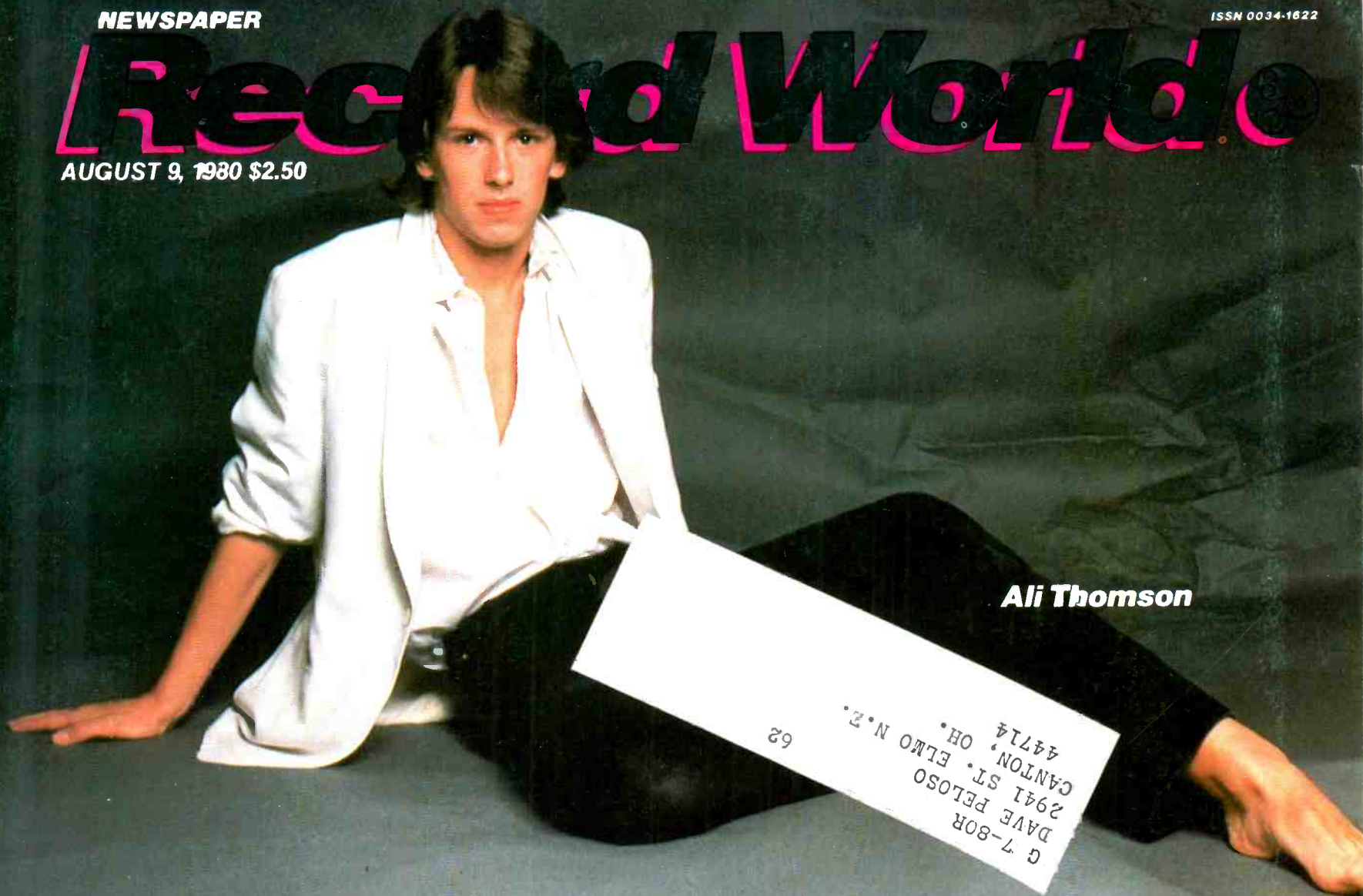


Record World

AUGUST 9, 1980 \$2.50



Ali Thomson

Hits of the Week

SINGLES

PAUL SIMON, "LATE IN THE EVENING" (prod. by Ramone-Simon) (writer: Simon) (Paul Simon, BMI) (4:03). One of America's great tunesmiths offers his reggae-pop single from his forthcoming "Ore-Trick Pony" LP and film. Spirited brass, percussion & guitars highlight. **WB 49511.**

OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA, "XANADU" (prod. by Lynne) (writer: Lynne) (Jet/Unart, BMI) (3:33). This devastating title track from the original soundtrack LP has Olivia & ELO delivering a one-two knockout punch with a fully orchestrated backing. **MCA 41285**

ELTON JOHN, "DON'T YA WANNA PLAY THIS GAME NO MORE?" (Sartorial Eloquence) (prod. by Franks - John) (writers: John-Robinson) (Jodrell / Beechwood, ASCAP/BMI) (4:44). Following the top five "Jeannie" is this vintage John ballad co-penned by Tom Robinson. **MCA 41293.**

PURE PRAIRIE LEAGUE, "I'M ALMOST READY" (prod. by Fyan) (writer: Gil) (Kentucky Wonder/Vince Gil, BMI) (2:40). Rollicking soft rock is always a welcome sound on pop, A/C & country formats and this quintet plays it as well or better than anyone. **Casablanca 2234.**

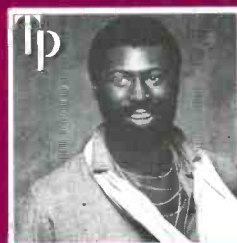
ALBUMS

TEDDY PENDERGRASS, "T.P." P stands for platinum as far as Teddy's track record is concerned, and with the help of Ashford & Simpson and Stephanie Mills, the precious metal will stay in the family. **Phila. Intl. FZ 36745 (CBS) (8.98).**

AC/DC "BACK IN BLACK." The "Highway To Hell" was paved with platinum for this heavy metal quintet. With a new singer and obstreperous Angus Young on guitar, this LP will aim them down the same road. **Atlantic SD 16018 (8.98).**

DARYL HALL & JOHN OATES, "VOICES." After toying with many musical genres, this duo takes the rock 'n' roll road and proves its rock craftsmanship. Includes a remake of "You've Lost That Lovin' Feeling." **RCA AQL1-3646 (8.98).**

"McVICAR" (Original Motion Picture Soundtrack). If any '70s figure can be a star on vinyl and a celluloid hero, it's Roger Daltrey. Featuring songs by Russ Ballard and help from his Who fellows. **Polydor PD-1-62E4 (8.98).**

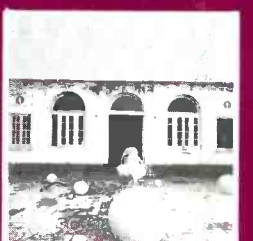
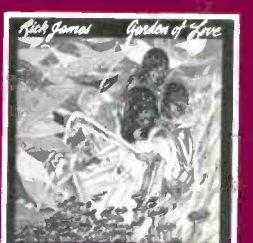
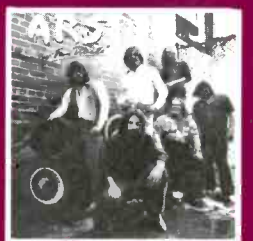
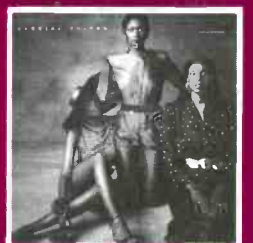


POINTER SISTERS, "SPECIAL THINGS." As "He's So Shy" hurtles the singles chart, the sisters trace lead vocals on an album that features tunes by the best writers around and Richard Perry's production. **Planet P-9 (E/A) (8.98).**

ATLANTA RHYTHM SECTION, "THE BOYS FROM DORAVILLE." The Southern sextet's last studio LP yielded hit singles, and their latest effort, kicking off with "Cocaine Charlie," is headed in the same direction. **Polydor PD-1-6285 (3.38).**

RICK JAMES, "GARDEN OF LOVE." The tropical theme is found in songs like "Island Lady," and cancelable numbers like "Big Time" complete the package. James' funk appeals to many markets. **Gordy G8-995MI (Motown) (3.98).**

SEA LEVEL, "BALL ROOM." Southern rock and jazz are still strong flavors in the work of this group. Saxophone colorings and songs like "Don't Want To Be Wrong" will attract multi-format attention. **Arista AL 9531 (8.98).**



A personal message to Quincy Jones
from Warner Bros. Records,
on the occasion of the birth of that handsome child



We admired you from the early, Sinatra-Basie days, and always
wanted us to get together.

We envied others who worked with you more exclusively through
the years, and always wished it were we.

We resent your tardiness in bringing your Qwest label to Warners,
but trust we can make it up to you.

We applaud the sagacity of artists attracted to Qwest.
Like George Benson, they will know your magic.



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Record World



AUGUST 9, 1980

Film Cos. to Divide Bulk of Cable Fees

■ NEW YORK — The Copyright Royalty Tribunal decided last week (29) that 75 percent of the copyright fees collected from cable television operators during 1978 will be divided among motion picture owners, whose interests are represented by the Motion Picture Association of America (MPAA). The MPAA was one of six groups which had been lobbying for a share of the fees, which totaled \$14 million. Performance rights organizations (ASCAP, BMI and SESAC) were awarded four-and-a-half percent of the fees.

The rest of the fees were divided among professional sports
(Continued on page 34)

AGAC & NMPA Lawyers Question CRI Report

By BILL HOLLAND

■ WASHINGTON — By the end of this past week, counsel for songwriters and publishers finally got a chance to cross-examine the RIAA's chief industry expert witness about the computation and validity of his firm's economic study of the industry at the Copyright Royalty Tribunal proceeding on a possible mechanical royalty rate hike.

Questions

Lawyers for both the National Association of Music Publishers and the American Guild of Artists and Composers questioned David Kiser, the president of the Cambridge Research Institute, which prepared for the RIAA an economic study which
(Continued on page 53)

BBC's Radio 1 Drops Playlist

By VAL FALLOON

■ LONDON—The BBC's national rock station Radio 1 is to scrap its play list of recommended records at the end of August. This list, which is chosen weekly, gives forty suggested titles which provide the backbone of the station's pop programming and has been in existence for eight years.

It has, however, been criticized by the industry for its inflexibility. Record company promotion people battle for the "achievement" of seeing their new releases on the list when it is published, though it is only a guideline for producers.

Said Radio 1 controller Derek Chinnery, "The list has been much misunderstood and misrepresented as being restrictive, so now DJs and producers will be encouraged to be more adventurous in their choice of new material."

Record Bar Expands to 100 Stores; Convention To Stress 'Family' Theme

By DAVID MCGEE

■ NEW YORK—Record Bar, the nation's second largest retail record store chain, reached a landmark in its 20-year history last week with the opening of its 100th store. Located in Haywood Mall in Greenville, South Carolina, Record Bar #100 boasts 2700 square feet, 2100 of it devoted to selling space. Seven more Record Bar stores will open in August, as the company expects to add between 15 and 20 stores a year "for the next

Soundtracks Ring Label Registers Despite Summer Box Office Slump

By SAM SUTHERLAND

■ LOS ANGELES—This summer's flood of major movie soundtrack packages (RW, May 31, 1980) is paying dividends for the major labels involved, despite a disappointing slump in box office revenues and continued caution from record company and film studio executives over the need for mutually commercial movie and album pairings.

That's the consensus emerging from a review of RW's album and singles charts since the late spring kick-off for the busiest movie/music crossover season in decades. Reinforcing the projected spread of such tie-ins are the views of label marketers polled by RW, who anticipate a bullish future for contemporary soundtracks.

At the same time, both studio chiefs and record company execs

continue to see the area as due for greater sophistication in marketing and promotion, as labels, distributors, theater owners, retailers and racked accounts pursue a closer, better coordinated overlap in efforts.

With most soundtrack recordings now being released in advance of film openings to boost initial ticket sales, midsummer '80 shows soundtrack LPs carving out a substantial chart share, along with many accompanying singles. The past month has seen steady growth for such packages in RW's top 50 album items, as witnessed by recent weeks where as many as five of the top 20 albums have been movie-related.

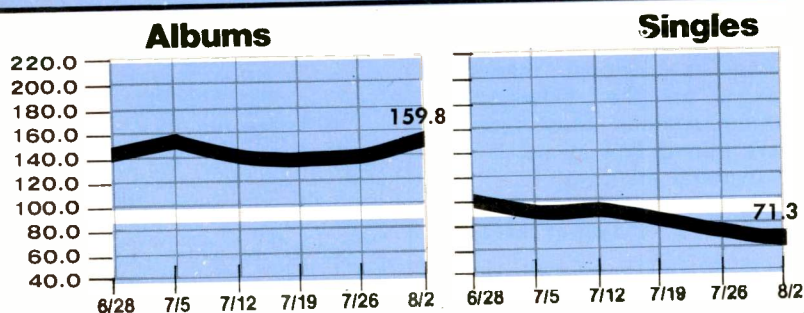
Big Sellers

Current front-runners include "Urban Cowboy" (Full Moon/Asylum), "The Blues Brothers" soundtrack (Atlantic), "The Empire Strikes Back" (RSO), "Fame" (RSO) and "The Rose" (Atlantic). Meanwhile, MCA's "Xanadu" package continues to post impressive weekly chart gains with the film's release still a week off, buoyed by single hits for Olivia Newton-John and Electric Light Orchestra.

Other artists reaping high singles chart niches from soundtrack-derived singles include Bette Midler, Meco, Mickey Gilley, Kenny Rogers, Joe Walsh, Irene Cara, Eddie Rabbitt, Johnny Lee and Kenny Loggins.

While that spectrum of activity attests to the impact of the film industry's greater interest in "piggy-back" exposure via air-
(Continued on page 45)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Michelob Sponsoring 1980 N.Y. Music Week; City Pledges Cooperation; RW Special Set

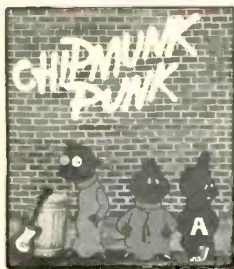
By PHIL DIMAURO

■ NEW YORK—The second annual New York Music Week will be held September 29 through October 4, 1980, according to an announcement made this week by the New York Music Task Force. Michelob Beer will once again sponsor the week's events. In addition, Record World will publish its second annual New York Music Special Issue in con-

junction with Music Week, set for the issue date of October 4.

Allan Steckler, vice president, and Ken Sunshine, treasurer of the New York Music Task Force, both co-chairmen of Music Week, are now in the final stages of planning a schedule of free outdoor concerts which will feature a variety of musical styles, in-
(Continued on page 45)

Contents



■ **Page 12.** If it's the chipmunks it must be Christmas. Right? Wrong. Those lovable rodents have indeed returned, but this time they're in punk regalia—and a new generation of rock fans adores them enough to have placed "Chipmunk Punk" in a lofty spot on the Album Chart. This week RW gets the inside story on this unexpected summer success.



■ **Page 25.** With little fanfare Roy Thomas Baker has carved a niche for himself as one of rock's most imaginative and distinctive producers. That he happens to combine this talent with a knack for making hit records endears him to artists and labels alike. In an RW Dialogue, Baker discusses his career and the art of record production.

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Powerhouse Picks

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

Paul Simon (Warner Bros.) "Late In The Evening." This record is an out-of-the-box smash as it debuts at #25 on the singles chart.

ELO (MCA) "All Over The World." After two weeks on the chart, this single is already exhibiting excellent chart action from the primary to the tertiary level.

Le Mel Music VP For Boardwalk Ent.

■ **LOS ANGELES** — Boardwalk Entertainment Company Neil Bogart has announced the creation of a joint publishing/a&r department, and to oversee it, has appointed Gary Le Mel vice president of music for all divisions of the company.



Gary Le Mel

Le Mel brings to Boardwalk extensive experience in both a&r and publishing, which have been his most recent responsibilities as vice president of music for Management Three. His current projects also include production of a Barbra Streisand retrospective album.

Prior to his affiliation with Management Three, Le Mel created the music division of First Artists Production Company, where he was vice president and an officer of the firm. During his tenure there, Le Mel supervised the movie scores and soundtrack LPs for "A Star Is Born," "Let's Do It Again" and "The Main Event."

Lucks, Peters Named PDI Regional VPs

■ **NEW YORK** — Jack Kiernan, vice president/sales of Polygram Distribution, Inc., has announced the appointment of Paul Lucks as regional vice president for the southern region and Frank Peters as regional vice president for the north central region.

Lucks began his record business career at Pickwick Distributors. He joined PDI in 1976 as sales representative in St. Louis and was subsequently promoted to branch manager in St. Louis and Dallas. He most recently served as southern regional manager.

Peters was with Phonogram, Inc., for more than 12 years serving as regional marketing manager for the midwest and southern regions. Most recently, Peters joined PDI as north central regional manager.

'Urban' Platinum

■ **LOS ANGELES** — Full Moon/Asylum's "Urban Cowboy" LP, the two-record original motion picture soundtrack from the film of the same name, has been certified platinum by the RIAA.

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Three New Labels Will Emphasize Universal Appeal of Black Music

By KEN SMIKLE

■ NEW YORK—The presidents of three newly-formed record companies have all said that there will be no categories placed on their black artists and that they intend to broaden black music's universal appeal in the general market place. Neil Bogart of Boardwalk Records, Ron Alexenburg of Handshake Records and David Geffen, whose label is as yet untitled, all expressed a desire to see labels such as "special markets" and "black music marketing" done away with.

More Exposure

Each of the label heads, whose initial rosters of talent include black artists, also feel that they will not encounter difficulty in obtaining wider exposure for these artists through airplay on pop stations. This has been one of the recurring problems for many black artists.

"There really is no such thing as black music," said Bogart. "There's music that's slanted more towards pop stations and music that's slanted toward R&B stations. Music has no color. It's the same whether there's a white person playing the notes or a black person playing them." In the past Bogart has worked with such artists as Donna Summer, Cameo and Parliament, to mention a few. "In almost all cases they crossed over to the mass market. I don't believe in categorizing an artist. Hopefully what I will put out on Boardwalk will be music that is of mass appeal."

Crossover Appeal

Ron Alexenburg explained that he also does not believe in labels. "So when you ask are there going to be black artists at Handshake, the answer is sure. Is their music strictly black? No. Their music is music, and their music will appeal to blacks and whites. I have not set out to sign, say, two black acts, three white acts, a couple of country acts and a rock and roll act. That's a bad mistake that many people make in this business." Handshake will make its debut with a duet from Amii Stewart and Johnny Bristol, both black artists with previous successes.

Good Music

David Geffen, who has already signed Donna Summer to his company, says that he doesn't even think in terms of R&B and pop music. "I just think in terms of good music. I'd like to sign everybody that's talented that I come across. I don't think about whether they're black or whatever. I plan to put out the very best records that I can and I hope

that whoever likes them will buy them."

The involvement of black artists at the outset of the three labels is an indication that black music is now being recognized for its profitability. Bogart recalls "at Casablanca there were times when black artists made up 70 to 80 percent of our sales. When I was at Buddah there was a time when the only thing that I had selling was Curtis Mayfield, the Isley Bros., Bill Withers and two or three other black acts."

The real key to mass market appeal for black artists, however, lies in their ability to get on pop radio, where the new black artist has not always been as accepted as his white counterparts have on black radio. The three executives point to the Commodores, Mi-

(Continued on page 34)

Stark-E/A Milestone



For the first time in the history of the Stark chain of retail record outlets, the top two slots on the chain's charts are held by albums released by the same label. For the second straight week, Stark's top LP is the "Urban Cowboy" soundtrack and Queen's "The Game" LP is No. 2; both LPs were released by Elektra/Asylum Records. WEA Cleveland branch staffers—including a male dressed as a cowboy and a female dressed as a queen—saluted the Stark-E/A first with a cake and champagne toast at the chain's North Canton, Ohio headquarters. Pictured are (from left): Phil Shannon, Stark store construction coordinator; Lew Garret, Stark marketing coordinator; Joe Bressi, Stark vice president/purchasing & marketing; Jim Bonk, Stark executive vice president; Art Teal, WEA field sales manager; David Lucas, WEA marketing coordinator; Fred Katz, WEA sales manager; Larry Mundorf, Stark vice president/retail operations; Jim Morgan, WEA salesman; Murray Saul, E/A promotion; and Bob David, Stark vice president/warehouse.

New Wave Fest Planned in Canada

By JEFFREY PEISCH

■ NEW YORK — The Pretenders, Elvis Costello and the Attractions, Talking Heads, B-52s, the Kings, and Rockpile are among the artists scheduled to appear at Heatwave, a one-day outdoor festival set to take place August 23 at Mosport Park, Ontario, sixty miles east of Toronto. The site is the same one used for the Canada Jam in 1978 and the Strawberry Field Festival in 1979. The Clash are "almost confirmed" to be playing at the festival, and five ad-

ditional acts will be announced soon.

While a one-day rock festival is certainly not an uncommon event during the summer, Heatwave is noteworthy because all the groups appearing have, at one time or another, been grouped under the new wave banner. And the theme of the festival is certainly no accident. The idea for the show, according to Larry Weinstein, one of three promoters involved, came last year, in the midst of the talk of a second

Woodstock. "With all the nostalgic talk about Woodstock," said Weinstein, "our idea was that people were missing the point. They were trying to recreate the past, which is never as viable as trying to create the future. It's obvious to us that the future is in the bands we have on the bill, and there has yet to be a major festival with all of these acts."

Growing Popularity

In economic terms, Heatwave is somewhat of a risk. While most outdoor festivals are centered around two or three multi-platinum acts, the complete Heatwave roster boasts only two gold albums (Costello's "Armed Forces" and the "Pretenders"). From the initial reaction to the festival though, Weinstein's hunch about the Heatwave acts growing popularity is correct. Tickets went on sale in Canada a week ago (July 26) and have been selling at a healthy clip. Although tickets in the U.S. were scheduled to be available August 1, inquiries before this time have been constant. Weinstein said that several groups of fans, from as far away as Wisconsin, had called with questions about tickets for dozens of busloads of fans.

Aside from Weinstein, who promotes concerts in California, the other principals involved in Heatwave are Craig Nolan, a manager, and John Brower, a musician who helped organize the Strawberry Field festival. The three are promoting Heatwave under the name of Procoin Productions; First Festival Productions is the name of the limited partnership formed for the venture.

(Continued on page 52)

Regional Breakouts

Singles

East:

ELO (MCA)
Diana Ross (Motown)
Kenny Loggins (Columbia)
Carly Simon (Warner Bros.)

South:

Irene Cara (RSO)
Johnny Lee (Full Moon/Asylum)
Diana Ross (Motown)

Midwest:

Ambrosia (Warner Bros.)
Robbie Dupree (Elektra)
Commodores (Motown)
Johnny Lee (Full Moon/Asylum)
Kenny Loggins (Columbia)

West:

Irene Cara (RSO)
Ambrosia (Warner Bros.)
Robbie Dupree (Elektra)

Albums

East:

George Benson (Qwest/WB)
Charlie Daniels Band (Epic)
Maze (Capitol)
Eddie Money (Columbia)
Rick James (Gordy)
Dionne Warwick (Arista)

South:

George Benson (Qwest/WB)
Charlie Daniels Band (Epic)
Maze (Capitol)
Rick James (Gordy)

Midwest:

George Benson (Qwest/WB)
Charlie Daniels Band (Epic)
Maze (Capitol)
Dave Davies (RCA)
Eddie Money (Columbia)

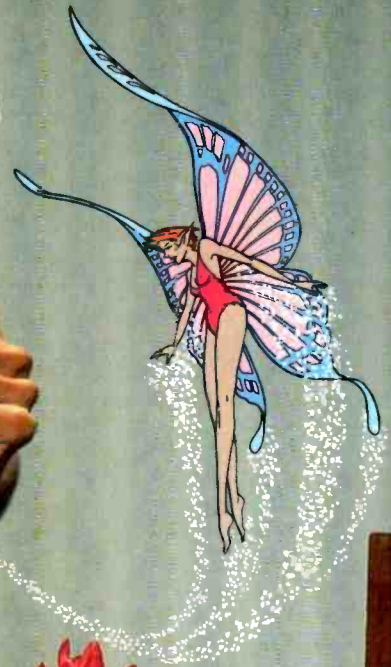
West:

George Benson (Qwest/WB)
Charlie Daniels Band (Epic)
Maze (Capitol)
Eddie Money (Columbia)
Rick James (Gordy)
Dionne Warwick (Arista)

Rick James' Garden of Love

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Labels Debate Value of Music-Related Video Clips

By SAMUEL GRAHAM

■ LOS ANGELES — The use of music-related video pieces on cable, pay and/or subscription television remains, at best, unregulated and desultory, with such pieces used primarily as filler between longer features. That situation is unlikely to change, according to several record label sources contacted last week by *Record World*, until a clearer relationship between exposure of video clips and record sales can be established—and until such legal matters as royalty payments, exactly when a piece can be used, the distinction between what is and isn't promotional material and other questions can be satisfactorily resolved.

Theta Cable, a Los Angeles firm, is one company that has used video clips fairly regularly—most recently including the Pretenders' "Brass in Pocket (I'm Special)" and Charlie Dore's "Pilot of the Airwaves." Theta's Hal Kaufman confirmed that the clips—all of which were previously produced by record companies and/or their artists for a variety of uses, including exploiting the international market—are used as "filler material. It's not quite random," Kaufman said, "but they are used to fill holes and aren't on any kind of exact schedule."

Clips used by Theta, Kaufman added, are given to the company free of charge, usually with an agreement that a tag with the artist's name, album title and record company be included at the end. "In some cases, we went looking for the material, but most of the time they are unsolicited; the labels just send them to us and we use what we want."

For some labels, that arrangement is apparently good enough—for now. Said Jo Bergman, director of Warner Bros. Records' TV and video department, "We're happy to get whatever exposure we can." Chrysalis Records' Linda Carhart, national director of artist development, echoed that sentiment, saying that "we've spent a lot of money creating these clips; obviously there's an audience watching (cable broadcasts), either waiting for the next movie or still watching from the previous one, and possibly they'll watch our clip. It's a form of advertising that certainly can't hurt."

Nevertheless, added Bergman, "We all understand the limitations. Our needs and wishes aren't always the same as the broadcasters'. For one thing, we like to call back previous material when we release new ones—obviously, we like to have a coincidence of showing a clip with an album that's out at the time."

Some labels deal with that problem in advance, by having a cable firm agree on both the period in which a piece can be shown and the number of airings within that period. Said Columbia Records' Debbie Newman, associate director, artist development, west coast, "We will not give away the rights for an unlimited number of showings and an unlimited length of time. We like to limit it to the time period when a piece is relevant. Some (cable) companies want it for 18 months or so, with no limit to the number of possible airings. We've maybe been a little more reluctant than some record companies, but we won't relinquish control of our material."

Chrysalis, said Carhart, requires that a cable company sign a contract stipulating the time period when a piece can be shown and a specific date when a cassette has to be returned. The contract also requires that the cable firm indemnify the label against possible union or publishing fees, should they have to be collected.

Columbia also takes certain "protective measures" against potential money questions. "Basically, we ask cable to take some responsibility," noted Newman, "and indemnify us if there are payments that eventually have to be made."

Capitol Records' Dan Davis, vice president of creative services/film and video, addressed some of the further problems in showing video spots on cable. "There are a lot of complexities," said Davis, "and if there's been a lot of indecision (on labels' parts), it's because of the lack of

information or an agreed-upon system. There's not only the union and royalty payments; there's the matter of what is deemed to be 'promotional' and what is 'commercial.' Under the guise of promotion, it's OK for us to give a clip to cable free of charge—but what is promotion exactly? What we can and can't do needs to be clarified."

What's more, added Davis, once it's agreed that a clip will be used only for promotional purposes, "How realistic a promotion is it? What is its real value? To me, it's very nebulous at this point." Noted Warners' Bergman, "The use of clips on pay and cable TV is one area of distribution for them. But until we can establish a significant relationship between exposure and record sales, it will be hard to talk about creating material specifically for that market."

Should that exposure-sales connection be made, and the legal questions be answered, there seems little doubt that most record companies would move to seriously exploit the cable market. "We know what video can do for an artist," said Bergman. "Video made Rickie Lee Jones a star very quickly—the impact her piece had on just a local level, with retailers, branch people and so on, shortened her promotional lead time by maybe a month."

"We're going to have to be more aggressive in pursuing cable opportunities for our clips," said Debbie Newman, "and in producing things specifically for that market" (if feature-length programs are created for cable, she added, they will be prepared not

by the record division but by CBS' Video Enterprises arm). "We'll take any exposure we can get. Cable doesn't have the impact of a nationally syndicated TV show, or shows like 'Midnight Special,' but it is another area."

One possibility is longer music spots—say, 45 minutes or an hour—co-produced by cable companies and labels. "We've had discussions about co-producing programming that will be more conceptual," said Capitol's Davis, "with some kind of thread running through it." Such material, he added, "would be out front as a real program, not a promo clip. The time could come when we would produce a show that way, or have a cable company partially underwrite it."

Noted Linda Carhart, "That kind of programming is already happening. Home Box Office, I think, is interested in financing these things and getting involved in production—so are other companies. Basically, cable TV needs material."

Meanwhile, at least one series created for cable is already being aired. Called "Goin' Platinum," the show is the brainchild of Neal Marshall, a former "Midnight Special" producer, and Jackie Barnett, a man with experience in music and variety shows.

Fox Film Corp. Posts Second Quarter Gains; Record Division Down

■ LOS ANGELES — Twentieth Century-Fox Film Corporation has reported a gain in net earnings for the second quarter compared with the second quarter of last year. Earnings for the quarter ended June 28 were \$8,107,000 or 71 cents per share, compared with \$7,774,000, or 68 cents per share in 1979.

Second quarter earnings for Fox's total filmed entertainment group—which includes film, television and the music division—were about the same as the comparable period in 1979. Although the film division reported strong gains in the second quarter, the resort and recreational group experienced an expected seasonal loss and the record company reported a "small loss."

Bar Coding for Arista

■ NEW YORK — Beginning with albums released this month, Arista Records becomes the latest company to institute bar coding in its packaging. Leonard Scheer, Arista's vice president of sales and distribution, commented that the move was made in accordance with current industry practice, and in anticipation of more widespread general use of the mechanical price-coding.

MCA Distrib. Pacts Artists House Label



MCA Distributing Corporation has made an exclusive distribution deal with Artists House Records, announced Al Bergamo, president of the distribution company, and John Snyder, president of the record label. The pact, the first of what Bergamo indicates could be a number of such agreements with outside labels, is for distribution only in the United States. Artists House will manufacture, market and promote its own product. The distribution agreement with the one-and-a-half-year-old jazz label could launch up to 20 albums each year. Initial Artists House product, scheduled for September, includes albums by Art Pepper, Chet Baker and Gil Evans. Other artists on the label include Paul Desmond, Thad Jones and Mel Lewis, Jim Hall, Ornette Coleman, David Liebman, James Blood, Charlie Haden, Waymon Reed and Andrew Hill. All Artists House product will be listed at \$8.98. Pictured, from left, at the signing are: Jere Hausfater, director of business affairs for both MCA Distributing and MCA Records; Snyder, Bergamo, Sam Passamano, Sr., executive vice president of MCA Distributing; and (standing) John Burns, national director of sales for the company.

**FROM RSO
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**IRENE CARA'S
BRILLIANT PERFORMANCE
OF THE ORIGINAL RECORDING OF**

"OUT HERE ON MY OWN"

RS-1048



**FROM THE
ALREADY "GOLD"
SMASH HIT
SOUNDTRACK ALBUM**



RX-1-3080

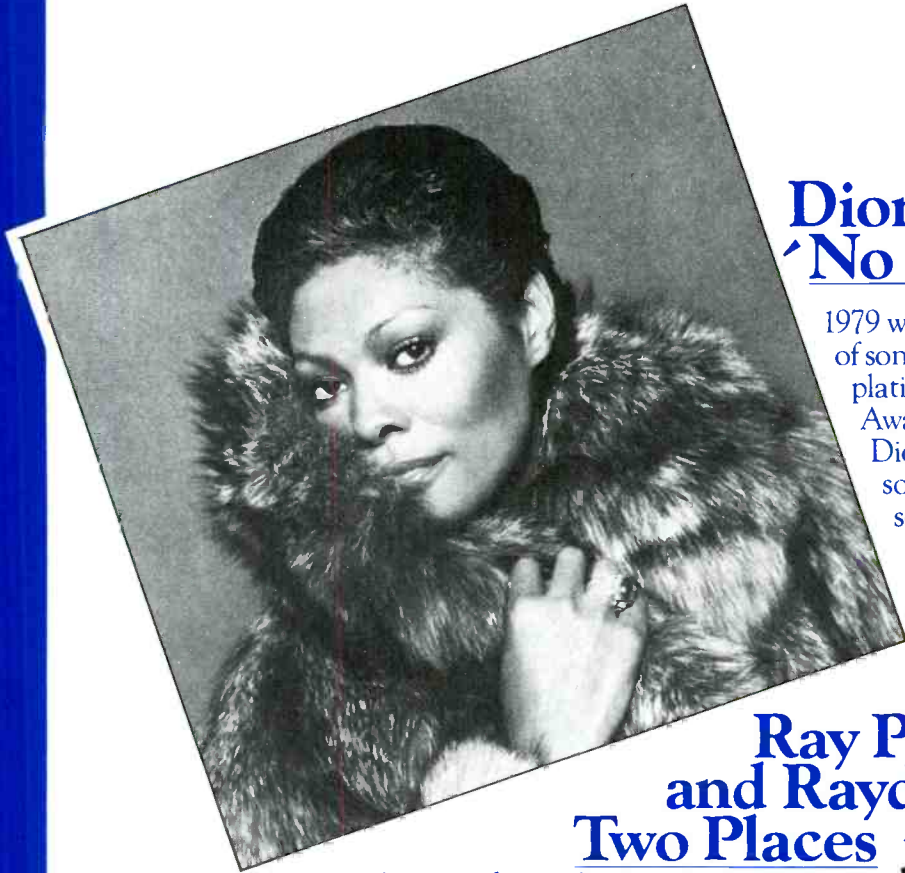
**FROM THE YEAR'S
MOST POPULAR MOVIE**

Fame



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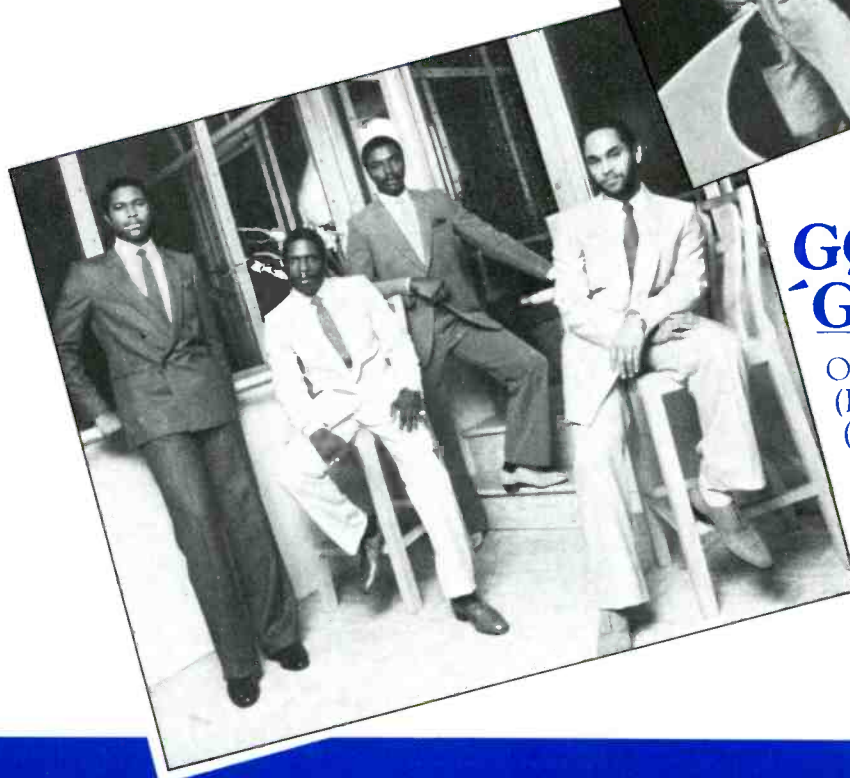
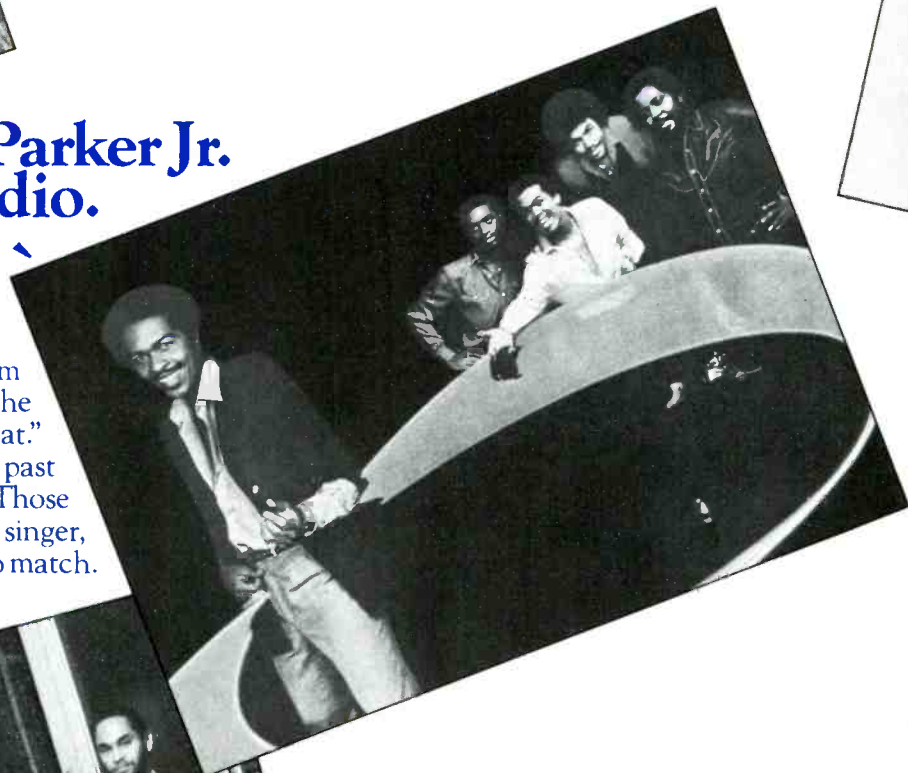


Dionne Warwick. 'No Night So Long.

1979 was a year of unqualified triumph for the first lady of song: Dionne sold a million-plus, earning her a platinum album, two gold singles and two Grammy Awards. Now, in 1980, a stunning encore, with Dionne's vocal magic at the height of its power on songs like the smash title single. Truly, there is no star so bright.

Ray Parker Jr. and Raydio. Two Places At The Same Time.

Solid gold from the beginning. The gold started with the album Raydio, and also the single "Jack & Jill." It continued with the album Rock On, as well as the single "You Can't Change That." The third album, Two Places At The Same Time, is already past gold and heading higher, featuring the title cut and "For Those Who Like To Groove." Ray Parker Jr.—writer, producer, singer, musician, performer—is a giant talent with success to match.



GQ. 'GQ Two.

One: a gold single with "Disco Nights (Rock Freak)," a platinum album (Disco Nights), a second gold single, "I Do Love You." Now comes Two: It's already gold and and still going strong. From the streets of The Bronx to the top of the charts, GQ is batting a million, and there's no end in sight for this dynamic quartet.

Tom Browne. Love Approach.

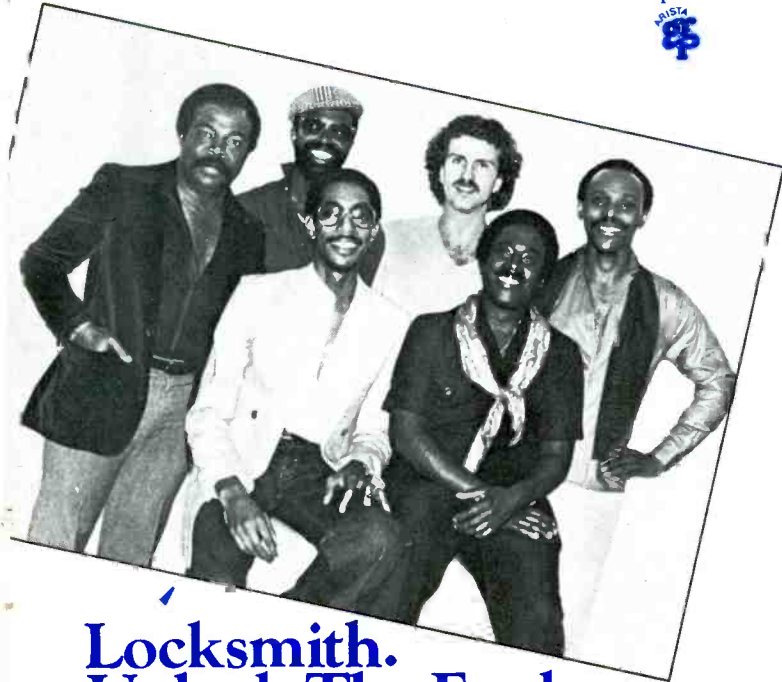
The industry is witnessing a major new star. Tom Browne has the trumpet sound of the 1980s, and Love Approach is his breakthrough album, with the single "Funkin' For Jamaica" burning up the charts and the airwaves. Brilliantly produced by Dave Grusin and Larry Rosen, Love Approach is soaring to the top. Young Tom Browne is hot.

On Arista/GRP Records and Tapes.



Michael Henderson. Wide Receiver.

Michael Henderson is back, and his new single "Wide Receiver" is getting a wild reception; it looks like the biggest R&B hit yet for a musician with quite an illustrious track record. The Wide Receiver LP ranks with Henderson's best. On Buddah Records and Tapes.



