

# Record World

**Special Salute:  
Little River Band**

**Hits of the Week**

**SPECIAL TRIBUTE Larry Butler**

## SINGLES

**KENNY ROGERS, "LOVE THE WORLD AWAY"** (prod. by Butler) (writers: Morrison-Wilson) (Southern Nights, ASCAP) (3:11). The name Kenny Rogers is enough to make any record a hit. This cut from the "Urban Cowboy" soundtrack has Rogers' vocal, making it a spellbinding ballad. UA 1359.



**HERB ALPERT, "BEYOND"** (prod. by Alpert-Badazz-Armer) (writer: Hewson) (Chappell, ASCAP) (4:14). Synthesizer acrobatics spring off a hot rhythm track on this title tune from Alpert's forthcoming LP. Herb injects spirited horn shots, but the emphasis is on rhythm. A&M 2246.



**PETE TOWNSHEND, "LET MY LOVE OPEN THE DOOR"** (prod. by Thomas) (writer: Townshend) (Eel Pie/Towser Tunes, BMI) (2:42). Townshend refuses to age or run out of refreshing ideas. This timeless pop-rocker will turn-on pop radio to what AOR has known for weeks. Atco 7217.



**KISS, "SHANDI"** (prod. by Poncia) (writers: Stanley-Poncia) (Kiss, ASCAP/Mad Vincent, BMI) (3:33). A sweltering lyrical guitar gives Paul Stanley's passionate lead vocal an appropriate introduction on this initial release from the new "Unmasked" LP. Casablanca 2282.

## SLEEPERS

**ROY ORBISON & EMMYLOU HARRIS, "THAT LOVIN' YOU FEELIN' AGAIN"** (prod. by Ahern) (writers: Orbison-Price) (Acuff-Rose, BMI) (4:08). This pairing was conceived in music-lovers heaven. Cuddle-up with cashmere harmonies & a luxurious hook. From the "Roadie" soundtrack. WB 49262.



**THE SILENCERS, "SHIVER AND SHAKE"** (prod. by Clearmountain-group) (writers: King-Capiola) (Cactus, ASCAP) (3:22). What a way to bow a label and a career! This Pittsburgh-based quartet has a classic rock 'n' roll hook & cute pop vocals that make this a hit debut. Precision 9-9800 (CBS).



**EDDIE RABBITT, "PRETTY LADY"** (prod. by Malloy) (writers: Rabbitt-Stevens - Malloy) (DebDave/Briarpatch, BMI) (3:21). With each new recording Rabbitt becomes more of a mass appeal artist. This cut from his upcoming "Horizon" LP is a guaranteed pop-A/C smash. Elektra 46656.



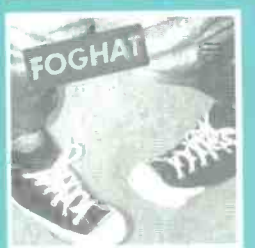
**SHANDI, "NOBODY LOVES YOU BETTER"** (prod. by Chapman) (writer: Shandi) (Som Dame) (2:56). On this pulsating pop-rocker, Shandi shows a colorful voice to match her good looks. Chapman's production guidance gives big AOR-pop appeal. Dreamland 101 (RSO).

## ALBUMS

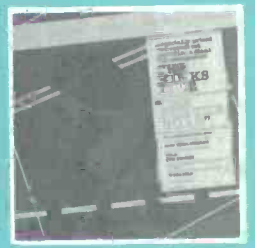
**THE SPINNERS, "LOVE TRIPPIN'."** The Spinners/Love-Zager Productions alchemy yielded pure gold on their previous album, and with the "Cupid . . ." medley bulleting multichart, this musical assortment seems destined to follow with several potential hits as a bonus. Atlantic SD 19270 (7.98).



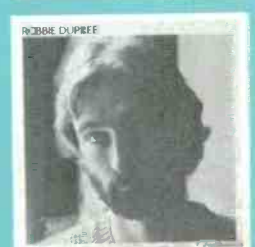
**FOGHAT, "TIGHT SHOES."** You'll hear strings, skins and vocal chords here, but not a note of keyboards. Sticking to no-frills rock on stage and on record has kept Foghat above the gold mark, and helped them score a top 20 single last time around. It could easily happen again. Bearsville BHS 6999 (WB) (8.98).



**THE KINKS, "ONE FOR THE ROAD."** Thrills, applause, sing-alongs! Culled from last year's tours, this double LP is the definitive live Kinks set for 1980 and an encyclopedia of their classics. Includes "Superman," "Low Budget" and "Stop Your Sobbing," written by Ray Davies for the Pretenders. Arista A2L 8401 (12.98).



**"ROBBIE DUPREE."** His debut single, "Steal Away," continues to bullet into the chart's upper reaches, and it's only one showpiece from an album of original love songs in varied tempos, highlighted by silky production and the shifting moods of Dupree's vulnerable voice. Elektra 6E-273 (7.98).





LOOK NO FARTHER THAN

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Features  
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single  
"Take  
What You  
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# Record World

JUNE 14, 1980

## Expansion of Club & Concert Business Bodes Well for Country Music's Future

By JOSEPH IANELLO

(The following is the conclusion of a four part series on country music)

■ NEW YORK—One aspect of the music industry which is perhaps the most accurate gauge of country music's popularity today is the live performance business. A *Record World* survey of the major country music booking agents, promoters and venues indicates that business is booming with nothing but reports of projected growth over the next few years.

Every booking agency polled reported record-breaking years for '79 — increases in business ranged from 10 to 50 percent — and many have already surpassed last year's volume. Besides the unanimous opinion that country music is indeed the mass appeal sound of the '80s, two other factors are most often listed as precipitators of the recent bullish years: the increase in the number and kinds of venues buying country talent and the sudden interest of major rock promoters in coun-

try music as a lucrative field to invest in.

The recent popularity boom of country music is far from an overnight success. While most agencies and venues admit that the past two years have been their most successful, they are quick to point out that country music has enjoyed a gradual and continual increase in popularity over the past decade, something that has gone relatively unnoticed because of rock's phenomenal growth during the late '70s. Club owners and booking agencies all attributed the decline in the popularity of disco, the recent explosion of country-oriented films, a general longing for simplicity in music and the sophistication of country music as reasons for the current growth.

"The music is being legitimized."  
(Continued on page 83)

## N.Y. Assemblyman Changes Tactic With New Concert Safety Proposal

By JEFFREY PEISCH

■ NEW YORK—New York State Assemblyman Edward H. Lehner (Democrat - Liberal, Manhattan) has admitted defeat of his concert safety regulation bill submitted to committees in March (RW, March 29) and has introduced a new bill that an aide calls "much better."

While Lehner is "confident" that the bill is strong, the dismal showing of the first New York bill seems to be the rule rather than

## CBS, MGM Joint Video Mktg. Venture Set; Initial Releases Are Due By Year's End

By DAVID McGEE

■ NEW YORK — CBS, Inc. moved further into the video field last week by signing an agreement with Metro-Goldwyn-Mayer Film Co. to market videocassettes and videodiscs for home use in this country and abroad. Announcement of the joint venture was made by Frank Rosenfelt, chairman and chief executive of MGM, and Walter R. Yetnikoff, president, CBS/Records Group.

### Initial Release

Dubbed MGM/CBS Home Video, the venture will find the companies marketing some 25 titles in its initial cassette release, due before the end of 1980. The CBS/Records Group will manufacture the videodiscs and distribute both discs and cassettes throughout the world.

In a prepared statement, Yetnikoff said, "This coopera-

tive endeavor of the two companies is an important ingredient in CBS's entry into the new video age and is consistent with its faith in the great growth potential of the home video market. This operation and our commitment to new productions lay a firm and broad foundation from which to grow and reaffirm our commitment to programming in any economically viable form."

Cy Leslie, president of CBS's Video Enterprises Division, told *Record World* that the first releases will be primarily product taken from MGM's library of more than 1600 films. "Some musical product," which he declined to identify more specifically pending clearances by the artists involved, will also be released. In addition to the present titles in the MGM library, Home Video will have access to future MGM feature productions and

(Continued on page 10)

## Arista Announces Blank-Tape Ad Policy; Others May Follow

■ NEW YORK — Arista Records has announced that effective immediately it will not pay or contribute to print, radio or TV advertising that makes references to blank tape.

In a letter to the label's distributors dated June 3, Arista executive VP and GM Elliot Gold-

(Continued on page 98)

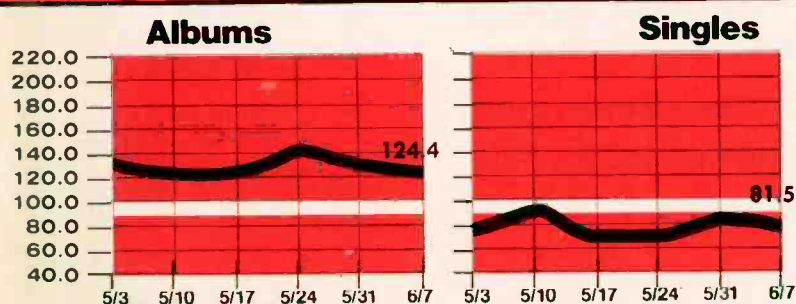
## New Artists' Success Fuels 'Turnaround' Of Casablanca Label

By SAMUEL GRAHAM

■ LOS ANGELES — Primarily on the strength of having established several new artists—some of them "new" only to the label and some new to the industry as a whole—Casablanca Records is hailing what its president, Bruce Bird, has called a major

(Continued on page 98)

## 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.

## CBS Pacts Clinton's Uncle Jam Label



Walter Yetnikoff, president, CBS/Records Group, and Dick Asher, deputy president and chief operating officer, CBS/Records Group, have announced that the company has signed a worldwide distribution agreement with George Clinton's Uncle Jam Records. Under the arrangement, Clinton will seek out and produce new artists for the CBS Associated label. The first Uncle Jam releases will be albums by ex-Spinner Phillippe Wynne and by the Sweat Band. Uncle Jam Records is based in Detroit, and will soon open additional offices in New York and Los Angeles. Pictured from left: Dick Asher, George Clinton and Walter Yetnikoff.



# Contents

**Larry Butler**

■ **Opposite Page 28.** Regardless of the musical genre, few producers are as well thought of as Larry Butler. But the people who have worked with him know Butler as a special and sensitive man who also happens to have a knack for making good records. This week RW chronicles Butler's career in a special section.



■ **Opposite Page 58.** What is Australia famous for? Kangaroos? Aborigines? In this country a considerable number of rock fans identify Down Under's most famous commodity by three initials: LRB, meaning Little River Band. This week RW salutes the group with a special issue examining its achievements here and abroad.

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## Powerhouse Picks

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

**Kenny Rogers** (United Artists) "Love the World Away." Now a single, this cut from the "Urban Cowboy" soundtrack has compiled an impressive list of markets indicative of its hit potential.

## Atlantic Names Garland West Coast Oper. GM

■ **NEW YORK** — Les Garland has been appointed general manager of west coast operations for Atlantic Records. The announcement was made by Atlantic executive vice president/general manager Dave Glew.



Les Garland

Garland, a national program director for the RKO Radio Chain, has been program director at KFRC in San Francisco for the past three years. He has also been program director at WRKO in Boston, CKLW in Detroit, and KIQQ-FM (K100) in Los Angeles. Garland also worked for three years with Bill Drake, programming stations in Fresno and Los Angeles. He has also been a concert promoter in the midwest, and he has been a programming consultant to stations both here and in Australia.

## A&M Names Gormley Communications VP

■ **LOS ANGELES** — Gil Friesen, president of A&M Records, has announced that Mike Gormley has been appointed vice president of communications for the label.



Mike Gormley

Gormley, who was appointed assistant to the chairman of A&M, Jerry Moss, in 1979, will retain that position.

Gormley joined A&M in April, 1978, as director of communications, after previously heading the publicity departments at PolyGram Corp. and Phonogram, Inc.

## Chrysalis Renews Pact With Capitol/Canada

■ **LOS ANGELES** — Sal Licata, president of Chrysalis Records, has announced the renewal of the licensee deal with Capitol Records-EMI of Canada, Ltd.

The three year contract, which commences on July 1, 1980, continues the previous three year pact with Capitol.

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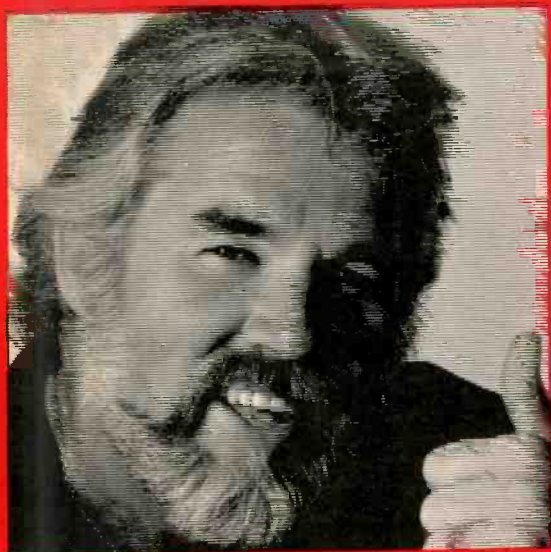
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VOL. 37, NO. 1716

RECORD WORLD JUNE 14, 1980



# We've Got The Hots!



**Kenny Rogers** *"Love The World Away"*

**58** DEBUT CB/ **37** RW CHARTMAKER

Produced by Larry Butler  
from "The Urban Cowboy"

**Rocky Burnette**  
*"Tired Of  
Toein' The Line"*



**26** BB/ **25** CB/ **18** RW

Produced by Bill House and Jim Seiter  
for Hummingbird Productions, Ltd.



**Kim Carnes** *"More Love"*

**37** BB/ **41** CB/ **38** RW

Produced by George Tobin & Mike Piccirillo  
in association with George Tobin Productions  
Mixed by Val Garay

**The Dirt Band** *"Make A Little Magic"*

**75** DEBUT CB/ **79** DEBUT RW



Produced by Jeff Hanna & Bob Edwards



**J. GEILS "LOVE STINKS" ADDED 17 WLS!!**

**On EMI America/United Artists Records**



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# NAB Committee States Opposition To Recording Performance Rights Bill

By BILL HOLLAND

■ WASHINGTON — Continued markup sessions on the sound recording performance rights bill (HR 997), which were scheduled to take place this past week, were postponed to later this month, but a firm opponent of the bill went on record against it anyway.

The Small Market Radio Committee of the National Association of Broadcasters, meeting in town this past week, announced it is "opposed in principle to any legislation that would require broadcasters to pay royalties to performers for records played over the air."

The committee added that any possible exemption to the bill now pending in Congress "would not make it more palatable."

The NAB committee also went on record, as did the main body of the organization, against the

new FCC rules governing equal opportunity hiring.

## Modifies Program

The FCC has just modified its program to ease the administrative burden on stations while giving it a better picture of station performance in the matter. The NAB feels that without "rational examination" of the means by which EEO goals are achieved through a complete rule-making proceeding, public support of the program will be eroded.

## Hyland, Thiels Bow PR Firm

■ NASHVILLE—Music publicists Mike Hyland and Elizabeth Thiels have announced the formation of Network Ink, Inc., a music public relations firm affiliated with Nashville-based Holder, Kennedy & Co., Inc.

Network Ink's client roster includes the Charlie Daniels Band, Bobby Bare, the Henry Paul Band, Dobie Gray, Jimmy Hall, Mike Duke, the newly formed Nashville Music Association, Tommy Overstreet, House of Gold Music, Bob Montgomery Productions, and Elektra/Asylum Music.

Hal Kennedy, co-founder and chairman of the board of Holder, Kennedy, is also chairman of the board of Network Ink, with Hyland as president, Thiels as executive vice president, and Margie Whitmore as secretary-treasurer.

## A&M Names Harris A&R VP/Manager

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Jordan Harris to the position of vice president/manager of A&R.



Jordan Harris

Harris will report directly to David Kershenbaum, vice president of A&R, and will coordinate all daily activities, directing the A&R staff and dealing generally on the administrative side of the department while being involved in the creative process. Kershenbaum will continue to oversee the creative and policy decisions.

Harris came to A&M in 1975 as a product manager and last year was named director of product management when that department was incorporated into the A&R department.

## Ehrman Exits MCA/Songbird

■ LOS ANGELES—Michael Ehrman has left his post as executive director of MCA/Songbird Records and has opened new offices at 10585 Missouri Avenue, Los Angeles, California 90025; phone: (213) 475-6391.

## Hunter at the Roxy



Chrysalis recording artists the Ian Hunter Band performed a midnight show at the Roxy, which was broadcast live over KMET, in Los Angeles. Hunter is currently touring in support of his new double live LP, "Welcome To The Club," and his newest single, "We Gotta Get Out Of Here," which features Ellen Foley. Pictured from left are: (kneeling) Jeff Gonzer, air personality, KMET; Rick Scarry, promotion director, KMET; Chuck Randal, air personality, KMET; (front row) Martin Briley bassist; Ellen Foley; Eric Parker, drummer; Linda Carhart, national director, artist development, Chrysalis; Ian Hunter; George Meyer, keyboardist; Sam Bellamy, program director, KMET; (back row) Tom Mandel, keyboardist; Mick Ronson, guitarist; Tommy Morrongiello, guitarist; Stan Layton, vice president, sales, Chrysalis; Sal Licata, president, Chrysalis Records; Scott Kranzberg, national director of promotion, Chrysalis.

## Bourne, Berardi Bros. Bow 3B Corporation

■ NEW YORK — Bonnie Bourne and the songwriting team of Richard and Michael Berardi have announced the formation of a partnership under the firm name of 3B Music Corp. (ASCAP) and Berardi Brothers Music Inc. (BMI).

3B Music Corp. will actively involve itself in all areas of the music industry including publishing, record production, and management. The company will have an open door policy for writers and artists.

## Jordan Bows Company

■ LOS ANGELES — J. J. Jordan, former RKO programmer and more recently national promotion director for EMI America, has announced the formation of his independent promotion and marketing company. He is currently involved with several labels and is also assisting a number of artist managers and music publishers.

## Austin Speaks in Fla.

■ NEW YORK — Record World publisher Bob Austin addressed the Fort Lauderdale, Florida/Broward County Chamber of Commerce Monthly Forum Meeting last Friday (6) concerning the economic role the record industry can play in a region, and how an area (Florida) can profit from hosting all entertainment industry ventures.

Austin's 20-minute address began by explaining the role of a trade publication and how its market research is vital to record companies and radio stations. Austin also addressed some of the major issues facing the record industry today, specifically the problems of record piracy, counterfeiting and home taping, and the future of videocassettes and videodiscs.

Using the example of the Motion Picture Department of the Mayor's Office in New York City, Austin suggested ways for south Florida to encourage the entertainment industries to work in the region. Austin pointed out that several recording artists—the Bee Gees, Eagles and Marshall Tucker Band—have recorded in Florida and he suggested that Florida businessmen actively pursue future projects.

## Regional Breakouts

### Singles

#### East:

Kim Carnes (EMI-America)  
Carole King (Capitol)  
Charlie Daniels Band (Epic)  
Cheap Trick (Epic)  
Gladys Knight & The Pips (Columbia)

#### South:

None

#### Midwest:

Olivia Newton-John (MCA)  
ELO (MCA)  
Joe Walsh (Full Moon/Asylum)  
Blues Brothers (Atlantic)  
Genesis (Atlantic)  
Charlie Daniels Band (Epic)

#### West:

Manhattans (Columbia)  
ELO (MCA)  
Blues Brothers (Atlantic)  
Charlie Daniels Band (Epic)

### Albums

#### East:

Paul McCartney (Columbia)  
Diana Ross (Motown)  
Natalie Cole (Capitol)  
Dave Mason (Columbia)  
Stanley Clarke (Epic)  
Southside Johnny & The Asbury Jukes (Mercury)

#### South:

Paul McCartney (Columbia)  
Diana Ross (Motown)  
Natalie Cole (Capitol)  
Dave Mason (Columbia)

#### Midwest:

Paul McCartney (Columbia)  
Diana Ross (Motown)  
Natalie Cole (Capitol)  
Southside Johnny & The Asbury Jukes (Mercury)

#### West:

Paul McCartney (Columbia)  
Diana Ross (Motown)  
Natalie Cole (Capitol)  
George Duke (Epic)  
Dave Mason (Columbia)





# The Whispers



Includes their Gold single,  
"And The Beat Goes On,"  
YB-11894  
Also includes their newest  
smash single "Lady,"  
YB-11928  
Produced by Dick Griffey

RIAA Certified Platinum

**Soular**  
SOUND OF LOS ANGELES RECORDS

Manufactured and Distributed  
by RCA Records



# WEA Marketing Meeting Highlights



WEA recently held its spring marketing meeting at the Doubletree Inn in Tucson, Arizona. Pictured from left are (top row): Joe Cohen, executive vice president of NARM, and Henry Droz, president of the Warner/Elektra/Atlantic Corp., preceding NARM's audiovisual presentation dramatizing their industry campaign to promote the "Give The Gift Of Music" theme to the public, pose before a giant logo of the campaign theme; Mo Ostin, chairman of the board and president of Warner Bros. Records, made one of his rare personal appearances by chairing the Warner Bros. new release presentation: Ed Gilreath, WB national black music sales director; Henry Droz; Shep Gordon, president, Alive Enterprises, manager of Alice Cooper and co-producer of the "Roadie" soundtrack; Steve Wax, of Steve Wax Productions, and co-producer of the "Roadie" soundtrack; Len Waronker, WB senior VP/ director A&R; Mo Ostin; Russ Titelman, WB producer; Ted Templeman, WB VP/executive producer; Quincy Jones, composer, arranger and producer, making his debut with his new label, Quest Records; Ed Rosenblatt, WB senior VP/sales & promotion; Hank Caldwell, WEA VP/black music marketing; Cortez Thompson, WB national black music promotion director; the highlight of the Elektra/Asylum new release presentation was the surprise appearance of Jackson Browne, who introduced two cuts from his album scheduled for July release. Surrounding Browne are: Mel Posner, vice chairman, E/A; Joe Smith, chairman, E/A; Rip Pelly, E/A director/field operations; Ken Buttice, E/A, VP/A&R; Jerry Sharell, E/A VP/creative services; Burt Stein, E/A national director of promotion; Mark Hammerman, E/A director/artist development; Vic Faraci, E/A VP/Marketing; and Peter Golden, Jackson Browne management; (middle row) Vic Faraci; Ed Rosenblatt; Henry Droz; Mel Posner; Joe Smith; Dave Glew, Atlantic executive vice president; Glew; Jerry Greenberg, former president of Atlantic Records (now launching a new label with brother Bob to be dis-

tributed by Atlantic); Henry Droz; Bob Greenberg, former Atlantic Records VP and west coast director; Sheldon Vogel, vice chairman, Atlantic Records; Doug Morris, president/ Atlantic Records; the "WEA Winner Olympics" top three prizes for excellence in merchandising and marketing were awarded as follows: Gold to the New York branch, Bronze to the Atlanta branch, and Silver to the Los Angeles branch. Winners pictured are (top row): Roger Helms, Charlotte sales manager; James Wood, Atlanta field sales manager; Mike Holzman, NY sales mgr.; Paul DeGennaro, NY Marketing coordinator; Randy Patrick, Denver sales mgr.; Bill Perasso, San Francisco sales mgr.; Bruce Tesman, NY branch mgr.; Dave Mount, LA field sales mgr.; and George Salovich (middle row) Bill Biggs, Atlanta branch mgr.; Chuck Jones, Atlanta marketing coordinator; Dave Benjamin, Miami sales mgr.; Adam Somers; Jack Shue, Seattle sales mgr.; Jody Raiter, LA marketing coordinator; Hale Milgrim; Jeff Scheible, LA sales mgr.; and George Rossi (bottom row) Bob Wienstroer, Atlanta sales mgr.; Jim Evans, San Francisco marketing coordinator; Randy Edwards, and Brent Grodon, LA branch manager (bottom row) Rich Lionetti, WEA VP/marketing delivered the keynote sales presentation revolving around the marketing meeting's central theme, "Building a Bigger and Better WEA... Together... Warner/Elektra/Atlantic's challenge for the '80s"; Oscar Fields, E/A VP/special markets, introducing new releases scheduled to be marketed by WEA's Black Music department; George Rossi, introduces the "Radio Today" panel's in-depth session reviewing and analyzing the functions and responsibilities of record promotion people in today's volatile marketplace; Vic Faraci; Henry Droz; Dave Glew; Joe Smith; the Blues Brothers, John Belushi and Dan Aykroyd, deliver a long-winded technical dissertation on the manufacturing and distribution travails of the record industry.

## Ronstadt LP Platinum, Queen Single Gold

■ LOS ANGELES — Elektra/Asylum recording artist Linda Ronstadt has had her current album, "Mad Love," certified platinum by the RIAA.

In addition, E/A recording artists Queen have received gold RIAA certification for "Crazy Little Thing Called Love," the group's first single release from the forthcoming LP "The Game" scheduled for June 27th release.

## Sonny Burke Dies

■ LOS ANGELES — Veteran composer, producer and arranger Sonny Burke has died at 66, even as he was enjoying one of the most significant successes of a long career in Frank Sinatra's best-selling new LP, "Trilogy."

Burke had reportedly been diagnosed for cancer since completion and release of the three-disc project, Sinatra's first album in years and an ambitious pop concept piece that has yielded a single hit in "Theme From 'New

York, New York.'" Burke himself had conceived the idea for the package.

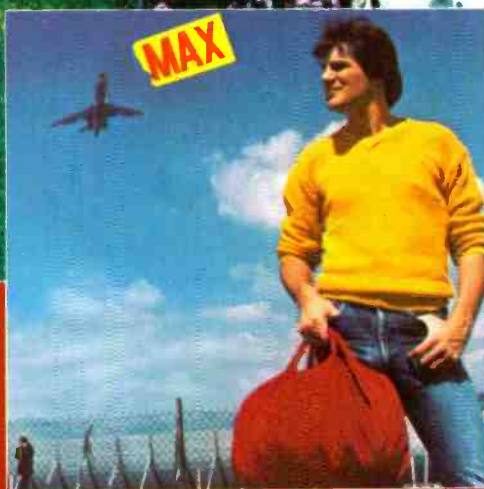
Born Joseph Francis Burke in Scranton, Pa., he studied piano and violin from the age of five, continuing music studies during his undergraduate days at Duke University. His entry into the professional mainstream came with free-lance arranging assignments for such bandleaders as Buddy Rogers, Xavier Cugat and Joe Venuti.

## AGAC Hosts Holmes

■ NEW YORK—Rupert Holmes, will be the American Guild of Authors and Composer's (AGAC) Askapro guest on Thursday, June 19 at a session to take place at Storytowne, in New York. Holmes will answer questions from lyricists and composers on the components of success.

Holmes' appearance is part of a month-long campaign by AGAC to celebrate New York songwriters.





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# FCC Reaffirms Decision To Deny Renewal Licenses To Three RKO TVers

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission this past week gave final approval to its controversial decision to deny renewal licenses to three television stations owned by RKO General Inc. because of "the misconduct engaged in" by RKO's parent company.

In a close 4 to 3 vote, the Commission reaffirmed a decision last January to deny RKO's application for a renewal of its licenses for WNAC-TV, the CBS affiliate in Boston, and also found the broadcasting company unqualified to hold licenses for KHJ-TV in Los Angeles and WOR-TV in New York City.

## Quello Comments

The three FCC Commissioners who voted against the stripping decision issued strongly-worded dissenting statements. Commissioner James H. Quello began his statement by saying, "This example of gross bureaucratic overkill represents the most harsh and unwarranted punishment in the history of communications," and added that the FCC majority "has concocted a tenuous nexus between RKO and its parent company, General Tire and Rubber Company."

Commissioner Abbott Washburn, who also dissented, said "I find it hard to see how the parent's wrong-doing overseas, for example, has anything to do with the public service rendered by any of its 16 stations..."

Abbott's statement also pointed out that the commission's decision "departs from a long history of limited inquiry into an applicant's non-broadcasting conduct to measure the ability to operate a broadcast station in the public interest."

However, the FCC majority saw fit to say that since General Tire & Rubber Co. "has exercised practical control over RKO operations in certain respects and has involved the broadcast operations in serious misconduct," it found RKO's qualifications "further tainted."

## Radio Outlets

Twelve radio stations and one other television station might also be affected by the denial of future license renewals to RKO, although the FCC is now only asking for comments on what action should be taken.

The stations are WOR-AM and WXLO-FM, New York City; WRKO-AM and WROR-FM, Boston; KHJ-AM and KRTH-FM, Los Angeles; WHBQ-TV and WHBQ-AM, Memphis; WGMS-AM and FM, Bethesda, Maryland and Washington, D.C.; KFRC-AM, San

Francisco; WAXY-FM, Ft. Lauderdale; and WFYR-FM Chicago.

In its decision, initially for a renewal license for WNAC-TV in Boston, and then by separate orders for the other two, the FCC said that "broadcasters must satisfy the highest standards of character commensurate with the public interest..." but in this case it was presented with "a broad record of illegal, immoral and unethical practices, stretching over many years and reaching to the highest levels of the General Tire organization."

One of the main points in the decision involved RKO's Annual Financial Reports filed with the FCC that were "materially false" in the entries relating to trade and barter transactions conducted improperly by the parent company. The FCC maintains that the RKO officials knew about these

(Continued on page 95)

# RCA Selectavision Acquires New Films

■ NEW YORK—RCA Selectavision has acquired 13 feature films and a cartoon package in a new seven-year deal with Viacom Enterprises, with the centerpiece of the pact rights to seven Elvis Presley movies.

The pact, unveiled here last week by RCA executive vice president and Selectavision head Herb Schlosser, is a system-exclusive arrangement, meaning that only RCA will have rights to any video-discs produced for its contact-capacitance disc format. Viacom does remain free to negotiate those rights for any competing disc system, such as the optical Discovision format already being marketed by MCA, Magnavox and, more recently, Universal-Pioneer.

The Presley titles included are "Roustabout," "Blue Hawaii," "Fun in Acapulco," "Girls, Girls, Girls," "G.I. Blues," "Paradise Hawaiian Style" and "King Creole." Also covered in the Viacom acquisition are John Huston's "The African Queen" and a package of

Terrytoons cartoon titles.

Selectavision programming executives are stressing the deal as an important lead-in to music-oriented video software. According to Seth Willenson, vice president of programming and business affairs for the division and one of the executives who negotiated the deal, the Presley titles will provide Selectavision with an effective introduction to future musical video projects; those films' original theatrical audience is expected to be enhanced by music fans purchasing the Presley discs for the overlay of sight and sound.

RCA is reportedly discussing other possible acquisitions from Viacom's other programming sectors, including syndication, pay TV, licensing and merchandising.

## Isleys Get Platinum

■ NEW YORK — T-Neck recording group the Isley Brothers have had their latest LP, "Go All The Way," certified platinum by the RIAA.

# CBS, MGM Pact For Video Marketing

(Continued from page 3)

to CBS's current and future library of film and taped entertainment, including the output of CBS's new theatrical motion picture production unit. Additionally, Home Video will also market a wide range of sports, news, cultural, educational and "special interest" production.

The agreement was hailed in all quarters as "an ideal marriage" in which each company's strengths will be fully exploited. Contacted by RW, Rosenfelt stated, "We get the best delivery system for the physical distribution of video cassettes in the world. That's the big advantage. The big advantage from CBS's standpoint is that they go in with the best library in the world. I think it's great for both of us."

"Let's look at our own strengths," added Leslie. "We have tremendous capability in

production distribution and in physical production. Everything we create will be through CVE, and we'll handle the distribution. The coordination, for long-range planning and advertising purposes, will go through the marketing division."

Rosenfelt stressed that while initial releases would concentrate heavily on theatrical films, special programming would be developed in the future. "It's bound to happen," he said. "All of the companies will be producing special programs, not right away, but soon. Whether it be travelogues, how-to, cooking lessons or something on that order, there will be original programming, in my judgment, made directly for this venture."

Noting that MGM became a separate publicly owned company as of May 30 (hotel and gaming operations are now

under the direction of MGM Grand Hotels, Inc.), Rosenfelt said the company is prepared to devote its energies exclusively to feature films and TV operations. "This step underlines our conviction that home video will be one of the most important markets for feature films," he said, "and represents yet another reason why MGM is substantially increasing the number of feature films it will produce under the direction and supervision of its president, David Begelman."

Following the first release of product at the end of the year, subsequent releases, according to Leslie, will be scheduled "much as they are in the record business," with new titles becoming available every 60 to 90 days. Specialty items with what Leslie termed an "immediacy value" will be released as the occasion demands.

"This joint marketing venture represents a new vision and a new direction for both CBS and MGM," Leslie said. "It has been estimated that within five to 10 years this field will represent a multi-billion dollar industry and we are committed to help provide the growth environment for the home video industry as a whole and to position both organizations as premier companies in this new world of home video entertainment."

The appointment of a general manager for the joint venture, as well as other staff appointments, will be announced shortly.



Walter Yetnikoff



Frank Rosenfelt



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## New Officers At N.Y. NARAS Chapter

■ NEW YORK—The New York chapter of the National Academy of Recording Arts & Sciences (NARAS) has elected nine new governors and re-elected five more. Serving for the first time, according to chapter president Alfred G. Vanderbilt, Jr., are Christopher Cerf (children and spoken word), Eddie Daniels (at large), Bert DeCouteaux (arranger), Michael DeLugg (engineer), Steve Epstein (at large), Peter Keepnews (annotator), Frank Owens (songwriter), Joe Raposo and George Wein.

Re-elected for additional two-year terms are saxophonist Pepper Adams, songwriter Micki Grant, singer Helen Merrill and at-large representatives John McClure and Jay Saks. Remaining on the board for the second of their two-year terms are Pat Costello, Tom Frost, Paul Goodman, Al Ham, Harry Hirsch, Dick Katz, Teo Macero, Dan Morgenstern, Gerry Mulligan, Fred Plaut, Bob Porter, Tito Puente, Lucy Simon, Ettore Stratta and Jim Tyrrell.

## Rosenberg to Stiff

■ NEW YORK—Roy Rosenberg has been named national director of promotion, Stiff Records.

## C&C Brown Productions Plans Multi-Media Focus

By SAM SUTHERLAND

■ LOS ANGELES — Record companies and rock stars aren't the only music business veterans getting into movies: comic duo Cheech & Chong and their partner, Howard Brown, have already devoted their first year in business together to mapping a multi-media operation that will cover music comedy and fantasy via films and other emerging visual media, as well as recordings.

Teamed under the aegis of C&C Brown Productions, the triumvirate is simultaneously readying LP and feature film campaigns. Although Cheech & Chong's latest Warner Bros. album just shipped, the two comics and veteran personal manager and producer Brown are also gearing up for the summer release of their second film, "Cheech & Chong's Next Movie," due from Universal Pictures in mid-July.

Underscoring C&C Brown's goal of diversification, that film's soundtrack won't emphasize the two stars' comic dialogue, but will be a contemporary musical score.

"We're a little different from most other film production companies," explained Brown in a recent interview, "in that I started out my entertainment career in the music business, principally

through management.

"Tommy Chong came from a musical background, too, as did Cheech Marin. Both of them have written and performed music for years, and they came to their current level of recognition from a recording background, not a film background."

Brown thus sees their joint venture's music orientation as a long-standing priority, rather than a shift in direction (the duo's first film hit, "Up In Smoke," was likewise the product of music trade veterans, in that case via their earlier association with producer and Ode label founder Lou Adler). Says Brown, "In their films, they take great pains with a choice of music, whether they write it themselves or enlist someone else to.

"We plan on having our own label," he adds, noting that while several established companies have expressed interest, formal structuring awaits clarification of their remaining obligations to Adler and Warner Bros. Records.

If a label venture is thus still in the future, Brown says the company is already functioning as a creative unit in this area. With rehearsal rooms part of the layout of the one-story building where C&C Brown is based, near the Burbank Studios, "We're con-

stantly looking at new acts, and we find songwriters and musicians regularly within that field."

Brown also refers to the economics of the recording trade as one factor likely to sustain the company's involvement. Indeed, the firm has thus far elected to conduct its feature film projects on a single-title basis, negotiating its distribution and any financing for each new movie instead of seeking a long-term deal.

"The reason we're interested in having a label is this," explains Brown. "If you meet a talented actor, all you can really do is manage them. You can't just go out and make a movie for them because you believe in them. But with musical talent, you can make a demo, and then go to a record company for the reaction."

Lower initial investment, and faster verification of any real market potential, make music a more manageable area for career development within C&C Brown's compact structure. While they seek studio financing for their movies, the trio is "willing to put our money behind musical talent because we can afford it."

As for the opposite approach to film investment, Brown types the duo's first two films, and a third already committed to Columbia Pictures as "studio pictures—they give us the money, and we make the movie." Their previous box office success with "Up In Smoke" has given them added creative leverage, however, leading Brown to say that the greater reliance on studio financing "really has no affect on creative control, since we already have that."

"The reason why we don't go long-term in film deals is that we don't see any need to make a formal, long-term agreement if our relationship on that project is working."

The added security of a studio commitment is less important as an inducement for the company, since unlike other film producers lacking a single continuous entity, capable of guaranteeing a new film's success, Cheech & Chong themselves are an established act. Brown sees them as virtually without competition in the current entertainment market, touting them as "the only working comedy team in the recording and film business today. Without that kind of situation, though, every movie would be more of a gamble."

"But we have the same thing that James Bond has: you don't go into each picture as a separate project, you go in with a known quantity."

Brown projects a brisk schedule  
(Continued on page 86)

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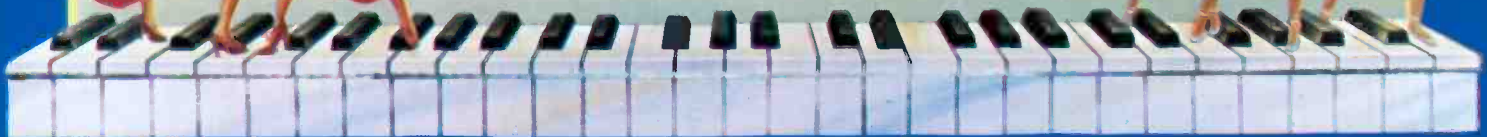
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# New York, N.Y.

By DAVID McGEE

■ It is both fact and fallacy that rock is primarily a male bastion. Fact because the Album Chart shows the majority of records being bought today are by male artists. Fallacy because such a notion seeks to deny the immeasurable contributions made by female artists and writers. It is difficult to imagine rock minus the passion brought to it by such formidable writers as **Ellie Greenwich**, **Carole King** and **Cynthia Weil** (and what about **Mae Boren Axton** and "Heartbreak Hotel"?).

By the same token, it is difficult to imagine how dreary rock might be today were there no **Ellen Shipley**, **Ellen Foley**, **Pat Benatar** or **Chrissie Hynde** lending a special viewpoint to the genre. But the woman generating a lot of acclaim right now may turn out to be the one who makes the most lasting contribution. That would be **Robin Lane**, who visited New York, N.Y. recently against the advice of her manager, who warned her that a quick descent into complete and total obscurity would surely result from being interviewed here.

Lane began life, you might say, as something of a folk/MOR singer signed to Private Stock. At about the time the label folded, she felt it was also time for a change in musical direction. "I got tired of just standing there singing and playing my guitar. Plus, I really liked rock and roll. So I decided to take control and do something I wanted to do. I was really moved by a lot of music that I heard—moved enough to make me want to totally revise my own style."

She put together her current group, the **Chartbusters**, in Boston and began playing dates locally. Her break came via an independently-distributed EP on **Michael Lembo's** (her manager) **Deli Platters** label. The EP picked up extensive radio play in the northeast, and soon record companies were taking notice. In short order, she and the band were signed to Warner Bros. and hustled out to Los Angeles to cut an album with producer **Joe Wissert**.

Lane's gender becomes an issue now, after critic **Dave Marsh** calls her album "a clear breakthrough, especially toward creating genuine female rock 'n' roll," and goes on to say that Lane's song "I Don't Want To Know" is "the best feminist rock song I've (Marsh) ever heard." (Boston Phoenix, April 15). To Lane the issue isn't all that great; she worries about other things. "I know I'm a woman," she says, "but I don't look at it that way. But every time I bring in songs to the band I'm totally paranoid. And I always wonder what David Bowie does, what Iggy does. Maybe they're shy too. I don't think there's a distinction between male and female in this case, but I always wonder if I was a man if I'd go in and say, 'Okay guys, this is the song. Like it or else.' But instead I go in like a whipped puppy saying, 'I hope you like it,' and then get real cocky if they do."

Chartbuster **Leroy Radcliffe**, who accompanied Lane to the interview, says the male members of the band never made a big deal of having a female "leader." "She had the material and we fell in love with it," he explains. "There was never at all an issue politically. It was just a natural combination."

At the moment Lane's major concern centers on finding time to write songs for her second album. "When do people get time off to write new songs for an album?" she asks. "All the songs on this album came over a period of a year, when I was able to lollygag and sit around and write them. Next album there's going to be a time element involved because we're working now."

"I once asked Ric Ocasek and Sting if they had songs for their second albums and they both said 'No, we're working too hard.' They don't write on the road, but I'm going to try to. There's time when you're driving to gigs."

According to Lane, a major pitfall in writing under pressure is in thinking too much about what you're saying. "I don't want to be writing a song and analyzing it as I write. I give myself an idea to go on and then go for it. I like the songs that just kind of come out."

And after someone's singled out one of her tunes as a great feminist statement, does Lane feel any special obligations? "Not to feminism," she replies. "I feel an obligation to try to continue to write good songs."

**ON THE TOWN:** Possibly the most critically-acclaimed new country artist of the year, **Lacy J. Dalton's** New York appearance last week proved that the kudos are justified. This columnist was slow to appreciate the virtues of her debut album on Epic, but eventually the forcefulness of Dalton's writing and the passion and urgency

(Continued on page 58)

## Bare at the Lone Star



Bobby Bare recently played at the Lone Star Cafe in New York featuring music from his latest Columbia LP, "Down and Dirty." Bare's single off the album is "Tequila Sheila." Pictured are, from left: Mike Martinovich, VP, merchandising, CBS Records; Roy Wunsch, director, marketing, CBS Records Nashville; Bruce Lundvall, president, CBS Records Division; Bobby Bare; Paul Smith, Senior VP and general manager, marketing, CBS Records; Ed Hynes, VP, promotion, Columbia; Steve Griel, Sound Seventy; and Arma Andon, VP, artist development, Columbia.

## 'Nu-Disc' Promotion Launched by Epic

■ LOS ANGELES — Epic Records is launching a retail and radio promotion keyed to its first release of 10-inch "Nu-Disc" EP packages, according to label promotion staffers.

Some 50 markets have been lined up for the push, which will involve a key radio station and retail outlet link in each. Participating stations will conduct giveaways, with any of the 50 winners in each area receiving a redeemable coupon; when presented at the retail site specified, the winners will each receive two of the special discs, one a sampler featuring cuts from the first four titles in the series, and the second a copy of the first "Nu-Disc" by an established act, Cheap Trick's "Found All The Parts."

### Retail Support

Retailers are expected to follow through with instore displays designed to generate added sales in the series as contest winners collect their prizes and are exposed to the new act featured.

Contests will kick off this weekend in many markets, with others focusing their respective push on one of the two weekends following.

## Atlantic Releases Four

■ NEW YORK—Atlantic Records has announced the June 6, 1980 national release of four new albums. The announcement was made by Atlantic executive vice president/general manager Dave Glew, who noted that this release includes product appearing on the Atlantic, Atco and Virgin labels. The release is comprised of the self-titled albums from the Blues Brothers (Atlantic), Roxy Music's "Flesh and Blood" (Atco), Mike Oldfield's "Airborn" (Virgin) and Magazine's "The Correct Use of Soap" (Virgin).

## E/A/N Albums Set

■ LOS ANGELES — Elektra/Asylum/Nonesuch Records has announced the release of seven albums in June.

Scheduled for release the end of the month are: Jackson Browne's sixth album, "Hold Out," and Queen's ninth album, "The Game."

Set for release June 20 are Eddie Rabbitt's seventh E/A album, "Horizon," and, on the Planet label, the self-titled debut of American Noise.

The Nonesuch release will include "Concerto In D For Violin And Orchestra" by Beethoven, featuring Erich Gruenberg on violin with the New Philharmonia Orchestra, conducted by the late Jasha Horenstein; "Sonata In C Major" by Franz Schubert, plus "Drei Klavierstücke," performed by pianist Gilbert Kalish; and another addition to the Explorer series, "Music Of The Chinese Pipa," performed by Lui Pui-Yuen.

## MCA Names Hausfater Business Affairs Dir.

■ LOS ANGELES—Jere Hausfater has been named director of business affairs for MCA Records, according to Lou Cook, vice president of worldwide business affairs for the label.

Additionally, Bonnie Greenberg has joined MCA's legal department. Prior to her appointment, she was affiliated with the legal department at ABC Records.

## 20th Names Fulton To A&R Position

■ LOS ANGELES—Lynn Fulton has been appointed to the position of coordinator, A&R administration, it was announced by Bill Burdsal, director of administration, to whom she will report.

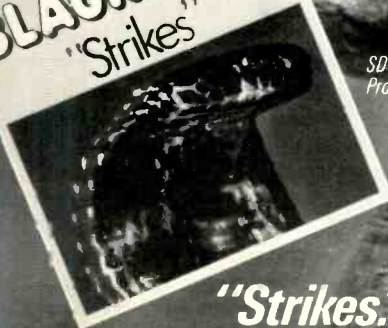




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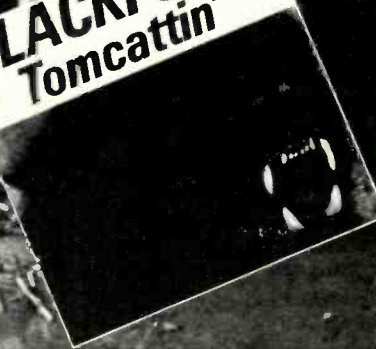
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# Record World Single Picks

**ALI THOMSON**—A&M 2243



**TAKE A LITTLE RHYTHM**  
(prod. by Thomson-Kelly) (writer: Thomson) (Rondor/Almo, ASCAP) (3:26)

Thomson hails from Scotland with multi-instrumental credentials, a sweet, McCartneyesque vocal, and a melodic sense that's sure to win him international acclaim. This first cut from his new "Take A Little Rhythm" LP has a totally infectious rhythm track spiced by David Roche's captivating soprano sax lines. A real gem for several formats.

**GRATEFUL DEAD**—Arista 0519  
0519



**ALABAMA GETAWAY**  
(prod. by Lyons) (writers: Garcia-Hunter) (Ice Nine, ASCAP) (3:29)

The cover of their new "Go To Heaven" LP has the band dressed in white and ready to go but on this first single from the LP, they stop for some of their patented hell-raisin'. Garcia's lead vocals and guitar work are on the money and new keyboard/vocalist, Brent Mydland, shows he has the boogie in his blood.

**FIREFALL**—Atlantic 3670



**LOVE THAT GOT AWAY**  
(prod. by Lehning) (writer: Roberts) (Warner-Tamerlane/El Sueno, BMI) (3:22)

Following the top 40 "Headed For A Fall" hit is this light, breezy, south-of-the-border tune that spotlights Rick Roberts' vocals, Billy Payne's magical organ colors, and a recurring, spirited flute line by David Muse. Joe Lala adds percussion bounce and the whole package is crisply arranged and perfect for pop-A/C audiences.

**TERENCE BOYLAN**—Elektra 46631



**TELL ME** (prod. by Boylan) (writer: Boylan) (Steamed Clam, BMI) (3:46)

Boylan is part of the creme of the L.A.-based singer / songwriters with close ties to the Jackson Browne circle of friends. This first cut from his latest, "Suzy" LP is a pretty, melodic spin with a hefty supply of studio aces lending a hand. It's intimate pop-A/C fare with Boylan's soft vocals backed by Timothy Schmit.

## Pop

**THE B-52'S**—WB 49212

**PLANET CLAIRE** (prod. by Blackwell) (writers: Schneider-Strickland) (Boo-fant, BMI) (3:06)

Southern quirkiness gained mass acceptance with this group's multi-format "Rock Lobster" success. Here's more unique synthesizer lines and an undeniable rhythm track.

**TONIO K.**—Arista 0521

**CINDERELLA'S BABY** (prod. by van Maarth-Tonio K.-Devirian) (writer: Tonio K.) (Worthless, ASCAP) (3:32)

From the new "Amerika" LP comes this mid-tempo ballad sporting a heavy-handed production treatment that captures all the power of his raw vocals and distinctive lyrics. Great for AOR-pop.

**PETER GABRIEL**—Mercury 76063

**GAMES WITHOUT FRONTIERS** (prod. by Lillywhite) (writer: Gabriel) (Clifone/Hidden, BMI) (3:45)

Joined by Kate Bush on vocals, Gabriel should get plenty of AOR attention with this first single from his new, self-titled LP. A creative percussion / keyboard / vocal mix and unique tempo shifts make this as attractive as it is interesting.

**STERLING**—A&M 2235

**BABY IT'S YOU** (prod. by Kerstenbaum) (writers: Bacharach-David-Williams) (Dolfin/United Artists, ASCAP) (3:43)

Sterling is a New York quartet that offers its own version of bludgeon pop on this remake of the Shirelles' '62 hit. It's a great song with a different twist that's catchy enough to garner widespread pop airplay.

**THE RAMONES**—Sire 49261 (WB)

**DO YOU REMEMBER ROCK'N'ROLL RADIO** (prod. by Spector) (writers: group) (Bleu Disque/Taco Tunes, ASCAP) (3:50)

From the much-heralded "End Of The Century" LP project with Phil Spector is this thunderous paean to radio as it should be.

**KLAATU**—Capitol 4866

**KNEE DEEP IN LOVE** (prod. by Bond) (writers: Woloschuk-Tome) (Klaatoons, ASCAP/CAPAC) (3:13)

Since its first album we've learned that Klaatu isn't the Beatles but rather a Canadian trio. This first single from the forthcoming "Endangered Species" LP is more pretty, melodic pop.

**GOOGIE AND TOM COPPOLA**—

Columbia 1-11292

**MISSING LOVE** (prod. by Peters) (writers: G. & C. Coppola) (Shine Your Light, ASCAP) (3:25)

This Manhattan-based team travels among the hip jazz-pop fusion circles there, demonstrating a well-schooled sensibility for that genre on this first single from the "Shine The Light Of Love" LP.

**PERRY COMO**—RCA 12028

**THE COLORS OF MY LIFE** (prod. by Berniker-Ascher) (writers: Coleman-Stewart) (Notable, ASCAP) (3:14)

This charmer from the hit Broadway musical, "Barnum," is culled from Como's new, self-titled LP. It's likely to become a standard and Perry's trademark vocal will go a long way towards putting it there.

**JOHNNY RIVERS**—RSO 1030

**ROMANCE (GIVE ME A CHANCE)** (prod. by Rivers) (writer: Martin) (Rockslam, BMI) (3:25)

Rivers covers this excellent Moon Martin song with help from the Muscle Shoals Rhythm Section and the results are naturally impressive. This should inject new life into his career by breaking on several formats.

## B.O.S./Pop

**OSIRIS**—Marlin 3344 (T.K.)

**SAY YOU WILL** (prod. by Marsh) (writers: group) (Careers/Star of David, BMI) (3:50)

The D.C.-area sextet is fronted by Martin Bond's vocals on this cut from the "O-Zone" LP. It's thick, dark funk with a hypnotic rhythm dredge and chorus refrain.

**SISTER SLEDGE**—Cotillion 45020

**LET'S GO ON VACATION** (prod. by Edwards-Rogers) (writers: Edwards-Rogers) (Chic, BMI) (3:16)

A perfect escape song for the season, this latest from the "Love Somebody Today" LP has a relaxed pace with a light funk undercurrent and bright keyboards.

**MILLIE JACKSON**—Spring 3011

(Polydor)

**DESPAIR** (prod. by Jackson-Shapiro) (writers: Jackson-Shapiro-McCormick) (Possie/Double-Ak-Shun/Kayvette, BMI) (4:00)

Jackson is filled with soulful despair and it all comes flowing out on this first release from her new "For Men Only" LP. An assist from the Muscle Shoals people and a passionate horn solo are bonuses.

**LEON HAYWOOD**—20th

Century-Fox 2454 (RCA)

**IF YOU'RE LOOKIN' FOR A NIGHT OF FUN (LOOK PAST ME, I'M NOT THE ONE)** (prod. by Haywood-Jim) (writer: Haywood) (Jim-Edd, BMI) (3:45)

Haywood's "Don't Push It Don't Force It" gave him the chart and radio presence he deserves. This follow-up is a medium-paced funky mover with the Waters on back-up vocals and help from the Nytro Horns.

