

Record World

MAY 31, 1980 \$2.50

Eric Clapton

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Hits of the Week

SINGLES

GARY NUMAN & TUBEWAY ARMY, "YOU ARE MY VISION" (prod. by Numan) (writer: Numan) (Beggars Banquet, PRS) (3:20). Numan's detached, futuristic vocals & machine dance music have already garnered the top 10 "Cars" and this cut from his "Replicas" LP should follow suit. Atco 7206.

THE BLUES BROTHERS, "GIMME SOME LOVIN'" (prod. by Tischler) (writers: S. Winwood-M. Winwood-Davis) (Island, BMI) (3:05). This Spencer Davis Group chestnut gets a new life courtesy of Jake & Elwood. From the forthcoming film soundtrack, it's unbridled rock'n'roll. Atlantic 3666.

FRANCE JOLI, "THIS TIME (I'M GIVING ALL I'VE GOT)" (prod. by Green) (writers: Minsky-Springer) (Cicada, PRO/Trumar, BMI) (3:54). The Canadian teen went top 40 last year with "Come To Me." She grows up with this spectacular pop-A/C ballad from the new "Tonight" LP. Prelude 8013.

ROB HEGEL, "TOMMY, JUDY & ME" (prod. by Freeman) (writer: Hegel) (Don Kirshner / Blackwood, BMI) (3:45). Hegel is a truly gifted songwriter & he really hits stride on this charming pop-rocker about teen sex. From the forthcoming "Hegel" LP, it's a pop-A/C hit. RCA 12009.

ALBUMS

PAUL McCARTNEY, "Mc-CARTNEY II." This is a departure and a nice one. In the spirit of the first McCartney album, Paul plays all the instruments and expands his musical horizons. Carry on, Paul. Columbia FC 36511 (8.98).

ELTON JOHN, "21 AT 33." Elton John sounds great. The songs, which lean toward ballads and soul numbers, though there is also a country tune, are in the classic John mode. The singer is enjoying himself again. MCA 5121 (8.98).

GERRY RAFFERTY, "SNAKES AND LADDERS." Gerry Rafferty's last album went gold. This one sounds more like his first, which went platinum and spawned a little ditty called "Baker Street." United Artists LOO-1039 (8.98).

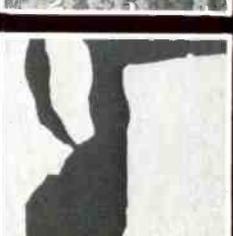
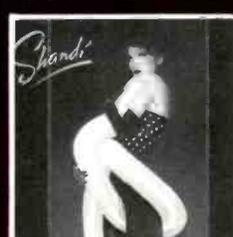
GRAHAM PARKER, "THE UP ESCALATOR." People believe in Graham Parker. He has built up a devoted audience through consistent songwriting and several great albums. This man is a star. Arista AL 9517 (8.98).

JOAN ARMATRADING, "ME MYSELF I." The Joan Armatrading album that everyone has been, or should have been, waiting for. A truly gifted singer-songwriter with Richard Gottehrer's production. A&M SP 4809 (7.98).

"SHANDI." Okay students, who is the hottest current producer in the pop world? Mike Chapman, of course, and this is his prized production, a female singer with a real rock 'n' roll voice. Dreamland DL-1-5001 (RSO) (8.98).

WAYLON JENNINGS, "MUSIC MAN." Leading off with the single, "Clyde," the outlaw with the voice as big as Texas is hale and hearty here. You can tap your toe to several tunes, including Steely Dan's "Do It Again." RCA AHL1-3602 (7.98).

CAROLE KING, "PEARLS—SONGS OF GOFFIN AND KING." This is the Carole King album that is going to put her back on top. There is absolutely no denying these songs: "Locomotion," "Hey Girl," "Chains." Capitol SOO-12073 (8.98)



Carole King

PEARLS

SONGS OF GOFFIN AND KING

500-12073



The songs of Gerry Goffin and Carole King evoked their own priceless magic from the moment pen was put to paper until they became the cherished possessions of music lovers the world over.

Now these Pearls assume an exhilarating new sound with the impassioned singing of Carole King herself.

Contains the single "One Fine Day." 4864

Produced by Mark Hallman & Carole King.
Direction: Michael Brovsky & Witt Stewart.



Record World



MAY 31, 1980

CRT Hearings Begin; Economic Study Is Focus of Discussion

By BILL HOLLAND

■ WASHINGTON — The independent economic study submitted on behalf of the National Music Publishers Association was the main topic of discussion and argument at the Copyright Royalty Tribunal mechanical license royalty adjustment hearings this past week.

The study, prepared by Robert R. Nathan Associates, Inc., a veteran economic consulting firm located here with expertise in industrial structure and wage-price policies and controls, concludes that the present interim 2¾ cent mechanical royalty rate "is unreasonably low and without economic justification" and goes on to state that unless the rate is raised to what the study calls the "historical effective rate" of six percent of the suggested retail list price of records the "Tribunal will perpetuate a gross inequity rendered intolerable by the current ravaging inflation."

The conclusions of the re-

(Continued on page 42)

Music/Film Cross-Marketing Alliance Spurred by Rising Costs, High Risks

By SAM SUTHERLAND

■ LOS ANGELES — This summer, music marketers are going to the movies in droves—to sell records and tapes.

With the film industry's interest in the cross-marketing potential afforded by soundtrack hits reaching a new pitch of activity (RW, May 17, 1980), the remaining quarters of 1980 promise an unprecedented level of interaction between two entertainment media that had, until recently, eyed each other more as competitors than as collaborators.

Today, substantive changes not only in the two trades' respective market demographics but in the very structure of those industries are bringing film studios and rec-

ord companies together under the banner of film music. With the risk factor for both businesses continuing its upward climb, and overhead costs spiralling as well, yesterday's rivals are forming partnerships aimed at maximizing their market exposure.

Revived Phenomena

In some respects, the new boom in movie/music tie-ins is less a new phenomena than a revived one. Soundtracks packages were an early staple of the LP market, but with the rock era Hollywood's traditional orientation toward classical and jazz-influenced scores diverged from the pop mainstream.

This decade has seen the prime

movie and music audiences again sharing the same demographic profile, however. And with visions of "Saturday Night Fever," "Grease" or "American Graffiti" before them, executives at studios and labels alike are mapping out comprehensive campaigns drawing not only from their own arsenal of advertising, merchandising and promotional tools, but linking up with other products for multi-levelled merchandising blitzes.

While professionals in both industries agree there's a general swing toward closer ties between their efforts, the current boom isn't necessarily an accurate glimpse of the future status quo—although most observers agree there will be greater overlap both creatively and from a marketing standpoint, there is also some concern that the current rush to market with double-barrelled box office and chart contenders could

(Continued on page 43)

Boardwalk Entertainment Co. Formed; Wholly-Owned by Bogart, Guber & Peters

By SAM SUTHERLAND

■ LOS ANGELES — Casablanca Record and FilmWorks founders Neil Bogart and Peter Guber are reuniting in a new joint venture

with film and music producer Jon Peters, The Boardwalk Entertainment Co., with the new multi-media enterprise to encompass records, movies, television and both music and book publishing.

Bogart, Guber and Peters announced conclusion of an overall agreement for the new venture last week, confirmed by Bogart as wholly-owned by the triumvirate.

Bogart himself will serve as president of Boardwalk's music operations, while Guber, who retains his post as board chairman and co-owner of PolyGram Pictures, will personally produce

(Continued on page 42)

Thomas Wyman Named President of CBS Inc.

■ NEW YORK—William S. Paley, chairman of the board of directors of CBS Inc., has announced the appointment of Thomas H. Wyman as president and chief executive officer of the company, effective June 2.

"The choice of Mr. Wyman concludes an intensive reevaluation of the qualifications of the chief executive post at CBS which was undertaken over the past several months by the

(Continued on page 42)

Dealers See Surge in Country Music

By SOPHIA MIDAS

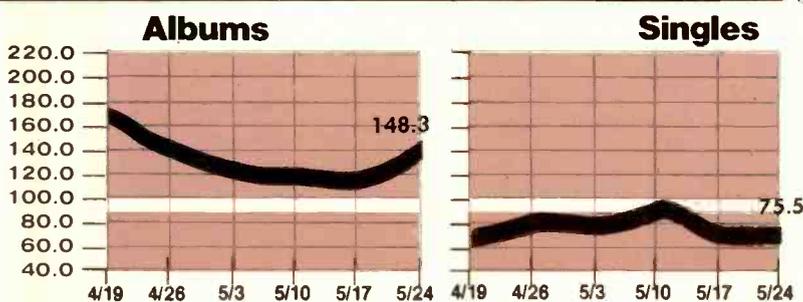
(The following is the second installment of a four-part series on the growth of country music.)

■ NEW YORK—According to a Record World survey, retailers and rackjobbers are experiencing a dramatic increase in country music sales and are waiting with bated breath to see if this genre of music becomes the first new

musical trend of the 1980s. Citing increases of up to 30 percent and bolstered by the latest NARM report which ranks country music as the best-selling genre of music behind rock and pop, record merchandisers are further enthused by the increased exposure country music

(Continued on page 49)

Record World Sales Index



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

Appellate Board Enjoins Parma, Ohio From Enforcing Anti-Paraphernalia Law

By JEFFREY PEISCH

■ NEW YORK—A three-member appellate board of review in Cincinnati issued an injunction last week (17) restraining the city of Parma, Ohio from implementing anti-paraphernalia legislation found to be constitutional by a District Court last month (RW, May 3, 1980). The injunction is in effect until the U.S. Court of Appeals for the Sixth Circuit argues the case between the city of Parma and the Record

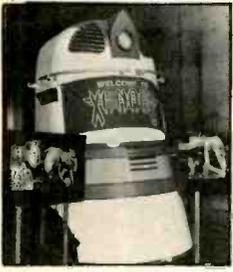
Revolution retail store, the plaintiff in the appeal.

Underscoring the importance of the case, the Court of Appeals will argue it immediately upon reconvening in June, moving it ahead of 100 other cases.

The anti-paraphernalia legislation in Parma is based on a Model Act prepared by the Drug Enforcement Agency (a division of the Justice Department).

(Continued on page 29)

Contents



■ **Page 6.** "Xanadu," a Universal motion picture teaming ELO and Olivia Newton-John as the principal musical draws, won't be released until mid-August, but its accompanying singles and album campaign—a joint effort between Jet Records and MCA Records—is already off to an impressive start, as RW details in this issue.



■ **Page 20.** A number of young rock bands have been able to find an audience in different parts of the country largely through the efforts of Ian Copeland's Frontier Booking International. In this week's RW, Copeland elaborates on his belief that "the road pays for the road" in explaining his unique process of breaking new acts.

departments

| | |
|------------------------------|-------------|
| A/C Chart | Page 30 |
| Album Airplay Report | Pages 26-27 |
| Album Chart | Page 32 |
| Album Picks | Page 18 |
| Black Oriented Music | Pages 35-36 |
| Picks of the Week | Page 35 |
| Black Oriented Singles Chart | Page 36 |
| Black Oriented Album Chart | Page 35 |
| Black Music Report | Page 35 |
| Classical | Page 41 |
| Coast | Page 12 |
| Country | Pages 50-55 |
| Country Album Chart | Page 53 |
| Country Album Picks | Page 51 |
| Country Hot Line | Page 51 |
| Country Picks of the Week | Page 50 |
| Country Singles Chart | Page 54 |
| Country Singles Picks | Page 52 |
| Cover Story | Page 17 |

| | |
|--------------------------|-------------|
| Disco | Pages 22-23 |
| Disco File | Page 22 |
| Disco File Top 50 | Page 23 |
| Discotheque Hit Parade | Page 22 |
| International | Pages 44-45 |
| England | Page 44 |
| Germany | Page 44 |
| Germany's Top 10 | Page 45 |
| Japan | Page 45 |
| Jazz | Page 37 |
| Jazz LP Chart | Page 37 |
| Latin American | Pages 46-47 |
| Album Picks | Page 46 |
| Hit Parade | Page 47 |
| Radio Action | Page 47 |
| Nashville Report | Page 12 |
| New York, N.Y. | Page 10 |
| Radio Marketplace | Pages 38-39 |
| Radio World | Page 28 |
| Retail Report | Page 31 |
| Singles Picks | Page 16 |
| Singles Chart | Page 25 |

Aretha Franklin Signs with Arista



Clive Davis, president of Arista Records, has announced that Aretha Franklin has signed a long-term, exclusive contract with the label. Franklin's debut album for the label is currently being recorded, with date of release scheduled for the summer. Shown celebrating the signing are (from left): Glen Turman, Aretha's husband; Aretha Franklin; Clive Davis.

PolyGram Dist. Reorganizing

■ **NEW YORK**—A major reorganization plan which will divide the PolyGram Distribution Inc. (PDI) network into six super regions and result in the dismissal of staffers at the sales and administration levels was confirmed by a spokesman for PolyGram Record Operations (PRO) USA.

The restructuring started last week as part of PDI's effort to "put more muscle into the marketplaces served by the branch offices" according to the spokesman. "In other words," he commented, "to have regional offices oriented almost exclusively towards sales and promotion and to have the administrative support handled out of a super regional organization." The six super regions are: Los Angeles, Chicago, Dallas, Atlanta, Cleveland and New York.

Each super region will support
(Continued on page 49)

Singles, LP Sales Decline in UK

■ **LONDON** — UK album sales dropped again in the first quarter of this year, as did singles. Business was down 12 percent compared to the same period last year, and the BPI estimates that imports make up a huge 20 percent of the market. Valued at 51.8 million pounds, this figure is about 28 percent below targets needed to maintain last year's level of revenue.

The figures suggest an annual drop of over ten million units (both singles and albums), though last year's first quarter figure was notable for its extremely high singles sales, at the time an exception to the rule, so the comparison figure is very low.

Singles were down from 23.3 million to 19.6 million and albums from 17 million to 14.8.

Phonogram Acquires Moody Blues Catalogue, Future LPs, Singles

■ **CHICAGO**—Phonogram, Inc./Mercury Records has acquired the U.S. rights to the Moody Blues via an agreement with Decca Records in England, according to Bob Sherwood, president of Phonogram, Inc./Mercury Records.

Starting on May 26, Phonogram/Mercury, via Polygram Distribution, Inc., will become the official company for the 10 current available Moody Blues past albums and select singles. The LP and tapes will retain the original stock numbers, labels, and artwork.

(Continued on page 48)

Record World

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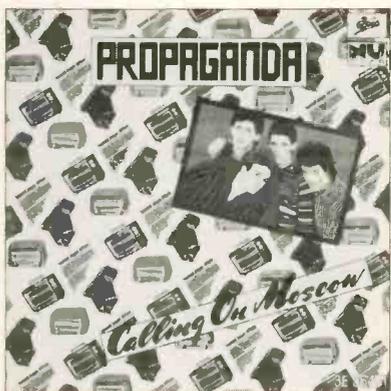
WHAT A CHEAP WAY TO GET YOUR ATTENTION!



A special Nu-Disk of collector's items wrapped in rare snaps of the band. Two cuts are from early studio sessions, one is from the legendary US '79 Tour and one is from the breakthrough Budokan concerts.

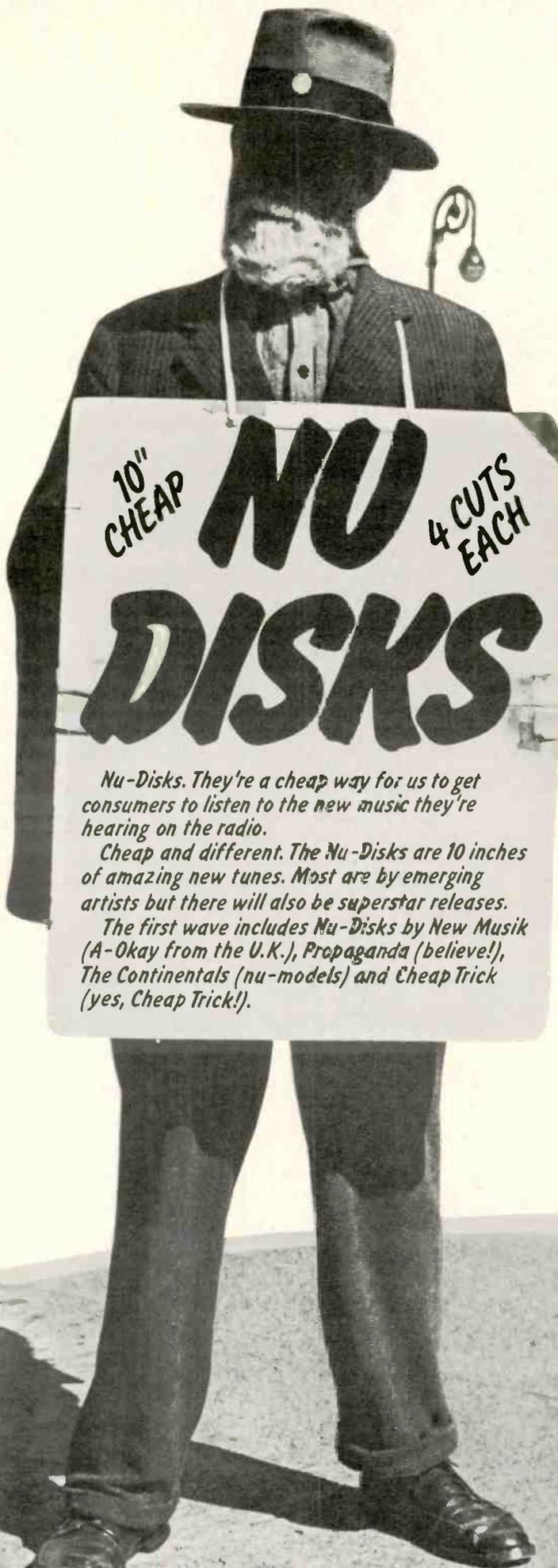
None have been available before, none will be available again! "Found All The Parts"! * A cheap disk, a nu-trick. Produced by Cheap Trick.

*Also includes the extra-special separate 7" bonus single "Everything Works If You Let It."



Propaganda is a four-piece frantic rock 'n' roll band that plays pop with brains and rock with humor.

Included on "Calling on Moscow" are their two smash British singles, "Something About You (I Don't Like)" and "Two Lovers." Produced by Martin Smith.



10" CHEAP **NU DISKS** 4 CUTS EACH

Nu-Disks. They're a cheap way for us to get consumers to listen to the new music they're hearing on the radio.

Cheap and different. The Nu-Disks are 10 inches of amazing new tunes. Most are by emerging artists but there will also be superstar releases.

The first wave includes Nu-Disks by New Musik (A-Okay from the U.K.), Propaganda (believe!), The Continentals (nu-models) and Cheap Trick (yes, Cheap Trick!).



New Musik's Nu-Disk features the import single, "Straight Lines," that made them a standout in the international pop market.

They've found a new way to play, can you find a new way to listen?

Produced by Tony Mansfield.



One listen and you'll be bubbling over with enthusiasm for a group that combines New Wave elements with creative ideas.

They don't want to be a trend, so don't copy their hairstyles.

Produced by Tommy Erdelyi for Stylus Productions.



NU-DISKS. ALL NU ON EPIC RECORDS!

Universal-MCA-Jet Set 'Xanadu' Promo Blitz

By SAM SUTHERLAND

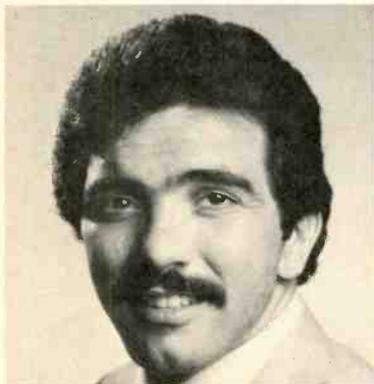
■ LOS ANGELES—"Xanadu," the Universal Pictures motion picture teaming Olivia Newton-John and Electric Light Orchestra as its principal musical draws, won't reach theaters until mid-August, but its accompanying singles and album campaign is already off and running.

Universal, together with MCA Records and Jet Records, launched an ambitious program for the feature's current singles and subsequent LP release last Friday (16) with a two-day gathering of major record and tape accounts from across the country. With approximately 100 representatives of key rack and retail firms invited, total attendance for the music and movie presentations was said to reach 245, including executives from the participating labels and Universal itself.

Focal point for the huddle was Saturday's (17) unveiling of the MCA soundtrack package and the projected long-range push aimed at clinching LP and singles success as a prelude to the film itself. Attendees also

Col. Names Pellegrino Natl. Promo Director

■ NEW YORK—Vincent A. Pellegrino has been appointed director, national promotion, Columbia Records. The announcement was made by Ed Hynes, vice president, national promotion, Columbia Records.



Vincent A. Pellegrino

In his new capacity, Pellegrino will be responsible for directing the regional and local promotion staffs in supporting single and album releases on the Columbia label. He will report directly to Hynes.

Pellegrino worked for ABC Record and Tape Sales in such positions as purchasing manager and sales manager prior to joining CBS Records in 1977 as a sales representative, Columbia Records, New York market. Later that year, he became associate director, national promotion, and has held that position until taking on his current responsibilities.

saw a product reel featuring key scenes from the film, which is still in production, along with an explanation of the ambitious multi-levelled advertising, merchandising and promotion blitz readied for the film.

Already in release are the first two singles from the feature, ELO's "I'm Alive" and Olivia Newton-John's "Magic." The twin release underscores the album's split between the two artists, as well as the involvement of both John Farrar, Newton-John's longtime producer and songwriting ally, who handled the singer's performance on record, and ELO's Jeff Lynne, who produced the group's selections and the title theme, which features Newton-John.

MCA Distributing president opened the morning music presentation by introducing a troupe of dancers from the film, who performed at several points during the playback of the finished album. Following a greeting by MCA Records president Bob Siner, who stressed the album's crucial role in building consumer awareness prior to the film's opening, guests heard the album itself and a breakdown of marketing strategies.

Promised Bergamo, "We all know that 'Saturday Night Fever' and 'Grease' saved our business in 1978, and 'Xanadu' will save it in 1980."

Sam Passamano, Jr., MCA Records reviewed the release of the current single six weeks before the album's arrival, slated

for the third week in June. With the film to premiere seven weeks thereafter, MCA will aim at the broad-based 12- to 34-year-old target audience for both film and movie via its own record promotions and participation in a comprehensive joint media campaign with Universal. Set to run over two months, that push will include national and local print, television and radio.

Santo Russo, MCA VP of product dev., outlined merchandising aids for the project via a slide presentation, and announced a special merchandising contest. Five special point-of-purchase pieces have been developed for use independently or in combined displays, including a singles display bin to be used with each successive track release from the package, and suitable for twin titles as in the case of the current release; a counter-top album display piece, a mobile, suitable for use in hanging, window or counter locations; a six-foot standup; and a poster.

According to Sam Passamano, Sr., accounts will be encouraged to utilize those pieces in customized displays via MCA's three-month "Xanadu Extravaganza," which will award the store employees responsible for the four best displays with prizes of \$500. Runners-up will be eligible for prizes of \$200 and \$100, while account owners will compete for grand prizes including a trip to Australia and a second place prize of a trip to London.

(Continued on page 29)

Young Exits Pickwick

■ MINNEAPOLIS—Pickwick International's Scott Young has resigned as vice president and general manager of the retail division. Contacted Friday (23), Young explained, "There's another (record retail) business I'm looking to buy, and I couldn't continue to pursue the opportunity while employed here." Young's position will be offered to Jack Eugster, vice president of the wholesale division.

ASCAP Board Honors Stanley Adams

■ NEW YORK — The ASCAP board of directors honored Stanley Adams with a dinner party last Wednesday (21) at New York City's Pierre Hotel, recognizing his 24-year tenure as president of ASCAP.

Hal David, the incoming president, hosted the affair and chronicled Adams' accomplishments in a warm and touching tribute. A musical and comedy revue followed featuring Hazel Scott ("What A Difference A Day Made"), Charles Strouse (a parody of his "Annie" score featuring "Tomorrow"), Sammy Fain ("That Old Feeling," "I'll Be Seeing You"), Gerald Marks ("All Of Me," "Is It True What They Say About Dixie," and a special lyric to a blues beat, "The Lord Is Bored"), Sammy Cahn, with specially written lyrics, accompanied by Derek Smith's piano ("Time After Time," "I'll Never Stop Loving You," "The Tender Trap") and the inside story about the Stanley, Arthur and Gerald trio, Cy Coleman with a medley ("Hey Look Me Over," "Witchcraft," "Big Spender"), and Arthur Schwartz ("You And The Night And The Music," "Dancing In The Dark," "Give Me Something To Remember You By," "That's Entertainment").

Virgin Names Dimont Vice Pres./Gen. Mgr.

■ NEW YORK—Ken Berry, president of Virgin Records, has announced the appointment of Charles Dimont as vice president and general manager of the label.



Charles Dimont

Dimont joined the British division of Virgin in 1977.

Regional Breakouts

Singles

East:

Spinners (Atlantic)
Rocky Burnette (EMI-America)
ELO (MCA)
Frank Sinatra (Reprise)
Olivia Newton-John (MCA)

South:

Paul McCartney (Columbia)
Elton John (MCA)
Pure Prairie League (Casablanca)
Rocky Burnette (EMI-America)
Frank Sinatra (Reprise)

Midwest:

Elton John (MCA)
Billy Joel (Columbia)
ELO (MCA)
Olivia Newton-John (MCA)
Carole King (Capitol)

West:

Rocky Burnette (EMI-America)
ELO (MCA)
Olivia Newton-John (MCA)
Invisible Man's Band (Mango)
S.O.B. Band (Tabu)

Albums

East:

Ted Nugent (Epic)
Emmylou Harris (Warner Bros.)
Graham Parker (Arista)
Elton John (MCA)
Gladys Knight & The Pips (Columbia)
Judas Priest (Columbia)

South:

Ted Nugent (Epic)
Emmylou Harris (Warner Bros.)
Elton John (MCA)
Gladys Knight & The Pips (Columbia)
Judas Priest (Columbia)

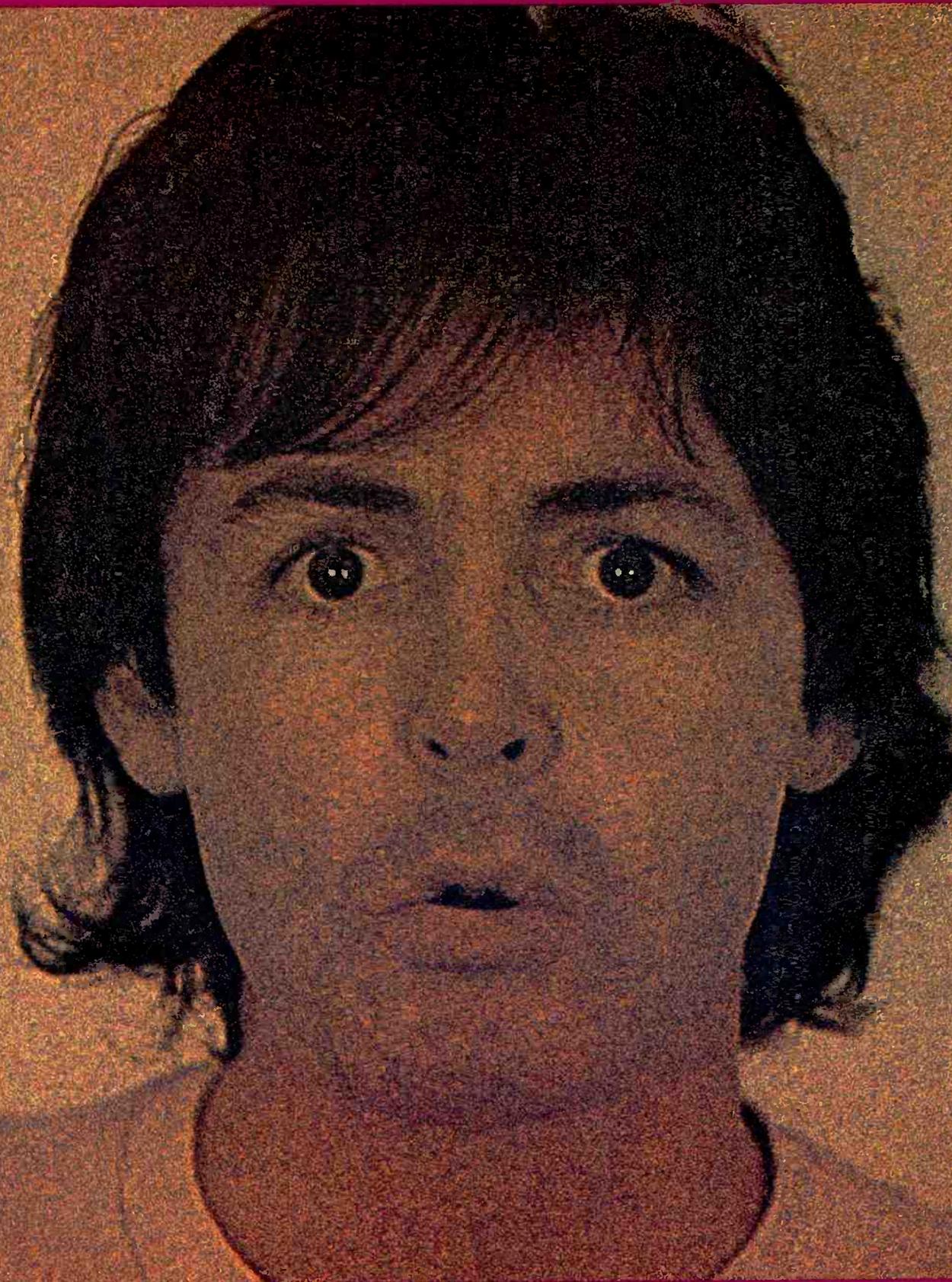
Midwest:

Ted Nugent (Epic)
Graham Parker (Arista)
Elton John (MCA)
Judas Priest (Columbia)
Bram Tchaikovsky (Polydor)

West:

Ted Nugent (Epic)
Emmylou Harris (Warner Bros.)
Graham Parker (Arista)
Elton John (MCA)
Judas Priest (Columbia)

ON HIS OWN



WITH HIS NEW ALBUM

MCCARTNEY II

FC 36511

FEATURING "COMING UP."
AVAILABLE ON COLUMBIA RECORDS AND TAPES.



Give the gift of music.
Columbia is a trademark of CBS Inc. © 1980 CBS Inc.

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CTI Becomes CBS Associated Label



CBS Records has announced that CTI has joined the CBS family of Associated Labels. According to the agreement, CBS Records will handle CTI product in the U.S. and Canada. Founded in 1970, CTI is one of the leading independent jazz labels. Pictured at CBS Records' New York offices are, from left: Tony Martell, VP and general manager, CBS Associated Labels; Bruce Lundvall, president, CBS Records Division; Creed Taylor, chairman of the board, CTI; Jerry Wagner, CRI; Don Dempsey, senior VP and general manager, Epic/Portrait/Associated Labels; and Jeff Franklin, ATI.

Zanini Heads Philips

■ NEW YORK — Nancy Zanini, for five years chief of Philips publicity and artist relations, was named last week vice president of PolyGram Classics in charge of Philips.

Guenter Hensler, president of PolyGram, who made the appointment, said, "Miss Zanini has done such a remarkable job as a publicity officer, that I felt she should be given the opportunity to advance."

Miss Zanini replaces M. Scott Mampe as chief of Philips. Her appointment marks the third major executive change at PolyGram since Hensler became president last February. When London Records merged, Richard Rollefson became chief of that line replacing Terry McEwen who will shortly become director of the San Francisco Opera (until he goes to San Francisco, McEwen remains at Polygram as senior consultant to Hensler). A few weeks ago, Alison Ames was named American Chief of DG.

Disney Entering Digital Field

■ LOS ANGELES — Walt Disney Productions has purchased four digital recorders from the 3M Company for use in developing all soundtracks for Disney's ambitious EPCOT Center project.

The two 32-channel and two 4-channel recorders, plus a 3M digital editor, are being used by audio technicians at WED Enterprises in Glendale, California, Disney's design and engineering branch.

Scheduled to open in October, 1982, EPCOT Center is planned as a showcase for the concepts of tomorrow, consisting of two major themed areas: Future World and World Showcase. Covering 600 acres of the 43-square miles of Disney property in central Florida, EPCOT Center will introduce its visiting public to those concepts destined to shape the future of our world. Digital recording is a case in point.

Forte To Head Wm. Morris Agency N.Y. Music Dept.

■ NEW YORK—Wayne Forte has been appointed the head of the New York music department of the William Morris Agency, according to vice president Lee Stevens.

Along with his new administrative duties, Forte will continue to be active in the acquisition of U.S. and foreign clients.

Forte came to the Morris Agency in 1977. Prior to this he was an agent for three years with ICM and Magna Artists.

Noble, Cokell To A&M U.K. Board

■ LONDON—Derek Green, senior vice president of A&M U.K., has announced the appointments of Mike Noble, director of A&R, and John Cokell, director of marketing, to the board of directors of the U.K. company.

Noble joined A&M in January, 1975, as A&R manager. He is responsible for the development of the U.K. artist roster both domestically and internationally.

Cokell joined A&M in the summer of 1976 as marketing manager. He was appointed marketing director in April, 1977.

Maui Sets Extensive 'Roadie' Promo

By SAMUEL GRAHAM

■ LOS ANGELES—A week-long, 70-market radio promotion, cash giveaways to retail personnel and extensive merchandising materials highlight efforts surrounding the release of the Warner Bros. film "Roadie" and its accompanying soundtrack album on the Warners label. The album was released last Wednesday (21), with the promotion to follow June 2-9 and the movie to premier on June 13.

The radio campaign, devised by Maui Productions (a separate company within Shep Gordon's Alive Enterprises), will be preceded by station promo spots beginning May 31. Maui has prepared a 60-minute radio special including dialogue and music from "Roadie" and interviews with Meat Loaf, Alice Cooper and Blondie's Deborah Harry, all of whom appear in the film; the special, narrated by Patrick Kelly of station KMET-FM/Los Angeles, will be aired once in the week following June 2 by each of the participating stations.

Also during that week, according to Maui's Bob Emmer, special edition "Roadie" albums (with one LP, as opposed to the two included in the commercial release) and "Roadie" kits (with T-shirts, caps, patches and other items) will be awarded by stations. The promotion culminates June 12, the night before "Roadie"'s national premiere, when each of the 35 major stations will host a screening of the film for their grand prize winners, who will also be treated to dinner for four and provided with limousine service to and from dinner and screening. Each of the 35 secondary stations will be provided with 50 regular theater passes to "Roadie."

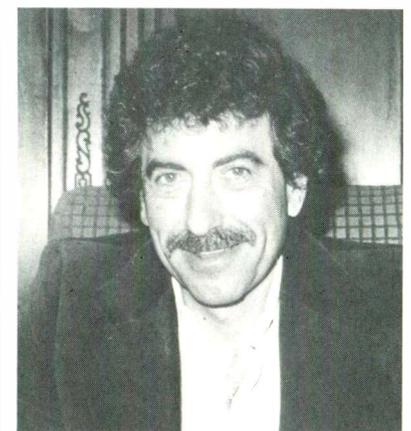
At retail, some 15 thousand "Roadie Gazettes," four-page newspapers with information about the movie and its principals and bearing the logo of the

market's participating station, will be distributed by WEA field merchandisers to each market, with the Los Angeles, San Francisco, New York and Baltimore/New York areas receiving an extra five thousand copies. Retailers will also receive such merchandising materials as posters, headline streamers, counter product holders and so on.

As additional incentive for store personnel to play the "Roadie" album in-store and exhibit the display materials, representatives of Macey Lipman Marketing will be unexpectedly visiting various accounts between June 16 and June 30.

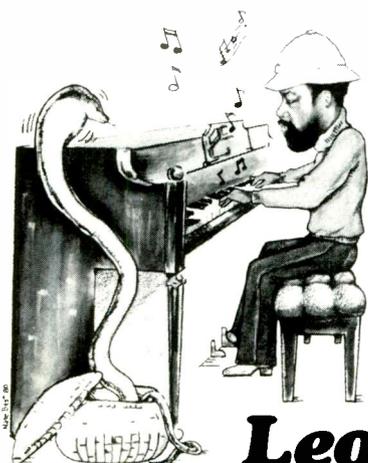
20th Names Weiner Intl. Oper. Vice Pres.

■ LOS ANGELES — Mort Weiner has been appointed to the newly created position of vice president, international operations for 20th Century-Fox Records, according to Neil Portnow, to whom he will report. Weiner adds this new responsibility to his current duties as vice president, sales & merchandising for Fox.



Mort Weiner

Weiner, who joined the company in May, 1979 has had previous associations at RCA, Motown, CBS and Metro-media Records.



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SPARS Meet Buoyed by Growth of Home Video

By SAM SUTHERLAND

■ LOS ANGELES — Like their peers at major labels and artist management firms, U.S. recording studio owners and operators are watching the emergence of the home video market with cautious enthusiasm.

That's the consensus emerging during an afternoon panel discussion of video opportunities during the second Society of Professional Audio Recording Studios (SPARS) conferece, held here at the Biltmore Hotel concurrent with the AES Convention.

The Monday (5) session assembled a panel of video and audio professionals, including Regent Sound's Bob Lifton, Rush Hickman of Convergence Corp., video producer Paul Flattery and Lou Steinberg of Trans American Video (TAV). Moderating was Record Plant chief Chris Stone, whose preliminary comments underscore the mix of potential new business and possible setbacks at hand.

Stone noted the growth of the video market, citing current

estimates of the videocassette player population at over 1.2 million units and the growth of video production businesses. "We're seeing ourselves in a position where suddenly the visual medium is more sound-conscious," said Stone.

At the same time, he indicated that audio facilities will need to address their own future role in video carefully, rather than rush into this embryonic business. His own highly successful Record Plant operation here, he noted, has no plans to add video facilities, having opted instead to enter into an association with a major video production house, TAV.

Hickman, whose firm designs and manufacturers professional video gear, then assessed the past relationship between television and sound engineering. "The audio business, in television, has been behind," he told delegates. "Film people have really been more sensitive to the audio field than their counterparts in video production."

Inferior audio quality in commercial television and early home video stems from this attitude, and, in Hickman's view, is ironic in view of how sound and image are assembled during production. "Most video editors naturally edit most of their footage to the audio track, and not the other way around," said Hickman, himself an editor.

Despite that rocky past, Hickman stressed that video systems designers were determined to accommodate audio as well as video interests in developing the technology behind this union. "As a manufacturer, we're trying to build equipment that will fit into his audio-video blend," he said, noting that the spread of computer technology into video

and audio editing and processing devices is simplifying, rather than complicating, the process.

At the same time, he urged
(Continued on page 42)

'Special Lady' Gold

■ NEW YORK—Polydor Records artists Ray, Goodman & Brown, have just had their single, "Special Lady," certified gold by the RIAA.

New York, N.Y.

By DAVID MCGEE

■ ROBBERY NEWS: Electric Lady Studio was robbed on the morning of May 21. A thief apparently entered the studio through a window on Eighth Street and made off with five gold records that had been issued to **Jimi Hendrix** and his manager **Mike Jeffrey**. Stolen were "Cry of Love" (Jeffrey's copy), "Electric Ladyland" (both Hendrix' and Jeffrey's copies), "Axis: Bold as Love," and "Rainbow Bridge." Anyone having information concerning the robbery or the whereabouts of the gold records is asked to call (212) 677-4700 and speak to either **Andi Ostrow** or **Dory Lanier**.

UNSOLICITED MAIL DEPT.: Two letters of note were received by New York, N.Y. last week, both presumably serious, although the author of one is, as **Dr. Johnny Fever** might put it, "slightly bent." That would be the person who signed his name "**Mr. X**" and expressed some concern over **Bruce Springsteen's** inactivity of late. Since it is brief, the letter will be reprinted here in full, warts and all as it were. What the reader will not be able to see, of course, is the paper on which the letter is written: the scuff marks on it lead one to believe it has been stepped on, repeatedly. The letter reads:

"Dear Dave Mcgee (sic):

"Where is Bruce Springstein's (sic) new album? Is he having trouble coming up with material that meets high musical standrads (sic)? Tell him to forget all those songs where he is driving on the Jresey (sic) Turnpike late at nite and he doesn't want to go to work in the morning because he doesn't like his boss. He shpould (sic) get out of his rut and record "Ringo," the story-song that brought **Lorne Greene** so much notoriety in the turbulent Sixties. This song is a natural for Springstein (sic). It will bring him the commercial success he has sought for so long. iWthin a week after its release Springsteein's (sic) "Ringo" will be climbing the Top 40 charts, garnering play on all adult contemporary and MOR stations. No doubt, it will be a country smash, too. Even **Daryl Dawkins** will like it. So—what is he (Springstein) (sic) waiting for?

Ubiquitously yours,
Mr. X

P.S. A Springstein (sic) version of the **Tijuana Brass'** "Spanish Flea" would be another sure-fire winner!"

Ready for another one? **Al Sussman** from Hackensack, New Jersey is a staunch **Beatles** supporter who has worked in the record business,
(Continued on page 29)

TV/Film Workshop Planned by ASCAP

■ NEW YORK—ASCAP's first TV & Film Writing Workshop will begin on June 10 at the Society's New York City headquarters. Headed by TV and film composer Paul Chihara, the ASCAP Workshop will feature guest panelists from all phases of TV and film scoring including composers, arrangers, producers and engineers.

Picture Records Bows

■ LOS ANGELES—The formation of Picture Records, an organization that will specialize in production, management and publishing, has been announced by artist manager Robert Raymond and recording producer Christopher Bond. The company begins with projects within the music, television and theatrical industries.

Offices for Picture Records will be located at 15312 Longbow Drive, Sherman Oaks: Phone: (213) 990-7300.

S.C.M. Records, a New York based company, is now looking for record promotion men. They must be experienced and be able to substantiate their credentials. Good salary. Must be able to travel and know complete R&B market.

Contact:

Sir Charles Matthews

(212) 943-4466

9:30 a.m.-5:00 p.m.

PPL Plays the Line



Casablanca Records recording group Pure Prairie League recently performed at New York's Bottom Line. Pictured backstage, from left: (standing) John Brodey, Casablanca promotion; Mike Reilly and Vince Gill of the group; Bruce Bird, president of Casablanca Records; Jeff Wilson and Mike Connors, group; Herb Greene, national singles sales manager, Polygram; T. J. Lambert, national singles promotion, Casablanca; Joanne Kuris, national singles, sales supervisor, Polygram; Billy Hinds, group; Jack Daily, Pure Prairie League's manager; Brian Interland, vice president/field promotion, Casablanca; (kneeling) Bobbi Silver, Casablanca promotion.

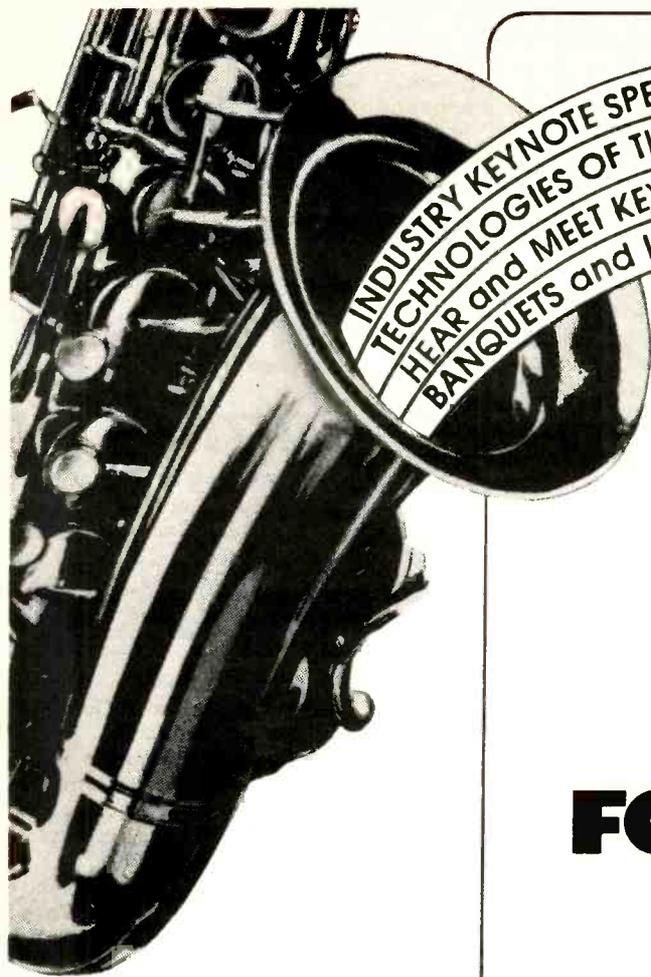
Sales, Earnings Rise for BASF

■ NEW YORK—BASF Group sales in the first quarter of this year rose 20.6 percent above the corresponding period in 1979 to \$4.1 billion. Earnings before taxes advanced 18.1 percent to \$276 million.

Sales of BASF Aktiengesellschaft (AG), the parent company of the Group, rose 28.6 percent to \$2 billion, its pre-tax earnings increased 29.3 percent to \$145 million.

Polydor Taps Lufman

■ NEW YORK — Lenny Lufman has been named midwest regional promotion manager for Polydor Records, it was announced by Jim Collins, vice president, promotion, Polydor Records.