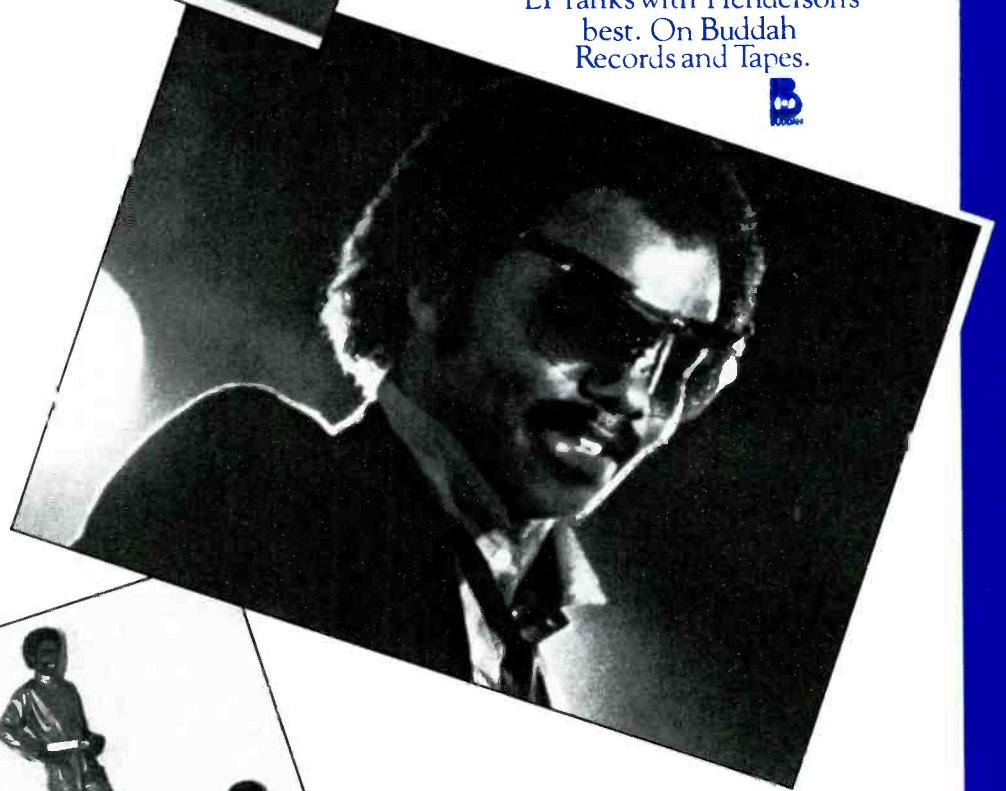
Locksmith. Unlock The Funk.

The collective musical credentials of Locksmith are powerful: together, they backed Grover Washington, Jr. and wrote much of the material for his ride to the forefront of jazz-fusion. As Locksmith, these funk-filled Philadelphians now prove they hold the key to the music of this decade. Unlock The Funk is an important debut.



Breakwater. Splashdown.

A direct hit. A band that can go from smooth ballads to thrashing funk without breaking stride. Their new album is already past 150,000 in sales, and their single "Say You Love Me Girl" has just shipped. Breakwater ranks as one of the '80's most promising groups.



...Add to this the artistry of Angela Bofill, Gil Scott-Heron, Hiroshima and Phyllis Hyman... an upcoming great album by Norman Connors... and the sensational Arista debut of MISS ARETHA FRANKLIN.

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On Arista, Arista/GRP, and Buddah Records and Tapes.

ARISTA

Buddah Records are marketed and distributed by Arista Records, Inc.

Chipmunks Redux: New LP Is Radio, Retail Hit

By BRIAN CHIN

■ NEW YORK — "It really captures the vitality of the Chipmunks — it's been a long time since we've heard Alvin sounding so good. We're calling it 'munk rock,'" was one wry comment on the amazingly successful collage of American pop culture that is now bolting up RW's album chart. From last week's Chartmaker berth at 50, "Chipmunk Punk," the first major offering from Minneapolis' Excelsior Records, is a bulleted 30 this week, joining "Mickey Mouse Disco" as the second in what could conceivably become a rash of hits by cartoon characters. According to Pickwick vice president and general manager Don Johnson, the album has surpassed 300,000 in sales and is nearing gold in Canada. On it, the Chipmunks perform recent hits by the Knack ("My Sharona," "Good Girls Don't," "Frustrated") Linda Ronstadt ("How Do I Make You") and Blondie ("Call Me") among others.

Mastermind

On the album jacket, Alvin is credited with lead guitar and vocals, Simon with bass and Theodore with drums, but the mastermind behind the project is Pickwick A&R director, Steve Vining. His regular duties at the company include domestic and international licensing for the label's budget oldies line, as well as for the Quintessence classical series. "Chipmunk Punk" found him producing rhythm tracks in Nashville and singing on the vocal tracks overdubbed in Minneapolis.

Pickwick marketing director Michael Matthewson told RW last week that the elapsed time between Vining's brainstorm and the album's release was approximately two months. "The key thing," he explained, "was to put the product out close to the start of summer vacation. We made the June 23 target date, but it was tricky, getting all the approvals and art." After arranging clearance with production consultant Ross Bagdasarian, Jr. (the son of the late Chipmunk creator, who was pseudonymously called David Seville), the album was completed in thirty days.

'Amazing Reaction'

Just as quickly, upon its release, "Chipmunk Punk" has enjoyed out of the box acceptance at radio, retail and rack locations nationwide. "Amazing reaction" and "People love it" were typical comments from radio programmers, reflecting the double identification of recent hit songs and childhood memories. Eric Heckman, of Augusta's WYMX, immediately

added the single (Billy Joel's "You May Be Right" backed with Queen's "Crazy Little Thing Called Love") which shortly preceded the album: "We just popped it on the air. AOR listeners from 20 to 30 are the ones who really remember them; Alvin and the Chipmunks were part of my childhood. We've been mixing them together for an Alvin and Billy Joel duet and people go nuts. It's a specialty for us, for morning and afternoon drive time." MD Paul Lemieux, of Worcester's WFAF reported favorable phone response, "not so much requests as reaction. They call up and say, 'What is that?' It's not in a specific rotation, but it's good to throw in in the morning."

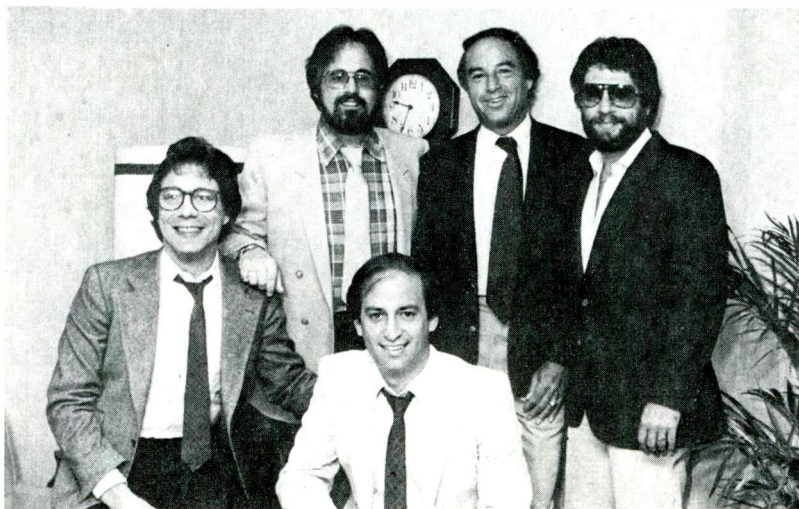
A Holiday Item?

Although most programmers predicted a relatively short radio life for the Chipmunks, Pickwick national product development manager Mike Reilly forecast activity extending into the holiday season. Marketing director Matthewson is hoping to insure sales strength with a series of 30-second television spots now in production and scheduled to run in all major markets, along with print and radio coverage, through November. "We'll work off the brick wall and go across the album cover," he said, explaining that the time element precluded any original animation directly tied to the album. There was an artistic consideration here as well, Matthewson noted: "We're not changing them at all. We don't want them to drop off the end and be super-punk. They're still cute and lovable; they will still be around many years from now, so continuity

must be kept." The subtle bows to punk chic: "Alvin has tennis shoes on and a safety pin on the 'A' and Theodore has a tie, but we don't want them to be too rough." The cartoon persona of the group as they were in the late fifties, when a string of single smashes ("Witch Doctor," "The Chipmunk Song") established them for the first time in the top forty, will reappear when Pickwick reissues two Christmas albums licensed from United Artists. In the meantime, Mathewson promises an aggressive television campaign ("We took leads from the 'Mickey Mouse Disco' advertising," he noted) in support of the album, which he hopes will "take the album further than people think."

For the moment, indeed, it's indisputable that the new wave in music and the well-loved characters Alvin, Simon and Theodore have added up to an extraordinarily wide-appeal record. Pickwick VP Johnson stresses the quality and detail of Vining's production, asserting that the album holds up musically, as it contains, after all, five number one hits. KZEL / Portland's Peyton Mays (the wag who provided the above opening remarks) reflected on the general value of novelties as program tools: "It's a slap upside the head, so they know it's not just a dull machine playing the hits all the time. It takes the radio from the background into the foreground — conversation stops and you have to listen and check it out." In the musical perspective of WYMX's Heckman, "Chipmunk Punk" "fits in (musically) with everything else . . . the music is back in the sixties and the Chipmunks will take us back to the fifties."

WMOT Records Pacts with CBS



CBS Records and WMOT Records have jointly announced that WMOT has signed an exclusive pressing and distribution agreement for the U.S. with CBS. WMOT's initial release under the new arrangement will be the single, "Cowboys to Girls," and LP, "No Time Like Now" by Philly Creme. Pictured at the announcement, clockwise from left: Eric Doctorow, senior VP and GM, WMOT; David Chackler, chairman, WMOT; Cal Roberts, senior VP, operations marketing, CBS Records; Alan Rubens, president, WMOT; and Steve Bernstein, executive VP, WMOT.

Atlanta NARAS Chapter Elects New Officers

■ ATLANTA — The board of directors of the Atlanta chapter of the National Academy of Recording Arts and Sciences recently elected officers for the 1981 term. Re-elected as president of the Atlanta NARAS chapter was Steve Weaver, former director of the commercial music/recording program at Georgia State University, and soon to be associated with the entertainment law firm of Katz and Weissman.

William Bell, entertainer and songwriter, was elected vice president of the chapter; Alex Janoulis, independent record producer, was elected secretary. Tom Long, professional manager of the Lowery Group of music publishers, was elected for a second term as treasurer. Bill Huie, director of the office of media communication for the Presbyterian Church in the United States, was chosen for a two-year term as national trustee.

Jimmie Taylor, executive secretary of the Atlanta Federation of Musicians, continues to serve as national trustee. Attorney Joel Katz has been nominated as national NARAS vice president from the Atlanta chapter.

Memphis Music Execs Meet in Nashville

■ NASHVILLE — Music Industries of Nashville recently held its regular monthly meeting at ASCAP's Nashville offices. During an ASCAP-hosted luncheon ASCAP's Ed Shea presented certificates from mayor Richard Fulton proclaiming "Memphis Music Day" and from Governor Lamar Alexander proclaiming "Tennessee Music Industry Day."

The MIM representatives later visited other Music Row offices to promote the exchange of creative talents between their city and Nashville.

OCMP Sets Seminar

■ LOS ANGELES — The Organization of Creative Music Publishers (OCMP) has scheduled a seminar for Thursday, August 7, 6:30 p.m., CBS Records, lobby level conference room, 1801 Century Park West in Los Angeles. Speaking on the topic "The Demo: Artist's and Producer's Process of Picking Songs" will be EMI recording artist/songwriter Robert John ("Sad Eyes," "Hey There, Lonely Girl"), Bobby Colomby, vice president, A&R, pop division of Capitol Records and a former founding member of Blood, Sweat and Tears, and Denny Diante, independent producer for such artists as Paul Anka, Bobby Goldsboro and Maxine Nightingale.

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WANT TO GET TO THE TOP

LONG WAY TO THE TOP



Johnny Van Zandt Band to Polydor



The Johnny Van Zandt Band has been inked to an exclusive recording agreement with Polydor Records, it was announced by Fred Haayen, the label's president. The group is headed by lead singer Johnny Van Zandt, brother of the late Fionnie Van Zandt, who fronted Lynyrd Skynyrd, and Donnie Van Zandt of .38 Special. The band's debut album, "No More Dirty Deals," was produced by Al Kooper. Pictured at the band's signing in the New York offices of Polydor Records are, from left, standing: Jim Del Balzo, assistant national AOR promotion, Polydor Records; Danny Clausman, bassist, Johnny Van Zandt Band; Robbie Gay, the band's guitarist; Eric Lundgren, guitarist; Fred Haayen; Charlie Brusco, High Tide Management; Lacy Van Zandt, Johnny, Ronnie and Donnie's father; Mike Kinnomen, road manager; Steve Salmonsohn, vice president, finance, Polydor Records. Seated, from left, are: Stu Fine, director, east coast a&r, Polydor Records; Robbie Morris, drummer, Johnny Van Zandt Band; Johnny Van Zandt, lead singer; and George Cappellini, High Tide Management.

Cover Story:

Ali Thomson: A Multi-Talented Artist

■ "I must get a home," Ali Thomson said somewhat distractedly. "I've lived on and off in London for five years and although I've stayed in Los Angeles a lot, I couldn't ever live here. Perhaps New York . . ." For this twenty-one year old native of Glasgow, a place to call home simply hasn't been at the top of his priorities. Instead for the last two years, he has concentrated on writing and recording (and now promoting) his debut album on A&M Records. The LP, "Take Little Rhythm" and its single of the same name have become the sleeper hits of this summer and are currently on the *Record World* charts.

Don't let Thomson's youth or teen-idol looks disuade you from seeing him as the serious, multi-talented artist that he is. Except for two songs on which he shares authorship, Thomson wrote, sang, co-produced, and played guitar and keyboards on all the tracks of "Take A Little Rhythm." The album is a melodic, energetic and thoroughly pleasing first step in what Thomson plans as a long career. "Little things like being recognized are an ego buzz," he said, "but not really much more than that. I can't really relate to the idea that hundreds of thousands of people have bought my record. Artistically, the record is important to me and I'm glad people have responded to it. I know I'm perceived now as a pop artist, but that will change as I do more. I want to be taken as an artist, without the pop, as someone

making a statement."

Thomson's level-headed practicality has been an important factor in his success so far. For example, he fully supported the decision to eschew touring until after his second LP. "I thought it would be better to do the promo thing now," he said, "to go out there and meet the radio and retail people I won't have a chance to see if I'm performing."

Thomson began on the business side of the music industry five years ago, first as a "tea boy" and then a publicist for Mountain Records in London. Among the label's artists were Nazareth and the Alex Harvey Band. Thomson began his songwriting with one of the latter's members, Hugh McKenna. A band with McKenna and drummer Dallas Taylor survived only a few months but brought Thomson to the attention of one of England's top publishers, Rondor Music. Rondor gave him the time to learn and grow as an artist and as his maturity became evident, Thomson was signed to A&M.

Ali is the brother of Supertramp member Dougie Thomson. Asked if Dougie's experiences influenced him, Ali responded, "No, my attitudes toward the business were formed during the five years I worked at Mountain. Dougie and I don't get a chance to see each other all that much. I've been in L.A. three days now and we've only spoken once. My biggest influence from Supertramp comes from watching them record and seeing the incredible care they take."

Motown Plans Major TV Productions

■ LOS ANGELES—Motown Productions, the television and theatrical film production division of Motown Industries, has made a major move into network TV production with the signing of deals with all three networks for projects involving four major feminine stars and an outlay of \$13 million, it was announced by Michael Roshkind, vice chairman of Motown Industries.

According to Roshkind, Motown has commitments with Lynda Carter, Jaclyn Smith, Jean Stapleton and Lindsay Wagner, each to star in a motion picture for television, with one already completed. Roshkind also stated that Motown is planning to produce a number of major theatrical motion pictures.

The Motown Productions slate put together by Arnold Orgolini, the division's executive vice president and production chief, and Peter Nelson, vice president of creative affairs, follows:

Lynda Carter stars in "The Last Song," a two-hour film for CBS. The story of a woman who tracks down the high-powered killers of her husband has just completed production at a cost of \$2 million. Ron Samuels was executive producer of the original script by Michael Berk and Douglas Schwartz, with Neil Maffeo producing. No air date has been set.

"Callie & Son," is a three-hour movie for CBS to star Lindsay Wagner. The story of a woman who destroys everyone she loves on her climb from poverty to great wealth and power starts Oct 1. It marks the first original screenplay by Thomas Thompson, the author of such best selling books as "Serpentine" and "Blood and Money." "Callie" is budgeted at \$3 million. Roslyn Heller will produce.

Jacklyn Smith will portray the

title role in "The Gene Tierney Story," a two-hour movie for ABC to be directed by Lou Antonio. The teleplay by Doris Silverton is based upon the biography of Gene Tierney on which she collaborated with Mickey Herskowitz. Starting date is Jan. 15, 1981.

The third movie for CBS will be "The Rag Bag Clan" starring Jean Stapleton. The love story with a background of murder and jeopardy is based upon the novel by Richard Barth. The \$2 million production being adapted by Burt Prelutsky starts in early spring of 1981.

"Teenage Sexuality" is a four-hour two-part mini-series for NBC slated to get under way around Dec. 1 at a cost of \$4 million. Based upon the current best-seller of the same title by Dr. Aaron Hass and adapted by Shelley List and Jonathan Estrin, the story deals with a critical year in the lives of five teenagers. It has not as yet been cast.

"Libby" is being developed by Lenny Blecher as a two-hour motion picture. The property deals with the life and murder trial of the torch singer of the early 1920s, Libby Holman.

"A Class Act" will be an eight-hour mini-series. The saga of a family, it will span 60 years in the growth of The American musical theatre. It is being developed by Caryl Ledner.

Rights to "The Devil's Alternative," the current best selling novel by Frederick Forsythe, have just been acquired. Targeted as a 10-hour mini-series, it deals with a major power struggle between the United States and the Soviet Union. It is the first of Forsythe's four books (the others were "The Day of the Jackal," "The Dogs of War" and "The Odessa File") to be developed for television. The first three became major theatrical motion pictures.

McCrays To Capitol



Pop/r&b siblings, The McCrarys, have signed an exclusive worldwide recording agreement with Capitol Records, announced Dr. Cecil Hale, vice president, A&R, r&b division. The McCrarys' Capitol debut, "The Rite of Love," produced by Patrick Henderson, is scheduled for September release. Pictured after the agreement was signed are (standing, from left): Don Mac, national r&b promotion manager; Dr. Hale; Sam McCrary; Howard McCrary; Rupert Perry, vice president, A&R; and Patrick Henderson. Pictured seated are, from left: Charity McCrary; Alfred McCrary; and Linda McCrary.

Record World Single Picks

GRAHAM PARKER—Arista 0549



NO HOLDING BACK
(prod. by Iovine)
(writer: Parker)
(Carbert, BMI) (3:18)

Parker's puzzling absence from pop radio was supposed to be solved with Jimmy Iovine's production on "The Up Escalator" LP from which this single is culled. It's all here: the tingling vocal passion, memorable hook, driving rock rhythm kick and forever-young guitar licks; for kids and those who still remember what it's like to be one.

L.T.D.—A&M 2250



WHERE DID WE GO WRONG (prod. by Martin) (writers: Dees-Osborne) (Irving, BMI/Almo/McRovscod, ASCAP) (3:56)

The ten-man music machine is running at peak efficiency on this initial release from the forthcoming "Shine On" LP. Jeff Osborne's impassioned lead vocals are surrounded by angelic choral decorations creating a stunning achievement for black and pop audiences.

BLACKFOOT—Atco 7303



SPENDIN' CABBAGE
(prod. by Nalli)
(writers: Medlocke-Spires) (Bobnal, BMI) (3:15)

This is the first single from the Florida-based quartet's fast-selling "Tomcattin'" LP and it has all the earmarks of an AOR-pop summer favorite. Rick "Rattlesnake" Medlocke sings and plays bottle neck guitar like his nickname implies and the band has a penchant for resurrecting authentic, raunchy, blues-rock.

JOYCE COBB—Cream 8040



HOW GLAD I AM
(prod. by Black)
(writers: Williams-Harrison) (Screen Gems/EMI, BMI) (3:31)

Cobb's voice has carried several singles into the top 100 and here she finally has the song to match her outstanding vocal talents. Nancy Wilson went top 15 with this gem in '64 and Cobb may take it higher with her rangy skips and free-wheelin' scats. The mid-tempo bass drive sets a perfect pace for the cool, jazzy keyboard lines.

Pop

SWEET—Capitol 4908

SIXTIES MAN (prod. by Williams) (writers: Williams-Hutchins) (Chappel, ASCAP) (3:44)

The British pop-trio is now America-based and they merge the finest elements of both pop music cultures on this infectious dance-rocker. Stylish synthesizer lines and candy-coated vocals reign supreme.

JOHN O'BANION—Arista 0531

OCEAN OF LOVE (prod. by Carbone-Zito) (writer: Zito) (Sixty-Ninth Street, BMI) (3:26)

With a line like "My heart is like an ocean of love," how can this guy miss with pop-A/C listeners. An uplifting, bouncy debut that's sure to be a radio/chart regular by summer's end.

BEAVER BROWN—Coastline 01

WILD SUMMER NIGHTS (prod. by group) (writer: Cafferty) (John Cafferty, BMI) (4:09)

This isn't Springsteen or one of the many clones the Boss has inspired through the years. Yet, the Rhode Island-based sextet, led by vocalist/guitarist/writer John Cafferty, has Bruce's patented formula perfected; from piano and sax break to epic rock posturing.

LORA LEE CLIFF—Crabapple 333

WHAT'S WRONG WITH THIS PICTURE? (prod. by Murphy) (writers: Murphy-Pistilli) (Finurphy/Hi Falutin, BMI/ASCAP) (3:50)

Cliff collaborates with Walter "Fifth Of Beethoven" Murphy on this poignant ballad that's a natural for A/C formats. Her sweet vocal shows great color and inflection while Murphy's production captures all its richness.

FRANCE JOLI—Prelude 8016

THE HEART TO BREAK THE HEART (prod. by Green) (writer: Green) (Cicada/PRO/Trumar, BMI) (4:10)

Joli should make big pop inroads and even open a few A/C ears with her dramatic vocal on this spin from the "Tonight" LP.

JOURNEY—Col 1-11339

GOOD MORNING GIRL/STAY AWHILE (prod. by Workman-Elson) (writers: Perry-Schon) (Weed High Nightmare, BMI) (4:40)

Using healthy amounts of pomp and bravado, Journey combines these two cuts from the "Departure" LP into an epic ballad that should please AOR-pop radio.

SCOTT WILK & THE WALLS—WB 49529

SUSPICION (prod. by Omartian-Wilk) (writer: Wilk) (WB, ASCAP) (2:47)

Images of paranoia and topical metaphors appear in Wilk's haunting lyrics while an equally riveting instrumental track hammers away at the senses on this first single from the quartet's self-titled LP.

LOVE AFFAIR—Radio 421

MAMA SEZ (prod. by Schekeyk) (writers: Spina-Neuber-Quinn) (Solarlum/Diode, ASCAP) (3:26)

Loud, brash, energetic rock'n'roll is what we usually get from Cleveland and this young and talented quintet from the Lake Erie rock capitol offers just that. A clever arrangement has already attracted radio acceptance.

MIKE BERRY—Cleve. Intl./Epic 9-50913

ONE BY ONE (prod. by Dallan) (writer: Ballard) (Russell Ballard/April, ASCAP) (3:39)

Berry turns this Russ Ballard tune into a sterling pop-rocker with a light, happy approach that features a bouncy, energetic rhythm and several smart tempo changes. Excellent AOR-pop material from his new "I'm A Rocker" LP.

TORONTO—A&M 2255

EVEN THE SCORE (prod. by Henderson-MacLeod) (writers: Allen-Fox) (Solid Gold, ASCAP) (3:22)

A chilling urgency runs throughout Holly Woods' lead vocals as she maintains a hectic pace with the breakneck rhythm on this sextet's debut from the new, self-titled LP. Monster guitar slashes rock out.

ELETRICS—Capitol 4905

SOME LOVIN' TONIGHT (prod. by Ker) (writer: Worner) (Android Pop Musik/Colgems-EMI, ASCAP) (3:15)

The pop sensibilities of the '60s come shining through this group's debut effort from the new "Current Events" LP. Carl Worner's vocals and Marco Delmar's guitar are radio-right.

B.O.S./Pop

GRACE JONES—Island 49531

(WB)

THE HUNTER GETS CAPTURED BY THE GAME (prod. by Blackwell-Sadkin) (writer: Robinson) (Jobete, ASCAP) (3:49)

There are shades of tribal warfare in the upfront drums and plenty of racy soulfulness in Grace's dynamic vocal on this cover of the Marvelettes (Smokey Robinson-penned) top 15 '67 hit.

TWO TONS O' FUN—Fantasy/Honey 896

TAKING AWAY YOUR SPACE (prod. by Fuqua) (writers: Sylvester-Fuqua) (Borzo/Beekeeper/Beeswax, ASCAP) (3:59)

This torrid, blues ballad is from the duo's self-titled LP and it has a double dose of honest-to-goodness soul that sets belt-it-out standards for years to come.

JEREE PALMER—Reflection 11

BABY HOW LONG (prod. by Lever-Carron) (writers: Bernstein-Adams) (Silver Blue, ASCAP) (3:57)

Palmer's delicious vocals have future star written on every rousing note. This lavish ballad has shimmering guitar/keyboard decorations and a toasty David Sanborn solo.

TRUTH—Devaki 4001

COMING HOME (prod. by Massey) (writers: Massey-Boyd-Edwards) (Murios/Davahkee, ASCAP) (4:03)

Leo Green and Larry Hancock are the Cleveland-based team making a debut with this title cut from the new LP. Seasoned O'Jays & Temptations vets back the crisp vocal interaction, bright harmonies and solid hook.

CHARLES VEAL—Capitol 4906

IF YOU EVER NEED SOMEBODY (prod. by Abrahams) (writers: Bristol-Williams) (Bushka, ASCAP) (3:28)

Veal's credits as a sideman on the concertmaster and violin include some of the finest names in jazz/pop/rock. This first solo outing from the forthcoming "Only The Best" LP is a light funk piece with a mixed bag of pop influences showing through.

JERRY "THE ICEMAN" BUTLER—Phil. Intl. 9-3113 (CBS)

DON'T BE AN ISLAND (prod. by Wansel-Butler) (writer: Echols) (Echo-Rama/AOPA, ASCAP) (3:34)

Butler's robust tenor gets tender loving care from Debra Henry's sweet vocal accompaniment on this comforting ballad from his new "The Best Love I Ever Had" LP.

STANLEY TURRENTINE—Elektra 47008

INFLATION (prod. by Turrentine) (writer: Turrentine) (Tee, BMI) (4:06)

This title-cut from his new LP has Stanley blowing with fire and passion as he moves away from pop-funk and into a more mainstream jazz vein. The rhythm section gives pop-A/C appeal.

THE MASQUERADERS—Bang 9-4812 (CBS)

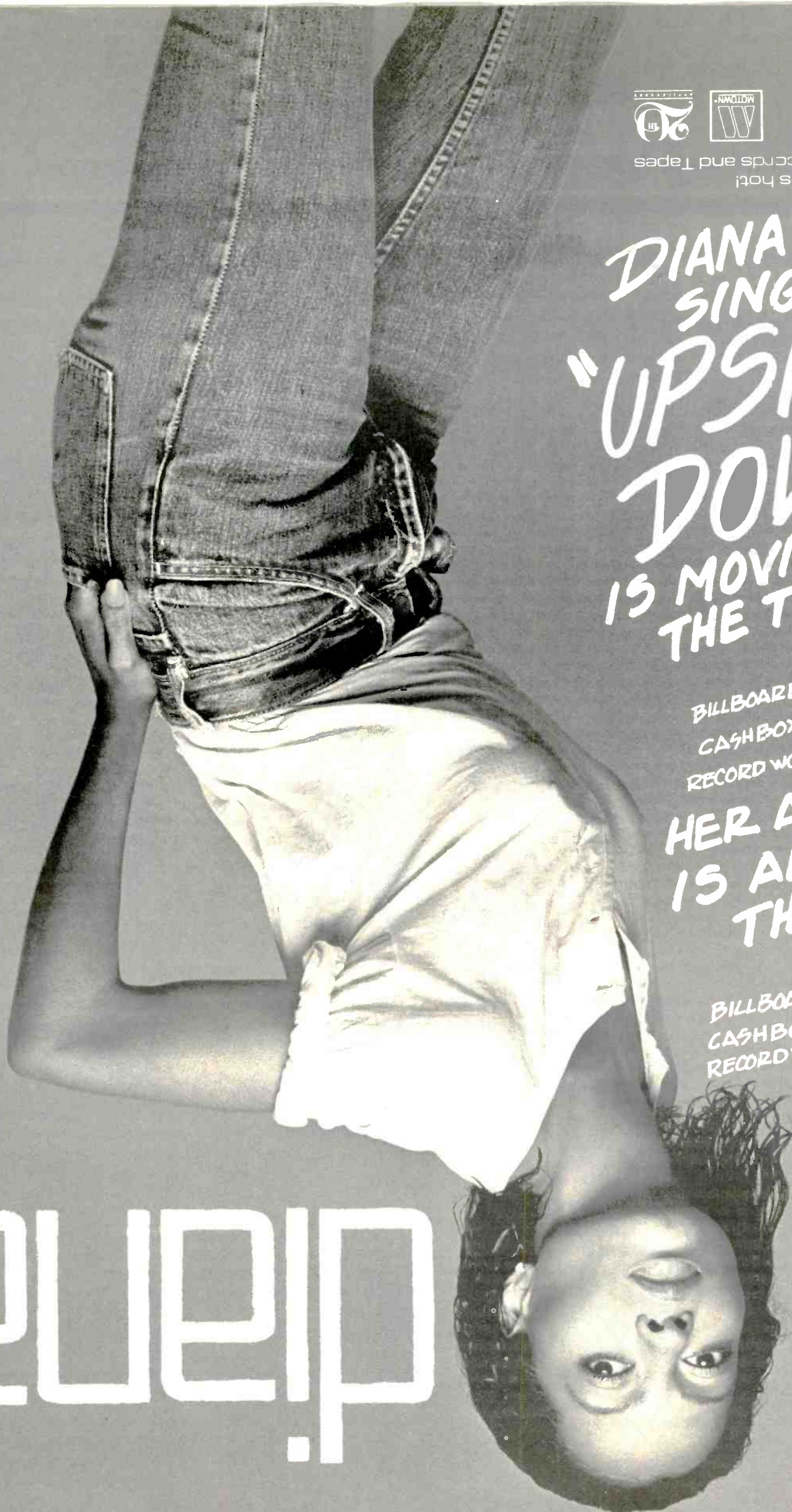
STARRY LOVE (prod. by Stroud) (writers: Hatim-Thomas) (Web IV, BMI) (3:39)

Catchy percussion clicks and magical keyboards back Lee Hatin's silky vocals on this impressive release from the Memphis-based quintet's self-titled LP. The sparkling production is right for pop consideration.

PARLET—Casablanca 2293

HELP FROM MY FRIENDS (prod. by Clinton-Dunbar) (writers: Dunbar-Lampkin) (Rick's/Malbiz, BMI) (4:05)

Here's more of the finest-of-funk from lady friends. Clinton & Dunbar direct the proceedings which involve an evenly mixed vocal bash/instrumental shake. For connoisseurs and the curious.



Album remixed by
Russ Terrana and Diana Ross
CHIC ORGANIZATION, LTD.
BERNARD EDWARDS AND
NILE RODGERS FOR THE

On Motown Records and Tapes

Her new album is hot!

DIANA'S NEW
SINGLE
"UPSIDE
DOWN"
IS MOVING TO
THE TOP! M-1494F

	POP	R&B
BILLBOARD	10	2
CASHBOX	32	3
RECORD WORLD	40	5

HER ALBUM
IS ALREADY
THERE!

	POP	R&B
BILLBOARD	6	1
CASHBOX	8	1
RECORD WORLD	8	1

1W96M1 MB-936M1
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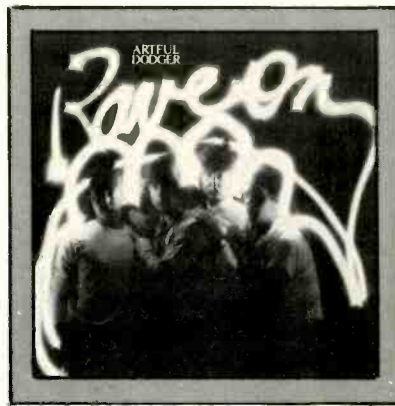
Record World Album Picks



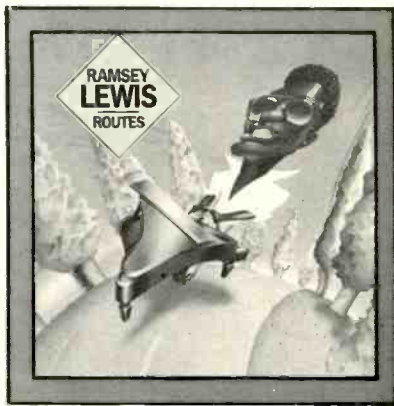
SIREN
RONNIE SPECTOR—Polish PRG 808 (7.98)
 A new label presents one of rock 'n' roll's tried-and-true voices in her solo LP debut. Producer Genya Ravan recruited an all-star cast of New York's new wave denizens to play on the tracks, and the choice of songs completes the ambiance. Included are the Ramones' "Here Today, Gone Tomorrow" and a Phil Spector tribute.



TRUE COLOURS
SPLIT ENZ—A&M SP-4822 (7.98)
 Split Enz has always gotten publicity, either for being from New Zealand, or the bizarre makeup they used to wear. On this label debut, they bare themselves as pop writers with an eccentric flair, exemplified by "What's The Matter With You." This laser-etched disc twinkles as it spins.





RAVE ON
ARTFUL DODGER—Ariola-America OL 1503 (Arista) (7.98)
 This quartet's previous efforts have achieved more industry recognition than airplay, a situation which their new label hopes to change. Billy Paliselli's multi-textured voice is the perfect vehicle for melodic pop-rock built on a firm foundation of layered guitars. "It's A Lie" is a twelve-stringed winner.





ROUTES
RAMSEY LEWIS—Columbia JC 36423 (7.98)
 Ramsey's famous fingers taught us how to turn jazz musicianship into pop success with "The In Crowd" in the sixties and "Sun Goddess" in the seventies. He's poised to do it again in this decade with a collection that features production by Allen Toussaint, and EWF's Maurice White on "Whisper Zone."

CALLING
NOEL POINTER—United Artists LT 1050 (7.98)
 Supported by lush orchestrations and pretty arrangements, Pointer gets his inspirational message across. Such selections as "Precious Pearl" and "Take A Look" could capture religious and secular airplay.


GONE, GONE, GONE!
RAY CAMPI & HIS ROCKABILLY REBELS
 Rounder 3047 (7.98)
 In an age of rockabilly imitators, Campi truly stands out as an original. This album is spiced with his name-dropping "Rockabilly Rebel" and Hank Williams' "Mind Your Own Business."

BOOGIE IN THE BARNYARD
THE WIDESPREAD DEPRESSION ORCHESTRA
 Stash ST206 (7.98)
 Certainly no strangers to the time warp factor, the WDO has successfully packaged the big band swing of the '30s and '40s. Duke Ellington's "Azure" is included as is the amusingly camp "Barnyard Boogie."


GHOSTS
SUSAN JACKS—Epic JE 36417 (7.98)
 Susan Jacks, who won a gold record in 1970 for "Which Way You Goin', Billy?", is back with this collection of songs. Such cuts as "Ghosts In Your Mind" and "Beyond The Clouds" are tailor-made for easy listening.

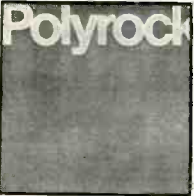
THE BELFAST GIGS
HORSLIPS—Mercury SRM 1-3842 (7.98)
 This is a live album delivered with all the enthusiasm one would expect from an Irish band playing a gig in Ireland. Their cover of "Shakin' All Over" certainly encourages the Belfast audience to do the same.

THE BLUE LAGOON
ORIGINAL MOTION PICTURE SOUNDTRACK—Marlin 2236X (TK) (7.98)
 Despite lackluster reviews, this teenage "Garden of Eden" story has been a steady lure at the box office. Basil Poledouris' score will please fanciers of symphonic film music. P.S. A color picture book would have helped sell this package.

CHANGING TIDES
NIGEL OLSSON—Bang JZ 36491 (CBS) (7.98)
 The former drummer from Elton John is doing quite well on his own. Cuts such as "Saturday Night" and "Showdown" are destined for AOR playlists. E.J. even plays piano on the latter.

SUDDENLY . . .
THE SPORTS—Arista AB 4266 (7.98)
 This Australian band boasts a variety of influences and manages to pull them all together with clever arrangements. Such standouts as "No Mama No" and "Go" are perfect for AOR markets.

THUNDER
7TH WONDER—Chocolate City CCLP 2012 (Casablanca) (7.98)
 The group mad a disco splash with last year's "Do It With Your Body," and they're back with a collection for club and radio play. Production by Jerry Weaver, Leon Sylvers III and Lakeside lends variety.

POLYROCK
RCA AFL1-3714 (7.98)
 A product of the New York clubs, Polyrock doesn't really play conventional songs—rather, they create hypnotic tone patterns with instruments and lyrics. An original concept appropriately produced by composer Philip Glass and Kurt Munkacsi.

EXTENDED PLAY
SVT—415 Records A0002 (5.98)
 This Bay Area group's claim to fame is bassist Jack Cassidy of Jefferson Airplane renown, but he tastefully takes a back seat. The music is raw, aggressive and well-performed, and "Price Of Sex" is an arresting opener.

IT'S SAFE
THE PROOF—Nemperor NJZ 36546 (CBS) (7.98)
 This group reveals extraordinary sophistication in its debut, combining elements of power-chord rock and mechanistic riffs in an incisively produced, AOR-aimed package.

Armatrading Plays Dr. Pepper Fest



A&M recording artist, Joan Armatrading recently appeared at the Dr. Pepper Music Festival. Shown greeting her backstage after her performance are, from left: Gail Davis, A&M Records' associate director, artist development; Michael Leon, A&M Records' vice president, east coast operations; Joan Armatrading; Gil Friesen, president, A&M Records; and Mike Stone, Joan Armatrading's manager.

'Smokey 2' Campaign Planned

■ NEW YORK — John Brown, president of John Brown's Body Promotion and Marketing, announced the soundtrack marketing and merchandising strategy for Universal's "Smokey and the Bandit 2" this week. Universal Pictures plans to release the motion picture early in August, with the soundtrack's release coming from MCA Records in August also.

According to Brown, project coordinator retained by Universal for the "Smokey and the Bandit 2" project, marketing efforts of the soundtrack will initially be directed toward country and adult contemporary outlets. The soundtrack will feature such stars as The Statler Brothers, Roy Rogers, Jerry Reed, Mel Tillis, Tanya Tucker, Don Williams, Brenda Lee and Burt Reynolds, the film's star.

Although MCA will release the soundtrack in its entirety, some of the featured artists under contract to other labels will have singles from the soundtrack released by their own record companies. These songs will be precluded from inclusion on any

LPs other than the "Smokey and the Bandit 2" soundtrack.

Special soundtrack merchandising aids are currently ready for distribution by MCA Distribution Corp., including posters, 2x2 and 4x4 display pieces along with other point of purchase displays. In addition, Universal Pictures, in conjunction with MCA Records, will hold special movie screenings in the top 50 film markets exclusively for local radio personnel, dealers and the music press.

Brown added that the Wee-deck radio syndication will present a special program on "Smokey and the Bandit 2" featuring ten musical selections from the LP along with interviews with the picture's stars. The special was produced by executive producer Vince Cosgrave and producer Ron Martin. Brown also noted that several of the soundtrack's featured artists, most notably Roy Rogers, have already begun television appearances in support of the project, including an appearance on Metromedia's nationally syndicated PM Magazine.

Manhattans Garner Gold



Members of Columbia recording group the Manhattans were recently presented with gold record plaques in New York for their album "After Midnight" and single "Shining Star." Pictured from left: Mickey Eichner, VP, A&R, east coast, Columbia; Kenney Kelley and Edward "Sonny" Bivins, Jr., Manhattans; Bruce Lundvall, president, CBS Records division; Winfred "Blue" Lovett, Manhattans; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Gerald Alston, Manhattans; Vernon Slaughter, VP jazz/progressive marketing, CBS Records.

New York, NY

By DAVID MCGEE

■ THE STRANGE CASE OF ARTFUL DODGER: In 1975 a band from Fairfax, Virginia called Artful Dodger released an album on Columbia Records. There seemed to be no reason why the group couldn't achieve major success. It boasted three superior songwriters in **Billy Paliselli**, **Gary Herrewig** and **Gary Cox**. Their sensibilities were firmly rooted in mid-'60s rock, with an emphasis on aggressive, deeply-felt vocals, irresistible riffs and haunting melodies—just the sort of stuff that sounds good over a radio. Songs such as "Think Think" and "Wayside" were obvious hit singles, or so it was thought. The five musicians were young, handsome, witty and well-mannered.

But with all this going for them, and despite some interest at both the radio and retail levels, "Artful Dodger" died a quick death. A second album, "Honor Among Thieves," was an impressive step forward from the first: the playing was more assured, the writing more consistent, Paliselli's lead vocals better conceived. Again, the record died. "Bases on Broadway" was the group's third and least successful effort. Indeed, it would be hard to identify "Babes" as an Artful Dodger album were it not for a couple of unmistakable Paliselli-Herrewig tunes. Most of the time Artful came off as a sort of poor man's Bee Gees in what was nothing more than a blatant but ill-advised stab at commercial success.

Three strikes and you're out: Columbia dropped Artful Dodger. At this point the band had yet to embark on any kind of national tour, and had most often found itself opening dates here and there for the likes of Kiss and Ted Nugent—hardly sympathetic bookings. For the next two years Paliselli, Herrewig, Cox, Steve Brigida and Steve Cooper worked construction jobs, wrote new songs, and played local 'ubs from time to time.

Then Cox left to pursue a solo career. Shortly thereafter Artful obtained a release from its manager. Cox then returned to the fold, only to leave again for personal reasons. It seems fair to conclude that with everything else in disarray, only road manager **Jim Ailant**, through his frequent treks to New York in search of new management and recording contracts, kept Artful Dodger's name alive in the industry.

A break came four months ago when **Hank LoConti**, owner of the Agora Ballroom chain, signed Artful for management and then secured a recording contract with Ariola (with a giant assist from **Steve Popovich**). "Rave On," the group's first Ariola album, marks Artful Dodger's triumphant return. Paliselli's and Herrewig's songs still resonate with history but are nothing if not utterly contemporary. These tunes move and "sing" in the manner of all timeless rock music; the playing is as passionate as it is technically proficient. Paliselli's sandpaper vocals have never sounded more glorious or more distinctive (while the Rod Stewart influence is still in evidence, Paliselli is clearly his own man. Each song bears his mark; he owns what he sings). "She's Just My Baby" (with a "Promised Land" harp intro), "So Afraid," "Come Close to Me" and the autobiographical "Forever" rank with the year's best rock.

Groups come and groups go: Everyone knows about struggling bands. But few groups as talented as Artful Dodger ever star in those stories—that's a critical difference. **Dave Marsh** once said rock and roll would survive as long as there's one lonely teenager in the world who finds a guitar the most perfect means of communication available. Paliselli, Herrewig, Brigida and Cooper know the truth of this notion, because it's kept them alive through some hard times. They also remember when rock was truly great, when every song on the radio was a gem, and they've succeeded in capturing that feeling in their music. Rave on guys—you're the real thing.

RADIO NEWS: Heard on Hartford, Connecticut radio station WTIC, Friday, July 25, approximately 11:00 p.m. A call-in show was proceeding without incident until a fellow phoned from Montreal with the rather startling news that the state of Montana does not exist.

"It's not there," he insisted.

"What do you mean it's not there?" countered the show's host. "How can it not be there?"

