST GIGS—Horslips—Mercury
- CURRENT EVENTS—Elektrics—Capitol
- CHICAGO XIV—Chicago—Col
- DREAMER'S MATINEE—Don Schlitz—Capitol
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- NEW CLEAR DAYS—Vapors—UA
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage
- UPRISING—Bob Marley & the Wailers—Island

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ME MYSELF I—Joan Armatrading—A&M
- EMPTY GLASS—Pete Townshend—Atco
- PETER GABRIEL—Mercury
- ONE FOR THE ROAD—Kinks—Arista
- CAREFUL—Motels—Capitol
- FEEL THE HEAT—Henry Paul—Atlantic
- THERE & BACK—Jeff Beck—Epic
- HOLD OUT—Jackson Browne—Asylum
- BLOTTO (EP)—Blotto

WIOQ-FM/PHILADELPHIA

ADDS:

- MAN'S BEST FRIEND—Livingston Taylor—Epic
- McVICAR—Original Soundtrack—Polydor

HEAVY ACTION:

- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- GLASS HOUSES—Billy Joel—Col
- THE LONG RUN—Eagles—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- 21 AT 33—Elton John—MCA
- DUKE—Genesis—Atlantic
- CHRISTOPHER CROSS—WB
- COME UPSTAIRS—Carly Simon—WB

WMMR-FM/PHILADELPHIA

ADDS:

- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
- LOOKIN' FOR TROUBLE—Toronto—A&M
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

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

QDR-FM/RALEIGH

ADDS:

- HOW DOES IT FEEL TO BE BACK (single)—Hall & Oates—RCA
- I HEAR YOU NOW (single)—Jon & Vangelis—Polydor
- McVICAR—Original Soundtrack—Polydor
- PLAYING FOR KEEPS—Eddie Money—Col

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- HOLD OUT—Jackson Browne—Asylum
- THE UP ESCALATOR—Graham Parker—Arista
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- DUKE—Genesis—Atlantic
- ME MYSELF I—Joan Armatrading—A&M
- UNDER THE GUN—Poco—MCA

WYMX-FM/AUGUSTA

ADDS:

- CHICAGO XIV—Chicago—Col
- DEACON LITTLE—SLI
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- READY AN' WILLING—Whitesnake—Mirage
- TERMS AND CONDITIONS—Jay Ferguson—Capitol

HEAVY ACTION:

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

ZETA 7-FM/ORLANDO

ADDS:

- ARE HERE—Kings—Elektra
- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage
- SOLO IN SOHO—Phil Lynott—WB
- UP—Le Roux—Capitol

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- THE GAME—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- FEEL THE HEAT—Henry Paul—Atlantic
- ONE FOR THE ROAD—Kinks—Arista
- TOMCATTIN'—Blackfoot—Atco
- THERE & BACK—Jeff Beck—Epic
- UNDER THE GUN—Poco—MCA
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col

WSHE-FM/FT. LAUDERDALE

ADDS:

- AFL 3603—Dave Davies—RCA
- CONVICTED—Gus—Nemperor
- FULL MOON—Charlie Daniels—Epic
- LOOKIN' FOR TROUBLE—Toronto—A&M
- McVICAR—Original Soundtrack—Polydor
- READY AN' WILLING—Whitesnake—Mirage
- SCOTT WILK & THE WALLS—WB
- UP—Le Roux—Capitol

HEAVY ACTION:

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

WMMS-FM/CLEVELAND

ADDS:

- FULL MOON—Charlie Daniels—Epic
- McVICAR—Original Soundtrack—Polydor
- PLAYING FOR KEEPS—Eddie Money—Col
- READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- AMERICAN NOISE—Planet
- HOLD OUT—Jackson Browne—Asylum
- UNDER THE GUN—Poco—MCA
- FLESH AND BLOOD—Roxy Music—Atco
- THE GAME—Queen—Elektra
- PLAYING FOR KEEPS—Eddie Money—Col
- BLUES BROTHERS—Original Soundtrack—Atlantic
- LOVE AFFAIR—Radio

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

Record World Album Airplay



AUGUST 2, 1980

TOP AIRPLAY



EMOTIONAL RESCUE

ROLLING STONES
Rolling Stones

MOST AIRPLAY

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (39)
- HOLD OUT—Jackson Browne—Asylum (34)
- EMPTY GLASS—Pete Townshend—Atco (32)
- THE GAME—Queen—Elektra (28)
- DUKE—Genesis—Atlantic (21)
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (16)
- ONE FOR THE ROAD—Kinks—Arista (16)
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum (12)
- AGAINST THE WIND—Bob Seger—Capitol (11)
- UNDER THE GUN—Poco—MCA (11)

WXRT-FM/CHICAGO

- ADDS:**
- BELFAST GIGS—Horslips—Mercury
 - CHICAGO XIV—Chicago—Col
 - FULL MOON—Charlie Daniels—Epic
 - GOING DEAF FOR A LIVING—Fisher Z—EMI-America
 - H—Bob James—Tappan Zee
 - MANHATTAN UPDATE—Warren Bernhardt—Arista
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col
 - SIREN—Ronnie Spector—Polish
 - UPRISING—Bob Marley & the Wailers—Island

HEAVY ACTION:

- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- FLESH AND BLOOD—Roxy Music—Atco
- INTERVIEW—Virgin
- WILLIE NILE—Arista
- PETER GABRIEL—Mercury
- PRETENDERS—Sire
- ONE FOR THE ROAD—Kinks—Arista
- DUKE—Genesis—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- CHIPMUNK PUNK—Chipmunks—Excelsior
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col
 - READY AN' WILLING—Whitesnake—Mirage
 - SEEDS OF CHANGE—Kerry Livgren—Kirshner
 - TERMS AND CONDITIONS—Jay Ferguson—Capitol

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- THE GAME—Queen—Elektra
- HOLD OUT—Jackson Browne—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- JUST ONE NIGHT—Eric Clapton—RSO
- DANGER ZONE—Sammy Hagar—Capitol
- UNDER THE GUN—Poco—MCA
- TIGHT SHOES—Foghat—Bearsville

WKDF-FM/NASHVILLE

- ADDS:**
- CONVICTED—Gus—Nemperor
 - FULL MOON—Charlie Daniels—Epic
 - PLAYING FOR KEEPS—Eddie Money—Col
 - SCOTT WILK & THE WALLS—WB

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- FULL MOON—Charlie Daniels—Epic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- THE GAME—Queen—Elektra
- AGAINST THE WIND—Bob Seger—Capitol
- TOMCATTIN'—Blackfoot—Atco
- EMPTY GLASS—Pete Townshend—Atco
- THERE & BACK—Jeff Beck—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- AFL1 3603—Dave Davies—RCA
 - ARE HERE—Kings—Elektra
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col
 - QFM HOMETOWN ALBUM—QFM
 - READY AN' WILLING—Whitesnake—Mirage
 - UNDER THE BOULEVARD LIGHTS—Chuck Francour—EMI-America

HEAVY ACTION:

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

KZEW-FM/DALLAS

- ADDS:**
- CONVICTED—Gus—Nemperor
 - LOOKIN' FOR TROUBLE—Toronto—A&M
 - McVICAR—Original Soundtrack—Polydor
 - READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra

- UNDER THE GUN—Poco—MCA
- HOLD OUT—Jackson Browne—Asylum
- PROGRESSIONS OF POWER—Triumph—RCA
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- McVICAR—Original Soundtrack—Polydor
- TOMMY TUTONE—Col

KLOL-FM/HOUSTON

- ADDS:**
- ARE HERE—Kings—Elektra
 - CHIPMUNK PUNK—Chipmunks—Excelsior
 - DIRTY DEEDS DONE CHEAP—AC/DC—Atlantic (import)
 - McVICAR—Original Soundtrack—Polydor
 - READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- EMPTY GLASS—Pete Townshend—Atco
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
- McVICAR—Original Soundtrack—Polydor
- THE GAME—Queen—Elektra
- HOLD OUT—Jackson Browne—Asylum
- READY AN' WILLING—Whitesnake—Mirage
- TOMCATTIN'—Blackfoot—Atco
- FREEDOM OF CHOICE—Devo—WB

KFML-AM/DENVER

- ADDS:**
- ENERGY TRANSFER—Heaters—Col
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col
 - SPORTS CAR—Judie Tzuke—Rocket

HEAVY ACTION:

- THE GAME'S UP—Sniff 'n' the Tears—Atlantic
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- MAKE A LITTLE MAGIC—Dirt Band—UA
- FLESH AND BLOOD—Roxy Music—Atco
- MAGNIFICENT MADNESS—John Klemmer—MCA
- HOLD OUT—Jackson Browne—Asylum
- BLUES BROTHERS—Original Soundtrack—Atlantic
- ROCK THERAPY—Calin Winski—Takoma
- UNDER THE GUN—Poco—MCA
- THERE & BACK—Jeff Beck—Epic

KBPI-FM/DENVER

- ADDS:**
- ARE HERE—Kings—Elektra
 - CHICAGO XIV—Chicago—Col
 - FULL MOON—Charlie Daniels—Epic
 - I'M ALRIGHT (THEME FROM CADDYSHACK) (single)—Kenny Loggins—Col
 - PLAYING FOR KEEPS—Eddie Money—Col
 - READY AN' WILLING—Whitesnake—Mirage
 - SIXTIES MAN (single)—Sweet—Capitol
 - THE GAME—Queen—Elektra
 - UP—Le Roux—Capitol

HEAVY ACTION:

- BLUES BROTHERS—Original Soundtrack—Atlantic
- HOLD OUT—Jackson Browne—Asylum

- DEPARTURE—Journey—Col
- BARNET DOGS—Russ Ballard—Epic
- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- TOMCATTIN'—Blackfoot—Atco
- MAKE A LITTLE MAGIC—Dirt Band—UA

KGB-FM/SAN DIEGO

- ADDS:**
- CADDYSHACK—Original Soundtrack—Col
 - FULL MOON—Charlie Daniels—Epic
 - MAKE A LITTLE MAGIC—Dirt Band—UA
 - McVICAR—Original Soundtrack—Polydor
 - METAL RENDEZ-VOUS—Krokus—Ariola
 - NEVER RUN NEVER HIDE—Benny Mardones—Polydor
 - SNAKES & LADDERS—Gerry Rafferty—UA
 - TOMCATTIN'—Blackfoot—Atco
 - UNDER THE GUN—Poco—MCA

HEAVY ACTION:

- ONE FOR THE ROAD—Kinks—Arista
- THE GAME—Queen—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- HOLD OUT—Jackson Browne—Asylum
- BLUES BROTHERS—Original Soundtrack—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- FULL MOON—Charlie Daniels—Epic
- JUST ONE NIGHT—Eric Clapton—RSO
- GLASS HOUSES—Billy Joel—Col
- McCARTNEY II—Paul McCartney—Col

KSJO-FM/SAN JOSE

- ADDS:**
- ARE HERE—Kings—Elektra
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor
 - NEW CLEAR DAYS—Vapors—UA
 - PLAYING FOR KEEPS—Eddie Money—Col
 - READY AN' WILLING—Whitesnake—Mirage

HEAVY ACTION:

- THE GAME—Queen—Elektra
- EMPTY GLASS—Pete Townshend—Atco
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ANIMAL MAGNETISM—Scorpions—Mercury
- THE WALL—Pink Floyd—Col
- AGAINST THE WIND—Bob Seger—Capitol
- FLESH AND BLOOD—Roxy Music—Atco
- ONE FOR THE ROAD—Kinks—Arista
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- HOLD OUT—Jackson Browne—Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- HUEY LEWIS & THE NEWS—Chrysalis
 - MAKE A LITTLE MAGIC—Dirt Band—UA
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col
 - READY AN' WILLING—Whitesnake—Mirage

- TERMS AND CONDITIONS—Jay Ferguson—Capitol

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- THE GAME—Queen—Elektra
- HOLD OUT—Jackson Browne—Asylum
- PRETENDERS—Sire
- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- AGAINST THE WIND—Bob Seger—Capitol
- ONE FOR THE ROAD—Kinks—Arista
- HEAVEN AND HELL—Black Sabbath—WB

KMEL-FM/SAN FRANCISCO

- ADDS:**
- CAREFUL—Motels—Capitol
 - I'M ALRIGHT (THEME FROM CADDYSHACK) (single)—Kenny Loggins—Col
 - McVICAR—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS—Eddie Money—Col

HEAVY ACTION:

- HOLD OUT—Jackson Browne—Asylum
- XANADU—Original Soundtrack—MCA
- BLUES BROTHERS—Original Soundtrack—Atlantic
- THE GAME—Queen—Elektra
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- PLAYING FOR KEEPS—Eddie Money—Col
- ONE FOR THE ROAD—Kinks—Arista
- FREE ME (single)—Roger Daltrey—Polydor
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- SAVED—Bob Dylan—Col

KZEL-FM/EUGENE

- ADDS:**
- ARE HERE—Kings—Elektra
 - BELFAST GIGS—Horslips—Mercury
 - CURRENT EVENTS—Elektrics—Capitol
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor
 - NEW CLEAR DAYS—Vapors—UA
 - READY AN' WILLING—Whitesnake—Mirage
 - TERMS AND CONDITIONS—Jay Ferguson—Capitol
 - UNDER THE BOULEVARD LIGHTS—Chuck Francour—EMI-America
 - UPRISING—Bob Marley & the Wailers—Island

HEAVY ACTION:

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

40 Stations reporting this week. In addition to those printed are:

- WBCN-FM WMJQ-FM Y95-FM
- WCOZ-FM WYDD-FM KNAC-FM
- WBLM-FM WHFS-FM KZOK-FM
- WCMP-FM WKLS-FM KZAM-AM
- WAQX-FM WABX-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ IN THE AIR: What do **Fleetwood Mac** and **Graham Parker** have in common? Rumors, of course (however you spell it), and the insubstantial little whispers have been drifting around New York of late, mainly in the vicinity of WHN, the city's country station. PD **Ed Salamon** has been the subject of supposition that if KHJ, Los Angeles, goes country, Salamon will relocate to the other coast to join general manager **Neil Rockoff**, with whom he worked at WHN. Contacted by Radio Replay, a cheerful Salamon simply asked, "Rumors? Which one?" The PD reported that he's also been called to confirm or deny reports that he's going to KHTZ, Los Angeles, to replace **Bobby Rich**, or to New York's WNBC, where **John Lund** recently left as PD (another of Salamon's former WHN cohorts, **Dale Pon**, is now at NBC). Speaking frankly, Salamon said that because of the close relationships involved, "these rumors would seem to make sense... there are a lot of things in the wind right now that are unresolved. But as I'm speaking now, I plan on staying here." To further cloud the issue, Salamon suggested that since WCFL, Chicago (owned by Mutual Broadcasting, which owns WHN) is also rumored to be switching to a country format, he might very well end up there. His most definitive statement was "A lot of maybes..."

MOVES: In a very active week, **Jim Maddox** was named general manager of WBMX in Chicago, after leaving the same post at KMJQ in Houston several weeks back... **Gary Berkowitz** has left his position as PD of WROR in Boston to become general manager of WPRO AM and FM in Providence. It's a return home for the former PD of WPRO-FM... **WIFI/Philadelphia's PD Steve Rivers** (who was also national program director for GCC) has exited that position to form a new New York/Philadelphia-based partnership with consultant **Dean Landsman**, Landsman-Rivers Radio Services. Rivers has signed **WIFI**, **WEFM** and **WHUE-AM** and **FM** as clients... **Rob Sisco**, PD, and **Mark Fridges**, MD of **WPEZ** in Pittsburgh will leave the station, probably around September 1, to make way for programming changes instituted by the new general manager of **WPEZ** and **WWSW**, **Mike Harvey**, who will take the helm in steering the station in a reportedly adult/contemporary direction... **Joel Denver** is out at **WBSB** in Baltimore... **Jay Quinn** has taken over the 2AM-6AM airshift at **WRQX-FM** (Q107) in Washington, D.C... **Charles Heiser** has been appointed vice president and general manager of **KOAX/Dallas-Fort Worth**. He comes from **KYW** in Philadelphia, also a owned by Westinghouse Broadcasting... **Mike McVay** has resigned as PD of **WAKY/Louisville**... **Pete Howard** is the new national sales manager for the syndicated program **Earth News**. He comes from **CBS Records**... **Berger** has been appointed promotion director of **WKYS**, in Washington, D.C... **Bob Bolton** has resigned as operations manager/program director of **WKIX**, Raleigh. Consequently, the 10,000 watt adult contemporary-formatted station is seeking an operations manager. General manager **Tommy Walker** asks that "resume, air check of station and programming philosophy of station" be sent to him at **WKIX**, P.O. Box 12526, Raleigh, N.C. 27605... **Thirsty Ear Productions** has appointed **Keith Altomare** national director of station relations.

SMILE, YOU'RE SOPHISTICATED!: Sure you spend a lot of time listening to records on the radio, but how about all the music that fills up paid advertising time? A lot of thought and effort goes into those commercial jingles, according to **David Lucas** and **Tom McFaul** of **Lucas/McFaul**, the company that's produced jingles for **Pepsi**, **AT&T** ("Reach out...") **Pan Am**, **GE** and **Meow Mix** (yes, the singing cats). Radio people should be happy to learn that Lucas feels producing jingles for radio, as opposed to TV, is "more fun" from a musician's point of view. "There are fewer restrictions," he continued, "in how the orchestration is conceived. The mix is often more like the mix on a pop record... generally, the more adventuresome projects are done for radio."

Asked about the psychological considerations that go into making
(Continued on page 37)

ARBs in from Several Cities

■ NEW YORK — Advance statistics from Arbitron's April/May 1980 survey of the Minneapolis-St. Paul market shows **WCCO** remaining in first place by an extremely wide margin, with a 22.5 share, nearly equal to its 22.4 share for October/November, 1979. Other Minneapolis-St. Paul statistics representing average quarter hour shares Monday to Sunday, 6 a.m. to midnight, for persons 12 years and older in the metro survey area include: **KDWB**, 3.7 for April/May, from 3.5 for October/November; **KDWB-FM**, 2.8 from 2.6; **KEYY-FM**, 4.3 from 7.1; **KQRS**, 1.2 from 1.3; **KQRS-FM**, 7.3 from 8.7; **KRSI**, 1.6 from .8; **KRSI-FM** (formerly **KFMX**), 1.3 from 1.1; **KSTP**, 4.5 from 4.2; **KSTP-FM**, 9.5 from 10.4; **KTCR-FM**; 1.8 from 1.6; **WAYL-FM**, 1.5 from 1.8; **WAYL-FM**, remained at 4.9; **WCCO-FM**, 4.4 from 4.9; **WDGY**; 7.1 from 6.6; **WLOL**, 4.9 from 1.9; **WMIN**, .7 from 1.2; and **WWTC**, 3.9 from 2.6.

Advances from the Kansas City market show **WDAF** moving into first place with a 12.0 share, up very slightly from 11.9 in October/November. Other Kansas City

advances include: **KBEA**, 1.4 from 1.9; **KBEQ**, 4.6 from 6.5; **KCKN**, 2.2 from 2.6; **KCKN-FM**, 4.0 from 3.6; **KCMO**, 4.1 from 6.2; **KEXS**, .7 from .4; **KJLA** (formerly **KAYQ**) 3.8 from 3.6; **KMBR**, 8.1 from 9.3; **KMBZ**, 10.8 from 8.9; **KPRS**, 6.8 from 5.8; **KPRT**, 1.4 from 1.3; **KSAS** (formerly **KFIX**), 3.7 from unreported status; **KUDL**, 5.2 from 3.5; **KXTR**, .9 from 1.3; **KYYS**, 10.2 from 12.7; and **WHB**, 8.6 from 6.0.

Providence market advances include **WADK**, 1.1 from 1.0; **WALE**, remaining at 1.6; **WBRU**, 2.4 from 2.7; **WBSM**, 3.7 from 3.3; **WEAN**, 5.7 from 4.9; **WGNC**, 2.3 from 1.6; **WHIM**, 4.4 from 3.0; **WHJY**, 5.1 from 6.0; **WJAR**, 4.7 from 3.9; **WLKW**, 2.3 from 2.4; **WLKW-FM**, 10.8 from 12.4; **WMYS**, 3.8 from 3.1; **WPJB**, 9.4 from 7.2; **WPRO**, 5.8 from 7.7; **WPRO-FM**, 7.1 from 8.6; and **WSAR**, 1.9 from .8.

Advances for Cincinnati include: **WCIN**, 4.3 from 3.2; **WCKY**, 8.0 from 11.1; **WEBN**, 9.7 from 9.1; **WKRC**, 8.0 from 9.6; **WKRQ**, 10.7 from 11.8; **WLQA**, 3.1 from 5.0; **WLW**, 14.5 from 9.9; **WNOP**, 1.1

(Continued on page 37)



"Looks like we got another poor slob taken in by a pyramid scam..."

Dialogue (Continued from page 18)

Depte: Yes. You'll see variations of the music that comes out of PIR. The spectrum is wide already and it will continue to widen. The music that we create, the music that comes from Philly International and TSOP will be mass appeal music. There will be music that appeals to the various segments of the music-buying public. It will transcend the traditional R&B and pop record-buying public. Our effort is to broaden the number of people who buy our records.

RW: Specifically, is there an area such as fusion that you plan to get into?

Depte: No, I don't think you can label it as a specific area as much as the music being universal in its concept and its presentation.

RW: What else generally is going on here in the way of expansion?

Depte: A lot of things. We are selecting quality acts . . .

RW: Will there be more signings before the end of the year?

Depte: I think you will see more signings. We have never signed a lot of acts, we've always been very selective. We will continue to maintain and to enhance the success of our established artists. That with us is always the top priority. All too often when success is obtained, a year or two later the artist is no longer successful. It's been our desire to have success be consistent. The O'Jays have, for example, had nine gold and/or platinum albums. Every album that Teddy Pendergrass has had with us has been platinum plus. So our growth will be through two vehicles; one by maintaining the success of our established artists and two, by developing new artists, such as McFadden and Whitehead, whose album was gold and whose debut single was platinum. Or the Jones Girls, whose debut album was near gold, and whose debut single was gold. It's that kind of continued success coupled with developing new artists. We're building while at the same time keeping what we have hot.

RW: The role producers have played in your success has been a large one. As more artists assume that role themselves, and as more producers become interested being artists, what are you doing to maintain a strong stable of producers?

Depte: We've got what I consider to be one of, if not the finest production staffs in the record business today. It's been built slowly. It's been built by maintaining a relationship with songwriters even prior to them being involved in production. We work with them in their development until they reach the point when they are great producers. McFadden and Whitehead are a great production team, capable of producing the kind of music that has that mass market appeal. So we've got a great production staff. But at the same time we are building relationships with other producers who are, in some cases, outside of our organization so that our artists have the very best by way of production. Ashford and Simpson produced cuts on the Teddy Pendergrass album. That album also contains McFadden and Whitehead's production, and even Teddy's own production.

RW: Is there any area that you think PIR has to attack more aggressively than it has in the past?

Depte: I think our formula is working. The course of action we have chosen—of course, there are always some things you like to change and modify, but on a whole the plan as laid out by Kenny Gamble and Leon Huff ten years ago when the company was formed has been working. The plan has been modified, updated and has continued to work. Every year has been bigger than the preceding year. We have never taken a step backwards. We have always stepped forward and we will continue to step forward.

RW: One would think that at a time such as this, when a recession is underway, and when black people get hit hardest by a recession, that the ones that get affected the most would be the labels that rely on the black consumer.

Depte: I think that it is to the contrary. Black people have experienced their share of hard times a lot. Hard times are not a stranger to black people. We've learned to endure when times are rough. And that endurance means that we've built our lifestyles in such a way that, whether there's a recession or not, we buy our music. The record industry continues to sell. It was black music, jazz, that kept the record industry alive during the Great Depression . . .

RW: Is PIR a recession-proof company?

Depte: I think we're as recession-proof as any company can be. Music is a part of life to black people. A very meaningful part of life. And as a result there's a loyalty that exists not by just blacks, but by whites who buy black music. They buy it because it's meaningful and it aids in the living of life. That's one of the significant factors to escalating black music sales even though times are hard. That's why there's a need to get black music more exposure; so that we can continue this record business that is a livelihood for so many people. Black music can bring more profits and enhance the continuation of the record business.

John Hartford:

Something Old, New, Borrowed & Bluegrass

■ NEW YORK—John Hartford is probably the only musician who can get away with leading a New York audience in sing-along yodeling. As bizarre as it sounds, it was actually a nice touch to his July 10 appearance at the Bottom Line. Although the performance came on the heels of the release of "You And Me At Home," his latest album for Flying Fish, his set consisted of mostly older and better-known tunes.

One-man Band

Hartford's brand of music is a sort of one-man band application of progressive bluegrass. He successfully overcomes the limitations of the one-man show by changing instruments as quickly as his musical themes. The themes and instruments in this particular performance ranged from songs on the fiddle about the Illinois River to a song on the guitar about life in the city in and among "Tall Buildings" to a banjo reggae number. The latter, which was definitely one of the high points of the show, was a reggae sing-along dedicated to Bob Marley entitled "Two Hits And The Joint Turn Brown."

The percussion for a majority of these songs was provided by Hart-

ford's electric tapdancing, which, as always, was well-received. (Before the show, the audience cheered wildly when the roadie brought out the amplified soundboard that Hartford dances on.)

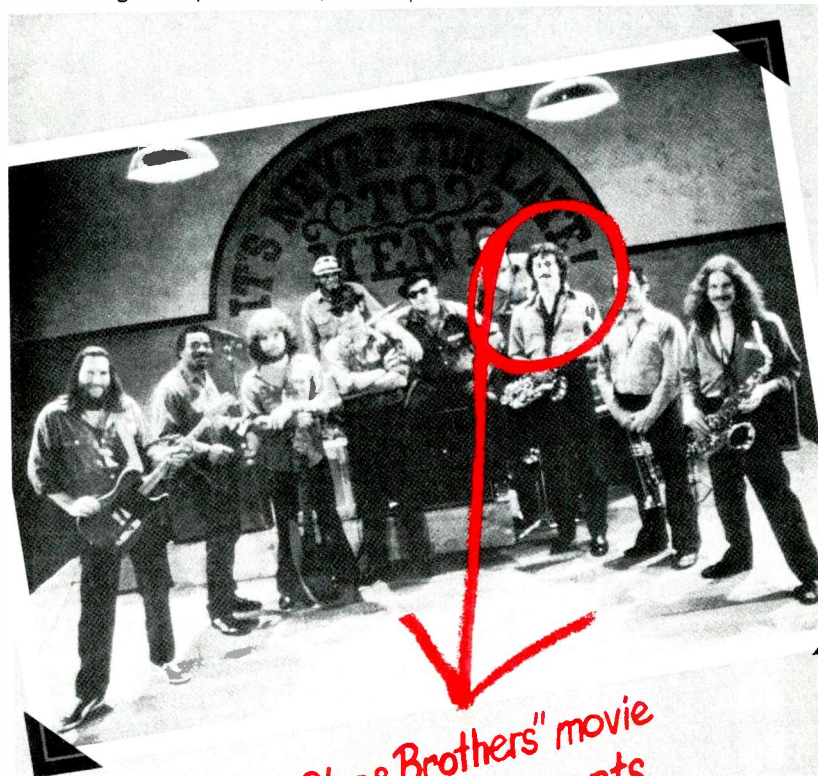
An interesting aspect of the show was the exclusion of "Gentle On My Mind." Hartford is still hounded by the reputation of being the writer of the song, which, after being a hit for Glen Campbell in 1967, went on to become a pop standard recorded by over 300 artists. It is to his credit that he didn't feel obligated to include the song in this particular performance.