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MARKETING SURVEY OF BLACK MUSIC: A Research Presentation by Music Retailer—Chaired and Presented by Sid Davis, Editor of Music Retailer
CAREER BUILDING—Chaired by George Schiffer, President, Corporate Affairs Limited
ALL ABOUT RECORDING STUDIOS—Chaired by Joe Tarsia, President, Sigma Sound Studios, Inc.
ALL ABOUT RECORDING AND PUBLISHING DEALS—Chaired by Louise West, Kendall Minter, Attorneys, Jones Micheal & Cherot and David Franklin, Attorney, David Franklin Assoc.
CONCERT PROMOTION: HOW TO PRODUCE AND PROMOTE BLACK MUSIC CONCERTS—Chaired by Bill Washington, President, Dimensions Unlimited Inc.
BLACKS IN THEATRE—Co-Chaired and Moderated by Ossie Davis, Producer and Woodie King, Jr., Producer

ASCAP, BMI, SESAC: THE IMPORTANCE OF BELONGING TO A PERFORMING RIGHTS SOCIETY—Chaired by Earl Shelton, President, Mighty Three Music
MAKING IT IN THE MOVIES: A FILM BUSINESS GUIDE—Co-Chaired by Actress Beverly Todd and Actor C. L. Williams
A F of M, AFTRA, EQUITY, SAG: THE DIFFERENCES AND BENEFITS OF INDUSTRY UNIONS—Moderated by Lenore Loveman, Director of Membership Education and Communication, Actors Equity Association
PROGRAMMING BLACK MUSIC IN THE 80'S—Co-Chaired by Jim Maddox, Senior Vice President, KMJQ Radio and Bill Speed, Radio & Records
BANKING REALITIES FOR THE SMALL BUSINESS OWNER IN THE 80'S—Co-Chaired by Rayfield Russ, Assistant Treasurer, Pickwick International, Inc., and Tommy Goines, Executive Director, National Bankers Association
WHAT MAKES A HIT: HOW TO PRODUCE AND RECORD THEM—Chaired by James Mtume, Producer

PANELS OF RESOLVE

MUSIC INDUSTRY TRADE ASSOCIATIONS AND HOW THEY MESH—Chaired by Joe Cohen, Executive Vice President, National Association of Recording Merchandisers
BLACK MUSIC IN TELEVISION—Chaired by Chuck Smiley, Vice President, Theatrical Motion Pictures and Television Affairs for ABC-TV
BLACK MUSIC CONCERT PROMOTION: A MODEL CODE OF ETHICS AND PROFESSIONAL CONDUCT—Chaired by George Schiffer, President, Corporate Affairs, Ltd.
FCC, BLACK RADIO AND THE BLACK COMMUNITY—Co-Chaired by George Ware and David Honig, Assistant Professor, School of Communications at Howard University
PLAN FOR IMPROVEMENT OF PROSPECTS FOR STRENGTHENED MERCHANDISING ABILITY THROUGH FINANCIAL DEVELOPMENT—Co-Chaired by BMA Board Members, Calvin Simpson and Jim Tyrrell
CONSUMER PRINT MEDIA RESPONSIBILITY TO BLACK MUSIC ARTISTS—Co-Chaired by Regina Jones, Chairman, SOUL, and Joe Moore, Music Consultant, New York Daily News
DEVELOPING BMA'S AWARDS AND HALL OF FAME—Co-Chaired by Ewart Abner, Music Industry Consultant, and Dave Clark, National Promotion Director, Malacò Records

AGENDA HIGHLIGHTS

- **WHAT IS BMA?** An Audio Visual Presentation, Courtesy of RCA Records
- **KEYNOTE ADDRESS** by Walter R. Yetnikoff, President, CBS Records Group. "BLACK MUSIC: \$OUND FOR THE 80'S"
- A NARM Audio Visual Presentation: "GIVE THE GIFT OF MUSIC"
- **TRIBUTE TO GOSPEL** by the Gospel Keynotes, Courtesy of Nashboro Records
- **BMA SALUTE TO PRESIDENT AND MRS. CARTER FOR THEIR CULTURAL CONTRIBUTIONS**, Host: CBS Records
- **GENERAL SESSION/BRUNCH**
Host: Philadelphia International Records
Featuring: THE BLACK LEADERSHIP FORUM—An Overview Presentation
- **PERFORMANCE RIGHTS BILL HR 997**—An Update by RIAA and NAB
- **COCKTAIL RECEPTION/LIGHT BUFFET**
Host: A&M Records
- **WHAT IS BLACK MUSIC?** A Panel Co-Chaired by James Tyrrell and George Ware, BMA Board Members

PLEASE NOTE:

For additional Conference Information Contact:
 BMA Membership Department
 1500 Locust St., Suite 1905, Philadelphia, Pa. 19102
 (215) 545-8600



ARE YOU GOING TO BE \$OUND FOR THE 80'S?

MAY 24, 1980 BILLBOARD

Getty Pay Television Alliance Detailed At Natl. Cable TV Association Meet

■ DALLAS—Getty Oil's controversial new pay TV alliance with four major film studios was outlined in greater detail here last week as the National Cable Television Association gathered for its 29th annual convention here. And, even as attendees mulled possible legal repercussions for the Getty venture, one of its principal rivals, Home Box Office, unveiled its own new pay service, Cinemax.

Getty's proposed partnership with Columbia Pictures, MCA, Inc., Paramount Pictures and 20th Century-Fox, will be called Premiere, and will offer subscribers major feature films on an exclusive basis delaying release to rival cable/pay outlets by nine months. With rollout of the system set for early 1981, Premiere projects a lineup of 12 to 15 new titles each month, with half the programming to come from the four participating studios and the remainder from other distributors.

Brown Forms Firm

■ NEW YORK—John Brown has announced the formation of John Brown's Body, offering a variety of services for recording artists and motion picture producers.

The firm has already been contracted as project marketing consultants by Warner Brothers Pictures for the soundtrack to the major motion picture "Bronco Billy," starring Clint Eastwood, and by Universal Pictures, in a similar capacity, for the soundtrack to "Smokey and the Bandit II," starring Burt Reynolds.

John Brown, president of the company, is a former country marketing director at MCA Records where he served both in Nashville and then at MCA, Inc. headquartered in Universal City. He was previously general manager at Hickory Records.

John Brown's Body has offices at 6255 Sunset Blvd., Suite 1019, Los Angeles, California 90028; phone: (213) 467-2181.

The consortium has reportedly acquired time on three domestic satellites to transmit to cable systems, but neither a top executive nor a final decision on whether the operation will be based in Los Angeles or New York was announced.

Premiere's market entry still faces a major test in the legal community, however. With competitors asserting the venture poses antitrust violations, the antitrust division of the Justice Department confirmed it would investigate the consortium days prior to the opening of the Dallas meet.

Premiere's all-movie format may have influenced rival and current pay market leader HBO in the creation of their second pay service, Cinemax. With HBO itself offering the more common subscription mix of movies, cable specials and other features, Cinemax will offer an average of 18 new film titles in each month.

The decision to launch a second service is not a new development, however, with HBO mulling the venture for the past year. The second channel is aimed at tapping the burgeoning multi-pay market seen recently, as subscribers in markets where multiple pay choices are available elect to take more than one service.

In a related development, CBS Inc. announced the formation of a new programming system specifically designed for cable television. Headquartered in New York, CBS Cable will provide by satellite their own new programming for cable television systems throughout the United States. Robert E. Shay former station manager of KNXT-TV in Los Angeles, was appointed vice president and general manager of the new unit.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TAKE IT TO THE HOOP, JOE: The highlight of Elektra/Asylum chairman Joe Smith's career to date may have occurred during half-time of the sixth game of the Philly/L.A. basketball playoff on May 16, when Smith was the on-air guest of Laker broadcaster Chick Hearn, probably the best play-by-play man ever to swallow a microphone. Chick, always the master of the airwaves, was his usual diplomatic self, letting a well-spoken guest have the spotlight after giving him an impressive build-up: "I'm honored to have him here," said Hearn. "He started in broadcasting, and now he's chairman of E/A Records, one of Warner Communications' biggest divisions. Shows you how much smarter he is than me—I'm still in broadcasting." For his part, Smith confined himself solely to hoop talk, displaying a thorough knowledge of the game and thoughtfully mentioning nearly every L.A. player. Of course, to us, the fact that Smith (who had flown to Philly with Planet Records chief Richard Perry, Frontline Management's Larry Solters and others) was able to keep up with the garrulous Hearn, sometimes even out-talking him, may have been his most notable accomplishment. As Chick himself might have put it, the mustard was definitely not off the hot dog.

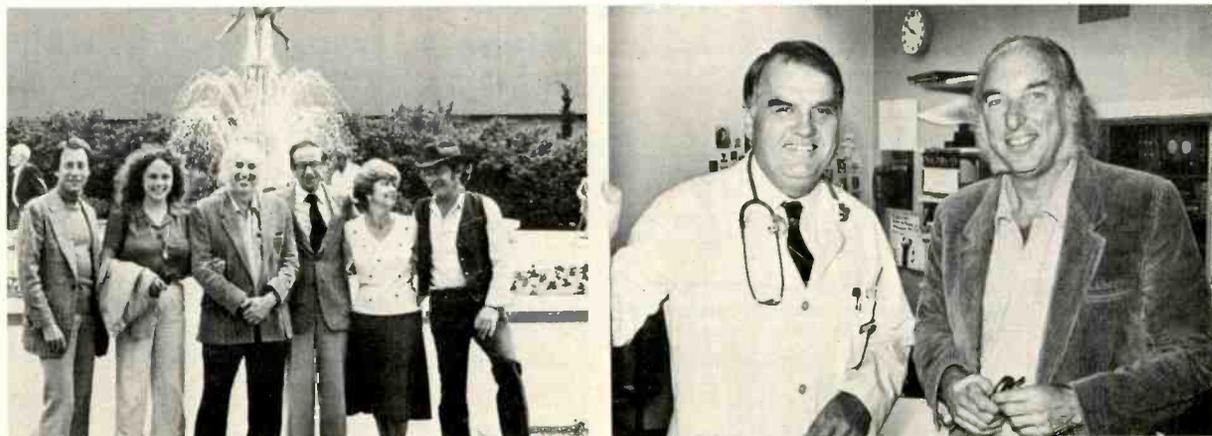
DREAM DATE: Sylvester was in the audience for Diana Ross' show at the Circle Star Theater in San Carlos last week, and his appearance apparently touched off a sensation. After folks in the audience began calling on Ross to bring the Bay Area wonder onstage, she was apparently more than happy to comply. Once he made it to the stage, she welcomed him by complimenting him on his wardrobe ("You look wonderful, girl," was Diana's reported intro) and hailing his cameo shot in "The Rose" ("You're the only one who can do me better than me"). The two singers then turned in a duet on "My Man," heading out afterwards for a night of dancing at Dreamland, a local disco.

FEAT SCOOPS: Everybody's Records' Michael Reff got an unexpected thrill when he called the ARC/Cavallo-Ruffalo offices here recently: while chatting about the late, great Little Feat, Reff was put on hold, and when the line opened again, there was Feat guitarist Paul Barrere, eager to bring Reff up to date on various Feat alumni doings. Barrere himself has a solo project now being considered by Warners, and has apparently been talking with the rest of the band about some of the prime concert tapes dating back to the notorious Warner Bros. Music Show, which made the Feat a hit in England back in '74. Maybe that means we'll get a listen to some of those mid-decade gigs . . . Meanwhile, the appearance of the late Lowell George, Little Feat's mentor, on Harvey Kubernik's "L.A. Radio" album has now been cleared by George's estate. He plays slide on a track by guitarist/singer Steve Goddard (who engineered Little Feat's "Down on the Farm" album) called "Hold On."

PYRAMID POWER: We should've known better. For months, our incoming mail was blissfully free of the successive chain letter scams that had threatened to become a permanent sub-genre of junk mail. An end to promises of untold riches or better karma and a halt to

(Continued on page 29)

Solomon Tours City of Hope



Russ Solomon, founder of Tower Records and this year's City of Hope honoree at its upcoming mid-June banquet, recently toured the California research and treatment facility. Pictured from left are: Bill Vernon, coordinator, music industry chapter; Frannie Marsellis, Tower Records; Russ Solomon, president, Tower Records, and 1980 honoree; Henry Droz, president, WEA Corp., and this year's dinner chairman; Mary Falasco, City of Hope; and Stan Harris, WEA Corp.; (at right) Russ Solomon with Dr. Donald Pinkel, director of the division of pediatrics.

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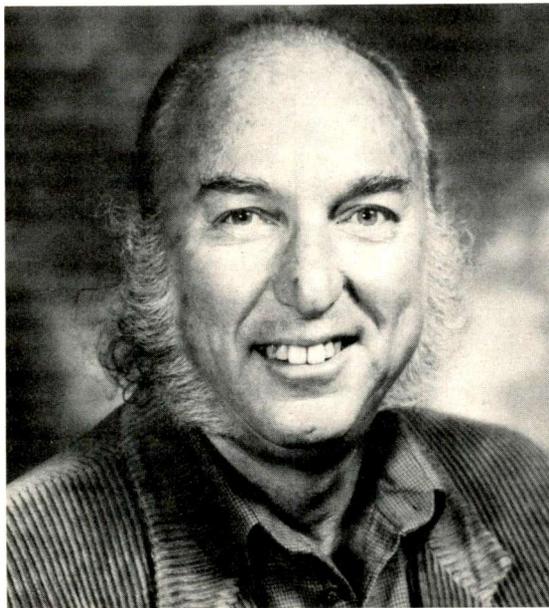


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RCA Signs Saleet



Bud Dain, division vice president, pop A&R-west coast, RCA Records has announced that the label has signed singer/songwriter Norman Saleet to a recording contract. Pictured above, from left at the signing are Al Gallico, Norman's publisher; Marty Olinick, director, business affairs-west coast, RCA Records; Dain; Saleet; and Ted Glasser, Norman's producer.

Carlin Pub. Deals

■ LONDON — Carlin Music in Great Britain has reached agreement to represent the publishing interests of Donna Summer and Quincy Jones, Paul Rich, the corporation's vice president, has announced.

Carlin will administer all the back catalogue and all future catalogue on Donna Summer's Sweet Summer Night company. Under the first part of the deal with Quincy Jones, Carlin will administer four tracks written by Jones which are featured on a forthcoming album by George Benson.

ITA Execs To Speak At 'Eurotape' Seminar

■ NEW YORK—A contingent of ITA executives will be the featured speakers at "Eurotape," a one-day video seminar that will be held June 19 at the Bella Center in Copenhagen, Denmark. The conference is expected to attract some 300 top executives of European companies involved in video hardware and software.

Larry Finley, ITA's vice president in charge of events and membership, is the conference chairman. Other speakers will include: Henry Brief, ITA's executive director; William den Tuinder, deputy manager, video, for N.V. Philips' Gloeilampenfabrieken and a member of the ITA board; Arnold Norregaard, of the Bellevue Studio in Copenhagen and the newly elected vice president for Europe for ITA; Brian Payne, director of European sales for Magnetic Video Corporation; Brian Norris, counsel, European legal affairs, for the Motion Picture Export Association of America, based in London; Fred Richards, international marketing director for Time-Life Video, and Ken Winslow, a noted writer, speaker and consultant on video.

MCA Releases Ten

■ LOS ANGELES — Bob Siner, president of MCA Records has announced the release of ten albums for the first part of June. Titles will include "Have A Good Time (But Get Out Alive)" by the Iron City Houserockers, "Two Bit Monster" by John Hiatt, the self-titled debut of Mary Burns, Tim Weisberg's "Party Of One," and "One Way Featuring Al Hudson." T-Electric Records will issue Patryce Banks' "Patryce 'Choc'let' Banks—She's Back and Ready" and Etta James' "Changes."

The country side of MCA will be represented by "The Best Of Jerry Jeff Walker," John Conlee's "Friday Night Blues" and "Led-better Olympics" by Jerry Clower.

Columbia Taps Levitt

■ NEW YORK—David Levitt has been appointed to the position of E/P/A local promotion manager for the Detroit branch.

In his new position, Levitt will be responsible for the promotion of all E/P/A label product in the Detroit marketing area, and will report to John Farr, branch manager, Detroit, CBS Records.

Prior to joining CBS Records, Levitt held the position of local promotion manager in Detroit for MCA Records and most recently was regional promotion manager for MCA in the St. Louis/Kansas City marketing area.

CAM Opens Print Division

■ NEW YORK — C.A.M. Music president Victor Benedetto has announced the opening of C.A.M.'s new print division, Camerica Publications.

Initial folios produced by Camerica Publications include guitar books by "Bucky" Pizzarelli, drum folios by Louie Bellson and jazz books by Johnny "Dee" Dentato.

Editions EG Bows

■ NEW YORK — Marty Scott, president of JEM Records, and Mark Fenwick and Sam Alder, managing directors of EG, a management and production company, have announced the creation of a new label, Editions EG. The label will release ten records in its first year, half of them new recordings and half pulled from the vaults of the Obscure and Ambient labels, both owned by EG.

Several Eno LPs

The new label is fully owned by EG, and will be exclusively manufactured and distributed in the U.S. by JEM. The first releases on Editions EG will be two Brian Eno collaborations, "The Plateaux of Mirror," with Harold Budd, and "Fourth World Volume 1, Possible Musics," with Jon Hassell. Future projects include "Music for Healing" by Eno and an Eno-produced LP by Laraaji. Among the catalogue records to be released on the new label are the two Eno-Robert Fripp collaborations, "No Pussyfooting" and "Evening Star," a live Bill Bruford LP previously available only in Canada, and LPs by King Crimson and Phil Manzanera, which have received limited U.S. distribution in the past.

Increase Profiles of LPs

According to EG general manager Ed Strait, "Some of the records are available now, but we feel that it's time to raise their profile. We don't feel that the records received that much attention when they were released, and now this sort of music is gaining in popularity. The idea is to form an umbrella organization to cover the various releases." Strait said that the label plans a marketing campaign throughout the summer as the LPs are released.

Phonogram To Begin 'Tours America' Promo

■ CHICAGO — Under the banner of "Phonogram / Mercury Tours America," Phonogram, Inc./Mercury Records is embarking on a comprehensive program extending through the summer surrounding concert appearances by 10 of its acts, according to Lou Simon, senior vice president/director of marketing for the firm.

In addition to several different artist-oriented posters, a specially-designed generic poster tied to "The Gift Of Music" theme set forth during the recent NARM convention has also been developed.

The artists involved in the program will be the Brains, Con Funk Shun, Def Leppard, Peter Gabriel, the Gap Band, Kool & the Gang, the Nighthawks, the Scorpions, Southside Johnny & the Asbury Jukes, and the Statler Brothers.

As part of the campaign, a 22-inch by 28-inch two color poster (featuring "The Gift Of Music" logo surrounded by the names of the artists in the campaign) is being made available to dealers both by direct mail and through Polygram Distribution, Inc. In addition to that poster and artist posters, Phonogram/Mercury has a selection of trim fronts for the 10 acts involved in the campaign. This material is available from the local Polygram Distribution branch offices.

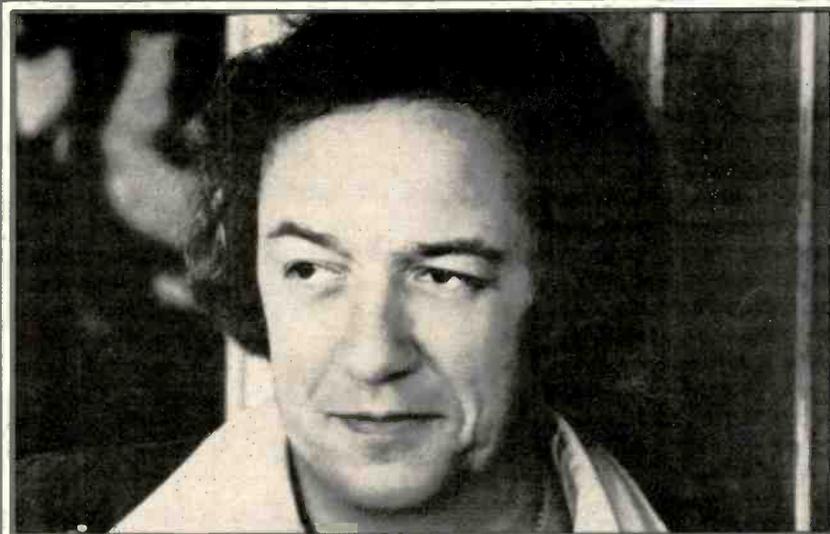
Simon indicated that there would be advertising available for dealer tie-ins, primarily through radio spots, but in some instances, using local newspapers and magazines. This area, along with the coordination with Polygram, will be handled by Mick Brown, vice president/sales, and Joe Polidor, national sales manager.

'Fame' Premieres in L. A.



RSO recording artist Andy Gibb is seen congratulating three of the performers from MGM's Alan Parker film "Fame," which had its premiere in Los Angeles, and comparing notes since the movie soundtrack is being released on RSO. Pictured from left are Gibb, Lee Curreri, Paul McCrane, and Maureen Teefy.

RECORD WORLD PRESENTS
A SPECIAL TRIBUTE



Larry Butler

In 1965 Larry Butler was a virtual unknown in Nashville; in 1980, he became the first Nashville producer in history to win a Grammy (for his work on Kenny Rogers' "Gambler" album). Record World is proud to announce that it will soon publish a special issue which will detail the fifteen-year success story of Larry Butler, who produced three 1979 Grammy-nominee songs ("The Gambler," "All I Ever Need is You," and "I Will Survive") and was named NARAS 1980 producer of the year. This special issue of Record World will salute Butler, the artists he works with, the hits he has been associated with and the indelible impression he has made on today's music scene.

Issue Date: June 14

Editorial & Advertising Deadline: June 2

For further information contact our marketing specialists: New York—Stan Soifer—(212) 765-5020 • Los Angeles—Spence Berland—(213) 465-6126 • Nashville—Tom Rodden—(615) 329-1111

Record World Single Picks

ROBIN LANE & THE CHARTBUSTERS—Warner Brothers 49246



WHEN THINGS GO WRONG (prod. by Wissert) (writers: Lane-Cipolla) (Leeds/MCA, ASCAP) (3:14)

After all the hype's been written and the records heard, Lane is likely to land on top of the current heap of new women rockers. This initial cut from her solid, self-titled, debut LP is a classic rocker. The Chartbusters ring their guitars with menacing authority and Lane's ooo-eee-ah refrain will be heard on radio for months.

DAVID GATES—Elektra 46646



CAN I CALL YOU (prod. by Gates) (writer: Gates) (Kipahula, ASCAP) (3:42)

Gates' fine tenor has been a mainstay on pop radio for years and this cut from his "Falling In Love Again" LP is certain to keep it there. Soaring guitars alternately bite and sting while David hits the tenor/soprano ranges on his romantic pursuits. The rhythm push is straight from the Doobie Brothers giving this a comfortable pop sound.

ORIGINAL MIRRORS—Arista 0509



COULD THIS BE HEAVEN (prod. by Winstanley-Broudie-Allen) (writers: Allen-Broudie) (Warner Brothers, ASCAP) (3:42)

Singer Steve Allen and guitarist Ian Broudie co-wrote this catchy pop-rocker from the group's impressive new, self-titled LP. The British quintet fuses several pop genres into an inventive style that spotlights unique vocal and guitar/keyboard interaction. A race-horse rhythm will attract dancers & the strong hook satisfies the listeners. From AOR to pop, it covers all bases.

THE BEACH BOYS—Caribou 9-9033 (CBS)



LIVIN' WITH A HEARTACHE (prod. by Johnston) (writers: Wilson-Bachman) (Murry Gage, ASCAP/Survivor, BMI) (3:05)

The Beach Boys make living with a heartache so much easier as they cull one of their best from the "Keepin' The Summer Alive" LP. Carl co-wrote this gem with Randy Bachman and his smooth lead vocal is endearing pop. The melody & hook are perfect for pop-A/C, getting simple, unobtrusive backing.

Pop

38-SPECIAL—A&M 2242

STONE COLD BELIEVER (prod. by Mills) (writers: Barnes-Carlisi-Junstrom-Van Zant) (Rocknocker, ASCAP) (4:00) 38-Special uses bold, roaring guitars to create rock'n'roll havoc on this special version from a live radio broadcast b/w with the side from the "Rockin' Into The Night" LP. Primed for AOR-pop.

ANGEL CITY—Epic 9-50881

MARSEILLES (prod. by Brewster-Brewster-Opitz) (writers: Brewster-Neeson-Brewster) (Albert/Marks, BMI) (3:04) Doc Neeson's tough vocals are matched by a pulsating rhythm and crazed guitar slashes on this all-out rocker from the "Face To Face" LP. Hot stuff for AOR-pop.

LA FLAVOUR—Sweet City 7377

ONLY THE LONELY (HAVE A REASON TO BE SAD) (prod. by Maduri-Avsec) (writer: Avsec) (Bema, ASCAP) (3:45) This is luscious pop from the Ohio-based sextet's self-titled LP. Pretty multi-lead vocals croon over an easy pop-funk beat with synthesizer swirls and sax decorations.

CAREN ARMSTRONG—Fantasy 895

FROM NOW ON (prod. by Jimmerson) (writers: Armstrong-Jimmerson) (Jonady, BMI) (3:58) Armstrong is a California singer/songwriter who displays lots of imagination and energy on this debut. Her emotional vocal is driven by a bouncy rhythm and smart arrangement. Check it out.

SPEEDWAY BLVD.—Epic 9-50879

(THINK I BETTER) HOLD ON (prod. by Kasenetz-Katz) (writers: group) (Kasket, BMI) (2:53)

The Long Island-based quartet get the magical Kasenetz-Katz production treatment on this excellent pop-rocker. Bold keyboard lines and a muscular rhythm section thump under Roy Herring Jr.'s urgent vocals.

ELVIS COSTELLO AND THE ATTRACTIONS—Columbia 1-11284

NEW AMSTERDAM (prod. by Lowe) (writer: Costello) (Plangent Visions, ASCAP) (2:10)

Surrounded by a cathedral organ, Costello doesn't waste a word or an emotion. A stark and powerful ballad from "Get Happy!!"

THE SELECTER—Chrysalis 2376

ON MY RADIO (prod. by Lomas) (writer: Davies) (Selector) (3:10) This multi-racial septet is based in England & currently in the thick of that country's blue beat/rock/reggae revival. The vocal interplay, led by Pauline Black, is marvelous, creating a carnival dance mood.

NAZARETH—A&M 2237

HEART'S GROWN COLD (prod. by Baxter) (writer: Cleminson) (Panache, ASCAP) (3:26)

The Scottish quintet offers this fragile ballad as the second single from the "Malice In Wonderland" LP. It's acoustic with pretty harmonies & a monumental chorus swell.

PHILIP RAMBOW—Capitol 4872

FALLEN (prod. by Jenner-Burns) (writer: Rambow) (Blackhill, BMI) (3:25) Rambow's expressive vocal pleas are backed by a crack rhythm section that maintains a full-throttle pace on this initial cut from the "Shooting Gallery" LP.

B.O.S./Pop

AL JOHNSON—Columbia 1-11287

I'VE GOT MY SECOND WIND (prod. by Connors) (writers: Fauntleroy-Johnson) (Lori Joy/Ace-Deuce-Trey, BMI) (3:32)

Johnson is brilliant on this saucy slice from his "Back For More" LP. His bright, rangy tenor is everywhere, dressed in punchy horns, slick percussion & harmony choruses.

THE GAP BAND—Mercury 76062

PARTY LIGHTS (prod. by Simmons) (writers: C. Wilson-L. Simmons-R. Wilson-Taylor) (Total Experience, BMI) (3:55)

A comfortable vocal chart swells from soft tenor to cool falsetto on this funk-filled dancer. The fat percussion track is prominent & horn hijinks appear regularly.

PATRICE RUSHEN and D.J. ROGERS—Elektra 46647

GIVIN' IT UP IS GIVIN' UP (prod. by Mims, Jr.-Rushen-Andrews) (Baby Fingers, ASCAP, (3:35)

Patrice and D.J. concoct an oddly affecting vocal harmony over a slow funk rhythm. From her "Piz-zazz" LP, it's great for black radio.

R. B. GREAVES—Midsong 7-72006

PLEASE MISTER MAILMAN (prod. by Brown-Levine) (writers: Brown-Levine) (Larbell/Irving Levine, BMI) (3:34)

It's been 11 years since Greaves told his wife he was leaving on the #2 hit "Take A Letter Maria." Here he decides it was a mistake and although it may be too late to make amends, it sounds like another across-the-boards hit.

THIRD WORLD—Island 49253 (WB)

BRIDGE OF LIFE (prod. by group) (writer: Coore) (Cat-Ibo/Island, BMI) (3:05)

The talented sextet has been popularizing reggae and native Jamaican music for years. This single from the "arise in harmony" LP is probably its most accessible. A delight for fans and newcomers.

C. L. BLAST—Cotillion 45016 (Atl)

I WANNA GET DOWN (prod. by Knight) (writers: Knight-Camon) (Knight-After-Knight/Every-Knight/Unichappell, BMI) (3:39)

The veteran soul singer issues this title cut from his new LP and it's tailored for heavy club/radio programming. His upfront vocal is drenched in authenticity & backed by an energetic rhythm.

SCOTT JARRETT—Arista/GRP 2505

MILES OF SEA (prod. by Grusin-Rosen) (writer: Jarrett) (Potamusic/Roaring Fork, BMI) (3:49)

Keith's younger brother will be earning a name for himself with this first single from his superb new LP. It's classy pop-A/C fare spotlighting Scott's affecting vocals.

CURTIS MAYFIELD—RSO/Curtom 1036

LOVE ME, LOVE ME NOW (prod. by Askey-Mayfield) (writer: Mayfield) (Mayfield, BMI) (4:50)

A percussion gallop convenes this boilermaker and never lets up as Mayfield's incomparably cool and sexy vocal rides high. Keyboard chimes adorn.

Country/Pop

WAYLON JENNINGS—RCA 12007

CLYDE (prod. by Albright-Haffkine) (writer: Cale) (Johnny Binstock, BMI) (2:40)

Waylon turns this J.J. Cale tune into a hell-raisin' country-rock stomper. A tough lyrical guitar weaves around Waylon's inimitable vocals.

EMMYLOU HARRIS—WB 49239

WAYFARING STRANGER (prod. by Ahern) (writer: trad/arranged by Ahern) (Visa, ASCAP) (3:26)

Harris gives a hauntingly beautiful interpretation of this traditional masterpiece. The Tony Rice, Ricky Skaggs & Albert Lee string backing is mesmerizing.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—Columbia 1-11282

WE'RE NUMBER ONE (prod. by Larry-Steve & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (4:25)

The Gatlin brothers flash their production expertise on this upbeat cut from the "Straight Ahead" LP. Larry is especially impressive with his powerful, upfront vocal effort.

By AL CUNNIFF

■ **Anne Murray** admitted to being "very apprehensive" about doing her first live concert from the Opry House Wednesday (21), but not many in the 4300-plus crowd would have guessed it. Backed by over 20 pieces, including about a dozen members of the Nashville Symphony, the Capitol Records artist delivered flawless renditions of over 17 of her best songs, joked with the audience, and paid musical tribute to the role country music has played in her career.

"I've been doing this for about 11 years, and in that time I've recorded over 150 songs, and there's no doubt in my mind—this one is my favorite," Murray said in her introduction to the **Randy Goodrum** song "You Needed Me." She had earlier done a medley of her post-"Snowbird" songs that had done well on country charts: "Hey What About Me," "I Just Can't See a Stranger in My Place," and "He Thinks I Still Care."

The Nashville musical establishment was out in full bloom at the Murray concert. Just a few of the Music Row people there were the **Gatlin Brothers**, Capitol Records' **Lyn Shults** and **Jerry Seabolt**, producer-publishers **Bob Montgomery** and **Buddy Killen**, and writers **Don Schlitz** and **Rory Bourke**. Murray's producer, **Jim Ed Norman**, was also there, as was (are you ready?) **Little Jimmy Osmond**.

If there was a heart in the house that Anne hadn't won by the end of her show, she no doubt caved them in with the song she chose to cap the concert: "Tennessee Waltz." Anne said it was the first time she did the song live; she released it a couple of years ago on an album.

BRIEFS: Did you hear that an Austin, Texas businessman reportedly bought 3,000 bricks for \$85 from the wrecker who tore down singer **Janis Joplin's** house in Port Arthur, Texas? The businessman is said to be selling pieces of the bricks imbedded in plastic in "Janis Joplin keychains" for \$6.95 and in "Janis Joplin paperweights" for \$9.95... **Jim Chesnut**, whose United Artists single "Outrun the Sun" is due out in early June, knocked 'em in the aisle at the recent (May 15-16) **Pat Boone** golf and tennis tourney/concert in Chattanooga, Tenn. Chesnut got standing ovations both nights with his solo act. Among other celebrities, the Boone-fest also drew singer **Ed Ames**, Hank Williams impersonator **Jim Owen**, and country band **Sweetwater**.

ONE YEAR FOR WAYLON: With this week's *Record World* charts **Waylon Jennings'** RCA "Greatest Hits" album surpasses the one-year mark on both pop and country LP charts.

WELCOME BACK, EDDY: It's terrific to see an all-time great, **Eddy Arnold**, sockin' away at the top of the charts again. Eddy always records quality material, but when his "Let's Get It While the Gettin's Good" hit number 9 in the May 3 *Record World* Country Singles chart, it was Eddy's first top ten tune since his "Please Don't Go" in 1969. How 'bout another, Eddy?

A HEAVY BUNCH: When **Faron Young** recently played Jerry Lee Lewis's nightclub in Nashville he was joined on stage by **Brenda**
(Continued on page 53)

The Killer in L. A.



Elektra/Asylum's Jerry Lee Lewis came to Los Angeles to play the Palomino, including some selections from his most recent E/A album, "When Two Worlds Collide," and stopped by E/A headquarters, where he visited with chairman Joe Smith and other staffers. From left: Jerry Lee Lewis, Joe Smith, and Eddy Kilroy, producer of "When Two Worlds Collide."

Cover Story:

Eric Clapton Keeps on Cookin'

■ Around the time Eric Clapton recorded a classic album with John Mayall, "Bluesbreakers"—a record where Clapton virtually defined rock guitar for the next 15 years or so, even while he was playing the blues—graffiti started appearing around London describing Clapton as God, pure and simple. That kind of billing, needless to say, is a little tough to live up to, but if anyone has continued to embody the nature of the guitar hero, it is Eric Clapton.

Clapton's "Just One Night," a double live album on the RSO label, is now in its second week in the top ten. The album features many of the guitarist's best-known recent songs ("Cocaine," "Lay Down Sally"), as well as several from earlier in his solo career ("After Midnight," "Blues Power"), and matches him with a superb band that includes the slick-fingered Albert Lee on guitar, veteran keyboardist Chris Stainton, bassist Dave Markee and drummer Henry Spinetti. Of the many live albums in which Clapton has participated—and almost every phase of his career has been documented by a concert recording—"Just One Night"

is surely among the more representative of his singing, playing and writing talents.

Clapton's musical history reads like a genuine Who's Who of rock. Prior to the Mayall gig, he had played with seminal blues rockers the Yardbirds, a group that also spawned fellow guitar legends Jeff Beck and Jimmy Page. After Mayall, he joined with Jack Bruce (bass) and Ginger Baker (drums) to form Cream, one of the first bands to labor under the now-familiar "supergroup" handle. Later came Blind Faith, another "supergroup" that also featured Steve Winwood, followed by tours with Delaney and Bonnie Bramlett and a short-lived but memorable stint as leader of Derek and the Dominoes, whose one studio album ("Layla," with the late Duane Allman also on guitar) remains one of rock's finest moments.

Following a self-titled solo album for Atco, Clapton began his stay at RSO with "461 Ocean Boulevard." His other albums for the label include "There's One in Every Crowd," "E.C. Was Here," "No Reason to Cry," "Slowhand" and "Backless."

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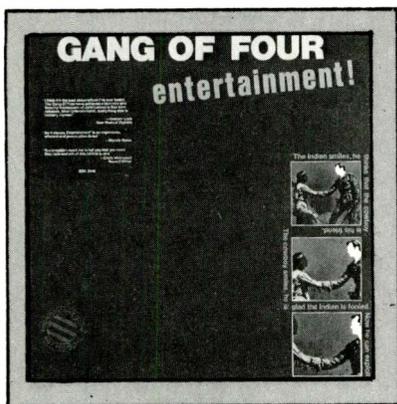
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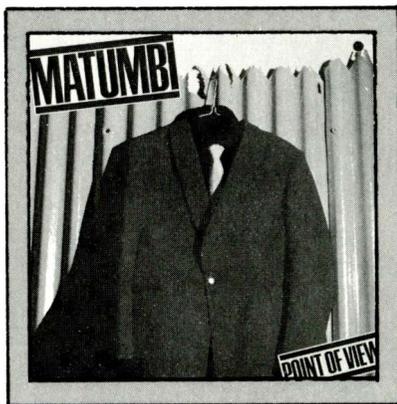


Record World Album Picks



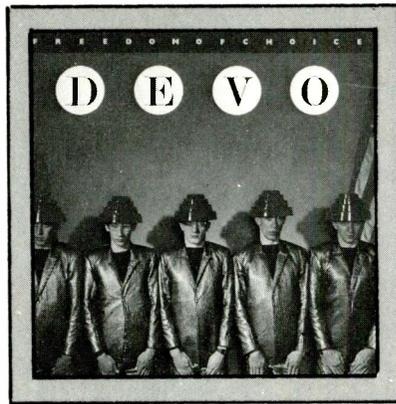
ENTERTAINMENT!
GANG OF FOUR—Warner Bros. BSK 3446 (7.98)

This is a very important record. Gang of Four is a group that believes that pop music can serve a greater function than filling the airwaves with clutter. The lyrics are sharply focused analyses of politically charged situations, social and personal. The music is rhythmically compelling, a heavy beat laced with iconoclastic guitar ragings. Essential.



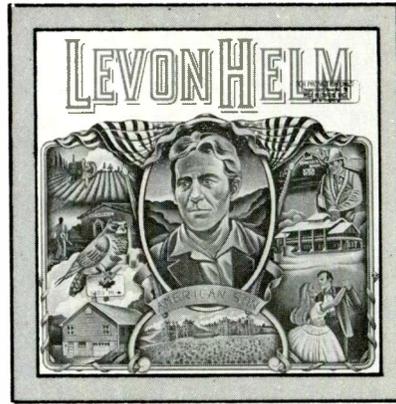
POINT OF VIEW
MATUMBI—EMI-America SW-17034 (7.98)

This is the real stuff, the right stuff, roots/rock/reggae. Matumbi features Dennis (Blackbeard) Bovell on guitar, perhaps the most in-demand reggae producer of the moment, and this record cooks in a number of ways. The group hails from England rather than Jamaica and the sound could spark any radio format with a heart and soul.



FREEDOM OF CHOICE
DEVO—Warner Bros BSK 3435 (7.98)

From a stellar beginning with their independent single "Jocko Homo" featuring the legendary call and response, "Are we not men?" "We are DEVO!" one expected big things from this group. The robot dance/joke was xeroxed until its impact was blunted, but here are DEVO, again, with an LP full of life.



AMERICAN SON
LEVON HELM—MCA-5120 (8.98)

The Band was a group that truly contributed something to American culture. They became, in effect, an American institution, and Levon Helm's voice (he was also the Band's drummer) possessed a distinctive dignity and honest tone. Hot off his acting triumph in "Coal Miner's Daughter," Helm turns in an album full of rich and poignant resonances.

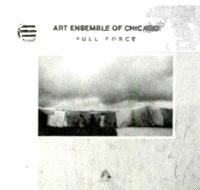
MY BEACH
SURF PUNKS—Epic NJE-36500 (5.98)



Oh, those Annette Funicello/Frankie Avalon movies really started something. These surfer

boys are taking it out of the waves and putting it on vinyl. The album has a strong California beach flavor and yes, it's funny.

FULL FORCE
ART ENSEMBLE OF CHICAGO—ECM-1-1167 (WB) (8.98)



Who says jazz is dead or exists only as sophisticated make-out music? The Art Ensemble of

Chicago makes music that comes straight from the guts, the album title is an accurate appraisal. The AEC get into some intense blowing here. Invigorating.

THE JOHNNY BARNES STORY
Nightcrawler JB 1984 (7.98)



Johnny Barnes has been at it a long time. He is a Boston legend, pioneering the rough and ready lead guitar style that was also a great part of the Aerosmith sound. This album is an excellent survey of his work.

LYN TODD
VANGUARD VSD 79436 (7.98)



For a moment, you can sit listening to this record and be uncertain of the gender of the singer. Lyn

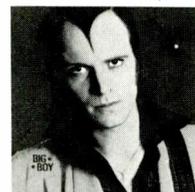
Todd (definitely female) has a raw and ferocious voice, the perfect vehicle for these DOR songs and a rousing "Rebel Rebel."

MARSEILLE
RCA AFL1-3631 (7.98)



It's back to the trenches, boys. Heavy metal/hard rock is back with a vengeance that leaves you curious as to where it went. This is guitar dominated rock with a seventies education. Produced by John Punter.

BIG BOY
MARK ANDREWS AND THE GENTS—A&M SP 4812 (7.98)



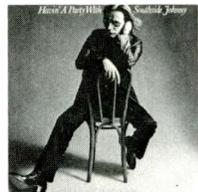
Mark Andrews was the guitarist in one of Joe Jackson's groups on that performer's road to stardom. Andrews has that crisp and crunchy sound and turns in a credible version of "Born To Be Wild." Andrews is also a candidate for strangest haircut this year.

DANGER ZONE
SAMMY HAGAR—Capitol ST-12069 (7.98)



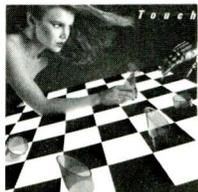
The ex-lead singer of Montrose is spreading his name admirably outside of his San Francisco base. Cars and girls, Hagar has his subject mastered and the soundtrack is real down and dirty rock 'n' roll.

HAVIN' A PARTY WITH SOUTHSIDE JOHNNY
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Epic JE 36246 (7.98)



This is in fact a Southside Johnny best of collection and 'or once—this is not often the case in "best of's"—these do seem to be some of Southside's highpoints. "I Don't Want To Go Home," "The Fever" and "Havin' A Party."

TOUCH
Atco SD 38-123 (7.98)



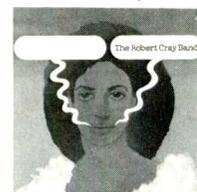
Solid in the Styx soaring vocals, soaring guitars realm, Touch are an American band who benefit from internationally spiced production, courtesy of England's Tim Friese-Greene. Keyboardist Mark Mangold has the knack for AOR songs.

DO THEY HURT?
BRAND X—Passport PB 9845 (JEM) (7.98)



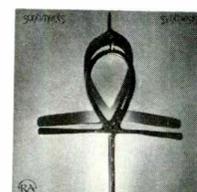
This is a group of musicians, Percy Jones, Peter Robinson, John Goodsall, Mike Clarke in the main, who possess that rare combination of extraordinary technique and a genuine sense of humor. Fast and dexterous.

WHO'S BEEN TALKING
THE ROBERT CRAY BAND—Tomato TOM-7041 (7.98)



If blues is a musical form that is on the verge of extinction, how come it sounds so damn feisty here? It is young musicians who will keep this music alive, and there's plenty of rowdiness jumping out of these grooves.

SENTIMENTS
SYNTHESIS—RA 101 (7.98)



There are a number of very heavy jazz names on this small label offering. David Murray and Arthur Blythe are two of the prime proponents of kickass saxophone today, and this is indeed a satisfying moment of creative synthesis.

TEENA MARIE



G7-992R1

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RECORD WORLD



ON MOTOWN RECORDS & TAPES



Ian Copeland: King of the Low-Budget Tours

By JEFFREY PEISCH

■ Two-and-a-half years ago Ian Copeland, then working for the Paragon agency in Macon, Georgia, brought a handful of little-known British bands to the U.S. and sent them on low-budget tours with no support from their labels. These bands—the Police, Squeeze, Buzzcocks—are now high record company priorities and sell out 2000-seat venues. Copeland's method of touring proved so successful that he now handles 35 acts in the same fashion. His philosophy is that the "road should pay for the road" and that a tour should not be dependent on label support. This practice came at a time when labels were drastically cutting tour support—indeed the budget slashes were one of the reasons for Copeland to seek his alternative method—and gave several bands exposure that they might not have received. Equally important, a new network of dance-rock clubs has risen throughout the country that feature bands booked by Copeland and others who have used his methods. Last fall, after the demise of Paragon, Copeland moved to New York and started Frontier Booking International. Working with John Huie, VP of the agency, Copeland has become a major force in the industry. In the following dialogue Copeland discusses his early tours, his enthusiasm for the music he works with, and the problems he faces as his bands grow.



Ian Copeland

Record World: You weren't raised in the U.S. were you?
Ian Copeland: I was born in Damascus, Syria and I grew up all over the place. My father helped form the CIA and worked in the foreign service. We went from one embassy to another: three years in Egypt, six years in Beirut; every time there was a revolution we would go home to England, our home base. I guess I grew up mostly in Beirut. There was no TV and the only radio was the BBC world service, so all I ever heard was top-20. I got involved with the local rock scene in Beirut and was in a band until I got my finger cut off. I couldn't play so my brother (Stewart) joined the band as drummer.

RW: You worked for the Paragon agency in Georgia before starting your own company.
Copeland: I moved here three years ago after working with my brother (Miles Copeland) in England. He was managing and I was working as an agent. I was hired by Paragon to expand the agency beyond its southern rock format. I used my connections in England and brought in Frankie Miller; his first tour was a turning point for my policy on booking; it taught me a lot. Whenever I'd book an act that was basically a record company project, the label pulled all the strings because it was their money we were spending. We put Miller on tour, supporting one band or another, occasionally headlining, but the record company was only interested in how many people he played to. The bigger date we put him on as a support act, the happier the record company was. With Frankie Miller's second tour, the places where I was getting interest were not the places where he had opened up on a big bill the first time, but were the places where he had headlined at a small club on a Monday night in between the big dates with Charlie Daniels. At the small places, I could bring Miller back in, get a decent guarantee, and I'd know exactly what the band was worth because I knew what they drew the last time. If they played to 10,000 people on a Charlie Daniels gig how would I know how many of those people came to see the band; I'd have no way of knowing, so the next time they'd be in the market, they're still an unknown. That helped me decide how to go about touring with the other bands I was to bring here.

RW: You didn't consciously sit down and think up your alternative method for touring though. You didn't have a choice. A&M didn't give you any money for the initial tours by Police and

Squeeze.

Copeland: Yes, we (Miles and I) did think it out. There was no band in America that I wanted to put Squeeze on a tour with. In fact, later, when we tried, after I'd done it my way once, and the record company was interested and wanted to do it their way, we did put them on tour with the Tubes, and it was just as I had feared it would be—it was the wrong audience. So I did try it their way. I'm not just trying to do things my way and saying the hell with their way. I've tried it both ways and it works better my way. The only bands that were on tour then—that had space for a support act—were boring old fart rock bands, and the Police and Squeeze just didn't fit.

RW: A&M didn't give you support with the first Squeeze tour, but with the Tubes they gave you support?

Copeland: Yes, because that was the way they had always done it in the past. They were playing to more people, therefore, theoretically, they should sell more albums.

RW: During the first tours of Squeeze, Ultravox, the Police and others, there were very few clubs where these band could play.

Copeland: There was CBGB in New York, the Rat in Boston, the Hot Club in Philadelphia, the Edge in Toronto, and whatever we could scramble in between. L.A. was happening but there was nothing in between. As soon as you had to fly to L.A. then it was a big cost. Our first few tours—Ultravox, Chelsea, Squeeze—we just did the east coast. Initially, a lot of people did me favors in places where there was no real interest in my bands.

RW: What happened when you approached traditional clubs for dates?

I feel that what I'm doing now is going to affect the majority of Americans over the next ten years.