**DONNA WASHINGTON**—Capitol 4881

**FIRST THINGS FIRST** (prod. by Daniels-Hale) (writers: Daniels-Springer-Smith) (Jobete, ASCAP) (4:25)

The young LA-based vocalist will open plenty of eyes and ears with this debut single from her forthcoming "For The Sake Of Love" LP. A stellar session team backs her sweaty vocal gyrations.

**GEORGE DUKE**—Epic 9-50898

**BRAZILIAN LOVE AFFAIR** (prod. by Duke) (writer: Duke) (Mycanae, ASCAP) (3:45)

The title cut from his latest LP captures the mood and ethnicity of Brazilian music with a contemporary production. Duke's keyboards and Byron Miller's bass steal the show.

**FEVER**—Fantasy 890

**DREAMS AND DESIRE** (prod. by Reed) (writers: Bomback-Wadington-Reed) (Pump It Up/Blecman & Hedges, ASCAP) (4:01)

Steven Bailey's exciting pop vocals pace this smart title slice from the new LP. It's well-fused funk and R&B that profits from Dale Reed's crisp production.

**KURTIS BLOW**—Mercury 566

**THE BREAKS (Part 1)** (prod. by Moore-Ford Jr.) (writers: Moore-Smith-Walker-Ford-Simmons) (Neutral Gray/Funkgroove, ASCAP) (4:05)

Blow's rap is certainly one of the most entertaining of that ilk and here his flair for topical ingenuity is especially evident. A breakout in the urban northeast.

## Country/Pop

**RONNIE MILSAP**—RCA 12006

**COWBOYS AND CLOWNS** (prod. by Garrett) (writers: Dorff-Harju-Herbstritt-Garrett) (Peso/Warner-Tamerlane/Bronco, BMI/Senor/WB/Billy, ASCAP) (3:25)

From the "Bronco Billy" film comes this touching ballad given Milsap's unmistakable vocal magic. Strings and a sentimental arrangement equal strong pop-A/C potential.

**BARBARA MANDRELL**—MCA 41263

**CRACKERS** (prod. by Collins) (writers: Fleming-Morgan) (Pi-Gem, BMI) (2:30) "You can eat crackers in my bed anytime" is Mandrell's offer and there's not many who would turn that one down. A cute, bouncy tune for pop-A/C consideration.

**MICHAEL BROGAN**—Arista 0530

**LET'S MAKE AMERICA THE BEAUTIFUL AGAIN** (prod. by Freeman) (writer: Brogan) (Wolfhead, ASCAP) (3:55)

Brogan is a San Francisco-based singer/songwriter with a tough, deep tenor a la Johnny Cash and a penchant for down-home, topical lyrics that bring Merle Hag-gard to mind. The theme is right for pop crossover.



# Your turn to love Eddy Grant




Also available on tapes.

JE 36522

Eddy's won hearts all over the world for his awesome displays of musical prowess (he plays nearly every instrument himself on a string of gold and platinum albums from London to Lagos). A true global superstar, his "Living on the Front Line" was the reggae/disco fusion sensation of Europe last year. Now Eddy shows his mettle on his new album, "My Turn to Love You." An album that explores the universe within Eddy Grant through a series of extended rhythmic workouts that draw from disco, reggae, R & B and calypso—and still come out sounding like nothing but Eddy Grant.

Eddy Grant. "My Turn to Love You." You're in for something special. On Epic Records.

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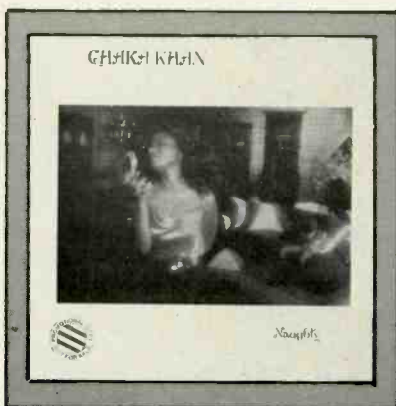
# Record World Album Picks



## TOMCATTIN'

**BLACKFOOT**—Atco SD 32101 (7.98)

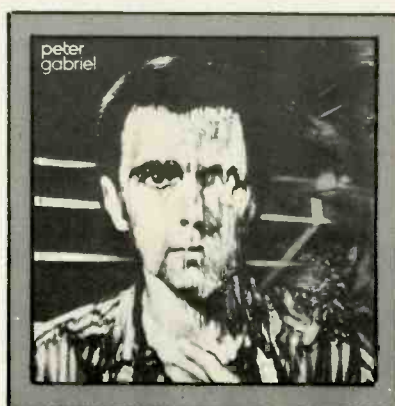
Blackfoot plays the type of solid, blues-based rock that remains a staple on the concert circuit and the AOR waves no matter how musical styles seem to change. With a gold debut behind them and radio accepting their second effort like an old friend, it looks like this quartet will be shattering us with decibels for a long time to come.



## NAUGHTY

**CHAKA KHAN**—Warner Bros. BSK 3385 (7.98)

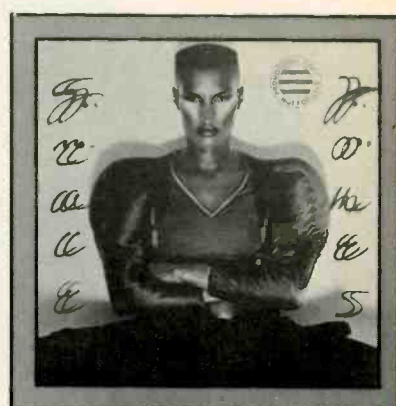
Away from Rufus and set like an elegant jewel in the finely detailed environment of Arif Mardin's production, Chaka displays facets of vocal talent that haven't seen the light before now. The all-star cast includes songwriters Ashford & Simpson and Gregg Diamond, and members of Average White Band on many of the rhythm tracks.



## PETER GABRIEL

**MERCURY SRM 1 3848 (7.98)**

Gabriel continues to explore the limits of popular music, and in the process, he truly redefines the genre. This Steve Lillywhite production brings together musicians like guitarists Robert Fripp and (the Jam's) Paul Weller, and vocalist Kate Bush to weave an unforgettable spell with songs such as "Intruder" and "Games Without Frontiers."



## WARM LEATHERETTE

**GRACE JONES**—Island ILPS 9592 (WB) (7.98)

The devilish Miss Jones' vocal technique still borders on sprechstimme, but a telepathic rhythm section, borrowed from Peter Tosh, and an intriguing song selection have produced a work of great originality. Among the cover versions are Roxy Music's "Love Is The Drug," the Pretenders' "Private Life," and Tom Petty's "Breakdown."

## AIRBORN

**MIKE OLDFIELD**—Virgin VA 13143 (Atlantic) (7.98)



The artist's first American release in five years contains a bonus second record for the first 50,000

buyers, and includes a live version of his trademark hit, "Tubular Bells." The studio disc contains a version of "I Got Rhythm" without the backbeat that could catch on A/C-wise.

## S-BEAT

**GINO SOCCIO**—RFC 3430 (WB) (7.98)



The young Canadian multi-instrumentalist/composer/studio wizard who made a big

debut impact on the dance market last year has concocted a new set of electronic stimulants for the body.

## VOLUME

**RAY GOMEZ**—Columbia NJC 36243 (7.98)



Gomez' facile guitar playing is usually associated with jazz-rock fusion, but this self-produced album sees him letting loose with power chords and stepping up to sing his rock 'n' roll heart out.

## THE GAME'S UP

**SMIFF 'N' THE TEARS**—Atlantic SD 12972 (7.98)



Paul Roberts' scraping vocals and individualistic songwriting, which rippled the air-

waves with last years' "Drivers Seat," are back with the same identifiable combination. Who else would title a song "Poison Pen Mail?"

## ROCKS, PEBBLES AND SAND

**STANLEY CLARKE**—Epic JE 36506 (7.98)



Clarke has produced the most eclectic album imaginable, with heavy jazz-in-

fluenced rock (a la Jeff Beck), syrupy R&B ballads, and hand-clapping music you can dance to. Lead vocals by Clarke and Marcy Levy.

## DON'T LOOK BACK

**NATALIE COLE**—Capitol 12070 (7.98)

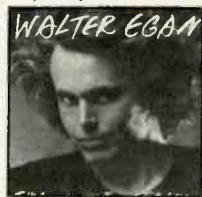


Whether she's interpreting a ballad or working in faster tempos, Cole always sounds best in jazzy

orchestral settings like these. Most songs are co-written by Cole, and there's a swinging "Stairway To The Stars," originally sung by Ella Fitzgerald.

## THE LAST STROLL

**WALTER EGAN**—Columbia JC36513 (7.98)



Egan's rock continues to concentrate on vocal harmonies and hook-laden choruses, with some new

spice from the keyboard section. The sleeper here is the ballad "Motel Broken Hearts."

## GO NUTZ

**HERMAN BROOD AND HIS WILD ROMANCE**—Ariola-America OL 1500 (Arista) (7.98)



Holland's favorite rocking madman recorded in an American studio with some U.S. musicians

this time around, and the result is slicker and punchier in the rhythm tracks. He still expresses himself best singing at the very edge of exhaustion.

## STRANGE PARADISE

**CRIS WILLIAMSON**—Olivia LF 921 (7.98)



Williamson has emerged as the most popular artist on this independent label formed by and for women.

The lyrics are definitely message-oriented (a little legend accompanies each song), but her voice and the melodies stand out.

## EASY MONEY

**FRANKIE MILLER**—Chrysalis CHR 1268 (7.98)



In one of his best-balanced albums in some time, Miller finds new limits in vocal dynamics and

timbres. The title cut kicks off with a blast, while the final song, "Tears," is the perfect lump-in-throat ending.

## FOR MEN ONLY

**MILLIE JACKSON**—Spring SP-1-6727 (Polydor) (7.98)



Millie's mixture of gutsy R&B and mini-R-rated soap operas has won gold acclaim in the past. Rap-

ping to the men in the audience, she uses role reversal and recession blues to put tunes like "This Is It" into a new perspective.

## ACT OF LOVE

**VOYAGER**—RCA AFL1-3632 (7.98)



This new quartet leans heavily on electronic keyboards and precision riffs, but the arrangements

never detract from their solid sense of pop songwriting. Scintillating production by Gus Dudgeon of Elton John fame.





## AFTER THEIR » STINGING « SUCCESS BACK IN AMERICA

### On Tour 1980

#### may

- 23. san francisco
- 24. san bernardino
- 25. los angeles
- 27. portland
- 28. seattle
- 29. spokane
- 30. vancouver

- 20. denver
- 21. albuquerque
- 22. phoenix
- 24. midland
- 25. san antonio
- 26. dallas
- 27. houston
- 28. baton rouge
- 29. shreveport

#### june

- 1. victoria
- 3. edmonton
- 4. calgary
- 5. regina
- 6. winnipeg
- 7. duluth
- 8. st. paul
- 11. omaha
- 12. des moines
- 13. madison
- 14. milwaukee
- 17. st. louis
- 18. kansas city
- 19. denver

#### july

- 1. memphis
- 2. nashville
- 3. atlanta
- 4. lakeland / miami
- 5. jacksonville
- 6. miami / tampa
- 9. charlotte
- 10. columbia sc
- 12. columbus ohio
- 13. largo
- 16. niagara falls
- 17. new haven
- 18. providence
- 19. boston
- 20. portland



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album

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MAGNETISM**

on Mercury Records and Tapes

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MC MCR 41 - 3825

8-track MC 8 1 - 3825

Produced by **DIETER DIERKS**

for



1980 by Breeze Music  
for USA and Canada  
Summer - Breeze - Music  
New York NY



# The Coast

By SAM SUTHERLAND and SAMUEL GRAHAM

■ **TAKOMA RECORDS:** The little Takoma label, in case you haven't noticed, has been doing some good work lately. There are the two albums by the bluesy **Fabulous Thunderbirds**, both of which have attracted a more-than-respectable amount of attention; there's a terrific record of 12-string guitar by a guy named **Michael Gulezian**, a worthy addition to the roster of acoustic pickers that brought you **Leo Kottke**, **John Fahey** and **Robbie Basho**; and now there's **T-Bone Burnett's** "Truth Decay," which may be the best of the lot.

Burnett used to sing, play guitar and write a lot of songs for the **Alpha Band**, whose three Arista albums were probably too smart to become hits. He's still doing all three of those things on "Truth Decay" (aided and abetted by **Billy Swan**, **Jerry McGee**, fellow ex-Alphas **Steven Soles** and **David Mansfield** and others), but this time the hit potential is a good deal more substantial, because this album is more straightforward and rocking—but no less bright—than most of what Burnett's old band did. T-Bone's a Texas boy, so it's no surprise that the main sources here are blues and rockabilly, played within your basic bass-drums-guitar format; dirty guitars and simple, steady grooves are the musical order of the day for most of the album, with Burnett's slightly nasal vocals topping it all off.

Of all of the tunes, things like "Quicksand," "Boomerang," "Driving Wheel" (written with Swan) and "Pretty Girls" best typify the balance of raunch and smarts that is "Truth Decay's" calling card, with lyrics that are clever and catchy but hardly obscure. But a kind of modified talking blues called "House of Mirrors" is, to these ears at least, the most fascinating song here. It tells the story of a smart Catholic boy who gets a little too ambitious ("The more money he made, the more he wanted/The more glory he got, the more he wanted/His appetites were never sated") and finally loses himself, leaving the girl who loved him in his wake ("She finally married a wine salesman and had three children . . ."). In one of the truly off-the-wall final lines in recent memory, T-Bone says of our hero, "Eventually, like Napoleon he attacked Russia." Once again, it's the groove that carries it—the song is infectious as hell, despite a lack of both melody and singing. If some brave programmer were to play this track, one never knows what could happen.

L.A. types will have a chance to hear Burnett and the basic band that backs him on the album (**Mansfield**, **David Miner** and **David Kemper**) on June 14 at a place called **Pino's Paradise**, on Spring St. near 6th St. downtown. They're calling the gig "T-Bone on Broadway," because the main entrance to Pino's is actually on Broadway, you see, but let's not confuse the issue. Just show up for the gig at 9:30 and there'll be no problem.

**PETTY ASSIST:** **Del Shannon's** sessions with **Tom Petty** at the producer's helm finally took place here about a week ago. Although the **Heartbreakers** also chipped in, serving as Shannon's studio backing ensemble, the five tracks cut were dominated by four new Shannon songs. We're told the veteran rocker has pacted with RSO, and initial plans call for an EP to be culled from those dates . . . MEANWHILE, BY THE BAY, Automatt sources confirm current sessions for **Marty Balin's** "Rock Justice" theater piece, slated for release later this year as both conventional audio album (via EMI-America) and video-cassette (EMI Videograms). Directed by Balin and produced by **Bob Heyman** and **Mike Varney**, the project is apparently a true audio/video mission for the studio: apart from recording, mixing and mastering the album, the Automatt will also show up as one of the locations used for the complete video version. The studio also recently wrapped sessions for the first digital record to be cut in the Bay Area, **Devadip Carlos Santana's** next LP, now being mixed.

**SULTON TO SWING SOLO:** **Utopia's Kasim Sulton**, who takes the spotlight on that band's recent single, "Set Me Free," has gotten his wish, if only temporarily: fronting his own band, Sulton will perform his first live solo date here Wednesday (11) in a special showcase at The Whisky. The bassist has already done some live work in and around the Big Apple, but he'll understandably remain an active Utopia member, given the band's current bullish profile.

**HAGEN DOT'S CONTRACT:** CBS International Artist **Nina Hagen**, who's reputation suggests a cross between **Marlene Dietrich** and **Lene Lovich**, has signed an exclusive pact with Glotzer Management here. The thrush is currently in the U.S. assembling a band and planning her first English-language recording sessions . . . COLLISION COURSE—**Van Halen's David Lee Roth** is reknowned for his blood-

(Continued on page 58)

## MSS Records Inks McClinton



Delbert McClinton has been signed to Muscle Shoals Sound Records, it was recently announced by Michael Barnett, president of the label. McClinton will begin recording his debut album for Muscle Shoals Sound Records in July at Muscle Shoals Sound Studios with Barry Beckett producing. The album is set for an October or November release. Pictured from left: Michael Barnett, president, Muscle Shoals Sound Records; Allen Meis, vice president, Muscle Shoals Sound Records; Delbert McClinton; Don Light, Delbert McClinton's manager.

## Memphis NARAS Elects Officers

■ **MEMPHIS**—John Fry, owner of Ardent studios, is the newly elected president of the National Academy of Recording Arts and Sciences Memphis chapter. He previously served as national trustee for the local chapter.

Other Memphis NARAS officers include: Joe Dixon, first vice president; Warren Wagner, second vice president; Dr. Richard Ranta, secretary; and Evelyn Graves, treasurer.

Les Brueck has been elected national trustee, and Harold Streibich is the national vice presidential candidate and legal counsel.

Governors whose terms have not expired and who will remain on the board of governors for 1980-81 include: Joe Dixon, Michael Toles, Lester Snell, Warren Wagner, Ward Archer, Jr., John Fry and Harold Streibich.

Governors elected for the 1980-81 term are Bob Tucker, Brit Warner, Jim Johnson, Cordell Jackson, Knox Phillips, David Porter, Juanita Tullos, Wolf Stephenson, Bob Taylor, James Mitchell, Ellis Chappell, Les Brueck, Richard Ranta, and George Klein.

Judy Wilkinson will continue to serve as executive director.

## RK&R Firm Bows

■ **NEW YORK**—John Rosica, Samm Kinnard and Marilyn Rosica announce the formation of their new company, Rosica, Kinnard & Rosica, specializing in a mixture of marketing and public relations. In addition to public relations, publicity, promotion, media relations, merchandising and advertising, they will consult to businesses with emphasis on quality control and labor relations.

RK&R will continue to represent Wally "Famous" Amos, and

## Columbia Ups Willcox

■ **NEW YORK**—Bob Willcox has been named associate director, product management, east coast, Columbia Records. The announcement was made by Barbara Cooke, director, merchandising, Columbia Records.



Bob Willcox

In his new position, Willcox will be responsible for directing the activities of the east coast product management staff of Columbia Records. He will report directly to Cooke.

Since 1979 Willcox has held the position of associate product manager, Columbia Records. From 1977 to 1979, he worked as a resident salesman for CBS Records in Charlotte, North Carolina. Prior to joining CBS, he was executive vice president, Franklin Music.



Marilyn Rosica, Samm Kinnard, John Rosica

The Famous Amos Chocolate Chip Cookie Company, consult to Literacy Volunteers of America, Inc., and represent Project 3 Records and Dominick's Choice.



# ANNUAL EVENT

*The 1980 Record World Annual Directory and Awards Issue*

ISSUE DATE JULY 19  
AD DEADLINE  
JULY 2, 1980



# Record World Singles 101-150

# Record World Singles Alphabetical Listing

JUNE 14, 1980

JUNE 14  
JUNE 7

101	101	SPELLBOUND RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)
102	116	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221 (Irving/Medad, BMI)
103	103	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)
104	102	ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
105	—	GOOD TO HAVE LOVE BACK FELIX CAVALIERE/Epic 9 50880 (K1, ASCAP)
106	108	COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)
107	107	DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
108	124	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246 (Leeds/MCA, ASCAP)
109	—	ROCK BRIGADE DEF LEPPARD/Mercury 76064 (Def Lepp/Marksmen, no licensee)
110	111	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
111	105	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
112	—	REBEL GIRL SURVIVOR/Scotti Bros. 517 (Atl) (Sabertooth, BMI/WB, ASCAP)
113	113	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (DebDave/Briar Patch, BMI)
114	114	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
115	115	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
116	112	WOMAN REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)
117	118	MARSEILLES ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)
118	119	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
119	120	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimco, ASCAP)
120	121	WALKING ON A CLOUD B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI)
121	122	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)
122	123	THE LONELY SHEPHERD ZAMFIR/Mercury 76045 (Happy Music Verlag)
123	—	ON THE REBOUND RUSS BALLARD/Epic 9 50883 (April/Russell Ballard, ASCAP)
124	110	LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)
125	125	FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)
126	126	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)
127	127	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)
128	132	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
129	128	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)
130	117	ANGEL OF THE NIGHT GRACE SLICK/RCA 11939 (Spider Zee, BMI)
131	129	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)
132	133	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
133	131	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)
134	137	COLD BLOODED RED HOT LOVE HOTEL/MCA 41248 (Irving/Down 'N' Dixie/Sun Disc, BMI)
135	134	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)
136	135	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
137	140	IF IT TAKES ALL NIGHT DAKOTA/Columbia 1 11195 (Skidrow, ASCAP)
138	141	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220 (Hamstein, BMI)
139	136	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
140	143	FEEL ALRIGHT TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP)
141	144	HOW CAN I LOVE YOU COUCHOIS/Warner Bros. 49229 (World Song, ASCAP)
142	138	DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)
143	139	CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelly, ASCAP)
144	142	IT'S ALL OVER WILLIE NILE/Arista 0508 (Lake Victoria, ASCAP)
145	147	YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)
146	—	BURNING DESIRE ARROGANCE/Warner/Curb 49232 (Ensign/Notorious, BMI)
147	—	IT DOESN'T MATTER AT ALL 10CC/Warner Bros. 49266 (Man-Ken, BMI)
148	130	DALLAS FLOYD CRAMER/RCA 11916 (Railram, BMI)
149	—	WITHOUT YOU MARSHALL TUCKER BAND/Warner Bros. 49259 (Marshall Tucker, BMI)
150	148	WINNERS KLEER/Atlantic 3650 (Darak/Good Groove, BMI)

Producer, Publisher, Licensee			
AGAINST THE WIND Szymczyk (Gear, ASCAP)	9	LOVE STINKS Justman (Center City, ASCAP)	66
ALABAMA GETAWAY Lyons (Ice Nine, ASCAP)	84	LOVE THE WORLD AWAY Butler (Bob Morrison-John Wilson, Southern Nights Music, ASCAP)	37
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP)	31	MAGIC Farrar (John Farrar, BMI)	24
ALL NIGHT THING Burke-Masucci (Ackee, ASCAP)	56	MAKE A LITTLE MAGIC Hanna-Edwards (De-Bone-Aire/Vicious Circle, ASCAP)	79
ALL OUT OF LOVE Porter (Arista/BRM, ASCAP/Riva, PRS)	77	MESSAGE IN A BOTTLE Gray-Group (Virgin, ASCAP)	80
A LOVER'S HOLIDAY Petrus (Little Macho, ASCAP)	64	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)	39
AND THE CRADLE WILL ROCK Templeman (Van Halen, ASCAP)	58	MORE LOVE Tobin (Jobete, ASCAP)	38
ANGEL SAY NO Thacker (Tutone Keller)	43	MY MISTAKE Holman-Fitzgerald (Short Fuse, BMI)	87
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	14	NEW ROMANCE (IT'S A MYSTERY) Coleman (Land of Dreams/Arista, ASCAP)	35
ANSWERING MACHINE Holmes-Boyer (WB/Holmes Line, ASCAP)	45	ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)	40
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI)	57	ONE MORE TIME FOR LOVE Peters (Golden Cornflake, BMI)	86
ATOMIC Chapman (Rare Blue/Monster Island, ASCAP)	52	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP)	22
BACK TOGETHER AGAIN Flack-Mercury (Scarab, BMI)	73	POWER Gordy-Bond (Midnight Sun, ASCAP/Book, BMI)	61
BIGGEST PART OF ME Piro-Group (Rubicon, BMI)	4	REAL LOVE Bernstein (Twist Party Intl., BMI)	72
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV/U.K.)	21	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP)	30
BREAKDOWN DEAD AHEAD Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	47	RUN LIKE HELL Gilmour-Ezrin-Waters (Pink Floyd/Unichappell, BMI)	93
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	8	SAILING Omartian (Pop 'n' Roll, ASCAP)	83
CARS Numan (Beggars Banquet/Andrew Heat, PRS)	5	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI)	11
CLONES (WE'RE ALL) Baker (Mount Hope, ASCAP)	59	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)	12
CLOUDS Mardin (Nick-O-Val, ASCAP)	98	SHINING STAR Graham (Content, BMI)	23
COMING DOWN FROM LOVE Caldwell-Kimball (Sherlyn/Lindseyanne/Caldwell, BMI)	100	SHOTGUN RIDER Fisher (House of Gold, BMI)	99
COMING UP McCartney (MLP, ASCAP)	3	SHOULD'VE NEVER LET YOU GO Appere-Sedaka (Kirshner/April, ASCAP/Kiddo, BMI)	19
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	16	SPLITREAM Proffer (Intersong/Timtobe/Midsong, ASCAP)	91
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	6	SOMETHIN' 'BOUT YOU BABY I LIKE Klein (Golgems-EMI, ASCAP)	69
DON'T PUSH IT, DON'T FORCE IT Haywood (Jim-Edd, BMI)	92	STANDS BY ME Norman (Rightsong/Trio/ADT, BMI)	48
DO RIGHT Davis-Seay (Web IV, BMI)	50	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	10
EMPIRE STRIKES BACK Monardo, Tony Bongiovi, Lance Quinn (Fox Fanfare Music and Bantha Music, BMI)	65	STOMP Jones (State of the Arts/Brojay, ASCAP)	20
EVERYTHING WORKS IF YOU LET IT Martin (Adult, BMI)	68	STOP YOUR SOBBING Lowe (Jay Boy, BMI)	85
FAME Gore (MGM, BMI)	90	SWEET SENSATION Mtume-Lucas (Frozen Butterfly, BMI)	82
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	1	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)	75
GEE WHIZ Arthur (East/Memphis, BMI)	95	TAKE YOU TONIGHT Boylan (Lost Cabin, BMI)	71
GIMME SOMME LOVIN' Tischler (Island, BMI)	32	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidi, BMI)	62
GOTTA GET MY HANDS ON SOME MONEY Curtis-Thomas (Clita, BMI/Sign of the Twins, ASCAP)	96	THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI)	36
HURT SO BAD Asher (Vogue, BMI)	29	THE ROSE Rothchild	2
I CAN'T HELP IT Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	54	THE EDUCATION (LOVE THEME) Last (Ensign, BMI)	53
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	27	THE VERY LAST TIME Rundgren (Unearthly/Fiction, BMI)	81
IN AMERICA Boylan (Hat Band, BMI)	51	TIME FOR ME TO FLY Cronin-Richrath-Grupp (Fate, ASCAP)	67
INTO THE NIGHT Mraz (Papa Jack, BMI)	74	TIED OF TOEIN' THE LINE Seiter-House (Tro-Cheshire, BMI)	18
IS THIS LOVE Mackay-Travers (Bob Marley/Almo, ASCAP)	49	TRAIN IN VAIN (STAND BY ME) Stevens (Riva, ASCAP)	46
IT'S FOR YOU Peluso-Beckett (Big Stick, BMI)	89	TULSA TIME Astley (Bibo, ASCAP)	76
IT'S HARD TO BE HUMBLE Butler (Songpainter, BMI)	41	TWILIGHT ZONE/TWILIGHT TONE Graydon (April, ASCAP/Garden Rake, BMI/Heen, ASCAP)	44
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	13	TWO PLACES AT THE SAME TIME (Parker Raydiola, ASCAP)	33
JO JO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	78	WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)	66
KING OF THE HILL Raphael (Critique, BMI)	88	WE LIVE FOR LOVE Coleman (Rare Blue/Neil Geraldo, ASCAP)	26
LADY Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP)	34	WE WERE MEANT TO BE LOVERS Neary (20th Century/Nearly Tunes, ASCAP)	55
LANDLORD Ashford-Simpson (Nick-O-Val, ASCAP)	70	WHO SHOT J.R.? Vanover (Locity, BMI)	94
LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	15	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC)	42
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	25	YOU AND ME Martin (Chinnichap/Careers, BMI)	97
LET MY LOVE OPEN THE DOOR Thomas (Eelpie, BMI)	63	YOU MAY BE RIGHT Ramone (Impulsive/April, ASCAP)	28
LITTLE JEANNIE Frank-John (Jolrell, ASCAP)	7		
LOST IN LOVE Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS)	17		



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# '80

**MUSEXPO '80—  
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# ***RSO Strikes Back***

**65** **EMPIRE STRIKES BACK (MEDLEY)** MECO/Dark Vader/Yoda's Theme/RS 1038

**75** **TULSA TIME** ERIC CLAPTON/RSO 1039—From The Album JUST ONE NIGHT/RS 2 4202

**87** **MY MISTAKE** KINGBEES/RSO 1032—From The Album KINGBEES/RS 1 3075

**90** **FAME** IRENE CARE/1034—From The Original Motion Picture Soundtrack FAME/RX 1 3080





# Record World Singles



JUNE 14, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JUNE 14	JUNE 7		WKS. ON CHART
1	1	<b>FUNKYTOWN</b> LIPPS, INC. Casablanca 2233 (3rd Week)	12
2	3	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	12
3	7	<b>COMING UP</b> PAUL McCARTNEY/Columbia 1 11263	8
4	2	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	11
5	5	<b>CARS</b> GARY NUMAN/Atco 7211	17
6	6	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	12
7	10	<b>LITTLE JEANNIE</b> ELTON JOHN/MCA 41236	7
8	4	<b>CALL ME</b> BLONDIE/Chrysalis 2414	22
9	11	<b>AGAINST THE WIND</b> BOB SEGER/Capitol 4863	7
10	13	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	10
11	8	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	18
12	14	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871	10
13	24	<b>IT'S STILL ROCK AND ROLL TO ME</b> BILLY JOEL/Columbia 1 11276	4
14	9	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	22
15	21	<b>LET ME LOVE YOU TONIGHT</b> PURE PRAIRIE LEAGUE/ Casablanca 2266	6
16	23	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)</b> SPINNERS/Atlantic 3664	5
17	12	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	18
18	25	<b>TIRED OF TOEIN' THE LINE</b> ROCKY BURNETTE/EMI- America 8043	6
19	22	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	11
20	16	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	15
21	19	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	17
22	15	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	17
23	31	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	8
24	33	<b>MAGIC</b> OLIVIA NEWTON-JOHN/MCA 41247	4
25	28	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	12
26	30	<b>WE LIVE FOR LOVE</b> PAT BENATAR/Chrysalis 2419	11
27	32	<b>I'M ALIVE</b> ELO/MCA 41246	4
28	26	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	14
29	18	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	11
30	17	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	18
31	40	<b>ALL NIGHT LONG</b> JOE WALSH/Full Moon/Asylum 46639	5
32	41	<b>GIMME SOME LOVIN'</b> THE BLUES BROTHERS/Atlantic 3666	3
33	37	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494	9
34	34	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	10
35	35	<b>NEW ROMANCE (IT'S A MYSTERY)</b> SPIDER/Dreamland 100 (RSO)	9
36	39	<b>THEME FROM NEW YORK, NEW YORK</b> FRANK SINATRA/ Reprise 49233 (WB)	8



## CHARTMAKER OF THE WEEK

37	—	<b>LOVE THE WORLD AWAY*</b> KENNY ROGERS United Artists 1359	1
38	47	<b>MORE LOVE</b> KIM CARNES/EMI-America 8045	3
39	46	<b>MISUNDERSTANDING</b> GENESIS/Atlantic 3662	5
40	49	<b>ONE FINE DAY</b> CAROLE KING/Capitol 4864	5
41	42	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	13
42	20	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	16
43	48	<b>ANGEL SAY NO</b> TOMMY TUTONE/Columbia 1 11278	5
44	45	<b>TWILIGHT ZONE/TWILIGHT TONE</b> MANHATTAN TRANSFER/Atlantic 3649	10
45	50	<b>ANSWERING MACHINE</b> RUPERT HOLMES/MCA 41235	6



46	27	<b>TRAIN IN VAIN (STAND BY ME)</b> CLASH/Epic 9 50851	13
47	29	<b>BREAKDOWN</b> DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	12
48	54	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 46640	5
49	52	<b>IS THIS LOVE</b> PAT TRAVERS/Polydor 2080	6
50	36	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4908 (CBS)	15
51	61	<b>IN AMERICA</b> CHARLIE DANIELS BAND/Epic 9 50888	3
52	57	<b>ATOMIC</b> BLONDIE/Chrysalis 2410	5
53	44	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071	13
54	38	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	12
55	56	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLLO/20th Century Fox 2446 (RCA)	11
56	59	<b>ALL NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	7
57	67	<b>ASHES BY NOW</b> RODNEY CROWELL/Warner Bros. 49224	7
58	63	<b>AND THE CRADLE WILL ROCK</b> VAN HALEN/Warner Bros. 49501	4
59	64	<b>CLONES (WE'RE ALL)</b> ALICE COOPER/Warner Bros. 49204	5
60	68	<b>WALKS LIKE A LADY</b> JOURNEY/Columbia 1 11275	4
61	62	<b>POWER TEMPTATIONS</b> /Gordy 7183 (Motown)	7
62	69	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> THE S.O.S. BAND/ Tabu 9 5522 (CBS)	4
63	—	<b>LET MY LOVE OPEN THE DOOR</b> PETE TOWNSHEND/Atco 7217	1
64	70	<b>A LOVER'S HOLIDAY</b> CHANGE/Warner/RFC 49208	4
65	—	<b>EMPIRE STRIKES BACK (MEDLEY)</b> MECO/RSO 1038	1
66	43	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America 8039	9
67	72	<b>TIME FOR ME TO FLY</b> REO SPEEDWAGON/Epic 9 50858	5
68	73	<b>EVERYTHING WORKS IF YOU LET IT</b> CHEAP TRICK/Epic 50887	3
69	74	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	4
70	77	<b>LANDLORD</b> GLADYS KNIGHT & THE PIPS/Columbia 1 11239	4
71	71	<b>TAKE YOU TONIGHT</b> OZARK MOUNTAIN DAREDEVILS/ Columbia 1 11247	4
72	75	<b>REAL LOVE</b> CRETONES/Planet 45911 (Elektra/Asylum)	10
73	81	<b>BACK TOGETHER AGAIN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	3
74	88	<b>INTO THE NIGHT</b> BENNY MARDONES/Polydor 2091	2
75	98	<b>TAKE A LITTLE RHYTHM</b> ALI THOMSON/A&M 2243	2
76	—	<b>TULSA TIME</b> ERIC CLAPTON AND HIS BAND/RSO 1039	1
77	87	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520	2
78	—	<b>JO JO</b> BOZ SCAGGS/Columbia 1 11281	1
79	—	<b>MAKE A LITTLE MAGIC</b> DIRT BAND/United Artists 1356	1
80	83	<b>MESSAGE IN A BOTTLE</b> POLICE/A&M 2190	4
81	89	<b>THE VERY LAST TIME</b> UTOPIA/Bearsville 49247 (WB)	2
82	90	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox 2449 (RCA)	6
83	—	<b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507	1
84	—	<b>ALABAMA GETAWAY</b> GRATEFUL DEAD/Arista 0519	1
85	—	<b>STOP YOUR SOBBING</b> PRETENDERS/Sire 49506 (WB)	1
86	—	<b>ONE MORE TIME FOR LOVE</b> BILLY PRESTON & SYREETA/ Tamla 54312 (Motown)	1
87	—	<b>MY MISTAKE</b> KINGBEES/RSO 1032	1
88	—	<b>KING OF THE HILL</b> RICK PINETTE AND OAK/Mercury 76049	1
89	—	<b>IT'S FOR YOU</b> PLAYER/Casablanca 2265	1
90	—	<b>FAME</b> IRENE CARA/RSO 1034	1
91	76	<b>SLIPSTREAM</b> ALLAN CLARKE/Elektra/Curb 46617	5
92	60	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	11
93	82	<b>RUN LIKE HELL</b> PINK FLOYD/Columbia 1 11265	5
94	—	<b>WHO SHOT J.R.?</b> GARY BURBANK/Ovation 1150	1
95	55	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	12
96	97	<b>GOTTA GET MY HANDS ON SOME MONEY</b> FATBACK/ Spring 3008 (Polydor)	4
97	100	<b>YOU AND ME</b> ROCKIE ROBBINS/A&M 2231	2
98	99	<b>CLOUDS</b> CHAKA KHAN/Warner Bros. 49216	3
99	—	<b>SHOTGUN RIDER</b> JOE SUN/Ovation 1141	1
100	95	<b>COMING DOWN FROM LOVE</b> BOBBY CALDWELL/Clouds 21 (TK)	4

\* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22



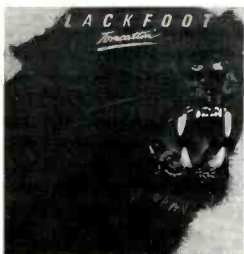


# Record World Album Airplay

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

JUNE 14, 1980

## FLASHMAKER



**TOMCATTIN'**  
BLACKFOOT  
Atco

## MOST ADDED

**TOMCATTIN'**—Blackfoot—Atco (26)  
**TIGHT SHOES**—Foghat—Bearsville (23)  
**ROADIE**—Original Soundtrack—WB (19)  
**PETER GABRIEL**—Mercury (15)  
**GO NUTZ**—Herman Brood—Ariola-America (9)  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury (9)  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col (7)  
**HEAVEN AND HELL**—Black Sabbath—WB (6)  
**IN AMERICA** (single)—Charlie Daniels Band—Epic (6)  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic (6)  
**UNMASKED**—Kiss—Casablanca (6)

## WNEW-FM/NEW YORK

**ADDS:**  
**HAVE A GOOD TIME**—Iron City Houserockers—MCA  
**THE GAME'S UP**—Sniff 'n' the Tears—Atlantic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**TONIGHT YOU'RE MINE**—Eric Carmen—Arista  
**UNMASKED**—Kiss—Casablanca

## HEAVY ACTION:

**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**MCCARTNEY II**—Paul McCartney—Col  
**PRETENDERS**—Sire  
**THE UP ESCALATOR**—Graham Parker—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**LONDON CALLING**—Clash—Epic  
**GO TO HEAVEN**—Grateful Dead—Arista  
**DUKE**—Genesis—Atlantic  
**GLASS HOUSES**—Billy Joel—Col

## WBCN-FM/BOSTON

**ADDS:**  
**MINUTE BY MINUTE** (single)—Peabo Bryson—Capitol  
**PERFECT FIT**—Tweeds—Autobahn  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**SKAFISH**—IRS  
**SWEET SENSATION** (single)—Stephanie Mills—20th Century  
**TOMCATTIN'**—Blackfoot—Atco  
**UNMASKED**—Kiss—Casablanca

## HEAVY ACTION:

**PRETENDERS**—Sire  
**THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI-America  
**LONDON CALLING**—Clash—Epic  
**THE UP ESCALATOR**—Graham Parker—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**LOVE STINKS**—J. Geils Band—EMI-America  
**GO TO HEAVEN**—Grateful Dead—Arista  
**DAMN THE TORPEDOES**—Tom Petty and the Heartbreakers—Backstreet  
**ME MYSELF I**—Joan Armatrading—A&M  
**INTERVIEW**—Virgin

## WLIR-FM/LONG ISLAND

**ADDS:**  
**BIG BOY**—Mark Andrews and the Gents—A&M  
**BREAKFAST IN MARIN** (single)—Sean Tyla—Polydor  
**FREEDOM OF CHOICE**—Devo—WB  
**KENNEDY GIRLS** (single)—Little Roger & the Goosebumps—Richmond  
**LOVE STINKS** (live single)—J. Geils Band—EMI-America  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**SHANDI**—Dreamland  
**TOMCATTIN'**—Blackfoot—Atco  
**WHAT WERE YOU EXPECTING/PERRIER JUNKIE** (single)—National Lampoon—Label 21

## HEAVY ACTION:

**THIS DAY AND AGE**—D.L. Byron—Arista  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**ARGYBARGY**—Squeeze—A&M  
**EMPTY GLASS**—Pete Townshend—Atco  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**THE WALL**—Pink Floyd—Col  
**PETER GABRIEL**—Mercury  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—Backstreet

## WAAF-FM/WORCESTER

**ADDS:**  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**ROADIE**—Original Soundtrack—WB  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**AGAINST THE WIND**—Bob Seger—Capitol  
**LOVE STINKS**—J. Geils Band—EMI-America  
**GLASS HOUSES**—Billy Joel—Col  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**THE WALL**—Pink Floyd—Col  
**EMPTY GLASS**—Pete Townshend—Atco  
**GO TO HEAVEN**—Grateful Dead—Arista  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**LIGHTS IN THE NIGHT**—Flash and the Pan—Epic

## WPLR-FM/NEW HAVEN

**ADDS:**  
**CALLING ALL GIRLS**—Hilly Michaels—WB  
**HOT PICKUP**—Arlyn Roth—Rounder  
**KENNEDY GIRLS**—Little Roger & the Goosebumps—Richmond  
**PETER GABRIEL**—Mercury  
**THE GAME'S UP**—Sniff 'n' the Tears—Atlantic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco

## HEAVY ACTION:

**GO TO HEAVEN**—Grateful Dead—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**MIDDLE MAN**—Boz Scaggs—Col  
**SHORT STORIES**—Jon & Vangelis—Polydor  
**DUKE**—Genesis—Atlantic  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**AGAINST THE WIND**—Bob Seger—Capitol  
**SCREAM DREAM**—Ted Nugent—Epic  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col

## WQBK-FM/ALBANY

**ADDS:**  
**GO NUTZ**—Herman Brood—Ariola-America  
**MULTIPLY**—Rivets—Antilles  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic  
**THE GAME'S UP**—Sniff 'n' the Tears—Atlantic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**WARM LEATHERETTE**—Grace Jones—Island  
**AMERICAN GLUE**—Mix—Word of Mouth

## HEAVY ACTION:

**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**PRETENDERS**—Sire  
**THE UP ESCALATOR**—Graham Parker—Arista  
**ME MYSELF I**—Joan Armatrading—A&M  
**LIGHTS IN THE NIGHT**—Flash and the Pan—Epic  
**GO TO HEAVEN**—Grateful Dead—Arista  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**ARGYBARGY**—Squeeze—A&M  
**EVENING STANDARDS**—Jags—Island  
**AGAINST THE WIND**—Bob Seger—Capitol

## WAQX-FM/SYRACUSE

**ADDS:**  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**THE GAME'S UP**—Sniff 'n' the Tears—Atlantic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**METAL RENDEZ-VOUS**—Krokus—Ariola-America  
**AGAINST THE WIND**—Bob Seger—Capitol  
**EMPTY GLASS**—Pete Townshend—Atco

**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**DEPARTURE**—Journey—Col  
**GO TO HEAVEN**—Grateful Dead—Arista  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk

## WMJQ-FM/ROCHESTER

**ADDS:**  
**HEAVEN AND HELL**—Black Sabbath—WB  
**NAKED BUT NOT DEAD**—Mitch Ryder—Seeds and Stems  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**ROMANCE DANCE**—Kim Carnes—EMI-America  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**THE HARD WAY**—Point Blank—MCA  
**NEVER RUN NEVER HIDE**—Benny Mardones—Polydor  
**DUKE**—Genesis—Atlantic  
**BEBE LE STRANGE**—Heart—Epic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**EMPTY GLASS**—Pete Townshend—Atco  
**SPIDER**—Dreamland  
**EVERYTHING WORKS IF YOU LET IT** (single)—Cheap Trick—Epic  
**DAKOTA**—Col

## WIOQ-FM/PHILADELPHIA

**ADDS:**  
**EASY MONEY**—Frankie Miller—Chrysalis  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic  
**SOLO IN SOHO**—Philip Lynott—WB  
**SUZY**—Terence Boylan—Asylum  
**WHIRLWIND**—Andrew Gold—Asylum

## HEAVY ACTION:

**GLASS HOUSES**—Billy Joel—Col  
**EMPTY GLASS**—Pete Townshend—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**MAD LOVE**—Linda Ronstadt—Asylum  
**DUKE**—Genesis—Atlantic  
**GO TO HEAVEN**—Grateful Dead—Arista  
**PHOENIX**—Dan Fogelberg—Full Moon  
**MCCARTNEY II**—Paul McCartney—Col  
**21 AT 33**—Elton John—MCA  
**CRISTOPHER CROSS**—WB

## WMMR-FM/PHILADELPHIA

**ADDS:**  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**BRITISH STEEL**—Judas Priest—Col  
**DANGER ZONE**—Sammy Hagar—Capitol  
**LIGHTS IN THE NIGHT**—Flash and the Pan—Epic  
**METAL RENDEZ-VOUS**—Krokus—Ariola-America  
**ROBBIE DUPREE**—Elektra  
**SOLO IN SOHO**—Phil Lynott—WB  
**TIGHT SHOES**—Foghat—Bearsville  
**TOUCH**—Atco

## HEAVY ACTION:

**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**GO TO HEAVEN**—Grateful Dead—Arista  
**THE UP ESCALATOR**—Graham Parker—Arista  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**CRASH AND BURN**—Pat Travers—Polydor

## WHFS-FM/WASHINGTON, D.C.

**ADDS:**  
**AMERICAN GLUE**—Mix—Word of Mouth  
**CALLING ALL GIRLS**—Hilly Michaels—WB  
**CHANGES**—Etta James—MCA  
**CRAZY RHYTHMS**—The Feelies—Stiff  
**HAVE A GOOD TIME**—Iron City Houserockers—MCA  
**MY BEACH**—Surf Punks—Epic  
**ROADIE**—Original Soundtrack—WB  
**ROBBIE DUPREE**—Elektra  
**TOMCATTIN'**—Blackfoot—Atco  
**TRUTH DECAY**—T-Bone Burnett—Takoma

## HEAVY ACTION:

**THE UP ESCALATOR**—Graham Parker—Arista  
**ME MYSELF I**—Joan Armatrading—A&M  
**EMPTY GLASS**—Pete Townshend—Atco  
**GO TO HEAVEN**—Grateful Dead—Arista  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**TOMMY TUTONE**—Col  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**FREEDOM OF CHOICE**—Devo—WB  
**SCREAMING TARGETS**—Jo Jo Zep & the Falcons—Col  
**FLUSH THE FASHION**—Alice Cooper—WB

## WKLS-FM/ATLANTA

**ADDS:**  
**ME MYSELF I**—Joan Armatrading—A&M  
**DANGER ZONE**—Sammy Hagar—Capitol  
**THE UP ESCALATOR**—Graham Parker—Arista  
**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**ROADIE**—Original Soundtrack—WB  
**HEAVEN AND HELL**—Black Sabbath—WB

## HEAVY ACTION:

**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**MIDDLE MAN**—Boz Scaggs—Col  
**SCREAM DREAM**—Ted Nugent—Epic  
**DUKE**—Genesis—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco  
**UNDERTOW**—Firefall—Atlantic  
**SPIDER**—Dreamland



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

# Record World Album Airplay



JUNE 14, 1980

## TOP AIRPLAY



**EMPTY GLASS**  
PETE TOWNSHEND  
Atco

### MOST AIRPLAY

**EMPTY GLASS**—Peter Townshend—Atco (36)  
**AGAINST THE WIND**—Bob Seger—Capitol (32)  
**DUKE**—Genesis—Atlantic (24)  
**JUST ONE NIGHT**—Eric Clapton—RSO (22)  
**GO TO HEAVEN**—Grateful Dead—Arista (19)  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB (19)  
**GLASS HOUSES**—Billy Joel—Col (18)  
**PRETENDERS**—Sire (13)  
**THE UP ESCALATOR**—Graham Parker—Arista (13)  
**DEPARTURE**—Journey—Col (11)  
**SCREAM DREAM**—Ted Nugent—Epic (11)

## WYMX-FM/AUGUSTA

**ADDS:**  
**FOGHAT**—Tight Shoes—Bearsville  
**KINGBEE'S**—RSO  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**MARSEILLE**—RCA  
**NARITA**—Riot—Capitol  
**ROADIE**—Original Soundtrack—WB  
**TOMCATTIN'**—Blackfoot—Atco  
**TOUCH**—Atco  
**HEAVY ACTION:**  
**AGAINST THE WIND**—Bob Seger—Capitol  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**DUKE**—Genesis—Atlantic  
**SCREAM DREAM**—Ted Nugent—Epic  
**CRASH AND BURN**—Pat Travers—Polydor  
**DREDS OF THE EARTH**—Dixie Dregs—Arista  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**GO TO HEAVEN**—Grateful Dead—Arista

## WSHE-FM/FT. LAUDERDALE

**ADDS:**  
**CATS**—Elektra  
**HEAVEN AND HELL**—Black Sabbath—WB  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**TALK OF TOWN** (single)—Pretenders—Real (import)  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**VOLUNTEER JAM VI**—Various Artists—Epic

## HEAVY ACTION:

**DUKE**—Genesis—Atlantic  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**THE WALL**—Pink Floyd—Col  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**SPIDER**—Dreamland  
**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**THE UP ESCALATOR**—Graham Parker—Arista  
**THE HARD WAY**—Point Blank—MCA

## WMMS-FM/CLEVELAND

**ADDS:**  
**EVENING STANDARDS**—Jags—Island  
**HAVE A GOOD TIME**—Iron City Houserockers—MCA  
**THE LAST STROLL**—Walter Egan—Col  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**TONIGHT YOU'RE MINE**—Eric Carmen—Arista  
**UNMASKED**—Kiss—Casablanca  
**HEAVY ACTION:**  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**AGAINST THE WIND**—Bob Seger—Capitol  
**EMPTY GLASS**—Pete Townshend—Atco  
**PRETENDERS**—Sire  
**MIDDLE MAN**—Boz Scaggs—Col  
**GLASS HOUSES**—Billy Joel—Col  
**DEPARTURE**—Journey—Col  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**LOVE STINKS**—J. Geils Band—EMI-America

## WWW-FM/DETROIT

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

## WLUP-FM/CHICAGO

**ADDS:**  
**PETER GABRIEL**—Mercury  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**SCREAM DREAM**—Ted Nugent—Epic  
**EMPTY GLASS**—Pete Townshend—Atco  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**PRETENDERS**—Sire  
**AGAINST THE WIND**—Bob Seger—Capitol  
**SURVIVOR**—Atlantic  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum

## WQFM-FM/MILWAUKEE

**ADDS:**  
**GIMME SOME LOVIN'**—Blues Brothers (single)—Atlantic  
**HEAVEN AND HELL**—Black Sabbath—WB  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**METAL RENDEZ-VOUS**—Krokus—Ariola-America  
**HEAVY ACTION:**  
**AGAINST THE WIND**—Bob Seger—Capitol  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco  
**MCCARTNEY II**—Paul McCartney—Col  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**GO TO HEAVEN**—Grateful Dead—Arista  
**GLASS HOUSES**—Billy Joel—Col  
**SPIDER**—Dreamland

## KZEW-FM/DALLAS

**ADDS:**  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**NO HEROES**—Jamie Sheriff—Polydor  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic  
**THE GAME'S UP**—Sniff 'n' the Tears—Atlantic  
**TIGHT SHOES**—Foghat—Bearsville  
**HEAVY ACTION:**  
**DEPARTURE**—Journey—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**TOMMY TUNO**—Col  
**THE WALL**—Pink Floyd—Col  
**DUKE**—Genesis—Atlantic  
**AGAINST THE WIND**—Bob Seger—Capitol  
**UNDERTOW**—Firefall—Atlantic  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**SNAKES AND LADDERS**—Gerry Rafferty—UA  
**UNION JACKS**—The Babys—Chrysalis

## KBPI-FM/DENVER

**ADDS:**  
**BRITISH STEEL**—Judas Priest—Col  
**DAKOTA**—Col  
**FLUSH THE FASHION**—Alice Cooper—WB  
**GIMME SOME LOVIN'** (single)—Blues Brothers—Atlantic  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**MAKE A LITTLE MAGIC** (single)—Dirt Band—UA  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**IN AMERICA** (single)—Charlie Daniels Band—Epic  
**UNDERTOW**—Firefall—Atlantic  
**LOVE STINKS**—J. Geils Band—EMI-America  
**GO TO HEAVEN**—Grateful Dead—Arista  
**GLASS HOUSES**—Billy Joel—Col  
**MIDDLE MAN**—Boz Scaggs—Columbia  
**AGAINST THE WIND**—Bob Seger—Capitol  
**SPIDER**—Dreamland  
**EMPTY GLASS**—Pete Townshend—Atco

## KAWY-FM/WYOMING

**ADDS:**  
**DAKOTA**—Col  
**EASY MONEY**—Frankie Miller—Chrysalis  
**GO NUTZ**—Herman Brood—Ariola-America  
**HABITS OLD & NEW**—Hank Williams Jr.—Elektra  
**HOT PICKUP**—Arlyn Roth—Rounder  
**PETER GABRIEL**—Mercury  
**ROADIE**—Original Soundtrack—WB  
**SHORT STORIES**—Jon & Vangelis—Polydor  
**TOMCATTIN'**—Blackfoot—Atco  
**HEAVY ACTION:**  
**FIRIN' UP**—Pure Prairie League—Casablanca  
**OZARK MOUNTAIN DAREDEVILS**—Col  
**URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum  
**GO TO HEAVEN**—Grateful Dead—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**TAKE A LITTLE RHYTHM**—Ali Thomson—A&M  
**21 AT 33**—Elton John—MCA  
**KITTYHAWK**—EMI-America

## KGB-FM/SAN DIEGO

**ADDS:**  
**ROADIE**—Original Soundtrack—WB  
**HEAVY ACTION:**  
**AGAINST THE WIND**—Bob Seger—Capitol  
**EMPTY GLASS**—Pete Townshend—Atco  
**THE PLEASURE PRINCIPLE**—Gary Numan—Atco  
**DUKE**—Genesis—Atlantic  
**PRETENDERS**—Sire  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk  
**GO TO HEAVEN**—Grateful Dead—Arista  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**MIDDLE MAN**—Boz Scaggs—Col

## KSJO-FM/SAN JOSE

**ADDS:**  
**EASY MONEY**—Frankie Miller—Chrysalis  
**KENNEDY GIRLS**—Little Roger & the Goosebumps—Richmond  
**LOVE STINKS** (live single)—J. Geils Band—EMI-America  
**PETER GABRIEL**—Mercury  
**SCHOOL DAYS** (single)—AC/DC—Albert (import)  
**TALK OF TOWN** (single)—Pretenders—Real (import)  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**UNMASKED**—Kiss—Casablanca  
**HEAVY ACTION:**  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**THE UP ESCALATOR**—Graham Parker—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**PRETENDERS**—Sire  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury

## KZOK-FM/SEATTLE

**ADDS:**  
**TIGHT SHOES**—Foghat—Bearsville  
**HEAVY ACTION:**  
**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**EMPTY GLASS**—Pete Townshend—Atco  
**FACE TO FACE**—Angel City—Epic  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**CRASH AND BURN**—Pat Travers—Polydor  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**BUY AMERICAN**—D.B. Cooper—WB

## KZAM-AM/SEATTLE

**ADDS:**  
**INTERVIEW**—Virgin  
**SOLO IN SOHO**—Philip Lynott—WB  
**HEAVY ACTION:**  
**FREEDOM OF CHOICE**—Devo—WB  
**LIGHTS IN THE NIGHT**—Flash and the Pan—Epic  
**THE UP ESCALATOR**—Graham Parker—Arista  
**ARGYBARGY**—Squeeze—A&M  
**FLUSH THE FASHION**—Alice Cooper—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**EVENING STANDARDS**—Jags—Island  
**TALK OF TOWN** (single)—Pretenders—Real (import)  
**EVERYTHING WORKS IF YOU LET IT** (single)—Cheap Trick—Epic  
**FRONT LINE**—Elevators—Arista

## KZEL-FM/EUGENE

**ADDS:**  
**CATS**—Elektra  
**GO NUTZ**—Herman Brood—Ariola-America  
**HAVE A GOOD TIME**—Iron City Houserockers—MCA  
**NO HEROES**—Jamie Sheriff—Polydor  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**ROADIE**—Original Soundtrack—WB  
**ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic  
**TIGHT SHOES**—Foghat—Bearsville  
**TOMCATTIN'**—Blackfoot—Atco  
**VOLUME**—Ray Gomez—Col  
**HEAVY ACTION:**  
**EMPTY GLASS**—Pete Townshend—Atco  
**THE UP ESCALATOR**—Graham Parker—Arista  
**BARNET DOGS**—Russ Ballard—Epic  
**CRASH AND BURN**—Pat Travers—Polydor  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**SOLO IN SOHO**—Philip Lynott—WB  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ME MYSELF I**—Joan Armatrading—A&M  
**DANGER ZONE**—Sammy Hagar—Capitol

42 Stations reporting this week. In addition to those printed are:  
WBAB-FM WYDD-FM KFML-AM  
WCOZ-FM WQDR-FM KWST-FM  
WBLM-FM WWWW-FM KNAC-FM  
WCMF-FM Y95-FM KOME-FM  
WAQX-FM KSHE-FM KMEL-FM  
WMMR-FM



# Radio World

## Radio Replay

By PHIL DIMAURO

■ **AIR ON TWO E STRINGS:** If you've ever attended a concert by let's say, **Robin Trower**, and faced the rear of the theater at a moment of particular intensity, you've no doubt noticed scores of teenaged males (mostly) frantically strumming and plucking away at imaginary instruments in sympathy with the rock idol's playing. This sort of pantomime has been going on for years, but the first radio station to pick up on it seems to be Cleveland's M-105, which recently sponsored a **Def Leppard** Air Guitar Contest at a Peaches Store in the city. "Air guitar" is, precisely, a guitar made of air, and listeners were invited to come down and perform on the instrument for a grand prize of a real Fender Telecaster. Station sources say the contestant rolls were overfilled, that many of the entrants were "dead serious" and dressed to the rock 'n' roll nines, and that over six hundred people came down to witness the event. Each contestant got to perform to his or her favorite record. Of course, **Jimi Hendrix** topped the list, followed by **Van Halen**, **Ted Nugent** and **Jeff Beck**. The winner, **Dave Belanger**, who finger-and-tooth-synched to Hendrix's "Wild Thing," was all of fourteen years old. Which means that he was just cutting his own teeth when "Are You Experienced" was released!