Hartford closed the set with "Orange Blossom Special" and "Rollin' In My Sweet Baby's Arms," a couple of bluegrass standards. Hartford is, of course, no stranger to bluegrass. However, the uniqueness of his music is the direction in which he chooses to take that bluegrass.

David Skinner

Joel Single Gold

■ NEW YORK—Columbia recording artist Billy Joel has had his latest single, "It's Still Rock 'n' Roll To Me," certified gold by the R.I.A.A.



In "The Blues Brothers" movie
the horn arrangements
are by Thomas "Bones" Malone.
Thanks from Universal Pictures
and Atlantic Records.

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A/C Chart

Retail Rap

AUGUST 2, 1980

By SOPHIA MIDAS

AUG. 2	JULY 26		WKS. ON CHART
1	1	MAGIC OLIVIA NEWTON-JOHN MCA 41247 (3rd Week)	11
2	4	MORE LOVE KIM CARNES/EMI-America 8045	10
3	2	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	12
4	7	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	10
5	5	LOVE THE WORLD AWAY KENNY ROGERS/ United Artists 1359	8
6	3	LITTLE JEANNIE ELTON JOHN/MCA 41236	14
7	6	THE ROSE BETTE MIDLER/Atlantic 3656	19
8	12	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	7
9	15	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	7
10	10	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	10
11	11	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	11
12	14	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	7
13	18	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	7
14	8	ONE FINE DAY CAROLE KING/Capitol 4864	11
15	13	SHINING STAR MANHATTANS/Columbia 1 11222	11
16	9	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	11
17	19	MISUNDERSTANDING GENESIS/Atlantic 3662	6
18	16	STEAL AWAY ROBBIE DUPREE/Elektra 46621	14
19	24	JOJO BOZ SCAGGS/Columbia 1 11281	7
20	25	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	6
21	27	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	4
22	17	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	7
23	22	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	7
24	32	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	2
25	30	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	6
26	33	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	2
27	26	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	5
28	35	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	6
29	39	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	2
30	29	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	6
31	31	BEYOND HERB ALPERT/A&M 2246	5
32	34	YEARS FROM NOW DR. HOOK/Capitol 4885	5
33	41	INTO THE NIGHT BENNY MARDONES/Polydor 2091	3
34	44	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	2
35	37	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	3



CHARTMAKER OF THE WEEK

36	—	HOT ROD HEARTS ROBBIE DUPREE Elektra 47005	1
37	38	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)	3
38	42	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	3
39	—	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	1
40	—	OLD-FASHION LOVE COMMODORES/Motown 1489	1
41	21	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	16
42	43	DOC EARL KLUGH/United Artists 1355	6
43	28	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	7
44	20	AGAINST THE WIND BOB SEGER/Capitol 4863	14
45	48	REGRETS KENNY RANKIN/Atlantic 3663	2
46	23	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	17
47	49	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	2
48	—	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	1
49	40	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	6
50	45	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	18

■ THE "FIORUCCI" RECORD STORE—A growing number of retailers are diversifying their paraphernalia inventory because current litigation (*The City of Parma versus Record Revolution*) threatens to eliminate the sale of tobacco pipes, snuff accessories and other related items. Because such paraphernalia constitutes as much as 30 percent of overall store profits for many retailers, the diversification of this line of goods may compensate for the potential loss of these sales. Record Revolution's Peter Schliewen reports that his latest line of "new wave paraphernalia" is reaping tremendous profits for his stores. "Today's retailer has to be innovative," said Schliewen, "in order to stay in business and be successful during the ailing times of the industry. Some of my hottest selling items are new wave jewelry, sunglasses, V-neck T-shirts and buttons. Kids seem to want to buy every button that's available, old or new. My hottest selling T-shirts have barbed wire painted down the fronts of them. I feel as though we've become the 'Fiorucci' of record stores. Also selling well are chocolate chip cookies which are wrapped in paper with each end of the paper twisted; they look like cigarettes. The demand for these cookies is so great that the manufacturer of these cookies is having difficulty keeping up with retail demand. Paraphernalia manufacturers are just as wary about the current litigation as we are, and they're rapidly diversifying their product line to protect the viability of their company."

MORE ADVENTURES IN THE LAND OF MUSIC: Kemp Mill's Howard Appelbaum is currently promoting Dynasty's latest album "Adventures In the Land of Music" with a dance contest. Co-sponsored by radio station OK 100 and Solar Records, the promotion entails renting out a dance club in Washington, D.C. and giving Kemp Mill customers the opportunity to dance their hearts away. The best "dancing couple" will win a trip to Los Angeles, all expenses paid, and will be able to visit a recording studio and watch a Solar artist record. The winning dance couple will also be able to audition for the "Soul Train" show, and may even get the chance of being interviewed on the show if their dancing is exceptionally good. Schedule permitting, Dynasty will judge the dance contest. Kemp Mill also recently completed a Stacy Lattisaw promotion entitled "Let Me Be Your Angel." The promotion made it possible for 20 children, who are between the ages of 7-16 years old and who are enrolled in school, to attend summer camp for two weeks. "The focus of this promotion," said Appelbaum, was to stress the importance of kids being in school, as well as to promote Stacy's album." The promotion was co-sponsored by WHUR and Atlantic/Cotillion . . . According to advertising director Lee Cohen, the Licorice Pizza retail chain is involved with a "\$20,000 Record & Tape Give-Away." Each of the 27 Licorice Pizza stores will entitle one customer to 100 free records or tapes of his choice. "The response to this \$20,000 promotion has been absolutely incredible," said Cohen. "Our employees are all wearing \$20,000 T-shirts, and that's definitely heightening customer excitement. Who wouldn't want 100 free records . . . ?" If Mt. St. Helens ever calms down, the Everybody's retail outlet will offer some of its customers a flight around the volcano. The flight, which is being co-sponsored by KGON, Capitol Records and Everybody's, will be promoting Sammy Hagar's album "Danger Zone." Everybody's also just completed a promotion which spotlighted the Kingbees' single "My Mistake." Customers were asked to write down their worst mistake, and the person who made the most abominable mistake won 15 RSO records and dinner for two . . . Krokus' album "Metal Rendez-Vous" was recently highlighted at 1812 Overture's outlet when customers were given the opportunity of venting their hostilities by demolishing a car. For the price of 97¢ an 1812 Overture customer could take three whacks at the car. Profits went to a local charity.

THE OLDIES ARE ALIVE AND WELL—After presenting a free concert at Boston's Government Center to celebrate the city's 350th birthday, the Four Tops made an in-store appearance at Strawberries . . . Jan and Dean recently visited the Record Bar in Jacksonville, North Carolina. The duo signed autographs for fans and were interviewed during a live remote by WIIZ radio.

MOVERS: Ira Broden exits Alexanders to explore other ventures out of the music industry and is replaced by Harold Fein, former retail product manager, MCA . . . Fathers & Sons bids farewell to advertising director Jon Valant and marketing manager Steve Druley . . . Licorice Pizza announces: Steve Macon Lessinger has been promoted to buyer manager from WEA buyer; Chris Doucette becomes singles buyer and replaces Cary Mansfield who goes to MCA; and Mike Brown is appointed general merchandise buyer.

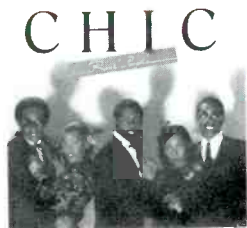
Retail Report Record World



AUGUST 2, 1980

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

SALESMAKER OF THE WEEK



REAL PEOPLE
CHIC
Atlantic

TOP SALES

REAL PEOPLE—Chic—Atlantic
BEYOND—Herb Alpert—A&M
UNDER THE GUN—Poco—MCA
THE GAME—Queen—Elektra

HANDLEMAN/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
DIANA—Diana Ross—Motown
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
THE GAME—Queen—Elektra
XANADU—MCA (Soundtrack)

KORVETTES/NATIONAL

ABOUT LOVE—Gladys Knight & the Pips—Col
BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
LOVE TRIPPIN'—Spinners—Atlantic
REAL PEOPLE—Chic—Atlantic
ROBBIE DUPREE—Elektra
THERE & BACK—Jeff Beck—Epic
UNMASKED—Kiss—Casablanca

PICKWICK/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
HORIZON—Eddie Rabbitt—Elektra
MAKE A LITTLE MAGIC—Dirt Band—UA
NO RESPECT—Rodney Dangerfield—Casablanca
THE GAME—Queen—Elektra
XANADU—MCA (Soundtrack)

SOUND UNLIMITED/NATIONAL

CAMERON—Salsoul
CHIPMUNK PUNK—Excelsior
FAME—RSO (Soundtrack)
NIGHT FLIGHT—Justin Hayward—Deram
NO NIGHT SO LONG—Dionne Warwick—Arista
PARTY OF ONE—Tim Weisberg—MCA
REAL PEOPLE—Chic—Atlantic
SEEDS OF CHANGE—Kerry Livgren—Kirshner
TERMS & CONDITIONS—Jay Ferguson—Capitol
UNDER THE GUN—Poco—MCA

ALEXANDER'S/NEW YORK

CAN'T STOP THE MUSIC—Village People—Casablanca (Soundtrack)
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
REAL PEOPLE—Chic—Atlantic
THE GAME—Queen—Elektra
THERE AND BACK—Jeff Beck—Epic
UNMASKED—Kiss—Casablanca

SAM GOODY/EAST COAST

DUKE—Genesis—Atlantic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPIRE STRIKES BACK—RSO (Soundtrack)
FAME—RSO (Soundtrack)
GLASS HOUSES—Billy Joel—Col
HOLD OUT—Jackson Browne—Asylum
ME MYSELF I—Joan Armatrading—A&M
PETER GABRIEL—Mercury
SOS—SOS Band—Tabu
THE GAME—Queen—Elektra

CUTLER'S/NEW HAVEN

CANDI STATON—WB
CAREFUL—Motels—Capitol
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
GLASS HOUSES—Billy Joel—Col
HOLD OUT—Jackson Browne—Asylum
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
REAL PEOPLE—Chic—Atlantic
SAVED—Bob Dylan—Col
SON OF ROCK 'N' ROLL—Rocky Burnette—EMI-America
THE GAME—Queen—Elektra

RECORD & TAPE COLLECTOR/BALTIMORE

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
BEYOND—Herb Alpert—A&M
CAMERON—Salsoul
IRON MAIDEN—Harvest
LOOKING FOR TROUBLE—Toronto—A&M
NO RESPECT—Rodney Dangerfield—Casablanca
REAL PEOPLE—Chic—Atlantic
SEEDS OF CHANGE—Kerry Livgren—Kirshner
SPECIAL THINGS—Pleasure—Fantasy
UNDER THE GUN—Poco—MCA

KEMP MILL/WASH., D.C.

BEYOND—Herb Alpert—A&M
CALLING—Noel Pointer—UA
'80—Gene Chandler—20th Century Fox
I TOUCHED A DREAM—Dells—20th Century Fox
JOY AND PAIN—Maze featuring Frankie Beverly—Capitol
REAL PEOPLE—Chic—Atlantic
SUN OVER THE UNIVERSE—Sun—Capitol
THE GAME—Queen—Elektra
THUNDER—7th Wonder—Chocolate City
TWICE AS SWEET—Taste of Honey—Capitol

RADIO 437/PHILADELPHIA

AFL1-3603—Dave Davies—RCA
ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
CALLING—Noel Pointer—UA
FAME—RSO (Soundtrack)
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—WB

LOST IN LOVE—Air Supply—Arista
NIGHTHAWKS—Mercury
SATISFACTION GUARANTEED—Mark Murphy—Muse
THE GAME—Queen—Elektra

RECORD REVOLUTION/PA.-DEL.

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CALLING—Noel Pointer—UA
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—WB
JOY AND PAIN—Maze featuring Frankie Beverly—Capitol
NEW CLEAR DAY—Vapors—UA
ROOTS—Ramsey Lewis—Col
UNDER THE GUN—Poco—MCA
WINNERS—I&M
XIV—Chicago—Col

NATL. RECORD MART/MIDWEST

AFL1-3603—Dave Davies—RCA
FAME—RSO (Soundtrack)
FEEL THE HEAT—Henry Paul Band—Atco
ME MYSELF I—Joan Armatrading—A&M
ONE IN A MILLION YOU—Larry Graham—WB
ROCK & ROLL ENFORCERS—Silencers—Precision
RUSS BALLARD & THE BARNET DOGS—Epic
SPECIAL THINGS—Pleasure—Fantasy
UNDER THE GUN—Poco—MCA

RECORD RENDEZVOUS/CLEVELAND

AFL1-3603—Dave Davies—RCA
AMERICAN NOISE—Planet
CORRECT USE OF SOAP—Magazine—Virgin
CRASHES—Records—Virgin
EMPIRE JAZZ—Ran Carter—RSO
IRON MAIDEN—Harvest
LOVE AFFAIR—Radio
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
ROCK & ROLL ENFORCERS—Silencers—Col
THERE AND BACK—Jeff Beck—Epic

RECORD REVOLUTION/CLEVELAND

AFL1-3603—Dave Davies—RCA
GIVE ME THE NIGHT—George Benson—WB
HOLD OUT—Jackson Browne—Asylum
LOVE AFFAIR—Radio
MAGNIFICENT MADNESS—John Klemmer—Elektra
ONE FOR THE ROAD—Kinks—Arista
PARTY OF ONE—Tim Weisberg—MCA
PLAYING FOR KEEPS—Eddie Money—Col
SCOTT WILK & THE WALLS—WB
UPRISING—Bob Marley & the Wailers—Island

ROSE/CHICAGO

BEYOND—Herb Alpert—A&M
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FLESH AND BLOOD—Roxy Music—Atco
GIVE ME THE NIGHT—George Benson—WB
HOLD OUT—Jackson Browne—Asylum
REAL PEOPLE—Chic—Atlantic
SHEET MUSIC—Barry White—Unlimited Gold
THE GAME—Queen—Elektra
THERE AND BACK—Jeff Beck—Epic

1812 OVERTURE/MILWAUKEE

AFL1-3603—Dave Davies—RCA
BEYOND—Herb Alpert—A&M
FEEL THE HEAT—Henry Paul Band—Atco
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
LOVE APPROACH—Tom Browne—Arista/GRP
LOVE JONES—Johnny Guitar Watson—DJM
SEDUCTION—James Last Band—Polydor
SPLASHDOWN—Breakwater—Arista
TERMS & CONDITIONS—Jay Ferguson—Asylum

LIEBERMAN/MINNEAPOLIS

I JUST CAN'T STOP IT—English Beat—Sire
MUSIC FOR PARTIES—Silicone Teens—Sire
MUSIC MADNESS FROM THE KINETIC KID—Klark Kent—Krytone/I.R.S.
PARTY OF ONE—Tim Weisberg—MCA
PETER GABRIEL—Mercury
REAL PEOPLE—Chic—Atlantic
SATURDAY NITE SWEET—Garrett Morris—MCA
SOS—SOS Band—Tabu
SPORTS CAR—Judie Tzuke—MCA
UNDER THE GUN—Poco—MCA

MUSICLAND/ST. LOUIS

BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
RONIN—Mercury
SHEET MUSIC—Barry White—Unlimited Gold
SKATT BROTHERS—Casablanca
SOMETHING TO BELIEVE IN—Curtis Mayfield—RSO
TALE OF THE TAPE—Billy Squier—Capitol
UNDER THE GUN—Poco—MCA
WAITING FOR YOU—Brick—Bang

TURTLES/ATLANTA

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
DANGER ZONE—Sammy Hagar—Capitol
GARDEN OF LOVE—Rick James—Gordy
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
NO RESPECT—Rodney Dangerfield—Casablanca
REAL PEOPLE—Chic—Atlantic
RENE & ANGELA—Capitol
UNDER THE GUN—Poco—MCA

SPEC'S MUSIC/FLORIDA

BEYOND—Herb Alpert—A&M
CAMEOSIS—Cameo—Chocolate City
CHRISTOPHER CROSS—WB
H—Bob James—Col/Tappan Zee
ONE IN A MILLION YOU—Larry Graham—WB
PARTY OF ONE—Tim Weisberg—MCA
REAL PEOPLE—Chic—Atlantic
ROCKS, PEBBLES & SAND—Stanley Clark—Epic
SHEET MUSIC—Barry White—Unlimited Gold
UNDER THE GUN—Poco—MCA

TAPE CITY/NEW ORLEANS

AFL1-3603—Dave Davies—RCA
BEYOND—Herb Alpert—A&M
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FOUND ALL THE PARTS—Cheap Trick—Epic (10")

HOLD OUT—Jackson Browne—Asylum
LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
REAL PEOPLE—Chic—Atlantic
RHAPSODY & BLUES—Crusaders—MCA
THE GAME—Queen—Asylum
XANADU—MCA (Soundtrack)

SOUND WAREHOUSE/COLORADO

CAMERON—Salsoul
CHIPMUNK PUNK—Excelsior
DIANA—Diana Ross—Motown
DON'T LOOK BACK—Natalie Cole—Capitol
FEEL THE HEAT—Henry Paul Band—Atco
ONE FOR THE ROAD—Kinks—Arista
REAL PEOPLE—Chic—Atlantic
SUN OVER THE UNIVERSE—Sun—Capitol
THIS TIME—Al Jarreau—WB
UNDER THE GUN—Poco—MCA

CIRCLES/ARIZONA

CALLING—Noel Pointer—UA
CONCERNED PARTY NUMBER ONE—Captain Sky—TEC
GARDEN OF LOVE—Rick James—Gordy
I TOUCHED A DREAM—Dells—20th Century-Fox
MAGNIFICENT MADNESS—John Klemmer—Elektra
METAL RENDEZ-VOUS—Krokus—Ariola-America
NEW CLEAR DAYS—Vapors—UA
PARTY OF ONE—Tim Weisberg—MCA
TERMS & CONDITIONS—Jay Ferguson—Capitol
TWICE AS SWEET—Taste of Honey—Capitol

TOWER/PHOENIX

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BEYOND—Herb Alpert—A&M
DIANA—Diana Ross—Motown
MAGNIFICENT MADNESS—John Klemmer—Elektra
NIGHT FLIGHT—Justin Hayward—Deram
PARTY OF ONE—Tim Weisberg—MCA
REAL PEOPLE—Chic—Atlantic
SPORTS CAR—Judie Tzuke—MCA
UNDER THE GUN—Poco—MCA
WHERE DID THE MONEY GO—Hoyt Axton—Jeremiah

LICORICE PIZZA/LOS ANGELES

BEYOND—Herb Alpert—A&M
CAMEOSIS—Cameo—Chocolate City
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
ME MYSELF I—Joan Armatrading—A&M
MONSTER—Herbie Hancock—Col
ROMANCE DANCE—Kim Carnes—EMI-America
THE GAME—Queen—Elektra
UNDER THE GUN—Poco—MCA

EUCALYPTUS RECORDS/WEST & NORTHWEST

AFL1-3603—Dave Davies—RCA
CHIPMUNK PUNK—Excelsior
FAME—RSO (Soundtrack)
HEAVEN & HELL—Black Sabbath—WB
HUEY LEWIS & THE NEWS—Chrysalis
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LOVE JONES—Johnny Guitar Watson—DJM
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
REAL PEOPLE—Chic—Atlantic
TWICE AS SWEET—Taste of Honey—Capitol

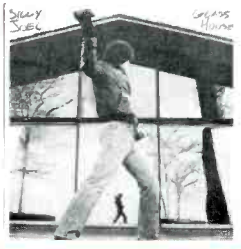


Record World Albums

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 I — 9.98
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AUGUST 2, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
 AUG. 2 JULY 26

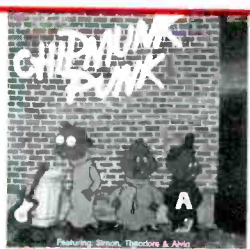


WKS. ON CHART

1	1	GLASS HOUSES	BILLY JOEL	Columbia FC 36384	(10th Week)	20	H
2	2	EMOTIONAL RESCUE	ROLLING STONES/Rolling Stones	COC 16015 (Atl)		3	H
3	3	URBAN COWBOY (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum	DP 90002		11	X
4	4	HOLD OUT	JACKSON BROWNE/Asylum	5E 511		3	H
5	5	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol	SOO 12041		21	H
6	7	BLUES BROTHERS (ORIGINAL SOUNDTRACK)	Atlantic	SD 16017		6	H
7	13	THE GAME	QUEEN/Elektra	5E 513		3	H
8	11	DIANA DIANA	DIANA ROSS/Motown	M8 936M1		8	H
9	9	HEROES	COMMODORES/Motown	M8 939M1		6	H
10	10	S.O.S.	S.O.S. BAND/Tabu	NJZ 36332 (CBS)		6	G
11	8	OFF THE WALL	MICHAEL JACKSON/Epic	FE 35745		47	H
12	12	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)	RSO	RS 2 4201		11	L
13	18	CHRISTOPHER CROSS	Warner Bros.	BSK 3383		21	G
14	6	McCARTNEY II	PAUL McCARTNEY/Columbia	FC 36511		8	H
15	21	EMPTY GLASS	PETE TOWNSHEND/Atco	SD 32 100		12	H
16	14	FAME (ORIGINAL SOUNDTRACK)	RSO	RX 1 3080		5	H
17	19	ONE FOR THE ROAD	KINKS/Arista	A2L 8401		6	K
18	20	MICKEY MOUSE DISCO	Disneyland/Vista	2504		19	X
19	16	JUST ONE NIGHT	ERIC CLAPTON/RSO	RS 2 4202		14	L
20	15	THE ROSE (ORIGINAL SOUNDTRACK)	Atlantic	SD 16010		30	H
21	22	MOUTH TO MOUTH	LIPPS, INC./Casablanca	NBLP 7197		18	G
22	17	THE WALL	PINK FLOYD/Columbia	PC2 36183		32	L
23	31	ANYTIME ANYPLACE ANYWHERE	ROSSINGTON COLLINS BAND/MCA	5130		4	H
24	23	UNMASKED	KISS/Casablanca	NBLP 7225		7	H
25	25	SAVED	BOB DYLAN/Columbia	FC 36553		4	H
26	26	THERE AND BACK	JEFF BECK/Epic	FE 35684		4	H
27	27	LET'S GET SERIOUS	JERMAINE JACKSON/Motown	M7 928R1		17	G
28	24	GIDEON	KENNY ROGERS/United Artists	LOO 1035		16	H
29	32	ONE IN A MILLION YOU	LARRY GRAHAM/Warner Bros.	BSK 3447		5	G
30	29	DUKE	GENESIS/Atlantic	SD 16014		15	H
31	40	CAMEOSIS	CAMEO/Chocolate City	CCLP 2011 (Casablanca)		12	G
32	28	WOMEN AND CHILDREN FIRST	VAN HALEN/ Warner Bros.	HS 3415		16	H
33	34	SCREAM DREAM	TED NUGENT/Epic	FE 36404		10	H
34	36	21 AT 33	ELTON JOHN/MCA	5121		10	H
35	30	NAUGHTY CHAKA	KHAN/ Warner Bros.	BSK 3385		7	G
36	39	THIS TIME	AL JARREAU/ Warner Bros.	BSK 3434		7	G
37	37	MIDDLE MAN	BOZ SCAGGS/Columbia	FC 36106		16	H
38	33	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK)	VILLAGE PEOPLE/Casablanca	NBLP 7220		4	H
39	43	RHAPSODY AND BLUES	CRUSADERS/MCA	5124		4	H
40	41	AFTER MIDNIGHT	MANHATTANS/Columbia	JC 36411		13	G
41	58	REAL PEOPLE	CHIC/Atlantic	SD 16016		2	H
42	44	ABOUT LOVE	GLADYS KNIGHT & THE PIPS/Columbia	JC 36387		9	G
43	46	THE GAMBLER	KENNY ROGERS/United Artists	UA LA 934		82	G
44	45	THE LONG RUN	EAGLES/Asylum	5E 508		41	H
45	35	TOMCATTIN'	BLACKFOOT/Atco	SD 32 101		6	H
46	42	PETER GABRIEL	Mercury	SRM 1 3848		7	G
47	61	XANADU (ORIGINAL SOUNDTRACK)	MCA	6100		3	I
48	51	GREATEST HITS	WAYLON JENNINGS/RCA	AHL1 3378		63	G
49	38	SWEET SENSATION	STEPHANIE MILLS/20th Century Fox	T 603 (RCA)		14	G