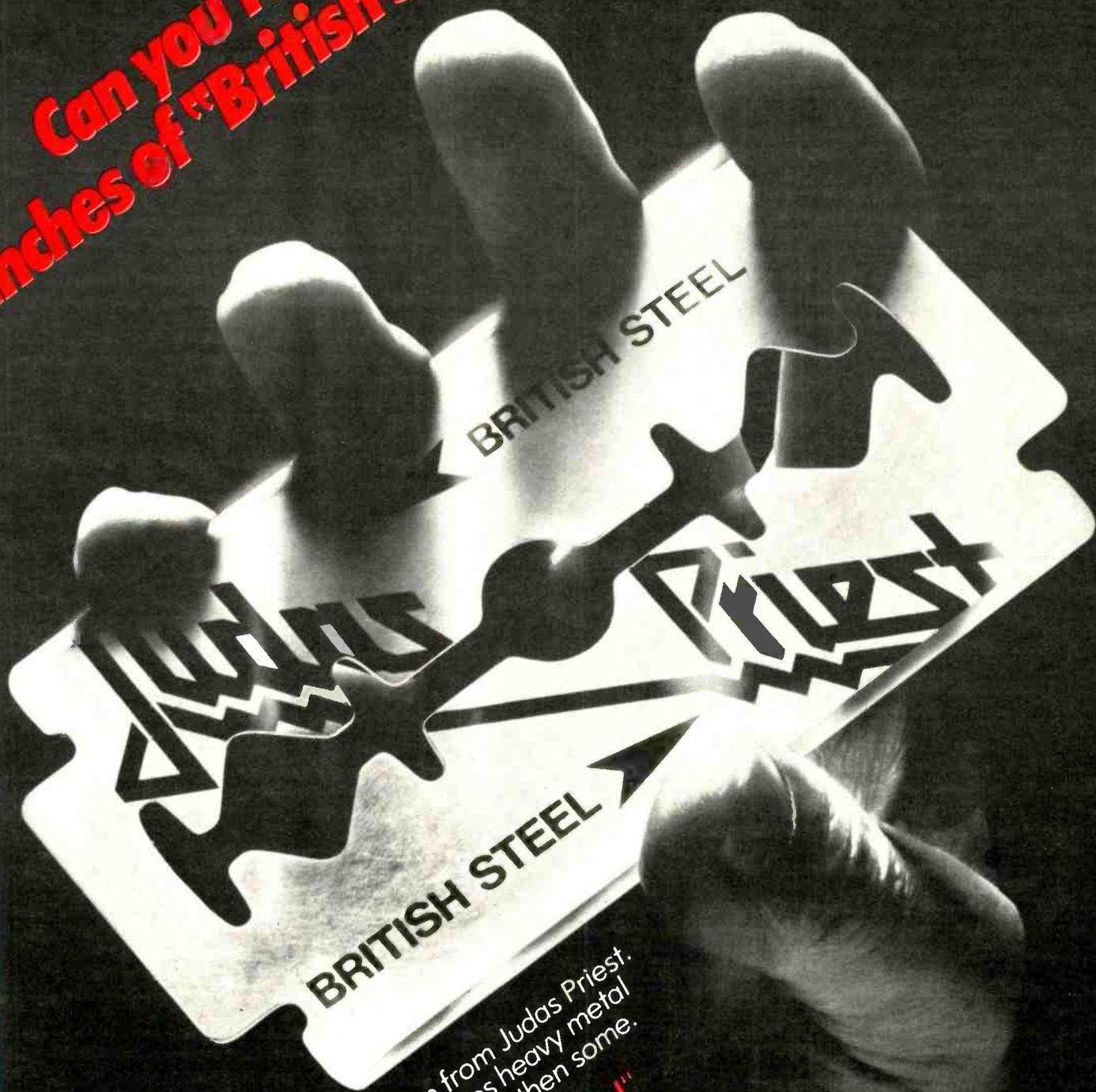
Copeland: While I was doing all this, my main job, what paid my wages, was booking Sea Level, Heartsfield and the others for Paragon. So I was dealing with Allan Pepper, Ron Delsener and Bill Graham, but they weren't interested, mainly because the bands that I was pushing were not ready for their interests. They weren't big enough. Some of the time I'd offer the traditional rock clubs a Sea Level date if they'd take a Squeeze date. I tried them because I dealt with them anyway. It turned out that the people that I was dealing with for Sea Level were not the people that I would deal with for the newer bands, so I went and found the people that were into the new music and made them instrumental.

RW: Specifically, how did you make the contacts, and how did these clubs arise.

Copeland: The people that were interested in the groups I had, if they had tried to call Jeff Franklin, Frank Barsalona or other top agents, they wouldn't have gotten anywhere. Those agencies were used to dealing only with the top promoter and would work down from there. A lot of the people I worked with who liked new wave, went to the trouble of finding me. I'd set up dates in the major cities that had scenes going, and then I'd call up a promoter in an in between city, say in New Haven, and he'd say 'I never heard of Squeeze, I'll put them on a date with UFO.' I'd say no, the band is totally different music. He'd say 'what do you mean, it's all rock and roll.' I'd say that's where you're wrong, it's a totally different music. It's like chalk and cheese and you can't put the two together. It's either a boring old fart band or a brand new exciting band. So the promoter would pass. I'd talk to Bleeker Bob (record store owner in Greenwich Village) and he'd give me the name of a hip record store in New Haven. I'd call him. One guy would lead to another. If I did a date in Detroit, a guy in East Lansing might want to know where the guy in Detroit got his bands. He'd say to call Ian, because he knew I'd take anyone's calls. Sometimes I'd get a contact through a radio station, sometimes the station would promote a date.

(Continued on page 40)

**Can you take
12 inches of "British Steel"?**



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- 5/28 Villa Real, McAllen, TX
- 5/29-30 Opry House, Austin, TX
- 5/31 Coliseum, Houston, TX
- 6/1 Civic Center Arena, San Antonio, TX
- 6/2 Civic Center, Corpus Christi, TX
- 6/4 Chaparral Center, Midland, TX
- 6/6 Coliseum, El Paso, TX
- 6/7 Community Center, Tucson, AR
- 6/10 Civic Center, Albuquerque, NM
- 6/13 Coliseum, Phoenix, AR
- 6/14 Long Beach Arena, Long Beach, CA
- 6/15 The Feature Room, San Bernardino, CA
- Warnors Theater, Fresno, CA

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Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Upon the release of her first album last summer, **France Joli** became a star of surprising magnitude: she was recognized and talked about in media coverage much wider than one might have expected. It was her first time out, but her songs were so catchy and her image so accessible that she fit into everyone's bag. France Joli was the girl-next-door and Miss America at the same time, and, for many of us, her voice and face dominated the summer and fall as "Come to Me" muscled its way onto a disco-resistant Top 40. "Tonight," her second album, ships this week on Prelude, and it's clearer here than ever that Joli is a talent of significant, emerging potential. Her producer, Canadian **Tony Green**, supplies her with another set of sharp, winning songs, of which only one is treated in the pop-disco style of the previous Joli album. "The Heart to Break the Heart" (7:30) is sequenced identically to the ballad-intro, turn-it-loose scheme of "Come to Me," and Green is again her partner in a duet bridge. Amid the sweetness and light, the care put into Joli's performance is quite apparent. She's really taking her time, and showing herself off beautifully. Advance distribution of the album pointed to another cut as a likely hit as well: "Feel Like Dancing" (7:20). This slower-paced cut is one of Green's insidiously catchy party songs (as on the U.N. and Freddie James albums): short on lyric, but bristling with a profusion of little hooks—the central horn line, the "party, party" chant and a succession of short, returning breaks, wrapped in a hard-pounding rhythm, the tambourines right up front. Very immediate, and a meticulous balance of stylishness and funk that suits Joli perfectly. From a fan's standpoint, in ways, I'm even more pleased with "Stoned in Love" (6:17), another possible club pick, and "Tough Luck," both of which relive in spirit the Sixties mascara-rock of the Shangri-Las and the Ronettes. "Stoned" is simmering rock-disco, built on a pulsating bass rhythm and Green's phased lead guitar: there's one short break and build and, characteristically, the one repeating hook line is catchier than most of the recent months' rock disco songs put together. Here, Joli is marveling over the discovery of a first adolescent crush, and on "Tough Luck," she states, "You must be crazy to believe in love," both teenage reflections that are almost touching coming from her. The way she bears down on the lyrics, though (and she's got a pretty strong set of pipes, for sure), suggests, very alluringly, that she's got some weapons of her own somewhere. Opening up the album are three ballads in a row—not to slight them, but, in a nutshell, they're well-written songs that prove Joli's budding capabilities as a singer (see our Singles Picks, on the cover). France Joli tackles quite some range of material on "Tonight," very admirably:

if a second album was ever meant to broaden an artist's appeal and experiment with varying styles, this is it, and it's a considerable career step for her.

OTHER NEW ALBUMS: These are left field shots at the moment, but stand by for disco discs to come. "**Gene Chandler '80'**" (20th Century Fox) isn't quite a disco record—yet. It is, on the other hand, a breakthrough for Chandler as a vocalist: he's every bit the experienced, assured veteran, cool and expressive all the way through. The floating, love-smitten "Does She Have a Friend?" is becoming a radio fixture here in the east, and we were delighted to discover this week that a disco remix will be available in early June, done by **Rick Gianatos**, who's now just about wiped out the competition as an ace studio mixer of R&B-oriented dance material. Also: "All About the Paper" (4:39), which many will recall from last fall's Loleatta Holloway album, done here with subtle, intriguing cross-rhythms of bass guitar and drum, sprinkled with good little bass breaks that might hint at more remix possibilities. "Wax Attack" (RCA) is the debut of R&B band **Wax**, produced in Philadelphia by **Bobby Eli** and members of the group. Their sound is based heavily in big, beefy riffs, with a tough rock/R&B feel: fans of G.Q. and Kleer will doubtless be interested. Best here: "Rock, Stomp (We Gotta Party)" (5:01), a hard-hitting party jam, and a series of smoother dance cuts on side two, "Don't Be Tight" (5:08), "Holler"—could have a counterpart to "Stomp!" here—and "Got to Be." In general, good, unpretentious party music. "**Soccer**" (Roy B./TVI) is in a different realm entirely; it's an album of clean, decorative orchestral disco of the sort that's so scarce now. The two follow-ups to last fall's regional hit, "Come and Get it On" are even more engaging. "Dancin' Game" (5:06) is mostly instrumental, with a highly attractive pop shine and a synthesizer hook out of "Shake Your Body (Down to the Ground)." Slightly spacy choral vocals and a very pretty rhythm break give the cut a cool, sweet feel that's marred a bit by an intrusive male vocal at the end. "Give Me Your Love" (6:41) might have worked better as a similar instrumental, as the lead vocals don't set the mood quite as much as the involved editing and tight, flowing rhythm playing. Still, it has its charms for those still into the style.

DISCO DISCS: There's a whole slew of reissues this week, which should or are already stimulating interest in already familiar album cuts. The New York hit, "Hooked on Your Love" by the **Fantastic Aleems**, has been signed to the Panorama label, and given a Rick Gianatos remix that's instantly found favor nationally among our correspondents, and rekindled enthusiasm in the northeast. Now running over seven minutes, this new version is fuller, more beautiful and more intense, all at the proper moments. An engrossing instrumental break has been added which really brings attention to the breezy jazz piano, and it's now timed and paced for perfect effect and attention: the second half is a whole new trip for those of us who came to love the **John Morales** mix on the original NIA pressing. More than ever, it's time to get hooked! hooked! hooked! all over again. By coincidence, another interesting Gianatos project appears this week, on Solar: a remix of **Carrie Lucas'** 1977 debut hit, "I Gotta Keep Dancin'." It picks up over two and a half minutes (7:47) over the Soul Train original, and is much more detailed texturally, especially at the breaks throughout the cut. The thump-

(Continued on page 23)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

IPANEMA/NEW YORK

DJ: RAY VELAZQUEZ
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
COME BACK—J. Geils Band—EMI/America
FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. and Raydio—Arista
THE GROOVE—Rodney Franklin—Columbia
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young and Company—Brunswick
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
LOVER'S HOLIDAY—Change—WB/RFC
MEDLEY OF HITS—Diana Ross and the Supremes—Motown
MONEY MONY/WOOLY BULLY—Vinyl Virgins—Reflection
OVERNIGHT SENSATION—Jerry Knight—A&M
RUN LIKE HELL/ANOTHER BRICK IN THE WALL—Pink Floyd—Columbia
STOMP!—Brothers Johnson—A&M
SURE SHOT—Crown Heights Affair—De-Lite (LP)
SWEET SENSATION—Stephanie Mills—20th Century Fox

THE LANDING/DALLAS

DJ: DON McBRIDE
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
FUNKYTOWN/POWER—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey
I HEARD IT THROUGH THE GRAPEVINE—Pzazz—Roy B.
KEEP IT HOT—Cheryl Lynn—Columbia
LOVER'S HOLIDAY—Change—WB/RFC
PARTY BOYS—Foxy—Dash (Disconer remix)
POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
RIGHT IN THE SOCKET—Shalamar—Solar
STOMP!—Brothers Johnson—A&M
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Babby Thurston—Prelude

SECOND STORY/PHILADELPHIA

DJ: FRANK SESTITO
BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
BEHIND THE GROOVE—Teena Marie—Gordy
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
GAYLE ADAMS—Gayle Adams—Prelude (LP)
GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia
GO ALL THE WAY—Isley Brothers—T-Neck
THE GROOVE—Rodney Franklin—Columbia
IS IT LOVE—Machine—RCA
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
LOVER'S HOLIDAY—Change—WB/RFC
POWER—Temptations—Gordy
STOMP!—Brothers Johnson—A&M
SWEET SENSATION—Stephanie Mills—20th Century Fox
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
THIS FEELIN'—Frank Hooker and Positive People—Panorama

ALFIE'S/CHICAGO

DJ: PETER LEWICKI
BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
BEHIND THE GROOVE—Teena Marie—Gordy
CLOUDS—Chaka Khan—WB
HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey
I LOVE YOU DANCER—Voyage—Marlin
IS IT LOVE—Machine—RCA
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
LOVER'S HOLIDAY—Change—WB/RFC
MONEY MONY/WOOLY BULLY—Vinyl Virgins—Reflection
SHOCK, SHOCK THE HOUSE—D.J. Hollywood—Epic
STOMP!—Brothers Johnson—A&M
SWEET SENSATION—Stephanie Mills—20th Century Fox
THIS FEELIN'—Frank Hooker and Positive People—Panorama
WAS THAT ALL IT WAS—Jean Carn—Phila. Intl.

Record World Disco File Top 50



| MAY 31, 1980 | | | | | |
|--------------|--------|--|--|---------------|--|
| MAY 31 | MAY 24 | | | WKS. ON CHART | |
| 1 | 1 | LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"★/LP cut) 3438 | | 10 | |
| 2 | 2 | LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1 | | 8 | |
| 3 | 6 | TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS) | | 7 | |
| 4 | 3 | BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown) | | 10 | |
| 5 | 4 | SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA) | | 8 | |
| 6 | 8 | POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005 | | 12 | |
| 7 | 5 | I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584 | | 13 | |
| 8 | 9 | IN THE FOREST BABY'O/Baby'O (12") BO 1003 | | 6 | |
| 9 | 7 | STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716 | | 15 | |
| 10 | 11 | USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963 | | 8 | |
| 11 | 18 | DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atlantic) | | 3 | |
| 12 | 10 | BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"/LP cut) SD 16013 | | 9 | |
| 13 | 12 | OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033 | | 7 | |
| 14 | 16 | I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305 | | 6 | |
| 15 | 15 | YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury) | | 11 | |
| 16 | 24 | WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (LP cuts) BSK 3445 | | 3 | |
| 17 | 13 | YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174 | | 14 | |
| 18 | 14 | CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259 | | 13 | |
| 19 | 21 | JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332 | | 4 | |
| 20 | 26 | CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK) | | 3 | |
| 21 | 30 | STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415 | | 4 | |
| 22 | 27 | THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122 | | 3 | |
| 23 | 28 | GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333 | | 5 | |
| 24 | 25 | I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505 | | 5 | |
| 25 | 17 | WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA) | | 11 | |
| 26 | 33 | I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK) | | 3 | |
| 27 | 19 | RIGHT IN THE SOCKET SHALAMAR/Solar (12") YD 11930 (RCA) | | 31 | |
| 28 | 20 | TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258 | | 15 | |
| 29 | 23 | FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197 | | 19 | |
| 30 | 37 | PLAIN OUT OF LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER GAYLE ADAMS/Prelude (LP cuts) PRL 12178 | | 2 | |
| 31 | 34 | IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP/cut/12"★) JC 36193 | | 4 | |
| 32 | 32 | GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM 1 3806 | | 7 | |
| 33 | 36 | CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216 | | 4 | |
| 34 | 49 | HOOKEED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA) | | 7 | |
| 35 | 41 | THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/Panorama (12") YD 11985 (RCA) | | 2 | |
| 36 | 40 | I'M READY KANO/Emergency (12") EMDS 6504 | | 2 | |
| 37 | 29 | MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"★) 3226 | | 10 | |
| 38 | 47 | I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177 | | 3 | |
| 39 | 31 | WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192 | | 13 | |
| 40 | 22 | MUSIC TRANCE BEN E. KING/Atlantic (12"★) SD 19269 | | 14 | |
| 41 | — | PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK) | | 1 | |
| 42 | — | POWER TEMPTATIONS/Gordy (12"★) G8 994 M1 (Motown) | | 1 | |
| 43 | 45 | GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS) | | 5 | |
| 44 | — | GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223 | | 1 | |
| 45 | 44 | IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943 | | 8 | |
| 46 | — | LOVE WAVES/99½/I DON'T WANT TO BE WITH NOBODY ELSE ALTON McClain & DESTINY/Polydor (LP cuts) PD 1 6268 | | 1 | |
| 47 | 48 | LET'S HAVE A PARTY DANIELLE/Casablanca (LP cut) NBLP 7210 | | 3 | |
| 48 | 46 | VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"★/LP cut) NBLP 2 7206 | | 6 | |
| 49 | 38 | MYSTERY ACHIEVEMENT/BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire (12"★) SRK 6083 (WB) | | 4 | |
| 50 | 42 | THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (12"★/LP cut) VSD 79431 | | 11 | |

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 22)

thump intro is almost a curiosity in this period, for obvious reasons; to me, it's the fulfillment of the talk that was flying around a year ago about remixed versions of "Hijack," for example, and the actual reissue of sides like "Stubborn Kind of Fella" and "Love Is the Message."

Other re-releases: The **Brothers Johnson's** "Light Up the Night" (A&M) is now available in a non-commercial extended version running 4:55; hotter sounding, but essentially similar to the album cut. **Kool and the Gang's** remixed version of "Hangin' Out" has been in retail stores for some weeks now, and I'm surprised that there hasn't been that much club action. This 5:02 mix is a great deal groovier than the LP version; it deletes a weak portion that had taken up much of the original cut, and substitutes an instrumental vamp very effectively. Commercially available, on De-Lite; do not, under any circumstances, wait to check it.

NOTES: Just around the corner, new music from **Gino Soccio** (WB/RFC); dance-rock from **Grace Jones** (Island), produced by **Chris Blackwell** and including revivals of "Love Is the Drug" and "Warm Leatherette;" an album by **Sheila and B. Devotion** on Carrere; the

new **Chic** single, called "Real People," on Atlantic; the **Rolling Stones'** "Emotional Rescue" (RS), whose title cut is said to be dance-oriented; the Chic-produced **Diana Ross** album on Motown, released by the time you read this, including "I'm Coming Out" and "Upside Down;" new music from **Loleatta Holloway**, produced by **Dan Hartman**; a much talked-about French import by **Rod**, picked up by Prelude for the States, called "Shake it Up (Do the Boogaloo)," which could well become a summer anthem.

Capitol Ups Randall

■ LOS ANGELES—Nicki Randall has been promoted to director, music research for Capitol Records, Inc., according to Hal Posner, vice president and assistant to the president.

Randall previously was manager, music research, a post she held since October 1977.

TVI Taps Tarnapol

■ NEW YORK—Tony Valor, president of TVI Records, has announced the appointment of Jerry Tarnapol to the post of regional director of west coast promotion for TVI.

Most recently, Tarnapol handled west coast promotion for Brunswick Records.

Record World Singles 101-150

MAY 31, 1980

| MAY 31 | MAY 24 | |
|--------|--------|--|
| 101 | 101 | SPELLBOUND RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP) |
| 102 | 107 | ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP) |
| 103 | 103 | LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI) |
| 104 | 104 | IT'S ALL OVER WILLIE NILE/Arista 0508 (Lake Victoria, ASCAP) |
| 105 | 105 | MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP) |
| 106 | 106 | MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP) |
| 107 | 109 | TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI) |
| 108 | 112 | DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP) |
| 109 | 110 | DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP) |
| 110 | 108 | POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI) |
| 111 | 113 | LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI) |
| 112 | 129 | YOU AND ME ROCKIE ROBBINS/A&M 2231 (Chinnichap/Careers, BMI) |
| 113 | 114 | WOMAN REX SMITH/Columbia 1 11271 (Big Hill, ASCAP) |
| 114 | 115 | GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Debdave/Briar Patch, BMI) |
| 115 | 111 | GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP) |
| 116 | 119 | NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI) |
| 117 | 121 | TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP) |
| 118 | — | ANGEL OF NIGHT GRACE SLICK/RCA 11939 (Spider Zee, BMI) |
| 119 | 120 | THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI) |
| 120 | — | SHOTGUN RIDER JOE SUN/Ovation 1141 (House of Gold, BMI) |
| 121 | 124 | OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimasco, ASCAP) |
| 122 | 122 | JUST FOR THE MOMENT RAY KENNEDY/ARC/Columbia 1 11242 (X-ray/Darnoc, BMI) |
| 123 | 125 | WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI) |
| 124 | — | WALKING ON A CLOUD B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI) |
| 125 | — | THE LONELY SHEPHERD ZAMFIR/Mercury 76045 (Happy Music Verlag) |
| 126 | 127 | CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP) |
| 127 | 116 | DALLAS FLOYD CRAMER/RCA 11916 (Railram, BMI) |
| 128 | — | FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI) |
| 129 | 117 | A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) |
| 130 | 118 | CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelly, ASCAP) |
| 131 | 123 | A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H., H.G., ASCAP) |
| 132 | 130 | DANCIN JONES NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dag, ASCAP) |
| 133 | 131 | DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP) |
| 134 | 136 | THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI) |
| 135 | 137 | SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS) (Seven Songs/Ba-Dake, BMI) |
| 136 | 132 | MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI) |
| 137 | 128 | GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI) |
| 138 | 134 | I'M BACK FOR MORE AL JOHNSON (With JEAN CARN) /Columbia 1 11207 (Jobete, ASCAP) |
| 139 | 135 | I DON'T LIKE YOUR FACE THE HEATS/Hrrr 001 (Boss Tones, ASCAP) |
| 140 | 133 | WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI) |
| 141 | 139 | WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI) |
| 142 | 140 | I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis/Cotillion, BMI) |
| 143 | 141 | HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI) |
| 144 | 146 | WINNERS KLEER/Atlantic 3650 (Darak/Good Groove, BMI) |
| 145 | — | IF IT TAKES ALL NIGHT DAKOTA/Columbia 1 11195 (Skidrow, ASCAP) |
| 146 | 148 | CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220 (Hamstein, BMI) |
| 147 | 150 | FEEL ALRIGHT TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP) |
| 148 | — | YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI) |
| 149 | 144 | DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajanca, BMI) |
| 150 | 138 | REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSON/Warner Bros. 49186 (Windecor, BMI) |

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

| | | | | | |
|---|--|-----|---------------------------------------|--|----|
| AGAINST THE WIND | Szymczyk (Gear, ASCAP) | 15 | LET ME BE THE CLOCK | Robinson (Bertram, ASCAP) | 99 |
| ALL NIGHT LONG | Walsh (Wow & Flutter, ASCAP) | 47 | LET ME LOVE YOU TONIGHT | Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP) | 26 |
| ALL NIGHT THING | Burke-Masucci (Ackee, ASCAP) | 62 | LET'S GET SERIOUS | Wonder (Jobete/Black Bull, ASCAP) | 31 |
| A LOVER'S HOLIDAY | Petrus (Little Macho, ASCAP) | 78 | LITTLE JEANNIE | Frank-John (Jodrell, ASCAP) | 20 |
| AND THE CRADLE WILL ROCK | Templeman (Van Halen, ASCAP) | 68 | LOST IN LOVE | Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS) | 10 |
| ANGEL SAY NO | Thacker (Tutone Keller) | 56 | LOVE AND LONELINESS | Iovine-Group (Virgin, ASCAP) | 85 |
| ANOTHER BRICK IN THE WALL (Part II) | Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI) | 7 | LOVE STINKS | Justman (Center City, ASCAP) | 43 |
| ANSWERING MACHINE | Holmes-Boyer (WB/Holmes Line, ASCAP) | 55 | MAGIC | Farrar (John Farrar, BMI) | 46 |
| ANY WAY YOU WANT IT | Workman-Elson (Weed High Nightmare, BMI) | 87 | MESSAGE IN A BOTTLE | Gray-Group (Virgin, ASCAP) | 91 |
| ASHES BY NOW | Leon-Crowell (Jolly Cheeks, BMI) | 72 | MISUNDERSTANDING | Hentschel-Group (Hit & Run/Pun, ASCAP) | 59 |
| ATOMIC | Chapman (Rare Blue/Monster Island, ASCAP) | 64 | MORE LOVE | Tobin (Jobete, ASCAP) | 66 |
| BACK OF MY HAND (I'VE GOT YOUR NUMBER) | Astley-Chapman (WB, ASCAP) | 88 | NEW ROMANCE (IT'S A MYSTERY) | Coleman (Land of Dreams/Arista, ASCAP) | 38 |
| BACK TOGETHER AGAIN | Flack-Mercury (Scarab, BMI) | 89 | OFF THE WALL | Jones (Almo, ASCAP/Rondor London, LTD) | 51 |
| BIGGEST PART OF ME | Piro-Group (Rubicon, BMI) | 2 | ONE FINE DAY | Hallman-King (Screen Gems-EMI, BMI) | 67 |
| BASS IN POCKET (I'M SPECIAL) | Thomas (Modern/Hynde House of Hits/ATV/U.K.) | 18 | PILOT OF THE AIRWAVES | Welch-Tarney (Ackee, ASCAP) | 14 |
| BREAKDOWN DEAD AHEAD | Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) | 22 | POWER | Gordy-Bond (Midnight Sun, ASCAP/Book, BMI) | 63 |
| CALL ME | Moroder (Ensign, BMI/Rare Blue, ASCAP) | 3 | REAL LOVE | Bernstein (Twist Party Intl., BMI) | 76 |
| CARS | Numan (Beggars Banquet/Andrew Heath, PRS) | 8 | RIDE LIKE THE WIND | Omar-tian (Pop 'n' Roll, ASCAP) | 12 |
| CLONES (WE'RE ALL) | Baker (Mount Hope, ASCAP) | 69 | RUN LIKE HELL | Gilmour-Ezrin-Waters (Pink Floyd/Unichappell, BMI) | 82 |
| CLOUDS | Mardin (Nick-O-Val, ASCAP) | 100 | SEXY EYES | Haffkine (April, ASCAP/Blackwood, BMI) | 6 |
| COMING DOWN FROM LOVE | Caldwell-Kimball (Sherlyn/Lindseyanne/Caldwell BMI) | 96 | SHE'S OUT OF MY LIFE | Jones (Fiddleback/Kidada, BMI) | 19 |
| COMING UP | McCartney (MLP, ASCAP) | 11 | SHINING STAR | Graham (Content, BMI) | 39 |
| CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) | Zager (Kags/Sumac, BMI) | 27 | SHOULD'VE NEVER LET YOU GO | Appere-Sedaka (Kirschner/April, ASCAP/Kiddio, BMI) | 25 |
| DON'T FALL IN LOVE WITH A DREAMER | Butler-Rogers (Appian/Almo/Quixotic, ASCAP) | 4 | SLIPSTREAM | Proffer (Intersong/Timtoeb/Midsong, ASCAP) | 79 |
| DON'T PUSH IT, DON'T FORCE IT | Haywood (Jim-Edd, BMI) | 54 | SOMETHIN' 'BOUT YOU | BABY I LIKE Klein (Colgems-EMI, ASCAP) | 84 |
| DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) | Group-Jaspar (Bovina, ASCAP) | 65 | SPECIAL LADY | Castellano (HAB/Dark Cloud, BMI) | 40 |
| DO RIGHT | Davis-Seay (Web IV, BMI) | 28 | STAND BY ME | Norman (Rightsong/Trio/ADT, BMI) | 61 |
| EVERYTHING WORKS IF YOU LET IT | Martin (Adult, BMI) | 83 | STARTIN' OVER AGAIN | Klein (Starrin/Barbone, BMI/Sweet Summer Night, ASCAP) | 95 |
| FIRE LAKE | Seeger & Muscle Shoals Rhythm Section (Gear, ASCAP) | 97 | STEAL AWAY | Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP) | 16 |
| FOOL FOR A PRETTY FACE | Group-Wright (FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI) | 86 | STOMP | Jones (State of the Arts/Brojay, ASCAP) | 17 |
| GEE WHIZ | Arthur (East/Memphis, BMI) | 50 | SWEET SENSATION | Mtume-Lucas (Frozen Butterfly, BMI) | 90 |
| GIMME SOMME LOVIN' | Tischler (Island, BMI) | 53 | TAKE YOU TONIGHT | Boylan (Lost Cabin, BMI) | 75 |
| GOTTA GET MY HANDS ON SOME MONEY | Curtis-Thomas (Clita, BMI/Sign of the Twins, ASCAP) | 98 | TAKE YOUR TIME (DO IT RIGHT) | Sigidi (Avant Garde, ASCAP/Interior/Sigidis, BMI) | 80 |
| HAPPY TOGETHER (A FANTASY) | Dragon (Hudson Bay, BMI) | 70 | THEME FROM NEW YORK, NEW YORK | Burke (Unart, BMI) | 45 |
| HEADED FOR A FALL | R&H Albert (Warner-Tamerlane/El Sueno, BMI) | 34 | THE ROSE | Rothchild | 5 |
| HEART HOTELS | Fogelberg-Putnam-Lewis (Hickory Grave/April, ASCAP) | 36 | THE SEDUCTION (LOVE THEME) | Last (Ensign, BMI) | 35 |
| HOLD ON TO MY LOVE | Gibb-Weaver (Stigwood/Unichappell, BMI) | 52 | TIME FOR ME TO FLY | Cronin-Richrath-Group (Fate, ASCAP) | 73 |
| HURT SO BAD | Asher (Vogue, BMI) | 9 | TIRED OF TOEIN' THE LINE | Seiter-House (TRO-Chesire, BMI) | 30 |
| I CAN SURVIVE | Group (Triumph, CAPAC) | 92 | TRAIN IN VAIN (STAND BY ME) | Stevens (Riva, ASCAP) | 23 |
| I CAN'T HELP IT | Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) | 24 | TWILIGHT ZONE/TWILIGHT TONE | Graydon (April, ASCAP/Garden Rake, BMI/Heen, ASCAP) | 48 |
| I CAN'T TELL YOU WHY | Szymczyk (Jedrah/Cass County/Red Cloud, ASCAP) | 93 | TWO PLACES AT THE SAME TIME | Parker (Raydiola, ASCAP) | 44 |
| I DON'T WANT TO WALK WITHOUT YOU | Dante-Manilow (Paramount, ASCAP) | 49 | WALKS LIKE A LADY | Workman-Elson (Weed High Nightmare, BMI) | 77 |
| I'M ALIVE | Lynne (Jet/Unart, BMI) | 42 | WE LIVE FOR LOVE | Coleman (Rare Blue/Neil Geraldo, ASCAP) | 33 |
| IN AMERICA | Boylan (Hat Band, BMI) | 74 | WE WERE MEANT TO BE LOVERS | Neary (20th Century/Nearly Tunes, ASCAP) | 58 |
| INSIDE OF YOU | Castellano (HAB/Dark Cloud, BMI) | 71 | WITH YOU I'M BORN AGAIN | DiPasquale-Shire (Check Out, BMI) | 32 |
| IS THIS LOVE | Mackay-Travers (Bob Marley/Almo, ASCAP) | 57 | WONDERING WHERE THE LIONS ARE | Martyne (Golden Mountain/PROC) | 21 |
| IT'S HARD TO BE HUMBLE | Butler (Songpainter, BMI) | 41 | WORKING MY WAY BACK TO YOU/FORGIVE ME | GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) | 94 |
| IT'S NOT A WONDER | Rose-Group (Screen Gems-EMI, BMI) | 60 | YOU MAY BE RIGHT | Ramone (Impulsive/April, ASCAP) | 13 |
| IT'S STILL ROCK AND ROLL TO ME | Ramone (Impulsive/April, ASCAP) | 29 | | | |
| LADY | Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP) | 37 | | | |
| LANDLORD | Ashford-Simpson (Nick-O-Val, ASCAP) | 81 | | | |

Record World Singles



MAY 31, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

| MAY 31 | MAY 24 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 2 | FUNKYTOWN LIPPS, INC. Casablanca 2233 | 10 |
| 2 | 5 | BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225 | 9 |
| 3 | 1 | CALL ME BLONDIE/Chrysalis 2414 | 20 |
| 4 | 4 | DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345 | 10 |
| 5 | 8 | THE ROSE BETTE MIDLER/Atlantic 3656 | 10 |
| 6 | 3 | SEXY EYES DR. HOOK/Capitol 4831 | 16 |
| 7 | 7 | ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187 | 20 |
| 8 | 10 | CARS GARY NUMAN/Atco 7211 | 15 |
| 9 | 9 | HURT SO BAD LINDA RONSTADT/Asylum 46624 | 9 |
| 10 | 6 | LOST IN LOVE AIR SUPPLY/Arista 0479 | 16 |
| 11 | 18 | COMING UP PAUL McCARTNEY/Columbia 1 11263 | 6 |
| 12 | 12 | RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184 | 16 |
| 13 | 11 | YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231 | 12 |
| 14 | 14 | PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB) | 15 |
| 15 | 21 | AGAINST THE WIND BOB SEGER/Capitol 4863 | 5 |
| 16 | 19 | STEAL AWAY ROBBIE DUPREE/Elektra 46621 | 8 |
| 17 | 13 | STOMP! BROTHERS JOHNSON/A&M 2216 | 13 |
| 18 | 15 | BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB) | 15 |
| 19 | 27 | SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871 | 8 |
| 20 | 30 | LITTLE JEANNIE ELTON JOHN/MCA 41236 | 5 |
| 21 | 25 | WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA) | 14 |
| 22 | 22 | BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241 | 10 |
| 23 | 24 | TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851 | 11 |
| 24 | 17 | I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026 | 10 |
| 25 | 29 | SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615 | 9 |
| 26 | 31 | LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266 | 4 |
| 27 | 33 | CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664 | 3 |
| 28 | 28 | DO RIGHT PAUL DAVIS/Bang 9 4908 (CBS) | 13 |
| 29 | 38 | IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276 | 2 |
| 30 | 43 | TIRED OF TOEIN' THE LINE ROCKY BURNETT/EMI-America 8043 | 4 |
| 31 | 36 | LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469 | 10 |
| 32 | 16 | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477 | 19 |
| 33 | 37 | WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419 | 9 |
| 34 | 35 | HEADED FOR A FALL FIREFALL/Atlantic 3657 | 8 |
| 35 | 26 | THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071 | 11 |
| 36 | 20 | HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862 | 11 |
| 37 | 42 | LADY WHISPERS /Solar 11928 (RCA) | 8 |
| 38 | 44 | NEW ROMANCE (IT'S A MYSTERY) SPIDER/Dreamland 100 (RSO) | 7 |
| 39 | 48 | SHINING STAR MANHATTANS/Columbia 1 11222 | 6 |
| 40 | 23 | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033 | 19 |
| 41 | 41 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244 | 11 |
| 42 | 56 | I'M ALIVE ELO/MCA 41246 | 2 |
| 43 | 46 | LOVE STINKS J. GEILS BAND/EMI-America 8039 | 7 |
| 44 | 51 | TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494 | 7 |
| 45 | 54 | THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB) | 5 |
| 46 | 58 | MAGIC OLIVIA NEWTON-JOHN/MCA 41247 | 2 |
| 47 | 55 | ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639 | 3 |
| 48 | 53 | TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649 | 8 |



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|----|----|--|----|
| 49 | 40 | I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501 | 8 |
| 50 | 45 | GEE WHIZ BERNADETTE PETERS/MCA 41210 | 10 |
| 51 | 32 | OFF THE WALL MICHAEL JACKSON/Epic 9 50838 | 16 |
| 52 | 34 | HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021 | 14 |

CHARTMAKER OF THE WEEK

| | | | |
|-----|-----|---|----|
| 53 | — | GIMME SOME LOVIN' THE BLUES BROTHERS Atlantic 3666 | 1 |
| 54 | 57 | DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA) | 9 |
| 55 | 60 | ANSWERING MACHINE RUPERT HOLMES/MCA 41235 | 4 |
| 56 | 65 | ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278 | 3 |
| 57 | 62 | IS THIS LOVE PAT TRAVERS/Polydor 2080 | 4 |
| 58 | 61 | WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA) | 9 |
| 59 | 72 | MISUNDERSTANDING GENESIS/Atlantic 3662 | 3 |
| 60 | 63 | IT'S NOT A WONDER LITTLE RIVER BAND/Capitol 4862 | 4 |
| 61 | 69 | STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640 | 3 |
| 62 | 67 | ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103 | 5 |
| 63 | 68 | POWER TEMPTATIONS /Gordy 7183 (Motown) | 5 |
| 64 | 70 | ATOMIC BLONDIE /Chrysalis 2410 | 3 |
| 65 | 47 | DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS) | 10 |
| 66 | — | MORE LOVE KIM CARNES/EMI-America 8045 | 1 |
| 67 | 76 | ONE FINE DAY CAROLE KING/Capitol 4864 | 3 |
| 68 | 75 | AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501 | 2 |
| 69 | 74 | CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204 | 3 |
| 70 | 71 | HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264 | 4 |
| 71 | 66 | INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077 | 4 |
| 72 | 79 | ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224 | 5 |
| 73 | 77 | TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858 | 3 |
| 74 | — | IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888 | 1 |
| 75 | 84 | TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/ Columbia 1 11247 | 2 |
| 76 | 35 | REAL LOVE CRETONES/Planet 45911 (Elektra/Asylum) | 8 |
| 77 | 87 | WALKS LIKE A LADY JOURNEY/Columbia 1 11275 | 2 |
| 78 | 28 | A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208 | 2 |
| 79 | 82 | SLIPSTREAM ALLAN CLARKE/Elektra 46617 | 3 |
| 80 | 90 | TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS) | 2 |
| 81 | 89 | LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239 | 2 |
| 82 | 81 | RUN LIKE HELL PINK FLOYD/Columbia 1 11265 | 3 |
| 83 | — | EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/Epic 9 50887 | 1 |
| 84 | 95 | SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865 | 2 |
| 85 | 86 | LOVE AND LONELINESS THE MOTORS/Virgin 67007 (Atl) | 4 |
| 86 | 73 | FOOL FOR A PRETTY FACE HUMBLE PIE/Atco 7216 | 5 |
| 87 | 39 | ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213 | 14 |
| 88 | 78 | BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/ Island 49202 (WB) | 4 |
| 89 | — | BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661 | 1 |
| 90 | 93 | SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA) | 4 |
| 91 | 94 | MESSAGE IN A BOTTLE POLICE/A&M 2190 | 2 |
| 92 | 91 | I CAN SURVIVE TRIUMPH /RCA 11945 | 8 |
| 93 | 50 | I CAN'T TELL YOU WHY EAGLES/Asylum 46608 | 15 |
| 94 | 49 | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 23 |
| 95 | 59 | STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926 | 10 |
| 96 | 99 | COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK) | 2 |
| 97 | 80 | FIRE LAKE BOB SEGER/Capitol 4836 | 15 |
| 98 | 100 | GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor) | 2 |
| 99 | 52 | LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown) | 10 |
| 100 | — | CLOUDS CHAKA KHAN/Warner Bros. 49216 | 1 |

PRODUCERS & PUBLISHERS ON PAGE 24

Record World Album Airplay

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

MAY 31, 1980

FLASHMAKER



FOUND ALL THE PARTS
CHEAP TRICK
Epic/Nu-Disk

MOST ADDED

FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk (27)
DANGER ZONE—Sammy Hagar—Capitol (24)
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic (18)
MCCARTNEY II—Paul McCartney—Col (17)
ME MYSELF I—Joan Armatrading—A&M (17)
SNAKES AND LADDERS—Gerry Rafferty—UA (13)
METAL RENDEZ-VOUS—Krokus—Ariola-America (11)
FREEDOM OF CHOICE—Devo—WB (10)
HEAVEN AND HELL—Black Sabbath—WB (8)
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America (7)

WNEW-FM/NEW YORK

ADDS:
IN AMERICA (single)—Charlie Daniels Band—Epic
LE CHAT BLEU—Mink DeVille—EMI-Electrola (import)
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
SKAFISH—I.R.S.
SNAKES AND LADDERS—Gerry Rafferty—UA
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America

HEAVY ACTION:

THE UP ESCALATOR—Graham Parker—Arista
GO TO HEAVEN—Grateful Dead—Arista
THE PRETENDERS—Sire
WILLIE NILE—Arista
EMPTY GLASS—Pete Townshend—Atco
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
AGAINST THE WIND—Bob Seger—Capitol
LOVE STINKS—J. Geils—EMI-America
COMING UP (single)—Paul McCartney—Col
JUST ONE NIGHT—Eric Clapton—RSO

WBCN-FM/BOSTON

ADDS:
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
HYPNOTISED—Undertones—Sire
ME MYSELF I—Joan Armatrading—A&M
METAL RENDEZ-VOUS—Krokus—Ariola-America
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
ROCK 'N' ROLL PREACHER—Preacher Jack—Rounder
ROOM WITH A VIEW—Player—Casablanca

SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
SOLO IN SOHO—Phil Lynott—WB
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America

HEAVY ACTION:

THE PRETENDERS—Sire
LOVE STINKS—J. Geils—EMI-America
GO TO HEAVEN—Grateful Dead—Arista
EMPTY GLASS—Pete Townshend—Atco
GET HAPPY—Elvis Costello—Col
AGAINST THE WIND—Bob Seger—Capitol
THE WALL—Pink Floyd—Col
LONDON CALLING—Clash—Epic
ROBIN LANE & THE CHARTBUSTERS—WB
THE UP ESCALATOR—Graham Parker—Arista

WLIR-FM/LONG ISLAND

ADDS:
AMERIKA—Tonio K—Arista
EVERYTHING IS GREY—Ironhorse—Atlantic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
HEAVEN AND HELL—Black Sabbath—WB
IN AMERICA (single)—Charlie Daniels Band—Epic
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
ORLEANS—MCA
SNAKES AND LADDERS—Gerry Rafferty—UA

HEAVY ACTION:

DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
GO TO HEAVEN—Grateful Dead—Arista
THE UP ESCALATOR—Graham Parker—Arista
WILLIE NILE—Arista
ROBIN LANE & THE CHARTBUSTERS—WB
ARGYBARGY—Squeeze—A&M
EMPTY GLASS—Pete Townshend—Atco
LONDON CALLING—Clash—Epic
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE PRETENDERS—Sire

WBAB-FM/LONG ISLAND

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
EVERYTHING IS GREY—Ironhorse—Atlantic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
ORIGINAL MIRRORS—Arista
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
SNAKES AND LADDERS—Gerry Rafferty—UA
THE STRAND—Island

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
GLASS HOUSES—Billy Joel—Col
EMPTY GLASS—Pete Townshend—Atco
JUST ONE NIGHT—Eric Clapton—RSO
DUKE—Genesis—Atlantic
URBAN COWBOY—Original Soundtrack—Asylum

GO TO HEAVEN—Grateful Dead—Arista
CRASH & BURN—Pat Travers Band—Polydor
ARGYBARGY—Squeeze—A&M

WCOZ-FM/BOSTON

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
ENTERTAINMENT!—Gang Of Four—WB
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
415 SAMPLER—Various Artists—415
FREEDOM OF CHOICE—Devo—WB
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
METRO MUSIC—Martha & The Muffins—Dindisc (import)
OZARK MOUNTAIN DAREDEVILS—Col
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
THE PRETENDERS—Sire
WOMEN AND CHILDREN FIRST—Van Halen—WB
JUST ONE NIGHT—Eric Clapton—RSO
ROBIN LANE & THE CHARTBUSTERS—WB
AGAINST THE WIND—Bob Seger—Capitol
THE UP ESCALATOR—Graham Parker—Arista
LONDON CALLING—Clash—Epic
GO TO HEAVEN—Grateful Dead—Arista
LET THE MUSIC DO THE TALKING—Joe Perry Project—Col

WBLM-FM/MAINE

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
FREEDOM OF CHOICE—Devo—WB
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
INTERVIEW—Virgin
ME MYSELF I—Joan Armatrading—A&M
MCCARTNEY II—Paul McCartney—Col
SOLO IN SOHO—Phil Lynott—WB

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
LOVE STINKS—J. Geils—EMI-America
JUST ONE NIGHT—Eric Clapton—RSO
GO TO HEAVEN—Grateful Dead—Arista
CRASH & BURN—Pat Travers Band—Polydor
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
UNDERTOW—Firefall—Atlantic
DON'T FIGHT IT—Red Rider—Capitol
EMPTY GLASS—Pete Townshend—Atco
WELCOME TO THE CLUB—Ian Hunter—Chrysalis

WQBK-FM/ALBANY

ADDS:
AMERIKA—Tonio K—Arista
DO THEY HURT?—Brand X—Passport
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
FREEDOM OF CHOICE—Devo—WB
MCCARTNEY II—Paul McCartney—Col

ME MYSELF I—Joan Armatrading—A&M

OLD CREST ON A NEW WAVE—Dave Mason—Col
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
SNAKES AND LADDERS—Gerry Rafferty—UA
STRAIGHT LINES—New Musik—Epic/Nu-Disk

HEAVY ACTION:

THE UP ESCALATOR—Graham Parker—Arista
LIGHTS IN THE NIGHT—Flash & The Pan—Epic
EMPTY GLASS—Pete Townshend—Atco
THE PRETENDERS—Sire
LOVE STINKS—J. Geils—EMI-America
GO TO HEAVEN—Grateful Dead—Arista
PRESSURE—Bram Tchaikovsky—Polydor
ARGYBARGY—Squeeze—A&M
TOMMY TUBONE—Col
URBAN COWBOY—Original Soundtrack—Asylum

WMJQ-FM/ROCHESTER

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
I'M ALIVE (single)—ELO—MCA
METAL RENDEZ-VOUS—Krokus—Ariola-America
MCCARTNEY II—Paul McCartney—Col
SHANDI—Dreamland
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
21 AT 33—Elton John—MCA

HEAVY ACTION:

SPIDER—Dreamland
THE HARD WAY—Point Blank—MCA
BRITISH STEEL—Judas Priest—Col
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
DUKE—Genesis—Atlantic
PROGRESSIONS OF POWER—Triumph—RCA
JUST ONE NIGHT—Eric Clapton—RSO
BEBE LE STRANGE—Heart—Epic
WOMEN AND CHILDREN FIRST—Van Halen—WB
CHRISTOPHER CROSS—WB

WMMR-FM/PHILADELPHIA

ADDS:
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
I DON'T WANNA GET DRAFTED (single)—Frank Zappa—Zappa
ME MYSELF I—Joan Armatrading—A&M

HEAVY ACTION:

WOMEN AND CHILDREN FIRST—Van Halen—WB
GO TO HEAVEN—Grateful Dead—Arista
DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
URBAN COWBOY—Original Soundtrack—Asylum
GLASS HOUSES—Billy Joel—Col
CRASH AND BURN—Pat Travers Band—Polydor
JUST ONE NIGHT—Eric Clapton—RSO
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic

WYDD-FM/PITTSBURGH

ADDS:
BUY AMERICAN—D.B. Cooper—WB
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
HEAVEN AND HELL—Black Sabbath—WB
IN AMERICA (single)—Charlie Daniels Band—Epic
ME MYSELF I—Joan Armatrading—A&M
SHIVER & SHAKE (single)—Silencers—Precision
38 SPECIAL (Live EP)—A&M