**CONCERTS AT TEATIME:** Live concerts are broadcast at night for a simple reason—concerts are held at night. In terms of radio, however, that doesn't make much sense, because there are many hours in the day when a live concert would be just the thing for a young listener. DIR Broadcasting Corp. will begin experimenting with the idea of when it debuts "Afternoon Live" on June 11, the **Joe Perry Project** and **Bram Tchaikovsky** will perform live from CBS Studios in New York before an audience of 150, with WNEW-FM PD **Scott Muni** as host. Muni will conduct informal interviews with the artists and feature at least cut from each artist's current album. DIR's **Peter Kauff** feels that the new feature circumvents the competition most live broadcasts get from other evening activities, such as actual concerts and prime-time TV, and he also points out that the feature, scheduled for 3-4:30 PM, will come "at a time when the kids are coming home from school; it's drive-time, the heaviest listening period in radio." The station network for the afternoon live broadcasts is: WNEW-FM, New York City, WPDH-FM, Poughkeepsie, WQBK-FM, Albany, WMMR-FM, Philadelphia, WEZX-FM, Scranton, WBRU-FM, Providence, WWDC-FM, Washington, WGRQ-FM, Buffalo, WCMF-FM, Rochester, WOUR-FM, Syracuse, WDVE-FM, Pittsburgh, WCOZ-FM, Boston, WCCC-FM, Hartford.

**MOVES:** **Steve Casey** has been named operations director for KUPD and KKKQ in Phoenix, replacing **John Sebastian**, who recently went to WCOZ-FM in Boston as program director . . . WJR/Detroit's new general manager is **Ron Pancratz** . . . **Janel Dolan**, air personality at KZEW-FM/Dallas, has been named programming assistant, replacing MD **Doris Miller** . . . **Jim Harlan** has gone from part time to full time at New York's WKTU-FM . . . **Jim Kime** has been named vice-president, radio, for King Broadcasting Company . . . With the appointment of **Irwin Segelstein** to the position of president, NBC Television the NBC Radio Group will now report directly to NBC president and chief executive officer **Fred Silverman**.

**"SMART" MOVES:** Only a broadcasting personality could see the wisdom of immediately cutting a record called "Who Shot J.R.?" The man is **Gary Burbank** of WHAS/Louisville, who seized the opportunity when he realized that **Larry Hagman**, who plays **J. R.**, star/villain of the nation's number one television program, "Dallas," would have to be "dealt with" because he hadn't reached a suitable agreement on a new contract with the show's producers. No one knows whether J.R. will live 'till next season, but the clever device used to end the popular show's season created headlines as far away as London . . . Ze recording artist **Cristina** recently completed a whirlwind radio tour of Boston which included an on-air interview with WBCN-FM's **Oedipus** and an appearance on WCOZ-FM's "Smoking Lantern," a feature the station uses to kick off the weekend each Friday . . . Media Service Concepts of Chicago, Illinois is offering Focus Phone, an economical research service which connects representative target audi-

(Continued on page 86)

## FCC's Clear-Channel Ruling Draws Fire, But Stations See Status Quo Unchanged

By PHIL DIMAURO

■ **NEW YORK**—Both clear channel stations and daytime stations continued to voice opposition to the FCC's recent decision to limit Class 1-A clears to a 750-mile broadcast radius (see *Record World*, June 7), but both the opposing factions seem to agree on one point—that the Federal Communication Commission's ruling will have little effect on the status quo.

The daytimers' feelings were summed up by Jim Wychor, general manager of KWOA Worthington, Minnesota and chairman of the Daytime Broadcasters' Association of the National Association of Broadcasters, who called the FCC's action "way too little" and "not a wise decision."

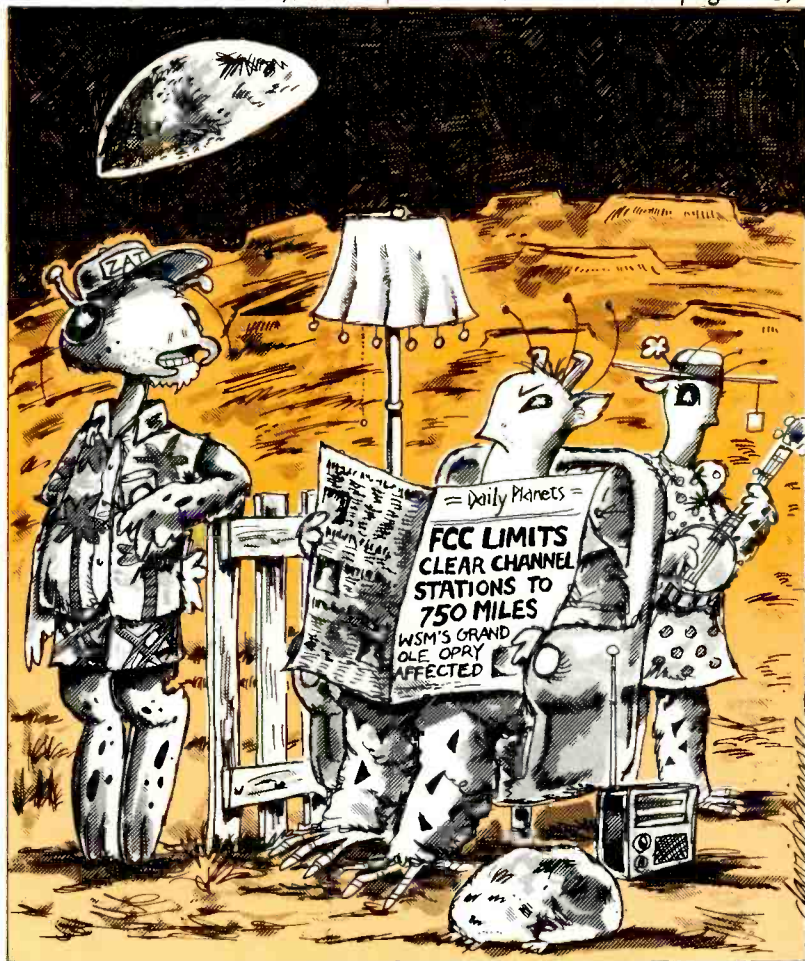
The DBA's Ray Livsey, of WDLH in Mattoon, Illinois, quoted his organization's research to back Wychor's opinions. "There are about 2300 daytime AM stations in the United States," said Livsey, "and

1500 of them are in markets where there is no full-time local AM service. The combined population of these markets is in the neighborhood of 46 million people." The FCC's decision which will effect a total of 125 AM stations, seemed minimally effective according to Livsey.

The most publicized enemy of the new FCC ruling is WSM, the clear channel station in Nashville which regularly broadcasts the Grand Old Opry. At other clear channel outlets, however, opposition was tempered by confidence that the ruling would not affect station business, financially or otherwise.

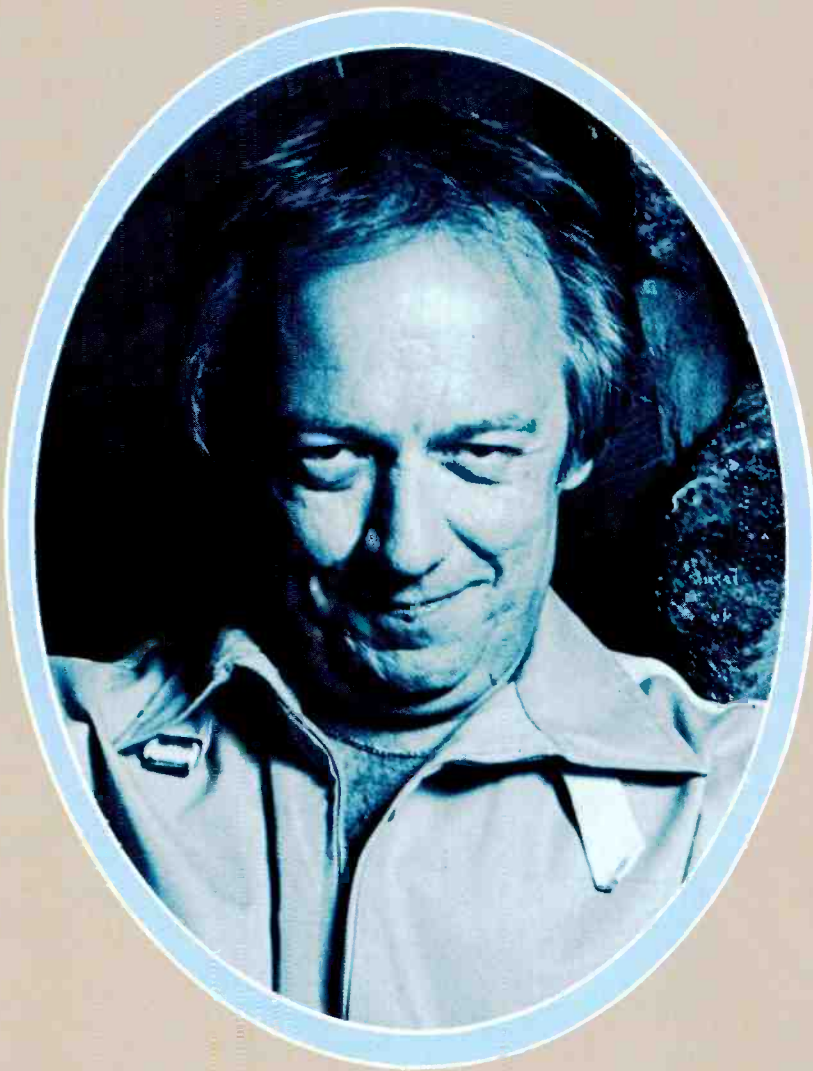
"Very few advertisers are interested in that large a radio audience," said John Gehron, program director of WLS in Chicago, who had no worries that the decision would have any effect on his station's "prime effort" in Chicago and outlying

(Continued on page 105)



"Look on the bright side . . . maybe now you can break the kids from saying, 'y'all' . . ."



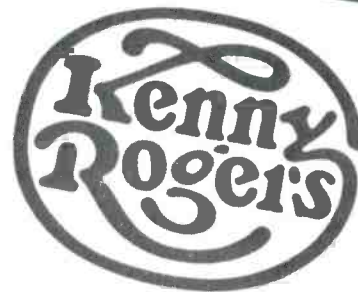


RECORD WORLD PRESENTS  
A SPECIAL TRIBUTE

**Larry  
Butler**

June 14, 1980





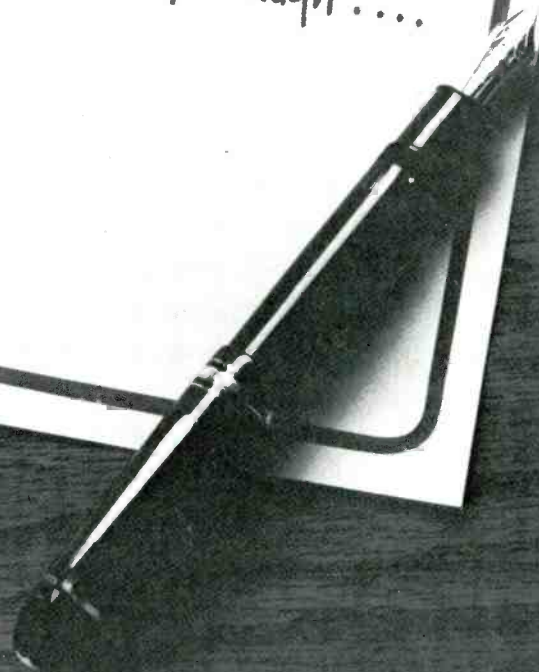
Dear Larry!

Sometimes I feel a "Producers Fee" isn't payment enough for all you've done—

Thanks....

Kenny

P.S. That's all you're getting through....





# Larry Butler

## The Larry Butler Success Story

By AL CUNNIFF

**L**arry Butler has every right to look back with a certain amount of satisfaction on the 17 years he has spent as part of Nashville's music industry, 15 of them as a producer.

For a guy who arrived in Buddy Killen's Tree offices "with \$3.50 in my pocket and the clothes on my back" around 1963, Butler hasn't done badly.

Just in the past few weeks he has: purchased the SESAC building, a substantial Music Row structure; bought out a former partner's interest to become sole owner of his favorite recording studio, the Sound Emporium; seen the stack of gold and platinum albums he has produced grow even higher; and symbolically the most interesting move, he has purchased the DeVille apartment complex in a Nashville suburb.

Why is that the most interesting move? Because the DeVille is the apartment complex where Butler stayed — on borrowed money — when he first came to Nashville.

Recent years have brought Butler and the artists he produces great commercial success. Butler holds double and triple-platinum albums, and one—"The Gambler"—is on the verge of going quadruple platinum. But his recent huge successes follow a long string of hits he has produced through the years for such artists as Jean Shepard, Billie Jo Spears,

Dottie West, Johnny Cash, Kenny Rogers, and other artists.

Butler's interest in music stems back to the days when he was barely big enough to crawl onto a piano bench. He started playing piano at age four in his home town of Pensacola, Fla., and before he was a teenager he had held down his own shows on local radio stations WPFA and WCOA, as well as local TV station WEAR. He and his sister Alva became a popular duo with scores of performances to their credit in area clubs and hospitals.

Butler soon took a job as piano player with Jimmy Woodard and the Esquires, a local band, and traveled with them to Nashville for a brief engagement at the Black Poodle club in Printer's Alley. "Back then the Poodle was a place that had show bands, and while we were there I met a man named Buddy Killen, who was with Tree publishers. Buddy told me he thought I was an excellent musician, and he encouraged me to give Nashville a try."

Butler gave notice to the band and said he'd continue to play until they found a replacement, but the group locked him out of their bus and told him he could leave right away. "All my clothes were on the bus. I had no money. A club owner loaned me \$20 and I caught a ride to Nashville. I visited Buddy, and I had \$3.50 in my pocket and the clothes on my back."

Killen took an immediate liking to Butler, and loaned him

money for "an apartment, food, clothes, and a car." Recalling Butler's skills as a piano player, Buddy also got Larry immediate work as a player on Tree demo sessions. Butler quickly found his work in demand.

"The day I got there (in 1963) Buddy had eight or nine albums to do. I was playing on master sessions the second day," Butler recollected. Butler's piano work was soon heard on a parade of hits that included Conway Twitty's "Hello Darlin'" ("I played the electric piano"), a number of Roger Miller hits, Bobby Goldsboro's "Honey," and other smashes.

### Memphis

In the late 1960s Butler left Nashville for Memphis for a brief time. There he hooked up with Chips Moman, and toured with Chips in a group called the Gentrys, who enjoyed modest success with "Every Day I Have to Cry Some," which Moman and Butler cowrote. Butler, tiring of the road and finding himself with more financial troubles, found himself on the road to Nashville again.

"I stayed with Tree all through this time; I actually felt like I never left," Butler said. "Then I took on what you might call a unique situation. I signed on as a song plugger with Cedarwood, even though I was still signed as a writer to Tree."

Toward the end of the 1960s Butler was coming on even stronger as an instrumentalist. He enjoyed a small hit as part of a

group called the Poppies on Epic ("Lullabye of Love"), and signed as a solo artist to Imperial Records. Around this time he also signed on with Bobby Goldsboro as the artist's pianist, musical director, and arranger.

"At this point I was really itching to produce," Butler said. "Really, from the first session I had seen Buddy produce after I came to Nashville. I was fascinated with production. I watched everything Buddy did, how he put the session together. I decided on that first session that that's what I wanted to do."

"One day I was in Buddy's office and Curly Putman, a Tree writer, walked in and said that Kelso Hurtson, who was running Capitol Records' Nashville office then, was looking for a producer. I jumped up and literally ran down the street to Kelso's office. I had to sit there for two or three minutes and catch my breath before I could even talk. When I got my interview Kelso said he already had 'somebody in mind,' but I said, 'No matter who else you hire, you won't get anyone to do the job for you that I can do.'

"Kelso called me the next morning and told me he had tossed and turned all night thinking about what I had said to him, and that he had decided on picking me for the job." So Butler—who had never produced a record in his life—was hired as Capitol Records' executive pro-

(Continued on page 20)



# Larry Butler, In His Own Words

■ Moving to Nashville in the early 1960s, Larry Butler started out on Music Row working as a session musician. Since that time, he has gone on to become a hit songwriter, publisher and producer, this year becoming the first Nashville producer to be awarded a Grammy. Butler's production accomplishments involve a long list of hit records, many of which launched or put new life into successful careers of the artists with whom he works, including his most famous artist to date, Kenny Rogers. As much as any producer



today, Butler emphasizes the importance of the song in making hit records, as his track record proves with material including "Lucille," "The Gambler," "Coward of the County," "I Will Survive" and "Are You On The Road To Loving Me Again." In the following dialogue, Butler discusses his own development over the past 15 years as a producer and how he got to where he is today in popular music.

**Record World:** How did you get started in this business?

**Larry Butler:** I started playing piano when I was four years old. When I was six years old, I had my own radio show. When I was 11 years old, I had my own television show. It was a six day a week variety show. It featured kids singing and dancing and all this, and I sang and played the piano. I was a disc jockey for a while, along the same time I was working on television, for a top 40 station and also a country station in Pensacola, Fla. I studied piano, advanced classics, for 16 years. During that time, during all this time, I was playing jazz, country, different types of music. I didn't have any idea of concept what a record producer was, as most people don't. I had a combo. We played different clubs, and we were on tour one time, and we played in Nashville at the Black Poodle. The Black Poodle was a club that featured bands, groups. While I was playing there, I met a guy by the name of Buddy Killen, now president of Tree International. On one of the breaks Buddy encouraged me to move to Nashville. He said that he had listened to me play, and he thought that I had the ability to play out sessions. So after two or three months of thinking this over, I decided one day I was going to try that. So I told the group that I was playing with that I had decided that I wanted to move to Nashville. To make a long story very short, I borrowed \$20 from a friend of mine in Pensacola and rode to Nashville with a guy who was coming through here, and when I got here, I had \$11 left in my pocket. I stayed in a motel, and I walked into Buddy Killen's office with three dollars and a half in my pocket and the clothes I had on, and that was 17 years ago. That's how it started.

**RW:** Those first few years were tough, weren't they?

**Butler:** Yeah, getting started, I guess in any business, takes a long time because you can't prove in one day what your capabilities are or what your knowledge is of whatever trade that you're involved in. It takes a lot of time. It takes time to show what you really can do. I made the mistake that a lot of people make when they come to Nashville. The first few months, everytime I would work a session, I would try to play everything I knew in one song. And that's not the way to do it. I learned later what it means to listen to the song and listen to the record and complement the record instead of trying to compliment yourself. That's the way hit records are cut.

**RW:** When did you start getting into actually producing instead of playing?

**Butler:** My first job as a producer was at Capitol Records. Kelso Herston, who was at that time head of Capitol Records in Nashville, had an opening for a producer and had several applicants. I went over and talked to Kelso, and I was fortunate enough to get the position, and I immediately started having success with records. I think the first

record I cut was a top ten record, and it has been going very well ever since.

**RW:** To say the least. Since you started producing records 15 years ago, how has it changed, as far as production, material, artists, etc.? Has it changed a lot?

**Butler:** I think it has changed quite a bit, but the only change that I think it has really made is the fact that everything has improved: automobiles, buildings, highways. Everything improves, and the sound of records, the quality of the sound of records is so much better than it was then, and I think people are becoming more conscious of sound. I think they're becoming now more conscious of songs and what the songs are saying. It used to be you could write a pretty good song, and you wouldn't have very much trouble getting it cut, but there are so many labels now. There are so many artists now that you can't write a pretty good song anymore. You have to write a great song. Like I've said many times, you give me a good song, and I'll cut you a good record. If you give me a great song, I'll cut you a great record. The whole foundation of any record that's cut is the song itself. If there has been any change, I think it has been in the fact that the people are a little more careful now about how they spend their money, and they're a little bit more critical about what they buy with it. The public is exactly who we're trying to please. I'm not trying to please the president of a record company. I'm not trying to please anybody connected with a record company. I'm trying to please the guy or that woman that walks in and lays down that cash to buy that record, because when they walk in that record store, they may have \$10 in their pocket to spend, and they're going to buy one album. I want it to be mine.

**RW:** That seems to be happening more and more lately.

**Butler:** Well, I've been very fortunate, and it seems as though I'm fortunate in the fact that I'm cutting records that people like to listen to and like to buy, like to have in their homes. What greater satisfaction could you have than that?

**If you give me a great song, I'll cut you a great record. The whole foundation of any record . . . is the song itself.**

**RW:** Where do you think it would be heading from here as far as records, as far as songs, production, everything?

**Butler:** I think it will always be the emphasis on the song. Country music is one of the few types of music—and I hate categories of music—but country music is a form of music that has never, never had a slack period. It has always progressed. If you make a graph, if you drew a graph of the success of country music from its very conception, it has always been on a rise. It has never taken one dip. There will always be country music. There are different types of country music. There is the traditional country music; there is what some people classify as progressive country music. There are some traditional country artists who criticize people like the Eagles or Kenny Rogers or whoever because they're doing country music. Well, you don't have to be born and raised in Nashville, Tennessee, or in Texas to sing country music. You either sing it or you don't. If you do sing it, and you sing it good, then you have every right in the world of doing it.

**RW:** Do you ever worry about country losing its identity?

**Butler:** No. Never. There will always be country music. It's the most honest music there is. It's music about us. It's music about people. It's the music about love and about emotions, about the land, about the people who work the land. It's a funny thing; there are two types of music that are so close that it's scary, in their form, in their lyric form, and that's R&B and country. They really are close. If you remember the Ray Charles album, Ray Charles country album, well I mean he took the songs that he did and just sang the hell out of them, because they were very comfortable to him. I remember the Dorothy

(Continued on page 8)



# THE BUTLER DID IT..



## THANKS LARRY





# Larry Butler

## Larry Butler: The Hits Keep on Comin'

By AL CUNNIFF

■ Larry Butler's career as a producer in Nashville for the past 15 years has seen him move from the position of staff producer with a publisher (Tree) to a label producer (Capitol) to a producer and label executive (United Artists) to his current status as Nashville's most prominent independent producer.

But throughout these changes there has been a thread of consistency: hits. Butler has played piano on hits ("Hello Darlin'," "Honey"), has co-authored hits ("Every Day I Have to Cry Some," "Hey Won't You Play Another Somebody Done Somebody Wrong Song"), and has produced an amazing string of hits.

In fact, Butler's very first production—"Seven Lonely Days," for Jean Shepard, on Capitol Records—went top 15, and was followed by a top 5 song, "Then He Touched Me." Butler's success story continues to the present. A recent (June 7) *Record World* Country Singles chart showed no less than five Butler-produced records among the top 100 (songs by Roy Clark, Debby Boone, Diane Pfeifer, Mac Davis, and Kenny Rogers & Kim Carnes).

In all, Butler produced 14 top 10 singles for Shepard at Capitol. When Shepard later switched to UA and Butler also signed on as head of that label's country division, the partnership again flourished. Larry produced Jean's 1973 hit "Slipping Away," and followed that with such hits as "At This Time," "I'll Do Anything It Takes," "Poor Sweet Baby," "Tips of My Fingers," and 1975's "I'm A Believer."

Butler's association with Johnny Cash led to five number one hits. Such titles as "Oney" and "Any Old Wind That Blows" emerged from the Butler-Cash collaboration.

Charlie Rich has also enjoyed the Butler touch. His Butler-produced album "Nobody But You" yielded "You're Gonna Love Yourself in the Morning." The "Fool Strikes Again" album resulted in the hit "I Lost My Head," plus the title cut. And the "I Still Believe in Love" album produced the single "Puttin' in Overtime at Home."

Casablanca artist Mac Davis is one of the newest additions to the Butler fold. The title cut from his "Hard to Be Humble" album reached the number 12 spot on *Record World's* May 31 Country Singles chart.

Capitol Records' Diane Pfeifer is a new artist who has benefited from Butler's production from her first release. Her "Roses Ain't Red" was a bulletted 65 on RW's June 7 Country Singles chart. Butler's first production on Nana Moskouri has not been released.

Sheila Denning, not yet signed to a label, is Butler's latest "discovery." After getting Butler's attention with a demo tape she mailed to his recording studio (see story), Sheila has now recorded two songs under Butler's guidance, "Who's Gonna Love Me Now," and "Let Your Hair Down Sweet Lady Man." "I think Larry is every artist's dream producer," said Sheila. "He has a special way of getting his musicians to do what he wants. 'For the first couple of takes he stays in the studio, not in the control room. He lets the musicians do the song their way the first couple of times, then just says a few words, and they know how to change what they're doing to suit him."

"For me to work with Larry is something I've dreamed about for six years. He's made a lot of things happen for me."

Bobby Goldsboro's association with Butler goes back approximately 13 years, when Goldsboro used Butler as a session pianist



Larry Butler cuts up with MCA artist Roy Clark (right).

and tour musician. When contract changes allowed Goldsboro to pick a new producer this year, he chose Butler. Their sessions will be the first release on the newly-formed CBS/Curb label. "Larry and I have been close friends since I first moved to Nashville about 13 years ago. He traveled with me on my tour of Japan in 1969, and I brought him with me on the 'Mike Douglas Show' around then, because Larry also had a thing of his own going as a recording artist for a time," Goldsboro said.

"I'm very excited about the tracks Larry and I have done. My new single, 'Goodbye Marie,' is one of the most commercial things I've had out. I'll tell you something about Larry in the studio. A lot of guys I've worked with like to play the role of the producer, and try to impress everybody with what they know. Larry knows what he wants, and doesn't have to make a big pro-

duction about getting it.

"This is the first time in years I've actually wanted to stay in the studio. I've usually wanted to get out of the studio as soon as I'm done recording, because I've gotten bored. But doing this album with Larry, I was sorry to see it end, I was having such a good time, and it was going so easily.

"I can't ever remember enjoying recording as much as this. There was no work to it at all. The whole object of being a producer is to get the most out of the artist, and that's what Larry is great at. There's not a better musician in Nashville than him, and that's what also helps make him such a great producer."

Debby Boone's "Love Has No Reason" album also marked her first work with Butler. She watched her single from that LP, "Are You on the Road to Lovin' Me Again," rise to the top of the charts. "I worked with Kenny Rogers in Las Vegas not long ago, but even before that he had recommended Larry to me and to my manager," Debby said.

She explained that a friend who works for a Nashville publishing firm then sent her a demo tape and suggested Butler might be the best person to produce the song. "... We were very interested in Larry producing, so we got in contact with him. It was a very spur-of-the-moment thing to do an album pretty quickly.

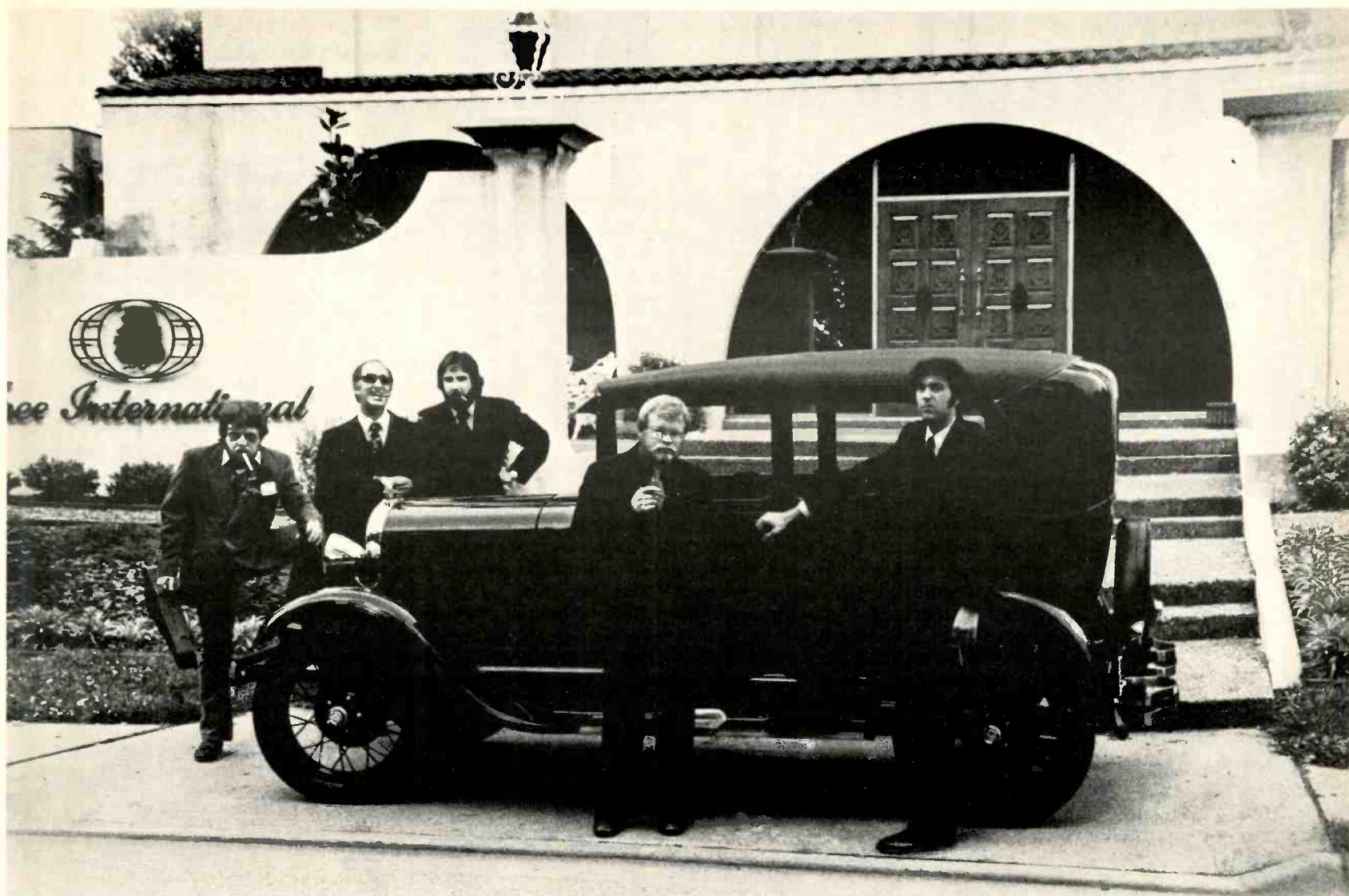
"I was working on a TV special in December (1979), and I flew in (to Nashville) in the middle of working on the special, did the album in three days with Larry, and flew back with a song

(Continued on page 18)



Larry Butler (left) and CBS artist Johnny Cash survey the control board during sessions they cut together in 1972.





# Nashville's number one Hit Men salute Larry Butler, Nashville's number one producer.

What a ball-o-fire, whiz-bang recording genius! Just imagine how well he'll do when he gets the cement shoes off.

Hit Men above include (left to right) Dan (Wast'em) Wilson, Don (Daisys) Gant, David (Clean Cut) Womack, Terry (Sure Shot) Choate and Chris (Double Barrel) Dodson.  
Model-A courtesy of Don Huffine.



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## Dialogue

(Continued from page 4)

Moore's record on "Misty Blue" that Bob Montgomery wrote. God, what a great record. But I mean it was a comfortable song for her to sing.

**RW:** This is a standard, stock question that you've probably been asked a hundred times, but is there anything that defines country music. If there is, what is it?

**Butler:** It's hard to define country music. It really is. It's again going back to honesty, going back to what people want to listen to. What you're doing, I think, and my theory on producing records is this: We're all entertainers, whether you're a producer or an engineer or a guitar player or a singer or a writer or a publisher, we're all entertainers. Our job is to entertain people, and we're supposed to, in our efforts, appeal to an emotion of the person listening. Make them happy, sad, whatever. If we appeal to that emotion; if we get to that emotion, then we're going to sell records. If we don't appeal to one of their emotions, we've failed. So what is country music? Country music seems to have the ability to express a thought, express a feeling in a much simpler form, in a much easier way, without having to go through an awful lot of words that somebody had to look up in a dictionary to figure out what it meant. Instead of saying in 30 words what you can say in three: "I love you." That's what country music does. It says it very simply; it says it very basically; and it says it very honestly.

**RW:** Have you ever thought about doing any other kind of music, such as rock 'n' roll, R&B, or . . .

**Butler:** No. I've dedicated myself to doing one thing. When I go into the studio to make a record, that's exactly what I do. I go in to make a record. I don't go in to make a country record; I don't go in to make an R&B record; I don't go in to make a top 40 record. I go in to make a record, and whatever that song is screaming out to me, saying that it wants on that record, that's what I put on the record. I've used unusual instruments for country records, but they fit; they work. I used a soprano sax, for instance. You don't hear a lot of country records with that on there, but on that particular song, it

(Continued on page 24)

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# Larry Butler

## Sound Emporium: Technical Expertise with a Down-Home Feeling

■ The man who has played an integral part in the growth and development of the Sound Emporium is its general manager, Jim Williamson.

Williamson has been on the scene since 1972, when the studio was owned by Jack Clement. When Larry Butler and a partner bought the operation in 1975, they retained Williamson as general manager.

The two-studio, 24-track facility had been known as Jack Clement Recording Studios since its 1969 purchase by Clement. When Clement sold the studio to Butler and his partner in 1975, the new owners decided to retain the goodwill of the Clement name for the next five years. Butler, who does all his production work there, is now the sole owner of the studio. The name change to Sound Emporium became official May 1 of this year.

"I sweated blood and tears for years to help build the Jack Clement Studio by nurturing good clientele and by cutting quality recordings," Williamson said. "The Clement name was associated with hit records, so I felt it would be a positive thing to retain the name."

In 1975 Clement gave the new owners the option to use his name with the studio for five years. "I suppose Jack thought it was time to collect his name back and possibly use it himself," Williamson said. "However, I wanted to get the reputation as fine as I could so that the name change wouldn't be a detriment to the studio."

The studio has enjoyed a hitmaker reputation for years, with such artists as the Amazing Rhythm Aces, Julie Andrews, Moe Bandy, Don McLean, Kenny Rogers, Joe Stampley, Gene Watson, Waylon and Willie, and Don Williams recording there, among others.

Williamson has seen great changes in the Sound Emporium during his tenure there. "We've renovated both studios," he says, "physically, cosmetically, and electronically."

"Our growth is steady and it's uphill," he added. "Each quarter outshines the previous one. This studio has never been subject to

record business slumps. We have an ongoing recording requirement. We seem to retain the clients we've had over the years as well as adding to the list."

According to Williamson, the reason for the studio's growth is simple: "Everyone wants to be associated with a winner. This studio is a winner from the standpoint that we're cutting hit records. A lot of those hits are by Larry Butler, which draws other class clients who cut hit records."

Statistics to back up Williamson's claim. The Sound Emporium consistently averages about 13 percent of the top 100 singles listed in the Country Singles Chart—an impressive fact, considering that there are about 70 studios in Nashville. The studio has also made inroads into markets other than country. Approximately 20 percent of the Sound Emporium's business is pop or rock. Records cut there have appeared in the pop, disco, and black-oriented charts as well.

During the first quarter of 1980, the studio averaged even better, garnering 14 percent of the singles and 21 percent of the albums on country charts each week.

"We try to maintain a client-oriented facility," Williamson said. "We strive for technical expertise with an on-going upgrading to meet the requirements of our clientele. That's the name of the game."

Both studios at the Sound Emporium are roomy yet comfortable for working conditions. The equipment in Studio A includes four tape recorders—a Studer A-80 VU II (24-track with 16-track capability), a Studer A-80 R.C. (two-track), a Studer B-67 (two-track), and an Ampex AG-440B (four-track). The equipment in Studio B is the same, with the exception of the Ampex recorder.

The mixing consoles differ slightly with Studio A housing a Harrison 3232AB and Studio B furnishing a Harrison 3232C. The monitor amplifiers in both studios consist of Altec, BFW, Crown, McIntosh, and Sony equipment.

Studio A contains modified JBL4333 with Gauss woofer monitor speakers, while Studio B has a Westlake speaker system. Both



Larry Butler relaxes during break in a session at his Sound Emporium recording studios.

systems are bi-amp.

There is a varied choice of microphones and instruments available for use in either facility. Among the specialized equipment available for either studio are: Dolby (24 tracks in each studio), DDL, noise gate, harmonizer, phaser, flanger, vocal stressor, limiter-compressors, digital metronome, and bass and guitar amplifiers.

In addition, Studio A has a pre-set string alcove. Both studios have 15 and 30 ips capabilities.

### Service To Sell

"We have nothing but service to sell," Williamson emphasized. "We have all the equipment and the greatest crew of people to provide that service of anyplace anywhere. We like to treat all clients no better or no worse than the next one who comes through the door. We enjoy what we do."

Williamson recently began an advertising campaign for the Sound Emporium. "Until recently, we haven't done any advertising except by word of mouth," he notes. "That's the best advertising anyway—quality work will honk your horn for you."

"However, I started the ad campaign because I felt there were numerous international artists I wanted to record here and also, there were many artists

who didn't know what hit songs were recorded here." Williamson said the recent name change also figured in his decision to advertise. "The number hasn't changed—just the name," he quips.

### Staff

Williamson, who has been in the music business for some 20 years, engineers sessions at the Sound Emporium in addition to his managerial duties. "We're just like a family around here," he explained. "Everyone pitches in. Our crew is hand-picked. Our recording facilities are here for the benefit of the client. We have great respect for creative people." The Sound Emporium staff consists of Sarah Stein, publicist; John Abbott, engineer; Gary Laney, engineer; and Kathy Petrie, secretary, in addition to Williamson.

Creativity is the main purpose of the Sound Emporium, Williamson emphasized. "Our plans call for a continuance of cutting hit records," he said.

"We have a burning desire to retain the highest technical expertise with a down-home feeling. We want to give our clients a good environment in which to work so that they'll be more relaxed and be able to create."

"Our aim is to maintain the high level we have already achieved and to keep improving upon it."



# THE BUTLER DID IT!

*P.S. We knew it all the time*



*George Richey - Paul Richey*



## For Kenny Rogers, Larry Butler's Role Is Crucial

By SAM SUTHERLAND

■ Kenny Rogers may have made the transition from hit recording artist to a triple-threat attraction on stage and television as well, but he still cites producer Larry Butler as crucial to his career. "He's as much responsible for my success as any other single person," Rogers states flatly, and his reminiscences of how their studio partnership began support the singer's view.

When the two met at mid-decade, Rogers wasn't the household word he is today. "When the First Edition broke up, everybody kept saying, 'You should find another song like "Ruby (Don't Take Your Love To Town)," ' but songs like that don't exactly grow on trees," he recalls. "I did know that I wanted to do songs like that, story songs, because they'd been the best vehicles for me."

That conviction drew Rogers

back to country music, where strong narrative ideas and characterization were guiding principles, but his initial efforts at finding a new label home in Nashville were frustrating. "I ran into Larry Butler, after Len Levy set up a meeting for us," he would later remember. "Larry seemed really excited about recording with me, something that was particularly good for my ego at that point. We put a deal together within the hour: Larry called Al Teller, who was head of United Artists Records at that time, and told him about me. We negotiated the contract over the phone, and it was less than a month before we started recording."

That fast start was one early indication of the kinship between producer and artist, since Rogers notes that he's always thrived on being able to act decisively in



Larry Butler (far right) poses with two of the most successful artists he has produced: UA's Kenny Rogers and Dottie West.

tackling fresh challenges. With their first sessions, the singer found he'd picked the right collaborator for his records.

"One of the great things about Larry, which I think is one mark of a great producer, is that there are some acts that need to be produced, and some that need to be allowed to produce. He allows me to be creative and productive,

but he's also objective enough to step in when the time comes that my ideas are out of line," he explains.

Rogers also feels an affinity for Butler's emphasis on the specific song, rather than a more formulaic conception of musical style. "You take the song and do it to its strength," agrees Rogers,

(Continued on page 26)

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and best wishes always.*

*Your friends,  
Crystal Gayle  
Allen Reynolds*



I'd like to thank Buddy Killen for bringing me to Nashville, Kelso Herston for giving me my first job as a producer, and everyone who had faith in me.

**Larry Butler II**



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*Jim Williamson, the Sound Emporium Staff, & Billy Sherrill*

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# Larry Butler

## Billy Sherrill: Larry Butler's Right Hand Man

■ If anyone knows what makes producer Larry Butler "tick" in the studio it has to be his chief engineer for the past eight years, Billy Sherrill.

"We're not just producer-engineer," Sherrill said. "We're friends too. We do a lot of things together aside from work."

Actually, it was Butler who gave Sherrill his first shot at mixing records. "I was working at the Sound Shop at the time," Sherrill recalled. Sherrill worked with Butler for three years at the Sound Shop with such artists as Jean Shepherd, Hank Thompson, and Dick Feller.

In 1975 Butler bought half-ownership in the Sound Emporium (until recently known as Jack Clement Recording Studios), and asked Sherrill to make the move to the studio with him.

While Sherrill is now an independent engineer, he still works on nearly all Butler recording sessions. "We've worked together so long we can read each other and know what the other guy wants before it's said," Sherrill explained. "We have fun cutting records, and that's what it's all about."

According to Sherrill (who is not related to the CBS producer with the same name), Butler is no armchair producer. "He gets right out in the studio," Sherrill said. "While the band is learning the song, he'll play the tune on the piano. They'll work it out in the studio before he ever comes into the control room. Larry definitely knows what he wants before we turn the tape machine on."

Sherrill particularly likes the relaxed atmosphere Butler creates in the studio. "He's perfect. He's one of the easiest producers to work with. He knows exactly what he's doing and he relates well to the artists and musicians."

Butler is no pressure-cooker producer. "Larry's laid back," Sherrill said. "There isn't the pressure you sometimes have. We don't try to cut four songs on one session."

The fact that Butler was once a session musician helps to create an easy mood in the studio. Sherrill said, "His arrangements are so noticeable. Especially with the guitars and keyboards. There is a certain sound that makes it



Independent producer Larry Butler (left) and engineer Billy Sherrill are seen at work "behind the boards" during a recent session at the Sound Emporium, which Butler owns.

a Larry Butler production."

Like a contractor, Butler builds his songs from the ground floor up. "The rhythm section is always solid," Sherrill noted. "Even though there may be some hot licks, the song is always solid. We start with the rhythm section first and worry about the hot licks later."

Butler generally uses the same crew of session musicians. The rhythm section usually consists of Bob Moore, Jerry Carrigan, Ray Edenton, Jimmy Capps, Billy Sanford, Pete Drake, and Hargus "Pig" Robbins. Bill Justis serves as arranger while the Shelly Kurland Strings provide the lush background when needed.

"This group of musicians know they can offer suggestions," Sherrill said. "Plus, they're all familiar with him and they know basically what he wants. Larry is very open to suggestions in the studio."

While Butler sessions are "pretty much a group effort," the producer retains the final say. "And he will say 'no,'" the engineer added. "But if someone throws in a lick he likes, he'll say, 'keep that.'"

Butler's most prominent skill, Sherrill believes, is his uncanny ability to pick hit songs. "Larry's got an ear for the songs more than anything else," he said. "If

the tunes are good, everyone will be more into the session. Every album he does is good. They may not all be singles, but they're all excellent tunes." Butler labors over stacks of tapes and cassettes in search of just the right songs for the artists he produces.

Among the many hit tunes Butler has found for his artists are: "All I Ever Need Is You," "Are You On The Road To Lovin' Me Again," "Coward Of The County," "Daytime Friends," "Everytime Two Fools Collide," "She Believes In Me," "You Decorated My Life," "The Gambler," and "Lucille."

"'Lucille' was one of the biggest and most comical tunes we ever cut," Sherrill recalls. "It was the last song on the session and it was 3 a.m. It took us fifteen minutes to cut it. That was the original vocal, with one acoustic guitar—no doubles or nothin'. It took about the same amount of time to mix it. I don't think anyone (Butler included) thought it would be the hit it became."

While Butler's and Sherrill's major successes have been with Kenny Rogers and Dottie West, practically everyone Butler has had at least one hit record come from the association.

"We had quite a string with Jean Shepard," Sherrill said. "We had four number one records in

a row with her." Among other artists to reap the benefits of Butler productions are Debby Boone, Kim Carnes, Johnny Cash, and Charlie Rich.

Sherrill said Butler is still on the lookout for hit songs, even after a session has started. "If someone comes in with a great song on the last day of the session, and if it's better than some of what has already been cut, he'll record it."

Presently, Butler has teamed with Nana Mouskouri to work on her new Polydor album. The recording marks the first teaming for the Grammy-winning producer and Mouskouri. Sherrill is engineering the session and Bill Justis is arranging the strings.

"Larry's always moving on, looking for new artists," Sherrill said. "Finding new artists now will only make it better in the future. The only way he's got to go is up. He's too good not to."

One of the changes Sherrill has noticed through his eight-year affiliation with Butler is Butler's use of strings. "When I first started with him, his records were pretty much straight-ahead country," Sherrill recalled. "Usually, we let the song dictate the arrangement—what the song is crying out for. If it needs strings, we put them on there. We still do country things though, but the technique is different."

Sherrill believes Butler is one of the prime motivators of change in Nashville recording styles. "I hear a lot of records that sound like ours," Sherrill confided. "I just kinda chuckle and go on."

"I think people are looking harder for songs now because of Butler's success," he said. "You pick up one of his albums and they're all good songs and then you pick up someone else's album and they are not quite as many good ones. Also, the rhythms he gets represent a big change."

Sherrill expects his association with Butler to continue and he looks forward to even greater successes in the future. "We have a special way of cutting records," he said proudly. "The most important thing is that it works."

As Larry Butler's right hand man, Billy Sherrill certainly ought to know.



Dear Larry,

If you had given us a cut  
on "The Gambler" album, this  
would've been a full page.

Billy & Al



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# Larry Butler

## Artists and Larry Butler

(Continued from page 6)

from that session to do on the show.

"I've had two strong top 10 country records since 'You Light Up My Life' and a couple of minor pop chart records, but 'Are You on the Road to Lovin' Me Again' is certainly the biggest record I've had since 'You Light Up My Life.'"

"The greatest single asset a producer can have is 'song sense.' Larry has an abundance of that, plus a unique way of bringing a song to its full potential. He takes all the pressure off an artist."

Donna Fargo is another artist who has enjoyed pop success with some of her releases who has chosen Butler to produce her latest album. "Larry is a really nice guy, a person who's totally into what he's doing," Donna said shortly after completing work on her new album. "He's inspiring to work with. Larry treats those around him with respect, and creates excitement and momentum in the studio. I think he's sweet and very talented."

Dottie West has worked with Butler since she joined the UA label. Butler produced her "When It's Just You and Me" album, which yielded the singles "Every



United Artists recording artist Billie Jo Spears was recently presented with silver and gold albums from England at a reception held at the Nashville Capitol/EMI/UA offices. Pictured at the presentation from left are: Paul Moore, William Morris Agency, which represents Ms. Spears; Lamar Fike, Billie Jo's manager; Larry Butler, producer; Spears; Lynn Shults, divisional vice president, Capitol/EMI/UA; and Jerry Seabolt, national country promotion director, Capitol/EMI/UA.