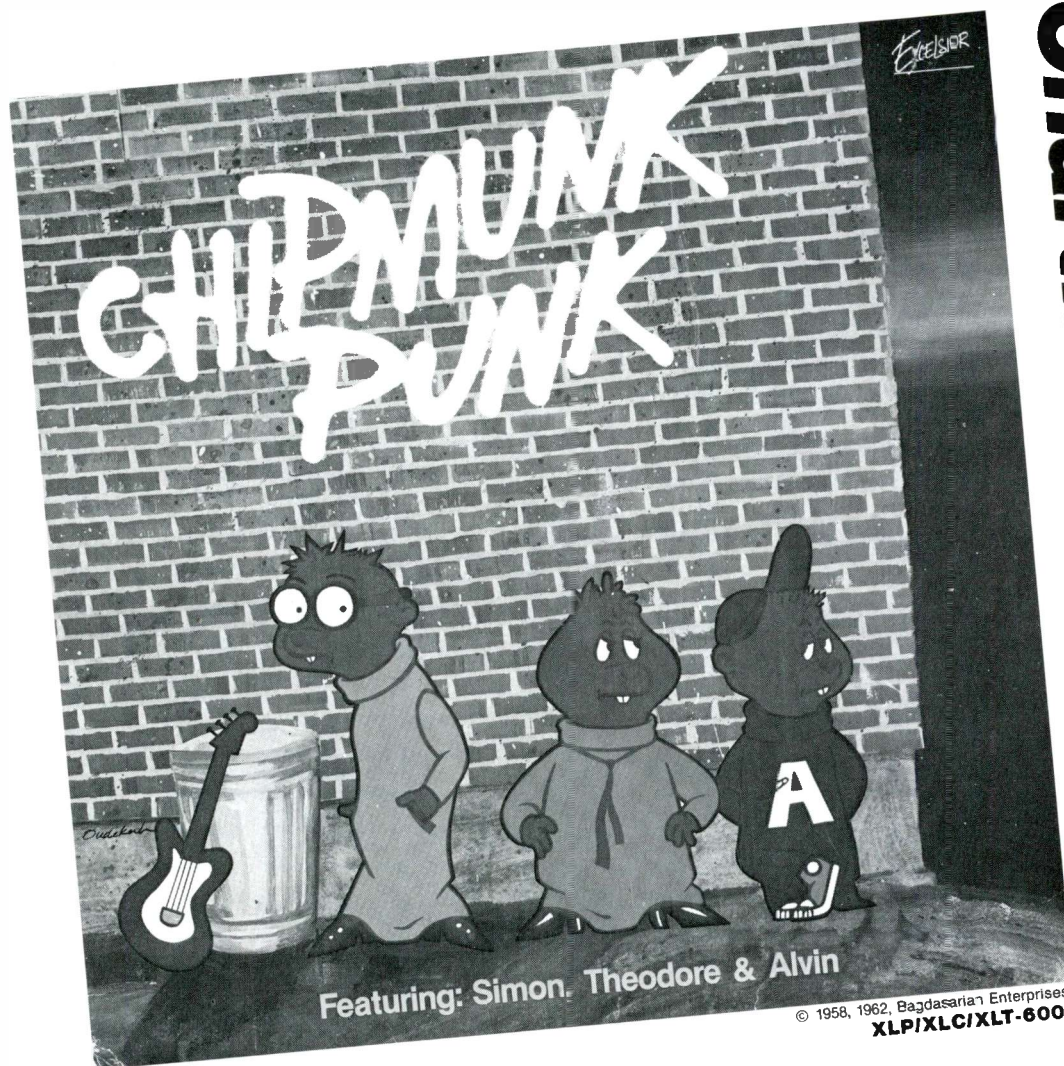
CHARTMAKER OF THE WEEK

50 118 CHIPMUNK PUNK
 CHIPMUNKS
 Excelsior XLP 6008



1 | G

52	52	KENNY KENNY ROGERS/United Artists	LWAK 979	43	H	
53	53	DEPARTURE	JOURNEY/Columbia	FC 36339	20	H
54	49	PRETENDERS/Sire	SRK 6083 (WB)	27	G	
55	55	DAMN THE TORPEDOES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA	5105	47	H
56	47	THE GLOW OF LOVE	CHANGE/Warner/RFC	RFC 3438	12	G
57	57	LOVE TRIPPIN'	SPINNERS/Atlantic	SD 19270	5	G
58	62	"H"	BOB JAMES/Columbia/Tappan Zee	JC 36422	4	G
59	86	BEYOND	HERB ALPERT/A&M	SP 3717	2	H
60	59	HEAVEN AND HELL	BLACK SABBATH/Warner Bros.	BSK 3372	9	G
61	60	GO ALL THE WAY	ISLEY BROTHERS/T-Neck	FZ 36305 (CBS)	16	H
62	48	LOVE STINKS	J. GEILS BAND/EMI-America	SOO 17016	26	H
63	63	COME UPSTAIRS	CARLY SIMON/Warner Bros.	BSK 3443	4	G
64	119	UNDER THE GUN	POCO/MCA	5132	1	H
65	65	MUSIC MAN	WAYLON JENNINGS/RCA	AHL1 3602	7	G
66	67	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis	CHR 1236	37	G
67	69	MAD LOVE	LINDA RONSTADT/Asylum	5E 510	22	H
68	71	HOT BOX	FATBACK/Spring	SP 1 6726 (Polydor)	14	G
69	54	DON'T LOOK BACK	NATALIE COLE/Capitol	ST 12079	8	G
70	70	TEN YEARS OF GOLD	KENNY ROGERS/United Artists	UA LA 835 H	31	G
71	78	CULTOSAURUS ERECTUS	BLUE OYSTER CULT/Columbia	JC 36550	3	G
72	73	LOVE IS A SACRIFICE	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury	SRM 1 3836	5	G
73	72	ROCKS, PEBBLES AND SAND	STANLEY CLARKE/Epic	JE 36506	6	G
74	50	ME MYSELF I	JOAN ARMATRADING/A&M	SP 4809	9	G
75	76	CATCHING THE SUN	SPYRO GYRA/MCA	5108	19	H
76	56	ROBERTA FLACK FEATURING DONNY HATHAWAY	Atlantic	SD 16013	18	H
77	77	ONE EIGHTY	AMBROSIA/Warner Bros.	BSK 3368	14	G
78	85	'80	GENE CHANDLER/20th Century Fox/Chi-Sound	T 605 (RCA)	2	G
79	79	BRITISH STEEL	JUDAS PRIEST/Columbia	JC 36443	9	G
80	64	FLESH AND BLOOD	ROXY MUSIC/Atco	SD 32 102	5	H
81	88	THE SON OF ROCK AND ROLL	ROCKY BURNETTE/EMI-America	SW 17033	2	G
82	66	TWO PLACES AT THE SAME TIME	RAY PARKER, JR. AND RAYDIO/Arista	AL 9515	17	H
83	74	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros.	BSK 3422	10	G
84	81	SPLENDIDO HOTEL	AL DI MEOLA/Columbia	C2X 36270	4	J
85	93	ROBBIE DUPREE/Elektra	6E 273	2	G	
86	82	ON THE RADIO—GREATEST HITS VOLUMES I & II	DONNA SUMMER/Casablanca	NBLP 2 7191	38	L
87	96	ADVENTURES IN THE LAND OF MUSIC	DYNASTY/Solar	BXL1 3576 (RCA)	2	G
88	83	LIGHT UP THE NIGHT	BROTHERS JOHNSON/A&M	SP 3716	22	H
89	68	FOUND ALL THE PARTS	CHEAP TRICK/Epic/Nu-Disk	E4 36453	5	X
90	90	LET ME BE YOUR ANGEL	STACY LATTISAW/Cotillion	SD 5219 (Atl)	4	G
91	75	FIRIN' UP	PURE PRAIRIE LEAGUE/Casablanca	NBLP 7212	8	G
92	100	ANIMAL MAGNETISM	SCORPIONS/Mercury	SRM 1 3825	2	G
93	102	SPECIAL THINGS	PLEASURE/Fantasy	F 9600	1	G
94	87	FREEDOM OF CHOICE	DEVO/Warner Bros.	BSK 3435	9	G
95	104	LOVE JONES	JOHNNY GUITAR WATSON/DJM	DJM 31 (Mercury)	1	G
96	80	YOU AND ME	ROCKIE ROBBINS/A&M	SP 4805	7	G
97	92	STARDUST	WILLIE NELSON/Columbia	KC 35305	26	G
98	97	VAN HALEN	Warner Bros.	BSK 3075	6	G
99	107	BARRY WHITE'S SHEET MUSIC	BARRY WHITE/Unlimited	Gold FZ 36208 (CBS)	1	H
100	95	THE CARS	Elektra	6E 135	103	G
	91	MONSTER	HERBIE HANCOCK/Columbia	JC 36415	10	G



Chartmaker of the Week!

OUTRAGEOUS!

So are sales.
Call one of the following distributors
for Chipmunk Punk:

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Record World Albums 101-150

AUGUST 2, 1980

AUG. 2	JULY 26	
101	103	ONE WAY FEATURING AL HUDSON/MCA 5127
102	89	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427
103	98	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
104	113	TONIGHT FRANCE JOLI/Prelude PRL 12179
105	114	ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828
106	111	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476
107	105	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008
108	99	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
109	101	TRIOLOGY: PAST, PRESENT & FUTURE FRANK SINATRA/ Reprise 3FS 2300 (WB)
110	121	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042
111	123	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008
112	115	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick BL 754221
113	108	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444
114	106	PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/ Capitol SOO 12073
115	125	LOST IN LOVE AIR SUPPLY/Arista AB 4268
116	126	FEEL THE HEAT HENRY PAUL BAND/Atlantic SD 19273
117	109	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262
118	110	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634
119	84	THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517
120	139	AFL1 3603 DAVE DAVIES/RCA AFL1 3603
121	112	POWER TEMPTATIONS/Gordy G8 994M1 (Motown)
122	124	ROMANCE DANCE KIM CARNES/EMI-America SW 17030
123	128	INVISIBLE MAN'S BAND/Mango MLPS 9537
124	127	SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/ RSO RS 1 3077
125	135	CAMERON/Salsoul SA 8535 (RCA)
126	—	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
127	94	FOR MEN ONLY MILLIE JACKSON/Spring SP 1 6727 (Polydor)
128	130	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1
129	129	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
130	117	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/ Capitol SW 11698
131	116	SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806
132	120	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436
133	134	INFLATION STANLEY TURRENTINE/Elektra 6E 269
134	137	HORIZON EDDIE RABBITT/Elektra 6E 276
135	—	PARTY OF ONE TIM WEISBERG/MCA 5125
136	138	THE NIGHTHAWKS/Mercury SRM 1 3833
137	141	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
138	—	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284
139	—	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089
140	142	RELEASED PATTI LABELLE/Epic JE 36381
141	136	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107
142	140	YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122
143	—	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
144	144	PARADISE PEABO BRYSON/Capitol SOO 12063
145	150	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
146	143	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269
147	148	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/ Source SOR 3197 (MCA)
148	149	NIGHT FLIGHT JUSTIN HAYWARD/Deram DRL 1 4801 (Mercury)
149	145	METAL RENDEZ-VOUS KROKUS/Ariola-America OL 1502 (Arista)
150	146	PAVAROTTI'S GREATEST HITS IUCIANO PAVAROTTI/London PAV 2003-4

Albums 151-200

AUGUST 2, 1980

151	GREASE (ORIGINAL SOUNDTRACK)/ RSO RS 2 4002
152	CAREFUL MOTELS/Capitol ST 12070
153	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
154	SPLASHDOWN BREAKWATER/Arista AB 4264
155	WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
156	WARM LEATHERETTE GRACE JONES/ Island ILPS 9592 (WB)
157	ABOUT FACE FACE DANCER/Capitol ST 12082
158	NO RESPECT RODNEY DANGERFIELD/ Casablanca NBLP 7229
159	SUN OVER THE UNIVERSE SUN/ Capitol ST 12088
160	TERMS AND CONDITIONS JAY FERGUSON/Capitol ST 12083
161	NATURAL INGREDIENTS RICHARD TEE/Columbia/Tappan Zee JC 36380
162	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/ Atlantic SD 16001
163	1980 B.T. EXPRESS/Columbia JC 36333
164	CALLING NOEL POINTER/United Artists LT 1050
165	MY HOME'S IN ALABAMA ALABAMA/RCA AHLI 3644
166	WHITE MUSIC CRACK THE SKY/ Lifesong LS 8028
167	BODY LANGUAGE PATTI AUSTIN/ CTI JZ 36503 (CBS)
168	AFTER THE ROSES KENNY RANKIN/ Atlantic SD 19271
169	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512
170	NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
171	I JUST CAN'T STOP IT ENGLISH BEAT/Sire SRK 6091 (WB)
172	UNLOCK THE FUNK LOCKSMITH/ Arista AB 4274
173	SHEILA AND B. DEVOTION/Carrere CAR 3B 124 (A&I)
174	SYREETA/Tamla T7 372R1 (Motown)
175	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
176	EMPIRE JAZZ VARIOUS ARTISTS/RSO RS 1 3085
177	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
178	KINGBEES/RSO RS 1 3075
179	ROBIN LANE & THE CHARTBUSTERS/ Warner Bros. BSK 3424
180	SEDUCTION JAMES LAST BAND/ Polydor PD 1 6283
181	I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA)
182	CONCERNED PARTY #1 CAPTAIN SKY/TEC 1202
183	IRON MAIDEN/Harvest ST 12094 (Capitol)
184	ROCK 'N' ROLL ENFORCERS SILENCERS/Precision NJZ 36529 (CBS)
185	ANNIE (ORIGINAL CAST ALBUM)/ Columbia PS 34712
186	EVITA (ORIGINAL SOUNDTRACK)/ MCA 2 11007
187	THE LONGEST ROAD SEALS & CROFTS/Warner Bros. BSK 3365
188	SLOWHAND ERIC CLAPTON/RSO RS 1 3030
189	THE ADVENTURES OF LUKE SKYWALKER/RSO RS 1 3081
190	DETENTE BRECKER BROTHERS/Arista AB 4272
191	TAKE A LITTLE RHYTHM ALI THOMSON/A&M SP 4803
192	TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)
193	KITTYHAWK/EMI-America SW 17029
194	THE CORRECT USE OF SOAP MAGAZINE/Virgin VA 13144 (A&I)
195	HAVE A GOOD TIME (BUT GET OUT ALIVE) IRON CITY HOUSEROCKERS/MCA 5111
196	BARNUM (ORIGINAL CAST ALBUM)/ CBS Masterworks JS 36576
197	LED ZEPPELIN IV/Atlantic SD 19129
198	NEW CLEAR DAYS VAPORS/United Artists LT 1049
199	RENE & ANGELA/Capitol ST 12077
200	THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/ Curtam/RSO RS 1 3084

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

Album Cross Reference

AC/DC	143	CHAKA KHAN	35
AIR SUPPLY	115	CAROLE KING	114
A TASTE OF HONEY	139	KINKS	27
HERB ALPERT	58	KISS	14
AMBROSIA	76	JOHN KLEMMER	138
JOAN ARMATRADING	73	GLADYS KNIGHT & THE PIPS	42
JEFF BECK	26	KROKUS	149
PAT BENATAR	65	PATTI LABELLE	140
BLACKFOOT	45	STACY LATTISAW	89
BLACK SABBATH	59	LIPPS, INC.	21
BLUE OYSTER CULT	70	JEFF LORBER	145
BROTHERS JOHNSON	87	LYNYRD SKYNYRD	107
JACKSON BROWNE	4	MANHATTANS	40
TOM BROWNE	111	VAUGHAN MASON AND CREW	112
PEABO BRYSON	144	CURTIS MAYFIELD	124
ROCKY BURNETTE	80	MAZE	126
CAMEO	31	PAUL McCARTNEY	14
CAMERON	125	HAROLD MELVIN	147
KIM CARNES	122	STEPHANIE MILLS	49
CARS	99	MICKEY MOUSE DISCO	18
GENE CHANDLER	77	WILLIE NELSON	96
CHANGE	55	WILLIE NELSON & RAY PRICE	106
CHEAP TRICK	88	NIGHTHAWKS	136
CHIC	41	TED NUGENT	33
CHIPMUNKS	50	ORIGINAL SOUNDTRACK:	
ERIC CLAPTON	19	BLUES BROS.	6
STANLEY CLARKE	72	CAN'T STOP THE MUSIC	38
NATALIE COLE	68	COAL MINER'S DAUGHTER	141
COMMODORES	9	EMPIRE STRIKES BACK	12
CON FUNK SHUN	131	FAME	16
ALICE COOPER	132	ROSE	20
CHRISTOPHER CROSS	13	URBAN COWBOY	47
CRUSADERS	39	XANADU	4
DAVE DAVIES	120	GRAHAM PARKER	119
DEF LEPPARD	105	RAY PARKER JR. & RAYDIO	81
DEVO	93	LUCIANO PAVAROTTI	150
DIRT BAND	110	TOM PETTY	54
AL DI MEOLA	83	PINK FLOYD	22, 108
GEORGE DUKE	137	PLEASUPE	92
ROBBIE DUPREE	84	POGO	63
BOB DYLAN	23	PRETENDERS	53
EAGLES	86	PURE PRAIRIE LEAGUE	90
DYNASTY	44	QUEEN	7
FATBACK	67	EDDIE RABBITT	134
ROBERTA FLACK FEATURING DONNY HATHAWAY	75	REO SPEEDWAGON	113
DAN FOGELBERG	118	ROCKIE ROBBINS	95
RODNEY FRANKLIN	142	KENNY ROGERS	28, 43, 51, 62
MICHAEL FRANKS	102	ROLLING STONES	2
PETER GABRIEL	46	LINDA RONSTADT	66
LARRY GATLIN	103	DIANA ROSS	8
J. GEILS	61	ROSSINGTON COLLINS BAND	23
GENESIS	30	ROXY MUSIC	79
LARRY GRAHAM	29	DAVID SANBORN	129
HERBIE HANCOCK	100	BOZ SCAGGS	37
EMMYLOU HARRIS	82	SCORPIONS	107
ISAAC HAYES	146	BOB SEGER	5, 130
JUSTIN HAYWARD	148	CARLY SIMON	62
HENRY PAUL BAND	116	FRANK SINATRA	109
AL HUDSON	101	S.O.S. BAND	10
INVISIBLE MAN'S BAND	123	SOUTHSIDE JOHNNY	71
ISLEY BROTHERS	60	SPINNERS	56
JERMAINE JACKSON	27	SPYRO GYRA	74
MICHAEL JACKSON	11	DONNA SUMMER	85
MILLIE JACKSON	127	TEMPTATIONS	121
BOB JAMES	57	PETE TOWNSHEND	15
AL JARREAU	36	PAT TRAVERS	117
WAYLON JENNINGS	48, 64	STANLEY TURRENTINE	133
BILLY JOEL	1	VAN HALEN	32, 97
ELTON JOHN	34	GROVER WASHINGTON, JR.	128
FRANCE JOLI	104	JOHNNY GUITAR WATSON	94
JOURNEY	52	TIM WEISBERG	135
JUDAS PRIEST	78	BARRY WHITE	98

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—It has been nineteen years since the Chicago-born Gene Chandler left the Army and recorded the hit, "Duke of Earl." After following it up with a number of other chartmakers, his status received another burst in 1978 with "Get Down" and in 1979 with "When You're #1." He is currently enjoying one of his biggest successes with the simply titled LP, "80," which is getting a lot of attention through the cuts "Does She Have A Friend For Me" and the third rendition of an early hit "Rainbow '80." He now divides his time between the roles of artist and record executive at the Chi-Sound label.

You can find many artists who have had up and down and up again careers who harbor a touch of cynicism. But Chandler immediately impresses anyone he meets as having nothing but a positive attitude about the rigors of the music business. "This is a business where you make it or break it. If you do nothing, you get nothing. I have total confidence and I'm very religious. J.C. and I sit down and we work out everything. You have to study. I've got to work hard. I've been out here 18 years, and when I came off the road I went and produced hit records on other people in order to work.

"There's been a lot of trial and error in the things that I have done. 'Get Down' took off but it could have been a fluke. So I just knuckled down to what I had learned before 'Get Down' and after it with 'When You're #1' and what I already knew, put it all together and went to work. The third album looks like its going to be bigger than all of them. That's why I feel that I've got it now. I know what to do. I keep my head into up-to-date trends and I watch a lot of things. I just feel good, like I've got the horse by the tail. And I ain't lettin' go."

On the weekends is when Chandler handles most of touring responsibilities, performing mostly one-nighters at clubs. When Monday morning comes, he's back at the offices of Chi-Sound where he was just appointed vice president in charge of publishing. He also heads his own publishing company and is co-owner of the Kelli Arts label. "Things have been going very well at Chi-Sound. Carl Davis is back with the Chi-Lites working on an album. We're doing Walter Jackson for Columbia. Mary Wells was just signed by us, and we just finished the Dells' LP." He, Carl Davis and Eugene Record expect this to be one of their best years ever. "I love the business side more than ripping and running on the road.

"There are a lot of artists out there who can sing and so forth, but they haven't got their heads together. If they did, with the voices that I've heard that were here before I first came along, why can't they come back like I did. I would think that their knowledge from before should bring them up to date and make them even stronger than the brand new artists. They know all the tricks, all

the quirks." Chandler sees one of his advantages as having been involved in every aspect of the music business.

"I feel blessed and that the world is out there for me to take it. And if I fall I never worry because a lot of people have fallen. I'll get up 50 times if I have to. I'm planning now for recording "Rainbow '95!"

Ed Berger has been appointed promotion director of WKYS in Washington, D.C.

Rather than head for Germany as was scheduled, Joe Simon will spend the month of August working on an album for the newly formed Posse label. This is due to the terrific reaction to his current single "Baby, When Love Is In Your Heart."

(Continued on page 37)

Black Oriented Album Chart

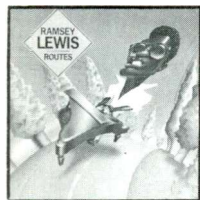
AUGUST 2, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- HEROES**
COMMODORES/Motown M8 939M1
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- CAMERON**
Salsoul SA 8535 (RCA)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- BEYOND**
HERB ALPERT/A&M SP 3717
- BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754211
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- TWO**
G.Q./Arista AL 9511
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- RELEASED**
PATTI LABELLE/Epic JE 36381

PICKS OF THE WEEK

ROUTES

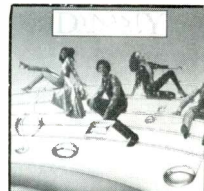
RAMSEY LEWIS—Columbia JC 36423



Lewis teams up with EWF's Larry Dunn and Allen Toussaint, who are this album's co-producers and principal writers. There is loads of variety on these ten tunes, with musical assistance from Maurice White, Ndugu Chanler and others. Leading tracks include "High Point," an up-tempo cut good for dancing and listening, and "Whisper Zone." A fusion and R&B airplay winner.

ADVENTURES IN THE LAND OF MUSIC

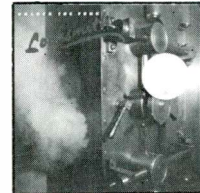
DYNASTY—Solar BXL1-3576 (RCA)



It just seems like everything from this label is cookin' and this LP is no exception. "I've Just Begun To Love You," the current climbing single, heads seven other strong tracks of original material from this band. Moderate and up-tempo selections with production by Leon Sylvers assure this album of a long shelf life backed by a lengthy future of airplay.

UNLOCK THE FUNK

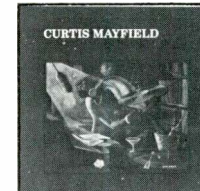
LOCKSMITH—Arista AB 4274



This six-man band displays an excellent degree of musicianship as they tackle a variety of musical styles. This title track lays down a catchy dance groove, while other selections, like "Blackjack," will find a good deal of appeal with fusion fans. Of special note on this Harvey Mason produced package is violinist John Blake's work. Check out "Groove Town."

SOMETHING TO BELIEVE IN

CURTIS MAYFIELD—Curtom/RSO RS-1-3077



Still one of the finest songwriters there is, Curtis works in a light R&B setting for this album. There is a nostalgic cover of his earlier hit, "It's Alright." On the tune "Never Stop Loving Me" one can easily hear the style of his earlier successful efforts. The track is a natural for airplay. Other potential single cuts include the title track.

Black Oriented Singles

AUGUST 2, 1980

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

AUG.	JULY		WKS. ON CHART
2	26		
1	1	ONE IN A MILLION YOU LARRY GRAHAM Warner Bros. 49221 (3rd Week)	13
2	3	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	7
3	2	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	16
4	7	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	6
5	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	11
6	5	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	16
7	15	UPSIDE DOWN DIANA ROSS/Motown 1494	4
8	14	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	6
9	9	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	12
10	12	OLD-FASHION LOVE COMMODORES/Motown 1489	6
11	6	SHINING STAR MANHATTANS/Columbia 1 11222	21
12	8	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	14
13	11	YOU AND ME ROCKIE ROBBINS/A&M 2213	14
14	10	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	16
15	13	SITTING IN THE PARK G.Q./Arista 0510	12
16	21	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	5
17	23	REBELS ARE WE CHIC/Atlantic 3665	5
18	20	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	8
19	22	JOJO BOZ SCAGGS/Columbia 1 11281	7
20	19	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	10
21	16	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	20
22	29	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	6
23	30	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	4
24	17	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	18
25	34	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	5
26	33	I JUST WANNA DANCE WITH YOU STARPOINT/ Chocolate City 3208 (Casablanca)	5
27	18	FUNKYTOWN LIPPS, INC./Casablanca 2233	20
28	24	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	15
29	25	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	13
30	26	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620	10
31	41	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/ Warner Bros. 49256	4
32	49	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	2
33	32	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN/TEC 767	8
34	38	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	6
35	27	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	19



36	39	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	6
37	28	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	10
38	40	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	6
39	42	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	6
40	47	YEARNIN' BURNIN' PLEASURE /Fantasy 893	6
41	46	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	6
42	44	BEYOND HERB ALPERT/A&M 2246	5
43	48	RESCUE ME A TASTE OF HONEY/Capitol 4888	4
44	50	BIG TIME RICK JAMES/Gordy 7185 (Motown)	3
45	51	HEY LOVER CHOCOLATE MILK/RCA 12030	4
46	58	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	3
47	52	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	4
48	45	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515	5
49	61	SOUTHERN GIRL MAZE/Capitol 4891	2
50	53	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	5
51	54	LOOKING FOR LOVE CANDI STATON/Warner Bros. 49240	4
52	57	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	3
53	59	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	3
54	65	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	2
55	56	LAST NIGHT AT DANCELAND RANDY CRAWFORD/ Warner Bros. 49276	4
56	62	LOVE ME, LOVE ME NOW CURTIS MAYFIELD/RSO/Curtom 1036	2
57	63	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	3
58	64	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	2
59	66	SEARCHING CHANGE/Warner/RFC 49512	2
60	60	I'VE GOT MY SECOND WIND AL JOHNSON/Columbia 1 11287	4
61	43	LOVE JONES JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	8
62	68	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	2
63	69	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	2
64	70	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	2
65	55	SPACE RANGER (MAJIC'S IN THE AIR) SUN/Capitol 4873	5
66	67	IF YOU'RE LOOKING FOR A NIGHT OF FUN (LOOK PAST ME, I'M NOT THE ONE) LEON HAYWOOD/ 20th Century Fox 2454 (RCA)	3

CHARTMAKER OF THE WEEK

67 — **GIRL OF MY DREAM**
MANHATTANS
Columbia 1 11321



68	31	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	21
69	35	PARTY LIGHTS GAP BAND/Mercury 76062	8
70	36	WE SUPPLY STANLEY CLARKE/Epic 9 50890	9
71	37	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	11
72	71	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)	11
73	72	STEAL AWAY ROBBIE DUPREE/Elektra 46621	6
74	73	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	11
75	74	CLOUDS CHAKA KHAN/Warner Bros. 49216	15

Playing by Popular Demand

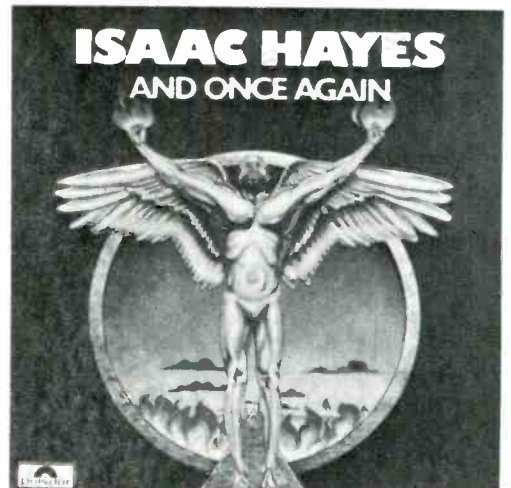
"IT'S ALL IN THE GAME" PD-2102

the new single from
ISAAC HAYES'
album, "And Once Again" PD-1-6269

On Polydor Records and Tapes



Give the gift
of music.



ARBs (Continued from page 28)

from 1.3; WSAI, 3.9 from 3.0; WSAI-FM, 5.5 from 4.4; WUBE, 1.7 from 1.6; WUBE-FM, 5.8 from 5.4; and WVEZ, 6.3 from 7.6.

Louisville advances include: WAKY, 9.8 from 5.7; WAMZ, 8.8 from 6.9; WAVE, 7.7 from 8.2; WFIA, 1.4 from 1.5; WHAS, 8.9 from 10.8; WINN, 5.9 from 8.0; WKJJ, 4.5 from 4.7; WKJJ-FM, 7.8 from 10.2; WLOU, 9.4 from 4.7; WLRS, 5.7 from 10.1; WQHI, 3.7 from 4.7; WRKA (formerly WNUU) 3.1 from 1.6; WTMT, 2.8 from 2.0; WVEZ, 10.7 from 12.9; WXLN, 1.1 from .7; WXVW, 1.1 from 1.2; and WZZX, 3.5 from 1.6.

Advance statistics for the Sacramento market include: KAER, 2.4 from 1.5; KCTC, 5.3 from 3.6; KEWT, 10.7 from 10.8; KFBK, 4.0 from 5.4; KFIA, 1.1 from 1.2; KGMS, 2.7 from 4.8; KGNR, 6.1 from 7.6; KHYL, 4.8 from 4.0; KPOP, 2.8 from 1.5; KPIP, 1.2 from .9; KRAK remained at a 6.4; KROY, 4.4 from 4.3; KROY-FM, 2.5 from 4.7; KSFM; 5.1 from 3.8; KWOD, 3.6 from 2.2; KXOA, 1.5 from .5; KXOA-FM, 5.5 from 7.1; and KZAP, 14.6 from 9.7.