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
LOVE STINKS—J. Geils—EMI-America
WOMEN AND CHILDREN FIRST—Van Halen—WB
GLASS HOUSES—Billy Joel—Col
JUST ONE NIGHT—Eric Clapton—RSO
THE PRETENDERS—Sire
DUKE—Genesis—Atlantic
TENTH—Marshall Tucker Band—WB
EMPTY GLASS—Pete Townshend—Atco

WQDR-FM/RALEIGH

ADDS:
ME MYSELF I—Joan Armatrading—A&M
SPIDER—Dreamland
THE UP ESCALATOR—Graham Parker—Arista
WIZARD ISLAND—Jeff Lorber Fusion—Arista

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
MIDDLE MAN—Boz Scaggs—Col
JUST ONE NIGHT—Eric Clapton—RSO
URBAN COWBOY—Original Soundtrack—Asylum
GO TO HEAVEN—Grateful Dead—Arista
EMPTY GLASS—Pete Townshend—Atco
CRASH & BURN—Pat Travers—Polydor
THE PRETENDERS—Sire
DON'T FIGHT IT—Red Rider—Capitol

WSHE-FM/FT. LAUDERDALE

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
HOLD ON—Speedway Blvd.—Epic
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
METAL RENDEZ-VOUS—Krokus—Ariola-America
MY MISTAKE (single)—Kingbees—RSO
21 AT 33—Elton John—MCA

HEAVY ACTION:

WOMEN AND CHILDREN FIRST—Van Halen—WB
THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
LOVE STINKS—J. Geils—EMI-America
JUST ONE NIGHT—Eric Clapton—RSO
COMING UP (single)—Paul McCartney—Col
SPIDER—Dreamland
GLASS HOUSES—Billy Joel—Col
SCREAM DREAM—Ted Nugent—Epic
BEBE LE STRANGE—Heart—Epic

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

Record World Album Airplay



MAY 31, 1980

TOP AIRPLAY



EMPTY GLASS
PETE TOWNSHEND
Atco

MOST AIRPLAY

EMPTY GLASS—Pete Townshend—Atco (35)
AGAINST THE WIND—Bob Seger—Capitol (32)
JUST ONE NIGHT—Eric Clapton—RSO (28)
WOMEN AND CHILDREN FIRST—Van Halen—WB (24)
GO TO HEAVEN—Grateful Dead—Arista (20)
DUKE—Genesis—Atlantic (18)
GLASS HOUSES—Billy Joel—Col (17)
THE PRETENDERS—Sire (16)
DEPARTURE—Journey—Col (14)
URBAN COWBOY—Original Soundtrack—Asylum (13)

WMMS-FM/CLEVELAND

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
DREGS OF THE EARTH—Dixie Dregs—Arista
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
HEAVEN AND HELL—Black Sabbath—WB
LAURIE & THE SIGNS—Atlantic
MCCARTNEY II—Paul McCartney—Col
METAL RENDEZ-VOUS—Krokus—Ariola-America
SNAKES AND LADDERS—Gerry Rafferty—UA
THE GREAT CONCH TRAIN ROBBERY—Shel Silverstein—Flying Fish
WHEELS OF STEEL—Saxon—Carrere (import)

HEAVY ACTION:

DEPARTURE—Journey—Col
THE PRETENDERS—Sire
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
MIDDLE MAN—Boz Scaggs—Col
THE WALL—Pink Floyd—Col
JUST ONE NIGHT—Eric Clapton—RSO
GLASS HOUSES—Billy Joel—Col
LOVE STINKS—J. Geils—EMI—America
DAMN THE TORPEDOES—Tom Petty—Backstreet

WABX-FM/DETROIT

ADDS:
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic

HEAVY ACTION:

MAD LOVE—Linda Ronstadt—Asylum
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
JUST ONE NIGHT—Eric Clapton—RSO

EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
FLUSH THE FASHION—Alice Cooper—WB
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
NAKED BUT NOT DEAD—Mitch Ryder—Seeds & Stems

WWW-FM/DETROIT

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
METAL RENDEZ-VOUS—Krokus—Ariola-America
38 SPECIAL (Live EP)—A&M

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
LOVE STINKS—J. Geils—EMI—America
WOMEN AND CHILDREN FIRST—Van Halen—WB
SCREAM DREAM—Ted Nugent—Epic
DEPARTURE—Journey—Col
FLUSH THE FASHION—Alice Cooper—WB
JUST ONE NIGHT—Eric Clapton—RSO
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco

WXRT-FM/CHICAGO

ADDS:
ARISE IN HARMONY—Third World—Island
FREEDOM OF CHOICE—Devo—WB
HORIZON—McCoy Tyner—Milestone
MCCARTNEY II—Paul McCartney—Col
ME MYSELF I—Joan Armatrading—A&M
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
SNAKES AND LADDERS—Gerry Rafferty—UA
THAT'S WHAT YOU GET BABE—Kevin Ayers—EMI (import)
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
AGAINST THE WIND—Bob Seger—Capitol
GET HAPPY—Elvis Costello—Col
LONDON CALLING—Clash—Epic
DUKE—Genesis—Atlantic
JUST ONE NIGHT—Eric Clapton—RSO
THE PRETENDERS—Sire
BAD LUCK STREAK—Warren Zevon—Asylum
SOLD OUT—Fools—EMI-America
END OF THE CENTURY—Ramones—Sire

WLUP-FM/CHICAGO

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
HEAVEN AND HELL—Black Sabbath—WB
FREEDOM OF CHOICE—Devo—WB
METAL RENDEZ-VOUS—Krokus—Ariola-America
NARITA—Riot—Capitol
REBEL GIRL (single)—Survivor—Atco
ROBIN LANE & THE CHARTBUSTERS—WB

HEAVY ACTION:

THE PRETENDERS—Sire
AGAINST THE WIND—Bob Seger—Capitol
ON TO VICTORY—Humble Pie—Atco
WOMEN AND CHILDREN FIRST—Van Halen—WB

LONDON CALLING—Clash—Epic
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
THE PLEASURE PRINCIPLE—Gary Numan—Atco
SCREAM DREAM—Ted Nugent—Epic
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic

KSHE-FM/ST. LOUIS

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
IN AMERICA (single)—Charlie Daniels Band—Epic
METAL RENDEZ-VOUS—Krokus—Ariola-America
SHANDI—Dreamland
38 SPECIAL (Live EP)—A&M
AGAINST THE WIND—Bob Seger—Capitol

HEAVY ACTION:

DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
THE WALL—Pink Floyd—Col
JUST ONE NIGHT—Eric Clapton—RSO
EMPTY GLASS—Pete Townshend—Atco
OZARK MOUNTAIN DAREDEVILS—Col
SHOOTING STAR—Virgin
GO TO HEAVEN—Grateful Dead—Arista
DREAMS—Grace Slick—RCA

KQRS-FM/MINNEAPOLIS

ADDS:
IN AMERICA (single)—Charlie Daniels Band—Epic
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION:

WOMEN AND CHILDREN FIRST—Van Halen—WB
CRASH & BURN—Pat Travers Band—Polydor
GLASS HOUSES—Billy Joel—Col
MAD LOVE—Linda Ronstadt—Asylum
JUST ONE NIGHT—Eric Clapton—RSO
LOVE STINKS—J. Geils—EMI—America
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
FACE TO FACE—Angel City—Epic
EMPTY GLASS—Pete Townshend—Atco

KZEW-FM/DALLAS

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
FREEDOM OF CHOICE—Devo—WB
HEAVEN AND HELL—Black Sabbath—WB
MCCARTNEY II—Paul McCartney—Col
SNAKES AND LADDERS—Gerry Rafferty—UA
SOLO IN SOHO—Phil Lynott—WB

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
DEPARTURE—Journey—Col
DUKE—Genesis—Atlantic
MAD LOVE—Linda Ronstadt—Asylum
JUST ONE NIGHT—Eric Clapton—RSO
TOMMY TUTONE—Col
LONDON CALLING—Clash—Epic
WOMEN AND CHILDREN FIRST—Van Halen—WB
URBAN COWBOY—Original Soundtrack—Asylum

KFML-AM/DENVER

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
ME MYSELF I—Joan Armatrading—A&M
MUSIC MAN—Waylon Jennings—RCA
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
RONIN—Mercury
SHANDI—Dreamland
SNAKES AND LADDERS—Gerry Rafferty—UA
THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
38 SPECIAL (Live EP)—A&M
21 AT 33—Elton John—MCA

HEAVY ACTION:

EMPTY GLASS—Pete Townshend—Atco
JUST ONE NIGHT—Eric Clapton—RSO
SUZY—Terence Boylan—Asylum
AMERICAN SON—Levon Helm—MCA
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
UNDERTOW—Firefall—Atlantic
DREGS OF THE EARTH—Dixie Dregs—Arista
ONE BAD HABIT—Michael Franks—WB
GO TO HEAVEN—Grateful Dead—Arista
AGAINST THE WIND—Bob Seger—Capitol

KAWY-FM/WYOMING

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
INTERVIEW—Virgin
MEDICINE TRAIL—Peter Rowan—Flying Fish
ME MYSELF I—Joan Armatrading—A&M
MUSIC MAN—Waylon Jennings—RCA
RONIN—Mercury
SNAKES AND LADDERS—Gerry Rafferty—UA
TERRAFORM—Randy VanWarmer—WB
TWO B'S PLEASE—Robbin Thompson—Short Pump

HEAVY ACTION:

URBAN COWBOY—Original Soundtrack—Asylum
AGAINST THE WIND—Bob Seger—Capitol
OZARK MOUNTAIN DAREDEVILS—Col
GLASS HOUSES—Billy Joel—Col
EMPTY GLASS—Pete Townshend—Atco
TAKE A LITTLE RHYTHM—Ali Thomson—A&M
KITTYHAWK—EMI-America
GO TO HEAVEN—Grateful Dead—Arista
DON'T FIGHT IT—Red Rider—Capitol
MIDDLE MAN—Boz Scaggs—Col

KOME-FM/SAN JOSE

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
STRAIGHT LINES—New Musik—Epic/Nu-Disk
THE UP ESCALATOR—Graham Parker—Arista
TOUCH—Atco

HEAVY ACTION:

JUST ONE NIGHT—Eric Clapton—RSO
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
GO TO HEAVEN—Grateful Dead—Arista
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
THE WALL—Pink Floyd—Col
THE PRETENDERS—Sire
MAD LOVE—Linda Ronstadt—Asylum
AGAINST THE WIND—Bob Seger—Capitol

KWST-FM/LOS ANGELES

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
MCCARTNEY II—Paul McCartney—Col
SMALLCREEP'S DAY—Michael Rutherford—Passport

HEAVY ACTION:

THE PRETENDERS—Sire
THE WALL—Pink Floyd—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
AGAINST THE WIND—Bob Seger—Capitol
MAD LOVE—Linda Ronstadt—Asylum
GLASS HOUSES—Billy Joel—Col
DEPARTURE—Journey—Col
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
GO TO HEAVEN—Grateful Dead—Arista

KMEL-FM/SAN FRANCISCO

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
DANGER ZONE—Sammy Hagar—Capitol
FLUSH THE FASHION—Alice Cooper—WB
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
MCCARTNEY II—Paul McCartney—Col
SNAKES AND LADDERS—Gerry Rafferty—UA

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
URBAN COWBOY—Original Soundtrack—Asylum
MIDDLE MAN—Boz Scaggs—Col
I'M ALIVE (single)—ELO—MCA
DEPARTURE—Journey—Col
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
JUST ONE NIGHT—Eric Clapton—RSO
MCCARTNEY II—Paul McCartney—Col
MAD LOVE—Linda Ronstadt—Asylum

KZOK-FM/SEATTLE

ADDS:
DANGER ZONE—Sammy Hagar—Capitol
FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
MIDDLE MAN—Boz Scaggs—Col
SHANDI—Dreamland
21 AT 33—Elton John—MCA

HEAVY ACTION:

AGAINST THE WIND—Bob Seger—Capitol
JUST ONE NIGHT—Eric Clapton—RSO
GLASS HOUSES—Billy Joel—Col
FACE TO FACE—Angel City—Epic
VICTIMS OF THE FURY—Robin Trower—Chrysalis
EMPTY GLASS—Pete Townshend—Atco
DEPARTURE—Journey—Col
ANIMAL MAGNETISM—Scorpions—Mercury
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
BRITISH STEEL—Judas Priest—Col

40 stations reporting this week.

In addition to those printed are:

WAAF-FM ZETA 7-FM KSJO-FM
WPLR-FM Y 95-FM KNAC-FM
WAQX-FM WQFM-FM KZEL-FM
WHFS-FM KLQL-FM KZAM-FM
WKLS-FM KGB-FM

Radio World

Radio Replay

By PHIL DiMAURO

■ **ASHES TO ASHES:** Most people would call the turn of events "ironic;" **Eileen Marshall**, promotion director of KING radio in Seattle, found the whole affair "a little spooky." A couple of weeks ago she initiated a promotion for the station's new format, proclaiming "There are only two places in the Northwest that have 'Soft Rock and more...' RADIO KING AM 1090 and Mount St. Helens." The copy appeared on a little pamphlet which contained—neatly stapled into a little plastic packet—a small quantity of volcanic ash collected from the slopes of the mountain last March. Ms. Marshall got a lot of favorable comments on the campaign. Of course, no one had any idea of what would happen at Mt. St. Helens in the next few days.

Least suspicious of all was Eileen Marshall, who drove out to eastern Washington state for a wedding the weekend of Sunday, May 18. She and her husband were driving back Sunday just as the mountain erupted, sending up the now famous clouds of ash that covered the distance between their car and the mountain (about 170 miles) in about two hours. Eventually, the ash, which she described as looking like "a thick fog of talcum powder or flour," prevented their travelling, and left Eileen stranded in the Eastern part of the state for an extra two days. Despite the extreme hardship the volcanic activity has brought to the area, Radio KING hasn't received any negative feedback on their promotion. In fact, one listener who didn't even know of the promotional mailings actually called the station and suggested that volcanic ash and "soft rock" had a lot in common!

MOVES: The event most often identified with Boston is its Tea Party, but at the rate things are changing at the town's radio stations, it soon may be known as the city of Musical Chairs. This week, **John Sebastian** was named PD at WCOZ-FM/Boston, filling the spot that will be vacated when departing **Tommy Hedges** takes over at KLOS in Los Angeles. Sebastian is from KUPD in Phoenix . . . Elsewhere in Boston, **Donna Halper** has joined WRKO, as programming consultant, as a result of the resignation of **Harry Nelson**. Halper was most recently at the city's WHDH . . . As Halper joins WRKO, **Richard Woodward** leaves, to take over as MD at WBCN-FM/Boston. **Jimmy Mack** will continue as assistant MD at 'BCN . . . Word is just in suggesting a shift of emphasis at Washington, D.C.'s WPGC, where MD **Jim Elliot** will concentrate on his morning show with partner **Scott Woodside** while music coordinator **Don Geronimo** takes up the slack. Elliot and Woodside's successful morning show will probably be broadcast in Houston on WPGC's First Media counterpart, KFMK . . . **Jay Cook** named vice president and station manager at KCFM in St. Louis, part of the Gannett chain, where Cook was national PD. He will continue to work with the Gannett chain on a consulting basis . . . **Jonathan Little** is the new PD at WZEE in Madison, where he most recently held the same post at WISM . . . **Alan Sneed** has been appointed PD at WKLS-FM in Atlanta, replacing **Frank Holler**. Sneed's last post was PD at WKDF in Nashville . . . **Bob Coburn** has resigned as PD of WMET in Chicago to become an air personality at KLOS in Los Angeles, where he was an air person on KMET before migrating to Chicago for a year . . . WQXI in Atlanta is searching for a news anchor person, and requests that interested applicants send tapes and resumes to David Hull, WQXI News Director at Tower Place, Suite 24 Atlanta 30326 . . . **Dave Nichols** is no longer assistant PD and MD at WHBQ/Memphis. He and three other on-air personalities, **Shelly Welch**, news director; **Tad Griffin**, early evening shift; and **Kevin Card**, sports director, all left the station within seven days one week ago. Nichols has obtained another position to be announced shortly.

WRITER'S CRAMP?: In one of his funniest scenes, W.C. Fields sat down to a round of cards with an unsuspecting chap who innocently asked, "Is this a game of chance?" The poker-faced Fields replied, "Not the way I play it, no . . ." A recent lottery conducted by WASH-FM/Washington, D.C. offered a Mercedes-Benz as grand prize, and listener **Michael Cortese** was determined to minimize the chance factor as much as possible. So, in the middle of his Naval Academy finals, he spent six days hand-writing 4,500 entries. The story has a happy

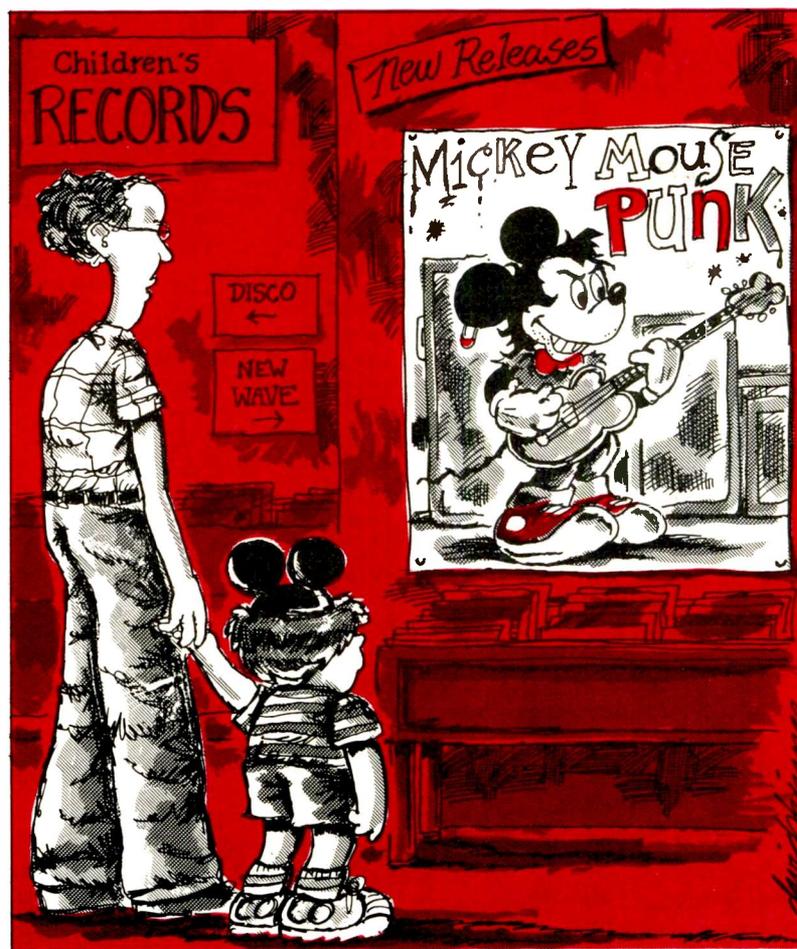
ending—Cortese's odds-playing was successful and he won the car. Who knows, if he'd lost, he might have written a major work of existentialist philosophy . . . KMEL-FM/San Francisco held its second annual Northern California Frisbee Festival May 17 & 18 in Golden Gate Park . . . WPLR/FM recently broadcast **Gentle Giant** live from Toad's Place in New Haven . . . Y 95/Rockford, Illinois attracted 7,000 people and raised \$1500 for charity at a recent Mother's Day concert featuring five local bands. The station features music by unsigned local artists every Sunday night . . . The Consortium of Jazz Organizations and Artists is presenting an interview series on New York's WBAI-FM, airing Fridays 8:30 to 9:00 pm as part of MD **Mike Neal's** Music Notes' program . . . KOKE radio in Austin recently aided local charities by putting three station persons through a weight loss program and inviting listeners to pledge a fixed amount for every pound lost by the trio: morning man "**Baby Huey**" Cole; afternoon personality **Jonathan "Buff" Fricke**; and sales manager **Bob "Dumpling" McDonald**. In eight weeks, the three lost a collective 160 pounds and produced a pair of astounding before and after shots.

POWER PLAY: Anyone who's followed the history of clear channel allocation in the United States knows that the question has been studied and debated for some time. It looks as if major progress will be made soon, because the FCC is now under a certain amount of time pressure to submit an "inventory of stations" to the Region II Broadcasting Conference (Western Hemisphere) by May 31, and the inventory is dependent on the FCC's ruling on clear channel. The Commission expects to take the matter up on May 29.

Musexpo Adds Video

■ **NEW YORK**—Roddy S. Shashoua, president of MUSEXPO has announced that a special video section and seminar program has been instituted for the first time at this year's MUSEXPO which will be held from September 26-30,

1980 at the Americana Bal Harbour Hotel, Florida. Topics covered during this year's MUSEXPO will include international and domestic licensing, production and marketing of video software.



"You know . . . I was afraid this was gonna happen . . ."

'Xanadu' Promo Blitz (Continued from page 6)

Following that presentation, made on a Universal soundstage, guests were feted with a lunch on the studio lot and then given a preview of the film itself, via a 22-minute product reel. Co-producer Joel Silver underlined the movie's balance of '40s pop elements, linked to Newton-John's billing partner Gene Kelly, and contemporary pop and rock. Universal director of Marketing Neil Lemlein then reviewed the studio's media campaign, which will include "well over \$1 million in national and local, prime time and late fringe television," expected to hit 70 percent of the target audience. Extensive radio and print will bring the gross impressions to 20 million, representing 90 percent of the target audience.

Carol Shapiro Janson, execu-

tive in charge of publicity for "Xanadu," then reported on key syndicated radio, television and print promotions in the works, and independent promotion consultant Joan Marcus outlined an ambitious fashion tie-in that will carry the "Xanadu" push into major department store chains in 35 major markets, with emphasis on mall locations where LPs will be available. Designer Jack Mulqueen has developed a line of 30 dresses based on the costumes created for Newton-John, to be sold in "Xanadu" boutiques.

Special gift premiums will be awarded to purchasers of those garments, and the participating stores will utilize full-page print advertising locally. That tie-in will kick off via a feature in the August issue of Vogue.

The Coast (Continued from page 12)

threats of dire consequences for non-compliance lulled us into thinking the pie-in-the-sky syndrome had abated.

No such luck. As local media are now making clear, the chain letter has been succeeded by an even more feverish get-rich-quick ploy, the Pyramid Scheme. Front-line record biz folks and lofty executives alike are joining the ranks of those eager to drop a grand on the promise of reaping \$16,000 for their risk, and the rush to join newly-forming pyramids is creating a local boom in hall rentals, catering requests and even security employment as fortune-seekers gather to swap envelopes and ponder their imminent wealth.

Well, here at COAST we know a pop trend when we see one. And we're naturally eager to explore the potential for yet another musical tie-in for those performers and producers crafty enough to turn the pyramid craze into chart futures. All they'll need is the right material—and we're happy to alert the trade to some existing chestnuts requiring minor lyric revisions at most.

To whiz: "Money," an obvious contender and already a hit; "Stuck In The Middle With You," appropriate for those investors still waiting to reach the top; "It's My Party," reserved for those pyramid investors unlucky enough to lose their cash, get busted by the Burbank police, or find themselves in an IRS audit; and, for the winners, "You're 16 (You're Beautiful and You're Mine)."

SOME JAZZY NOTES: The Playboy Jazz Festival, June 21 and 22 at the Hollywood Bowl, will be preceded by a host of events all scheduled as part of "Playboy Jazz Festival Month" here. It begins with a May 23 concert at the magazine's Sunset Blvd. building (with the group **Baya** and others) and includes some 10 or 12 other events, mostly free concerts, free jazz film screenings and the like. **Freddy Hubbard** and **Bob Magnusson** are among those whose bands will be performing gratis, by the way, so this is worth checking out. For full details call Playboy's **Barbara Burns** at (213) 659-4080 . . . **Benny Carter**, the veteran composer, arranger, orchestrator and so on, will be honored June 8 by the American Society of Music Arrangers with their "golden score award." Entertainment for the event, set for the Ambassador Hotel, will be provided by **Harry Edison**, **Buddy Collette**, **Red Callender**, **Shelley Manne** and others.

NOTES: The **Naughty Sweeties'** album "Chinatown" will be released by local label Dauntless Records on May 30, the same night the band plays the Santa Monica Civic. The album will be on sale at the Civic that night for six dollars; thereafter, it will be sold through the mail and at other gigs. Dealers and/or distributors can contact Dauntless at 1648 No. Wilcox, Hollywood 90028.

OFFERS WE WON'T REFUSE: Somehow, last week's issue managed to confuse personal manager **Al Bunetta** with his brother, **Peter**, a veteran drummer and more recently co-producer of **Robbie Dupree's** hit single and debut Elektra/Asylum album. Anyone catching the photo caption in question might thus be laboring under the delusion that Al has shaved off his beard, or that Peter has grown one.

Associates naturally know better. They also know that these guys are Sicilian, and that such mistakes should be rectified, if you catch our drift.

New York, N.Y. (Continued from page 10)

"mostly in the retail area," for 12½ years. A trivia buff, Sussman has run trivia contests in the New York area at the Rockages Rock 'n' Roll Flea Markets and at Beatlefest. It was while preparing a trivia contest for this year's Beatlefest that Sussman came across information indicating that the group has been awarded 40 gold records and two platinum records by the RIAA. He goes on to state that the success of "Rubber Soul," "Revolver," "Sgt. Pepper" and the entire Beatles catalogue "transformed this from an industry based on the performance of singles to a multi-billion-dollar giant of which the LP is now the backbone . . . perhaps it's time for the industry to say 'Thank you' before, as in the case of **Elvis Presley**, it's too late."

Sussman's proposal? Have the RIAA and Capitol records do a recounting of the Beatles' sales (he claims there's been no public "revelation" of Beatles record sales since 1971) and, following that, have the RIAA award platinum status to the entire Beatles catalogue. Then he suggests a "meritorious service" award be given the group for its achievements.

Concludes Sussman: "The impact of the Beatles, of course, was felt in far more than just the record industry. But, when all is said and done, it's the music that endures. Ten years after the breakup the Beatles, as a group, are still a potent force in the contemporary music world, as the chart performance of 'Rarities' shows very well. Therefore I think it's high time that the Beatles are officially recognized for their history-making contributions to our industry. I hope you agree."

New York, N. Y. will provide space should anyone from Capitol or the RIAA care to comment on Sussman's suggestion.

A REAL AMERICAN STANDS UP: In the continuing saga of **Major Bill Smith's** campaign to humiliate the **Ayatollah Khomeini** into releasing the American hostages in Iran comes news of the latest Major Bill release on LeCam entitled "Pig 'em Free."

The ol' Maj checked in last week to inform New York, N.Y. that a passing mention by newscaster **Paul Harvey** as to how Iranians don't eat pork inspired him to hustle over to **Homer Sewell's** Oak Ridge Recording Studios in Fort Worth and lay down "Pig 'em Free," in which he informs the Ayatollah that America has now run out of patience and will henceforth retaliate by parachuting, on a daily basis, 1000 pigs a day into the cities of Iran.

"It's the greatest idea I've ever had in my life," said the Maj. "I'm constantly amazed by the ideas I come up with, but this tops 'em all. I read in Rolling Stone where **Jerry Jeff Walker** is gonna quit drinking until the hostages are free; and **Dick Gregory's** fasting again. Who cares?! Let's pig 'em free, baby!"

The record begins with the sound of pig squeals ("Them's Texas pigs," advised the Maj. "They squeal with a drawl.") and goes on: "Howdy Mr. Khomeini, this is the ol' Maj' comin' to ya from Texas, podnah. I got some good news, and I got some bad news. The good news is we're gonna send you a lot of American-produced meat. Maybe that'll fill up some of those militants you got over there or some of those unruly dudes who want to make fun and poke fun at Americans, and treat 'em worse that we treat our pigs.

"The bad news is the meat we're gonna send you may not fit into your diet, podnah. Because we're gonna fly and parachute about 1000 good ol' thoroughbred American pigs into your cities there. A thousand a day. And we're gonna try to pick out as many mamas as we can that are expecting a whole bunch of little piglets. We're gonna keep dropping a thousand or more a day into your fine cities there until you release those great Americans . . .

"This would work," the Maj insists. "If we was having trouble with India we'd drop a bunch of Brahma bulls in there! This is a masterpiece, man; it's stronger than all the invading armies in the world."

JOCKEY SHORTS: **Jerry** and **Bob Greenberg** are reportedly in England getting ready to sign the first act for their as-yet-unnamed label. The group is **White Snake** and it features three former members of **Deep Purple** . . . 17-year-old **France Joli** has signed to star in a new musical comedy, "Beverly Hills." Budgeted at \$12 million, the film will be produced by **Gregory J. De Santis**; **Steven Gaines**, former editor of Circus, is writing the screenplay. Joli's second LP for Prelude Records is due out shortly . . . **Mink DeVille's** "Le Chat Bleu," previously available only as an import because Capitol decided not to release it in the U.S., will now be released here. By Capitol. You figure it out. "Le Chat Bleu" features three DeVille-**Doc Pomus** collaborations. Pomus has also written a recitation-in-song that **Johnny Paycheck** is planning to cut and release as a single . . . **Carolyn Mas's** second LP is scheduled for June release by Mercury. The Mercury-distributed Deram label is also slated to release a **Justin Hayward** solo album soon. **Peter Gabriel's** third solo album, titled "Peter Gabriel," is now slated to be released by Mercury.

A/C Chart

MAY 31, 1980

| MAY 31 | MAY 24 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 3 | BIGGEST PART OF ME AMBROSIA Warner Bros. 49225 | 9 |
| 2 | 4 | THE ROSE BETTE MIDLER/Atlantic 3656 | 10 |
| 3 | 1 | DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345 | 10 |
| 4 | 2 | LOST IN LOVE AIR SUPPLY/Arista 0479 | 16 |
| 5 | 5 | I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501 | 8 |
| 6 | 12 | SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871 | 7 |
| 7 | 13 | STEAL AWAY ROBBIE DUPREE/Elektra 46621 | 5 |
| 8 | 8 | SEXY EYES DR. HOOK/Capitol 4831 | 15 |
| 9 | 7 | I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026 | 10 |
| 10 | 10 | GEE WHIZ BERNADETTE PETERS/MCA 41210 | 9 |
| 11 | 11 | DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS) | 12 |
| 12 | 6 | HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862 | 10 |
| 13 | 16 | SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615 | 8 |
| 14 | 17 | THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB) | 5 |
| 15 | 15 | HURT SO BAD LINDA RONSTADT/Asylum 46624 | 9 |
| 16 | 9 | LUCKY ME ANNE MURRAY/Capitol 4844 | 9 |
| 17 | 21 | LITTLE JEANNIE ELTON JOHN/MCA 41236 | 5 |
| 18 | 22 | AGAINST THE WIND BOB SEGER/Capitol 4863 | 5 |
| 19 | 25 | CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664 | 3 |
| 20 | 26 | LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266 | 2 |
| 21 | 24 | WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA) | 6 |
| 22 | 14 | PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB) | 14 |
| 23 | 23 | THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071 | 8 |
| 24 | 18 | RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184 | 16 |
| 25 | 33 | MAGIC OLIVIA NEWTON-JOHN/MCA 41247 | 2 |
| 26 | 19 | I CAN'T TELL YOU WHY EAGLES/Asylum 46608 | 15 |
| 27 | 30 | ANSWERING MACHINE RUPERT HOLMES/MCA 41235 | 4 |
| 28 | 29 | WE WERE MEANT TO BE LOVERS PHOTOGLO/ 20th Century Fox 2446 (RCA) | 8 |
| 29 | 20 | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477 | 16 |
| 30 | 28 | WORKING MY WAY BACK TO YOU, FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637 | 16 |
| 31 | 39 | ONE FINE DAY CAROLE KING/Capitol 4864 | 2 |
| 32 | 38 | SHINING STAR MANHATTANS/Columbia 1 11222 | 2 |
| 33 | 31 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244 | 7 |
| 34 | 40 | THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 | 2 |
| 35 | 37 | WALKING ON A CLOUD B. J. THOMAS/MCA 41207 | 6 |
| 36 | 44 | TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043 | 2 |
| 37 | 43 | HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264 | 2 |
| 38 | 41 | SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865 | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|--|---|
| 39 | — | STAND BY ME MICKEY GILLEY Full Moon/Asylum 46640 | 1 |
| 40 | 42 | FUNKYTOWN LIPPS, INC./Casablanca 2233 | 3 |
| 41 | — | TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista 0494 | 1 |
| 42 | 45 | LADY WHISPERS /Solar 11928 (RCA) | 3 |
| 43 | — | IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276 | 1 |
| 44 | 48 | COMING UP PAUL McCARTNEY/Columbia 1 11263 | 2 |
| 45 | 46 | STOMP! BROTHERS JOHNSON/A&M 2216 | 3 |
| 46 | 50 | GONE TOO FAR EDDIE RABBITT/Elektra 46613 | 1 |
| 47 | — | DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230 | 1 |
| 48 | — | MORE LOVE KIM CARNES/EMI-America 8045 | 1 |
| 49 | — | ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176 | 1 |
| 50 | — | DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 | 1 |



MCA/Songbird Inks Little Anthony



Little Anthony, best known for his hits "It Hurts So Bad," "Tears on My Pillow" and "Goin' Out of My Head," has signed with MCA/Songbird through Trinity Productions, according to MCA president Bob Siner and Songbird executive director Michael Ehrman. Little Anthony's debut LP for the label is scheduled for a July 1 release. Pictured from left are: Michael Ehrman, Little Anthony and Bob Siner.

Ohio Anti-Paraphernalia Law

(Continued from page 3)

When the case is argued beginning June 16, it will be the first time that legislation based on the Model Act will be debated at the Court of Appeals level. (The Court of Appeals is second only to the Supreme Court in the U.S.) Anti-paraphernalia legislation not based on the Model Act was found unconstitutional by a Court of Appeals for the Eighth Circuit in Minnesota, and the Court of Appeals for the Fifth Circuit, in Atlanta, has not yet reached a decision on the constitutionality of three separate anti-paraphernalia ordinances, not based on the Model Act.

Because close to one hundred legislatures on the city and county level across the country have introduced anti-paraphernalia legislation based on the Model Act, the decision by the Court of Appeals on the Parma/Record Revolution case is likely to set a precedent for future readings of the law. Lawyers for Record Revolution, which is owned by Peter Schliewen, said that the court will probably take a "couple of months" before they reach a decision.

The unanimous decision by the three-member board of review is cause for relief for Schliewen and Record Revolution, as well as for paraphernalia manufacturers and distributors and record retailers, many of whom cite paraphernalia as a big profit booster. The major point debated at the injunction hearing, was in fact, the ultimate importance of paraphernalia sales to the livelihood of Record Revolution. The store's chief lawyer, David Weiner, argued that if a portion of inventory (paraphernalia) was removed from Record Revolution, there would be a question as to whether or not the store could stay in business. The city of Parma's argument was that harm

to the community, caused by paraphernalia sales, is greater than the loss of one merchant. According to Schliewen's account of the hearing, the proceedings came to a head when one of the board members, in a near-shout, demanded of Schliewen's lawyers, "Is he (Schliewen) or is he not going to go out of business (because of the law)."

Schliewen has become somewhat of a folk hero in the Cleveland area because of his battle against the anti-paraphernalia law. A popular singer/songwriter in the Cleveland area, Charlie Weiner has recorded a song satirizing the law that is being played by WMMS-FM.

Schliewen and Record Revolution received additional good news when the Accessories Trade Association, the national paraphernalia industry organization, pledged to pay fifty percent of the court costs for the upcoming appeal. The cost is expected to be \$50,000. Schliewen's court costs thus far have been \$46,000, and half of this bill was paid by the Ohio Boutique Association.

In a related development, the governor of Florida, Robert Graham, signed a bill last Wednesday (21) outlawing the possession and sale of rolling papers and other paraphernalia. The law, which is scheduled to go into effect in October, is noteworthy because of its particularly harsh sentences. Possession of rolling papers is punishable by a fine of \$1000 dollars and up to year in jail. Sale of rolling papers is punishable by a fine of up to \$15000 and a sentence of up to 15 years. Shop owners said they will challenge the law in court. When a District Court makes a decision on the constitutionality of the Florida law they will no doubt take into account the decision of the Court of Appeals on the Parma case.

Retail Report Record World

MAY 31, 1980

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



SALESMAN OF THE WEEK



EMPIRE STRIKES BACK
RSO (Soundtrack)

TOP SALES

EMPIRE STRIKES BACK—RSO (Soundtrack)
GO TO HEAVEN—Grateful Dead—Arista
21 AT 33—Elton John—MCA

HANDLEMAN/NATIONAL

CAMEOSIS—Cameo—Chocolate City
DALLAS—Floyd Cramer—RCA
EMPIRE STRIKES BACK—RSO (Soundtrack)
HARD WAY—Point Blank—MCA
JUST ONE NIGHT—Eric Clapton—RSO
LET'S GET SERIOUS—Jermaine Jackson—Motown
LOST IN LOVE—Air Supply—Arista
SOMEBODY'S WAITING—Anne Murray—Capitol
21 AT 33—Elton John—MCA
URBAN COWBOY—Asylum (Soundtrack)

KORVETTES/NATIONAL

DREGS OF THE EARTH—Dixie Dregs—Arista
EMPTY GLASS—Pete Townshend—Atco
GLOW OF LOVE—Change—RFC
GO TO HEAVEN—Grateful Dead—Arista
LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
LOOK HEAR—10cc—WB
LOST IN LOVE—Air Supply—Arista
POWER—Temptations—Gordy
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
UP ESCALATOR—Graham Parker—Arista

MUSICLAND/NATIONAL

AFTER MIDNIGHT—Manhattans—Col
CAMEOSIS—Cameo—Chocolate City
EMPIRE STRIKES BACK—RSO (Soundtrack)
LOST IN LOVE—Air Supply—Arista
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
STRAIGHT AHEAD—Larry Gatlin & the Gatlin Brothers Band—Col
SWEET SENSATION—Stephanie Mills—20th Century-Fox
TRILOGY—Frank Sinatra—Reprise
URBAN COWBOY—Asylum (Soundtrack)

PICKWICK/NATIONAL

CAMEOSIS—Cameo—Chocolate City
EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
GO TO HEAVEN—Grateful Dead—Arista
JUST ONE NIGHT—Eric Clapton—RSO
LOST IN LOVE—Air Supply—Arista
SOMEBODY'S WAITING—Anne Murray—Capitol
SWEET SENSATION—Stephanie Mills—20th Century-Fox
TRILOGY—Frank Sinatra—Reprise
URBAN COWBOY—Asylum (Soundtrack)

RECORD BAR/NATIONAL

ABOUT LOVE—Gladys Knight & the Pips—Col
BRITISH STEEL—Judas Priest—Col
FLUSH THE FASHION—Alice Cooper—WB
KWICK—EMI—America
LADY T—Teena Marie—Gordy
LIGHTS IN THE NIGHT—Flash & the Pan—Epic
SCREAM DREAM—Ted Nugent—Epic
SYREETA—Tamla
YOU & ME—Rockie Robbins—A&M

SOUND UNLIMITED/NATIONAL

AND ONCE AGAIN—Isaac Hayes—Polydor
ANIMAL MAGNETISM—Scorpions—Mercury
DECADE OF ROCK & ROLL—REO Speedwagon—Epic
EMPIRE STRIKES BACK—RSO (Soundtrack)
FIRIN' UP—Pure Prairie League—Casablanca
GO TO HEAVEN—Grateful Dead—Arista
HARD WAY—Point Blank—MCA
PRESSURE—Bram Tchaikovsky—Polydor
21 AT 33—Elton John—MCA
URBAN COWBOY—Asylum (Soundtrack)

WHEREHOUSE/NATIONAL

ABOUT LOVE—Gladys Knight & the Pips—Col
AFTER MIDNIGHT—Manhattans—Col
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
FACE TO FACE—Angel City—Epic
GO TO HEAVEN—Grateful Dead—Arista
PHOTOGLO—20th Century-Fox
PLEASURE PRINCIPLE—Gary Numan—Atco
SOMETIMES YOU WIN—Dr. Hook—Capitol

CRAZY EDDIE/NEW YORK

BRITISH STEEL—Judas Priest—Col
EMPIRE STRIKES BACK—RSO (Soundtrack)
FAST PRODUCT—Mutant Pop—PVC
ONE EIGHTY—Ambrosia—WB
ROSES IN THE SNOW—Emmylou Harris—WB
SWEET SENSATION—Stephanie Mills—20th Century-Fox
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
TWO TONS O' FUN—Fantasy
UP ESCALATOR—Graham Parker—Arista
YOU'LL NEVER KNOW—Rodney Franklin—Col

DISC-O-MAT/NEW YORK

AND ONCE AGAIN—Isaac Hayes—Polydor
EMPIRE STRIKES BACK—RSO (Soundtrack)
EVENING STANDARDS—Jags—Island
GLASS HOUSES—Billy Joel—Col
HOT BOX—Fatback Band—Spring
JERRY KNIGHT—A&M
LET'S GET SERIOUS—Jermaine Jackson—Motown
21 AT 33—Elton John—MCA
UP ESCALATOR—Graham Parker—Arista
YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

STRAWBERRIES/BOSTON

BE TRUE TO YOUR SCHOOL—Cichlids—Bold
EXTENSIONS—Manhattan Transfer—Atlantic
GLASS MOON—Radio
GO TO HEAVEN—Grateful Dead—Arista
HOLLYWOOD KNIGHTS—Casablanca (Soundtrack)
JUST ONE NIGHT—Eric Clapton—RSO
NATURALLY—Leon Haywood—20th Century-Fox
NEVER RUN NEVER HIDE—Benny Mardones—Polydor

SKATT BROTHERS—Casablanca
TALE OF THE TAPE—Billy Squier—Capitol

FOR THE RECORD/BALTIMORE

AND ONCE AGAIN—Isaac Hayes—Polydor
BOUNCE ROCK SKATE ROLL—Vaughan Mason & Crew—Brunswick
CAMEOSIS—Cameo—Chocolate City
EMPIRE STRIKES BACK—RSO (Soundtrack)
INVISIBLE MAN'S BAND—Mango
LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
NOW WE MAY BEGIN—Randy Crawford—WB
21 AT 33—Elton John—MCA
WIZARD ISLAND—Jeff Lorber Fusion—Arista
YOU & ME—Rockie Robbins—A&M

WAXIE MAXIE/WASH., D.C.

EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
FIRIN' UP—Pure Prairie League—Casablanca
GLASS MOON—Radio
GO TO HEAVEN—Grateful Dead—Arista
LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
SYREETA—Tamla
TALE OF THE TAPE—Billy Squier—Capitol
21 AT 33—Elton John—MCA
YOU & ME—Rockie Robbins—A&M

GARY'S/RICHMOND

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CAMEOSIS—Cameo—Chocolate City
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
GLASS HOUSES—Billy Joel—Col
GO TO HEAVEN—Grateful Dead—Arista
JUST ONE NIGHT—Eric Clapton—RSO
LET'S GET SERIOUS—Jermaine Jackson—Motown
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
SWEET SENSATION—Stephanie Mills—20th Century-Fox
WOMEN & CHILDREN FIRST—Van Halen—WB

PENGUIN FEATHER/NO. VIRGINIA

BRITISH STEEL—Judas Priest—Col
BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
FACE TO FACE—Angel City—Epic
ROSES IN THE SNOW—Emmylou Harris—WB
RUSS BALLARD & THE BARNET DOGS—Epic
SCREAM DREAM—Ted Nugent—Epic
SHORT STORIES—Jon & Vangelis—Polydor
SKAGGS & RICE—Rickey Skaggs & Tony Rice—Sugarhill
UNDERTOW—Firefall—Atlantic
UP ESCALATOR—Graham Parker—Arista

FATHERS & SONS/MIDWEST

BRITISH STEEL—Judas Priest—Col
CAMEOSIS—Cameo—Chocolate City
EMPIRE STRIKES BACK—RSO (Soundtrack)
FIRIN' UP—Pure Prairie League—Casablanca
FLUSH THE FASHION—Alice Cooper—WB
LIGHTS IN THE NIGHT—Flash & the Pan—Epic
POWER—Temptations—Gordy
PRESSURE—Bram Tchaikovsky—Polydor
SCREAM DREAM—Ted Nugent—Epic
UP ESCALATOR—Graham Parker—Arista

RECORD REVOLUTION/CLEVELAND

ARISE IN HARMONY—Third World—Island
BRAZILIAN LOVE AFFAIR—George Duke—Epic
EMPTY GLASS—Pete Townshend—Atco
ENTERTAINMENT—Gang of Four—WB
FREEDOM OF CHOICE—Devo—WB
GO TO HEAVEN—Grateful Dead—Arista
ME MYSELF I—Joan Armatrading—A&M
PRESSURE—Bram Tchaikovsky—Polydor
TAP STEP—Chick Corea—WB
UP ESCALATOR—Graham Parker—Arista

ROSE RECORDS/CHICAGO

EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
GIDEON—Kenny Rogers—UA
GLOW OF LOVE—Change—RFC
GO TO HEAVEN—Grateful Dead—Arista
PARADISE—Peabo Bryson—Capitol
ROSES IN THE SNOW—Emmylou Harris—WB
SCREAM DREAM—Ted Nugent—Epic
SHINE—Average White Band—Arista
SWEET SENSATION—Stephanie Mills—20th Century-Fox

1812 OVERTURE/MILWAUKEE

ANIMAL MAGNETISM—Scorpions—Mercury
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
EMPIRE STRIKES BACK—RSO (Soundtrack)
FIRIN' UP—Pure Prairie League—Casablanca
GLASS MOON—Radio
GO TO HEAVEN—Grateful Dead—Arista
RUSS BALLARD & THE BARNET DOGS—Epic
TALE OF THE TAPE—Billy Squier—Capitol
URBAN COWBOY—Asylum (Soundtrack)
YOU & ME—Rockie Robbins—A&M

GREAT AMERICAN/MINNEAPOLIS

BERNADETTE PETERS—MCA
DREAMS—Grace Slick—RCA
FLAMING OH'S—Fat City
GLASS MOON—Radio
HARD WAY—Point Blank—MCA
IN THE POCKET—Neil Sedaka—Elektra
PROGRESSIONS OF POWER—Triumph—RCA
THIN RED LINE—Cretones—Planet
UNDERTOW—Firefall—Atlantic

EAST-WEST RECORDS/CENTRAL FLORIDA

ABOUT LOVE—Gladys Knight & the Pips—Col
BRITISH STEEL—Judas Priest—Col
BUY AMERICAN—D B Cooper—WB
FREE—Freedom—Malako
LIGHTS IN THE NIGHT—Flash & the Pan—Epic
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
SCREAM DREAM—Ted Nugent—Epic
SHORT STORIES—Jon & Vangelis—Polydor
TALE OF THE TAPE—Billy Squier—Capitol
21 AT 33—Elton John—MCA

SPEC'S MUSIC/FLORIDA

DON'T BE SHY TONIGHT—Santa Esmeralda—Casablanca
GO TO HEAVEN—Grateful Dead—Arista
LIVE FROM NEW YORK—Stuff—WB
LOST IN LOVE—Air Supply—Arista

ROSES IN THE SNOW—Emmylou Harris—WB
SCREAM DREAM—Ted Nugent—Epic
SMALLCREEP'S DAY—Mike Rutherford—Passport
SWEET SENSATION—Stephanie Mills—20th Century-Fox
THE ROSE—Atlantic (Soundtrack)

TAPE CITY/NEW ORLEANS

ABOUT LOVE—Gladys Knight & the Pips—Col
EMPIRE STRIKES BACK—RSO (Soundtrack)
GO TO HEAVEN—Grateful Dead—Arista
JUST ONE NIGHT—Eric Clapton—RSO
LOST IN LOVE—Air Supply—Arista
ONE EIGHTY—Ambrosia—WB
SCREAM DREAM—Ted Nugent—Epic
TOMMY TUTONE—Col
21 AT 33—Elton John—MCA
URBAN COWBOY—Asylum (Soundtrack)

INDEPENDENT RECORDS/COLORADO

BERNADETTE PETERS—MCA
DREGS OF THE EARTH—Dixie Dregs—Arista
EMPTY GLASS—Pete Townshend—Atco
FIRIN' UP—Pure Prairie League—Casablanca
HARD WAY—Point Blank—MCA
IN THE POCKET—Neil Sedaka—Elektra
INVISIBLE MAN'S BAND—Mango
LIGHTS IN THE NIGHT—Flash & the Pan—Epic
MOVING ON—Machine—Hologram
SPLASHDOWN—Breakwater—Arista

CIRCLES/ARIZONA

FEVER—Fantasy
LOST IN LOVE—Air Supply—Arista
ROSES IN THE SNOW—Emmylou Harris—WB
RUSSIA—WB
SHINE—Average White Band—Arista
SPECIAL EDITION—Five Special—Elektra
TRUSSEL—Elektra
21 AT 33—Elton John—MCA
UP ESCALATOR—Graham Parker—Arista
YOU & ME—Rockie Robbins—A&M

LICORICE PIZZA/LOS ANGELES

AFTER MIDNIGHT—Manhattans—Col
ANIMAL MAGNETISM—Scorpions—Mercury
BRITISH STEEL—Judas Priest—Col
EMPIRE STRIKES BACK—RSO (Soundtrack)
EMPTY GLASS—Pete Townshend—Atco
FLUSH THE FASHION—Alice Cooper—WB
ROSES IN THE SNOW—Emmylou Harris—WB
SCREAM DREAM—Ted Nugent—Epic
21 AT 33—Elton John—MCA
UP ESCALATOR—Graham Parker—Arista

EVERYBODY'S RECORDS/NORTHWEST

ANIMAL MAGNETISM—Scorpions—Mercury
BRITISH STEEL—Judas Priest—Col
FACE TO FACE—Angel City—Epic
GROUP 87—Col
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
ON THROUGH THE NIGHT—Def Leppard—Mercury
SCREAM DREAM—Ted Nugent—Epic
TOMMY TUTONE—Col
21 AT 33—Elton John—MCA
UP ESCALATOR—Graham Parker—Arista



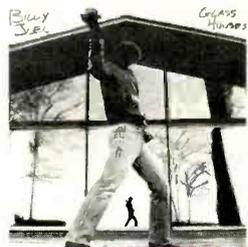
Record World Albums

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

MAY 31, 1980

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

| MAY 31 | MAY 24 | | | | WKS. ON CHART |
|--------|--------|---|--|-------------------|---------------|
| 1 | 3 | GLASS HOUSES | BILLY JOEL | Columbia FC 36384 | 11 H |
| 2 | 1 | AGAINST THE WIND | BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041 | | 12 H |
| 3 | 2 | THE WALL | PINK FLOYD/Columbia PC2 36183 | | 23 L |
| 4 | 4 | MAD LOVE | LINDA RONSTADT/Asylum 5E 510 | | 13 H |
| 5 | 7 | GO ALL THE WAY | ISLEY BROTHERS/T-Neck FZ 36305 (CBS) | | 7 H |
| 6 | 5 | WOMEN AND CHILDREN FIRST | VAN HALEN/Warner Bros. HS 3415 | | 7 H |
| 7 | 6 | OFF THE WALL | MICHAEL JACKSON/Epic FE 35745 | | 38 H |
| 8 | 8 | GIDEON | KENNY ROGERS/United Artists LOO 1035 | | 7 H |
| 9 | 9 | JUST ONE NIGHT | ERIC CLAPTON/RSO RS 2 4202 | | 5 L |
| 10 | 10 | CHRISTOPHER CROSS | Warner Bros. BSK 3383 | | 12 G |
| 11 | 11 | PRETENDERS | Sire SRK 6083 (WB) | | 18 G |
| 12 | 12 | MIDDLE MAN | BOZ SCAGGS/Columbia FC 36106 | | 7 H |
| 13 | 16 | MOUTH TO MOUTH | LIPPS, INC./Casablanca NBLP 7197 | | 9 G |
| 14 | 19 | LET'S GET SERIOUS | JERMAINE JACKSON/Motown M7 928R1 | | 8 G |
| 15 | 17 | SWEET SENSATION | STEPHANIE MILLS/20th Century Fox T 603 (RCA) | | 5 G |
| 16 | 14 | MICKEY MOUSE DISCO | Disneyland/Vista 2504 | | 10 X |
| 17 | 15 | THE LONG RUN | EAGLES/Asylum 5E 508 | | 32 H |
| 18 | 20 | DUKE | GENESIS/Atlantic SD 16014 | | 6 H |
| 19 | 30 | EMPTY GLASS | PETE TOWNSHEND/Atco SD 32 100 | | 3 H |
| 20 | 18 | DEPARTURE | JOURNEY/Columbia FC 36339 | | 11 H |
| 21 | 13 | LIGHT UP THE NIGHT | BROTHERS JOHNSON/A&M SP 3716 | | 13 H |
| 22 | 21 | ROBERTA FLACK FEATURING DONNY HATHAWAY | Atlantic SD 16013 | | 9 H |
| 23 | 37 | STAR WARS/THE EMPIRE STRIKES BACK | (ORIGINAL SOUNDTRACK)/RSO RS 2 4201 | | 2 L |
| 24 | 23 | DAMN THE TORPEDOES | TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105 | | 28 H |
| 25 | 28 | THE ROSE | (ORIGINAL SOUNDTRACK)/Atlantic SD 16010 | | 21 H |
| 26 | 24 | IN THE HEAT OF THE NIGHT | PAT BENATAR/Chrysalis CHR 1236 | | 28 G |
| 27 | 29 | THE GAMBLER | KENNY ROGERS/United Artists UA LA 934 H | | 73 G |
| 28 | 31 | GO TO HEAVEN | GREATFUL DEAD/Arista AL 9508 | | 3 H |
| 29 | 27 | LOVE STINKS | J. GEILS BAND/EMI-America SOO 17016 | | 17 H |
| 30 | 22 | AMERICAN GIGOLO | (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259 | | 13 H |
| 31 | 32 | CRASH AND BURN | PAT TRAVERS BAND/Polydor PD 1 6262 | | 9 G |
| 32 | 35 | TRILOGY: PAST, PRESENT & FUTURE | FRANK SINATRA/Reprise 3FS 2300 (WB) | | 6 X |
| 33 | 44 | ONE EIGHTY | AMBROSIA/Warner Bros. BSK 3368 | | 5 G |
| 34 | 25 | THE WHISPERS | Solar BXL1 3521 (RCA) | | 20 H |
| 35 | 38 | SPIRIT OF LOVE | CON FUNK SHUN/Mercury SRM 1 3806 | | 8 G |
| 36 | 39 | THE PLEASURE PRINCIPLE | GARY NUMAN/Atco SD 38 120 | | 15 G |
| 37 | 34 | TWO PLACES AT THE SAME TIME | RAYDIO/Arista AL 9515 | | 8 H |
| 38 | 33 | PHOENIX | DAN FOGELBERG/Full Moon/Epic FE 35634 | | 24 H |
| 39 | 42 | KENNY KENNY | ROGERS/United Artists LWAK 979 | | 34 H |
| 40 | 26 | RARITIES | BEATLES/Capitol SHAL 12060 | | 7 H |
| 41 | 58 | CAMEOSIS | CAMEO/Chocolate City CCLP 2011 (Casablanca) | | 3 G |



CHARTMAKER OF THE WEEK

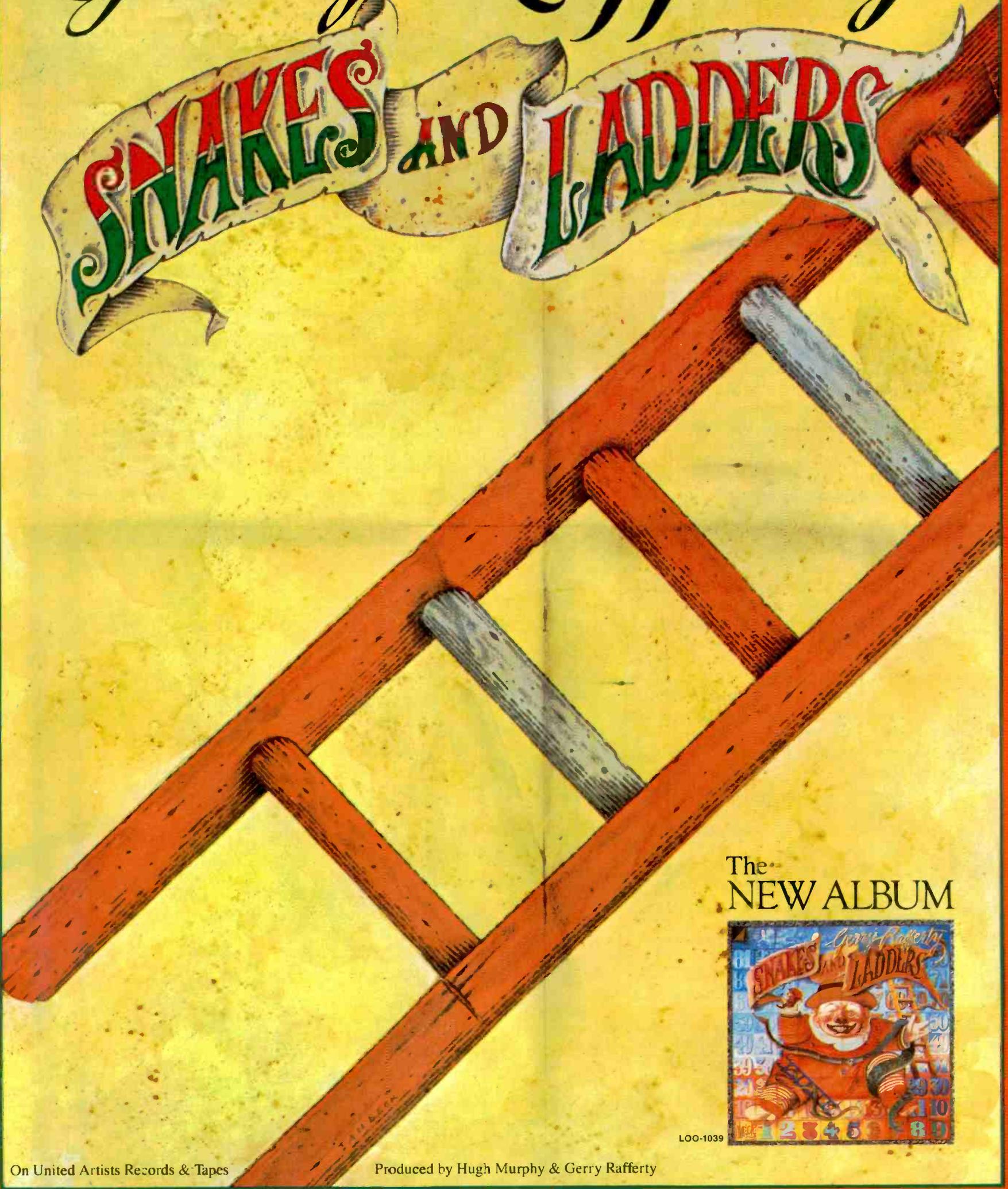
42 — **SCREAM DREAM**
 TED NUGENT
 Epic FE 36404



| | | | | | |
|-----|-----|---|---|--|--------|
| 43 | 47 | LONDON CALLING | CLASH/Epic E2 36328 | | 17 I |
| 44 | 48 | GREATEST HITS | WAYLON JENNINGS/RCA AHL1 3378 | | 54 G |
| 45 | 51 | URBAN COWBOY | (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002 | | 2 X |
| 46 | 50 | TEN YEARS OF GOLD | KENNY ROGERS/United Artists UA LA 835 H | | 22 G |
| 47 | 62 | THE GLOW OF LOVE | CHANGE/Warner/RFC RFC 3438 | | 3 G |
| 48 | 109 | ROSES IN THE SNOW | EMMYLOU HARRIS/Warner Bros. BSK 3422 | | 1 G |
| 49 | 52 | ALL THAT JAZZ | (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198 | | 4 H |
| 50 | 57 | AFTER MIDNIGHT | MANHATTANS/Columbia JC 36411 | | 4 G |
| 51 | 59 | HOT BOX | FATBACK/Spring SP 1 6726 (Polydor) | | 5 G |
| 52 | 56 | PARADISE | PEABO BRYSON/Capitol SOO 12063 | | 4 H |
| 53 | 36 | CATCHING THE SUN | SPYRO GYRA/MCA 5108 | | 10 H |
| 54 | 41 | ON THE RADIO—GREATEST HITS I & II | DONNA SUMMER/Casablanca NBLP 2 7191 | | 29 L |
| 55 | 40 | WARM THOUGHTS | SMOKEY ROBINSON/Tamla T8 367M1 (Motown) | | 11 H |
| 56 | — | THE UP ESCALATOR | GRAHAM PARKER/Arista AL 9517 | | 1 H |
| 57 | 43 | BEBE LE STRANGE | HEART/Epic FE 36371 | | 14 H |
| 58 | 45 | RAY, GOODMAN & BROWN | Polydor PD 1 6240 | | 19 G |
| 59 | 63 | WELCOME TO THE CLUB | IAN HUNTER/Chrysalis CH2 1296 | | 6 J |
| 60 | 65 | COAL MINER'S DAUGHTER | (ORIGINAL SOUNDTRACK)/MCA 5107 | | 6 H |
| 61 | 64 | EXTENSIONS | MANHATTAN TRANSFER/Atlantic SD 19258 | | 5 G |
| 62 | 70 | LADY T TEENA MARIE | Gordy G7 992R1 (Motown) | | 4 G |
| 63 | 66 | ON TO VICTORY | HUMBLE PIE/Atco SD 38 122 | | 6 G |
| 64 | 72 | YOU'LL NEVER KNOW | RODNEY FRANKLIN/Columbia NJC 36122 | | 5 G |
| 65 | 100 | LOST IN LOVE | AIR SUPPLY/Arista AB 4268 | | 2 G |
| 66 | 67 | A DECADE OF ROCK AND ROLL 1970 TO 1980 | REO SPEEDWAGON/Epic KE2 36444 | | 5 L |
| 67 | 46 | DREAM COME TRUE | EARL KLUGH/United Artists LT 1026 | | 8 G |
| 68 | 49 | CORNERSTONE | STYX/A&M SP 3711 | | 32 H |
| 69 | 68 | TWO G.Q. | Arista AL 9511 | | 10 H |
| 70 | 54 | HIDEAWAY | DAVID SANBORN/Warner Bros. BSK 3379 | | 11 G |
| 71 | 60 | FUN AND GAMES | CHUCK MANGIONE/A&M SP 3715 | | 15 H |
| 72 | 53 | SKYWAY | SKYY/Salsoul SA 8532 (RCA) | | 10 G |
| 73 | 94 | POWER TEMPTATIONS | Gordy G8 994M1 (Motown) | | 2 H |
| 74 | 79 | SKYLARKIN' | GROVER WASHINGTON, JR./Motown M7 933R1 | | 13 G |
| 75 | 78 | ONE BAD HABIT | MICHAEL FRANKS/Warner Bros. BSK 3427 | | 3 G |
| 76 | 55 | UNDERTOW | FIREBALL/Atlantic SD 16006 | | 7 H |
| 77 | 76 | MIDNIGHT MAGIC | COMMODORES/Motown M8 926M1 | | 40 H |
| 78 | 77 | DARK SIDE OF THE MOON | PINK FLOYD/Harvest SMAS 11163 (Capitol) | | 16 G |
| 79 | 87 | ANIMAL MAGNETISM | SCORPIONS/Mercury SRM 1 3825 | | 3 G |
| 80 | 85 | GOLD & PLATINUM | LYNYRD SKYNYRD/MCA 2 11008 | | 22 K |
| 81 | 88 | THE ELECTRIC HORSEMAN | (ORIGINAL SOUNDTRACK)/Columbia JS 36327 | | 15 H |
| 82 | — | 21 AT 33 | ELTON JOHN/MCA 5121 | | 1 H |
| 83 | 82 | RELEASED | PATTI LABELLE/Epic JE 36381 | | 6 G |
| 84 | 86 | REACHING FOR TOMORROW | SWITCH/Gordy G8 993M1 (Motown) | | 6 H |
| 85 | 81 | AFTER DARK | ANDY GIBB/RSO RS 1 3069 | | 13 H |
| 86 | 93 | STARDUST | WILLIE NELSON/Columbia KC 35305 | | 17 G |
| 87 | 91 | ON THROUGH THE NIGHT | DEF LEPPARD/Mercury SRM 1 3828 | | 2 G |
| 88 | 92 | SOMEBODY'S WAITING | ANNE MURRAY/Capitol SOO 12064 | | 2 H |
| 89 | 80 | KEEP THE FIRE | KENNY LOGGINS/Columbia JC 36172 | | 30 G |
| 90 | 105 | STRAIGHT AHEAD | LARRY GATLIN/Columbia JC 36250 | | 1 G |
| 91 | 73 | BEE GEES GREATEST | /RSO RS 2 4200 | | 27 L |
| 92 | 98 | 1980 B.T. EXPRESS | Columbia JC 36333 | | 2 G |
| 93 | 115 | AND ONCE AGAIN | ISAAC HAYES/Polydor PD 1 6269 | | 1 G |
| 94 | 74 | LADIES NIGHT | KOOL & THE GANG/De-Lite DSR 9513 (Mercury) | | 30 G |
| 95 | 99 | MASSTERPIECE | MASS PRODUCTION/Cotillion SD 5218 (Atl) | | 7 G |
| 96 | 90 | THE CARS | /Elektra 6E 135 | | 94 G |
| 97 | 96 | FLIRTIN' WITH DISASTER | MOLLY HATCHET/Epic JE 36110 | | 33 G |
| 98 | 112 | MONSTER | HERBIE HANCOCK/Columbia JC 36415 | | 1 G |
| 99 | 118 | FLUSH THE FASHION | ALICE COOPER/Warner Bros. BSK 3436 | | 1 G |
| 100 | 102 | WINNERS | KLEER/Atlantic SD 19262 | | 1 G |

Gerry Rafferty

SNAKES AND LADDERS



The
NEW ALBUM



LOO-1039

On United Artists Records & Tapes

Produced by Hugh Murphy & Gerry Rafferty

Record World Albums 101-150

Albums 151-200

MAY 31, 1980

| MAY 31 | MAY 24 | |
|--------|--------|---|
| 101 | 111 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207 |
| 102 | 84 | ARGYBARGY SQUEEZE/A&M SP 4802 |
| 103 | 116 | WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516 |
| 104 | 69 | PERMANENT WAVES RUSH/Mercury SRM 1 4001 |
| 105 | 103 | RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245 |
| 106 | — | ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387 |
| 107 | 117 | DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/ Millennium BXL1 7747 (RCA) |
| 108 | 61 | DREAMS GRACE SLICK/RCA AFL1 3544 |
| 109 | 104 | DREGS OF THE EARTH DIXIE DREGS/Arista AL 9528 |
| 110 | 95 | GAP BAND II/Mercury SRM 1 3804 |
| 111 | 121 | FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212 |
| 112 | 97 | BACKSTAGE PASS LITTLE RIVER BAND/Capitol SWBK 12061 |
| 113 | 83 | PARALLEL LINES BLONDIE/Chrysalis CHR 1192 |
| 114 | — | BRITISH STEEL JUDAS PRIEST/Columbia JC 36443 |
| 115 | 89 | EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225 |
| 116 | 120 | SPLASHDOWN BREAKWATER/Arista AB 4264 |
| 117 | 119 | NATURALLY LEON HAYWOOD/20th Century Fox T613 (RCA) |
| 118 | 127 | VAN HALEN/Warner Bros. BSK 3075 |
| 119 | 129 | PRESSURE BRAM TCHAIKOVSKY/Polydor PD 1 6273 |
| 120 | 75 | ... BUT THE LITTLE GIRLS UNDERSTAND KNACK/Capitol SOO 12045 |
| 121 | 137 | INVISIBLE MAN'S BAND/Mango MLPS 9537 |
| 122 | 71 | PROGRESSIONS OF POWER TRIUMPH/RCA AFL1 3524 |
| 123 | 106 | THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/ Source SOR 3197 (MCA) |
| 124 | 124 | ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501 |
| 125 | 108 | TENTH MARSHALL TUCKER BAND/Warner Bros. HS 3410 |
| 126 | 139 | THE HARD WAY POINT BLANK/MCA 5114 |
| 127 | 128 | TAP STEP CHICK COREA/Warner Bros. BSK 3425 |
| 128 | — | A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483 |
| 129 | 135 | LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373 |
| 130 | 136 | SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121 |
| 131 | — | YOU AND ME ROCKIE ROBBINS/A&M SP 4805 |
| 132 | 144 | FACE TO FACE ANGEL CITY/Epic NJE 36344 |
| 133 | 140 | TWO TONS O'FUN/Fantasy/Honey F 9584 |
| 134 | 146 | SHINE AVERAGE WHITE BAND/Arista AL 9523 |
| 135 | — | SYREETA/Tamla T7 372R1 (Motown) |
| 136 | — | NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421 |
| 137 | 145 | TOMMY TUTONE/Columbia NJC 36372 |
| 138 | — | GLASS MOON/Radio RR 2003 |
| 139 | 149 | THE TALE OF THE TAPE BILLY SQUIER/Capitol ST 12062 |
| 140 | 142 | HIROSHIMA/Arista AB 4252 |
| 141 | 107 | IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (A&I) |
| 142 | 138 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698 |
| 143 | — | LIVE IN NEW YORK STUFF/Warner Bros. BSK 3417 |
| 144 | 141 | LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523 |
| 145 | — | LIGHTS IN THE NIGHT FLASH AND THE PAN/Epic JE 36432 |
| 146 | 143 | SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem) |
| 147 | 148 | DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546 |
| 148 | 123 | EVERY GENERATION RONNIE LAWS/United Artists LT 1001 |
| 149 | 126 | GET HAPPY!! ELVIS COSTELLO & THE ATTRACTIONS/ Columbia JC 36347 |
| 150 | 150 | BERNADETTE PETERS/MCA 3230 |

MAY 31, 1980

| | |
|-----|---|
| 151 | LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (A&I) |
| 152 | GROWING UP IN PUBLIC LOU REED/ Arista AL 9522 |
| 153 | SKAGLY FREDDIE HUBBARD/Columbia FC 36418 |
| 154 | JERRY KNIGHT/A&M SP 4788 |
| 155 | THE SPECIALS/Chrysalis CHR 1265 |
| 156 | HANG TOGETHER ODYSSEY/RCA AFL1 3526 |
| 157 | SOLD OUT FOOLS/EMI-America SW 17024 |
| 158 | PAVARTOTTI'S GREATEST HITS LUCIANO PAVARTOTTI/London PAV 2003-4 |
| 159 | NUDE ANTS KEITH JARRETT/ECM 2 1171 (WB) |
| 160 | YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174 |
| 161 | MUSIC TRANCE BEN E. KING/Atlantic SD 19269 |
| 162 | NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263 |
| 163 | OZARK MOUNTAIN DAREDEVILS/ Columbia JC 36375 |
| 164 | BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/ Asylum SE 509 |
| 165 | SHORT STORIES JON & VANGELIS/ Polydor PD 1 6272 |
| 166 | BOUNCE ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/ Brunswick BL 754221 |
| 167 | PAUL DAVIS/Bang JZ 36094 (CBS) |
| 168 | KITTYHAWK/EMI-America SW 17029 |
| 169 | TENEMAD STEPS MOTORS/Virgin VA 13139 (A&I) |
| 170 | THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum) |
| 171 | ROBIN LANE & THE CHARTBUSTERS/ Warner Bros. BSK 3424 |
| 172 | PRIVATE LIGHTNING/A&M SP 4791 |
| 173 | NOMAD CHICO HAMILTON/Elektra 6E 257 |
| 174 | BARTZ GARY BARTZ/Arista AB 4263 |
| 175 | BARNET DOGS RUSS BALLARD/Epic NJE 36186 |
| 176 | SECOND MDITION PUBLIC IMAGE LTD./Island 2WX 3288 (WB) |
| 177 | LOS ANGELES X/Slash SR 104 (Jem) |
| 178 | TOO MUCH PRESSURE SELECTER/ Chrysalis CHR 1274 |
| 179 | LED ZEPPELIN IV/Atlantic SD 19129 |
| 180 | LIVE AT ST. DOUGLAS CONVENT FATHER GUIDO SARDUCCI/Warner Bros. BSK 3440 |
| 181 | SURE SHOT CROWN HEIGHTS AFFAIR/ De-Lite DSR 9517 (Mercury) |
| 182 | KINGBEES/RSO RS 1 3075 |
| 183 | COLLINS & COLLINS/A&M SP 4806 |
| 184 | ZAMFIR/Mercury SRM 1 3817 |
| 185 | ANNIE (ORIGINAL CAST ALBUM)/ Columbia PS 34712 |
| 186 | LOOK HEART? 10CC/Warner Bros. BSK 3442 |
| 187 | REALITY EFFECT TOURISTS/Epic NJE 36386 |
| 188 | LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic JE 36431 |
| 189 | SPIDER DREAMLAND/DL 1 5000 (RSO) |
| 190 | BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407 |
| 191 | RUNNING FOR MY LIFE JUDY COLLINS/Elektra 6E 253 |
| 192 | VOYAGER ROGER WHITTAKER/RCA AFL1 3518 |
| 193 | IN THE POCKET NEIL SEDAKA/ Elektra 6E 259 |
| 194 | BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112 |
| 195 | ROOM WITH A VIEW PLAYER/ Casablanca NBLP 7217 |
| 196 | DELEGATION/Mercury SRM 1 3821 |
| 197 | DON'T FIGHT IT RED RIDER/Capitol ST 12028 |
| 198 | PROTECT THE INNOCENT NACHEL SWEET/Stiff/Columbia NJC 36337 |
| 199 | ORIGINAL MIRRORS/Arista AB 4269 |
| 200 | NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557 |

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

Album Cross Reference

| | | | |
|---|----------|-------------------------|---------------|
| AIR SUPPLY | 65 | LED ZEPPELIN | 141 |
| AMBROSIA | 33 | LIPPS, INC. | 13 |
| ANGEL CITY | 132 | LITTLE RIVER BAND | 112 |
| AWB | 134 | KENNY LOGGINS | 89 |
| BEATLES | 40 | JEFF LORBER | 103 |
| BEE GEES | 91 | LYNYRD SKYNYRD | 80 |
| PAT BENATAR | 26 | CHUCK MANGIONE | 71 |
| BLONDIE | 113, 115 | MANHATTANS | 50 |
| ANGELA BOFILL | 124 | MANHATTAN TRANSFER | 61 |
| BREAKWATER | 116 | TEENA MARIE | 62 |
| BROTHERS JOHNSON | 21 | MASS PRODUCTION | 95 |
| PEABO BRYSON | 92 | HAROLD MELVIN | 123 |
| BT EXPRESS | 92 | STEPHANIE MILLS | 15 |
| CAMEO | 41 | MOLLY HATCHET | 97 |
| CARS | 96 | MICKEY MOUSE DISCO | 16 |
| CHANGE | 47 | ANNE MURRAY | 88 |
| ERIC CLAPTON | 9 | WILLIE NELSON | 86 |
| CLASH | 43 | TED NUGENT | 42 |
| COMMODORES | 77 | GARY NUMAN | 36 |
| CON FUNK SHUN | 107 | ORIGINAL SOUNDTRACK: | |
| BRUCE COCKBURN | 35 | ALL THAT JAZZ | 49 |
| ALICE COOPER | 99 | AMERICAN GIGGLO | 30 |
| CHICK COREA | 127 | COAL MINER'S DAUGHTER | 60 |
| ELVIS COSTELLO | 149 | ELECTRIC HORSEMAN | 81 |
| RANDY CRAWFORD | 136 | EMPIRE STRIKES BACK | 23 |
| CHRISTOPHER CROSS | 10 | ROSE | 25 |
| MAC DAVIS | 101 | URBAN COWBOY | 45 |
| DEF LEPPARD | 87 | GRAHAM PARKER | 56 |
| NEIL DIAMOND | 130 | RAY PARKER JR. & RAYDIO | 37 |
| DIXIE DREGS | 109 | DOLLY PARTON | 147 |
| GEORGE DUKE | 128 | BERNADETTE PETERS | 150 |
| EAGLES | 17 | TOM PETTY | 24 |
| FATBACK | 51 | PINK FLOYD | 3, 78 |
| FIREBALL | 76 | POINT BLANK | 126 |
| ROBERTA FLACK FEATURING DONNY HATHAWAY | 22 | PRETENDERS | 11 |
| FLASH & THE PAN | 145 | PURE PRAIRIE LEAGUE | 111 |
| DAN FOGELBERG | 38 | RAY, GOODMAN & BROWN | 58 |
| RODNEY FRANKLIN | 64 | REO SPEEDWAGON | 66 |
| MICHAEL FRANKS | 75 | ROCKIE ROBBINS | 131 |
| GAP BAND | 110 | SMOKEY ROBBINSON | 55 |
| LARRY GATLIN | 90 | KENNY ROGERS | 8, 27, 39, 46 |
| J. GEILS | 29 | LINDA RONSTADT | 4 |
| GENESIS | 18 | RUSH | 104 |
| ANDY GIBB | 85 | MIKE RUTHERFORD | 146 |
| GLASS MOON | 138 | DAVID SANBORN | 70 |
| GRATEFUL DEAD | 28 | BOZ SCAGGS | 12 |
| G.Q. | 69 | SCORPIONS | 79 |
| HERBIE HANCOCK | 98 | BOB SEGER | 2, 142, 144 |
| EMMYLOU HARRIS | 48 | FRANK SINATRA | 32 |
| ISAAC HAYES | 93 | SKYY | 72 |
| LEON HAYWOOD | 117 | GRACE SLICK | 108 |
| HEADS | 57 | LONNIE LISTON SMITH | 129 |
| HIROSHIMA | 140 | SPYRO GYRA | 53 |
| HUMBLE PIE | 63 | SQUEEZE | 102 |
| IAN HUNTER | 59 | BILLY SQUIER | 139 |
| INVISIBLE MAN'S BAND | 121 | STUFF | 143 |
| ISLEY BROTHERS | 5 | STYX | 68 |
| JERMAINE JACKSON | 14 | SUGARHILL GANG | 105 |
| MICHAEL JACKSON | 7 | DONNA SUMMER | 54 |
| WAYLON JENNINGS | 44 | SWITCH | 84 |
| BILLY JOEL | 1 | SYREETA | 135 |
| ELTON JOHN | 82 | BRAM TCHAIKOVSKY | 119 |
| JOURNEY | 114 | TEMPTATIONS | 73 |
| JUDAS PRIEST | 100 | PETE TOWNSHEND | 19 |
| KLEER | 20 | PAT TRAVERS | 31 |
| EARL KLUGH | 67 | TRUMP | 137 |
| KNACK | 120 | MARSHALL TUCKER BAND | 122 |
| GLADYS KNIGHT & THE PIPS | 106 | TOMMY TUTONE | 125 |
| KOOL & THE GANG | 94 | TWO TONS O'FUN | 133 |
| PATTI LABELLE | 83 | VAN HALEN | 6, 118 |
| RONNIE LAWS | 148 | GROVER WASHINGTON, JR. | 74 |
| | | WHISPERS | 34 |

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Ten years ago black radio proved its importance and influence when it provided a voice to outraged black citizens in urban cities across the country. And when the riots occurred, the local black radio station was the first place they turned to for information and aid. A decade later, the uprising in Miami proved that little had changed.

Jerry Rushin, vice president, general manager and program director of WEDR, described the station's role as a "crisis center." The station is situated just one block from the curfew line and is in the heart of the area where most of the property damage has taken place. "I'm dealing with the aftermath right now. People have been coming by and calling by the hundreds wanting to know how they can get food and so forth. When you're dealing with ethnic programming, the community tends to depend on you for so many things. Most of the questions that are coming to me should be going to a city commissioner or the mayor. We're trying to institute a food program because the food stamp centers that the blacks were using are closed or burned down. It's mostly dealing with the day-to-day problems until the state can get something organized."

The mayor, Andy Young, Jesse Jackson and others have all been to the station to urge an end to the rioting and looting. As of last Monday, Rushin stopped broadcasting "the latest casualty count because the people knew what was going on. Everything that we say on the air must be positive. What I want to say is that we do have federal funds coming for some kind of relief or that you will be reimbursed for damages to property caused by the police. This is what we need now. Unfortunately the rest of the media here is still looking for sensationalism." Rushin sees WEDR's immediate responsibility following the riots as being an organizer for political action to make sure that changes are made in Miami. "We've been accused of inspiring people to riot. That's crap. The system started the riot. We're going to start a voter registration drive. Most of the public officials here are up for re-election, so it's time now to use the power of the vote. And there are going to be those who will try to get this station in their political corner because we have a certain kind of influence."

UPDATE FROM L.A.: Without a doubt, the Oakland A's baseball season will be broadcast on KDIA-FM in San Francisco, with additional sports feeds to other northern California stations. It was also confirmed that **Keith Adams** is the station's new program director.

KJLH-FM has announced a new concept in radio programming. Called Radiovision, it is a mixture of music, news, sports, weather, traffic updates and special features. Also introduced was "Spectrum '80: We Are You," a news information block aired twice each hour

during the morning and afternoon. These programming changes, initiated by general manager **Don Mizell**, brought **Carl Nelson** to the station as news director, along with **Claudia Polley** as sports director and morning anchor and **David Valdez** as a reporter and afternoon anchor. On May 24, KJLH conducted a radiothon for the Compton Sickle Cell Anemia Foundation. The station, owned by **Stevie Wonder**, pledged one percent of its revenue for that day to the foundation.

Almic Broadcasting head and WOL station owner **Dewey Hughes** recently visited RW west. We congratulated him because WOL is now Washington D.C.'s second minority-owned broadcast facility.

David Axelrod, MCA recording artist, composer, producer and arranger, was music director of the 6th annual **Cannonball Adderley Memorial Scholarship** concert held at Royce Hall on May 22. Fea-

(Continued on page 48)

Black Oriented Album Chart

MAY 31, 1980

- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox 7603 (RCA)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- TWO**
G.Q./Arista AL 9511
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- WINNERS**
KLEER/Atlantic SD 19262
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- RELEASED**
PATTI LABELLE/Epic JE 36381
- 1980**
B. T. EXPRESS/Columbia JC 36333
- SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- MASTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (Atl)
- TWO TONS O' FUN**
Fantasy/Honey F 9584
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- NATURALLY**
LEON HAYWOOD/20th Century Fox T613 (RCA)
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- THE GAP BAND II**
Mercury SRM 1 3804
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- SYREETA**
Tamla T7 372R1 (Motown)
- 10 1/2**
DRAMATICS/MCA 3196
- SHINE**
AVERAGE WHITE BAND/Arista AL 9523
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (Atl)
- JERRY KNIGHT**
A&M SP 4788
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- MUSIC TRANCE**
BEN E. KING/Atlantic SD 19269
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805

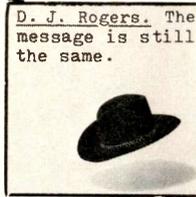
PICKS OF THE WEEK

RENE & ANGELA
Capitol ST-12077



Rene Moore and Angela Winbush are a duo to reckon with. They not only skillfully perform the vocals, but also wrote seven of the eight tunes and both are pianists. The album, produced by Skip Drinkwater and Bobby Watson, is flavored with the feeling of spring and should be popular with both pop and R&B formats. Listen to "Turn It Out."

THE MESSAGE IS STILL THE SAME
D. J. ROGERS—ARC/Columbia JC 36376



D. J. Rogers. The message is still the same. This is one of D.J.'s most creative efforts and should be very popular. The material is sensitive, varietous and infectious, and his vocal performance is absolutely fabulous. With songs by Rogers, Jerry Peters, Steve Gibb and others, there are a number of hot selections for all formats of radio. Listen to "She Believes In Me." A real winner.

POINT OF VIEW
MATUMBI—EMI-America SW-17034



As reggae's popularity grows, groups like this one will get the recognition they deserve as the creators of some of the best music around. Their current single, "Point of View (Squeeze A Little Lovin')," is climbing and gaining airplay. Watch for a potential follow-up with "Things I Do For You."

WIZARD ISLAND
JEFF LORBER FUSION—Arista AL 9516



With their own blend of fusion, this group continues to gain in popularity. This latest outing should draw even more attention to their efforts. The quartet is augmented here by contributions from Chick Corea and Paulinho Da Costa. "Reflections" lends itself well to airplay.

Black Oriented Singles

MAY 31, 1980

| TITLE, ARTIST, Label, Number, (Distributing Label) | MAY 31 | MAY 24 | WKS. ON CHART |
|--|--------|--------|---------------|
| 1 1 LET'S GET SERIOUS JERMAINE JACKSON Motown 1469 (2nd Week) | | | 11 |
| 2 2 FUNKYTOWN LIPPS, INC./Casablanca 2233 | | | 11 |
| 3 3 SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA) | | | 9 |
| 4 8 SHINING STAR MANHATTANS/Columbia 1 11222 | | | 12 |
| 5 4 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS) | | | 14 |
| 6 5 LADY WHISPERS/Solar 11928 (RCA) | | | 12 |
| 7 17 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS) | | | 7 |
| 8 9 ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103 | | | 12 |
| 9 11 LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239 | | | 7 |
| 10 13 GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor) | | | 10 |
| 11 10 TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494 | | | 12 |
| 12 14 A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208 | | | 7 |
| 13 15 CLOUDS CHAKA KHAN/Warner Bros. 49216 | | | 6 |
| 14 6 LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown) | | | 12 |
| 15 18 BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661 | | | 6 |
| 16 19 POWER TEMPTATIONS/Gordy 7183 (Motown) | | | 6 |
| 17 20 OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 | | | 8 |
| 18 7 GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051 | | | 12 |
| 19 12 STOMP! BROTHERS JOHNSON/A&M 2216 | | | 17 |
| 20 16 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA) | | | 15 |
| 21 23 LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 | | | 7 |
| 22 26 WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca) | | | 5 |
| 23 21 HIGH SKYY/Salsoul 2113 (RCA) | | | 14 |
| 24 22 MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 | | | 10 |
| 25 30 YOU AND ME ROCKIE ROBBINS/A&M 2231 | | | 5 |
| 26 28 COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK) | | | 8 |
| 27 29 SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS) | | | 6 |
| 28 24 INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077 | | | 10 |
| 29 37 GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/ Columbia 1 11249 | | | 7 |
| 30 33 STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236 | | | 6 |
| 31 31 WINNERS KLEER/Atlantic 3650 | | | 8 |
| 32 38 I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872 | | | 4 |
| 33 39 DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA) | | | 4 |
| 34 47 ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221 | | | 4 |
| 35 43 SITTING IN THE PARK G.Q./Arista 0510 | | | 3 |
| 36 40 SAME OLD SONG (SAME OLD STORY) RANDY CRAWFORD/Warner Bros. 49222 | | | 5 |
| 37 48 LOVE CYCLES D. J. ROGERS/ARC/Columbia 1 11254 | | | 4 |
| 38 45 BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown) | | | 4 |



| | |
|--|----|
| 39 25 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037 | 17 |
| 40 27 WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) | 12 |
| 41 32 BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548 | 19 |
| 42 56 CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664 | 2 |
| 43 49 THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 | 6 |
| 44 35 THAT THANG OF YOURS JOHN & ARTHUR SIMMS/ Casablanca 2251 | 8 |
| 45 52 DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl) | 3 |
| 46 51 HANGING OUT KOOL & THE GANG/De-Lite 804 (Mercury) | 3 |
| 47 34 REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl) | 11 |
| 48 53 DON'T TELL ME, TELL HER ODYSSEY/RCA 11962 | 4 |
| 49 54 SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871 | 5 |
| 50 55 BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225 | 5 |
| 51 57 WELCOME TO MY WORLD DELEGATION/Mercury 76056 | 2 |

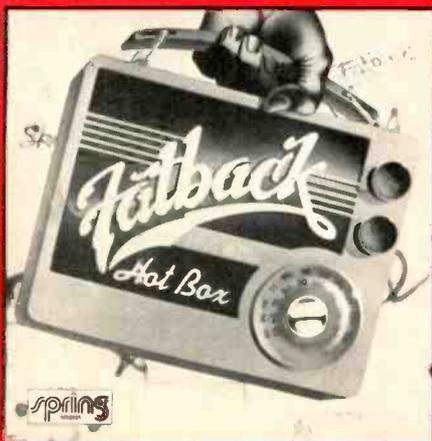
CHARTMAKER OF THE WEEK

| | |
|--|----|
| 52 — LIGHT UP THE NIGHT BROTHERS JOHNSON A&M 2238 | 1 |
| 53 59 DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown) | 3 |
| 54 — SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869 | 1 |
| 55 61 SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl) | 2 |
| 56 62 I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA) | 2 |
| 57 66 LOVE'S SWEET SENSATION CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029 | 2 |
| 58 64 I'M DANCING FOR YOUR LOVE RUFUS & CHAKA KHAN/ MCA 41230 | 2 |
| 59 67 NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 | 2 |
| 60 60 FREAKIN' TIME PART I ASPHALT JUNGLE/TEC 765 | 4 |
| 61 36 TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/ Atlantic 3655 | 10 |
| 62 68 I AIN'T NEVER ISAAC HAYES/Polydor 2090 | 2 |
| 63 69 SNAKE EYES GROVER WASHINGTON, JR./Motown 1486 | 2 |
| 64 — SKYYZOO SKYY/Salsoul 72121 (RCA) | 1 |
| 65 — JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/ Elektra 46620 | 1 |
| 66 44 JUST US/I GOT THE FEELING TWO TONS O'FUN/Fantasy/ Honey 888 | 7 |
| 67 73 HONEY, HONEY DAVID HUDSON/Alston 3750 (TK) | 2 |
| 68 — AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE) LOU RAWLS/Phila. Intl. 9 3102 (CBS) | 1 |
| 69 — ALL THE WAY BRICK/Bang 9 4810 (CBS) | 1 |
| 70 — DO YOUR THANG ONE WAY FEATURING AL HUDSON/ MCA 41238 | 1 |
| 71 58 STILL WAITING PRINCE/Warner Bros. 49226 | 4 |
| 72 — THE GIRL'S ALRIGHT WITH ME MASTERPIECE/Whitfield 49218 (WB) | 1 |
| 73 63 DON'T YOU LIKE IT CHAPTER 8/Ariola 0802 (Arista) | 4 |
| 74 41 RIGHT IN THE SOCKET SHALAMAR/Solar 11929 (RCA) | 11 |
| 75 50 I CAN'T GO ON LIVING WITHOUT YOU TAVARES/ Capitol 4836 | 6 |



"GOTTA GET MY HANDS ON SOME (MONEY)"

SP3008



THE HIT SINGLE FROM
FATBACK'S SIZZLING ALBUM,
"HOT BOX" WHICH INCLUDES
THE CUT "BACKSTROKIN'!"

RW*10 BB*7 CB 9



POLYDOR INCORPORATED
GRAM COMPANY



SP-1-6726

Record World Jazz

By SAMUEL GRAHAM

■ **A DASH OF PEPPER:** Alto saxophonist **Art Pepper** wasn't in terrific shape when he played three nights at Concerts by the Sea in nearby Redondo Beach not long ago. He had only recently been released from the hospital, a fact betrayed by his playing, which seemed to lack cohesiveness and force; his phrasing was a bit halting, wanting to unfold but somehow being held back, undoubtedly by Pepper's own current physical limitations, including a simple lack of stamina. His set was surprisingly brief, and to these ears, it never quite took off.

One knew that one wasn't hearing Pepper at his best. Still, the man has a presence, an unmistakable power—he simply inspires respect, especially if you've read his remarkable autobiography, "Straight Life" (published by Schirmer Books, N.Y.). The book, painstakingly transcribed and edited by his wife **Laurie**, is a thoroughly chilling account of the nearly wasted life—wasted by junk, alcohol and nearly every other stimulant within his reach, by multiple jail terms, by an astounding lack of self-esteem—of a man who was commonly mentioned in the same breath as **Charlie Parker** when it came to the prime exponents of his instrument. It's been said over and over again by those who have read "Straight Life," but it bears repetition: that Pepper is alive at all now, let alone playing and working regularly, is no minor achievement. That he can talk about what he went through with such stark candor, and no little eloquence, is even more of a tribute to the man.

Having read Pepper's own account of his life, one can more easily appreciate his performance on "Thursday Night at the Village Vanguard," his new Contemporary album. Recorded in July, 1977, it showcases his playing to considerably better effect than the more recent Redondo Beach gigs did; although he doesn't seem to be at full strength on the album, either, for the most part he is passionate and soulful, baring himself through music much as he does through words in his book. An extended version of Gordon Jenkins' "Goodbye" is especially affecting, as Pepper is plainly reaching inside to express things he'd never played, even after 30 or 40 years with his horn ("I felt I had exposed myself too nakedly," he writes in his liner notes. "But... I think this is the most direct communication I've ever attempted, and I think it's a success"). Contemporary, by the way, has two more albums from those same New York dates scheduled, logically entitled "Friday Night at the Village Vanguard" and—you guessed it—"Saturday Night at the Village Vanguard."

Providing support and inspiration on Pepper's Vanguard albums is an estimable rhythm section that includes **Elvin Jones**, **George Mraz** and **George Cables**. Pianist Cables, as reported here in the last column, has an excellent Contemporary album of his own available now, called "Cables' Vision." If it seems strange that a player with so many sideman and composing credits should have had only one album as a leader available before (and it was issued only in Japan), Cables has a simple enough explanation: "I've been working with so many different people that I couldn't find the time to develop my own thing. Also, I just didn't feel ready for a while."

Not that he hasn't had opportunities to make his own albums, he admits. "I had other offers, but most people handed me a contract that covered everything, including my dreams. Contemporary has given me support and freedom. They're a small company, but they don't make records that way. You know, they don't put it out and say, 'Bye.'"

Interestingly, Cables came to jazz late—he says he wasn't playing much of it until age 23 or 24—after a classical background. Of his own music, he says, "I try and keep an open mind. I like rhythmic music, but it's not necessary to swing all the time—it can sway, too, or rock, as long as it has some feeling and movement. My record isn't compromised, it doesn't pander, but it's also accessible. That's real important, I think—jazz doesn't have to be a music that you need to acquire a taste for."