"There is no state of Montana," said the Canadian. "It just isn't there. I'm positive of it. I happen to know that the state of Montana is an elaborate hoax perpetrated on the American people by the

(Continued on page 49)

Film, Theatre Ventures Bolster Champion's Future

By SAM SUTHERLAND

■ LOS ANGELES — With motion picture and theatrical property development now an active concern, Champion Entertainment Corp., the production and management combine headed by Tommy Mottola, is shifting gears to again concentrate on production deals on a label-by-label basis.

According to Mottola, in town to oversee new album releases by several Champion pacts, the company's earlier move toward a separate label arm has been shelved to concentrate on what the veteran music executive feels his firm does best—hand pick artists and projects, and supervise their creative development.

Thus, while recently bowing a separate Champion Entertainment Films division, Mottola is also expanding his production roster. In contrast to his New York International label, however, Mottola is pairing his clients with those record companies he feels are best suited. Long term Champion acts like Hall and Oates and Odyssey, both signed to RCA, have been joined by recent signings including Split Enz, now signed to A&M here; Tom Dickie and The Desires, recently pacted to Phonogram/Mercury; and Original Savannah Band co-founder August Darnell, whose latest recorded incarnation, Kid Creole and The Coconuts, is slated for its first album on Antilles.

Both the shift to more streamlined production for the music market and the entry into film stem from what Mottola sees as his own diversity of tastes, as well as shifts in the entertainment marketplace. Says Mottola, "We had New York International with RCA, and in my opinion it never really worked. Putting all your eggs in one basket, for me, just doesn't prove practical: my interests are too diversified, so with Champion it makes the most sense to have a series of production deals with various labels tailored to the specific act."

With his new film venture also underway, Mottola now feels the move away from label operations is in line with the industry's general trend toward larger distributing companies supplied by compact creative units. "I don't want to run a label," he explains. "I'd rather do what I do best, put the elements for a project together, rather than have to handle every phase of marketing, merchandising and promoting completely. It's also more practical in our new age of the record business."

If that cost-conscious approach seems at odds with Champion's cinematic aspirations, Mottola believes the relationship between the music trade and the film in-

dustry argues otherwise. "The film involvement and our activities in producing music are now one and the same for me," he says. "Never before have the film and music industries worked as closely as they do now. Today, they go hand in hand; properly paired, one or the other will always benefit, and often both will."

While he sees Champion's twin production thrusts as consistent with this evolution toward a multi-media entertainment business, Mottola cites several fundamental differences as enabling Champion to diversify along those lines. He notes in particular that a long winter hiatus between major recordings by Champion's musical artists provided the necessary staging period for the film sector.

Thus, Mottola and associates Jeb Brien and Susan Danzig were able to put together basic film properties now in various stages of development. Unlike records, these movies-to-be aren't around the corner, though.

"These projects could take two years to come to fruition," he says of a projected musical fantasy for Darnell's Kid Creole troupe and a planned film biography of Bobby Darin, now being scripted by veteran journalist and Darin associate Al Aronowitz and John Hammill. "Like any project in that area, each one will take a lot of patience and discipline. As a music man, finding a potential hit artist and song, I can have that project finished and on the streets in a matter of weeks. But a film can take years, if it happens at all."

With the new division formalized about a month ago, Mottola says he's now concentrating on a busy summer release schedule. "Right now, while these film projects are in various development stages, we don't really have to invest that much time, so we're concentrating on our musical talent," he reports.

At the top of that list is one of his oldest priorities, Hall and

Oates, whom Mottola has worked with since the inception of their recording career as a duo. Citing the duo's last RCA album, "X-Static," as "the start of an upward movement in their careers again," Mottola says Champion has been laying the groundwork for the new set for most of the past year.

"In a very calculated way, we've been doing a tremendous amount of touring, press and radio to lay the base for this album," he notes. "It's the first one they've produced themselves, and I think it's the best of their career. This is the 11th album I've worked on with them, so I feel I can speak objectively."

Mottola admits that the duo's earliest chart hits continue to suggest a blue-eyed soul tag for some programmers—a stereotype weakened by recent, rock-inflected LPs, seriously challenged by Daryl Hall's solo LP with producer Robert Fripp, and now likely to be overturned by "Voices," the new set.

Meanwhile, Champion is also overseeing Split Enz, now with A&M. "I'm more excited about this than any other new project I've ever handled," says Mottola. "The band has been number one in Australia and New Zealand for about eight weeks now, bumping Pink Floyd out of the top slot, and their single is a pick on BBC2 in the U.K."

In contrast to the band's somewhat bizarre costuming as seen during the only previous tour, while signed here to Chrysalis, Mottola promises, "They've completely changed their image—it's a whole new act at this point."

Another "new" assignment is really a reunion. Mottola notes Champion's original involvement with August Darnell when the Original Savannah Band first signed with RCA, a link that collapsed when the group itself underwent personnel upheavals; now working with Darnell's Kid Creole, Mottola says the OSB founder will be his first music/movie crossover goal.

Shandi Shines at the Whisky



Dreamland recording artist Shandi recently performed for two nights at the Whisky A Go Go in Los Angeles, showcasing material from her debut LP. Following her opening night performance, Dreamland and RSO executives and local radio representatives gathered backstage to offer their congratulations. Pictured from left are: Pat Morris, Dallas promotion manager, RSO Records; Nicky Chinn, president, Dreamland Records; Michael Dundas, vice president, promotion and marketing, Dreamland Records; Shandi; Vic Gionocchio, national singles sales director, RSO Records; Mitch Huffman, vice president, sales, RSO Records; Jason Minkler, director of national promotion, RSO Records; Rick Swig, vice president, promotion and marketing, Dreamland Records; Jack Snyder, music director, KMET; and Jim Morey of Katz-Gallin-Morey, Shandi's management.

ASCAP Announces Symphonic Workshop

■ NEW YORK — ASCAP's first Symphonic and Concert Workshop sponsored by the ASCAP Foundation will begin on September 30 at the Society's New York City headquarters. Developed by Mario di Bonaventura, director of publications for G. Schirmer, Inc., and Karen Sherry, director of public relations for ASCAP, the workshop will be moderated by Martin Bookspan, coordinator of symphonic and concert activities. Workshop sessions will continue each Tuesday evening through November 25, and begin at 7 p.m.

Topics to be covered include Government and Foundation Funding; The Performing Rights Organizations; Copyrights, Licensing Today's Music; Problems of New Notation and Music Copying; Recording Contemporary Music (1950-80); Concert Managers and Performing Arts Centers; Composers and the Symphony Orchestra; Opera in America; Evaluation/Criticism of Music; and Composer and Publisher: The Economics of Publishing Serious Music. Three or four prominent guest panelists in the field will be featured at each workshop session.

ASCAP Workshops are free of charge and open to everyone, regardless of performing rights affiliation. Those interested in applying for participation should send a letter of interest with background information to: ASCAP Symphonic and Concert Workshop, Public Relations Dept., One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is September 15, 1980.

MCA Distrib. Changes

■ LOS ANGELES — Ron Warren has been named regional director midwest, announced Al Bergamo, president of MCA Distributing Corporation. Warren, who will be based in Chicago (Rosemont), previously was branch manager, Atlanta/Charlotte, for two-and-half years.

Bergamo also announced at the same time the move of Pat Minardi to Atlanta/Charlotte as branch manager. Minardi had previously been branch manager in Nashville for one year and a sales representative for three years, based in Miami.

Johnson to PIR

■ PHILADELPHIA — Larry Depte, president of Philadelphia International and TSOP Records, has named Connie Johnson to the position of national director of promotions for the PIR/TSOP Records.

Denny Randell Gets Gold



Atlantic Records recently presented composer Denny Randell with an RIAA gold record for the Spinners hit single version of "Working My Way Back To You." The song was co-written by Randell and Sandy Linzer, who also recently received a gold 45 for the tune from Atlantic. Shown at Atlantic Records' New York headquarters are, from left: Laurence Kramer, general counsel for the Randell Companies; composer Denny Randell; Atlantic vice chairman Sheldon Vogel; and Steve Randell of the Randell Companies.

For the Record To Relocate

■ NEW YORK — President Judy Weinstein has announced that, due to the need for greater space, the For the Record pool will move its quarters on August 1. The new address is 920 Broadway, Suite 502, New York, N.Y. 10010. The pool's phone number remains (212) 929-7005 for the present.

Capitol August LPs

■ HOLLYWOOD — Capitol Records, Inc. has announced its releases for August. Albums forthcoming on August 11 include America's "Alibi," "Nielsen/Pearson," Sweet's "Sweet VI," Mink DeVille's "Le Chat Bleu," "Rubber City Rebels," Minnie Riperton's "Love Lives Forever," Charles Veal's "Only the Best" and Gene Watson's "No One Will Ever Know."

Lovelace Leaves Bang

■ LOS ANGELES — Paul Lovelace has departed his post as west coast general manager of Bang Records. Lovelace can be contacted at (805) 252-5675.

20th Music Inks Hornsby



Herb Eisman, president of 20th Century Fox Music Publishing has announced the signing of composer/artist Bruce Hornsby to an exclusive writers pact. Hornsby is currently signed to Foster Frees Productions, helmed by David Foster. Foster will be producing Hornsby's debut album set for release in the near future. Pictured from left, standing: Herb Eisman, president of 20th Century Fox Music Publishing with his creative staff Jaymes Foster, Steve Nelson, and vice-president Ronnie Vance. Seated: David Foster, Bruce Hornsby.

Atlantic Ups Tope

■ NEW YORK — John Tope has been promoted to the position of west coast regional pop promotion director for Atlantic Records. The announcement was made by Atlantic vice president of pop promotion Vince Faraci and Atlantic vice president of AOR promotion Tunc Erim. In his new position, Tope, who will be based at Atlantic's Los Angeles offices, reports on a day to day basis to Atlantic director of field operations Sam Kaiser.

Tope was most recently Atlantic's local pop promotion representative in Denver, a position he has held since 1974.

Capitol Names Gelber

■ LOS ANGELES — Stephen Gelber has been appointed manager, press & editorial services, Capitol Records, Inc., announced Dan Davis, vice president, creative services/press & artist relations, CRI.

Richman Joins Capitol

■ LOS ANGELES—Richard Blinn, director of CRI & EMIA recording departments, has announced the appointment of Sandy Richman as the production coordinator for the Capitol recording department.

The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ CONDOLENCES: Former Grateful Dead keyboard player **Keith Godchaux** died last week, following an auto accident not far from his Bay Area home.

Godchaux—with the Dead from 1973, along with wife Donna, until last year—was pronounced dead Wednesday (23) night after suffering massive head injuries when the car he was riding in collided with a parked truck in the San Geronimo Valley. The 32-year old pianist and his wife had recently been playing with a new band, **Ghost**, which will reportedly continue. However, his widow has reported that the group had decided to change their name to the **Heart of Gold** just two weeks before the accident.

Any fans or friends wishing to send condolences should direct them to **Donna Jean Godchaux**, P.O. Box 857, San Rafael, CA 94915.

SYL'S SPECIAL FRIENDS: If members of the congregation at the Palm Lane Church of God and Christ detect special feeling during the choir's performance of **Sylvester's** "You Are My Friend," it's not an accident. Sylvester's mom, **Letha Hurd**, was responsible for adding the song to the choir's repertoire, while his sister, **Bernadette Jackson**, is also a member. Sylvester's next Fantasy album has meanwhile been tentatively titled "Sell My Soul"—now that the impersonator trying to cash in on Syl's notoriety is no longer threatening to do just that.

HAZEL'S DEBUT: This week will mark the official release for **Hazel O'Connor's** A&M debut album, but with that project, "Breaking Glass," tied to a major movie of the same name, the lady herself has already made her first barnstorming tour of the states—by car.

That introduction proved timely for COAST, having just snuck a listen to the **Tony Visconti**-produced LP. On vinyl, O'Connor has solid rock credentials, yet the often critical eye she turns on life around her doesn't always convey the surprisingly sunny spirit of this young Briton.

Thus, it's instructive to note her underlying optimism. While sensitive to new wave's need for social comment, Hazel is quick to cite differences between the movement's English arm and stateside contenders. "In America, there really isn't as much of a class problem," she told us, "but England is really very class-conscious, you know."

In rock terms, that can lead to hypocrisy. Some of the most dispiriting new rock, she notes, has tried to claim blue collar roots while being made "by art school types." "If you come from a working class family," says Hazel (who does), "and you've had nothing, you'll never stop striving to better yourself. There's no guilt about that, and you're going to be a lot more positive in your outlook."

That said, the quick-talking O'Connor—who briefly tried changing her last name's spelling to O'Conner to avoid being mistaken for MOR entertainer Des O'Connor's daughter—can still offer some pithy views of the rock world. Given the amount of press attention she's already received, her wariness seems commendable, as witnessed by her views of rock celebrity itself.

"I'm not that keen on the rock'n'roll fraternity," she admits, noting that her first few live dates following news of her movie starring role introduced her to the competitiveness that can flare up between performers. She's also familiar with the problems attending any recording deal, having cut a debut album for the U.K.-based Albion label that may never see release—a prospect she welcomes, since she feels she's matured dramatically since teaming up with Visconti for the current set.

As for the movie, "Breaking Glass," due for fall release here, she projects, "It will either be loved or hated—I don't think it will fall anywhere in the middle for most people."

SHORT STUFF: It might sound a little incredible, but we're assured that the following story is the truth. It seems that a party was held recently for **LaToya Jackson**, sister of those Jackson boys, who has an album due out soon on Polydor (the single, "Night Time Lover," was co-written with brother **Michael**); it was also a surprise birthday party for **Joe Jackson**, the kids' father and co-manager. Anyway, once all the photographers and other press had left, who should walk in but **Richard Pryor**, just out of the hospital and wearing a T-shirt from the **Cheech and Chong** movie "Up in Smoke." Kind of a macabre touch, but it's sure nice to know that Pryor has maintained his sense of humor through some pretty grim times . . . The **Muir String Quartet**, we learned in the July 21 issue of the New Yorker magazine, is an up-and-coming, young (all in their mid-20s) chamber music ensemble, supported at Yale University on a Wardwell Fellowship. What's particularly interesting, however, is the fact that when the Quartet

(Continued on page 33)

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **NOTES FROM THE TROPIC ZONE:** The big news this week is told on the Disco File chart. Our two high debuts were jumped on and snapped up instantly by almost a third of our corresponding DJs as if they had been made restless by the withering heat wave. **Queen's** "Another One Bites the Dust" received intense word of mouth activity as the album cut was discovered; Elektra rushed out a twelve-inch promotional pressing last week (in itself a noteworthy occurrence) and several locations reported top 5 response after a couple of plays. Look for a fast bolt toward the top of the chart, to say the least. Just behind it is **Geraldine Hunt's** first American release in at least a couple of years: she's done work with Motown and Tony Green, and I recall a fine, bubbling version of "Baby, I Need Your Loving" on Roulette early in the seventies. Hunt, the mother of teenage vocalist Freddie James, jumps onto the chart this week with what would have been the first import entry since late '78—that one was the Raes' "A Little Lovin'"—had not Prism rush-released the disco disc, "Can't Fake The Feeling" (5:20) into the stores just in time for us to list their credit. The track comes from an upcoming album titled, "No Way," produced in Canada by **Mike Pabon Austin**. To a rock-solid handclap groove, Hunt issues a no-more-fooling-around ultimatum in a husky, double-tracked voice. Austin's work is economical but full, with sharp, spare strings and long guitar and piano chords. Hunt sounds just fine, timing little gasps and breaths to good effect, especially at the pauses where she drops her deadliest lines: "You can't fake it . . . you can't fool me." The cut is just long enough to get into and pay attention to; looks like an across the board hit that will far outlast the exposure it's gotten in the past several weeks as a Canadian Uniwave import.

OTHER NEW MUSIC: Producer/composer **James Mtume**, with his partner, **Reggie Lucas**, has become a major contributor to the dance clubs, through his records with Stephanie Mills, Phyllis Hyman and Roberta Flack. His own "Give It Up (If You Want To)" (6:37 on Epic disco disc, commercially) appears this week and seems likely to become his first solo hit with the disco crowd. Mtume is sort of a ringmaster here, appearing vocally only on occasion, but making his direction of the whole nonetheless obvious with the care of his work. The track has a powerful midtempo drive, not unlike "Put Your Body in It;" it achieves a dense, vivid texture with several layers of strings and voices. The effect is lavish without being overdressed, intense but not forced. "Give it Up" digs deep; it's just

the sort of cut that might sustain a peak without wearing the crowd out. This one's right on the money.

Our third chart debut is by **Ray Martinez and Friends**; Martinez is the creator of Amant and Passion. His latest project appears on New York's Importe 12 label, called "Lady of the Night." "Lady" appears in two lengths, five and eleven minutes, on this "Maxi 33" format; two other cuts are included, notably, "The Natives are Restless," a long drum and whistle break, inspired by the recent Miami riots. Martinez recalls the swelling big-band rhumbas of early Savannah Band on "Lady," especially in the series of lovely horn solos. San Francisco DJ **Bob Viteritti** mixed; the result is sweet, frothy, very hustle.

ON THE FRINGE: Fusion offerings of the week, **Telex's** followup to their slow-motion "Rock Around the Clock" is extremely likable, for a song that conjures up images of entire populations staring into television test patterns. "Euro-vision" (on Sire disco disc, promotionally), at first suggests Kraftwerk's processed chanting, but the feel turns out to be closer to Giorgio's more playful moments than is immediately apparent. The song is melodic and attractive in a dry way. Definitely playful or even perverse: the cranked-up adaptation of Sly Stone's "Dance to the Music" on the flip, in which the synthesizer answers all the calls for drums, guitar, bass and horns. Get it? **Yellow Magic Orchestra's** debut album was a great favorite of ours last year; in the meantime, the cut "Computer Games" had become a sleeper radio/roller rink hit whose success delayed the American release of two followup albums that had joined "YMO" in Japan's top ten. This week, A&M has released "Multiplies" domestically, and it's a more varied and challenging work that should find favor immediately, especially in rock locations. The sound now is much more Western-like, particularly the melodies, but the groups witty comments on occidental culture pop up as ingeniously and endearingly as ever. The title track is the best example of this, in which allusions to "The Magnificent Seven," "Apache" and the currently fashionable neo-ska rhythm pass in a flash, as if glimpsed on a highway out of a car window. The vocal scatting throughout this cut seems the last trace of the whimsy that made "YMO" such a delight, but this change is more than compensated by "Multiplies" variety. Whether rock ("Citizens of Science", "Solid State Survivor") or disco-slanted ("Nice Age", "Behind the Mask"), it's clear that Yellow Magic Orchestra has got that beat. For the new-wave hard core: **Elton Motello's** first American album, on Passport. Motello had gotten some notice for his English-language version of Plastic Bertrand's "Ca Plane Pour Moi," titled "Jet Boy, Jet Girl;" both originate from the same Belgian production company. On "Pop Art:" note "Falling Like a Domino," a metallic, vibrating "Night Sister" and the frantic "In the Heart of the City" and "Picket Calculator."

BRIEFLY: Two major reggae releases for rock and change-of-pace disco programming. **Bob Marley and the Wailers'** "Uprising" (Island) completes a reversal away from the mellow love songs that had appeared in highest concentration on 1977's "Exodus." The mostly political-spiritual material here is delivered in almost

(Continued on page 26)

Discotheque Hit Parade

SECOND STORY/PHILADELPHIA

DJ: BILL KENNEDY

- DO YOUR THANG—One Way Featuring Al Hudson—MCA
- DYNAMITE—Stacy Lattisaw—Cotillion
- FEEL LIKE DANCING—France Joli—Prelude
- GET IT OFF—Cameron—Salsoul
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- I'M COMING OUT/TENDERNESS—Diana Ross—Motown
- I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
- LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- SEARCHING/LOVER'S HOLIDAY—Change—WB/RFC
- STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
- TASTE OF BITTER LOVE—Gladys Knight and the Pips—Columbia
- WHEN I COME HOME—Arrra—Dream

(Listings are in alphabetical order, by title)

CHAPS/BOSTON

DJ: DANAE JACOVIDIS

- BEATS WORKIN'—Jimmy Maelen—Pavillion (LP)
- EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?—Two Tons O' Fun—Fantasy
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- FEEL LIKE DANCING—France Joli—Prelude
- I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
- I'M READY—Kano—Emergency
- IN THE FOREST—Baby'O-Baby'O
- THE KOZAK—Aleksa—Random
- LADY OF THE NIGHT—Ray Martinez and Friends—Importe 12
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- PARTY BOYS—Foxy—TK
- PARTY ON—Pure Energy—Prism
- QUE SERA MI VIDA—Gibson Brothers—Mango
- S-BEAT—Gino Soccio—WB/RFC (LP)
- STEP ASIDE FOR A LADY—Cissy Houston—Columbia (LP)

STUDIO ONE/LOS ANGELES

DJ: MIKE LEWIS

- CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- THE GLOW OF LOVE (LP)—Change—WB/RFC
- HELPLESS—Jackie Moore—Columbia
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- I'M READY—Kano—Emergency
- IN THE FOREST—Baby'O-Baby'O
- KEEP SMILIN'—Carrie Lucas—Solar
- PARTY ON—Pure Energy—Prism
- QUE SERA MI VIDA—Gibson Brothers—Mango
- STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
- USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA
- WARM LEATHERETTE—Grace Jones—Island (LP)
- WATSON BEASLEY—Watson Beasley—WB (LP)

CARTUNE ALLEY/NEW YORK

DJ: RAY "PINKY" VELAZQUEZ

- BACK TOGETHER AGAIN/GOD DON'T LIKE UGLY—Roberta Flack with Donny Hathaway—Atlantic
- COMING UP—Paul McCartney—Columbia
- CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners—Atlantic
- EMOTIONAL RESCUE/DANCE PART I/SHE'S SO COLD—Rolling Stones—Rolling Stones
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- THE GROOVE—Rodney Franklin—Columbia
- THE HUNTER GETS CAPTURED BY THE GAME/BULLSHIT—Grace Jones—Island
- I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
- I'M COMING OUT/UPSIDE DOWN/MY OLD PIANO—Diana Ross—Motown
- I'VE JUST BEGUN TO LOVE YOU/GROOVE CONTROL/DAY AND NIGHT/DO ME RIGHT—Dynasty—Solar
- IT'S TIME TO PARTY NOW/EVERYBODY MAKES MISTAKES/UNTIL THE MORNING COMES/FOR THOSE WHO LIKE TO GROOVE—Raydio—Arista
- LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
- LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE—Change—WB/RFC
- TAKE YOUR TIME (DO IT RIGHT)/TAKE LOVE WHERE YOU FIND IT—S.O.S. Band—Tabu
- TASTE OF BITTER LOVE—Gladys Knight and the Pips—Columbia



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Stephanie Mills



S W E E T S E N S A T

Roy Thomas Baker: Turning Studio Visions Into Hits

By STEVEN BLAUNER

■ Roy Thomas Baker is one of rock's most in-demand producers. He has produced albums by Foreigner, Queen, Journey and the Cars that have consistently risen to the top of the charts and stayed there. The first album by the Cars was a major seller for two years, at which point it was joined in the top 40 by "Candy-O," the second album, also produced by Baker. Beginning his career in the mid-sixties at Decca Studios, Baker can give a comprehensive overview of the role of the producer in the evolution of rock music.



Roy Thomas Baker

Record World: How early on did you realize that you wanted to be a producer?

Roy Thomas Baker: When I was 12 years old.

RW: When you first got involved in the record business, at Decca, what were the roles of engineer and producer?

Baker: An engineer and a producer were then, as they are now, two totally separate jobs. I was an engineer so that I could gain the technical experience to become a producer. I never for a moment considered being an engineer as the final goal. The day I started producing was the day I gave up engineering. I didn't want to be an engineer-producer, I wanted to be a producer-producer, which is a different thing.

RW: Was there a different definition then of what an engineer does and what a producer does?

Baker: No, an engineer still does basically the same thing, but it's obviously more complex now. A producer then was more involved in the business side. But the music industry wasn't tooled up the same way then as it is now. You've got much more of a chance now to go into the studio and actually create . . . Then you didn't create as much as recreate in the studio. Everything was much more worked out beforehand. The studio is now more of a tool as opposed to a vehicle.

RW: Where did producers usually come from at that point? Were they executives?

Baker: Yeah, executives. The situation at Decca was unfortunate. If you were an engineer, the likelihood of your becoming a producer was nil. If you wrote the liner notes for album covers you could become a producer. It was a question of location. Those guys worked in the head office rather than in the studios and they were more in contact with the hierarchy than we were.

RW: Why were you able to effect that transition from engineer to producer?

Baker: Well, I had to leave Decca to do it.

RW: There was no way to rise through the ranks at Decca?

Baker: There was no way, they wouldn't allow it. There was too much internal politics.

RW: So you were doing a job . . .

Baker: I was doing a job as an engineer. I was, in most cases, putting forward ideas which were production ideas. Whether they were used or not was immaterial. But I was doing that. You sift what is put forward. The good ideas and the bad ideas. Any ideas that come from either musicians or anyone else.

RW: How much of a producer were you when you were an engineer?

Baker: Quite a lot. I was working for a lot of producers who didn't know much about production techniques. They were record company people and I would sit and read the newspaper with them.

RW: Shortly after you became a producer, with Nazareth, you went independent . . .

Baker: I had to. I needed to. I needed to use all my production techniques. I had thousands of ideas sitting in my brain, unused. In some cases I had offered ideas to people that were turned down. They passed on ideas that they thought were useful, but some of those people aren't working anymore, and I am. Maybe I had some

of the right ideas. That's why it was important that I ran into Queen.

RW: You got to them before they had a first record?

Baker: Oh, it was long before that. They were just doing a demo. So basically it meant that I got a chance to use my production ideas and they loved it. It was great, they went off the wall.

RW: What was it about Queen, the Cars and Journey that told you that your ideas and their sound would make the ideal combination?

Baker: With Queen, in one way, we got together out of desperation. I had nothing to do and I wanted to do more production work. We discovered a kind of strange necessity in working together. Things went very well from the start. I don't think there was any initial concept except that I heard some of the songs and then I produced them.

RW: What happened with the Cars?

Baker: I went to Boston to see them and I went out there with no preconceived ideas. I knew that a lot of record companies had passed on them. A lot of producers passed on them and said 'No, this won't work.' I went up there and boom! I knew it was a new sound and that they could have hits.

RW: You saw the potential of some of their songs becoming hit singles. Why didn't anyone else see that?

Baker: They weren't looking. The record was on the charts for 97 weeks or so. That's something like two years.

RW: What's the typical thing that happens in the studio with a new group? How much direction do you give to them?

Baker: Generally, they're in the dark about production possibilities, so I give them ideas on what can be done. For the first album they may have songs that they have written over the previous four years. They've now got to work on developing a sound, a style.

RW: So that distinctive sound for a new group is crucial?

Baker: Yeah. It's something they bring to the next album and the next.

“When I go into the studio with the artist, it's not just working up their first album. I have to lay the groundwork and trackwork for the next two or three albums.”

RW: How can you be both moving forward and holding on to this at the same time? Is it the musicians?

Baker: It's basic styles and basic ways of writing. We make sure that we progress in such a way that if you listen to the fifth album compared to the first one, they would be miles apart. But because they progress evenly over the course of several albums, there's no abrupt changes. You still use the same personnel and songwriting approach that you favored on the first album. There's a way of adding continuity to it. Before you leave the project, you lay down tracks for the next album. When I go into the studio with the artist, it's not just working up their first album. I can't do that. I have to lay the groundwork and trackwork for the next two or three albums.

RW: You've been in the business over fifteen years now. Are you beginning to notice any sort of cycles, any similarity between what music was and what it is now?

Baker: Yes, there are changes, but things always come back, you know. Every new generation needs a rebel. I'm glad to say that the media in all different areas, films or records, always seems to be able to come up with rebels. That's the way it is, that's life.

RW: Being in the vanguard of popular music, and having success in that area, I wonder if you could comment on the progress of some of the new acts in the international market?

Baker: The English musicians are coming over here to penetrate or attempt to penetrate. But they are not penetrating as much as they should do. The Police are penetrating but they are not in a position where Sears is stocking their record like they do, say, the Eagles and things like that. They're still not turning out Madison Square Garden. The same thing applies to the Clash. I mean the Clash record is not sold regularly in supermarkets and places like that. But, they are at

(Continued on page 33)

Record World Disco File Top 50

AUGUST 9, 1980

AUG. 9	AUG. 2		WKS. ON CHART
1	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"*) M8 936 M1	8
2	2	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"*) PRL 12179	9
3	3	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12"*) RX 13080	10
4	4	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"*/LP cut) RFC 3430	8
5	11	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"*) HS 3453	5
6	7	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12"*) YD 12027 (RCA)	6
7	6	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"*/LP cut) PRL 12178	12
8	8	PARTY ON PURE ENERGY/Prism (12"*) PDS 404	8
9	17	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12"*) GG505 (Salsoul)	4
10	12	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12"*) PRLD 601	6
11	5	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) NJZ 36332 (CBS)	17
12	13	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"*) RFC 3438	20
13	15	I'M READY KANO/Emergency (12"*) EMDS 6504	12
14	10	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"*/LP cut) SD 5219 (AtI)	13
15	16	THE BREAKS KURTIS BLOW/Mercury (12"*) MDS 4010	8
16	19	GET IT OFF CAMERON/Salsoul (12"*) SG 334 (RCA)	7
17	9	IN THE FOREST BABY'O/Baby'O (12"*) BO 1000	16
18	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12"*) D 213	8
19	24	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"*) 49269	4
20	25	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12"*) MPLS 7783	4
21	22	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"*/LP cut) COC 16015 (Atlantic)	3
22	21	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12"*) 441 (TK)	13
23	14	I AIN'T NEVER ISAAC HAYES/Polydor (12"*) PD 1 6269	10
24	23	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"*) ILPS 9592 (WB)	5
25	26	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"*) F 9584	23
26	31	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"*) JC 36387	9
27	20	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	13
28	—	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"*) 5E 513	1
29	34	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"*) AL 9523	2
30	—	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12"*) PDS 405	1
31	32	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"*/LP cut) AL 9515	10
32	33	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"*/LP cut) SD 16016	2
33	27	HELPLESS JACKIE MOORE/Columbia (12"*) 43 11293	4
34	39	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"*) 5127	5
35	—	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12"*) MP 306	1
36	38	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"*) 3208 (Casablanca)	2
37	36	KEEP SMILIN' CARRIE LUCAS/Solar (12"*) YD 12015 (RCA)	8
38	44	HEARTACHE #9 DELEGATION/Mercury (12"*) SRM 1 3821	2
39	29	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"*) NBLP 7223	11
40	28	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"*) PD 11963	18
41	41	SUGAR FROSTED LOVER FLAKES/Magic Disc (12"*) MD 1980	5
42	42	BEYOND HERB ALPERT/A&M (12"*) SP 3717	2
43	37	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (12"*/LP cut) NJZ 36319 (CBS)	9
44	45	PARTY BOYS FOXY/TK (12"*) 442	11
45	49	GIVE UP THE FUNK (LET'S DANCE)/DOES IT FEEL GOOD B. T. EXPRESS/Columbia (12"*) JC 36333	15
46	30	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12"*) S 12332	14
47	40	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	13
48	46	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"*) JC 36415	14
49	43	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"*/LP cut) G7 992R1 (Motown)	20
50	35	DON'T STOP, KEEP MOVIN' POUSSÉZ/Vanguard (12"*) VSD 79433	9

(★ non-commercial 12", • discontinued)

Disco File

(Continued from page 22)

solemn tone, making the dancier cuts real, exuberant peaks. They are: "Could You Be Loved" and "Coming in From the Cold," both bouncy, uptempo tunes. Notice in particular the fine sense of production and timing on the latter, especially Marley's weaving, complex phrasing. Very entertaining . . . On a more sustained upbeat is **Toots and the Maytals'** "Just Like That" (Mango), which combines an often Stax-ish raw drive with a timeless fusion of multi-period Jamaican styles that's stylish and charming. The soul/disco influence is most clear on "Chatty Chatty" (4:13); the title ballad also marks Toots as a real soul man. His spirituals capture the awe and innocence of children's Sunday school songs, as on the work-song "Journeyman" and especially "Six and Seven Books of Moses," one of their earliest cuts, reissued on Mango's "More Intensified!" anthology. Other releases: Cameron's "Get it Off" and Loleatta Holloway's triumphant "Love Sensation" are now commercially available disco discs; "Sensation" is slightly lengthened with a tomtom intro. One Way's "Pop It" is pressed in its album mix on an MCA promotional disco disc. To come: a remix of Voyage's "I Love You Dancer" for twelve-inch.

Mills Mines More Gold



It's a team handshake as Stephanie Mills receives a gold album from Alan Hirschfeld, vice chairman of the board and chief operating officer for 20th Century-Fox Film Corporation (left) and Neil Portnow, president of 20th Century-Fox Records, for "Sweet Sensation." This is Mills' second consecutive award and follows her "Whatcha Gonna Do With My Lovin'" first gold album for the label.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AGAINST THE WIND Szymczyk (Gear, ASCAP).....	63	LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP).....	61
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP).....	45	LET'S GO 'ROUND AGAIN Foster (Average/Ackee, ASCAP).....	93
ALL OUT OF LOVE Porter (Arista/BRM, ASCAP/Riva, PRS).....	21	LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI).....	16
ALL OVER THE WORLD Lynne (Jet/Unart, BMI).....	38	LITTLE JEANNIE Frank-John (Jodrell, ASCAP).....	12
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI).....	88	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP).....	36
BACKSTROKIN' Curtis-Thomas (Clita, BMI).....	98	LOVE THAT GOT AWAY Lehning (Warner-Tamerlane/El Sueno, BMI).....	85
BEYOND Alpert-Badazz-Armer (Chappell, ASCAP).....	87	LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP).....	8
BONEY MORONIE Makar (Venice, BMI).....	90	MAGIC Farrar (John Farrar, BMI).....	1
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP).....	26	MAKE A LITTLE MAGIC Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP).....	30
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP).....	83	MIRAGE Douglas (Red Admiral/Eric Troyer, BMI).....	91
(CALL ME) WHEN THE SPIRIT MOVES YOU Friese-Greene-Mangold (Thomas Talent, ASCAP).....	92	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP).....	9
CARS Numan (Beggars Banquet/Andrew Heath, PRS).....	46	MORE LOVE Tobin (Jobete, ASCAP).....	11
COMING UP McCartney (MLP, ASCAP).....	7	NEVER KNEW LOVE LIKE THIS BEFORE Mjume-Lucas (Frozen Butterfly, BMI).....	81
CRY JUST A LITTLE Davis-Seay (Web IV, BMI).....	99	NO NIGHT SO LONG Buckingham (Irving, BMI).....	68
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI).....	6	OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP).....	32
DARLIN' Jansen (Irving, BMI).....	72	ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI).....	43
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP).....	42	ONE IN A MILLION YOU Graham (Irving/Medad, BMI).....	27
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP).....	62	ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI).....	82
DON'T MISUNDERSTAND ME Rossington-Collins-Harwood (Moonpie, BMI).....	67	ON THE REBOUND Ballard-Stanley (April/Russ Ballard, ASCAP).....	95
DRIVIN' MY LIFE AWAY Malloy (DebDave/Briarpatch, BMI).....	33	PLAY THE GAME Group (Beechwood/Queen, BMI).....	48
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP).....	13	RED LIGHT Gore-Askey (MGM, BMI).....	89
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI).....	17	ROCK IT Greenberg (Rick's/Steve Greenberg, BMI).....	75
FAME Gore (MGM, BMI).....	24	SAILING Omartian (Pop 'n' Roll, ASCAP).....	10
FIRST... BE A WOMAN M-L-P Sebastian (Seacoast, BMI).....	74	SAVE ME Wissert-Mason (Blackwood/Bruiser, ASCAP).....	97
FIRST TIME LOVE Baxter-Boylan (Bait & Beer, ASCAP).....	70	SHANDI Ponce (Group, ASCAP/Mad Vincent, BMI).....	58
FOOL FOR YOUR LOVING Birch (Sunburst-Whitesnake/Dump-Eaton, ASCAP).....	80	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI).....	41
FREE ME Wayne (April/Russell Ballard, ASCAP).....	56	SHINING STAR Graham (Content, BMI).....	4
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI).....	3	SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP).....	54
GAMES WITHOUT FRONTIERS Lillywhite (Clifone/Hidden, BMI).....	77	SPACE INVADERS Uncle Vic (Trumar, BMI).....	94
GIMME SOME LOVIN' Tischler (Island, BMI).....	59	STAND BY ME Norman (Rightsong/Trio/ADT, BMI).....	20
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP).....	23	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP).....	39
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI).....	55	STRANGER IN MY HOME TOWN Outed-Berman-Group (Riff Bros., ASCAP).....	71
HEY THERE LONELY GIRL Tobin (Famous, ASCAP).....	57	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP).....	19
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI).....	31	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidi, BMI).....	5
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI).....	60	THAT LOVIN' YOU FEELIN' AGAIN Ahern (Acuff-Rose, BMI).....	100
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP).....	78	THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP).....	86
I CAN'T LET GO Asher (Blackwood, BMI).....	28	THE ROSE Rothchild.....	37
I HEAR YOU NOW Vangelis (WB/Spheric B.V., ASCAP).....	84	THE ROYAL MILE (SWEET DARLIN') Murphey-Rafferty (Screen Gems-EMI, BMI).....	64
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI).....	47	TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI).....	14
I'M ALRIGHT (THEME FROM CADDY-SHACK) Loggins-Botnick (Milk Money, ASCAP).....	53	TULSA TIME Astley (Bibo, ASCAP).....	35
IN AMERICA Boylan (Hot Band, BMI).....	15	UNDER THE GUN Flicker (Tarantula, ASCAP).....	52
INTO THE NIGHT Maraz (Papa Jack, BMI).....	22	UPSIDE DOWN Edwards-Rodgers (Chic, BMI).....	40
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP).....	2	WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI).....	50
JESSE Mainieri (Quackenbush/Redeye, ASCAP).....	66	WHATEVER YOU DECIDE Holbrook-Kimmet (Fourth Floor, ASCAP).....	69
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI).....	18	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI).....	79
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP).....	51	WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI).....	34
LATE AT NIGHT Lehning (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI).....	96	XANADU Lynne (Jet/Unart, BMI).....	76
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI).....	25	YEARS FROM NOW Haffkine (Roger Cook/Cookhouse, BMI).....	73
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP).....	49	YOU BETTER RUN Olsen (Downtown, ASCAP).....	65
		YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP).....	44
		YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI).....	29

Record World Singles

101-150

AUGUST 9, 1980

AUG. AUG.
9 2

101 103	FOR THOSE WHO LIKE TO GROOVE RAY PARKER JR. & RAYDIO/Arista 0522 (Raydiola, ASCAP)
102 101	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)
103 —	OVER YOU ROXY MUSIC/Atco 7301 (E.G., BMI)
104 105	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)
105 104	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)
106 —	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876 (Wren, BMI/MPL, ASCAP)
107 108	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269 (Nick-O-Val, ASCAP)
108 109	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)
109 110	REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)
110 112	DOWN IN THE BOONDOCKS D.L. BYRON/Arista 0524 (Lowery, BMI)
111 111	I DON'T NEED YOU HERMAN BROOD/Ariola-America 805 (Radmus, ASCAP)
112 —	WANGO TANGO TED NUGENT/Epic 9 50907 (Magicland, ASCAP)
113 114	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
114 116	IF YOU DON'T WANT MY LOVE J. D. SOUTHER/ Columbia 1 11302 (Ice Age, ASCAP)
115 106	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
116 117	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
117 118	SEARCHING CHANGE/Warner/RFC 49512 (Little Macho, ASCAP)
118 113	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
119 107	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
120 125	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
121 —	IT'S ALL IN THE GAME ISAAC HAYES/Polydor 2102 (Warner, ASCAP)
122 124	NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)
123 126	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)
124 127	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)
125 128	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
126 129	TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree, BMI)
127 130	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
128 120	STUPEFACTION GRAHAM PARKER/Arista 0532 (Carbert, BMI)
129 115	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
130 119	CALLING ALL GIRLS HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)
131 132	TOMMY, JUDY & ME ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)
132 131	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown) (Jobete, ASCAP)
133 133	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
134 134	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)
135 121	ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
136 139	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
137 —	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
138 137	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253 (Irving/Swanee Bravol, BMI)
139 140	COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)
140 141	SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)
141 142	KING'S CALL PHILIP LYNOTT/Warner Bros. 49272 (Pippin The Friendly Ranger/Chappell, ASCAP)
142 148	WHAT'S ANOTHER YEAR JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)
143 144	ROCKABILLY REBEL MATCHBOX/Sire 49217 (WB) (Magnet/World Song, ASCAP)
144 145	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
145 146	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)
146 147	ROLLER JUBILEE AL DI MEOLA/Columbia 1 11303 (Bander-Log/Di Meola, ASCAP)
147 —	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
148 149	YOUR BOYFRIEND'S GOT HIS EYE ON ME JANA JILLIO/Polydor 2086 (Intersong, ASCAP)
149 122	CALIFORNIA RADIO MARY BURNS/MCA 41260 (WB, ASCAP)
150 135	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)

*Rhapsody: Poetic, emotional,
rapturous, ecstasy
and...*

*Blues: Melancholy, lost love
and blue Mondays...*

*... The Crusaders, Stix Hooper, Joe Sample, and
Wilton Felder are the epitome of musical sophistication.
Their new album "Rhapsody And Blues"
is a wonderful collage of energy, emotion and
musical poetry that will last forever.*



Featuring their new single

Soul Shadows

MCA-41295



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*Produced by: Wilton Felder, Stix Hooper and
Joe Sample for CRUSADERS Productions, Inc.*

Record World Singles



AUGUST 9, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

AUG. 9 AUG. 2

WKS. ON CHART

1	2	MAGIC			
		OLIVIA NEWTON-JOHN	MCA RECORDS		12
		MCA 41247			
<hr/>					
2	1	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/ Columbia 1 11276		12	
3	3	FUNKYTOWN LIPPS, INC./Casablanca 2233		20	
4	5	SHINING STAR MANHATTANS/Columbia 1 11222		16	
5	6	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)		12	
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		13	
7	7	COMING UP PAUL McCARTNEY/Columbia 1 11263		16	
8	10	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		9	
9	9	MISUNDERSTANDING GENESIS/Atlantic 3662		13	
10	16	SAILING CHRISTOPHER CROSS/Warner Bros. 49507		9	
11	12	MORE LOVE KIM CARNES/EMI-America 8045		11	
12	11	LITTLE JEANNIE ELTON JOHN/MCA 41236		15	
13	15	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)		6	
14	13	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043		14	
15	14	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888		11	
16	18	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217		9	
17	17	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038		9	
18	21	JOJO BOZ SCAGGS/Columbia 1 11281		9	
19	19	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243		10	
20	22	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		13	
21	27	ALL OUT OF LOVE AIR SUPPLY/Arista 0520		10	
22	25	INTO THE NIGHT BENNY MARDONES/Polydor 2091		10	
23	26	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505		7	
24	34	FAME IRENE CARA/RSO 1034		9	