Word I Write" and "Tonight You Belong to Me," as well as the title cut. Her "Dottie" album resulted in the hit "Come See Me and Come Lonely." Butler has also produced Dottie's duet albums with Kenny Rogers: "Every Time Two Fools Collide," which resulted in the title cut hit and "Anyone Who Isn't Me Tonight"; and "Classics," which produced "All I Ever Need Is You" and "Till I Can Make It on My Own."

"I've known Larry since he came to town (Nashville), which goes back quite a way," Dottie said. "We were both writers at Tree. He's a good writer as well as producer, publisher, player. And he has such a track record. It's easy to say those things, but I really respect him as a person, too. He has certainly given my career a lift because he's the reason that Kenny Rogers and me are together, so really I'm very grateful to him."

"As a player Larry is able to just sit down at the piano and make up what we call here in the Nashville 'head arrangements' just from hearing the demo from a writer. Kenny and I are next doing a Christmas album together, and Butler will be doing that, so I look forward to that."

"Larry is a dear friend to me, besides being the business partner that he is. You're not under a strain or any stress when you're working with him in the studio. He makes it really easy."

Roy Clark hooked up with Butler for his latest MCA album, "My Music," which has produced the

singles "Chain Gang of Love" and "If There Were Only Time for Love." "I salute Butler's musicianship and his inventive studio technique," Clark said. "While I had known Larry for a long time before we worked together on this album, I think we became much closer during this project."

"I also think very highly of Larry's taste in music selection and studio work. We agreed easily and readily on material. Larry's a hitmaker—I was flattered and proud to work with the man."

Don McLean's collaboration with Butler has not yet been released in the U.S., but his EMI single "Crying" is edging toward the top of the charts in England, and spreading into continental Europe, where it has already earned a gold record (for the single and its album, "Chain Lightning") in Holland.

"Larry and I cut this album in late 1979, and it was released overseas in early 1979," McLean said. "Sparks fly when we get together in the studio. I consider Larry to be the best producer I've ever worked with. He's the only one I want to continue with."

"We got together with the idea of doing two songs, one of which would be 'Crying.' If it worked, we were going to get together later. That one session turned into three days and 28 cuts. Just about everything was one or two takes. Larry's as much an artist as any of the artists he produces."

Hank Thompson began working under Butler's production around 1973, when they cut "The

Older the Violin the Sweeter the Music." Since then they have recorded three albums: "Doin' My Thing," "Brand New Hank," and Thompson's upcoming MCA album, "Take Me Back to Tulsa," which will have "Rollin' in My Sweet Baby's Sunshine" as its first single.

"Larry has his own concept of what he's doing. He's gotten me to do music that's a bit simpler than what I had been doing. I was doing western swing, with fiddles, guitars, and other instruments, heavy, complicated music. Larry does an awful lot of homework when it comes to selecting the material he wants to do. He's right on top of what's selling, what artists are hot, what type of material is right for the times. He has a lot of insight into the music business, and that's the key to getting the types of cuts that are going to sell."

"Also, Larry is probably the easiest person I've ever worked with on a session. Larry really enjoys the music, really gets into a song. When you play back the song that we've been listening to for an hour and a half or so, Larry enjoys it like he's hearing it for the first time."

Butler's greatest commercial success has come through his work with UA artist Kenny Rogers. Their "Love Lifted Me" album yielded a hit on the title cut. The "Kenny Rogers" album brought "Lucille" and "Laura." The "Daytime Friends" LP delivered "Sweet Music Man" and the title cut. "Love or Something Like It" enjoyed a hit with its title cut. The "Gambler" album brought such huge successes as "She Believes in Me" and the title cut. "Gideon," which Butler coproduced with Rogers, has yielded "Don't Fall in Love With A Dreamer." And the "Kenny" album has brought "You Decorated My Life" and "Coward of the County."

Another great success story for Butler's production efforts is Billie Jo Spears. Butler produced her "Blanket on the Ground" LP, which had a hit with its title song. The "Billie Jo" album brought "Stay Away from the Apple Tree" and "Silver Wings and Golden

(Continued on page 22)

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Donna McCool



**Who Won A Grammy For Producer Of The Year?**

**Who Is Celebrating His 15th Anniversary As A Record Producer?**

**Who Is A Hit Songwriter And Also Produces Smash Records With  
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# Larry Butler

## Larry Butler History

(Continued from page 3)

ducer in Nashville. The very first record he produced was "Seven Lonely Days," for Jean Shepard. It went into the top 15. A follow-up, "Then He Touched Me," went top five.

Butler began the 1970s as a bright light at Capitol, producing hits for Shepard, Wanda Jackson, Ferlin Husky, and others. He stayed with the label about two and a half years before leaving to join Billy Sherrill at CBS.

"There I started working with Johnny Cash, and we really hit it off well together," Butler said. "I enjoyed working with and learning from Billy Sherrill, but I later resigned from CBS to work as Cash's producer, piano player in concerts, studio manager, music director—I did it all."

Doing it all included producing five number one songs for Cash, and traveling to Israel with

Johnny to make an inspirational film. But Larry still wasn't completely fulfilled by his work. "I wanted to expand, to produce other artists as well as Cash. I found it was too time-consuming to do so much with one artist. That's when I formed Larry Butler Productions."

One of the first acts Larry produced for his own company was Jean Shepard, who was then signed to United Artists. Larry and Jean worked together for 14 top 10 hits. After setting out an impressive track record, Butler sold his production company to Tree, and signed on as a staff producer under the new corporate setup. But around 1973 UA called on Butler with an offer he couldn't refuse.

Under Butler's guidance UA rose to being one of the top three country labels in the U.S. He

signed and produced Billie Jo Spears, Kenny Rogers, and Dottie West, matched UA artist Crystal Gayle up with the producer (Allen Reynolds) who would eventually mold her hit sound, signed the Kendalls, cut Del Reeves, and presided over hit after hit for a label that was formerly floundering.

"I stayed with UA for three years," Butler said. "I resigned when I realized that after taking the label to near the top in country, I had lost control of the country division. The interest and fun were gone for me." No small part of Butler's problem was the fact that during his tenure he saw three different UA presidents come and go.

After departing from UA Butler re-formed Larry Butler Productions, which is the company he maintains today. "Forming this

company is one of the smartest things I could ever have done," he said. "I've got the freedom to produce the acts that I want."

Along the way Butler has gathered many sales awards for his records, but the honor he values most highly is the Grammy he received this year for his work on Kenny Rogers' "Gambler" album. The Grammy was not for best country producer—it was for best producer. Butler is the first Nashville producer to win the award.

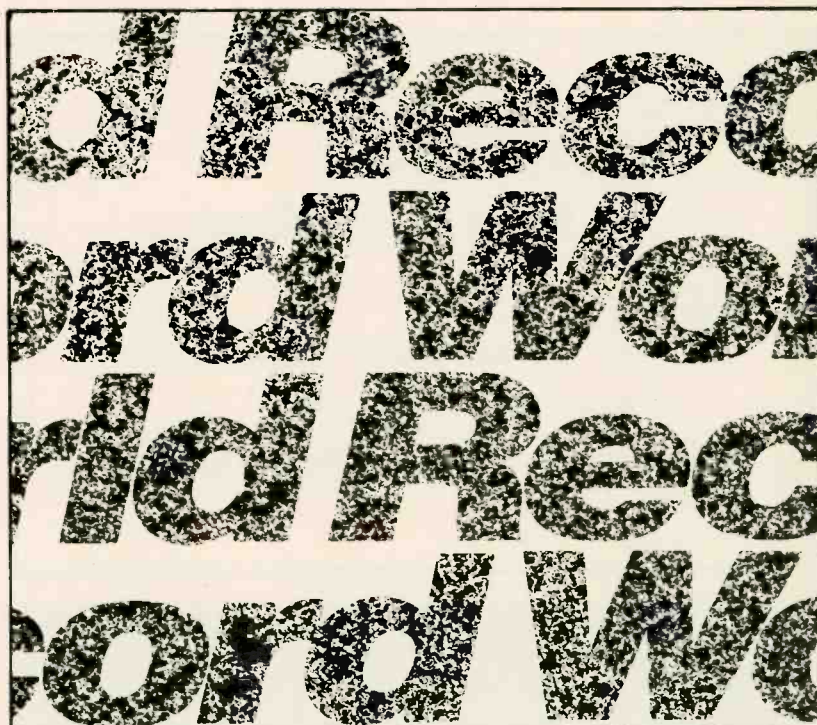
"I couldn't believe it when I heard I won. I was sitting there in the audience looking at the producers for the Doobie Brothers, Earth, Wind & Fire, and at Quincy Jones, and when they said my name I was totally, completely shocked. Somebody had to tell me later what I had said on stage. I had thanked the song-

(Continued on page 22)

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# Larry Butler

## Buddy Killen Recalls the Early Days

By AL CUNNIFF

■ Larry Butler's career probably took its most fortunate turn around 1963 when Butler, a young piano player out of Pensacola, Fla., met a young executive at Nashville's Tree International music publishers named Buddy Killen. Call it insight, empathy, or chemistry, but Killen sensed a special talent in Butler that began to slowly emerge over the next decade.

"Larry came to Nashville as a piano player with Jerry Woodward, an artist out of Pensacola that I was producing at the time," Killen recalled. "There was something about Larry that I immediately liked. What's the word, I just 'felt' for him right away, even though I didn't even know if he could write a song. You could see that Larry really wanted to do something.

"At that point I don't think Larry really knew exactly what he



From left, Buddy Killen of Tree International publishers, Larry Butler, and Scotty Turner go over papers for a music production deal at Tree in the 1960s.

wanted to do, but he just made up his mind he wanted to say in Nashville. He had no place to stay or anything else, so I helped him find a place, and gave him different jobs at Tree. I tried to help every way I could, because I just believed in Larry from the start.

"Larry played piano on some Tree demo sessions, and pretty soon he was getting regular session work on his own. You could see he had drive. He slowly started building business—he became a popular session musician in Nashville.

"Larry started to work with the Gentries, and he left Nashville to travel with them for a while. I recall one day he phoned me and in a pitiful voice said, 'Buddy, I want to come home. I don't have any money, I don't have a thing.' So I said, 'Come on home, Larry, and we'll help you all we

(Continued on page 22)

Many  
Many  
THANKS  
Billie Jo  
Dottie  
& Al



## Storybook Opportunity For Sheila Denning

■ It happened in a way it's not supposed to happen, a way you wouldn't believe if you saw it in a movie or read it in a book. Aspiring singer mails tape to recording studio, and tape finds its way to the hottest producer in town, who eventually decides to record aspiring singer.

You say it never happens that way? Well, welcome to the story of Sheila Denning, newest artist to be produced by the kingpin of Nashville producers, Larry Butler.

Sheila, a 22-year-old native of Hattiesburg, Miss., felt sure she had the talent to be a successful recording artist, but she didn't know the best way to go about getting herself known. Sheila had sung in local churches and clubs for years, but she and her husband, Gary, had never found the "right" music business connection to get Sheila on record. They funded their own demo tape, a two-track session at a studio in nearby Sulligent, Ala., featuring Sheila's voice, a piano, and a bass. The tape included "Just in Case," an old Conway Twitty song, plus "You Light Up My

Life," "Higher and Higher," and "I Will Survive."

Gary and Sheila traveled to Nashville, and while visiting a music publisher, they learned that Jim Williamson, who worked at Jack Clement Studios (now the Sound Emporium) might listen to their demo tape. What happens next is almost too good to be true. They mailed the tape to Williamson, who heard it, and passed it along to Larry Butler, who has cut many a session at the Emporium. Butler was as impressed as Williamson was on his first listen to the tape, and he wanted to hear more.

Butler and the Dennings got together a few months later (in October of 1979) at Clement studios and reached a production agreement that led to Sheila's first session at the Sound Emporium, in March of 1980. That session resulted in "Let Your Hair Down Sweet Lady Man" and "Who's Gonna Love Me Now." Butler is now looking for a label for Sheila, who along with husband Gary has made Nashville her home.

## Buddy Killen (Continued from page 21)

can'."

Killen gave a chuckle as he recalled his money dealings with Butler in those early days.

"You know, I was always giving Larry money. He kept on asking me for money, and I kept on giving it to him. I don't even know why, because I never even knew if he could write a song. One day I asked him if he could write me a song so I could get

some money back from him. He said, 'I don't know, but I'll sure try,' and that was when he began to write.

"Larry always needed money, and I always gave it to him. One day he came into my office and said, 'Buddy, I gotta have \$100.

... I gave him a talk on how he had to start making some money back. As he was leaving I asked him, 'By the way, what are you going to do with the money?' He turned around and said, 'I found this great jukebox that's selling for \$100, and I just have to have it.'

"So there he was, just about starving, and he goes and spends his money on a jukebox!"

Killen said he had Butler on salary at Tree at one point as a song plugger, "but that didn't work out, because there were other things that attracted Larry."

After reminiscing about Butler, Killen paused for a minute, then asked to send this personal message to Larry: "The door's still open for you to be a song plugger for me. If you get hungry, I've got a job for you!"

## Butler History

(Continued from page 20)

writers for giving me the proper tools to work with."

Butler said he "stockpiles songs constantly," and reviews anywhere from 400 to 800 songs during the week immediately preceding an album session. He usually trims hundreds of songs down to about 15 to 18, then reviews these "finalists" with the artist. "I produce a little differently than a lot of other people," he said. "I don't believe in wasting time, stretching something out, or delaying work. For example, when Donna (Fargo) and I worked together, she listened to material with me, then left town for a tour. She returned and we started cutting on a Tuesday at 6 p.m. By that Saturday at 5 a.m. the album was recorded and mixed.

Artists praise Butler's relaxed manner in the studio, his "laid back" way of getting things done. But Larry is emphatic on one point: "I do insist on control, being in charge. You can't have two leaders, or three leaders. I listen to ideas from everybody, but when it comes to making the decision, it has to rest with me.

"I listen to songs from all over the United States. I don't have a publishing company, and I don't have any deals with publishing companies. I don't care where a hit song comes from. To me the song is the whole thing. We're selling emotions, and if we can't deliver a song that makes people laugh or cry, then we've failed.

"Since I was a record company executive, I understand the record company's budget. Because I work fast, my cost of doing an album is low. I understand what

the company's costs are, what they need to spend on advertising and promotion, and so on. I've got a hell of a thing on my shoulders, because what I do with an artist determines what they will make in income the following year."

Butler obviously enjoys the freedom from financial worries that his recording success has afforded him. He also freely admits that things were not always so easy for him. "About 13 years ago I was fortunate to meet up with a man named Al Mifflin, who became my business manager when I was in financial disaster. I had creditors and debts and absolutely no way to pay them. Al figured out a way to do it, and I'm very grateful to him for straightening me out."

One of Butler's recent financial moves was to take over sole ownership of the Sound Emporium, which he previously co-owned.

"I'm very enthusiastic about the studio," he said. "I think it's one of the finest recording facilities in town. Owning it entirely makes sense to me as a creative person. A carpenter has his workbench, and I have mine.

"I have plans for some minor changes. I think Studio B, the smaller room, is one of the finest studios in the United States. In Studio A, the setup is incredible, with its string room, and echo chambers. I'm just going to tighten up the control room in Studio A a bit, change the monitoring system to make it more comparable to Studio B."

You can't fault Butler for that. Why mess with a platinum formula?

## Artists

(Continued from page 18)

Rings." The "If You Want Me" album yielded "Too Much Is Not Enough," as well as its title cut. "Lonely Hearts Club" brought "'57 Chevrolet," and the title cut. Billie Jo's "Yesterday" album brought a hit on the title cut, and her "Love Ain't Gonna Wait for Us" brought another hit on its title cut. "I Will Survive" yielded "Livin' Our Love Together," and the "Standing Tall" album also brought a hit on its title song.

Butler's work with the Earl Scruggs Revue has included Scruggs' "Today and Forever."



Butler shows singer Julie Andrews a melody line during a session he produced with the British star in June of 1978.



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# LARRY BUTLER

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# Larry Butler

## Session Musicians Play Critical Role

■ To any record producer, a solid cast of session musicians is worth its weight in vinyl. When it comes to Larry Butler Productions, you can double that importance. Butler has been using the same basic group of session pickers during much of his production career.

The group consists of: Bob Moore, bass guitar; Jerry Carrigan, drums; Ray Edenton and Jimmy Capps, acoustic guitars; Billy Sanford, electric guitar; Pete Drake, pedal steel guitar; and Hargus "Pig" Robbins, piano. Bill Justis handles arrangement chores, and strings are provided by the Shelly Kurland Strings.

So important are these musicians to the Butler sound that Butler usually books his studio time around their availability, thus enabling him to keep his rhythm section intact and distinct. Occasionally, Butler has

used Jerry Shook or Pete Wade on electric guitar and Kenny Malone on drums.

About the only project this cast has not played on was Kenny Rogers' "Gideon" album, for which Rogers' own band was used. Sanford did supplement on electric guitar for that album.

Sherrill said that Butler uses these particular musicians for what they contribute as a group rather than for their individual contributions.

Moore is generally the leader on all Butler sessions in addition to playing bass. Carrigan provides versatility since he also plays a variety of percussion instruments. Edenton and Capps are acoustic guitarists who play extremely well together.

Sanford is considered to be one of the top electric guitarists in Nashville, while Pete Drake's steel guitar licks are legendary.

## Thank You Larry

### "From The Boys In The Band"

Bob Moore

Jerry Carrigan

Hargus "Pig" Robbins

Ray Edenton

Tommy Allsup

Leno Rhodes

Billy Sanford

Jimmy Capps

Pete Drake

Steve Chapman

## Dialogue

(Continued from page 8)

was the thing to use. It was the thing that again created that emotion. When you least expected it, all of a sudden there was a soprano sax. It was not only the element of surprise, but it also fulfilled that emotion, and that's how I cut records.

**RW:** You've written some songs, too, in the past, and some of them have done quite well. Do you view yourself as being a songwriter, or do you just kind of do that on the side, or what?

**Butler:** Well, I've gotten so busy producing records that I, as much as I hate to admit it, I haven't written near as much as I should be writing. At one point I did write a lot. I wrote a lot of songs. Chips Moman and I wrote "Hey Won't You Play Another Somebody Done Somebody Wrong Song." Ben Peters and I wrote the single that Billie Jo Spears has out right now, called "Standing Tall." I've written many other songs. I had a song that Curly Putman and I wrote, I guess it was about ten years ago, "Just For You," for Ferlin Husky which was a number one record. I don't know, I guess I've written 150 or 200 songs, but in the last year and a half or two years, I haven't written that many. And I miss writing. I really do. I'd like to write more because talk about a way of expressing yourself. Man, that's the best way of expressing yourself. Man, that's the best way there is.

**RW:** Well, have you ever thought about just kind of taking some time off and getting away from the studio . . .

**Butler:** No, I love the studio too much. My most exciting moment is, number one, when I'm going through a stack of songs, and I'll listen to maybe 600-800 songs before I'll do an album with somebody, in selecting ten songs, and when I hear that song, that song just jumps out, out of all the songs that I'm listening to. That's stage one. Stage two is when I'm in the studio, and I'm in the control room, and I start hearing it come together. It starts happening; it starts forming, and the rhythm starts happening; the groove starts getting there. And then the singer starts feeling it. That's my kick right there. And the third thing—I've been doing this a long time, but somebody asked me the other day, they said, "well, you've produced a lot of records. If you're in the car, and you've got somebody in the car, and you're talking, you're riding down the road, and one of your records comes on the radio, what do you do?" I said, "I turn it up." I still get excited when I hear one of my records on the radio. I really do.

**RW:** When you're in the studio working, are you right up there on the board fiddling with the controls and everything, or are you kind of standing back . . .

**Butler:** I'm all over the room. I'm in the studio. I'm working with the guitar player. I'm working with the piano player. I'm working with the whatever. I work with the singer. Then I get in the control room, and I listen. And I listen for . . . I don't go for that sterile cut. I don't go for that perfect absolute perfect cut. The ones that I select, the ones that I say, "OK, boys, that's it. That's the one." It's the one that has the feeling in it. There might be notes that are not exactly right. There might be a little something that wasn't quite right, but if that emotion, that feeling is there; that's the one I want. That's the take I want. And then when it comes time to overdub and remix, most of the time, I'll do the remixing, because I'm sitting there literally playing every instrument. I have control with my hands of the guitar and the piano and the piano and the drums and the singer and the background voices. That really is fun. Some producers think that it's very boring mixing, but I love to mix. I love it.

**RW:** You do that instead of the engineer?

**Butler:** I work with the engineer. I work with Billy Sherrill, sometimes Harold Lee. Most of the time I'll do it. Most of the time I'll mix, but Billy will look over my shoulder and be sure that I haven't gone too far or that the board is not lit up red.

**RW:** You've produced a pretty good number of artists. What kind of factors do you take into account when you're considering taking on a new artist, someone you haven't produced before?

**Butler:** The first thing that I think about is do I believe sincerely that I can produce a hit record with that artist. It's not do I believe that artist is a hit artist. It is do I believe that I can cut a hit record

(Continued on page 26)





## HATS OFF TO LARRY

Watch for Butler-produced hits  
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Coming soon on Warner Country.



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and  
MIKE CURB PRODUCTIONS

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LARRY BUTLER

for a

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"Are You On The Road  
To Lovin' Me Again"

and

BEST SELLING ALBUM

"Love Has No Reason"

CURB  
RECORDS



# Larry Butler

## Dialogue

(Continued from page 24)

with that artist. And if I don't believe that I can, then I won't do it. I get a very close relationship with the people that I work with because I believe in them, and I hope they believe in me. One of the quickest ways in the world that you can get me upset is to criticize or say something bad about somebody that I produce, somebody that I work with, because I'll defend them to the end. I believe in them, and I want them to have success. Whatever I do with them in the studio determines what they're going to make next year, and I carry that on my shoulders. I want them to be successful. I want them to have hit records, and I want them to be able to smile when somebody says, "who is your producer?" And for them to be proud to say that it's me.

**RW:** What's your favorite record that you've ever cut?

**Butler:** I don't know. I've had quite a few that I really like. One of my favorite songs that I've ever recorded was "She Believes In Me." I heard that song at 2:30 in the morning. I was in my office listening to songs for Kenny. When the song came on, I sat back in the chair, and I couldn't believe it. I said, "My God, what a beautiful song! Such a gorgeous song!" I like the song that I did with Johnny Cash, "A Thing Called Love." I thought that was a great song. I like "Blanket On The Ground," Billie Jo Spears. I thought what that song said and the way it said it was really nice. And I've cut songs that were not successful that have really disappointed me, because I couldn't figure out

## Kenny Rogers

(Continued from page 12)

"rather than trying to shape it to a particular style."

Together, Rogers and Butler have developed a casual but effective routine for achieving that directness in their records. The singer notes that their Nashville production schedules alternate actual cutting with meetings reserved for mutual song screening. Says Rogers, "I'll go in not even knowing what I'm going to record that day. We'll sit down in his office and hear perhaps 30 potential songs; I'll hear three that I like and tell Larry. Then I won't hear them again until that night in the studio: I'll learn the songs at the same time that the musicians are learning them."

Rogers feels the method insures a straight-forward performance free from the mannerisms that a more studied approach might incur. "On records, you

have to go for the gut," he explains. "I may not impress everybody with my style as a result, but the passion is there."

For his most recent album, "Gideon," Rogers took a more active production role, co-producing alongside Butler. Future projects may force Rogers to work in Los Angeles, however, "but only because of my schedule. I love what I've gotten down there in Nashville, working with those people, but my schedule has gotten more and more hectic, so I may have to cut here."

Wherever he cuts in the future, Rogers remains a Larry Butler fan: "I would wish that every new artist in this business has the opportunity to work with a Larry Butler—someone who really cares about the artist himself, and about their career, not just about the money."

why they weren't. I did a song with Kenny Rogers—this was early in our relationship—called "While The Feeling's Good," that I still think is a hit song. I still think some day somebody will have a hit with that song.

**RW:** Is there one record that you're the most proud of, not necessarily in terms of the song, but as far as your own work on it, what you did on it, and how you treated it. Are there any of those?

**Butler:** No, not really. There is not one that really stands out in my mind, and I guess it goes back to what I said earlier. I don't go in with a blueprint. I don't go in with a preconceived idea of what I'm going to do with it. I guess if anybody should take credit for what is the final outcome on that record, I guess it would be the song because, like I said, the song dictates to me what I'm going to do with it. No, there's not one that really stands out. You may notice that on some songs that I'll have big production. By that I mean violins, a full string section, a big vocal group, maybe . . . whatever instruments. And on some of the records that I do, I'll have maybe a five or six piece rhythm section. Well, on "Coward Of The County," for instance, and on "Lucille," I felt that the lyrics were so important that people hear them, that people wouldn't have to strain or wouldn't have to say, "What did he say?" that I left the production of the records very, very basic, very simple, so that the most outstanding thing on that record was the lyric itself. The singer singing the lyric, and there was no question about what he was saying. You know, it was right in the middle of your face. You could hear every word of it. Had it been overproduced, so to speak, or had it been muddled up, who knows? Maybe they wouldn't have been as successful as they were.

**RW:** One criticism that has been made of Nashville records is that some of them may be overproduced, may be a little bit too lush in their arrangements.

**Butler:** I never criticize anybody else's producing. I've never done that, and I never will. There are a lot of records that I've heard that I will comment to myself and myself only I wouldn't have done it that way. But I will say this: I've heard some that I would say to myself I wouldn't have done it that way, and they sell two million. I don't think that as a rule that Nashville's falling into any overproduction of records routine or whatever. I think the producers here are working very hard at cutting good records. We've been trendsetters for a long time. Nashville has set many trends, especially rhythmically. The rhythm section here is untouchable. You can't touch this rhythm section anywhere, anywhere else.

**RW:** What do you think about the future of Nashville, as far as all kinds of music?

**Butler:** I'm glad you said that. I hope to God that people who have said for years, "if you want to cut a country record, go to Nashville," realize now that if you want to cut a record, you can go to Nashville. Sure, there are great country records cut here, the best you can cut anywhere, but there are great records cut here. You don't have to come here to cut a country record. You can cut any kind of record you want here. Some of the finest musicians in the world live here, that have come here from other areas. You can cut anything you want here, anything.

**RW:** Have you had any thoughts about starting your own label?

**Butler:** My own label? I don't know. The thought of that scares me to death. I've watched a couple of people do that, and I've watched a couple of people go extremely broke. I don't know; I might want to do that some day, if the conditions were right, if it were set up the right way. The ego in me does not crave my own record label. It really doesn't. The only thing that I really, truly want is the best success, the best possible success that I can have with the records that I produce, and whatever I can do to help that, whether it be call on the phone, write letters, travel to Atlanta, Chicago, L.A., whatever; whatever it takes. Whatever it takes for that record to be a home run, that's what I'll do. If I have to hire independent promotion people . . . whatever. There is nothing that I will not go after, not do, that I believe will insure the success of that record, then that's what I'll do, because that's what I want.

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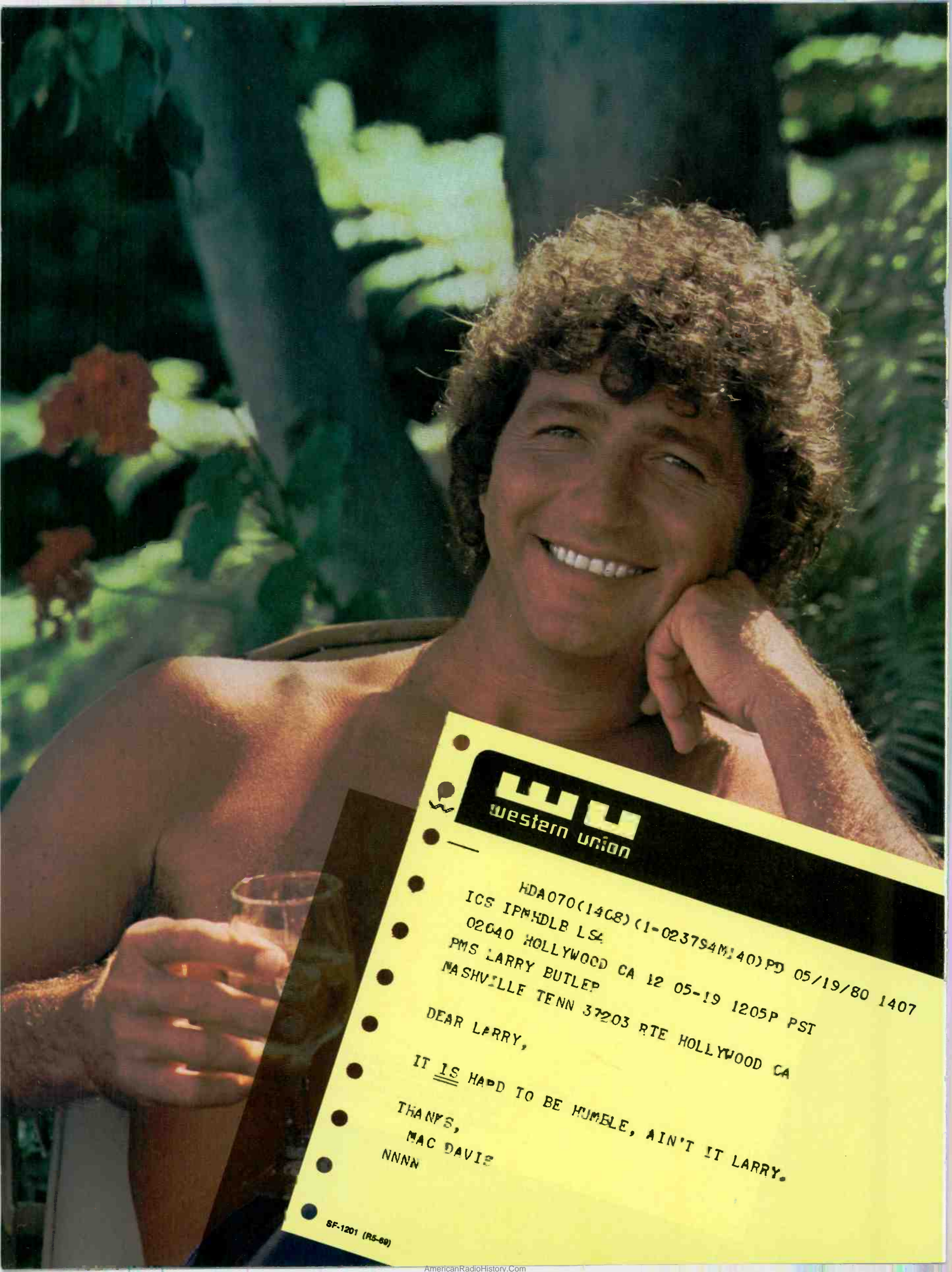
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## Rough Trade Records Opens in U.S.

By JEFFREY PEISCH

■ **NEW YORK** — Rough Trade Records, the British label and retailer known for its socialist business structure and its dedication to experimental (and often uncommercial) music has opened offices in San Francisco.

A retail store on Grant Street in San Francisco opened May 21 and will specialize in independent American and British releases. Rough Trade will act as an importer and distributor for their entire British catalogue, and the company will release five domestic LPs soon.

As the U.S. organization grows, all Rough Trade records will be released in the U.S. and U.K.

In the future Rough Trade hopes to import and display films and videotapes of bands, to assist in American tours by British bands, and to release records by American bands. But as the head of Rough Trade U.S., Allan Sturdy said recently, "All of this will take a lot of time."

The much-touted Rough Trade "way," which has been very successful in Britain is based on the belief that an artist or band should do as much of the work on their records as possible. Ideally, Rough Trade artists arrange studio time, record and produce the record, arrange the art work for the LP, and even arrange for the records to be pressed. In the cases of many Rough Trade-numbered LPs in the U.K., all Rough Trade does is distribute the records. In this case, Rough Trade and the artists split profits 50/50.

Artists who record for Rough Trade aren't given advances and never sign contracts for more than one record. Each record project is viewed as an independent project. All the employees are paid the same wage, and all

profit is channelled back into the organization.

"To be perfectly honest with you," said Sturdy, "we hate being a label. We prefer for bands to release things on their own. Then they have complete control over everything. But some bands just don't have the money or they don't want to do it, so we do it."

The British Rough Trade organization actually began as a retail store, and turned into a label four years ago because, as Sturdy says, "Geoff (Travis) and Richard (Scott) (the founders of Rough Trade U.K.) began to meet bands that had been around to every label and couldn't get signed. But they'd listen to the music and say, 'This should be heard, we've got to do it.' The way Geoff and Richard operated was attractive to many bands. The idea of a record company telling a band what to release and how to do it seems kind of weird, and we don't do that."

Although Rough Trade's press releases are filled with '60s-era militant rhetoric (the U.S. is referred to as Amerika, and the company's "avowed intention" is to "fight co-option by multinational music monopolies") and Sturdy says that the socialist policies are part of a larger world view, the company is run very sensibly and smoothly.

"Every single project of ours is based on paying for itself and making money," said Sturdy. "But although most of our records do make money, they're not viewed as million-sellers. We just want people that are interested in our music to be able to buy it. We're doing it because we like it but we also have to make a living."

## Utopia Goes Greek



Bearsville recording artists Utopia, currently riding the charts with their "Adventures in Utopia" LP, recently performed at the Greek Theatre for two consecutive nights. The shows featured the group's elaborate use of video—and aside from performing collectively, each group member played a solo segment. Pictured backstage after opening night performance, are, from left: (top) Utopia members Todd Rundgren, John Willie Wilcox, Roger Powell and Kasim Sulton with Howard Rosen, vice president and general manager of Bearsville; (bottom) Susan Blosser, Bearsville; Paul Pieretti, director of promotion of Bearsville and Sue Steinberg of RKO General.

## MCA Plans Campaigns for June LPs

■ LOS ANGELES—Major marketing campaigns have been scheduled for June release, announced Bob Siner, president of MCA Records.

Spotlighted during the month are new albums by Iron City Houserockers, John Hiatt, Mary Burns, Etta James, One Way, Jerry Jeff Walker, John Conlee, Patryce "Choc'let" Banks and Jerry Clower.

## Campaigns

The second album for MCA from Iron City Houserockers is "Have a Good Time But . . . Get Out Alive!" featuring the production, arranging and performance skills of guests Ian Hunter and Mick Ronson. Release of the album will be announced first in local consumer publications aimed at all major markets, including Los Angeles, Pittsburgh, Cincinnati, Cleveland, Seattle and Philadelphia. Additionally, 60-second radio spots will be oriented toward an AOR format.

"Two Bit Monsters" is John Hiatt's second album for the label and includes 11 songs, 10 of which were written by the Los Angeles-based singer. Hiatt, with Denny Bruce, produced this album, which will first be kicked off of which were wirtten by the Los centration in Los Angeles and New York, to include local print and radio.

Mary Burns debuts with her self-titled album. MCA has instituted a major campaign which will lean heavily on regional and local promotion, with radio tie-ins aimed at both Top 40 and AOR stations, as well as trade print exposure.

## NYMRAD Holds Festival

■ NEW YORK — The New York Market Radio Broadcasters Association (NYMRAD) held its fourth annual radio festival last week (29) in the Imperial Ballroom of the Sheraton Centre, in New York. 1360 radio employees, advertising executives and clients visited 24 booths at the festival, which was presented solely as a "fun" event, according to a spokesman. NYMRAD's stated goal is to promote the radio industry and they do this throughout the year; the festival is designed as an opportunity for people to socialize and "get to know each other."

Representatives from 5 national networks attended the festival, which was chaired by Mike Kakyoiannis, general sales manager of WNEW-FM (New York). Kathy Calhoun, promotion manager of WNEW, was prize chairperson for the festival, and Jack Hobbs, general sales manager for WNEW, acted as ticket chairman.

There are three country-oriented albums, including the newest from John Conlee. MCA's national push for the LP will key into Dallas, Nashville, Atlanta, Cleveland, St. Louis, Cincinnati, Houston, Los Angeles and Chicago, among other markets. Beside trade and local consumer advertising, flights of radio time buys will be slated during upcoming tour dates.

"The Best of Jerry Jeff Walker," produced by Michael Brovsky, in association with Walker, will be highlighted on 60-second radio spots aimed toward both progressive country and AOR formats. Trade ads will announce the album's release while a major campaign will be promoted nationally, including such cities as Dallas, Los Angeles, Chicago, Seattle, Atlanta, Denver, Minneapolis, St. Louis and Nashville.

Country funnyman Jerry Clower offers his own "Ledbetter Olympics." Clower will be promoted in not only major trade and local print advertising, but also national Christian print, such as Contemporary Christian Music and Campus Life

## Other Releases

New to MCA is Etta James, whose T-Electric album "Changes," produced by Allen Toussaint, continues to show her dominant vocal approach. Trade ads will kick off the release while regional and national print ads will be featured in such publications as Jet, Soul, Blues & Soul and Black Stars. Releases from Al Hudson and Patryce "Choc'let" Banks will also feature extensive campaigns.

## E/P/A Names Winnick To Regional Post

■ **NEW YORK** — Walter Winnick has been appointed regional promotion marketing manager, northeast region, Epic/Portrait/CBS Associated Labels. The announcement was made by Al Gurewitz, vice president, promotion, Epic/Portrait CBS Associated Labels.

In his new capacity, Winnick will be responsible for directing and overseeing the promotion activities of all Epic/Portrait/Associated labels local promotion managers in the northeast region. He will report directly to Gurewitz.

Winnick joined CBS Records in 1976 as a college promotion representative at George Washington University. In 1977 he moved to Miami as local promotion manager, E/P/A. One year later he was appointed northeast regional local promotion manager, located in New York.



## New York, N.Y. (Continued from page 14)

of her vocals would not be denied. In concert, when stripped of **Billy Sherrill's** glossy production touches, the effect of her music is more immediate and hard-hitting. For one, her band not only plays with a good deal of technical virtuosity—particularly the propulsive rhythm section—but also delivers the raucous, feisty energy of a low-down and dirty honky-tonk group. Above all there is Dalton's voice, as authentic and versatile an instrument as one could hope for. Clearly rock, blues and country are all within her reach, but it's country at which she excels. Strong men have been known to cry in their beer at sounds like this, when the vulnerability of **Tammy Wynette** is set off by the hard-edged sensibility of a woman determined to control her own destiny. There's no questioning Dalton's stature as a vocalist; and if she continues to pen songs as moving as "Late Night Kind of Lonesome" and "Turn My Head Around," she may well become one of the important artists of the decade.

**SOFTBALL NEWS:** The Record World Flashmakers' two-game losing streak came to an abrupt halt last Friday when the team survived a shaky start and went on to post a 10-7 win over a team of all-stars known as the Crimson Crush. Key offensive play of the game in the top of the seventh inning when, with RW ahead 8-7, **Albie Hecht** raced home from first on a double by hot-hitting **Ed Levine**, beating the throw from the outfield handily and giving "The Goose" the insurance run he needed to breeze through the bottom of the inning. Outstanding defense, though, turned the tide, as the Flashmakers, after the second inning, displayed the form that earned them an 18-6 record last year. Even "Ol' Leadfoot" **Mike Vallone**, a surprise starter in place of the ailing **Corky Abdo**, made a couple of key grabs in right field to help squelch Crush rallies late in the game. Fact is, however, that if Vallone ever again asks the columnist/coach/general manager to proofread the Radio Marketplace he might just as well take his black and silver Flashmakers jersey and use it to wipe wax off his jalopy, because he'll not be wearing it on the softball field. At least not for this team.

**QUICK ONES:** Congratulations to Capitol Records publicist **Doreen D'Agostino** who married hair designer **Rick Nappi** on May 29.

**Joseph Papp**, who has already cast **Linda Ronstadt** in a role in "Pirates of Penzance," is rumored to be discussing with **Tommy Motolla** the possibility of **Daryl Hall** appearing in the same production.

**David Bowie** has announced that he will be represented exclusively for theatrical productions and motion pictures by the William Morris Agency. Responsible agents are **Johnny Planco** (New York), **Joan Hyler** (Los Angeles) and **Steve Kenis** (London).

The five-inch **Squeeze** single, "Another Nail in My Heart," has been pulled from the market, and there will be no replacement. Anyone who got his hands on one of the 2000 copies of "Another Nail" now has a collectors' item.

Strictly a rumor: **ATI's Jeff Franklin** is thinking about mounting a rodeo in China.

## Polydor Signs Christie Allen



Polydor Records has signed singer **Christie Allen** to an exclusive agreement, it was announced by **Fred Haayen**, president, Polydor Records. The deal will include the release of Allen's first single, "Goose Bumps" b/w "Magic Rhythm," later this month, to be followed by an entire album. Pictured from left at the signing are: **Rick Stevens**, manager of Christie Allen and head of Stevens-McGhee Entertainment Corp.; **Paul Schindler**, Allen's attorney; **Dick Kline**, executive vice president, Polydor Records; **Harry Anger**, senior vice president, marketing, Polydor Records; **Stu Fine**, director east coast A&R, Polydor Records; **Michael Gudinski**, president, Mushroom Records.

## Nemperor Signs Gus



**Nat Weiss**, president, Nemperor Records, has announced the signing of **Gus** to the label. Gus' debut LP, produced by **Eddie Leonetti**, will be released next month. Pictured at Nemperor's New York offices are, from left: **Nat Weiss**; **William Tenn**, a.k.a. "Skinny," management; **Gus**; **Patrick Clifford** and **Danny Keaton**, Nemperor.

## The Coast (Continued from page 20)

curdling screams, but we'll bet at least one of the singer's shrieks during a recent European TV taping was heartfelt. The band was in Rome for the Italian television appearance, where stagehands lowered a ball of lights over the darkened sound stage; when Roth mad one of his trademarked leaps moments later, he crashed into the fixture, breaking his nose in two places and suffering multiple contusions and a possible concussion. The band subsequently cancelled two concert dates over there (in Bremen and Copenhagen), but we're told the feisty Roth was back in action for the remainder of the tour.

**WHERE ARE THEY NOW:** COAST had further proof last week that the youth of the '60s is indeed aging, if not necessarily gracefully: former "Lassie" star **Tommy Rettig**, 38, was arrested in the roundup of a suspected cocaine ring, while former "Lost in Space" tyke **Billy Mumy** was due to front a new wave band at the Troubadour.

**NOTES AND ANNOUNCEMENTS:** Sales of the new **Jim Morrison** biography, **Danny Sugarman** and **Jerry Hopkins'** "No One Here Gets Out Alive," are apparently exceeding expectations. 400 copies were sold at Hunter's Books in New York the first day it showed up, with such national chains as Walden and Dalton listing it in their top five already. A second printing is due to get underway this week, and the book should show up on the New York Times' bestseller list in about three weeks . . . Looking for an instant collector's item? Seems that A&M had chosen a **Squeeze** song called "Another Nail in My Heart" as a single, and decided (in keeping with the label's penchant for unusual disc configurations) to press up some 16 thousand five-inch copies, complete with color sleeve. However, while the cute little things were being manufactured, the single choice was changed to "Pulling Mussels From the Shell," so the five-inchers no longer had a use. Some two thousand of them "escaped," though, with one Texas retailer reporting sales of 100 in a single day and the rest apparently scattered along the west coast. A&M had ticketed the five-inch to list for \$1.99—chances are it'll command a good deal more now . . . A meeting we'd like to have seen came not long ago at **Mink DeVille's** Roxy gig, when Dreamland singer **Shandi** met up with a guy named **Doc McGhee**, DeVille's manager. See, McGhee wanted to be Shandi's manager, too, with a nasty lawsuit the upshot of his efforts. So, needless to say Shandi wasn't particularly thrilled to at last meet in person the guy who'd been suing her, and she greeted him by pouring a glass of wine over his head. McGhee reportedly told her that he'd expected nothing less.

**MORE:** Producers **Morgan Cavett** and **Loren Newkirk** have completed masters of two songs by a singer named **Herman Lee Montgomery**, and are currently shipping it to various labels. It was recorded at Blue Dolphin Studios here . . . Correction: a recent RW story about the film "Roadie" incorrectly described it as a Warner Bros. release. The soundtrack is on Warners, but the film itself is a United Artists project . . . Speaking of roadies, **Everett Moran**, who does that for local band the **Busboys**, recently took a 20-foot fall off a ladder while fixing lights for a gig at Flipper's. He broke his hip and arm in the dive, which, by the way, earned Moran sixes and sevens from the various judges who witnessed it. In addition, drummer **Steve Felix** of that band was in a car accident not long ago, while dancer/vocalist **Gus Loundemon** threw his back out somewhere else, relegating him to a wheelchair for at least one show. These guys may be clumsy, but they're no fools: they've now decided to go into the studio and leave the perils of the road behind for a while . . . Regency Records and **Lloyd Segal** Management have relocated to 1116 North Cory Ave., Los Angeles 90069, with the telephone number remaining 274-5857.



Record World Salutes



June 14, 1980





*Glenn Wheatley Says:*

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# A Long Way for Little River Band

By SAM SUTHERLAND

■ When American radio listeners and record buyers first heard Little River Band's music in the spring of 1976, it's likely that many took issue with the sentiment of their first top 30 hit, "It's A Long Way There." This new group of unknown Australian musicians seemed destined for a far swifter climb to the top, and as subsequent single and album hits would prove, that was to be precisely the case.

Yet if there is a reliable maxim in the fickle world of pop success, it's that there's no such thing as an "overnight success." In retrospect, the relatively quick emergence of LRB as a true world class pop attraction can be seen as the collective reward for its founders' journeyman careers prior to joining forces in 1975, as well as a textbook example of how the Australian music industry has itself grown and matured.

As founding members Beeb Birtles, Graham Goble, Derek Pellicci and Glenn Shorrock all note, the foundations for the Little River Band can be traced to the late '60s—as magical and influential a period in pop history Down Under as it was throughout Europe and North America. For the future architects of LRB's versatile synthesis of rock, pop and folk elements, the classic pattern of inspiration, struggle and eventual triumph was to shape their own careers.

"Living in Australia, we've always felt we've had the best of influences both from Europe and the United Kingdom, and also from the United States," explains Beeb Birtles. "I don't think a lot of the bad songs from those countries ever filtered down to Australia. So it was more a question of getting the best of both worlds there."

The latter area was particularly fertile when LRB's members joined their first professional groups. Birtles himself had left school at 16 to become apprentice to a ceramic tiler, while working evening gigs with his first band, The Times Unlimited, in Adelaide; that outfit would emerge as one of the continent's most popular, after changing their name to The Zoot and garnering a recording contract that yielded several late '60s hits.

Graham Goble, another Adelaide resident, was following a

similar path, working by day in a government office and playing at night and on weekends with local bands. He first attracted wider attention as a member of Travis Wellington Hedge, which led in turn to Allison Gros. With the latter band, Goble envisioned a new ensemble style, and decided with his two partners in Allison Gros to move to Melbourne, where the band was newly christened Mississippi.

Goble's goals for Mississippi led to a debut album that captured honors as "best group album of 1972" from the Federation of Commercial Broadcasters, along with "best group single" for "Kings of The World." More important, though, was that LP's role in completing a Mississippi lineup that would become a direct precursor to LRB itself: the record convinced an initially skeptical Derek Pellicci to sign on as drummer, and likewise impressed Birtles, who had switched from bass to guitar, to join as well.

Meanwhile, future LRB lead singer Glenn Shorrock had already attracted enough acclaim in two extremely successful Australia lineups to move to England in search of a broader audience. Shorrock had first surfaced as vocalist with The Twilights, reaping Australian hits through songs like "Bad Boy," "Needle In The Haystack," "What's Wrong With The Way I Live" and other late '60s releases; after touring England with that band, he returned Down Under to join the continent's first true super group, Axiom, with two albums and

single hits like "Arkansas Grass" and "A Little Ray of Sunshine" produced before the band broke up.

That finale to Axiom's success story came after the group travelled to England, where Shorrock stayed on to pursue a solo career before linking up with Esperanto, an ambitious 12-piece rock band fusing elements of classical music, with which he performed for two years.

As it was, the basis for LRB began with an American name and a meeting between the principals on British soil, for when Glenn Shorrock met up with the survivors of Mississippi, all were grappling with career frustrations in England.

Birtles would later recall, "The band was over there about six weeks, and at that time we had bad management. Consequently, the group broke up, and Derek, Graham and I sat down and tried to analyze why Mississippi wasn't as big a success as we felt it should have been."

Despite an American release for their eponymous debut album, and initially warm reactions there and at home, Mississippi had, by '74, foundered. Birtles, Pellicci and Goble knew that extra-musical problems provided one explanation, but, as Beeb Birtles notes, there was a musical hurdle as well. "It came down to the fact that we thought we needed a strong front man, which Mississippi didn't have. Mississippi were a bunch of five musicians, with no one at the front to be a spokesman for the group, to act as liaison between the au-

dience and ourselves."

In mulling possible candidates for that missing position, they thought of Glenn Shorrock, by now a five-year resident of the U. K., but apparently as dissatisfied as the members of Mississippi. Remembers Birtles, "We decided to ring him up, and he said he'd had enough of being in England. He'd been there five years, banging his head against a brick wall, not really getting anywhere. He was going home."

"We asked if he'd be interested in coming over to listen to some of our songs, and singing some harmonies with us, which he did, and the vocals blended just beautifully. He played us some of his songs, we played him some of ours, the music seemed to gel—we were all obviously into the same style of music—and so we made a very loose arrangement to meet back in Australia in early '75, to begin again."

That late '74 encounter with Shorrock coincided with a second reunion of sorts. Like Shorrock and the members of Mississippi, Glenn Wheatley had become a familiar face on the Australian pop scene as a bassist during the late '60s, but by the time he crossed paths with them in London he had moved behind the scenes as a personal manager. Wheatley, too, had tried to establish a career outside Australia, eventually helping the Los Angeles operation for a major international management firm. When he accepted an invitation to catch one of Mississippi's gigs, though, he too was homesick for Australia: he would later remember that he greeted that band's initial query on handling them by protesting that he was on his way back to Melbourne.

Thus, in February of the following year, that loose arrangement became tighter as Shorrock and the Mississippi survivors met in Australia. With the right combination and fresh management, the partnership had rallied around the decision to move home for professional as well as personal reasons that would prove right on target.

"The reason for going back to Australia," says Birtles, "was that it was very hard to get a record contract in England being virtual unknowns, whereas if we were to go back, we had a track record

(Continued on page 8)



Little River Band



## Glenn Wheatley: Managing a Global Success

By SAM SUTHERLAND

■ A key element in the Little River Band's emergence as an international concert and recording attraction has been manager Glenn Wheatley, whose involvement with the group may be traced literally to its inception: like singer Glenn Shorrock and the members of a struggling band called Mississippi, Wheatley was passing through London in the last months of 1974, and on hand for the first tentative plans to build a new band around Shorrock and Mississippi members Beeb Birtles, Graham Goble and Derek Pellicci. An industry veteran whose past management and publishing posts found him based in London and Los Angeles during various phases of his career, Wheatley shared LRB's determination to return home to Australia and launch a career on their own terms. In the following Dialogue, he details that fateful collaboration and its current legacy, a global success story cohering around the LRB family and Wheatley's Wheatley Bros. Entertainment.



Glenn Wheatley

**Record World:** One obvious asset you bring to LRB is the perspective of a former musician. You actually tasted pop success from the other side of the footlights before moving into management, didn't you?

**Glenn Wheatley:** I was a professional musician in Australia, from the time I was 17. It was then that I first joined a professional band, as a bass player, and we decided to go down to Melbourne, where you had more of a chance. After the usual starting period, where we had maybe a gig a week, not making enough to live on, we survived and the group ended up being called the Master's Apprentices, after the usual series of changes. It was one of the more famous groups of the time: we had something like 10 singles make the top 10, and five top 10 albums.

It was basically teenage stuff: we had little girls going wild, and hysteria everywhere that the group went.

**RW:** Did you know any of the musicians you'd later work with in LRB?

**Wheatley:** At the same time, there were people in the Zoot doing the same thing, and that band included Beeb Birtles. So in that instance, we were strictly competition for one another. In fact, we had the same manager—he did a lot at that time—so it was very incestuous.

Around then, there was another group, The Twilights, and that was Glenn Shorrock's band. The Twilights were more musical. They covered everything, from Beatles tunes out, but they weren't really aiming for that teen hysteria.

**RW:** How did you decide to move from making music to managing musicians?

**Wheatley:** The Master's Apprentices went to England twice—we recorded two albums at Abbey Road studios—and had limited success there. We did pretty well in France and a few other territories, but we didn't do as much overall as we'd hoped. On the second trip, we didn't have management, and we ended up breaking up while in England. I stayed in management because I was offered a job, and I was always the wheeler and dealer in the band anyway.

**RW:** The stereotype of the rock musician usually includes an indifference for the business side. Did any of your own experiences with your managers, or those of other bands, influence your decision?