NEW PROD: New offerings from Muse include vibist **Charlie Shoemaker's** "Blue Shoe," with **Kenny Barron**, **Pete Christlieb** and others; Barron (piano) and **Ted Dunbar** (guitar) "In Tandem;" organist **Richard "Groove" Holmes'** "Good Vibrations;" percussionist **Emanuel**

K. Rahim's "Total Submission;" bassist **Richard Davis'** "Way Out West," a nice outing featuring **Billy Cobham**, **Stanley Cowell**, **Joe Henderson** and **Eddie Henderson**, and alto sax man **Richie Cole's** "Hollywood Madness." The latter, which includes the late vocalist **Eddie Jefferson's** last recorded work, is a delight, mostly because it doesn't try to be more than it is: a good, swinging time. No cosmic soul-searching here, just clear, crisp playing and a sound that is mostly free of the lightweight trappings that might otherwise accompany tunes like "Hooray for Hollywood" and the "I Love Lucy" theme. Included is the winning single "Waitin' for Waits," where Jefferson and the **Manhattan Transfer** work out with Cole and **Tom Waits** himself makes a humorous appearance (just goes to show what a single can accomplish, even in jazz—the 45 made enough of an impression on me that I listened to the album immediately). The Transfer's **Tim Hauser** produced, a move that works well, as his quartet reverts to its cloying self only on a short "Hooray for Hollywood" reprise.

Considerably more serious is bassist **Stephen Roane's** "Siblings" (Labor Records, New York), where the composer is featured in a number of different settings, including a couple of numbers with three, count 'em, bass players and duets with such ECM stalwarts as **Richie Beirach** (piano), **Bill Connors** (guitar) and **Collin Walcott** (tabla). Interesting... Other new notables include pianist **Mark Soskin's** "Rhythm Vision," produced by **Orrin Keepnews** for Milestone, and, of course, the **Art Ensemble of Chicago's** "Full Force," on ECM. Now these guys mean it.

Syreeta Visits RW



Motown recording artist Syreeta recently visited the west coast Record World offices to present copies of her new solo LP, "Syreeta." Pictured from left: Bonnie Goldner, Motown; Sam Sutherland, RW west coast editor; Syreeta; and, Spence Berland, RW Sr. VP & west coast manager.

The Jazz LP Chart

MAY 31, 1980

- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown
M7 933R1
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
- SKAGLY**
FREDDIE HUBBARD/Columbia FC 36418
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
- TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
- HIROSHIMA**
Arista AB 4252
- UN POCO LOCO**
BOBBY HUTCHERSON/Columbia FC 36402
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista GRP GRP 5501
- NOMAD**
CHICO HAMILTON/Elektra 6E 257
- LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- BARTZ**
GARY BARTZ/Arista AB 4263
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- NUDE ANTS**
KEITH JARRETT/ECM 2 1171 (WB)
- LIVE AT THE PUBLIC THEATER**
HEATH BROS./Columbia FC 36374
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- NITE RIDE**
DAN SIEGEL/Inner City IC 1046
- OCEANLINER**
PASSPORT/Atlantic SD 19265
- KITTYHAWK**
EMI-America SW 17029
- IN PERFORMANCE**
OREGON/Elektra 9E 304

The Record World

1



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

Ambrosia: 19-12 WABC, 1-1 WCAO, 4-2 WFBR, 10-5 WFIL, 1-1 WIFI, 5-3 WKBW, 20-15 WNBC, 7-5 WPGC, 8-4 WRKO, 11-7 WXLO, 2-2 KFI, 10-8 KFRC, 8-2 KHJ, 4-3 KEARTH, 6-4 KSFX, 1-1 PRO-FM, 15-10 F105, 14-10 JB105, 5-4 Q107, 13-9 Y100, 19-14 14Q.

P. Benatar: 17-14 WCAO, 18-14 WFBR, 6-6 WFIL, 21-15 WKBW, ae WNBC, 25-21 WPGC, on KFI, on KFRC, 28-18 KHJ, 27-25 KEARTH, 26-24 KSFX, a PRO-FM, a F105, 24-24 JB105, ae Q107, on 14Q.

Blues Bros.: a WICC, a29 WNBC, ahb WPGC, a WYRE, a KFRC, a35 JB105, ae Q107.

R. Burnette: d27 WAXY, a WCAO, on WFIL, d29 WICC, d28 WFIL, on WKBW, ahb WPGC, a WRKO, 26-23 WTIC-FM, a WXLO, a WYRE, on KFI, d30 KFRC, a KHJ, 30-24 KEARTH, 17-13 PRO-FM, 24-14 F105, 30-27 JB105, 30-26 KC101, ae Q107, d25 14Q, 25-24 96X.

R. Dupree: 23-17 WAXY, d21 WBBF, 13-5 WCAO, 21-9 WFBR, 17-14 WFIL, 14-9 WICC, 30-26 WFIL, 15-11 WKBW, 19-14 WNBC, 17-10 WPGC, 21-14 WRKO, 23-20 WTIC-FM, 26-25 WXLO, 18-10 WYRE, 27-24 KFI, 30-26 KFRC, 20-16 KEARTH, 15-14 KSFX, 26-23 F105, 25-23 JB105, 16-14 KC101, 22-12 Q107, 28-24 Y100, 29-26 14Q.

ELO: d30 WFBR, on WFIL, d30 WICC, a WKBW, ae WNBC, d29 WPGC, d28 WTIC-FM, on WYRE, on KHJ, a KSFX, hb-22 PRO-FM, 33-31 F105, a33 JB105, e-e Q107, d30 14Q, 30-27 96X.

Invisible Man's Band: a KFI, d27 KFRC, 17-12 KHJ, 21-18 KEARTH, 19-11 KSFX.

J. Jackson: 18-14 WABC, e WICC, 18-17 WPGC, 17-12 WTIC-FM, 17-15 WYRE, a KFI, a KFRC, 15-8 KHJ, 29-23 KEARTH, 10-5 KSFX, 11-7 JB105, 12-10 Y100, 14-13 96X.

M. Jackson: 11-10 WAXY, a WBBF, 16-13 WCAO, 8-4 WFBR, 21-17 WFIL, 19-15 WICC, 14-11 WRKO, e WTIC-FM, 19-16 WXLO, 15-14 KFRC, 9-7 KEARTH, 11-9 KSFX, d29 F105, 26-19 JB105, 11-10 KC101, 14-8 Y100, 1-7 96X.

B. Joel: a WABC, 28-24 WCAO, 28-23 WFBR, a27 WIFI, a23 WKBW, 29-25 WNBC, 2-2 WPGC, a RKO, on WXLO, d26 KFI, a KFRC, a KHJ, 24-22 KEARTH, e-30 KSFX, a30 PRO-FM, d35 F105, 34-31 JB105, d20 Q107, a35 Y100, 16-15 14Q.

E. John: 25-22 WAXY, 23-17 WBBF, 27-23 WCAO, 22-19 WFBR, on WFIL, 25-17 WICC, 24-20 WFIL, d29 WKBW, 26-20 WPGC, 23-19 WRKO, 25-21 TIC-FM, d30 WXLO, 23-18 WYRE, 25-15 KFI, a KFRC, d26 KEARTH, 22-17 PRO-FM, 30-26 F105, 28-26 JB105, 18-12 KC101, d17 Q107, 36-33 Y100, 24-22 14Q, 15-10 96X.

C. King: on WFBR, a WICC, ae WIFI, d28 WRKO, a PRO-FM, 35-22 F105, on JB105, a29 96X.

Lipps, Inc.: 3-3 WABC, 3-2 WCAO, 1-1 WFBR, 8-4 WKBW, 6-5 WNBC, 1-1 WPGC, 2-2 WRKO, 3-1 WXLO, 1-1 KFI, 2-1 KFRC, 1-1 KHJ, 1-1 KEARTH, 2-2 KSFX, 21-11 F105, 9-2 JB105, 4-1 Y100, 3-3 14Q.

Manhattans: a WCAO, d28 WFBR, a WFIL, e WICC, 28-24 WPGC, 27-24 WRKO, e WTIC-FM, d29 WXLO, d23 WYRE, 19-13 KFI, 14-7 KHJ, 23-21 KEARTH, a PRO-FM, a F105, 29-24 K101, 22-20 Y100, 24-23 96X.

P. McCartney: 22-24 WABC, 14-12 WAXY, 16-13 WBBF,

23-20 WCAO, 17-13 WFBR, 13-8 WICC, WIFI, 30-22 WKBW, 25-21 WNB, 20-18 WPGC, d20 WRKO, 14-7 WTIC-FM, 22-19 WXLO, 14-12 WYRE, 17-12 KFI, 13-9 KFRC, 23-17 KHJ, 17-11 KEARTH, 20-7 KSFX, 21-18 PRO-FM, 17-13 F105, 18-12 JB105, 17-9 KC101, 10-9 Q107, 27-21 Y100, 23-19 14Q, 13-8 96X.

B. Midler: 22-16 WAXY, 18-10 WBBF, 11-4 WCAO, 3-3 WFBR, 16-13 WFIL, 11-7 WICC, 1-1 WKBW, 10-8 WPGC, 4-9 WRKO, 12-3 WTIC-FM, 24-21 WXLO, 11-8 WYRE, d28 KFI, 21-17 KFRC, 26-20 KEARTH, 22-21 KSFX, 5-3 PRO-FM, 6-3 F105, 15-9 JB105, 5-1 KC101, 8-6 Q107, 31-29 Y100, 4-4 14Q, 9-9 96X.

O. Newton-John: e WAXY, a WCAO, on WFBR, on WFIL, e WICC, d28 WNBC, d30 WRKO, d29 WTIC-FM, a WXLO, a WYRE, on KFRC, d28 KHJ, on KEARTH, a F105, d27 KC101, e Q107, a 14Q.

Pure Prairie League: d29 WAXY, e WCAO, 30-26 WFBR, 24-21 WFIL, d25 WICC, 26-22 WIFI, on WKBW, ae WNBC, ahb WPGC, on WRKO, 29-26 WTIC-FM, a WXLO, 30-28 WYRE, on KFI, on KEARTH, 24-21 PRO-FM, 34-32 F105, 33-30 JB105, 28-22 KC101, e Q107, on 14Q.

Raydio: 13-10 WKBW, ahb WPGC, 29-22 WRKO, d29 KFRC, d30 KEARTH, 17-13 KSFX, a F105, a28 KC101, 32-27 Y100, d30 96X.

K. Rogers: e WAXY, d31 WCAO, on Ip WFBR, on WFIL, a WICC, a30 WNBC, on WPGC, 24-21 WRKO, on KFRC, d28 KEARTH, a29 14Q.

N. & D. Sedaka: 22-17 WCAO, 20-18 WFBR, 22-19 WFIL, 9-9 WKBW, 30-26 WPGC, 10-8 WRKO, e WYRE, on KFI, on KHJ, 28-27 KEARTH, 30-27 PRO-FM, d21 14Q.

B. Seger: 31-21 WABC, 13-9 WAXY, 24-18 WBBF, 30-21 WCAO, 25-20 WFBR, 25-23 WFIL, 20-12 WICC, 16-12 WIFI, 26-20 WKBW, d27 WNBC, 24-19 WPGC, 9-3 WRKO, 18-8 WTIC-FM, 21-20 WXLO, 22-19 WYRE, 20-14 KFI, 17-12 KFRC, a KHJ, 22-17 KEARTH, 18-15 KSFX, 25-20 PRO-FM, 11-4 F105, 23-18 JB105, 27-20 KC101, 28-14 Q107, 18-16 14Q, 21-12 96X.

F. Sinatra: d23 WBBF, 24-19 WCAO, 26-22 WFBR, d24 WFIL, 28-24 WKBW, d30 WPGC, 15-7 WRKO, 20-18 WXLO, e WYRE, a KFI, 24-22 KFRC, a KHJ, 16-15 KEARTH, on JB105.

S.O.S.: a15 WABC, 14-13 WXLO, 29-19 KHJ, e-25 KSFX, a33 96X.

Spinners: a37 WABC, 28-24 WAXY, a WBBF, e WCAO, 29-25 WFBR, d25 WFIL, 29-22 WICC, d28 WKBW, 30-26 WNBC, d25 WPGC, on WRKO, 28-25 WTIC-FM, 30 23 WXLO, d30 WYRE, d29 KFI, d29 KEARTH, e-28 KSFX, 28-25 PRO-FM, d30 F105, d34 JB105, 23-19 KC101, 33-30 Y100, on 14Q, 26-18 96X.

2



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

Blues Brothers: a35 WANS-FM, a WBBQ, a WCGQ, a WCIR, a WERC, a WFLB, a WGSV, a WHHY, a WISE, a WLCY, a WMC-FM, e WRFC, a WRJZ, a KX-104, a KXX-106, a Q105, a29 Z93, a 92Q, a28 94Q.

R. Burnette: 30-25 WAKY, 28-22 WANS-FM, d29 WAYS, e WBBQ, 31-29 WBSR, a WCGQ, e WCIR, d30 WERC, a WFLB, 33-28 WGSV, 30-23 WHHY, 29-21 WISE, 37-34 WIVY, d29 WLAC, e WLCY, a WNOX, 25-20 WQXI, e WRFC, a WRJZ, 29-27 WSGA, a KJ-100, d29 KX-104, d30 KXX-106, e BJ-105,

d27 V100, a Z93, e 92Q, 23-19 94Q.

K. Carnes: a WAYS, a WBBQ, a WBSR, a WCIR, a WGSV, a WISE, a WIVY, a WLAC, a WQXI, a WRFC, a KX-104, a KXX-106, a BJ-105, a28 Z93, a 92Q, a29 94Q.

C. Daniels Band: a WANS-FM, a WLAC, e WQXI, e WRJZ, a31 WSGA, a KX-104, a 92Q.

R. Dupree: 11-8 WAKY, 6-5 WANS-FM, 16-6 WAYS, 18-11 WBBQ, 10-9 WCGQ, 25-19 WCIR, 6-5 WERC, 29-15 WFLB, 14-6 WGSV, 6-5 WHHY, 11-4 WISE, 18-14 WIVY, 25-19 WKIX, 20-12 WLAC, 23-21 WLCY, 9-7 WNOX, 22-18 WMC-FM, 20-15 WQXI, 14-11 WRFC, 17-9 WRJZ, 20-15 WSGA, 15-12 KJ-100, 19-16 KX-104, 7-3 KXX-106, 19-16 BJ-105, 26-20 V100, 21-14 Q105, 11-9 Z93, 29-26 92Q, 5-4 94Q.

M. Jackson: 18-16 WAKY, 15-15 WAYS, 23-19 WBBQ, 12-9 WBSR, 22-17 WCIR, 4-4 WERC, 28-26 WFLB, 5-3 WGSV, 4-1 WHHY, 7-3 WISE, 21-13 WKIX, 19-11 WLAC, 2-1 WLCY, 12-8 WMC-FM, 5-5 WRFC, 19-15 WRJZ, 7-7 WSGA, a V100, 20-15 92Q.

B. Joel: 25-17 WANS-FM, a WAYS, 26-24 WBBQ, d30 WBSR, 29-24 WCGQ, e WCIR, 11-3 WERC, d35 WFLB, 32-25 WGSV, 3-3 WHHY, 19-16 WISE, 32-27 WIVY, a WKIX, 29-22 WLAC, e WLCY, a28 WNOX, d22 WMC-FM, 21-10 WQXI, 27-22 WRFC, 29-19 WRJZ, 16-11 WSGA, 16-11 KJ-100, 6-9 KX-104, 25-19 KXX-106, 36-29 BJ-105, 24-19 V100, d28 Q105, 6-2 Z93, d28 92Q, 14-9 94Q.

E. John: 25-15 WAKY, 26-18 WANS-FM, 24-17 WAYS, 21-16 WBBQ, 20-15 WBSR, 11-8 WCGQ, d26 WCIR, 13-6 WERC, d31 WFLB, 23-20 WGSV, 16-12 WHHY, 28-19 WISE, 17-13 WIVY, e WKIX, 21-16 WLAC, 26-20 WLCY, e WMC-FM, 23-19 WQXI, 29-24 WRFC, 27-17 WRJZ, 22-18 WSGA, 13-6 KX-104, 15-10 KXX-106, 20-17 BJ-105, 29-26 V100, 28-21 Q105, 17-11 Z93, 27-22 92Q, 12-8 94Q.

Manhattans: a29 WAKY, e WANS-FM, 21-17 WAYS, 27-21 WBBQ, e WBSR, e WCIR, 28-19 WERC, 17-8 WFLB, 24-18 WGSV, 27-20 WHHY, a WIVY, 12-4 WKIX, 30-25 WLAC, e WLCY, 24-20 WMC-FM, 13-8 WRFC, d27 WRJZ, 6-4 WSGA, 25-10 KX-104, 29-27 Q105, 18-14 Z93.

P. McCartney: 9-3 WANS-FM, 18-10 WAYS, 15-7 WBBQ, 16-14 WBSR, 9-4 WCGQ, 27-24 WCIR, 3-2 WERC, d32 WFLB, 17-9 WGSV, 22-14 WHHY, 16-12 WISE, 24-17 WIVY, a WKIX, 23-19 WLAC, 15-12 WMC-FM, 6-3 WQXI, 28-26 WRFC, 16-11 WRJZ, 11-5 WSGA, 19-17 KJ-100, 16-7 KX-104, 11-8 KXX-106, 21-18 BJ-105, 11-5 V100, 16-5 Q105, 13-7 Z93, e 92Q, 4-2 94Q.

B. Midler: 12-5 WAKY, 2-2 WANS-FM, 1-1 WAYS, 3-2 WBBQ, 2-1 WBSR, 5-1 WCGQ, 2-1 WCIR, 1-8 WERC, 3-1 WFLB, 2-2 WGSV, 4-1 WISE, 2-1 WKIX, 3-1 WLAC, 28-24 WLCY, 16-9 WNOX, 18-14 WMC-FM, 7-1 WQXI, 1-1 WRJZ, 2-2 WSGA, 17-15 KJ-100, 1-1 KX-104, 2-5 KXX-106, 24-14 BJ-105, 23-15 V100, 30-16 Q105, 16-8 Z93, 4-1 92Q, 10-5 94Q.

O. Newton-John: a28 WAKY, e WANS-FM, a WAYS, e WBBQ, a WBSR, d30 WCGQ, e WCIR, d29 WERC, a WFLB, d31 WGSV, d27 WHHY, d32 WISE, 40-31 WIVY, e WLCY, 26-21 WNOX, d21 WQXI, d30 WRFC, e WRJZ, 31-29 WSGA, e KX-104, d33 KXX-106, 39-33 BJ-105, a V100, a Q105, e Z93, e 92Q.

Pure Prairie League: 26-17 WAKY, 36-29 WANS-FM, d28 WAYS, d29 WBBQ, 32-26 WBSR, 26-23 WCGQ, e WCIR, 30-27 WERC, d33 WFLB, 31-21 WGSV, d29 WHHY, 23-17 WISE, d38 WIVY, e WKIX, d27 WLAC, e WLCY, 23-20 WNOX, a WMC-FM, d26 WQXI, d29 WRFC, d26 WRJZ, 24-21 WSGA, 26-25 KJ-100, 22-100, 22-21 KX-104, 30-26 KXX-106, 31-28 BJ-105, 30-24 V100, e Q105, 27-22 Z93, e 92Q, 26-22 94Q.

B. Seger: 29-24 WAKY, 11-7 WANS-FM, 19-9 WAYS, 5-4 WBBQ, 28-21 WBSR, 8-5 WCGQ, 28-23 WCIR, 8-7 WERC, 24-17 WFLB, 19-14 WGSV, 5-4 WHHY, 2-2 WISE, 23-19 WIVY, 23-17 WKIX, 12-8 WLAC, d28 WLCY, a24 WNOX, d24 WMC-FM, 24-17 WQXI, 16-10 WRFC, 13-8 WRJZ, 8-8 WSGA, 20-18 KJ-100, 7-8 KX-104, 6-2 KXX-106, 26-23 BJ-105, 28-22 V100, 24-19 Q105, 1-3 Z93, 25-20 92Q, 1-1 94Q.

Spinners: 31-26 WAKY, 35-30 WANS-FM, 32-22 WAYS, 29-26 WBBQ, 25-20 WBSR, e WCIR, 29-26 WERC, 31-20 WFLB, 30-23 WGSV, 29-21 WHHY, d23 WISE, a40 WIVY, d20

Rock

Rocky Burnette, ELO, Billy Joel

Disco

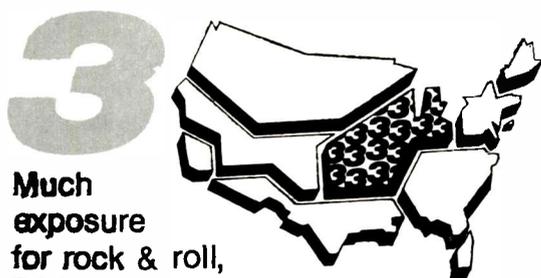
Change

Hottest:

Radio Marketplace

WKIX, d28 WLAC, d30 WLCY, 27-22 WNOX, a WMC-FM, 26-23 WQXI, d28 WRFC, d28 WRJZ, 28-22 WSGA, 27-26 KX-104, d32 KXX-106, e BJ-105, d29 Q105, 28-24 Z93, 30-27 92Q.

J. Walsh: d38 WANS-FM, a WBBQ, e WCGQ, a WCIR, e WFLB, e WHHY, d34 WISE, a WIVY, e WRFC, e WRJZ, 32-30 WSGA, 24-21 KJ-100, e KX-104, 29-20 KXX-106, d29 V100, e Q105, 19-15 Z93, 25-20 94Q.



3
Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Blues Brothers: a WDRQ, a WOKY, a WPEZ, a WSKS-FM, a KBEQ, a 96KX.

R. Burnette: d27 CKLW, d28 WDRQ, a WGCL, a29 WOKY, 29-26 WPEZ, d30 WSKS-FM, a WZZP, 27-20 KBEQ, a27 KSLQ, a34 Q102, a 92X.

R. Dupree: 17-10 CKLW, 15-11 WDRQ, 29-20 WFFM, 26-22 WGCL, 6-7 WHB, 6-3 WNDE, 16-10 WOKY, 20-14 WPEZ, 20-15 WSKS-FM, 13-3 WZUU, 16-14 WZZP, 16-19 KBEQ, 17-11 KSLQ, 22-18 KXOK, 16-11 Q102, 18-15 92X, 23-19 96KX.

Genesis: a CKLW, a WDRQ, 28-23 WEFM, a WGCL, a28 WOKY, d28 KBEQ, a26 KSLQ, 8-6 KWK.

M. Jackson: 21-15 CKLW, a29 WDRQ, 13-10 WFFM, 21-16 WGCL, 15-11 WHB, a21 WNDE, a WOKY, d28 WPEZ, 22-18 WSKS-FM, d30 WZUU, 28-26 WZZP, d26 KBEQ, 28-13 KSLQ, 26-24 KXOK, a32 Q102, a23 92X.

B. Joel: 25-7 CKLW, 2-2 WDRQ, a30 WEFM, a11 WGCL, a WLS, a19 WNDE, a27 WOKY, 13-25 WPEZ, 25-14 WSKS-FM, 14-12 KBEQ, 14-6 KSLQ, 18-16 KWK, 28-29 KXOK, 25-23 Q102, 25-22 92X, 6-1 96KX.

E. John: 29-25 CKLW, 28-23 WDRQ, on WEFM, 23-14 WFFM, 24-16 WHB, 12-8 WNDE, 27-23 WOKY, 24-18 WPEZ, 18-17 WSKS-FM, 20-7 WZUU, a22 WZZP, 20-14 KBEQ, 23-12 KSLQ, a31 Q102, 19-12 92X, 15-10 96KX.

B. Midler: 2-1 CKLW, 4-1 WDRQ, 14-7 WFFM, 16-12 WGCL, 5-5 WHB, 27-17 WLS, 4-2 WNDE, 10-2 WOKY, d30 WPEZ, 12-6 WSKS-FM, 12-6 WZUU, 9-4 WZZP, 7-6 KBEQ, 10-3 KSLQ, 19-16 KXOK, 14-7 Q102, 10-2 92X.

G. Numan: 12-21 WDRQ, 3-3 WEFM, 3-3 WGCL, 6-5 WLS, 1-1 WOKY, 12-10 WPEZ, 6-4 WSKS-FM, 3-3 KBEQ, 7-10 KSLQ, 4-3 Q102, 2-3 92X.

Pure Prairie League: d30 CKLW, on WDRQ, on WEFM, 29-25 WFFM, d28 WGCL, 19-11 WNDE, 25-22 WOKY, 27-21 WPEZ, 30-25 WSKS-FM, on WZUU, 22-18 KBEQ, 26-24 KSLQ, 36-28 KXOK, 30-27 Q102, D25 92X, 32-29 96KX.

B. Seger: 24-22 CKLW, 19-10 WDRQ, 16-8 WFFM, 17-17 WGCL, 7-2 WHB, a43 WLS, 11-6 WNDE, 26-21 WOKY, d27 WSKS-FM, a WZUU, 22-17 WZZP, 11-4 KBEQ, 1-4 KSLQ, 10-9 KK, 7-2 KXOK, 25-19 Q102, 22-14 92X, 9-5 96KX.

Spinners: d29 CKLW, on WDRQ, 30-23 WFFM, a30 WGCL, a25 WHB, a15 WNDE, 28-24 WOKY, 30-27 WPEZ, 28-23 WSKS-FM, 30-24 WZZP, 29-23 KBEQ, d25 KSLQ, 24-19 KXOK, a33 Q102, a24 92X, 28-21 96KX.

J. Walsh: on WDRQ, 21-15 WEFM, a20 WGCL, 26-23 WPEZ, 24-22 KBEQ, 3-3 KWK, a35 Q102, on 92X, 20-17 96KX.



4
Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.

Blues Brothers: a KCPX, a KKO, a KMJK.

R. Burnette: d26 WGUY, a WJBQ, a25 WOW, 25-20 WSPT, 19-16 KCPX, a KGW, e KJR, d26 KKLS, e KKO, 34-32 KMJK, a KSTP-FM.

R. Dupree: 14-11 WEAQ, 19-10 WGUY, 14-12 WJBQ, 12-11 WOW, 10-7 WSPT, 8-6 KCPX, 8-4 KDWB, 11-8 KGW, 4-3 KJR, 8-6 KKLS, 12-5 KLEO, 24-17 KMJK, 20-14 KSTP-FM.

M. Jackson: 17-16 WGUY, d22 WJBQ, 15-3 WOW, a KCPX, 28-18 KDWB, 29-21 KGW, 25-18 KJR, e KKLS, 24-18 KKO, 20-11 KLEO, 12-7 KMJK, 15-10 KSTP-FM.

E. John: a25 WEAQ, 11-7 WGUY, 23-17 WJBQ, 22-15 WOW, 23-18 WSPT, 30-25 KCPX, 16-11 KDWB, 27-19 KGW, 19-15 KJR, 1-10 KKLS, e KKO, 22-14 KLEO, 31-26 KMJK, 19-12 KSTP-FM.

B. Midler: 16-12 WEAQ, 16-11 WGUY, 4-2 WJBQ, 1-1 WSPT, 7-4 KCPX, 3-2 KDWB, 18-9 KGW, 20-10 KJR, 2-1 KKLS, 2-5 KKO, 4-2 KLEO, 16-6 KMJK, 3-2 KSTP-FM.

D. Newton-John: a27 WEAQ, 27-23 WOW, d25 WSPT, 27-19 KDWB, a KING, a KJR, a KKLS, 32-27 KLEO, e KMJK, a KSTP-FM.

Pure Prairie League: 25-23 WEAQ, 28-22 WGUY, 21-19 WJBQ, 25-20 WOW, 28-23 WSPT, 27-23 KCPX, 22-12 KDWB, d28 KGW, e KJR, 26-19 KKLS, e KKO, 28-23 KLEO, 32-30 KMJK, d17 KSTP-FM.

B. Seger: 23-20 WEAQ, 22-18 WGUY, 22-18 WJBQ, 8-2 WOW, 7-2 WSPT, 23-17 KCPX, a24 KDWB, 17-12 KGW, 8-5 KJR, 13-8 KKLS, d25 KKO, 17-8 KLEO, 15-11 KMJK, 13-4 KSTP-FM.



5
R&B and country influences, will test records early. Good retail coverage.

P. Benatar: 21-19 WQUE, 11-9 WTI, on KFMK, 22-20 KRBE, 25-25 KTS, 14-12 B100.

Blondie: d28 WQUE, d38 WTI, 2-2 KILT, on KRBE, on KTS.

Blues Brothers: a WQUE, a KNOE-FM, a KRBE, a B100.

R. Burnette: a WQUE, a WTI, on KFMK, a KNOE-FM, 26-21 KROY, a KTS, d29 KUHL, 29-26 B100, a B97.

C. Daniels Band: a WQUE, a40 KILT, a KRBE.

R. Dupree: 14-9 WQUE, 21-15 WTI, 11-10 KFMK, 20-24 KGB, 12-8 KILT, 24-17 KNOE-FM, 14-9 KRBE, 18-10 KROY FM, 24-22 KTS, 7-6 KUHL, 24-19 B100, 29-27 B97.

M. Jackson: 18-11 WQUE, 2-2 WTI, 5-6 KFMK, a20 KGB, 10-12 KILT, 11-11 KNOE-FM, 18-13 KRBE, 6-5 KUHL, d30 B100, 1-2 B97.

B. Joel: 30-21 WQUE, 19-10 WTI, 22-18 KFMK, a39 KILT, 18-13 KNOE-FM, 29-25 KRBE, 20-13 KROY FM, d27 KUHL, 28-21 B100, 23-17 B97.

E. John: 26-20 WQUE, 37-32 WTI, on KFMK, 27-25 KGB, 37-23 KILT, 31-21 KNOE-FM, 27-26 KRBE, a25 KROY FM, 22-19 KTS, 22-16 KUHL, d22 B100, 30-24 B97.

P. McCartney: 12-8 WQUE, 10-1 WTI, 27-24 KFMK, 15-6 KGB, 18-7 KILT, 22-14 KNOE-FM, 30-23 KRBE, 7-4 KROY-FM, 29-24 KUHL, 16-14 B100, 14-8 B97.

B. Midler: 11-6 WQUE, 17-14 WTI, 13-5 KFMK, 26-14 KGB, 13-9 KILT, 2-2 KNOE-FM, 24-19 KRBE, 17-11 KTS, 11-8 KUHL, 15-10 B100, 27-21 B97.

D. Newton-John: a WQUE, a KFMK, a37 KILT, a KUHL, a B97.

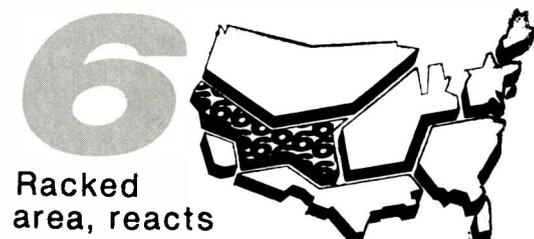
G. Numan: 1-4 WTI, 14-11 KFMK, 5-4 KGB, 8-8 KRBE, 6-7 KROY-FM, 5-2 KTS, 5-4 KUHL, 4-2 B100, 4-1 B97.

Pure Prairie League: d26 WQUE, a WTI, d29 KFMK, 36-31 KILT, a29 KNOE-FM, d30 KRBE, a27 KROY-FM, a28 KTS, d28 KUHL, on B100, e B97.

B. Seger: 23-14 WQUE, 18-14 KFMK, a22 KGB, 14-10 KILT, 13-4 KNOE-FM, 23-18 KRBE, 10-5 KROY-FM, 19-15 KTS, e KUHL, 29-15 B100, 28-26 B97.

Spinners: d29 WQUE, a WTI, 28-21 KFMK, 35-22 KILT, e KNOE-FM, 28-24 KRBE, a23 KTS, e B97.

J. Walsh: on WQUE, 36-30 WTI, on KFMK, 39-34 KILT, 32-28 KNOE-FM, on KRBE, 25-22 KROY-FM, a KUHL, e B97.



6
Racked area, reacts to strong R&B/disco product, strong MOR influences

R. Dupree: 16-12 KIMN, 14-9 KNUS, 18-16 KOFM, 18-14 KOPA, 17-11 KVIL, 16-12 KYGO, 2-2 KZPP.

M. Jackson: 21-16 KIMN, 21-16 KNUS, a KOFM, 7-4 KOPA, 15-14 KVIL, 21-16 KYGO.

B. Joel: d21 KIMN, d38 KNUS, d28 KOFM, 20-11 KOPA, 22-15 KUPD, a KVIL, d21 KYGO, 6-3 KZPP, 2-1 Z97.

P. McCartney: 24-22 KIMN, 30-21 KNUS, 28-24 KOFM, 19-15 KOPA, 24-22 KYGO, 15-13 KZPP, 16-9 Z97.

B. Midler: 1-2 KIMN, 4-5 KNUS, 20-14 KOFM, 16-10 KOPA, 11-7 KVIL, 1-2 KYGO, 7-4 KZPP, a16 Z97.

Pure Prairie League: 25-15 KIMN, d40 KNUS, d29 KOFM, 30-27 KOPA, a KVIL, 25-15 KYGO, 20-14 KZPP.

B. Seger: 17-5 KIMN, 39-31 KNUS, 30-27 KOFM, 5-3 KOPA, 19-6 KUPD, 25-20 KVIL, 17-5 KYGO, 21-19 Z97.

Spinners: a27 KIMN, e KNUS, d30 KOFM, d29 KOPA, d13 KVIL, a27 KYGO, 29-25 KZPP.

J. Walsh: a KIMN, e KNUS, a KOPA, a30 KUPD, a KYGO, 24-17 KZPP, a24 Z97.

B.O.S.

Manhattans

Country

Mickey Gilley

A/C

Olivia Newton-John, Pure Prairie League, Spinners

LP Cuts

Kenny Rogers ("Love The World Away") see individual market places

RW: A great accomplishment of the last few years is the establishing of a network of clubs where bands can play their own material. What you did with your bands—doing self-sufficient tours by van—is not really new, that's the way copy bands have done it for years. What you did was to bring this type of touring to a different level.

Copeland: It was new for English bands to do this. What was unusual about what I was doing—bringing an act over from England—was that the record company didn't have to go into a relationship with the band, knowing up front that there was going to be a \$50,000 tour support loss, in addition to the radio ads. We brought bands in where the record company said up front there would be no support. We brought in bands that had no label. I had to arrange the equipment, book the tour, call radio stations, all the stuff a label would normally do. With the Police, our intention was not so much to break the band as much as it was to initiate the record company (A&M) to what we were doing. And even though the Police are bigger now we still don't take support.

We make the road pay for the road, and what A&M does to sell an album is what they should do to sell it. We don't ask them to be promoters. In the past an agent's job has come to mean: he calls the promoter and arranges for the promoter to book the hall, print the tickets and help the record company promote the date. The record companies have been the promoter. It's their money that the agent and promoter have been spending. To me a promoter should be exactly that: he, and not the record company, should promote the date. The record company should sell the record, and of course the date helps to sell records. For ten years, the label has been forced into this position of being promoter. The more money a label spends, the more control it has over an artist and over the whole project, down to deciding which tracks will be singles, which tracks will and won't be on albums and which producer will be used. If it's all a record company's money, it becomes a record company's show. They control everything. Then you ask yourself, "Where did the act go?" "Where did the promoter go who's supposed to be promoting." We sell a date to a promoter. He'll promote it, and what the record company does additionally is their business. And I work in conjunction with them. I don't ignore them, but I certainly don't call up a promoter and say, "The label is buying spots and tickets, give me the date."

RW: What you've said reminds me of John Lydon's (of Public Image Limited) great quote: "The artist doesn't work for the record company, the record company works for the artist."

Copeland: Right.

RW: Now that some of your bands are more popular, you've done dates with people that have shunned you in the past—Ron Delsener, Pepper and Snadowsky at the Bottom Line. Is this selling out?

Copeland: I've dealt with Delsener for years while I was at Paragon, and it's true that he didn't care about the Buzzcocks or Police, because he's a businessman, he's a promoter who has a job and a company and a staff to pay. He's not the only one in the U.S. who wasn't interested. No one was—labels, clubs, promoters. Ron Delsener isn't exactly living on the street to the point that he's as hip as some people. Sure he's jumping on the bandwagon, but so is everybody. Whenever possible, I try to take the club promoter that first helped me and build him up. Just as my bands are going to be the top bands in five years, so are those promoters. But there are certain places, New York among them, where a workable alternative, on the required level, hasn't developed.

RW: One of the reasons that you have rejected the traditional showcase clubs is their seating policy, that is in contrast to the dance atmosphere that your bands thrive in. What's more important to you, having a suitable venue or working with people that believe in what you're doing?

Copeland: Both. I want everything I do to have some kind of feeling of the new generation. I believe that the generation of today wants their own heroes, their own bands, their own scene, trends, hairdos, shoes—they deserve it. They're going to demand it and I try to cater to that. I try to find new venues, rather than just change the old ones.

RW: If a big, conservative corporation, say ITT, built the perfect dance-rock venue in New York, where all the facilities were the best, would you not use it because ITT is part of the old generation?

Copeland: No. I'm not here to change the world and break down the establishment, I'm here to provide bands with the best possible situation for them to develop. If ITT has the best facility for my music, I'll be the first person to use it.

RW: You have a sense of mission about the music you book. It's obviously very important to you.

Copeland: Yes, it's very important. I don't want to take on a band that isn't new and unique simply because it will make the agency some money. I don't want to see my bands develop the bad habits that have been rampant in the industry for ten years—the limos, etc. I don't want this attitude. There is a sense of mission, and that's what gets me off, that's the whole trip. And it's the same with the bands: they're not trying to break themselves as much as they're trying to break a new form of music. I feel that what I'm doing now is going to affect the majority of Americans over the next ten years. What I've done in the last two years is going to have a major effect on the kids of America for several years, and that's more than just breaking an act.

RW: Do you really think the term new wave still means something?

Copeland: Oh yeah. It doesn't tell you what a band sounds like, it tells you what it doesn't sound like. It doesn't mean it sounds like the Sex Pistols or the Police. It does tell you the band is exciting and unique. It tells you that it isn't a copy of the Eagles or Led Zeppelin, that it isn't a boring old fart band.

RW: You only book bands that have some sort of new wave tag?

Copeland: Yes.

RW: If the Eagles came up to you and asked . . .

Copeland: Pass.

RW: Why?

Copeland: They bore me.

RW: None of the bands that you book bore you?

Copeland: Absolutely not, each one is unique, and does something special for me.

RW: What happens if a new band approaches you that isn't traditional, but you don't like anyway?

Copeland: Pass. I passed on the Knack. People think I'm crazy but I don't regret it. They called me up, begging to be put on a Police show in San Francisco. I flew out there and saw them. I sat and came to the conclusion that they were going to be big. I didn't know they were going to happen overnight but I knew they were going to be big because they had a formula going for them. They were at the right place at the right time, had good management and had a label that was going to spend a fortune. I had to pass because I would have to cringe everytime I talked about them. If I was telling you how proud I was that all my bands were new and unique, how could I say that if I represented the Knack, who are a copy band. They stand for everything I am not.

RW: What happens when your groups get more popular?

Copeland: One of the newest phenomenon, that you mentioned, is the dance hall, which is a step in between the club and auditorium. We're discovering these throughout the country.

RW: But if, as you said, your bands become the biggest bands in the country in five years, what happens when they play Madison Square Garden, where everyone can't dance? Will the bands be able to keep their spontaneity?

Copeland: This is obviously something we've got to protect ourselves against. The Police would love to play Hurrah rather than Madison Square Garden. However, there are that many more people that wouldn't be able to see the band. It's an unfortunate fact of life. The only way to play to all your fans is to play in a big room. I don't know how we're going to get around it. What we'll try to do is break it up. Play Belmont Raceway one day, and then play CBGB unannounced. Or instead of one night at the Palladium, we'll play six dates in various clubs—but a band can only work so many days. This summer I'm experimenting with a package. The Police, Specials, Buzzcocks, Squeeze, Wazmo Nariz and some others will play the Holiday Bowl, which holds 16,000 people.

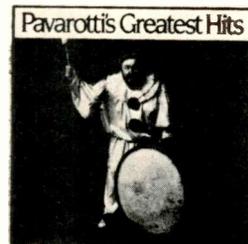
RW: Do you dissuade your groups from using limousines?

Copeland: It's certainly not under my control to decide if my groups use limousines or not. If they want to spend their money that way, fine. If they called me up for a tour and demanded that every promoter supply a limousine, then I would be in a dilemma. I'd tell them that I could get better money without it, that it's against my policy. But, on the other hand, if they insist on it, and it's a tour I want to do, then I'm not going to stop it, if they can pay. I personally am totally against it, and fortunately most of the bands I work with are too, but I don't decide. I don't tell them how to spend their money, but I advise them how unnecessary it is. Limos take people away from the crowd that is their lifeblood. How can a band write about the street if they haven't seen the street in years?

Classical Retail Report

MAY 31, 1980

CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS

London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: FIDELIO—Behrens, Hoffman, Solti—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Multi—Angel
- MOZART: COMPLETE SYMPHONIES, VOL. III—Hogwood—L'Oiseau Lyre
- LEONTYNE PRICE, PRIMA DONNA VOL. V—RCA

KING KAROL/NEW YORK

- BEETHOVEN: TRIPLE CONCERTO—Karajan—DG
- BEETHOVEN: FIDELIO—London Digital
- BERLIOZ: CLEOPATRE—Baker, Davis—Philips
- BOITO: MEFISTOFELE PROLOGUE—Cheek, Shaw—Telarc
- DEBUSSY: IMAGES—Angel Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA VOL. V—RCA
- PURCELL, VIVALDI: KRAMER VS. KRAMER FILM SOUNDTRACK—Columbia
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

J&R MUSIC WORLD/NEW YORK

- BEETHOVEN: FIDELIO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- GALWAY: SONG OF THE SEASHORE—RCA
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PRICE, PRIMA DONNA VOL. V—RCA
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

CUTLER'S/NEW HAVEN

- BEETHOVEN: FIDELIO—London Digital
- BERG STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG
- DEBUSSY: IMAGES—Angel Digital

- MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA VOL. V—RCA
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
- RAMPAL: JAPANESE FOLK MELODIES—Columbia
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips
- TALLIS: CLERKS OF OXFORD—Nonesuch

ROSE DISCOUNT/CHICAGO

- BEETHOVEN: FIDELIO—London Digital
- BOLLING: SUITE FOR CLASSICAL GUITAR AND PIANO—Angel Digital
- BRAHMS: COMPLETE SYMPHONIES—Solti—London
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- CHOPIN: COMPLETE WORKS, VOL. V—Ashkenazy—London
- GALWAY: SONG OF THE SEASHORE—RCA
- HANDEL: ARIODANTE—Baker, Leppard—Philips
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA VOL. V—RCA
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG

STREETSIDE/ST. LOUIS

- BACH: BRANDENBURG CONCERTO, WORKS—Pennock—DG Archiv
- BEETHOVEN: FIDELIO—London Digital
- BEETHOVEN: SYMPHONY NO. 6—Multi—Angel
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- SUTHERLAND SINGS MOZART—London
- TCHAIKOVSKY: SYMPHONY NO. 5—Multi—Angel
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

DISCOUNT RECORDS/ SAN FRANCISCO

- BEETHOVEN: FIDELIO—London Digital
- BEETHOVEN: SYMPHONY NO. 6—Multi—Angel
- BERLIOZ: CLEOPATRE—Baker, Davis—Philips
- MONTSERRAT CABALLE: ARIE ANTICHE—London
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PRICE: PRIMA DONNA, VOL. V—RCA
- STRAUSS: FOUR LAST SONGS, OTHERS—Te Kanawa, Davis—Columbia
- SUTHERLAND SINGS MOZART—London

* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, Sam Goody/East Coast, Record World/TSS Northeast, Record & Tape/Baltimore, Record & Tape, Ltd./Washington, Specs/Miami, Harmony House/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Sound Warehouse/Dallas, Tower Records/Los Angeles, Tower Records/San Francisco and Tower Records/Seattle.

New Recordings of Weber and Verdi

By SPEIGHT JENKINS

■ NEW YORK—A record not apt to make the best seller lists but one of uncommon interest is the recording of Weber songs on L'Oiseau Lyre. The singer is Martyn Hill, with Christopher Hogwood at the piano. In most Lieder recitals Weber is conspicuously absent, an omission made particularly hard to understand by this album.

Weber composed some 90 songs, and was considered important enough in Germany for Wilhelm Mueller, the author of *Die schoene Muellerin* and *Die Winterreise* poems, to dedicate them to him. Needless to say, Weber's contemporary, Schubert, should have been the dedicatee but still Weber was acclaimed in his time, and justly. The songs are varied in text and mood; some are light, others are serious, most are, in keeping with the spirit of the time, very romantic. Anyone familiar with Weber's operas can find many references to them; *Das Veilchen im Thale*, for instance, brings to mind the flowing cavatinas of Max in *Der Freischuetz*.

Fortepiano

The recording is fascinating in that Hogwood plays a fortepiano, an instrument popular at the time. The instrument played by Hogwood was constructed in 1825. It has six octaves, with a Viennese action and five pedals, so interesting in variety that they must be enumerated: Keyboard shift (showing the relation to the earlier harpsichord), sustaining, bassoon, moderator and my fav-

orite Turkish music with bells, drums and cymbals. The singing is more than pleasant. Hill, a young English tenor, has made something of a name for himself in concert in the British Isles but at present is an unknown commodity in the United States. His singing is authoritative with good color and an avoidance of the white sound so often found in British concert singers.

Verdi from DG

A much more noticable entry into the May lists is the new Deutsche Grammophon recording of Verdi's *Luisa Miller*, one of the master's most delightful operas, not too well known until recently. *Luisa* comes in the Verdi chronology the year before *Rigoletto*, and has been suggested as the first of Verdi's middle-period operas. Performances over the past 15 years at the Metropolitan have found superb interpreters, notably Montserrat Caballe and Renata Scotto as Luisa, Placid Domingo and Richard Tucker as Rodolfo and Sherrill Milnes as Miller. In *Luisa* Verdi often sticks to the slow-fast formulation for arias, but does not do so without meaning. There are often dialogue or choral interludes that make the change to a fast tempo meaningful, and the piece has excellent ensembles. Moreover, there is a wonderful father-daughter duet of the type that brought from Verdi his most persuasive writing.

The new recording finds Placido Domingo in his best voice as
(Continued on page 48)

Classical Retail Tips

■ Another digital recording comes from London this week: the first two Beethoven Piano Concertos with Radu Lupu. The Israel Philharmonic is conducted by Zubin Mehta. Previous digital recordings with Lupu and Mehta have proved highly successful and this one should follow the same pattern. Mehta, incidentally, adds another notch to his credits as the most digital of conductors; no other maestro can even come close to the number of digitals he has recorded.

