**SINGLES**

**THE DOOBIE BROTHERS, “REAL LOVE”** (p-od. by Templeman) (writers: McDonald-Henderson) (1-10). Michael McDonald’s yearning blue-eyed soul and melodic keyboard finesse translate into another multi-format chart-topper. Warner Bros. 49503.

**BARBRA STREISAND, “WOMAN IN LOVE”** (prod. by Gibb-Galuten-Richardson) (writers: Gibb) (Chic, BMI) (3:48). This highly-anticipated collaboration with the Gibb’s lives up to expectations with Barry & Robin giving Barbra luscious backing. Coll 1-11364.

**DIANA ROSS, “I’M COMING OUT”** (prod. by Edwards-Rodgers) (Chic, BMI) (5:54). While her “Upside Down” continues to be one of the hottest records on the chart, Diana releases this rhythmic, brassy statement of rebellion. Motown 1491.

**ROGER DALTREY, “WITHOUT YOUR LOVE”** (prod. by Wayne) (writers: Nicholls) (ASCAP) (3:17). A delicate acoustic guitar dances over thick, rich keyboard textures while Daltrey projects innocent desire on this tender ballad from the “McCivic” soundtrack. Polydor 2121.


**CLIFF RICHARD, “DREAMING”** (prod. by Tanis) (writers: Edwards-Rodgers) (Chic, BMI) (3:40). Richard continues to release chart-smashers. This time, the top of pop-A/C. EMI America 8577.

**HERB ALPERT, “KAMALI”** (prod. by Alpert-Baddass-Armer) (writer: Barry) (Spans/Almo, ASCAP) (3:24). Alpert plays a great melody line and also adds some beatific scat singing that, along with a funky guitar break and talking bass, make this a bonus from the “Beyond” LP. A&M 2268.


**ALBUMS**

**L-T-D, “SHINE ON.”** The group’s past platinum successes are solid evidence that ten heads are better than one. With a wealth of writing and arranging talent, they are adept at creating funky grooves like “You Gave Me Love” and poignant ballads such as “Where Did We Go Wrong.” A&M SP 4619 (7.99).


**ROBERT JOHN, “BACK ON THE STREET.”** The man who charted number one with “Sad Eyes” presents a grab-bag of singles, including “Hey There Lonely Girl” (a hit for Eddie Holman in ’70), and a cover of the Four Seasons’ “Sherry.” Produced by George Tobin. EMI America SW 17027 (8.99).

**“BARRY GOUDEAU.”** With fellow Boston members Brad Delp and Sib-lishian assisting, the guitarist’s solo LP is similar to those of the group from which he came, while collaborations with writer/vocalist Frank Cosmo add variety. His rock hooks are right on the commercial target. Epic NJR 36542 (7.99).
WALK AWAY
THE HIT SINGLE BY
DONNA SUMMER
FROM THE ALBUM
WALK AWAY
COLLECTOR'S EDITION
THE BEST OF 1977-1980
NBLP 7244
UA Records Reassumes 'Liberty' Name, Logo

LOS ANGELES — Jim Mazza, president of the twin labels, EMI-America Records and United Artists Records, has announced that the United Artists Records will assume its original name, Liberty Records, Inc., and its "Statue of Liberty" logo effective September, 1980.

LIBERTY

The company was originally founded as Liberty Records, Inc. in the early '60s. Its name was changed to United Artists Records in 1971 after its acquisition by United Artists Corporation. After Capitol Industries-EMI, Inc. purchased the label in 1979, its corporate name was Liberty / United Records, Inc., although the trading name United Artists Records was utilized. The label was then joined with its sister company EMI-America. These combined entities will now be known as EMI-America / Liberty Records.

Officially launching Liberty (Continued on page 38)

CBS has announced major restructurings in its sales and distribution and A&R operations. Details on page 6.

Dealers See New Economic Vigor As July, August Retail Sales Rise

By DAVID McGEE and SOPHIA MIDAS

NEW YORK—With several of the nation's leading business publications reporting a 2.5 percent increase in general retail sales during the month of July, a Record World survey of the nation's top retail record accounts has found record dealers coming in for a fair share of that increase during the first month of the third quarter. July's final tallies, coupled with August's traditionally-brisk activity, have served to both brighten what was expected to be a dismal summer at the checkout counter and to buoy retailer's spirits on the eve of the industry's peak selling season, the fourth quarter holidays.

Factors

Numerous factors have contributed to the sales climb. Most often cited is the multitude of fast-selling hit products, primarily new releases by the Rolling Stones, Queen, Jackson Browne, the Commodores, George Benson, Dionne Warwick and Dynasty. $5.99 mid-line product continues to have a major impact in many stores, particularly since other companies have joined CBS in tapping what has proven to be a lucrative market. Additionally, retailers have noted an unusual "bottom-line" common denominator of three blockbuster soundtrack releases: "Urban Cowboy," "Xanadu" and "Fame." As Ken Dobin of Wavex Maxie pointed out, these releases are drawing on diverse audiences, have multiple singles releases and employ different types of marketing strategies than is normally seen with this product. "In short," said Dobin, "they grab customers in a lot of different ways."

Ultimately, say the retailers, the major factor is the return of consumer confidence in the nation's economy, with a concomitant rise in disposable income. Noting that "turned the corner" was threatening to become to the music industry what "light at the end of the tunnel" was to the Johnson and Nixon administrations during the height of the Vietnam War, dealers are now in agreement over the number of indisputable signs of recovery. Because of a nationwide extended heat wave, mall business has thrived throughout the summer. Foot traffic in free-standing operations has remained high as well. Record Bar president Barrie Bergman suggests the Carter administration is "priming the economic pump" in an effort to win votes in November, a strategy that the businessman in Bergman endorses. "This is just beautiful timing on the President's (Continued on page 38)

Shorewood's '6 x 6' Cassette Package To Be Used by Several Labels in Fall

By JEFFREY PEISCH

NEW YORK — The Shorewood Packaging Corporation's long-awaited and highly-touted new 6" x 6" cassette package will be used by several record labels for new releases this fall. The new configuration, hailed by Sherwood executive VP Floyd Glinert as the "tape packaging standard of the future," has been in development for close to two years.

Glinert said that Shorewood is "very close" to signing deals with at least three labels, and that he was "confident" that arrangements would be reached in time for October releases.

Both manufacturers and retailers have eagerly anticipated the use of the new design, which is expected to boost cassette sales by making counterfeiting and pilfering more difficult and by making the tape package more desirable visually.

Although Glinert would not say which labels will use the new packaging in the fall, it was (Continued on page 32)

Soft Rock Sound Gains in Popularity

By JOSEPH IANELLO

NEW YORK—Will soft rock be the next big trend to dominate record company releases? Will it replace "the new rock" as the darling of the fickle media? With the baby boom currently bursting at the 30-and-over seams, top 40 radio softening in favor of an adult contemporary sound, and superstar veterans dominating the charts, indications point toward a shift in the balance of (Continued on page 10)

NAB Sessions Detail Radio's Future

By PHIL DIMAuro

NEW ORLEANS—The absence of record label representatives at the National Association of Broadcasters' third annual Radio Programming Conference, held at the Hyatt Regency Hotel here last week (24-27), underscored a major theme of the event: programming a radio station goes far beyond selecting music, and involves paying careful attention to the content of every moment of the broadcasting day.

The four-day schedule of general sessions, forums and workshops covered varied aspects of station promotion, news and public service, management, technological advances, Arbitron and alternative ratings services, station research, and the problems of dealing on a day-to-day basis with FCC regulations. Nearly 1700 station managers, program directors, music directors, promotion managers and other radio station personnel participated in (Continued on page 26)

Record World Sales Index

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* 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 the Cops 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 basis. The base figure for both singles and albums is 100.0.
Small Sales Drop For PolyGram in 1979

NEW YORK — The PolyGram Group has reported sales of DM 2.275 billion ($1.2 billion) for 1979, the second-highest turn-over in the multinational organization’s history. Compared with 1978, however, sales dropped four percent, the first decline since PolyGram was established in 1972. These figures and others are contained in PolyGram’s recently-published “Report 79/80,” which outlines last year’s results and makes projections about the future.

The principle reason for PolyGram’s decline in 1979 was a drop in turnover by PolyGram Record Operations. (Because it is a holding company controlled by Siemens and Philips, PolyGram does not release a consolidated balance sheet or a detailed accounting of its performance. To judge from rough graphs in the annual report, record operation sales dropped approximately seven percent.) In the U.S. market, which accounts for twenty percent of Poly’s world turnover, four sales volume declined “more than ten percent in 1979.” Western Europe represents 56 percent of Poly’s business; Japan accounts for nine percent.

While turnover for Poly in 1979 was lower than 1978, the report points out that 1979 figures were more than 20 percent higher than 1977: “The fact that 1979 turnover was not far off the extraordinary figures of 1978 was an accomplishment in itself.”

As the annual report points out repeatedly, PolyGram is convinced that the industry-wide stagnation of 1979 is only temporary, and that “there is still... (Continued on page 44)

BMA Announces Steering Committee

PHILADELPHIA—LeBaron Taylor, president and chief executive officer of the Black Music Association, has announced the creation of an advisory steering committee.

Members of the steering committee are: Ewart Abner, concert; Larkin Arnold, vice president, A&R, Arista Records; David Lieberman, chairman, Lieberman Enterprises; George Schiffer, president, Corporate Affairs Limited; and Jim Tyrell, president, T-Electric Records. Additionally, Kenneth Gamble, chairman, Philadelphia National Records and co-founder and chairperson of BMA; Ed Wright, president, GEM Communications and co-founder and vice-chairperson of BMA; and Taylor will all serve as ad hoc (Continued on page 45)

Powerhouse Picks

Barbra Streisand (Columbia) “Woman In Love”
Single has created an immediate impact at A/C and pop stations. Look for it to be on the air for a long time.

Doobie Bros. (Warner Bros.) “Real Love”
The group has done it again. First week airplay has catapulted this single to top 30/Chartmaker status.
Don't think about the days getting shorter. Think about the nights getting hotter.

America's widely-acclaimed sax master is back with his third Columbia release, featuring entirely new recordings of "Bush Baby" and other classics.

Joanne's created a growing legion of fans, thanks to some of the most ambitious composing and piano dexterity of the decade. Her new album carries her quartet to regal heights.

Maynard's having the time of his life on his hottest effort since the gold "Conquistador" album. Featuring the production and arranging expertise of Bert deCoteaux and Tom Tom 84.

From Miles to Chick to his solo success, Liebman's gifts have always amazed—but never more than on his latest album, where he's joined by Steve Gadd, Marcus Miller and others.

On Columbia and Tappan Zee Records and Tapes.
CBS Restructures Sales & Distribution Organization

NEW YORK — CBS Records Division president Bruce Lundvall has announced a restructuring of the company's field sales and distribution organization.

The national sales territories have been redivided from five regions into six. Each region will be headed by a marketing vice president. The six regions will be divided into three divisions; each division (eastern, central and western) will be headed by newly-appointed distribution vice president, who will oversee two regions each. The three distribution VPs will report to Tom McGuiness, who has been tapped to fill the newly-created position of vice president, marketing branch distribution. CBS Records. The entire distribution organization will be headed by Paul Smith, senior VP and general manager, marketing CBS Records.

Lundvall Statement

In making the announcement of the restructuring, Lundvall said: "We have seen a great deal of growth and change recently in the structure and direction of sales and distribution in this country. Many major accounts have implemented radical realignment—in some cases becoming more centralized and in others emphasizing regional operations. CBS Records has undergone a transformation in the breadth and emphasis of its sales and distribution arm. We have expanded our sales base with the advent of new and diversified product lines. While devoting more time to concentrated regional and local artist development activities. In order to maximize our efforts on a local and regional level we have created a new system."

Concurrent with the announcement of the new system, Lundvall has announced several key appointments.

John Kotecki has been named vice president, CBS Records Distribution, eastern division. Kotecki, formerly VP, national accounts marketing, CBS Records, will oversee the northeast and southeast regions and will report to McGuiness.

Division VPs

Don Van Gorp has been named VP, CBS Records Distribution, central division, and will oversee the midwest and newly-created mid-central regions. Van Gorp's last position was VP, marketing, midwest, CBS Records. Frank Mooney has been appointed VP, CBS Records Distribution, western division, supervising the western and southwest regions. He was formerly VP, marketing branch distribution, CBS Records.

Each distribution vice president will direct the marketing, sales and distribution activities in the two regions which comprise his division, working closely with the CBS Records headquarters staff in developing business strategies. Reporting to each distribution VP will be the two vice presidents, regional marketing in each area, as well as the regional operations managers.

Regional VPs

Jack Chase, Del Costello, Roger Metting and Ron Piccolo will continue in their positions as regional marketing VPs of the southwest, west, southeast, and northeast regions, respectively. Jim Scully has been appointed VP, marketing, midwest region, and Rich Kudolla has been named VP, marketing, of the newly-formed mid-central region.

The regional marketing VPs—Chase, Costello, Metting, Piccolo, Scully and Kudolla—will direct the marketing sales and distribution activities in their respective regions. They will oversee branch managers, single record coordinators, and regional coordinators in their particular regions, and work closely with the regional promotion executives.

Division of Markets

Under the new structure the CBS distribution arm will be di-

(Continued on page 42)

Mickey Eichner

Gregg Geller

Major A&R Changes Announced at CBS Records: Eichner, Geller Named Nat'l VPs; Petze to Portrait

NEW YORK — Confirming what has been widely reported within the record industry for several weeks, CBS Records Division president Bruce Lundvall has announced the appointment of new vice presidents of national A&R at both Columbia and Epic and a vice president and general manager of the newly reactivated Portrait label, now known as Epic/Portrait.

Mickey Eichner, who has been Columbia's vice president of east coast A&R since 1974, has been promoted to the position of national A&R vice president of the label. Gregg Geller, who has been Columbia's vice president of east coast contemporary music A&R for the past year, moves over to Epic to become Eichner's counterpart there. And Lennie Petze, whom Geller replaces as Epic's national A&R vice president, assumes the new position of vice president and general manager of the Epic/Portrait label. Eichner will report to Lundvall. Both Geller and Petze will report to Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels.

Portrait Activity

Petze, who became Epic's national A&R vice president in 1977, will have complete A&R control over Epic/Portrait. The first artist Petze has signed to the label, which will be identified by the combined Epic and Portrait logos, is Barry Goudreau, whose first album and single have just been released. Goudreau is one of the two guitarists (Continued on page 35)

Bossin Back to Arista As Sales, Dist. VP

NEW YORK—Gordon Bossin has been appointed to the position of vice president, sales & distribution for Arista Records, it was announced by Elliot Goldman, executive vice president and general manager for the label.

Gordon Bossin, who rejoins Arista Records after a three and one half year absence, will be responsible for the overall direction of Arista activities in the areas of sales, distribution and field merchandising, including the supervision of sales policies and campaigns and the maintaining of Arista's relationships with its distributors. He will also be responsible for the coordination of Arista's field force and the company's regional sales directors.

Bossin, who most recently was vice president and co-owner of Project Three Records, has also served as vice president, marketing for United Artists Records.
### Tusk Tour 1979/1980

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**WITH THANKS AND APPRECIATION TO YOU ALL**

**FLEETWOOD MAC**

www.americanradiohistory.com
Arista. A major force in modern black music.

Dionne Warwick. No Night So Long.
Now, one year, a platinum album, two gold singles and two Grammy Awards after her spectacular Arista entrance, comes No Night So Long. The title single is a classic performance that is already a pop-R&B-a/c smash, and the album is another unqualified triumph for the first lady of song.
The single:
BB: 38*; RW: 36 *; CB: 37*
The album:
BB: 27 *; RW: 36 ; CB: 45 *

Ray Parker Jr. and Raydio. Two Places At The Same Time.
Two Places At The Same Time is the third consecutive gold album by Ray Parker Jr. & Raydio. The LP has already produced two hit singles—the title cut and "For Those Who Like To Groove"—and number three is just shipping: "Can't Keep From Crying." In just three years, Ray Parker Jr. has emerged as an influential, giant talent in contemporary black music.

GQ. GQ Two.
GQ is batting a million. Their latest album, GQ Two, featuring "Standing Ovation," "Sitting In The Park" and their brand new single "Someday (In Your Life)" is gold, following in the platinum-plus footsteps of their debut Disco Nights. They've come to the top of the charts in record time, and there's no end in sight for this dynamic quartet.
Tom Browne.
Love Approach.
The Love Approach album is launching Tom Browne as a major new star, with giant reorders happening all over the country. In only six weeks, the LP first doubled and then redoubled its initial shipment. Now sales have exploded past the quarter-million mark and are rapidly growing. The single, "Funkin' For Jamaica," is a giant R&B smash, and is primed for crossover.

Tom Browne is hot!
On Arista/GRP Records and Tapes.
R&B album: BB: 12*; RW: 16*; CB: 20*
R&B single: BB: 15*; RW: 19*; CB: 25*
Pop album: BB: 49*; RW: 33*; CB: 67*

Michael Henderson.
Wide Receiver.
Michael Henderson is back, and stronger than ever. His single "Wide Receiver" is the fastest-rising hit of his illustrious career, and the Wide Receiver album is off-and-running, bulleting up the pop and R&B charts and passing 200,000 album sales in only two weeks. This record is Henderson's big score! On Buddah Records and Tapes.
Pop album: BB: 85*; RW: 45*; CB: 85*
R&B album: BB: 17*; RW: 11*; CB: 19*
R&B single: BB: 12*; RW: 11*; CB: 16*

Locksmith.
Unlock The Funk.
An important debut that's having an instant impact. Locksmith were the players and writers behind Grover Washington Jr.'s ride to the forefront of fusion; they've backed such musicians as Bob James and Earl Klugh, and now, on their own, they prove they hold the key to the music of the new decade. "Unlock The Funk" is taking off strong on R&B radio, and spreading.

Breakwater.
Splashdown.
A band that can go from smooth ballads to thrashing funk without breaking stride. Building on the sales success of their Arista debut, their new one is already past 150,000 and climbing, with "Say You Love Me Girl" bulleting onto the R&B charts. A direct hit by one of the '80s most promising groups.

...Add to this the artistry of Angela Bofill, Gil Scott-Heron, Hiroshima, Phyllis Hyman... the great new album by Norman Connors, Take It To The Limit ...and the sensational forthcoming Arista debut of MISS ARETHA FRANKLIN.
It's clear that Arista has become a major force in modern black music. Because our heart is in it.

ARISTA
Soft Rock Sound Gains In Popularity; A&R Execs Cautiously Get On Bandwagon

(Continued from page 3)

musical styles we're likely to hear in the near future.

A RW survey of A&R executives—those record company ears who help determine what we'll be listening to six months from now—revealed a general consensus about the softening of music, but also indicated an almost across-the-board belief that the future of pop music will be fragmented rather than dominated by any one trend or style.

While the success of "Saturday Night Fever" signalled the subsequent disco deluge and last summer's "My Sharona" breakout resulted in the Knack becoming the charge of skinny-tie bands, the phenomena of Christopher Cross (#1 last week on the RW singles chart) and Air Supply (#1 this week) point to a similar barrage of soft rockers. "There's no question about it," said David Kershbaum, VP of A&R at A&M, "we're in a softer period now. We're still getting a heavy concentration of new rock-type demo tapes, but that's because anytime there's a successful trend, there's going to be a certain lag period for that (style) to sink in and then you're going to be barraged with things of that style." Kershbaum's philosophy at A&M puts an emphasis on signing and developing an artist rather than being guided by trends. He referred specifically to Joe Jackson and the Police as examples of artists that transcend current fashion. "I try not to direct my staff into any one area," he added.