**Wheatley:** You've got to be pretty sure about whose hands you are putting yourself into. And I didn't trust anybody at that point, including the people involved in handling my career. As a result, I was always the guy carrying around his little briefcase, and idolizing Robert Stigwood and all those other management giants. Those guys impressed me more than a lot of rock musicians, and gave me more inspiration.

When the other guys were at home writing and rehearsing songs, I was tramping around to agencies and P.R. companies.

**RW:** So you entered management yourself. Why did you decide to come back to Australia, after establishing yourself first in London, and then later in L.A.?

**Wheatley:** I'd been offered a job with a company called GTO, whom I worked for in London. Then, in the early '70s, I came to America, when we opened our office here. I had continued my development in management, and at that stage I decided that I really wanted to think about going back home to Australia, because I knew there was talent there, and thought I could perhaps do something with it.

It was on my way back through England, en route to Australia, that I ran into Glenn Shorrock and Beeb Birtles, who was working with a group called Mississippi. I saw them advertised and thought I'd go down and see them, since I knew Beeb; even though we really weren't that friendly in the old days, when we were competing, that had been years ago. I went down and saw them, and they knocked me out. Vocally, they were terrific, but I thought they needed a lead singer. Two weeks later, they called me up and asked me to manage them.

**RW:** You also got together with Shorrock, obviously, as did the members of Mississippi. Was LRB formed there?

**Wheatley:** We all said, "Look, it's November. Why don't we meet in Melbourne in February?" And that's what we did. We all came home, in drips and drabs, met in February, and by March or April were pretty much together. We had to find a lead guitarist and a bass player, and that was really the starting point.

**RW:** By then, you must have understood the conventional view that other countrymen had needed to move to the states or to England to launch global careers, yet you chose to base yourself and the band in Melbourne. What added obstacles did that decision create—or did it really create any at all?

**Wheatley:** The major problem was attitude. We'd always been led to believe that we were inferior: nothing was better than the mighty American sound.

**RW:** Or the mighty English sound?

**Wheatley:** Yes, and we are always the underdogs. That was the chronic attitude that stopped so many people from really trying to do something out of that country.

The major problem with a lot of Australian people who would come here or to England with acts was that they'd say, 'Well, we are Australia's number one group.'

Then there was the problem of getting work permits, which seemed sort of difficult and rather foreign, along with the problem of getting recording contracts abroad. England was easy for us, because as colonials we can just jump on a ship and go to England; we wouldn't need any work permits. But America was always very hard to even think about getting into.

It wasn't, of course. It was just a matter of really taking it by the balls, and convincing people there that there is talent down in Australia that is as good, if not better, than a lot of the talent here in the U.S. You had to convince the band of that, too; that was the big thing. They were nervous as hell the first time over here.

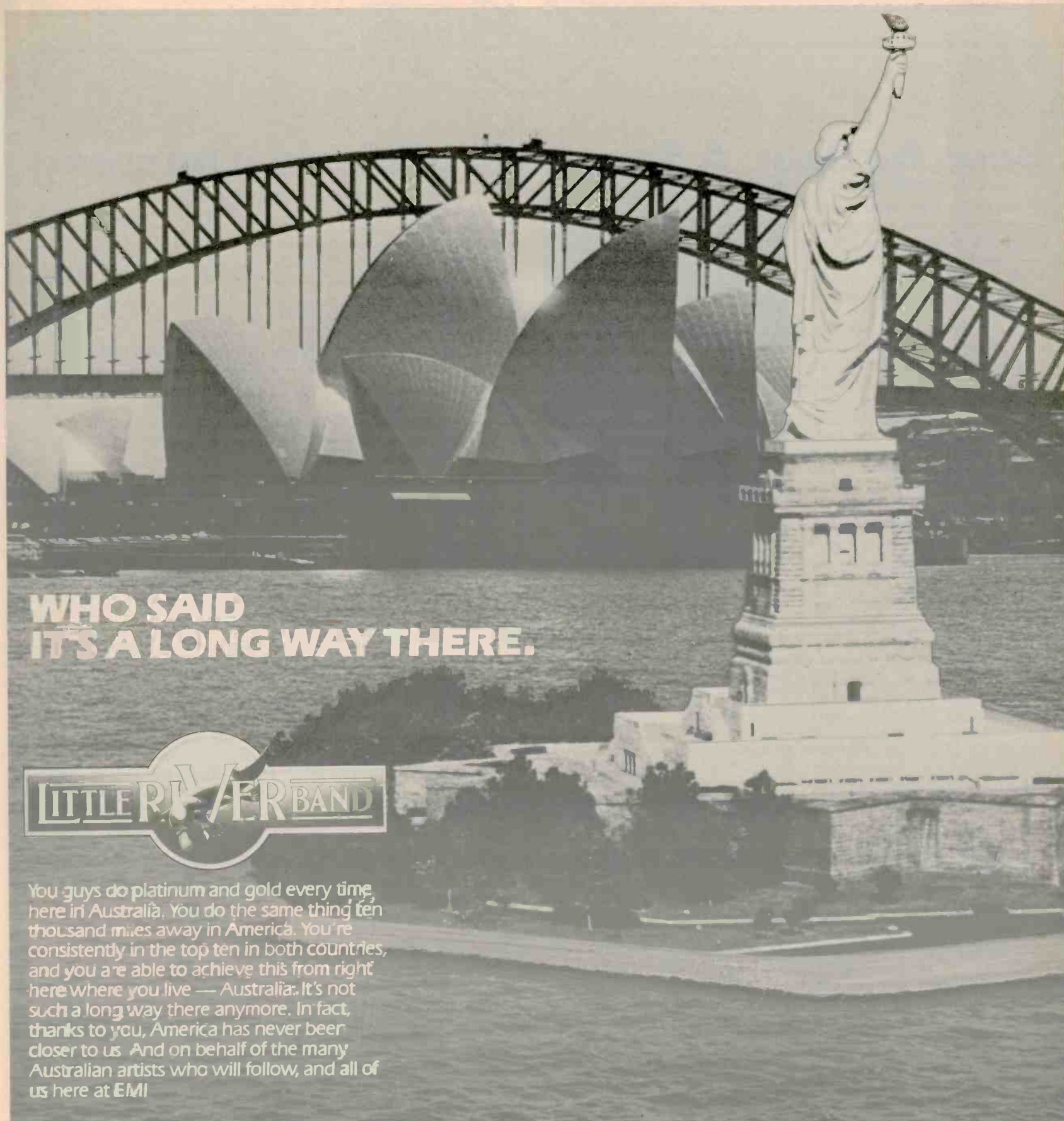
**RW:** What about your reception from American executives? Many labels have traditionally been reluctant to sign talent from anywhere other than England and the United States.

**Wheatley:** Sure. The major problem with a lot of Australian people who would come here or to England with acts was that they'd say, "Well, we are Australia's number one group." But that doesn't mean shit. It's like coming here to America and saying that you're the number one group in Afghanistan. It's not going to make it easy for you, nor is it going to make people want to hear you.

Basically, you just have to come over here and sell the music.

(Continued on page 21)





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## Beeb Birtles: A Spectrum of Musical Interests

By SAM SUTHERLAND

■ Like Little River Band's other founding members, songwriter, singer and guitarist Beeb Birtles was already a young veteran of the rock'n'roll wars when he cast his talents with the new partnership.

Born in Amsterdam, Holland, on November 28, 1948, Birtles emigrated to Australia at the age of 10. Like his future collaborators in LRB, his adolescence coincided with a flowering of new rock styles, emanating first from England and later the U.S., and generating a new vitality to the music made by local Australian musicians.

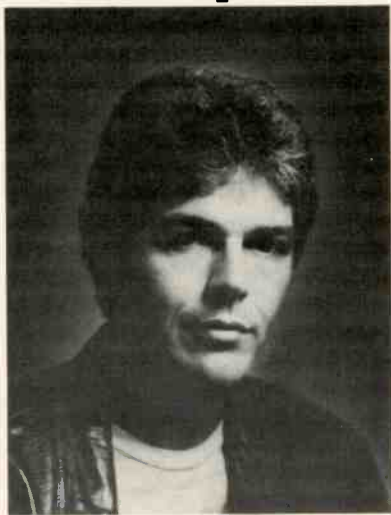
"My first involvement in music probably came during high school," he remembers, "although in a sense it started even prior to that, when my parents bought me my first record player, one of those fold-the-lid-down things with a radio built into the front."

That phonograph, purchased from a neighbor who was preparing to move to the U.S., came with its previous owner's record collection, which became the core for Beeb's own future record library. Between those records, and the fresh new rock coming over the radio, he found himself spending time with friends, harmonizing on their favorite tunes—a fitting preparation for the harmony-oriented bands that would feature Birtles as a key member.

As members of LRB and their co-producer John Boylan have frequently observed, the hit group has been equally influenced by both English and American pop trends, with many critics citing the latter as a key to Little River Band's writing and arranging style. Yet, as Birtles notes, their most important vocal source point was probably the initial English Invasion of the mid-'60s.

"At that time, the Beatles, the Hollies, the Rolling Stones and all those groups were starting to emerge," he says of his first impromptu vocal efforts. "It was those group's songs we were rehearsing."

When he was 16, Birtles left school to become an apprentice to a ceramic tiler, but nights found him working with his first band, The Times Unlimited, and the latter project soon commanded enough of his time to shift to music as his profession.



Beeb Birtles

Then playing bass, he and his partners eventually decided to move from their base in Adelaide to Melbourne, where it was felt they'd have a better chance at building a sizeable audience—a prospect initiated by fans and music business contacts in the larger city.

The move to Melbourne achieved just that, and with a new recording contract, the group changed its name to The Zoot, a lively, image-conscious rock band that quickly invited comparisons to The Who. Although Birtles and the other members found themselves in the eye of a hurricane of fan hysteria, he would later view their success with equal measures of criticism and nostalgia.

"Zoot was a band that came together and did not play a lot of its own, original music," he says today. "We were pretty

much a copy band, and you're right, we were very much into The Who. We used to do a lot of Hollies songs, some Zombies material, and anything else that was in fashion on the charts of those days.

"The band became even more outrageous when we moved from Adelaide to Melbourne, where we were put into pink suits by our management. It really divided our audience, between the guys hating us and their girl friends absolutely loving us because the band was quite a 'pretty boy' sort of band."

After Zoot's collapse, Birtles worked in a duo with another member, switching from bass to acoustic guitar. "One of the reasons I switched from bass after Zoot was the fact that I felt that I really wasn't improving on that particular instrument," he explains. He remains glad of the shift, having moved to electric with his next band, Mississippi; in the years since, he has continued to extend his technique.

It was with Mississippi that Birtles entered "our apprenticeship, I think. Playing a different hotel or club every night I think made us better musicians, songwriters and singers. It all added to our starting off on such good ground in LRB."

### Duo Projects

It was with Mississippi that that Birtles first teamed with Graham Goble and Derek Pellicci, and LRB's second guitarist has sustained strong bonds with both those musicians. With Goble, he recently completed a duo

album, "The Last Romance," and he is currently investigating a second outside project with Pellicci.

The partnership with Goble is one Beeb sees as typical of the teamwork underlying LRB itself. "Graham and I collaborate from the point of view that I'm a very good styler of songs," he notes. "I'm able to write two verses very quickly, and come up with nice melodies and interesting chords. But then I seem to get stuck; at that stage, I'll hand the song over to Graham, who will finish it off for me."

While Birtles is among those LRB members who see a harder rock emphasis as a natural progression for the band, he characterizes the Birtles/Goble style as moving in a different direction. "I think the album that I've done with Graham is in a lighter vein than LRB," he says. "LRB's music is going to tend to sound a lot tougher in the future." The duo material, by contrast, tends to be "more commercial, more AM-oriented material."

A second album with Goble is already planned, but Birtles' spectrum of musical interests is prompting still other possible partnerships, as in the case of the rock band he and Pellicci may assemble. Like Derek, he's a fan of L.A. and New York session aces, leading him to characterize their tastes as "a bit more progressive" than the rest of LRB. Accordingly, the linkup with Pellicci—envisioned, for now, primarily as a live act—would aim at "a band that would perhaps play more like Toto or Boz Scaggs—melodic, but hard, rock. Derek and I have talked about this, but it's a matter of getting our butts off the seat."

Not that Birtles is loafing. "From now until the end of the year, Little River Band are going to be quite busy recording and touring, so any other outside projects probably wouldn't happen until 1981."

With those current and prospective side ventures, Birtles might be expected to contemplate a true solo work, yet his response to that possibility offers one clue to the bonds within Little River Band, and Birtles' own sense of his goals as a musician: "I don't think I could ever work as a soloist myself. I always like to have other musicians around me."



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# Graham Goble: Singer, Songwriter, Arranger and More

By JEFFREY PEISCH

■ Beautiful, three-part vocal harmonies have been a trademark of the Little River Band sound since the band's inception over five years ago. The man chiefly responsible for that sound is Graham Goble, vocalist, songwriter, guitarist, and one of the founding members of Little River Band. Years before LRB, when Goble was fronting such Adelaide, Australia-based copy bands as Travis Wellington Hedge and Allison Gros, he had a fondness for vocal groups. During the Allison Gros days, for example, the group was known for playing the complete second side of "Abbey Road" by the Beatles. According to Goble, Allison Gros was also "very much" into Crosby, Stills & Nash.

Although Goble has several favorite vocal-oriented bands—besides the Beatles and CS&N he likes Singers Unlimited and the Osmond Brothers—he doesn't like to consider these bands as direct influences. "I have enjoyed several vocal groups over the years," he says, "but I haven't really applied any of their technique or harmonizing to our work. I think our sound has gone through a lot of changes down the line but it's not directly affected by any of the groups that I've admired."

When Little River Band started Goble was the natural person to do the vocal arranging because, as he says, "I had a bit more expertise in this area than anybody else in the band. I've been in vocal bands for close to 15 years. Arranging harmonies was something that I enjoyed a lot and it came very easy to me. What happens in LRB is that we go along and each person sings what he feels, and if there's any little things that don't work or things that I can throw in then I suggest it to the guys. Now, we've developed and we've learned to work together and there's not the need for parts to be given to people anywhere near the way it was earlier. Basically I just oversee the vocal arrangements now."

Goble was born in Adelaide in 1947. His interest in music began during his teens. After school Goble took a government job and played his music evenings and weekends. His first full-time gig was with the aforementioned



Graham Goble

Travis Wellington Hedge, which worked dances and clubs. From the nucleus of Travis Wellington Hedge, Allison Gros was formed. Allison Gros, which is the name of a Scottish witch, grew into Mississippi, the precursor to LRB. Sometime during the switch from Allison Gros to Mississippi, the band moved from Adelaide to Melbourne. The "Mississippi" LP, which won several Australian awards the year of its release, 1972, was actually recorded under the name of Allison Gros.

Goble says that the instrumental arrangements for LRB are done as a band. "We work out the songs instrumentally at rehearsal with everybody taking a fairly equal part. Most of the time everybody works out their own parts. Normally—because I guess you need somebody in charge—the songwriter takes charge of his own song, with everybody else contributing ideas. Although the songwriter has a sort-of controlling interest in his song, it ends up being very democratic."

Although Goble says that he's "fairly happy with (his) thoughts on arranging and construction of songs," he and the band has received great help from producer John Boylan (Boston, Linda Ronstadt, Pure Prairie League) with the timing of songs, an area Goble said he needed help on. "John has brought a great sense of timing to the band in terms of vocal and instrumental phrases in songs," says Goble.

Goble is one of the principal songwriters in the Little River Band. He is valuable not only for the songs he pens himself but for the help he gives the other writers in the band. Goble usually

collaborates with singer/guitarist Beeb Birtles but he has worked with close to 10 other writers in and outside LRB. "Beeb and I see things pretty much the same way," says Goble, "and I like his style of writing. He has lots of bits and pieces of songs that he's unable to finish that he hands on to me and I'm able to work with them and complete them. That's the sort of thing I do best: I never really sit down and col-

laborate with anybody, basically I work on pieces that others were unable to finish."

Recently, Goble and Birtles have been working on songs that, according to Goble, "have fallen a little bit outside the LRB format." With these songs, the two have recently recorded a duo album that will be out soon. Goble says that the songs have "more emphasis on the lyric than (LRB songs)."



LRB with Adelaide Symphony Orchestra.

## LRB History

(Continued from page 3)  
there."

Those credentials weren't borderline. As Derek Pellicci noted, "When we formed LRB, we had a good track record, from Beeb's past with the Zoot; Graham and myself from Mississippi; and with Glenn Shorrock from being with both The Twilights and Axiom." EMI Records agreed, signing the new ensemble to an exclusive contract. "Even though we had that sort of past record, we were still lucky. We got that contract, but it wasn't dished out to us from a silver platter. We had to work quite hard to get there."

After what Birtles sees as the "apprenticeship" served in Mississippi, and by Shorrock in his string of band and solo projects, the new partnership was assembled in Australia, where the band readied its music for studio and stage. The combination of musical elements was a natural one, so much so that the band felt no temptation to consciously tailor the new venture to trends-of-the-moment.

Instead, the emphasis was on the songs—a quickly accumulating group repertoire, owing to the presence of three writers in Birtles, Goble and now Shorrock—and on the classic interplay between lead vocalist Shorrock and the seasoned choral blend the new lineup provided. If these elements would quickly help Little River Band leapfrog over more familiar bands to garner broad, multi-format airplay in the U.S. and other overseas markets, the members would later note that LRB's sound wasn't the product of any formal band "formula." Says Pellicci, "When you form any band, you have boundaries that are imposed. You have a style that's already there, in the band itself, unless you're a cabaret band copying every latest hit that's in the chart. At that time, when we formed, we had three songwriters, and so, obviously, the importance was, and is, placed on the songs themselves."

All that remained was a new  
(Continued on page 10)



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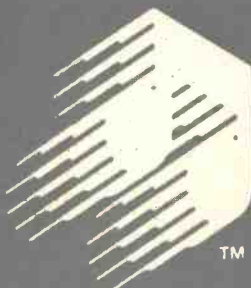
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# David Briggs Colors The Music

By SAMUEL GRAHAM

■ As rock guitarists go, the Little River Band's David Briggs is unusually modest. Here's a man who laughingly refers to himself as a "cruddy" acoustic player, and only "fair" on the electric instrument. What's more, whereas most guitar soloists won't pass up a single opportunity to strut their stuff, Briggs is content to be what he calls "a colorer. I play a solo when a solo is needed, and I color the music with textures, whether they be loud things or subtle things, or by not playing at all—you can get some effect by not playing, too."

It's a refreshing attitude, one that the self-effacing Briggs often reveals when discussing his role in the band. "To be a great 'all-rounder' is a very difficult thing to do," he says. "There's not many people (guitarists) who are. I've been concentrating on acoustic to improve that, so I can add another color to LRB when it's justified—and also," he notes almost as an afterthought, "so I can have it as an extra string in my bow."

The 28-year-old Briggs began playing at age 12, he told Guitar Player magazine in a 1979 interview. Some six years later, after he had digested the influences of some of rock's greatest players—names like Clapton, Beck and Hendrix—he left school and set out to pursue a career as a guitarist, first joining an Australian group called the Avengers. A series of session gigs came later, in the studio by day and in clubs by night, as David appeared with such Down Under acts as Brian Cadd, Russel (sic) Morris and Freeze.

Briggs joined the Little River Band (as a replacement for original lead guitarist Rick Formosa) in time for their first worldwide tour, in 1976; on record, he first played on "Diamantina Cocktail," in 1977. Among his contributions to LRB as a composer is one of their several substantial American hits, "Lonesome Loser." And he is unmarried, an exception in this family-minded outfit.

Like LRB itself, Briggs calls on a number of styles in his playing, but then he's been exposed to the right sources. "Hendrix blew my mind for what he did for the electric guitar, when I was a young rock and roller," David says. "He was sort of a wildman



David Briggs

on stage, and his image had been promoted as much as his guitar style in the end—but it was initially his sound that was an amazing turnaround for me at the age of about 18." What Briggs calls Hendrix's remarkable "personal expression" — playing with his teeth, immolating guitars in his bizarre stage ritual—made its mark on the younger guitarist as well.

Listening to jazz players like

Joe Pass and Django Reinhardt came later, Briggs adds. "I'd heard about this crazy French guitarist by the name of Reinhardt who only had two fingers but still played like he had ten, but I really didn't discover that music until I started playing in a club situation, where the harmonic structure of jazz was more obvious to me than rock and roll was."

"I still have a jazz influence in my playing, to a certain extent, although I just try and play my style of guitar now. I listen to other people for what they can offer, whether they be guitarists, saxophonists or whatever, but I don't sit down and consciously try and develop a jazz influence, or a rock influence, or any influence. An original style of musicianship and songwriting means disguising your influences, I think, so they're not obvious."

A musician who grew up on harder rock might be prone to frustration in a band with the softer emphasis — at least thus far—of LRB, but not so for Briggs.

"Although I'm a Jimi Hendrix fan, I'm open-minded enough to appreciate all music for what it is, if it's Hendrix, Joe Pass or the Carpenters, God forbid," he laughs. Briggs' approach is eminently pragmatic: "I wouldn't like to see the band change drastically its style (with hard rock)—but I'm sure it's necessary for FM radio credibility to have a broad cross-section of material, varying from soft rock to hard rock. I think if you listen to the next record, the band's attitude is that we'd still like to have the soft rock thing happening—I hate that name, 'soft rock' — but it's also important that we keep that cross-section."

In the meantime, David knows what he has to do. "The material is the total guideline to how you play the music when you're making records. If there's a country and western song, for instance, you don't play it with a Hendrix guitar solo. All I can do is color the music, and add to the dynamics of a song as tastefully as I can."

## LRB History (Continued from page 8)

name—they'd decided to jettison Mississippi, according to Birtles, after coming under some criticism from fellow Australians over its U.S. origin—and en route to one of their first gigs with Shorrock that, too, fell into place. A sign for the resort town of Little River, about 30 miles from Melbourne, was the inspiration, and the name Little River Band was first used that night.

The release of "Little River Band" in the spring of '76 found the basic quartet augmented by guitarist Rick Formosa and bassist Roger McLachlan, and already a major priority for their American record company, Capitol Records, which had signed them to the Harvest label. With the group quickly attaining the Australian acclaim they'd hoped for, the biggest record market of all was quickly catching up, as "It's A Long Way There" broke into the top 30 and another single from the first album, "I'll Always Call Your Name," also hit the charts.

The first album also provided the basic pattern of extensive touring, coordinated with their records' releases, crucial to any international musical attraction. By the time they returned from



their first overseas jaunt, that "Number One Export" tag fit.

Part of that commitment to touring was practical as well as philosophical. As Beeb Birtles frankly notes, "It's very hard to exist in this country on record royalties and sales if you're a band of five or six people, because of the fact that you're only selling to a certain percentage of Australia's 14 million people." The states alone, by contrast,

offered a crack at the same percentage of 200 million.

Less obviously, America, like England, had been a source point for LRB's music. Shorrock, Birtles and the other members all cite California's rising pop influence in the early '70s as one feature of Little River Band they suspected—rightly, as it turned out—would attain more immediate acceptance in the U.S. than in Europe.

(Continued on page 18)

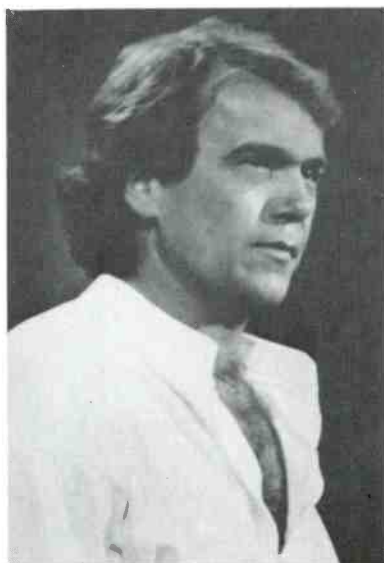


# Glenn Shorrock-Voice of the Band

By JOSEPH IANELLO

■ Glenn Shorrock is often referred to as the "voice" of Little River Band, and rightly so, because as lead vocalist, his smooth, rich tenor defines the band's strong pop appeal. But, it's more than his lead and harmony singing that contributes so much to LRB's success. As the group's front man, Shorrock combines his decade of rock'n'roll experience with the knowledge and expertise he's gained as a budding actor, to provide a dynamic focal point for the band's stage show.

Tracing the early career of Glenn Shorrock is like taking a course in the development of Australian rock'n'roll. As a key member of the Twilights, Shorrock was thrust into the national limelight when that group had a string of hit singles in the mid-sixties. The Twilights disbanded in 1969, but not before they became the first band to pioneer a stage act throughout Australia, giving Shorrock priceless experi-



Glenn Shorrock

ence in working a crowd.

Shorrock's versatility and high energy levels have often guided his career. After the Twilights ended, he worked in a booking agency and managed a band, developing a sense for the business

side of his artistic instincts. After six months behind a desk, Shorrock was back onstage, this time with an Australian "super-group" called Axiom. Five hit singles and two albums later, Axiom became just another Australian "hopeful-that-never-made-it" band while Shorrock chalked up the experience in another positive step towards rock'n'roll stardom.

Working with the Twilights and Axiom meant several trips to England for recording sessions. Shorrock stayed in London after the demise of Axiom and soon joined Esperanto, a 12-piece progressive rock band. "I spent about two years as a vocalist and lyricist with Esperanto," reflected Shorrock. "I was at one end of the spectrum coming from a rock'n'roll background and the band included classically trained and symphony players so it was really a valuable experience in dealing with different people." Although Shorrock didn't have much say in the musical arrange-

ments or direction of the band, they did record one of the first songs he ever wrote, "Statue Of Liberty."

Esperanto evolved into an instrumental band and Shorrock took charge of managerial duties until it dissolved several months later. "I've always been more of a traditional pop person," said Shorrock. "My roots are in the early '50s rock'n'roll but the Esperanto thing was really an enjoyable experience." LRB still does "Statue Of Liberty" today, even though it's in a more traditional arrangement than the version Esperanto played.

The rest of Shorrock's musical career is by now chart-topping history. In addition to the numerous awards he shares as a member of LRB, Shorrock was honored by the First Australian Rock Awards in 1977 as "Best Male Vocalist" and "Rock Hero" (to be eligible for that distinction, an artist has to be in the music business for at

(Continued on page 14)

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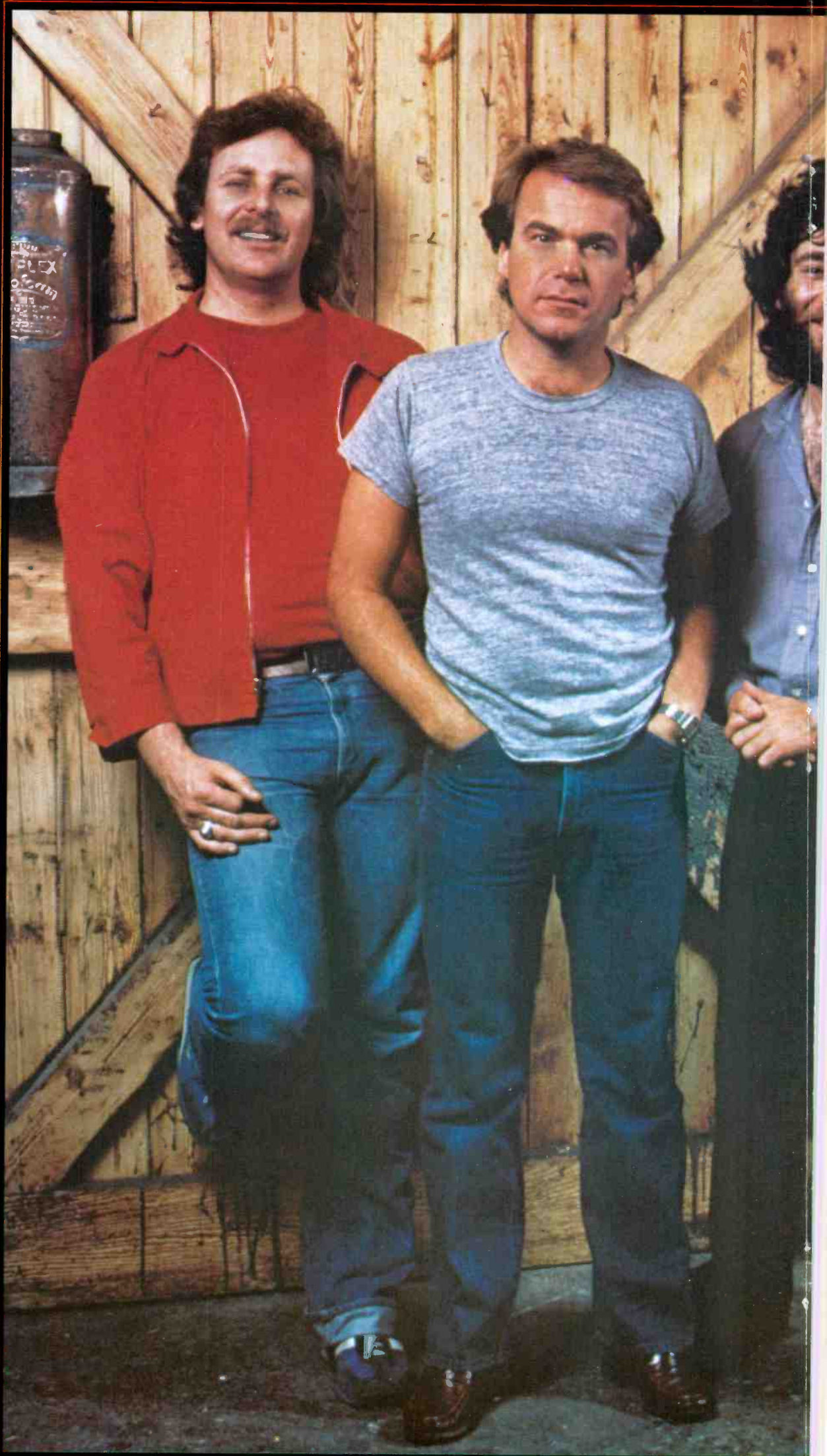


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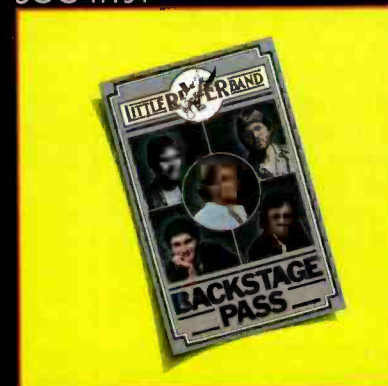
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# Drummer Derek Pellicci Expands His Horizons

By SAMUEL GRAHAM

■ There was a time about two years ago when Derek Pellicci, 27-year-old drummer for the Little River Band, had every right to take a very dim view of his future as a working musician. In June of 1978, Pellicci had suffered second and third degree burns in a cooking mishap, hospitalizing him for the better part of two months and keeping him off the road with LRB for a good deal longer.

Actually, though, Derek now says that there was "never a question" of his not being able to play again after his accident. "I was perhaps a little negative for the first week I was in the hospital," he allows. "Obviously, I was depressed, to say the least—I lay in the hospital for 54 days—but after that first week, when my doctors convinced me that I would be back to 100 percent playing capacity and fitness capacity, I then became very positive about getting out of the hospital as soon as I could and getting back on the road with the band."

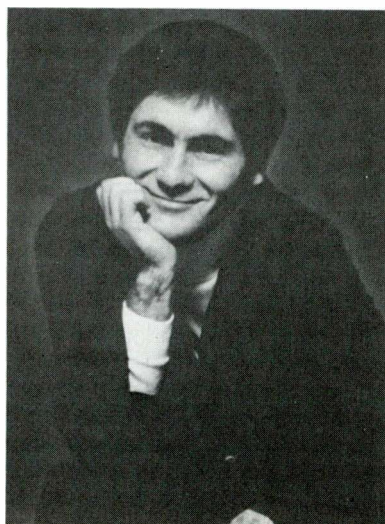
## Getting Fit

"It took a little longer than I expected," Pellicci continues, "so I only managed to get back with the boys for the last three weeks of the '78 tour. But I built up my fitness during those three weeks, playing tambourine and percussion (Geoff Cox was the substitute trap drummer), until we did the Greek Theater in L.A., where I was playing drums on a few songs. Of course, my stamina was not as good as it is now, but there was never a question of me not being able to play again."

Born in England but an Australian resident as of 1960, Derek had taken up his instrument at a tender age. "My introduction (to music) was probably very similar to that of Beeb (Birtles)," he recalls, mentioning records, radio play and singing with schoolmates as likely sources of inspiration. "There wasn't a lot of music that was played in our household, apart from the radio. I took an interest probably around 13 or 14—whatever year the Beatles happened."

## Musical Beginnings

Derek's beginnings in music, he laughs, were "very schizoid, wanting to be a guitarist and wanting to be something else like a piano player, but without the dedication for playing an in-



Derek Pellicci

strument like the piano or guitar, which takes a lot more practice than drums." Drums, he adds, "was something you could bash, and get by a lot easier. I just decided to be a drummer because I couldn't play anything else . . . I wasn't that serious about being a musician. I just wanted to get onstage and grab at the adulation that everyone else was getting at that time, and I just fell onto the drums. I'm still falling onto the drums."

It wasn't until he had worked as a butcher's helper, a tire fitter and a station attendant that Pellicci started playing regularly in rock and roll bands. Even then, after gigs with such groups as the Plum, New Zealand Fantasy, Ash and Musik Express, he returned to more menial work, taking a job as a window dresser and salesman at a Melbourne clothing store. But a job with Little River Band predecessor Mississippi became available and Derek took it, joining future LRB mates Birtles, Graham Goble and Glenn Shorrock in that outfit. The four of them formed LRB in 1975.

## Syndrum Experiments

The drums have since become a bit more than just something to bash on for Pellicci; in fact, his use of electronic "syndrums" is evidence of his growing interest in expanding the percussionist's musical horizons. "I just happened to stumble onto that (syndrums)," he says. "When we arrived in L.A. at the beginning of one particular tour, I happened to see (Toto's) Jeff Porcaro playing drums for Tom Scott at a little club. I tracked down the synthesized drums that he was using, and was lucky enough to be one

of the first drummers in southeast Asia to use them . . . When I came back (to Australia) and we did a show here with Fleetwood Mac and Santana, my synthesized drums were one of the highlights of the day."

"I'm constantly searching for devices to create new and unusual sounds. I began experimenting with putting percussion through a harmoniser in the studio for 'First Under the Wire,' and I'll probably go even deeper into doing things like that. I think the avenues for synthesized drums are still yet to be explored; people got to a certain level, and then that level became overused. I think there's much more that can be done, and I'll no doubt be looking at that maybe on some of my upcoming solo outings and especially within LRB."

## Solo Projects

Those "upcoming solo outings," as well as a "melodic but hard rock" band that Derek and Birtles are contemplating putting together, may provide an outlet for the more progressive leanings

that Pellicci can't put to use in the Little River Band. LRB, he recognizes, "has its limitations. Not that I'm saying that it's formulated, but we have a sound that the five of us together create, and I don't think we'd necessarily like to step too far out. We've built up a following of people listening to the music that we create, and that's just an extension of our own personalities. We all listen to a very mixed bag of music, and I think we pluck small parts of these influences and use them in our music."

He bristles a bit when questioned as to the Little River Band's supposed "MOR image": "I think our singles, our AM singles, have maybe been the more soft tracks off our albums, but if you listen to an album in its entirety, overall, we have a lot of different flavors. I don't think we've been limited by any MOR image." Nor does he doubt that LRB's music will have a healthy lifespan. "Right through to our last studio album, 'First Under

(Continued on page 21)

# Glenn Shorrock

(Continued from page 11)

least a decade).

But another side of Shorrock that few of his American fans are aware of, yet has been instrumental in developing his distinctive stage presence, is his acting talent. Shorrock humbly admits that he has a long way to go as an actor, yet he's already signed to play the lead role in an upcoming film about the late Australian singer/songwriter, Danny O'Keefe. "The band is reasonably successful now which affords me the time as an individual to explore the film business, both as an actor and maybe in years to come, as a producer," commented Shorrock. "I've always been interested in comedy films, records and performers. I guess Peter Sellers was an early influence on me all the way up through the Dudley Moore's and Monty Python's . . . also Lenny Bruce." Shorrock was a member of the successful Australian television series, "The Paul Hogan Show," a satire on the Australian way of television life.

## Acting Career

"I want to have a successful career as an actor," muses Shorrock, "but not at the expense of

LRB. And, I hope that the word will spread to the United States about my acting endeavors."

As if LRB and acting weren't enough of a demand on Shorrock's time and energy, he is also considering a solo album project which will hopefully be finished by the end of the year. The project is somewhat of an outgrowth of Shorrock's yearly holiday band jams. "Once a year I put together a Christmas band while LRB is off the road," said Shorrock. "It's just a couple of guys from the band—Derek (Pellicci) our drummer and David (Briggs) the guitarist—and friends and studio musicians who play locally. We do a week around the local venues and play songs that have nothing to do with LRB—old Beatles and old rock'n'roll songs."

## Satisfaction

"There are various pressures around me to do solo things but I get a lot of musical satisfaction from within the band (LRB) and I don't feel hungry enough to have a solo career apart from the band," he concluded. That satisfaction is obviously what drives Shorrock and overflows to the rest of the band.



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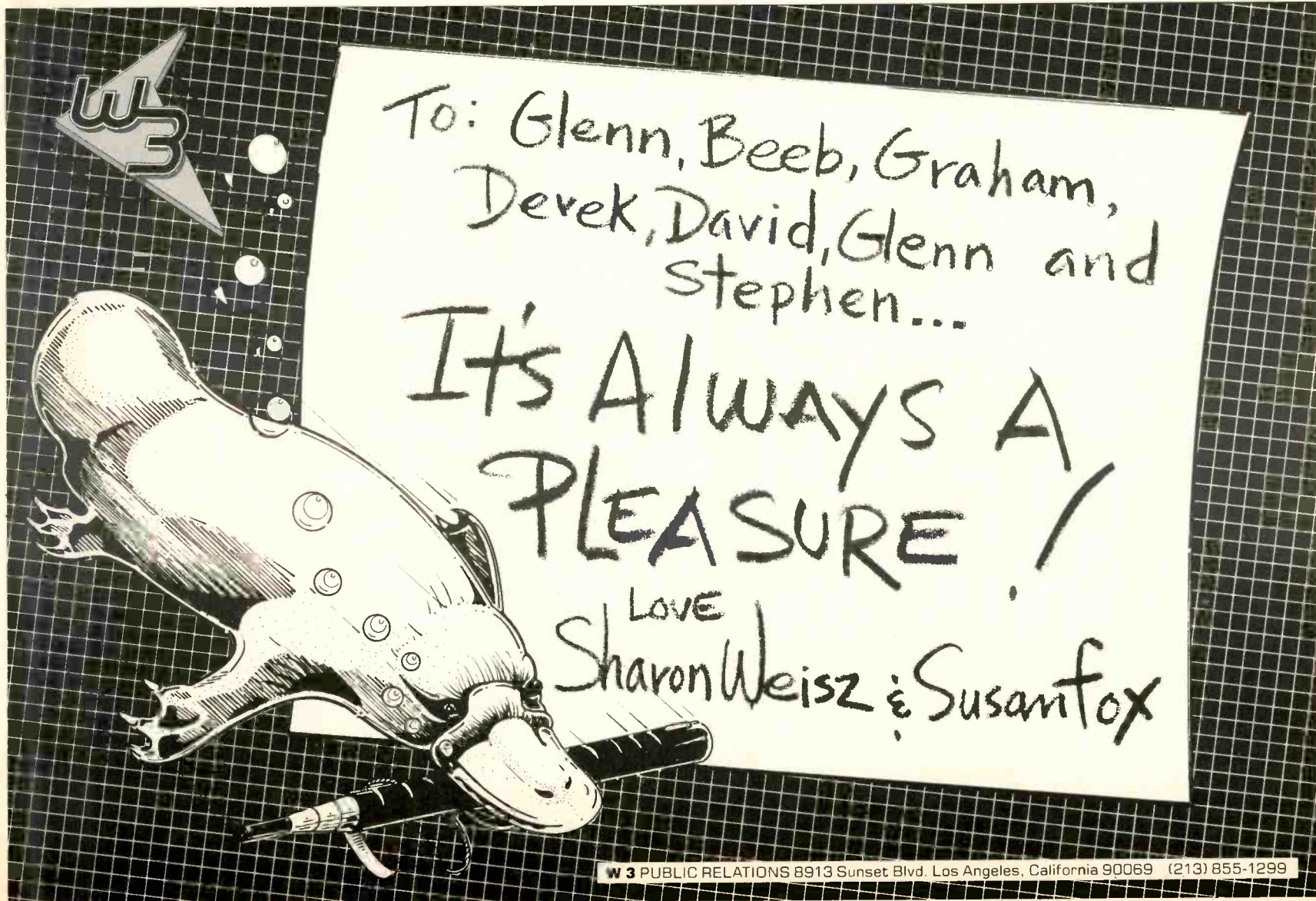


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## Zimmermann Praises LRB

■ Don Zimmermann, president, Capitol/EMI-America/United Artists Records Group, had this to say about LRB: "It's an exceptionally great relationship that everyone at Capitol has enjoyed with the band: the entire company just fell in love with Little River Band, from the very first album on, which we acquired through EMI in Australia.

"It really is almost a romance, in that we view the band with LRB and its organization as a real family, and that makes the

success we've achieved all the more gratifying. With the group now on tour in Europe, it seems we're well on the way to consolidating that success on a global level; I'd agree that this is a matter of special pride for the entire EMI music organization world-wide.

"The lines of communication and coordination have been top notch between us, despite the long distance involved, and that, too, attests to their professionalism.

## To a Fellow Aussie, LRB Is Special

■ For Don Grierson, now vice president in charge of A&R for EMI-America and United Artists Records, memories of the Little River Band precede the time when there even was an LRB. Because he had grown up in Australia himself, Grierson was more than familiar with Mississippi, an LRB predecessor that included Graham Goble and Beeb Birtles; Don also knew LRB vocalist Glenn Shorrock when the latter was with Axiom.

By the time of the Little River Band's first album, in 1975, Grierson was manager of international A&R and promotion at Capitol Records in Los Angeles. "Because I was already musically inclined towards those guys," he says, "having known of them prior to LRB, I was obviously ready to hear that album. I got very excited about it, and went immediately to Al Coury (then head of A&R and promotion at Capitol). I really thought we had something."

The appeal of the band, Grierson continues, wasn't hard to pinpoint. "There's one thing in pop music that's always been very important for mass appeal, and that's harmonies. Even though LRB's first album wasn't particularly commercial, their harmonies definitely had enough commercial overtones to be really successful, and of course, their vocals have proved to be their forte. But they're also very strong writers, I think; their lyrics are accessible, but they say something. They have that mass appeal side, that softer side, but they rock and roll, too."

Grierson was working in Capitol's domestic end, as director of merchandising and advertising, when LRB first visited these shores in '76—in fact, he was given an advertising creativity

award by Record World for his work with the band during that period. "We didn't go for the individual aspect of the band much at all then," Don recalls. "Even though Glenn was a distinctive lead singer, they had that extra quality with their harmonies. We

(Continued on page 17)

## Dennis White on 'Selling' LRB to the U.S.

(Dennis White, vice president of marketing, Capitol Records)

■ We released the first Little River Band album in North America in April, 1976. At that time few Australian bands had ever cracked the U.S. market and only a handful had sustained a career here. But we believed in their sound and in only a few short years they have become one of America's favorite groups.

### Perfect Blend

They had all been members of previous popular Australian bands and, when brought together, theirs proved to be the perfect blend of songwriting, harmony singing and instrumentation. They also are an excellent concert attraction and their annual tour quickly progressed from opening act to headlining status in large halls and arenas.

### Airplay

It's seldom easy to break a new act, but airplay sustained on their debut album with tracks like "It's A Long Way There" which became their first single and first hit here. Coordinated with the first tour we built a solid sales base and introduced the fledgling band to this country. From the beginning, the group and their manager, Glenn Wheatley, were a pleasure to work with and were totally cooperative.

### First Gold LP

In mid-1977, their second al-

## Bruce Wendell:

## Recalling a Commitment to a New Act

■ As Bruce Wendell, Capitol Records' vice president, promotion recalls it, it was about two years ago that his label really committed itself to making a hit act out of the Little River Band. "At our convention in San Diego a couple of years ago," Wendell says, "we felt that we needed a hot group, and needed to develop a new act. Our promotion and marketing people collectively knew the talent of this group, and felt they had the potential to be a major act.

### 'Reminiscing'

"From that point on," he continues, "we went into high gear. We had a single or two that made a pretty good identity for them—then came 'Reminiscing.' That was the one that really did it."

Until "Reminiscing," Wendell

confesses, "We had met with some resistance at radio. People thought we were bulldozing the act, overkilling them without any hit records. But we thought they were a mass appeal act, and we knew they would happen.

### Multi-Format Appeal

"The key to spreading the group's demographics was to blitz the singles; that's why 'Reminiscing' was so good, because it could be played on all formats. We had built a base for them with AOR play, too, along with hard promotion at top 40, and now they're also getting adult contemporary play."

With LRB having a few hits under their belt in the U.S. now, says Wendell, "We just try and pick singles that we think we can

(Continued on page 17)

## Bruce Garfield Praises A 'Dream Group'

(Bruce Garfield, national director, talent acquisition, Capitol Records)

■ Little River Band and I arrived at Capitol about the same time—early in '76. It was ironic, because before I joined Capitol as director of press & artist relations a publicist friend of mine named Bob Levinson had turned me on to the band's first Australian album and I thought the group displayed a great deal of talent and potential.

(Continued on page 17)

## Rupert Perry: A&R's View of LRB

(Rupert Perry, vice president, A&R, Capitol Records)

■ The A&R department of Capitol Records first heard about Little River Band from Stephen Shrimpton, EMI Australia's managing director. In the fall of 1975 I had a visit from Glenn Wheatley, manager of Little River Band, who came over to play the product for myself and Al Coury, who was then head of the A&R department. Both Don Grierson, then Capitol director of merchandising and advertising, now vice president, A&R EMI America/United Artists Records, knew Glenn Wheatley from previous involvement with him. Don Grierson and I also were familiar with some of the members of the band from their previous days as

members of Mississippi and Axiom. Anyhow, in December 1975 Coury and I decided it would be a good idea to release this product, especially in view of the great success that had happened in Australia, and the first release was in the spring of 1976 on the Harvest label, the album being "Little River Band."

The reason why we chose the Harvest label was that all product that we pick up from our EMI affiliates around the world for release in North America is released on the Harvest label and because Little River Band was signed to EMI Australia for the world I thought it would be good for them to be released on the Harvest label. The first album was

(Continued on page 17)



## Bruce Garfield

(Continued from page 16)

At the time I started with Capitol, Rupert Perry, who had just been promoted from A&R general manager to A&R vice president, had made the arrangements to pick up our option to release Little River Band records in North America. Since they were signed to EMI Australia, LRB was released here on Harvest.

Capitol, without yet seeing the band, developed a real love affair for the band's music. My new post at Capitol involved artist development as well as press and publicity and during the spring of '76 the group's manager, Glenn Wheatley, and I were faced with finding an American booking agency for the band. We were about to release the first North American LP, and we wanted LRB to be on the road. Initially, not many agents or firms expressed much interest in LRB. No Australian band had really broken through in America while keeping its base of operations Down Under.

Only one agency had enough interest in LRB to commit to the group—a small firm called Headquarters Talent, run by Chuck Barnett and his brother John Marks, who is now the band's responsible agent at ICM.

We were behind the eight ball to get the tour lined up in a hurry and since Headquarters was a small agency, I enlisted the aid of the entire Capitol field staff to help secure dates in their respective markets and collect information.

One cannot overemphasize that one of the key factors contributing to Capitol's success in breaking the band was the great degree of personal commitment each member of the company made to LRB, its music and its members. Bruce Wendell (VP promotion) and Steve Meyer (nat'l promotion manager), as well as Ray Tusken (nat'l album promo. mgr.), worked LRB's first North American LP and single—"It's A Long Way There"—for more than six months during '76, allowing the record's initial impact in the South and other key markets to spread nationally.

I can't really speak about LRB and Capitol without giving a great deal of credit to LRB's manager Glenn Wheatley, producer John Boylan, sound engineer Ern Rose and the entire LRB road crew and organization.

## Rupert Perry

(Continued from page 16)

very well received, notably the single "It's A Long Way There." We decided at that time to bring the band over for some tour dates. Bruce Garfield, who was then artist relations director and is now director of talent acquisition working in the A&R department, was very instrumental in setting up this initial tour.

In my discussions with Glenn Wheatley we had talked about the possibilities of bringing in a producer to help out the band on the recording of their next album. Wheatley felt that we should wait and see how the second album turned out. What happened was that the band then went back to Australia and recorded their second album called "After Hours." When we in the A&R department heard this album we were not entirely pleased or excited with it. So I told Wheatley that I felt we needed to record some more tracks and re-mix some of the existing tracks, which he agreed to. It was at this time that I got in touch with John Boylan who, after hearing the first album and what I wanted him to do, jumped at the challenge to go to Australia and work with the band. The result of all of this was the "Diamantina Cocktail" album. From an A&R standpoint we were off and running from then onwards. Boylan's involvement with the band has always been excellent and most helpful. We have always maintained a very strong A&R contact with all members of the band and with Wheatley. To this end, today Bruce Garfield is the responsible A&R person along with myself for coordinating all the A&R elements.



Kansas City, 1979

## Dennis White

(Continued from page 16)

"Sleeper Catcher," Little River Band became a platinum-selling group and the airwaves in 1978 were full of two Top 10 hits, "Reminiscing" and "Lady." Once again marketing activities were backed by a major tour.

"First Under The Wire" only confirmed LRB's stature. Their hits, "Lonesome Loser" and "Cool Change" (Top 10 once again), were as strong as ever. Their sales success continued. Part of Little River Band's 1979 tour supporting the platinum-plus "First Under The Wire" was captured on tape for this year's live album, "Backstage Pass." This double album not only summarizes the group's career, but also shows their many sides and creative depth. One minute they can work with a full symphony orchestra while the next they're creating exciting rock 'n' roll on their latest hit single, "It's Not A Wonder," which had almost been

released earlier as a single off their last studio album. On "Backstage Pass," the band also moved forward and unveiled five new songs.

During the past four years, Little River Band has become an "in-house favorite" at Capitol. At every level, Capitol has done whatever was necessary to develop this great act. We used sales, promotion and merchandising contests along with special point-of-purchase display items and unusual cover graphics to bring attention to LRB product.

From the "old days" when their records were distributed by Capitol on the Harvest label to the past two years since the group has been signed directly to Capitol, Little River Band's popularity has continued to grow. They have shown us they can weather changes as a group as they explore their own musical path while continuing to reach a wider entertainment audience.

## Bruce Wendell

(Continued from page 16)

get airplay on and make a hit with. It doesn't matter if it's mellow or harder rock—it's the best product, that's all. Sure, it would be great to have a pure rock and roll single with them, but they happen to make great mass appeal singles."

## Don Grierson

(Continued from page 16)

just tried to go with quality every time, for example in their ads. We didn't hype them, didn't force them down people's throats, but we gave them full

support, in-house and in the field. It was mainly the basics, but maybe the basics better than I've ever seen them.

"It was the natural building of an act," he adds, "but an act who also happened to be among the nicest guys in the world. One reason the Little River Band has happened is that because of their attitude, people wanted to help them. I don't think you'll find anyone (at Capitol) who doesn't genuinely like and respect them as people, both the band and (manager) Glenn Wheatley."

For all of that, Grierson doesn't think LRB has yet hit its full stride. "Everyone believed they were a long-term act who would keep getting better. I don't think they've cut their record yet, the best one they can make—with the enormous growth potential of this group, I honestly feel the best is yet to come."



# John Boylan: A Versatile Studio Ally

By SAM SUTHERLAND

■ Most rock acts will cut their teeth in the studio under the watchful eyes of an established producer, with self-production usually reserved for later in their career. With the Little River Band, already seasoned professionals when they came together at mid-decade, the story has been the reverse: already off to a flying start on the strength of their eponymous debut album, they chose to bring veteran U.S. producer John Boylan aboard to co-produce the follow-up, "Diamantina Cocktail," and that collaboration has continued ever since.