CHARTMAKER OF THE WEEK

25 — **LATE IN THE EVENING***
PAUL SIMON
Warner Bros. 49511



26	29	BOULEVARD JACKSON BROWNE/Asylum 47003		6
27	31	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		8
28	28	I CAN'T LET GO LINDA RONSTADT/Asylum 46654		7
29	32	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508		5
30	30	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356		9
31	39	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005		4
32	35	OLD-FASHION LOVE COMMODORES/Motown 1489		8
33	37	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		8
34	38	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)		7
35	36	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039		9
36	40	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004		5
37	8	THE ROSE BETTE MIDLER/Atlantic 3656		20
38	47	ALL OVER THE WORLD* ELO/MCA 41289		2
39	20	STEAL AWAY ROBBIE DUPREE/Elektra 46621		18
40	54	UPSIDE DOWN DIANA ROSS/Motown 1494		5
41	23	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871		18
42	55	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331		2
43	24	ONE FINE DAY CAROLE KING/Capitol 4864		13
44	56	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904		3
45	33	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639		13
46	42	CARS GARY NUMAN/Atco 7211		25
47	41	I'M ALIVE ELO/MCA 41246		12

48	44	PLAY THE GAME QUEEN/Elektra 46652		7
49	43	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266		14
50	46	WALKS LIKE A LADY JOURNEY/Columbia 1 11275		12
51	48	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239		12
52	60	UNDER THE GUN POCO/MCA 41269		5
53	62	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317		4
54	59	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869		6
55	63	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/ Asylum)		4
56	57	FREE ME ROGER DALTRY/Polydor 2105		6
57	64	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049		4
58	49	SHANDI KISS/Casablanca 2282		8
59	52	GIMME SOME LOVIN' BLUES BROTHERS/Atlantic 3666		11
60	66	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048		4
61	53	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469		20
62	58	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345		20
63	45	AGAINST THE WIND BOB SEGER/Capitol 4863		15
64	65	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366		4
65	72	YOU BETTER RUN PAT BENATAR/Chrysalis 2450		3
66	77	JESSE CARLY SIMON/Warner Bros. 49518		2
67	75	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/MCA 41284		3
68	78	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		3
69	70	WHATEVER YOU DECIDE RANDY VANWARMER/ Bearsville 49258 (WB)		4
70	79	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894		2
71	71	STRANGER IN MY HOME TOWN FOGHAT/Bearsville 49510 (WB)		4
72	82	DARLIN' YIPES!/Millennium 11791 (RCA)		2
73	74	YEARS FROM NOW DR. HOOK/Capitol 4885		3
74	83	FIRST ... BE A WOMAN LEONORE O'MALLEY/Polydor 2055		2
75	86	ROCK IT LIPPS, INC./Casablanca 2281		2
76	—	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285		1
77	85	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063		2
78	—	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884		1
79	80	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282		3
80	88	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)		2
81	—	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)		1
82	50	ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)		9
83	68	CALL ME BLONDIE/Chrysalis 2414		26
84	94	I HEAR YOU NOW JON & VANGELIS/Polydor 2089		3
85	51	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670		7
86	89	THE BREAKS (PART I) KURTIS BLOW/Mercury 566		3
87	67	BEYOND HERB ALPERT/A&M 2246		8
88	61	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224		15
89	—	RED LIGHT LINDA CLIFFORD/RSO 1041		1
90	90	BONEY MORONIE CHEEKS/Capitol 4883		7
91	91	MIRAGE ERIC TROYER/Chrysalis 2445		4
92	96	(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH/Atco 7222		3
93	69	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista 0515		8
94	97	SPACE INVADERS UNCLE VIC/Prelude 8015		2
95	73	ON THE REBOUND RUSS BALLARD/Epic 9 50883		8
96	—	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674		1
97	76	SAVE ME DAVE MASON/Columbia 1 11289		5
98	99	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)		3
99	100	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)		2
100	93	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262		7

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 27



Record World Album Airplay

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

AUGUST 9, 1980

FLASHMAKER



VOICES
HALL & OATES
RCA

MOST ADDED

- VOICES**—Hall & Oates—RCA (32)
- BACK IN BLACK**—AC/DC—Atlantic (29)
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor (24)
- RAVE ON**—Artful Dodger—Ariola (12)
- PLAYING FOR KEEPS**—Eddie Money—Col (11)
- LATE IN THE EVENING** (single)—Paul Simon—WB (10)
- TRUE COLORS**—Split Enz—A&M (10)
- CADDYSHACK**—Original Soundtrack—Capitol (7)
- CURRENT EVENTS**—Elektrics—Capitol (6)
- READY AN' WILLING**—Whitesnake—Mirage (6)
- SUDDENLY**—Sports—Arista (6)

WNEW-FM/NEW YORK

- ADDS:**
- CONVICED**—Gus—Nemperor
 - CURRENT EVENTS**—Elektrics—Capitol
 - ME AND THE BOYS** (single)—NRBQ—Rounder
 - RAVE ON**—Artful Dodger—Ariola-America
 - SEEDS OF CHANGE**—Kerry Livgren—Kirshner
 - WILD SUMMER NIGHTS** (single)—Beaver Brown—Coastline
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - TRUE COLORS**—Split Enz—A&M
 - VOICES**—Hall & Oates—RCA
 - WON'T LET GO**—Brooklyn Dreams—Casablanca
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - VOICES**—Hall & Oates—RCA
 - EMPTY GLASS**—Pete Townshend—Atco
 - HOLD OUT**—Jackson Browne—Asylum
 - ME MYSELF I**—Joan Armatrading—A&M
 - AGAINST THE WIND**—Bob Seger—Capitol
 - GLASS HOUSES**—Billy Joel—Col
 - THE GAME**—Queen—Elektra
 - FLESH AND BLOOD**—Roxy Music—Atco
 - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury

WLIR-FM/LONG ISLAND

- ADDS:**
- BALL ROOM**—Sea Level—Arista
 - CURRENT EVENTS**—Elektrics—Capitol

- DEFECTOR**—Steve Hackett—Charisma
 - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
 - NEW CLEAR DAYS**—Vapours—UA
 - RAVE ON**—Artful Dodger—Ariola-America
 - SIAMESE TWINS**—Ian Matthews—Mushroom
 - TRUE COLORS**—Split Enz—A&M
 - UPRISING**—Bob Marley & the Wailers—Island
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- KINGBEES**—RSO
 - McVICAR**—Original Soundtrack—Polydor
 - SCREAMING TARGETS**—Jo Jo Zep & the Falcons—Col
 - PETER GABRIEL**—Mercury
 - VOICES**—Hall & Oates—RCA
 - DEFECTOR**—Steve Hackett—Charisma
 - FULL MOON**—Charlie Daniels—Epic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - DUKE**—Genesis—Atlantic
 - ARGYBARGY**—Squeeze—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - BALL ROOM**—Sea Level—Arista
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - RAVE ON**—Artful Dodger—Ariola
 - SEEDS OF CHANGE**—Kerry Livgren—Kirshner
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - TRUE COLORS**—Split Enz—A&M
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - DUKE**—Genesis—Atlantic
 - GLASS HOUSES**—Billy Joel—Col
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - PETER GABRIEL**—Mercury
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - BLUES BROTHERS**—Original Soundtrack—Atlantic

WCOZ-FM/BOSTON

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - READY AN' WILLING**—Whitesnake—Mirage
- HEAVY ACTION:**
- BLUES BROTHERS**—Original Soundtrack—Atlantic
 - JUST ONE NIGHT**—Eric Clapton—RSO
 - McVICAR**—Original Soundtrack—Polydor
 - DUKE**—Genesis—Atlantic
 - VOLUME**—Ray Gomez—Col
 - GLASS HOUSES**—Billy Joel—Col
 - ONE FOR THE ROAD**—Kinks—Arista
 - AGAINST THE WIND**—Bob Seger—Capitol
 - EMPTY GLASS**—Pete Townshend—Atco
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum

WPLR-FM/NEW HAVEN

- ADDS:**
- BALL ROOM**—Sea Level—Arista
 - LATE IN THE EVENING** (single)—Paul Simon—WB

- LONG WAY TO THE TOP**—Nantucket—Epic
- ME AND THE BOYS** (single)—NRBQ—Rounder
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- TRUE COLORS**—Split Enz—A&M
- WORLDS APART**—Blackjack—Polydor
- VOICES**—Hall & Oates—RCA

HEAVY ACTION:

- FULL MOON**—Charlie Daniels—Epic
- HOLD OUT**—Jackson Browne—Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
- THERE & BACK**—Jeff Beck—Epic
- CAREFUL**—Motels—Capitol
- EMPTY GLASS**—Pete Townshend—Atco
- LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury

WQBK-FM/ALBANY

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - BALL ROOM**—Sea Level—Arista
 - GOING DEAF FOR A LIVING**—Fischer Z—UA
 - POP ART**—Elton Motello—Passport
 - RAVE ON**—Artful Dodger—Ariola
 - SIAMESE TWINS**—Ian Matthews—Mushroom
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - TRUE COLORS**—Split Enz—A&M
 - TWICE NIGHTLY**—Tremblers—Johnston
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - PRETENDERS**—Sire
 - CAREFUL**—Motels—Capitol
 - NEW CLEAR DAYS**—Vapours—UA
 - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
 - BLOTTO** (EP)—Blotto
 - HOLD ON**—Carolyn Mas—Mercury
 - ARGYBARGY**—Squeeze—A&M
 - THERE & BACK**—Jeff Beck—Epic
 - PETER GABRIEL**—Mercury

WMJQ-FM/ROCHESTER

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - CRASHES**—Records—Virgin
 - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
 - RAVE ON**—Artful Dodger—Ariola
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- PETER GABRIEL**—Mercury
 - EMPTY GLASS**—Pete Townshend—Atco
 - DUKE**—Genesis—Atlantic
 - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - LOOKIN' FOR TROUBLE**—Toronto—A&M
 - UNDER THE GUN**—Poco—MCA
 - FULL MOON**—Charlie Daniels—Epic
 - ROMANCE DANCE**—Kim Carnes—EMI-America

WMMR-FM/PHILADELPHIA

- ADDS:**
- CADDYSHACK**—Original Soundtrack—Col
 - BACK IN BLACK**—AC/DC—Atlantic
 - QUINCY**—Col
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - ONE FOR THE ROAD**—Kinks—Arista
 - DUKE**—Genesis—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - PETER GABRIEL**—Mercury
 - THE GAME**—Queen—Elektra
 - GO TO HEAVEN**—Grateful Dead—Arista
 - EMPTY GLASS**—Pete Townshend—Atco
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - ROADIE**—Original Soundtrack—WB

WYDD-FM/PITTSBURGH

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - AGAINST THE WIND**—Bob Seger—Capitol
 - HOLD OUT**—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - FULL MOON**—Charlie Daniels—Epic
 - HAVE A GOOD TIME**—Iron City Houserockers—MCA
 - DUKE**—Genesis—Atlantic
 - ROCK 'N' ROLL ENFORCERS**—Silencers—Precision

WHFS-FM/WASHINGTON

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - BALL ROOM**—Sea Level—Arista
 - DEFECTOR**—Steve Hackett—Charisma
 - LOVE AFFAIR**—Radio
 - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
 - SIAMESE TWINS**—Ian Matthews—Mushroom
 - SIREN**—Ronnie Spector—Polish
 - SUDDENLY**—Sports—Arista
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - TRUE COLORS**—Split Enz—A&M
- HEAVY ACTION:**
- ME MYSELF I**—Joan Armatrading—A&M
 - FLESH AND BLOOD**—Roxy Music—Atco
 - NIGHTHAWKS**—Mercury
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - TRUTH DECAY**—T. Bone Burnette—Takoma
 - THERE & BACK**—Jeff Beck—Epic
 - I JUST CAN'T STOP IT**—English Beat—Sire
 - HOLD OUT**—Jackson Browne—Asylum
 - CRASHES**—Records—Virgin
 - NEW CLEAR DAYS**—Vapours—UA

WQDR-FM/RALEIGH

- ADDS:**
- GIVE ME THE NIGHT**—George Benson—WB
 - McVICAR**—Original Soundtrack—Polydor
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - VOICES**—Hall & Oates—RCA
 - WHO'LL BE THE FOOL TONIGHT** (single)—Larsen-Feiten—WB
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - EMPTY GLASS**—Pete Townshend—Atco
 - 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
 - SOLO IN SOHO**—Philip Lynott—WB

ZETA 7-FM/ORLANDO

- ADDS:**
- BLACK IN BLACK**—AC/DC—Atlantic
 - CONVICED**—Gus—Nemperor
 - LOOKIN' FOR TROUBLE**—Toronto—A&M
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - FEEL THE HEAT**—Henry Paul—Atlantic
 - ONE FOR THE ROAD**—Kinks—Arista
 - TOMCATTIN'**—Blackfoot—Atco
 - EMPTY GLASS**—Jeff Beck—Epic
 - McVICAR**—Original Soundtrack—Polydor
 - FULL MOON**—Charlie Daniels—Epic

WMMS-FM/CLEVELAND

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - CURRENT EVENTS**—Elektrics—Capitol
 - CRASHES**—Records—Virgin
 - DARLIN'** (single)—Yipes!!—Millennium
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - RAVE ON**—Artful Dodger—Ariola-America
 - SIREN**—Ronnie Spector—Polish
 - UPRISING**—Bob Marley & the Wailers—Island
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- PLAYING FOR KEEPS**—Eddie Money—Col
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - AMERICAN NOISE**—Planet
 - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
 - FLESH AND BLOOD**—Roxy Music—Atco
 - LOVE AFFAIR**—Radio
 - HOLD OUT**—Jackson Browne—Asylum
 - BLUES BROTHERS**—Original Soundtrack—Atlantic
 - THE GAME**—Queen—Elektra
 - AGAINST THE WIND**—Bob Seger—Capitol

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

Record World Album Airplay



AUGUST 9, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (40)
- HOLD OUT**—Jackson Browne—Asylum (36)
- EMPTY GLASS**—Pete Townshend—Atco (33)
- THE GAME**—Queen—Elektra (27)
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (22)
- DUKE**—Genesis—Atlantic (16)
- ONE FOR THE ROAD**—Kinks—Arista (16)
- PETER GABRIEL**—Mercury (13)
- FLESH AND BLOOD**—Roxy Music—Atco (12)
- McVICAR**—Original Soundtrack—Polydor (11)

Y 95-FM/ROCKFORD

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - CADDYSHACK**—Original Soundtrack—Col
 - LOOKIN' FOR TROUBLE**—Toronto—A&M
 - PETER GABRIEL**—Mercury
 - SHORT STORIES**—Jon & Vangelis—Polydor
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- THE GAME**—Queen—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - HEAVEN AND HELL**—Black Sabbath—WB
 - BACK IN BLACK**—AC/DC—Atlantic
 - ANIMAL MAGNETISM**—Scorpions—Mercury
 - BRITISH STEEL**—Judas Priest—Col
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col

WXRT-FM/CHICAGO

- ADDS:**
- AUTOSEX**—Fill In the Blanks—Pink
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
 - POP ART**—Elton Morello—Passport
 - READY AN' WILLING**—Whitesnake—Mirage
 - SLEEPWALK** (single)—Ultravox—Chrysalis
 - SUDDENLY**—Sports—Arista

- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - TRUE COLORS**—Split Enz—A&M
 - VOICES**—Hall & Oates—RCA
 - STORM WINDOWS**—John Prine—Asylum
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - FLESH AND BLOOD**—Roxy Music—Atco
 - DUKE**—Genesis—Atlantic
 - GET HAPPY!!**—Elvis Costello—Col
 - HOLD OUT**—Jackson Browne—Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - PETER GABRIEL**—Mercury
 - CAREFUL**—Motels—Capitol
 - McVICAR**—Original Soundtrack—Polydor
 - INTERVIEW**—Virgin

WLUP-FM/CHICAGO

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - FULL MOON**—Charlie Daniels—Epic
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - THE LOOP'S CHICAGO ROCKS**—WLUP
 - TRUE COLORS**—Split Enz—A&M
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - THE GAME**—Queen—Elektra
 - HOLD OUT**—Jackson Browne—Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - PETER GABRIEL**—Mercury
 - FLESH AND BLOOD**—Roxy Music—Atco
 - BACK IN BLACK**—AC/DC—Atlantic
 - ARE HERE**—Kings—Elektra
 - DUKE**—Genesis—Atlantic
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

KSHE-FM/ST. LOUIS

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - CURRENT EVENTS**—Elektrics—Capitol
 - NIGHTHAWKS**—Mercury
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - UNDER THE BOULEVARD LIGHTS**—Chuck Francour—EMI-America
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - DUKE**—Genesis—Atlantic
 - UNDER THE GUN**—Poco—MCA
 - READY AN' WILLING**—Whitesnake—Mirage
 - McVICAR**—Original Soundtrack—Polydor
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

WQFM-FM/MILWAUKEE

- ADDS:**
- DARLIN'**—Yipes!!—Millennium
 - FULL MOON**—Charlie Daniels—Epic
 - LOOKING FOR TROUBLE**—Toronto—A&M
 - McVICAR**—Original Soundtrack—Polydor

- PLAYING FOR KEEPS**—Eddie Money—Col
 - READY AN' WILLING**—Whitesnake—Mirage
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - EMPTY GLASS**—Pete Townshend—Atco
 - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
 - TOMCATTIN'**—Blackfoot—Atco
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - ONE FOR THE ROAD**—Kinks—Arista
 - BLUES BROTHERS**—Original Soundtrack—Atlantic
 - JUST ONE NIGHT**—Eric Clapton—RSO

KLOL-FM/HOUSTON

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - DANGER ZONE**—Sammy Hagar—Capitol
 - FULL MOON**—Charlie Daniels—Epic
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - THE GAME**—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - EMPTY GLASS**—Pete Townshend—Atco
 - PETER GABRIEL**—Mercury
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - UNDER THE GUN**—Poco—MCA
 - McVICAR**—Original Soundtrack—Polydor

KFML-AM/DENVER

- ADDS:**
- CURRENT EVENTS**—Elektrics—Capitol
 - FULL GROWN CHILD**—Holly Penfield—Dreamland
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - SIXTIES MAN** (single)—Sweet—Capitol
 - TERMS AND CONDITIONS**—Jay Ferguson—Capitol
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
 - UPRISING**—Bob Marley & the Wailers—Island
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- MAKE A LITTLE MAGIC**—Dirt Band—UA
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - UNDER THE GUN**—Poco—MCA
 - FLESH AND BLOOD**—Roxy Music—Atco
 - BLUES BROTHERS**—Original Soundtrack—Atlantic
 - HOLD OUT**—Jackson Browne—Asylum
 - THERE & BACK**—Jeff Beck—Epic
 - THE GAME'S UP**—Sniff 'n' the Tears—Atlantic
 - LIFE ON THE CEILING**—Michael Chapman—Pacific Arts
 - FULL MOON**—Charlie Daniels—Epic

KBPI-FM/DENVER

- ADDS:**
- AFL1 3603**—Dave Davies—RCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - FULL MOON**—Charlie Daniels—Epic
 - McVICAR**—Original Soundtrack—Polydor
 - PARTY OF ONE**—Tim Weisberg—MCA
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - SIXTIES MAN** (single)—Sweet—Capitol
 - UP**—Le Roux—Capitol
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - BARNET DOGS**—Russ Ballard—Epic
 - DEPARTURE**—Journey—Col
 - EMPTY GLASS**—Pete Townshend—Atco
 - BLUES BROTHERS**—Original Soundtrack—Atlantic
 - THERE & BACK**—Jeff Beck—Epic
 - UNDER THE GUN**—Poco—MCA
 - CADDYSHACK**—Original Soundtrack—Col
 - DUKE**—Genesis—Atlantic

KGB-FM/SAN DIEGO

- ADDS:**
- CADDYSHACK**—Original Soundtrack—Col
 - LATE IN THE EVENING** (single)—Paul Simon—WB
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - METAL RENDEZ-VOUS**—Krokus—Ariola-America
 - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
 - SNAKES & LADDERS**—Gerry Rafferty—UA
 - TOMCATTIN'**—Blackfoot—Atco
- HEAVY ACTION:**
- BLUES BROTHERS**—Original Soundtrack—Atlantic
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - FULL MOON**—Charlie Daniels—Epic
 - GO TO HEAVEN**—Grateful Dead—Arista
 - McCARTNEY II**—Paul McCartney—Col
 - THE GAME**—Queen—Elektra
 - DUKE**—Genesis—Atlantic
 - ONE FOR THE ROAD**—Kinks—Arista

KSJO-FM/SAN JOSE

- ADDS:**
- AFL1 3603**—Dave Davies—RCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - CHICAGO XIV**—Col
 - DANGER** (single)—Motels—Capitol
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- THE GAME**—Queen—Elektra
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - McVICAR**—Original Soundtrack—Polydor
 - HOLD OUT**—Jackson Browne—Asylum
 - ANIMAL MAGNETISM**—Scorpions—Mercury
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - FLESH AND BLOOD**—Roxy Music—Atco
 - THE WALL**—Pink Floyd—Col
 - EMPTY GLASS**—Pete Townshend—Atco
 - BLUES BROTHERS**—Original Soundtrack—Atlantic

KWST-FM/LOS ANGELES

- ADDS:**
- AFL1 3603**—Dave Davies—RCA
 - BACK IN BLACK**—AC/DC—Atlantic
 - NIGHTHAWKS**—Mercury
- 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

KZAP-FM/SACRAMENTO

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - NEW CLEAR DAYS**—Vapors—UA
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - READY AN' WILLING**—Whitesnake—Mirage
 - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- THE GAME**—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
 - McVICAR**—Original Soundtrack—Polydor
 - HOLD OUT**—Jackson Browne—Asylum
 - EMPTY GLASS**—Pete Townshend—Atco
 - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - UNDER THE GUN**—Poco—MCA
 - ROADIE**—Original Soundtrack—WB
 - TOMCATTIN'**—Blackfoot—Atco
 - ONE FOR THE ROAD**—Kinks—Arista

KZOK-FM/SEATTLE

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
 - MAKE A LITTLE MAGIC**—Dirt Band—UA
 - PLAYING FOR KEEPS**—Eddie Money—Col
 - SIAMSE FRIENDS**—Ian Matthews—Mushroom
 - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
 - HOLD OUT**—Jackson Browne—Asylum
 - THE GAME**—Queen—Elektra
 - DUKE**—Genesis—Atlantic
 - ANIMAL MAGNETISM**—Scorpions—Mercury
 - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
 - EMPTY GLASS**—Pete Townshend—Atco
 - PRETENDERS**—Sire
 - McVICAR**—Original Soundtrack—Polydor
 - FULL MOON**—Charlie Daniels—Epic

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

- WBCN-FM WIOQ-FM KOME-FM
- WAAF-FM WKLS-FM KNAC-FM
- WBLM-FM WYMX-FM KMEL-FM
- WCMF-FM WSHF-FM KZAM-FM
- WAQX-FM WABX-FM KZEL-FM
- WOUR-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ WHAT AIN'T WE GOT?: WBCY-FM in Charlotte, N.C. underwent a reported change from AOR to Top 40 programming two weeks back, but when Radio Replay contacted PD **Bob Kaghan**, he stated that "change" was too strong a word. "I'd call it more of a modification," said the PD. "The station was somewhere between AOR and Top 40, leaning toward AOR. We're now much more toward Top 40, but not across the board."

Kaghan explained that his station differs from most Top 40's in two ways. Firstly, WBCY plays more album cuts from popular LP's like **Christopher Cross** or **Pete Townshend**. "We'll go two or three cuts deep into an album," he said, "but we definitely sound a little softer than the conventional AOR station." The second difference would be a lack of black crossover hits heard on Top 40, for example, the **Spinners'** "Cupid" or "Ladies Night" by **Kool & the Gang**.

Kaghan had two major reasons for making the modification in format. "We feel we're filling a void in the market. WAYS, traditionally the market's number one Top 40 station, has moved in a more Adult Contemporary direction, especially in the last year. We feel there's room for a mass-appeal contemporary station."

Kaghan also reported that while WBCY had done very well in the last ARB in terms of males (number one, 18-34, number one 18-49), their numbers for women were weak, a situation which he hopes will change with the format modifications. "Can't have much fun without any women around here," he quipped. "All you can sell are motorcycles, records and soft drinks."

MOVES: Monte Lang has been promoted to executive vice president of the Amature Group, which owns KMJQ, Houston; KMJM, St. Louis; WFTL and WEWZ in Ft. Lauderdale . . . **Jim Long** and **Jerry Atchley**, formerly of TM Productions, and **Norman Wain** and **Robert Weiss**, principles of Metroplex Communications, have joined forces to form FirstCom Broadcasting Services. **Paul Meacham**, **Ken Justiss** and **Doug Farner**, all formerly of TM, will also join FirstCom.

MORE MOVES FROM PHILADELPHIA: Philadelphia's FM stations have been the scene of many personnel shifts, confirmed and unconfirmed, though it's difficult to deduce whether there's any relationship among the moves at various stations. Just in is news that **Bill Parke**, general manager of WIFI for over six years, has resigned his post. Parke told Radio Replay that his resignation has nothing to do with the departure of PD **Steve Rivers** last week, other than the coincidence that they've both left for similar reasons. Rivers exited to form his own consulting firm, and Parke is also going into business for himself, through his already-formed direct marketing firm, Celebration, which will soon merge with a full-service advertising agency in the Philadelphia area. "I could stay for 60 years if I wanted to," stated Parke, "but I made a personal resolution that I would be in business for myself by the age of 40, and the time has come." (Sounds like a good resolution to us.) Meanwhile, **Dick Hungate** has joined WIFI in an air/MD capacity, and afternoon air personality **Liz Kiley** is also reportedly due to take on new duties in the music department. Parke reminded Radio Replay that Steve Rivers will continue to work with WIFI in a consulting capacity.

Stop your sobbin': Back at WIOQ-FM, PD **Alex DeMers** has news that should warm the hearts of all out-of-work radio people who thought all had been lost. He's looking for a full-time news person to be heavily involved in morning drive, a promotion director, and a music director/part-time air personality. The final opening was precipitated by MD **Helen Leicht's** showing in the recent Wallace & Washburn survey, where she turned up as top female air personality in the city. ("IOQ's **Harvey**, the morning man, was fourth overall in the city.) So, as Helen moves on to bigger and better things, she'll retain her airshift, but relinquish MD duties. Combined with the two present openings at WIFI, the three positions at WIOQ make Philadelphia the best prospect for your next "vacation" . . . In the final Philly news, rumors have circulated regarding the possible resignation of WMMR-FM's assistant MD and air personality, **Mark Goodman**. Contacted at the station, Goodman would neither confirm nor deny the rumor.

DIR Bows 'Hour Time', Newsmagazine for Radio

By PHIL DIMAURO

■ NEW YORK—Television's top-rated news program, "Sixty Minutes," revolutionized TV news by breaking down the barriers between news and entertainment. With "Hour Time," which debuted August 3, DIR Broadcasting hopes to have a similar impact on radio. Described as a "60 minute newsmagazine for radio" by its creators, "Hour Time" offers stations a new type of show which DIR hopes will vitalize a normally slow period of the week, while giving stations an opportunity to attract advertisers who wouldn't normally buy time during regular programming.

Peter Kauff, DIR's executive vice president, explained that "Hour Time" was conceived when a previous DIR news program, "Direct News," faltered. The previous program, a daily series of news vignettes, was "very successful on a station level," according to Kauff, "but

there was never any tremendous sponsor interest. If they wanted to buy news, they went to CBS, NBC or ABC; if they wanted to buy the youth market, they looked to rock and roll." This typecasting made it impossible for DIR to maintain sponsorship for its news program, and after two years, the final sponsor pulled out.

Kauff and DIR president Bob Meyrowitz wouldn't give up on the idea of a "news program slanted to the youth market," and about six months ago, they began planning "Hour Time." Instead of seeking a national sponsor, they decided to make the program available to stations at the nominal price of \$50 a week. According to the show's producer, Marty Goldensohn, this fee allows DIR to break even with a subscribership as small as 140 stations, while offering the stations themselves "a
(Continued on page 49)



"So . . . what's so unusual about that? Dylan's always played harp on his albums . . ."

Dialogue

(Continued from page 25)

last catching on and American bands starting out will get their inspiration from their English counterparts.

RW: Is there a real sense of national taste? In other words, are there records that people in England might respond to before Americans started buying?

Baker: Yes, but you see the trouble is, England is a small country and America is a big country and that is where your record will make the most money if it sells. As far as I can see, I don't really care what the motives are. The basic, bottom line is to get as many records out to as many people as possible. That is the way you get maximum communication. It doesn't matter whether your motive is material, or egotistical, or artistic.

RW: What did you think of the British punk-rock explosion of 1976?

Baker: It was fine to start with. It opened the door, which was a good thing.

RW: Did you like any of the early bands, such as the Sex Pistols?

Baker: Well, that was extremism. You need that. It's like a little country, say, down in South America, but it's run by one guy who is a complete dictator and doesn't give anyone any say. And what happens is, there's no more growth. The next thing, total extremism comes in and Communism. I mean, you give it a few years and it settles back to the middle again and maybe things become liberal at that point. The same thing happens with musicians. People get sick and tired of rock as it was. Instead of people going back to the previous form, rock extremism comes in. And when the extremism jumps in, then people go, 'what is this?' From there it can ease back to the middle where groups like the Cars can emerge.

RW: At what point do you see that extreme reaction? When is the mainstream boring?

Baker: I think the mainstream bores people when the people actually making mainstream records lose touch with reality. I think it's a problem that everyone falls into. It's interesting, you start off, you mix with new people, a new world, and then you put out a record and you finally start making it, and you start losing touch with the people and the next thing you know as your record starts selling more and more, you go from driving around in your own car, or driving around the family, suddenly you've gotten in the back of the limousine, losing reality. And what happens, you are surrounded with total yes men and all the top people just laugh at your jokes because they're ass-lickers. You find yourself stuck totally without reality. Nothing has progressed, because you're not out there, you're not listening and are not aware of what is going on.

RW: Why are there some groups, like the Cars, who taste success early on but are able to maintain themselves as creative musicians?

Baker: Their lifestyle hasn't changed that much.

RW: Why hasn't it changed?

Baker: Because they are still out there. It's not unusual for Ric Ocasek to go down to one of the dirty dingy clubs in Boston with me to see the new groups. They are aware of what's going on, the new stuff, and they refuse to lose touch, so they're O.K.

RW: What are the things that you've been looking at in the music of the last few years that have affected you? What's your feeling on disco?

Baker: Disco is disco. There were some good songs to begin with—I liked some of the Bee Gees stuff. But there was no depth after a point. The people were less concerned about the song and more concerned about the fact that the beats weren't so . . . you know . . . whatever beats do. If you listen to the middle drum sections of any of those disco records, I don't care who it is, they all sound the same, and they are all rubbish.

RW: What is a producer able to do now to make a good record?

Baker: There was a time when a producer walked in and there was an artist there, and an engineer there, and the producer's job was basically to moderate. Then you had producers who were musicians. Then you had the great egotistic time when every artist wanted to produce himself, which is not such a good idea. When you're too close, you can't be objective. You can't be two places at once. We've now reached the stage where the role of producers, as far as I can see it, is to function creatively. They are there to give guidance to people who need it and offer them ideas. If you don't end up with a good record, well, that is to no one's advantage.

RW: In terms of what you've been doing in the past, as far as a sound that's cinematic and also very clear, do you see digital technology having an immediate effect on your work?

Baker: It doesn't apply to me at the moment. A chain is as strong as it's weakest link. I mean, 32 tracks is not unusual to me. ☺

Benatar at WNEW



Chrysalis recording artist Pat Benatar opened her 1980 tour by performing at the Dr. Pepper summer concert at Central Park in New York. Before the show she stopped by radio station WNEW to do a live interview and discuss her soon to be released LP entitled, "Crimes of Passion." Shown from left are: Barry Resnick, independent promotion for Chrysalis; Neil Geraldo, guitarist for the Pat Benatar band; Pete Larkin, WNEW air personality; Richard Neer, program coordinator WNEW; Pat Benatar; Scott Muni, PD at WNEW; Maryann McIntyre, MD at WNEW.

The Coast

(Continued from page 21)

signed with one **Harold Shaw** and his Shaw Concerts, Inc. for representation, the agreement specifically included a provision for cable TV, video cassettes and video discs. And this isn't some outrageous new wave act we're talking about, either—it's a string quartet playing Bartok, Debussy, Mozart, Brahms and the rest. Talk about the shape of things to come . . . It seems a little more obvious that the **Tubes**, a highly visual group, should also have a video clause in their new contract with Capitol. We have it on good authority that said contract is a big bucks deal, with at least three or four albums guaranteed.

FOLKS: "Making Xanadu," a half-hour documentary about the making of that new Universal film, has been completed by **Alan Metter** from Universal and ONJ Productions. **Laszlo Kovacs** and **Vilmos Zsigmond**—no shabby company, that—were cinematographers for the "TV featurette" (produced and directed by Metter), which will be syndicated nationally by Universal for airing before the August 8 release of the movie itself . . . Meanwhile, **Becky Sue Epstein**, who has written for Record World, the Hollywood Reporter and others, has been named director of programming acquisitions for "The Radio Picture Show," a series of hour-long rock and roll syndicated TV specials.

WAX: **James Guercio**, who earlier produced a lot of **Chicago** albums, is reportedly excited about a new album by **Sailor**, the newly-revamped version of an English band that's been around for some time. The LP (which Guercio, of course, produced) is due out on September 15 on the Caribou label. Sailor's manager is **Ron Altbach**, who played keyboards with the **Beach Boys** and had a lot to do with that group's "M.I.U. Album," their last for Warner Bros. . . . **Melissa Manchester's** new album is "For the Working Girl," due this month on Arista. She's got **Don Henley** and **Paul Davis** on backing vocals, **Peabo Bryson** for one duet, **Bernie Taupin** handling the lyrics and her own dad, **David Manchester**, on bassoon. He's retired from the Metropolitan Opera, so dad's legit . . . Index Records, an L.A. independent, has completed a four-song EP by someone called **Wall of Voodoo**. Due for release in mid-month, the 12-inch disc will be distributed by Greenworld and will be mastered at half-speed. Wall of Voodoo, incidentally, will appear at the Santa Monica Civic on August 16 along with **Magazine**, **Pere Ubu**, the **Members** and others as part of the IRS/FBI-promoted "Urgh! A Music War."

Madleen Feted



At Madleen Kane's Le Club party, Record World publisher Bob Austin visits with Madleen (right) and La Toya Jackson (left).

A/C Chart

AUGUST 9, 1980

AUG. 9	AUG. 2		WKS. ON CHART
1	1	MAGIC OLIVIA NEWTON-JOHN MCA 41247 (4th Week)	12
2	2	MORE LOVE KIM CARNES/EMI-America 8045	11
3	9	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	8
4	4	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	11
5	3	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	13
6	8	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	8
7	5	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	9
8	6	LITTLE JEANNIE ELTON JOHN/MCA 41236	15
9	7	THE ROSE BETTE MIDLER/Atlantic 3656	20
10	12	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	8
11	10	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	11
12	13	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	8
13	11	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	12
14	20	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	7
15	15	SHINING STAR MANHATTANS/Columbia 1 11222	12
16	17	MISUNDERSTANDING GENESIS/Atlantic 3662	7
17	19	JOJO BOZ SCAGGS/Columbia 1 11281	8
18	21	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	5
19	24	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	3
20	26	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	3
21	28	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	7
22	25	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	7
23	14	ONE FINE DAY CAROLE KING/Capitol 4864	12
24	29	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	3



CHARTMAKER OF THE WEEK

25	—	LATE IN THE EVENING PAUL SIMON Warner Bros. 49511	1
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26	27	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	6
27	36	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	2
28	30	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	7
29	48	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	2
30	33	INTO THE NIGHT BENNY MARDONES/Polydor 2091	4
31	34	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	3
32	32	YEARS FROM NOW DR. HOOK/Capitol 4885	6
33	—	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	1
34	35	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	4
35	38	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	4
36	39	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	2
37	40	OLD-FASHION LOVE COMMODORES/Motown 1489	2
38	—	UPSIDE DOWN DIANA ROSS/Motown 1494	1
39	—	FAME IRENE CARA/RSO 1034	1
40	—	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	1
41	37	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)	4
42	42	DOC EARL KLUGH/United Artists 1355	7
43	18	STEAL AWAY ROBBIE DUPREE/Elektra 46621	15
44	—	YOU AND ME FRANK SINATRA/Warner Bros. 49517	1
45	23	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	8
46	47	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	3
47	16	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	12
48	—	PERCOLATOR SPYRO GYRA/MCA 41275	1
49	22	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878	8
50	31	BEYOND HERB ALPERT/A&M 2246	6

New Labels and Black Music

(Continued from page 6)

Michael Jackson and others as examples that it can be done. "I don't think we have to convince people anymore that black music is business," said Alexenburg. "The black artist sells." Handshake will service its music to all stations at the same time. Neil Bogart feels that "it's a question of how you market and how you promote. And you should make music that hits all people."

Though the labels are still in the developing stage, none has any plans to form black music marketing departments. Said Geffen, "I don't have a big enough company to think in terms like that. And I wouldn't even if I had a huge company. There's something about that that offends me." There won't be a decentralization of black music at Boardwalk either. "But I don't want that misinterpreted," offered Bogart. "There will be black people working at Boardwalk. In fact in the very near future we will announce the acquisition of a major executive talent who happens to be black."

At Handshake, Larry Greene, formerly with A&M, has been named director of operations for the midwest and southeast. "Did I hire him because he's black? No way," says Alexenburg. "I don't think that special markets

is a title either. People are people. I'd like to do away with all of the titles in this business. When you go to buy furniture, the guy doesn't tell you he's a couch salesman, does he? He'll sell you anything."

While both Handshake and Geffen's label will debut with artists whose previous successes have been in the disco area, there will be no attempt at either company to encourage dance hits from its artists. "Everybody is going to be listening for another 'Knock On Wood' from Amii, but they're not going to get it," explained Alexenburg. "I think that the artists are seeing people like the Billy Joels sustaining and selling three million with ballads and melodies. The first tune from us will be 'My Girl/My Guy,' back-to-back versions of the Temptations and Mary Wells hits of the '60s. When you hit with a ballad, like the Commodores did with 'Still,' it stays for a long time."

When asked if he expects that Donna Summer will make records in the disco idiom, Geffen replied, "I don't make the records, she does. I've never told an artist what to do. She'll make the record exactly the way she wants and it will be serviced to everybody."

Cable Fees

(Continued from page 3)

leagues and the NCAA (12 percent), the Public Broadcasting System (5 percent), U.S. and Canadian television broadcasters (3.25 percent) and National Public Radio (.25 percent). Commercial radio stations, whose interests were represented by the National Association of Broadcasters, were ignored by the CRT.

According to Bernard Korman, general counsel to ASCAP, "Everyone knew that the movie people would get the majority of the fees, the question was how much the other claimants would receive."

The CRT's decision is seen as a victory for the MPAA and a defeat for commercial radio, although most organizations that vied for fees are reserving comments and decision about possible appeals until the second stage of the hearings is finished. That stage, due to begin August 8, will specifically divide the fees among individual claimants. The performance rights organizations will be given an opportunity to divide the fees. If they can't reach agreement, the CRT will rule. The 1979 fees (which total \$16 million) will be divided next.

E/A Names Two To Promo Posts

■ LOS ANGELES — Kevin Knee has been named Los Angeles promotion representative for Elektra/Asylum Records, according to Burt Stein, national promotion director. Previously, Knee was E/A's Denver promotion representative.

At the same time, Stein announced that Ray Gmeiner has joined E/A as the label's Denver promotion representative, filling the slot vacated by Knee's move to Los Angeles.

Knee and Gmeiner both report to Scott Burns, E/A's west coast

regional promotion manager.

Knee had been E/A's Denver promotion rep since 1978. Before that, he was Record Merchandisers' Denver promo rep handling Motown product.

Background

Between mid-'78 and mid-'79 Gmeiner was head buyer for Mile Hi One Stop in Denver and then joined MCA Records as the label's Denver sales rep. After moving over to MCA's Denver promotion rep slot, Gmeiner was an air personality at KADX, Denver's jazz station.

Retail Report

Record World

AUGUST 9, 1980

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

SALESMAKER OF THE WEEK



GIVE ME THE NIGHT
GEORGE BENSON
Qwest/WB

TOP SALES

GIVE ME THE NIGHT—George Benson—Qwest/WB
FULL MOON—Charlie Daniels Band—Epic
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
GARDEN OF LOVE—Rick James—Gordy
MCVICAR—Roger Daltrey—(Soundtrack)

HANDLEMAN/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington Collins Band—MCA
DIANA—Diana Ross—Motown
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HEROES—Commodores—Motown
HOLD OUT—Jackson Browne—Asylum
MAKE A LITTLE MAGIC—Dirt Band—UA
MY HOME'S IN ALABAMA—Alabama—RCA
RHAPSODY AND BLUES—Cruaders—MCA
ROMANCE DANCE—Kim Carnes—EMI-America
XANADU—MCA (Soundtrack)

KORVETTES/NATIONAL

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CHIPMUNK PUNK—Excelsior
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
ME MYSELF I—Joan Armatrading—A&M
PETER GABRIEL—Mercury
REAL PEOPLE—Chic—Atlantic
RHAPSODY & BLUES—Cruaders—MCA
ROBBIE DUPREE—Elektra
SAN ANTONIO ROSE—Willie Nelson & Ray Price—Col
THERE & BACK—Jeff Beck—Epic

MUSICLAND/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
MAKE A LITTLE MAGIC—Dirt Band—UA
NO RESPECT—Rodney Dangerfield—Casablanca
REAL PEOPLE—Chic—Atlantic
THE GAME—Queen—Elektra
XANADU—MCA (Soundtrack)

RECORD BAR/NATIONAL

AFL1-3603—Dave Davies—RCA
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CALLING—Noel Pointer—UA
EMPIRE STRIKES BACK—Meco—RSO (10")
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
READY AN' WILLING—Whitesnake—Mirage
TP—Teddy Pendergrass—Phila. Intl.
TWICE AS SWEET—Taste of Honey—Capitol

SOUND UNLIMITED/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington Collins Band—MCA
CHIPMUNK PUNK—Excelsior
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
HUEY LEWIS & THE NEWS—Chrysalis
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
UNDER THE GUN—Poco—MCA
WLUP CHICAGO BANDS—WLUP XIV—Chicago—Col

CRAZY EDDIE/NEW YORK

BARNUM—Col Masterworks (Original Cast)
FIRST BE A WOMAN—Lenore O'Malley—Polydor
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOT BOX—Fatback—Spring
ME MYSELF I—Joan Armatrading—A&M
ONE IN A MILLION YOU—Larry Graham—WB
ROB HEGEL—RCA
STARPOINT—Chocolate City
TWICE AS SWEET—Taste of Honey—Capitol
UNMASKED—Kiss—Casablanca

KING KAROL/NEW YORK

BEYOND—Herb Alpert—A&M
FOR MEN ONLY—Millie Jackson—Spring
GIVE ME THE NIGHT—George Benson—Qwest/WB
LOVE SENSATION—Loleatta Holloway—Gold Mind
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
ONE FOR THE ROAD—Kinks—Arista
PLAYIN' FOR KEEPS—Eddie Money—Col
TWICE AS SWEET—Taste of Honey—Capitol
UPRISING—Bob Marley & the Wailers—Island

STRAWBERRIES/BOSTON

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CAMERON—Salsoul
ANYTIME-ANYPLACE-ANYWHERE—Rossington Collins Band—MCA
CAMERON—Salsoul
CURRENT EVENTS—Elektrics—Capitol
FAME—RSO (Soundtrack)
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
NEW ADVENTURES—Polydor
VOICES—Hall & Oates—RCA
WINNERS—Various Artists—MCA
XANADU—MCA (Soundtrack)

FOR THE RECORD/BALTIMORE

BEYOND—Herb Alpert—A&M
DELEGATION—Mercury
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
NO NIGHT SO LONG—Dionne Warwick—Arista
NO RESPECT—Rodney Dangerfield—Casablanca
REAL PEOPLE—Chic—Atlantic
UPRISING—Bob Marley & the Wailers—Island
WINNERS—Various Artists—RCA

WAXIE MAXIE/WASH., D.C.

GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
I TOUCHED A DREAM—Dells—20th Century-Fox
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LOVE APPROACH—Tom Browne—Arista/GRP
MCVICAR—Roger Daltrey—Polydor (Soundtrack)

NO RESPECT—Rodney Dangerfield—Casablanca
READY AN' WILLING—Whitesnake—Mirage
REAL PEOPLE—Chic—Atlantic
TAKE A LITTLE RHYTHM—Ali Thomson—A&M

PENGUIN FEATHER/NO. VIRGINIA

AFL1-3603—Dave Davies—RCA
CLEAR NEW DAYS—Vapors—UA
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
IRON MAIDEN—Harvest
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MAKE A LITTLE MAGIC—Dirt Band—UA
PLAYIN' FOR KEEPS—Eddie Money—Col
READY AN' WILLING—Whitesnake—Mirage
UNDER THE GUN—Poco—MCA

RADIO 437/PHILADELPHIA

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NIGHT FLIGHT—Justin Hayward—Deram
TP—Teddy Pendergrass—Phila. Intl.
UNLOCK THE FUNK—Locksmith—Arista
UPRISING—Bob Marley & the Wailers—Island
WINNERS—Various Artists—RCA

WEBB/PHILADELPHIA

BOUNCE ROCK SKATE ROLL—Vaughan Mason & Crew—Brunswick
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LIVE (HOT ON THE ONE)—James Brown—Polydor
NO NIGHT SO LONG—Dionne Warwick—Arista
ONE WAY FEATURING AL HUDSON—MCA
PRIME TIME—Roy Ayers/Wayne Henderson—Polydor
TWICE AS SWEET—Taste of Honey—Capitol
STARPOINT—Chocolate City

FATHERS & SUNS/MIDWEST

AFL1-3603—Dave Davies—RCA
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
FEEL THE HEAT—Henry Paul Band—Atco
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
PLAYIN' FOR KEEPS—Eddie Money—Col
READY AN' WILLING—Whitesnake—Mirage

RECORD RENDEZVOUS/CLEVELAND

AFL1-3603—Dave Davies—RCA
EMPIRE JAZZ—RSO
EMPIRE STRIKES BACK—Meco—RSO (10")
I JUST CAN'T STOP IT—English Beat—Sire
IRON MAIDEN—Harvest
KINGS ARE HERE—Elektra
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
PLAYIN' FOR KEEPS—Eddie Money—Col
ROCK 'N' ROLL ENFORCERS—Silencers—Precision
XANADU—MCA (Soundtrack)

RECORD REVOLUTION/CLEVELAND

AFL1-3603—Dave Davies—RCA
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOLD OUT—Jackson Browne—Asylum
LOVE AFFAIR—Radio
PLAYIN' FOR KEEPS—Eddie Money—Col
RAVE ON—Artful Dodger—Ariola-America
REAL PEOPLE—Chic—Atlantic
SCOTT WILK + THE WALLS—WB
SECRET AFFAIR—Sire
UPRISING—Bob Marley & the Wailers—Island

RAINBOW/CHICAGO

BEYOND—Herb Alpert—A&M
FULL MOON—Charlie Daniels Band—Epic
METAL RENDEZ-VOUS—Krokus—Ariola-America
NIGHT FLIGHT—Justin Hayward—Deram
NO RESPECT—Rodney Dangerfield—Casablanca
ONE FOR THE ROAD—Kinks—Arista
ROBBIE DUPREE—Elektra
THERE & BACK—Jeff Beck—Epic
TOMCATTIN'—Blackfoot—Atco
XIV—Chicago—Col

RADIO DOCTORS/MILWAUKEE

BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
DEFECTOR—Steve Hackett—Chrysalis
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
10TH ANNIVERSARY—Stalter Brothers—Mercury
TP—Teddy Pendergrass—Phila. Intl.

TURTLES/ATLANTA

BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CALLING—Noel Pointer—UA
EMPIRE STRIKES BACK—Meco—RSO (10")
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
MAGNIFICENT MADNESS—John Klemmer—Elektra
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NIGHT FLIGHT—Justin Hayward—Deram
SEEDS OF CHANGE—Kerry Livgren—Kirshner
TWICE AS SWEET—Taste of Honey—Capitol

EAST-WEST RECORDS/CENTRAL FLORIDA

BELFAST GIGS—Horslips—Mercury
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
HABITS OLD & NEW—Hank Williams Jr.—Elektra
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
READY AN' WILLING—Whitesnake—Mirage
ROUTES—Ramsey Lewis—Col
UPRISING—Bob Marley & the Wailers—Island
YOU & ME—Rockie Robbins—A&M

TAPE CITY/NEW ORLEANS

CHRISTOPHER CROSS—WB
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB

JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LET ME BE YOUR ANGEL—Stacy Lattisaw—Capitlon
NO NIGHT SO LONG—Dionne Warwick—Arista
READY AN' WILLING—Whitesnake—Mirage
REAL PEOPLE—Chic—Atlantic

INDEPENDENT RECORDS/COLORADO

BEYOND—Herb Alpert—A&M
CAREFUL—Motels—Capitol
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
KINGS ARE HERE—Elektra
MAKE A LITTLE MAGIC—Dirt Band—UA
SPIDER—Dreamland
THE GAME—Queen—Elektra
UPRISING—Bob Marley & the Wailers—Island
WAITING FOR YOU—Brick—Bang

CIRCLES/ARIZONA

AFL1-3603—Dave Davies—RCA
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MAGNIFICENT MADNESS—John Klemmer—Elektra
NO NIGHT SO LONG—Dionne Warwick—Arista
SPORTS CAR—Judie Tzuke—MCA/Rocket
SUDDENLY—Sports—Arista
UNDER THE GUN—Poco—MCA
VOICES—Hall & Oates—RCA

TOWER/PHOENIX

CHICAGO XIV—Col
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
MAGNIFICENT MADNESS—John Klemmer—Elektra
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
PARTY OF ONE—Tim Weisberg—MCA
PLAYIN' FOR KEEPS—Eddie Money—Col
SPORTS CAR—Judie Tzuke—MCA/Rocket
UPRISING—Bob Marley & the Wailers—Island
WHERE DID ALL THE MONEY GO—Hoyt Axton—Jeremiah

LICORICE PIZZA/LOS ANGELES

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOLD OUT—Jackson Browne—Asylum
PLAYIN' FOR KEEPS—Eddie Money—Col
THE GAME—Queen—Elektra
UNDER THE GUN—Poco—MCA
UPRISING—Bob Marley & the Wailers—Island
WINNERS—Various Artists—RCA
XANADU—MCA (Soundtrack)

EUCALYPTUS RECORDS/WEST AND NORTHWEST

CHIPMUNK PUNK—Excelsior
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—Qwest/WB
HUEY LEWIS & THE NEWS—Chrysalis
LOVE APPROACH—Tom Browne—Arista/GRP
NO NIGHT SO LONG—Dionne Warwick—Arista
PLAYIN' FOR KEEPS—Eddie Money—Col
REAL PEOPLE—Chic—Atlantic
UNLOCK THE FUNK—Locksmith—Arista



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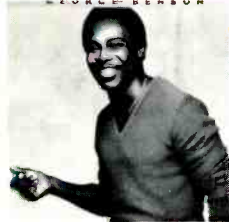
AUGUST 9, 1980

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

AUG. 9	AUG. 2	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	2	EMOTIONAL RESCUE ROLLING STONES Rolling Stones COC 16015 (Atl)	4	H
2	1	GLASS HOUSES BILLY JOEL/Columbia FC 36384	21	H
3	3	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	12	X
4	4	HOLD OUT JACKSON BROWNE/Asylum 5E 511	4	H
5	5	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	22	H
6	6	BLUES BROTHERS (ORIGINAL SOUNDTRACK) /Atlantic SD 16017	7	H
7	7	THE GAME QUEEN/Elektra 5E 513	4	H
8	8	DIANA DIANA ROSS/Motown M8 936M1	9	H
9	13	CHRISTOPHER CROSS /Warner Bros. BSK 3383	22	G
10	9	HEROES COMMODORES/Motown M8 939M1	7	H
11	12	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK) /RSO RS 2 4201	12	L
12	11	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	48	H
13	10	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)	7	G
14	16	FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080	6	H
15	14	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	9	H
16	18	MICKEY MOUSE DISCO /Disneyland/Vista 2504	20	X
17	17	ONE FOR THE ROAD KINKS/Arista A2L 8401	7	K
18	15	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	13	H
19	20	THE ROSE (ORIGINAL SOUNDTRACK) /Atlantic SD 16010	31	H
20	23	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	5	H

CHARTMAKER OF THE WEEK

21	—	GIVE ME THE NIGHT GEORGE BENSON Qwest/WB HS 3453	1	H
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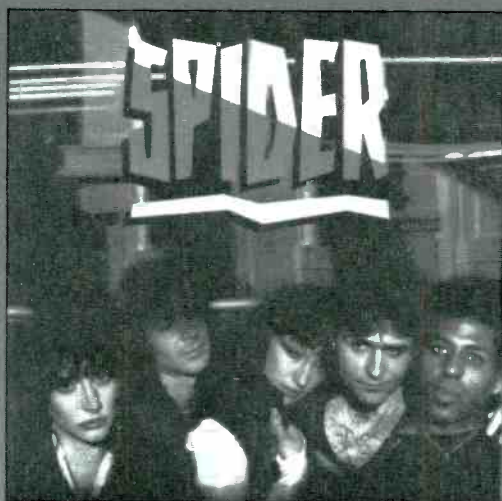
22	24	UNMASKED KISS/Casablanca NBLP 7225	8	H
23	21	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	19	G
24	22	THE WALL PINK FLOYD/Columbia PC2 36183	33	L
25	47	XANADU (ORIGINAL SOUNDTRACK) /MCA 6100	4	I
26	28	GIDEON KENNY ROGERS/United Artists LOO 1035	17	H
27	29	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	6	G
28	30	DUKE GENESIS/Atlantic SD 16014	16	H
29	19	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	15	L
30	50	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	2	G
31	31	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	13	G
32	32	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	17	H
33	33	SCREAM DREAM TED NUGENT/Epic FE 36404	11	H
34	41	REAL PEOPLE CHIC/Atlantic SD 16016	3	H
35	35	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	8	G
36	36	THIS TIME AL JARREAU/Warner Bros. BSK 3434	8	G
37	37	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	17	H
38	39	RHAPSODY AND BLUES CRUSADERS/MCA 5124	5	H
39	—	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	1	H
40	58	BEYOND HERB ALPERT/A&M SP 3717	3	H
41	43	THE GAMBLER KENNY ROGERS/United Artists UA LA 934	83	G
42	44	THE LONG RUN EAGLES/Asylum 5E 508	42	H
43	26	THERE AND BACK JEFF BECK/Epic FE 35684	5	H
44	48	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	64	G
45	27	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	18	G
46	40	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	14	G

47	34	AT 33 ELTON JOHN/MCA 5121	11	H
48	46	PETER GABRIEL /Mercury SRM 1 3848	8	G
49	52	DEPARTURE JOURNEY /Columbia FC 36339	21	H
50	25	SAVED BOB DYLAN/Columbia FC 36553	5	H
51	54	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	48	H
52	51	KENNY KENNY ROGERS/United Artists LWAK 979	44	H
53	38	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220	5	H
54	45	TOMCATTIN' BLACKFOOT/Atco SD 32 101	7	H
55	55	THE GLOW OF LOVE CHANGE /Warner/RFC RFC 3438	13	G
56	49	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	15	G
57	57	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	5	G
58	63	UNDER THE GUN POCO/MCA 5132	2	H
59	42	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387	10	G
60	64	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	8	G
61	53	PRETENDERS /Sire SRK 6083 (WB)	28	G
62	66	MAD LOVE LINDA RONSTADT/Asylum 5E 510	23	H
63	59	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	10	G
64	70	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550	4	G
65	65	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	38	G
66	126	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	1	G
67	67	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	15	G
68	77	'80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)	3	G
69	61	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	27	H
70	80	THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033	3	G
71	86	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BX1 3576 (RCA)	3	G
72	60	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	17	H
73	76	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	15	G
74	84	ROBBIE DUPREE /Elektra 6E 273	3	G
75	69	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	32	G
76	68	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079	9	G
77	71	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836	6	G
78	73	ME MYSELF I JOAN ARMATRADE/A&M SP 4809	10	G
79	74	CATCHING THE SUN SPYRO GYRA/MCA 5108	20	H
80	110	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042	1	G
81	111	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008	1	G
82	79	FLESH AND BLOOD ROXY MUSIC/Atco SD 32 102	6	H
83	72	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506	7	G
84	92	SPECIAL THINGS PLEASURE/Fantasy F 9600	2	G
85	115	LOST IN LOVE AIR SUPPLY/Arista AB 4268	7	H
86	91	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825	3	G
87	89	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	5	G
88	82	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	11	G
89	98	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)	2	H
90	83	SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270	5	J
91	85	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	39	L
92	96	STARDUST WILLIE NELSON/Columbia KC 35305	27	G
93	56	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270	6	G
94	94	LOVE JONES JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)	2	G
95	62	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443	5	G
96	105	ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828	7	G
97	101	ONE WAY FEATURING AL HUDSON/MCA 5127	1	H
98	97	VAN HALEN /Warner Bros. BSK 3075	88	G
99	99	THE CARS /Elektra 6E 135	104	G
100	125	CAMERON /Salsoul SA 8535 (RCA)	1	G

AUGUST IS MUSIC FROM DREAMLAND MONTH.



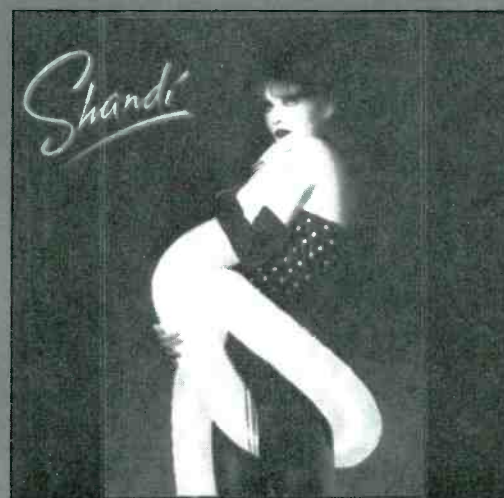
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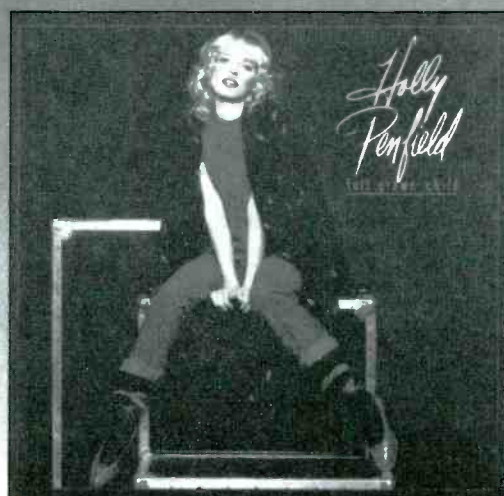
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Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—For his fifth album simply titled "TP," on the Philadelphia International label, **Teddy Pendergrass** has chosen to attempt something different from his earlier efforts. In a brief phone conversation last week, he talked about the changes.

BMR: Did you specifically want to have this album sound musically different from the earlier ones?

TP: Yeah, I did. I wanted to branch out and put myself and my career into another perspective. It's a process of growing as far as I'm concerned.

BMR: How did you go about selecting the material?

TP: Very carefully! I talked to my writers and let them know what I was looking for. My exact words to the writers were "the first song idea that you come up with for me, forget that. The second idea, forget. Start with your third. Give it that much thought."

BMR: Knowing the public image that you have with your female fans, were there any real concerns about performing a duet with a woman (Stephanie Mills)?

TP: That wasn't a hard decision. That was something that I had in my plans for the album. I think the lady has great talent. I hope that they (the fans) will take it professionally, you know. We're not playing games here. I hope that they put themselves in her position as though I'm singing to them.

BMR: When you're working as a producer, specifically here with John Faith, is there a thing that you tend to concentrate on most?

TP: When I go in co-production with somebody, the area that they excel in I usually have down pat, as far as fitting in where I excel. When I co-produced "Can't We Try" with John, I knew that he is a ballad person. That's why I think that his arrangements are so smooth. On the other hand, I'm a rhythmic person. Even in ballads, I sing and produce my songs with rhythmic feels, which is why you get that different feel on the end of "Can't We Try." The track really starts to pick up and that's the way I work.

BMR: Do you have any intentions of composing?

TP: I've done that on other artists . . .

BMR: I know, but I meant for yourself.

TP: Yeah, sooner or later. I'm in no rush. So far, great material is coming from other people and I like working with other people. Not that I don't think that I could do it, but I like the idea of working with other people. I'm very comfortable with what I'm doing. I'm in no rush to write songs for myself. I'm not quite ready and I don't want to spread myself too thin.

BMR: How will this desire for variety add to your concerts?

TP: I'm working on that. We're working on the stage design now.

It will probably be like a large picture frame kind of thing and a set with a white dining table, white chairs, vases with roses, you know what I mean. I want it kind of smooth, silky . . . real adult contemporary. I've got from now till Sept. 10th to figure it out.

BMR: What other things are you working on?

TP: I'm not doing anything else. I thought about a couple of things, but I don't think it's a real good time. As far as acting goes, well they're out on strike, so now is definitely not a real good time to be thinking about an acting career. I'm not in any rush. If this album crosses over like I hope it will, that's going to mean a whole other thing. I honestly hope that I haven't made a mistake, that

(Continued on page 48)

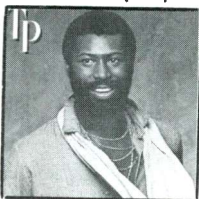
Black Oriented Album Chart

AUGUST 9, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- HEROES**
COMMODORES/Motown M8 939M1
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (AtI)
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- CAMERON**
Salsoul SA 8535 (RCA)
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754211
- BEYOND**
HERB ALPERT/A&M SP 3717
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- FOR MEN ONLY**
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- WAITING ON YOU**
BRICK/Bang JZ 36262 (CBS)
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- CONCERNED PARTY #1**
CAPTAIN SKY/TEC 1202
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)

PICKS OF THE WEEK

TP
TEDDY PENDERGRASS—Phila. Intl.
FZ 36745 (CBS)



This is the most exploratory album Teddy has ever made. We find him dipping into a variety of material, working with a number of talents outside of the PIR stable. Ashford and Simpson have contributed two tunes which they also performed on and produced. Stephanie Mills joins him for a duet on "Feel The Fire." Teddy himself co-produced the current single, "Can't We Try."

STARPOINT
Chocolate City CCLP 2013 (Casablanca)



This talented six-piece band is seriously gettin' down on this, their debut release. Guided by the terrific production of Lionel Job, they perform well on the infectious songs of principal writers Ernesto Phillips and Kayode Adeyemo. The single, "I Just Wanna Dance With You," has already busted out on radio, with "Gonna Light You Up" and "Don't Leave Me" in the wings.

TWICE AS SWEET
A TASTE OF HONEY—Capitol ST-12089



Janice Johnson and Hazel Payne are back in the groove, having teamed up with Funkmaster, George Duke, for this newest LP. Duke's production work matched with the light, catchy style of this group make for a winning combination. The best results of their efforts can be heard on the current chart-making single, "Rescue Me," and "I'm Talkin' 'Bout You."

UPRISING
BOB MARLEY & THE WAILERS—Island
ILPS 9596



The concentration on Marley's latest album is on simple, well constructed songs that are infectious in their performance and lyrics. With voices out front and instruments laid back, this LP contains some beautiful new directions. The one stylistic exception is "Could You Be Loved," a rolling number that's just begging for airplay. Give it a try.

Black Oriented Singles

AUGUST 9, 1980

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

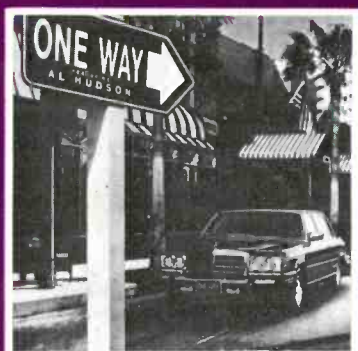
AUG. 9	AUG. 2	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	ONE IN A MILLION YOU LARRY GRAHAM Warner Bros. 49221 (4th Week)	14
2	2	THE BREAKS (PART I) KURTIS BLOW/Mercury 566	8
3	4	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	7
4	3	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	17
5	7	UPSIDE DOWN DIANA ROSS/Motown 1494	5
6	8	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	7
7	10	OLD-FASHION LOVE COMMODORES/Motown 1489	7
8	5	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	12
9	9	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	13
10	16	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	6
11	17	REBELS ARE WE CHIC /Atlantic 3665	6
12	11	SHINING STAR MANHATTANS/Columbia 1 11222	22
13	13	YOU AND ME ROCKIE ROBBINS/A&M 2213	15
14	6	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	17
15	12	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	15
16	18	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	9
17	23	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	5
18	19	JOJO BOZ SCAGGS /Columbia 1 11281	8
19	14	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	17
20	22	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	7
21	25	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	6
22	32	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	3
23	26	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	6
24	15	SITTING IN THE PARK G.Q./Arista 0510	13
25	20	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	11
26	21	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	21
27	31	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	5
28	24	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	19
29	27	FUNKYTOWN LIPPS, INC./Casablanca 2233	21
30	28	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	16
31	29	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	14
32	34	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	7
33	49	SOUTHERN GIRL MAZE/Capitol 4891	3
34	43	RESCUE ME A TASTE OF HONEY/Capitol 4888	5
35	44	BIG TIME RICK JAMES/Gordy 7185 (Motown)	4
36	41	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	7



37	40	YEARNIN' BURNIN' PLEASURE /Fantasy 893	7
38	39	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	7
39	45	HEY LOVER CHOCOLATE MILK/RCA 12030	5
40	36	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	7
41	46	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	4
42	47	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	5
43	33	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN/TEC 767	9
44	54	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	3
45	38	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	7
46	59	SEARCHING CHANGE/Warner/RFC 49512	3
47	50	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	6
48	53	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	4
49	52	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	4
50	58	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	3
51	56	LOVE ME, LOVE ME NOW CURTIS MAYFIELD/RSO/Curtom 1036	3
52	57	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	4
53	62	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	3
54	42	BEYOND HERB ALPERT/A&M 2246	6
55	30	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620	11
56	51	LOOKING FOR LOVE CANDI STATON/Warner Bros. 49240	5
57	63	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	3
58	55	LAST NIGHT AT DANCELAND RANDY CRAWFORD/ Warner Bros. 49276	5

CHARTMAKER OF THE WEEK

59	—	I LOVE IT TRUSSEL Elektra 46664	1
60	64	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	3
61	67	GIRL OF MY DREAM MANHATTANS/Columbia 1 11321	2
62	—	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	1
63	60	I'VE GOT MY SECOND WIND AL JOHNSON/Columbia 1 11287	5
64	—	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	1
65	65	SPACE RANGER (MAJIC'S IN THE AIR) SUN/Capitol 4873	6
66	—	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)	1
67	—	HANGIN' OUT ADC BAND/Cotillion 45019 (Atl)	1
68	—	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	1
69	—	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001	1
70	—	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/ Columbia 1 11330	1
71	—	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	1
72	73	STEAL AWAY ROBBIE DUPREE/Elektra 46621	7
73	—	HELPLESS JACKIE MOORE/Columbia 1 11288	1
74	—	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	1
75	—	JUST LIKE YOU HEAT/MCA 41267	1



This summer there's only ONE WAY to pop whatcha got,
POP IT with **ONE WAY** Featuring
AL HUDSON and their new album
ONE WAY II. (MCA-5127) It includes the new single
everyone's been waiting for: **POP IT.** (MCA-41298)

Produced by Kevin McCord, Dave Roberson, Al Hudson and Richard Becker.



On MCA

Record World Jazz

By SAMUEL GRAHAM

■ **MILES DAVIS:** On about September 15, Fantasy/Prestige/Milestone Records will release what promises to be a very handsome 12-disc package chronicling every recording made for Prestige between 1951 and '56 by Miles Davis, when he was signed to that label. Fantasy president **Ralph Kaffel** calls it "an important package for every jazz fan and collector to have," one in which "the evolution of his music (during his tenure with Prestige) will be very apparent."

Asked about the cost of the set—which, at a list of \$124.98, won't be something that everyone will exactly be able to pick up with a little loose change—Kaffel said that despite conditions in the record biz being what they are (i.e., hurting), "The price was never really a serious deterrent. We've been pretty successful with our Twofers, and Miles has been about our steadiest seller; he has tremendous power. I don't think this will meet with the same kind of hysteria generated by RCA's new Elvis package, say, but I expect to do very well with it." "Very well," he adds, would mean selling all 10 thousand copies pressed, which seems a realistic goal.

The collection will begin with Davis' first Prestige session, which was also **Sonny Rollins'** debut for the label, and will conclude with the "marathon quintet session" with **John Coltrane, Red Garland, Paul Chambers** and **Philly Joe Jones** that preceded Miles' move to Columbia. Also included will be a lengthy essay by **Dan Morgenstern**; plenty of apparently rare photos; a chronological chart (prepared by **Orrin Keepnews**) detailing original recording date and master number as well as every configuration (78, EP, 12-inch, re-issue and so on) in which a track has ever been released—a list that will surely satisfy even the most fastidious collector; and an alphabetical index of every selection. The packaging itself, said Kaffel, will be similar to that prepared for **Keith Jarrett's** mammoth "Sun Bear Concerts" on ECM, with each individual sleeve attached to the spine of the hand-assembled cover.

All tracks have been previously released, although not all have been reissued as well. Kaffel indicated that this limited edition item won't interfere with the Twofers the label already has out—they'll remain in the catalogue.

JIMMY SMITH: The man who put the Hammond B-3 organ on the map as a jazz instrument is no longer playing the Hammond, actually. **Jimmy Smith** is now affiliated with the Wensi organ company, who have created the new Saturn model just for him. And now that the endorsements are out of the way, the real news is that Smith is currently at Hollywood Sound Studios with **Lalo Schifrin**, marking the first time the two have collaborated in some 16 years. Musicians on the date include **Grady Tate** on drums, **Ray Brown** and **Chuck Domanico** on bass, **Howard Roberts, Tim May** and **Dennis Budimir** on guitars, **Ronnie Foster** on keys and **Paulinho daCosta** on percussion. This is Smith's 25th year in the business, by the way.

NEW STUFF: From Greenworld (a Torrance, California-based importer/distributor of jazz, fusion and new rock, formed in 1978 by **Steve Boudreau** and **William Hein**, both former employees of the Music Plus retail chain) come five interesting items: **Sakari Kukko's** "Will O' the Wisp," guitarist **Gigi Venegoni and Co.'s** "Sarabanda," a self-titled offering by **The Group** and two by keyboardist/synthesizer monger **Benoit Widemann**, "Tsunami" and "Stress" (all in all, quite a mouthful). The five of them are from Finland, Italy and France, representing such exotic labels as Ballon Noir (Widemann), Dig It (The Group), Kerberos (Kukko) and Cramps (Venegoni). The music itself is a real grab-bag, ranging from cloying to fascinating, bizarre to conventional, derivative to original—from complex, serious fusion to Finnish folk music (really). The best of the lot is probably Venegoni's "Sarabanda," which at several points rises from the morass of standard fusion licks into something a good deal more intriguing, including some acoustic bits that suggest **Weather Report** via **Airto**. The most unusual is Kukko's "Will O' the Wisp," as it seems to be a basically authentic Finnish folk document, thick with acoustic guitars and flutes and replete with a Lappish vocal by one **Nils-Aslak Valkeapaa** (rolls right off the tongue, eh?). The two Widemann LPs might be better left to the synthesizer and space music freaks who rummage through import bins for the latest from **Tangerine Dream, Amon Duul II** and **Popul Vuh**; some good moments,

but by and large too cold and technical. That problem, actually, seems to plague many of these European imports, but there is music of merit in all of them... On the home front, the latest from Concord Jazz are again proof positive that a small label can put out great records in tasteful, attractive packages featuring nice artwork, superior pressings and whatever else the discerning buyer looks for—an example that several others of Concord's ilk have unfortunately not yet taken to heart. Included are **Call Collins'** "By Myself" (a true solo guitar album, a bit like what **Joe Pass** has been doing), **Ray Brown** and **Jimmy Rowles'** "Tasty" (the title says it), **Kenny Burrell's** "Moon and Sand" (mostly acoustic), pianist **Dave McKenna's** "Left Handed Complement," Marian McPartland's "At the Festival" and "Concord Super Band II" (with **Scott Hamilton, Warren Vache, Collins, McKenna, Jake Hanna** and **Phil Flanigan**). Concord Jazz's annual festival, held in the label's hometown of Concord, Calif., will be on August 8-9-10 this year. Watch this space for reports on at least some of it, as well as a look at the label and its president, **Carl Jefferson**... The latest from Muse are not quite up to that standard, in terms of both music and presentation (the covers, by and large, are poor). They include vocalist **Mark Murphy's** "Satisfaction Guaranteed" (with a great band that features **Richie Cole, Ronnie Cuber, Tom Harrell, Slide Hampton, Pat Metheny** bass player **Mark Egan** and others), organist **Gene Ludwig's** "Now's the Time" (which too often comes dangerously close to easy listening), "**Buddy Tate** and the Muse Allstars Live at Sandy's" (a thoroughly swinging date also featuring **Arnett Cobb** and **Eddie "Cleanhead" Vinson** on saxes) and woodwind player **Eddie Daniels'** "Brief Encounter"... **Betty Carter** has released the first product on her own label, Bet-Car Records. Called "The Audience With Betty Carter," it's a double album recorded live in San Francisco (Bet-Car is distributed by Rounder from Somerville, Mass.)... New from Soul Note: **George Adams** and **Dannie Richmond's** "Hand to Hand." Along with "Don't Lose Control," Adams Soul Note release with **Don Pullen**, the tenor saxophonist has made two very superior albums this year; this one is another hard-swinging, hard-blowing date.

Philadelphia Intl. Names 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 station in an administrative capacity. Before that, she was regional promotion manager with Ariola Records in California. Terri Rossi has been with PIR for a year in the R&B promotion department.

The Jazz LP Chart

AUGUST 9, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- BEYOND**
HERB ALPERT/A&M SP 3717
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- CALLING**
NOEL POINTER/United Artists LT 1049
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- CABLE'S VISION**
GEORGE CABLES/Contemporary 14001
- PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6276
- NATURAL INGREDIENTS**
RICHARD TEE/Columbia/Tappan Zee JC 36380
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
- EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
- HIROSHIMA**
Arista AB 4252
- BARTZ**
GARY BARTZ/Arista AB 4263

The Record World

1



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

Air Supply: a18 WABC, 22-19 WBBF, 16-13 WCAO, 16-12 WFBR, 26-20 WFIL, 25-18 WICC, 21-13 WKBW, hb-24 WPGC, d27 WRKO, 22-19 WTIC-FM, 25-22 WXLO, d29 WYRE, d30 KHJ, a KEARTH, 24-21 PRO-FM, d29 F105, a34 JB105, 22-15 KC101, a Q107, a28 Y100, 15-12 14Q, 26-21 96X.

Ambrosia: a WBBF, 23-19 WCAO, 27-23 WFBR, 29-26 WFIL, 26-22 WICC, 28-24 WIFI, 30-28 WKBW, a WPGC, 25-23 WTIC-FM, d26 WXLO, d30 WYRE, on KFI, on KFRC, 27-25 KEARTH, a KSF, 23-20 PRO-FM, d30 F105, 35-31 JB105, 28-24 KC101, e Q107, 37-34 Y100, d29 14Q, 30-27 96X.

G. Benson: 14-12 WABC, 26-22 WCAO, 18-8 WFBR, 28-22 WFIL, 23-14 WICC, 18-12 WKBW, 18-13 WPGC, 18-13 WRKO, 24-20 WTIC-FM, 20-17 WXLO, 19-15 WYRE, d27 KFI, 27-21 KFRC, 26-16 KHJ, 21-16 KEARTH, 10-8 KSF, 29-26 PRO-FM, d26 F105, a33 JB105, 13-11 KC101, 30-27 Y100, d31 14Q, 29-23 96X.

J. Browne: a38 WABC, 20-16 WBBF, 20-10 WCAO, 17-12 WICC, 4-2 WIFI, 22-16 WKBW, 26-21 WPGC, 10-5 WTIC-FM, 30-25 WYRE, 18-16 KFI, 22-20 KHJ, 20-17 KEARTH, 26-23 PRO-FM, 18-15 F105, 21-15 JB105, e-28 KC101, 30-15 Q107, e Y100, on 96X.

I. Cara: 17-21 WABC, a29 WCAO, 30-24 WFBR, d28 WFIL, d20 WICC, a WIFI, 28-21 WKBW, 29-27 WPGC, 19-12 WRKO, a WTIC-FM, 28-24 WXLO, a WYRE, 7-4 KFI, 7-5 KHJ, 3-3 KEARTH, 28-18 KSF, 28-24 PRO-FM, 15-7 F105, 12-7 JB105, 26-18 KC101, a31 Y100, a24 14Q, 16-12 96X.

M. Cole: 28-24 WCAO, 23-18 WFBR, e WFIL, 25-18 WPGC, 7-3 WRKO, on WXLO, on KFI, d25 KHJ, 24-20 KEARTH, 30-27 PRO-FM, 31-25 JB105, on 14Q, a35 96X.

C. Cross: 34-16 WABC, 10-7 WBBF, 15-5 WCAO, 14-7 WFBR, 15-8 WFIL, 4-2 WICC, 11-9 WIFI, 8-4 WKBW, 21-10 WPGC, 11-6 WRKO, 11-2 WTIC-FM 16-11 WXLO, 16-13 WYRE, 26-23 KFI, 28-24 KHJ, 28-22 KEARTH, 20-16 PRO-FM, 21-14 F105, 16-12 JB105, 4-4 KC101, 28-10 Q107, 12-5 Y100, 5-1 14Q, 2-1 96X.

R. Dupree: a WBBF, 21-18 WCAO, on WFBR, d29 WFIL, d23 WICC, d29 WKBW, 28-26 WPGC, 27-25 WTIC-FM, 21-19 WYRE, d30 KFI, 29-24 KFRC, a KHJ, 29-27 KEARTH, 9-11 KSF, a F105, a35 JB105, 29-25 KC101, a Q107, a33 14Q, 35-28 96X.

ELO: 14-21 WBBF, a WCAO, d30 WFBR, d30 WFIL, 29-25 WICC, d27 WIFI, d25 WKBW, 24-22 WPGC, 29-27 WTIC-FM, 29-27 WYRE, on KFI, d25 KFRC, a KHJ, on KEARTH, e-30 KSF, d30 PRO-FM, 32-29 JB105, d30 Q107, 24-19 14Q, 27-25 96X.

L. Graham: 15-15 WABC, 2-1 WCAO, 1-1 WFBR, a WICC, 1-1 WPGC, 19-15 WXLO, 1-1 WYRE, on KFI, 23-17 KHJ, d29 KEARTH, a23 KSF, a PRO-FM, 23-19 KC101, 28-20 Y100, a38 14Q, 20-14 96X.

B. Joel: hp-hp WABC, d25 WBBF, a WCAO, a WFBR, d30 WICC, a WTIC-FM, on WXLO, a WYRE, d26 KFRC, on KSF, 30-28 F105, 33-30 JB105, a29 KC101, e Q107, 26-20 14Q.

R. John: a WPGC, on WYRE, d29 KFI, 28-27 KFRC, d29 KHJ, 30-28 KEARTH, 26-24 JB105, 30-26 KC101.

F. Knoblock: 30-28 WCAO, 27-25 WFIL, a WIFI, d30 WKBW, e WTIC-FM, on KFI, d26 KHJ, 15-13 KEARTH, 25-22 PRO-FM, 23-21 JB105, 24-21 KC101, 36-35 Y100, 28-25 14Q.

J. Lee: a WAXY, 29-25 WCAO, 24-19 WFBR, 28-24 WICC, e WKBW, 30-29 WPGC, 26-24 WTIC-FM, d28 WXLO, 26-24 WYRE, 28-24 KFI, a KHJ, 19-15 KEARTH, a KSF, a PRO-FM, 27-21 F105, 30-28 JB105, 27-22 KC101, a30 14Q.

K. Loggins: a WICC, d25 WIFI, a KFI, a KFRC, 26-20 F105, e Q107, 31-29 Y100, 29-26 14Q, e 96X.

B. Maddones: 25-21 WCAO, 26-22 WFBR, 25-23 WFIL, 24-19 WKBW, a WPGC, on KFI, on KFRC, on KHJ, d30 KEARTH, 11-10 PRO-FM, 23-19 F105, 13-11 JB105, 16-7 KC101, e Q107, a36 Y100, 25-15 14Q.

S. Mills: d29 WFBR, 22-20 WXLO, a KEARTH.

O. Newton-John: 10-6 WABC, 4-9 WCAO, 2-2 WFIL, 3-2 WKBW, 5-4 WPGC, 4-4 WRKO, 10-6 WXLO, 4-2 KFI, 1-1 KFRC, 2-1 KHJ, 2-2 KEARTH, 3-3 KSF, 8-6 PRO-FM, 8-6 F105, 5-2 JB105, 5-4 Q107, 4-2 Y100, 2-3 14Q.

O. Newton-John/ELO: a WFBR, a WFIL, a WKBW, a34 14Q.

E. Rabbitt: 27-26 WCAO, 28-26 WFBR, 30-27 WFIL, 22-20 WRKO, a WTIC-FM, 16-14 KFI, 25-23 KEARTH, d37 14Q.

D. Ross: a27 WABC, a WAXY, d27 WCAO, a WFIL, a WICC, 27-23 WPGC, 14-9 WXLO, 24-20 WYRE, a KFI, a KFRC, a KHJ, 11-4 KEARTH, 30-16 KSF, 34-27 JB105, a27 KC101, 35-23 Y100, 23-19 96X.

B. Scaggs: 49-31 WABC, 13-7 WCAO, 12-11 WFBR, 17-15 WFIL, 8-5 WIFI, 15-11 WKBW, 12-12 WPGC, 13-11 WRKO, 30-25 WXLO, 22-21 KFI, 12-10 KFRC, 23-21 KEARTH, 5-4 KSF, 7-7 PRO-FM, 20-16 F105, 19-17 JB105, 10-9 KC101, 34-33 Y100, 18-16 14Q.

B. Seger: a WBBF, a WCAO, a WFBR, d27 WICC, 30-26 WIFI, a WKBW, 21-15 WRKO, 30-28 WTIC-FM on WXLO, on WYRE, a KSF, d28 PRO-FM, 29-24 F105, 25-22 JB105, a27 KC101, 27-21 14Q, on 96X.

P. Simon: a WAXY, a WCAO, a WFBR, a WFIL, a WICC, a WIFI, a WKBW, a WPGC, a28 WRKO, a WXLO, a WYRE, a KFI, a KFRC, a KHJ, a KEARTH, a KSF, a PRO-FM, a F105, a32 JB105, a35 14Q, on 96X.

SOS: 4-3 WABC, 3-2 WFBR, 11-9 WFIL, 1-1 WKBW, 3-3 WPGC, 3-8 WXLO, 11-9 KFI, 5-2 KFRC, 4-4 KHJ, 6-6 KEARTH, 1-1 KSF, 16-11 PRO-FM, 7-5 JB105, 2-1 KC101, 1-1 Y100, 16-8 14Q.

Rolling Stones: 13-14 WABC, 13-10 WBBF, d11 WCAO, 10-5 WICC, 1-1 WIFI, d20 WKBW, 6-2 WPGC, 5-2 WRKO, 16-7 WTIC-FM, 23-18 WXLO, 8-5 WYRE, 3-1 KFI, 8-3 KFRC, 10-8 KHJ, 7-5 KEARTH, 2-2 KSF, 13-8 PRO-FM, 7-3 F105, 10-6 JB105, 7-6 KC101, 9-5 Q107, 24-18 Y100, 12-9 96X.

P. Townshend: 43-33 WABC, 12-6 WCAO, 8-3 WFBR, 22-21 WFIL, 21-28 WIFI, 10-7 WKBW, 10-5 WPGC, 6-5 WRKO, 29-29 WXLO, 19-18 KFI, 20-13 KFRC, 26-24 KEARTH, 25-19 KSF, 14-12 PRO-FM, 22-12 F105, 15-10 JB105, 22-14 Q107, 9-5 14Q.

D. Warwick: d30 WCAO, d28 WFBR, a WFIL, on WYRE.

2



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

Air Supply: 25-19 WAKY, 8-4 WANS-FM, 21-18 WAYS, 16-8 WBBQ, 11-8 WBSR, 19-12 WCGQ, 21-16 WCIR, 26-22 WERC, 22-18 WFLB, 21-17 WGSV, 26-22 WHBQ, 24-18 WHHY, 25-21 WISE, 14-9 WIVY, 12-9 WKIX, 16-14 WLAC, 7-5 WLCY, a WNOX, d19 WQXI, 12-10 WRFC, e WRJZ, 34-30 WSGA, 27-18 KJ-100, 24-16 KX-104, 10-7 KXX-106, 37-27 BJ-105, a V100, 5-3 Q105, d27 Z93, 14-8 92Q, 11-9 94Q.

Ambrosia: 26-21 WAKY, 38-30 WANS-FM, e WAYS, 28-18 WBBQ, 18-13 WBSR, 27-24 WCGQ, e WCIR, d30 WERC, d33 WFLB, d25 WGH, 30-26 WGSV, 17-13 WHHY, 32-25 WISE, 35-27 WIVY, a WKIX, 23-21 WLAC, 23-19 WLCY, 25-21 WNOX, 22-17 WQXI, d29 WRFC, d30 WRJZ, 27-21 WSGA, a25 KJ-100, 23-20 KX-104, 8-5 KXX-106, 28-24 KJ-105, d28 V100, 28-25 Q105, 25-22 Z93, d30 92Q, 9-7 94Q.