Radio Role

The refusal-to-bandwagon sentiment was echoed consistently, but A&R executives showed particular concern over the direction and importance of radio when assessing the current situation. "There's a lot of top 40 stations that have been softening their sound and it's something that A&R departments have to deal with," said Jeff Aldrich, VP of A&R at Chrysalis. "Radio plays a very major part in helping to break an act, and because of the increase in stations that are softening their formats, we obviously have to pay attention."

Chrysalis' history of success with harder rock acts like Jethro Tull and Ten Years After has not deterred it from achieving success in other areas, as evidenced by platinum records from Blondie and Pat Benatar. "Blondie became a little bit breakthrough-based with 'Heart Of Glass' and 'Call Me,' and that's the kind of area we're going to expand into," said Roger Watson, national A&R director at Chrysalis. "We're altogether more open to signing a softer act now. Promotion is screaming for it."

At Epic, A&R director Bruce Harris takes pride in the balanced nature of their artist roster while emphasizing a "tempered" attitude toward the current radio situation. "The trend that we're talking about as far as soft rock is not something that we are anticipating as much as something that we are observing," Harris opened. "It's simply a moment in time when radio is starting to find its feet a little bit after a lot of confusion. What we are saying is that the trends of radio cannot be the guide to an A&R department. You can't ignore radio, they're part of the way you make records sell. If you take the input from radio, you have to mix it in the pot and stir it around to come up with the answer."

If Harris' views about radio reflect a guarded stance, Bob Feiden, VP of A&R at Arista, places a definite emphasis on the importance of airplay in breaking an act—with good reason, considering the breakthrough success of Air Supply. "Any rock group can get concentrated AOR airplay and raves on the tip sheets but if the single doesn't emerge...they're not breaking," said Feiden. "I think the public right now is getting more song-oriented, and at Arista we've had enormous success in being a song-oriented company. Now more than ever a song has to have a simple shot at top 40 success."

Somewhat of a dissenting view was expressed by Gregg Geller, who has just moved from Columbia to Epic as national A&R VP (see separate story this issue). "Just because adult contemporary radio may seem to predominate now, that doesn't mean a band like Molly Hatchet, for instance..."

(Continued on page 28)

The Incredible Elton

EMIA/Liberty Names Ben Edmonds

LOS ANGELES—Don Gerson, vice president, A&R, EMIA-Liberty Records, has announced the appointment of Ben Edmonds to the position of A&R manager as part of the department's planned expansion.

Ben Edmonds joins the company's A&R staff after having served as senior A&R manager for EMI Records in London. Prior to that he was director of A&R for Arista Records in London following a stint as director of talent acquisition, west coast at Capitol Records. He came to Capitol from Record World, where he was associate west coast editor.
"Woman In Love."

From Streisand's forthcoming album, "Guilty." (1980 CBS)
Maxine Brown first hit the charts (#24) with this Goffin-King chestnut in 1964. Carole gives her own vivid interpretation here with powerful piano accompaniment sparked by lyrical guitar adds. From her "Pearls..." LP and following the success of the top 20 "One Fine Day," this is destined for the upper reaches of pop/A/C.

CAROLE KING—Capitol 4911
ON NO NOT MY BABY (prod. by Hallman-King, (writers: Goffin-King) (Screen Gems-EMI, BMI) (3:01)

The Illinois native debuts with this haunting single from his new, self-titled LP. Clemons packs plenty of emotion into his rangy tenor and gets standout production help from Pete Solley (the Records, Foribilly). A catchy keyboard riff keeps grabbing and the whole package glides along at a comfortable pace for pop/A/C.

GREGG CLEMONS—Nemperor
9.7554 (CBS)

I FEEL YOU NEAR (prod. by Solley) (writer: Clemons) (Canvas, BMI) (3:08)

From the forthcoming soundtrack LP to the video rock musical, it’s the brainchild of former Airplane/Starship vocalist Marty Balin. Vocalist Jeff Pilsen is in the forefront with some convincing ballad work that reaches epic proportions. A stylish arrangement should help garner multi-format action.

ROCK JUSTICE (From The Rock 'n Roll Musical)—EMI-A 8052

ROCK 'N ROLL DREAMS (prod. by Heyman) (writer: Balin-Helman-Kesner) (Rock Justice, BMI) (3:27)

AC/DC—their third LP, is littered with grueling and enough rauhn to satisfy a stadium-size crowd, Brian Johnson relates his ribald nocturnal experiences on this first release from the top 15 "Back In Black." The band’s heavy guitar blasts appropriately take their place in the total orchestral and its all wrapped up in "Mutt" Lange’s tempered production.

AC/DC—Atlantic 3761
YOU SHOOK ME ALL NIGHT LONG (prod. by Lange) (writers: Young-Johnson-Live Albert Marks, BMI) (3:28)

With a truckload of gravel and enough rauhn to satisfy a stadium-size crowd, Brian Johnson relates his ribald nocturnal experiences on this first release from the top 15 "Back In Black." The band’s heavy guitar blasts appropriately take their place in the total orchestral and its all wrapped up in "Mutt" Lange’s tempered production.

SMOKE ON THE WATER—Atlantic 3761
I SHÜMMED YOU ALL NIGHT LONG (prod. by Lange) (writers: Young-Johnson-Live Albert Marks, BMI) (3:28)

With a truckload of gravel and enough rauhn to satisfy a stadium-size crowd, Brian Johnson relates his ribald nocturnal experiences on this first release from the top 15 "Back In Black." The band’s heavy guitar blasts appropriately take their place in the total orchestral and its all wrapped up in "Mutt" Lange’s tempered production.
THE TREMBLERS.

WHEN THEY GET SHAKIN',
THEY REALLY BRING DOWN THE HOUSE.

The Tremblers' new debut album features singer/songwriter Peter Noone—a leader of the original British invasion—plus an army of special guests. So don't just sit there, get shakin'.

THE TREMBLERS, "TWICE NIGHTLY."

Because when it comes to rock 'n' roll, once is not enough.

Produced by Peter Noone
Executive Producer, Bruce Johnston
Management: Jerry Schilling Management
Distributed by CBS Records © 1980 CBS Inc.
THESE DAYS
CRYSTAL GAYLE—Columbia JC 36512 (7.98)
If the success of her last album (and in particular the single, "Half the Way") is any indication, this offering may be the one that firmly establishes Crystal as an effective crossover artist. Whether it's up-tempo AOR, illustrated by "Too Many Lovers," or the bluesy "Lover Man," this album offers something for everyone.

YOU CAN CALL ME BLUE
MICHAEL JOHNSON—EMI-America SW-17235 (7.98)
After the success of last year's "Bluer Than Blue," you can call this album an A/C contender (with cuts like "Alter You"), you can call it diverse (with cuts like "Staying With It"), but you don't have to call him Mr. Johnson.

ZIGGURAT
Robgo EQAD 7932 (7.98)
These Georgia rockers combine a variety of musical styles that fit together nicely to give their rock 'n' roll a southern edge. Such tracks as "Rounder" and "Sally Paradise" are ideal for AOR radio.

LOOK IN YOUR HEART
ERNE STAY—Polydor 66-285 (7.98)
Although this album does contain a couple of disco cuts with vocals, its true strength lies in the beauty of its instrumental tracks, particularly the title cut and the three-part "Beyond the Cosmic Void Suite."

BARRY MANN
BARRY MANN—Crosby/Crane NBLP 7228 (7.98)
Although he did have a hit in '61 with "Who Put the Bomp (In the Bomp Ba Bomp Ba Bom),'" for the last 20 years Barry Mann has been content to crank out the hits for other artists. This album, which includes the pretty "We're Over" and "You're the Only One," shows just what he can do when he keeps them for himself.

CAN YOU IMAGINE
DAVID BENIOFF—AVI 6074 (7.98)
Sporting tight arrangements and tasty production, this offering allows Benioff to put his keyboard technique to good use. The album features the light and jazzy "East Coast Dancer."

HOW TO BEAT THE HIGH COST OF LIVING
HUBERT LAWS AND EARL KLUGH—Columbia JS 36741 (7.98)
Flautist Hubert Laws and guitarist Earl Klugh merge their talents on this collection of songs written by Patrick Williams. The jazz/progressive influence is obvious on "The Edge."

THE SOUNDS OF ASBURY PARK
Vic 7014 (JEM) (7.98)
From the geographical area that launched such rock 'n' roll notables as Bruce Springsteen and Southside Johnny comes this collection by local artists. Included are cuts by Ken Viola & Friends, Lord Gunner Group and others.

R.F.
A&M SP-4816 (7.98)
This debut quartet packs an inordinate number of hooks into every tune. Vocal harmony is the key on "Sweet Melinda" and "Still Crazy Now" while "Take Me To Your Leader" has a verse reminiscent of "Message In A Bottle."

DUMB WAITERS
THE KORGIS—Asylum 66-290 (7.98)
James Warren's silky voice and multi-colored keyboard washes identify this group, currently topping the U.K. charts with the ballad "Everybody's Got To Learn Sometime." Much of the LP rocks hard enough for intense AOR.

FACE FACTS
T. ROTH & ANOTHER PRETTY FACE—Refraction CHRIS 7627 (7.98)
This New York-area rock expressionist tackles grandly passionate ballads ("People In Love") and Devo-esque, disjointed cover versions (the Beatles' "She's A Woman") all in the space of one LP.
Country Music 1980: The Great American Sound

Record World is preparing its annual special on country music, and as in the past, it will contain the most comprehensive coverage on the country music industry you'll find anywhere.

The Record World special, which will be distributed during CMA week, Oct. 13-18, will cover every major aspect of the Great American Sound's growth and changes over the past year. Included will be articles on the increasing acceptance country music has found in TV, radio, and the movies. We'll also spotlight the growing international interest in country music, and the phenomenal effect country has had on American culture in general over the past year.

Of course, you'll also find the traditional highlights in this country music special: the coveted Record World awards, detailed chart analyses, and closeups on artists, labels, and companies.

It all adds up to a super issue you'll be proud to be part of.

Issue Date: Oct. 18
Ad Deadline: Sept. 26
Editorial Deadline: Sept. 15

For further information contact our marketing specialists:
Nashville—Tom Rodden—(615) 329-1111
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Record-Biz Veteran Jeff Barry Undertakes 'Idolmaker' Film Project

By SAM SUTHERLAND

LOS ANGELES—Veteran producer and songwriter Jeff Barry will garner his first major exposure in the realm of music with the upcoming full release of "The Idolmaker," a period drama set in the early-'60s pop world that saw Barry emerge as one of New York's most prolific pop auteurs.

Major Campaign Set

With the action centering on the careers of two young male idols-to-be, evoking the turn-of-the-decade hysteria generated by such models as Bobby Rydell, Frankie Avalon, Fabian and other heart-throbs, Barry has developed both new original songs and scoring materials for the project. The pilot set to open in an estimated 1,000 theaters in mid-November. As the latest release from the executive producer of "Rocky" and "Rocky II," Gene Kirkwood, and co-producer Howard W. Koch, Jr., the film is expected already to be the focal point for a major theatrical marketing campaign.

Ideal Project

Although Barry has handled a number of television theme assignments and helped develop music for other films, "The Idolmaker," which wrapped up filming here in mid-summer, marked his first venture as the chief musical arbiter for an entire film.

"I think I got involved with the project because Gene and Howard have an unerring sense of who to work with," Barry explained during a recent visit to one of the movie's key locations, Gazzari's rock club on the Sunset Strip, which stars in as a '60s pop venue. "I wrote my first major hit in 1960, so it just made sense for me to handle this, because it's that period.

Identities With Characters

Back then, Barry's songwriting collaboration with Ellie Greenwich led to some of the decade's first classics, including hits for the Dixie Cups, the Crests, the Chiffons, and various acts on Phil Spector's Philles label. For "The Idolmaker," he's married modern recording technology with his feel for the era to create material for the movie's two key leads, played by actors Peter Gallagher and Paul Land, but Barry himself actually identifies most with the title character—the singer's career mentor, named Vicari, played by Ray Sharkey.

"Nobody really intended that link," says Barry, "and maybe I shouldn't even point it out. But this character took what these singers had, and spread his own personality over that. I feel like I'm part of that character, on the musical side. I'd never take credit for the managerial side of the careers I was involved with, although I have seen that side as well.

Barry agrees that his appointment as "Idolmaker's" musical architect follows other recent breaks from Hollywood tradition in screen music, and feels the creative team behind the feature helped make his transition mutually productive, rather than problematic. "I haven't been involved in that much film work," he says, "but I've been around a lot. Certainly Howard and Gene have experience, but they've never worked together before.

Fresh Standpoint

"In that sense, the crew and cast are both taking it from a fresh standpoint. Ray Sharkey has had other roles, but this is really his first major starring role, while the director, Taylor Hackford, has an Oscar as a short film director, but is making his first really major feature film on this project." For Barry, those new associations led to an openness throughout the project. His own role, he feels, transcended the normal musical director's mandate in that the producers and directors would poll him as well in mapping out the dramatic coverage of key scenes. "No one looked at me as the song-writer, so I felt totally free to jump on Taylor or Gene with an idea," he notes. "And there's been more of that 'first-time' excitement than you'd see on most projects—nobody's jaded or cynical about what we're trying to do."

(Continued on page 38)

More Acts, Venues Confirmed For New York Music Week

By BEN LIEMER

NEW YORK — The New York Music Task Force is busy adding new artists to its roster and determining outdoor venues for a series of free concerts to be presented during the second annual New York Music Week. The task force is also currently confirming various club dates and assembling producers and emcees for its performances to be held September 29 through October 4.

Among the new acts recently confirmed for free concerts are: Evelyn "Champagne" King, Bobbi Humphrey, Stormin' Norman and Suzy, Odyssey, David Amram and Crown Heights Affair. Al Steckler, chairman of the New York Music Task Force, along with Linda Dintenfass and Andy Tolson, vice chairmen, have been directing this flurry of activity. Dintentaffs and Shel Freund have been working to establish the various outdoor venues for these performances.

Steckler also confirmed a number of major events for the lineup. Snatch, Crown Heights Affair, Bobbi Humphrey and the Right Direction will be appearing at the Harlem State Office Building, 125th Street and Seventh Avenue. Brenda Murphy who has been coordinating the event for the Harlem Talent Association, has scheduled the event for 12-2 p.m. and 7-9 p.m. to be held with certain artists every day during the week. Another daily occurrence throughout Music Week will be the Summer Worldwide Pact

LOS ANGELES—Nesshi Etegun, president of WEA International, and Ed Rosenblatt, president of David Geffen's new record company, have announced the signing of an exclusive worldwide contract with Donna Summer.

T-Shirt Company Sued by Kenny Rogers

LOS ANGELES—Kenny Rogers Productions, Inc., and Liberty Records have filed suit against Grand Illusion Design Inc., and its owner, Lawrence Rice, charging the company with manufacturing and selling unauthorized Kenny Rogers T-shirts.

A federal judge in Chicago has issued a temporary restraining order forbidding Grand Illusion, which is based in Schaumburg, Ill., from making and selling T-shirts.

According to lawyers for Rogers, who say this suit is the first step in the campaign against the unauthorized use of the singer's name and likeness, the shirts were being sold near the parking areas of venues where Rogers performed, thus reaching potential purchasers before they enter the halls, where the authorized T-shirts are sold.

www.americanradiohistory.com
Cover Story:

Air Supply: Love Songs for 1980

With "All Out Of Love" ascending the charts at an even swifter pace than their previous top 3 single "Lost In Love," and their debut album for Arista following suit, Air Supply has clearly captivated the music world in a very short time.

Their dramatic rise began earlier this year when Arista acquired, and then adapted for the U.S. market, Air Supply's Australian hit "Lost In Love." Within a few weeks, top 40 and A/C radio had established the single as a major hit—it went to #1 on the A/C charts and nearly as high on the pop singles charts—and an album of the same title was set in motion.

Arista president Clive Davis acted as the LP's executive producer, and the band is shaping Air Supply's next single. Liking the melody of "All Out Of Love," and finding the lyrics not as effective as "Lost In Love," Davis worked on the song's words with composer Graham Russell. The result was Air Supply's second smash record.

Air Supply was formed in Australia in 1976. Graham Russell and Russell Hitchcock were both appearing in a production of "Jesus Christ Superstar." Hitchcock acted at different times the rival roles of Jesus and Judas, and Russell portrayed Peter. The two vocalists (Hitchcock also plays guitar) released their first single as Air Supply in the late months of 1976, "Love And Other Bruises," which reached Australia's top 3. The subsequent album, "Air Supply," attained gold status in Australia.

It was around this time that Air Supply was chosen as the supporting act for Rod Stewart's 1977 tour of Australia, Graham and Russell subsequently opened for Stewart in North America as well. They spent the latter half of 1977 in the U.S. doing approximtely 50 concerts with Stewart from the L.A. Forum to Madison Square Garden, while also finding time to record. Their second and third singles in Australia, "Empty Pages" and "Do What You Do," were both hits and spawned a second gold album.

Until this time, Graham and Russell were backed on record and on stage by studio musicians. In 1978 they recruited guitarist David Moyse, drummer Ralph Cooper and bassist Cirston Barker to complete Air Supply. The first single with the new lineup was "Bring Out The Magic." The second was "Lost In Love" from album number three, "Life Support." "Lost In Love," a continent-wide smash, was heard at Arista in the U.S. and remixed under Davis' supervision, and went on to become the band's breakthrough American hit.

RIAA 'Hitline Alert' Activated After Raid

■ NEW YORK — The Recording Industry Association of America has put its "hitline alert" plan into effect for the very first time following the seizure of 20,000 allegedly illegal tapes by the Kentucky State Police last Saturday (23).

The "hitline alert" plan, announced in April, provides complete descriptions of all product seized in such raids to the manufacturers and, through the National Association of Recording Merchandisers, to distributors and retailers as well.

Eight people allegedly involved in the sale and distribution of illegal cassettes and eight-tracks were cited in Kentucky, and 12 others were arrested, according to Detectives Anthony Frazier and Douglas Smith of the Kentucky State Police Special Investigations Unit. Formal charges are expected to be brought shortly against all 20 individuals.

The product seized in the raids at three locations included 15 titles on 12 labels. Among the Bee Gees, Led Zeppelin, Bob Seger and other major artists.

NEVONI ENTENGOH, CLAUDE NOBS

Nobs has been with WEA International since 1972, based in Montreux, Switzerland where he has produced the Montreux Jazz Festival every summer for almost two decades. As head of the European artist relations office for WEA International, he coordinates all European tours of artists on the Warner Bros., Elektra/Asylum.

By DAVID MCGEE

■ Peter Criss is not the first nor will he be the last member of a rock supergroup to go off in pursuit of a solo career. But Criss is different. Never mind that he was one-fourth of Kiss, a bonafide teenage phenomenon, probably the most merchandised group in rock history and one that has made significant accomplishments on record and certainly in concert.