But then the choice of Boylan was an astute one. Given LRB's unusually broad range of performing styles—a spectrum encompassing flat-out, muscular rock and delicate acoustic ballads, with intricate vocal work and subtle instrumental embellishment—LRB needed a versatile studio ally. Boylan's reputation suggests just that, judging from his success with rock sub-genres hard (Boston), soft (Linda Ronstadt) and in between.

"I guess you'd say it started when I first went down there," says Boylan of his association with the group. "I travelled to New Zealand in 1975, to give some lectures on the industry to people there, and they threw in a trip to Sydney." The stop in Australia was a fateful one. "I heard a band called Mississippi on the radio, and catalogued it as one of several bands down there that I liked, along with Dragon and a few others.

## Immediately Impressed

"I came back to the states and didn't think about it, beyond spreading the word about some of these acts and the idea that things were really starting to happen down there."

Then Capitol A&R chief Rupert Perry sent Boylan a copy of LRB's first album, and discussed the prospect of having the producer team with the band members for their second set. Schedule conflicts prevented him from working on the original Australian sessions, which yielded "After Hours," yet Boylan ended up contributing to the album in a sense: it was decided not to release "After Hours" in the states, and Boylan was asked by manager Glenn Wheatley to critique

that project and suggest how a more balanced set could be created.

"It was a harder stage act than the record suggested," he says, summarizing his reaction. If he felt a stronger rock emphasis was needed, Boylan didn't want to mask what he felt was their most dramatic asset, however. "Singing was the main attraction," he explains. "The lead voice was a powerful one, and the harmonies were just gorgeous."

Thus, in 1977, Boylan and LRB wrapped the band's second U.S. release, "Diamantina Cocktail," and the band's chart and sales stock continued to rise here as it did around the world.

Boylan agrees that in producing that album and its two studio successors, "Sleeper Catcher" and "First Under The Wire," he was teamed with a band of uncommon range. Yet he stresses that LRB's versatility is both natural and largely positive, rather than a serious barrier to broad acceptance. "That's just the divergent personalities of the writers in the band," he says of LRB's style. "Glenn is the unrepentant rocker of the group, just like me, although he likes certain ballads and obviously does well with

them.

"Beeb, on the other hand, is very jazz-oriented: he loves to listen to Bob James records, or to Richard Tee, Stuff and all the other strong players coming out of New York. That shows in his writing. Then you have the influence of Graham Goble, who generally likes softer stuff. 'Reminiscing,' 'Lady'—those are his kinds of songs."

## Not Bandwagon Jumpers

The Californian studio veteran also applauds the group's wisdom in not jumping on any band wagons that have rolled through pop since their formation in '75. "In a sense, they're appealing straight to their contemporaries," he notes. "They made a conscious decision not to follow current trends at the expense of that; they chose instead to draw upon what they've learned before. They made that decision knowing that if you stick to your guns, and don't keep changing in mid-stream all the time, you'll ultimately make more progress."

Boylan has had plenty of exposure to the pressure cooker of success, and seen first-hand how groups can splinter as individual interests and ideas fragment. As a result, he's especially impressed

by LRB's stability. "It's a family situation," he agrees, "and everybody works for that. It's an organization that just hums along, it really does. There aren't major clashes.

"But then the kettle lets off steam in this band through their various solo projects. Because Glenn does television work and solo records, and Beeb and Graham and now doing projects together, or David's producing for other acts, the interests that can't be worked into the original band don't wind up frustrating them."

Boylan also says his mid-decade conviction that Australia was maturing as a talent base has been borne out by each subsequent trip to the continent. "When I first went down there, the studios weren't that hot," he comments. "I initially asked to mix at Westlake in L.A., and that's what we did. But by the time I went back for the next album, there was no problem, and I was more than satisfied. There's been a gradual but significant improvement on that end, and now the best studios there are the equivalent of the best, state-of-the-art rooms anywhere in the world."

## LRB History (Continued from page 10)

After the first album's success, both the band and its "family" of management and booking allies, as well as their American label, were intent on sustaining their momentum both at home

and abroad. A second album, "After Hours," was recorded and released in Australia, but Capitol's management were divided over the set's prospects in North America. Similar misgivings about

the follow-up, "Diamantina Cocktail," led manager Wheatley to ask producer John Boylan to critique the material, and after hearing Boylan's views, Wheatley and the band invited the Californian veteran to co-produce their second North American album, also called "Diamantina Cocktail."

The added caution was more than offset by the reception for the new album. "Diamantina Cocktail" more than lived up to its name—a potent Australian cooler combining Bundaberg rum, cream, an emu's egg and a gum tree leaf, over ice—by winning LRB its first RIAA certified Gold album in the U.S., buoyed by two top 20 hits with "Help Is On It's Way" and "Happy Anniversary."

A second world tour further buttressed the album's popularity, leading to Gold and Platinum awards in a number of other overseas territories, a clean sweep of the First Australian Rock

(Continued on page 22)



First gold record presentation by EMI Australia for self-titled album.



## For ICM's Marx, A Solid Foundation Pays Off

By SAMUEL GRAHAM

■ International Creative Management's John Marx has worked as the Little River Band's agent since they first came to America some four years ago, and he clearly remembers his first exposure to the group. "(Capitol's) Bruce Garfield played me their first release, on Harvest," Marx recalls, "and it knocked me out. Their freshness, their vocals, their songwriting, their musicianship: it just killed me. I had to have them, that's all."

### First U.S. Tour

Marx got in touch with LRB manager Glenn Wheatley, he continues, and "it started right there." Marx, then with the Headquarters Talent Agency, booked them on an Average White Band tour. In the beginning, he admits, "it was pretty tough. Almost no promoters had heard of the Little River Band, and their record had just come out. It wasn't making much noise, except in Jacksonville, Florida, for some reason, so we took a shot and headlined two shows at a 2500-seater there. That was exciting, but otherwise it was pretty much like pulling teeth."

"We were willing to do whatever we could to get on the proper shows. It wasn't so much the money—it was more like, 'Let us on this show for \$100,'" Marx laughs. "It was really a rough tour—the routing wasn't very good, and they didn't have their families along. But Capitol really helped, and we approached every city differently, keeping on top of airplay and sales. I think all in all they made a nice impact on that first tour—they were

hip enough to turn a lot of people's heads." Most of all, he adds, "I knew how good they were live. It was a matter of putting them in front of the right people."

The next "big stepping stone," Marx says, was a 1978 tour with Boz Scaggs, concurrent with the "Diamantina Cocktail" album and their first successful U.S. single, "Help Is On Its Way." By the end of that tour, LRB was headlining its own dates, in such areas as Chicago, St. Louis and Vancouver.

The key to the band's popularity in those and other areas, the agent adds, is simply radio play. "When they get the airplay, it's almost predictable that they'll be accepted. They have a really wide demographic appeal, from young girls to people in their 30s." At concerts, says Marx, it's the girls who seem to be most in evidence. "Glenn Shorrock is a charismatic figure, and he appeals to that group of concertgoers. But they have a strong AOR base, too, that began with the first album and has expanded from there."

### Stadium Dates

The east coast is one of those regions that has been slower to catch on, but Marx is confident that that will change, especially after a June 14-15 gig at New Jersey's Meadowlands Stadium with the Eagles and Heart. "I think once the east learns about this band's depth, they'll accept them. The Meadowlands shows, and one at the Yale Bowl in New Haven, will prove me right or wrong. Those dates are super-important, and they're almost

sold out already (in mid-May). Capitol is really doing their number, and I think LRB will create quite a stir."

Marx refers repeatedly to the Little River Band's consistency in performance. However, he isn't convinced that releasing the live album, "Backstage Pass," was the shrewdest move. "Dollars are tight now, and since the Frampton album, live records haven't done all that well; album buyers might want to wait for the next studio album. But to me, LRB is still very under-rated. People still haven't realized the magnitude of this attraction, but the tour this summer should really help."

### Conservative Approach

Marx and Wheatley have taken what the former calls "a conservative approach" in booking the group for successive tours. "We'd rather turn people away from from shows than go into a place like the (L.A.) Forum and not sell

out," he says. "We've always been very careful, very pragmatic, and since I've been with them from their inception, I can determine what to do in each market." Progress to larger and larger venues in each city, he adds, has been steady and satisfying; in Detroit, for instance, they've moved from small clubs to a 10 thousand-seater, and in Vancouver they're now headlining a 40 thousand-seater. "There's never been a dormant stage," Marx says. "We keep making these upward strides, and that's what it's all about. We built a solid foundation, and now it's paying off."

It's no small tribute to the Little River Band when Marx freely calls working with them "one of the things that's kept me in the business. They stuck with me through a change of agency, and this has become a really trusting situation. It's a family."



Original LRB lineup, from left: Glenn Shorrock, Derek Pellicci, Roger McLaughlin, Rick Formosa, Beeb Birtles, Graham Goble.

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## Ern Rose & LRB: A 'Sound' Relationship

By SAM SUTHERLAND

■ One prerequisite for any world-class band hoping to match the sonic sheen of its studio work in concert is a dependable audio engineer, and the Little River Band has followed the route taken by other sound-conscious outfits (Fleetwood Mac and, in earlier years, the Grateful Dead come to mind) by entrusting both studio and stage sound supervision to the same hands.

In LRB's case, they belong to veteran engineer Ern Rose, another member of the group's inner circle whose relationship with the band considerably predates its formation. Rose was already an old friend and studio ally of the Little River Band's various precursors, including Axiom, Zoot and Mississippi.

"I've known all of the guys in the band prior to joining as their engineer, and worked with them in the past," explains Rose. "It almost goes back as a team effort to the late '60s, in that this is a group of people that literally grew up together in the business."

That group includes manager Glenn Wheatley, whom Rose first encountered as bassist in Masters' Apprentices.

Rose had begun his career as a recording engineer at the Bill Armstrong studio, the facility that has since evolved into one of Australia's most sophisticated, the state-of-the-art rooms, known as the AAV complex. "I started there in 1969," he recalls, "and in those days it was eight-track. That later built up to become one of the largest recording complexes in the world today, with 24-track rooms, color video post-

production facilities and the best equipment.

"All the bands that the boys came from recorded there prior to LRB, so at one point or another they had already worked there." It has since remained LRB's primary basic recording base, apart from the new live set and their forthcoming studio effort. For the latter, though, the band will take a more experimental approach, recording sessions in the U.S. and possibly Europe and Japan during their current tour.

The next album isn't being ap-

proached that way due to any technical problems on past dates. "We've planned on this next tour to record a couple of days in Europe, a week in New York, a week in Los Angeles and possibly some time in Japan," reports Rose, who says the decision "is more philosophical than technical."

Influencing the upcoming LP's scheduling in between live shows is performing itself. "I think the new live LP is, in some ways, more representative of the band than much of their earlier studio work," says Rose, "especially on the two sides recorded in America, where you can really feel the adrenalin going."

"We've always been sensitive to that energy. Now we want to get more of that onto the next album, and I'm sure that with some of the new songs we already have to work with, we can do it."

Rose himself welcomes the challenge, and feels the band does, too. "One of my philoso-

(Continued on page 22)



## Stephen White: LRB Becoming a Worldwide Hit

By SAMUEL GRAHAM

■ More than five years after the fact, Little River Band road manager Stephen White can laugh about his first tour with the band, a tour that White, then only 20, co-promoted. "We often talk about it now," he says. "One of the shows grossed \$84. There were a couple that barely made it to \$150. But we had a great time—drove all over the country, and ended up near the Great Barrier Reef. I have very fond memories of those days."

White had formed a promotion / management company, Marquee Attractions, in 1974, a firm with whom he maintained his connection even after becoming road manager for LRB in 1977. These days, in addition to his ongoing LRB duties, he's part of Sydney's Harbor booking agency, as well as Frontier Tours (with Little River Band manager Glenn Wheatley), who booked a recent tour of Australia by the Police. As if all of that weren't enough, he now also manages

the Imports, a Sydney band.

Actually, White says, "With the two directorships (of Harbor and Sydney), it allows me more time to get into the Little River Band, which is what I want to do. That's really what I love, working with the number one band from my own country — and they're one of my five favorite bands in the world anyway, which makes it even better."

Of the LRB members, White says, "They have the right temperament. They're men, not children, and they're all pretty level-headed. That makes it a pleasure to work with them."

When they tour now, the band brings along their families, including infant children, traveling in the four buses used by LRB ("We call the one the kids travel in the nursery bus," says White). But it wasn't always a cozy family affair. When the Little River Band first came to the U.S. in 1976, gigs were mostly confined to small, cramped nightclubs, and income was far too insubstantial to allow for

large traveling parties. "I wasn't along then," White recalls, "but I know it was really hard on them. They toured for six months straight without their families, which was a strain. It's more comfortable now."

So are the gigs themselves, as LRB has moved to bigger and bigger venues with each tour. In Detroit, for instance, a show was once canceled for lack of interest. Next time through, they played a 1200-seater, and now the band is up to a 10 thousand-seat hall in the Motor City. "The comparison between America and Australia is amazing," notes White. "We have the same land area, but with only the population of New York City. But after you've toured the U.S. once, it's not weird, just a little bigger and more exciting. The people go for it more than they do in Australia. We love it in America — it's very professional here, on the whole."

"The band is big in pockets," he continues, "like the midwest, parts of the south, or the west."

But on the east coast we're still trying to crack the market. It's hard with our music; they'd rather see Aerosmith. It all relates to your lifestyle, how you grow up in a certain area. Little River Band music fits perfectly in L.A., but not so much in New York."

LRB will record in America for the first time during breaks in their tour here this year. "Their philosophy centers on the records, making good albums. That's why we've cut back on dates on this world tour, to leave time to cut a record on the road. I think recording in America will give it a real good feel."

Stops in Europe and Japan are also scheduled, which will help further expose a band that, says White, "is still pretty faceless over there. Europe and Japan have been in the back of people's minds, but we've mainly been in the U.S. and occasionally in Australia. Now it's time to give it a go." That tour will include both concerts and several television appearances.



# Glenn Wheatley

(Continued from page 4)

If it is in the grooves, then it is going to work. I still find a lot of that resistance in England in particular, and it is unbelievable.

**RW:** Apart from the music, are there chronic factors those people cite when trying to back off from an overseas act?

**Wheatley:** Even in America, there was a barrier of sorts. I really had to convince Capitol at first. They said that they really liked the band, but because we were 7,000 miles away, they were concerned that we wouldn't be available to go into Phoenix or wherever the record was breaking. My big task was to convince them that the fact we were so far away shouldn't hamper them, because I would deliver the act if we could get some reaction. And I have been able to do that.

**RW:** The logistics of travel must still be harrowing, though.

**Wheatley:** It's just a burden for us. It's very expensive to airlift Little River Band out of Australia, with wives, families, dogs—it's getting ridiculous, just absurd, in that it costs an absolute fortune. But it's a price we figure we have to pay. You can't have your cake and eat it too. I think it would be better for their careers if we were based here, but it's a case of knowing what you really want out of life. We want success, but what is that all about? It's not just being able to say that you've got a few hundred thousand in the bank.

**RW:** There must be an added pride in knowing you've surmounted those logistical problems and that executive resistance without having to emigrate here.

**Wheatley:** Helen Reddy, Olivia Newton-John and The Bee Gees call themselves Australians, although they were born in England in most cases, and they have all come over here because there is so limited an amount of success you can get in a country the size of Australia. We understand that. And we have achieved that success to be had in Australia, and know you can't go any further. But then we never designed ourselves with the intention of just staying in Australia. This thing was designed for the world market.

**RW:** One recent venture for you and the band is your entry into broadcasting. You'll be running one of the first commercial stations there, as we understand it. Was this a mutual goal?

**Wheatley:** That wasn't so much a band decision. It was basically my decision. It is an area that I've always been very much aware of as something that's going to happen in Australia, because I was involved in radio here in '73 and '74, and later saw how AOR radio was really the major force to break LRB itself. I knew commercial FM was imminent in Australia, and so I got involved with putting together a consortium of people so that we'd be ready when the government began accepting tenders.

Little River Band used it primarily as an investment. They're not actively involved in it. I'm a director in the consortium, and it's gotten to the stage where I'm not physically involved on a day-to-day basis anymore. We've got the people, and we'll be going on the air this July. Of the seven stations that have been approved, I think we'll be on the air first.

**RW:** One recurrent theme of conversations with not only LRB itself, but the people that work behind the scenes, is the emphasis on the organization as a virtual family. How is your relationship with the band structured, and what accounts for this apparent solidarity?

**Wheatley:** It has always been a partnership. I'm not a manager, per se; I don't take a percentage. It's an equal partnership, in which they pay for my office expenses, and I pay for their guitar picks, if you will. That's the way it started out, when we worked out of my bedroom, and that's the only way it should be. That's the nucleus, and if there is anything left over, it gets divvied up; if there's nothing, then we all accept the loss.

## Derek Pellicci (Continued from page 14)

The Wire, there have been some quite giant leaps forward in our approach to production techniques and so on. I think our music will endure."

Derek is also a shareholder in a new Melbourne FM radio venture, one of the very first attempts to bring FM programming to Australia, and he admits to being "extremely happy and proud" about his involvement. "The people who have been recruited for

this station will give it its credibility . . . I have no reservations that it will be incredibly successful. It's the first FM introduction of its kind to Australia, and I see a very exciting future for it." Of course, for Pellicci and the other LRB members, the formation of an FM station Down Under holds special promise. As he puts it, "We're certainly looking forward to hearing our own music played in stereo!"



# A sound choice

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## LRB History

(Continued from page 18)

Awards and even a congratulatory telegram from Malcolm Fraser, Prime Minister of Australia.

### Into The Top 10

The basic team behind LRB—Shorrock, Birtles, Goble, Pellicci and manager Wheatley—had remained together, but the actual recording and stage lineup for the band itself had, by now, undergone its first shifts. Following the first album, guitarist Formosa and bassist McLachlan had departed, with David Briggs taking over the lead guitar slot and George McArdle replacing McLachlan.

Briggs' arrival was to prove especially fruitful, since he added a fourth writer to LRB's virtual in-house stable of songwriters, while McArdle's popularity with the other members would make standards for any full-time successor tough indeed (Since McArdle's departure prior to LRB's '79 tour, the band has used several different session bassists, but demurred at naming a permanent member until they're convinced they've found a long-term partner).

For the next album, the group again teamed with co-producer

Boylan, by now an enthusiastic supporter of not only LRB itself, but the burgeoning Australian talent scene, and the sessions for their second collaboration provided a good test of Boylan's conviction that Australia now boasted state-of-the-art studio facilities. As with "Diamantina Cocktail," sessions for the new album were cut at AAV Studio in Melbourne, but this time the group took over two full studios, enabling members to work simultaneously on different sections of the album—vocals could be tracked in one room, for example, while instrumental overdubs or basics were laid down next door.

The new set again borrowed from Australia's colloquial lexicon for its title, "Sleeper Catcher," referring to those who snatch up the uncollected bets of slower gamblers playing Two-Up. The album itself was a safe bet, though—the first album ever to ship Platinum in the history of the Australian music industry, and their first U.S. Platinum winner as well.

A third world tour, launched after the album's release in May of 1978, helped spread their precious metal appeal even further, capturing over a dozen international Gold album and single awards. And in North America, the band's stock continued a steady rise in chart futures, with "Lady" cracking the top 10 and "Reminiscing" making the top five singles.

That streak continued with the next album, again co-produced by LRB and John Boylan. "First Under The Wire" passed its pred-

ecessor in total international sales to garner the band's second U.S. Platinum and third Gold album awards, while again spawning two top 10 hits, "Lonesome Loser" and "Cool Change." The new set also marked the first record delivered under a new worldwide contract with Capitol Records. As before, Wheatley and the band were ready to back up their recorded performances with live shows, this time on their most extensive North American headlining tour yet.

That emphasis on live work has since yielded the newest LRB album, "Backstage Pass," a double live set pairing songs recorded on that '79 North American tour with domestic performances featuring no less than the Adelaide

Symphony as onstage partners.

### Setting New Goals

In five years, Little River Band has handily clinched its stature as the first globally successful Australian band to achieve that exposure while retaining their Melbourne base. Unlike several other Australian chart-toppers before them, who moved to England or the United States to achieve international acceptance, Little River Band has continued to live and record at home—despite the added pressure that places on them during their long months away on the road.

Such kudos would be enough for many performers, yet LRB's members continue to set new goals. Apart from outside record-

(Continued on page 23)



## Ern Rose (Continued from page 20)

phies has always been to try and create something new about the recording process with each new album, because it can get to be a bit sterile and routine otherwise," he asserts. On previous albums, the band used two studios at AAV simultaneously for a round-robin of basic cutting and overdubs ("Sleeper Catcher"), and split basic tracks from string and vocal overdubs by recording those on a separate interlocking 16-track recorder (for "First Under The Wire").

### A Team Feeling

The band's insistence on precise sound is apparent in their onstage requirements as well, which Rose terms "stringent." With LRB's solo and choral vocal work an obvious focal point, their chief engineer notes that tailored monitor mixes have long been a necessity: "One member may have four separate onstage mixes by himself, to cover various vocal and instrumental duties," he says by way of example.

Rose is enthusiastic as well

about the role played by American producer John Boylan, who's teamed with LRB on recent albums. "John is just a wonderful man, and very adaptable to your needs, once you've worked with him," he notes. "I find we've really developed a team feeling with him. He knows our needs so well, it almost doesn't feel right if he's not there."

The Little River Band clearly feel that way about Ern Rose, based on the durability of their mutual relationship, but their engineer is quick to cite such ties as consistent with the LRB "family." Says Rose, "I'd have to stress the team angle of the entire organization. If you've talked with any of the other people, you've probably already got that feeling."

"There are no stars within that team; there are no 'rulers' in the usual sense. From the guys that drive our trucks on the road, to the stage hands, or to Glenn, or Beeb, or Graham, or any other actual band members, that feeling's the same."

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## LRB History (Continued from page 22)

ing and performing projects, the band still sees its current profile as one dominated by their softer, melodic hits like "Reminiscing" and "Lady." Says Birtles, "I personally hope that now, after having these soft singles, that we can be as successful with something that's a little harder. I think that's probably the direction the band wants to head in; we just want to rock'n'roll a little bit more, instead of being restricted to doing pretty numbers all the time."

Don't expect Little River Band or any of its members to abandon that flair for melody, or try a ride on the new wave. The latter prospect was already facing many bands when LRB first formed, but this group's members retain a down-to-earth sense of their own musical as well as family roots: as Glenn Shorrock once cracked, "We're above or below the trends or fads," a summation that makes perfect sense in view of the broad spectrum of AOR, Top 40 and adult contemporary radio stations that all find Little River

Band's music perfect for their listeners.

While the first single from the new live set "It's Not A Wonder," has backed up LRB's desire to rock harder ("I think it's showing the other end of the stick," beams Pellicci), the band's various members are also mounting outside projects running the gamut from flat-out rock to gentler fare. Guitarist Briggs has produced several outside acts, Beeb Birtles and Graham Goble have teamed for a just-released album of contemporary pop (initially considered as a Christian collection, it includes several gospel compositions), and Glenn Shorrock has recorded as a soloist as well as launched a successful television and film career.

### **Band Unity Stressed**

All still stress Little River Band itself, though, and those side ventures—often a signal of impending upheaval in other bands—punctuate their point. Says Birtles, "I think it's very interesting for us to be doing all these out-

side projects. When Graham and I do our projects, we always use Derek and David, and I think David is pretty much the same: he uses Derek on percussion whenever he's producing.

"Glenn Shorrock will also use Derek when he's doing his solo stuff, so we're all still using each other, more so from the point of view that we've been around a long time and we're very professional at what we do. We know how far each of us can be pushed in a recording studio. And we know how much each of us contributes to arrangements, songs and so forth."

Far from seeing separate projects as a threat, Birtles echoes the other members and manager Wheatley to cite the surfeit of material now generated by LRB's songwriters. "We write quite a lot of songs that cannot possibly all be recorded by Little River Band, and so the band very democratically decides what songs are suitable for its career. What songs get left over, Graham and I will

do on our duo albums, or Glenn Shorrock will record on his own albums. Some songs even end up recorded by outside people—Graham, for example, has just been producing an album for John Farnham, and Mark Holden actually recorded 'The Last Romance,' the title of Graham's and my album, quite awhile ago with me."

### **LRB on Tour**

Those outside projects, including a possible band venture now on the boards for Pellicci and Birtles, won't be a priority until next year, however: Little River Band has just embarked on its next international tour, with European and English dates to be followed by a swing through North America this summer. Those concerts will alternate with the band's first studio sessions outside Australia, with initial plans calling for dates in both Los Angeles and New York, as well as probable exploratory sessions in Europe and perhaps Japan.

**Thanks, Mates.**

*John Boylan*





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"June Bug"



# Country Club & Concert Business (Continued from page 3)

mized," said Mort Cooperman, co-owner of New York City's Lone Star Cafe. "The Lone Star took a long time to develop here. People didn't come barging in when we first opened the doors over three years ago." But, like many of the other venues that feature country music, the Lone Star is currently in the spotlight as an "in" place to be. They have a monthly mailing list that numbers over 30,000, host the single largest country music radio show (reaching 95 of the top 100 markets in the United States), and have live entertainment seven nights a week. New York City's fashionable Bloomingdale's recently recreated the Lone Star in its upper east side store as a chic promotional device.

And with this week's premiere of the "Urban Cowboy" film, there is certainly more to come. Cooperman is currently negotiating with officials from Madison Square Garden's Felt Forum about doing a series of country music shows this fall. He is also in the midst of negotiating a television series that would emanate from the Lone Star.

The growing success and popularity of the Lone Star is an example of the northeast being the most noticeable growth area for country music. Another sign is the biggest country music show ever staged in the northeast which attracted 30,000 last week at Giants Stadium in East Rutherford, New Jersey for an eight-hour bill that featured Johnny Cash, Waylon Jennings, the Oak Ridge Boys and six other top acts. "I think that the northeast is a big hotbed for country music and I think we proved that Sunday," said Jim Fitzgerald, co-producer of the event. "We really started something here that we hope to capitalize on in the future by doing another show next year and every year thereafter."

Even though the large turnout in New Jersey has raised more than a few eyebrows, most agencies and promoters are still relying on the smaller venues for consistent booking. "There's a definite swing in the direction of clubs and dinner theatres," said Charles Hailey, vice president of operations for the Jim Halsey Company. "Many discos are doing live country entertainment on a regular basis now and a lot of rooms that previously had theatre or MOR acts are having success with country."

The Tulsa-based Halsey company (Roy Clark, the Oak Ridge Boys, Mel Tillis, Tammy Wynette, Don Williams and others) is regarded as the pioneer for the booking of country acts into venues which were normally reluc-

tant to feature country music. "We play all those theatres-in-the-round, marquee theatres and other venues that normally don't get into country music," said Halsey. "We're still the only big purveyors of country music in Las Vegas."

Halsey's success in Las Vegas is one reason why his gross revenues were up 23 percent over the previous year and he already has a "good percentage" of 1980 booked. Las Vegas has also helped other agencies increase their booking as the demand for country music on the strip has skyrocketed in the past two years. "The increase in the number of country music shows we do has been gradual and consistent but it really began to pick-up in '78 and '79," said Barbara Kelly, executive assistant director of entertainment for the Summa Corporation (the Frontier, Sands and Desert Inn).

Tandy Rice, president of the Nashville-based Top Billing agency (Bill Anderson, Bobby Bare, the Kendalls, Tom T. Hall, Jim Ed Brown and Helen Cornelius, and others), also feels that the increase in the number of smaller venues booking country music is responsible, in part, for what he calls "a dramatic increase in business over the past six months and a booking picture that looks as healthy as hell."

"There's no question that more venues are looking for country music," he remarked. "A lot of nightclubs are going the country route, but almost every type of venue is becoming more receptive to the country acts."

The American Shakespeare Theatre in Stratford, Connecticut recently joined the list of new venues opening their arms to country music when they booked Hank Williams, Jr. for their first country show ever. "They asked us back," boasts Dan Wojcik, VP

of Nashville's Shorty Lavender Talent Agency (Williams, Jr., Ray Price, Vern Gosdin, Hoyt Axton and others) which enjoyed a 50 percent increase in business last year. Dick Blake International (the Statler Brothers, Ronnie Milsap, Brenda Lee, Barbara Mandrell and others) increased business 15 to 20 percent, also by investigating new venues. "We're going into discos and rock places and then being asked back," Blake commented.

"Business is up," said Jimmy Jae, president of Nashville's United Talent (Conway Twitty, Loretta Lynn, Ronnie McDowell and others). "We're doing more business with dinner theatres and attendance is way up at concerts." One of the William Morris Agency's (Gilley, Rex Allen, Jr., Dr. Hook, Ray Stevens and others) many bright spots is Mickey Gilley who's stock has risen because of his hit single, "Stand By Me" from the "Urban Cowboy" soundtrack. "Gilley was running in the price range of between five to six thousand dollars per show and now, in anticipation of the film, we're getting \$12 to \$15 thousand plus," said Sonny Neal, director of the William Morris Agency's Nashville operation.

Business in traditional country strongholds like Houston's Gilley's (the setting for the "Urban Cowboy" film), Tulsa's Cain's Ballroom, and Los Angeles' Palomino Club is reported great across-the-board. Barbara Stroum, vice president of Marquee Enterprises (the Circle Star Theatre in San Carlos, California, the Mill Run Theatre in Chicago, the Sunrise Theatre in Ft. Lauderdale, and The Holiday Star Theatre in Gary, Indiana) typifies the feeling among the growing number of theatre-in-the-round venues when she observed, "Country music is becoming extremely fashionable and we're having great success."

Finally, the promoters who previously looked to other music for safe business learned a lesson from the success of C. K. Spurlock who promotes Kenny Rogers, Dottie West, and the Oak Ridge Boys. Spurlock's recent tour with Rogers outgrossed every act on the road including the Bee Gees and John Denver. "I'd say that right now, Kenny Rogers is the top money-earner in the country," commented Spurlock. Companies like Entertainment Amusement Company (ENTAM), based in Charleston, West Virginia, and Feyline Presents, based in Denver, which formerly did only a few country acts and mostly rock are now devoting up to one-fourth of their business to country. "About 20 percent of my business is country," said Phil Lashinsky, president of Entam, "the rest is rock'n'roll. But that's up 10 percent from last year," he added, "and I'll probably do 25 percent next year."

## Changes at TM

■ NEW YORK—Pat Shaughnessy, president of TM Companies, has announced several promotions and newly-signed contracts within the organization. Tom Merri-man, has signed a new five-year contract as music director for TM. Mike Baer has been named general sales manager. Bill Shaughnessy has been named commercial library manager. Ken Fournier has been promoted to advertising and promotion manager. Cal Casey has been named associate director of stereo rock. Jim Van Sickle has been hired as management sales consultant for the midwest region. Don Hagen will be stationed in Europe to purchase product.

TM Programming has also introduced a new custom programming and sales consultancy venture. The company is also working on several radio specials, among them a Kenny Rogers special, "Platinum Melt-Down" and "London on the Line."

Other appointments include: Bob Shannon, as sales/programming consultant; Ron Nickell as general manager; and Neil Sargent, general sales manager.

## Passport LPs Set

■ NEW YORK — Marty Scott, president of Passport Records, has announced the release of two LPs for the early part of June. "The Rhythm Devils Play River Music (The Apocalypse Now Sessions)" includes performances from Grateful Dead members Mickey Hart, Bill Kreutzmann and Phil Lesh. "Etceteraville" from Random Hold is Random Hold's American debut.

## Genesis Aids L. A. Hospitals



Atlantic recording group Genesis, who are in the midst of a major solo headlining North American tour, played a surprise club date at the Roxy Theatre in Los Angeles on May 25. All proceeds from the show were donated to two local hospitals—Children's Hospital and St. Jude's. The members of Genesis are shown presenting a check from the proceeds of their Roxy Theatre surprise show to Mrs. Howard Cooper of the Children's Hospital. The presentation took place backstage before the group's May 27 show at L.A.'s Greek Theatre. Shown are, from left: Genesis members Phil Collins, Daryl Stuermer, Chester Thompson & Mike Rutherford; Mrs. Howard Cooper; and Genesis' Tony Banks.



## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Wow . . . there's a whole slew of good music out this week and all of it seems destined to be commercially and/or musically important. Versatility is the watchword, and at a time when the disco top 20 includes R&B, funk, pop-disco and jazz-funk, one shouldn't be surprised if, soon enough, it also includes Latin-jazz and—it will finally happen—new-wave rock and roll.

This week's Disco File headliners are ambitious new works by well-known artists with formidable track records in the disco field. The albums were obviously conceived with an awareness of the new rock and roll, but, although they may be labeled "rock" off-handedly, between them, there's a wealth of music for both disco and rock clubs. **Gino Soccio** always sounds as if he's at work on a new discovery: listening again to "Dancer," one finds it sounding more relevant than ever following a year-and-a-half's worth of rock-disco fusion. "S-Beat," Soccio's second on Warner/RFC, brings his progressive, occasionally even artful, perspective to a diverse selection of rock and disco material. The 4:40 title cut is an edgy rock piece, mostly guitar and drums, with intermittent Big Bopper bass vocals: it's sort of a long dance break for new wave rockers. The big snare drumbeat, filled in on "S-Beat" with metallic synthesizer effects, also shows up on "The Runaway" (5:07), a disco structured cut that juggles female voices atop jittery synthesizers and guitar. These two cuts could well emerge as key ones in the dance rock genre because of the sophistication and discipline they contribute to the form: they parallel the early disco landmarks that made explicit the discoveries which had given rise to the new disco music. The crowd that made last year's "Outline" such a success is also well-served on "S-Beat," in three other cuts: "Heartbreaker" (4:01) is the most "conventional," fairly standard rock-funk with more guitar than synthesizer; it provides Soccio's tenor its first up-front exposure. "Rhythm of the World," the longest cut at 6:44, is futuristic synthesizer disco with a hypnotic, rocketing surge propelling its arrangement of shifting, highly defined colors and textures. It's closest to "Dancer" as a trancelike, abstract call to dance presented in stream-of-consciousness form. "I Wanna Take You There (Now)" (5:58) is the wrap-up cut, which strongly recalls the lush strings-and-voices settings of Cerrone, especially at the long, light-filled orchestral break: old-line disco freaks will certainly be delighted at its combination of pretty sounds and solid rhythms—it's the early pick for most-likely-to-happen. "S-Beat" is a real adventure: aggressive-progressive, and the sort of experiment that challenges fans

of all kinds of dancing music.

Along the same lines, **Grace Jones'** new album, "Warm Leatherette" (Island), is a giant step away from her last couple of pop-disco efforts, and with this turnabout, it's the clearest, most personal and most successful work from her as an artist since the incredible second side of 1977's "Portfolio." Island head **Chris Blackwell** (B-52's) and **Alex Sadkin** (early T-Connection; Third World) produced, and, by making specific use of Jones' particular talents and personality on each cut, they present her more attractively and convincingly than ever before. Her backup band includes several of Jamaica's best-known session players; on reggae, rock and funk cuts, their sounds suit her perfectly. Vocally, Jones has never sounded better, steadier, more in command, than on the two most "disco" cuts here, a sly remake of the Smokey/Marvelettes oldie, "The Hunter Gets Captured By the Game" (3:49) and guitarist **Barry Reynolds'** "Bullshit" (5:21). "Hunter" is a natural single, tight, pulsating and dry, midway between "Miss You" and "I Love You Dancer," that places Jones front-and-center with her own overdubbed background vocals: her singing cuts right to the bone here and throughout (and cuts all to pieces the version that Patti Smith had been performing in early gigs). "Bullshit" is a rock-funk (not all that different in impact, really, from "Got to Give it Up") with a strong 4/4 pulse that comes out from between fuzzy guitars in a great repeating refrain of hums. With its whiplash handclaps, it's a rabble-rouser of a twisted variety: "I'm sick and tired of all this bullshit, same shit, wrong shit/Let Jesus come down and save us . . ." Very hard-hitting; the feeling of authority and just plain shock value haven't been this strong since "I Need A Man." Strangely enough, the long ending is the album's most obvious bow to disco, but the random breakdown of the rhythm goes on far too long: very mixable, but boring to listen to. A resequencing, with more chorus, would certainly be welcome—if the more rock oriented material isn't given first priority. Jones is just as much at home here with material from the Normal, Tom Petty and the Pretenders, respectively: "Warm Leatherette," a sort of "Dead Man's Curve" update for a generation that demands more intense experience; a Bowie-esque moody "Breakdown" and a withering, recitative "Private Life," which astounded many of RW's staffers this week. The dance-rock standout, however, is Roxy Music's "Love is the Drug" (7:13), done at Sixties dance tempo with faint echoes of reggae and synthesizer disco that become clearer in a couple of semi-breaks. Jones, one must note, is really swinging on "Drug"—it's time to take seriously her capabilities as a vocalist, at least, judging from her sense of timing, which is dead on target. (Her sense of pitch remains sweet-and-sour.) But for a singer whose limitations have been given as much attention as her considerable gifts, Grace Jones scores a smashing victory with "Warm Leatherette" that could well please everybody from Les Mouches to Danceteria.

OTHER NEW ALBUMS: "Cameron" (Salsoul) is the debut album of Raphael Cameron, produced by **Randy Muller** and backed by the **Sky** rhythm section. Fresh from "Skyway" 's success, there's lots of obvious empathy and energy exchanged between artist and producer here: although Muller wrote all the songs, Cameron is fitted with his material so comfortably that his album has the assured

(Continued on page 85)

## Discotheque Hit Parade

### KIX/BOSTON

DJ: COSMO WYATT

BETCHA BOTTOM DOLLAR—Slick-Fantasy  
DYNAMITE—Stacy Lattisaw—Cotillion  
FEEL LIKE DANCING/THE HEART TO BREAK  
THE HEART—France Joli—Prelude  
GAYLE ADAMS—Gayle Adams—Prelude (LP)  
THE GLOW OF LOVE—Change—WB/RFC (LP)  
THE GROOVE—Rodney Franklin—Columbia  
I AIN'T NEVER—Isaac Hayes—Polydor  
I LOVE YOU DANCER/DO IT AGAIN—  
Voyage—Marlin  
IN THE FOREST—Baby'O-Baby'O  
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam  
LIGHT UP THE NIGHT—Brothers Johnson—  
A&M  
SHAKE YOUR PANTS—Cameo—Chocolate City  
SKYYZOO—Skyy—Salsoul  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S.  
Band—Tabu  
THIS FEELIN'—Frank Hooker and Positive  
People—Panorama

(Listings are in alphabetical order, by title)

### CRICKET CLUB/MIAMI

DJ: LOUIS POSSENTI

ALL NIGHT THING—Invisible Man's Band—  
Mango  
BEHIND THE GROOVE—Teena Marie—Gordy  
CAN'T BE LOVE (DO IT TO ME ANYWAY)—  
Peter Brown—Drive  
DON'T STOP, KEEP MOVIN'/LEAVE THAT BOY  
ALONE!—Poussez—Vanguard  
FUNKYTOWN—Lipps, Inc.—Casablanca  
I'M READY—Kano—Emergency  
IN THE FOREST—Baby'O-Baby'O  
LET'S GET SERIOUS/BURNIN' HOT—Jermaine  
Jackson—Motown  
LOVER'S HOLIDAY—Change—WB/RFC  
OVERNIGHT SENSATION—Jerry Knight—A&M  
STOMP!/LIGHT UP THE NIGHT—Brothers  
Johnson—A&M  
SWEET SENSATION—Stephanie Mills—20th  
Century Fox  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S.  
Band—Tabu  
TWILIGHT ZONE/TWILIGHT ONE—  
Manhattan Transfer—Atlantic  
YOU GAVE ME LOVE—Crown Heights Affair—  
DeLite

### PINES PAVILLION/FIRE ISLAND, NEW YORK

DJ: RICHIE RIVERA

ANUNG ANUNGA/BAILA MI RITMO—  
Irakere—Columbia  
BACK TOGETHER AGAIN/DON'T MAKE ME  
WAIT TOO LONG—Roberta Flack with  
Donny Hathaway—Atlantic  
BEHIND THE GROOVE—Teena Marie—Gordy  
BURNIN' HOT/LET'S GET SERIOUS—  
Jermaine Jackson—Motown  
C'EST MAGNIFIQUE—Santa Esmeralda—  
Casablanca  
DYNAMITE—Stacy Lattisaw—Cotillion  
HANG TOGETHER/USE IT UP, WEAR IT  
OUT—Odyssey—RCA  
THE HEART TO BREAK THE HEART/FEEL  
LIKE DANCING—France Joli—Prelude  
I AIN'T NEVER—Isaac Hayes—Polydor  
I'M O.K., YOU'RE O.K.—American Gypsy—  
Importe 12  
IN THE FOREST—Baby'O-Baby'O  
LOVER'S HOLIDAY/THE GLOW OF LOVE/  
SEARCHING—Change—WB/RFC  
PARTY BOYS—Foxy—Dash (Disconet remix)  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S.  
Band—Tabu  
TOUCH ME WHERE IT'S HOT/POP POP SHOO  
WAH—Erotic Drum Band—Prism

### DISCO TRES CHIC/BALTIMORE

DJ: DAVID FINGERS

BACK TOGETHER AGAIN—Roberta Flack with  
Donny Hathaway—Atlantic  
BEHIND THE GROOVE—Teena Marie—Gordy  
DON'T TELL ME, TELL HER/USE IT UP, WEAR  
IT OUT—Odyssey—RCA  
E FLAT BOOGIE—Trouble—Al and the Kidd  
FUNKYTOWN—Lipps, Inc.—Casablanca  
GO ALL THE WAY—Isley Brothers—T-Neck  
GOT TO BE ENOUGH—Con Funk Shun—  
Mercury  
I AIN'T NEVER—Isaac Hayes—Polydor  
I GOT THE FEELING/JUST US—Two Tons O'  
Fun—Honey/Fantasy  
LET'S GET SERIOUS—Jermaine Jackson—  
Motown  
LOVER'S HOLIDAY—Change—WB/RFC  
MUSIC TRANCE—Ben. E. King—Atlantic  
RIGHT IN THE SOCKET—Shalamar—Solar  
STOMP!—Brothers Johnson—A&M  
SWEET SENSATION—Stephanie Mills—20th  
Century Fox



# Record World Disco File Top 50

JUNE 14, 1980

JUNE 14  
JUNE 7

WKS. ON  
CHART

1	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./ RFC (12"★)/LP Cut) 3438	12
2	2	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	9
3	3	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (12"★)/LP cut) M7 928 R1	10
4	6	IN THE FOREST BABY'O/Baby'O (12") BO 1003	8
5	4	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★)/LP cut) G7 992R1 (Motown)	12
6	8	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★)/LP cut) SD 5219 (Atlantic)	5
7	5	SWEET SENSATION STEPHANIE MILLS/20th Century Fox TCD 107 (RCA)	10
8	7	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/ PLP 1005	14
9	11	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (LP cuts) BSK 3445	5
10	10	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	10
11	12	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/ Atlantic (12"★)/LP cut) SD 16013	11
12	9	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/ Fantasy (12"★) F 9584	15
13	16	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	5
14	15	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	6
15	22	PLAIN OUT OF LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER GAYLE ADAMS/Prelude (LP cuts) PRL 12178	4
16	13	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP SP 12033	9
17	14	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	8
18	17	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/ Columbia (12"★) JC 36415	6
19	18	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	7
20	20	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	5
21	23	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	5
22	28	I'M READY KANO/Emergency (12") EMDS 6504	4
23	32	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	9
24	27	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) 49216	6
25	29	IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	6
26	19	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	17
27	25	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	13
28	33	POWER TEMPTATIONS/Gordy (12"★) G8 994 M1 (Motown)	3
29	35	THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/ Panorama (12") YD 11985 (RCA)	4
30	34	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA "FAME" ORIGINAL SOUNDTRACK/RSO (LP cuts) RX 13080	2
31	—	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (LP cuts) PRL 12179	1
32	39	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	3
33	41	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	2
34	36	PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK)	3
35	30	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/ Prelude (LP cuts) PRL 12177	5
36	21	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	13
37	40	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (LP cuts) AL 9515	2
38	37	CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216	6
39	—	DON'T STOP, KEEP MOVIN' POUSSÉZ/Vanguard (12"★) VSD 79433	1
40	—	TASTE OF BITTER LOVE GLADYS KNIGHT AND THE PIPS/ Columbia (LP cut) JC 36387	1
41	—	SYMPATHY FOR THE DEVIL/SQUEEZE PLAY JIMMY MAELEN/Pavillion (LP cuts) NJZ 36319 (CBS)	1
42	43	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS)	7
43	45	I'M SO HOT/TRY MY LOVE DENISE LaSALLE/MCA (LP cuts) 3239	2
44	—	WE OUGHT TO BE DANCING KWICK/EMI-America (LP cut) SW 11725	1
45	—	SKYYZOO SKYY/Salsoul (12") SG 329 (RCA)	1
46	24	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	16
47	47	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	21
48	38	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	17
49	26	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/ Polydor (12"★) PD 1 6259	15
50	31	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505	7

(★ non-commercial 12", • discontinued)

## Disco File

(Continued from page 84)

sound of a producer-artist. Best of a solid album: "Get it Off" leading with a muted chant not far from the new Skyy music, and blossoming into a real fine groove that lasts 7:45. Muller's facility with strings and horns work here with the effect of his early B.T. Express work—he achieves the same balance of sweet and rough, and gives the cut a toppy, percussive finish in the mix. A fine, improvisational break passage winds it up; there was lots of good talk out of the box on this one. Cameron's husky voice is more prominent on "Together" (6:46), built around a catchy synthesizer rhythm; he trades a lovely intimate call-and-response with an unidentified female singer. Again, there's both sweetness and power to this cut; however, DJs should beware the slow-down outro. Also possible in an R&B vein: "Magic of You" (5:05), the single, which is very suggestive of "I Wanna Be Your Lover" and an off-the-wall "Funkdown." Look for the early breakout in the northeast.

For something completely different: **Irakere** is a group of Cuban musicians who caused a sensation with their arrival on the international jazz scene a couple of years ago: their second album, "Irakere 2," on Columbia, is meant to make a similar impact on disco, considering its two rhythm-oriented cuts. Co-producer **Bert De**

**Coteaux** was certainly a guiding influence in their danceability; they've been picked up immediately by our Fire Island correspondents, Richie Rivera (see Discotheque Hit Parade) and George Cadenas. "Anung Anunga" (6:15) brings back memories of "Soul Makossa" 's deep-echoed lead voice and soprano sax soloing; an insistent beat underlies wild calls of "get down, get down." The most likely pick is probably "Baila Mi Ritmo" (6:10), fusing American soul backups with jazz horns and a heavy percussive layer. Oscar Valdes' scatting lead provides the hook: "Baila mi ritmo, dance, dance, dance," and his extravagantly rolled "r" seems to call directly to the Anglo dancer. Could be a comer, broadening the cult acceptance of last winter's "Hot to Trot," from Alfredo de la Fe, and echoing appealingly several old favorites ranging from "Calypso Breakdown" to "Jingo" to "Bang Bang."

**BREAKS AND FLAKES (DISCO DISCS AND BRIEF NOTES):** Two interesting rap records—they are getting better, production-wise. **Kurtis Blow's** "The Breaks" (Mercury) is an amusing string of rhymes that tell hard-luck stories; lots of DJs are using the 5:52 instrumental

(Continued on page 104)



## A/C Chart

JUNE 14, 1980

JUNE 14	JUNE 7			WKS. ON CHART
1	1	THE ROSE		
		BETTE MIDLER		
		Atlantic 3656		12
2	2	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225		11
3	4	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871		9
4	5	STEAL AWAY ROBBIE DUPREE/Elektra 46621		7
5	9	LITTLE JEANNIE ELTON JOHN/MCA 41236		7
6	3	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345		12
7	10	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		5
8	6	LOST IN LOVE AIR SUPPLY/Arista 0479		18
9	11	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615		10
10	12	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)		7
11	15	AGAINST THE WIND BOB SEGER/Capitol 4863		7
12	8	SEXY EYES DR. HOOK/Capitol 4831		17
13	16	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266		4
14	7	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501		10
15	19	MAGIC OLIVIA NEWTON-JOHN/MCA 41247		4
16	13	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026		12
17	22	ONE FINE DAY CAROLE KING/Capitol 4864		4
18	14	GEE WHIZ BERNADETTE PETERS/MCA 41210		11

## CHARTMAKER OF THE WEEK

19	—	LOVE THE WORLD AWAY		1
		KENNY ROGERS		
		United Artists 1359		
20	23	ANSWERING MACHINE RUPERT HOLMES/MCA 41235		6
21	20	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)		8
22	26	SHINING STAR MANHATTANS/Columbia 1 11222		4
23	28	MORE LOVE KIM CARNES/EMI-America 8045		3
24	34	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276		3
25	29	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270		4
26	30	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		3
27	27	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 3446 (RCA)		10
28	31	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264		4
29	36	COMING UP PAUL McCARTNEY/Columbia 1 11263		4
30	33	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043		4
31	35	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista 0494		3
32	18	HURT SO BAD LINDA RONSTADT/Asylum 46624		11
33	17	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)		14
34	24	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)		16
35	37	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865		4
36	21	LUCKY ME ANNE MURRAY/Capitol 4844		11
37	32	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071		10
38	39	FUNKYTOWN LIPPS, INC./Casablanca 2233		5
39	43	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230		3
40	38	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184		18
41	40	I CAN'T TELL YOU WHY EAGLES/Asylum 46608		17
42	45	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176		3
43	46	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244		9
44	42	LADY WHISPERS/Solar 11928 (RCA)		5
45	41	WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL (MEDLEY) SPINNERS/Atlantic 3637		18
46	25	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862		12
47	47	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025		3
48	48	STOMP! BROTHERS JOHNSON/A&M 2216		5
49	49	WALKING ON A CLOUD B. J. THOMAS/MCA 41207		8
50	50	GONE TOO FAR EDDIE RABBITT/Elektra 46613		9

## WEA Ups Two

■ PHILADELPHIA—Peter Stocke, WEA Philadelphia regional branch manager, has announced two appointments.

Karen Fisher, WEA singles specialist in the Baltimore/D.C. sales office, has been appointed the local promotion person representing Atlantic product.

## Past

Ferd Renzi, with WEA since November, 1973, has been appointed the promotion person representing Elektra/Asylum product in Philadelphia.

## Gryphon Sets Releases

■ NEW YORK — Gryphon Records president Norman Schwartz has announced that the label will release three LPs this summer. The titles are: "Montreux Jazz '79," featuring Bob Brookmeyer, Jon Faddis, Joe Beck, Richard Davis and the Bingo Miki Inner Galaxy Orchestra; "A Collection of Brookmeyer compositions and arrangements," by the Mel Lewis Orchestra, featuring Clark Terry and Brookmeyer; "A Don Sebesky-written album," with Franco Ambrosetti, Carter, Grady Tate, Eddie Daniels, George Grunz and Beck.

## MCA/Westminister Sets June Albums

■ LOS ANGELES — MCA/Westminister album releases for June have been announced by John Sievers, director, classical division, for MCA Records.

The five releases are: Johann Sebastian Bach: Organ Works, Vol. 1, featuring organist Carl Wenrich; Ruggiero Ricci Plays Sarasate, featuring violinist Ricci and pianist Brooks Smith; Faure: Requiem, Op. 48, conducted by Frederic Waldman, and with the Musica Aeterna Orchestra and Chorus, and soloists Martina Arroyo, soprano, and Hermann Prey, baritone; Anton Bruckner: Symphony No. 7 in E. Major, with Max Rudolph conducting the Cincinnati Symphony Orchestra; and Knappertsbusch conducts Wagner, featuring the Munich Philharmonic Orchestra.

To promote these releases, each listed at \$4.98, a marketing campaign will be aimed at two key buying audiences. The primary one will be the 30-to-54-plus age group with an already developed interest in classical music, and the college market.

The campaign, which initially will be featured in ads in the major trade publications, will be instigated in more than 20 metropolitan areas nationally.

## C&amp;C Brown Productions

(Continued from page 12)

ule for the pair due to these film/record interests, anticipating production of a new Cheech & Chong film every nine months. With movies now seen as a staple in their career, the rock comics will be shelving their more visual bits for use on screen, and building future albums around those ideas less dependent on actual viewing.

While the former investor and marketing expert agrees that the trade-off in creative and financial benefits between movies and music is becoming a major trend, he minimizes C&C Brown's significance as an example of this shift. His prime

act's comedy base is the main reason cited.

Other facets of the company's media blueprint include an in-house animation department, being used for animated sequences in the Cheech & Chong movie and envisioned as an outlet for both inhouse, music-oriented video and outside projects.