Columbus advances include: WBBY, 1.1 from 1.2; WBNS, 6.4 from 8.0; WBNS-FM, 10.7 from 12.2; WCOL, 6.8 from 4.7;

WHOK-FM, 2.9 from 3.7; WLVO, 12.5 from 12.7; WMNI, 7.0 from 6.1; WNCI 11.6 from 10.1; WRFD, 1.6 from 2.7; WRMZ, 2.6 from 1.8; WTVN, 10.0 from 14.1; WVKO, 3.2 from 2.5; WVKO, 3.2 from 2.5; WVKO-FM, 2.9 from 2.7; and WXGT, and 8.2 from 7.3.

Advances for Rochester, New York include: WBBF, 7.6 from 6.2; WCGR, 1.0 from .6; WCMF, 4.9 from 3.7; WDKX, 4.3 from 1.1; WEZO, 12.8 from 22.6; WFLC, 1.0 from .9; WHAM, 14.1 from 15.0; WHFM, 6.0 from 6.8; WMJQ, 8.4 from 11.8; WNYR, 5.0 from 3.7; WPXN, 4.0 from 4.2; WPXY, 4.3 from 1.6; and WVOR, 7.4 from 9.0.

In the Buffalo market, advances include: WADV, 5.0 from 3.6; WBEN, 12.2 from 14.3; WBLK, 5.4 from 5.6; WBEN-FM, 9.1 from 7.7; WFXZ, (formerly WBUF), 1.4 from 2.3; WGR, 9.0 from 11.0; WGRQ, 6.7 from 3.6; WHLD, remained at .6; WJLL, .4 from .9; WJYE (formerly WBNY), 13.3 from 15.6; WKBW, 9.2 from 10.9; WPHD, 5.0 from 4.0; WUFO, 1.9 from 1.6; WWOL, 2.5 from 3.0; WWOR (formerly WWOL-FM), 1.8 from 1.3; WXRL, 1.2 from 1.3; WYSL, 2.2 from 1.6; WHLD-FM, remained at .5.

Radio Replay

(Continued from page 28)

music for commercials, Lucas stated a few general principles. "My first consideration is to work with a very high estimation of the listener," he said. "The biggest mistake anybody can make is to say, 'Well, these clowns don't know the difference anyway.' The 'great unwashed' as they're sometimes called, is, as a group, a very sophisticated unit. They always manage to put a finger on that which is good." McFaul added that the emotional content of the music is most important—"Go for the goosebumps" is the rule of thumb.

How do you make a successful sight gag like the Meow Mix singing cat work on the radio? The ad agency involved came up with the perfect solution: they had the cats call on the phone to chat about food with **Murray the K**.

IT'S ONLY MAKE-BELIEVE: WMMR-FM, Philadelphia's **Michael Picozzi** didn't think it was enough to broadcast his morning show live from the city's Bijou Cafe while offering milk and free Famous Amos chocolate chip cookies to any listeners who showed up starting at 6:00 a.m. Now he's over the border at Emerald City in Cherry Hill, New Jersey, feeding listeners a breakfast of flapjacks and bug juice at the nominal price of 93¢ (for 93.3 on the FM dial). Audience participation was invited, and some lucky listeners even got to do the weather. What next, Picozzi? ... Neatness counts: KMJK in Portland, Oregon recently sponsored an hourly giveaway of clean and green T-shirts to demonstrate that the Pacific Northwest is still clean & green. We hear it rains a lot there, too—maybe they should throw a wet T-shirt competition! (Just a little sour grapes from grey and grimy New York)... **Vic Garbarini**, managing editor of *Musician, Player and Listener* magazine, recently taped an interview with **Paul McCartney**, strictly as a record for his own written piece, but it turned out so well that Columbia Records has packaged it on disc and is servicing it to over 2000 radio stations. It's being shipped in continuous form and on a special disc banded into segments, inviting creative programming with records for stations that see fit to use it. WNEW-FM in New York and WBCN-FM in Boston have reportedly built elaborate shows around the interview, during which Paul speaks frankly about his relationships with the other ex-Beatles.

Mangione Gets Gold



Chuck Mangione was presented with a gold record for his "Fun and Games" album following his opening night appearance at Los Angeles' Universal Amphitheatre. Pictured at a reception held backstage, from left, are: Chuck Mangione; Gil Friesen, president, A&M Records; and Harold Childs, senior vice president of sales and promotion, A&M Records.

Black Music Report

(Continued from page 35)

Outward Visions, Inc. a newly non-profit organization dedicated to fostering the growth of "contemporary creative music" will be holding a benefit concert on Aug. 8th at 8 p.m. at the Eisner-Lubin Auditorium on New York University. Appearing on the bill will be **Lester Bowie, Sonny Fortune, Joseph Jarman, Leroy Jenkins, Oliver Lake** and others. Admission is \$8.00. For info call 473-1175.

Philly International has announced three new appointments. **William Hicks** assumes the role of local promotion manager. He originally worked for the Philly-based TEC label. **Valerie Hampton** has been named assistant to the national promotion director. Prior to this position she worked with WDAS radio, also in Philly. **Terri Rossi**, who has been at PIR for a year, is now the label's disco coordinator. All three report directly to **Connie Johnson**, PIR's national director of promotions.

Warner Bros. artist, **Al Jarreau**, has embarked on a 30-date international tour that will take him through the U.S., Europe and South America. His "Never Givin' Up" single is mounting airplay on fusion, R&B and pop stations.

Allmans To Arista

(Continued from page 3)

bum for Arista, "Reach For The Sky," is scheduled for release this summer.

The current lineup of The Allman Brothers Band is: Gregg Allman—keyboards, lead vocals; Dickey Betts—guitars, lead vocals; "Jaimoe" Johanny Johanson—drums, percussion; Butch Trucks—drums, percussion; David

"Rook" Goldflies—bass; and "Dangerous" Dan Toler—guitars.

Budin Exits Leber-Krebs

■ NEW YORK—Robin Budin, assistant to Steve Leber, has resigned her position. She can be reached at (212) 737-1848.

The Jazz LP Chart

AUGUST 2, 1980

- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- CATCHING THE SUN**
SPYRO GYRA/MCA, 5108
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- INFLATION**
STANLEY TURRENTINE/ Elektra 6E 269
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- BEYOND**
HERB ALPERT/A&M SP 3717
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6276
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
- CABLE'S VISION**
GEORGE CABLES/Contemporary 14001
- CALLING**
NOEL POINTER/United Artists LT 1049
- EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
- HIROSHIMA**
Arista AB 4252
- NATURAL INGREDIENTS**
RICHARD TEE/Columbia/Tappan Zee JC 36380
- HORIZON**
MCCOY TYNER/Milestone M 9094 (Fantasy)
- TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
- BARTZ**
GARY BARTZ/Arista AB 4263

Jo Jo Zep's Budget Tour Tests New Promo Concept

By JEFFREY PEISCH

■ NEW YORK—As limited tour support and tight marketing budgets are now accepted realities, the task of exposing new artists is a constant challenge to artist development and promotion staffs. Faced with this challenge, Columbia Records has sent Australian sextet Jo Jo Zep and the Falcons on a ten-day whirlwind tour of the states that could serve as a model for gaining maximum exposure in minimum time on a restricted budget.

While Jo Jo Zep won't have much time for sightseeing during their tour they will be seen or heard—through live broadcasts in several cities—by close to five million people by the time they finish their trip in Los Angeles July 31. The tour is Jo Jo Zep's first visit to the U.S. One of the most popular groups in Australia, the group has had top ten hits in England and New Zealand.

By the time the group returns to their home they will no doubt need a few days for reorientation. The ten-day American swing is only one part of a worldwide tour that is taking the group to cities in each of the seven continents. As a cost-cutting move the band bought discount plane tickets that allow unlimited travel in thirty days as long as the travel continues in one direction.

On the Radio

In the U.S., Jo Jo Zep will travel in a jagged line from the east coast to the west, never backtracking one single degree of longitude.

The tour started in New Haven last week (21) and includes dates in New York, Long Island, Cincinnati, Oakland, San Francisco, and Los Angeles. Most of the dates will be broadcast—either live or at a later date by local radio stations. In explaining the tour, Paul Rappaport, director of national album promotion for Columbia Records said, "the whole campaign is tied in very closely with radio."

Since its release eight weeks ago, Jo Jo Zep and the Falcons first U.S. LP ("Screaming Targets") has been added to over one hundred stations. According to Arma Andon, VP, artist development, for Columbia Records, the tour is centered around the markets that were particularly receptive to the album. Because of budget limitations and the restrictions of the plane tickets though, the tour won't hit every area where the album has done well. To remedy this, the group's Cincinnati show will be broadcast over a mini-network of eight stations throughout the midwest and south. The show will originate

from WEBN-FM in Cincinnati. M105-FM (Cleveland), WFBQ-FM (Indianapolis), WZZX-FM (Louisville), WYDD-FM (Pittsburgh), WKLS-FM (Atlanta), WYMX-FM (Augusta, Ga.) and WSHE-FM (Ft. Lauderdale) will also air the show.

The show at My Father's Place in Long Island was broadcast over WLIR-FM. The New Haven show was taped by WRKI-FM for a future broadcast. KSAN-FM will broadcast the San Francisco concert from the Old Waldorf, and the New York show, at the Bottom Line, was broadcast live over WNEW-FM.

The New York show was particularly special. Because of travel arrangements an evening show in New York had to be cancelled. Rather than ignore the city, Jo Jo Zep's American manager Michael Klennfner suggested that the band play during the day. A 12 noon concert at the Bottom Line was quickly arranged. WNEW-FM invited 200 listeners to the show for a lunch of six-foot long sandwiches. The live broadcast was advertised by airplanes with banners that flew over New York City's beaches.

Other radio stations have co-sponsored, with Columbia, ticket giveaways and contests for the Jo Jo Zep dates. Although the tour dates range from a night at the tiny Madame Wong's in San Francisco to a slot on a "Day on the Green" concert at the Oakland Coliseum, the dates are tied together by their judicious use of resources. The only money Columbia is spending for the tour is used to expand the audience of the shows, mostly through the broadcasts. For the complete tour, Columbia will spend \$10,-

000. This is certainly nothing to scoff at, but compared to lavish tour budgets of a few years ago, the amount is, as someone involved in the tour said, "almost nothing."

"It's a given that the economy is terrible now," said Rappaport. "You just can't do what you used to do with touring. But, if you have an act that you really believe in, you can't not expose that act, you can't stop telling people about it. It's not enough to just put a record out and say it's good. Given the economics, you have to come up with different ideas and configurations of how you can do with less money what you used to do with a lot more. It's really easy to take a couple hundred thousand dollars, buy plane tickets and put a band on the road; you just can't do that anymore. I really respect the guys in our artist development department for making it possible for this group—and others—to go on the road. My job is to promote albums, and it's sure a lot easier to promote a record when that group is out touring."

Although everyone involved in the Jo Jo Zep tour is quick to praise each other, the tour seems to be a well-oiled team effort. Andon was assisted by Jock McLean, director, artist development for Columbia Records. The group's managers outside the U.S., Michael Gudinski and Michael J. Roberts, were also instrumental in the tour. (Gudinski heads Mushroom Records, Jo Jo Zep's Australian label). And, according to Rappaport, local and regional Columbia promotion men, have worked closely with radio stations in specific cities.

Remembering Minnie



Dick Rudolph, husband of the late singer, and Stevie Wonder, one of her close friends, hold a plaque declaring Minnie Riperton Month at Los Angeles City Hall. Wonder appears on "Love Lives Forever," an all-star album of unreleased Riperton material. Co-produced by Rudolph, it is due for August release on Capitol Records. Shown from left are Rudolph; Wonder; Louise Foster, KJLH DJ; Ken Fritz, Riperton's manager; Reve Gipson, publicist, black product, Capitol.

Songwriter Expo Set

■ LOS ANGELES—Len Chandler and John Braheny, producers of the Alternative Chorus Songwriters Showcase, have announced details of the 4th Annual Songwriter Expo to be held at Beverly Hills High, August 16-17.

The event, in association with Rob Brondell Productions, will feature panels, workshops, classes and booths to provide professional and aspiring composers with an overview exploring every aspect of songwriting.

Representatives from numerous areas of the recording industry will participate with scheduled guests, including Mike Chapman, founder of Dreamland Records and producer of such artists as the Knack, Blondie, Exile and Nick Gilder; award winning composer Jimmy Webb ("MacArthur Park," "By The Time I Get To Phoenix," etc.); lyricists Al Kasha and Molly Ann Leikin; music industry attorney Al Schlesinger; Academy award winning film scorer Bill Conti ("Rocky," "An Unmarried Woman," among others); and reps from BMI (Broadcast Music, Inc.), ASCAP (American Society of Composers, Authors & Publishers) and SESAC.

E/A Names Peeples Editorial Manager

■ LOS ANGELES—Stephen Peeples has been named editorial manager for Elektra/Asylum Records, according to Bryn Bridenthal, vice president/public relations for E/A.

In his new post, Peeples is responsible for all artist bios, features, discographies, press releases, the department's Newsbeats newsletter, a house organ and all other publicity tools. He is based at E/A's main office in Los Angeles and reports directly to Bridenthal.

Prior to joining E/A, Peeples held the same post at Capitol Records. He'd started there as junior editorial copywriter in October 1977.

BMI Taps Mattis

■ LOS ANGELES — Marv Mattis has joined the staff of Broadcast Music, Inc. and assumed duties as director, performing rights west, in BMI's Hollywood office, according to BMI VP Ron Anton.

Mattis has held a number of music business positions since the mid-sixties, when he headed the Willard Alexander Beverly Hills office. He served in executive posts with Screen Gems-Columbia; Robbins, Feist & Miller; as VP of creative affairs of April/Blackwood and as head of the music publishing and royalty departments of Segal & Goldman, the business management firm.

Record World Classical

Classical Retail Report

AUGUST 2, 1980

CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
- MAHLER: WAYFARER, RUECKERT SONGS—Stade, Davis—CBS
- SAINT-SAENS: SYMPHONY NO. 3—Ormandy—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS/MasterSound

KING KAROL/NEW YORK

- BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
- BOLLING: PICNIC SUITE—CBS
- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- DVORAK: NEW WORLD SYMPHONY—London Digital
- KING'S ROW—Gebhardt—RCA
- PRESENTING LEONA MITCHELL—London
- MOSTLY MOZART, VOL. IV—De Larrocha—London
- PAVAROTTI'S GREATEST HITS—London
- PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Telarc

J&R MUSIC WORLD/ NEW YORK

- BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken
- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich—Angel
- INTRODUCING LEONA MITCHELL—London
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- SHOSTAKOVICH: SYMPHONY NO. 5—CBS MasterSound

LAURY'S/CHICAGO

- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BRAHMS: GERMAN REQUIEM—Solti—London

- DVORAK: NEW WORLD SYMPHONY—London Digital
- MOZART: SONGS—Ameling—Seraphim
- PACHELBEL: KANON—Paillard—RCA
- PAVAROTTI'S GREATEST HITS—London
- PUCCINI: TOSCA—Freni, Pavarotti, Rescigno—London
- SAINT-SAENS: SYMPHONY NO. 3—Telarc
- STRAVINSKY: PETRUSHKA—Mehta—CBS MasterSound

STREETSIDE/ST. LOUIS

- BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BOLLING: PICNIC SUITE—CBS
- DVORAK: NEW WORLD SYMPHONY—London Digital
- PAVAROTTI'S GREATEST HITS—London
- WILD GEESE, OTHER SELECTIONS: CHINESE PIPA—Nonesuch
- PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel
- CAROL ROSENBERGER: WATER MUSIC IMPRESSIONISTS—Delos
- STRAUSS: EIN HELDENLEBEN—Karajan—DG Presence

JEFF'S CLASSICAL/TUCSON

- BRUCKNER: SYMPHONY NO. 6—Solti—London
- MAHLER: SONGS—Stade—CBS
- MAHLER: SYMPHONY NO. 9—Tennstedt—Angel
- PRESENTING LEONA MITCHELL—London
- PAVAROTTI'S GREATEST HITS—London
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN VIOLIN DUETS—Angel
- PRICE: PRIMA DONNA, VOL. V—RCA
- COMPLETE MUSIC OF CHARLES RUGGLES—Thomas—CBS
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

TOWER RECORDS/LOS ANGELES

- BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken
- BACH: BRANDENBURG CONCERTOS—Karajan—DG
- BEETHOVEN: COMPLETE SYMPHONIES—DG
- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich—Angel
- BRAHMS: PIANO TRIOS—Haydn Trio—Telefunken
- MAYUZUMI: NIRVANA, MANDALA SYMPHONIES—Philips
- PRESENTING LEONA MITCHELL—London
- ORFF: CARMINA BURANA—Angel
- PAVAROTTI: O SOLE MIO—London
- COMPLETE MUSIC OF CARL RUGGLES—Thomas—CBS

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

Treasures from London

By SPEIGHT JENKINS

■ NEW YORK—Amidst the sweltering summer weather that has recently joined this city to its brethren in the midwest and south, one of the few delights has been to hail again the Mostly Mozart Festival, the annual summer event at Avery Fisher Hall. Employing some of the finest musical artists in the world, the Festival plays six nights a week to capacity houses, with all tickets at \$7, a remarkably cheaper price than that of most concerts. This year the series began two weeks ago on Monday and Wednesday with a concert by James Galway with Gerard Schwarz conducting and continued with Schwarz conducting in the Friday-Saturday concerts, that time with Emanuel Ax as piano soloist and a young Chinese named Cho Liang-Lin as violin soloist. The quality of both concerts augured well for this summer's festival.

Alicia de Larrocha

Yet Mostly Mozarts this year have to undergo a temporary loss. Alicia de Larrocha, the most successful and loyal of the star performers regularly in attendance, will not appear this summer. The Spanish pianist has been concertizing heavily in the last year and has opted to take off for a few months and work on repertory, including the Second Concerto of Brahms. Though New Yorkers will miss Miss De Larrocha's inevitably enjoyable appearances with the orchestra and her solo recital (both of which will resume next summer), she has given us and the rest of the country a significant present: her "Mostly Mozart," Volume Four on London Records. As a great admirer of Miss de Larrocha's art generally, I have to say this disc is exceptional. It contains two Mozart Sonatas—K. 282 in E-flat and K. 310 in A minor—and the Beethoven Bagatelles (Opus 33).

Elegance

Certain characteristics are as usual present: flawless fingering, a warm, varicolored tone and an unusual mental command of the material. But particularly in the A minor Sonata of Mozart all these good qualities seem more obvious than usual. The Spanish pianist has the capacity to turn a phrase, to illuminate a particular moment, even of familiar music, that remains in the ear as something new. This Sonata is a sad

one, or at least a very serious one, a reflection of an unsuccessful trip to Paris by the composer. But for all its seriousness, it has an elegance in which the feeling is clothed, and keeping this balance is Miss de Larrocha's special art.

Bagatelles

The lighter Sonata in E-flat has the joy felt in many pieces of the period, but she brings from it something special that makes it Mozart. And the Bagatelles also have an unusual sound. Intended as lighter than most of Beethoven's work, they are still, within their brevity, little dramas. Each is characterized differently and all are played with finesse and charm. The disc is a tribute to her and to the festival which her enthusiastic support has done so much to make important.

Kyung-Wha Chung

London at the same time has issued another instrumental record by Kyung-Wha Chung, a performer whom I do not believe has played at the Mostly Mozart but is frequently in recital and concert in this country. This is the Beethoven Violin Concerto on Digital with Kyril Kondrashin conducting the Vienna Philharmonic. There are many ways to play this concerto, but Miss Chung has taken perhaps the most difficult path. Beethoven plays more obviously and easily if the performer leaps into his work with an attempt to show the passion and the virility. Miss Chung does just the opposite. She is cool, aristocratic and completely controlled. And yet it works, and works really wonderfully. Her playing is exemplary, which is no surprise. Her command of the violin's technical problems has long been proved, with a wonderful bow control and an attractive tone. But not a large tone. She makes no effort to make it any larger but keeps it sweet and within the outlines of the mood she chose offers a startlingly brilliant reading. This is not purely classical Beethoven, it is more than that. But it is classical in its adherence to form and structure, with the strength of the composer present in the rhythmic control and underlying, mysterious passion. She is well accompanied by Kondrashin, and the orchestra plays as well as the Vienna does when the repertory is ideal and the musicians obviously enjoy working with the soloist.

The Record World

1



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

Air Supply: 18-16 WCAO, 17-16 WFBR, 28-26 WFIL, d25 WICC, 24-21 WKBW, e WNBC, a WPGC, a WRKO, 29-25 WXLO, e WYRE, a KHJ, 27-24 PRO-FM, a F105, 17-15 14Q.

Ambrosia: d30 WAXY, 25-23 WCAO, hb-27 WFBR, d29 WFIL, d26 WICC, 30-28 WFIL, d30 WKBW, e WNBC, 29-25 WTIC-FM, on WXLO, a WYRE, a KFI, on KFRC, 30-27 KEARTH, a KSFX, 25-23 PRO-FM, a F105, a35 JB105, 30-28 KC101, e Q107, a37 Y100, on 14Q, a30 96X.

G. Benson: 24-14 WABC, 27-27 WAXY, 28-26 WCAO, 23-18 WFBR, 30-28 WFIL, 29-23 WICC, 25-18 WKBW, 22-20 WNBC, 21-18 WPGC, 24-18 WRKO, 30-24 WTIC-FM, 26-20 WXLO, 24-19 WYRE, on KFI, d27 KFRC, 29-26 KHJ, 24-21 KEARTH, 19-10 KSFX, hb-29 PRO-FM, a F105, 23-13 KC101, 31-30 Y100, on 14Q, d29 96X.

J. Browne: 26-25 WAXY, 24-20 WBBF, 23-20 WCAO, 21-17 WICC, 16-4 WFIL, 27-22 WKBW, 29-29 WNBC, d26 WPGC, 16-10 WTIC-FM, d30 WYRE, 22-18 KFI, d22 KHJ, 22-20 KEARTH, on KSFX, 30-26 PRO-FM, 22-18 F105, 26-21 JB105, d30 Q107, a Y100, e 96X.

I. Cara: a17 WABC, a WCAO, a30 WFBR, a WFIL, a WICC, d28 WKBW, 20-16 WNBC, d29 WPGC, 30-19 WRKO, a28 WXLO, 11-7 KFI, a KFRC, 14-7 KHJ, 4-3 KEARTH, e-28 KSFX, hb-28 PRO-FM, 29-15 F105, 14-12 JB105.

K. Carnes: 28-31 WABC, 10-8 WCAO, 12-6 WFBR, 10-7 WFIL, a WICC, 24-23 WFIL, 20-17 WKBW, 30-27 WNBC, 10-9 WPGC, 4-1 WRKO, 16-7 WXLO, e WYRE, 17-14 KFI, 21-18 KFRC, 21-13 KHJ, 14-12 KEARTH, 13-12 KSFX, 7-6 PRO-FM, 7-3 F105, 7-4 JB105, 28-26 KC101, 29-26 Y100, 25-21 14Q, 27-16 96X.

N. Cole: d28 WCAO, 25-23 WFBR, on WFIL, d30 WICC, 27-25 WPGC, 9-7 WRKO, on WXLO, a KFI, on KHJ, 27-24 KEARTH, hb-30 PRO-FM, a31 JB105, on 14Q, e 96X.

C. Cross: 31-34 WABC, 19-11 WAXY, 14-10 WBBF, 17-15 WCAO, 21-14 WFBR, 23-15 WFIL, 10-4 WICC, 17-11 WFIL, 15-8 WKBW, 15-14 WNBC, 25-21 WPGC, 18-11 WRKO, 19-11 WTIC-FM, 22-16 WXLO, 22-16 WYRE, d26 KFI, a28 KHJ, d28 KEARTH, 23-20 PRO-FM, 26-21 F105, 20-16 JB105, 8-4 KC101, d28 Q107, 12-12 Y100, 10-5 14Q, 4-2 96X.

R. Dupree: d22 WBBF, 24-21 WCAO, a WFBR, on WFIL, on WICC, on WKBW, e WNBC, 30-28 WPGC, a27 WTIC-FM, 25-21 WYRE, a KFI, d29 KFRC, d29 KEARTH, 7-9 KSFX, a29 KC101, a35 96X.

E.L.O.: a WFBR, a WFIL, d29 WICC, a WFIL, a WKBW, 26-24 WPGC, a29 WTIC-FM, a29 WYRE, a KFI, a KFRC, on KEARTH, on KSFX, a PRO-FM, a32 JB105, e Q107, 30-24 14Q, a27 96X.

Genesis: a39 WABC, 8-6 WCAO, 4-4 WFBR, 11-8 WFIL, 1-3 WFIL, 4-5 WKBW, a30 WNBC, 12-11 WPGC, 25-15 WXLO, d27 KFI, 17-13 KFRC, 25-19 KHJ, 21-14 KEARTH, 18-14 KSFX, 6-9 PRO-FM, 16-14 F105, 13-11 JB105, 24-11 Q107, 35-32 Y100, 16-10 14Q.

L. Graham: a15 WABC, 6-2 WCAO, 2-1 WFBR, 1-1 WPGC, d19 WXLO, 3-1 WYRE, a KFI, d23 KHJ, a KEARTH, 26-23 KC101, 30-28 Y100, 29-20 96X.

B. Joel: ahp WABC, e WBBF, a WXLO, a KFRC, on KSFX, d30 F105, a33 JB105, e Q107, a26 14Q.

R. John: a WYRE, on KFI, d28 KFRC, a KHJ, d30 KEARTH, 33-26 JB105, a30 KC101.

F. Knoblock: 25-24 WAXY, d30 WCAO, hb-29 WFBR, 29-27 WFIL, 27-22 WICC, on WKBW, a WTIC-FM, on KFI, a KHJ, 18-15 KEARTH, 28-25 PRO-FM, 29-23 JB105, 27-24 KC101, 37-36 Y100, d28 14Q.

J. Lee: d29 WCAO, 28-24 WFBR, d28 WICC, on WKBW, e WNBC, d30 WPGC, d26 WTIC-FM, a WXLO, 29-26 WYRE, d28 KFI, 23-19 KEARTH, d28 F105, d30 JB105, 29-27 KC101.

B. Mardones: e WAXY, d25 WBBF, 27-25 WCAO, 29-26 WFBR, 27-25 WFIL, 29-24 WKBW, on KFI, on KFRC, a KHJ, on KEARTH, 13-11 PRO-FM, 27-23 F105, 19-13 JB105, e Q107, 29-25 14Q.

O. Newton-John: 12-10 WABC, 4-4 WCAO, 8-13 WFBR, 5-2 WFIL, 3-3 WKBW, 26-24 WNBC, 9-5 WPGC, 7-4 WRKO, 7-10 WXLO, 7-4 KFI, 3-1 KFRC, 5-2 KHJ, 3-2 KEARTH, 4-3 KSFX, 11-8 PRO-FM, 10-8 F105, 5-5 JB105, 7-5 Q107, 9-4 Y100, 3-2 14Q.

L. O'Malley: a20 WABC, 27-26 WNBC, a WRKO, d27 WXLO, on KFI.

L. Ronstadt: 12-10 WAXY, 27-25 WFBR, 22-20 WFIL, 30-27 WICC, 28-26 WKBW, 14-12 WNBC, a15 WPGC, 26-23 WRKO, 23-18 WTIC-FM, 17-12 WXLO, a22 WYRE, 21-17 KFI, 20-18 KEARTH, on KSFX, 26-22 PRO-FM, 28-25 F105, 30-24 JB105, e Q107, 32-32 96X.