Surely the burning issue here is Peter Criss's willingness—yea, even eagerness—to in effect stand naked before the world. That he's going to record a solo album is really a trivial matter, since he's already done that anyway, long after he'd gained credibility as a performer and writer via the hit single "Beth" on Kiss's exemplary Bob Ezrin-produced 'Destroyer' album. Even finding himself surrounded by new faces onstage should seem inconsequential compared to the moment Criss—who, like the other members of Kiss, has never been photographed (for publicity purposes, that is) sans makeup—strolls onstage and feels the heat of a spotlight on his bare back. He admits he's in a new position, "I'm frustrated don't want to be doing 'Kiss stuff.' I'm frustrated with what the hell we're doing."

Why, then, did he leave? For many reasons, but primarily because he disagreed with Gene Simmons, Paul Stanley and Ace Frehley on the group's musical direction, and not least of all because he felt he was losing his identity after a decade behind the greasepaint.

"As far as music goes," Criss explained, "my opinion is that there's more chords than three. Music's changing, it's moving on. I've listened to a lot of radio lately, and I've heard the Commodores, I've heard the Doobie Brothers. These groups are singing songs again, their lyrics are meaningful, and people are listening. I told the guys, 'As a band, we are a long time together. I still care for you, but I'm frustrated as an artist. I have a lot of musical things to offer, but they don't seem to fit into what the hell we're doing. I want to try it on my own.' They wished me luck and we split as really good friends." (Criss remains a vice president of the Kiss corporation and shares in the group's profits).

Recorded in Nashville, Criss says his label was "honing" himself in Kiss, "I was really starting to lose my identity. The minute you put that stuff on you change; it's like Dr. Jekyll and Mr. Hyde. I'd get in there and the routine was from jet to limo to the gig, and then back to the limo. My whole life was that way for so long. I'd get home and wake up at night thinking I was in a hotel. It would take me a month to realize I was on the road. I don't mind dedicating myself to music, but I was just going around in circles. It was never-ending. Now I just want to break out."

Plumper than the Cat Man ever was, full-bearded and, he claimed, "really happy" the's remarried following a traumatic divorce from his first wife, the new Mrs. Criss is now an expectant mother, a development that brings great joy to the expectant father. Criss's first step in breaking out is his second solo album, produced by himself, Dave Wilford and Stan Penridge (who co-wrote "Beth" and several other songs with Kiss during the Kiss days; Criss and Penridge were once part of a band called Chelsea that recorded one album for Elektra, and were cut out on "Casablanca, September 8". Criss says the LP is in "the Bob Seger-Billy Joel vein," and contains everything from pop ballads to the blue-eyed soul he excels at. "It's really music," Criss added. "It's good, listenable stuff. I know that when I come onstage I won't have to duck bottles. I'll be looking at a new audience. I don't think I'll get smacked in the face with stuff." He said, with a laugh, that between sessions on "Slay" he wreaked a knee in a soccer game and recorded the last half of the album while standing in front of a microphone on a pair of crutches. "It was really painful, and you can hear the pain in the songs. It sounds like I was very emotional, but I was really in a lot of pain from my soccer injury."

As Tom Snyder might put it, won'tcha miss it, Peter? All the fame and the glory and the hysteria surrounding Kiss? C'mon, he's been now. Criss turned somber. "The band left last night to do a European tour, and I kind of felt a little . . . well, it bothered me. I made my decision and I'm really happy, but it was like a marriage"(Continued on page 44)
WB's Progressive Division: New Faces, New Plans

By SAM SUTHERLAND

LOS ANGELES — A stronger east coast presence, development of internal product management capability, and expanded multi-market exposure for its roster are central goals behind new management appointments at Warner Bros. Records' progressive music division, according to vice president Tommy LiPuma, head of the sector, and newly-installed director of progressive music Charlie Lourie.

Talking on the eve of formal announcements confirming Lourie's appointment and the addition of veteran executive Bob Gooding as manager of east coast marketing and promotion for the division, LiPuma re-reviewed the sector's direction since LiPuma's return to the label one year ago. In an exclusive interview with RW, the two executives discussed career game plans for the label's eclectic roster of progressive music artists and their affiliated division via the Warner Bros.-distributed ECM label.

For LiPuma, who fills the post vacated by Ron Goldstein in his move to the top U.S. post at Island Records, the move from product manager to director of progressive music represents a full-circle career return to the former Epic Records merchandising director, Lourie is himself a jazz musician.

"I came out here to specialize in jazz," he explained. "When I left 15 years ago to work for Blue Note, which made me pretty visible in that community, I'd always been involved with it as a fan and as a player." Yet Lourie is quick to add that the label's current roster demands that the "jazz" tag be downplayed to avoid programmers' typecasting.

"One of the reasons we decided to drop roles—'jazz' and progressive music—out of our division's title, is that music, like water, seeks its own level," interjected LiPuma, who has been a part of the Warner stable since 1972 and helped change the name upon rejoining Warner Bros. after his tenure as head of A&M's short-lived Horizon Records project. "When a term begins to lead to pigeonholing, it can create problems." But for LiPuma, the crossover potential he discerns in the recent albums and singles from such division acts as Randy Crawford, David Sanborn and Larry Carlton has made the division name change a welcome change—LiPuma also suggests the mandate he has cut out for himself is to find effective alternate methods of exposure for these artists.

Both are sensitive to the changing face of jazz programming and to the fact that elements of black music, rock and pop have entered the work of many acts who had once been thought of as strictly jazz. "Jazz isn't really an apt term for what these musicians are trying to do, but they have a strong influence on other styles. They now have other elements that carry them into other fields."

"Lourie, added LiPuma, "Talk to (recently-signed) Jaco Pastorius, and you'll find he's looking at his audience, just as many of these artists are. I didn't want the bulk of these artists to be labelled in any way that might keep them trapped in just one area of the store."

At the same time, both LiPuma and Lourie noted that such acts as Bill Evans and Chick Corea suggest more traditional jazz guidelines. But the overall thrust is toward music that can ultimately span several different formats, leading to a sequence of acceptance that LiPuma says typically begins with contemporary black, AOR and fusion-oriented stations.

"There are stations that are playing these records, like a 'BLS or a KILH,'" he explained, "and I've noticed that many of the records we've been involved with have started at that level. But I felt we needed a stronger presence on the east coast, which is where Bob Gooding comes in."

Gooding, whose most recent post was national promotion director for Arista's jazz and progressive music roster, is himself a former programming executive who held posts at WCOL in Columbus and WCAI and has worked extensively with both the Public Broadcasting System and National Public Radio.

Beyond promotion, which Lourie said he feels must be approached along the same cross-over lines as other popular forms of music, retail merchandising is a major priority—and something of a battle. "You have a mainstream, traditional jazz business which is really all onesies and twosies, rather than heavy orders," he explained. "You have to constantly shepherd your accounts."

"With the more commercial, progressive areas of the music, we're in the radio ballgame with every other record, and it's the same game as any pop record you can talk about."

One exception to that rule is the ECM roster, which Lourie notes that has the company with a strong base in avant-garde, acoustic jazz styles. Because of producer Manfred Eicher's recording approach, which serves as an aural signature on all but a handful of the 160 or so titles in that catalogue, Warner Bros. has been able to use sampler albums very effectively. "In many instances, the cuts that are selected are edited in that the originals are too long for conventional airplay," said Lourie. "So these collections serve airplay well, and function equally as an in-store tool."

"That approach would be appropriate for the more disparate artists on the regular progressive roster as well."

While LiPuma noted that it has remained relatively stable, while he continues to screen new artists, he feels the current goal of the division is to concentrate on the existing acts. "Apart from Pastorius, the only other new signing since the addition of David Grisman is an ensemble called Yellowjacket."

No new staff appointments are currently planned, but Lourie noted one area of the division's management that is currently being adjusted: "There's been a major change in the structure of the department in that product management, which was previously conducted within that department here, will now be brought into the division itself."

Brothers Johnson Platinum

A&M recording artists. The Brothers Johnson were recently honored with platinum recordings marking the sale of one million units of their most recent LP, "Light Up The Night." All four albums the duo has released since signing with A&M in 1975 have gone platinum, and label chairman Jerry Moss recently announced that they have re-signed with A&M. Pictured at the presentation are, from left: Gil Friesen, A&M president; Louis Johnson, Moss; George Johnson, and Harold Childs, A&M senior vice president of sales and promotion.

RCA Promotes Four In Field Sales Force

NEW YORK—Four promotions in RCA Records' field sales organization have been announced by Larry Gallagher, division vice president, national sales.

Joe Wallace, who had been manager, distribution, Rockaway in the New Jersey distribution center, has been named to the position of manager, Detroit branch.

In Atlanta, George Jackson, who had been manager, branch sales, Atlanta, becomes manager, Atlanta branch; Harry Fox, who had been a field sales representative in Atlanta, moves up to manager, branch sales, Atlanta and Susan Gabriel, who had been a field merchandiser, becomes a field sales representative in Atlanta.

Wallace joined RCA Records in 1968 as a shipper-receiver at Rockaway and held various administrative positions at the distribution center until 1974 when he was appointed to marketing services in New York. A year later, he returned as manager, distribution, Rockaway.

Jackson joined RCA Records in '72 as a field sales representative in Atlanta. In '79, he was promoted to manager, branch sales Atlanta, a position he held until his current appointment.

Fox joined RCA Records in '73 as a field merchandiser in the New York branch. In '76, he became field sales representative in Miami, and in '79 was transferred to the Atlanta sales office.

Gabriel joined RCA Corp. in '72, and in the same year transferred to RCA Records as secretary to the director, commercial services and public relations.

In '79, she was promoted to the position of field merchandiser in the Atlanta Branch.

Goody Motions Denied; Tucker Trial To Start

NEW YORK—Federal District Court Judge John Platt gave indication last week (25) that he will deny three of the four pretrial motions filed by lawyers for Sallie Felder in the ongoing counterfeit tape trial. In a meeting with Goody lawyer Kenneth Holmes and U.S. prosecutor John Jacobs, Platt said that Goody's motions to drop all or part of the government's charges against Goody because of prosecutorial misconduct will be denied. Platt was expected to rule on the fourth motion, concerning a defense request that all offshore recordings are not necessarily stolen.

(Continued on page 45)
Backstage with Roberta Flack

Atlantic recording artist Roberta Flack recently played before a sold-out house at Radio City Music Hall in New York as part of her cross-country tour, which began in early June and is set to run until September 21. Shown backstage are, from left: attorney David Franklin, Atlantic vice president of sales Sal Utterone; Caillian president Henry Allen; Atlantic/Cettillion A&R director of R&B product Bill Curston; Peebo Bryson; Flack; Atlantic vice president Naveen Woods; Atlantic executive vice president/general manager Dave Glew, and Atlantic associate director of national publicity/director of special markets publicity Sima Deo.

Kinetic Productions
Taps Greenwald, Newall

LOS ANGELES—Luke O’Reilly, president, Kinetic Productions Ltd. (Al Stewart management), has announced the appointment of Dave Greenwald for radio and video promotion. Former Mandi Newall (Mandrake Consultants, Inc.) for publicity coordination. Both Greenwald and Newall are currently involved with promotional activities surrounding the release of Al Stewart’s new album “24 Carrots” on Arista.

Greenwald comes from Mushroom Records, where he was national promotion director. Prior to that he was at Janus Records, his last position being west coast regional promotion director.

Newall has worked press and publicity for Warner Bros. in London, Alice Cooper/Alive Enterprises, Lou Reed, and Rolling Stone magazine. She coordinated all media-related events on Stewart’s tour of Japan last year.

Kragen Names Coulter
Tour Merchandising VP

LOS ANGELES—John Coulter has been named artist director and vice president of touring merchandising at A&R Sales, a division of Kragen & Company, it was announced by Ken Kragen, chairman of the board of Kragen & Company.

Kenny Rogers Fan Club

Coulter will be involved in the management and development of the Kenny Rogers Fan Club. He will oversee design and production of all tour merchandise for Rogers and assist Kragen in directing graphic projects and tour merchandising for other Kragen & Co. clients.

Concorde Studios
Open in Los Angeles

LOS ANGELES—The former ABC Recording Studios, which had been briefly operated by Scott/Starstorm following the sale of ABC Records, have been renamed and reorganized as the Concorde Recording Center.

The Concorde Recording Center features three 24-track recording studios, one of which is equipped with complete video sweetening and post-production facilities. Two of the studios have recently undergone a complete design and restructure and now feature state-of-the-art acoustical design and recording equipment. The third room will be re-designed by the end of the year, with additional redecoring of the reception, lounge and common areas currently underway.

Warren Entner, who has been supervising the re-design of the studio for the past three months, has been named a managing director. A former member of the Grass Roots, Entner has also been involved in management and production.

RIAA Video Council
Organizes Committees

LOS ANGELES—The 15-member council of the Recording Industry Association of America’s new video division held here last Tuesday (19) to establish committees to deal with such issues as video/visual legal rights, negotiations with craft unions, and piracy.

The council, which is chaired by CBS Video Enterprises president Cy Leslie, also discussed the recruitment of new members for the fledgling RIAA division. A general membership meeting has been set for Nov. 20.

By SAMUEL GRAHAM and SAM SUTHERLAND

WHO’S IN THE NEWS: You’d think they had slightly more important things to worry about, but on page three of the August 25 edition of the New York Post, that bastion of journalistic integrity, there appear two stories concerning major musical figures. In one of them, Deborah Harry is complaining loudly about the cover photo that Forum magazine planned to use to accompany an article in which “Blondie Talks About Sex!” or something like that. The picture, bearing a conspicuous similarity to the famous shot of Marilyn Monroe with her skirt up above her waist, was eventually replaced, but not before “a few million” copies were already printed with the original . . . Then there’s an excerpt or two from Willie Nelson’s People magazine interview, in which Nelson describes how his first wife sewed him up in a sheet and proceeded to beat him with a broomstick while he was roaring drunk. Hey, fascinating stuff, guys. But on page three . . . Move over, Cheryl Tiegs, Charlene Tilton and all you other blonde cuties whose posters have, ah, caused many a man’s hair to curl. The newest poster raves promises to be Linda Green, Peaches of Peaches and Herb. The poster’s manufacturer says that for other pastimes include listening to blues, at which point the scene changes to a smoky bar where none other than Son Seals is seen playing.

We checked with Alligator Records’ Bruce Iglauer, who confirmed that the Chicago bluesman had flown to L.A. early this year to shoot the piece at the Troubadour. Although the spot doesn’t let us hear his potent music, it’s still heartening to see the advertising world show some taste.

CLASS ACT: One of the more surprising video thrills we’ve had in recent months is an Auryn deal ad we’ve learned has actually been playing various markets for some months.

After the usual line of hip attributes characterizing the commercial’s male protagonist, we’re told his favorite pastimes include listening to blues, at which point the scene changes to a smoky bar where none other than Son Seals is seen playing.

We checked with Alligator Records’ Bruce Iglauer, who confirmed that the Chicago bluesman had flown to L.A. early this year to shoot the piece at the Troubadour. Although the spot doesn’t let us hear his potent music, it’s still heartening to see the advertising world show some taste.

MYSTIC REVISED: Late summer promises a bloom of long-awaited albums from major artists, but it also brings a somewhat unexpected triumph from one of the most influential singers and songwriters of the past 15 years.

That Van Morrison’s new album should be good isn’t surprising, since recent LPs have shown a renewed vitality and consistency sometimes lacking a few years earlier. On “Common One,” co-produced with Henry Lewy and shipping this week from Warner Bros., the surprise is Morrison’s musical direction—straight into the heart of the levered, mystical raps that rendered towering classics like “Astral Weeks” and “Veedon Fleece” haunting masterpieces.

Morrison says that he was trying to contemporary his backing arrangements and enforce a more concise song sense aren’t entirely reversed here, but the set’s focus is on the swinging, free-form majesty of Van’s best.

We won’t blow the whistle on the whole set, beyond noting that the jazzy brass and ethereal string charts that color its more contemplative moments also veer into strutting Memphis soul. As for Morrison the singer, his joyousness is in full flight.

On “Summertime in England,” the album’s centerpiece, he swings around all these poles in an extended stream of consciousness about well, streams of consciousness. Any song that can plug Blake Wordsworth, Rodgers & Hammerstein, Mahalia Jackson and evoke the spontaneous earliness of “Brown Eyed Girl” and “Astral Weeks” itself has to be heard to be believed. As Van himself explains elsewhere in the song, “It ain’t why, it just is.” And what it is, is revelatory.

OTHER STUFF: Looking for something unusual to do this fall? Well, you can always enroll in a course being offered by the UCLA Extension which offers an opportunity to build a harpsichord. In this course, directed by one Jerome Prager (a pro harpsichord builder, which must indeed make him a true specialist), students may purchase their own kits on which to work. Prager will also detail the history of the instrument (the one in question is actually the Flemish “Mother and Child” virginal, a close relative of the harpsichord per se). Your fee? A mere two hundred clams, plus kit fees . . . The Cars’ shows at the Sports Arena were sold out in four hours, with the result that another show will be added . . . Speaking of cars, Detroit native Ted Nugent, who seems to be just an ole softhy (Continued on page 32)
A small, solid group of new releases, and surprising import activity highlight this last week of an increasingly optimistic summer season.

NEW ALBUMS: It's hard to say what's love most about Sylvester: his taste, his spirit, or his spirit. There's a great deal of each on his new album, "Sell My Soul," appearing this week on Fantasy/Honey. Again, veteran Harvey Fuqua co-produced with Sylvester, and often, the eight cuts here exhibit a sense of emotional urgency that gives extra power to an already punchy set of rhythm tracks. The album gets off to a gospelly peak immediately with "I Need You" (4:40), where Sylvester's fine voice, taking several incendiary high-note flights, supported by what turns into a pumping piano groove, "I'll Dance to That" (4:05) follows, another joyous, testifying romp that combines "can't-get-a-witness" banter with non-stop rhythm. The next two "up" songs turn out to be crucial, as they reach for an emotional peak that's extraordinary for peak-energy disco: dramatic "Sell My Soul" (6:39) and "Doin' It for the Real Thing" (5:00). "Sell My Soul" finds Sylvester singing the blues in disco tempo, with touching vulnerability contrasted by an intriguing, changeable arrangement that breaks into occasional sax soloing. Rarely does one hear something quite this serious on the dance floor—but, for sure, it works. The tremendous offset of "Sell" is offset in the side two opener, "Real Thing," a call-and-answer cut (assisted vocally by Hodges, James and Smith), that asserts, "that's the only thing that satisfies me." Here and throughout, Sylvester's technique is more confident than ever, and he's evenorchy at times—especially on the splashy, high-energy revival of "Cry Like a River," debuted last spring on his tour. Wrapping up the dance cuts is a remake of Peggy Lee's "Fever," done with strong synthesizer and percussion work and lots of sudden vocal bursts jumping out of a generally restrained performance: "You, you, you, give it to me, yeah!" "Fever" and "Sell My Soul" are due out soon in special club mixes, done by San Francisco's Bob Viteritti and New York's Jerry Fearing, respectively. Rounded out with two ballads (Grey and Hanks' "Change Up" and "My Life is Loving You," featuring Ron Carter on string bass), "Sell My Soul" is a very full album indeed, with its share of lighter moments accompanying the passion and meaning at its core.