G. Benson: 32-27 WANS-FM, 17-14 WAYS, d27 WBBQ, 23-21 WBSR, d26 WCIR, 14-7 WERC, 33-26 WFLB, 26-20 WGSV, 30-26 WHBQ, 27-20 WHHY, 37-31 WISE, 32-26 WIVY, 23-21 WKIX, e WLAC, 28-25 WLCY, 20-18 WNOX, 21-16 WQXI, 29-24 WRFC, d29 WRJZ, 32-22 WSGA, d28 KX-104, 13-10 KXX-106, 22-16 BJ-105, d29 V100, 20-16 Q105, 27-20 Z93, d29 92Q, a29 94Q.

J. Browne: 14-10 WANS-FM, 17-7 WBBQ, 20-15 WCGQ, 19-13 WCIR, 18-12 WERC, 29-25 WFLB, 22-20 WGH, e WGSV, 10-7 WHBQ, 22-17 WHHY, 19-15 WISE, 25-19 WIVY, 24-22 WLAC, 9-6 WNOX, 26-21 WRFC, 8-6 WRJZ, 21-16 WSGA, 17-10 KJ-100, 19-10 KX-104, 24-13 KXX-106, 18-15 BJ-105, 28-22 V100, 21-13 Q105, 5-4 Z93, e 92Q, 14-8 94Q.

R. Dupree: 29-24 WAKY, 18-11 WANS-FM, d28 WAYS, d25 WBBQ, e WCIR, a WERC, a WFLB, d31 WGSV, 28-25 WHBQ, 20-15 WHHY, d29 WISE, 36-29 WIVY, 25-23 WLAC, 13-7 WQXI, 30-25 WRFC, d28 WRJZ, 26-20 WSGA, 28-22 KX-104, 25-22 KXX-106, 34-31 BJ-105, e V100, 17-9 Z93, 29-26 92Q, 13-10 94Q.

ELO: a29 WAKY, e WANS-FM, d26 WBBQ, e WBSR, e WCIR, d28 WERC, d32 WFLB, d33 WGSV, 10-7 WHHY, e WISE, d36 WIVY, d25 WLAC, d19 WNOX, a WRFC, a WRJZ, 30-28 WSGA, d30 KJ-100, 30-25 KX-104, d25 KXX-106, 40-35 KJ-105, e V100, 29-24 Q105, 30-25 Z93, a 92Q, 27-24 94Q.

L. Graham: 34-29 WANS-FM, 10-9 WAYS, 21-17 WBBQ, 16-12 WBSR, e WCIR, 10-8 WERC, 32-24 WFLB, 10-1 WGH, 31-25 WGSV, 2-3 WHBQ, e WISE, 2-3 WKIX, 14-9 WLAC, 26-16 WLCY, 30-27 WNOX, 10-5 WQXI, a WRFC, 1-1 WSGA, 9-3 KX-104, d26 KXX-106, 23-18 Q105, 21-15 Z93, d28 92Q, 20-16 94Q.

B. Joel: a WAYS, a30 WBBQ, a WBSR, a WCGQ, a WCIR, a WFLB, a30 WHBQ, a WHHY, a WISE, 40-33 WIVY, a WLCY, a WQXI, 29-27 WSGA, e KX-104, a V100, 27-21 Q105, a 92Q.

Jon & Vangelis: e WANS-FM, a WBBQ, a KXX-106, e 92Q.

Rock

ELO, Billy Joel, Bob Seger

Disco

None

Hottest:

Radio Marketplace

J. Lee: 14-10 WAKY, 23-16 WANS-FM, 20-13 WAYS, d24 WBBQ, e WCIR, 21-15 WERC, 14-13 WFLB, 12-9 WGH, 22-19 WGSV, 22-14 WHBQ, 28-24 WHHY, 26-22 WISE, a40 WIVY, 19-17 WKIX, 22-16 WLAC, 11-7 WLCY, 15-14 WNOX, 2-2 WQXI, 23-15 WRFC, 12-7 WRJZ, 7-4 WSGA, 30-28 KJ-100, 26-21 KX-104, 28-21 KXX-106, a BJ-105, a Q105, 10-5 Z93, 24-21 92Q, 3-1 94Q.

K. Loggins: 30-27 WAKY, d38 WANS-FM, d27 WCGQ, e WCIR, a29 WERC, e WGH, e WGSV, d33 WISE, e WLAC, 26-22 WQXI, a WRFC, a31 WSGA, a KJ-100, d29 KX-104, e KXX-106, a 92Q, 28-22 94Q.

D. Newton-John/E.L.O.: a WAYS, a WBSR, e WCIR, a WFLB, a WGH, a WGSV, a WHHY, a32 WSGA, a KX-104, a39 BJ-105, a Z93, a 92Q.

Rolling Stones: 15-5 WAKY, 1-1 WANS-FM, a30 WAYS, 5-2 WBBQ, 11-8 WCGQ, 17-10 WCIR, 7-3 WERC, 21-17 WFLB, 9-6 WGH, 19-15 WGSV, 4-2 WHBQ, 11-2 WHHY, 8-7 WISE, 16-10 WIVY, 15-13 WKIX, 15-10 WLAC, 17-16 WNOX, a WQXI, 10-5 WRFC, 19-15 WRJZ, 6-2 WSGA, 12-6 KJ-100, 2-1 KX-104, 7-1 KXX-106, 19-12 BJ-105, 22-16 V100, 13-4 Q105, 3-1 Z93, 23-19 92Q, 10-4 94Q.

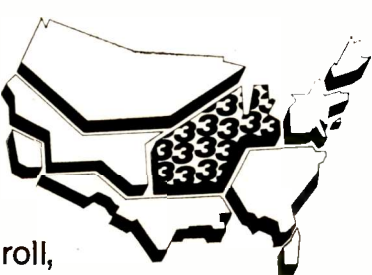
D. Ross: 29-20 WANS-FM, 30-19 WAYS, a28 WBBQ, d31 WBSR, a WCIR, a WERC, 24-20 WFLB, 24-19 WGH, d34 WGSV, d24 WHBQ, a WHHY, 30-21 WIVY, 17-14 WKIX, a WLAC, 15-10 WQXI, d23 WRFC, a WRJZ, 33-14 WSGA, e KX-104, e BJ-105, a29 Q105, 26-10 Z93.

B. Seger: a30 WAKY, e WANS-FM, 25-21 WAYS, a29 WBBQ, 32-27 WBSR, d28 WCGQ, a WCIR, 30-26 WERC, d30 WFLB, d32 WGSV, a WHBQ, d28 WHHY, d37 WISE, d37 WIVY, a WKIX, a WLAC, 26-23 WQXI, d28 WRFC, a WRJZ, 28-26 WSGA, 28-21 KJ-100, e KX-104, d29 KXX-106, 36-33 BJ-105, e V100, 30-23 Q105, a Z93, e 92Q, a30 94Q.

C. Simon: d37 WANS-FM, a WAYS, e WBBQ, a WCIR, e WGH, a WGSV, e WISE, d30 WNOX, a WRFC, e WRJZ, e KX-104, a KXX-106, a30 Q105.

P. Simon: a WANS-FM, a WAYS, a WBBQ, a WCGQ, a WCIR, a WERC, a WFLB, a WGH, a WGSV, a WHBQ, a WHHY, a WISE, a WIVY, a WLAC, a WLCY, a WNOX, a WQXI, a WRFC, a WRJZ, a33 WSGA, a KX-104, a KXX-106, a BJ-105, a V100, a28 Q105, a30 Z93, a 94Q.

3



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

Air Supply: 15-5 CKLW, d22 WDRQ, 28-26 WFFM, 22-15 WGCL, 21-18 WHB, 6-3 WOKY, d28 WPEZ, 30-24 WSKS-FM, 8-6 WZUU, 8-6 WZZP, 18-14 WXOK, 24-20 92X.

Ambrosia: 25-25 CKLW, 29-27 WDRQ, 28-27 WEFM, 25-20 WFFM, 30-26 WGCL, 23-21 WHB, 16-13 WNDE, 28-26 WOKY, d27 WPEZ, 25-23 WZUU, 30-23 WZZP, a KSLQ, 23-20 KXOK, 32-27 Q102, 25-19 92X.

C. Cross: 3-1 CKLW, 4-1 WDRQ, 21-16 WEFM, 13-7 WFFM, 5-3 WGCL, 10-8 WHB, a31 WLS, 6-4 WNDE, 27-19 WPEZ, 11-4 WSKS-FM, 6-4 WZUU, 5-2 WZZP, 4-1 KSLQ, 12-10 KXOK, 14-10 Q102, 6-1 92X.

R. Dupree: a30 CKLW, 27-24 WDRQ, 20-12 WFFM, d30 WGCL, a19 WNDE, 30-27 WOKY, d30 WPEZ, 29-24 WZUU, d25 KSLQ, a31 Q102, a25 92X, 22-18 96KX.

B.O.S.

Diana Ross

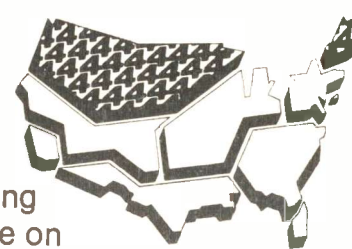
B. Joel: a CKLW, a WDRQ, on WLS, a WOKY, a WPEZ, a WZZP, on KSLQ, 22-12 KXOK.

J. Lee: 20-14 CKLW, 29-18 WDRQ, 22-19 WFFM, 16-7 WHB, 21-14 WNDE, d28 WOKY, 27-25 WZUU, 15-11 KSLQ, 25-24 KXOK.

Rolling Stones: 6-6 CKLW, 9-6 WDRQ, 12-6 WEFM, 6-5 WGCL, 11-9 WLS, 22-18 WOKY, 21-16 WPEZ, 13-3 WSKS-FM, 6-2 Q102, 7-4 92X.

P. Simon: a CKLW, a WDRQ, a WFFM, a WGCL, a WLS, a WOKY, a26 WPEZ, a WSKS-FM, a KSLQ, a Q102, a31 96KX.

4



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

Air Supply: 28-24 WEAQ, d26 WGUY, 22-21 WJBQ, 24-23 WOW, d20 WSPT, a KCPX, 10-7 KDWB, 13-9 KGW, 19-13 KJR, 22-19 KKLS, 9-3 KKO, 18-14 KLEO, 4-2 KMJK, 13-10 KS95-FM.

Ambrosia: 27-23 WEAQ, 26-21 WGUY, 13-11 WJBQ, 28-21 WOW, 27-22 WSPT, 26-23 KCPX, a18 KDWB, 24-21 KGW, 28-23 KJR, 19-17 KKLS, d23 KKO, 31-27 KLEO, d31 KMJK, 20-18 KS95-FM.

R. Dupree: 29-25 WEAQ, a WGUY, a WJBQ, a26 WOW, a28 WSPT, a KCPX, a21 KDWB, a KGW, a KJR, d28 KKLS, e KKO.

E.L.O.: 30-29 WEAQ, d25 WGUY, 23-20 WJBQ, 22-16 WSPT, d28 KCPX, a22 KDWB, a KGW, a KJR, a KKLS, e KKO, e KMJK.

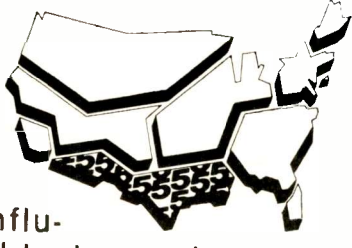
B. Joel: a WGUY, e KDWB, a KGW, e KKO, d33 KMJK, a KS95-FM.

Rolling Stones: 12-7 WGUY, e WOW, 15-8 WSPT, 7-5 KCPX, 25-18 KDWB, 9-4 KJR, 14-12 KKLS, 11-6 KKO, 24-21 KLEO, 13-7 KMJK.

B. Seger: a26 WEAQ, d30 WGUY, a WJBQ, a WOW, d26 WSPT, d29 KCPX, a KGW, a KKO, a KLEO, e KMJK, e KS95-FM.

P. Simon: a30 WEAQ, a WGUY, a WJBQ, a25 WOW, a WSPT, a KCPX, e KDWB, a KJR, a KKLS, a KKO, a KLEO, a KMJK.

5



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

Air Supply: 24-20 WQUE, 30-29 WTI, 30-24 KFMK, on KGB, 16-15 KILT, 22-17 KRBE, on KTSA, d30 KUHL, 13-12 B100, a B97.

Country

None

A/C

Diana Ross, Paul Simon

G. Benson: 37-34 WTI, a KFMK, 25-16 KILT, a KTSA, on KUHL.

Commodores: 17-14 WQUE, 13-14 WTI, 4-5 KFMK, 4-3 KILT, 13-10 KRBE, d22 KTSA.

C. Cross: 15-11 WQUE, 16-9 WTI, 20-18 KFMK, 19-18 KGB, 18-10 KILT, 16-12 KRBE, 1-1 KROY-FM, 15-12 KTSA, 1-4 KUHL, 11-7 B100, 29-23 B97.

R. Dupree: d30 WQUE, d33 WTI, d28 KFMK, 31-24 KILT, 18-15 KRBE, 22-18 KROY-FM, on KUHL, d29 B97.

L. Graham: a WQUE, 15-12 WTI, 16-13 KFMK, 25-22 KGB, 22-12 KILT, 26-20 KRBE, a B97.

J. Lee: 19-17 WQUE, 5-4 WTI, 2-1 KFMK, 1-1 KILT, 6-1 KRBE, on KUHL, 30-21 B100, 12-6 B97.

Lipps, Inc.: a WTI, a KTSA.

Pointer Sisters: a KFMK, a KGB, a KRBE, a B97.

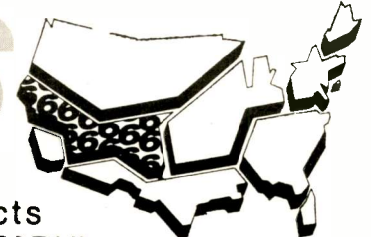
Rolling Stones: 18-12 WQUE, 4-3 WTI, a25 KFMK, 12-11 KGB, 9-6 KRBE, 27-24 KROY-FM, 29-26 KTSA, 9-3 KUHL, 13-7 B97.

D. Ross: 26-22 WQUE, 25-10 WTI, 25-19 KFMK, 26-23 KGB, 20-16 KRBE, d28 KUHL, 26-20 B97.

B. Scaggs: 10-7 WQUE, 32-26 WTI, 28-26 KFMK, on KGB, d27 KRBE, a25 KROY-FM, 24-21 KTSA, 10-8 B100.

P. Simon: a38 WTI, a KFMK, a37 KILT, a29 KRBE, a KROY-FM, a KTSA, a KUHL, a B97.

6



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

Air Supply: 29-19 KIMN, 37-32 KNUS, 29-27 KOFM, d29 KOPA, 16-13 KVIL.

Ambrosia: 28-25 KIMN, e KNUS, 30-28 KOFM, 29-26 KOPA, a KVIL, 11-9 KZZP.

J. Browne: 20-16 KIMN, 28-16 KNUS, 23-23 KOFM, 10-4 KOPA, 25-20 KUPD, 18-13 KZZP, 23-20 Z97.

R. Dupree: 30-28 KIMN, d40 KNUS, d30 KOPA, 14-10 KZZP.

L. Graham: a KNUS, a KOPA.

R. John: a KIMN, e KNUS, 30-27 KOPA, e KVIL.

J. Lee: d29 KIMN, 25-18 KNUS, 15-11 KOFM, 28-20 KOPA, e KVIL, 27-23 KZZP, a27 Z97.

Rolling Stones: 25-23 KIMN, 29-24 KNUS, 13-7 KOFM, 17-7 KOPA, 7-1 KUPD, 17-16 KZZP, 24-23 Z97.

D. Ross: a KNUS, a KOPA.

P. Simon: a KIMN, a KNUS, a KOPA, a KVIL, a24 KZZP.

LP Cuts

Queen ("Another One . . .") WBBQ, WSGA, KFI, KMJK, KRTH, KX104, KXX106, Q105, 92Q
Boz Scaggs ("Look What . . .") WPEZ, WPGC, KILT, FM97, Q102, Q107, 96KX

Classical Retail Report

AUGUST 9, 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
- BOLLING: PICNIC SUITE—Rampal,
Lagoya, Bolling—CBS
- BRAHMS: DOUBLE CONCERTO—
Perlman, Rostropovich—Angel
- DVORAK: NEW WORLD SYMPHONY—
Kondrashin—London Digital
- PRESENTING LEONA MITCHELL—
London
- PROKOFIEV: SYMPHONY NO. 5—
Bernstein—CBS MasterSound
- SHOSTAKOVICH: SYMPHONY NO. 5
—Bernstein—CBS MasterSound

SAM GOODY/EAST COAST

- BACH: COMPLETE CANTATAS, VOL. XXV
—Harnoncourt—Telefunken
- BACH: BRANDENBURG CONCERTOS—
Karajan—DG
- BEETHOVEN: VIOLIN CONCERTO—
London Digital
- BRAHMS: DOUBLE CONCERTO—Angel
- BRUCKNER: SYMPHONY NO. 7—
Jochum—Angel
- ENRICO CARUSO: LEGENDARY
PERFORMER, VOLS. VIII, IX—RCA
- DVORAK: NEW WORLD—London Digital
- MAHLER: SONGS—Von Stade, Davis—
CBS
- PAVAROTTI'S GREATEST HITS—London
- ITZHAK PERLMAN: THE SPANISH ALBUM
—Angel

KING KAROL/NEW YORK

- BEETHOVEN: PIANO CONCERTOS NOS.
1, 2—Lupu, Mahta—London Digital
- BOLLING: PICNIC SUITE—CBS
- ENRICO CARUSO: A LEGENDARY
PERFORMER, VOLS. VIII, IX—RCA
- DVORAK: NEW WORLD—London Digital
- GOLDMARK: RUSTIC WEDDING
SYMPHONY—Previn—Angel
- PRESENTING LEONA MITCHELL—London
- MOZART CONDUCTED BY RAMPAL—CBS
- MOSTLY MOZART, VOL. IV—
De Larrocha—London
- PROKOFIEV: SYMPHONY NO. 5—CBS
MasterSound
- PUCCINI: LA BOHEME—Scotto, Kraus,
Levine—Angel

RECORD & TAPE LTD./ WASHINGTON, D.C.

- BACH: COMPLETE CANTATAS, VOL. XXV
Harnoncourt—Telefunken
- BEETHOVEN: VIOLIN CONCERTO—
London Digital
- BRAHMS: DOUBLE CONCERTO—Angel

- BRAHMS: TRIOS—Haydn Trio—
Telefunken
- BRUCKNER: SYMPHONY NO. 7—Jochum
—Angel
- CHOPIN: NOCTURNES—Ohlsson—Angel
- DVORAK: NEW WORLD—London Digital
- PRESENTING LEONA MITCHELL—London
- MOSTLY MOZART, VOL. IV—
De Larrocha—London
- PROKOFIEV: SYMPHONY NO. 5—CBS
MasterSound

RADIO DOCTORS/MILWAUKEE

- BACH: BRANDENBURG CONCERTOS—
Schwarz—Angel Digital
- BEETHOVEN: VIOLIN CONCERTO—
London Digital
- BERG, STRAVINSKY: VIOLIN
CONCERTOS—Perlman, Ozawa—DG
- BRAHMS: DOUBLE CONCERTO—Angel
- BRUCKNER: SYMPHONY NO. 7—
Jochum—Angel
- DVORAK: NEW WORLD—London Digital
- GOLDMARK: RUSTIC WEDDING
SYMPHONY—Previn—Angel
- MOSTLY MOZART, VOL. IV—
De Larrocha—London
- PAVAROTTI'S GREATEST HITS—London
- SHOSTAKOVICH: SYMPHONY NO. 5—
CBS Digital

SOUND WAREHOUSE/DALLAS

- BACH: BRANDENBURG CONCERTOS—
Karajan—DG
- DVORAK: NEW WORLD—London Digital
- MAHLER: SYMPHONY NO. 1—
DG Privilege
- PRESENTING LEONA MITCHELL—London
- MOZART: HORN CONCERTOS—Baumann
—Telefunken
- MOZART: PIANO QUARTETS—Eder
Quartet—Telefunken
- MOZART: HAFNER AND OTHER
SERENADES—Zukerman—CBS
- PETTERSON: SYMPHONY NO. 8—
Comissiona—DG
- PROKOFIEV: ALEXANDER NEVSKY—
Abbado—DG
- THE COMPLETE MUSIC OF CARL
RUGGLES—Tilson Thomas—CBS

DISCOUNT RECORDS/ SAN FRANCISCO

- BEETHOVEN: VIOLIN CONCERTO—
London Digital
- BOLLING: PICNIC SUITE—CBS
- DVORAK: NEW WORLD—London Digital
- KORNGOLD: KING'S ROW—Gebhardt—
Chalfonte Digital
- PRESENTING LEONA MITCHELL—London
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—
London
- PROKOFIEV: SYMPHONY NO. 5—
CBS MasterSound
- SAINT-SAENS: SAMSON ET DALILA—
Obaratzsova, Domingo, Barenboim—
DG
- VIVALDI: OBOE CONCERTOS—Soloisti
di Zabregb—Angel

* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, J & R Music World/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Laury's/Chicago, Streetside/St. Louis, Jeff's Classical/Tucson, Tower/Los Angeles and Tower/Seattle.

A Great Fifth, Chopin, A New Guitar

By SPEIGHT JENKINS

NEW YORK — CBS's new digital process, called MasterSound, has definitely made it with the consumer. The last several best seller lists have showed great activity from several of the newly released records, all of which have been interesting. The best in quality so far is definitely the latest: an eloquent performance of Sergei Prokofiev's Fifth Symphony, conducted by Leonard Bernstein. The orchestra is the Israel Philharmonic, which has rarely been heard so splendidly.

One of the many national areas in which Bernstein's talents have shined has been the Slavic—his soul definitely seems to connect with Russian romantic music—and his grasp of this symphony has grown over the years. The many moods found in the work are apparent; the different orchestral choirs receive a good balance; and every page is passionate, but not too passionate. Indeed, what makes this such a wonderful Bernstein recording is that he never seems to go too far: the slow passages are not dragged out, the rubatos do not seem to go on forever and the fast passages are not taken at a breathless clip. It is a reasoned, moving approach to one of the most impressive modern symphonies.

Prokofiev composed the work to celebrate the defeat of the Nazi army in Russia, and its first performance took place as the Red Army crossed into Poland. Though certainly a work "acceptable" to the conservative musicians of the Soviet Union, it has the rhythmic and harmonic variety expected in Prokofiev's work, while capturing the victorious mood of the time. Still, there are many moments, such as the first movement, where brooding, essentially melancholy nature of so much Russian music is expressed movingly. There are at the moment 11 stereo versions of this work, but none that I know has the power and overall thrust of this new Bernstein version. MasterSound enhances its quality.

London Records has supplied us for so long with the art of Vladimir Ashkenazy that it is easy to become complacent, to take the pianist for granted. Of his several records that have recently appeared, his new volume of Chopin (No. 5) is particularly impressive. The pianist's essentially

virile, rhythmically supple approach suggests many varieties of mood as he supplies different dynamics and colors. The Russian-Icelandic pianist has the capacity of playing very softly and yet never becoming so soft that he loses the tonal substance. This record begins with a stirring, expressive performance of the Fantaisie in F (Opus 49) and goes on to nine other works all composed within the period 1840-42 when the composer was at the height of his powers and in generally good health. Nocturnes, mazurkas, the third Ballade, all are dispatched by Ashkenazy with brilliance and variety. It is a record that once again affirms the pianist's high station among all those playing today.

Recently the Swedish division of Deutsche Grammophon has released a guitar record by the Swedish virtuoso, Goeran Soellscher. Though Soellscher's playing is fascinating to hear, the most interesting aspect of the record is his guitar, an instrument created by Georg Bolin with 11 strings. Its powers of reverberation are greater than the normal guitar because of an acoustical chamber which naturally amplifies the sound. Guitars on records are always loud enough because of the electronic process of recording. This guitar, with its natural powers of amplification should be heard with great clarity all over a large concert hall. The well-played performances included are a Fugue and Prelude of Bach and Fernando Sor's Morceau de Concert (Opus 54) and his sonata (Opus 15). Perhaps the record will at some point be issued in the U.S.

Chrysalis Renegotiates European Licensing

LONDON — Chrysalis Records has renegotiated its various European licensing deals to cover the next three years. Most are effective immediately.

In Germany, Austria and Switzerland, Ariola takes over from Phonogram. In France and Italy, Chrysalis has switched from Phonogram to RCA and in Spain from Ariola to RCA. Sonet remains licensee for Sweden, Denmark, Norway and Finland and in the Benelux territories the company remains with Ariola.

Soundtrack Update

(Continued from page 3)

play and sales for soundtrack product, label marketers generally agree that the soundtrack market still requires careful pre-planning. Unless releases are scheduled properly, and recordings are given a concerted push as products in their own right independent of the film, the hoped-for momentum can fizzle.

Moreover, most observers feel few soundtracks can hope to reach high sales levels unless the movie itself does brisk box office business. Although several soundtracks, such as Casablanca's "Can't Stop The Music," have done comparatively well when compared with low box office returns, the consensus argues that even a musically strong soundtrack project will stall in the market without either a single hit or, more vitally, a box office hit. As a result, Columbia's new wave-influenced "Cruising" soundtrack faltered when the Lorimar feature film met with lukewarm business, as did Warner Bros. Records' soundtrack to "Roadie," another box office disappointment.

"There's exceptions to the rule," notes Capitol's Dennis White, vice president, marketing, "but for the most part if you have a real hit movie, you'll sell soundtracks. If you have a big single hit, that, too, can sell records and obviously help the movie as well."

"Our sales on soundtracks aren't great unless the movie does great business," agrees Columbia's Ken Sasano, director of product management, west coast. "That seems to be the whole key: if the movie stiffs, the soundtrack probably won't sell."

Even relatively successful movies may not translate into record and tape sales if label marketers fail to emphasize the project's musical content as well as its cinematic tie-in. Accordingly, executives polled all stressed the need to release product in advance of theatrical release for the movie, and to focus initial attention through traditional music marketing avenues before trying to reap sales on the strength of the movie's business.

That philosophy underlines plans for Paul Simon's forthcoming Warner Bros. album, "One-Trick Pony," which features Simon's own performances from his feature film debut. Although the movie, written by the songwriter, carries the same title, Ed Rosenblatt—due to depart his post as senior vice president, marketing and promotion, for the presidency of David Geffen's new sister label—notes, "We're not calling it a soundtrack, because that can have a negative conno-

tation if it overshadows the actual musical content.

"Soundtracks, to me, can denote a number of things—some film tracks, or a collection of cuts by acts that are otherwise unrelated. The Simon album consists of Simon's own material, even though the actual movie also has performances by other artists such as the B-52s and the reunited Lovin' Spoonful. So, both from a gut level and because of the nature of the record itself, we're going to focus on 'One-Trick Pony' as the new Paul Simon album first."

Simon's first single from the set, "Late In The Evening," was just released last week, entering this week's Singles Chart at a bulletted 25, and earning Chartmaker honors. That feat represents one of the highest debut positions in the history of RW's chart research. The album is due for late August.

That emphasis on establishing music market credentials first is being given even greater priority by A&M Records, which hopes to establish newcomer Hazel O'Connor as a recording artist prior to the fall release of her feature film debut in Paramount's "Breaking Glass," a new wave-oriented drama. While O'Connor's album of that title, focusing on material from the movie, ships this week, the movie doesn't open until October.

According to Bob Reitman, vice president, marketing services, the longer interval between album and movie has been a keystone of A&M's marketing strategy for several months, which first surfaced earlier in the summer with an industry image campaign geared to building anticipation for the record. Says Reitman, "The record has to work for itself: it has to be listened to, and liked, and played, and bought, independent of the movie."

"We want to build from an artist, Hazel O'Connor, to the film itself. So while we're not low-profiling the film, we feel we must emphasize Hazel as an artist before all else."

O'Connor has been signed to A&M separately as a recording artist, with a second album already planned. The artist recently completed her first U.S. publicity tour, and A&M has already unveiled a video piece and a poster mailing in anticipation of the record's arrival. Retail, racks, radio, press and even other record companies were targeted for pre-release exposure "to set up an awareness of how important this album will be," according to Reitman.

The longer delay until the film's opening is also hoped to generate more precise market information for its distributor, Paramount Pictures. Owing to the movie's new rock flavor, Reitman says the label is naturally better positioned to gauge potential markets for the movie. "Once the movie opens, hopefully in markets where we've predisposed the audience, there's just a million different tie-ins you can have. But we've got to lay it out first. Then, if what we do works, Paramount can ride in on that," concludes Reitman.

Several executives noted that such a "music-first" approach, when coupled with the relatively steep marketing budgets afforded by a studio alliance, can yield sales even if movie tickets aren't selling as well as had been hoped.

Notes Casablanca president Bruce Bird, commenting on the sales to date for "Can't Stop The Music," "It was the biggest surprise we've had in a while. The movie obviously did not do well, yet we've done very well with the album. At this point, we've sold over 350 thousand units, without any airplay."

An even more spectacular illustration comes with "Urban Cowboy," which while grossing over \$31 million since its release has generally been termed a disappointment within the film industry. If box office receipts were lower than anticipated, Elektra/Asylum's Vic Faraci, vice president/director of marketing, notes that soft movie business hasn't hurt either the album or the various singles.

Faraci feels the soundtrack's success came "because the music speaks for itself. Since there were so many hits in the album, it was important that we impact first on the record before looking to the film for sales." The label's concerted push, months before the movie's release, thus paid off.

The E/A executive also wonders whether that success hasn't ironically distorted the movie's performance. "Unfortunately," says Faraci, "the success of the movie is being measured against the success of the records. While the movie may not wind up being a 'top five' winner the way the records have, it isn't necessarily a failure."

New theater openings as the movie's summer run continues, coupled with the next wave of singles by Boz Scaggs (Columbia), Anne Murray (Capitol) and Bonnie Raitt (Full Moon/Asylum) could enable the movie to emerge a moneymaker.

N.Y. Music Week

(Continued from page 3)

cluding pop, rock, classical, jazz and ethnic music. In all, the planners expect 50 concerts to be presented during Music Week, at venues including the Citicorp Building, Rockefeller Center, the World Trade Center and Duffy Square.

The schedule will again include a Broadway Spectacular, which will be filmed by a major cable television concern for a special program. The New York "Street Musicians' Festival" will make its debut in Washington Square Park, where judges from the music industry will choose 10 winning groups to be recorded and featured on an album project funded by the Task Force. One of last year's popular events, the Salute To Songwriters, will once again be sponsored on successive evenings by ASCAP, BMI and AGAC, with the addition of an evening sponsored by the New York chapter of NARAS.

This year's Music Week will also include evenings of ethnic music presented by some of the city's finest restaurants, and free concerts at Queens College, Brooklyn College and New York University.

Mayor Edward Koch has pledged his full support to Music Week, designating Herbert Rickman as special assistant and music coordinator to the Mayor. Rickman will work with the Task Force on coordinating all events throughout the City. "We've been assured that all the City's resources are at our disposal," said Steckler, who added that the Task Force would also be working very closely with the offices of Manhattan Borough President Andrew Stein and Hugh Carey, Governor of New York State.

Steckler also revealed that the New York Daily News "has recognized the importance of what we are trying to do. The News has agreed to work with us on a consumer level, publicizing stories as they appear, artists as they are signed, and shows as they are planned." The News' coverage will culminate in a special Sunday supplement scheduled for the September 28 issue.

Speaking on behalf of the New York Music Task Force, Steckler added, "We're proud to be working with *Record World*, the only music trade publication based in New York City, on this second annual Music Week." RW has provided Music Week with a temporary headquarters: those wishing to participate in the event should contact Andrew Tilson or Linda Dintenfass at (212) 765-5020. For further information, contact Al Steckler at 399-0300.

Latin American Album Picks



TU NUNCA DECÍAS QUE SÍ

LUISA MARÍA GÜELL—Compas LPC 7001

En producción de Alvaro Nieto y con arreglos de Edi Guerin, Luisa María Güell se luce en esta grabación. Excelentes temas románticos con muy buen acompañamiento. Su repentino acento castizo español suena falso. Brillantes interpretaciones de "Miedo tengo," (L. M. Güell) "Ayer te ví," (M. Díaz) "Oyeme," (García Diego) y "Busco un hombre" (Villa-Guerin).

■ Produced by Alvaro Nieto and with arrangements by Edi Guerin, Luisa María Güell is at her best in this new package. Very romantic tunes with superb orchestrations. "Soy tu mujer," (Porcella) "Ayer te ví," "Tú nunca decías que sí." (L. M. Güell)



EL JEGUE

WILFRIDO VARGAS—Karen KLP 52

En producción de Wilfrido Vargas y con muy ritmicos y movidos arreglos de salsa dominicana, con Jorge "Miguelito" Villarman como cantante, teste larga duración captará muy buenas ventas en las áreas salseras. "Ese barrigón no es mío," (D.R.) "No me quieras tanto," (R. Hernández) Sto. Domingo, Rep. Dominicana," (L. Díaz, W. Vargas, Ovalle, R. Diaz-M. Vargas, Ovalle, R. Diaz-M. Vargas) y "Tributo a Pedro Flores" (P. Flores).

■ Produced by Wilfrido Vargas and with Jorge "Miguelito" Villarman in the vocals, this new package by the very popular Dominican group could top sales. "La Carta," (D. Kenton-R. Díaz) "Muchacha liberada," (R. Díaz) and "Somos de tierra" (Miguelito Wilfrido).



PARA TODOS MIS AMORES

SERGIO ESQUIVEL—Atlas 5078

Con arreglos de Alejandro Jaen, J. J. Almela y Rafael Ferro, Sergio Esquivel interpreta páginas muy comerciales y románticas, a su manera. "Por ella," "La novia," "Pensando en tí" y "Por amarte así." Temas de la autoría de Esquivel.

■ With arrangements by Jaen, Almela and Ferro, Sergio Esquivel offers a very commercial package of ballads. His special touch is always present. "Fruta Prohibida," "Después de tí," "Así es la vida" and "Dos amantes."



MI CANCION

ELIAS ROSADO/NORBERTO ROMERO—CBS 14-1366

Típica música colombiana en interpretación del dueto establecido por Rosado y Romero. Con sabor a pueblo interpretan "Mi Canción," (H. Marín) "Amor por tí," (J. Romero) "Carnaval" (R. Romero) y "El 3 de Marzo" (R. Manjarrés).

■ Typical Colombian music performed by Rosa and Romero. Very danceable and contagious in "El buen ganador," (H. Zuleta) "Por caprichosa," (J. Herazo) and "Paisanita" (R. Romero).

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



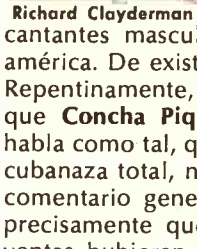
■ Presenté Radio WOJO de Chicago una "Fiesta en Vivo" a los 11,000 refugiados cubanos, que se encuentran en Fort McCoy, Wisconsin, el día 22 de Julio, con **Juan Montenegro** y **Carlos Rojas** como Maestros de Ceremonias. Todos los artistas participantes ofrecieron su trabajo como gesto voluntario. Entre ellos se lucio una "banda de salsa" compuesta por refugiados del mismo fuerte McCoy. El programa llegó a más de un millón de residentes de habla hispana del área de Chicago y muchos de los radioyentes se constituyeron en patrocinadores de los refugiados, buscando hogar y trabajo. Se espera que una gran mayoría de estos refugiados, se queden en el área y engrosen la amplia audiencia de la popular emisora chicagense. La entrada repentina de más de 125,000 refugiados cubanos está afectando notablemente cada una de las áreas de fuerte población latina en Estados Unidos, con una mayor concentración en las áreas neoyorkinas y miamenses. Es indiscutiblemente que se asimilación será de carácter inmediato y ella engrosará la fuerza de esta nacionalidad e nalgunas áreas en las cuales su influencia era débil. Musicalmente se irá notando, poco a poco su presencia, aunque



disográficamente existe la posibilidad de que el aumento en ventas no se vea afectado notablemente, ya que por motivos no identiácados plenamente, las nacionalidades que más discos compran en Estados Unidos son la mexicana, seguida de cerca por la puertorriqueña, la dominicana y en último lugar y débilmente, la cubana. De ahí, las ventas tan flojas del área de la Florida.

Recibo carta del amigo **Mario Reyes R.**, Gerente de la División de Discos de IRT, Chile, el cual me comunica: "Esto es para informarte que, nuestra compañía ha abandonado su licencia como representantes de RCA Internacional. Te damos las gracias por tu amistad y relación cordial durante todos estos años y te deseo mucha suerte en futuro" . . . ¡Gracias Mario y reciproco tu mensaje!

Ray Barreto comenzará a grabar su próximo álbum para Fania a finales de este mes. El título planeado será "Fuerza Gigante" (Giant Force) . . . Triunfan plenamente los **Hermanos Rigual** en Argentina. De allá seguirán hacia Brasil y Chile. ¡Exitos amplios! . . . Fué extendido el contrato de **José José** en "El Patio" de México, por dos semanas más. El éxito ha sido muy interesante. A su regreso de Los Angeles, **José José** llevo con su nuevo long playing, integrado en su mayoría por temas de



Pérez Botija, **Lolita de la Colina** y **Camilo Blanes** . . . Muy bueno el nuevo long playing de **Luisa María Güell**, que Marfer en el mercado internacional. El sello Compás la lanzó esta semana en Estados Unidos. Lo que no entiendo de estas producciones recientes de cantantes femeninas, es la tendencia a forzarlas a pronunciar el Español castizamente, con toda la influencia del mundo en las "z" y las "c", cuando ha quedado probado que tal pronunciación ha sido evitada en todos los cantantes masculinos, que han logrado verdadero éxito en Latinoamérica. De existir la influencia castiza ha sido debilitada al máximo. Repentinamente, **Angela Carrasco** se aparece más "española castiza" que **Concha Piquer**, cuando es dominicana por cuatro costados (y habla como tal, que estoy cansado de oírla) y ahora, **Luisa María Güell**, cubanaza total, nos viene con las "z" y la "c" que tanto se evitan. El comentario general de la **Carrasco**, en todos los mercados, ha sido precisamente que de no haber tenido esa falsa pronunciación, sus ventas hubieran sido superiores a las logradas. En el caso de Luisa

(Continued on page 47)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Sao Paulo

By RADIO AMERICA
(RONALDO C. ASSUMPACAO)

- 20 E POUCOS ANOS
FABIO JUNIOR
- DESABAFO
ROBERTO CARLOS
- PALOMA
SUNDAY
- MOSKAU
GENGHIS KHAN
- FREAK LE BOOM BOOM
GRETCHEN
- MEU QUERIDO, MEU VELHO, MEU AMIGO
ROBERTO CARLOS
- SOMBRAS
AGNALDO TIMOTEO
- GRITO DE ALERTA
MARIA BETHANIA
- MENINO DO RIO
BABY CONSUELO
- PLEASE DON'T GO
K.C. & THE SUNSHINE BAND

San Antonio

By KVAR FM (JOSE RICARDO BRIONES)

- COMO YO TE AMO
ROCIO JURADO—Arcano
RAPHAEL—Alhambra
- DAME, DAME, DAME
ABBA—CBS
- SOLO CON LA SOLEDAD
IAN SIMMONS—Profono
- INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
- PAVO REAL
JOSE LUIS—T.H.
- NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
- NUESTRO AMOR
PUNTO CUATRO—OB
- TUS OJOS CASTANOS
NELSON NED—Alhambra
- HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
- LEJANIA
ESTELA NUNEZ—Pronto

Tampa

By WSOL (ALVARO DIAZ DEL RIO)

- ATREVETE
JOSE LUIS RODRIGUEZ
- HEY
JULIO IGLESIAS
- TUS OJOS CASTANOS
NELSON NED
- GRACIAS A LA MUSICA
ABBA
- TE QUIERO A TI
VALEN
- ANORANDOTE, EXTRANANDOTE
CHIRINO
- SENORA
ROCIO JURADO
- DESPUES DE TI NADIE
CAMILO SESTO
- MI GRAN AMOR
ALBERTO CORTEZ
- RONDANDO TU ESQUINA
DANIEL MAGAL

Hartford

By WRYM (W. MARTINEZ/O. AGUILERA)

- SIMPLEMENTE NO PUEDO
LUIS OSCAR—Kim
- AL SON DE LA LATA
MARVIN SANTIAGO—T.H.
- PUCHULA
LOS HIJOS DEL REY—COMBO
- MUJER BOPINCANA
LEONARDO PANIAGUA—Discolor
- ALCOBA PRESTADA
ODILIO GONZALEZ—Velvet
- LO OTRA
RODOLFO—Fuentes
- CHUPA EL MANGO
BLAS DURAN—Madely
- CONSIGUEME ESO
JOHNNY VENTURA—Combo
- BAJA Y TAPA LA OLLA
SANTIAGO CERON—Salsa
- DILE A TU NUEVO AMOR
NELSON NED—Alhambra

Ventas (Sales)

El Paso

- HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
- INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
- EL GORRION Y YO
MANOELLA TORRES—CBS
- COMO YO TE AMO
RAPHAEL—Alhambra
- EL HIJO DE LA MUSQUERA
LOS HURACANES DEL NORTE—Luna
- DESPACITO
JIMMY EDWARD—SRP
- EN CADA GOTTA DE MI SANGRE
LOS ZORROS—Odeon
- TUS DOS VESTIDOS
LOS TIGRES DEL NORTE—Fama
- HEY
JULIO IGLESIAS—CBS
- BUSCAME
JOSE RODRIGUEZ—Musart

San Jose

- HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
- MONEDA DE CATORCE PESOS
YOLANDA DEL RIO—Arcano
- HEY
JULIO IGLESIAS—CBS
- INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
- ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
- COMO YO TE AMO
RAPHAEL—Alhambra
- COMO NO CREER EN DIOS
ALBERTO VAZQUEZ—Gas
- MAS DE LO QUE MERCENCIAS
LOS HUMILDES—Fama
- TUS OJOS CASTANOS
NELSON NED—Alhambra
- HOY TE QUIERO TANTO
LOS BONDADOSOS—Anahuac

Albuquerque

- EL GORRION Y YO
MANOELLA TORRES—CBS
- HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
- ELLA
JUAN GABRIEL—Arcano
- ME LLAMAN EL ASESINO
TINY MORRIE—Hurricane
- MAMA SOLITA
PEDRITO FERNANDEZ—CBS
- HEY
JULIO IGLESIAS—CBS
- EL ASESINO
LOS CADETES DE LINARES—Ramex
- EL CORRIDO DE LA PRISION DE STA FE
AL HURRICANE—Hurricane
- MELODIA PARA DOS
JOAN SEBASTIAN—Musart
- EL VALS DE LAS MARIPOSAS
TONY OVALLE—Latin Int.