Meanwhile, with the newest Warners Cheech & Chong album, "Let's Make A New Dope Deal," just out, the forthcoming soundtrack, produced by Mark Davis, is being wrapped for release in advance of the movie itself.

## Radio Replay

(Continued from page 28)

ence samples by means of telephone conference calls . . . Drake Chenault Enterprises' "Golden Years of Country" is being re-released this summer in a 25-hour version . . . Murray the "K" will host WCBS-FM New York's new weekly special, "Soundtrack Of The Sixties" . . .

THE RKO QUESTION: The Federal Communications Commission's refusal to renew RKO General, Inc.'s Boston, Los Angeles and New York television licenses (see separate story) holds equally earthshattering possibilities for radio in the United States. RKO owns 12 radio stations, among them major call letters like WOR-AM and WXLO-FM in New York; WHBQ-AM in Memphis; KRFC in San Francisco; KHJ in Los Angeles and WRKO in Boston.



# Retail Report

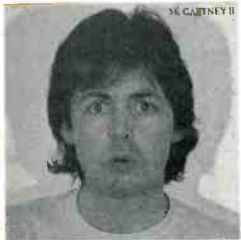
Record World



JUNE 14, 1980

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

## SALESMAN OF THE WEEK



**McCARTNEY II**  
PAUL McCARTNEY  
Col

### TOP SALES

**McCARTNEY II**—Paul McCartney—Col  
**DIANA**—Diana Ross—Motown  
**ME MYSELF I**—Joan Armatrading—A&M  
**21 AT 33**—Elton John—MCA

### HANDLEMAN/NATIONAL

**BERNADETTE PETERS**—MCA  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**EMPTY GLASS**—Pete Townshend—Atco  
**LOST IN LOVE**—Air Supply—Arista  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**PARADISE**—Peabo Bryson—Capitol  
**POWER**—Temptations—Gordy  
**REACHING FOR TOMORROW**—Switch—Gordy  
**21 AT 33**—Elton John—MCA  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Roydio—Arista

### KORVETTES/NATIONAL

**HEAVEN & HELL**—Black Sabbath—WB  
**LOST IN LOVE**—Air Supply—Arista  
**McCARTNEY II**—Paul McCartney—Col  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**POWER**—Temptations—Gordy  
**SHINE**—Average White Band—Arista  
**TOMMY TUTONE**—Col  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Roydio—Arista  
**UP ESCALATOR**—Graham Parker—Arista  
**URBAN COWBOY**—Asylum (Soundtrack)

### RECORD BAR/NATIONAL

**'80**—Gene Chandler—20th Century-Fox  
**FREEDOM OF CHOICE**—Devo—WB  
**HABITS OLD & NEW**—Hank Williams Jr.—Elektra  
**HEAVEN & HELL**—Black Sabbath—WB  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**MUSIC MAN**—Waylon Jennings—RCA  
**MY HOME'S IN ALABAMA**—Alabama—RCA  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**SAN ANTONIO ROSE**—Willie Nelson & Ray Price—Col

### SOUND UNLIMITED/NATIONAL

**DIANA**—Diana Ross—Motown  
**GAMBLER**—EMI-America  
**GO TO HEAVEN**—Grateful Dead—Arista  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**PETER GABRIEL**—Mercury  
**ROCKS, PEBBLES & SAND**—Stanley Clarke—Epic  
**21 AT 33**—Elton John—MCA  
**URBAN COWBOY**—Asylum (Soundtrack)

## CRAZY EDDIE/NEW YORK

**ARGYBARGY**—Squeeze—A&M  
**BERNADETTE PETERS**—MCA  
**DIANA**—Diana Ross—Motown  
**EMPIRE STRIKES BACK**—RSO (Soundtrack)  
**EMPTY GLASS**—Pete Townshend—Atco  
**FAME**—RSO (Soundtrack)  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**McCARTNEY II**—Paul McCartney—Col  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic

## DISC-O-MAT/NEW YORK

**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**EMPIRE STRIKES BACK**—RSO (Soundtrack)  
**FAME**—RSO (Soundtrack)  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TONIGHT**—France Joli—Prelude  
**UNMASKED**—Kiss—Casablanca  
**UP ESCALATOR**—Graham Parker—Arista

## STRAWBERRIES/BOSTON

**AND ONCE AGAIN**—Isaac Hayes—Polydor  
**CAMEOSIS**—Cameo—Chocolate City  
**CAN'T STOP DANCING**—Village People—Casablanca (Soundtrack)  
**DIANA**—Diana Ross—Motown  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LOVE TRIPPIN'**—Spinners—Atlantic  
**McCARTNEY II**—Paul McCartney—Col  
**PEARLS**—Carole King—Capitol  
**SNAKES & LADDERS**—Gerry Rafferty—UA  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

## CUTLER'S/NEW HAVEN

**B-52s**—WB  
**CAMEOSIS**—Cameo—Chocolate City  
**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**GLOW OF LOVE**—Change—RFC  
**McCARTNEY II**—Paul McCartney—Col  
**PARADISE**—Peabo Bryson—Capitol  
**PLEASURE PRINCIPLE**—Gary Numan—Atco  
**SPLASHDOWN**—Breakwater—Arista  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

## FOR THE RECORD/BALTIMORE

**ABOUT LOVE**—Gladys Knight & the Pips—Col  
**BRAZILIAN LOVE AFFAIR**—George Duke—Epic  
**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**PETER GABRIEL**—Mercury  
**ROCKS, PEBBLES & SAND**—Stanley Clarke—Epic  
**UP ESCALATOR**—Graham Parker—Arista  
**WHITE MUSIC**—Crack the Sky—Lifesong

## WAXIE MAXIE/WASH., D.C.

**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**LET ME BE YOUR ANGEL**—Stacy Lattisaw—Cotillion  
**LOVE TRIPPIN'**—Spinners—Atlantic  
**ME MYSELF I**—Joan Armatrading—A&M  
**ONE IN A MILLION YOU**—Larry Graham—WB

**RIGHT COMBINATION**—Curtis Mayfield—Linda Clifford—RSO/Curtom  
**SON OF ROCK 'N' ROLL**—Rocky Burnette—EMI-America  
**UNMASKED**—Kiss—Casablanca  
**UP ESCALATOR**—Graham Parker—Arista

## RADIO 437/PHILADELPHIA

**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**HOLLYWOOD MADNESS**—Richie Cole—Muse  
**HORIZON**—McCoy Tyner—Milestone  
**MAGIC**—Sylvia St. James—Elektra  
**McCARTNEY II**—Paul McCartney—Col  
**PETER GABRIEL**—Mercury  
**PRIME TIME**—Roy Ayers & Wayne Henderson—Polydor  
**21 AT 33**—Elton John—MCA

## FATHERS & SONS/MIDWEST

**DANGER ZONE**—Sammy Hagar—Capitol  
**HEAVEN & HELL**—Black Sabbath—WB  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**MUSIC MAN**—Waylon Jennings—RCA  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**SNAKES & LADDERS**—Gerry Rafferty—UA  
**21 AT 33**—Elton John—MCA  
**UP ESCALATOR**—Graham Parker—Arista

## NATL. RECORD MART/MIDWEST

**AFTER THE ROSES**—Kenny Rankin—Atlantic  
**DIANA**—Diana Ross—Motown  
**EMPTY GLASS**—Pete Townshend—Atco  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**MUSIC MAN**—Waylon Jennings—RCA  
**SUZIE**—Terence Boylan—Asylum  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TOMCATTIN'**—Blackfoot—Atco  
**WHITE MUSIC**—Crack the Sky—Lifesong

## RECORD RENDEZVOUS/CLEVELAND

**BIG SMASH**—Wreckless Eric—Stiff/Epic  
**FACE TO FACE**—Angel City—Epic  
**GLASS MOON**—Radio  
**GROUP 87**—Col  
**IN THE POCKET**—Neil Sedaka—Elektra  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**NEVER RUN NEVER HIDE**—Benny Mardones—Polydor  
**PETER GABRIEL**—Mercury  
**RUSS BALLARD & THE BARNET DOGS**—Epic

## ROSE RECORDS/CHICAGO

**CAN'T STOP THE MUSIC**—Village People—Casablanca (Soundtrack)  
**DIANA**—Diana Ross—Motown  
**FREEDOM OF CHOICE**—Devo—WB  
**HOLD ON TO YOUR DREAMS**—Wee Gee—Cotillion  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**NAUGHTY**—Chaka Khan—WB  
**ROSES IN THE SNOW**—Emmylou Harris—WB  
**THIS TIME**—Al Jarreau—WB  
**21 AT 33**—Elton John—MCA

## RADIO DOCTORS/MILWAUKEE

**DON'T LOOK BACK**—Natalie Cole—Capitol  
**FOUND ALL THE PARTS**—Cheap Trick—Epic (10")  
**HABITS OLD & NEW**—Hank Williams Jr.—Elektra  
**INFLATION**—Stanley Turrentine—Elektra  
**LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury  
**LOVE JONES**—Johnny Guitar Watson—DJM  
**ME MYSELF I**—Joan Armatrading—A&M  
**ROADIE**—WB (Soundtrack)  
**ROBBIE DUPREE**—Elektra  
**SCREAMING TARGETS**—Jo Jo Zep—Col

## GREAT AMERICAN/MINNEAPOLIS

**CHARLIE DORE**—Island  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**FLUSH THE FASHION**—Alice Cooper—WB  
**GLASS MOON**—Radio  
**HARD WAY**—Point Blank—MCA  
**IN THE POCKET**—Neil Sedaka—Elektra  
**OZARK MOUNTAIN DAREDEVILS**—Col  
**RUNNING FOR MY LIFE**—Judy Collins—Elektra  
**THIN RED LINE**—Cretones—Planet  
**YOU & ME**—Rockie Robbins—A&M

## TURTLES/ATLANTA

**DON'T LOOK BACK**—Natalie Cole—Capitol  
**'80**—Gene Chandler—20th Century-Fox  
**FREEDOM OF CHOICE**—Devo—WB  
**HEAVEN & HELL**—Black Sabbath—WB  
**LET ME BE YOUR ANGEL**—Stacy Lattisaw—Cotillion  
**McCARTNEY II**—Paul McCartney—Col  
**POINT OF VIEW**—Matumbi—EMI-America  
**RENAISSANCE**—ADC Band—Cotillion  
**RIGHT COMBINATION**—Curtis Mayfield—Linda Clifford—RSO/Curtom  
**SNAKES & LADDERS**—Gerry Rafferty—UA

## SPEC'S MUSIC/FLORIDA

**HEAVEN & HELL**—Black Sabbath—WB  
**McCARTNEY II**—Paul McCartney—Col  
**MONSTER**—Herbie Hancock—Col  
**PEARLS**—Carole King—Capitol  
**SPIDER**—Dreamland  
**THIN RED LINE**—Cretones—Planet  
**TOMMY TUTONE**—Col  
**21 AT 33**—Elton John—MCA

## POPLAR TUNES/MEMPHIS

**BRITISH STEEL**—Judas Priest—Col  
**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**'80**—Gene Chandler—20th Century-Fox  
**FREEDOM OF CHOICE**—Devo—WB  
**LADY T**—Teena Marie—Gordy  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**1980**—B.T. Express—Col  
**TOMMY TUTONE**—Col  
**21 AT 33**—Elton John—MCA

## TAPE CITY/NEW ORLEANS

**AND ONCE AGAIN**—Isaac Hayes—Polydor  
**BRITISH STEEL**—Judas Priest—Col  
**DIANA**—Diana Ross—Motown  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**HIPNOSIS**—Chocolate Milk—RCA

**JUST ONE NIGHT**—Eric Clapton—RSO  
**McCARTNEY II**—Paul McCartney—Col  
**OLD CREST ON A NEW WAVE**—Dave Mason—Col  
**SCREAM DREAM**—Ted Nugent—Epic

## INDEPENDENT RECORDS/COLORADO

**BERNADETTE PETERS**—MCA  
**'80**—Gene Chandler—20th Century-Fox  
**HARD WAY**—Point Blank—MCA  
**IN THE POCKET**—Neil Sedaka—Elektra  
**INVISIBLE MAN'S BAND**—Mango  
**OZARK MOUNTAIN DAREDEVILS**—Col  
**ROCKS, PEBBLES & SAND**—Stanley Clarke—Epic  
**21 AT 33**—Elton John—MCA  
**URBAN COWBOY**—Asylum (Soundtrack)  
**YOU & ME**—Rockie Robbins—A&M

## CIRCLES/ARIZONA

**COLLINS & COLLINS**—A&M  
**DIANA**—Diana Ross—Motown  
**DON'T LOOK BACK**—Natalie Cole—Capitol  
**FOR MEN ONLY**—Millie Jackson—Spring  
**INFLATION**—Stanley Turrentine—Elektra  
**LOVE JONES**—Johnny Guitar Watson—DJM  
**OZONE**—Motown  
**ROBBIE DUPREE**—Elektra  
**TONIGHT**—France Joli—Prelude  
**UNMASKED**—Kiss—Casablanca

## LICORICE PIZZA/LOS ANGELES

**DANGER ZONE**—Sammy Hagar—Capitol  
**FAME**—RSO (Soundtrack)  
**FLUSH THE FASHION**—Alice Cooper—WB  
**FREEDOM OF CHOICE**—Devo—WB  
**HEAVEN & HELL**—Black Sabbath—WB  
**McCARTNEY II**—Paul McCartney—Col  
**PETER GABRIEL**—Mercury  
**21 AT 33**—Elton John—MCA  
**UNMASKED**—Kiss—Casablanca  
**UP ESCALATOR**—Graham Parker—Arista

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**DANGER ZONE**—Sammy Hagar—Capitol  
**DIANA**—Diana Ross—Motown  
**EMPIRE STRIKES BACK**—RSO (Soundtrack)  
**McCARTNEY II**—Paul McCartney—Col  
**PETER GABRIEL**—Mercury  
**ROSES IN THE SNOW**—Emmylou Harris—WB  
**SCREAM DREAM**—Ted Nugent—Epic  
**21 AT 33**—Elton John—MCA  
**URBAN COWBOY**—Asylum (Soundtrack)  
**VOLUME**—Ray Gomez—Col

## EVERYBODY'S RECORDS/NORTHWEST

**DANGER ZONE**—Sammy Hagar—Capitol  
**FACE TO FACE**—Angel City—Epic  
**FIRIN' UP**—Pure Prairie League—RCA  
**FREEDOM OF CHOICE**—Devo—WB  
**HEAVEN & HELL**—Black Sabbath—WB  
**McCARTNEY II**—Paul McCartney—Col  
**ME MYSELF I**—Joan Armatrading—A&M  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**PEARLS**—Carole King—Capitol  
**WHO'S BEEN TALKING**—Robert Cray Band—Tomato





# 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

JUNE 14, 1980

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

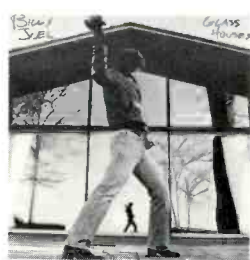
JUNE 14 JUNE 7

## 1 1 GLASS HOUSES

BILLY JOEL

Columbia FC 36384

(3rd Week)



WKS. ON CHART

13 H

2	2	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	14	H
3	3	THE WALL PINK FLOYD/Columbia PC2 36183	25	L
4	4	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	9	H
5	6	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	40	H
6	17	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	4	L
7	7	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	7	L
8	5	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	9	H
9	10	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	10	G
10	13	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	7	G
11	11	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	9	H
12	12	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	11	G
13	9	MAD LOVE LINDA RONSTADT/Asylum 5E 510	15	H
14	15	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	5	H
15	8	GIDEON KENNY ROGERS/United Artists LOO 1035	9	H
16	16	CHRISTOPHER CROSS/Warner Bros. BSK 3383	14	G
17	19	MICKEY MOUSE DISCO/Disneyland/Vista 2504	12	X
18	14	PRETENDERS/Sire SRK 6083 (WB)	20	G

## CHARTMAKER OF THE WEEK

### 19 — McCARTNEY II

PAUL McCARTNEY

Columbia FC 36511



1 H

20	22	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	23	H
21	18	DUKE GENESIS/Atlantic SD 17014	8	H
22	21	THE LONG RUN EAGLES/Asylum 5E 508	34	H
23	20	ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic SD 17013	11	H
24	25	GO TO HEAVEN GRATEFUL DEAD/Arista AL 9508	5	H
25	28	SCREAM DREAM TED NUGENT/Epic FE 36404	3	H
26	23	DEPARTURE JOURNEY/Columbia FC 36339	13	H
27	30	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	7	G
28	29	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/Reprise 3FS 2300 (WB)	9	X
29	31	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716	15	H
30	27	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	19	H
31	24	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	40	H
32	32	THE WHISPERS/Solar BXL1 3521 (RCA)	22	H
33	36	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	5	G
34	39	THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517	3	H
35	40	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	4	X
36	48	21 AT 33 ELTON JOHN/MCA 5121	3	H
37	38	KENNY KENNY ROGERS/United Artists LWAK 979	36	H
38	42	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	5	G
39	43	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	3	G
40	45	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	6	G
41	46	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	7	G
42	44	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista AL 9515	10	H
43	35	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259	15	H

44	26	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	75	G
45	37	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	30	G
46	33	SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806	10	G
47	41	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	56	G
48	47	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	26	H
49	51	CATCHING THE SUN SPYRO GYRA/MCA 5108	12	H
50	34	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120	17	G
51	53	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262	11	G
52	57	LOST IN LOVE AIR SUPPLY/Arista AB 4268	4	H
53	49	ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198	6	H
54	52	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	24	G
55	50	PARADISE PEABO BRYSON/Capitol SOO 12063	6	H
56	56	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107	8	H
57	63	POWER TEMPTATIONS/Gordy G8 994M1 (Motown)	4	H
58	59	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444	7	L
59	60	LADY T TEENA MARIE/Gordy G7 992R1 (Motown)	6	G
60	61	YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122	7	G
61	58	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258	7	G
62	97	ME MYSELF I JOAN ARMATRADING/A&M SP 4809	2	G
63	67	ON THE RADIO—GREATEST HITS I & II DONNA SUMMER/Casablanca NBLP 2 7191	31	L
64	54	BEBE LE STRANGE HEART/Epic FE 36371	16	H
65	73	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372	2	G
66	89	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387	2	G
67	72	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825	5	G
68	76	MONSTER HERBIE HANCOCK/Columbia JC 36415	3	G
69	91	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443	2	G
70	70	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1	15	G
71	68	DREAM COME TRUE EARL KLUGH/United Artists LT 1026	10	G
72	79	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436	3	G
73	97	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	2	G
74	69	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379	13	G
75	80	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	3	G
76	83	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269	3	G
77	62	RARITIES BEATLES/Capitol SHAL 12060	9	H
78	55	WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296	8	J
79	71	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427	5	G
80	74	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	24	K
81	65	RAY, GOODMAN & BROWN/Polydor PD 1 6240	21	G
82	78	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327	17	H
83	85	ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828	4	G
84	93	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516	2	H
85	—	DIANA DIANA ROSS/Motown M8 936M1	1	H
86	86	STARDUST WILLIE NELSON/Columbia KC 35305	19	G
87	77	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	18	G
88	66	LONDON CALLING CLASH/Epic E2 36328	19	I
89	96	THE CARS/Elektra 6E 135	96	G
90	99	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	2	G
91	101	FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212	1	G
92	95	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)	2	G
93	88	CORNERSTONE STYX/A&M SP 3711	34	H
94	75	TWO G.Q./Arista AL 9511	12	H
95	64	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)	13	H
96	92	SKYWAY SKYY/Salsoul SA 8532 (RCA)	12	G
97	93	WINNERS KLEER/Atlantic SD 19262	3	G
98	110	INVISIBLE MAN'S BAND/Mango MLPS 9537	1	G
99	—	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079	1	G
100	82	REACHING FOR TOMORROW SWITCH/Gordy G8 993M1 (Motown)	8	H

ALBUM CROSS REFERENCE ON PAGE 90



# A Classic.

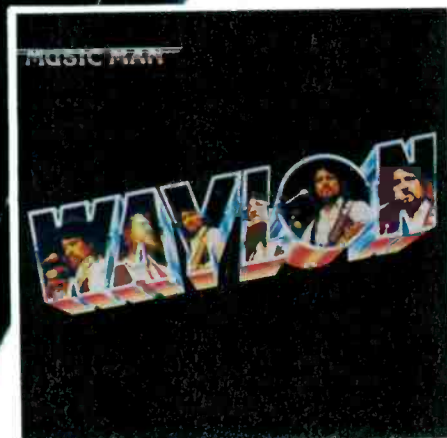


From **RAMBLIN' MAN** to **LUCKENBACH, TEXAS** to **GOOD HEARTED WOMAN**, Waylon's songs are classics!

His new **MUSIC MAN** album is no exception. **THEME FROM THE DUKES OF HAZZARD**, the hit single **CLYDE**, Steely Dan's **DO IT AGAIN** and Jessi Colter's **STORMS NEVER LAST** all stack up to a classic Waylon.

Waylon—everyone's **MUSIC MAN**.

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# Record World Albums 101-150

JUNE 14, 1980

JUNE 14  
JUNE 7

- 101** 115 **A BRAZILIAN LOVE AFFAIR** GEORGE DUKE/Epic FE 36483
- 102** 107 **FLIRTIN' WITH DISASTER** MOLLY HATCHET/Epic JE 36110
- 103** 111 **PARALLEL LINES** BLONDIE/Chrysalis CHR 1192
- 104** 109 **RELEASED** PATTI LABELLE/Epic JE 36381
- 105** 91 **KEEP THE FIRE** KENNY LOGGINS/Columbia JC 36172
- 106** 84 **SOMEBODY'S WAITING** ANNE MURRAY/Capitol SOO 12064
- 107** 117 **YOU AND ME** ROCKIE ROBBINS/A&M SP 4805
- 108** 113 **VAN HALEN**/Warner Bros. BSK 3075
- 109** 105 **DREGS OF THE EARTH** DIXIE DREGS/Arista AL 9528
- 110** 120 **FACE TO FACE** ANGEL CITY/Epic NJE 36344
- 111** 121 **SYREETA**/Tamla T7 372R1 (Motown)
- 112** 112 **SPLASHDOWN** BREAKWATER/Arista AB 4264
- 113** 123 **SHINE AVERAGE WHITE BAND**/Arista AL 9523
- 114** 116 **THE HARD WAY** POINT BLANK/MCA 5114
- 115** 125 **NOW WE MAY BEGIN** RANDY CRAWFORD/Warner Bros. BSK 3421
- 116** 104 **1980 B. T. EXPRESS**/Columbia JC 36333
- 117** 100 **MASSTERPIECE** MASS PRODUCTION/Cotillion SD 5218 (Atl)
- 118** 128 **GLASS MOON**/Radio RR 2003
- 119** 130 **STRANGER IN TOWN** BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
- 120** 102 **ARGYBARGY** SQUEEZE/A&M SP 4802
- 121** 137 **MUSIC MAN** WAYLON JENNINGS/RCA AHL1 3602
- 122** — **ONE VOICE** BARRY MANILOW/Arista AL 9505
- 123** 129 **TWO TONS O'FUN**/Fantasy/Honey F 9584
- 124** 90 **UNDERTOW** FIREFALL/Atlantic SD 16006
- 125** 94 **ON TO VICTORY** HUMBLE PIE/Atco SD 38 122
- 126** — **OLD CREST ON A NEW WAVE** DAVE MASON/Columbia JC 36144
- 127** 131 **TOMMY TUTONE**/Columbia NJC 36372
- 128** 135 **LIGHTS IN THE NIGHT** FLASH AND THE PAN/Epic JE 36432
- 129** — **ROCKS, PEBBLES AND SAND** STANLEY CLARKE/Epic JE 36506
- 130** — **LOVE IS A SACRIFICE** SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836
- 131** 134 **THE BLUE ALBUM** HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 132** 133 **THE TALE OF THE TAPE** BILLY SQUIER/Capitol ST 12062
- 133** 140 **ANGEL OF THE NIGHT** ANGELA BOFILL/Arista/GRP GRP 5501
- 134** 145 **LET ME BE YOUR ANGEL** STACY LATTISAW/Cotillion SD 5219
- 135** 138 **LIVE BULLET** BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 136** — **PEARLS—SONGS OF GOFFIN AND KING** CAROLE KING/Capitol SOO 12073
- 137** 103 **LADIES NIGHT** KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 138** — **'80 GENE CHANDLER**/20th Century Fox/Chi-Sound T 605 (RCA)
- 139** — **PETER GABRIEL**/Mercury SRM 1 3848
- 140** 141 **LIVE IN NEW YORK STUFF**/Warner Bros. BSK 3417
- 141** 108 **BEE GEES GREATEST**/RSO RS 2 4200
- 142** 127 **LOVE IS THE ANSWER** LONNIE LISTON SMITH/Columbia JC 36373
- 143** 114 **FUN AND GAMES** CHUCK MANGIONE/A&M SP 3715
- 144** 118 **PRESSURE** BRAM TCHAIKOVSKY/Polydor PD 1 6273
- 145** 147 **JERRY KNIGHT**/A&M SP 4788
- 146** 150 **BERNADETTE PETERS**/MCA 3230
- 147** 148 **SKAGLY** FREDDIE HUBBARD/Columbia FC 36418
- 148** 106 **PERMANENT WAVES** RUSH/Mercury SRM 1 4001
- 149** 119 **AFTER DARK** ANDY GIBB/RSO RS 1 3069
- 150** 132 **NATURALLY** LEON HAYWOOD/20th Century Fox T 613 (RCA)

# Albums 151-200

JUNE 14, 1980

- 151** **MUSIC TRANCE** BEN E. KING/Atlantic SD 19269
- 152** **BOUNCE, ROCK, SKATE, ROLL** VAUGHAN MASON AND CREW/Brunswick BL 754221
- 153** **FAME (ORIGINAL SOUNDTRACK)**/RSO RX 1 3080
- 154** **HANG TOGETHER ODYSSEY**/RCA AFL1 3526
- 155** **THE SON OF ROCK AND ROLL** ROCKY BURNETTE/EMI-America SW 17033
- 156** **BARNET DOGS** RUSS BALLARD/Epic NJE 36186
- 157** **YOU'VE GOT WHAT IT TAKES** BOBBY THURSTON/Prelude PRL 12174
- 158** **NUDE ANTS** KEITH JARRETT/ECM 2 1171 (WB)
- 159** **SOLD OUT** FOOLS/EMI-America SW 17024
- 160** **NEVER RUN NEVER HIDE** BENNY MARDONES/Polydor PD 1 6263
- 161** **OZARK MOUNTAIN DAREDEVILS**/Columbia JC 36375
- 162** **ROBIN LANE & THE CHARTBUSTERS**/Warner Bros. BSK 3424
- 163** **IN THE POCKET** NEIL SEDAKA/Elektra 6E 259
- 164** **SHORT STORIES** JON & VANGELIS/Polydor PD 1 6272
- 165** **INFLATION** STANLEY TURRENTINE/Elektra 6E 269
- 166** **THIN RED LINE** CRETONES/Planet P5 (Elektra/Asylum)
- 167** **TENEMENT STEPS** MOTORS/Virgin VA 13139 (Atl)
- 168** **PAVAROTTI'S GREATEST HITS** LUCIANO PAVAROTTI/London PAV 2003-4
- 169** **NOMAD** CHICO HAMILTON/Elektra 6E 257
- 170** **GROWING UP IN PUBLIC** LOU REED/Arista AL 9522
- 171** **KINGBEES**/RSO RS 1 3075
- 172** **TOO MUCH PRESSURE** SELECTER/Chrysalis CHR 1274
- 173** **BARTZ** GARY BARTZ/Arista AB 4263
- 174** **KITTYHAWK**/EMI-America SW 17029
- 175** **ANNIE (ORIGINAL CAST ALBUM)** Columbia PS 34712
- 176** **LED ZEPPELIN IV**/Atlantic SD 19129
- 177** **PRIVATE LIGHTNING**/A&M SP 4791
- 178** **BUT WHAT WILL THE NEIGHBORS THINK** RODNEY CROWELL/Warner Bros. BSK 3407
- 179** **SPIDER**/Dreamland DL 1 5000 (RSO)
- 180** **ZAMFIR**/Mercury SRM 1 3817
- 181** **COLLINS & COLLINS**/A&M SP 4806
- 182** **THE RIGHT COMBINATION** LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
- 183** **PAUL DAVIS**/Bang JZ 36094 (CBS)
- 184** **LOVE'S ONLY** LOVE ENGELBERT HUMPERDINCK/Epic JE 36431
- 185** **WHITE MUSIC** CRACK THE SKY/Lifesong LS 8028
- 186** **DETENTE** BECKER BROTHERS/Arista AB 4272
- 187** **DO THEY HURT?** BRAND X/Passport PB 9845 (Jem)
- 188** **THE SPECIALS**/Chrysalis CHR 1265
- 189** **ORIGINAL MIRRORS**/Arista AB 4269
- 190** **PROTECT THE INNOCENT** RACHEL SWEET/Stiff/Columbia NJC 36337
- 191** **DIONNE** DIONNE WARWICK/Arista AB 4230
- 192** **ARISE IN HARMONY** THIRD WORLD/Island ILPS 9574 (WB)
- 193** **REALITY EFFECT** TOURISTS/Epic NJE 36386
- 194** **LOOK HEAR?** 10CC/Warner Bros. BSK 3442
- 195** **SECOND EDITION** PUBLIC IMAGE LTD./Island 2WX 3288 (WB)
- 196** **NIGHT MOVES** BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 197** **SLOWHAND** ERIC CLAPTON/RSO RS 1 3030
- 198** **BEST OF THE DOOBIES** DOOBIE BROTHERS/Warner Bros. BSK 3112
- 199** **BAD LUCK STREAK IN DANCING** SCHOOL WARREN ZEVON/Asylum SE 509
- 200** **LIVE AT ST. DOUGLAS CONVENT** FATHER GUIDO SARDUCCI/Warner Bros. BSK 3440

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

## Album Cross Reference

AIR SUPPLY	52	JERRY KNIGHT	145
AMBROSIA	27	PATTI LABELLE	104
ANGEL CITY	110	STACY LATTISAW	134
JOAN ARMATRADING	62	LIPPS, INC.	105
AWB	113	KENNY LOGGINS	91
BEATLES	77	JEFF LORBER	84
BEE GEES	141	LYNYRD SKYNYRD	80
PAT BENATAR	45	CHUCK MANGIONE	143
BLACK SABBATH	65	MANHATTANS	40
BLONDIE	103	MANHATTAN TRANSFER	61
ANGELA BOFILL	103	BARRY MANILOW	122
BREAKWATER	112	TEENA MARIE	59
BROTHERS JOHNSON	29	MASS PRODUCTION	117
PEABO BRYSON	55	DAVE MASON	126
BT EXPRESS	116	PAUL McCARTNEY	19
CAMEO	33	HAROLD MELVIN	131
CARS	89	STEPHANIE MILLS	10
GENE CHANDLER	138	MOLLY HATCHET	102
CHANGE	38	MICKEY MOUSE DISCO	17
ERIC CLAPTON	129	ANNE MURRAY	106
STANLEY CLARKE	90	WILLIE NELSON	86
CLASH	88	TED NUGENT	25
NATALIE COLE	99	GARY NUMAN	50
CON FUNK SHUN	46	ORIGINAL SOUNDTRACK:	
BRUCE COCKBURN	92	ALL THAT JAZZ	53
ALICE COOPER	72	AMERICAN GIGOLO	43
RANDY CRAWFORD	115	COAL MINER'S DAUGHTER	56
CHRISTOPHER CROSS	16	ELECTRIC HORSEMAN	82
MAC DAVID	83	ROSE	20
DEF LEPPARD	73	URBAN COWBOY	35
DEVO	109	GRAHAM PARKER	34
DIXIE DREGS	101	RAY PARKER JR. & RAYDIO	42
GEORGE DUKE	22	BERNADETTE PETERS	146
EAGLES	41	TOM PETTY	91
FATBACK	124	PINK FLOYD	37
FIREFALL	23	POINT BLANK	114
ROBERTA FLACK FEATURING DONNY HATHAWAY	128	PRETENDERS	18
FLASH & THE PAN	60	PURE PRAIRIE LEAGUE	91
DAN FOGELBERG	60	RAY, GOODMAN & BROWN	81
RODNEY FRANKLIN	79	REO SPEEDWAGON	58
MICHAEL FRANKS	139	ROCKIE ROBBINS	107
PETER GABRIEL	75	SCORPIONS	67
LARRY GATLIN	30	BOB SEGER	2, 119, 135
J. GEILS	21	FRANK SINATRA	28
GENESIS	149	SKYY	96
ANDY GIBB	118	LONNIE LISTON SMITH	142
GLASS MOON	94	SOUTHSIDE JOHNNY	130
GRATEFUL DEAD	24	SPYRO GYRA	49
G.Q.	137	SQUEEZE	120
SAMMY HAGAR	68	BILLY SQUIER	132
HERBIE HANCOCK	39	STUFF	140
EMMYLOU HARRIS	76	STYX	93
ISAAC HAYES	150	DONNA SUMMER	63
LEON HAYWOOD	64	SWITCH	100
HEART	147	SYREETA	111
FREDDIE HUBBARD	125	BRAM TCHAIKOVSKY	144
HUMBLE PIE	78	TEMPTATIONS	57
IAN HUNTER	98	PETE TOWNSHEND	14
INVISIBLE MAN'S BAND	8	PAT TRAVERS	51
ISLEY BROTHERS	9	TOMMY TUTONE	127
JERMAINE JACKSON	5	TWO TONS O'FUN	123
MICHAEL JACKSON	47, 121	VAN HALEN	108
WAYLON JENNINGS	36	GROVER WASHINGTON, JR.	70
BILLY JOEL	29	WHISPERS	32
ELTON JOHN	136		
JOURNEY	97		
JUDAS PRIEST	71		
CAROLE KING	66		
KLEER			
EARL KLUGH			
GLADYS KNIGHT & THE PIPS			



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—It seems as though theatre and music are coming together more and more in this city. There are a number of projects in the planning or currently in production that cover a wide spectrum of black music. The year's first offering was "Reggae" which has gone back into rehearsal after a shakey start. It was recently announced that plans are underway to present the music of **Duke Ellington** on Broadway in mid-February of next year. Tentatively entitled "Sophisticated Ladies," the musical will focus on Ellington's incredible catalogue of songs while reflecting on the times that they represent. The show's producers, **Louie Westergard**, **Sondra Gilman**, **Manny Fox** and **Burton Litwin**, have already enlisted the services of choreographer **Donald McKayle** and fabulous dancer **Judith Jamison** for the lead role. It is expected that some of the Ellington alumni will be a part of musical's orchestra. No one is being cast in the role of Ellington, as if there's anyone who could actually fulfill that challenge. The repertoire will cover Duke's popular tunes, such as "Mood Indigo," as well as works from his sacred concerts. The show will open in Philadelphia in December, then move to the Kennedy Center in Washington, D.C. before finally coming to New York.

Just opening on Broadway this week are the musicals "Your Arms Too Short To Box With God" and "It's So Nice To Be Civilized." **Micki Grant** composed the music for both shows, assisted in the former work by the late **Alex Bradford**. The outstanding gospel music was originally issued on a popular ABC Records album two years ago, but there's no word from MCA on whether more will be pressed. Among those talented people involved in "Civilized" are **Tasha Thomas**, who is responsible for the vocal arrangements.

Warner Bros. has just released the cast album from the musical "One Mo' Time," which has been enjoying a successful run at The Village Gate. The music is from the black vaudeville circuit of the 1920's, and includes tunes made popular by **Bessie Smith**, **Ma Rainey** and others.

Down at the Public Theatre the sound of doo-wop reigns, where a group known as **14 Karet Soul** is singing the hits of the 1950's in "Sister Suzie Cinema," a musical written by **Lee Breuer** and composed by **Bob Telson**.

There's even more music headed for the stage. "Stompin' At The Savoy," which is a musical reminiscence of the swing era, begins this week at the West Bank Cafe. The show, which takes its material from the works of **Ellington**, **Fats Waller**, **Cole Porter** and others, stars **Ernestine Jackson** and **Bernard Johnson**, both of whom have an impressive list of stage credits. It might be a good idea to catch this one before it goes to Broadway. Performances will be held Sun-

days and Mondays through June at 8:30 p.m.

Also this week **Max Roach** and **Abbey Lincoln** have teamed up again after many years to compose music for a dance concert by **Dianne McIntyre & Sounds In Motion**. This truly unique performance will take place at New York's Symphony Space Friday and Saturday June 13 and 14. This is McIntyre's latest exploration into the use of "new music" choreography. Among those fronting the music ensemble are **Gary Bartz**, **Arthur Blythe**, **Hamiet Bluiett** and **Oliver Lake**. For more information call 348-2460.

As the roundup above indicates, there are growing opportunities for black music in theatre. If you're interested in getting more info how this relationship can be better taken advantage of make sure you attend the Black Music Assoc.'s seminar at the Annual Confer-

(Continued on page 92)

## Black Oriented Album Chart

JUNE 14, 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 T 603 (RCA)
- MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- ROBERTA FLACK FEATURING DONNY HATHAWAY**  
Atlantic SD 16013
- TWO PLACES AT THE SAME TIME**  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- SPIRIT OF LOVE**  
CON FUNK SHUN/Mercury SRM 1 3806
- AFTER MIDNIGHT**  
MANHATTANS/Columbia JC 36411
- CAMEOSIS**  
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- LIGHT UP THE NIGHT**  
BROTHERS JOHNSON/A&M SP 3716
- THE GLOW OF LOVE**  
CHANGE/Warner/RFC RFC 3438
- POWER**  
TEMPTATIONS/Gordy G8 994M1 (Motown)
- ABOUT LOVE**  
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- THE WHISPERS**  
Solar BXL1 3521 (RCA)
- LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- PARADISE**  
PEABO BRYSON/Capitol SOO 12063
- DIANA**  
DIANA ROSS/Motown M8 936M1
- TWO**  
G.Q./Arista AL 9511
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- WARM THOUGHTS**  
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- INVISIBLE MAN'S BAND**  
Mango MLP5 9537
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- AND ONCE AGAIN**  
ISAAC HAYES/Polydor PD 1 6269
- MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
- RELEASED**  
PATTI LABELLE/Epic JE 36381
- YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
- 1980**  
B. T. EXPRESS/Columbia JC 36333
- REACHING FOR TOMORROW**  
SWITCH/Gordy G8 993M1 (Motown)
- WINNERS**  
KLEER/Atlantic SD 19262
- DON'T LOOK BACK**  
NATALIE COLE/Capitol ST 12079
- TWO TONS O' FUN**  
Fantasy/Honey F 9584
- SKYWAY**  
SKYY/Salsoul SA 8532 (RCA)
- RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- SPLASHDOWN**  
BREAKWATER/Arista AB 4264
- SHINE**  
AVERAGE WHITE BAND/Arista AL 9523
- SYREETA**  
Tamla T7 372R1 (Motown)
- A BRAZILIAN LOVE AFFAIR**  
GEORGE DUKE/Epic FE 36483
- '80**  
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- NOW WE MAY BEGIN**  
RANDY CRAWFORD/Warner Bros. BSK 3421
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (A&I)
- BOUNCE, ROCK, SKATE, ROLL**  
VAUGHAN MASON AND CREW/Brunswick BL 754221
- YOU AND ME**  
ROCKIE ROBBINS/A&M SP 4805
- MASSTERPIECE**  
MASS PRODUCTION/Cotillion SD 5218 (A&I)
- ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- NATURALLY**  
LEON HAYWOOD/20th Century Fox T 613 (RCA)
- THE GAP BAND II**  
Mercury SRM 1 3804
- ONE BAD HABIT**  
MICHAEL FRANKS/Warner Bros. BSK 3427
- HANG TOGETHER**  
ODYSSEY/RCA AFL1 3526

## PICKS OF THE WEEK

### FOR MEN ONLY

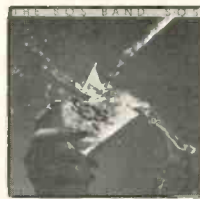
MILLIE JACKSON—Spring SP-1-6727



The message from Millie here is for the males. The eight tunes are laced together with storytelling that offers advice on how a man should deal with these hard times. The concept is effective, and lets Jackson draw new meaning from selections such as Loggins' "This Is It" and others. Programmers should have little trouble with the songs, but screen the raps.

### S.O.S.

S.O.S. BAND—Tabu NJZ 36332 (CBS)



This long awaited album is going to satisfy your patience. Their "Take Your Time (Do It Right)" single has paved the way for this hot debut album, which contains good dance and ballad tunes. The talents of principal writer and producer Sigidi, arranger Fred Wesley and this seven-man band come together in a package that simply can't miss.

### THIS TIME

AL JARREAU—Warner Bros. BSK 3434



On his newest album, superb vocalist Jarreau explores a more pop-oriented sound that will probably draw even more followers. He has gone back to composing more, teaming up with Earl Klugh, Chick Corea and long time sidekick Tom Canning. Jay Graydon is the producer for these nine tracks, which include Corea's well known "Spain."

### HORIZON

McCOY TYNER—Milestone M-9094



It's primarily back to basics for McCoy on his new LP, with less of the stylized explorations of recent releases. He concentrates here on the straight-ahead playing that he excels in. There's also plenty of room given to other soloists, featuring John Blake's violin and the superb reed work of George Adams and Joe Ford. A natural for jazz stations.





# Black Oriented Singles

JUNE 14, 1980

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

JUNE 14 JUNE 7

WKS. ON CHART

## 1 3 TAKE YOUR TIME (DO IT

RIGHT) PART I

THE S.O.S. BAND

Tabu 9 5522 (CBS)



9

2	1	LET'S GET SERIOUS	JERMAINE JACKSON/Motown 1469	13
3	2	FUNKYTOWN	LIPPS, INC./Casablanca 2233	13
4	4	SHINING STAR	MANHATTANS/Columbia 1 11222	14
5	6	LANDLORD GLADY KNIGHT & THE PIPS	Columbia 1 11239	9
6	5	SWEET SENSATION	STEPHANIE MILLS/20th Century Fox 2449 (RCA)	11
7	9	A LOVER'S HOLIDAY	CHANGE/Warner/RFC 49208	9
8	10	GOTTA GET MY HANDS ON SOME MONEY	FATBACK/Spring 3008 (Polydor)	12
9	12	BACK TOGETHER AGAIN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	8
10	11	CLOUDS	CHAKA KHAN/Warner Bros. 49216	8
11	8	ALL-NIGHT THING	INVISIBLE MAN'S BAND/Mango 103	14
12	14	POWER TEMPTATIONS	Gordy 7183 (Motown)	8
13	7	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	ISLEY BROTHERS/T-Neck 9 2290 (CBS)	16
14	15	OVERNIGHT SENSATION	JERRY KNIGHT/A&M 2215	10
15	13	LADY WHISPERS	Solar 11928 (RCA)	14
16	19	WE'RE GOING OUT TONIGHT	CAMEO/Chocolate City 3206 (Casablanca)	7
17	24	ONE IN A MILLION	LARRY GRAHAM/Warner Bros. 49221	6
18	21	GIVE UP THE FUNK (LET'S DANCE)	B. T. EXPRESS/Columbia 1 11249	9
19	22	YOU AND ME	ROCKIE ROBBINS/A&M 2213	7
20	28	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	SPINNERS/Atlantic 3664	4
21	16	TWO PLACES AT THE SAME TIME	RAY PARKER, JR. & RAYDIO/Arista 0494	14
22	20	LET THIS MOMENT BE FOREVER	KWICK/EMI-America 8037	9
23	18	GOT TO BE ENOUGH	CON FUNK SHUN/Mercury 76051	14
24	31	SITTING IN THE PARK	G.Q./Arista 0510	5
25	27	STARS IN YOUR EYES	HERBIE HANCOCK/Columbia 1 11236	8
26	29	I DON'T GO SHOPPING	PATTI LABELLE/Epic 9 50872	6
27	30	DOES SHE HAVE A FRIEND?	GENE CHANDLER/20th Century Fox 2451 (RCA)	6
28	17	LET ME BE THE CLOCK	SMOKEY ROBINSON/Tamla 54311 (Motown)	14
29	34	BEHIND THE GROOVE	TEENA MARIE/Gordy 7184 (Motown)	6
30	32	LOVE CYCLES	D. J. ROGERS/ARC/Columbia 1 11254	6
31	33	SAME OLD SONG (SAME OLD STORY)	RANDY CRAWFORD/Warner Bros. 49222	7
32	26	COMING DOWN FROM LOVE	BOBBY CALDWELL/Clouds 21 (TK)	10
33	39	DYNAMITE	STACY LATTISAW/Cotillion 45015 (Atl)	5
34	23	DON'T PUSH IT, DON'T FORCE IT	LEON HAYWOOD/20th Century Fox 2443 (RCA)	17
35	25	STOMP!	BROTHERS JOHNSON/A&M 2216	19
36	43	LIGHT UP THE NIGHT	BROTHERS JOHNSON/A&M 2238	3
37	41	HANGING OUT	KOOL & THE GANG/De-Lite 804 (Mercury)	5

38	42	DON'T TELL ME, TELL HER ODYSSEY	RCA 11962	6
39	44	WELCOME TO MY WORLD	DELEGATION/Mercury 76056	4
40	46	SOMEONE THAT I USED TO LOVE	NATALIE COLE/Capitol 4869	3
41	45	I SHOULD BE YOUR LOVER	HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	4
42	52	LOVE'S SWEET SENSATION	CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029	4
43	40	THE GROOVE	RODNEY FRANKLIN/Columbia 1 11251	8
44	48	DON'T TAKE MY LOVE AWAY	SWITCH/Gordy 7181 (Motown)	5
45	50	SPACER	SHEILA & B. DEVOTION/Carrere 7209 (Atl)	4
46	47	BIGGEST PART OF ME	AMBROSIA/Warner Bros. 49225	7
47	58	SKYYZOO	SKYY/Salsoul 72121 (RCA)	3
48	53	I'M DANCING FOR YOUR LOVE	RUFUS & CHAKA KHAN/MCA 41230	4
49	54	NEVER GIVIN' UP	AL JARREAU/Warner Bros. 49234	4
50	55	I AIN'T NEVER	ISAAC HAYES/Polydor 2090	4
51	57	JAM (LET'S TAKE IT TO THE STREETS)	FIVE SPECIAL/Elektra 46620	3
52	35	WINNERS	KLEER/Atlantic 3650	10
53	60	ALL THE WAY	BRICK/Bang 9 4810 (CBS)	3
54	59	HONEY, HONEY	DAVID HUDSON/Alston 3750 (TK)	4

### CHARTMAKER OF THE WEEK

55 — HERE WE GO AGAIN (PART I)  
ISLEY BROTHERS  
T-Neck 9 2291 (CBS)



1

56	49	SHE'S OUT OF MY LIFE	MICHAEL JACKSON/Epic 9 50871	7
57	63	DO YOUR THANG	ONE WAY FEATURING AL HUDSON/MCA 41238	3
58	36	SHEET MUSIC	BARRY WHITE/Unlimited Gold 9 1415 (CBS)	8
59	38	MINUTE BY MINUTE	PEABO BRYSON/Capitol 4844	12
60	67	WE SUPPLY	STANLEY CLARKE/Epic 9 59890	2
61	—	I WANNA KNOW YOUR NAME	FRANK HOOKER & POSITIVE PEOPLE/Panorama 11984 (RCA)	1
62	62	SNAKE EYES	GROVER WASHINGTON, JR./Motown 1486	4
63	—	FIGURES CAN'T CALCULATE	WILLIAM DeVAUGHN/TEC 767	1
64	—	ROLLER SKATE	VAUGHAN MASON AND CREW/Brunswick 754221	1
65	—	PARTY LIGHTS	GAP BAND/Mercury 76062	1
66	—	WOLF TICKETS	PARLET (FEATURING JEANETTE WASHINGTON)/Casablanca 2260	1
67	—	LOVE JONES	JOHNNY GUITAR WATSON/DJM 1304 (Mercury)	1
68	—	CAN'T BE LOVE—DO IT TO ME ANYWAY	PETER BROWN/Drive 6286 (TK)	1
69	—	GEE WHIZ	INTERLUDE/Star Vision Int'l. 1103	1
70	71	THE GIRL'S ALRIGHT WITH ME	MASTERPIECE/Whitfield 49218 (WB)	3
71	37	HIGH SKYY	Salsoul 2113 (RCA)	16
72	—	E-FLAT BOOGIE	TROUBLE/AI & THE KIDD 1001	1
73	51	INSIDE OF YOU	RAY, GOODMAN & BROWN/Polydor 2077	12
74	61	WE OUGHT TO BE DOIN' IT	RANDY BROWN/Chocolate City 3204 (Casablanca)	14
75	66	I GOT THE FEELING/JUST US TWO TONS O'FUN	Fantasy/Honey 888	9

## Black Music Report (Continued from page 91)

ence in Washington D.C. on Sunday June 29 on black theatre. The session will be moderated by **Ossie Davis** and **Woodie King Jr.** It's still not too late to register for the BMA Conference. For information call them at (215) 545-8600 as soon as possible.

Taking a break for her role as understudy in "Ain't Misbehavin'" is **Shezwa Powell** who will do her rhythm & blues nightclub act at the West Bank Cafe on June 11-13.

Leviticus was packed last Monday night for a solo performance by **Smoke Stevens**, who can be considered something of a new wave **Ben Vereen**. The Broadway song and dance artist, who attracted such artists as **Ken Page**, **Josephine Premice** and **Chris Calloway**, has been seen in both the film and stage versions of "The Wiz" and "Bubbling

Brown Sugar." His next performance will be at Riverside Church Theatre in late June.

Five brothers and sisters from Richmond, Virginia have cut their debut LP on the Dynamic Artists label as the **Waller Family**. Produced by **Joe Carter**, the album contains a selection of winning ballads that have been well arranged by **Willis Barnett**. Leading tracks on this outing are "I Love You So" and "Without You Tonight" that are tailored especially for those warm summer nights.

Watch for **Leon Huff's** debut single, "Tight Money" to break any day now as the first release from his forthcoming album, "Here To Make Music."





RECORD WORLD PRESENTS

**Sixty  
Years  
of  
Black  
Recorded  
Music**

IN CONJUNCTION WITH  
BLACK MUSIC MONTH, JUNE 1980

As part of Record World's annual review of black music, this year's special also commemorates the sixtieth anniversary of black recorded music. Since Mamie Smith's recording of "That Thing Called Love" in 1920, black musicians have continued to be a major force in America's music industry. The Black Music Association, which is helping to keep that momentum going, will hold its annual conference in Washington D.C. June 26-31. RW will be providing the complete agenda of the BMA Conference in this issue, as well as our Annual Black-Oriented Music Awards.

**Issue Date: June 28**  
**Advertising Deadline: June 16**

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



# Record World Jazz

By SAMUEL GRAHAM

■ **MAX ROACH:** One of the nice things about jazz reissues is that they afford an opportunity to compare a musician's older work with what he's doing now. Such an opportunity came in recent weeks when two new **Max Roach** albums were released. One of them, the "Freedom Now Suite," is part of Columbia's "Contemporary Masters" reissue series while the other is "Pictures in a Frame," a new album by Roach's quartet on the Soul Note label (distributed here by Rounder Records).

More than 19 years elapsed between these recordings, but certainly at no loss of intensity in the music—both albums are emotional, challenging performances. The "Freedom Now Suite" is a conceptual work dealing with the struggle of the black man, from the cotton fields to Johannesburg. As **Nat Hentoff's** liner notes point out, the sessions took place just seven months after the first sit-ins by black students in the south in February, 1960; Hentoff also notes—needlessly, it seems, in light of recent events in Fort Wayne, Indiana and Miami—that the struggle goes on, so the suite hardly seems dated 20 years after the fact. Musically, the highlights are many, but among them have to be **Coleman Hawkins'** blowing on "Driva' Man;" a hair-raising, kind of tension-and-release dialogue between Roach's drums and **Abbey Lincoln's** voice on "Tryptich: Prayer/Protest/Peace," and an all-out percussion battle on "All Africa." This is powerful stuff—not likely to win over many Mangione, Klugh, Sanborn and Franks fans, but a valuable release.

"Pictures in a Frame" has moments that are a little more outside, as one might expect from a Soul Note or Black Saint album, but it also has elements of considerable beauty. The fact that both sides open with drum solos says not only that this is Roach's album but also that it's no usual work; elsewhere, bassist **Calvin Hill** (say, didn't he used to run footballs for the Dallas Cowboys?), trumpeter **Cecil Bridgewater** and reedman **Odean Pope** contribute tunes, and the LP ends up, surprisingly, with Roach accompanying himself on piano and vocal on his "Ode from Black Picture Show."