Ernie Watts' album "Look in Your Heart" (Elektra) was being tipped to us repeatedly as a test press circulating in New York prior to its release this week. Sure enough, its two opening cuts are surprisingly direct and immensely enjoyable pieces of jazz/boogie. Watts, a saxophonist, is joined vocally by the McCarys and, together, they leap over and weave around each other in alternating passages that consistently reinforce energy and interest. "Just Holdin' On?" (4:12, scheduled for a promotional disco disc is a party-hearty, high-stepping single, powered with a fabulous sequencer and keyboards groove. The vocals are vibrant and inviting, as befits this song for the masses: "I ain't got no money/Wo got bills to pay—it ain't funny. "Dance Music" (3:20) is the dusty, trickily rhythmic opener, full of bits of percussion and clicking wah-wah guitar bouncing all over and fine vocal interplay: "Ay, shucks... I'm his puppet when he pulls my string."

"Sweet Man" (4:32) sounds like an old Motown-beat song updated to today's rhythm—well done, but beware a rocky edit into the final passage: Make Me Yours. The revivus, is in fact a revivus of the late Motown men: a dance cut but an irresistibly catchy charmer. "Hold On to My Love" (5:03), not the recent David Ruffin song, holds the strongest possibilities, sung with labelmates Switch and taken at a measured, deep-grooving tempo made up of great bass and guitar work and hot hand-clapping—also note the neat a cappella stop.

Interesting development: It will be noted by the eagle-eyed statisticians among us that, for the first time since late 1976, an import has charted on the Disco File top 30, and it is the highest debuting entry at that. Harry Thumann's "American Express" album, on Canada's Uniswave label, has been gathering increasing amounts of talk lately, along with top ten reports. The album was co-produced and written by Thumann in Germany and licensed to Uniswave from Italy's Baby label. The cut of choice, "Underwater" (6:05), a swirling mix of orchestral and synthesizer sounds, is just as hard-as-just-as hard as other hits. "Give a Little Help" (8:30) opens with multiple guitars and a vocodered lead voice; it parallels Gino Soccio's pop-rock fusion. Clavinet gradually takes the track and virtuosic use of the mixing board is noticeable. Hope to see it out domestically; our thanks again to Toronto's one and only Vince DeGiorgio for securing our copy of this Italy's "American Express" (7:20) by Capricorn (Emergency), produced by the Easy Goin team, Giancarlo Meo and Claudio Simonetti. They set a funkier pace here than on their current "Fear," and emulate the sharp, staccato drum... (Continued on page 43)
THE #1 AOR SINGLE IS NOW CROSSING TO TOP 40!

THE VAPORS

‘TURNING JAPANESE’

the single from the album NEW CLEAR DAYS

ON UNITED ARTISTS RECORDS
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<th>#</th>
<th>TITLE, ARTIST, LABEL Number, (Distributing Label)</th>
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<td>2</td>
<td>ALL OUT OF LOVE AIR SUPPLY Arist 0520</td>
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<td>10 GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49555</td>
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<td>INTO THE NIGHT BENNY MARDONES/Polydor 2091</td>
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<td>LOOKIN’ FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004</td>
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<td>LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511</td>
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<td>IT’S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 11276</td>
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<td>DRIVIN’ MY LIFE AWAY EDDIE RABBIT/Elektro 46566</td>
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<td>HOT ROD HEARTS BOBBIE DUPREE/Elektro 47005</td>
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<td>SHINING STAR MANHATTANS/Columbia 11220</td>
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<td>ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221</td>
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<td>LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217</td>
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<td>EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038</td>
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<td>STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640</td>
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<td>YOU’LL ACCOMP’NY ME BOB SEGER/Capitol 4904</td>
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<td>26</td>
<td>I’M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 11217</td>
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**CHARTMAKER OF THE WEEK**

DOOBIE BROTHERS Warner Bros. 49503

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<td>28</td>
<td>33 HE’S SO SHY POINTER SISTERS/Planet 47916 (Elektra/Asylum) 8</td>
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<td>29</td>
<td>30 WOMAN IN LOVE* BARRA STREISAND/Columbia 11364 1</td>
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<td>30</td>
<td>35 XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285 5</td>
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<td>34 JESSE CARLY SIMON/Warner Bros. 49518 5</td>
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<td>37 ANOTHER ONE BITES THE DUST QUEEN/Elektro 47031 4</td>
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<td>39 OLD-FASHION LOVE COMMODORES/Motown 1489 12</td>
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<td>34</td>
<td>39 LOOK WHAT YOU’VE DONE TO ME BOZ SCAGGS/Columbia 11394 3</td>
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<td>36 SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869 10</td>
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<td>40 NO NIGHT SO LONG DIONNE WARWICK/Arista 0527 7</td>
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<td>37</td>
<td>41 HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049 8</td>
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<td>24 MORE LOVE KIM CARNES/EMI-America 8045 15</td>
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<td>39</td>
<td>43 HOW DOES IT FEEL TO BE BACK DARYL HALL &amp; JOHN OATES/RCA 12048 15</td>
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<td>40</td>
<td>26 CUPID/’VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664 17</td>
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<td>25 LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359 13</td>
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<td>55 WHO’LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/Warner Bros. 49282 7</td>
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<td>43</td>
<td>50 NEVER KNOW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA) 5</td>
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<td>38 MISUNDERSTANDING GENESIS/Atlantic 3662 17</td>
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* Denotes Powerhouse Pick.
Record World

September 6, 1980

Top Airplay

Most Airplay:

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

The Game - Queen

The Game

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

Under the Gun - MC5

MC5

Ready An' Willing - Whitesnake

Whitesnake

Anytime Anyplace Anywhere - Rolling Stones

Rolling Stones

K-SHE/ST. LOUIS

Add:

Don't Rush the Good Things (single) - Bob Welch

Capitol

HEAVY ACTION:

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

The Game - Queen

Queen

HEAVY ACTION:

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

The Game - Queen

Queen

KTSQ-FM/DALLAS

Add:

Anytime Anyplace Anywhere - Rolling Stones

Rolling Stones

KWB-FM/CHICAGO

Add:

Heaven

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

The Game - Queen

Queen

KWLS/FM/CLEVELAND

Add:

More Dirty Deals - Johnny Van Zant

Rolling Stones

KWST-FM/LOS ANGELES

Add:

Breaking Glass - Original Soundtrack

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

KZQZ-FM/SEATTLE

Add:

Freedom of Choice - Doobie Brothers

Pete Townshend

KZEL-FM/EUGENE

Add:

Theme from "The Godfather"

EMOTIONAL RESCUE - Rolling Stones

Rolling Stones

WMMW-FM/CLEVELAND

Add:

Criminals of Passion - Pat Benatar

Peters Townend

WCFM-FM/WILKES-BARRE

Add:

New Clear Days - Van Halen

USA

KQED-FM/SAN FRANCISCO

Add:

More Dirty Deals - Johnny Van Zant

Rolling Stones

KGSR-FM/AMARILLO

Add:

The Game - Queen

Queen

WBAI-FM/NEW YORK

Add:

The Game - Queen

Queen

WBBF-FM/DENVER

Add:

Criminals of Passion - Pat Benatar

Peters Townshend

WKRE-FM/CLARKSVILLE

Add:

The Game - Queen

Queen

WGNR-FM/DECATUR

Add:

The Game - Queen

Queen

WIVC-FM/AUSTIN

Add:

The Game - Queen

Queen

WMAR-FM/BALTIMORE

Add:

The Game - Queen

Queen

WAKQ-FM/PROVIDENCE

Add:

The Game - Queen

Queen

WANL-FM/ATLANTA

Add:

The Game - Queen

Queen

WAKY-FM/CHARLOTTE

Add:

The Game - Queen

Queen

WMLK-FM/NEW YORK

Add:

The Game - Queen

Queen

WBMX-FM/Detroit

Add:

The Game - Queen

Queen

WOR-FM/New York

Add:

The Game - Queen

Queen

WMAQ-FM/CHICAGO

Add:

The Game - Queen

Queen

KNEB-FM/OMAHA

Add:

The Game - Queen

Queen

KZQZ-FM/SEATTLE

Add:

Freedom of Choice - Doobie Brothers

Pete Townshend

KFWB-FM/LOS ANGELES

Add:

The Game - Queen

Queen

KZYX-FM/EUGENE

Add:

The Game - Queen

Queen

KQED-FM/SAN FRANCISCO

Add:

The Game - Queen

Queen

WTTG-FM/WASHINGTON

Add:

The Game - Queen

Queen

WQAM-FM/CHICAGO

Add:

The Game - Queen

Queen

WICU-FM/ALLIANCE

Add:

The Game - Queen

Queen

WIVC-FM/AUSTIN

Add:

The Game - Queen

Queen

WMSI-FM/ATLANTA

Add:

The Game - Queen

Queen

WQAM-FM/CHICAGO

Add:

The Game - Queen

Queen

WOFM-FM/DENVER

Add:

The Game - Queen

Queen

WQFX-FM/ROCHESTER

Add:

The Game - Queen

Queen

WWSE-LP/COLUMBUS

Add:

The Game - Queen

Queen

WQXL-FM/CHARLESTON

Add:

The Game - Queen

Queen

WQSS-FM/ATTLEBORO

Add:

The Game - Queen

Queen

WQXL-FM/CHARLESTON

Add:

The Game - Queen

Queen

WQSL-FM/SHREVEPORT

Add:

The Game - Queen

Queen

WQAM-FM/CHICAGO

Add:

The Game - Queen

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WQAM-FM/CHICAGO

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The Game - Queen

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WQAM-FM/CHICAGO

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The Game - Queen

Queen

WQAM-FM/CHICAGO

Add:
the sessions, a record number for the event.

The RPC's futuristic outlook was evident from the Monday (25) opening session, which featured an extravagant, quadrophonic presentation of "Tomorrow Media," produced by the TM Companies of Dallas, Texas (the same presentation was premiered at NAB's Las Vegas Convention earlier in the year). The opening session also included a look at the radio industry of the 21st century, with a discussion on the future of radio broadcasting, which was moderated by Rick Sklar, vice president of programming for ABC Radio, who predicted that "the next ten years will look like the greatest in our history... if we do it right!"

Sklar projected that changing demographics and fractionalization of the marketplace is inevitable, and that "all media, radio is best suited to benefit from these changes." Sklar's list of radio's intrinsic advantages included its ability to adapt to the changing marketplace through rapid shifts in format; the new technology and marketing and research techniques that will become available in the next ten years; the fact that the expanding age 25-54 population represents the people who "speak the most!" and the increasing indication that advertisers will funnel dollars that previously were spent in the more expensive media into radio's "unique ability to reach people while they're engaged in some other activity," radio's portability; the "boundless networks" that will be created by advances in satellite technology; and the fact that radio is still the only medium that offers consumers "free music."

Sklar called the future of the AM band radio's "toughest challenge," warning that AM stereo will take a long time to implement and probably will not give AM stations the competitive edge that some broadcasters hope for.

A government-oriented viewpoint on the immediate future came from Len Hensel, vice president and general manager of WSM in Nashville, who asserted that the FCC, with its plan to increase the number of stations on the AM band through 9 KHZ spacing, its duplication of clear channels, and its proposed "red light" for FM channel spacing, is sending the radio industry down a "treadmill to oblivion." Noting that one-third of all stations did not make a profit last year, Hensel warned that a possible doubling of the number of stations could increase competition to the point where it interferes with radio's "ability to serve the public."

Bruce Marr, operations director of KVI in Seattle, predicted that "radio of the '80s will be more akin to that of the '40s and '50s rather than the '60s and '70s." Marr did not suggest a return to "the old-fashioned" programs; rather he suggested that "dynamic programming" in the non-music areas is "clearly the way to adapt to fractionalization" for some AM stations.

Citing the inherent problems with the industry's reliance on quantitative data, AI Brady, program director of WHDI in Boston, said that radio stations are "slaves to a monster of our own making... that monster is Arbitron." Brady said that increasing the number of stations would result in share diminishment in the ratings, and that "as shares get closer," radio stations will have to find different, qualitative ways to set their stations apart in the competition for advertising dollars.

The final session also included some predictions of radio's future by Inside Radio's editor and publisher, Jerry Del Colliano, who stated that in "1990, radio will have to take advantage of its most obvious—immediacy."

The success of a small market station, WSDR in Sterling, Illinois, was outlined by its operations manager, Cary Davis, who explained how the station's relatively expensive 31-member staff more than paid for itself. "We do not program to age groups," he asserted. "We program to interest groups of every age bracket."

Davis stated that, with its centrally programmed local news and services, the "future is great" for small market stations.

The RPC's "working luncheons," which were more entertaining than the other official sessions, were both key to the importance of exploiting the radio medium completely. Air personalities Larry King, Don Imus, Dan Ingram and Robert W. Morgan were living proof of the value of entertaining personalities to a station's ratings. Hi Brown, producer/director of the CBS Mystery Theatre, explained his revival of a form of radio entertainment that most broadcasters thought had been killed by television (see Radio Replay).

Over thirty workshops and day-long forums (including a promotion forum lasting two days) covered the details of running a radio station as they relate to programming. At a session titled "Beyond The Music," executives of four successful stations explained how promotion, talk and news services had given their stations the edge in markets where they competed with other stations playing similar music.

Gary Havens, program director of WIRE in Indianapolis, asserted that what had turned the ratings in his station's favor was the decision to "program to how people use radio." Havens explained that simply including producer and weather, film reviews and fashion reports was not the total answer; "the challenge," he said, "is to interweave all that stuff into something understandable."

Havens assigned producers to each air personality to make sure that the information presented in the talk portion of what is basically a music radio station is comprehensive, relevant to the community and presented in the best possible way.

Tom Bartelli of WTIC AM and FM in Hartford emphasized new treatment, which he said should be "tailored to the listeners... just like new music."

"Changing Forms and Living To Tell About It" was highlighted by a nuts-and-bolts list of questions to ask before contemplating a format change, fielded by President of Bonneville Broadcast Consultants. The panelists also fielded questions regarding the relative advantages of announcing the format change or letting it secret until it happens, and they debated the criteria for changing call letters.

Alternative ratings services were the subject of "Is There Life After Arbitron," where heads of independent research companies explained how their services fit in with Arbitron estimates, and provided different types of information to broadcasters. All the panelists were doubtful when confronted with the often-asked question of whether any ratings service could ever equal Arbitron's influence in the marketplace. Todd Wallace of Radio Index said that in his experience getting ad agency support is "a tremendous uphill battle... agencies don't want to hear about another service that's going to complicate things for them." Wallace said that unless a major radio company is willing to make a multimillion-dollar investment in an alternative ratings service, Arbitron's supremacy will remain unshakable.

The RPC's extensively Promotional Forum was capped Wednesday morning (27) by a session devoted to promoting radio through television, moderated by RKO Radio vice president Harvey Mednick.
Robert Klein Hour Returning to FM Radio, Syndicated by the Comedian's Own Firm

NEW YORK — Improvisation has always been a key element in Robert Klein's career as a comedian and entertainer. It is less than coincidental, then, that Klein has utilized his talent for improvisation to give his "Robert Klein Hour" a second run on FM radio.

After DIR (the syndicator responsible for carrying the bi-weekly radio talk show to over 180 outlets) suddenly canceled the program because of what Klein terms "slightly imprudent management," the popular comedian turned businessman and decided to syndicate the show through his own company, Froben. The result may be viewed as a good example of life imitating art, for what worked onstage has made the October 12 nationwide premiere of the "Robert Klein Hour" a reality.

The DIR-syndicated "Robert Klein Hour" was highly acclaimed for its innovative approach to radio programming and well received by the participating stations, all of which requested contract renewals. Problems arose when Budweiser, the participating sponsor wanted Klein to do beer commercials. "I made it very clear from the start that I would not turn down the gig if they asked me to do commercials," he said in a recent interview. "I walked in one day and they had a whole commercial set up, and that was a very unfair thing to do."

After DIR changed the show to a weekly airing, he decided it was time to do his own show. "I was doing Broadway (he had a one-year contract to co-star in the Neil Simon musical "They're Playing Our Song") and often losing five pounds each night so I didn't have the time or energy to fully participate. Now my whole attitude about the show has changed. I'll be involved in everything."

(Continued on page 42)
Soft Rock Gains
(Continued from page 10)

stance, isn’t selling millions of records.” And Stu Fine, director of A&R at Polydor, while elim-

inating the softness of top 40 ra-

dio, feels much the same as Gel-

ler about the necessity of a hit single: “In terms of A&R and signing new bands, there’s a time when you’d sign a rock ’n’

roll band and you’d hope they had a hit single. But I think there are bands like Def Leppard and Scorpions that are selling 200,000

records without even coming close to a hit single.”

Regardless of the emphasis placed upon the importance of 40 radio’s softness, all those polled stressed songs and the potential longevity of the artists as foremost considerations in
terminating future sounds. “All those bands that came out of the new wave movement lacked one thing: they lacked songs,” said

Don Griswold VP of A&R at EMI-

America/UA. “When you’re talk-

ing about soft rock, those types of artists can happen at any time because they have melody and they have songs that the masses can zero in on.”

Grierson was also quick to point

out that EMI-America/UA, a

company that has always focused on mass appeal artists, would continue to point its music at a

market that’s centered around the aging baby boom: “Some people will probably criticize this philosophy of A&R, but I think

EMI is in creating music that we can

sell, and that means reaching the broadest population base we can.”

Although no A&R executive chose to act as a sage and pre-

dict what the “next big thing” would be, they all agreed that the current softness has already had an effect on several estab-

lished acts that heretofore were primarily rockers. Acts like Gen-

niss, Bob Seger, Nazareth, and Pete Townshend have all had top 40 and A/C hits recently or have softened their sound. “We have

an artist, Lenny Williams, whose last LP sold a couple hundred thousand copies,” said Danny Rosencrantz, VP of A&R at MCA.

“We’ve made a few suggestions (to him) about softening up a few songs. I think a lot of companies may be doing that with some of their groups.”

Radio Replay
(Continued from page 27)

a radio audience since the artists involved are textbook examples of

multi-format crossover. Chuck Mangione played the grand ball on

Tuesday night, turning in an excellent set with his quartet, which al-

lowed for more improvisation than the big, orchestral sound with

which he’s often associated. The previous evening belonged to the

Commodores, who were as impressive as reported by New York, New

York at their Record Bar convention performance. Not that the Com-

modores are on the convention trail—they’re just one third of the

way into a little tour that will encompass about 90 dates!

MOVES: Life goes on in the radio business, NAB conference or

not. In fact, the experience won’t be at all surprising if lots of job

moves come the week after the convention—It’s the main reason a
great many people were there. This week, Charlie Cook became PD

of KHJ in Los Angeles, ending speculation about who would fill

the post, but doing nothing to stop rumors of a KHJ format change. GM

Neil Rockoff has yet to make any official announcements . . .

John Bibbs is the new VP/GM of WCFL in Chicago . . .

Sherman Williams has been named vice president and general manager of WCAU-FM in

Philadelphia . . .

Bill Thomas has been appointed VP/GM of WREC and

WZZX, Memphis.