D. Ross: on WCAO, 24-20 WFBR, d27 WNBC, 23-14 WXLO, d24 WYRE, 25-11 KEARTH, e-30 KSFX, a34 JB105, a35 Y100, a23 96X.

B. Scaggs: hp-49 WABC, 28-26 WAXY, 20-15 WBBF, 15-13 WCAO, 18-12 WFBR, 20-17 WFIL, 15-12 WICC, 12-8 WFIL, 18-15 WKBW, 14-12 WPGC, 17-13 WRKO, 18-15 WTIC-FM, d30 WXLO, 16-13 WYRE, 20-22 KFI, 15-12 KFRC, 26-23 KEARTH, 10-5 KSFX, 9-7 PRO-FM, 23-20 F105, 22-19 JB105, 10-10 KC101, 36-34 Y100, 22-18 14Q, e 96X.

B. Seger: a WICC, a30 WFIL, d21 WRKO, a30 WTIC-FM, a WXLO, a WYRE, 17-19 KSFX, a PRO-FM, d29 F105, 32-25 JB105, a27 14Q, on 96X.

C. Simon: a WAXY, a WFBR, a WICC, a28 WRKO, a WXLO, a PRO-FM.

S.O.S.: 3-4 WABC, 25-19 WBBF, 26-24 WCAO, 6-3 WFBR, 13-11 WFIL, 18-14 WICC, 5-1 WKBW, 8-7 WNBC, 5-3 WPGC, 5-2 WTIC-FM, 4-3 WXLO, 15-6 WYRE, 13-11 KFI, 8-5 KFRC, 2-4 KHJ, 6-6 KEARTH, 1-1 KSFX, 21-16 PRO-FM, 10-7 JB105, 5-2 KC101, 1-1 Y100, 23-16 14Q, 1-1 96X.

R. Stones: 16-13 WABC, 18-16 WAXY, 19-13 WBBF, a WCAO, 16-10 WICC, 13-1 WFIL, on WKBW, 19-17 WNBC, 16-6 WPGC, 10-5 WRKO, 22-16 WTIC-FM, 21-23 WXLO, 19-8 WYRE, 9-3 KFI, 13-8 KFRC, 16-10 KHJ, 10-7 KEARTH, 3-2 KSFX, 16-13 PRO-FM, 11-7 F105, 17-10 JB105, 16-7 KC101, 17-9 Q107, 27-24 Y100, 17-12 96X.

A. Thompson: a41 WABC, a WAXY, 12-10 WCAO, 13-9 WFBR, 21-19 WFIL, 19-13 WFIL, 26-25 WKBW, 24-20 WPGC, 23-20 WRKO, on WXLO, 25-21 KFI, 22-19 PRO-FM, 21-19 F105, 34-27 JB105, e Q107, 33-29 Y100.

2



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

Air Supply: 31-21 WAYS, 22-16 WBBQ, d26 WERC, 29-26 WHBQ, 27-16 WLAC, a WMC-FM, a WQXI, a WRJZ, a34 WSGA, 28-24 KX-104, 13-10 KXX-106, d37 BJ-105, 6-5 Q105, a Z93, 17-14 92Q, 14-11 94Q.

Ambrosia: 27-26 WAKY, d38 WANS-FM, e WAYS, d28 WBBQ, 22-18 WBSR, d27 WCGQ, e WCIR, a WERC, a WFLB, e WGH, 34-30 WGSV, 23-17 WHHY, d32 WISE, d35 WIVY, d23 WLAC, 26-23 WLCY, 29-25 WNOX, 26-22 WQXI, e WRFC, e WRJZ, 30-27 WSGA, 26-23 KX-104, 9-8 KXX-106, 31-28 BJ-105, e V100, d28 Q105, 28-25 Z93, a 92Q, 12-9 94Q.

G. Benson: 20-17 WAYS, e WBBQ, 24-23 WBSR, e WCIR, 22-14 WERC, d33 WFLB, 32-26 WGSV, d30 WHBQ, d27 WHHY, d37 WISE, 40-32 WIVY, d23 WKIX, e WLAC, d28 WLCY, 24-20 WNOX, 25-21 WQXI, d29 WRFC, e WRJZ, a32 WSGA, e KX-104, 19-13 KXX-106, 25-22 BJ-105, a V100, 22-20 Q105, 30-27 Z93, e 92Q.

J. Browne: 22-14 WANS-FM, 25-17 WBBQ, 23-20 WCGQ, 22-19 WCIR, 25-18 WERC, 32-29 WFLB, 23-22 WGH, e WGSV, 17-10 WHBQ, 27-22 WHHY, 28-19 WISE, 29-25 WIVY, d24 WLAC, 15-9 WNOX, d21 WMC-FM, 29-26 WRFC, 13-8 WPJZ, 23-21 WSGA, 21-17 KJ-100, 30-19 KX-104, d24 KXX-106, 21-18 BJ-105, 30-28 V100, 27-21 Q105, 12-5 Z93, e 92Q, 20-14 94Q.

I. Cara: d29 WAYS, 30-24 WBBQ, e WBSR, e WCIR, 20-17 WERC, 30-26 WFLB, 21-21 WGH, 29-23 WGSV, 30-26 WHHY, d35 WISE, e WKIX, 30-20 WLAC, 26-23 WNOX, a24 WMC-FM, 29-25 WQXI, a WRFC, d30 WRJZ, 26-23 WSGA, d29 KX-104, e KXX-106, e BJ-105.

C. Cross: 18-11 WAKY, 4-2 WANS-FM, 9-5 WAYS, 15-3 WBBQ, 10-7 WCGQ, 15-8 WCIR, 1-1 WERC, 17-16 WFLB, 22-19 WGH, 10-6 WGSV, 30-23 WHBQ, 1-1 WHHY, 12-2 WISE, 14-10 WIVY, 22-18 WKIX, 17-10 WLAC, 15-8 WLCY, 11-8 WNOX, d20 WMC-FM, 1-1 WQXI, 6-3 WRFC, 4-3 WRJZ, 21-13 WSGA, 16-13 KJ-100, 5-4 KX-104, 1-1 KXX-106, 11-7 BJ-105, 18-17 V100, 3-2 Q105, 1-1 Z93, 27-21 92Q, 1-1 94Q.

R. Dupree: a29 WAKY, 25-18 WANS-FM, e WAYS, e WBBQ, e WCIR, d28 WHBQ, d20 WHHY, e WISE, d36 WIVY, a25 WLAC, d29 WNOX, a25 WMC-FM, 19-13 WQXI, d30 WRFC, a WRJZ, 29-26 WSGA, d28 KX-104, d25 KXX-106, 38-34 BJ-105, a V100, 20-17 Z93, d29 92Q, 17-13 94Q.

E.L.O.: e WANS-FM, a WBBQ, a WCIR, a WERC, a WFLB, e WGSV, e WISE, a WIVY, e WLAC, a WNOX, 33-30 WSGA, e KJ-100, d30 KX-104, e KXX-106, a40 BJ-105, e V100, d29 Q105, d30 Z93, 30-27 94Q.

M. Gilley: 5-4 WAYS, 27-27 WBBQ, 11-8 WHBQ, 11-6 WLAC, 23-16 WMC-FM, 9-8 WSGA, 23-17 KX-104, 16-11 KXX-106, d30 V100, 28-26 Q105, 18-15 92Q.

L. Graham: d34 WANS-FM, 19-10 WAYS, 28-21 WBBQ, 21-16 WBSR, a WCIR, 18-10 WERC, d32 WFLB, 15-10 WGH, d31 WGSV, 1-2 WHBQ, a WHHY, e WISE, 3-2 WKIX,

Hottest:

Rock

Robbie Dupree, ELO, Bob Seger

Disco

Irene Cara

Radio Marketplace

23-14 WLAC, d26 WLCY, d30 WNOX, d15 WMC-FM, 18-10 WQXI, e WRFC, 3-1 WSGA, 17-9 KX-104, a KXX-106, 29-23 Q105, 27-21 Z93, e 92Q, 24-20 94Q.

B. Joel: a40 WIVY, d23 WMC-FM, 32-29 WSGA, a KX-104, d27 Q105.

F. Knoblock: 23-18 WAKY, e WANS-FM, e WAYS, e WBBQ, 23-20 WBSR, 25-23 WCGQ, d29 WCIR, 24-20 WERC, e WFLB, 16-9 WGSV, e WHBQ, 36-27 WISE, d39 WIVY, e WKIX, d27 WLCY, a WMC-FM, 13-7 WQXI, e WRFC, d29 WRJZ, 27-24 WSGA, d27 KX-104, 21-14 KXX-106, e BJ-105, e Q105, 26-23 Z93, d30 92Q, 22-17 94Q.

J. Lee: 20-14 WAKY, 29-23 WANS-FM, 27-20 WAYS, e WBBQ, 18-10 WBSR, a WCGQ, e WCIR, 29-21 WERC, 19-14 WFLB, 14-12 WGH, 26-22 WGSV, 26-22 WHBQ, d28 WHHY, 34-26 WISE, 23-19 WKIX, d22 WLAC, 18-11 WLCY, 17-15 WNOX, a WMC-FM, 9-2 WQXI, d23 WRFC, 21-12 WRJZ, 15-7 WSGA, d30 KJ-100, 29-26 KX-104, d28 KXX-106, 18-10 Z93, 28-24 92Q, 6-3 94Q.

K. Loggins: a30 WAKY, e WANS-FM, d30 WCGQ, e WCIR, a WERC, e WGH, e WISE, e WLAC, d26 WQXI, a KX-104, a KXX-106, a28 94Q.

B. Mardones: 16-11 WAYS, 21-15 WBBQ, a WHBQ, 12-9 WLAC, d19 WMC-FM, 8-8 WQXI, 22-19 WSGA, 15-14 KX-104, 3-2 KXX-106, a39 BJ-105, e Q105, 25-22 Z93, 20-17 92Q, 3-2 94Q.

Rolling Stones: 21-15 WAKY, 2-1 WANS-FM, 19-5 WBBQ, 14-11 WCGQ, 21-17 WCIR, 14-7 WERC, 26-21 WFLB, 11-9 WGH, 25-19 WGSV, 8-4 WHBQ, 17-11 WHHY, 24-8 WISE, 19-16 WIVY, 16-15 WKIX, 21-15 WLAC, 21-17 WNOX, 21-12 WMC-FM, 19-10 WPFC, 25-19 WRJZ, 13-6 WSGA, 19-12 KJ-100, 16-2 KX-104, 10-7 KXX-106, 23-19 BJ-105, 26-22 V100, 25-13 Q105, 11-3 Z93, d23 92Q, 15-10 94Q.

D. Ross: a29 WANS-FM, a30 WAYS, a WBSR, 33-24 WFLB, d24 WGH, a WGSV, e WHBQ, 39-30 WIVY, 24-17 WKIX, 20-15 WQXI, a WRFC, a33 WSGA, a KX-104, a BJ-105, a26 Z93.

C. Simon: a31 WAKY, a WBBQ, a WBSR, a WCGQ, a WGH, a WGSV, a WISE, a WLCY, a WNOX, a WRJZ, a KX-104.

B. Seger: e WANS-FM, d25 WAYS, d32 WBSR, a WCGQ, e WCIR, d30 WERC, a WFLB, a WGSV, e WHHY, e WISE, a WIVY, d29 WQXI, a WRFC, 31-28 WSGA, d28 KJ-100, a KX-104, a KXX-106, 40-36 BJ-105, a V100, a30 Q105, a 92Q.

on WPEZ, a WSKS-FM, 26-25 WZUU, d30 WZZP, 16-8 KBEQ, a23 KXOK, a32 Q102, a25 92X.

J. Browne: d26 CKLW, 24-15 WDRQ, 20-15 WEFM, 23-23 WFFM, 23-21 WGCL, d25 WOKY, 20-17 WPEZ, 23-20 WSKS-FM, 12-8 WZUU, 24-22 WZZP, 3-1 KBEQ, 25-22 KSLQ, 20-16 Q102, 19-16 92X, 16-11 96KX.

I. Cara: d23 CKLW, 28-18 WDRQ, a28 WZUU, on WZZP, on KSLQ.

C. Cross: 7-4 WDRQ, 22-21 WEFM, 18-13 WFFM, 6-5 WGCL, 11-10 WHB, 8-6 WNDE, 13-11 WOKY, 30-27 WPEZ, 15-11 WSKS-FM, 10-6 WZUU, 8-5 WZZP, a17 KBEQ, 16-4 KSLQ, 21-12 KXOK, 18-14 Q102, 14-6 92X, a31 96KX.

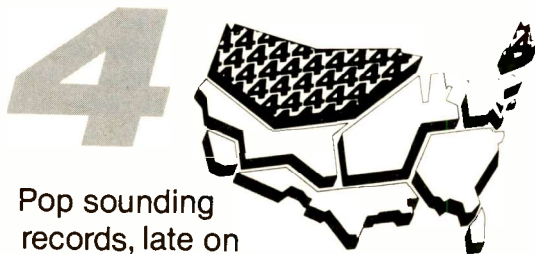
R. Dupree: 29-27 WDRQ, 24-20 WFFM, on WGCL, d30 WOKY, a WPEZ, a29 WZUU, on KSLQ, 28-22 96KX.

J. Lee: 25-20 CKLW, d20 WDRQ, 26-22 WFFM, 25-16 WHB, a21 WNDE, a WOKY, 28-27 WZUU, 22-15 KSLQ, a25 KXOK.

K. Loggins: a WDRQ, d30 WEFM, on WFFM, d29 WGCL, a WZZP, 11-6 KBEQ, 22-16 96KX.

Rolling Stones: 9-6 CKLW, 9-9 WDRQ, 18-12 WEFM, 12-6 WGCL, 24-11 WLS, d22 WOKY, 24-21 WPEZ, 16-13 WSKS-FM, a KSLQ, 13-6 Q102, 17-7 92X, 26-26 96KX.

C. Simon: a WDRQ, 30-27 WFFM, a WOKY, a WPEZ.



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

Air Supply: a28 WEAQ, e WGUY, d22 WJBQ, a WSPT, 17-14 KDWB, 18-13 KGW, 23-19 KJR, d22 KKLS, 11-4 KMJK, 16-13 KS95-FM.

Ambrosia: a27 WEAQ, d26 WGUY, 23-13 WJBQ, a27 WOW, d27 WSPT, d26 KCPX, 28-24 KGW, 29-28 KJR, 25-19 KKLS, e KKO, 34-31 KLEO, e KMJK, d20 KS95-FM.

J. Browne: 19-17 WEAQ, 29-21 WGUY, a WOW, 23-19 WSPT, 25-20 KMJK, 19-15 KKLS, 24-19 KKO, 30-27 KLEO.

I. Cara: d27 WGUY, a WJBQ, a WOW, 21-12 KCPX, 27-24 KJR, d35 KMJK.

C. Cross: 11-8 WEAQ, 4-3 WGUY, 18-15 WJBQ, d10 WOW, 13-6 WSPT, 9-5 KCPX, 15-13 KDWB, 9-5 KGW, 5-4 KJR, 28-24 KKLS, 21-18 KKO, 18-15 KLEO, 16-6 KMJK, 10-7 KS95-FM.

E.L.O.: a30 WEAQ, a WGUY, d23 WJBQ, a KCPX, a KMJK.

E. Rabbitt: a WGUY, a23 KDWB, 29-26 KGW, a34 KLEO, d34 KMJK, a KS95-FM.

Rolling Stones: 15-15 WEAQ, 26-12 WGUY, a WOW, 20-15 WSPT, 10-7 KCPX, d25 KGW, 12-9 KJR, 18-14 KKLS, 19-11 KKO, 27-24 KLEO, 21-13 KMJK.

B. Seger: a WSPT, a KCPX, a KMJK, a KS95-FM.



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

Air Supply: 29-24 WQUE, 34-30 WTI, d30 KFMK, on KGB, 18-16 KILT, a30 KNOE-FM, 25-22 KRBE, on KTSA, on KUHL, 18-13 B100.

Ambrosia: on WQUE, a WTI, a29 KGB, 35-32 KILT, 18-15 KRBE, on KTSA, 27-22 KUHL, 20-16 B100, d30 B97.

I. Cara: a WQUE, 26-22 WTI, 15-15 KGB, on KNOE-FM, d29 KRBE, a B97.

Commodores: 18-17 WQUE, 15-13 WTI, 6-4 KFMK, 14-4 KILT, 15-13 KRBE, a KTSA.

C. Cross: 21-15 WQUE, 22-16 WTI, 23-20 KFMK, 27-19 KGB, 20-18 KILT, 16-10 KNOE-FM, 19-16 KRBE, 5-1 KROY-FM, 19-15 KTSA, 1-1 KUHL, 14-11 B100, d29 B97.

Dirt Band: 28-27 WQUE, 36-36 WTI, on KFMK, 25-23 KILT, on KRBE, 18-14 KROY-FM, on KTSA, 12-5 KUHL, a29 B100.

R. Dupree: a WQUE, a WTI, a KFMK, 33-31 KILT, 23-18 KRBE, 26-22 KROY-FM, on KUHL, on B97.

J. Lee: 22-19 WQUE, 6-5 WTI, 16-2 KFMK, 1-1 KILT, 10-6 KRBE, a30 B100, 18-12 B97.

Rolling Stones: 19-18 WQUE, 7-4 WTI, 20-12 KGB, 23-16 KNOE-FM, 11-9 KRBE, 9-5 KROY-FM, d29 KTSA, 16-9 KUHL, 19-13 B97.

D. Ross: d26 WQUE, d25 WTI, 29-25 KFMK, a26 KGB, a37 KILT, on KNOE-FM, 28-20 KRBE, a KUHL, d26 B97.



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

Air Supply: 30-29 KIMN, d37 KNUS, d29 KOFM, a KOPA.

Ambrosia: d28 KIMN, 6-4 KNUS, d30 KOFM, d29 KOPA, 13-11 KZZP, 2-1 Z97.

G. Benson: a KIMN, a40 KNUS, 29-26 KOPA.

J. Browne: 24-20 KIMN, 39-28 KNUS, 28-23 KOFM, 14-10 KOPA, 27-25 KUPD, 23-18 KZZP, 24-23 Z97.

C. Cross: 11-5 KIMN, d36 KNUS, 24-16 KOFM, 10-6 KOPA, 1-1 KZZP, 17-16 Z97.

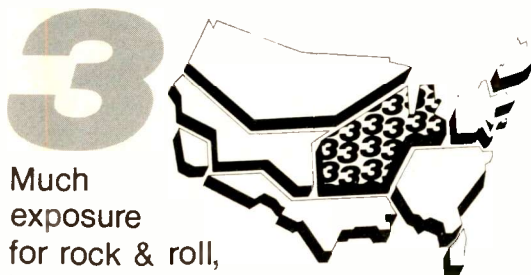
R. Dupree: d30 KIMN, e KNUS, e KOPA, 19-14 KZZP.

E.L.O.: a KIMN, a KNUS, d25 KOPA.

M. Gilley: 29-27 KIMN, 5-1 KNUS, 8-5 KOPA, 18-13 Z97.

Pointer Sisters: a KNUS, a KOPA.

Rolling Stones: 27-25 KIMN, 34-29 KNUS, 21-13 KOFM, 28-17 KOPA, 17-7 KUPD, 21-17 KZZP, 25-24 Z97.



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

Air Supply: a15 CKLW, a WDRQ, d28 WFFM, d22 WGCL, 22-21 WHB, 15-6 WOKY, on WPEZ, d30 WSKS-FM, 10-8 WZZP, on KSLQ, 26-18 KXOK, a24 92X.

Ambrosia: a25 CKLW, d29 WDRQ, a28 WEFM, 28-25 WFFM, d30 WGCL, 24-23 WHB, 19-16 WNDE, 30-28 WOKY,

B.O.S.

Commodores, Larry Graham, Diana Ross

Country

Robbie Dupree

A/C

None

LP Cuts

Boz Scaggs ("Look What...")
WPEZ, WPGC, KILT, Q107, 99KX

Canadian Platinum For Toto



Columbia recording artists Toto recently concluded their 1980 Hydra World Tour at Vancouver's Queen Elizabeth Theatre. CBS representatives feted the group backstage with platinum plaques for the "Hydra" LP. Pictured from left: Peter Jensen, Juanita Campbell of CBS; Toto's Steve Porcaro, Kim Parton, Don Gunter and Frank Gigliotti, CBS; Toto's David Paich (with plaque); Toto's David Hungate; Don Grant of CBS; and Jeffrey Porcaro of Toto.

Germany

By JIM SAMPSON

■ MUNICH—Was the German music industry "caught sleeping" while the audiophone market boomed? That's the charge made by **Klaus Heiligenstuehler**, 33, founder of Jeton Records, a small new indie audiophone producer. He believes the majors passed up potential profits in this specialized field in lieu of maximum turnover and revenues. But he admits that German audiophiles were slow to accept high-price digital, direct-cut and half-speed discs, and that Jeton owes much of its success to foreign interest in its product, which features **Alexis Korner**, **Chris Barber** and **Ray Brown** among others. To assure quality, Heiligenstuehler limits production of his direct-cut releases to 15,000 discs: several Jeton recordings have sold out.

An RW survey of major German record companies revealed mixed interest in audiophone recordings. Teldec, which presses discs for several U.S. and European audiophile companies, is the clear leader, listing over 180 digital and 70 direct-to-disc items in its regular and import catalogues, including locally-produced pop (boogie pianist **Axel Zwinenberger**) and classical (organist **Elisabeth Ullman**) discs. At Bellaphon's Import Dienst in Frankfurt, **Winfried Merkle** has a growing audiophile section which features JVC albums from Japan. Following the heady sales of **Andre Previn's** Debussy premiere, EMI Electrola this month added seven digitals from the U.S. and U.K. to its regular catalogue. EMI's ASD import service boasts a wide assortment of digital, direct-cut and half-speed product. The firm's first domestic digital productions, in the pop field, are in preparation. **Jorgen Larsen** of CBS, like many other managing directors, thinks the digital process "goes unnoticed by all but a small number of hi-fi oriented consumers." Thus, there will be no major CBS Mastersound campaign in Germany, although Larsen has started a half-speed marketing test and has issued several albums (**ELO**, **Styx**, **Billy Joel**, **Journey**) on chrome dioxide cassettes. WEA's **Siggi Loch** issued the first major-company direct-cut album in Germany (**Joachim Kuehn's** "Charisma" in 1977), but has since decided against any further direct-cut releases. A new Kuehn digital album is planned, however, and the digital argument has helped sales of recent **Ry Cooder** and **Gordon Lightfoot** sets.

Intercord MD **Herbert Kollisch**, who is planning new **Karl Muenchinger** digital recordings in Stuttgart, predicts that any digital breakthrough in the marketplace must wait until digital playback systems become widely available, perhaps in five years. Phonogram also is waiting for the advanced digital hardware (which is expected in a couple of years from parent Philips), but now offers digital and direct-cut through its import service. DG/Polydor's MD **Ossi Drechsler** reports the least interest in audiophile recordings of any major company. He has only a couple of licensed Pablo digitals and no production plans, although there have been rumors of **Herbert von Karajan** digital sessions. **Dr. Joachim Kiener** of Ariola is particularly optimistic about half-speed mastering for improved sound in the future. Ariola is not courting audiophile customers at the moment, but plans classical digital recordings sometime soon.

England

By VAL FALLOON

■ LONDON—The Performing Rights Tribunal has finally reached a conclusion. The seven-month, million pound hearing was brought about by the Association of Independent Radio Contractors (AIRC) seeking a reduction in needletime payments. The move was strongly opposed by Public Performance Ltd. (PPL), the needletime collection body representing the record companies. The new royalty calculations—which may be appealed by AIRC—will be based on a sliding scale according to "age" and advertising revenue. This means broadly that the top indie, Capital, will have to pay almost a quarter of a million more per annum, while the new stations pay proportionately lower percentages than before. Capital's figure, which may top a million, is said to be higher than the BBC's contribution for all four of its radio networks. The tribunal ruling settles the argument about the benefit to record companies of airplay: the PPL claims this is negligible and that stations need music to attract audiences. The PPL has always maintained that airplay barely affects overall sales. The added significance of the tribunal's ruling is that the BBC—which was not involved in this action—now appears to have a poor case for its own planned bid to have its airplay costs reduced. The BBC's needletime agreement is due for renegotiation next year.

REPLANTING: The Decca factory has now been sold to a company called London Print and Design, which immediately advertised the factory for international use. The pressing plant, say its new owners, is available for immediate installation "anywhere in the world." The matrix unit can be set up in one territory and service others, with a capacity of up to fourteen million discs per annum, the owners say . . . Still no news of the RCA/PRT board, but **Michael Levy** heavily tipped as the man selected to head the joint venture. Nothing can be confirmed until the board has met but it is understood that the deal involves the purchase by the new company of Levy's Magnet Records . . . As the musicians' union strike grinds on, record companies are cutting back on promo films, claiming that there are not enough outlets for them. Incidentally, BBC TV's "Top Of The Pops," absent from the screen because of the strike, has apparently had minimal effects on disc sales.

MUSICAL MOVIES STILL A FAVORITE FOR SELLING LPS: Both RSO ("Fame") & A&M ("Breaking Glass") pushing the soundtracks heavily. "Fame" opened Wednesday (23) and "Breaking Glass," the U.K.-produced punk movie opens this week . . . Novel idea from **Jan Olofsson's** Young Blood Records—a tie with employment agency Kelly Girl whereby the agency's ads appear on disc sleeves and Young Blood product is promoted to the agency's "Temps" internally. The first "Draw" is a **Rod Stewart** oldie from his Python Lee Jackson days, "Broken Dreams" . . . At EMI Records, new MD **Cliff Busby** will also take on responsibility for all distribution and stock control. **Roger Shenton**, formerly director of manufacturing and distribution has left the company . . . With Intersong International chief **Ron Solleveld** returning to the U.S. company, **Hein Van Der Ree**, formerly Chappel International repertoire coordinator, takes over Solleveld's seat as general manager, based in London . . . **Peter Ende** has been named managing director of Francis Day and Hunter, Hamburg, where he was previously with Intersong. Present MD **Gerard Muller** will move to another EMI position in October . . . **Peter Robinson**, CBS marketing director, becomes international director . . . And will CBS be the next major to abandon RRP in the U.K.? . . . Virgin band **Ruts** too shocked by death last week of lead singer **Michael Owen** to make any announcement on the band's future.

Bain Back: **Roger Bain**, formerly Phonogram A&R director, has launched his own label Cygnet in association with Blue Chip Music. Ali product will be released through Blue Chip companies worldwide P & D in the U.K. to be announced: ditto for new label Neptune, set up by former DJM exec **Nick Underwood**. Neptune has signed **Melanie Harrod** (formerly with DJM) and another local band . . . **Ian Miles'** Warwick label spreading its wings with a new deal for Australia with Phonart, Sydney-based company set up by **Les Hodge**, former EMI international manager in the U.K. First product will be country compilations. Phonart specialises in marketing TV

(Continued on page 43)

Bronze Revamps Intl. Representation

By VAL FALLOON

■ LONDON — U.K. independent label Bronze is repromoting its product internationally, prompted by the current renegotiation of all licensing deals outside the U.S. The label's deal here with EMI expires in September but most other territory deals have been renewed. Exceptions are South America, where Bronze moves to Ariola, and Japan, where a new deal has been signed with Victor.

Looking to U.S.

The U.S., where the label is now without representation, will be the first target for the exploitation of stable artists. International director Lilian Bron will be in the States this fall with product on offer either individually or as a package. This new approach is seen as an indication that while the Americans currently favor British acts, total la-

bel commitment for a number of years may not be so attractive in view of the recession there.

Several Artists Available

Bronze, whose top international artists are Manfred Mann's Earth Band, Uriah Heep and Hawkwind, will have the following acts on offer, all of whom have had chart success in the U.K. and various European territories: Motorhead (a heavy metal band), Girlschool (an all girl rock outfit), Sally Oldfield and Hawkwind. The latter are now available again for the U.S. where they were previously with United Artists.