Ashkenazy

Three recordings featuring Vladimir Ashkenazy should delight the Russian-Icelandic pianist's many fans. First comes volume XII of the complete Beethoven

Sonatas, this one with the fourth, ninth and tenth sonatas. Then joined by Andre Previn as a fellow pianist, Ashkenazy plays Rachmaninoff's Symphonic Dances and the Russian Rhapsody. This is the first recording of the Rhapsody and the only two-piano version of the Symphonic Dances. And finally Ashkenazy as conductor again appears. This time he leads Boris Belkin, a Russian-born violinist, in works of Sibelius. Included are the Violin Concerto, Two Serious Melodies and Two Serenades. Ashkenazy's progress as a conductor of romantic music has been watched with eagerness by the public. This is his first foray into Scandinavian music and should be successful.

Wyman Named CBS, Inc. Pres.

(Continued from page 3)
executive committee in consultation with all of the outside members of the board," said Paley. "Based on this reevaluation, Mr. Wyman became our choice to fill the company's most important post, and he has my enthusiastic endorsement."

Wyman comes to CBS from the Pillsbury Company, of which he has been vice chairman since March 1979. For four years prior to that, he was president and chief executive officer of Green Giant Company, which was acquired by Pillsbury in 1978. In 1965 Wyman joined the Polaroid Corporation as vice president to set up its International Division. He rose to senior vice president, general manager and chairman of the executive committee. When he left Polaroid in 1975 to join Green Giant, he was widely regarded as heir apparent to Dr. Edwin Land.

Wyman began his career with First National City Bank as a trainee in the Overseas Division. From 1952 to 1955 he served as an officer in the U. S. Army Corps of Engineers in Korea.

In 1955 Wyman joined the Nestle Company in New York as a salesman, rising through the ranks to become assistant to the president of the U. S. company. After being sent by Nestle for a year's graduate study at IMEDE in Lausanne, Switzerland — the management development institution sponsored by Nestle, Harvard Business School and the University of Lausanne—Wyman remained in Europe from 1960 to 1965, first as assistant to the managing director and subsequently as vice president of the parent company.

Wyman is a director of Scott Paper Company, Northwestern Bancorporation, The Toro Company and the National Executive Service Corps. He is a trustee of Amherst College and the Minneapolis Society of Fine Arts. He is a member of the Council on Foreign Relations and serves on the Associates of the Graduate School of Business Administration at Harvard University. He is the founder and a member of the board of the Minnesota Project on Corporate Responsibility.

In 1974 Wyman was named as one of "Time" magazine's "200 Rising World Leaders." In December 1978 he was appointed a Commissioner of the Presidential Commission on World Hunger.

Wyman graduated from Phillips Academy, Andover, Massachusetts, where he was class president, and Amherst College, obtaining a B.A. in 1951.

CRT Hearings Begin (Continued from page 3)

search study point out that the original two cent rate set by the Copyright Act in 1909 is now only worth one-tenth of its initial value, and that in addition, the additional ¾ cent interim increase has been completely eroded by inflation.

The study also said it has research to prove that at least 20 percent of the licenses issued to record companies in the last two years were under the statutory rate, pointing out that the companies have been able to bargain with songwriters and publishers to receive a discount.

The Nathan study also concludes that the 2¾ cent rate has not kept pace with the levels of compensation afforded musi-

cians, arrangers and even industrial workers—performing artists, for example, receive anywhere "from 9 to more than 15 cents for each recorded song sold" as opposed to the songwriter and publisher's "inadequate ceiling on the price paid for musical compositions" working out to about one-fifth the rate paid to performing artists.

The economic paper also had the CRT consider the royalty rates in England (6.25 percent of the retail price since 1928), Australia (5 percent of the retail price since 1912), Japan (5.4 percent) and Western European countries (generally, the standard BIEM agreement of 8 percent), and the research which shows

that in this country, even the present royalties had declined to between 2.6 and 3.9 percent of the record industry's total sales at the suggested retail price—barely half the "historical effective rate" which had continued even after the advent of the \$3.98 LP with ten songs.

The study also contends by its research that the record industry argument that the large number of records sold compensates for the 2¾ cent royalty ceiling is erroneous concluding that "it makes no economic sense to contend that the increased gross revenues compensate for the unreasonableness of the per unit rate," citing the Australian Copyright Tribunal's report on the subject that says that increased sales argument "ignores the basic question whether the royalty per record is equitable."

Nathan also verbally testified at the CRT this past week, and was cross-examined by the RIAA's legal staff here in Washington led by James F. Fitzpatrick of the Arnold and Porter law firm. There was a distinct feeling on the part of the recording industry lawyers that the Nathan report and his remarks were "advocacy-oriented," and his economic study more of a pre-hearing brief than a fully documented study. (A full account of the RIAA cross-examination points and Nathan's replies will appear in the next issue.)

Next week's hearings on the mechanical royalty rate increase have been moved to the following week due to the need of the CRT to continue their cable hearings.

Also, over on Capitol Hill, continued mark-up subcommittee meetings on H.R. 977, the sound recording performance rights bill, have been put off a week and will continue in early June. If mark-up is achieved at that time, the bill could be presented to full committee and then to the Congress.

SPARS Meet

(Continued from page 10)
audio folk to broaden their contact with video manufacturers to insure that their needs are served in new equipment designs.

Regent Sound's Liftin, in contrast to Stone, is among the first audio recording veterans to have entered the video field. Apart from helping develop mechanical and electronic devices to interface audio and video programs, Liftin has been handling video jobs at Regent since mid-decade.

"We are all concerned with our studio business," said Liftin, "and one way to improve it is to diversify. That's what I saw in 1973, when we decided at Regent to diversify into video."

Boardwalk Entertainment Co. Formed

(Continued from page 3)

several film properties for Boardwalk via PolyGram.

Similarly, Peters will assume the presidency of Boardwalk through the incorporation of his existing JPO combine within the new company. JPO has its own exclusive financing and distribution arrangement with Orion Pictures, adding a second outlet for Boardwalk's film properties.

East Coast Operations

Completing the new venture's management team is veteran record industry Irv Biegel, whom Bogart announced as executive vice president in charge of east coast operations for the entire company.

With film distribution agreements already in force, Bogart has confirmed that he is in negotiation for a record distribution pact he expects to close shortly. While declining comment on speculation that the new deal will team Boardwalk with CBS Records, the former Casablanca chief and veteran promotion executive promised the new setup "is even more exciting than it might appear, based on the rumors going around."

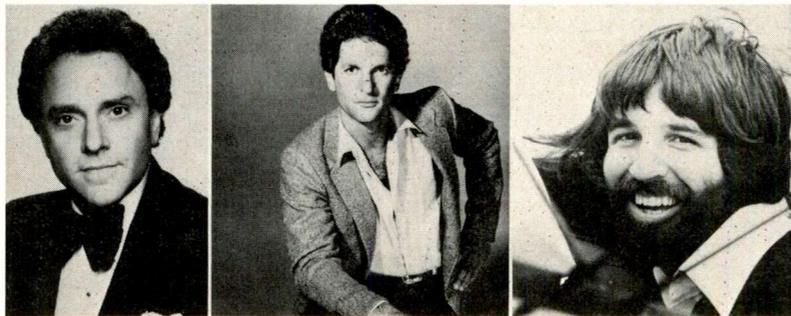
He also confirmed that his roster includes two acts already signed to Boardwalk, but says he won't divulge those initial acquisitions until after he an-

nounces distribution plans. Noting the recent proliferation of new production and label agreements between majors and industry veterans, Bogart stressed the Boardwalk operation will be a full-service record company. "Unlike a lot of the label deals we're seeing right now, Boardwalk won't be involved in a product-centered deal," he explained. "It will be a totally independent company, responsible for all its own marketing, advertising and promotion."

"It's not owned by anyone other than the three partners, and there are no outside obligations on the record side in that respect."

Although no permanent headquarters have yet been found in either New York or Los Angeles, where Boardwalk will be based, Bogart indicated the new company would explore a wide range of media, much as Casablanca did after its merger with Guber's FilmWorks. Apart from motion pictures, television properties and records, Guber and Peters are both expected to pursue home video opportunities, book publishing and other ancillary avenues.

As for product flow, Bogart said initial releases will come in September.



From left: Neil Bogart, Peter Guber, Jon Peters

Music/Film Cross-Marketing Alliance (Continued from page 3)

result in casualties as well as crossovers.

Observes Elektra/Asylum chairman Joe Smith, whose own product lineup has swung significantly toward soundtrack involvement during the past year, "We're in the lemmings' situation again. Everybody will be making packages like this for a while, and, as with any trend, some people will be successful survivors while others will be burned."

This summer's rash of mass market-oriented soundtracks is thus a "bubble" in Smith's estimation, one that will likely contract as studios and labels see the first signs of overkill for movie/music ties. Says Smith, "I think soundtracks will be bigger than they were in the past, once the smoke clears. Right now, though, there's a real rush into the area, but I can't imagine that next year we'll see quite so many projects of this kind."

Those campaigns most likely to make it to the winner's circle will involve careful coordination between the various sectors of both businesses, and it's in this area that marketers may already be making their most significant steps. "Fever," the archetype for a successful trade-off in soundtrack sales and box office receipts, and "Star Wars," the industry's all-time box office champion and a textbook model for multiple merchandising strategies, have spurred film and music interests to seek closer relationships than in the past.

Thus the most ambitious current campaigns — focusing on such spring and summer film releases as Paramount's "Urban Cowboy" (Full Moon/Asylum), Warner Bros. Pictures' "Roadie" (Warner Bros.), Universal's "Xanadu" (MCA Records) and "The Blues Brothers" (Atlantic), and 20th Century-Fox/Lucas film's "The Empire Strikes Back" (RSO) — are reaching beyond traditional record and film marketing avenues to tap a wide array of other products for ancillary income and heightened market exposure.

Related cross-merchandising blitzes will tie everything from designed dresses ("Xanadu") to Dixie cups ("The Empire Strikes Back") to the fortunes of the films and their accompanying soundtrack recordings.

As recently as a few years ago, such elaborate partnerships were limited by the lack of ongoing contact between films and music. Now studios and labels are more eager to join forces, and less likely to demur because of their differences in structure and operation. Notes Warner Bros. Records senior vice president, sales and promotion, Ed Rosenblatt, "It's

changing because the film companies are finally realizing the ancillary benefits of not only having music in the film, but opening up their marketing procedures so we can maximize our efforts together.

"They're more open about working with us than in the past. More screenings are being held for the benefit of our business, for example, and we're being given earlier access to the projects."

Rosenblatt is among those execs who point to shifting demographics as one influential factor behind the greater marriage of interests. "They never really thought of us as important to their own success," he says of the earlier marketplace. Now, though, "we're dealing in many cases with the same demographics: the same people who buy movie tickets, buy records."

Those target customers are also reached by radio, and the film industry's greater recognition of the cachet of radio play is likewise cited. Says Steve Wax, the former label promotion executive whose Steve Wax Enterprises firm is now handling several major movie/music packages, "You're talking about \$20 to \$30 million in free advertising for the film when you get a hit single on radio. I think the studios are now aware that those three minutes of radio time have incalculable value."

Shep Gordon, whose Alive Enterprises multi-media combine is behind "Roadie's" lineup of stars, has teamed with Max for that project, and clearly shares the view that platinum power commands new respect from studio executives. "Saturday Night Fever" finally showed movie studios and record companies they could

work together," says Gordon.

Rosenblatt also sees "Fever" as the most successful demonstration of the differences between the two markets, as well as the community of interests: in the most effective campaigns, the album and any singles released must serve as the audience's introduction to the project.

"In the marketing of these albums, you will eventually have added avenues of promotion tied to the film," he asserts. "But you need to attack it as a record first, and then see what other opportunities studio people can add.

"I think that's what [RSO Records president] Al Coury showed everybody. He handled 'Saturday Night Fever' as a record, and broke that situation open aggressively."

Rosenblatt points to that lesson's application to current campaigns, like Warner Bros.' own for "Roadie" and those being mounted by E/A for "Urban Cowboy" and MCA for "Xanadu." "It's the same case with the current singles from those films, which are serving as lead-ins to the album and movie," he says.

If blockbuster success along the lines of a "Saturday Night Fever" require equal commercial success for both sides of the album/film equation, labels and studios also see the relationship as a way of offsetting disappointing sales for either.

Says Stephen Paley, a former CBS Records staffer who recently joined Orion Pictures as its director of music operations, "Soundtrack albums seem to be a pretty safe bet. If they're produced right, they can sell well independent of the film's success." Paley cites "FM" as an example of one box-

office loser that still yielded multiple platinum LP sales.

Accordingly, while many Orion releases will utilize more traditional scores with less commercial potential outside the movie theaters, such projects as "Caddy Shack," set for summer release, will look to contemporary music for potential exposure. Kenny Loggins is currently working on a title song for that feature, and will serve as executive producer for its Columbia Records soundtrack.

Paley himself perhaps underscores the closer tie between film companies and record labels, in that his post at Orion is concurrent with an advisory role to Warner Bros. Records. Soundtrack rights to Orion's features won't be exclusively held by the label, though, as "Caddy Shack" illustrates.

New Partnership

Apart from closer ties between film marketers and record business executives, the higher profile for film-related pop is also promoting new partnerships between labels. Soundtrack packages boasting artists signed to outside labels are now receiving more concerted support, and display closer working ties between the labels, as evidenced by E/A's recent linkup with MCA and RCA to support "Bronco Billy," which features MCA's Merle Haggard and RCA's Ronnie Milsap. "Xanadu" is likewise drawing a concerted effort not only from MCA Records and Universal Pictures, but from Jet Records, home label for the Electric Light Orchestra, who share musical billing for the feature with Olivia Newton-John and producer-writer John Farrar.

Studio executives clearly appreciate the push, and have recently placed a new emphasis on finding music department staffers, like Paley, with background in the music industry. Another studio executive with such credentials is Brendan Cahill, one of the music directors for Universal Pictures' feature division. "The record we extract from a film I look at as a marketing tool," he says.

Cahill doesn't see that relationship as a reason to insist upon hit potential for every score, however, and most film and music business sources appear to agree: apart from the tougher competition suggested by the current boom, there is a common assertion that the marriage between films and popular music remains a complex one.

(Next week, RW's survey of the soundtrack boom continues with a look at how filmmaking itself, and film music production, are changing — in the board room, as well as on the studio lot.)

Fools Rush In



With their EMI America LP, "Sold Out," generating excitement, the Fools recently played a date at L.A.'s Whisky. After the show label executives and friends greeted the group. Pictured standing (from left): Joe Petrone, vice president, marketing, EMI/UA; Charlie Bussor, VP, promotion; Duie White, local promotion, L.A., EMI/UA; Don Grierson, VP, A&R, EMI/UA; Ken Benson, national album promotion director, Rich Bartlett, Fools; Lazlo Trgovich and Jacek Frmziel of the Smoothies; Stacey Pedrick, Fools; Peter Casperson, Castle Music, Fools manager; Don Zimmermann, president CRI; Frenchy Gauthier, director, merchandising, EMI/UA; and Dick Williams, national singles director, EMI/UA; (kneeling) Chris Pedrick, Mike Girard and Doug Forman of the Fools; Ellen Feldman, director, secondary promotion, EMI/UA, and Gary Gersh, manager, A&R, west coast, EMI/UA.

UK Publishers Form New Labels

By VAL FALLOON

■ LONDON — Independent companies frustrated by what they see as the majors' unwillingness to take risks, have formed various new labels of late, one a completely new concept. Though majors have been signing steadily they seem to be more interested in long-term artist deals rather than one-offs or small labels deals. Many small outfits are now distributed by independents such as Pinnacle or Spartan.

The Celebrity label has been set up by the Pendulum Music Group. This will be midprice and totally MOR, as producer Chris Harding considers, "MOR buyers do not want to spend six or seven pounds on an LP. Celebrity product will be priced at 3.49 and will be brand new recordings by established artists." The label's first three releases in June will be by Harry Secombe, Vince Hill and Bert Weedon. The Celebrity deals with these artists are mid-price exclusives, and do not affect artists' existing full-price contracts for other labels. Artists who have agreed to lower royalties, have been attracted by the scheme whereby they can record material they have previously been unable to do, pop standards as well as new titles. Five more names are to be announced and Celebrity has releases scheduled till 1981. Pye is distributing. Pendulum/

Celebrity anticipates an international market for product. Label MD Gavin Dare is in Europe finalizing deals there.

Over at Carlin Music, Mike Collier has announced a new avant garde label called Badge. First product will be by Doug and the Slugs (from Canada), Tin Pan Valley and N.Y. band Rudies. Pinnacle is distributing and A&R director is Robert Bienstock, son of Carlin and label president Freddie Bienstock. Collier is also relaunching the Flamingo label, which had three hits last year under a deal with Magnet. New P&D is being negotiated. The reggae label Feelgood, which has been dormant, is to be revived as a rock label. First signings are the Cruisers.

Another large independent, Heath Levy Music, is expected to announce plans soon to form its Edge Productions into a label of the same name. Eddie Levy of Heath Levy hinted of this at this year's MIDEM. The label would not necessarily rely on house productions. It is believed the firm is currently negotiating distribution and may bring in another partner.

Another independent publisher will shortly announce a revival style album label. Publishers are also putting together rock packages for record companies and there are plans for single reissues of sixties hits.

England

By VAL FALLOON

■ LONDON—Takeover talks abound this week. Though RCA has yet to make an official statement about its interest in Pye, it is becoming clear that RCA is not interested in a minor role in any sort of merger. Pye is part of the ACC group, whose TV and music publishing sides are highly successful. Pye Records emerged eleventh in a survey of last year's market shares, lower than RCA, Decca Chrystal and K-Tel. RCA's interest may be in the rapidly-expanding Precision Video distribution set up, which already has a considerable catalogue. Contrary to earlier rumours, RCA is apparently not overly interested in Pye's Mitcham pressing plant. . . . Meanwhile more takeover rumours. Lord Delfont is quoted as saying "A number of offers have been made for several parts of the leisure division and it is possible we will accept if the price is right." Reports from the U.S. this week about 20th Century's interest add fuel to the rumours. . . . One of the consortiums bidding for National Breakfast Time TV lists Chrysalis bosses Chris Wright and Terry Ellis among its members. Others include Tim Rice, George Martin and Sir Joseph Lockwood.

SILENT RADIO: As musicians' union strike day, June 1, looms, the BBC is becoming increasingly concerned over what looks like being a long drawn out action. Major rock promo show "Top of the Pops"

(Continued on page 45)

Germany

By JIM SAMPSON

■ MUNICH — As reported earlier (RW, April 19), several German publishers have been dissatisfied with the accuracy of GEMA mechanical royalty statements. In a rebuttal to those publishers, GEMA executive director Prof. Dr. Erich Schulze writes, "For the publishers as well as for GEMA itself, this matter has been settled. Among the most important innovations is distribution of mechanical royalties, previously semi-annual, will in the future be made four times a year, at the previous rate of commission." Prof. Schulze acknowledges there were occasional problems in the past. He says reduced working hours, the introduction of flex time, extended holiday periods and increased employee illness combined to create "nearly insurmountable difficulties." Rather than resort to temporary fill-in replacements for this specialized work, intensified training of permanent new employees was necessary, the fruits of which will not come overnight. "Personnel problems of this nature are not unique to GEMA," asserts Prof. Schulze. "They affect to some degree its contractual partners, sister societies, publishers and the industry." He also points to the increased workload at GEMA, the short term of many new contracts, and improved controls made necessary by parallel imports and piracy. Development of the market has mandated greater use of modern technology, application of which understandably resulted in certain initial difficulties. "How well GEMA has handled these problems is shown best by its economic development as one of the biggest copyright administering societies in the world," concludes Prof. Schulze.

TEUTONIC TELEX: Eric Burdon has signed an exclusive worldwide contract with Friedel Schmidt and Dorus Sturm of Ariola-Eurodisc. New product with the group Eric Burdon's Fire Department is being recorded in southern France for September release. . . . Public relations head Leon Deane has left RCA Hamburg. MD Hans-Georg Baum assumes responsibility for advertising, press and promotion. Eckhardt Gundel has been named to the new position of marketing coordinator at RCA. . . . Lake, the CBS rock group from Hamburg whose new album "Ouch" is set for immediate release, has signed with George Hildebrand of Chappell Hamburg. . . . Bestselling band-leader Anthony Ventura has switched from RCA to Ariola, while the Gebrueder Blattschuss, a German group which had a gold single last year, moves from Hansa to RCA. . . . Starting next week, EMI Electrola is giving special sales attention to the United Artists catalog: 130 albums, including 20 re-issues and 20 new release, will get heavy advertising/merchandising support, especially product by Kenny Rogers, Gerry Rafferty, Fischer Z, the Stranglers and Don McLean (who tours here next month).

Tea for 'll'



The UK launch of Paul McCartney's new solo LP, "McCartney II," held in Birmingham recently, provided an opportunity for UK record dealers to meet the artist and for new EMI Record MD John Bush to make his first public appearance since taking over the appointment from Ramon Lopez. Bush (right) is pictured with McCartney, Linda, and Steve Shrimpton (left), McCartney's new manager and managing director of MPL Communications. Shrimpton joined the McCartney organization in January and was previously MD of EMI Records Australia.

England *(Continued from page 44)*

will be affected, though could survive on video. The strike is over the BBC's cutback plan to fire various orchestras. One source claimed the M.U. is trying to raise record industry support on the grounds that union members play on discs, so discs shouldn't be played while the strike is on. . . . Optimistic note: CBS opens its 13 million pound pressing plant in Aylesbury in June. . . . Meanwhile record manufacturers have grouped together to form a code of practice partly designed to combat piracy. With support from the Mechanical Copyright Protection Society the new association hopes for greater co-operation with the BPI. Indie plants have lately been concerned that they are unknowingly breaking copyright laws and the legal side of things needs close attention. Recently the BPI has included in its piracy actions pressing plants, some of whom may not be aware they are pressing illegal discs. . . . The Ariola/Arista parent company NBRC, has changed its name to Eurodisc, Ltd. The marketing division has been named A & A Marketing. . . . Eurovision song contest winner **Johnny Logan**, whose "What's Another Year" is number one here and in three European countries, is being sued by his agent over alleged breach of contract.

SHADOWS DEAL: Guitar band the **Shadows** have signed to Polydor Records after twenty years with EMI. The first LP will be released in September to coincide with a major tour here. The Shads, originally **Cliff Richard's** backing band, had several hits in their own right and are frequent candidates for TV LPs. A recent one topped the charts. They also had a hit single last year with "Cavatina" and another this year with a revamped version of an early hit "Riders in the Sky" . . . EMI Records U.K. without an A&R director following the resignation of **Brian Shepherd**, who moves to Polygram. . . . CBS also rumoured to be changing its A&R structure in the near future.

Japan

(This column appears courtesy of Original Confidence magazine)

■ **Epic Sony**, which recently achieved great success with the **Dooleys**, is once again challenging itself. In the case of the Dooleys, even though they were relatively unknown, it was Epic Sony which recognized their marketability in Japan. Hitherto, it was considered almost impossible for foreign single records to become a hit by mere exposure through AM radio stations. However, due to an intensive promotion campaign put forth by Epic Sony, the company was able to make stars out of the Dooleys, who produced such hits as "Wanted," "Stone Wall" and "Body Language." On top of all this, Epic Sony skillfully used the 9th Tokyo Music Festival to launch the Dooleys on their career.

Their challenge this time around is to make **Michael Jackson**, a superstar in the United States, a superstar here in Japan. Included in this challenge is the breaking of the prevalent myth here in Japan of the difficulty of promoting soul artists.

Michael Jackson has been known primarily as a soul artist. However, the purpose of this campaign, which officially started April 21st, is to display his versatility, not limit him as a soul artist.

The following reasons prompted Epic Sony to launch a big campaign for Michael. 1. Michael received the Best Performance (R&B) Grammy Award this year, and his fame is on the rise. 2. Without any promotion, his singles, "Don't Stop 'til You Get Enough," released on Sept. 21, '79, "Rock With Me," released on Jan. 21, and "Off The Wall," released on March 21, have been climbing the Original Confidence Singles chart and have reached the no. 93, no. 97 and no. 125 position respectively as of April 14.

The album "Off The Wall," released last Oct. 21, placed no. 47 on the LP chart on March 31. Although, Epic Sony regards these records as sleepers, if they could stimulate the market in some way, these records could be sensational hits. Epic Sony wants to make Michael a superstar like Boston.

"The man who sold 100 million records all over the world" is the catch phrase for this campaign. It seems the figure 100 million was announced on the news show "20/20" on ABC-TV, televised on Jan. 4th. This show featured Michael Jackson as an exceptionally talented singer. They also released the Jacksons' and Michaels' record sales, which totaled 93 million.

Epic Sony's sales target for Tokyo is 100,000. The promotion campaign would be conducted by: 1. Giving Michael Jackson's posters to all those who purchase his records, be it a single, an LP or a cassette. 2. Redistributing the sample records. 3. Distributing the DJ copy "The Best of Michael Jackson," which includes not only Michael's but the Jacksons' numbers to all discos. 4. Utilizing video in front of record stores.

EMI-UK Institutes Free Retail Pricing

By VAL FALLOON

■ **LONDON**—EMI Records U.K. has scrapped recommended retail prices in its new structure which comes into effect June 1. Said EMIR's new managing director John Bush, "It has been apparent for some years that the system of manufacturer' recommended retail price has no real bearing on the actual retail price of records to the public. We have decided to give dealers the freedom to fix their own prices in accordance with the market."

Polydor Records managing director Tony Morris stated this week that Polydor is fully prepared for the change to a free retail pricing structure and expects the matter to be finalized within a few weeks. Morris added, "On the day we make the change I believe 50 percent of the majors will get rid of RRP."

Already Phonogram and WEA have gone on record as stating they want to abolish RRP. Morris predicted five years ago that there would be fewer problems for the U.K. industry if the practice was scrapped. He said "If we could have acted sooner we would have avoided some of the trouble we've had with cut pricing and imports and the reduction of dealer margins."

WEA recently made a move towards this by reducing the price of its three-month-old catalogue LPs.

Now EMI has introduced a two-tier prices package which includes a reduction in dealer tape prices, a lower retail price for standard pop LPs and tapes, a hold on singles retail price and increases in the dealer prices of singles and standard classical LPs. The recommended retail price tag will be replaced with "ordinary list price."

Said Bush, "The alterations in dealer price though reducing dealer margins should have little

effect on the overall cost of product. The small increase in singles and classical LP prices are compensated for by the drop in tape prices at a time when this market is increasing."

Disc and tape prices are now equalized. But by increasing the dealer prices of singles and reducing dealer margins EMIR brings itself into line with other majors.

British Publishers Seek New Ruling on Reversionary Rights

■ **LONDON** — The question of reversionary rights continues as last week the House of Lords heard an appeal by a consortium of British music publishers.

Publishers are requesting that an earlier Court of Appeal ruling in Carlin Music's favor regarding the reversion of collective works be overruled.

The five peers heard details of the case and will issue their judgment before the end of the session in July. Several fine points of the copyright laws — some dating back to before the Copyright Act of 1911—are also being debated.

The reversionary rights question has ben heard in various courts for several months now, but the final ruling, whichever way it appears, will effect the rights to thousands of titles in deceased authors' estates.

Zeppelin Euro Tour

■ **NEW YORK** — Swan Song recording group Led Zeppelin is about to embark on their first European tour since the spring of 1973. The band will be playing dates in Austria, Germany, Switzerland, Holland and Belgium.

Germany's Top 10

Singles

1. **DER NIPPEL**
MIKE KRUEGER—EMI
2. **WEEKEND**
EARTH AND FIRE—Vertigo
3. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
4. **SUN OF JAMAICA**
GOOMBAY DANCE BAND—CBS
5. **WHAT'S ANOTHER YEAR**
JOHNNY LOGAN—Epic
6. **IT'S REAL GOOD FEELING**
PETER KENT—EMI
7. **BOAT ON THE RIVER**
STYX—A&M
8. **I SEE A BOAT ON THE RIVER**
BONEY M.—Hansa Intl.
9. **SEXY EYES**
DR. HOOK—Capitol
10. **QUE SERA MI VIDA**
GIBSON BROS.—Polydor

Albums

1. **DIE SCHOENSTE MELODIEN DER WELT**
ANTHONY VENTURA—Arcade
2. **THE WALL**
PINK FLOYD—Harvest
3. **TRAEUMEREIN**
RICHARD CLAYDERMAN—Telefunken
4. **THE MAGIC OF BONEY M.**
BONEY M.—Hansa Intl.
5. **DER NIPPEL**
MIKE KRUEGER—EMI
6. **NOCH EINMAL MIT GEFUEHL**
RUDI SCHURICKE—Polystar
7. **THE TEENS TODAY**
THE TEENS—Hansa Intl.
8. **HIGHWAY TO HELL**
AC/DC—Atlantic
9. **DUKE**
GENESIS—Charisma
10. **CORNERSTONE**
STYX—A&M

(Courtesy: Der Musikmarkt)

Record World en España

By JAVIER ALONSO

■ A mediados del mes de mayo varios grupos del denominado "rock andaluz" como son **Alameda**, **Iman**, **Medina Azahara** y **Cai** darán varios conciertos en Barcelona, Madrid y Sevilla, en plazas de toros y pabellones deportivos, ya que es una gran multitud de aficionados a la música rock los que esperan ver en directo a estos grupos; algunos como **Alameda** y **Medina Azahara** han alcanzado un éxito resonante con su primer LP, respectivamente.

Ha vuelto a España después de recorrer varios países como Francia, Alemania, Argentina, México, etc. . . . **Pedro Marin**, promocionando su primer LP "Aire" y según nuestras noticias ha sido bastante bien acogido por la crítica y el público.

"Irresistible" es el nuevo tema de un buen grupo **Almanzora** que paso a paso se va abriendo camino en el mundillo del disco. Con su primer tema "Muñeca de ojos oscuros" se clasificó en las listas de éxitos.

La última canción del dúo infantil **Ana y Enrique** está dedicada al Dr. **Félix de la Fuente**, recientemente fallecido cuando filmaba una carrera de trineos en Alaska. El tema está compuesto por **Francisco Dondiego** y **Alfredo Araújo**, es una canción dulce y simpática en la que varios animales comentan que el sol está triste por la desaparición del amigo Félix. Una canción que gustará a los niños.

Nuestra querida **Rocío Jurado** vuelve a ser noticia, pero esta vez no por una nueva canción. Rocío a presentado demanda contra la Compañía Aphrodita, S.L. en el Juzgado de primera Instancia número 3 de Alicante. Esta Com-

pañía tendrá que indemnizar a nuestra cantante con ciento setenta y cinco mil pesetas y tendrá que retirar del mercado todas las musicassettes que reflejen la imagen de la artista.

Esta es la primera sentencia de los Tribunales de Justicia que se dicta, en materia civil contra el ya tan conocido fraude de la "cassettes piratas." El Ministerio de Comercio también ha dictado sanciones imponiendo multas y calificando esta acción como grave infracción a la disciplina del mercado.

'Mi Retorno'

Tenemos una importante noticia, dado que el personaje protagonista de la misma ha sido durante años un cantante y showman querido por todo el mundo. ¡Vuelve **Micky!**. Su nuevo álbum se llamará "Mi retorno" lo mismo que la canción del sencillo. Su sello discográfico es distinto. En este álbum nos viene el **Micky** de siempre, aquel de los años 60, aunque con los cambios que ahora se exigen.

Burning, los creadores de la canción "Qué hace una chica como tú en un sitio como éste?", tema central de la película del mismo título, lanzan un elepé bajo el título "El fin de una década," en este nuevo tema encontramos una buena demostración de rock y unas letras más cuidadas. Este grupo empezó su carrera en el año 74 actuando en discotecas y festivales. Actualmente están preparando la banda sonora de la película "El Jaro."

Vuelve a primera página el timo de las "cassettes piratas." Un grupo de artistas españoles entre los que figuran: **Miguel Ríos**, **Enrique y Ana**, **Betty Misiego**, **Sergio y Estíbaliz**, etc.

Latin American Album Picks



FLAVIO

AI AMS 4023

En producción de Julio Seijas, el cantante juvenil Flavio interpreta aquí su éxito en varias áreas "Madre" (Calderon) y "Chupi chupi" (Seijas-Villa-Guerin), "Solo quiero amor" (Seijas-Villa-Guerin) y "Voy a América" (Seijas-Villa-Guerin).

■ Produced by Julio Seijas, youthful Spanish singer Flavio performs his hit "Madre," which is moving well in several areas. Also good: "Tus quince años" (Seijas-Grande), "Un día nuevo" (L. G. Escolar) and "No te puedo resistir" (Seijas-Villa-Guerin).

(Continued on page 48)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Es un hecho innegable que el mercado de discos latinos en Estados Unidos es, en extremo impresionante. Las ventas pueden ser impresionantes, como también las cifras suministradas, a veces, por los productores o fabricantes, por concepto de "royalties," (derechos) ya sea en sus pagos de derechos de autor, con los cuales, generalmente, puede pasar cualquier cosa inesperada, como con las cifras declaradas de ventas, que discrepan de modo absoluto y total, a veces, con la cifra real

y exacta. Entre editoras que reclaman números que son cobrados y embolsados, cuando la original y propietaria no se encuentra representada, como por las cantidades exiguas pagadas por números exitosos de modo impresionante, al propietario de la cinta original. Con este truco de magia, son muchos los que se han adueñado de cifras increíbles, pasando por todo tipo de descaros y falsa declaración, despojando a los verdaderos propietarios, autores e intérpretes de sus dineros. Y esto, queridos amigos, no puede seguir así. ¡Qué ya basta de virar la cara para otro lado! ¡Qué ya basta de mentir repugnante y de hacerse, casi sin quererlo, cómplice en estos robos



Anderson y McCluskey



Ian Simmons

descarados! Nuestra sección de "Ventas" en el Hit Parade, nos fuerza a hacer semanalmente, investigaciones exhaustivas. En algunos casos, las cifras y volúmenes de popularidad y ventas, no se acercan en los absolutos a la realidad que nos reportan los "record shops," (tiendas de discos) distribuidores independientes y dependientes. Ahora mismo, requerido por cifras declaradas por "royalties," de un sello determinado, en un número en el cual nuestras investigaciones arrojan un aproximado, muy por encima de los 50,000 ejemplares, el distribuidor está declarando una cifra ridícula. Esto no puede ser. De ninguna manera puede ser. Ello me ha llevado a rectificar en ocasiones, mi concepto hacia empresas, que si bien es cierto, nunca creí fueran serias, tampoco es cierto que las creí descaradamente deshonestas. Que las ventas de un cantautor mexicano no son tema de andar jugando, como no lo son éxitos reportados en ventas, que harían morir de risa a cualquier estúpido. Y lo menos que me gusta en esta vida, es que se insulte nuestra inteligencia y menos aún que se titubee en cuanto a nuestros canales y

sistemas de verificación de ventas. Ante las dudas, cualquier empresa representada, que sienta dudas en las declaraciones formuladas y pagadas de cualquier de sus éxitos, puede hacer contacto directo con mis oficinas, con el deliberado propósito de certificar cantidades a sospechas. ¡Vaya, que ya basta de palucherías y robos descarados!

Presentó **Miguel Bosé** su nuevo long playing titulado "Miguel," en el programa televisivo madrileño "Aplauso." Miguel demostró sus habilidades como cantante y bailarín . . . En promoción **Sergio Facheli** en España, con el tema "Fuego" de **Rafael Pérez Botija**, incluido en su long playing lanzado en Estados Unidos . . . Está teniendo aceptación en España el dúo infantil integrado por **Botones**, a través de los temas "Presumida" y "El doctor brujo" . . . RCA lanzó en Chile un simple con "Desencuentro" (Francisco y Nino García) y "Espejismo" (N. García) por el grupo **Casablanca**, en producción de **Domingo Vial**. Muy bueno y felicitaciones a IRT (RCA) en Chile.

Fué muy comentada (favorablemente) la presentación que hiciera **Stig Anderson**, durante la recientemente celebrada Convención RCA de Buenos Aires, del producto del grupo **ABBA**, titulado "Gracias" (Continued on page 47)



Barbara Wilson

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

El Paso

By KAMA (ERNESTO QUINONES)

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. EL GORRION Y YO
MANOELLA TORRES
3. MEDLEY
LITTLE JOE—T.T.
4. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama
5. ESPERANZAS
PECOS—Epic
6. AMAME UNA VEZ MAS
CAPTAIN & TENNILLE—Casablanca
7. ANDALE COMPADRE
VERONICA CASTRO—Peerless
8. ME LLAMAN EL ASESINO
TINY MORRIE—Hurricane
9. MUJER Y NINA
ALVARO DAVILA—Profono
10. MELODIA PARA DOS
JOAN SEBASTIAN—Musart

Costa Rica

By RADIO TITANIA

1. PERO DIME
TRIGO LIMPIO
2. HAS NACIDO LIBRE
CAMILO SESTO
3. CADA DIA QUE PASA
LA BANDA
4. AMANTES
JULIO IGLESIAS
5. ESTOY AQUI
JAQUE MATE
6. HEY
JULIO IGLESIAS
7. FLORES DE PAPEL
VIA LIBRE
8. GRACIAS POR LA MUSICA
ABBA
9. AGUA CALIENTE
FAUSTO
10. SONARTE
IVAN

Tacoma

By KTOY-FM (Mario Briones)

1. LA TRIFULCA
LOS DUENDES—OB
2. CHICANITA
LOS SAGITARIOS—Olympico
3. UN SENTIMENTAL
JULIO IGLESIAS—CBS
4. QUE FACIL ES DECIR
LILA DENEKEN—Orfeon
5. QUISIERA AMARTE MENOS
ANIBAL VELAZQUEZ—Atlas
6. DICES QUE TE VAS
LOS GESTO—P. Vallarta
7. QUIEREME
ANGELA CARRASCO—Pronto
8. AUNQUE TE CASES DE BLANCO
TOMMY OLIVENCIA—T.H.
9. SE ROMPIERON LAS CADENAS
LOS KOBRAS—Fono-Rex
10. REFLEXIONA
RIGGI TOVAR—Profono

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. QUIEN
LOS STRWCK—Melody
3. MELODIA PARA DOS
JOAN SEBASTIAN—Musart
4. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
5. SI ME DEJAS AHORA
JOSE JOSE—Ariola
6. SE TE FUE VIVA LA PALOMA
MANOELLA TORRES—CBS
7. ERES
NAPOLEON—Cisne RAFF
8. ESTOY SONANDO
GRUPO ABBA—RCA
9. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
10. INSOPORTABLEMENTE BELLA
EMMANUEL—RCA

Ventas (Sales)

Albuquerque

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. ME LLAMAN EL ASESINO
TINY MORRIE—Hurricane
3. ELLA
JUAN GABRIEL—Arcano
4. VUELVE GAVIOTA
MERCEDES CASTRO—Musart
5. EL TELEPHONE
RENE & RENE—ARV
6. MORENA TENIAS QUE SER
LOS FELINOS—Musart
7. LA MUSQUERA
LOS HURACANES DEL NORTE—Luna
8. YA ME VOY
CHELO—Musart
9. CREI
DAVID SALAZAR—Musart
10. MELODIA PARA DOS
JOAN SEBASTIAN—Musart

Miami

1. HEY
JULIO IGLESIAS—CBS
2. SENORA
ROCIO JURADO—Arcano
3. COMO YO TE AMO
RAPHAEL—Alhambra
4. EL COLLAR DE CLODOMIRO
CHIRINI—Oliva Cantu
5. DESAHOGO
ROBERTO CARLOS—CBS
6. ESE HOMBRE
ROCIO JURADO—Arcano
7. QUE MAL AMADA ESTAS
NELSON NED—Alhambra
8. CONTIGO SI
ALMA—Alhambra
9. CUENTO MI VIDA
ROBERTO TORRES—SAR
10. PREGUNTALE
CHARANGA CASINO—SAR

Spain

By JAVIER ALONSO

1. AIRE
PEDRO MARIN—Hispavox
2. CUANDO EL DESTINO
ROCIO DURCAL—Ariola
3. LA QUIERO
FRANCIS GABRIEL—CBS
4. QUIEN PUSO MAS
VICTOR MANUEL—CBS
5. MORR DE AMOR
MIGUEL BOSE—CBS
6. IRRESISTIBLE
ALMANZORA—Columbia
7. COMO YO TE AMO
ROCIO JURADO—RCA
8. QUERERTE A TI
ANGELA CARRASCO—Ariola
9. BAILAD
RED DE SAN LUIS—Polydor
10. ENAMORADO DE LA MODA JUVENIL
RADIO FUTURA—Hispavox

Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Ariola
2. SI ME DEJAS AHORA
JOSE JOSE—Ariola
3. MELODIA PARA DOS
JOAN SEBASTIAN—Musart
4. QUIEN
LOS STRWCK—Melody
5. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
6. POR SI VOLVIERAS
JOSE LUIS RODRIGUEZ—Musart
7. YA SE FUE
JOSE BARETTE Y EL MIRAMAR—Accion
8. SE TE FUE VIVA LA PALOMA
MANOELLA TORRES—CBS
9. ESTOY SONANDO
ABBA—RCA
10. INSOPORTABLEMENTE BELLA
EMMANUEL—RCA

Nuestro Rincon (Continued from page 46)

por la música." Sirvió el grato amigo **Buddy McCluskey**, como traductor al muy popular Stig, entre los convencionalistas. Como resultado directo, la campaña a favor del grupo, se está haciendo sentir en Latinoamérica . . . Profono lanzó en Estados Unidos al cantante argentino **Ian Simmons**, con los números "Solo con la soledad" y "Quería saber de tí," de los cuales es autor el talentoso intérprete . . . Comienza a tomar fuerza **Lindomar Castilho** en Latinoamérica con el número "No me acuses," que amenaza convertirse en su nuevo éxito, después de "Camas Separadas" y "A pesar de todo" . . . **Frank Hart** acaba de producir en Miami, Florida, a **Barbara Wilson** en Inglés y Español. La singular cantante logra espectaculares interpretaciones en nuestro idioma de los números "Una sola palabra" (T. Fundora) y "Este dolor no puede más." (T. Fundora-R. Perez) Ante mi pregunta al productor, éste me declaró: "Bueno, lo que pasa es que, aunque nadie lo dice, Barbara nació en Panamá. ¡Muy bien! . . . La participación de la delegación de Alemania en Muxepo este año, promete ser impresionante . . . Y ahora . . . ¡Hasta la próxima!

The sales figures of the Latin market in the U. S. are sometimes impressive and figures supplied by manufacturers when related to royalty payments sometimes differ a lot from sales figures. In our Sales Hit Parade we do intense and exhaustive research. In some cases, sales figures supplied by distributors or representatives to publishers or licencees of the product released differ from the figures supplied by record shops and distributors in our research. Right now, there is an example of royalties declared by a label on which our investigations showed figures over 50,000 copies, and the distributor is supplying another figure. Such is the case of a Mexican performer and composer, who is a top seller all over Mexico and in the States. I think it is the time to stop all this, and any record company or distributor which feels any kind of doubt is free to contact my offices in order to verify all this.

Miguel Bose presented his latest LP, entitled "Miguel," on the Spanish program "Aplauso." He proved his abilities as a singer and dancer . . . **Sergio Facheli** is being promoted in Spain via "Fuego" (Rafael Perez Botija), included in his latest LP . . . **Botones**, a youthful Spanish duet, is seeing heavy acceptance in Spain via "Presumida" b/w "El Doctor Brujo" . . . RCA released in Chile a 45 by Casablanca group containing "Desencuentro" (Francisco & Nino Garcia) b/w "Espejismo" (N. Garcia), produced by **Domingo Vial**. Congratulations to IRT (RCA) in Chile.

The presentation done by **Stig Anderson**, concerning **ABBA's** product, during the RCA Annual Convention held in Buenos Aires, was well done. **Buddy McCluskey** acted as a translator. As a result, the campaign of **ABBA's** "Gracias Por La Musica" is being intensively promoted in all Latin America . . . Profono released in the States Argentinian singer **Ian Simmons** via "Solo con la Soledad" b/w "Quería Saber de Tí," both tunes penned by Simmons . . . "Solo con la Soledad" (Continued on page 48)

Radio Action

Most Added Latin Record

(Tema más programado)

| | | | |
|--------------------------------|---|---------------------------|---|
| (Internacional) | ● | (Regional) | ● |
| "He Venido a Pedirte Perdón" * | ● | El Gorrion y Yo" * | ● |
| (Juan Gabriel) | ● | (Tirso Paiz) | ● |
| JUAN GABRIEL | ● | MANOELLA TORRES | ● |
| (Ariola-Pronto) | ● | (CBS) | ● |
| *(Segunda Vez—Second Time | ● | *(Segunda Vez—Second Time | ● |

Black Music Report

(Continued from page 35)

turing a tribute from "The Cannonball Adderley Quintet in Memoriam," which included **Nat Adderley**, **Stanley Clarke**, **George Duke**, **John Klemmer** and **Ndugu**, they performed "Black Messiah," "74 Miles Away" and "Jive Samba," along with several other legendary Cannonball tunes. The tribute also featured the **Heath Brothers**.

"Me Myself I" is the album that "is going to break **Joan Armatrading** worldwide as one of the outstanding artists of our time," said **Jack Losmann**, VP of International at A&M. Armatrading's latest LP, released last week in the states, was broadcast on Germany's "Rockpalatz" TV show and was seen by an estimated 350 million viewers in Europe and Russia. Armatrading will return to the states to begin her U.S. tour early July.

RW's outfielder, **Stan West**, informed us that Mango artists the **Invisible Man's Band** is a combination of the **Five Stairsteps** (most noted for "Dear Prudence" and "Ooh Child") and **Earth, Wind & Fire's** horn section. The merger produced an "All Night Thing."

Watch for a new Arista signing, **Locksmith**. The group refer to themselves as proponents of new wave funk. The clue to Locksmith's past is that they were **Grover Washington's** former backup band, now up-dated. Their debut release, tentatively titled "Locksmith Unlocks the 80's," was produced by **Harvey Mason** and is expected for release in early July.

"My greatest ambition is to own a mansion somewhere in the D.C. area," said **Stacey Lattisaw**, Atlantic's youngest roster member. The 12 year-old singer recently visited L.A. and was talkative enough to let her fans know that her favorite cut on her second LP is "Dynamite." Stacey is apparently satisfied with her producer, **Narada Michael Walden**, for she plans to work with Walden on her third project. The five-foot-tall eighth grader confided that her mother, **Sandra Lattisaw**, discovered her singing talents, and off she went. Sandra sang with **Marvin Gaye** for a while when she was in school. Like mother, like daughter?

All eyes and ears are on A&M's **Jerry Knight**, with his single release "Overnight Sensation" picking up airplay all over the place. Knight, a former member of **Raydio**, reintroduced rock 'n' roll to the black-oriented-radio format, where it all began.

Correction: **Yutaka Yokurua** is only tentatively scheduled to be showcased in New York's Grand Finale prior to returning to the west coast, according to manager **Ira Tucker**.

Cheryl Lynn will be making her first appearance in New York this Sat., May 31 at the club, Melons, 120 E. 16 St. A re-mix by **Bert deCoteaux** of her "Keep It Hot" single is enjoying increased airplay.