Capitol, Memphis Unisound Pact

Capitol, Memphis Unisound Pact

Capitol, Memphis Unisound Pact

Capitol, Memphis Unisound Pact
SALESMAN OF THE WEEK

TOP SALES

PANORAMA—Cars—Electra
ONE-TRICK PONY—Paul Simon

CRAZY EDDIE/NY
BLACK ROSE—Cassadonna
CRIMES OF PASSION—Pat Benatar
LOVE LIVES FOREVER—Minnie Riperton

CRIMES OF PASSION—Pat Benatar

WIDE SHINE—Atlantic
LOST IN LOVE—Atlantic
NEVER RUN NEED HIB—'tally
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elkota
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SCREAMING TERRORS—Jo Zep
SWING OF DELIGHT—Davie Carlos Santana—Col

DRAMA—Yes—Atlantic
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
SHINE ON—LTD—A&M
SWING OF DELIGHT—Davie Carlos Santana—Col
WIDE RECEIVER—Michael Henderson—Buddah

RADIO 437/PHILADELPHIA
BLACK ROSE—Cassadonna
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elkota
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SWING OF DELIGHT—Davie Carlos Santana—Col

GREAT AMERICAN/NEW YORK
BEYOND—Heb Alpert—A&M
DOUG MATTHEW BAND—MCA
ELVIS ARON PRESLEY—RCA
FEEL THE HEAT—Henry Po—Atlantic
MUSICAL AFFAIR—Ashford & Simpson—WB
PARTY OF ONE—Tim Weisberg—A&M
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SHORT STORIES—Jon & Vangelis—Polydor
SMOKY & THE BANDIT II—MCA
STORM WINDOWS—John Priest—A&M

LEIBERMAN/MINNEAPOLIS
A BIT IRATIONAL—F-Test
MOTHERGOOSE—Atlantic
HISTORY—is—Capitol
LIEBERMAN/MINNEAPOLIS
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
PORTER & DOLLY—MCA
REACH FOR THE SKY—Allman Brothers Band—Atlantic
TWICE NIGHTLY—Tommy James—Allman Brothers Band—Atlantic

MUSICIAN/ST. LOUIS
ANYTIME-ANYPLACE-ANYWHERE—Russin Collins Band—VJ
BACK IN BLACK—AC/DC
CRIMES OF PASSION—Pat Benatar—Chrysalis
FICTION—Atlantic
HISTORY—is—Capitol
INDIANA—Anytime-Anyplace-Anywhere—Russin Collins Band—VJ
ONE TRICK PONY—Paul Simon—WB
STRESSES-STRIPES—Gary Graham—A&M
URBAN COWBOY—Asylum
WINDORS OF BACAU—RCA

RADIO DOCTORS/MILWAUKEE
A BIT IRATIONAL—F-Test
BARRY GOULD—Portrait
BRASS VIIN-Brass Construction—WB
DRAMA—Yes—Atlantic
HONESTY & ROSE—MCA
IRONIS IN THE FIRE—Teena Marie
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elkota
SWING OF DELIGHT—Davie Carlos Santana—Col

PANORAMA—Cars—Elkota
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SWING OF DELIGHT—Davie Carlos Santana—Col

MUSICAL AFFAIR—Ashford & Simpson—WB
PARTY OF ONE—Tim Weisberg—A&M
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SHORT STORIES—Jon & Vangelis—Polydor
SMOKY & THE BANDIT II—MCA
STORM WINDOWS—John Priest—A&M

LEIBERMAN/MINNEAPOLIS
A BIT IRATIONAL—F-Test
MOTHERGOOSE—Atlantic
LIEBERMAN/MINNEAPOLIS
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
PORTER & DOLLY—MCA
REACH FOR THE SKY—Allman Brothers Band—Atlantic

MUSICIAN/ST. LOUIS
ANYTIME-ANYPLACE-ANYWHERE—Russin Collins Band—VJ
BACK IN BLACK—AC/DC
CRIMES OF PASSION—Pat Benatar—Chrysalis
FICTION—Atlantic
HISTORY—is—Capitol
INDIANA—Anytime-Anyplace-Anywhere—Russin Collins Band—VJ
ONE TRICK PONY—Paul Simon—WB
STRESSES-STRIPES—Gary Graham—A&M
URBAN COWBOY—Asylum
WINDORS OF BACAU—RCA

EVERYBODY'S RECORDS/NORTHWEST
CRIMES OF PASSION—Pat Benatar—Chrysalis
DIANA — Donna Ross—Motown
DRAKE—Yes—Atlantic
FRAMES—Startup—Capitol
WINNERS—Various Artists—MCA

Tape City/New Orleans
BACK IN BLACK—AC/DC
CRIMES OF PASSION—Pat Benatar—Chrysalis
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
PORTER & DOLLY—MCA
REACH FOR THE SKY—Allman Brothers Band—Atlantic
SWING OF DELIGHT—Davie Carlos Santana—Col

EVERYBODY'S RECORDS/NORTHWEST
CRIMES OF PASSION—Pat Benatar—Chrysalis
DIANA — Donna Ross—Motown
DRAKE—Yes—Atlantic
FRAMES—Startup—Capitol
WINNERS—Various Artists—MCA

Retail Report

September 6, 1980

A Survey of new product listings advertised only in the nation's leading retail outlets.

Record World

SOUND WAREHOUSE/ HOUSTON
AFI 360—Dave Davies—RC
CARPET—Motown—Capitol
CURRENT EVENTS—Elektra
ELTON JOHN—Passport
FIRE UP—Pure Prairie League
MUSIC FOR PARTIES—Silver
SCOTT WILK & THE WALLS—SB
SPARKS—Small O.
TRUE COLOURS—Spilt En—Elektra

INDEPENDENT RECORDS/ COLORADO
ADVENTURES IN THE LAND OF MARIJUANA—Carlos Santana—Capitol
ARE HERE—Kings—Elkota
BLACK BRER—Elektra
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
PORTER & DOLLY—MCA
REACH FOR THE SKY—Allman Brothers Band—Atlantic

CIRCLES/ARIZONA
BRASS VI—Brass Construction—Capitol
DRAKE—Yes—Atlantic
HOOD OR—High Intensity—Gordy
HONESTY & ROSE—MCA
IN THE LAND OF CO—Mel Crede & the Cornshucks—Ze/Amadeus
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
TEENAGE DIARY—Ronnie Sex&
WINDSOR OF DELIGHT—Davie Carlos Santana—Col

MUSIC PLUS/LOS ANGELES
BADDEST—Grover Washington
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
GARY MYRICK—Philo
HONESTY & ROSE—MCA
IN THE LAND OF CO—Mel Crede & the Cornshucks—Ze/Amadeus
ONE TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elkota
SPRING TIME—Pointer Sisters
WINDSOR OF DELIGHT—Davie Carlos Santana—Col

WINDSOR OF DELIGHT—Davie Carlos Santana—Col

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<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WEE. ON CHART</th>
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</thead>
<tbody>
<tr>
<td>1 1 URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS Full Moon/Asylum DP 90002 (4th Week)</td>
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<tr>
<td>2 2 GLASS HOUSES BILLY JOEL/Columbia FC 36384</td>
<td>25 H</td>
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<td>3 3 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 [All]</td>
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<td>4 4 HOLD OUT JACKSON BROWNE/Asylum SE 511</td>
<td>25 H</td>
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<td>5 5 THE GAME QUEEN/Elektra SE 513</td>
<td>25 H</td>
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<td>6 6 DIANA DIANA ROSS/Motown 93636</td>
<td>25 H</td>
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<td>7 7 GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543 5 H</td>
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<td>8 8 CHRISTOPHER CROSS/Warner Bros. BSK 3383</td>
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<td>9 9 XANADU (ORIGINAL SOUNDTRACK)/MCA 6100</td>
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<td>10 10 FULL MOON CHARLIE DANIELS BAND/Epic FE 35671</td>
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<td>11 11 FAME (ORIGINAL SOUNDTRACK)/RX 1 EP 3080</td>
<td>25 H</td>
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<td>12 12 TP TEDDY PENDERGRASS/Phila. Intl. FZ 36475 (CBS)</td>
<td>25 H</td>
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<tr>
<td>13 13 AGAINST THE WIND BOB SEGER &amp; THE SILVER BULLET BAND/Capitol SOO 12041</td>
<td>25 H</td>
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<tr>
<td>14 14 BACK IN BLACK AC/DC/Atlantic SOO 16018</td>
<td>25 H</td>
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<td>15 15 CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275</td>
<td>25 H</td>
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<td>16 16 ANYTIME ANYPLACE ANYWHERE ROSSING/COLLINS BAND/MCA 5130</td>
<td>25 H</td>
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<td>17 — PANORAMA</td>
<td>1 H</td>
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<td>18 18 S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)</td>
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<td>19 19 BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SOO 16017</td>
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<td>20 — ONE TRICK PONY PAUL SIMON/Warner Bros. HS 3472</td>
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<td>21 21 HEROES COMMODORES/Motown MB 93981</td>
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<td>22 22 OFF THE WALL MICHAEL JACOBSON/Epic EP 35745</td>
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<td>23 23 EMPTY GLASS PETE TOWNSHEND/Arco SD 32 100</td>
<td>17 H</td>
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<td>24 24 CHIMPMUNKS PINK CHIMPKUNS/Excelsior XLP 6008</td>
<td>6 G</td>
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<td>25 — HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON &amp; FAMILY/Columbia S 26 36752</td>
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<tr>
<td>26 26 MICKEY MOUSE DISCO/Disneyland/Vista 2504</td>
<td>24 X</td>
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<tr>
<td>27 27 STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/ESO 2 4201</td>
<td>16 L</td>
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<td>28 28 ONE FOR THE ROAD KINKS/Arista A2L 8401</td>
<td>11 K</td>
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<tr>
<td>29 29 LOST IN LOVE AIR SUPPLY/Arista AB 4268</td>
<td>11 H</td>
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<tr>
<td>30 30 JOY AND PAIN AZTEC FEATURING FRANKIE BEVERLY/ Capitol ST 12087</td>
<td>11 H</td>
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<tr>
<td>31 31 ONE IN A MILLION LARRY GRAHAM/ Warner Bros. BSK 3447</td>
<td>10 G</td>
</tr>
<tr>
<td>32 32 A MUSICAL AFFAIR ASHFORD &amp; SIMPSON/Warner Bros. HS 3458</td>
<td>3 H</td>
</tr>
<tr>
<td>33 33 LOVE APPROACH TOM BROWNE/Arista/GPR GRP 5008</td>
<td>5 H</td>
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<tr>
<td>34 34 REAL PEOPLE CHIC/Atlantic SOO 16016</td>
<td>7 H</td>
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<tr>
<td>35 35 DUKE GENESE/Atlantic SOO 16020</td>
<td>24 H</td>
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<tr>
<td>36 36 NO NIGHT SD LONG DIONNE WARWICK/Arista AL 9526</td>
<td>4 H</td>
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<tr>
<td>37 37 Rhapsody and Blues CRUSADERS/MCA 5124</td>
<td>9 H</td>
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<tr>
<td>38 38 McCARTNEY II PAUL McCARTNEY/Columbia FC 36511</td>
<td>13 H</td>
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<tr>
<td>39 39 VOICES DARYL HALL &amp; JOHN OATES/RC AQL1 3446</td>
<td>4 H</td>
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<tr>
<td>40 40 THIS TIME AL JARREAU/Warner Bros. BSK 3434</td>
<td>12 G</td>
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<tr>
<td>41 41 THE YEAR 2000 O'JAYS/TOPZ FZ 36416 (CBS)</td>
<td>21 H</td>
</tr>
<tr>
<td>42 42 GIDEON KENNY ROGERS/United Artists LOO 1035</td>
<td>2 H</td>
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</tbody>
</table>

**ALBUM CROSS REFERENCE ON PAGE 31**
Warren Goldberg, representing Simons Records Ltd., is staying at the New York Hilton from Thursday-September 4th until Monday-September 8th and he is buying Cuts-Outs, Deletions and Overstocks at the best prices.

335 Barking Road
London E6
Tel: 01-552 5211

Shorewood's New Cassette Package

(Continued from page 3)

learned that Arista Records and Chrysalis Records are planning releases in October using the new design. Milton Sincoff, director of manufacturing and purchasing for Arista Records, said, "There is a strong possibility that we'll be using the Sherwood 6 x 6 for the new Barry Manilow album (to be released) in mid-October. We have very strong feelings about the new packaging." And Stan Layton, VP of sales for Chrysalis Records, said: "We're considering using the (6 x 6) for the new release of one or two of our major artists in October." Leyton would neither confirm nor deny that the new release would be by Blondie.

Joint Campaign?

Sincoff also said that Chrysalis and Arista are discussing the possibilities of working together on a joint marketing campaign for the new cassette packages. Speculating, Arista said that Arista has designed a special stack display for 6 x 6 cassettes that Chrysalis is now inspecting. "If we can work out the timetable," said Sincoff, "there's a strong possibility that we'll be working together with Chrysalis.

Underscoring the importance of such a venture, Leyton said, "This would be the first time that I know of that two or three labels will work together on such a project." Other labels are considering using the Shorewood 6 x 6 in the fall and are negotiating with Chrysalis and Arista about joint marketing. Glinert says that virtually every major label had expressed interest in the new configuration.

Dennis White, VP of marketing for Capitol Records, said that Capitol "hopes to use the 6 x 6 package with some releases in October or November." White said that Capitol would test market the package with one or two catalogue items and one new release.

Shorewood began working on an alternative tape package two years ago. The initial design of the package over conventional card-board tuck flap and contained a plastic tray suitable for use with both cassettes and eight-tracks. We did some self-critiquing," said Glinert, "and we felt that this package was weak for two reasons: it used plastic, an OPEC-related component, and was therefore price-sensitive; we also decided that a tuck flap was not right as the ultimate package, and since eight-track sales were declining, we decided to only concentrate on a cassette package." The new 6 x 6 design, to be used in the fall, features a completely removable cardboard top, similar to a candy box, and a cardboard inner sleeve that holds the cassette.

Several Advantages

The advantages of the 6 x 6 package over conventional cassette packages are several. Because the graphics of an album were never translated onto a tape package, "the customer did not psychologically perceive the value of a cassette being equal to an album," said Glinert. The graphics on the 6 x 6 package will be the same as those on the album cover, and a label will have the option of inserting a poster or lyric sheet into the package.

Also, the size of the 6 x 6 will make it almost impossible to steal. Since it will not have to be locked in a box as cassette normally are, customers will have the luxury to browse; this, reasons Glinert, will increase sales.

The complexity of the package design, and the high quality of the graphics, are expected to discourage counterfeiting. And, according to Glinert, the 6 x 6 package may lessen the amount of home taping. "There are people," said Glinert, "that would buy pre-recorded cassettes, but because they don't get any intrinsic value other than the tape itself—there's no graphic value—they tape themselves. Once the packaging is more substantial these people might elect to buy the cassettes.

Increased Costs

Glinert said that the cost of the 6 x 6 package to manufacturers, depending on automation at the tape duplicating level, will range from 50 cents upwards. Although the cost of a complete cassette package will be more to manufacturers, it is believed that manufacturers that use the new package will keep the same list price for cassettes. The hoped-for increase in unit sales will offset increased costs.

The Coast

(Continued from page 19)

after all, is concerned that a lot of the folks who build autos in Motortown have been getting laid off. So when Ted played Detroit last weekend (29-30), he arranged for 350 tickets to be given to the children of some of the unemployed workers. Distribution of the tickets was handled by the United Auto Workers... In signing news, The Records, featuring Brian Carl, will be booked by the Mike Conner Office in Los Angeles (213-276-7703)... Lou Christie has recorded his first album for Mid-song International Records, with Charlie Calello producing.
Black Music Report

By KEN SMILE

NEW YORK—As the month of August came to a close we were reminded of two historical facts which up until this time had never been tied together. You probably recall in June our Black Music Month Special focused on the sixtieth anniversary of black recorded music. The point of reference for that anniversary is a recording made in August 1920 by Mamie Smith entitled "Crazy Blues" which was written by Perry Bradford. It was not only the first commercial record by a black artist, but the first black hit record, selling well over 75,000 copies by that November.

Last week was also the sixtieth anniversary of another important event in black music history, namely the birth of Charlie "Yardbird" Parker in Kansas City. It's an eerie coincidence to think that both things occurred in the same month, the same year. There is a growing movement to recognize 1980 as the Year of The Bird, to commemorate the contributions of one of music's geniuses. Not to take anything away from the fact for such a celebration, but it might be even more fitting if someone or some organization saw fit to call for celebration of all that black people have contributed to American music over the last six decades.

New York was buzzing about the Aug. 21 concert by Roberta Flack and Peabo Bryson at Radio City Music Hall. This was Roberta's first major concert date in this town in over four years. Bryson opened the evening with a warmly received set of mostly ballads. Flack's performance has to rank as one of the year's best. The repertoire consisted primarily of songs from her current LP, and her voice sailed magnificently through them. The audience reaction was nothing short of frenzied when she was joined on stage by Bryson for the duets she had recorded with Donny Hathaway. The little loving suggestions between them were not wasted on the crowd, which went oars through the house. The show will be recorded for a live album when it comes into Indiana. Those of you who missed it may want to hustle over to Philadelphia on Sept. 7.

Lamar Thomas has signed with MCA Records and a single entitled "Feel So Good Inside" is scheduled for release in two or three weeks. The production is being handled by Thomas' newly formed company, Thom/Tay Productions, whose two other partners are his wife, Judy Taylor and Victor Salopo. Also working on the single and forthcoming album is Sammy Lowe.

Melba Moore's new Epic album, "Closer," represents an increased involvement on her part in music. The talented singer has in the past been associated with a wide range of material that covers pop, dance, R&B and theatrical music. By getting more involved in the producing and composing (and she is an accomplished pianist), she hopes to incorporate the success she has enjoyed in various areas into an album that will appeal to her broad audience. "There is a combination that comes out of what my performing experiences have been that I would like to translate into recording," she explained in a recent interview. "I don't think that has been done and that's why I'm putting my foot in it. I keep waiting for someone to do it and they haven't done it."

I know that there is something there that is very commercial, meaning that you communicate with people so that they will plunk down that money and come and spend time listening to your record or come see you. I've learned this from my performances, I work.