Bronze, part of the Bron organization (whose activities include publishing, recording studios, aviation and electronics) will also be looking to renegotiate certain publishing contracts this year.

Making Trax



A&M's Squeeze defines "Argybargy" (the title of their new album) as a gleeful crowding together of people. Seen here argybargy-ing with the staff of Wax Trax Records are (left to right): John Bentley, Squeeze; Gilson Lavis, Squeeze; Glen Tilbrook, Squeeze; Jools Holland, Squeeze; Chris Eifford, Squeeze; Carol Blank, Wax Trax; Jim Nash, manager, Wax Trax; and Rich Girod, A&M Records.

House of Lords Ruling on Songs

(Continued from page 3)

"Until another case, relating to the work 'Zing Went the Strings Of My Heart' (a decision made in favor of the music publishers) is finally decided, it is difficult to tell what the repercussions, both financial and practical, will be for the music publishing industry."

A delighted Freddie Beinstock, who departed immediately for a

vacation in Italy, told *Record World*, "I am absolutely thrilled. After eight years of tough fighting, this ruling will now mean enormous benefit to the estates of the Redwood songwriters."

Other ramifications of the law lords' decision, for example as applying to operas, will now have to be worked out.

England (Continued from page 42)

New British Signings: Logo pens London outfit **Public Skool** . . . Midlands band **Chevy** signs to the Avatar label and PRT inks **Cheap Thrills** for the Precision label . . . **Brian Oliver** and **Bruce Welch's** Neon Music publishing has already shown itself as adept at A&R with various heavy metal band deals. Now Neon is setting up a marketing and communications company to exploit its roster and outside talent where required. But Oliver stresses that the company is not giving up publishing. Neon claims cutbacks in major record companies will mean more work piecemealed out to indies in future, hence the expansion of his services.

England's Top 25

Singles

- 1 XANADU OLIVIA & ELO/Jet
- 2 USE IT UP WEAR IT OUT ODYSSEY/RCA
- 3 JUMP TO THE BEAT STACY LATTISAW/Atlantic
- 4 CUPID DETROIT SPINNERS/Atlantic
- 5 BABOOSHKA KATE BUSH/EMI
- 6 COULD YOU BE LOVED BOB MARLEY/Island
- 7 MORE THAN I CAN SAY LEO SAYER/Chrysalis
- 8 MY WAY OF THINKING UB 40/Graduate
- 9 LOVE WILL TEAR US APART JOY DIVISION/Factory
- 10 WATERFALLS PAUL McCARTNEY/Parlophone
- 11 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 12 TO BE OR NOT TO BE B. A. ROBERTSON/Asylum
- 13 THERE THERE MY DEAR DEXY'S MIDNIGHT RUNNERS/Parlophone
- 14 FUNKYTOWN LIPPS, INC./Casablanca
- 15 UPSIDE DOWN DIANA ROSS/Motown
- 16 CRYING DON McLEAN/EMI
- 17 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS/Rialto
- 18 ME MYSELF I JOAN ARMATRADING/A&M
- 19 A LOVER'S HOLIDAY CHANGE/WEA
- 20 COMPUTER GAMES YELLOW MAGIC ORCHESTRA/A&M
- 21 STRANGERS IN THE NIGHT SAXON/Carrere
- 22 LET'S HANG ON DARTS/Magnet
- 23 SLEEPWALK ULTRAVOX/Chrysalis
- 24 SIMON TEMPLER SPODGENESS ABOUNDS/Deram
- 25 WEDNESDAY WEEK UNDERTONES/Sire

Albums

- 1 THE GAME QUEEN/EMI
- 2 DEEPEST PURPLE DEEP PURPLE/Harvest
- 3 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 4 XANADU SOUNDTRACK/Jet
- 5 ME MYSELF I JOAN ARMATRADING/A&M
- 6 FLESH & BLOOD ROXY MUSIC/Polydor
- 7 LIVE AT LAST BLACK SABBATH/Nems
- 8 KING OF THE ROAD BOXCAR WILLIE/Warwick
- 9 UPRISING BOB MARLEY/Island
- 10 VIENNA ULTRAVOX/Chrysalis
- 11 OFF THE WALL MICHAEL JACKSON/Epic
- 12 PETER GABRIEL PETER GABRIEL/Charisma
- 13 CULTOSAURUS ERECTUS BLUE OYSTER CULT/CBS
- 14 McCARTNEY II PAUL McCARTNEY/Parlophone
- 15 I JUST CAN'T STOP IT THE BEAT/Go Feet
- 16 SEARCHING FOR THE YOUNG REBELS DEXY'S MIDNIGHT RUNNERS/Parlophone
- 17 REGGATA DE BLANC POLICE/A&M
- 18 SKY 2 SKY/Ariola
- 19 HOT WAX VARIOUS/K-Tel
- 20 READY AN' WILLING WHITESNAKE/UA
- 21 DIANA DIANA DIANA ROSS/Motown
- 22 CLOSER JOY DIVISION/Factory
- 23 SAVED BOB DYLAN/CBS
- 24 DUKE GENESIS/Charisma
- 25 ROCK & ROLL SWINDLE (SOUNDTRACK)/Virgin

(Courtesy: Record Business)

Record World en España

By JAVIER ALONSO

■ Desde hace 9 años se viene concediendo el "Long Play de Oro," premio que otorga un grupo de destacados comentaristas musicales al intérprete, compositor o arreglista que se haya destacado más en la música española. Este premio se concede cada tres meses. En este mes de julio y en el Club de Tenis de La Moraleja (Madrid), el Jurado allí reunido concedió el "Long Play de Oro" a **Miguel Rios**, en segundo lugar quedó **Tequila** y en tercer lugar **Julio Iglesias**.

Con motivo de la grabación del programa "Aplauso," el director del mismo, entregó a **Tequila** el disco de Platino homologado por la Sociedad General de Autores por haber vendido más de 150.000 copias de su LP "Tequila rock&roll." Es de resaltar el gran suceso de **Tequila** dentro de la música española, que ha hecho posible que en la primera semana de salida a venta de su tercer larga duración: "Viva Tequila," ya hayan logrado el disco de oro que le será entregado próximamente.

'Ininteligible'

Estando, como está, tan de moda el rock andaluz, parecía inconcebible que en pleno 1977 se formara un grupo en un cortijo malagueño y sus componentes no buscaran sus propias raíces en su trabajo. El rock de **Tabletom**, y su parte de jazz, tienen una escuela andaluza tan genuina y evidente como la Giralda. Y esta escuela se hace patente en las dos caras del primer single de este grupo, "Ininteligible" y "Tipos duros." En este single han jugado a mantener las estructuras del rock andaluz y a vestir las con partes jazzísticas, que unas veces son obtenidas gracias al saxo y otras mediante la flauta. El donjunto es ex-

traño, curioso e interesante. Este grupo malagueño es una revelación, tanto en formas como en maneras.

El mexicano **Juan Gabriel** hizo su primer debut en Florida Park y gusto muchísimo; cantó sus grandes éxitos y el público quedó satisfecho. **Rocio Durcal** cantó en primer lugar y estuvo bien. En cuanto a **Juan Gabriel** podemos decir que tuvo su noche triunfal aquí en Madrid.

¿Quién puede haber olvidado a **Peret** y sus rumbas? Creemos que nadie; la noticia nos agrada ya que Peret ha firmado contrato con discos Belter y pronto tendremos de nuevo sus canciones.

La música mexicana ha experimentado un fuerte crecimiento popular en España. **Rocio Jurado**, con su LP "Canto a México," confirma de manera definitiva la preponderancia que este estilo ha adquirido entre nuestro público y el latinoamericano. "Canto a México" es una recopilación de diez temas de aire mejicano, aunque uno de ellos sea el superpopular "Si amanece" de Manuel Alejandro. **Rocio Jurado**, está demostrando fehacientemente que a su voz no hay nada que se le resista: flamenco, canción española, música pop y rancheras, han sido ya dominadas por esta excepcional mujer.

En su reciente fase interpretativa, **Marisol** desarrolla una personalidad musical terrible y con gran valor artístico. Ahí la tenemos de nuevo con un single titulado "La trenza," en el acompañamiento instrumental cuenta con músicos como Eduardo García, Pepe Sánchez, Tito Duarte, Manolo Gas etc., todos ellos autores. **Marisol**, se está recuperando del largo silencio.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Nestor N. Selasco



Hector Lavoe



Cheo Feliciano

■ Firmaron un muy interesante acuerdo las empresas televisivas Red Globo de Televisión de Brasil y ATC (Argentina Televisora Color—Canal 7) de Argentina, por el cual ATC lanzará y promoverá anual mente cuatro álbumes de artistas brasileños, producidos por Sigla/Som Livre, la grabadora afiliada a Globo, en tanto que ésta hará lo mismo con otros tantos "long playings" producidos por ATC con artistas argentinos. El fenómeno de ATC en Argentina ha resultado en extremo exitoso, al lanzar sus propias producciones al mercado, contando con su propia promoción televisión, que generalmente resulta muy costosa para las empresas discográficas en general y, no para las empresas televisivas que siempre encuentran un modo de hacer operantes los costos dentro de su propio medio. El fenómeno no es nada nuevo y comienza a tomar forma y cuerpo agresivamente, ante la industria discográfica, tanto en Argentina con ATC, como con Globo en Brasil y Televisa en México. Sin lugar a dudas, la discografía en pleno, tendrá que considerar ir fuertemente a la promoción por televisión, ya que la radio va tomando en casi todas partes las mismas características prohibitivas también. En Estados Unidos, donde las operaciones promocionales de empresas discográficas y televisivas se mantienen alejadas de todo negocio relacionada con el lanzamiento o promoción de discos, de modo directo indirecto, no ya por "modus propio," sino por leyes específicas, establecidas por el FCC, por las cuales, éstas no pueden competir abiertamente con la industria discográfica. A la larga, en cada uno de los países, en los cuales se está usando de esta práctica de competencia desleal de origen, se verán reguladas las actividades de las empresas televisivas y radiales. Es injusto y de falta de ética profesional, dirigir promocionalmente las grabaciones de artistas lanzados por empresas discográficas propiedad o manejadas con características "títeres." Teniendo en la mano vehículos tan fuertes, aquellos que compiten limpiamente y que no tienen estaciones de radio o televisión, se las ven siempre muy mal. Televisa está lanzando discretamente sus grabaciones propias u obtenidas a través de contratos de terceros (que no les queda otro remedio) por los cuales, obtienen los derechos para lanzarlas en Estados Unidos. Una vez que el proceso sea denunciado al F.C.C. por algún interesado, el asunto tendrá repercusiones. Es difícil que la industria le haga frente valientemente, en cada país en particular, a las actividades discográficas de las poderosas empresas televisivas, pero al final, cuando el "agua llega al cuello" no queda otro remedio. Es un proceso ineludible e inevitable. ¡Ojo al tiempo!

En charla telefónica con **Ron Chaimowitz** de CBS Discos de Coral Gables, me confirmó las firmas como artistas exclusivos CBS de **Yolandita Monge** y **Johanna Rosaly** de Puerto Rico, la gran posibilidad de la firma de **Danny Rivera** y del acuerdo previo, ya establecido con **José Luís Rodríguez** (falta firmar el contrato final) para tenerlo como artista exclusivo. CBS tendrá que esperar un año para lanzar la primera grabación en su sello, de José Luís, o en su defecto, comprar de La Discoteca (TH) los derechos de la que tienen en cartera. De todas maneras, siempre se considera a **Manuel Alejandro** como su productor.

Mi felicitación a **Nestor N. Selasco** por el "30 Aniversario" de su Music Hall de Argentina, una de las grandes empresas discográficas

(Continued on page 45)

Latin American Album Picks



GRACIAS POR LA MUSICA

ABBA—CBS DAL 40301

En producción y con arreglos de Anderson y Ulvaeus, Abba está vendiendo fuerte esta nueva grabación en Español con líricos de Buddy & Mary McCluskey. Gran repertorio con brillante potencial de ventas. "Fernando," "Gracias por la música," "Dame! Dame! Dame," "Chiquitita" y "Estoy soñando."

■ Produced by Andersson and Ulvaeus, Abba is selling big with this new package containing most of their top tunes in Spanish, with lyrics by Buddy & Mary McCluskey, "Chiquitita," "Fernando," "Hasta mañana," more.

(Continued on page 46)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Miami

By FM 92 (BETTY PINO)

1. HEY
JULIO IGLESIAS
2. PAVO REAL
JOSE LUIS
3. NO ME COMPRENDO
RAPHAEL
4. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL
5. ESTA SED QUETENGO
ROCIO JURADO
6. SI DE AMOR YA NO SE MUERE
FAUSTO REY
7. QUE MAL AMADA ESTAS
NELSON NED
8. LIGADOS
DYANGO
9. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO
10. ENAMORATE DE MI
CAMILO SESTO

Tacoma

By KTOY-FM (MARIO BRIONES)

1. SACRIFICIO
LOS SOLITARIOS—Peerless
2. LAS TRES TUMBAS
FEDERICO VILLA—Arcano
3. SECRETO
NACHO ORTIZ—Falcon
4. ME RECORDARAS
FEBRERO LOCO—Del Norte
5. EL SURENO
FELIPE GRACIANO—Olympico
6. POR EL AMOR QUE TENGO
MAGDALENA—Arcano
7. SOLO CON LA SOLEDAD
IAN SIMMONS—Profono
8. TE AMARE DE MIL MANERAS
BETTY MISSIEGO—Alhambra
9. LA CULPA HA SIDO MIA
CAMILLO SESTO—Pronto
10. SOLAMENTE UN BESO
TIERRA TEJANA—T.H.

Tucson

By KXEW (RAUL AGUIRRE)

1. HEY
JULIO IGLESIAS
2. ENSENAME A OLVIDAR
RAMON AYALA
3. EL NOA NOA
JUAN GABRIEL
4. ELLA ES ASI
JOSE JOSE
5. LA RUEDA
SUNNY OZUNA
6. COMO YO TE AMO
RAPHAEL
7. QUE NO
SAMUEL
8. EL TAPATIO
VICENTE FERNANDEZ
9. INOCENTE POBRE AMIGA
LUCHA VILLA
10. DILE A TU NUEVO AMOR
NELSON NED

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. LUCHA VILLA AMIGA
LUCHA VILLA—Musart
2. EL GORRION Y YO
MANOELLA TORRES—CBS
3. ANGEL DE MIS ANHELOS
MEMO LUGO Y LOS LOBOS DEL NORTE—Fama
4. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
5. TUS OJOS CASTANOS
NELSON NED—Alhambra
6. CREI
DAVID SALAZAR—Musart
7. APRENDIENDO A VIVIR
RIGO TOVAR—Melody
8. PERDONA CARINO
LA AMISTAD—Lado A
9. NUESTRO AMOR
PUNTO CUATRO—OB
10. LLORO MI CORAZON
LOS GATOS NEGROS—Melody

Ventas (Sales)

New York

1. DESAHOGO
ROBERTO CARLOS—CBS
2. HEY
JULIO IGLESIAS—CBS
3. TE QUIERO DE VERDAD
BASILIO—Karen
4. SENORA
ROCIO JURADO—Arcano
5. DILE A TU NUEVO AMOR
NELSON NED—Alhambra
6. BRUJERIA
EL GRAN COMBO—Combo
7. YO QUISIERA
OSCAR D'LEON—T.H.
8. MENEAME LA CUNA
FANIA ALL STARS—Fania
9. COMO YO TE AMO
RAPHAEL—Alhambra
10. VAS POR AHI
SONORA PONCENA—Inca

San Francisco

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. HEY
JULIO IGLESIAS—CBS
3. EL GORRION Y YO
MANOELLA TORRES—CBS
4. COMO YO TE AMO
RAPHAEL—Alhambra
5. EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS—LAD
6. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
7. TUS OJOS CASTANOS
NELSON NED—Alhambra
8. LAS CALENAS
PASTOR LOPEZ—Orfeon
9. BRUJERIA
EL GRAN COMBO—Combo
10. ME LLAMAN EL ASESINO
LOS POTROS—Peerless

Los Angeles

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. HEY
JULIO IGLESIAS—CBS
4. PAVO REAL
JOSE LUIS—T.H.
5. COMO YO TE AMO
RAPHAEL—Alhambra
6. EL GORRION Y YO
MANOELLA TORRES—CBS
7. EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS—LAD
8. SENORA
ROCIO JURADO—Arcano
9. TUS OJOS CASTANOS
NELSON NED—Alhambra
10. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama

Puerto Rico

1. ATREVETE
JOSE LUIS—T.H.
2. TE QUIERO DE VERDAD
BASILIO—Karen
3. HEY
JULIO IGLESIAS—CBS
4. SI ME DEJAS AHORA
JOSE JOSE—Pronto
5. EL BARRIGON
WILFRIDO VARGAS—Karen
6. DESAHOGO
ROBERTO CARLOS—CBS
7. NI LLANTO NI VELORIO
JOHNNY VENTURA—Combo
8. MI MANERA DE AMAR
NELSON NED—WS Latino
9. YO QUISIERA
OSCAR D'LEON—T.H.
10. SI DECIDES VOLVER
HENRY SALVAT—LAD

Nuestro Rincon (Continued from page 44)

argentinas . . . Presentarán R. Mercado y Ray Aviles su espectáculo anual "New York Salsa Festival" los días 30 y 31 de Agosto. Se presentarán en el Concierto del Domingo, Celia Cruz, Gran Combo, Wilfrido Vargas, Pete "El Conde" Rodriguez, Conjunto Clasico, Hector Lavoe y Cheo Feliciano. El concierto del domingo presentará a Celia Cruz, Willie Colon, Johnny Ventura, Sonora Ponceña, Luis "Perico" Ortiz Ismael Rivera e Ismael Miranda. Como siempre, el espectáculo se presentará en el Madison Square Garden de Nueva York . . . Y ahora . . . ¡Hasta la próxima!

Red Globo de Television in Brazil and ATC (Argentina Televisora Color-Canal 7) in Argentina signed an agreement by which ATC will release and promote annually four LPs by Brazilian artists produced by Sigla/Som Livre, the recording company affiliated to Globo; Red Globo will do the same with ATC. ATC's progress in Argentina has been great because of the release of their own productions and at the same time the promotion of them via their own TV station, which in general is expensive for record companies. This promotional system is not a new one and is starting to take shape in the international record markets, such as ATC in Argentina, Globo in Brazil and Televisa in Mexico. Undoubtedly, the record industry will have to consider promoting its product via TV, considering that it is also, more or less, confronting the same problems with radio. In the United States radio or television networks stay away from any kind of business related with the release or promotion of records, because of specific laws established by the FCC by which they can not openly complete with the record industry. Not far from now, in each of the countries in which this system is being used, all activities from TV or radio industries will be regulated when time comes. Televisa in Mexico is releasing its own recordings or obtaining them through third parties which later get the rights to release them in the States.

Ron Chaimowitz, from Discos CBS in Coral Gables, Fla., has confirmed the signing of Yolandita Monge and Johanna Rosaly from Puerto Rico, the possible signing of Danny Rivera and the agreement already established between CBS and José Luis Rodriguez. CBS will have to wait a year in order to release José Luis' first LP on the label, or obtain the rights from La Discoteca (T.H.). Anyhow, Manuel Alejandro is being considered as José Luis' producer.

My congratulations to Nestor N. Selasco for the 30th anniversary of Music Hall, one of the important record labels in Argentina . . . Ralph Mercado and Ray Aviles will present their annual spectacular "New York Salsa Festival" August 30th and 31st at Madison Square Garden with performances by Celia Cruz, El Gran Combo, Wilfrido Vargas, Pete "El Conde" Rodriguez, Conjunto Clásico, Hector Lavoe, Cheo Feliciano, Willie Colon, Johnny Ventura, Sonora Ponceña, Luis "Perico" Ortiz, Ismael Rivera, and Ismael Miranda.

Radio Action

Most Added Latin Record

(Tema más programado)

(International)	(Regional)
"He Venido A Pedirte Perdón" *	"Inocente Pobre Amiga" *
(Juan Gabriel)	(Juan Gabriel)
JUAN GABRIEL	LUPITA D'ALESSIO
Ariola-Pronto	Orfeón
* Third Time - Tercera Vez	* Second Time - Segunda Vez

The Coast (Continued from page 19)

the Orange County-based **Hornets Attack Victor Mature**, however, whose entire line-up reportedly lined up to be among the first to register. But then with a membership nurtured by the good life in El Monte and Torrance, we're hardly surprised.

HOT NEW PROD: Get ready for a new sampler from Ambition Records, an indie label based in Washington, D.C. Called "Declaration of Independents" (clever, eh?), it includes tracks by performers hailing from all over the country: **Robin Lane and the Chartbusters** (Boston), the fabulous **Bubba Lou and the Highballs** (they're from San Francisco, and their track on this LP, "Love All Over the Place," has been picked up by Stiff in the U.K.), SVT (also S.F., and led by former **Jefferson Airplane/Hot Tuna** bassist **Jack Casady**), **Jim Wunderle** (he's from Springfield, Mo., and licensed to Ambition by—get ready—Ayatollah Records), **D. Clinton Thompson** (also Springfield), **Pylon** (Athens, Georgia), **Kevin Dunn** (Atlanta), **Luxury** (Des Moines), **Razz** (D.C.), **Tex Rubinowitz** (D.C.), **Root Boy Slim** (D.C. yet again), **The News** (Rock Springs, Wyo.) and the ever-popular **Ragnar Kvaran** (from Ann Arbor, Michigan and described as "50s doo-wop meets **Bob Dylan** meets the **Clash**"). For more info, write to Cross-Country, P.O. Box 3584, Washington 20007 . . . Talk about hot prod: we loved the photo caption in the English trade magazine Record Business telling us how a band called the **Lazers** were signed to Big Bear Records. We don't know how much it had to do with their getting signed, but Lazers vocalist Carol Decker, the caption says, "boasts 'the most beautiful bum in the business'" . . . The entire west coast division of the Dreamland Records clan was on hand when **Shandi** played the Whisky a couple of weeks ago, including label chief **Nicky Chinn**, producers **Mike Chapman** and **Peter Coleman** and Dreamland artists **Suzy Quatro**, **Holly Penfield** and **Michael Des-Barres**. Didn't help Shandi escape a simply devastating review in the L.A. Times, however.

FOLKS: **Ben Edmonds**, who used to write this column, has returned to the U.S. after several years of self-imposed exile as an A&R man in England. He'll be joining the A&R staff (west coast) of UA/EMI Records . . . **Barnes and Barnes**, who were responsible for 1979's most bizarre novelty item, "Fish Heads" ("eat 'em up, yum," the lyrics went), have been signed by Rhino Records. Their debut album will be called "Voobaha," said to be the standard form of greeting in their native Lumania . . . Alto saxophonist **Lanny Morgan** (called "the most eloquent Bird-watcher since **Sonny Criss**" by one critic) will play Gilberto's in Cucamonga, Calif. on August 3 at 4 p.m.

Polydor Signs Massey



Polydor Records has inked television singing star Wayne Massey to an exclusive recording contract, it was announced by Fred Haayen, president of the label. The first release under the agreement will be a single, "One Life To Live," the theme from the TV show of the same name on which Massey is featured as country-rock superstar Johnny Drummond. Produced by Joel Diamond and arranged by Bill Justus, "One Life To Live" is slated for release this week. On hand to help mark the signing, were, above, from left: Eileen Garrish, director, legal and business affairs, Polydor Records; Fred Haayen, president, Polydor Records; Wayne Massey; Dick Kline, executive vice president, PolyGram Records East; Randy Roberts, national singles sales manager, PolyGram Records East; Bill Cataldo, national promotion director, PolyGram Records East; Stu Fine, director of east coast A&R, Polydor Records; and Jerry Jaffe, vice president, artist development, PolyGram Records East. Seated, from left: Harry Anger, senior vice president, product development, Polydor Records; Joel Diamond, Massey's producer; and Jim Collins, vice president, promotion, PolyGram Records East.

AGAC August ASKAPRO

■ **NEW YORK**—AGAC (American Guild of Authors and Composers) recently announced its August schedule of appearances for its ASKAPRO series. The regular Thursday noon rap sessions are open to all songwriters and held at AGAC's New York headquarters, 40 West 57 Street, Suite 410.

Those scheduled to appear are:

Ken Cayre, executive VP of Salsoul Records on August 7; Paul Tannen, VP of Screen Gems Publishing, along with Holly Greene, professional manager of Screen Gems Publishing on August 21; and Warren Schatz, senior VP of Ariola America Records on August 28. A phone reservation is required due to limited space. Contact Sheila Davis at 757-8833 to participate.

CBS Intl., A&M Set Latin Pact



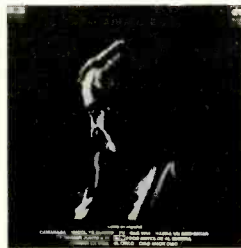
Allen Davis, president, CBS Records International, and Gil Friesen, president, A&M Records, have jointly announced a new three-year licensing agreement between CBS and A&M for A&M Records product in all territories of Latin America. The new affiliation covers the entire continent of South America, all of Central America, and Mexico. Pictured at the signing ceremony are (from left): Jack Losman, vice president, Jerry Moss, chairman, A&M Records; Allen Davis, president CBS Records International; and Gil Friesen, president, A&M Records.

Latin American Album Picks

(Continued from page 44)

CAMARADA

CHARLES AZNAVOUR—DRG 51 9501



Nueva producción del talentoso compositor y cantante francés, Charles Aznavour en la cual se lucen los arreglos de Ch. Calello, P. Lee y A. Franck y, por supuesto, Aznavour a plenitud. "Idiota, yo te quiero" (Aznavour-Garvarentz-Marco-Cantelis), "Tú" (Aznavour-Kretzner-Merida), "Habrá un despertar" (Aznavour-Garvarentz-Merida) y otras.

■ New package by talented French composer and singer Charles Aznavour, rendered in Spanish. Superb performances of "Ciao amor ciao" (Aznavour-Garvarentz-Merida), "Al dormir junto a tí" (Aznavour-Marco-Cantelis) and "Que viví" (Aznavour-Merida).

LOS DOS IGUALES

JOSE ALFREDO Y JOSE ANGEL—RCA CAMS 1021



Con arreglos y dirección de Fernando Z. Maldonado y con el Mariachi Vargas de Tecalitlan y Mariachi Tenochtitlán, el gran compositor e interprete José A. Espinoza "Ferrusquilla" ofrece páginas de su inspiración y del grande de Mexico, José Alfredo Jimenez. "Los dos Iguales" (Jimenez-Ferrusquilla), "Que bueno que pudimos" (Ferrusquilla-L.M.) y "Una cruz en el cielo" (L.M.-J.A. Jimenez).

■ With arrangements and direction by Fernando A. Maldonado and backed by mariachis Tecalitlan and Tenochtitlan, talented composer and singer José A. Espinoza "Ferrusquilla" offers a superb package of José A. Jimenez and his own tunes. "Silencio corazón" (J.A. Jimenez-Ferrusquilla), "La verdad de la verdad" (J.A. Jiménez-Ferrusquilla) and "Canción divina" (L. M.-Ferrusquilla).

LA CIUDAD

RAFAEL BUENDIA—Musart 10791



Con el Mariachi Oro y Plata de José Chavez, Rafael Buendia luce sus habilidades en un muy comercial repertorio de rancheras, entre las cuales se destacan "La Ciudad" (Buendía), "Que vivan los petroleros" (Buendía), "El tesoro maldito" (Buendía) y "Me haces bien" (Buendía).