Denver

- EL NOA NOA
JUAN GABRIEL—Pronto
- EL ASESINO
GILBERTO VALENZUELA—Gas
- HEY
JULIO IGLESIAS—CBS
- EL GORRION Y YO
MANOELLA TORRES—CBS
- INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
- NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano
- LAS TRES TUMBAS
HERMANOS PRADO—Arriba
- QUE SUERTE LA MIA
RAMON AYALA—Freddie
- LA MOJADA
CHARO—Caytronics
- SENORA DE TAL
VICENTE FERNANDEZ—CBS

Nuestro Rincon (Continued from page 46)

María, me parece que el efecto será más devastador y es lamantable con tan excelente producción. Y que no me vengan con el cuento de que es para "ganarse el enorme mercado español," que según parece, jamás le concedió gran reconocimiento a la Carrasco ni a ninguna otra latinaza criolla. Si las cosa es por "cachet," pues lo veo muy "mersa."

Muy bueno el sencillo que Musimex acaba de lanzar de la nueva voz mexicana **Lauro González**, con los temas "Te espero en el río" (L. Gonzalez) y "Por tus traiciones" (L. González) con arreglos de **Fernando Z. Maldonado**. Este artista "ciento por ciento mexicano" está siendo promocionado por el gran amigo **Alberto Díaz** . . . Va con gran fuerza la interpretación instrumental del brillante pianista **Richard Clayderman**, de origen francés, de los temas "Balada para Adelina," "Oh, cuanto amor" y "Amor se escribe con A," lo cual demuestra ampliamente, que nuestros programadores en Latinoamérica y en ciertas áreas de Estados Unidos, tienen el gusto musical totalmente dirigido a expresiones musicales como la de **Clyderman**. El problema a veces radica en los sellos discográficos, que inundan en su gran mayoría los mercados, con cuanto cosa se les ocurre, y después, lógicamente, la radio results incontrolable a sus propósitos. ¡Adelante amigos! . . . Y ahora . . . ¡Hasta la próxima!

WOJO Radio in Chicago presented a live broadcast from Ft. McCoy in Wisconsin July 22 for the 11,000 Cuban refugees currently living there. **Juan Montenegro** and **Carlos Rojas** from WOJO performed as MC's. All participating artists volunteered their talent and time for this Cuban show. Also performing was a band composed of Ft. McCoy residents playing salsa music. The broadcast reached over one million Spanish speaking residents in metropolitan Chicago and many WOJO listeners became sponsors for the Cuban refugees. It is expected that a great majority of these refugees will remain in the Chicago area which will surely add more listeners to the popular station.

I received a letter from **Mario Reyes R.**, manager, record division IRT in Chile, which stated: "This is to inform you that our company has left the RCA International license for our country. We would like to thank you all for the friendliness of our relationship through the years and to wish you lots of luck for the future." Thank you, Mario, and lots of luck for you too! . . . **Ray Baretto** has been cutting his next Fania album since July 21 at La Tierra Recording Studios in New York. Projected title for the album is "Giant Force" . . . **Hermanos Rigual** from Mexico performed with extraordinary success in Argentina. From there, they will be playing dates in Brasil and Chile. Congratulations! . . . **José José's** success at "El Patio" in Mexico City has been so impressive that his contract was extended for two more weeks. After his return from Los Angeles, he carried his latest LP which will be promptly released containing tunes from famous composers **Perez Botija, Lolita**
(Continued on page 48)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Hey" (+)

(J. Iglesias-G. Bellfiore-

M. Balducci-R. Arcusa)

JULIO IGLESIAS

(CBS INT.)

(+) Third Time-Tercera Vez

(Regional)

"El Gorrion y Yo" (+)

(Tirso Paiz)

MANOELLA TORRES

(CBS INT.)

(+) Third Time-Tercera Vez

Record World en Ecuador

By MARCELO NAJERA

■ Ecuador — 50 años de la primera grabación de un tema nacional celebramos el 4 de Junio. Haciendo historia: en mil novecientos treinta, habíamos identificado plenamente a nivel regional andino nuestra tendencia musical, y, el pasillo, nuestro canto vernáculo, era visto con romanticismo en una época de romanticismo pleno. Letras ensoñadoras y el quebranto de las cuerdas y las queñas verseaban historias tristes y mil motivos de amor. En Nueva York en esa fecha, tres pioneros de la Industria del disco y visionarios de la difusión de nuestro folklore grabaron para la Columbia Records el inmortal "Guayaquil de mis amores" del insigne **Lauro Dávila**. Ellos eran compañeros de canto y serenata, tres deseos y un fin: **Nicasio Safadi**, el "Pollo" **Ibañez** y el promisorio Industrial Don **José Domingo Feraud** que daría hasta su muerte, un irrestricto apoyo al arte nacional permitiendo que se conociera al **Duo Ecuador** y todos los grandes de la canción Ecuatoriana que los han sucedido, en todo el mundo. Con motivo del cincuentenario, la firma Feraud Guzman gerenciada por Don **Francisco Feraud Aroca** brindó un homenaje en honor de **Enrique Ibañez Mora**, del poeta **Lauro Dávila** y en la tumba de **Nicasio Safadi** y que fué también homenaje para todos los artistas del país.

Dos importantes instituciones artísticas cumplen cincuenta años de tablas, **Blacio Jr.** la orquesta que por varias décadas ha hecho bailar al Ecuador especialmente en la época de oro de **Alfredo Barrantes** y **Ricardo Loor**. El director de la prestigiosa orquesta Don **Milo Blacio** está de plácemes, ya que ha sido muy homenajeado . . . También el popular **Ernesto Alban** y su compañía de variedades se hace merecedor del reconocimiento nacional por haber logrado a través de sus "Estampas" pintar la vida de nuestra comunidad con picareza sutileza. Vayan para todos ellos nuestra cálida adhesión . . . Invitado por

Fernando Moreno, **Betty Missiego** y el arreglista **Claudio Fabri** viajó a España nuestro amigo **Gustavo Pacheco** "El hombre sin cabeza" ex director del Super **Grupo Bodega**. Gustavo integrará el conjunto de Betty en sus giras durante éste año, creemos que es un paso importante en su carrera de buen músico, se lo merece y por favor, Fernando, si lees ésta nota dale saludos de toda su gente . . . Y a propósito de **Betty Missiego**, está bien colocado su tema "Te amaré de mil maneras" . . . otro número fuerte en Ecuador "Has nacido libre" de **Camilo Sesto**, igual "Desahogo" de **Roberto Carlos**, "Siempre te voy a querer" de **Jerónimo**, "Ese hombre" de **Rocío Jurado** . . . La RCA está promocionando el arribo de **Los Iracundos** para el mes de Agosto. El grupo está celebrando 20 años de triunfos en Latinoamérica y a decir verdad ellos son unos muchachos triunfadores . . . De paso por-Guayaquil estu o el señor **Alfredo Díez**, alto ejecutivo de Codiscos-Famoso . . . Se filmaron las secuencias correspondientes a nuestro-país en la vida de **Julio Jaramillo** la misma que se está llevando al cine gracias a una producción Mexicano - Ecuatoriana. **Martin Cortez** y **Alicia Encinas** tendrán a cargo los roles estelares de éste filme que promete un impacto tremendo en el público de México, Ecuador, Colombia, Venezuela y Perú donde Julio triunfara incontables veces.

Marfil

Marfil tiene un nuevo LP en el mercado se titula "disco Iracundo" y es una recopilación de los éxitos del grupo uruguayo del mismo nombre . . . El "Indio" **Bravo Molina** grabó un tema llamado "Amigos del Alma, conductor del Show musical más televisivo del momento. ¡de tal palo! . . . Exito grande el alcanzado en Ecuador por el joven pianista **Richard Clayderman** luego de "Balada para Adelina" y "Amor se escribe con A" pronto se editará su tercer LP que llevará por título "Ensueños".

Nuestro Rincon

(Continued from page 47)

de la **Colina** and **Camilo Blanes** . . . Marfer Records in Spain released the latest LP by Cuban singer **Luisa Maria Guell**, which is being distributed in the states by Compas label. Very well done and beautifully rendered.

Musimex released a single by Mexican newcomer **Lauro Gonzalez** with the tunes "Te espero en el rio" (L. Gonzalez) b/w "Por tus traiciones" (L. Gonzalez) with musical arrangements by **Fernando Z. Maldonado**. He is being promoted by our good friend **Alberto Diaz** . . . **Richard Clayderman's** latest instrumental LP is having a heavy acceptance from radio programmers all through Latinamerica and in several areas in the states. Richard, a French piano player, has achieved such a success through his renditions of tunes like: "Balada para Adelina," "Oh, cuanto amor" and "Amor se escribe con A," which proves once more that radio programmers are inclined to these instrumental musical expressions.

Mexico Firm to Promote Concerts

■ LOS ANGELES — A firm called "Music Is Friendship" (Música es Amistad) has been formed in Mexico City, Mexico for the purpose of promoting rock and pop concerts throughout that country, with initial activity to center on Mexico City and Acapulco. The new company's first shows featuring a major American performer will take place on September 14 and 15, when Alice Cooper will appear at the 10 thousand-seat Acapulco Convention Center.

Promoters Armando Garcia de la Cadena and Roger Johnson will handle "Music is Friendship" activities within Mexico. The American liaison, based in Los Angeles, is Steven Goldberg of Golden Images.

It was Goldberg who reportedly arranged what has been described as a "precedent-setting deal" with Alice Cooper's management firm, Alive Enterprises,

for Cooper's first-ever appearances south of the border. Other shows presented by "Music is Friendship," all of them in the capital city, have featured John Mayall, Richie Havens and Jim Dandy, former lead singer of the group Black Oak Arkansas; a crowd of 60 thousand was reported for the Jim Dandy concert.

High Expectations

"Music is Friendship," calling itself "the first concert promotion firm in over five years to be given government approval to bring rock concerts into Mexico," has stated its intention to present those concerts with production values equal to American standards. The firm has based its expectations for success in part on the fact that Mexico City alone has a population of 14 million on which to draw.

Goldberg can be reached in Los Angeles at (213) 204-4890.

Warwick Will Host 'Solid Gold' TV Show

■ NEW YORK — Arista Records artist Dionne Warwick has been chosen as the host of "Solid Gold" a one-hour, weekly music/variety television series that will feature top-charted artists each week. The series, produced by Bob Banner Associates and distributed by Paramount Television Distribution, has already been sold to 145 stations.

"Solid Gold" will feature Warwick and different co-hosts each week. A two-hour pilot special, hosted by Warwick and Glen Campbell, was aired in March to high ratings. That show's creative team—Bob Banner, executive producer; Brad Lachman, producer; Lou Horvitz, director; Rene Lagler, art director; Kevin Carlisle, choreographer — will guide the series.

Black Music Report

(Continued from page 39)

I haven't stepped too outside but just broadened. I don't want to sway my public left then right. I want to take them gradually. This album is just another step toward what I ultimately want my albums to be.

Bob Law, PD for WWRL in New York, and newly-elected member of the Black Music Assoc. board of directors, has proposed the formation of radio advisory council within the organization. Law, known for his outspokenness and progressive thinking, is one of the few board members active in radio. He feels that as BMA becomes a prominent organization in the industry black radio must play a role in influencing its direction.

Bob Gooding, national director for jazz/progressive promotion at Arista, will soon be heading for Warner Bros. to assume similar responsibilities.

The National Assoc. of Black Owned Broadcasters will hold its annual conference in Washington D.C. to coincide with the Congressional Black Caucus' legislative weekend on Sept. 26, 27 and 28. For info call **Nate Boyer** at 202-293-1137, or write to NABOB, 1629 K St., Suite 800, N.W./Washington D.C. 20006.

Headliner **Smokey Robinson**, along with the **Manhattans** and **Stacy Lattisaw**, turned in a fabulous performance last week at New York's Radio City Music Hall. Robinson had them wild in the aisles as he freely took requests from the audience for "Bad Girl," "Tracks of My Tears," "Mickey's Monkey," and other favorites. It was refreshing to see a performer literally give them what they want.

We wish to express our deepest sympathies to the family of **Nita Basson**, air personality with New York station, WKTU. Nita passed away July 29th from the causes of cancer. Her warmth and friendliness will be dearly missed by all those who knew her.

Ready For Anything



"What a little head," says WMMS' Kid Leo as he moves in on Lucy, an 11 feet long python. Lucy, a personal friend of Mirage Records new band, Whitesnake, has been helping promote the group's "Ready An' Willing" album, which is distributed by Atlantic Records. Seen in the Cleveland station's offices are, from left: Paul Goldberg, Atlantic's Cleveland promo man; Jackie Krenek, the snake's friend; Lucy (the snake); Kid Leo; John Gorman, WMMS' Program Director; Lou Sicurezza, Atlantic's Regional promo man; and Mike Dragas, Atlantic's regional sales director.

Owens Ent. Bows Video Dubbing Room

■ NASHVILLE—Jim Owens, president and owner of Jim Owens Enterprises, Inc., has announced the opening of Nashville's newest electronic color editing and dubbing videocassette facility.

Location

Known as The Back Room, the facility, a subsidiary of Jim Owens Enterprises, is located at 50 Music Square West, eighth floor, 37203. Phone is (615) 327-3090, and 327-3091.

New York, N.Y.

(Continued from page 19)
CIA."

"That's preposterous," huffed the host.

"Well, let me ask you this. Have you ever been to Montana?"

"No."

"Do you know anyone who lives there?"

"No."

"Have you ever met anyone from Canada?"

"No."

"Well," said the obviously satisfied Canadian, "there you go."

At that point the conversation between the two took a decidedly less colorful turn. No more than a couple of minutes had passed, however, when the Canadian up and asked the host: "Of course you know all about the war between Oregon and Canada that was fought in 1956? Or was that covered up by the CIA?"

Wondering if the war had been fought in Washington, we turned off the radio.

BEST WISHES to long-time Chicago retailer **Aaron Rosenblum** of Rose Records, who is, according to his son **Jim**, "recuperating nicely" following surgery on Tuesday, July 29. Anyone wishing to send cards should address them to Aaron Rosenblum, Wesley Pavillion Northwestern Hospital, Chicago, Illinois 60611.

CONGRATULATIONS to **Amy Bolton**, Importe/12 recording artist and a publisher at Castle Music, who is slated to marry Epic Records artist **George Wallace** on August 9.

JOCKEY SHORTS: Prestige Records is set to release a 12-record set containing everything that **Miles Davis** recorded for the label between 1951 and 1956. "Miles Davis: Chronicle" includes Davis' first session for the label and the legendary sessions with the original Miles Davis Quintet. The package will feature full discography, rare photos and a 10,000-word essay by **Dan Morgenstern**. Due in September . . . Elektra/Asylum recording artists **Twennynine** with **Lenny White** are finishing a new LP at Indigo Ranch in Malibu. **White** and **Larry Dunn** (of **Earth, Wind & Fire**) are producing. EW&F's horn section and background vocalists are featured on the album. An October release is projected.

DIR's 'Hour Time'

(Continued from page 32)

show 100 times better than they could possibly afford to produce on their own."

The show will divide its time between investigative reporting and entertaining features. Steve Post, known for his work on WBAI in New York and most recently with WBLB, will serve as anchorman for "Hour Time," covering a beat that will include ecology, the economy, politics and government. Among the investigative pieces currently planned is a story on the grain embargo which Goldensohn promises will surprise listeners who've taken government announcements on that policy for granted. Independent presidential candidate John Anderson has also agreed to an interview with the producers of Hour Time."

On the feature side, the producers are planning a segment on the "Space Invaders" game craze that's currently sweeping the nation. There will also be a feature on the therapeutic value of isolation tanks, during which a reporter will actually lower herself into a sensory deprivation chamber and record her impressions.

The show's most innovative features will be heard during the fourth segment of each program, when a celebrity will be assigned to cover a story usually on a subject of interest to that celebrity. For the first segment, Martin Mull, who is a painter as well as a comedian, delivered some rather irreverent coverage of the Picasso exhibition in New York.

DIR has also contracted interesting figures to cover other aspects of the news. Kurt Vonnegut, author of "Slaughterhouse Five" and "Cat's Cradle" has been signed to comment on the national conventions and the elections. Former New York Yankee and sports columnist Jim Bouton will file weekly commentaries, aural "columns" of a sort, on American sports.

"We're not covering sports in terms of score," Goldensohn emphasized. "Jim's columns are funny, provocative, politically interesting and sometimes angry—that's why we wanted him to do pieces on sports."

Goldensohn also emphasized that the show would not cover "music news," but rock stars would be dealt with on a personality basis, offering them the type of exposure that television normally does not provide. For example, David Bowie and Linda Ronstadt would be of interest to the producers because of their involvement in the theater, rather than their activities as recording artists.

Kauff said that DIR is suggesting that stations run the program on Sunday mornings. "It's not the hottest time in radio, and we feel that time slot would make it easier for them to take the show," he explained. "We also felt that it would give them the potential to go to advertisers in their towns that they would not normally solicit, like a bank or an insurance company, rather than the local record store or promoter. The show also partially fulfills a station's public service requirement."

Kauff added that DIR "King Biscuit Flower Hour" had made Sunday night a big night on FM radio, and he intimated that "Hour Time" might have a similar effect on Sunday mornings. For that reason, he isn't concerned that the show's lack of pure rock emphasis will make it difficult to win the support of staffs at AOR stations. "We've given them the tools they need (written promos)," Kauff stated. "This is an important potential rating getter in a period that's absolutely wide open. We feel they should be motivated to make this successful. It's one of those things that will set their station just a bit apart from the others that are playing the same records."

Blues Bros. Bash



A reception was held for the Blues Brothers on July 26 at the Universal Amphitheater after their performance there. Seen celebrating are (from left): Bernie Brillstein, manager of the Blues Brothers; Nesuhi Ertegun, president, WEA International; and Henry Droz, president of WEA.

CBS Pacts with Ai Music



CBS Records has entered into an agreement with Japanese music company Ai Music to market and distribute music by artists on the Ai roster. The first artist to be released under the agreement will be saxophonist Sadao Watanabe. Pictured in New York to celebrate the upcoming release of Sadao Watanabe's first album on CBS Records are, from left: Bruce Lundvall, president, CBS Records division; Toshinari Koinuma, president, Ai Music; and John Dolan, vice president, CBS Records International.

Germany

By JIM SAMPSON

■ MUNICH—In a precedent-setting decision against Parallel Imports, a Frankfurt court has stopped the flow of WEA product from Spain to Germany. The firm KTV Koengener Record Distribution had claimed that imports into the European community nations from "associated" non-member countries such as Spain, Portugal, Austria and Switzerland were protected by the EC free trade regulations. Earlier this year, the Austrian Supreme Court in Vienna rejected the same argument. Now, the German courts have reached the same conclusion. According to WEA legal head **Wolfgang Krueger**, KTV had been importing virtually the entire WEA hit repertoire, pressed in Spain by licensee Hispavox. To determine the amount of damages, the court authorized WEA Hamburg to audit KTV's entire sales and purchase records. This step will be taken shortly, as KTV has waived its right to an appeal.

The Frankfurt decision effectively rejected KTV's plea that exclusive distribution license contracts violate American and/or German cartel laws. Within the European community, an open market still prevails. However, several court actions have stopped unauthorized importation of recorded product into the EC from "third party" countries such as the U.S., Canada and Japan. (A final decision on third party imports is expected from the European Court of Justice later this year in the Gema vs. Membran case.) Parallel imports from associated countries will now be treated in Germany just as "third party" imports. Krueger adds, though, that illegal parallel imports will continue to enter high-price EC markets, due to the complexity of legal procedures to stop the flow. Action can take over one year, more than enough time for importers to do their damage.

METRONOME GETS FANTASY: Distribution of the Fantasy label switched from Bellaphon to Metronome on July 1, leaving the Frankfurt-based independent with a large number of smaller foreign labels but without a major U.S. catalogue. Also, a correction to the association-by-typo here a few weeks ago between Polydor and Metronome. The two are completely separate companies, but both part of the Polygram group.

TEUTONIC TELEX: Siggie Loch and his WEA team in Hamburg have moved a few hundred yards to new offices at Arndtstrasse 14-16, 2000 Hamburg 76, phone (040) 228050, telex the same . . . Last month, **Jim Capaldi's** manager **John Taylor** was in Cologne to sign his artist for G/A/S and Scandinavia with EMI Electrola international head **Jochen Kraus** and LRD chief **Marlis Breuer**. At the same time, Taylor inked a new music publishing contract with **Willie Schloesser** of Chappell Hamburg . . . **Manfred Schmidt** signed with **Ed Heine** of Warner Bros. music for the Miau Musik catalogue, including songs by fast-rising singer/songwriter **Stefan Waggerhausen** . . . ZDF-TV national network is getting into country. They'll air a **Kenny Rogers** special in September (EMI says Kenny is headed for Europe for touring next spring) and last week taped a "disco" variety hour that featured **Bobby Bare**, among others.

England

By VAL FALLOON

■ LONDON—CBS has confirmed that it is abolishing recommended retail price, the third major record company to do so. The new catalogue lists average retail prices effective immediately, which are based on a survey of what dealers were charging nationally during June. This week Polygram issued its new list of suggested prices following its decision, like EMI, to scrap RRP . . . The BPI may follow the idea of the NARM "Give The Gift Of Music" campaign later this year. A million pound promo, including TV advertising, is envisaged and contributions would be sought from all interested parties, including publishers. EMI has been separately working out a scheme of its own to counteract the adverse publicity generated for the record industry as a result of the continuing cutbacks reported over the past 18 months . . . After last week's reversionary rights ruling in favour of **Freddie Bienstock's** Redwood Music, major publishers here have predicted complications throughout the business. EMI songs' MD **Ron White** claimed that many standards would now disappear, with publishers being left with rights to only lyrics or music. Each song, he said, would have to be carefully examined in copyright terms. Unless publishers and estates co-operated on exploitation many songs would not be promoted . . . Fuse Music, the independent publisher set up in 1975 by **Nigel Haines** with French publisher **Francis Dreyfus**, has gone into liquidation owing an estimated 230,000 pounds. About 100,000 is reported to be owed to **Genesis**, as a result of a deal the company clinched with the band in 1975. But there is always good news: this week Genesis' "Duke" LP became the first 1980 album release to go platinum (300,000).

ABBA THE VIDEO: Millionaire businessman **John Bentley** is taking over Intervision, the video software company, through his own John Bentley Insulation. The deal should be completed within a month, while Intervision moves into bigger premises and installs broadcast quality mastering facilities. And the latest Intervision scoop is "Abba Music Show 1," produced by Europa Film of Sweden. The video firm has U.K. rights only, the first time the company has distributed product other than its own logo videograms. The Abba show will sell in the U.K. for almost forty pounds . . . Polygram's **David Hockman** has been appointed joint MD of RM Productions with **Dr. Reiner Moritz**, who formed the company in 1970. RM is based in Munich and has London offices. It has about 500 features and documentaries to its credit. Hockman's new post is in addition to his recently-announced move from Chappell International to Polytel as general manager and Polygram Leisure as new business development manager . . . EMI Music publishing has appointed **Phil Sharp** as professional manager following the departure of **Dave Ambrose** to EMI Records A&R. In addition, EMI Publishing has revived the "Song Plugger" in the shape of **Bob Clifford**, a former musician . . . Heath Levy music has signed a three-year deal with Fried Egg Records for its entire catalogue. The Bristol Indie has eight artist/writers on its roster . . . **Larry Uttal's** Earlobe label has signed the Biddu-produced five-piece **Amy** . . . Ariola MD **Robin Blanchflower** has inked L.A. guitarist **Davey Johnstone** to the label worldwide . . . And RCA has penned Chris Neil Productions, and D&J Arlon Enterprises. Artists included in the worldwide deal are **Leeson and Vale**, **Sharon Campbell**, and **Kevin Lynes** . . . EMI has signed the **Houghton Weavers**, a north country pop folk comedy group. First release is "The Martians Have Landed in Wigan" . . . All eyes on Motown whose EMI European deal is up at the end of this year. International VP **Peter Prince** says he is talking to interested companies now.

HOTTER THAN JULY: September is the month picked for **Stevie Wonder's** U.K. tour, now confirmed by promoters Marshall Arts. Six dates are announced at Wembley Arena, his first European appearances in six years. The show is titled "Stevie Wonder's Hotter Than July Music Picnic" after the title of his new LP . . . And **Glen Campbell** returns to Britain this week to headline at the new Portsmouth Country Festival, his first visit for two years. Capitol is releasing "Somethin' Bout You Baby I Like" to coincide, his 37th LP for the label . . . Glen will also take time out to play in the pro-celebrity golf tournament at Gleneagles in Scotland . . . **Split Enz** debuts for A&M

(Continued on page 53)

U.K. Video Association To Discuss Copyrights

■ LONDON — The inaugural meeting of the British Phonographic Industry's Video Association (BVA) will finally take place on August 13, it was announced last week.

The association was launched some months ago to look after the video interests of British record companies primarily, but to include non-record company video producers who want the BPI to look after their interests.

CBS U.K. chairman Maurice Oberstein, who first mooted the idea of the BVA, will chair the first meeting until a formal chairman is selected and a committee

formed. All principal video producers will be invited to the meeting, to be held in London. The BVA has already commenced talks with the Musician's Union to try and clinch a blanket agreement on the use of existing programmes for videograms. The other priority for the committee will be a discussion on mechanical rates for video. The BVA has prepared its own rates document following the Mechanical Copyright Protection Society's suggested royalty calculations.

The BPI has itemized several points of disagreement to the MCPS rates.

France

By GILLES PETARD

■ **Claude Lelouch** is preparing to launch his new movie, "The Ins And The Outs," showing how people from all over the world live their present intermingled with memories of the past. The musical sequences, which play a large part, were divided between **Michel Legrand** (for the American scene) and **Francis Lai**, who for the first time joined forces on the same project. The soundtrack will be released on a double album, with distribution still to be negotiated . . . **Alain Levy**, president of CBS, has announced a major reshuffle within his company, which has been divided in two creative units: CBS for one and Epic, A&M and associated labels for the other. **Jean-Claude Gastineau** has been named vice president for marketing and distribution with CBS Disques France. **Erick Brücker** is general manager for the CBS unit, while **Phillipe Duwatt** is general manager for the Epic unit . . . During his French tour, **Bob Marley** received his fifth gold disc for his LP "Rastaman Vibration" from Phonogram president **Marc Grandemange** and int'l label manager, **Jean-Paul Commin** . . . **Johnny Hallyday** has a new LP entitled "A Partir De Maintenant" . . . **Michel Berger**, one of France's top writer-producers (**Françoise Hardy**, **Véronique Sanson**) wound up a brilliant ten-days' stint at the Théâtre des Champs-Élysées with his wife, **France Gall**; both are riding the charts with "La groupie du Pianiste" (by Michel) and "Il jouait du piano debout" (by France) . . . **Arabella-Eurodisc** (Ariola France), currently distributed by WEA, will have their own distribution by the end of this year. The diskery just signed up **Ann Sylvestre**, a highly rated pop-folk singer and composer . . . Eyes were beaming while wine was flowing during an impromptu meet between Sire prexy **Seymour Stein** and Warner prexy **Mo Ostin**, in a cozy Paris restaurant. Sire is hot on the French charts with the **Pretenders** . . . While so-called "Radios Libres" (Citizen's Band) are sprouting up all over France, the state monopoly is somewhat lamely reacting with police raids, or more actively, by creating local FM-networks catering to a young audience with pop and rock programs.

Germany's Top 10

Singles

1. **FUNKYTOWN**
LIPPS, INC.—Casablanca
2. **D.I.S.C.O.**
OTTAWAN—Carrere
3. **XANADU**
OLIVIA NEWTON-JOHN—ELECTRIC LIGHT ORCHESTRA—Jet
4. **NO DOUBT ABOUT IT**
HOT CHOCOLATE—Rak
5. **BOBBY BROWN**
FRANK ZAPPA—CBS
6. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
7. **SEXY EYES**
DR. HOOK—Capitol
8. **MATADOR**
GARLAND JEFFREYS—A&M
9. **DER NIPPEL**
MIKE KRUEGER—EMI
10. **ALOHA-OE**
GOOMBAY DANCE BAND—CBS

Albums

1. **20 GREATEST HITS**
HOT CHOCOLATE—Arcade
2. **THE GAME**
QUEEN—EMI
3. **EMOTIONAL RESCUE**
ROLLING STONES—Rolling Stones
4. **XANADU**
SOUNDTRACK—Jet
5. **ZAUBER DER KARIBIK**
GOOMBAY DANCE BAND—CBS
6. **DIE SCHOENSTEN MELODIEN**
DER WELT
ANTHONY VENTURA—Arcade
7. **THE WALL**
PINK FLOYD—Harvest
8. **TRAEUMEREIN**
RICHARD CLAYDERMAN—Telefunken
9. **DER NIPPEL**
MIKE KRUEGER—EMI
10. **UNMASKED**
KISS—Casablanca

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

1. **USE IT UP WEAR IT OUT** ODYSSEY/RCA
2. **XANADU** OLIVIA & ELO/Jet
3. **MORE THAN I CAN SAY** LEO SAYER/Chrysalis
4. **COULD YOU BE LOVED** BOB MARLEY/Island
5. **BABOOSHKA** KATE BUSH/EMI
6. **JUMP TO THE BEAT** STACY LATTISAW/Atlantic
7. **UPSIDE DOWN** DIANA ROSS/Motown
8. **CUPID** DETROIT SPINNERS/Atlantic
9. **THERE THERE MY DEAR** DEXY'S MIDNIGHT RUNNERS/Parlophone
10. **LOVE WILL TEAR US APART** JOY DIVISION/Factory
11. **MY WAY OF THINKING** UB 40/Graduate
12. **EMOTIONAL RESCUE** ROLLING STONES/Rolling Stones
13. **LET'S HANG ON** DARTS/Magnet
14. **WATERFALLS** PAUL McCARTNEY/Parlophone
15. **OOPS UPSIDE YOUR HEAD** GAP BAND/Mercury
16. **BURNING CAR** JOHN FOXX/Metalbeat
17. **ARE YOU GETTING ENOUGH** HOT CHOCOLATE/RAK
18. **ME MYSELF I** JOAN ARMATRADING/A&M
19. **TO BE OR NOT TO BE** B.A. ROBERTSON/Asylum
20. **MARIANA** GIBSON BROS./Island
21. **A LOVER'S HOLIDAY** CHANGE/WEA
22. **SLEEPWALK** ULTRAVOX/Chrysalis
23. **FUNKYTOWN** LIPPS, INC./Casablanca
24. **STRANGERS IN THE NIGHT** SAXON/Carrere
25. **COMPUTER GAMES** YELLOW MAGIC ORCHESTRA/A&M

Albums

1. **THE GAME** QUEEN/EMI
2. **SEARCHING FOR THE YOUNG REBELS** DEXY'S MIDNIGHT RUNNERS/Parlophone
3. **XANADU** SOUNDTRACK/Jet
4. **DEEPEST PURPLE** DEEP PURPLE/Harvest
5. **EMOTIONAL RESCUE** ROLLING STONES/Rolling Stones
6. **CLOSER** JOY DIVISION/Factory
7. **UPRISING** BOB MARLEY/Island
8. **OFF THE WALL** MICHAEL JACKSON/Epic
9. **FLESH & BLOOD** ROXY MUSIC/Polydor
10. **VIENNA** ULTRAVOX/Chrysalis
11. **GIVE ME THE NIGHT** GEORGE BENSON/Warner Bros.
12. **ME MYSELF I** JOAN ARMATRADING/A&M
13. **LIVE AT LAST** BLACK SABBATH/Nems
14. **McCARTNEY II** PAUL McCARTNEY/Parlophone
15. **CULTOSAURUS ERECTUS** BLUE OYSTER CULT/CBS
16. **PETER GABRIEL**/Charisma
17. **REGGATTA DE BLANC** POLICE/A&M
18. **KING OF THE ROAD** BOXCAR WILLIE/Warwick
19. **SKY 2 SKY**/Ariola
20. **READY AN' WILLING** WHITESNAKE/UA
21. **DO A RUNNER** ATHLETICO SPIZZ 80/A&M
22. **DIANA DIANA** ROSS/Motown
23. **MAGIC REGGAE** VARIOUS/K-Tel
24. **ALL FOR YOU** JOHNNY MATHIS/CBS
25. **I JUST CAN'T STOP IT** THE BEAT/Go Feet

(Courtesy: Record Business)

Record World Imports

By JEFFREY PEISCH

■ **SOME ALBUMS:** After releasing two singles this spring, the **Distractions**, from Manchester, now have an LP ("Nobody's Perfect," Island) and it's a fine debut. While the group's singles (particularly the first one, on Factory Records) showed a somewhat raucous power pop quintet, the LP features a much more polished, almost ethereal sound. This works the **Distractions'** advantage. They haven't lost any of their bouncy youthful exuberance (practically every one of the 14 songs on the LP is about lost love and romantic angst), yet with the lush vocal harmonies and precision guitar interplay, the group has forged a more distinctive sound. At times the mix of the record seems sterile, but this is deceiving. For like the **Cure**, the **Distractions** have a clean, sparse sound that can disguise the fact that their music is really moving. Recommended cuts: "Still it Doesn't Ring," "Paracetamol Paralysis" and the Jam-like "Valerie" . . . "Musical Shapes" (F-Beat) by **Carlene Carter**, wins a hands-down award for album graphics of the year. Carter, who is Mrs. **Nick Lowe** and the daughter of **June Carter**, is featured in three outsize poses on the album and enclosed poster. The cover shot, with Carter surrounded by hundreds of F-Beat singles, captures the Saturday night, barn dance motif perfectly. You thought this talk about the album cover was to cover up mediocre music. Wrong! The LP is very happening. Produced by Lowe, and featuring **Rockpile**, and the **Rumour's Bob Andrews**, among others, "Musical Shapes" is a wonderful melange of country, rockabilly and rock. Lowe's production though (which showcases Carter's voice well without pushing it too high in the mix) keeps the record from sounding merely like a potpourri. Like **Rosanne Cash's** "Right or Wrong," "Musical Shapes" is completely modern hip country music . . . "Bass Culture" (Island) by **Lintwon Kwesi Johnson**, can only be considered a disappointment after last year's masterful "Forces of Victory." Johnson produced "Victory" by himself; for "Bass Culture" he's enlisted the help of dub master **Dennis Bovell**, who gives the album a very contemporary sound. But the problem with "Bass Culture" is the songs. They simply aren't as heart-felt, not as thought-out, not as real as those of "Victory." Nevertheless, Johnson has a compelling voice and the LP does have some high points, most notably "Inglan is a Bitch" . . . Several valuable compilations have been released in the U.K. "The Best of **Jeff Beck**" (EMI) features some of Beck's best stuff ("Shapes of Things" "Plyth") recorded ages ago . . . "Three Into One" (Island) by **Ultravox**, is a collection of tunes by the now-disbanded seminal punk band culled from their three LPs and singles . . . "The **Captain Beefheart** File" is another in the fine line of Pye Records reissues. This two-record set is the "Safe As Milk" and "Mirror Man" records, both recorded in the late '60s, and both hard to find now . . . It's hard to recommend an album like "Eddie Cochran 20th Anniversary Album" (United Artists), if only for financial reasons. The four-record boxed set has everything Cochran ever released, plus a half dozen songs never before released, an interesting booklet and some entertaining interviews. But all the essential Cochran can be found on U.A.'s two-record **Legendary Masters Series**, which sells for about one-third the price of the new boxed set.

INBETWEENIES: Two EPs should be noted. The **Joe Jackson Band** has recorded an interesting reading of **Jimmy Cliff's** "The Harder They Come" (A&M), backed by two new songs, "Out of Style" and "Tilt." Although Jackson should be commended for completely re-doing "Harder They Come" (it's not done with reggae rhythms), I'll take the original any day . . . The **Plasmatics**, that loveable New York City band that saws guitars in half and blows up cars onstage, has released a three-song EP, featuring "Butcher Baby," "Living Dead" and "Sometimes I" (Stiff). The columnist has seen the **Plasmatics** perform (yea, I'll admit it, several times) and they are . . . um, great (aside from being a good commentary on our society). But the group defines the concept of you-gotta-be-there-to-enjoy-it.

INDIES: While the new releases on New York City's **Lust/Unlust** label are all certainly eligible to be on the cover of **Record World** (they're pressed and distributed in the U.S.), one doubts that the new sides by the **Love of Life Orchestra**, **impLOG**, **Mars**, **Martin Rev** and **Jill Kroesen** will find their way to the cover, or that they'll be added to many radio playlists. This is too bad, for these records are like a breath of fresh air amidst the designed-for-acceptance music that does find its way onto radio playlists. The music of **Mars**, **impLOG** and the rest would no doubt be called avant-garde by

most. And indeed it is not your ordinary fare (**impLOG** does a bizarre rendering of "On Broadway," for example). But what makes this music so satisfying is that it is challenging and enjoyably different, without being weird for the sake of being weird. "Geneva" by **Love of Life** (the brainchild of Peter Gordon primarily, and David Van Tieghem) has elements of disco, jazz, punk and roller skating rink music, but it's ultimately in a class by itself. It's very danceable, deceptively simple, and has some great sax blowing by Gordon. While **LOLO** has received most of the critical praise of the **Lust/Unlust** groups, the EP by **impLOG** (a group led by ex-**Contortions** drummer and guitarist Don Christensen and Jody Harris) is this columnist's current favorite. The aforementioned "On Broadway" is nothing short of inspired. "Holland Tunnel Dive," the a-side, is even better—a wild and zany ode to the chaos that is New York City. I love the line: "No devotion, no emotion, no trips to the ocean." All the Democratic convention delegates should be forced to listen to this song. The other releases can only be mentioned briefly, due to space limitations. **Martin Rev** is one half of **Suicide**; fans of that group should check out Rev's solo LP. The **Mars** EP is screeching and brutal dissonance that is alive with passion. **Jill Kroesen's** single, "I Really Want to Bomb You," is a kind of quirky polka with great lyrics.

Gettin' Down with The O'Jays



Philadelphia International recording artists the O'Jays, whose new single, "Girl Don't Let It Get You Down," is taken from their forthcoming album, "The Year 2,000," performed four consecutive nights at the Greek Theatre in Los Angeles. Following their opening night performances, the group was visited by Stevie Wonder and Leon Huff. Pictured from left: O'Jay Walter Williams; Leon Huff; Stevie Wonder and O'Jay Eddie Levert.

Canada New Wave Fest

(Continued from page 6)

Mosport Park, which also includes a grand prix racetrack, was chosen as a site because of Brower's past experience with the park and the legal issues involved. After lengthy and expensive legal work in 1970 surrounding the Strawberry Field Festival, Brower's team of lawyers succeeded in designating Mosport Park as an area licensed by the government for events such as rock festivals. According to a county ordinance, if the promoters show that all safety regulations and crowd control standards are met, a permit must be granted.

Mosport Park is a 700-acre area of land. Those with tickets to the festival will be permitted inside the park as early as Friday (22) afternoon. Camping facilities are provided.

Although Nolan said that a prediction of crowd size was impossible, he did say that facilities are being readied for 125,000 people.

Tickets, which sell for \$20, are available at Ticketron outlets as far west as Chicago, and as far south as Atlanta. Computer ticket outlets similar to Ticketron are selling tickets throughout Canada. Initially, half of the tickets will be made available to U.S. markets. More tickets will be channelled into markets that show

heavy initial sales.

Nolan said that the advertising budget for Heatwave is \$200,000. Radio spots will begin this week in 28 American and 14 Canadian markets. Print ads in select markets will also start this week. Nolan said that negotiations are taking place now with labels concerning co-op advertising.

In putting the festival together, Weinstein said that he faced skepticism at first from nearly all the acts involved. "It was a Catch-22 situation," he said. "One act would tell me that they would play if such-and-such act played. Then that act told me they would only play if another act appeared."

"We recognized that to a certain degree a large festival is contrary to the intrinsic nature of the way many of these bands started, in the small clubs with close audience contact. But we also knew that the music was evolving to the point where at some point or another, it was going to have to reach a higher level of acceptance, and it's reached that point."

The first artist to agree to the promoters' offer was apparently **Costello**. **Costello's** management is the same as **Rockpile's**, so that group agreed to play soon after **Costello** did, and the other artists followed quickly.

Record Bar Expands

(Continued from page 3)

a record attendance of 400-plus at the convention.

In an exclusive interview with *Record World*, Bergman said his primary goal at this year's gathering is to stress the "family feeling" that has been the key to the company's success. "As the company grows that feeling becomes harder and harder to maintain," Bergman admits, "but we're going to try to do some things that we think will help us with that".

Suite Meetings

Bergman explained that all of Record Bar's department heads will be in open suites during the afternoons, in an effort to encourage other employees to approach them with questions or problems. Merchandising workshops, a motivational speech by Discwasher's Dr. Bruce Maier, the introduction of a new catalogue ordering system and a Give the Gift of Music presentation by NARM's Joe Cohen and Pat Gorlick highlight afternoon and evening programs. Keynote speaker for the convention will be Capitol Records president Don Zimmermann. Both RCA Records and A&M Records are sponsoring luncheons, the latter to be held at Bergman's Hilton Head home. The convention's final afternoon will feature a panel session of department heads summarizing key developments growing out of the suite meetings.

Label entertainment for the convention will be provided by the Commodores (Motown), Don Schlitz (Capitol), the Colters (Epic/City Lights) and Riders in the Sky (Rounder). Several local acts will also perform. Casino Night, a staple of previous Record Bar conventions, will be held again this year, with some \$30,000 worth of prizes to be given away.

Reflecting on Record Bar's growth over the past two decades, Bergman says he is "sur-

prised and delighted" that the chain has reached 100 stores while at the same time maintaining a certain esprit de corps that has become stronger in time. "The nicest thing about our growth," he explains, "is not the record sales we might ring up, but that we've got a company full of really nice people who do a good job and get along with each other. I think that's not the average record company or any other kind of organization you normally find in American industry."

Bergman hinted that his ambitious expansion plan hinges somewhat on the state of the economy. Thus far Record Bar is slightly ahead of its 1979 figures, "but consumer buying is so volatile that one turn of events in Iran might cause a cataclysmic reaction among consumers. And it could go up as well as it could go down. It's never been quite so volatile as it is now. But I think the idea of trading Billy Carter for the hostages is a winner."

Expansion has pushed Bergman further and further away from the day-to-day operation of the chain. "At this point my job is totally a coordination function," he says, "to make sure that most of our departments and our top people are sort of heading in the same direction and have some idea where we are going. The other part of my job is a public relations function, primarily with the labels. As we grow I find that becomes more and more important."

In addition to new store openings, 21 construction projects now underway — including new stores, renovations and store moves — are scheduled for completion by mid-November. As for expansion beyond the current projections, Bergman says the company is eyeing 15- to 20-store chains for acquisition. "That's the way we'd like to grow," he adds.

Screen Gems-EMI Holds Meetings



Screen Gems/Colgems-EMI music recently held their Annual Management and Professional Meetings at the New York Hilton. Chaired by president Lester Sill, the meeting was attended by over twenty professional, legal and administrative executive personnel from Screen Gems offices in Los Angeles, New York and Nashville, as well as representatives of several major EMI affiliates. Participants in the annual event are pictured above.

CRT Hearings

(Continued from page 3)

has become one of the most important documents at the proceedings, because it is the only researched data that would give the CRT any idea of the economic shape of the record industry.

Lawyers on the other side of the table however have expressed throughout the three months of hearings that not all the research is thorough and that much of the data is without support.

In their cross examination, the NMPA and AGAC lawyers questioned Kiser about the Cambridge study in detail, especially in the areas of the analyses of profit and loss throughout the last few years, the data used to come to the conclusions of the report and the projected growth of the industry.