(Continued on page 34)

Black Oriented Album Chart

<table>
<thead>
<tr>
<th>SEPTEMBER 6, 1980</th>
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</thead>
<tbody>
<tr>
<td>1. DIANA</td>
<td>DIANA ROSS/Motown MB 93651</td>
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<tr>
<td>2. BRIAN WASHINGTON</td>
<td>GEORGE BENSON/WB HS 3453</td>
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<tr>
<td>3. TEDDY PENNYBREK/Phil, Int'l</td>
<td>FE 36925 (CBS)</td>
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<tr>
<td>4. ONE IN A MILLION YOU</td>
<td>LARRY GRAHAM/Warner Bros. BS 3447</td>
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<td>5. HEROES</td>
<td>EMMODDIE/Motown MB 93591</td>
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<tr>
<td>6. JOY AND PAIN</td>
<td>MAURICE/Atlantic 74359</td>
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<tr>
<td>7. CAMEO</td>
<td>CAMO/Chappelle City CCLP 2011 (Cassell)</td>
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<tr>
<td>8. REAL PEOPLE</td>
<td>CHIC/Atlantic 16016</td>
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<td>9. S.O.B.</td>
<td>S.O.B./Tabu NZ. 36332 (CBS)</td>
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<td>10. A MUSICAL AFFAIR</td>
<td>SIMPSON/SIMPSON/Warner Bros. HS 3458</td>
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<tr>
<td>11. WIDE RECEIVER</td>
<td>MICHAEL HENDERSO/Brand 805</td>
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<td>12. ADVENTURES IN THE LAND OF MUSIC</td>
<td>DYNASTY/Brand 811 3576 (RCA)</td>
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<tr>
<td>13. THE YEAR 2000</td>
<td>THE O'JAYS/TOPF PZ 36416 (CBS)</td>
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<tr>
<td>14. LET ME BE YOUR ANGEL</td>
<td>STACY LATTIS/Wilson Date 5921</td>
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<tr>
<td>15. THIS</td>
<td>AL JARREAU/Warner Bros. BS 3434</td>
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<tr>
<td>16. LOVE APPROACH</td>
<td>TOM BROOKE/Artista/GPR GRP 5008</td>
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<tr>
<td>17. NAUGHTY</td>
<td>CHAKA KHAN/Warner Bros. BS 3385</td>
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<tr>
<td>18. SWEET SENSATION</td>
<td>STEPHANIE MILLS/20 Century Fox 1603 (RCA)</td>
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<tr>
<td>19. RICH AND BLUES</td>
<td>CRUSADERS/CMA 5124</td>
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<tr>
<td>20. FATBACK/Spring P 16729 (Polydor)</td>
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<tr>
<td>21. CAMERON</td>
<td>WARNER BROS BS 3355</td>
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<tr>
<td>22. LOVE LIVES FOREVER</td>
<td>STEPHANIE MILLS/Capitol SOO 12097</td>
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<tr>
<td>23. GARDEN OF LOVE</td>
<td>JAMES/G troutman GS 9584 (Motown)</td>
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<tr>
<td>24. BARRY WHITE'S SHEET MUSIC</td>
<td>BARRY WHITE/Unlimted Gold FZ 36208</td>
</tr>
<tr>
<td>25. ONE WAY FEATURING AL HUDSON</td>
<td>MCA 5137</td>
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</tbody>
</table>

| 26. THE GAME | QUEEN/Elektra SE 513 |
| 27. THE GLOW OF LOVE | CHANCE/RCA EPC 3438 |
| 28. NO NIGHT SO LONG | BARRY WATSON/Arista AL 9526 |
| 29. 'BO | GILLYE CHANDLER/20th Century Fox Cha Sound I 605 (RCA) |
| 30. ABOUT LOVE | GLADYS KNIGHT & THE PIPS/Columbia 36397 |
| 31. SHINING MAN | L.T./A&M SP 4919 |
| 32. AFTER MIDNIGHT | MANHATTAN/Columbia JC 3461 |
| 33. TWICE AS SWEET | A TASTE OF HONEY/Capitol ST 12090 |
| 34. LET'S GET SERIOUS | EREKA JACOBS/Motown M 97281 |
| 35. WINNERS | VARIOUS ARTISTS/1.M 101 (RCA) |
| 36. I TOUCHED A DREAM | DEAN FOX/Fea Floa 418 (RCA) |
| 37. SPECIAL THINGS | PEACHES/F Z 960 |
| 38. OFF THE WALL | MICHAEL JACKSON/Epic FS 37450 |
| 39. BALLAD TO THE WALL | IN A MILE/RCA SDX 12000 |
| 40. BRASS CONSTRUCTION/United Artists |
| 41. LOVE JONES | JOHNNY GUITAR WATSON/DJM 31800 |
| 42. SPECIAL THINGS | PONTE/INTERST P 9 (E/A) |
| 43. DON'T LOOK BACK | NAJEE/COLE/Capp ST 12079 |
| 44. YOU AND ME | ROCKIE ROBBINS/A&M SP 4905 |
| 45. SOMETHING TO BELIEVE IN | CURTIS MAYFIELD/Curtain RSO 1 3077 |
| 46. UPFRONT | BOSLEY & THE WAILERS/Island FLP 9590 (WB) |
| 47. RESURRECTION | RAMSEY LEWIS/Columbia JC 34623 |
| 48. PARADISE | PEACHES/Capitol SOO 12043 |
| 49. READY FOR LOVE | GREGORY PORTER/CURING/BUCA GOODING/RCA AFL 3411 |
| 50. STARPONT | Chocolate City CCLP 2013 (Cassell) |

PICKS OF THE WEEK

BRASS VI | BRASS CONSTRUCTION—United Artists LT-1060

Stronger than ever, this nine-man band has a winning album on its hands with their new release. The musical formula here concentrates on a solid R&B foundation, with cut-in-the-funk tracks that would make anyone want to get up. It comes across best on "Do Ya," "We Can Do It!" and "How Do You Like It." All till offer up display naturals. Also catch the ballad "I'm Not Gonna Stop."

SHADOW | Elektri 96-293

James Williams, Clarence Wells and William Beck have teamed with noted songwriters Leon Ware to create an impressive eight-tune debut album. The three vocalists have a pleasant and smooth quality that works equally well on up-tempo cuts and ballads. The arrangements are superb and they are assisted in this by three with strings and horns by David Blumberg and Sonny Burke.

IN PERFORMANCE | DONNY HATHAWAY—Atlantic SD 19778

This album consists of six performances by one of the finest talents that ever lived. All but one of the tracks are from those made for his first live album. While the presence of the audience is a bit out front, it doesn't obscure the strength of Donny's vocals. "Nu-Po," which comes from a Carnegie Hall date with Roberta Flack and "Sack Full of Dreams" deserve a place on R&B and jazz formats.

ILLUSIONS | ARTHUR BLYTHE—Columbia JC 36582

His newest album finds the versatile saxophonist vigorously exploring new concepts on six old and new original compositions. He is supported by Fred Hopkins, Steve McCall, James "Blood" Ulmer, John Hicks and others. Included on this LP is a performance of his popular ballad "My Son Ra," originally done on India Navigation. Also re-recorded are "Bush Baby" and "As Of Yet."
whether I have a record or not. I've come to believe that what I feel should be incorporated in my music is commercial. I don't think that I have pigeonholed myself as much as other people would. I don't view my versatility in the strange way that others might because I've had to bridge those gaps and I know what people really want from me. That's what I want to put into my music."

On the new LP she has collaborated with Bruce Hawes and Victor Carstarphen on five of the ten tunes, as well as working as co-producer. The material is varied and will certainly offer something for all of her listeners. Other composers include McFadden and Whitehead, Jerry Butler, Rodney Massey and Larry Hanks. "What it turns out to be is a combination of, say, a masculine R&B musical base coupled with my acting very petty, although it's very powerful. If somebody puts me with real pop music I don't think it works because I need that strength, that assertiveness. Why, I don't know, but that seems to work. I didn't create it, but I have observed it and I think that's the most viable kind of music for me."

Has she felt the need to maintain more than one public image of her self at one time in order to satisfy different expectations? "Yes, in order to work as much as I do you have to do that. There's no one area that can offer that kind of steady employment all the time, but coupled together you can work as much as you want to. It's like a series of culture shocks to go from one environment to the other because they are vastly different. You don't become a Jekyll and Hyde, you can only be yourself. You can shape it to suit what people want."
and George Shearing. The two old pros laid down the whole album—ten selections in all—in what is probably the record-breaking time of three hours and 46 minutes.

ARTISTS HOUSE FINDS A HOME: Until now, the Artists House label has been one of the better-kept secrets in the record business. The brainchild of John Snyder, the former horn head of the ABC Horizon label, Artists House is a ferociously quality-oriented operation. Everything about the label's first ten releases—packaging, sound quality, choice of musicians—has reflected Snyder's unusually high standards. Unfortunately, the records were almost impossible to find in this country for a while, but a handling deal with MCA and distributors has improved the line, and the bulk of the label's sales were made by mail order. But now Artists House has become the first label to make a distribution-only deal with MCA Distributing Corp., and its future suddenly looks bright. MCA will be responsible for getting the records into the stores, but everything else—manufacturing, packaging, advertising, and of course A&R—will be left in the hands of Snyder, his staff, and his artists. The initial ten releases (including albums by Ornette Coleman, Paul Desmond, and the aforementioned James "Blood" Ulmer) are being serviced to stores this week, in both LP and cassette form. New product from Art Pepper and Chet Baker is due out in early October.

CBS A&R (Continued from page 6) in the band Boston, one of the most successful acts Petze brought to Epic.

All product on Epic/Portrait will be marketed and merchandised by the Epic/Portrait/CBS A&R and Sales Marketing staff. Artists already on the Portrait roster include Ringo Starr, Frannie Golde and 20/20.

Both Celler and Eichler will oversee the entire A&R staffs and independent record labels of their respective labels, as well as working closely with their labels' promotion, merchandising, artist development and publicity departments in scheduling the release of albums and singles. Eichler joined Columbia in 1972 as director of independent productions. Among his signings have been the Manhattan Arts, Clyde Knight and the Pipes, Rex Smith, B.T. Express and Janis Olivos. He was responsible for signing Billy Joel with producer Phil Ramone and for getting Ashford and Simpson to produce Gladys Knight and the Pips.

Celler's appointment marks his return to Epic, where he worked from 1972 to 1977, first as east coast A&R director and then as west coast A&R director. Among his signings while at Epic were Street & Smith, K. C. and the Sunshine Band and LaBelle. At Columbia, Geller was responsible for signing a number of important and influential new rock acts, most notably Elvis Costello, Nick Lowe and the Boomtown Rats. Prior to joining CBS, Geller had been the editor of Record World. Petze joined Epic Records in 1973 as local promotion manager, Epic/Associated Labels in Boston. He was subsequently promoted to northeast regional promotion marketing manager, and in 1975 moved to New York as Epic's east coast A&R director. Among the artists Petze signed to Epic were Boston, Cheap Trick, and Molly Hatchet. He also helped reunite the careers of Charlie Daniels and the Jacksons.

The Jazz LP Chart

SEPTEMBER 6, 1980

1. GIVE ME THE NIGHT GEORGE BENSON/Oberon/KB HS 3453
2. RHAPSODY AND BLUES RODDY KOCH/MCA 3124
3. LOVE APPROACH TOM BROWNE/Arista/GPR GPR 5006
4. HOME AL JARREAU/Warner Bros. BS 3424
5. "B" BOB JAMES/Columbia/Tajman Zee 30052
6. MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 64 284
7. ROUTES RAMSEY JEWIS/Columbia JC 34223
8. SPENDIDO HOTEL AS I DREAM/Columbia CX 36270
9. ROCKS, PEBBLES AND SAND GEORGE CLARK/Epic/EML 164
10. WIZARD ISLAND BILL FRIEDMAN/Fluxor/Atlantic AL 9516
11. STRIKES TWICE LARRY CARLTON/Warner Bros. BS 3380
12. PARTY OF ONE TIA WESSELMAN/MCA 5125
13. SOLO HERB ALPERT/A&M SP 3717
14. JOEY FREED NOEL POLSTER/United Artists LT 1026
15. DREAM COME TRUE EARR/Quine/United Artists LT 1026
16. CATCHING THE SUN SPIRO CYVRA/MCA 3108

9. SKYBLANKIN' GROOVE WASHINGTON, JR./Motown MF 2081
10. MONSTER JARRE/Buddah/Columbia JC 36415
11. NIGHT CRUISER JIMMY COLEMAN/Warner Bros. BS 3647
12. HIDEAWAY DAVID SANBORN/Warner Bros. BS 3575
13. DRUM SLAM-QUINNETT B Woldemarq Records BS 1969
14. WIDE RECEIVER ORG/TOM VERNON/Buddah BS 64001/Atlantic
15. HOW TO BE AT THE HEIGHT OF CENTERLIVING (ORIGINAL SOUNDTRACK) HUBERT LAWS AND EARL KLUH/STARDUST RECORDS 1977
16. A BRAZILIAN LOVE AFFAIR TONY CANALE/Epic/FE 3642
17. BADDEST GROOVE WASHINGTON, JR./Motown 88001
18. DETENTE BROTHERS/Atlantic BS 4722
19. INFLATION STANLEY TURRENTINE/Elektra 64 269
20. TO BEAT THE HIGH WATER MARK ROYALTY/Atlantic JC 36122
21. MARK MY WORD MICHAEL FRANKS/Warner Bros. BS 3427
22. BODY LANGUAGE PATTI AUSTIN/CJ 36803/BS

Record World "September 6, 1980"

35

www.americanradiohistory.com
Early on, rock & roll influence, strong sales influence from both R&B, disco and country records.

I. Cara: e WBBB, e WSG, d27 WHFF, d30 WISO, d27 WKRD, e WBBB, e WSG, d27 WHFF, e WBBB, e WSG.

II. Banks: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

III. Daniels: a WBBB, a WHFR, a WHFR, a WHFR, a WHFR, a WHFR, a WHFR, a WHFR, a WHFR.

IV. Dev: a WBBB, a WCG, e WSH, a WHHY, a WISE, a WLY, a WLY.

V. Bob, Todd: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

VI. Holland: a WBBB, a WSG, a WSG, a WSG, a WSG, a WSG, a WSG, a WSG, a WSG.

VII. Larsen, Feiten: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

VIII. Logan: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

IX. Petersen: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

X. Ross: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

XI. Strengths: a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC, a WABC.

XII. The Record World

Rock

Early on, rock & roll influence, strong sales influence from both R&B, disco and country records.

Disco

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

Ambrosia: 22-21 CKLW, 24-22 WEFM, 14-15 WCGL, 11-10 WB, a WLS, 4-2 WNGE, 13-9 WOKY, 17-15 WPEZ, 14-9 WSKS-FM, 23-17 WZU, 4-2 WZP, 2-3 KBEO, 14-9 KSLO, 10-9 KOKX, 13-10 Q102, 10-4 9X, a 96KK.

C. Daniels Band: on WORO, 28-17 WEFM, d39 WLS, 27-25 WPEZ, a WSKS-FM, 14-6 KBEO, 1-1 WNK, on 9X, a 96KK.

Doobie Brothers: a CKLW, a WORO, a WEFM, a WFMF, a WLS, a21 WDKO, a WOKY, a WPEZ, a27 WSKS-FM, a WZP, a15 KBEO, a KSLO, a23 9X, a 96KK.

D. Hall & J. Dates: 22-22 WORO, a WEFM, 29-28 WCGL, 23-18 WB, a27 WPEZ, 24-19 WZP, 5-8 KBEO, 35-30 Q102, on 96KK.

Kings: d28 WORO, a30 WEFM, 26-18 KBEO, 2-2 9K.


Pure Prairie League: a WORO, d30 WCGL, 19-17 KBED, 25-24 9K, on KSLO, a34 Q102, on 9X, 22-18 9K.

E. Rabbit: a25 CKLW, a WFMF, 1-8 WB, 12-7 WNGE, 3-5 WOKY, 21-17 WSKS-FM, 17-6 WZU, a28 WZP, a25 KSLO, 26-21 9Q12, 21-14 9K.

B. Scaggs: d29 WORO, d29 WOKY, 1-2 WPEZ, 27-20 WSKS-FM, 5-5 WZP, 21-4 KSLO, 24-21 9K, 20-16 9Q12, 5-1 9K.

B. Seger: 20-20 WORO, 27-21 WEFM, 13-2 WZU, 9-8 WNGE, a30 WOKY, 23-19 WPEZ, on WSKS-FM, 28-16 WZP, 16-14 9Q12, 25-21 9X.

A. Stewart: a WCGL, 32-27 WOKY, on WSKS-FM, a KSLO.

B. Streisand: a CKLW, a WDRG, a WFMF, a25 WB, a WPEZ, a26 WSKS-FM, a WZP, a KSLO, a30 9Q12, a 96KK.

D. Warwick: 25-25 CKLW, 30-29 WCGL, 14-12 WOKY, a WZU, a29 KSLO, 13-12 9K.

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

I. Cara: a KCPC, d33 9K.

C. Daniels Band: a WSP, d28 KPCH, e KKOI, d32 9K.

Doobie Brothers: a WGUY, a25 WOKY, a WSP, a KIR, a KKL, a KKOI, a 9K.

Kings: a WPCP, 17-15 KDWB, a30 9K.

Larsen/Felten Band: d30 WSP, 31-27 KPCH, a KIR, d28 KKL, a30 9K, a KKOI, a 9K.


Pointers Sisters: a WGUY, a WBCP, a WOKY, 19-15 WSP, d29 KCPX, e KDL, a KKOI, 30-25 KOKO, 36-34 KLEO, a31 9K, a 9K.

Queen: 27-23 WGUY, e WOKY, 21-11 WSP, a KPCH, a KIR, e KKOI, a 12-6 9K.

B. Scaggs: a28 WEGP, a25 WGUY, 27-26 WOKY, a WSP, a KCPX, a20 KDWB, d28 KGW, d25 KIR, d29 KKL, a30 9K, a KKOI, 34-33 KLEO, a KKOI, a 9K.


B. Streisand: a27 WOKY, a KPCH, a KDWB, a KIR, a KKL, e KKOI, a KKOI, a 9K.

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

N. Cole: a WUE, 33-31 WITQ, on KFMB, 26-23 9K.

Doobie Brothers: a29 KFFM, a KGB, a KREB, a KROU-FM, a KTSB, a KUHL, a 9K.

E.O.D.: 26-22 WUE, d34 WITQ, 25-22 KGB, 27-17 KIT, d26 KNOS-FM, 7-5 KROY-FM, d28 KTRA, 4-2 KUHL.

D. Hall & J. Dates: d30 WQE, 23-18 WITQ, 39-34 9K.

E. John: a WUE, d39 WITQ, 35-37 KIT, on KREB, 30-28 B100.

Larsen/Felten Band: a WUE, 38-17 KIT, 18-16 KRB.

S. Lattisaw: on WUE, 39-21 WITQ, a KTRA, a 9K.


Queen: d27 WUE, 9-4 WITQ, 21-14 KGB, 25-20 KNOS-FM, 12-6 KRB, 13-7 KROY-FM, a KTRA, a 9K.


A. Stewart: 36-35 KIT, a KREB, a KROY-FM, a29 B100.

B. Streisand: a WUE, a30 KFFM, a KGB, a40 KIT, a KREB, a KTSB, a 9K.

D. Warwick: d29 WUE, 35-33 WITQ, on KFMB, d30 KGB, 31-31 KIT, a KNOS-FM, a KTRA, 28-26 KUHL, a30 B100.
Robert Klein

And that promises to make the "Robert Klein Hour" an even bigger success than it was before. Taped at RCA's midtown Manhattan Studio B before a live audience, the radio talk show is talky, unscripted fare. The format is loosely structured around a monologue, guest interview, and musical interlude scenario that allows for a maximum of spontaneity. While the format borrows somewhat from television talk shows (Klein is a regular guest host on the "Tonight Show"), Klein takes pride in the fact that he has purposely "reduced the aura of modularity. We proved that Rodney Dangerfield and Pete Townshend can interact in the studio at the same time rather than have one come in after the other leaves. It's an event!"