■ With Mariachi Oro y Plata de José Chavez, Rafael Buendia offers a very commercial package of rancheras, such as "No me alcanza" (Buendía), "Mi amigo el borracho" (Buendía) and "Mi bella Elena" (Buendía).

Denny Rosencrantz *(Continued from page 3)*

stances where a top promotion executive exerted strong influence over roster development, but his current niche as the principal for both areas is believed to be the only formal such combination. According to Rosencrantz, that combination is working.

"With my own promotion background, and being at a small, tight-knit company operation like this, the added support of Bob Siner and MCA's corporate officers has enabled me to cover both areas," explains Rosencrantz, who adds that he acquired additional responsibilities for MCA's promotion staff in January when that sector began reporting to him.

Apart from label president Siner, he stresses the emergence of Gene Froelich, now principal liaison between MCA's music division and the corporation's board as a major factor in making the promotion/A&R connection feasible. With their approval, Rosencrantz says he's been able to streamline the label's promotion staff and speed up national communications, with both processes aided by MCA's more conservative roster size and signing stance.

"With this group of people," says Rosencrantz of his current promotion team, "we've sort of wiped out the local promotion concept as it had existed here and elsewhere." Central to that shift, he adds, was the addition of Bud Hart as director of field operations, assigned the task of overseeing MCA's regional reps and channeling the dialogue between them and MCA's home office staff.

"We now have 19 regional promotion people," says Rosencrantz, "and each takes on more responsibility, for a larger area, than under the older breakdown between local and then regional people." Under the earlier scheme, the transfer from local to regional to national staffs "had slowed down communications instead of expediting them."

Rosencrantz has retained special promotion areas, however, with key staffers here assigned to different format targets. Thus Bob Osborn and Beth Rosengard supervise national album promotion; Margo Knez oversees singles promotion; Neil McIntyre, based in New York, coordinates promotion for the eastern U.S.; Jan Barnes directs MCA's black music promotion, via her own eight-member regional staff; and Lorene Mendel handles trade promotion.

Apart from his own years as a promotion man for Mercury Records, Rosencrantz underlines

MCA's more compact talent roster as a major factor behind his ability to wear two departmental stripes at the same time. "We're not signing as many acts as we were at one point," he explains. "If you have too many acts, there won't be enough money to bring in the ones you really need to deliver; now we're able to properly support a project from its inception, instead of releasing something, waiting two months to see if it'll happen, and then dropping it if it doesn't."

Absorption of acts from the ABC Records fold, purchased in 1978, and the MCA-financed Infinity Records, folded in last year, have further curtailed new signings, he adds. "Those acquisitions will prove, in time, to have been very astute moves for us: the total roster is smaller, yet we've become more of a diversified record company than we've ever been."

Such ABC inheritances as Barbara Mandrell, Don Williams, Al Hudson, Rufus, The Crusaders, Steely Dan and Poco have already enhanced MCA's spread of pop, rock, country and black acts, according to Rosencrantz, allowing the company to pursue "an extremely selective new talent policy." He also asserts that most top managers, attorneys and agents are themselves far more conservative in making referrals, concluding, "There's no crap being brought to us anymore."

With a recent roster trimming complete, and MCA's first two quarters showing an improved market position and better financial performance, Rosencrantz notes that he's still actively screening new acts, including the label's most recent signing, The Rings, a Boston-based group. Here, too, he says the overlap between promotion and A&R has been mostly beneficial, for apart from having field staffers in place to report on any up and coming local acts, Rosencrantz agrees his twin duties have encouraged him

to examine both signings and producer choices even more closely than before.

As a result, Rosencrantz sees no problems with the increased array of responsibilities—and believes the trade's current economy argues that such multi-function posts may be more common in the future. "Nowadays," he remarks, "if you're not doing more than just one job, or at least covering more than that single base, I'm not sure you've really got a job—the need to be flexible is too great."

One final area that is making that overlap practical is MCA's bullish stance on movie/music ties, a trend Rosencrantz feels has made top corporate brass more aware and more supportive of its record industry activities. "The corporate involvement has led to a terrific liaison with our division that might not have been there before," he notes, "and 'Xanadu' is clearly evidence of this." That forthcoming film musical, teaming Electric Light Orchestra and Olivia Newton-John on record, and Gene Kelly on screen, mirrors music industry savvy as much as box office acumen, he feels.

CAM Interests To Benedetto

(Continued from page 3) and Benedetto is chairman of the board and chief executive officer of both companies.

Included in the properties of Camerica and Camex are a catalogue of 7000 motion picture scores, among them several Academy Award winners, and catalogue of U.S. and foreign contemporary acts and copyrights. The operations of Camerica will include various divisions, including the newly-formed Camerica Records International, Camerica Print Operation, Camerica Productions, Camerica Book Publishing, Camerica Film and Video Productions.

Houserockers Play Central Park



MCA Records artists Iron City Houserockers recently made their debut New York City appearance at Central Park. Pictured backstage after the show, from left: (standing) Mark Reisman and Eddie Britt, band; Barry Goodman, MCA promotion; Stan Snyder, Cleveland International; Gil Snyder, band; Ray D'Ariano, VP/GM, MCA; Joe Grushecky and Art Nardini, band; (kneeling) Neil McIntyre, associate national promotion director, MCA; Ned E. Rankin, band.

Vets Dominate Charts

(Continued from page 3) counting for veteran artists' efforts during comparable periods in 1977, 1978 and 1979. Other sales quarters during the period reviewed showed this sector dipping to 42 of the top 100, as it did during the first quarter of 1980.

Focusing on the top 30 album entries, where the greatest volume of sales is indicated, the sustained conservatism of the market becomes more apparent. Eight of the top 10, for example, are works by seasoned artists like Billy Joel, The Rolling Stones, Jackson Browne, Bob Seger, Diana Ross and the Commodores, along with relative "newcomers" Queen (whose first LP was released in 1973) and the "Urban Cowboy" soundtrack, a package dominated by established acts.

A slight increase in the number of even older acts — many boasting over a decade of recording — is also evident, attesting both to the durability of the adult market and a summer release schedule that has emphasized proven hitmakers. 20 of the top 30 items represent veteran artists, while among the remainder are such putative veterans as Larry Graham, Jermaine Jackson and even Mickey Mouse.

The constancy of this domination by older acts also finds a number of artists, already well established at mid-decade, recurring in the top 100.

On the singles side, where new artists and trends generally find more rapid acceptance, established talent still accounts for a majority, averaging over 50 of the top 100 items in recent weeks, again consistent with, if not greater than, chart shares seen in the past three years.

With the rise of country and adult contemporary radio formats buttressing their position, many of these acts show no sign of diminished marketability. That status quo further offsets the once common assertion that rock-influenced pop would seldom sustain artists for more than a few years of prime chart activity.

IRS Names Plen Promo Director

■ LOS ANGELES — Jay Boberg, vice president of the International Record Syndicate, has announced the appointment of Michael Plen to the post of national director of promotion.

Plen comes to IRS from A&M Records, where he held the post of regional promotion man for the Buffalo/Upstate New York area.

Plen is currently located in the IRS offices in New York.

Eighth Gospel Radio Seminar Is Best Yet

By MARGIE BARNETT

■ DALLAS — Each year the National Gospel Radio Seminar increases in the importance and relevance of topics discussed, attendance, and overall aid and betterment of gospel radio. The 8th annual seminar held at the Dunfey Hotel here July 17-20 increased the broadcasting potential for the 114 participants and the industry.

Following the seminar theme,

Sparrow Expands into Video, Latin Markets

■ LOS ANGELES — Sparrow Records president Billy Ray Hearn has announced the formation of Sparrow Productions, a Christian motion picture, television and videotape production and distribution division, and Sparrow Espanol, a new label for Spanish language product headed by Kenneth Pennell.

Hearn noted that the "talents of many of the ministries we serve lend themselves to many media, and the need for more creative outlets for these talents has long been evident." Sparrow Productions' debut feature is the in-house project, "Barry McGuire, Inside Out." Other projects are in the pre-production phase, and Hearn expects Sparrow's distribution facilities to attract outside film producers. Sparrow will attend the Christian Film Distributors convention in Dallas.

The debut Sparrow Espanol album will be by producer/artist Pennell, who records under the name Kent LeRoy and has received critical acclaim in several Spanish-speaking countries.

Hinsons Feted



Nelson Parkerson, Jr., president of Calvary/Lifestream Records, recently hosted a reception celebrating the Hinson's new album release "Song Vineyard." Pictured from left are: Larry Hinson; Parkerson; Ronny Hinson; Yvonne Hinson; Ron Drake, label executive director; Ken Hinson; and Rex Bledsoe, advertising director for the album project.

"Challenging the 80's," the keynote address delivered by Mike Sears, owner of WAEC, Atlanta, spotlighted many of the problems plaguing gospel radio and offered a few timely suggestions. Sears said gospel radio has got to get into the mainstream of American life and media. It must tune in to listeners spiritual and entertainment needs, complement local churches, and become aware of the changing world outside gospel, looking at the what, how and why of secular radio's actions and fitting them to gospel's needs.

Sears encouraged stations to seek revenues beyond block programs, warning not to "risk audiences for a false sense of economic security which at best may be temporary." He stated that gospel radio has isolated itself from the consuming public, fostering a misunderstanding of what it is and does among those who listen and those who buy it. Because gospel radio's limited finances do not attract professional people, Sears challenged gospel radio to take the future in its own hands and train and develop its own talent.

In terms of commercial sales, Sears advocated selling the concept of gospel radio (an unduplicated market) rather than ARB ratings, which are usually nonexistent. Sears called on the Gospel Music Association, sponsor of the seminar, to begin a radio organization run by broadcasters under its auspices, a regular research panel to supply pertinent marketing information to gospel radio, and a marketing task force designed to sell the general idea of

(Continued on page 49)

Gospel Time

By MARGIE BARNETT

■ An unconfirmed rumor says the ABC's publishing division is looking to sell Word, Inc. . . . It looks as though the 12th Dove Awards show, sponsored by the Gospel Music Association, will be televised. The annual March event is to be a two-hour prime-time special produced by Cates/Hagan Inc. More details from the GMA are forthcoming . . . New Life artist **Merrill Womach** has opened the 1250 square foot Womach Recording Studio in Spokane, Wash., a 24-track, fully automated audio studio featuring an MCA 24/16 track recorder with Autolocator III . . . WLIX and Hofstra University are bringing **Don Francisco** to Long Island for a concert Aug. 7.

(Continued on page 49)

Contemporary & Inspirational Gospel

AUGUST 2, 1980				
AUG.	JULY			
2	19			
1	6	FOR THE BEST B.J. THOMAS/MCA/Songbird 3231	21	27 AMY GRANT Myrrh MSB 6586 (Word)
2	10	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)	22	24 HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
3	1	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	23	16 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
4	5	THE SKY IS FALLING RANDY STONEHILL/Solid Rock 2005 (Word)	24	29 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
5	8	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037	25	19 ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)
6	2	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	26	21 COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
7	3	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	27	14 THE BUILDER MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6636 (Word)
8	4	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)	28	— LIVE ANDRUS/BLACKWOOD & CO./ Greentree R 3570 (Great Circle)
9	7	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033	29	26 HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
10	15	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	30	30 PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
11	9	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806	31	38 TRAMINE TRAMINE HAWKINS—Light LS 5760 (Word)
12	18	SAVED BOB DYLAN/Columbia FC 36553 (CBS)	32	34 TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
13	12	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	33	33 HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word)
14	17	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Word)	34	36 ONE STEP CLOSER SCOTT WESLEY BROWN/ Sparrow SPR 1029
15	11	FORGIVEN DON FRANCISCO—NewPax NP 33042 (Word)	35	31 THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
16	13	GOT TO TELL SOMEBODY DON FRANCISCO—NewPax NP 33071 (Word)	36	37 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
17	20	THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835	37	39 GENTLE MOMENTS EVIE TORNUQUIST/Word WSB 8714
18	23	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	38	35 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
19	25	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	39	32 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
20	22	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	40	28 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)

ERH Purchases Daniels Series

NEW YORK—ERH Sales, headed by Lee Halpern, has purchased the John Daniels Gospel Series from Tomato Music Ltd. John Daniels has been appointed executive vice president of ERH's newly formed subsidiary label New Birth Records, of which Halpern is president.

New Birth is repackaging the entire catalogue and has scheduled six new albums for release this month. Operating with a staff of 15, label offices are located at

221 West 57th St., zip 10019, phone (212) 581-2424. Label roster includes the Angelic Choir, the Williams Brothers, Mattie Moss Clark, COGIC International Mass Choir, Benny Cummings and Kings Temple, St. Louis Gospelettes, Johnson Ensemble, Betty Nelson, Tabernacle Echoes, Barrett Sisters, Timothy Wright Concert Choir, Gospelares, Bibleway Radio Choir, Gospel Clefts, Janet Lynn Skinner, Sons of the Birds, and Carolyn Johnson.

Gospel Time (Continued from page 48)

"I RODE THE BULL": Rumor has it that two gospel record executives are leaving the industry to take up the rodeo circuit. They will call themselves **Bronco Billy** and **Cowboy Mike**. Ride on!

The East Coast Gospel Music Association in Winchester, Virginia, under the direction of **Jim McCoy**, has started to promote gospel music in the mid-Atlantic and east coast regions. They can be reached by writing Box 574, zip 22601.

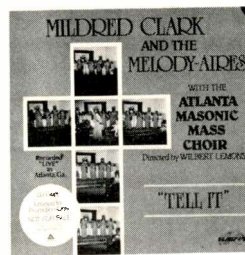
Soul & Spiritual Gospel

AUGUST 2, 1980

AUG. 2	JULY 19	
1	1	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217
2	2	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
3	4	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
4	3	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
5	5	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
6	6	TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)
7	7	AT THE MEETING ERNEST FRANKLIN/Jewel 0151
8	12	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
9	8	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
10	10	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
11	14	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista)
12	18	SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
13	19	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
14	13	IT STARTED AT HOME JACKSON SOUTHERNAIRES/Malaco 4366
15	11	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
16	16	SINCE I MET JESUS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7224
17	9	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, Vol. IV/Savoy SGL 7038 (Arista)
18	22	SAVE THE LOST GOSPEL MUSIC WORKSHOP MASS CHOIR/Savoy SGL 7043 (Arista)
19	26	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906

20	15	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/Savoy SGL 7039 (Arista)
21	25	YOUR LIFE IS NOT BEYOND REPAIR REV. RICHARD WHITE & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SL 14563 (Arista)
22	31	YOU CAN'T WASH THE BLOOD OFF YOUR HANDS C. L. FRANKLIN/Jewel 0153
23	17	I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
24	23	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
25	29	PRAISE BELONGS TO GOD ELBERTINA "TWINKIE" CLARK/Sound of Gospel 091
26	21	YOU OUGHT TO TAKE TIME OUT TO PRAISE THE LORD REV. CLAY EVANS AND THE SHIP/Jewel 0150
27	32	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
28	24	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
29	34	WHAT IS THIS HIGHWAY QC'S/Savoy SL 14058 (Arista)
30	35	UNIVERSAL LOVE BILLY PRESTON/Myrrh MSB 6607 (Word)
31	30	FIRST CLASS GOSPEL WILLIAMS BROTHERS/Tomato TOM 7036G
32	37	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
33	28	DR. JESUS SWANEE QUINTET/Creed 3088 (Nashboro)
34	38	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
35	36	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
36	37	I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
37	39	STAYIN' STRONG BRIGHT STARS/Nashboro 7221
38	40	LIFE IS FRAGILE . . . HANDLE WITH PRAYER MYRNA SUMMERS/Savoy SL 14509 (Arista)
39	33	DON'T FORGET TO PRAY VOILINAIRES/Jewel 0152
40	20	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362

Gospel Album Picks



TELL IT

MILDRED CLARK & THE MELODY-AIRES—Savoy SL 14571 (Arista)

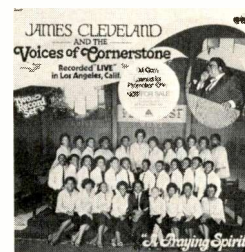
Clark demonstrates here the talent that has made her one of gospel's top female vocalists. "I'm Satisfied," "I'm Gonna Tell Everybody" and "Nothing's Gonna Stop Me" are highlights.



IT TOOK A LONG TIME TO GET TO YOU

ED RAETZLOFF—NewPax NP 33078 (Word)

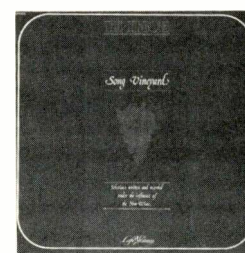
Utilizing straight rock'n'roll, country songwriter Ed Raetzloff offers his vocal abilities with style. "Everyman," "Praise Him" and "I've Been Down That Road, Too" are favorites.



A PRAYING SPIRIT

JAMES CLEVELAND & THE VOICES OF CORNERSTONE—Savoy SGL 7046 (Arista)

The Voices of Cornerstone prove an excellent vocal complement for Cleveland in this double package. "Just Try God," "Don't Be Afraid," "Forgive Them" and "You Must Be Born Again" are prime.



SONG VINEYARD

THE HINSONS—Life Stream 3005 (Calvary)

Branching out with a new musical direction, the Hinsons have successfully blended traditional southern gospel with a generous dose of MOR and country. Top cuts are "Come On Back," "Shinin' In," "It All Still Amazes Me" and "Until The World Can't Tell Us Apart."

Gospel Radio Seminar

(Continued from page 49)

gospel radio to advertisers.

Sessions over the next three days focused on sales panel discussions featuring Joe Battaglia, WWDJ, Hackensack, N.J.; WZZD, Philadelphia, and WLIX, Long Island; Dennis Worden, KCFO, Tulsa; Bill Walters, KXYZ, Houston; and Sears, and discussions of communication, on-air promotion, format construction, music programming and production with panelists John Young, Z93, Atlanta; Gary McCartie, Light/Lexicon; Larry Alford, KXYZ, Houston; John Rivers, Z97, Ft. Worth; Craig Hodgson, Christian Broadcasting Network; and David Benware & Assoc.

Other session topics included a presentation of the Gallup-conducted "Profile of the Christian Marketplace" sponsored by the American Research Corp.; "Building An Image" by Courtland Newton, owner of a PR firm; sales by Jerry Gardener of the Radio Advertising Bureau; a talk from promoter Rodney Snell of Sunshine Concerts emphasizing the need for radio and concert promoters to work together, and a discussion on the state of the music industry

paneled by Mike Cowart, Benson Co.; Stan Moser, Word, Inc.; Billy Ray Hearn, Sparrow Records; Bob MacKenzie, Paragon Assoc.; and Phil Brower, Zondervan Corp. This last session sparked lively crossfire as stations aired complaints and queried the companies.

An evening banquet entertained with a new showcase featuring Rick Foster (Bread 'N' Honey), Micki Fuhrman (Day-Spring), Kristle Murden (Light), James Ward (Lamb & Lion) and Wayne Watson (Milk & Honey). A Zondervan-sponsored luncheon featured a short performance by Triangle artist Cynthia Clawson. Broadcaster of the Year awards went to WSOR, Ft. Myers, for small market; WLYT, Albuquerque, medium market; and KPBC, Dallas, large market. Tied to the beginning of the Christian Booksellers Association convention, seminar registrants were treated to a Word-sponsored concert produced by Michael Omartian featuring Amy Grant (Myrrh), David Meece (Myrrh) and the Imperials (Dayspring), and a trip to the CBA exhibit area.

Cane, 'Popeye,' 'Shogun'

(Continued from page 6)

eye" film. "I feel, from what I've seen and heard of 'Popeye' that it has a quality and uniqueness that I've never seen in a motion picture," Cane remarked. "Nilsson, who's developed into more or less of a cult hero among rock aficionados, has written a truly marvelous score with several great commercial rock songs and a few potential standards. There are 11 songs in the film, all vocals by the original cast and we'd like some single cover recordings released for radio by November."

While Nilsson is in the studio producing the soundtrack, his first album in several years and first score since the animated "The Point," Paramount is busy negotiating for the highly contested record deal with several labels. "It's a matter of the studio heads deciding who is making the best offer, not just in terms of money, because that's a very small part of it," commented Cane. "The promotional aspects, singles deals and overseas rights

are all crucial aspects that should be finalized in the next few weeks."

With the high recognition factor that naturally accompanies the name Popeye and its worldwide longevity as a popular comic strip, Cane envisions the film and soundtrack to reach record-breaking sales figures. "Popeye is as big in Hoboken as it is in Japan and this film is strictly a high class musical with several songs that I'm going to work my butt off on . . . People are going to be terribly curious about this movie and worldwide, this will probably give some of the recent big-sellers a run for their money."

The recent success of soundtracks and Cane's experience at Famous make his projections sound right on the money. "Music publishing is creative but it's also selling," he thoughtfully added while the rows of gold and platinum records that line his office walls silently yet undeniably lent emphasis to his point.

Freeway Traffic



The Temptations recently visited Freeway Records in conjunction with Black Music Month Celebration. Pictured from left: Dennis Edwards, Otis Williams, Richard Street, Glenn Leonard and Melvin Franklin.

New York, N.Y.

(Continued from page 12)

your address and phone number with your entry.

JOCKEY SHORTS: **Bill Lowery** Productions has completed negotiations for a production deal with **Paul Drew's** Real World Records. Real World's first release is a single by **Sammy Johns** entitled "Falling for You," set for rush-release at the end of this week. Drew's label will be distributed by Atlantic . . . those of you who have been anxiously awaiting some new **Willie Nelson** songs should be delighted to know that the soundtrack to "Honeysuckle Rose" not only contains the three new songs Nelson sings in the film but also includes two others that were cut out of the final print, namely "I Guess I've Come To Live Here in Your Eyes" and "If You Want Me To I Will" . . . **Willy DeVille's** "Le Chat Blue" is officially set for release here by Capitol on August 11. DeVille is now in Paris writing songs for his first Atlantic LP, which he will begin recording when he returns to New York in three weeks . . . the **Earth, Wind & Fire** horn section is now recording with a new group, **Funky Men**, which is being co-produced by **James Brown** and **Rick Stevens** . . . Philadelphia's Starr Recording Inc. has named **Carl Paruolo** chief engineer and studio manager of the 24-track facility. Paruolo was formerly chief engineer at Sigma Sound studios in Philly . . . at Universal Recording in Chicago: the **Manhattans**, with **Leo Graham** producing; the original **Chilites** (including **Eugene Record**) with **Carl Davis** at the board. Davis is also producing a new LP for the **Impressions**.

CRT Hearings

(Continued from page 3)

excess of inflation."

The RIAA witness also put down the so-called "historical effective rate" put forth by NMPA and AGAC. "It seems to me the rate is varied," Kizer said in direct testimony. "It is just a share and the share has varied all over the map because of changes in album prices."

The fifth conclusion by Kizer was that a rate increase, if passed, would "cause a very sizeable impact on the consumer, as well as record companies," showing from his data that an increase in the mechanicals, along with other variables, would upset the historic profit of distributors and retailers, who would then put pressure on the companies to raise list price."

Finally, Kizer told the Tribunal that "bargaining with songwriters will not mitigate the impact of a rate increase to any great extent," and spent a lot of time with data supporting this conclusion included in the CRI report of April 7th, such as "95 percent of the first line LP releases were paid a two and three-quarter cents (rate)" and the same with "Best Of" albums, an area where CRI "might have expected a discount."

During this past week's testimony, the CRT did not move on the motion the previous week by AGAC and NSAI to "strike from the record" the RIAA/CRI study because it had not brought forth adequate "impact data," especially the individual responses to questionnaires. (RW, July 26).

The RIAA, however, submitted a response to the Tribunal which endeavored to place the shoe on the other legal foot. "AGAC seeks a general rule that industry-wide studies may not be introduced to the Tribunal without

disclosure of confidential questionnaires used to prepare such studies," the response began. "Because many companies properly assume that they will be competitively damaged by the release of such information, the result undoubtedly would be that the Tribunal would not be provided with the economic evidence required for its deliberations. AGAC's contention, the RIAA response added, "That no economic information is preferable to the best that can be provided is frivolous."

(AGAC, it should be pointed out, does not consider the RIAA/CRI data "that best can be provided.")

Asked by RW if the AGAC motion to strike the study from the record had been considered, Commissioner Clarence L. James responded by saying that the CRT had not yet made a decision on that motion.

It is a decision, that were it acted on by the CRT, would surely bring this already slow-moving proceeding to a complete stop.

Judas Priest

(Continued from page 4)

District Court, Southern District, in New York City on July 15, banning all unauthorized manufacture, distribution and sale, and ordering seizure of all such unauthorized T-shirts, jerseys, posters, photos, caps, and other merchandise bearing the name, trademark, tradename, logo, likeness or record jacket replica of Judas Priest. A permanent injunction is expected within weeks.

The preliminary injunction, issued by Federal Judge R.W. Sweet, followed a similar nationwide temporary restraining order issued July 3 by Federal Judge Thomas Griesa which was successfully enforced at Judas Priest engagements, including New York's Palladium Theater, in the interim. The injunction and temporary restraining order are believed to be the first issued in such cases with both nationwide scope and summary seizure authority. Previously, other performers have tried to fend off the bootleggers on a piecemeal basis with separate local restraining orders at each city on a concert tour.

Great Southern Company President Ira Sokoloff, said that a squad of Federal marshals and local police will "eliminate" bootleggers from areas surrounding the concert halls before all future shows by serving the injunction and seizing the illicit wares.

GEC Names Hart

■ NEW YORK — The General Entertainment Corporation, manufacturers of "Magnetic Gold" pre-recorded cassettes, has appointed Glen Hart vice president of marketing and operations and Bill Bell vice president of A&R.

Prior to joining GEC, Hart was president of Allison Industries, which includes Allison Audio.

Richey Reorganizes

■ NASHVILLE—The Richey House Recording Studio has announced a studio reorganization which includes the addition of new staff and new rates. Owner Paul Richey has announced the addition of engineer Steve Ham and secretary Cindy Finch. John Paule remains as studio manager.

Record World Country

ASCAP To Host Country Workshop

■ NASHVILLE—Hal David, president of the American Society of Composers, Authors and Publishers, has announced that ASCAP's first Country Songwriters' Workshop will begin Sept. 9 in Nashville under the leadership of Buzz Cason, Jerry Foster, and Bill Rice. The country workshop is an offshoot of the ongoing series of ASCAP songwriting workshops held in New York.

Sponsored by the ASCAP Foundation, the country workshop will meet Tuesdays from 7-9 p.m. at the society's Nashville building, Two Music Square West. The workshop is designed to allow established composers to evaluate the song efforts of aspiring writers.

Cason is a writer, publisher, recording artist, and owner of the Creative Workshop studio. Veteran country songwriters Foster and Rice are also producers and artists individually. Guest panelists at the ASCAP workshops will include representatives from all phases of country music, including writing, publishing, arrangement, performance, and A&R. Panelists will field questions and analyze participants' material.

The ASCAP workshop are free and open to all songwriters, but attendance will be limited. Writers interested in applying for the country workshop should send a resume and cassette tape containing two original songs which they feel represent their talent to ASCAP Country Workshop, Two Music Square West, Nashville, Tenn. 37203. Deadline for entries is Aug. 21, 1980.

Lavender Ups Haas

■ NASHVILLE — Shorty Lavender has announced the promotion of Denise Haas to office manager of the Shorty Lavender Talent Agency.

Elektra Issues Williams Discs

■ NASHVILLE—In a promotional effort aimed at various radio formats, Elektra Records is issuing two Hank Williams Jr. songs in three formats: a 12-inch single, a seven-inch single for jukebox operators, and a new single release.