Phonogram Gets Moody Blues

(Continued from page 4)

Phonogram/Mercury is also rush-releasing this week a new single by Moody Blues guitarist/songwriter/vocalist **Justin Hayward**, "Night Flight." The single is the title track from his forthcoming solo album, set for release in June. Both the single and album will appear on the Deram label.

Future Moody Blues singles and albums will appear on the Threshold label. The first new Moodies music in three years is scheduled for release in the fall of this year. At that time, the group will also embark on their first U.S. tour in three years.

The LPs to be remarketed by Phonogram / Mercury are: "Octave" and "Go Now . . . The Moody Blues #1" (both on London Records); "This Is The Moody Blues" (double LP), "Seventh Sojourn," "Every Good Boy Deserves Favour," "A Question Of Balance" and "To Our Children's Children's Children's" (all Threshold Records); and "On The Threshold Of A

Dream," "In Search Of The Lost Chord," and "Days Of Future Passed" (all Deram Records).

Singles

Seven oldie singles are also being remarketed, including "Nights In White Satin," "Tuesday Afternoon," and "I'm Just A Singer In A Rock & Roll Band."

Weber & Verdi

(Continued from page 41)

Rodolfo. "Quando le sere al placido," an aria not only with his name in it but seemingly created for him, is delivered wonderfully, and throughout the tenor is in glorious form, his voice flowing and clear, easy and light. Though **Katia Ricciarelli** always leaves me a bit cold because of her lack of involvement, she does better singing on this recording than she has in any recent record. Particularly striking is her entrance aria, the only moment when **Luisa** is light and happy. **Miss Ricciarelli** sings it with abandon and girlish charm. **Renato Bruson** makes a slightly lightweight but satisfactory Miller.

Walden Winds Up Tour



Atlantic recording artist **Narada Michael Walden** recently wrapped up the current leg of his 1980 U.S. touring schedule with a series of shows in the eastern part of the country. One of the final dates in the tour came on May 15, when **Narada** and his group played **Radio City Music Hall** in New York City. Shown backstage at **Radio City Music Hall** in New York are, from left: Atlantic/Cotillion vice president of promotion **Everett Smith**, **Narada Michael Walden**, Atlantic executive vice president/general manager **Dave Glew**, Cotillion president **Henry Allen**, and Atlantic vice president of promotion **Vince Faraci**.

Nuestro Rincon (Continued from page 47)

Saber de Ti," both tunes penned by **Simmons**. . . **Lindomar Castilho's** latest LP, including the tune "No Me Acuses," is starting to become a hit throughout Latin America, following the success of his previous hits "Camas Separadas" and "A Pesar de Todo. . . **Frank Hart** produced in Miami, Fla., Panamanian songstress **Barbara Wilson** in a bilingual production. She showed a lot of professionalism in her rendition of "Una Sola Palabra" (T. Fundora) and "Este Dolor No Puede Más" (T. Fundora-R. Perez).

Latin American Album Picks

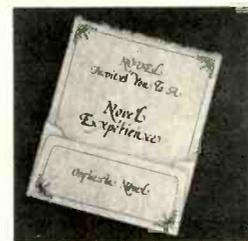
(Continued from page 46)

NOVEL EXPERIENCE

ORQUESTA NOVEL—Fania JM 556

Con arreglos de **Eddie Drennon** la Orquesta Novel interpreta con mucha salsa y salsa y sabor "My Cherie Amour" (S. Wonder-S. Moy-H. Cosby-Agate), "Michelle" (Lennon-McCartney), "Salsa Boogie" (Drennon) y otras.

■ With arrangements by **Eddie Drennon**, Orchestra Novel offers a very danceable salsa package. "Salsa Boogie," "Don't Worry 'bout a Thing" (S. Wonder), "You Are the Sunshine of My Life" (Wonder), more.



ALEJANDRO JAEN

Musart ED 1777

Interpreta **Alejandro Jaen** temas de su propia autoria de corte muy comercial, romantico y algunos "disco." Resaltan sus interpretaciones de "Dame Fe," "A Escondidas," "Baila," "Te quiero de verdad" y "Ciego es el amor."

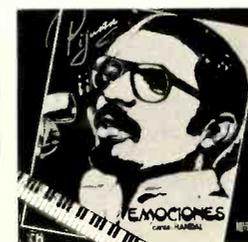


■ **Alejandro Jaen** performs some very commercial and romantic ballads and some disco tunes. "Te quiero de verdad," "Iré cuanto antes," "Si te vas," others.

PIJUAN

TH THS 2087

Con arreglos de **Pijuan**, **Pepe Quintana** y **Zito Zelante** y con **Handal** en las partes vocales, esta producción mueva a la danza y el romance. Muy buenos "Mi alumna más avanzada" (Pijuan), "Diez lágrimas" (G. González) y "El amor está en los dos" (T. Romeo).



■ With arrangements by **Pijuan**, **Pepe Quintana** and **Zito Zelante** and with **Handal** performing the vocals, this production features dance and romance. "Espera Quizqueyana" (B. Frometa), "Quedate amor" (V. M. Berrocal) and "Te quiero aunque ya no eres mía" (P. Germán-C. Diestéfono).

Dealers See Surge in Country Music (Continued from page 3)

has gained in multi-media venues as well as the manner in which this music appears to be permeating the overall culture and lifestyle of the nation.

Discussions regarding musical trends often force the retailer to ignore aesthetics and hype and to focus his attention upon the bottom-line issue of gross profit. Western Merchandisers' Steve Marmaduke commented, "To put it very simply, the thing that makes me believe that country music represents the musical trend of the 1980s is hard-core sales. During the past five years, we have noticed an increase of 40 percent, and the crossover hits are coming on faster and generating more sales than ever." John Kaplan, executive vice president of the Handleman Company, stated, "We've doubled our business in country music during the last year, and this product now constitutes 19 percent of our total business—and it's on the increase. These are the kind of statistics that make me believe that country music is the sound of the '80s."

One of the most convincing indications that country product is steadily gaining mass acceptance is the fact that the music is breaking out of the south and southwest and is gaining popularity in major metropolitan cities such as New York and Los Angeles. Ben Karol, from New York's King Karol retail outlet, reports, "Our country business has at least doubled during the last year, and we fully expect it to get much bigger. There's no question about it; country music is the trend of the '80s." Peter McDermott of the Boston-based Peter's One-Stop commented, "We've experienced a significant increase in country sales during the last 7-9 months. Traditionally, country sales pick up during the months of August and September and then they

drop off, but this didn't occur this year. Not only did we experience an increase in sales, but there is no sign that this business is trailing off." Tower Record's Russ Solomon said, "There are a number of musical trends that are getting stronger and country music is certainly one of them."

Three Factors

Retailers and rack jobbers attribute three factors to the nationwide popularity and growth potential of country music: Adult contemporary and teen acceptance; musical accessibility and the recent and upcoming plethora of country films which are creating an awareness of country music and the lifestyle which this music depicts. Discussing the impact that the adult contemporary market has had upon country music sales, Record Bar's Norman Hunter said, "One of the key reasons country music is gaining an increasing share in the marketplace is because of the overall aging of America. The '60s generation has grown up and they are looking for a more relaxing type of music. These people, for the most part, are not interested in shaking the foundation of society any longer. They want music that's more soothing, and country music fills the bill." David Lieberman, chairman of Lieberman Enterprises, also commented upon the significant role the A/C buyer has had upon country music sales, but noted the growing teen awareness of country music as well. "Traditionally, country music only appealed to an older consumer," said Lieberman, "but the current country product has now captured the interest of teens. Country music is growing in two directions; it's attracting the A/C buyer, but it's also attracting the consumer

who purchases recordings by country-rock oriented artists such as Lynyrd Skynyrd, the Marshall Tucker Band and other groups such as these." Fathers & Sons' Don Simpson added, "Teens have a lot to do with the increase in country business. They are buying the more progressive country product by artists such as Kenny Rogers, but they are also becoming more interested in country-rock. On Eric Clapton's recent album, for example, he does a version of Don William's 'Tulsa Time.' Led Zepelin's song 'Hot Dog' was very country-oriented and Elton John's latest album includes a straight country song called 'Take Me Back'."

The broadening base of country music, according to merchandising spokesmen, is largely a result of the music's accessibility. One industry spokesman pointed out, "The Country Music Association just released figures which showed that three country singles were certified gold—two by Kenny Rogers and one by the Charlie Daniels Band—and that 20 albums were certified gold, four of which were certified platinum; now you don't get sales like that unless the music is accessible and is receiving multi-format acceptance." Norman Hunter explained, "Country music is far more sophisticated and mainstream now. I don't mean to insult anyone, but in the old days, country music consisted of recordings which had a lot of pedal steel guitar, very little bass and drums and vocals which tended to be heavily accented. This sound was foreign to the mainstream buyer. This has changed, and country music has consequently broken a lot of barriers. Perhaps it's time to stop calling successful country records 'crossovers' and to

replace that term with 'multi-format records'."

As country music continues to gain momentum, a large number of retailers are wondering what impact the current trend of country films will have upon the music industry. The feeling among most retailers is that these films, particularly "Urban Cowboy," have the potential of creating an unprecedented, pervasive "country fever" throughout the country. David Lieberman commented, "I definitely believe that country music is the trend of the '80s, and I think that 'Urban Cowboy' might just ignite the kind of explosion which 'Saturday Night Fever' did. My feeling is that if an essentially black, homosexual Latin-core city element music called disco can explode across the country, then what can happen to something like country music which has such strong roots and strong fans? Disco got people dancing again, but a lot of discos are now being converted into country dance places." Ben Karol noted, "The soundtrack to 'Saturday Night Fever' really didn't take off until the movie was released. The soundtrack to 'Urban Cowboy' is already doing exceptionally well for us. If the movie breaks, I believe that the soundtrack is going to immediately cross over." John Kaplan added, "'Urban Cowboy' may very well prove to be the film that makes country music the most significant trend of the '80s."

Retailers and rack jobbers unanimously believe that the most effective way of introducing country music to a mass audience is through film and television. The consumer, contend industry experts, likes to identify with the music he listens to and often creates a lifestyle which directly relates to and draws from the music he embraces. The country and western lifestyle, which country music emanates from, paints a very appealing scenario of "good ole' times," according to record merchandisers, and this scenario is an attractive alternative for many people who have tired of the "polished, urban cocktail party scene" or the "bedazzled disco milieu."

(The increased number of country stations in the U.S., combined with the deep inroads country artists have made on pop, AOR and A/C formats in recent years, have amounted to a veritable country music blitz on the airwaves. Next week, Record World documents country radio's conquest of a legion of new listeners.)

PolyGram Dist. Reorganizing

(Continued from page 4)

the branches in its region as opposed to having administrative personnel in the branch offices. The administrative personnel in the branch offices will be consolidated with the regional staff as much as possible with PDI's plans still incomplete as to the number of employees who will be dismissed.

"The idea is to set-up an organization that corresponds to the current marketplace," said the spokesman. Irwin Steinberg, chairman of PRO USA, and John Frisoli, president of PDI, are orchestrating the restructuring.

On the Fritz



Tom T. Hall (right) does some political talking as host of a recent reception honoring vice president Walter Mondale (left) at the Opryland Hotel in Nashville. The RCA recording artist chairs a committee of "Country Artists for Carter." Looking on is Ned Ray McWhorter, speaker of the Tennessee State House of Representatives.

Record World Country

Tulsa Mayfest:

A Multi-Cultural Experience

By MARGIE BARNETT

■ TULSA — The Tulsa International Mayfest '80, presented by the Jim Halsey Company, brought the music of top country, blues and international artists together with the culture of local craftsmen, area history and countries around the world. Talent buyers, promoters, media representatives, and television and record label executives from across the U.S. and other parts of the world attended Mayfest '80, based at the Williams Plaza Hotel May 15-18.

Countryfest Concerts

Events centered around Countryfest shows at the Tulsa Assembly Center Friday and Saturday evenings, featuring Jimmy Dean, Jim Stafford, Janae, Joe Sun, Michael Murphey, Mel Tillis, Roy Clark, George Jones, Don Williams, and the Oak Ridge Boys, with George Lindsey as host. A 90-minute syndicated television special filmed from the shows will air on the Showtime subscription network, carried by over 700 cable systems in 46 states.

Other Mayfest musical happenings included a Bluesfest,

with the Blues Band, Dan Del Santos, Lonnie Brooks, Taj Mahal, and B. B. King, and an international music competition. Hosted by Hank Thompson, the competition featured acts from Scotland, Spain, Holland, Poland, Japan, West Indies, and Czechoslovakia. Brendan Quinn and the Bluebirds from Ireland captured first place honors and performed during the Saturday Countryfest.

A highlight of the weekend was the tour of Tulsa's Gilcrease Museum, a collection of western art and sculpture by such artists as Frederic Remington and Charles M. Russell, Indian artifacts and early U.S. history. Michael Murphey conducted the tour and performed a one-man show at the Gilcrease Auditorium afterwards. Numerous exhibit booths displaying local arts and crafts were set up along a four block outdoor shopping mall in downtown Tulsa throughout the weekend.

Foods from the countries participating in the international music competition, performances by the Thrasher Brothers

(Continued on page 51)



Sharing a good time backstage at the country segment of the Tulsa International Mayfest '80 are, from left: Jim Halsey, who presented the Mayfest; performer Roy Clark; Paul Block, co-producer of the TV special taped at the festival; and artist George Jones.

Talent Announced for Fan Fair Shows

■ NASHVILLE — The Country Music Association has announced the acts tentatively scheduled to perform in the Reunion and International shows to be offered in conjunction

with the International Country Music Fan Fair to be held in Nashville June 9-15.

Acts slated to perform in the Reunion show Saturday, June 14, from 2-4:30 p.m., are: Lulu Belle and Scotty Wiseman, Kitty Wells and Johnny Wright, Dock and Chickie Williams, Zeke Clements, Paul Howard, Patsy Montana, Hard Rock Gunter, Smokey Dawson, Johnny Lee Wills, Sid Karkreader, and Boxcar Willie. The show will also include a special reunion of Ernest Tubb and the Texas Troubadors.

The International Show, to be held from 10 a.m. to noon on the same day, is to feature these acts: The Hawking Bros., Australia (invited); Marie Bottrell, Canada; Waldemar Matuska & KTO, Czechoslovakia; Dave Travis, England; Roly Daniels, Ireland; Matthew & the Mandarins, Korea (invited); and Marie Gibson, South Africa.

The CMA will also present two mixed label shows this year, both on June 13, followed by the traditional Cajun Show, produced by Jimmie C. Newman. These acts are tentatively scheduled for the mixed label shows, produced by Frank Jones:

Mixed Label Show I, June 13, 3 p.m.: Kelly Warren, Jeremiah Records; Billy Edd Wheeler, Radio Cinema Records; Ann J. Morton, Prairie Dust Records; Jacky Ward, Mercury Records; Jerry Wallace, Door Knob Records; The Cates, Ovation Records; Tammy Jo, Ridgetop Records; Jerri Kelly, Little Giant Records; Eddy Raven, Dimension Records; Mundo Earwood, BMC Records; Carol Chase, Casablanca Records; and David Wills, United Artists Records.

Mixed Label Show II, June 13, 8 p.m.: Jeanne Pruett, IBC (Continued on page 51)

Harris Begins Promo Tour

■ NASHVILLE—Warner Bros. recording artist Emmylou Harris is in the midst of a two week promotional tour on behalf of her "Roses in the Snow" album. The tour, which ends June 4, will include visits to radio stations, in-store appearances, radio show tapings, and press interviews.

Harris' work in conjunction with the Warner Bros. marketing campaign will include stops (in order) New York, Philadelphia, Boston, Atlanta, Tuscon, Chicago, Cleveland, Nashville, Dallas, and San Francisco. In-store appearances include Boston and Atlanta; radio show tapings include the "Ralph Emery Show," and an RKO network show. The artist will also do "guest DJ" stints at WHN (New York), WMAQ (Chicago), and WPLO (Atlanta).

Harris kicked off the promotional tour by headlining bluegrass festivals Friday (16) at McCarther Theatre in Princeton, N.J., and the next day at the Avery Fischer Hall in New York's Lincoln Center. The artist will appear in other all-bluegrass concerts following her current promotional tour.

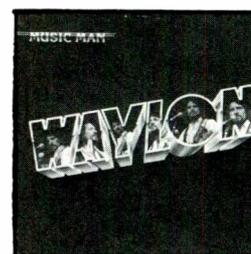
Merchandising aids for the marketing campaign include "1 x 1's" of the "Roses in the Snow" album, and a catalogue poster of Harris's "Blue Kentucky Girl," "Profile: Best of Emmylou Harris," "Quarter Moon in a Ten-Cent Town," and "Luxury Liner" albums.

PICKS OF THE WEEK

SINGLE CHARLIE DANIELS BAND, "IN AMERICA" (prod.: John Boylan) (writers: C. Hayward/J. DiGregorio/C. Daniels) (Hat Band, BMI) (3:17). Old Glory gets a rousing boost from this loud 'n proud CDB tune that kicks from the opening note. Blazing guitar lines are matched by sharp lyrics. Rush-released after recent debut on national TV awards show. Epic 9-50888.

SLEEPER EDDY RAVEN, "YOU'VE GOT THOSE EYES" (prod.: Ray Pennington) (writers: E. Raven/D. Powell) (Milene, ASCAP) (3:12). Warm, mellow ballad that's just an out-and-out good cut; one of Raven's best. Evocative vocal is backed by quiet instrumentation and pretty vocal harmony on bridge. Dimension 1007.

ALBUM WAYLON JENNINGS, "MUSIC MAN." Once again Waylon defies categorizing, reaching into the past, present, and future of country and pop for a collection of songs that will be eagerly greeted. Standout cuts include "Clyde," the theme from "Dukes of Hazzard," "Sweet Music Man," and "Waltz Across Texas." RCA AHL1-3602.



Country Album Picks



THE ORIGINAL MUSIC SOUNDTRACK FROM CLINT EASTWOOD'S BRONCO BILLY

Elektra SE-512

Further proof that country music and big bucks at the box office can go hand in hand. This mixture of country instrumentals and stars 'n' stripes rodeo music also contains such potential blockbusters as "Misery and Gin," "Cowboys and Clowns," and "Bronco Billy." Featuring Ronnie Milsap, Merle Haggard, and Penny DeHaven.



MY HOME'S IN ALABAMA

Alabama—RCA AHL1-3644

Outstanding debut album by a young foursome with a solid sense for matching strong lyrics with equally appealing melodies. All the cuts are strong, but especially "My Home's in Alabama," "Getting Over You," "I Wanna Come Over" and "Tennessee River." This group undoubtedly has more hits in store.

SAN ANTONIO ROSE

WILLIE NELSON & RAY PRICE—Columbia JC 36476

A terrific pairing of classic material and master song stylists. Nelson's production captures the loose, warm feeling of a group of pros making great music; his guitar work also adds a special flavor. Standout tracks: "San Antonio Rose," "Faded Love," "I Fall to Pieces."



Fan Fair Shows (Continued from page 50)

Records; Hoyt Axton, Jeremiah Records; Con Hunley, Warner Bros. Records; and Gene Watson, Capitol Records.

Scheduled to appear on the Cajun Show, June 13 at 10:30 a.m. are Jimmie C. Newman and Cajun Country, Joel Sonnier, Joe Manuel, Allan Fontemot, Duliss Landry and Wade Benson Landry, Mona McCall, and Cajun humorist Justin Wilson.

The Nashville Songwriters Association will have a show on June 12 from 10:30 p.m. to midnight. Participants will be chosen from the following songwriters who were honored at NSAI's 13th Annual Songwriters Awards Ceremony earlier this year: Larry Gatlin; Roger Bowling & Billy Edd Wheeler; Charlie Daniels; Milton Brown & Stephen Dorff; Hank Williams, Jr.; Rory Bourke, Charlie Black & Kerry Charter; David Bellman; Randy Vanwarmer; Sonny Throckmorton (NSAI songwriter of the year); Don Williams; Patsy Bruce, Ed Bruce & Bobby Borchers; Sandy Mason; Bob Morrison & Debbie Hupp; Steve Gibb; Bob McDill; and Rafe Van Hoy.

The Bluegrass Concert on Wednesday, June 11, will be a special Fan Fair highlight. Produced by the Grand Ole Opry, the show will star these acts:

Bill Monroe, James Monroe, Lonzo and Oscar, Wilma Lee Cooper, Jim & Jesse, Mac Wiseman, Ralph Stanley, The Sullivan Family, Lilly Mae and the Gospelaires, Harold Morrison, The Pinnacle Boys, the Promenadors (square dance group), KTO (Czechoslovakian group), and others to be announced later. The bluegrass concert will last three hours, from 2 to 5 p.m.

Tulsa Mayfest

(Continued from page 50)

and Don Williams, and a special performance by the Dancing Moccasins (a group of dancers doing native chants and dances) highlighted by the international V.I.P. banquet May 17.

Jim Halsey presented several plaques of distinction to long-time music industry artists and executives and some local supporters, including manager Hap Peebles, artist Hank Thompson, international promoter Mervyn Conn, and MCA Nashville division president Jim Foglesong.

Local businesses, Kool Country on Tour (Kool Cigarettes), the city of Tulsa and other sponsors joined the Halsey Company in presenting the '80 Mayfest. Country acts featured throughout the festival are booked and/or managed by Halsey.

Country Hotline

By MARIE RATLIFF

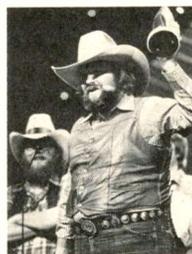
MOST ADDED CHART CONTENDERS

Dottie West — "Leavin's For Unbelievers"

Johnny Duncan — "I'm Gonna Love You Tonight"

Charlie Daniels Band — "In America"

Freddie Hart — "Sure Thing"



Charlie Daniels

The Charlie Daniels Band waves the flag in a spirit-rousing fashion, and "In America" should take off without hesitation! Already on WHK, KEBC, KWJJ, WHOO, WPLO, WBAM, KRAM, WHN, WUNI, WONE, WNYN, WIVK, WSLR, WTMT, WWVA, WWOK, KWKH.

Dottie West has another hit, with first-week adds at WBAM, KSSS, KRMD, WCMS, KWKH, KKYX, WIVK, WTMT, WITL, KHEY, KTTS, WCXI, WTSO, WJQS, KVOO, KSO, KSOP, KBUC, WXCL, WUNI, KFDI, KEBC, WPNX, WSM, WQQT, KWMT, WIRK, WQIK, KDJW.

Rosanne Cash continues to build a hit track record with "Take Me, Take Me," added at WWVA, WSLR, KWKH, KVOO, KEBC, KRMD, KSOP, WUNI, WBAM, KBUC, KSSS, KFDI, KKYX, WTMT, WSM, WQQT, KMPS, WYDE, WMZQ, WQIK, WSLC, KTTS, WSDS, KRAK, WESC, KIKK, KRAM, KWJJ, WJQS, WTSO, WCMS.



Freddy Hart

Newcomer Stephany Samone is getting play on "Do That To Me One More Time" at WUNI, KSOP, WMZQ, WFAI, WSDS, KEBC, KFDI, KVOO, WIVK. Likewise, Bill Wence shows action on "I Wanna Do It Again" at KRAK, KBUC, KDJW, WFAI, WPNX, KFDI, KEBC, KVOO, WSDS.

Nightstreets, formerly known as "Streets," has early action on "Falling Together" at KSOP, WUNI, WSDS, WPNX, KVOO, KTTS, WDN, WMZQ, KRMD, KEBC. Freddie Hart's first on Sunbird, "Sure Thing," starting at KVOO, WGTO, KRMD, KFDI, KSOP, KEBC, KBUC, WPNX, WIRK, KXLR, WSDS.

Leon Everett is initially strong with "Over" at WTMT, KMPS, WWVA, WIOD, KWMT, KYNN, WHK, WDN, WKKN, WGTO, KEBC, WTSO, WUNI, WBAM, WSLR, KKYX, KDJW, KCKC, WSDS, WESC, KIKK, KFDI, WXCL, KVOO, KSOP, KRMD, KSSS.

Super Strong: Bellamy Brothers, Alabama, Emmylou Harris, Mickey Gilley (Elektra), Jerry Lee Lewis, Tom T. Hall, Waylon Jennings.

David Rogers is moving with "I Want to Love You Right" at WPLO, WKKN, WSLC, WSDS, KBUC, KSOP, KVOO.

SURE SHOTS

Charlie Daniels Band — "In America"

Reba McEntire — "(You Lift Me) Up To Heaven"

LEFT FIELDERS

Eddy Raven — "You've Got Those Eyes"

Johnny Duncan — "I'm Gonna Love You Tonight"

AREA ACTION

Jack Grayson — "The Stores Are Full of Roses" (WSLC, WSDS, KEBC)

Tammy Jo — "Love Talking" (KSOP, KFDI, WSLC, WSDS).

Pebble Daniel — "Goodbye Eyes" (WTMT, WWVA, KEBC)

Country Single Picks

COUNTRY SONG OF THE WEEK

REBA McENTIRE—Mercury 57025

(YOU LIFT ME) UP TO HEAVEN (prod.: Jerry Kennedy) (writers: B. Zerface, J. Zerface, B. Morrison) (Southern Nights, ASCAP/Combine/BMI) (2:45)

A slick, happy tune with an "up"-lifting message, it's a strong chart contender from this talented singer. Watch it "rise."

JOHNNY DUNCAN—Columbia 1-11280

I'M GONNA LOVE YOU TONIGHT (prod.: Billy Sherrill) (writer: W. Holyfield) (Maplehill/Vogue, BMI) (2:48)

Duncan lays a smooth, solid vocal track over this easy-tempo number. A catchy melodic composition by Holyfield, who has penned so many other country classics.

JOHNNY CASH—Columbia 1-11283

SONG OF THE PATRIOT (prod.: Earl Ball) (writers: M. Robbins, S. Milete) (Kaysey, SESAC/Mariposa, BMI) (3:27)

This timely, flag-waving tribute to the U.S. is one of Cash's strongest topical tunes. Sounds like a red, white and blue chart mover.

BOBBY BRADDOCK—Elektra 46650

I LOVE YOU WHOEVER YOU ARE (prod.: Don Gant) (writer: B. Braddock) (Tree, BMI) (2:13)

An unusual but appealing ballad from this master songwriter, who lends a mellow, personal vocal approach to the somewhat melancholy message.

PAT BOONE—Warner/Curb 49255

LOVE'S GOT A WAY OF HANGING ON (prod.: Michael Lloyd) (writer: L. Green) (Cooga/Plaque, BMI) (2:45)

Boone sounds in fine voice in this uptempo cut. The singalong feel is enhanced by a full, bright rhythm section and a lively guitar break.

REX GOSDIN WITH TOMMY JENNINGS—Sabre 4520

JUST GIVE ME WHAT YOU THINK IS FAIR (prod.: Gary S. Paxton & Rex Gosdin) (writers: R. Gosdin/V. L. Haywood/J. Twill) (Window, BMI) (2:59)

A solid country tune with an interesting twist. Paxton's got a down-to-earth offer to make to the girl who got away.

BILLY "CRASH" CRADDOCK—Capitol P-4875

SEA CRUISE (prod.: Dale Morris) (writers: H. P. Smith, J. Vincent) (Corillion, BMI) (2:33)

Pulled from Craddock's "Changes" album, this is a rockin' remake of the original pop hit, highlighted by steamin' piano, fiddle and sax.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—

Columbia 1-11282

WE'RE NUMBER ONE (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (4:25)

Larry is backed by the trademark Gatlin Brothers harmony on this pretty tune. Lots of pretty chord changes in the self-produced offering.

JASON HAWKINS—Fox Fire 124

A SONG I CAN SING (prod.: Walt Cunningham) (writer: J. Powell) (Upper 40, ASCAP) (2:29)

A brisk toe-tapper that features a familiar traditional melody behind its catchy bridge. Inspired guitar and fiddle work add to the appeal.

DAVID ALLAN COE AND BILL ANDERSON—Columbia 1-11277

GET A LITTLE DIRT ON YOUR HANDS (prod.: Billy Sherrill) (writer: B. Anderson) (Champion/Tree, BMI) (3:40)

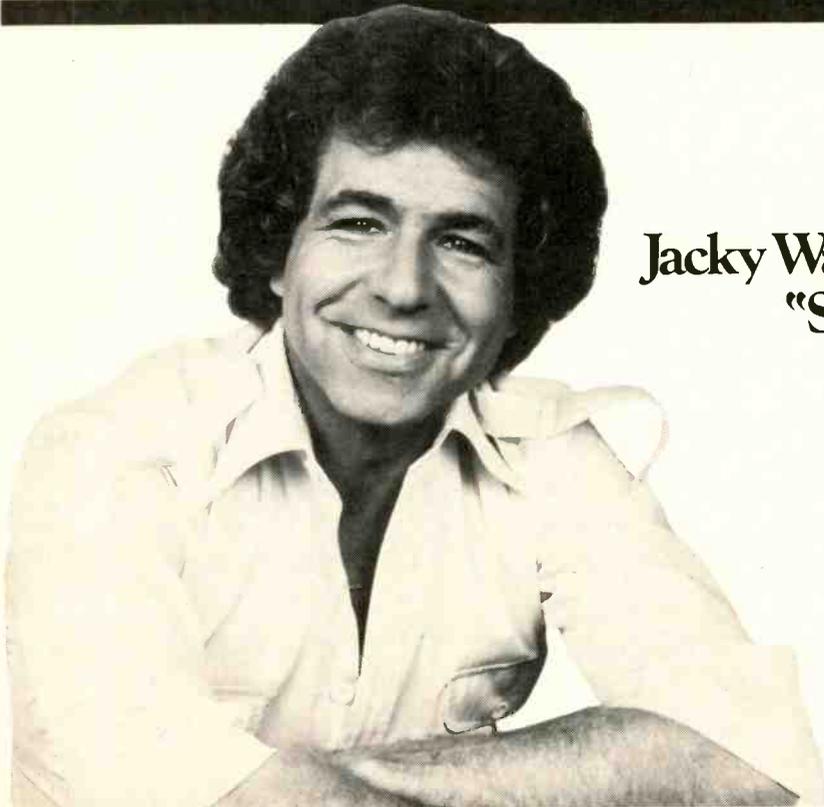
Coe and Anderson trade verses on this update of Anderson's 1962 hit. The saga of moving from country life to city life features a sultry electric piano.

BECKY HOBBS—Mercury 57020

GOOD FOR NOTHIN' GUITAR PICKIN' MAN (prod.: Jerry Kennedy) (writer: B. Hobbs) (Big Heart/Al Gallico, BMI) (3:28)

Humorous, plucky lament of a woman hitched to a good-for-nothin' picker. Mercury is plugging this flip side of "I'm Gonna Love You Tonight" because of increased interest in the cut.

WARD'S OUT!



Jacky Ward's fastest moving single ever,
"Save Your Heart For Me"

#57022

RECORD WORLD 00

(Country Singles)



ON MERCURY RECORDS AND TAPES



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Record World Country Albums



MAY 31, 1980

| TITLE | ARTIST, Label, Number, (Distributing Label) | WKS. ON CHART |
|-------|---|---------------|
| 1 | 1 GIDEON KENNY ROGERS United Artists LOO 1035 (6th Week) | 7 |
| 2 | 2 THE GAMBLER KENNY ROGERS/United Artists LA 834 H | 76 |
| 3 | 4 GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 56 |
| 4 | 16 URBAN COWBOY (ORIGINAL SOUNDTRACK)/Asylum DP 90002 | 3 |
| 5 | 3 KENNY KENNY ROGERS/United Artists LWAK 979 | 37 |
| 6 | 5 COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107 | 10 |
| 7 | 19 SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064 | 4 |
| 8 | 7 ELECTRIC HORSEMAN FEATURING WILLIE NELSON /Columbia JS 36327 | 20 |
| 9 | 8 MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563 | 9 |
| 10 | 14 IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207 | 9 |
| 11 | 10 STARDUST WILLIE NELSON/Columbia KC 35305 | 107 |
| 12 | 12 DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546 | 5 |
| 13 | 6 TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 123 |
| 14 | 9 TOGETHER OAK RIDGE BOYS/MCA 3220 | 13 |
| 15 | 13 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548 | 13 |
| 16 | 11 SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574 | 13 |
| 17 | 18 AUTOGRAPH JOHN DENVER/RCA AHL1 3449 | 13 |
| 18 | 31 ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422 | 2 |
| 19 | 21 STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250 | 33 |
| 20 | 20 WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326 | 78 |
| 21 | 17 HEART & SOUL CONWAY TWITTY/MCA 3210 | 13 |
| 22 | 15 THE WAY I AM MERLE HAGGARD/MCA 3229 | 6 |
| 23 | 22 THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135 | 60 |
| 24 | 24 CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 | 30 |
| 25 | 28 MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203 | 35 |
| 26 | 29 WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188 | 28 |
| 27 | 27 LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 | 119 |
| 28 | 54 DALLAS FLOYD CRAMER/RCA AHL1 3613 | 2 |
| 29 | 23 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237 | 28 |
| 30 | 30 YOU CAN GET CRAZY THE BELLAMY BROTHERS/Warner Bros. BSK 3408 | 14 |
| 31 | 25 SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000 | 24 |
| 32 | 59 LACY J. DALTON /Columbia JC 36322 | 9 |
| 33 | 33 LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419 | 10 |
| 34 | 34 THE BEST OF DON WILLIAMS, VOL. II /MCA 3096 | 53 |
| 35 | 39 DOWN & DIRTY BOBBY BARE/Columbia JC 36323 | 15 |
| 36 | 32 CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H | 59 |
| 37 | 36 LORETTA LORETTA LYNN/MCA 3217 | 10 |
| 38 | 26 THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024 | 19 |



| | | |
|----|---|-----|
| 39 | 38 BEST OF EDDIE RABBITT /Elektra 6E 235 | 29 |
| 40 | 35 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025 | 18 |
| 41 | 49 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202 | 33 |
| 42 | 44 WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 100 |
| 43 | 42 BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 | 55 |
| 44 | 40 FAVORITES CRYSTAL GAYLE/United Artists LOO 1034 | 8 |
| 45 | 55 A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000 | 44 |
| 46 | 45 BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 225 |
| 47 | 43 Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993 | 137 |
| 48 | 51 WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493 | 28 |
| 49 | 48 I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012 | 30 |
| 50 | 52 PORTRAIT DON WILLIAMS/MCA 3192 | 28 |
| 51 | 47 BEST OF BARBARA MANDRELL /MCA AY 1119 | 68 |
| 52 | 46 NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 | 47 |
| 53 | 57 MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751 | 55 |
| 54 | 53 ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 36064 | 49 |

CHARTMAKER OF THE WEEK

55 — **BRONCO BILLY**
(ORIGINAL SOUNDTRACK)
Elektra 5E 512



| | | |
|----|---|-----|
| 56 | 58 A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039 | 17 |
| 57 | 56 JERRY REED SINGS JIM CROCE /RCA AHL1 3604 | 3 |
| 58 | 50 FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194 | 53 |
| 59 | 69 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407 | 2 |
| 60 | 65 LOVELINE EDDIE RABBITT/Elektra 6E 181 | 52 |
| 61 | 60 JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165 | 37 |
| 62 | 71 M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208 | 17 |
| 63 | 61 EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200 | 25 |
| 64 | 73 WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686 | 112 |
| 65 | 41 ASK ME TO DANCE CRISTY LANE/United Artists LT 1023 | 5 |
| 66 | 63 DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS /RCA AHL1 3549 | 14 |
| 67 | 62 WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408 | 5 |
| 68 | 64 WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 6E 254 | 10 |
| 69 | 37 ENCORE JEANNE PRUETT/IBC 1001 | 14 |
| 70 | 68 THE GAME GAIL DAVIES/Warner Bros. BSK 3395 | 18 |
| 71 | 70 DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | 127 |
| 72 | 72 STANDING TALL BILLIE JO SPEARS/United Artists LT 1018 | 15 |
| 73 | 67 RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155 | 35 |
| 74 | 66 CHANGES BILLY "CRASH" CRADDOCK/Capitol ST 12054 | 9 |
| 75 | 75 THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321 | 188 |

Nashville Report (Continued from page 17)

Lee, then none other than Roger Miller, who sang, then played fiddle and drums. Ron Chancey and other MCA people were in the audience.

THEY'LL BRING THE TUMBLEWEED: The Nashville-based Riders in the Sky western band will perform by special invitation with the Houston Pops Orchestra on June 15 at the Kennedy Center in Washington, D.C., according to Doug Green, spokesman for the trio. The Riders will take part in the orchestra's "Salute to Texas," which will feature an entire evening of Texas-style music.

STILL MORE BRIEFS: Clint Eastwood's "Bronco Billy" will open in 972 theaters across the country on June 11... Bobby Bare was called back for five encores Tuesday (20) at My Father's Place in Long Island, where ticket sales required the addition of a second show. Bare later played the Lone Star Cafe in Manhattan... In a recent magazine interview Tammy Wynette asked George Jones

what actor he felt could play his part in the made-for-TV movie based on Tammy's "Stand By Your Man" book. Tammy revealed that actor Robert Duvall and former M*A*S*H actor Wayne Rogers are Jones' "biggest fans," and that Duvall would be great for the TV role as Jones... Nashville's Radisson Hotel just named a suite for Opry star Roy Acuff.

AND IT'S BEEN "UP" EVER SINCE: Master songwriter Boudleaux Bryant was a fiddler with a jazz band playing a hotel in Milwaukee in the early 1940s when he met his dark-eyed wife-to-be, Felice. She was an elevator operator at the time.

THEY'RE ALL WINNERS: Little Giant Records has released a collection of winning tracks from the 1979 Music City Song Festival on an LP titled "1979 MCSF Winners." Singers include Byron Gallimore, the Stockard Band, De De Upchurch, Mick Lloyd, Jerri Kelly, and Carolyn Sue Howard.



Record World Country Singles

MAY 31, 1980

TITLE, ARTIST, Label, Number

| MAY 31 | MAY 24 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 1 | GOOD OLE BOYS LIKE ME DON WILLIAMS MCA 41205 (2nd Week) | 10 |
| 2 | 4 | DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345 | 9 |
| 3 | 3 | STARTING OVER AGAIN DOLLY PARTON/RCA 11926 | 11 |
| 4 | 6 | MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952 | 8 |
| 5 | 2 | THE WAY I AM MERLE HAGGARD/MCA 41200 | 12 |
| 6 | 8 | I'M ALREADY BLUE THE KENDALLS/Ovation 1143 | 10 |
| 7 | 11 | LUCKY ME ANNE MURRAY/Capitol 4848 | 9 |
| 8 | 13 | TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 | 7 |
| 9 | 5 | GONE TOO FAR EDDIE RABBIT/Elektra 46613 | 12 |
| 10 | 14 | ONE DAY AT A TIME CRISTY LANE/United Artists 1342 | 10 |
| 11 | 15 | SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214 | 9 |
| 12 | 12 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244 | 11 |
| 13 | 16 | HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867 | 8 |
| 14 | 17 | NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/RCA 11947 | 9 |
| 15 | 20 | TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244 | 8 |
| 16 | 9 | TEMPORARILY YOURS JEANNE PRUETT/IBC 0008 | 12 |
| 17 | 24 | TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946 | 8 |
| 18 | 23 | BEDROOM BALLAD GENE WATSON/Capitol 4854 | 8 |
| 19 | 10 | SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191 | 12 |
| 20 | 25 | HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/Epic 9 50868 | 7 |
| 21 | 21 | LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859 | 9 |
| 22 | 26 | TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954 | 7 |
| 23 | 27 | YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628 | 6 |
| 24 | 28 | MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 | 5 |
| 25 | 30 | FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233 | 4 |
| 26 | 7 | MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927 | 13 |
| 27 | 31 | YOU WIN AGAIN CHARLEY PRIDE/RCA 12002 | 4 |
| 28 | 32 | TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876 | 4 |
| 29 | 33 | IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/MCA 41232 | 4 |
| 30 | 34 | LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253 | 6 |
| 31 | 35 | THE CHAMP MOE BANDY/Columbia 1 11255 | 6 |
| 32 | 38 | BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634 | 3 |
| 33 | 37 | THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 | 4 |
| 34 | 19 | PASS ME BY JANIE FRICKE/Columbia 1 11224 | 11 |
| 35 | 39 | COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221 | 6 |
| 36 | 40 | LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/Epic 9 50873 | 5 |
| 37 | 48 | KAW-LIGA HANK WILLIAMS, JR./Elektra 46636 | 3 |
| 38 | 43 | TEQUILA SHEILA BOBBY BARE/Columbia 1 11259 | 5 |
| 39 | 69 | DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241 | 2 |
| 40 | 44 | RODEO EYES ZELLA LEHR/RCA 11953 | 8 |
| 41 | 46 | I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625 | 6 |
| 42 | 42 | MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212 | 8 |
| 43 | 47 | YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109 | 8 |
| 44 | 45 | SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240 | 8 |
| 45 | 49 | EVANGELINA HOYT AXTON/Jeremiah 1005 | 8 |
| 46 | 18 | BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164 | 14 |
| 47 | 52 | IT DON'T HURT TO DREAM SYLVIA/RCA 11958 | 6 |
| 48 | 62 | SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022 | 2 |
| 49 | 59 | IT'S OVER REX ALLEN, JR./Warner Bros. 49128 | 2 |
| 50 | 50 | WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595 | 7 |



| | | | |
|-------------------------------|----|---|----|
| 51 | 56 | YOU FILL MY LIFE JUICE NEWTON/Capitol 4856 | 6 |
| CHARTMAKER OF THE WEEK | | | |
| 52 | — | TENNESSEE RIVER ALABAMA RCA 12018 | 1 |
| 53 | 29 | SHOTGUN RIDER JOE SUN/Ovation 1141 | 11 |
| 54 | — | WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239 | 1 |
| 55 | — | STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640 | 1 |
| 56 | 67 | FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999 | 3 |
| 57 | 57 | RIVER ROAD CRYSTAL GAYLE/United Artists 1347 | 5 |
| 58 | 89 | HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642 | 2 |
| 59 | 66 | J.R. B. J. WRIGHT /Soundwaves 4604 | 4 |
| 60 | 64 | DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/Elektra 46633 | 4 |
| 61 | 70 | LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266 | 3 |
| 62 | 76 | THE ROCK I'M LEANING ON JACK GREENE/Frontline 706 | 3 |
| 63 | 72 | HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877 | 2 |
| 64 | 84 | SOLDIER OF FORTUNE TOM T. HALL/RCA 12005 | 2 |
| 65 | 65 | EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869 | 5 |
| 66 | 71 | SATURDAY NIGHT IN DALLAS KENNY SERRATT/MDJ 1003 | 4 |
| 67 | 74 | THE MAN WHO TAKES YOU HOME BOBBY G. RICE/Sunbird 108 | 5 |
| 68 | 75 | CHANGING ALL THE TIME LaCOSTA/Capitol 4830 | 3 |
| 69 | — | TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268 | 1 |
| 70 | 22 | ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176 | 15 |
| 71 | 36 | AFTER HOURS JOE STAMPLEY/Epic 9 50854 | 12 |
| 72 | 86 | ROSES AIN'T RED DIANE PFIEFER/Capitol 4858 | 4 |
| 73 | 88 | IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/Columbia 1 11267 | 2 |
| 74 | 81 | SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865 | 2 |
| 75 | — | OVER LEON EVERETT/Orlando 107 | 1 |
| 76 | — | CLYDE WAYLON JENNINGS/RCA 12007 | 1 |
| 77 | 41 | FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863 | 9 |
| 78 | 93 | NO WAY TO DROWN A MEMORY STONEY EDWARDS/Music America 107 | 2 |
| 79 | 80 | HAVE A GOOD DAY HENSON CARGILL/Copper Mountain 589 | 5 |
| 80 | — | WHAT GOOD IS A HEART DEAN DILLON/RCA 12003 | 1 |
| 81 | 63 | IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208 | 8 |
| 82 | 77 | UNTIL YOU TERRY BRADSHAW/Benson 2001 | 6 |
| 83 | 83 | A STRANGER IN MY PLACE ORION/Sun 1152 | 6 |
| 84 | 51 | I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838 | 12 |
| 85 | 73 | STAY UNTIL THE RAIN STOPS KATHY CARLILLE/Frontline 705 | 6 |
| 86 | 68 | DIANE ED BRUCE/MCA 41201 | 13 |
| 87 | 90 | ONE GOOD REASON MELISSA LEWIS/Door Knob 80 129 | 3 |
| 88 | 92 | A REAL GOOD CIGAR/THE ARIZONA WHIZ GEORGE BURNS/Mercury 57021 | 2 |
| 89 | 91 | IS IT ONLY CAUSE YOU'RE LONELY PORTER WAGONER/RCA 11998 | 2 |
| 90 | — | SHE'S HANGIN' IN THERE DAVID WILLS/United Artists 1350 | 1 |
| 91 | 54 | WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/RCA 11944 | 10 |
| 92 | 58 | LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199 | 11 |
| 93 | 78 | LOVE IS A WARM COWBOY BUCK OWENS/Warner Bros. 49200 | 9 |
| 94 | 53 | LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/RCA 11918 | 13 |
| 95 | 55 | THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616 | 10 |
| 96 | — | GONNA GET ALONG WITHOUT YOU NOW THE CATES/Ovation 1144 | 1 |
| 97 | — | JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520 | 1 |
| 98 | 60 | TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/Epic 9 50849 | 14 |
| 99 | 61 | I'M NOT THROUGH LOVING YOU YET PAM ROSE/Epic 9 50861 | 7 |
| 100 | — | DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230 | 1 |

FROM THE CURRENT LP

HEART OF THE MATTER BY THE KENDALLS

THE LATEST SMASH SINGLE

"I'M ALREADY BLUE"

OV 1143



OV 1746

THOSE BROWN EYES THAT ADORE YOU,
 THEY'RE ALREADY RED... I SEE A
 BLACK CLOUD FORMING JUST ABOVE MY HEAD,
 I'M TURNING GREEN WITH JEALOUSY TO THINK OF HER AND YOU...
 YOU HAVEN'T EVEN SAID GOOD-BYE, AND I'M ALREADY BLUE.

RW



BB



CB



ovation RECORDS



THE SOUND TRACK

Roadie

**BANDS MAKE IT ROCK,
BUT THE ROADIES MAKE IT ROLL.**

Side 1

Cheap Trick
"Everything Works If You Let It"

Pat Benatar
"You Better Run"

Joe Ely Band
"Brainlock"

Alice Cooper
"Road Rats"

Side 2

Teddy Pendergrass
"Can't We Try"

Eddie Rabbitt
"Drivin' My Life Away"

Stephen Bishop & Yvonne Elliman
"Your Precious Love"

Jay Ferguson
"A Man Needs A Woman"

Side 3

Styx
"Crystal Ball"

Sue Saad And The Next
"Double Yellow Line"

Blondie
"Ring Of Fire"

Alice Cooper
"Pain"

Side 4

Roy Orbison & Emmylou Harris
"That Lovin' You Feelin' Again"

Jerry Lee Lewis
"(Hot Damn) I'm A One Woman Man"

Hank Williams, Jr.
"The American Way"

Asleep At The Wheel
"Texas, Me And You"

Roadie

Original Motion Picture Sound Track
An Alive Enterprises/Steve Wax Enterprises Production
On Warner Bros. Records & Tapes (ZHS 3441)