While Klein considers himself a musical person, he does not pretend to be an authority on the current pop scene. He nevertheless makes a point of being familiar with his guests' careers and music through the aid of his producer and talent director Sandra Furton. Furton left DIR with Klein after serving as associate producer of Direct News there for three years. Her knack for matching diverse talents while finding subtle connections between them—Daryl Hall and Justin Hayward were paired on the first show when Furton discovered Hayward recorded a Hall & Oates song on his new album—is as much responsible for the success of the show as is Klein's quick wit. "How about Ray Charles at the piano, Robert Klein on harmonica, and background vocals provided by Bonnie Raitt and Rodney Dangerfield?" mused Furton. "This is something I'd like to do. The potential is really unlimited."

That unlimited potential for creativity has given Klein's show a special breath-of-fresh-air quality on today's tightly-formatted AOR radio. Yet, because of the medium and the focus of the show, there are limits that Furton and Klein are cautious not to exceed. "I really want it (the show) to be a Grocho Marx of rock and roll music," Klein grinned. "It's a little more music than talk because too much talk is anathema to these stations."

The show, in addition to being uniquely entertaining, works as an effective, perhaps unparalleled, vehicle for giving its guests invaluable media exposure. Aired in the 50 major markets with plenty of promotional push (Klein's new sponsor is Faberge), the show gives superstars and new talent the kind of exposure that could only be duplicated by costly and cumbersome tours. "This is reaching somewhere around two million individuals who are presumed to be graphically right up the alley of our guests," said Klein. "It's radio that plays their albums to begin with so it's really an efficient kind of hype that's in many ways better than television."

Aside from the many structural and promotional advantages the show may have, its biggest resource is its star. Klein conducts his interviews and orchestrates the flow of the hour with a keen sense of his guests' interaction that has brought out some fascinating anecdotes (Greg Allman reminiscing about sitting on the floor and listening to albums with Jimmy Carter) while maintaining a comfortable atmosphere and emphasizing fun.

Mas in New York

The Mercury recording artist Carolyne Mas recently kicked off an East Coast tour of "The Other End in Head On," the first single from the album, "He's So Cool," will be released on September 18. Pictured bottom row, from left: Jerry Justice, vice-president rock department, Polygram; Jacques Agran, booking agent for AFA; Jim Sulet, national AOR promotion manager, Polygram (East); Steve Burgh, producer of the LP; Jeff Brody, New York branch manager, Polygram Distribution; Carolyne A.; Bob Deshong, president of Mercury Records; Jim Klein, senior vice president, Polygram Records; Jim Collins, national pop promotion vice president, Polygram Records; Bill Kraus, regional vice president, Polygram Records; Mike Sangiacomo, regional promotion manager, Polygram Records; Dan Falco, assistant AOR promotion, Polygram East; Peter Lubin, director of AOR, east coast, Mercury Records; J. Morgan, regional promotion manager, Polygram East.
**Record World**

**Disco File Top 50**

**SEPTEMBER 6, 1980**

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<tr>
<th>WKs. ON CHART</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RELEASE</th>
<th>CASSETTE</th>
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<tr>
<td>1 2</td>
<td>RED LIGHT/FAME</td>
<td>LINDA CLIFFORD/IRENE CARA</td>
<td>&quot;FAME&quot; ORIGINAL SOUNDTRACK/RSO</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>4 1</td>
<td>LOVE SENSATION</td>
<td>LOLETTA HOLLOWAY/Gold Mind</td>
<td>&quot;SEOON&quot;</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>4 13</td>
<td>I'M COMING OUT/UPTOWN</td>
<td>DIANA ROSS/Motown</td>
<td>&quot;SEOON&quot;</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>4 18</td>
<td>GIVE ME THE NIGHT</td>
<td>GEORGE BENSON/Qwest/WB</td>
<td>&quot;SEOON&quot;</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>5 6</td>
<td>ANOTHER ONE BITES THE DUST</td>
<td>QUEEN/Elektro</td>
<td>&quot;SEOON&quot;</td>
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<td>6 5</td>
<td>I'VE JUST BEGUN TO LOVE YOU</td>
<td>DYNASTY/Solar</td>
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<td>7 8</td>
<td>CAN'T FAKE THE FEELING</td>
<td>GERALDINE HUNT/Prism</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>8 7</td>
<td>I'LL BE YOURS</td>
<td>ARE YOU THERE/Primo</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>10 9</td>
<td>EMOTIONAL RESCUE/DANCE PART I ROLLING STONES</td>
<td>&quot;SEOON&quot;</td>
<td>505 (Salsoul)</td>
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<td>LOVE DON'T MAKE IT RIGHT</td>
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<td>FEEL LIKE DANCING/The HEART TO BREAK THE HEART</td>
<td>FRANCE JOLLY/Prelude</td>
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<td>14 15</td>
<td>STRESSCIOUS OUT/YOUR LOVE IS A LIFESAV</td>
<td>GAYLE ADAMS/Prelude</td>
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<td>15 16</td>
<td>THE BREAKS</td>
<td>KURTIS BLOW/Mercury</td>
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<td>19 21</td>
<td>GET IT OFF</td>
<td>CAMERON/Saltus</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>21 21</td>
<td>I'LL BE YOURS</td>
<td>ARE YOU THERE/Primo</td>
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<td>21 21</td>
<td>SEARCHING/HOLO</td>
<td>WARNER/Chase</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>21 22</td>
<td>LET'S GO ROUND AGAIN</td>
<td>AVERAGE WHITE BAND/Arista</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>22 22</td>
<td>I'M READY KANO/Big</td>
<td>EMERGENCY</td>
<td>12&quot;/505 (Salsoul)</td>
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<td>23 25</td>
<td>DOES IT FEEL GOOD</td>
<td>B.T. EXPRESS/Columbia</td>
<td>12&quot;/505</td>
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**Record World**

**Disco File** (Continued from page 20)

Rhythm of "Dancer:" I rather prefer the instrumental side — the science fiction lyrics get in the way of a good electronic track. Could be another sleeper, following the example of Kano's "I'm Ready." Also out in America by way of Italy: "Touch Me Now," by Bravo, appearing this week on a new label called Launch, based in New York. The cut is led vocally by Philadelphia's Sweethearts of Sigma, supported by an unusual but distinctive combination of guitar and fiddle. Growing bass and vocal breaks provide the hook: "get funky, let me see you get down." The mix is especially clear and well-defined; also true of the flip, "Look at Me, Baby:" (6:10), where the vocals and lead guitar suggest late-period Cerrone, while the sliding and conga breaks recall early Midney. Another standout in a field of fast favorites: "Feel Good, Party Time:" (6:47), by J.R. Funk and the Love Machine, on Brass disc. There's not a great deal to describe or tell, except that this is a nasty, nasty groove with simple, starkly mixed guitar licks and a fine, gritty lead vocalist who sings and shouts without resorting to familiar rap formulas. Perfect timing, just enough of everything. There's an instrumental on the back, but the vocal is more interesting by far.

**NOTES:** Next week, a rundown of independent label product and more imports; in the news, Kurtis Blow's "The Breaks" has been certified gold, the second disco disc in history to be so honored (the first: Donna and Barbba's "Enough"); Claudia Barry has been named by Casablanca, D.C. LaRue's album is in progress there, and Lippins, Inc.'s second, "Pucker Up," has been completed. In response to import demand, the incredible disappearing Viola Wills record, a revival of Gordon Lightfoot's "If You Could Read My Mind," will be rush-released in America by Ariola. Wills "Gonna Get Along Without You Now," one will recall, was a leftfield hit that got more radio coverage than club play. An even newer cut, a remake of "Up on the Roof," has been negotiated by Ariola and will appear as a follow-up. Significant sign?

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Boardwalk, Bellaphon Pact

Neil Begart, president of The Boardwalk Entertainment Company, and Branko Zivanovic, president of Bellaphon, have announced the signing of a long-term licensing agreement between their companies. Under the terms of this pact, Bellaphon will be the sole distributor of Boardwalk’s records in Germany, England, England, Switzerland, Austria, Scotland, Ireland and Wales. Prominent among Boardwalk’s upcoming releases will be the eagerly awaited “Popeye” soundtrack featuring music and lyrics by Harry Nilsson. Pictured at the signing are, from left, Arthur Industries, attorney, Jeff Franklin, president of AFI Equities, Zivanovic, Begart, and Ivor Biegel, executive vice president, Boardwalk Entertainment Company.

Polygram Report

ample room for growth in the music industry.”

PolyGram’s publishing division was able to increase turnover slightly last year, as both Chappell and Intersong reported higher sales.

The report states that PolyGram Pictures, a unit of Casonbana FilmWorks, “intensified its efforts to tap the long-term growth potential of the audio-

(Continued from page 4)

visual industry.” But in 1979, the film and TV division also registered a drop in turnover, slightly smaller percentage-wise than that of PRO.

The PolyGram group in 1979 was active in 31 countries. It produced 270 million discs and 53 million cassettes. The number of employees rose last year by 90 to 177,785.

England

By VAL FALLOON

■ LONDON—The TV chart-hypping expose is predictably bouncing its way round the business. The media will not let it rest. One national newspaper claims that music companies’ insistence on blaming home taping for its troubles is unfounded. . . . Meanwhile George Martin’s new book “All You Need Is Ears” practically names the day when a major’s tactics began the upsurge in artist royalties and advances which led to the current industry slump . . . . But back at WEA, meanwhile, most of the criticisms in the TV program on hypping, has offered the BPI Code of Conduct committee free access to the company. He has promised to make available all information on promotion and sales methods and supply sales statistics. He re-emphasized that WEA policy is firmly opposed to hypping records by registering false information. . . . The Association of Independent Radio Contractors (AIRC) is to appeal against the Performing Rights Tribunal decision to change the sliding scale of royalty payments. AIRC originally set up the 80-day one million pound hearing in a bid to reduce its needletime fees but lost the day. Capital, the top station, will end up paying a quarter of a million pounds more but tiny stations will pay less. It will be interesting to see what form the appeal will take as a tribunal’s ruling is finally.

PYE IN THE SKY: Following last week’s news that the RCA/PRFT deal was off, Magnet MD Michael Levy, who was to head the joint company, has said he knew nothing of the collapse of talks until his return from holiday last last week. He stated that Lord Grade (for ACC) and Bob Summer (for RCA) approached him several months ago with a deal whereby Magnet Records and Music would be purchased as well. Contracts have been issued but not inked and Levy was due to start in August. Levy said that now the deal was off he has no intention of selling Magnet to anyone. There will be no changes in the company’s artist roster or sign-up in any way . . . . Meanwhile over at RCA, MD Jack Craigo, who returns to the U.S. soon, has named John Howes and Ed Lavish as joint deputy managing directors. Howes was head of commercial marketing and Lavish director of finance . . . Harry Nilsson in town for album promo on his “Flash Harry” LP, his first for Phonogram on the Mercury label. Nilsson signed for Europe in May but is still without a U.S. record deal. Lots of other things happening though: he has penned twelve songs for the Popeye movie being filmed in Malta with Robin “Mork” Williams and Shelley Duval is writing music for a forthcoming Broadway show about Blondie and Dagwood.

MAC FACT: WEA denies rumours that Fleetwood Mac is to split. Could these have started because Mick Fleetwood is buying a property outside Sydney, Australia? . . . Three new signings to Arist Aria: Urge, a North England rock outfit; Eddie “Knock on Wood” Floyd (via the distributed Spy label). . . . MCA U.K. has inked Birmingham heavy rock band Quartz long term . . . 10CC’s Duncan Mackay has quit the band and signed solo to the Edge label with a debut LP, “Visa,” out soon . . . Gerry Rafferty has moved his publishing to EMI worldwide outside the U.S. . . . Cult disc jockey Kenny Everett has left his Capital Radio weekend show to concentrate on other projects. One is the movie based on his space oddity character Captain Kremmen, and this week EMI releases the soundtrack from the cartoon movie, which is currently warming up for “Can’t Stop The Music” . . . Top WEA band the Pretenders touring here in October after dates in U.S. and Canada . . . Simple Minds join Peter Gabriel on European tour dates.

Claude Nobs (Continued from page 17)

(Continued from page 4)

records and new ones being formulated. Working closely with Nobs on all tour coordination and arrangements is WEA International European tour manager, Jaqueline Ledens-Vilain.

Nobs heads the audio-visual department of WEA Intl.

www.americanradiohistory.com
BMA Steering Comm. (Continued from page 4)

members of the BMA Board on the steering committee.
Taylor also announced that the following members of the advisory board will serve on this committee: Robert Austin, Publisher, Record World; Joe Cohen, executive vice president, NARM; David Franklin, attorney and manager, David McCoy Franklin & Associates; Gil Friesen, president, A&M Records; Stanley Gortikov, president, RIAA; Bruce Lundvall, president, CBS Records Division; Jerry Moss, chairman, A&M Records; John Platt, chairman, Motown Industries, will continue to serve as honorary chairperson. The co-chairpersons will be Stanley Gortikov, president, RIAA, and Jerry Moss, chairman, A&M Records. Dionne Warwick will continue to serve as the Advisory Board's Vice-Chairperson.

England's Top 25

Singles

1. START JAM/Polydor
2. ASHES TO ASHES DAVID BOWIE/RCA
3. THE WINNER TAKES IT ALL ABBA/Epic
4. 9 TO 5 SHEENA EASTON/EMI
5. UPSIDE DOWN DIANA ROSS/Motown
6. FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
7. OOPS UPSIDE YOUR HEAD GAP BAND/Mercury
8. OH YEAH ROXY MUSIC/Polydor
9. TOM HARK PIRANHAS/Sire/Hansa
10. GIVE ME THE NIGHT GEORGE BENSON/Warner
11. FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista
12. SUNSHINE OF YOUR SMILE MIKE BERRY/Polydor
13. I DIE YOU DIE GARY NUMAN/Beggars Banquet
14. ALL OVER THE WORLD ELO/Jet
15. MORE THAN I CAN SAY LEO SAYER/Chrysalis
16. BANKROBBER CLASH/CBS
17. EIGHTH DAY HAZEL O'CONNOR/A&M
18. MARIANA GIBSON BROTHERS/Island
19. MODERN GIRL SHEENA EASTON/EMI
20. PRIVATE LIFE GRACE JONES/Island
21. DREAMING CLIFF RICHARD/EMI
22. CAN'T STOP THE MUSIC VILLAGE PEOPLE/Mercury
23. BEST FRIEND BEAT/Go Feet
24. BIKO PETER GABRIEL/Charisma
25. LIP UP FATTY BAD MANNERS/Magnet

Goody Trial (Continued from page 18)

Goody Trial en goods, on Friday (29).

Legal Tangle

At the same meeting, Platt and Holmes discussed the repercussions of the legal tangle surrounding Holmes' request for RIAA documents, and the RIAA's unwillingness to turn over the documents. Platt had granted the motion of Goody's lawyers requesting close to 10,000 RIAA reports. When the RIAA delayed in turning over the reports, lawyers for Goody filed a contempt action against the RIAA. The RIAA then appealed Platt's decision and asked him for a stay in turning over the documents until the appeal was decided.

With this subtext, Platt said to Holmes last week: "Assuming I hold the (RIAA) in contempt and they were to go through with their appeal, they are probably entitled to have a stay pending appeal, and that is going to knock this thing over for several months."

Holmes replied, "This delay is not the defendant's making," to which Platt then replied, "It is in the sense that you have asked for the records."

Holmes then said, "It is the RIAA which in my judgment has been unreasonable. I am not prepared for my client to say that justice is going to be tempered slightly... because of the inconvenience to the RIAA..."

Platt ended the discussion by saying that "(We'll) be lucky if we get going by next spring."

Platt was expected to rule on Goody's request for contempt charges against the RIAA and the RIAA's request for a stay on Friday.

In a related matter, convicted counterfeiter George Tucker was to go to trial on charges of perjury on Tuesday (2).
CMA Announces Hall of Fame Nominees

- NASHVILLE—The Country Music Association has announced the names of 16 nominees for election to the Country Music Hall of Fame. Three new Hall of Fame inductees, selected by an anonymous panel of 200 electors, will be announced during the CMA’s nationally televised awards show on Oct. 13. Nominees for inclusion in the Hall of Fame, which now has 33 members, are:
  
  Category 1: Active or Inactive Non-Performers (new category, 1980)
  
  
  
  Jack Stapp: former program director for WSM radio and manager of the Grand Ole Opry who founded True Publishing.

- Category 2: Inactive Persons
  
  Rod Brasfield: popular Opry comedian (1944-58) who also starred in NBC’s "Prince Albert" show and the Pet Milk Grand Ole Opy.
  
  Elton Britt: country music’s most famous yodeler, best remembered for his wartime ballad "There’s a Star Spangled Banner Waving Somewhere," country music’s first gold record. Vernon Dalhart: pioneer artist whose "Prisoner’s Song/We’re the Old 97" was country music’s first million seller. Lefty Frizzell: Texas-born and an early disciple of Jimmie Rodgers, Frizzell was a writer-artist who at one time had four songs simultaneously within the national country top ten. Original Sons of the Pioneers: western group formed in 1934 by Bob Nolan, Tim Spencer, Hugh and Karl Farr, and Leonard Syle (Roy Rogers), whose repertory included such classics as "Cool Water" and "Tumbling Tumbleweeds." The group also appeared in movies which starred John Wayne and their own Roy Rogers.

- Category 3: Active Persons
  
  Johnny Cash: now celebrating his 25th anniversary in country music, Cash has hosted his own network TV series, appeared in several movies, and won several

(Continued on page 47)

Artists Aid Leukemia Victim

While appearing at the Nugget in Sparks, Nev., Jimmy Dean learned of 12-year-old Rick McKinley, a leukemia victim who owed over $25,000 in medical expenses. Dean, along with BMI’s Joe Moschese, organized a benefit concert at the Nugget and, aided by performances from Larry Gatlin, Zella Lehr, and Ray Clark, raised money to pay for McKinley’s expenses. Celebrating the happy occasion are, from left, Gatlin, Dean, McKinley, Clark, and Moschese.

FICAP Announces Plans For October Banquet

- NASHVILLE — The Federation of Country Air Personalities will host its annual banquet at the Hyatt Regency Hotel here on Friday, Oct. 17. The evening will include the induction of two country music personalities into the Country Music Disc Jockey Hall of Fame, and a show by Columbia Records featuring Luci J. Dalton, Bobby Bare, Moe Bandy and Joe Stampley, and Crystal Gayle.

Cocktails will be offered at 6 p.m., and the dinner and awards presentation will begin at 7 p.m. Tickets for the banquet and show are $25, and are limited. Ticket orders may be made with the FICAP office, care of Georgia Twitty, executive director, 1201 16th Ave. South, Nashville, Tenn. 37212.

The banquet will also feature the introduction of new FICAP board members Les Acree, WMC; Ralph Emery, WSM; RCA artist and host of "Pop Goes the Country" Tom T. Hall; and new lifetime members Freddie Hart and Larry G. Hudson.

Nashville Report

By AL CUNNIEF

- Johnny Rodriguez is said to be collaborating with Willie Nelson on soundtrack music for Willie’s next movie, “Barbarossa.” . . . Diane Pleier said two of her biggest goals in music were to play overseas and perform on tour with Don Williams. Guess what: she’ll perform for 12 days with Williams in Great Britain in early November.