Morris B. Abram, counsel for the NMPA, in his cross examination, sought to point out what he felt were the inconsistencies in the Cambridge study, especially that perhaps the record industry hadn't fallen on hard times quite as hard as the data indicated in the study.

In one instance, he asked Kiser by what percentage record company sales had fallen in 1979. Kiser replied that they had fallen by seventeen percent. Then pointedly, Abram asked by what percentage the mechanical rate had fallen, and Kiser answered by eleven percent.

"Record sales fell less than the mechanical royalties?" Abram put to the witness. This small computation was indicative of the

question.

In another go-round Abram quoted Kiser in earlier testimony that record company shareholders at an annual meeting would "want greater precision" in an economic analysis.

Abram asked Kiser what additional data, and Kiser replied, "A precise accounting of the flow of all monies, as companies require." Abram then said, "How about the lives and fortunes of songwriters and publishers for the next seven years?"

The day before Frederick Greenman Jr., counsel for AGAC, questioned Kiser on the Cambridge study figure of 140,500 albums as the break-even cost for companies, coming to the conclusion that the figure, which relates to 84 percent of releases in terms of volume, accounts for only 18 percent of the releases.

"Now," Greenman said, "would you not think that a business in which you lose some money on 18 percent of your volume, and make money on 82 percent of your volume may be a pretty good business?"

Kiser did not take to all these and other questions by opposing counsels with great enthusiasm, nor did the RIAA lawyers, but that is the natural response to the "you just answer—I'll ask the questions" cross-examinations of witnesses, although it must be reported that Kiser often managed to answer the NMPA & AGAC lawyers' interrogatives by putting their questions within the framework of his own perspective.

England (Continued from page 50)

with "True Colours," the hot Australian LP of the moment—number one for eight weeks . . . Aussie gold for Britain's **B. A. Robertson** presented by local artist **Charlie Allen**, who sang several B.A. titles on her top selling album "Goosebumps" . . . The artist is in London recording for the WEA label . . . The heavy metal weekly paper scheduled for September has been shelved as a result of uncertainty in the business . . . But three optimistic managing directors have quit their various companies and set up their own label. They are **Ruun Wijnants** (CNR), **Bart Van Der Laas** (Carrere Holland), and **Rolf Baierle** (Carrere Germany). The new outfit is called TTR Records, backed by WEA and RCA who will distribute product in the Benelux and German territories . . . TTR will hq. in Amsterdam and Germany. EMI's international classical division and the Capitol records international staff move into EMI music hq. in Gloucester Place this week . . . **Chris Eldridge**, formerly noted as leaving Arista, will be staying until at least January next year. Her resignation has nothing to do with industry cutbacks, Arista stresses: quite the opposite, she is starting a family.

Colgems-EMI Music Signs Roberts

■ NASHVILLE—Charlie Feldman, general manager of Screen Gems/Colgems-EMI Music, has announced the signing of singer-songwriter Austin Roberts to an exclusive, long-term pact with Colgems-EMI Music.

Graham Tour Begins

■ LOS ANGELES—Warner Bros. recording artist Larry Graham, has begun the first leg of an extensive U.S. tour.

■ The title of the second single culled from Gladys Knight & the Pips "About Love" LP, "Taste Of Bitter Love," was omitted from the Single Picks of RW's August 2, 1980 issue.

Record World Country

CMA Board Meets in Tahoe

■ LAKE TAHOE, CALIF.—The Country Music Association held its third quarterly board meeting of 1980 in Lake Tahoe, Calif., July 22-24. Committees met on Tuesday, July 22, and the board meeting convened the following day with chairman Tom Collins presiding. Secretary Bob Austin, publisher of *Record World*, presented for approval the minutes of the second quarterly meeting. Treasurer Jim Schwartz gave the current financial report, and Joe Talbot, finance committee chairman, disclosed the results of the annual audit.

Committee chairmen reported on their respective committees' activities, beginning with Fan Fair committee chairman Bud Wendell. Wendell stated that 1980's Fan Fair was the most successful in the event's nine-year history in terms of attendance, artist participation, number of shows, exhibit booths, media coverage, and weather. This year 15,264 people attended Fan Fair, a twenty-two percent increase over 1979's registrants. Countries represented included Canada, Sweden, Australia, England, West Indies, Kuwait, Belgium, Japan, Ireland, Czechoslovakia, and South Africa. There was a fifteen percent increase in the number of tour groups which attended.

Media coverage at Fan Fair was provided by CBS and ABC television network news, out of town radio stations, Armed Forces Radio, trade publications, local television news, and out of town newspapers. NBC's "Real People" spent three days taping segments to be aired in the fall. Hutch Carlock reported a substantial increase in traffic and sales in the Fan Fair record shop. Also, Bill Denny discussed improvements in this year's Fan Fair softball tournament. The 1981 Fan Fair is scheduled for June 8-14.

Dick McCullough reported for chairman Rick Blackburn on pro-

motion committee proposals, including a plan to go into major advertising centers with a presentation for agency personnel and clients promoting an awareness of country music's strong consumer base. To further this effort, the CMA board will convene in Atlanta and Chicago for its first two 1981 meetings. Live shows such as Bill Anderson and the Po' Folks', a multi-media presentation on the history of country music, will be used to add entertainment and information to these programs. It was pointed out that CMA's current videotape presentation is being used to promote country music's growing popularity. The segment was shown recently to the Radio Ad Bureau by McCullough. Many radio stations are also using the tape in their sales presentations.

The need to reach more record retailers with the current country music success story was discussed. The board approved several plans, details of which will be announced soon. The board also approved support for the American Kidney Foundation's National Country Music Radio-Thon, planned for next March.

Chairman Frances Preston reported for the planning and development committee. The board approved the cover design for the new Awards Show Guide and Yearbook. Mrs. Preston stated that the glossy, consumer-oriented magazine will be on newsstands in late September, and should complement publicity for the show and awards nominees. This is the first year the association has licensed publication of a
(Continued on page 56)

Nashville Report

By AL CUNIFF

■ Alabama and Gary Stewart put on bang-up performances for RCA Records employees, media representatives, and the public in a July 30 showcase at the Buckboard club in Marietta, Ga. Stewart and his band, the Drugstore Cowboys, rocked through popular selections from his early albums as well as his latest RCA offering, "Cactus and a Rose." Alabama delivered outstanding versions of their hit singles, including their current "Tennessee River," which brought the house down with its rousing fiddle conclusion. RCA has put a major effort behind recent Stewart/Alabama dates in the South and Midwest.

NEWS FROM ELEKTRA: Elektra Records will soon issue a new Jerry Lee Lewis single from his "Killer Country" album. The plug side is "Folsom Prison Blues," and the flip is—are you ready?—"Over the Rainbow" . . . Elektra will also release a Wesley Rose-produced Roy Acuff album titled "Roy Acuff Sings Hank Williams (For the First Time)" . . . And as if that weren't enough, Elektra will also issue a "best of" package on Tommy Overstreet. Due in September, the album contains brand-new recordings of Overstreet's hits from his Dot Record days.

The Jamboree in the Hills 1980, an outdoor country music festival sponsored by Wheeling, W. Va. radio station WWVA and Jamboree USA, attracted over 43,000 fans for shows on July 19 and 20, according to Columbia Pictures Industries, Inc., which operates the above concerns. The fourth annual festival, which was broadcast live over the 50,000-watt WWVA, included such acts as Bill Anderson, Hoyt Axton,
(Continued on page 55)

RCA Rush-Releasing 'Letter from Jeannie'

■ NASHVILLE—A seven-year-old Florida schoolgirl's recorded recitation of a letter to President Jimmy Carter has been acquired by RCA Records and is being rushed to the radio market as a single release.

"A Letter From Jeannie," a message to the president from third grader Jeannie Hodges of Jacksonville, Fla., was brought to RCA's attention by Ronnie Drake of Calvary Records after Jeannie's father, Gene Hodges recorded his daughter reading the note he wrote for her. Gene produces television commercials in Jacksonville and owns Sterling Productions.

In addition to its release as a single, Jeannie's recitation will be included in the RCA album package "My Country, America," a collection of patriotic songs by Bobby Bare, Danny Davis, Willie Nelson and other members of the label's artist roster, scheduled for release later this month.

Jeannie originally performed the message during a televised service of the First Baptist Church, Jacksonville's largest congregation. After the message was recorded, country station WVOJ added it to its full rotation.

RCA has pressed a limited quantity of colored vinyl singles to be serviced to radio before the start of the Democratic National Convention.

Pierce IBC President

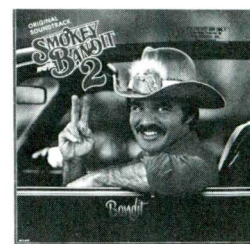
■ NASHVILLE—IBC Records has announced that Dick Pierce has been named the independent label's new president. Pierce, formerly based on the west coast with labels such as RCA, Paramount/Dot and Liberty, now heads IBC operations at Suite 300, 50 Music Square West, Nashville 37203. Phone is (615) 329-0714.

PICKS OF THE WEEK

SINGLE JOHNNY CASH, "COLD LONESOME MORNING" (prod.: Earl Ball) (writer: J. R. Cash) (House of Cash, BMI) (3:24). This cut will find ready acceptance at many stations with its familiar vocal echo, upbeat stride, and country blues sound, highlighted by fine harmonica work. The singer warns his woman that one cold, lonesome morning she'll find him gone. Columbia 1-11340.

SLEEPER DEBORAH ALLEN, "YOU NEVER CROSS MY MIND" (prod.: Steve Gibson) (writers: D. Allen, R. Van-Hoy, C. Putman) (Duchess/Posey/Tree, BMI) (2:59). Allen's sweet, evocative vocal is quite effective in this pretty tune that says you never cross my mind, because you stay there all the time. Deborah co-wrote this selection with two consistently successful writers. Capitol P-4903.

ALBUM "ORIGINAL SOUNDTRACK—SMOKEY AND THE BANDIT 2." This is one of the better country soundtracks available anywhere: wall-to-wall solid tracks by hot acts such as Don Williams ("Tulsa Time"), Mel Tillis ("Here's Lookin' at You"), Brenda Lee ("Again and Again"), Jerry Reed ("Texas Bound and Flyin'"), and others. MCA 6101.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Cristy Lane — "Sweet Sexy Eyes"
Dave Rowland & Sugar — "A Love Song"
Larry G. Hudson — "I'm Still In Love With You"
Con Hunley — "They Never Lost You"



Charley McClain is moving rapidly with "Women Get Lonely" at WBAM, KBUC, WPNX, KNIX, WQIK, KMPS, WMZQ, KTTS, WTMT, KSOP, KRMD, WHOO, WJQS, WXCL, KSSS, WFAI, WIRK, KRAK, KIKK, KVOO, WGTO, KWJJ, KEBC, KFDI, KWKH, WSLR, KKYX.

Fred Knoblock, whose "Why Not Me" is bulletted on pop charts, is now getting country play at WJQS, WHK, WNYN, KSSS, KWKH, WMAQ, WIRE, WITL, KSO, WTSO, KSSS, WCMS.

Larry G. Hudson is spinning at KIKK, KRMD, KRAK, WMNI, WIRK, KFDI, WMZQ, KEBC, WBAM, WDEN, WPNX, KWKH, KKYX, KSOP, KVOO, WTMT, WGTO. Narvel Felts continues to add play on "Love the One You're With," now playing at WKKN, KYNN, WFAI, WDEN, KVOO.



Cristy Lane is doing well at WESC, KRMD, WIRK, KFDI, KBUC, WBAM, WTOD, KDWJ, WFAI, KWKH, WNYN, KSSS, KSO, KSOP, KVOO, WPNX, KGA, WTMT.

Cowboy stars Roy Rogers and the Sons of the Pioneers are listed with "Ride, Concrete Cowboy, Ride" at WPLO, WWVA, KTTS, KLLL, WQIK, KVOO, WXCI, KFDI, KSOP. Faron Young's "Tear Joint" added at KBUC, KTTS, WIRK, KVOO, KFDI, KEBC.

Chet Atkins has play on "I Can Hear Kentucky Calling Me" at WQIK, WPLO, KFDI, WSLC, KRAM. Glenn Barber's "First Love Feelings" playing at WWOK, WSLC, WPNX, KKYX, KRMD, KVOO, KWMT, KLLL, KFDI, KSOP, WTMT.

SUPER STRONG: Willie Nelson & Ray Price, Tammy Wynette, Razzy Bailey, Jim Ed Brown & Helen Cornelius.

Tom T. Hall getting adds on "Back When Gas Was 30 Cents A Gallon" at WFAI, WSLC, WSM, WPNX, KSOP, KFDI, KRAM, WBAM, KEBC, KRMD, KSO, KVOO.

LEFT FIELDERS

Stoney Edwards — "One Bar At A Time"
Johnny Cash — "Cold Lonesome Morning"
Deborah Allen — "You Never Cross My Mind"
Tony Booth — "I Loved It Up"

AREA ACTION

Anthony, Russell & Lee — "Yours Ain't As Pretty As Mine" (KSO, KSOP, KRMD, KFDI)
Chuck Howard — "I've Come Back" (KGA, WNYN, WMNI, KVOO)

Ward, McEntire at Polygram/Merc. Picnic



Phonogram/Mercury artists Jacky Ward and Reba McEntire recently performed in Dallas at a Polygram Distribution Branch awards ceremony and picnic for local accounts. Shown after the show are, from left: Harvey Duck, Polygram Distribution, Dallas; McEntire; Tom Sambola and Andy Kellerman, Lieberman's, Dallas; Ward; and Jim Coffen and Jim Sinclair, Lieberman's.

Nashville Report (Continued from page 54)

Alabama, Loretta Lynn, Mel Tillis, Larry Gatlin, Jerry Lee Lewis, Ray Stevens, Tammy Wynette, and others. The Mutual Broadcasting Network recorded much of the event to press in a five-hour special planned to be run during Labor Day weekend over many Mutual stations.

Columbia artist **Bobby Bare** recently visited Frankfurt, Germany, where he taped the top-rated variety show "Disco" and gave several interviews to radio and magazines . . . Speaking of Europe, **Don Gibson** will visit England twice this fall for concert appearances. **Jimmy C. Newman & Cajun Country** will also play England in September. They created a stir there at the most recent Wembley festival.

George Jones will have a new Epic album for you any day now. It's to be called "I Am What I Am." George's latest tour schedule has paired him with **Tammy Wynette** on 15 concert dates . . . Warner Bros. artist **Emmylou Harris** is on a nationwide tour in support of her "Roses in the Snow" LP. She'll visit New York, Illinois, Ohio, Michigan, Colorado, Texas, and other states.

Epic artist **Joe Stampley's** voice is being used on a series of Greyhound Bus national radio spots. Joe has also cut national TV spots for Quaker Oats Instant Grits . . . Columbia artist **Willie Nelson**, who packed Gilley's Club in Pasadena, Texas last month, also booked time at **Mickey Gilley's** recording studio to lay down 11 tracks. He later cut four additional tracks at Gilley's club . . . TV actors Jim Davis, James MacArthur, and Peter Marshall, film veteran Bo Hopkins, and baseball great Stan Musial are among the 16 personalities who have been added to the list of people who will play in the **Roy Clark Celebrity Golf Classic** Sept. 13-14 in Tulsa.

The new Lawler & Cobb album, "Men From Nowhere" (Asylum), features **Johnny Cobb** and **Mike Lawler**, who got their start in Nashville by backing **Ronnie Milsap**. Lawler & Cobb, who also produced the new Allman Brothers album, offer a slick, progressive sound on this album, which blends rock and black-oriented sounds. Cobb sings lead vocals, and all instrumental sounds are produced by synthesizers, except drum parts and **J. J. Cale's** guitar part.

INTERESTING ALBUMS: Check out "The Tennessee Hilltop Gang" (Christy 54669) to hear some of Nashville's best session pickers deliver fine instrumental versions of country hits, old and new . . . and "Midwest Man," by **Riverrock** (Hannah 2101), presents solid country and country-rock material from a young five-man band.

LIVE IN NASHVILLE: Opryland's Gaslight Theater, an 1100-seat open air venue, hosted by **Ambrosia** Sunday (2). Concert admission was free with the purchase of a ticket to Opryland . . . Acts appearing at J. Austin's club here include **Riders in the Sky** (5), **Pat McLaughlin** (6), and **Pebble Daniel** and band (7) . . . Southern California rockers **Van Halen** are at the Municipal Auditorium Tuesday (5) . . . **Larry Hagman**, one of the stars of TV's "Dallas," will appear twice daily at Opryland Aug. 23 and 24.

Production was recently completed on **Kenny Dale's** new Capitol album . . . **Larry Keith**, a House of Gold writer, has a new RCA pop single release, "The Valley That Time Forgot," produced by Bob Montgomery and Johnny Slate . . . **Billy "Crash" Craddock** recently helped raise funds for the North Carolina Society for Autistic Children by taking part in a softball tournament and other events . . . **Harold Lee**, director of operations and an engineer at the Sound Emporium, married Donna McCool, Larry Butler's bookkeeper, in a July 15 ceremony in Las Vegas.

One Nighters, Inc. has signed **Bob Stewart** of Chain Records to their talent roster . . . Singer and livestock auctioneer **Jerry Graham** has signed with Arena Records.



Newly released album from Leon Everette
 "I Don't Want To Lose" ORC-1101
 Contains new single "Over" Orlando 107

Country Single Picks

COUNTRY SONG OF THE WEEK

RED STEAGALL—Elektra 47014

HARD HAT DAYS AND HONKY TONK NIGHTS (prod.: Eddie Kilroy) (writers: E. Kilroy, D. Kirby) (Diablo Lobo/Cross Keys, ASCAP) (2:50)

A catchy story idea about a guy who's a hard hat by day and a neon cowboy by night, grabbing his fun by riding a mechanical bull. Steagall's solid vocal paints a humorous portrait of this colorful character.

STONEY EDWARDS—Music America 109

ONE BAR AT A TIME (prod.: Curtis Wayne) (writer: J. Busby) (Midstate, BMI) (2:58)

He's comin' home, but he's doing it one bar at a time in this good-time tune with a classic country flavor, strong instrumental backing, and an expressive vocal.

GLEN CAMPBELL—Capitol P-4909

HOLLYWOOD SMILES (prod.: Gary Klein) (writer: L. Weiss) (Larry Weiss, ASCAP) (3:17)

This slick, uptempo cut is firmly in the "Rhinestone Cowboy" mold, and it's no coincidence, because it's by the same writer. It's a breezy but perceptive look at the glitter of a "plastic" smile.

TARI HENSLEY—Epic 9-50908

SEND ME SOMEBODY TO LOVE (prod.: Larry Rogers) (writer: T. Krekel) (Combine, BMI) (3:13)

This full-voiced young singer offers a sad, mellow tune in her debut on this label. Interesting keyboard and guitar sounds back this broken-hearted plea.

FRED KNOBLOCK—Scotti Brothers 518

WHY NOT ME (prod.: James Stroud) (writers: F. Knoblock, C. Whitsett) (Flowering Stone, United Artists, ASCAP/Whitsett Churchill, BMI) (3:43)

This smooth, polished ballad has already penetrated the pop top 40, and shows signs of getting attention from country stations as well. The full backup includes strings and vibes.

WAYNE ARMSTRONG—NSD 57

HOT SUNDAY MORNING (prod.: Willie Johnson) (writer: A. Chapman) (UA, BMI) (2:59)

It's 84 degrees and rising in this timely tune with a hot and sultry theme. Simple, controlled instrumentation is well suited to the loping, steady rhythm.

DEL REEVES—Koala 594

WHAT AM I GONNA DO? (prod.: Terry Choate) (writers: J. Foster, B. Rice) (April, ASCAP) (2:40)

This is one of Del's brightest entries in some time, featuring a fine vocal and a lively, danceable sound enhanced by acoustic and electric rhythm guitars.

JOHNNY ROWLAND—Alliance 1001

I CAN'T BEAR THE FEELIN' (prod.: Bob Milsap) (writer: J. Rowland) (Dobbins, BMI) (4:09)

Rowland offers a strong, sure singing performance on this sad ballad, which is as smooth a country ballad as you'll hear anywhere.

CHARLIE BANDY—Soundwaves 4611

IT WAS LOVE WHAT IT WAS (prod.: Jack Logan) (writer: S. Throckmorton) (Tree, BMI) (2:27)

The singer recognizes real love only after he's lost it, in this uptempo ballad by song craftsman Sonny Throckmorton.

RIDERS IN THE SKY—Rounder 4530

THE COWBOY SONG (prod.: Russ Miller) (writer: W. Paul) (Buck, ASCAP) (3:00)

This unique western vocal trio offers a song that's perfectly in step with the current cowboy rage. The group's debut Rounder single is a well-written song studded with pictures of life in the saddle and on the prairie.

JIM STAFFORD—Elektra 47013

DON'T FOOL AROUND (WHEN THERE'S A FOOL AROUND) (prod.: Lobo & Jim Stafford) (writers: R. LaVoi, J. Stafford) (Guyasuta/House of Gold, BMI) (3:15)

This song begins with a recitation, then breaks into an appealing chorus that says don't start what you don't intend to finish.

Country Album Picks



MORE PRETTY GIRLS THAN ONE

BUCK WHITE—Sugar Hill 3710

Bluegrass, country, and jazz blend for outstanding instrumental sounds here on such tracks as "Marie," and White's vocals on the title cut and "San Antonio Rose" are a delight as well. An outstanding album featuring top-notch work by White, Ricky Skaggs, and others, on guitar, fiddle, mandolin, and dobro.



I DON'T WANT TO LOSE

LEON EVERETTE—Orlando 1101

At its best moments this album features chartworthy country sounds, including the current Everette hit, "Over." Other bright spots are "I Love That Woman (Like the Devil Loves Sin)" and "I Saw the Light."

CMA Board Meets

(Continued from page 54)

magazine covering the awards.

Joe Talbot discussed the convention study committee's progress with the board's plan to attract more people to October convention activities this year.

Bill Denny reported for the international committee. He reviewed the 1980 Fan Fair International Show, describing its success, and reported that the trade ads seeking talent for the next International Show would be run during November this year. The committee hopes to have the talent selection completed by early 1981.

Jo Walker reported for the television committee in the absence of chairman Irving Waugh, who was in New York discussing a possible television program for Fan Fair. She said the TV committee has met with the producer of the awards show, and that production ideas are being formulated.

Board Nominees Presented

Chairman Wesley Rose presented the nominating committee's proposed nominees for the 1981-82 CMA board of directors. In accordance with the by-laws, at least two but not more than four names per membership category must be in nomination for the election. The board completed this slate, and the nominees will be announced later.

Charlie Scully reported for Roy Horton, chairman of the Country Music Month committee, detailing the expansive activities for this year's Country Music Month promotion.

Radio Committee Chairman Don Nelson reported that the 1980 Post Awards radio show will again be broadcast live on the NBC radio network. He also stated

the committee had reviewed the copy for the new CMA Broadcast Handbook set for publication in August.

Joe Sullivan reported that the 1980 Talent Buyers Seminar would be held Oct. 11-13, with this year's theme being "The Decade Ahead." Barbara Mandrell discussed the Artist-DJ Tape Session, including plans for a special luncheon to be held in conjunction with the tapings.

Sam Marmaduke announced that the meeting and arrangements committee had finalized plans for next year's board meetings as follows: Feb. 3-5, Atlanta; April 13-14, Chicago; and July 21-23, Denver. The board also voted on this year's recipient of the Founding President's Award established by Connie B. Gay. The award will be presented at CMA's annual membership meeting in October, when the winner's identity will be made known.

Socializing, the board members were guests of CMA president Ralph Peer at his Lake Tahoe home Tuesday evening, where board member John D. Loudermilk delighted guests with performances of songs he has written. On Wednesday evening, the board attended Charlie Daniels' performance at Harrah's in South Lake Tahoe. Charlie and his manager, board member Joe Sullivan, hosted the group at a reception in Charlie's suite following the show. Also welcoming the guests were Harrah's executives Holmes Hendrickson and Stu Carnell.

Media on hand to cover events of the board meeting included radio stations KONE and KBET of Reno, and the Tahoe City "World" newspaper.

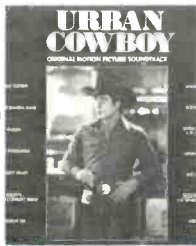
Record World Country Albums



AUGUST 9, 1980

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

AUG. 9	AUG. 2	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (5th Week)	13
2	2	GIDEON KENNY ROGERS/United Artists LOO 1035	17
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	66
4	5	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	86
5	4	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	10
6	6	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	12
7	9	HORIZON EDDIE RABBITT/Elektra 6E 276	5
8	8	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278	9
9	7	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	8
10	10	KENNY KENNY ROGERS/United Artists LWAK 979	47
11	11	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	23



WKS. ON CHART

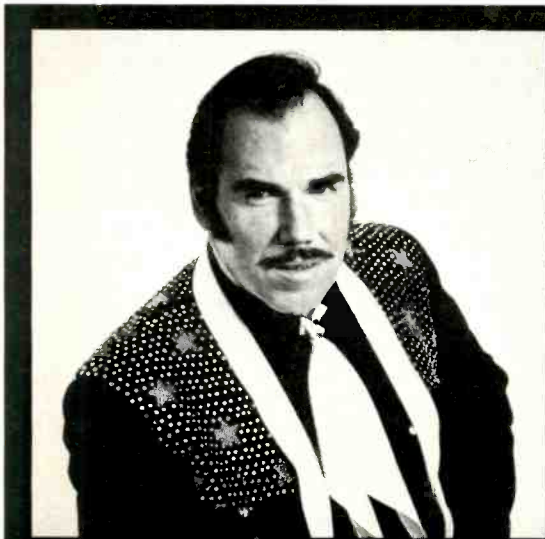
CHARTMAKER OF THE WEEK

12 — FULL MOON
CHARLIE DANIELS BAND
Epic FE 36571



13	14	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	133
14	13	STARDUST WILLIE NELSON/Columbia KC 35305	117
15	17	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	71
16	15	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	11
17	12	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK) MCA 5107	20
18	18	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	9
19	16	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	43
20	20	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	6
21	21	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492	6
22	23	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	19
23	19	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	19
24	22	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	88
25	37	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	4
26	24	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327	30
27	27	TOGETHER OAK RIDGE BOYS/MCA 3220	23
28	28	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	14
29	30	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	70

30	25	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	129
31	38	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	4
32	33	BEST OF EDDIE RABBITT/Elektra 6E 235	39
33	26	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	65
34	29	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	40
35	32	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	45
36	40	DALLAS FLOYD CRAMER/RCA AHL1 3613	12
37	34	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	69
38	35	HEART & SOUL CONWAY TWITTY/MCA 3210	23
39	53	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	38
40	47	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	7
41	57	THE WAY I AM MERLE HAGGARD/MCA 3229	16
42	41	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	43
43	46	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	63
44	50	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	122
45	45	THE CHAMP MOE BANDY/Columbia JC 36487	7
46	42	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	29
47	44	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	235
48	36	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	23
49	—	JOHN ANDERSON/Warner Bros. BSK 3459	1
50	49	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	63
51	52	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	23
52	31	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	38
53	54	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	65
54	48	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755	10
55	39	LACY J. DALTON/Columbia JC 36322	19
56	66	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	12
57	55	BEST OF BARBARA MANDRELL/MCA AY 1119	78
58	59	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	25
59	65	LOVELINE EDDIE RABBITT/Elektra 6E 181	62
60	60	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	40
61	63	CACTUS AND A ROSE GARY STEWART/RCA AHL1 3627	2
62	—	PILGRIM LARRY GATLIN/Columbia PC 36541	23
63	61	LORETTA LORETTA LYNN/MCA 3217	20
64	51	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	10
65	64	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	59
66	67	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	15
67	70	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	34
68	69	NEW YORK WINE, TENNESSEE SHINE DAVE ROWLAND & Sugar/RCA AHL1 3623	8
69	72	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	6
70	56	THE BEST OF JERRY JEFF WALKER/MCA 5128	6
71	—	WITH LOVE MARTY ROBBINS/Columbia JE 36507	1
72	43	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	15
73	75	ONLY LONELY SOMETIMES TAMMY WYNETTE/Epic JE 36485	7
74	68	PORTRAIT DON WILLIAMS/MCA 3192	38
75	71	SOLDIER OF FORTUNE TOM T. HALL/RCA AHL1 3685	3



WHITMANIA HAS STRUCK!

Slim Whitman

is a verified legend in the world of recorded music. His accomplishments are far too numerous to list in anything short of a book. And now, with the release of

"When" 9-50912

his debut single on Epic/Cleveland International Records, Slim has embarked upon a new career that is more exciting than ever before.

"When", the debut single that is spreading Whitmania all across the land. Produced by Pete Drake. Executive producer, Steve Popovich.

Watch for Slim Whitman's debut Epic/Cleveland International album available in September.



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Record World Country Singles

AUGUST 9, 1980

TITLE, ARTIST, Label, Number

AUG. 9	AUG. 2		WKS. ON CHART
1	2	STAND BY ME MICKEY GILLEY Full Moon/Asylum 40640	11
2	3	TENNESSEE RIVER ALABAMA/RCA 12018	11
3	1	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	12
4	6	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	8
5	10	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006	8
6	12	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	7
7	7	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239	11
8	8	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	12
9	4	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	13
10	14	CRACKERS BARBARA MANDRELL/MCA 41263	8
11	13	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	10
12	15	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	9
13	16	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025	9
14	19	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/MCA 41271	7
15	21	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	8
16	18	OVER LEON EVERETTE/Orlando 107	11
17	17	SURE THING FREDDIE HART/Sunbird 7550	10
18	24	MISERY AND GIN MERLE HAGGARD/MCA 41255	6
19	23	MAKING PLANS PORTER WAGONER & DOLLY PARTON/RCA 11983	8
20	5	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	14
21	26	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	4
22	22	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	10
23	31	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/RCA 12039	7
24	27	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/Capitol 4878	7
25	9	CLYDE WAYLON JENNINGS/RCA 12007	11
26	32	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031	5
27	29	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	8
28	35	HEART OF MINE OAK RIDGE BOYS/MCA 41280	4
29	33	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263	7
30	30	WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL) GEORGE JONES & JOHNNY PAYCHECK/Epic 9 50891	8
31	37	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040	4
32	36	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286	5
33	42	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/Columbia 1 11312	5
34	39	IT'S TOO LATE JEANNE PRUETT/IBC 00010	7
35	49	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/RCA 12037	5
36	41	THE LAST COWBOY SONG ED BRUCE/MCA 41273	6
37	44	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/Columbia 1 11296	6
38	38	TRY IT ON STEPHANIE WINSLOW/Warner/Curb 49257	8
39	40	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	8
40	45	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	7
41	43	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882	7
42	46	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886	6
43	56	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/Warner/Curb 49515	3
44	50	MY GUY MARGO SMITH/Warner Bros. 49250	4
45	48	THE EASY PART'S OVER STEVE WARINER/RCA 12029	6
46	52	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663	4



47	60	LOVING UP A STORM RAZZY BAILEY/RCA 12062	3
48	53	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270	5
49	57	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281	3
50	54	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/MCA 41270	5
51	11	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	10
52	34	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	10
53	61	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898	3
54	28	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	11
55	62	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305	3
56	64	PUT IT OFF UNTIL TOMORROW/GONE AWAY KENDALLS/Ovation 1154	3
57	20	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	12
58	65	IF THERE WERE NO MEMORIES JOHN ANDERSON/Warner Bros. 49275	3
59	47	SUE TOMMY OVERSTREET/Elektra 46658	7
60	25	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/MCA 41232	14

CHARTMAKER OF THE WEEK

61	—	FADED LOVE WILLIE NELSON & RAY PRICE Columbia 1 11329	1
62	77	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912	2
63	63	THE FRIENDLY FAMILY INN JERRY REED/RCA 12034	5
64	66	LOVE GOES TO HELL WHEN IT DIES WAYNE KEMP/Mercury 55479	6
65	51	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	14
66	70	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	4
67	69	HEART MENDER CRYSTAL GAYLE/United Artists 1362	4
68	—	STARTING OVER TAMMY WYNETTE/Epic 9 50915	1
69	74	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027	3
70	80	THE LAST FAREWELL MIKI MORI/NSD 49	3
71	55	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	10
72	58	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	11
73	59	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	12
74	92	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/Ovation 1146	3
75	67	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	14
76	76	MOONLIGHT AND MAGNOLIA BUCK OWENS/Warner Bros. 49278	4
77	—	LAND OF COTTON DONNA FARGO/Warner Bros. 49514	1
78	—	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916	1
79	73	ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) MARTY ROBBINS/Columbia 1 11291	6
80	72	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	15
81	—	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033	1
82	89	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	4
83	83	TEXAS TEA ORION/Sun 1153	5
84	79	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	18
85	—	FOR LOVE'S OWN SAKE ROY CLARK/MCA 41288	1
86	—	LOST LOVE AFFAIR B. J. WRIGHT/Soundwaves 4610	1
87	84	THE BOOK OF YOU AND ME PAM ROSE/Epic 9 50906	4
88	—	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57	1
89	—	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152	1
90	—	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287	1
91	90	THERE'LL BE NO TEARDROPS TONIGHT VASSAR CLEMENTS/Flying Fish 4004	3
92	71	LONG DROP ROY HEAD/Elektra 46653	7
93	91	THERE'S NOBODY LIKE YOU KIN VASSY/United Artists 1368	7
94	82	LET ME BE THE ONE BILLY WALKER & BARBARA FAIRCHILD/Paid 102	5
95	75	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	13
96	68	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	9
97	98	CHEATIN' FIRE RAYBURN ANTHONY/Mercury 57024	2
98	—	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/United Artists 1365	1
99	—	BURNING UP YOUR MEMORY PEGGY FORMAN/Dimension 1008	1
100	96	ROLLIN' IN YOUR SWEET SUNSHINE HANK THOMPSON/MCA 41274	4



Record World presents The Second Annual New York Music Special

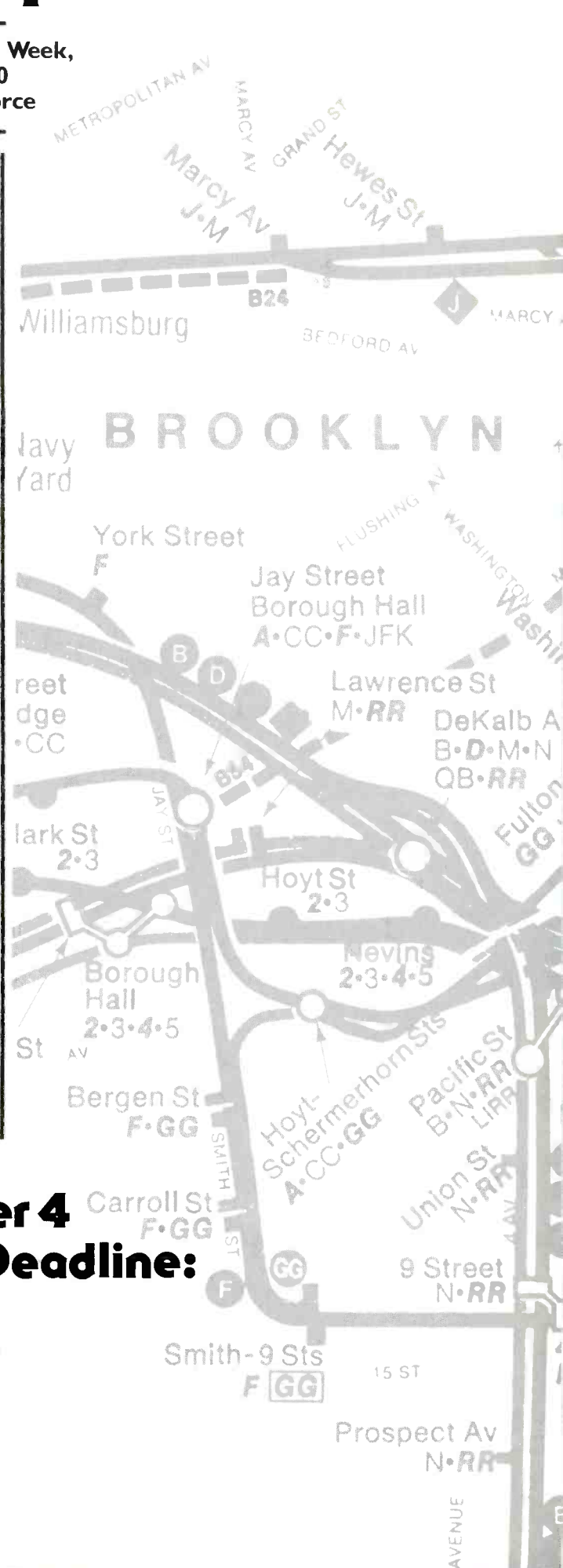
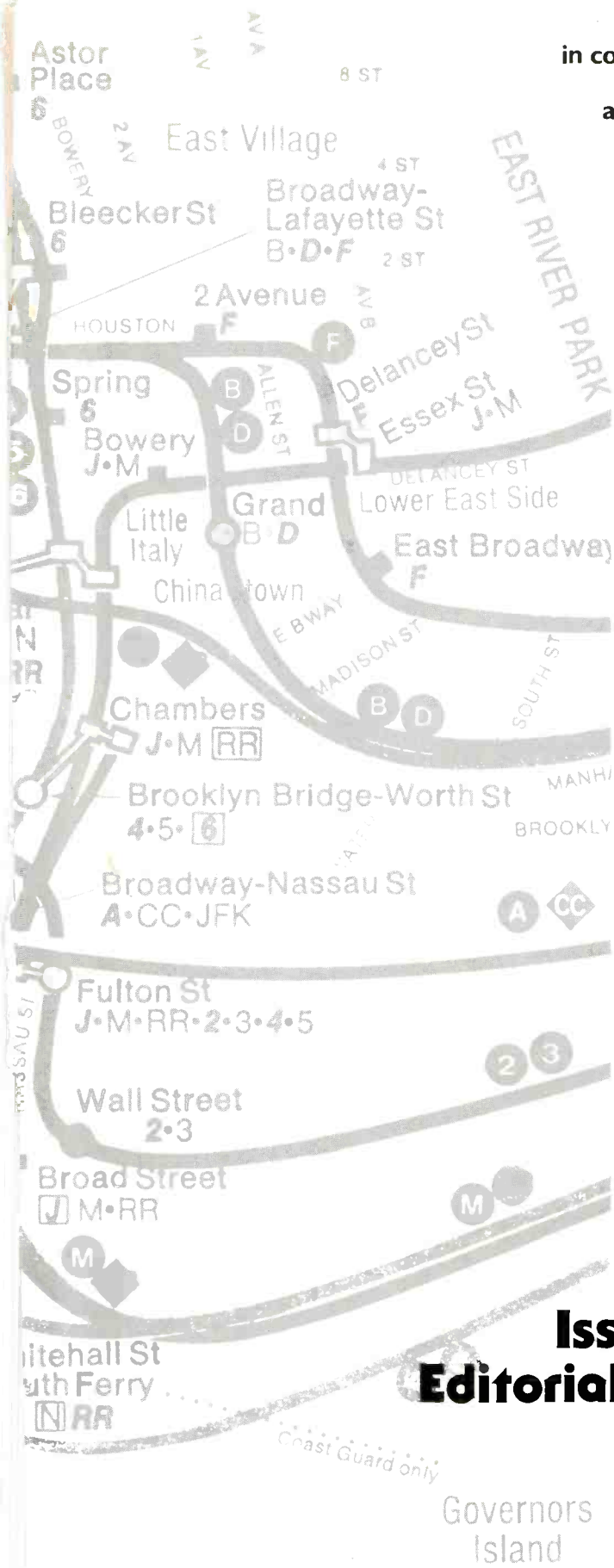
in conjunction with New York Music Week,
September 29–October 4, 1980
and the New York Music Task Force

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

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

Issue date: October 4
Editorial & Advertising Deadline:
September 10

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



Give the gift
of music.



AC/DC

BACK IN BLACK

BACK IN CANADA

- July 13, Concert Bowl, Edmonton
- July 14, Max Belle Arena, Calgary, B.C.
- July 16, Concert Bowl, Vancouver, B.C.
- July 19, Arena, Winnipeg
- July 20, Ft. Williams Gardens, Thunder Bay
- July 22, Civic Center, Ottawa
- July 23, Forum Concert Bowl, Montreal
- July 25, Gardens, London
- July 26, Memorial Aud., Kitchener
- July 27, Arena, Sudbury
- July 28, Maple Leaf Gardens, Toronto

BACK IN THE U.S.A.

- July 30, County Fieldhouse, Erie, Pa.
- July 31, Spectrum, Philadelphia
- August 1, Palladium, New York
- August 3, Capital Centre, Largo, Md.
- August 6, Scope, Norfolk, Va.
- August 7, Civic Center, Roanoke, Va.
- August 8, Coliseum, Charlotte, N.C.
- August 9, Cumberland County Mem. Aud., Fayetteville, N.C.
- August 10, Coliseum, Greensboro, N.C.
- August 12, Fox Theatre, Atlanta, Ga.
- August 13, Coliseum, Knoxville, Tenn.
- August 15, Freedom Hall, Johnson City, Tenn.
- August 16, Legend Valley, Newark, Ohio
- August 17, Toledo Speedway, Toledo, Ohio
- August 19, Rupp Arena, Lexington, Ky.
- August 20, Memorial Auditorium, Nashville
- August 22, Lakeland Civic Center, Lakeland, Fla.
- August 23, Sportatorium, Miami
- August 24, Coliseum, Jacksonville, Fla.
- August 26, Sam Houston Coliseum, Houston
- August 29, Convention Center Arena, San Antonio
- August 30, Dallas Convention Center, Dallas
- August 31, Civic Center Auditorium, Amarillo
- September 1, Coliseum, El Paso
- September 3, Swing Aud., San Bernardino, Ca.
- September 4, Arena, Long Beach, Ca.
- September 5, Cow Palace, San Francisco
- September 6, Oakland Aud., Oakland, Ca.

SD 16018 Produced By Robert John "Mutt" Lange
Booking: ATI Management: Peter Mensch for C.C.C. Inc.

AC/DC ON ATLANTIC RECORDS AND TAPES



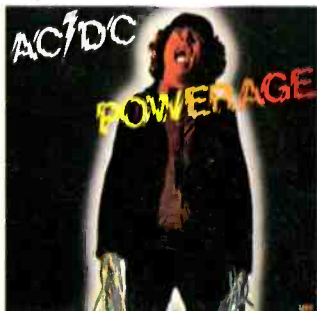
SD 36-142

HIGH VOLTAGE



SD 36-151

LET THERE BE ROCK



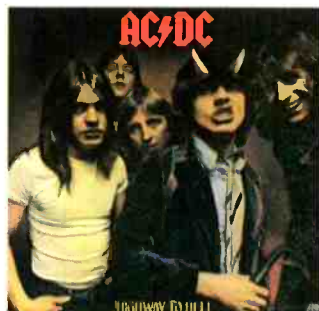
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POWERAGE



SD 19212

IF YOU WANT BLOOD...



SD 19244

HIGHWAY TO HELL