From Williams' current album, "Habits Old And New," Elektra is shipping a 12-inch disc of "If You Don't Like Hank Williams" on both sides to AOR and pop-oriented radio stations, with one side of the disc being a "bleeped" edition. In a release just for jukebox play, the label is shipping "If You Don't Like Hank Williams" and "Outlaw Women," a track from Williams' second Elektra album, "Whiskey Bent And Hell Bound."

The third release will be a new single, "Old Habits," taken from the new album, which follows "Kaw-Liga," Williams' most recent single, which reached number 12 on *Record World's* Country Singles chart.

Elektra Signs Charlie Rich



Elektra Records has announced the signing of Charlie Rich to an exclusive pact. Pictured from left are Charlie Rich; Florence Semon, Rich's personal manager; and Jimmy Bowen, Elektra/Asylum's vice president, Nashville. A new Rich album, produced by Jim Ed Norman, is due out in October.

CMA Announces DJ Finalists

■ NASHVILLE—The Country Music Association has announced the finalists for its DJ of the Year Award, based on returns from a second CMA-sponsored ballot, tabulated by the certified public accounting firm of Deloitte, Haskins and Sells.

The finalists are:

Large Market (over 500,000)—Billy Cole, KYNN, Omaha; Country Joe Flynt, KSOP, Salt Lake City; Davie Lee, WIL, St. Louis; Chuck Morgan, WSM, Nashville; Larry Scott, KRLD, Dallas; and Chris Taylor, KYNN, Omaha.

Medium Market (50,000 to 500,000)—Lonnie Bell, Billings, Mont.; Bob Cole, KOKE, Austin, Texas; Jarret Day, KSO, Des Moines; Buddy Ray, WWVA, Wheeling, W. Va.; and Don Walton, KFDI, Wichita, Kan.

Small Market (under 50,000)—Jimmy Cole, KTIB, Thibodaux, La.; Norman Johnson, KGRI, Henderson, Texas; Tom Reeder, WKCW, Warrenton, Va.; Lee Shannon, WCCF, Punta Gorda, Fla.; and Cindy Welch, WATM, Atmore, Ala.

The CMA sent its first ballot to over 5000 of its members in April. Each member was allowed to nominate three persons in each market category. Each DJ receiving at least five nominations was placed on a second ballot, which was sent to CMA members in the radio/TV and DJ categories. The above finalists were chosen from the second ballot.

Each finalist must submit an air-check tape to the CMA. An anonymous panel of broadcast industry leaders will evaluate the tapes. Winners in each category will be announced Oct. 13 on the CMA awards show, to be broadcast live over CBS-TV.

'Moe and Joe's' Bowing in Houston

By AL CUNIFF

■ HOUSTON — "Moe and Joe's Honky Tonk," a nightclub in north Houston which will feature the name and talents of CBS artists Moe Bandy and Joe Stampley, is set to open for business Aug. 6, with a "grand opening" set for Aug. 27, according to general manager and co-owner Bruce Eckberg.

Eckberg said the club will cover 13,000 square feet, and will seat about 1,000 people. The decor will be "western," and there will be live country music every night. Bandy and Stampley will appear together and as solo acts at various times during the year.

Eckberg said a partnership owns the club, and that Bandy and Stampley have "a financial arrangement" with the club in return for use of their names. "We want to appeal to the mixed drink crowd, more than the beer drinkers," Eckberg told *Record World*. He said the club is located in a "fast growing, middle to upper-middle class" suburb of Houston.

(Continued on page 53)

PICKS OF THE WEEK

SINGLE TAMMY WYNETTE, "STARTING OVER" (prod.: Billy Sherrill) (writer: McDill) (Hall-Clement, BMI) (3:07). The teaming of Tammy's plaintive vocal and McDill's pen proves irresistible, as Wynette delivers a melancholy ballad guaranteed to strike a common chord with many who have had to "start over." Epic 9-50915.

SLEEPER CON HUNLEY, "THEY NEVER LOST YOU" (prod.: Tom Collins) (writers: D. Wills, C. Quillen) (Chess, ASCAP) (2:34). Hunley is one of the most soulful country vocalists on the scene today, and he adds his special flair to this ballad that says "they" say broken hearts heal, but "they" never lost you. Warner Bros. 49528.

ALBUM THE CHARLIE DANIELS BAND, "FULL MOON." Daniels and band paint vivid scenes and characters for use in this high-energy collection of country, blues, and rock influenced tunes, most of which are co-written by the CDB, including the smash "In America" and "South Sea Song." Epic FE 36571.



CBS Restructures Nashville Art Department

■ NASHVILLE — Rick Blackburn, vice president and general manager, CBS Records Nashville, has announced a restructuring of CBS's Nashville art department that includes the promotion of Virginia Team to senior art director and more centralized control of graphic production.

"We now oversee all color separation work here in Nashville, using a local company," Team told *Record World*. "We used to bring art to the separation stage, then send everything to New York for the actual separations. We feel this has resulted in a vast improvement in the quality of the finished album cover."

Team, who said the graphic changes have taken place gradually over recent months, also announced the promotion of Bill Johnson to artist director. Cheryl Schmidt is production coordinator for the CBS Nashville art department. Team said her department hires mechanical artist Jeff Morris on a contract basis, and uses the Nashville Electrographics Service for all engraving.

"We have total control over all facets of art production now, and this has also resulted in speeding the process up a bit, too," Team said. "We probably have the finished project ready a few days

sooner now."

Team said her department is working on "up to 20 albums at any given time," with projects in various stages, such as typesetting, photography, layout, or design. Team and her coworkers are currently working on the art for new albums by Lynn Anderson, Lacy J. Dalton, Crystal Gayle, Johnny Rodriguez, Slim Whitman, Freddie Fender, and other CBS acts. Team said CBS Nashville generates "about 60" album projects each year, plus greatest hits packages and other special offerings.

The CBS art department uses local photographers Larry Dixon and Clark Thomas frequently, as well as Los Angeles photographers Norman Seeff, Beverly Parker, and Dick Zimmerman, and New York-based Frank Laffitte and Brian Hagiwara.

Ovation Inks Rushing

■ CHICAGO — Ovation Records has announced signing Nashville-based songwriter Jim Rushing to a long-term recording contract.

The pact will result in the first recordings as an artist for Rushing, whose single, "Dixie Dirt," is due for early August release. An album produced by Robert John Jones is slated for fall release.

Nashville Report

By AL CUNNIFF

■ Cates/Hagan Inc. reports three major country music TV offerings in various production stages at present: "Fifty Years of Country Music" has been edited down to a two-hour version and will be re-broadcast Sept. 11. The show, which originally aired January of 1978, will still include original co-hosts **Glen Campbell**, **Dolly Parton**, and **Roy Clark**. Then the "Johnny Cash Christmas Special" will tape the week of Oct. 19 at the Opryhouse for CBS-TV. And thirdly, an original musical, "Country Comes Home," will be performed and taped during the first quarter of 1981 at the Opryhouse.

Charlie Rich has just signed with Elektra Records. By coincidence, Charlie's last number one song was on the Elektra label: "I Wake You Up When I Get Home," pulled from the "Every Which Way But Loose" soundtrack. Speaking of Elektra/Asylum, those labels' country division is what you might call hot on the pop charts, with three singles climbing *Record World's* Singles listing: "Stand By Me," by **Mickey Gilley**; "Drivin' My Life Away," by **Eddie Rabbitt**; and "Lookin' for Love," by **Johnny Lee**.

Tower Books of New York will publish "Remembering Patsy: The Untold Story," a biography of **Patsy Cline**, in March of 1981. **Ellis Nassour** is the author . . . RCA artists **Razzy Bailey** and **Alabama** have been on a label-sponsored showcase tour of Denver, Phoenix, and Los Angeles . . . Don't forget the open forum meeting of the Nashville Music Association, Thursday (31) at Nashville's Cactus Jack's, Parkview Towers, 5 p.m.

The Miller Brewing Co. has resigned the **Bellamy Brothers** to an agreement to tape more Lite beer commercials . . . Warner-Curb artist **Stephanie Winslow** will appear with **Ray Price**, **Bobby Bare** and **Johnny Paycheck** as a support artist in major market venues . . . Dimension artist **Eddy Raven** raised money for Boys Country in a recent benefit at the Astro Hall in Houston.

Tail Pony Productions, Inc. has completed production on a Home Box Office music special starring **Glen Campbell** and **Tanya Tucker**. The one-hour show was filmed live at Harrah's in Reno, Nev. . . . ASCAP has signed U. of Tenn. head football coach **Johnny Majors**

(Continued on page 54)

Country Hotline

By MARIE RATLIFF

Willie Nelson & Ray Price — "Faded Love"

Darrell McCall — "Long Line of Empties"

Roy Clark — "For Love's Own Sake"

B. J. Wright — "Lost Love Affair"



LaCosta

Adding another to his long line of duet partners, Willie Nelson teams with Ray Price on the classic "Faded Love." It's already playing at WPL0, WSLC, WBAM, KKYX, WIVK, WPNX, WCXI, KNIX, WEEP, WMZQ, KCKC, KSO, WGTO, WTSO, WJQS, KSOP, KFDI, WXCL, KSSS, KBUC.

LaCosta is back on the scene with a strong entry in "It Was Time," added at WSM, KTTS, KXLR, KHEY, KSOP, KRMD, KFDI, WJQS, KCKC.

Donna Fargo makes progress with "Land of Cotton" at WTMT, WPNX, WFAI, WSLC, KEBC, KRMD, WBAM, KSSS, KSOP, KVOO, WGTO, KFDI, WDEN.

B. J. Wright is moving at KYNN, WKKN, WSLC, WFAI, KKYX, WTMT, WPNX, KFDI, KRMD, KEBC, KVOO, KSOP, KSO.

Connie Cato is getting some action



Connie Cato

on "You Better Hurry Home (Some-thing's Burnin')" at WGTO, KSOP, KRMD, KFDI, WIVK, WDEN, KIKK, WFAI, WIRK, WTMT, KVOO. Glen Barber has play on "First Love Feelings" at KFDI, KKYX, KLLL, KWMT, KVOO, KRMD, WPNX.

Super Strong: Johnny Lee, Oak Ridge Boys, Dolly Parton, Razzy Bailey, Gene Watson, Moe Bandy.

Roy Clark adds believers in "For Love's Own Sake" at KNIX, WFAI, WSM, KRAK, KMPS, WQIK, KBUC, KEBC, KKYX, KVOO, KRMD, WMNI, KFDI.

Wayne Armstrong's "Hot Sunday Morning" is an early add at KSO, KFDI, WXCL, WBAM, WUNI, WIVK, WPNX. Joe Sun is moving with "Bombed, Boozed and Busted" at WIVK, KKYX, KSOP, WBAM, KBUC, WTSO, WGTO.

SURE SHOTS

Tammy Wynette — "Starting Over"

Willie Nelson & Ray Price — "Faded Love"

LEFT FIELDERS

Anthony, Russell & Lee — "Yours Ain't As Pretty As Mine"

Con Hunley — "They Never Lost You"

Larry G. Hudson — "I'm Still In Love With You"

AREA ACTION

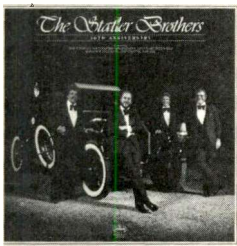
George Hamilton IV — "Catfish Bates" (KFDI, KWMT)

Spurzz — "Cowboy Stomp" (WCMS, WPNX, KSOP, WDEN)

Narvel Felts — "Love The One You're With" (KVOO, WDEN)

Curtis Potter — "Undo The Right" (KEBC, KVOO, KFDI, KBUC)

Country Album Picks



10TH ANNIVERSARY

THE STATLER BROTHERS—Mercury SRM1-5027

This vocal quartet is at its best in celebrating one decade with the Mercury label. Especially good are such cuts as "Don't Forget Yourself," "Nobody's Darlin' But Mine," and "Charlotte's Web."



SUSIE

SUSIE ALLANSON—United Artists/Curb LT-1059

Susie has found a producer and material well suited to her vocal style. These songs are solidly in the contemporary country vein, with standouts being "While I Was Makin' Love to You," "Something Different," and "Home Again."



CACTUS AND A ROSE

GARY STEWART—RCA AHL1-3627

Stewart mixes southern rock and country in a collection of material that should appeal to his fans. The best cuts here are "Staring Each Other Down," "Okeechobee Purple," and the title track.



LONG TIME GONE

JOHN STARLING—Sugar Hill 3714

This package, which showcases fine country/folk material, was years in the emergence. Talents such as Emmylou Harris, Lowell George, and Paul Craft are featured on solid tunes such as "White Line," "Last Thing I Needed," the title track, and other songs.

'Moe and Joe's' (Continued from page 51)

ston. Stampley told *Record World* he has high hopes for the club that bears his name. "I'm basically a honky tonk, belly-rubbin' music

maker, and I think the club will reflect that." The artist said there are plans to open a second "Moe and Joe's" in Shreveport, La. in March of 1981.

Grin & Bare It



Columbia artist Bobby Bare (second from left) takes time out from recording at Nashville's Soundshop studio to chat with Robert Zemeckis (left), director of the recently-released Steven Spielberg film, "Used Cars," record producer Bill Rice, and Murray Deutch, music coordinator for the film and a consultant for Columbia Pictures. Bare cut the title song for the film, which stars Kurt Russell.

Country Single Picks

COUNTRY SONG OF THE WEEK

WILLIE NELSON AND RAY PRICE—Columbia 1-11329

FADED LOVE (prod.: Willie Nelson) (writers: B. Wills, J. Wills) (Rightsong, BMI) (3:48)

These two pros handle this classic song in an easy, confident manner, highlighting the tune's swing feeling. This is taken from Willie and Ray's duet LP.

CHARLY McCLAIN—Epic 9-50916

WOMEN GET LONELY (prod.: Larry Rogers) (writers: L. Rogers, R. C. Bannon) (Warner-Tamerlane-Bill Black/Partnership, ASCAP) (2:46)

Make-believe lovers can't warm the covers, Charly tells us, to a strong backing punctuated by bass drum and bass guitar and a full, danceable rhythm.

TOM T. HALL—RCA JB-12066

BACK WHEN GAS WAS 30 CENTS A GALLON (prod.: Tom T. Hall & Roy Deal) (writer: T. T. Hall) (Hallnote, BMI) (3:55)

Hall blends nostalgia with a pure country sound for great effect in this cut from his "Soldier of Fortune" album.

JIM SEAL—NSD 55

SHE LOVES MY TROUBLES AWAY (prod.: Byron Hill) (writers: M. D. Barnes, R. Anthony) (Screen Gems-EMI, BMI/Welbeck, ASCAP) (2:52)

Seal's smooth vocal, some nice harmony, and clear production enhance this laid-back tune about the woman who erases her man's worries.

DAVE ROWLAND & SUGAR—RCA JB-12063

A LOVE SONG (prod.: Jerry Bradley & Dave Rowland) (writer: J. Crutchfield) (Duchess/Red Angus, BMI) (2:45)

The message is basic and the sound is pure and simple on this slow, harmonic offering from this hit trio.

B. J. WRIGHT—Soundwaves 4610

LOST LOVE AFFAIR (prod.: Joe Gibson) (writers: B. J. Wright, B. Spurlock) (Hitkit, BMI) (2:36)

Wright's evocative vocal fits in well with the easy tempo and fine fiddle work on this teary-eyed, true-blue country ballad.

ROY ROGERS AND THE SONS OF THE PIONEERS—MCA 41294

RIDE CONCRETE COWBOY, RIDE (prod.: Snuff Garrett) (writers: C. Crofford, J. Durrill, S. Garrett) (Peso/Duchess, BMI) (2:55)

Rogers reunites with the Sons of the Pioneers and captures some of the group's original flavor in this song from the "Smokey and the Bandit 2" soundtrack.

CHET ATKINS—RCA PB-12064

I CAN HEAR KENTUCKY CALLING ME (prod.: Ray Stevens) (writers: B. Bryant, F. Bryant) (House of Bryant, BMI) (4:11)

Chet's light vocal and some heavy pickin' present this composition well. It's a plucky, upbeat tribute to Kentucky by a veteran hitwriting duo.

LARRY G. HUDSON—Mercury 57029

I'M STILL IN LOVE WITH YOU (prod.: Mike Greene & Skip Lane) (writers: B. Hill, C. Rains) (ATV, BMI/Welbeck, ASCAP) (2:38)

Hudson's followup to his previous chart success is a bright, melodic testimony to the fact that this is a woman he just can't get out of his heart.

BOBBIE ROBERTSON AND ROY EDWARDS—Bolivia 1921

LET IT BE ME (prod.: Benny Kinnerson) (writers: M. Curtis, G. Beaud, P. DeLanoë) (MCA, ASCAP) (3:00)

This male-female vocal duet lends a country flavor to a great song.

FARON YOUNG—MCA 41292

TEARJOINT (prod.: Ron Chancey) (writers: D. Penn, D. Fritts) (Dann Penn, BMI) (2:45)

It's not a beer joint, it's a tear joint, Faron tells us in this clever twist on a familiar country song theme.

CHUCK HOWARD—Warner/Curb 49509

I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) (prod.: Chuck Howard) (writer: C. Howard) (Jeffrey's Rainbow, BMI) (3:32)

Howard's gritty vocal is well suited to this unusual tune, which is part love song, part inspirational song.



Record World Country Albums

AUGUST 2, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
AUG. 2 JULY 26



WKS. ON CHART

1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (4th Week)	12
2	2	GIDEON KENNY ROGERS/United Artists LOO 1035	16
3	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	65
4	5	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	9
5	3	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	85
6	7	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	11
7	6	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	7
8	11	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278	8
9	13	HORIZON EDDIE RABBITT/Elektra 6E 276	4
10	8	KENNY KENNY ROGERS/United Artists LWAK 979	46
11	29	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	22
12	14	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	19
13	12	STARDUST WILLIE NELSON/Columbia KC 35305	116
14	9	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	100
15	15	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	10
16	10	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	42
17	16	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	70
18	30	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	8
19	20	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	18
20	25	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	5
21	37	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	5
22	18	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	87
23	17	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	18
24	22	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	29
25	23	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	128
26	26	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	64
27	21	TOGETHER OAK RIDGE BOYS/MCA 3220	22
28	19	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	13
29	27	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	39
30	24	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	69
31	31	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	37
32	34	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	44
33	33	BEST OF EDDIE RABBITT/Elektra 6E 235	38
34	36	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	68
35	28	HEART & SOUL CONWAY TWITTY/MCA 3210	22
36	32	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	22

37	52	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	3
38	38	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	3
39	42	LACY J. DALTON/Columbia JC 36322	18
40	57	DALLAS FLOYD CRAMER/RCA AHL1 3613	11
41	43	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	42
42	41	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	28
43	40	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	14
44	47	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	234
45	64	THE CHAMP MOE BANDY/Columbia JC 36487	6
46	44	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	62
47	35	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	6
48	46	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	9
49	50	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	62
50	49	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	121
51	48	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	9
52	39	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	22
53	53	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	37
54	54	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	64
55	45	BEST OF BARBARA MANDRELL/MCA AY 1119	77
56	61	THE BEST OF JERRY JEFF WALKER/MCA 5728	5
57	66	THE WAY I AM MERLE HAGGARD/MCA 3229	15
58	56	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	146
59	51	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	24
60	58	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	39
61	55	LORETTA LORETTA LYNN/MCA 3217	19
62	63	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	53

CHARTMAKER OF THE WEEK

63 — CACTUS AND A ROSE
GARY STEWART
RCA AHL1 3627



64	68	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	58
65	60	LOVELINE EDDIE RABBITT/Elektra 6E 181	61
66	75	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	11
67	—	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	14
68	59	PORTRAIT DON WILLIAMS/MCA 3192	37
69	74	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & SUGAR/RCA AHL1 3623	7
70	70	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	33
71	71	SOLDIER OF FORTUNE TOM T. HALL/RCA AHL1 3685	2
72	62	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	5
73	73	LEDBETTER OLYMPICS JERRY CLOWER/MCA 3247	2
74	69	AFTER HOURS JOE STAMPLEY/Epic JE 36484	6
75	67	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	6

Nashville Report (Continued from page 52)

as a writer. Majors recently co-authored "My Blood Runneth Orange for Tennessee" with ATV Music's **Byron Hill**. . . Dimension Records has signed **Merle Haggard's** son **Marty**, and the first single from this contract is "Music, Red Wine, and Honky Tonk Angels."

Speaking of Merle (see how things tie together in this column?), he and **Mel Tillis** will perform Aug. 28 at the Grand Ole Opry House in a benefit for the Hank Snow International Foundation for the Prevention of Child Abuse. . . **Stella Parton** was recently honored with a lifetime membership in the Jimmie Rodgers Memorial Foundation. . . Tree International publishing executive **Buddy Killen** has been named to the Trust Board of the Commerce Union Bank here. Killen is also chairman of the board of Soundshop Studios, a co-owner of Nashville's new Stockyard restaurant, and is on the board of MFC Oil Co., of Midland, Texas.

Did you see the full-page spread "Time" magazine did July 14 on CBS artist **Lacy J. Dalton**?

TV APPEARANCES: MCA artist **Barbara Mandrell** makes her second appearance on "The Tonight Show" Aug. 6. . . **John Conlee** makes his first appearance on the "Mike Douglas Show" the following night. . . And still another MCA act, **Tanya Tucker**, is on the "Midnight Special" Aug. 1. . . **Roy Clark** (you guessed it—MCA) is on "The Tonight Show" Aug. 7. . . Cajun artist **Jimmy C. Newman** recently taped "That Nashville Music" with **Porter Wagoner** and **David Allan Coe**. . . Elektra artist **Eddie Rabbitt** may be seen on the "Mike Douglas Show" Aug. 14. Eddie has also been offered a guest role on "Charlie's Angels," and will be seen on the "John Davidson Show" Aug. 25.

STUDIO NOTES: Epic artist **Charly McClain** is finishing her fourth album in Memphis with producer **Larry Rogers**. . . **Jerry Reed** recently completed his next RCA album, "Texas Bound and Flyin'," at the Sound Emporium, where UA artist **Billie Jo Spears** was also at work on an album of country standards with producer **Larry Butler**.

Record World Country Singles



AUGUST 2, 1980

TITLE, ARTIST, Label, Number

AUG. 2	JULY 26		WKS. ON CHART
1	2	DANCIN' COWBOYS BELLAMY BROTHERS Warner/Curb 49241	11
2	7	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 40640	10
3	5	TENNESSEE RIVER ALABAMA /RCA 12018	10
4	1	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	12
5	3	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	13
6	12	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	7
7	9	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239	10
8	10	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	11
9	6	CLYDE WAYLON JENNINGS/RCA 12007	10
10	15	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	7
11	11	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	9
12	16	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	6
13	13	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	9
14	18	CRACKERS BARBARA MANDRELL/MCA 41263	7
15	17	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	8
16	19	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	8
17	20	SURE THING FREDDIE HART/Sunbird 7550	9
18	22	OVER LEON EVERETTE/Orlando 107	10
19	23	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/MCA 41271	6
20	14	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	11
21	24	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	7
22	21	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	9
23	27	MAKING PLANS PORTER WAGONER & DOLLY PARTON/RCA 11983	7
24	28	MISERY AND GIN MERLE HAGGARD/MCA 41255	5
25	4	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/MCA 41232	13
26	40	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	3
27	34	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/Capitol 4878	6
28	29	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	10
29	30	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	7
30	32	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES & JOHNNY PAYCHECK/Epic 9 50891	7
31	36	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/RCA 12039	6
32	38	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	4
33	37	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	6
34	35	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	9
35	56	HEART OF MINE OAK RIDGE BOYS/MCA 41280	3
36	42	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	5
37	58	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	3
38	39	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	7
39	43	IT'S TOO LATE JEANNE PRUETT/IBC 00010	6
40	41	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	7
41	45	THE LAST COWBOY SONG ED BRUCE/MCA 41273	5
42	51	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	4
43	48	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	6
44	50	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/Columbia 1 11296	5
45	46	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	6
46	52	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	5
47	47	SUE TOMMY OVERSTREET/Elektra 46658	6
48	53	THE EASY PART'S OVER STEVE WARINER/RCA 12029	5



49	54	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/RCA 12037	4
50	55	MY GUY MARGO SMITH/Warner Bros. 49250	3
51	8	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	13
52	63	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	3
53	60	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	4
54	57	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/MCA 41270	4
55	26	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	9
56	77	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/Warner/Curb 49515	2
57	68	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	2
58	25	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	10
59	31	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	11
60	89	LOVING UP A STORM RAZZY BAILEY/RCA 12062	2
61	88	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	2
62	90	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	2
63	65	THE FRIENDLY FAMILY INN JERRY REED/RCA 12034	4
64	86	PUT IT OFF UNTIL TOMORROW/GONE AWAY KENDALLS/Ovation 1154	2
65	73	IF THERE WERE NO MEMORIES JOHN ANDERSON/Warner Bros. 49275	2
66	67	LOVE GOES TO HELL WHEN IT DIES WAYNE KEMP/Mercury 55479	5
67	33	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	13
68	44	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	8
69	79	HEART MENDER CRYSTAL GAYLE/United Artists 1362	3
70	74	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	3
71	61	LONG DROP ROY HEAD/Elektra 46653	6
72	49	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	14
73	75	ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) MARTY ROBBINS/Columbia 1 11291	5
74	85	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	2
75	59	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	12
76	83	MOONLIGHT AND MAGNOLIA BUCK OWENS/Warner Bros. 49278	3

CHARTMAKER OF THE WEEK

77	—	WHEN SLIM WHITMAN Cleve. Int./Epic 9 50912	1
78	62	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	14
79	64	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	17
80	96	THE LAST FAREWELL MIKI MORI/NSD 49	2
81	66	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	8
82	82	LET ME BE THE ONE BILLY WALKER & BARBARA FAIRCHILD/Paid 102	4
83	87	TEXAS TEA ORION/Sun 1153	4
84	84	THE BOOK OF YOU AND ME PAM ROSE/Epic 9 50906	3
85	81	BEGGIN' FOR MERCY LOUISE MANDRELL/Epic 9 50896	5
86	72	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	19
87	80	HOW FAR DO YOU WANT TO GO RONNIE McDOWELL/Epic 9 50895	6
88	69	CACTUS AND A ROSE GARY STEWART/RCA 11960	8
89	93	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	3
90	95	THERE'LL BE NO TEARDROPS TONIGHT VASSAR CLEMENTS/Flying Fish 4004	2
91	91	THERE'S NOBODY LIKE YOU KIN VASSY/United Artists 1368	6
92	99	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/Ovation 1146	2
93	78	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	15
94	70	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	15
95	71	WE'RE BACK IN LOVE AGAIN JOHNNY RUSSELL/Mercury 57026	7
96	97	ROLLIN' IN YOUR SWEET SUNSHINE HANK THOMPSON/MCA 41274	3
97	76	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	10
98	—	CHEATIN' FIRE RAYBURN ANTHONY/Mercury 57024	1
99	92	COWBOYS ARE COMMON AS SIN MAX D. BARNES/Ovation 1149	4
100	94	WHO SHOT J. R.? GARY BURBANK/Ovation 1150	4





"If George had never sung a note in his life, his guitar could have done his singing for him and certainly no one would have thought there was anything lacking. But sing he did, and on this record he shows that he is light years beyond being a guitar player who also sings. For me, that artistic growth is what it's all about."

—Quincy Jones



GEORGE BENSON



GIVE ME THE NIGHT



Includes the single "Give Me The Night" (WBS 49505) Produced by Quincy Jones for Quincy Jones Productions, Inc. On Warner Bros. Records & Tapes. (HS 3453)

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