Tammy Wynette’s tell-it-like-it-is autobiography, “Stand By Your Man,” written with Joan Dow, is now available in paperback (Pocket Books. $2.75). . . . Graceland drew an estimated 24,000 visitors during the recent week that included the anniversary of Elvis Presley’s death. The city estimates it attracted 30,000 visitors during the Salute to Memphis Music Week. Memphis State University presented Jerry Lee Lewis with a distinguished achievement award at a special banquet during the week. Over 450 people were present at the ceremony, and they saw Lewis deliver an outstanding live show. He later traveled to the city’s Cook Convention Center auditorium, where he gave another live show.

ATV Music has songs by Roger Bowling, Byron Hill, and Mike Reid in the upcoming movie “The Exterminator,” and the Byron Hill-penned “Pickin’ Up Strangers” (sung by Johnny Lee) in “Coast to Coast,” to be released in a few weeks. ATV also has two songs in the upcoming CBS-TV movie "Rodeo Girl" . . . George Hilliard, a Texas A&M sophomore from Longview, Texas, stopped by Record World’s Nashville offices recently with a banjo he made. He took it three months to make, and it’s made of tiger maple, with Indiana rosewood fingerboard and mother of pearl inlay, with a Gibson pre-war florentine style. It’s a beauty.

“Country Music People,” a British magazine, unveiled its Country

(Continued on page 49)

PICKS OF THE WEEK


GEORGE JONES, "I AM WHAT I AM." Jones is back in full stride with this solid collection of outstanding songs done as only Jones can do them. All tracks are worthy of note, but the best ones are: ‘He Stopped Loving Her Today,’” "I’ve Aged Twenty Years in Five,” and "If Drinking Don’t Kill Me." Epic JE 36586.

(Continued on page 47)
Charron Named Pres. Of Gilley Pubberies

PASADENA, TEXAS—Anita Charron has been appointed president of R.Bits West Publishing Co. (BMI) and Red Rose Music Inc. (ASCAP), companies co-owned by Mickey Gilley. The announcement was made by Sherwood Cryer, Gilley's manager and owner/ operator of Gilley's club and recording studio.

Sharron has worked with the publishing companies since January 1980.

The writer roster for Points West and Red Rose includes Johnny Lee, Mark Charron, Pat Hunt, Steve Michaels, and Michael Schilacci. The companies are located at 4500 Spencer Highway, Pasadena, Texas 77504. Phone is (713) 941-7990.

MCA Country Program

LOS ANGELES—"Our Country's Choice!" is the theme of MCA Records fall country music program, to be kicked off September 5 and including 80 selections, featuring new releases, major current product and the best of the catalogue items, announced Bob Siner, president of MCA Records and Al Bergamo, president of MCA Distributing Corporation.

Because of the size of the program, various merchandising aids, radio spots and consumer print will be used.

To be promoted will be product by: Merle Haggard, Conway Twitty, Tanya Tucker, Roy Clark, Brenda Lee, Don Williams, John Conlee, Jerry Jeff Walker, Jimmy Buffett, Jerry Clower, Oak Ridge Boys, Asleep at the Wheel, Commannder Cody, Hoyt Axton, Barbara Mandrell, Hank Thompson, Mel Tillis, Bill Anderson, Billy Crash Craddock, Ed Bruce and Loretta Lynn as well as the soundtracks "Coal Miner's Daughter" and "Smokey and the Bandit."

Two Country TV Shows Set for New Season

NASHVILLE—"Pop! Goes the Country," a syndicated TV show which begins its seventh season with a new host, Tom T. Hall, and "Backstage at the Grand Ole Opry," a new syndicated offering with host Bill Anderson, are set for release and station availability as of Sept. 8, according to Red Dunlap, president of Show Biz, Inc., which syndicates both programs.

Hall, an RCA artist, replaced Ralph Emery as host of "Pop!" in March of this year. Hall will perform some of his own tunes on the upcoming shows, as well as showcasing and interviewing other musical guests.

"Backstage," the first nationally syndicated TV show to originate from the Opry stage and carry its "seal of approval," is a weekly 30-min. show that has been set for 125 markets. Anderson, an MCA artist, will perform on the show, as well as showcasing and interviewing performances by his special Opry and non-Opry guests.

Waylon LP Gold

NASHVILLE — "Music Man," the latest release from RCA's Waylon Jennings, has been certified gold by the RIAA, signifying sales in excess of 500,000 units. It is the ninth gold album for Jennings, joining his four platinum and two double platinum achievements.

The album, released in May, is being supported by a double-pronged, second marketing phase. Highlights of the expanded thrust include a total reissue of all display material available on the album, including four-color 2x2 coin reproductions and streamers, along with a schedule of trade and consumer print support and a radio buy currently in place.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Emmylou Harris "The Boxer"
Ray Stevens — "Night Games"
Crystal Gayle — "If You Ever Change Your Mind"

Ray Stevens is showing his serious side on "Night Games" and has taken off with WPLQ, WGST, KSO, KSOF, KRMD, KFDF, WJQX, WXCL, KSSS, WBAM, WPNX, WUNI, WIXK, WDEN, WMQX, WSM.

R. C. Bannor is starting strong with "Never Be Anyone Else" at WPNX, KMPN, WMC, KDJW, WGST, KSO, KRMD, KFDF, KIFC, KBUC, KLYX, WSM.

"Coal Miner's Daughter" soundtrack duet "Back In Baby's Arms" by Sissy Spacek and Beverly D'Angelo has picked up adds on KXNR, KV00, KRMD, KFDF, KSSS. David Will is beginning to move at KEBG, WTMX, WDEN, KBUC, WPNX with "The Light Of My Life (Has Gone Out Again Tonight)."

Super Strong: Jerry Lee Lewis, Anne Murray, Sylvia, George & Tammy, Mel Tillis, Hank Williams, Jr., Willie Nelson (Col).

Bobbi Hood's "Mexico Winter" is attracting attention at KEBG, WSLC, KV00, KRMD. Diane Pfieter has adds on WPAI, KSOF, KRMD, WPNX, KXLR, WDEN with Wishful Drinkin'.

One of the box, Eddy Raven is seeing action at KEBG, KFDF, KBUC, WUNI with "Another Texas Song."

Foxfire's "What's A Nice Girl Like You (Don't) In A Love Like This" is beginning to move at WMN, KRMD, KEBG, KFDF, KBUC, WPNX, WSLC, KV00, KSO, WBAM. Freddie Hart's "Rose's Are Red" is spinning at KXAR, KCKC, KXKZ, KV00, WGST, WDEN, WTN, KFDF, KBUC, KFPP, WPNX.

SURE SHOTS

Emmylou Harris — "The Boxer"
John Conlee — "She Can't Say That Anymore"
Crystal Gayle — "If You Ever Change Your Mind"

LEFT FIELDERS

Terri Gibbs — "Someone's Knockin'"
Becky Hobbs — "I Learned All About Cheatin' From You"

CMA Hall of Fame Nominees

(Continued from page 46)

Grammys; he is the only person ever to win five CMA awards in one year. Little Jimmy Dickens: one of country music's most colorful entertainers, an Opry star since 1949, and performer of such novelty hits as "Take An Old Cold Tater and Wait" and "May the Bird of Paradise Fly Up Your Nose." Whitey Ford: Ford has delighted audiences for decades as the Duke of Paducah; also a fine banjoist, he has appeared on network shows such as the "WLS Barn Dance," "Plantation Party," and "The Grand Ole Opry."

Also, Bradley Kincaid: the dean of country folk singers, Kincaid was one of country radio's first stars, having performed on the "WLS Barn Dance" and WSM's "Grand Ole Opry." Floyd Tillman: singer and composer of country music standards such as "Slipping Around" and "I'll Love You So Much It Hurts." Lulu Belle and Scotty Wiseman: the Sweethearts of Country Music were WLS "Barn Dance" regulars for over 25 years.

RCA's Jerry Reed (third from left) welcomes guests to the recent premiere of his new movie, "Smoekey & the Bandit 2," at Nashville's Lion's Head Cinema. Turning in their reviews following the showing are (from left): Harry Warner, Reed's manager; George-Banne Galante, No-Big Productions; Reed; fellow RCA artist Sylvia; Dave Wheeler, director, marketing development, RCA Nashville; and Hutch Corlack, Music City Record Distributors.
COUNTRY SONG OF THE WEEK

DON KING—Epic 9-60928
TAKE THIS HEART (prod.: Ken Laxon) (writer: R. Batteau/ (April/Robin Batteau/Apple Cider, ASCAP) (3:40)
King's clear vocal is matched by precise production on this plaintive ballad which says give this heart away, I don't need it any more.

CRYSTAL GAYLE—Columbia 1-11359
Crystal offers another stellar vocal effort on this classy ballad from her new LP. The soft, intimate sound features electric piano and strings.

EDDY RAVEN—Dimension 1011
ANOTHER TEXAS SONG (prod.: Ray Pennington & Ronnie Gant) (writer: E. Raven) (Milene, ASCAP) (2:41)
A Texas rose left her thorn in him, Raven tells us in this plucky, self-penned tune that displays more of his writer-artist talents.

JOHN CONLEE—MCA 41321
DON'T SAY THAT ANYMORE (prod.: Bud Logan) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:39)
A mysterious, minor-chord sound highlights this Sonny Throckmorton composition about boundaries crossed and promises broken.

BECKY HOBBES—Mercury 57033
I LEARNED ALL ABOUT CHEATIN' FROM YOU (prod.: Jerry Kennedy) (writer: B. Hobbs) (Al Gallico, BMI) (3:24)
Brush drums and a blue waltz tempo are effective components of this memorable cut from a talented young writer-artist.

WILLIE NELSON—MCA 41313
FAMILY BIBLE (prod.: Willie Nelson) (writers: P. Buskirk, G. Gray, W. Breeland) ( Glad, BMI) (2:52)
This simple, sincere cut from Willie's Songbird LP features Nelson on guitar and vocals and his sister on piano.

DAVID ALLAN COE (WITH KRIS KRISTOFFERSON AND DICKEY BETTS) Columbia 1-11325
HANK WILLIAMS JUNIOR-JUNIOR (prod.: Billy Sherrill) (writers: D. Betts, B. Bramlett) (Careers/Pangolo, BMI) (2:41)
Coe's lively, brassy tribute to Hank Jr. (and some old-time country greats) is spiced with great guitar work by Betts.

GARY STEWART—RCA JB-12081
ARE WE DREAMIN' THE SAME DREAM (prod.: Chips Moman) (writers: B. Burnette, J. Christopher) (Baby Chick/Easy Nine/Vogue, BMI) (4:03)
"Do you hurt them way I do?" Stewart wonders with an emotion-packed vocal in this well-crafted lyric couched in a full studio sound.

R. E. HARDWAY—TRX 5040
Hardway's gitty vocal is effective in this tune about drinking a toast to the heartache and hangover he knows are on the way.

BOB DUNCAN—Firsttime 707
OUR HOUSE WILL RISE AGAIN (prod.: Charles Underwood) (writers: B. Duncan, D. Lee) (Rightsong/Underwood, BMI) (2:52)
Duncan's strong vocal shows excellent range in this smooth, sweet production. Just like the South, their house will rise again, he promises.

KENNY SPEER—Sound Track 1021
EASY TO SAY, HARD TO DO (prod: Bernie Vaughn & Wayne Edmondson) (writer: C. Howard) (Tree, BMI) (2:20)
Speer turns in a touching version of this solid song by veteran hit-man Chuck Howard.

RAY ROBERSON—Bonanza 1006
OUT OF THE BLUE SKY (prod.: J. Gilmer & B. J. Schindler) (writers: C. Purman, M. Kossar) (Tree, BMI/ Cross Keys, ASCAP) (3:00)
The production shines in this crisp, bouncy tribute to the woman who stepped out of the blue into his arms.

Records Collectors' Convention Slated

NASHVILLE—The first annual Nashville Record Collectors' Convention has been scheduled for Sept. 26-28 at the Municipal Auditorium here. Organizer Bob Szymakowski told Record World he has contacted record and music instrument stores in 15 states near Tennessee in preparation for the event.

Vendor tables are available on a limited basis at $35 for a 4-foot x 8-foot table. The event will be held from 5 p.m.-midnight on the 26th, noon-midnight on the 27th, and noon-5 p.m. on the 28th. Tickets, $1 in advance and $1.50 at the door, are available from Bob Gumz, P.O. Box 482, Franklin, Tenn. 37064. Phone is (615) 790-7625.

Chappell Inks Black

NASHVILLE—Charlie Black has been re-signed to a long-term writer's contract with Chappell Music, according to Irwin Schuster, senior vice-president, Chappell New York, and Harry Hunt, vice president and general manager of Chappell's Nashville division.

Black has co-written "Shadows in the Midnight," "I Know a Heartache When I See One," and "Lucky Me."

Kelly Promotions Bows

NASHVILLE—Barbara Kelly has announced the formation of Barry Kelly Promotions, an independent record promotion company with offices at 1217 16th Avenue South, Nashville, Tenn. 37212. Phone is (615) 520-5908.

Kelly formerly worked in the promotion departments of Capitol and Republic Records.

CMF Publishes New 'Journal'

LOS ANGELES—Deborah Allen, best known for her successful duets with the late Jim Reeves, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Lynn Shults, divisional vice president, CRJ, Nashville.

Allen's compositions have been recorded by Stella Parton, Billie Jo Spears, Tammy Wynette, John Conlee, T.G. Sheppard, Tanya Tucker, Kenny Rogers and Peggy Lee. She wrote or co-wrote all ten tracks on her forthcoming LP, "Trouble In Paradise."

Farris Intl. Bows

NASHVILLE—Jerry West, president of Farris International Talent, has announced the formation of his company, which has offices at 50 Music Square West, suite 309 here. Zip is 37203 and phone is (615) 329-9266.
Music People Trophy at the July Brighton Festival. It's designed to encourage new country talent in Britain . . . Maria Elena Holly reported by Mickey Gilley's version of "True Love Ways," which was written by Buddy Holly and Norman Petty . . . T. G. Sheppard is said to have played before the largest crowd (12,000) ever to attend the Georgia Mountain Fair in Hiawasse . . . Joe Stampley says the story of his new Epic single "There's Another Woman" is based on his own life.

The Kansas City Royals have invited the Oak Ridge Boys to sing the national anthem at the opening game of the American League playoffs.

Merle Haggard was recently coproducing a new album at the Sound Emporium, where Steve Popovich and Bill Justis were at work producing a children's album for Cleveland International.

Special Local Notes: The "Nashville Gazette" tabloid, which has published five issues since April, has launched a major search for investment capital and "business expertise"... Placid Fury, a four-man rock band based here, has released a four-song EP on the Royal American label... A.ustin's will feature Pat McLaughlin Sept. 3, Uncle Walt's Band Sept. 4 and 5, Rock Killough and Friends Sept. 6, and Zack Van Arsdale Sept. 7.

Bill Wence has a fine version of "Night LIsy" on Rustic Records. The song, which Wence cowrote, is produced by Wence and Jim Foster... Nashro Record Service announces its creation of a foreign development division, which is handled by "EuroPeak records leases for two Nashville-based companies, Chain and Safari... Carleen Anderson of Professional Marketing Service announces opening Nashville offices for Steamboat Records, Chaparral, and the Hot Politics label at 50 Music West.
3 Lookin' for Love
Joey Lee
Full Moon/Asylum 47004

50 57 Back When Gas Was 30 Cents a Gallon
Tom T. Hall/RCA 12066

51 60 I'm Still in Love with You
Larry G. Hudson/Mercury 57029

52 62 Why Not Me
Fred Knoblock/Scotti Brothers 518 [All]

53 63 Texas Bound and Flyin'
Jerry Reed/RCA 12083

54 54 It Don't Get Better Than This
Sheila Andrews/Ovation 1146

55 58 You Better Hurry Home
Connie Cato/MCA 41287

56 67 Gone
Ronnie McDowell/Epic 9 50925

57 68 Hard Hat Days and Honky Tonk Nights
Red Steagall/Elektra 47014

58 66 Always
Patsy Cline/MCA 41303

59 59 Tennessee River
Alabama/RCA 12018

60 19 Stand by Me
Mickey Gilley/Full Moon/Asylum 40640

61 61 Land of Cotton
Donna Fargo/Warners Bros 49514

62 62 Over the Rainbow
Jerry Lee Lewis/Elektra 47026

63 63 Could I Have This Dance
Anne Murray/Capitol 4920

64 64 Hello Daddy
Dan Seals/Capitol 4886

65 65 Hot Sunday Morning
Wayne Armstrong/NSD 57

66 69 Rock 'N' Roll to Rock of Ages
Bill Anderson/MCA 41297

67 67 Cold Lonesome Morning
Johnny Cash/Columbia 11340

68 68 I'm Happy Just to Dance with You
Anne Murray/Capitol 4878

69 78 Dancin' Cowboys
Bellamy Brothers/Warner/Curb 49241

70 72 Tumbleweed
Sylvia/RCA 12077

71 75 For Love's Own Sake
Roy Clark/MCA 41288

72 74 Leavin' For Unbelievers
Doyle Wolfe/Western United/America

73 74 Make a Little Magic
Dirty Band/United Artists 1352

75 71 Long Arm of the Law
Roger Bowling/NSD 58

76 77 You Never Cross My Mind
Deborah Allen/Capitol 49023

77 79 Thank You Ever Lovin'
Kenny Dale/Capitol 4882

78 80 Over Leon
Everette/Orlando 107

81 82 Heart Mender Crystal Gayle/United Artists 1362

82 86 Ride Concrete Cowboy
Roy Rogers & the Sons of the Pioneers/MCA 41294

83 88 Hollywood Smiles
Glen Campbell/Capitol 4909

84 84 First Love Feelings
Glenn Barber/Sunbird 7551

85 85 Wayfarin' Stranger
Emmylou Harris/Warner Bros. 49239

86 82 Bar Room Buddies
Merle Haggard/Clint Eastwood/Elektra 46634

87 72 The Last Farewell Miki
Mori/NSD 49

88 95 I've Come Back (To Say I Love You One More Time)
Chuck Howard/Warner/Curb 49509

89 90 Cowboy Stomp
Spurz/Epic 9 50911

90 90 I Can't Hear Kentucky Calling
Meat by Chet Atkins/RCA 12064

91 70 My Guy
Margo Smith/Warner Bros. 49250

92 94 Tearjoint
Faron Young/MCA 41292

93 83 Lost Love Affair
J. W. Knight/Soundwaves 4610

94 85 Fallin' for You
Jerry Kelly/Little Giant 026

95 97 Just to Prove My Love to You
Jimmy Snyder/E.I.O 1126

96 6 A Letter from Jeanine
Jeanie Hedges/RCA 12068

97 97 The Legend of Wooly Swamp
Charlie Daniels Band/Epic 9 50921

98 88 The Devil Stands Only Five Foot Five
Black Jack

99 88 I'll Never Lead Two Paul Evans/Cinnamon Intl. 604

100 88 What Am I Gonna Do
Del Reeves/Koala 594
New York hasn't been the same since Paycheck loved it, shouted it, drunk it, drove it and sang the hell out of it.

Good times, bad times
But in the end...
LOVE IS FAIR

BARBARA MANDRELL
her new album, LOVE IS FAIR
features the hit single,
“CRACKERS” (MCA-4126)

Produced by Tom Collins
for Barbara Mandrell Productions.