**OTHER MASTERS:** The rest of Columbia's new "Contemporary Masters" entries help make it the strongest release yet from that series. On **Betty Carter's** "Social Call," the singer is backed by the likes of **Philly Joe Jones, Ray Bryant, Milt Hinton** and **Hank Jones** as she works her smoky way through chestnuts like "Moonlight in Vermont" and "Let's Fall in Love." Side one was arranged by **Quincy Jones**, while side two is previously unreleased.

**Chuck Willis'** "My Story" is another gem, this one by a lamentably little-known singer who died in 1958 and was known variously as the Sheik of Shake (one has to wonder if a current L.A. rock band by that name knows where their handle comes from) and the King of the Stroll (back in '57, **Dick Clark** used Willis songs on "American Band-

stand" while those wacky teens danced the Stroll). This is stone R&B, with its rolling pianos, bluesy guitars and honking saxes, the type of music one just doesn't hear much anymore.

**Other "Contemporary Masters":** The fifth volume of "The **Lester Young Story**," called "Evening of a Basie-ite;" **Louis Armstrong's** "Chicago Concert," with Satchmo leading his sextet through four sides from 1956; **Jimmy Rushing's** "Mr. Five By Five," and an interesting item called "I Remember Bebop," where pianists **Al Haig, Duke Jordan, John Lewis, Sadik Hakim, Walter Bishop, Jr., Barry Harris, Tommy Flanagan** and **Jimmy Rowles** play the music of Bird, Dizzy, Lewis, Monk, Bud Powell and others. By now we've probably all heard enough versions of "A Night in Tunisia," "Ornithology," "Star Eyes" and "Salt Peanuts" to last a couple of lifetimes, but this album (recorded in late '77) deserves a listen nonetheless. And overall, the series seems almost tailored to in-store display. Much has been said in this space about the merits of album covers, and these albums, with their matching graphics, large lettering and simple artist portraits, are eye-catching and might well look good if displayed together.

**MORE NEW RELEASES:** Also from Soul Note: **George Adams-Don Pullen's** "Don't Lose Control," with **Dannie Richmond** and **Cameron Brown** . . . From RCA/Bluebird: Volumes VI, VII and VIII of "The Complete **Benny Goodman**" . . . From Inner City: Trumpeter **Terumasa Hino's** "May Dance," an album that may find favor among middle-period **Miles Davis** fans, no surprise with a rhythm section that includes **Ron Carter** and **Tony Williams**. However, the addition of guitarist **John Scofield**, in place of another horn or a piano, gives it a different flavor. Also from Inner City: **Bennie Wallace** "Live at the Public Theater," with **Eddie Gomez** and **Richmond**.

**BLUES:** The **Robert Cray Band's** "Who's Been Talkin'" (on Tomato) is the freshest blues recording to come down the pike in a long, long while, and that's taking nothing away from the **Fabulous Thunderbirds**, the all-white Texas quartet who've released two good albums on Takoma. Where the T-Birds pay fairly strict, if not slavish, homage to the blues, Cray, who is black, has thrown in some more "contemporary" touches—i.e., songs that stray from the standard 12 or 16 bar patterns ("I'm Gonna Forget About You"), modern but still authentic horn charts, a generally up-to-date recorded sound. But the straight blues covers he includes—**Willie Dixon's** "Too Many Cooks," **Chester "Howlin' Wolf"** **Burnette's** insinuating, minor-key title cut—as well as his own "I'd Rather Be a Wino" (great title) and others, are the real thing. **Curtis Salgado's** harp blowing is fine, and Cray himself plays some soulful guitar that would sound even better had it been recorded with a bit more depth. That's a minor consideration for a record this good . . . A new label, Violet Records, has debuted with "Blues From Chicago," a relaxed, good-natured session recorded there last fall and spotlighting such relatively unknown players and singers—at least to non-fantatics—as **Willie Anderson, Eddie Taylor, Detroit Jr.** (aka Emery Williams, Jr.), **Jimmy Lee Robinson** and **Odie Payne**. This is pretty basic stuff, primitive and rocking, as the blues should be. Some humorous moments come between the songs themselves, as when **Detroit Jr.** intros "Killing Floor": "My name is Detroit Jr.," he allows, and "I'd like to do this number in regards for the late Howlin' Wolf, which I played for so many years, until he died." He follows with a gruff vocal on that tune that would do Wolf himself proud. Violet Records is located at P.O. Box 58, Island Station, New York City 10044.

## The Jazz LP Chart

JUNE 14, 1980

- CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown  
M7 933R1
- WIZARD ISLAND**  
JEFF LORBER FUSION/Arista AL 9516
- DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
- HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
- ONE BAD HABIT**  
MICHAEL FRANKS/Warner Bros. BSK 3427
- MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
- YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
- A BRAZILIAN LOVE AFFAIR**  
GEORGE DUKE/Epic FE 36483
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- LIVE IN NEW YORK**  
STUFF/Warner Bros. BSK 3417
- LOVE IS THE ANSWER**  
LONNIE LISTON SMITH/Columbia JC  
36373
- SKAGGLY**  
FREDDIE HUBBARD/Columbia FC 36418
- 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AL 9514
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- HIROSHIMA**  
Arista AB 4252
- BARTZ**  
GARY BARTZ/Arista AB 4263
- ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
- FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- TAP STEP**  
CHICK COREA/Warner Bros. BSK 3425
- NOMAD**  
CHICO HAMILTON/Elektra 6E 257
- UN POCO LOCO**  
BOBBY HUTCHERSON/Columbia FC 36402
- HORIZON**  
McCOY TYNER/Milestone M 9094  
(Fantasy)
- ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
- INFLATION**  
STANLEY TURRENTINE/Elektra 6E 269
- FULL FORCE**  
ART ENSEMBLE OF CHICAGO/ECM  
1 1167 (WB)
- NITE RIDE**  
DAN SIEGEL/Inner City IC 1046
- DETENTE**  
BRECKER BROTHERS/Arista AB 4272
- KITTYHAWK**  
EMI-America SW 17029
- NOW WE MAY BEGIN**  
RANDY CRAWFORD/Warner Bros. BSK  
3421

## Giving Them the Gate



Elektra/Asylum recording artist Chico Hamilton recently performed at New York's Village Gate in support of his debut E/A release, "Nomad." The performance was taped by WRVR for future broadcast. Shown backstage (from left) are: Sylvan Rhone, E/A northeast regional promotion manager and marketing director; Kathy Adair, vocalist; Chico Hamilton; Harriet Gilstrap, east coast music coordinator/special markets; Ralph Ebler, east coast artist development director; Maxanne Sartori, E/A east coast A&R director; and Willis Damalt, E/A local promotion rep/New York.



## Simon To Head NCCJ Music Div.

■ NEW YORK — The NCCJ has announced that Jerry Simon, music producer and publisher, is the national chairman of the nominating committee for the newly formed Music and Allied Industries division of the NCCJ.

Dr. David Hyatt, president of the NCCJ, announced the appointment of Simon here at the NCCJ's New York headquarters.

Hyatt said that Simon, in cooperation with other NCCJ national lay leaders, will immediately begin the process to select the first recipient of the NCCJ's National Brotherhood Award in the music industry.

## MCA/Songbird Inks Willie Nelson



Willie Nelson has been signed to MCA/Songbird Records, the contemporary Christian label, for what is described as a country/gospel album and which will feature members of his family as well as himself. Nelson (right) is greeted backstage after a recent benefit concert in Atlanta by MCA/Songbird's Chris Christian, director of A&R.

## Music Agency Relocates

■ NEW YORK—The Music Agency Ltd., the advertising agency specializing in music-record and leisure-time accounts, has moved to new offices at 1414 Avenue of the Americas in New York City. The new phone number is (212) 753-1331.

## EMI Meets in London



An international meeting of worldwide representatives of EMI Music's Capitol, United Artists, and EMI-America labels was held in London recently to discuss the increased touring activity and commercial success of North American artists on those labels in Europe. The conference was also attended by Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, Ken East (president and chief operating officer of EMI Europe & International), and Tony Todman (finance director of EMI Music Europe & International). Touring plans for the summer during which more than ten EMI Music acts will cover Europe were discussed.

## FCC Denies RKO TV Renewals

(Continued from page 10) improprieties, and "concealed from the FCC the fact that (they) knew of the inaccuracies."

The commission authorized RKO to continue operating the three stations until July 4, 1980 at midnight. Should RKO seek judicial review, it would be authorized to continue operating the stations thirty days after the court, which has jurisdiction to review the decision, issues its mandate.

The commission put off for the time being a March proposal by RKO offering a spinoff deal whereby its 13 other stations would be transferred to a new corporation. It invited RKO and other parties to file whatever comments they choose within a month of the release of the text of last week's decision.

Fifteen extra days will be allowed for reply comments, putting a probable August date on FCC dealings with the other stations involved.

Last week's decision has already adversely affected 45,000 General Tire and RKO stockholders. The day after the decision was announced in January, stocks sold off four and one quarter points, about 19 percent, with an initial loss in value of about \$95 million. This past week's final vote might drive the loss to several hundred million, according to Commissioner Quello's statement.

The FCC took stock of the "substantial economic impact" to the stockholders, "most of whom are undoubtedly innocent of any personal misconduct," but added that the "principle of law and the need to protect the public interest must prevail over private concern."

The FCC added that the large dimension of the economic impact merited no special consideration.

## Zappa's Draftees



Nearly 50 radio stations around the country are involved in Zappa Records' national promotion in support of Frank Zappa's latest single, "I Don't Wanna Get Drafted." First to get involved was Los Angeles station KROQ, which sent a Zappa "Draft Card" to any listener who wrote in for one. The card entitled the holder to free admission to screenings of Zappa's films, "200 Motels" and "Baby Snakes." Prizes offered by other stations include everything from free pizza to copies of the record. Zappa is currently on a world-wide tour. Shown above from left are: Rick Carroll, KROQ music director; "Jed the Fish," KROQ DJ; April Whitney, KROQ news director; KROQ DJs Jerry Longden, Shana, and Darrell Wayne; and Doug Ely, Zappa Records.

## Aizer Exits Swan Song

■ Samuel Aizer has left Swan Song Records. He was the head of AOR promotion and publicity for the company.

## New Pubbery Bows

■ NEW YORK—Dripping Bullets Music (ASCAP), a new publishing company headed by Lillian Lewis, opened recently in Manhattan with a catalogue of 40 songs.

Pronounced  
Röss-íng-tón  
Cöllnš

Coming soon on  
MCA RECORDS



# The Record World

# 1

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



**Blues Bros.:** hb-27 WFBR, ant WFIL, 28-23 WICC, 24-22 WIFI, a30 WKBW, 24-19 WNBC, 29-24 WPGC, 30-29 WTIC-FM, 28-25 WYRE, d29 KFI, on KFRC, 31-25 JB105, e Q107, a 14Q, a34 96X.

**R. Burnette:** 25-19 WAXY, a WBBF, d22 WCAO, hb-28 WFBR, d25 WFIL, 23-17 WICC, 23-19 WIFI, 27-25 WKBW, e WNBC, d29 WPGC, 20-10 WRKO, 15-12 WTIC-FM, on WXLO, d30 WYRE, 23-17 KFI, 29-27 KFRC, on KHJ 19-17 KEARTH, 10-7 F105, 19-12 JB105, 26-21 KC101, e Q107, 19-18 14Q, 24-20 96X.

**K. Carnes:** 30-20 WAXY, on WCAO, hb WFBR, hb WFIL, d29 WICC, a WPGC, d27 WRKO, d30 WTIC-FM, a WXLO, a WYRE, on KFI, on KFRC, d28 KEARTH, 35-26 F105, a33 JB105, 30-26 KC101, on 14Q.

**Change:** 21-19 WABC, 23-17 WNBC, a WPGC, 7-4 WXLO, a KFI, on KHJ, a22 96X.

**C. Daniels Band:** hb-29 WFBR, d15 WPGC, a WYRE, on KFI, 35-29 JB105, e Q107, a 14Q.

**R. Dupree:** 34-31 WABC, 11-9 WAXY, 14-8 WBBF, 5-3 WCAO, 5-3 WFBR, 11-4 WFIL, 4-3 WICC, 19-15 WIFI, 7-5 WKBW, 10-7 WNBC, 7-4 WPGC, 7-5 WRKO, 13-7 WTIC-FM, 22-20 WXLO, 6-5 WYRE, 19-15 KFI, 22-13 KFRC, a KHJ, 14-12 KEARTH, 19-15 F105, 18-14 JB105, 14-13 KC101, 9-7 Q107, 21-18 Y100, 25-25 14Q.

**ELQ:** d25 WBBF, d30 WCAO, 26-23 WFBR, e WFIL, 29-23 WKBW, e WNBC, 25-20 WPGC, 26-19 WTIC-FM, d27 WYRE, on KHJ, 29-27 F105, 27-23 JB105, a29 KC101, d25 Q107, 28-28 14Q, 27-25 96X.

**M. Jackson:** 32-28 WABC, 9-12 WAXY, 21-17 WBBF, 10-10 WCAO, 4-4 WFBR, 13-5 WFIL, 10-8 WICC, 30-26 WNBC, 10-13 WRKO, 28-27 WTIC-FM, 14-12 WXLO, d22 KFI, 11-9 KFRC, 6-6 KEARTH, 20-16 F105, 12-10 JB105, 10-9 KC101, 6-6 Y100, 7-8 96X.

**B. Joel:** 44-26 WABC, d15 WAXY, 20-15 WBBF, 12-8 WCAO, 14-9 WFBR, a21 WFIL, 20-12 WICC, 20-13 WIFI, 17-7 WKBW, 17-13 WNBC, 1-1 WPGC, d26 WRKO, 16-11 WTIC-FM, 26-21 WXLO, 4-2 WYRE, 17-10 KFI, 30-24 KFRC, d20 KHJ, 17-14 KEARTH, 28-23 F105, 24-17 JB105, a28 KC101, 11-3 Q107, 32-29 Y100, 14-13 14Q, 17-3 96X.

**E. John:** a25 WABC, 21-8 WAXY, 10-7 WBBF, 21-17 WCAO, 13-10 WFBR, 23-18 WFIL, 12-7 WICC, 18-16 WIFI, 25-22 WKBW, 15-8 WPGC, 15-9 WRKO, 14-8 WTIC-FM, 28-25 WXLO, 14-10 WYRE, 11-6 KFI, 24-12 KFRC, 21-18 KEARTH, 23-20 F105, 20-15 JB105, 12-12 KC101, 14-9 Q107, 30-21 Y100, 21-20 14Q, 10-6, 96X.

**C. King:** 12-11 WAXY, on WCAO, 29-24 WFBR, hb WFIL, 29-26 WICC, d27 WIFI, d29 WKBW, 18-11 WRKO, e WTIC-FM, on WXLO, eWYRE, a KFI, a KEARTH, 17-14 F105, 33-26 JB105, d29 14Q, 29-26 96X.

**Manhattans:** a20 WABC, d29 WAXY, 25-18 WCAO, 23-18

WFBR, hb WFIL, 27-25 WICC, 12-10 WPGC, 24-22 WRKO, 29-28 WTIC-FM, 24-22 WXLO, 19-16 WYRE, 10-8 KFI, 7-4 KHJ, 12-8 KEARTH, 34-33 F105, a30 JB105, 24-20 KC101, a10 Q107, 18-15 Y100, a 14Q, 23-18 96X.

**P. McCartney:** 18-10 WABC, 4-1 WAXY, 7-5 WBBF, 18-15 WCAO, 6-6 WFBR, 3-1 WICC, 22-17 WIFI, 18-13 WKBW, 12-8 WNBC, 13-12 WPGC, 14-7 WRKO, 3-2 WTIC-FM, 15-11 WXLO, 11-9 WYRE, 9-5 KFI, 5-3 KFRC, 17-6 KHJ, 5-1 KEARTH, 11-8 F105, 8-4 JB105, 9-4 KC101, 7-5 Q107, 15-10 Y100, 18-17 14Q, 8-5 96X.

**B. Midler:** 26-22 WABC, 4-2 WCAO, 2-1 WFBR, 6-2 WFIL, 1-1 WKBW, a30 WNBC, 3-2 WPGC, 11-15 WRKO, 19-14 WXLO, 18-14 KFI, 12-6 KFRC, 13-10 KEARTH, 2-2 F105, 5-2 JB105, 2-2 Q107, 26-16 Y100, 4-4 14Q.

**Meco:** a WFIL, a WKBW, a KFI, a32 JB105, a34 Y100.

**O. Newton-John:** 29-17 WAXY, a WBBF, 28-26 WCAO, 30-25 WFBR, 24-22 WFIL, 26-24 WICC, 30-24 WKBW, 23-16 WPGC, 29-25 WRKO, 26-23 WTIC-FM, d28 WXLO, 27-23 WYRE, d28 KFI, d28 KFRC, 28-23 KHJ, 29-21 KEARTH, 33-32 F105, 34-28 JB105, 27-23 KC101, d15 Q107, a36 Y100, 29-22 14Q, a35 96X.

**R. Pinette & Oak:** e WICC, a WKBW, 21-18 WRKO, a 31 F105, 15-12 14Q, a33 96X.

**Pure Prairie League:** 26-22 WAXY, 25-22 WBBF, d29 WCAO, 22-14 WFBR, 18-12 WFIL, 15-14 WICC, 14-7 WIFI, 26-21 WKBW, 28-25 WNBC, 30-28 WPGC, 26-23 WRKO, 23-21 WTIC-FM, 30-27 WXLO, 23-21 WYRE, 25-18 KFI, 27-25 KEARTH, 21-18 F105, 25-22 JB105, 22-18 KC101, e Q107, 34-31 Y100, d30 14Q.

**Raydio:** d28 WCAO, a WFBR, 6-4 WKBW, 28-25 WPGC, 22-17 WRKO, a30 WXLO, 23-21 KFRC, d25 KHJ, 28-26 KEARTH, 26-22 F105, a30 JB105, 23-20 Y100.

**K. Rogers:** 24-20 WCAO, 1p-ft WFBR, 25-23 WFIL, e WICC, a WKBW, 25-18 WNBC, 19-16 WRKO, e WTIC-FM, a WXLO, e WYRE, a KFI, on KFRC, 26-24 KEARTH, a30 KC101, 27-27 14Q.

**B. Seger:** 20-12 WABC, 8-6 WAXY, 13-9 WBBF, 19-14 WCAO, 12-8 WFBR, 19-14 WFIL, 5-4 WICC, 2-1 WIFI, 14-9 WKBW, 22-16 WNBC, 14-11 WPGC, 3-2 WRKO, 4-3 WTIC-FM, 16-13 WXLO, 15-7 WYRE, 12-12 KFI, 7-5 KFRC, d19 KHJ, 15-13 KEARTH, 4-1 F105, 10-5 JB105, 20-10 KC101, 13-18 Q107, a33 Y100, 12-7 96X.

**F. Sinatra:** a45 WABC, 16-14 WAXY, 18-13 WBBF, 15-12 WCAO, 20-15 WFBR, 22-19 WFIL, 11-11 WICC, 22-17 WKBW, 24-23 WPGC, 5-3 WRKO, 18-16 WXLO, 20-24 WYRE, on KFI, 17-16 KFRC, d24 KHJ, 11-9 KEARTH, d28 F105, 32-20 JB105.

**SOS:** 11-9, WABC, d30 WPGC, 10-5 WXLO, a KFI, 19-12 KHJ, a30 96X.

**Spinners:** 30-27 WABC, 23-23 WAXY, 23-20 WBBF, d23 WCAO, 21-12 WFBR, 20-13 WFIL, 18-13 WICC, 21-16 WKLV, 18-14 WNBC, 19-13 WPGC, 30-21 WRKO, 22-20 WTIC-FM, 21-15 WXLO, 26-20 WYRE, 21-16 KFI, a KFRC, d26 KHJ, 25-23 KEARTH, 25-21 F105, 28-19 JB105, 19-14 KC101, 27-23 Y100, 30-24 14Q, 18-12 96X.

**P. Townshend:** 30-25 WIFI, a WKBW, a WRKO, ae Q107, on 14Q.

**J. Walsh:** 20-13 WCAO, 25-19 WFBR, 16-11 WIFI, 10-7 WPGC, a KFRC, a KEARTH, a34 JB105, 25-13 Q107, 26-26 14Q.

# 2

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



**Blues Bros.:** 29-25 WANS-FM, d28 WBBQ, 29-24 WCGQ, e WCIR, 30-27 WERC, e WFLB, 32-27 WGSV, e WHBQ, d30 WHHY, d29 WISE, d37 WIVY, e WLAC, d30 WMC, e WRFC, d29 WRJZ, 30-26 WSGA, a25 KJ-100, d28 KX-104, 28-22 KXX-106, 39-28 BJ-105, d29 Q105, 26-24 Z93, e 92Q, 23-16 94Q.

**R. Burnette:** 24-15 WAKY, 17-11 WANS-FM, 24-21 WAYS, 29-26 WBBQ, 26-20 WCGQ, 28-17 WCIR, 26-19 WERC, 30-20 WFLB, 21-18 WGSV, d30 WHBQ, 18-14 WHHY, 16-12 WISE, 29-23 WIVY, 24-21 WLAC, e WLCY, 25-22 WNOX, a WMC-FM, 16-12 WQXI, d27 WRFC, d30 WRJZ, 24-19 WSGA, 30-24 KJ-100, 26-19 KX-104, 26-21 KXX-106, 40-30 BJ-105, 23-19 V100, 29-24 Q105, 30-28 Z93, e 92Q, 18-13 94Q.

**K. Carnes:** a29 WAKY, e WANS-FM, 28-25 WAYS, e WBBQ, 23-16 WBSR, d29 WCGQ, e WCIR, 30-24 WGSV, e WHHY, d32 WISE, 37-33 WIVY, 29-26 WLAC, e WLCY, 26-21 WQXI, d29 WRFC, e WRJZ, 32-28 WSGA, d29 KX-104, e KXX-106, e BJ-105, 25-22 Z93, 25-21 94Q.

**R. Crowell:** a31 WAKY, 10-7 WAYS, 19-12 WBBQ, d31 WFLB, a WKIX, 30-27 WLAC, e WLCY, a WNOX, 11-8 WQXI, d28 WRJZ, 29-25 WSGA, 5-2 KXX-106, a Q105, 28-25 Z93, e 92Q, 4-3 94Q.

**C. Daniels Band:** e WBBQ, d28 WCGQ, d20 WCIR, a WERC, a WFLB, d30 WGSV, a WHHY, a WISE, d26 WIVY, 26-14 WLAC, a23 WNOX, d25 WQXI, e WRFC, 28-18 WSGA, 20-10 KX-104, a KXX-106, a BJ-105, d26 Q105, a27 Z93, d24 92Q, 28-23 94Q.

**Dirt Band:** e WANS-FM, a WBSR, a WCGQ, a WGSV, a WIVY, a WQXI, a KXX-106, a38 BJ-105, a28 94Q.

**R. Dupree:** 5-3 WAKY, 3-9 WANS-FM, 6-5 WAYS, 8-5 WBBQ, 5-4 WCGQ, 12-6 WCIR, 5-7 WERC, 5-4 WFLB, 3-6 WGSV, 11-6 WHBQ, 5-3 WHHY, 2-2 WISE, 10-8 WIVY, 14-13 WKIX, 10-6 WLAC, 17-13 WLCY, 5-3 WNOX, 17-12 WMC-FM, 8-7 WQXI, 8-7 WRFC, 6-3 WRJZ, 13-12 WSGA, 9-7 KJ-100, 11-9 KX-104, 3-6 KXX-106, 9-6 BJ-105, 18-13 V100, 8-4 Q105, 6-5 Z93, 26-20 92Q, 3-5 94Q.

**ELQ:** 25-21 WAKY, 11-7 WANS-FM, d27 WAYS, 26-21 WBBQ, e WBSR, 21-15 WCGQ, d27 WCIR, 25-22 WERC, 31-27 WFLB, 22-16 WGSV, 28-21 WHHY, 21-14 WISE, 32-27 WIVY, 27-23 WLAC, e WLCY, 20-17 WNOX, a WMC-FM, d28 WRFC, d27 WRJZ, 25-22 WSGA, 27-23 KJ-100, 30-25 KX-104, 27-15 KXX-106, 24-16 BJ-105, 26-24 V100, 25-20 Q105, 20-16 Z93, e 92Q, 24-20 94Q.

**M. Gilley:** 30-26 WAYS, e WBBQ, e WHBQ, a WLAC, e WLCY, 25-18 WQXI, a WRJZ, a30 WSGA, e KJ-100, e KXX-106, 22-18 Z93, 19-17 94Q.

**B. Joel:** 31-19 WAKY, 10-3 WANS-FM, 22-16 WAYS, 13-8 WBBQ, 19-10 WCGQ, 30-23 WCIR, 3-3 WERC, 29-16 WFLB, 18-15 WGSV, a WHBQ, 7-3 WISE, 22-16 WIVY, 19-18 WKIX, 14-11 WLAC, e WLCY, 21-12 WNOX, 19-14 WMC-FM, 3-2 WQXI, 16-9 WRFC, 15-12 WRJZ, 8-8 WSGA, 3-1 KJ-100, 15-9 KXX-106, 15-5 BJ-105, 16-12 V100, 20-10 Q105, 2-1 Z93, 28-18 92Q, 5-2 94Q.

**Rock**

Blues Bros., Charlie Daniels Band, Carole King, Joe Walsh.

**Disco**

S.O.S.

# Hottest:



# Radio Marketplace

**C. King:** 32-28 WAKY, d37 WANS-FM, 26-22 WAYS, e WBBQ, 29-27 WBSR, a WCIR, a WERC, d33 WFLB, 27-22 WGSV, 30-27 WHHY, 23-20 WISE, 28-25 WIVY, d22 WKIX, a WLAC, a WLCY, 27-23 WQXI, 29-24 WRFC, a29 WSGA, e KJ-100, a KX-104, e BJ-105, e V100, e Z93, a 92Q, e 94Q.

**Manhattans:** 27-24 WAKY, 28-17 WANS-FM, 2-2 WAYS, 11-7 WBBQ, 28-28 WBSR, d30 WCIR, 15-9 WERC, 3-1 WFLB, 10-5 WGSV, 12-12 WHBQ, 14-9 WHHY, d36 WISE, 36-29 WIVY, 2-2 WKIX, 20-17 WLAC, 29-23 WLCY, 16-10 WMC-FM, 22-16 WQXI, 5-2 WRFC, 24-20 WRJZ, 3-3 KX-104, a V100, 24-21 Q105, 11-7 Z93.

**O. Newton-John:** 27-22 WAKY, 38-27 WANS-FM, 29-23 WAYS, 28-23 WBBQ, 30-25 WBSR, 24-19 WCGQ, d28 WCIR, 23-16 WERC, 34-26 WFLB, 23-14 WGSV, d29 WHBQ, 20-15 WHHY, 24-16 WISE, 26-20 WIVY, d25 WLAC, e WLCY, 17-14 WNOX, d25 WMC-FM, 17-14 WQXI, 27-23 WRFC, 29-21 WRJZ, 26-20 WSGA, 28-20 KX-104, 30-18 KXX-106, 27-21 BJ-105, d28 V100, d22 Q105, 29-26 Z93, e 92Q.

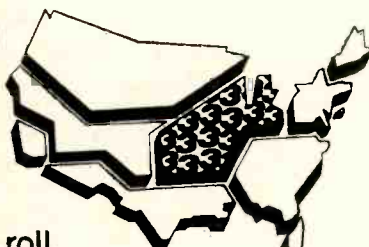
**K. Rogers:** d28 WANS-FM, d30 WAYS, 27-22 WBBQ, e WCIR, e WHBQ, e WLAC, d28 WLCY, e WQXI, 15-13 WSGA, a29 KJ-100, e KX-104, 27-23 Q105, 19-17 Z93, d26 92Q, 10-8 94Q.

**N&D Sedaka:** 23-18 WAYS, d35 WFLB, 25-25 WHBQ, a WIVY, 9-8 WLAC, 21-21 WSGA, 23-11 KX-104, 12-12 KXX-106, 16-11 92Q.

**Spinners:** 21-14 WAKY, 25-19 WANS-FM, 14-10 WAYS, 17-11 WBBQ, 11-7 WBSR, d29 WCIR, 22-20 WERC, 14-5 WFLB, 17-13 WGSV, d28 WHBQ, 16-12 WHHY, 18-13 WISE, 34-28 WIVY, 13-11 WKIX, 25-18 WLAC, 23-18 WLCY, 19-15 WNOX, 24-21 WMC-FM, 15-9 WQXI, 25-19 WRFC, 22-14 WRJZ, 16-14 WSGA, 21-14 KX-104, 29-26 KXX-106, d35 BJ-105, d27 V100, 26-19 Q105, 23-20 Z93, 27-22 92Q.

**J. Walsh:** 30-21 WANS-FM, 30-25 WBBQ, d30 WCGQ, e WCIR, d26 WERC, 35-29 WFLB, 26-22 WHHY, 31-21 WISE, 38-32 WIVY, d28 WLAC, a WMC-FM, e WRFC, 28-24 WRJZ, 27-24 WSGA, 18-15 KJ-100, d30 KX-104, 14-8 KXX-106, d36 BJ-105, 25-20 V100, d28 Q105, 12-8 Z93, a 92Q, 14-9 94Q.

3



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

**Blues Bros.:** a CKLW, 30-23 WDRQ, on WGCL, on WOKY, 30-27 WPEZ, on WSKS-FM, 29-27 KBEQ, 30-27 Q102, 26-20 96KX.

**R. Burnette:** 17-7 CKLW, 16-8 WDRQ, 24-22 WFFM, 28-27 WGCL, 23-12 WHB, 25-19 WOKY, 25-21 WPEZ, 25-22 WSKS-FM, 17-11 KBEQ, 24-19 KSLQ, 31-29 Q102.

**K. Carnes:** on CKLW, 30-25 WFFM, 31-25 WOKY, on WPEZ, a WZUU, a KSLQ.

**R. Crowell:** a CKLW, d30 WFFM, a WOKY.

**C. Daniels Band:** a WDRQ, 27-26 WFFM, 24-14 WPEZ, d29 WSKS-FM, d21 KBEQ, 26-24 KXOK, 29-19 96KX.

**Dirt Band:** a WFFM, a WOKY, a KBEQ.

**ELO:** 29-29 CKLW, 22-19 WDRQ, on WGCL, 30-24 WOKY, on WSKS-FM, 21-14 KBEQ, 28-26 KSLQ, a30 KXOK, 19-14 96KX.

**B. Joel:** 2-2 CKLW, 2-2 WDRQ, 5-2 WFFM, 13-13 WGCL, a18 WHB, d23 WLS, 9-7 WNDE, 22-18 WOKY, 23-16 WPEZ, 18-18 WSKS-FM, d17 WZUU, 20-19 KBEQ, 18-13 KSLQ, 16-2 KXOK, 18-13 Q102, 1-2 96KX.

**C. King:** a CKLW, on WDRQ, d29 WFFM, on WGCL, a22 WNDE, a29 WOKY, on WPEZ, d18 WZUU, on KSLQ, 13-11 KXOK, 32-30 96KX.

**O. Newton-John:** 29-29 CKLW, 18-15 WFFM, a20 WNDE, a28 WOKY, d29 WPEZ, 17-14 WZUU, 26-23 KBEQ, a29 KXOK, 25-23 96KX.

**K. Rogers:** 22-18 WFFM, 19-21 WGCL, a21 WNDE, 29-23 WOKY, a KSLQ.

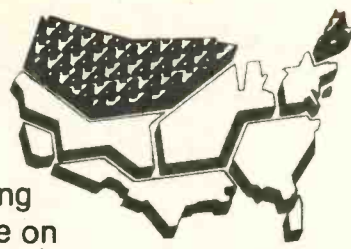
**B. Scaggs:** a WDRQ, a WFFM.

**Spinners:** 26-17 CKLW, 28-17 WDRQ, 14-12 WFFM, 21-16 WGCL, 15-13 WHB, 11-6 WNDE, 21-17 WOKY, 26-23 WPEZ, 18-16 WSKS-FM, d16 WZUU, 20-19 KBEQ, 18-13 KSLQ, a8 KXOK, 27-18 Q102, 16-13 96KX.

**P. Townshend:** d26 WDRQ, a WPEZ, on KBEQ, a KSLQ, on KWK, 22-18 96KX.

**J. Walsh:** 27-24 WDRQ, 20-20 WGCL, on WOKY, 21-18 WPEZ, 17-14 WSKS-FM, 19-15 KBEQ, d28 KSLQ, 2-2 KWK, 28-24 Q102, 14-11 96KX.

4



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

**Blues Bros.:** 25-21 WEAQ, d30 WGUY, d24 WSPT, 27-18 KCPX, e KJR, e KKLS, e KKO, 32-27 KLEO, d24 KMJK.

**R. Burnette:** 24-18 WGUY, 21-18 WJBQ, 20-18 WOW, 15-9 WSPT, 13-9 KCPX, 30-26 KGW, 24-23 KJR, 23-19 KKLS, d25 KKO, 34-25 KLEO, 29-23 KMJK, d20 KS95-FM.

**K. Carnes:** d22 WGUY, 25-24 WOW, 30-25 WSPT, 23-18 KDWB, a KGW, d26 KJR, d27 KKLS, a KKO, a32 KLEO, a KMJK.

**R. Dupree:** 7-6 WEAQ, 8-7 WGUY, 9-6 WJBQ, 7-7 WOW, 4-3 KCPX, 3-2 KDWB, 4-3 KGW, 2-1 KJR, 3-2 KKLS, 3-3 KLEO, 9-6 KMJK, 5-4 KS95-FM.

**M. Jackson:** 15-10 WGUY, 19-16 WJBQ, 5-6 WOW, 28-13 KCPX, 14-8 KDWB, 13-9 KGW, 13-9 KJR, 24-21 KKLS, 14-10 KKO, 7-5 KLEO, 5-4 KMJK, 7-8 KS95-FM.

**B. Joel:** 16-11 WGUY, 4-1 WOW, 7-4 WSPT, 16-8 KCPX, 9-4 KGW, 18-11 KJR, 22-20 KKLS, 20-16 KKO, 12-9 KLEO, 16-10 KMJK, 19-13 KS95-FM.

**C. King:** e WGUY, a WJBQ, 23-23 WOW, 23-20 WSPT, 19-15 KCPX, a KKLS, a KMJK.

**Manhattans:** 27-23 WGUY, a WJBQ, 24-15 WOW, 14-12 KCPX, d28 KGW, a KJR, 30-22 KLEO, d32 KMJK, a KS95-FM.

**Meco:** a WGUY, a KCPX, a KJR, a KMJK.

**O. Newton-John:** 21-19 WEAQ, d28 WGUY, d21 WJBQ, 21-19 WOW, 21-17 WSPT, d26 KCPX, 13-10 KDWB, 26-21 KJR, 26-22 KKLS, 20-14 KLEO, 30-28 KMJK, 20-17 KS95-FM.

**K. Rogers:** d30 KGW, 26-26 KMJK, d19 KS95-FM.

5



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

**Blondie:** 25-23 WQUE, 35-32 WTX, 27-26 KRBE, on KTSA.

**Blues Bros.:** a26 WQUE, d36 WTX, d24 KNOE-FM, on KRBE, 28-26 KROY-FM, a KTSA, a KUHL, on B97.

**R. Burnette:** 29-20 WQUE, 31-24 WTX, on KFMK, 28-21 KGB, on KNOE-FM, 26-24 KROY-FM, a 25 KTSA, 23-17 KUHL, 30-27 B97.

**K. Carnes:** on WQUE, a WTX, d30 KFMK, a KNOE-FM, 30-25 KRBE, 9-13 KROY-FM, d30 KUHL, a B97.

**C. Daniels Band:** on WQUE, 31-28 WTX, a KFMK, on KRBE, a B97.

**B. Joel:** 15-10 WQUE, 8-3 WTX, 13-10 KFMK, 30-10 KGB, 13-2 KNOE-FM, 22-21 KRBE, 21-11 KROY-FM, 28-20 KTSA, 22-14 KUHL, 11-8 B97.

**Manhattans:** 27-24 WQUE, 14-11 WTX, 14-11 KFMK, 26-25 KGB, d14 KNOE-FM, a KROY-FM, a KTSA, d29 KUHL, 27-20 B97.

**Spinners:** 22-17 WQUE, 29-26 WTX, 18-16 KFMK, d23 KNOE-FM, 20-18 KRBE, 29-28 KROY-FM, 19-18 KTSA, on B97.

**P. Townshend:** a WQUE, a WTX, a KTSA.

**J. Walsh:** a29 WQUE, 20-17 WTX, 29-29 KFMK, 28-25 KNOE-FM, on KRBE, d30 KROY-FM, a KTSA, on KUHL, on B97.

6



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

**Blues Bros.:** a30 KIMN, d40 KNUS, e KOPA, 29-26 KUPD, e KYGO, 27-24 KZZP.

**R. Burnette:** 23-16 KIMN, d38 KNUS, 30-27 KOPA, a KVIL, d25 KYGO, 7-4 KZZP.

**K. Carnes:** a KIMN, d39 KNUS, a KOPA, a KYGO, 26-22 KZZP.

**R. Dupree:** 9-4 KIMN, 12-11 KOFM, 7-5 KOPA, 16-15 KVIL, 9-8 KYGO, 4-5 KZZP, a25 Z97.

**M. Gilley:** 38-33 KNUS, a KOPA, e KVIL.

**R. Holmes:** e KIMN, d28 KOFM, 18-16 KVIL.

**B. Joel:** 17-9 KIMN, 26-25 KNUS, 8-6 KOPA, 9-3 KUPD, d14 KVIL, 25-20 KYGO, 2-1 KZZP, 1-1 Z97.

**O. Newton-John:** 30-22 KIMN, e KNUS, 30-27 KOFM, d29 KOPA, a KVIL, d28 KYGO.

**K. Rogers:** a KIMN, 18-11 KOPA, e KVIL.

**Spinners:** 24-14 KIMN, 40-36 KNUS, 25-23 KOFM, 26-18 KOPA, 5-4 KVIL, 28-22 KYGO, 22-20 KZZP.

**J. Walsh:** 28-25 KIMN, 37-34 KNUS, a KOFM, 28-25 KOPA, 25-20 KUPD, d30 KYGO, 11-8 KZZP, 23-16 Z97.

## B.O.S.

Manhattans, S.O.S.

## Country

none

## A/C

Kenny Rogers

## LP Cuts

none



# Casablanca Hot

(Continued from page 3)

"turnaround" for the company.

Casablanca's net profits for May and June, Bird revealed in a recent interview with *Record World*, have exceeded the profits earned by the label in any comparable period during the last year. That success may be traced to such factors as the "streamlining" of Casablanca's staff, as well as a dramatic reduction in returns — the latter, Bird noted, are down some 66 percent, putting the label's average return level in the 20 percent neighborhood. However, said Bird, "The main reason for the turnaround is the new acts that are breaking here," acts like Lipps, Inc., Pure Prairie League, the Captain and Tennille, Mac Davis, Player, Tony Joe White, Suzanne Fellini and 707.

Current chart figures show that Lipps, Inc.'s "Funkytown" single is now in its third week at number one on the Singles Chart, with the "Mouth to Mouth" album at number 12; Pure Prairie League's "Let Me Love You Tonight" single is at number 15 bullet, with their "Firin' Up" album bulleting at number 91; Mac Davis' "It's Hard To Be Humble" single, one of the top rack sellers in the nation, is at number 41, with the album of that name bulleting at number 99; and "It's For You," a single by Player, is a new entry at number 89 bullet. Other charting Casablanca product includes the Cameo album "Cameosis" (on the Casablanca - distributed Chocolate City label), at number 33 bullet; the "All That Jazz" soundtrack, at number 53, and Donna Summer's "On the Radio—Greatest Hits Vols. I and II," at number 63.

Pure Prairie League, Davis, Player, White and the Captain and Tennille—all of whom, like the others mentioned, were signed by Bird—came to Casablanca after having achieved varying degrees of success elsewhere, both recently (Player had a substantial hit with the RSO single "Baby Come Back" in 1978) and in the relatively distant past (White has been little known since his Monument Records single "Polk Salad Annie" in 1968). While admitting that these artists may well have been seen as "cold," or worse, in the eyes of consumers and industry viewers alike when signed by Casablanca, Bird dismissed the notion that acquiring them presented an unusual risk.

"The only risk," he said, "was the risk you have with any new artist that you sign, and that is

the financial risk of making an album, putting it out and promoting it. You have to be able to see something in an act, and know that they have it, and then be able to talk to the act and channel their energies in the direction that you think is going to be profitable. People thought they were over — we didn't, and that's why I signed them."

If there was ever an inordinate risk factor, he continued, it was reduced in advance by the president's meeting with the artist in question well before recording sessions started and charting the direction that artist's music would take. With Pure Prairie League, for instance, "we made the decision when they came to Casablanca, the band and myself, that we were going to go after the soft rock area, which they weren't in; they'd been playing country and western-sounding music."

Pure Prairie League "were one of the first signings to bring us into a new area for Casablanca, and that's rock and roll—from the day I took over as president (in February of this year), I said that we were going to become bigger in rock and roll, and also in R&B. Pure Prairie League is soft rock and roll, but it's rock and roll."

That same mass appeal, multi-format potential helps account for the success of "Funkytown" as well, Bird contended. The Lipps, Inc. record he noted, "was a giant record in the discos, but at the same time it was a giant R&B record, then a giant pop record. It (dance music) has evolved, from the heavy Eurodisco, with the beat boom-boom-boom in your ear to something with maybe more substance to it. It's not going to stop, either—people have been

dancing forever, and they're not going to sit down now." As for Casablanca itself, "We are completely away from the pure disco records," in favor of an offering like the upcoming Terri DeSario/K.C. pairing "Dancing in the Streets."

Tony Joe White's forthcoming "I Get Off On It," he added, has "strong AOR, top 40 and country possibilities. It's a dance record, too, but certainly not a disco record."

As for harder rock, Bird looked to the signings last year of Cindy Bullens and the Beckmeier Brothers as "paving the way" for Fellini, 707 and others. These acts, he noted, "are changing Casablanca's image" from that of a disco label with an occasional rock act, like Kiss, to a company with a much stronger rock identity.

Assuming that the quality of the material is acceptable, Bird added, "the second thing (a company needs) is good, strong promotion and marketing. If you have those ingredients, then you're going to make careers." Casablanca's strategy for breaking its acts consisted simply of "an all-out blitz on every one of them. We went after 'em, because we knew they were good records. I wouldn't call what we did unusual for Casablanca, but we did a little more than most people would do."

Noteworthy in view of Casablanca's recent successes is the fact that "we didn't sit back and wait for our superstars to release," said Bird, including Kiss and the Village People. That those acts now have new product as well—Kiss with their "Unmasked" album and the Village People as the principal attraction of the "Can't Stop the Music" soundtrack package — is only "a giant bonus."

## Slipping Them a Mickey



Mickey Mouse recently stopped in at *Record World*'s west coast offices to present the staff with a gold album in thanks for their recognition of the success of "Mickey Mouse Disco." Pictured from left are *Record World* marketing director Jack Forsythe, RW Sr. VP Spence Berland, Mickey, and RW west coast editor Sam Sutherland.

## Paul Brown Expands

■ NEW YORK — Long-time independent promotion man Paul Brown has announced that he has joined forces with two other veteran music men, John Rosica and Bill Mulhern, to form Brown's National College Survey.

### Headquarters Relocated

Brown will continue with his independent college promotion but will move to larger quarters at 35-10 47th Avenue, Long Island City, NY, 11101. The phone number will be 212-392-5100.

## Mighty Three Music Signs Cecil Womack

■ PHILADELPHIA — Larry Depte, president of the Philadelphia International Records label, and Earl Shelton, president of the Mighty Three Music Group, have announced the signing of Cecil Womack to a long term exclusive songwriters and producers agreement with Mighty Three Music and sister company Gamble and Huff Productions.

## Arista Announces Blank Tape Ad Policy

(Continued from page 3)

man said, "As a minimal first step in respect to the home taping issue we find ourselves in complete agreement with other manufacturers who are nonplussed and angered by customers who would utilize advertising space supplied by manufacturers for the purpose of promoting the sale of blank tape. That short-sighted and cavalier approach toward an industry that demands and is entitled to so much more, speaks badly for the attitude and business acumen of the people involved. In any event, to be in the position of paying for all or part of ads that promote the sale of blank tape is ludicrous and self-deceiving and we cannot permit it."

### Atlantic Records Policy

The move by Arista comes just one month after a similar announcement by Polygram Distribution (RW May 3). Other labels are considering action also. CBS Distribution is "considering" a move according to a spokesman. And Atlantic Records' Sheldon Vogel, vice chairman of the board, said "it would not be appropriate for us to participate in advertising of this nature (that mentions blank tape)," implying that the label had made the decision not to back ads with references to blank tape some time ago. When asked to clarify, an Atlantic spokesman said, "it's a policy that's never been verbalized, but there has been a concerted effort not to be in ads that advertise blank tapes."



## Classical Retail Report

JUNE 14, 1980

### CLASSIC OF THE WEEK

#### Pavarotti's Greatest Hits



#### PAVAROTTI'S GREATEST HITS London

#### BEST SELLERS OF THE WEEK\*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: FIDELIO—Behrens, Hoffman, Solti—London Digital
- BERLIOZ: CLEOPATRE, HERMINIE—Baker, Davis—Philips
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Caballe, Scotto, Carreras, Maazel—Angel
- LUCIANO PAVAROTTI: O SOLE MIO—London
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA

#### KORVETTES/EAST COAST

- BEETHOVEN: FIDELIO—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DEBUSSY: IMAGES—Previn—Angel Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- DAME JOAN SUTHERLAND SINGS MOZART—London
- VERDI: LUISA MILLER—DG

#### J & R MUSIC/NEW YORK

- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—Columbia
- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel 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
- PRICE: PRIMA DONNA VOL. V—RCA
- RAMPAL: JAPANESE MELODIES—Columbia
- VERDI: LUISA MILLER—DG

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

- BACH: BRANDENBURG CONCERTOS—Pennock—DG Archiv

- BEETHOVEN: PIANO CONCERTOS NOS. 1, 2—Lupu, Mehta—London Digital
- BERLIOZ: CLEOPATRE, HERMINIE—Philips
- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
- MERRY MOOD—Lute Duets—JRB
- MOZART: CLARINET AND BASSOON CONCERTOS—Hollinger, Ozawa—DG
- MOZART: SOGNO DI SCIPIONE—Hager—DG
- MOZART: COMPLETE SYMPHONIES, VOL. 3—L'Oiseau Lyre
- PAVAROTTI'S GREATEST HITS—London
- ZELENKA: TRIO SONATAS—Hollinger—DG Archiv

#### RADIO DOCTORS/MILWAUKEE

- BACH: BRANDENBURG CONCERTOS—Schwartz—Angel Digital
- BACH: SUITES FOR FLUTE—Wilson—Angel Digital
- BACH: TRIO SONATAS—Rampal—RCA
- BEETHOVEN: FIDELIO—London Digital
- DEBUSSY: IMAGES—Previn—Angel Digital
- DEBUSSY: IMAGES—Jacobs—Nonesuch
- PAVAROTTI'S GREATEST HITS—London
- RAMPAL: JAPANESE MELODIES—Columbia
- TCHAIKOVSKY: THE ENCHANTRESS—Columbia
- VERDI: LUISA MILLER—DG

#### JEFF'S CLASSICAL/TUCSON

- BEETHOVEN: FIDELIO—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- PETTERSON: SYMPHONY NO. 8—Comissiona—DG
- PRICE: PRIMA DONNA VOL. V—RCA
- RAMPAL: JAPANESE MELODIES—Columbia
- SAINT-SAENS: ORGAN SYMPHONY—Telarc

#### TOWER RECORDS/SAN FRANCISCO

- BERLIOZ: CLEOPATRE, HERMINIE—Philips
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DVORAK: SYMPHONY NO. 7—Ormandy—RCA
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- PRICE: PRIMA DONNA VOL. V—RCA
- RAMPAL: JAPANESE MELODIES—Columbia
- DAME JOAN SUTHERLAND SINGS MOZART—London

\* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, King Karol/New York, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

## Angel's Klaus Tennstedt

By SPEIGHT JENKINS

■ NEW YORK—To meet Klaus Tennstedt is to discover a man in action. The 53-year-old German, unlike many maestros, did not seem pompous, stuffy or image conscious. Voluble, intense, upset over lack of absolute command of English, he communicated with his eyes, his hands, his whole body. Almost never still, he gestured, smiled, searched for the word, and in the end was thoroughly likable.

An emigre from East Germany in 1971, he came to the United States first in 1974 for appearances with the Boston Symphony and established himself then and there as a man with strong, original notions on the late romantic classics. The work was the Bruckner Eighth Symphony. Reviews were good and stressed what has been characteristic of Tennstedt's press since: he is an original. Romantic by nature, he has an approach to what he conducts which does not follow any of the usual conducting schools. He is, in other words, neither a disciple of the Karajan sonic experience nor Furtwaenglerian profundity nor any other school.

This has been clear in his Mahler cycle for Angel. So far Americans have heard the First, Fifth, Ninth and the Adagio of the Tenth, and all have been arresting, revealing a grasp of the inner nature of the composer and a sense of exploration with his music. The First, for instance, sticks in my mind as one of the few to have the coolness of nature in the first movement, the stomping power of the Landler, and the drama of the finale, together with a very thoughtful, intelligent reading of the crucial third movement, one in which its many strands were treated with equal weight. Tennstedt looks forward to the whole cycle with the London Philharmonic, an orchestra he calls "so flexible, perfect for romantic and late Romantic music." He pointed out that people often interpret Mahler too cool or too hot. "To do great Mahler, one much love him, read his letters, know his whole period." Tennstedt feels the Adagio of the Tenth symphony is the closest connection between a romantic composer and Schonberg's 12-tone system.

Soon Angel will release the Third Symphony, which Tenn-

stedt recorded last year in Europe and which is now available on the Continent and in England. Enthusiastically, he recalled that the orchestra recorded the piece almost without a single retake. "It's very much like a live concert," he said.

Tennstedt is also embarked on the Schumann symphonies, with the Berlin Philharmonic, a series that has been heard in the U.S. only in a superb version of the Third Symphony. The Fourth Symphony of Schumann together with Mendelssohn's Italian Symphony will be issued by Angel in August. The conductor must be popular with the ensemble, because recently the German News-magazine, *Der Spiegel* ran a piece in which it suggested that when Karajan retires, the leadership of the Berlin orchestra will be handed to four conductors: Tennstedt, Zubin Mehta, Lorin Maazel and Seiji Ozawa.

Tennstedt's symphonic plate is full. He is the music director of the Radio Symphony of Hamburg, a major orchestra in North Germany to which he gives 70 days a year. That sounds very small, but it does not include the rehearsals nor many of the administrative obligations connected with the orchestra. He will also take the orchestra on a tour of Japan in the near future. In America he is the principal guest conductor of the Minnesota Orchestra (five weeks) and gives three weeks' time to the Philadelphia Orchestra. He is also the principal guest of the London Philharmonic (six weeks) and often appears with the New York Philharmonic (he has been a major contributor to the orchestra's Beethoven Festival, now concluding, and will then tour with the orchestra over the Eastern United States).

There is no opera in his plans, a situation that troubles Tennstedt because he used to conduct a lot of opera both in Eastern Europe and in Germany, after he emigrated. Hamburg, Munich and Berlin were the three centers of his activity, but since *Salome*, *Die Walkure* and Henze's *Boulevard Solitude* in 1977 in Munich he has led no opera. "I don't have the time," he said, "but there are discussions with EMI to record some opera soon, and I hope to work it into my schedule as soon as possible. If the right offer

(Continued on page 104)



# Record World Latin American

## Record World en Mexico

By VILO ARIAS SILVA

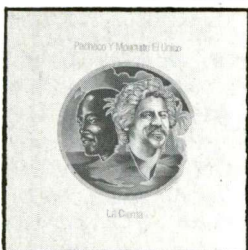
■ MEXICO—Una visita a la costa oeste de EU, me confirma una vez más que la preferencia del oyente y consumidor de habla hispana continúa inclinándose notoriamente hacia el producto mexicano. Su gusto hacia los intérpretes mexicanos—sean grupo o solistas— está muy por encima de cualquier otro intérprete latino. Así tenemos, que entre los temas más escuchados en el área de Los Angeles, acaparan la atención **Los Strwck** con su hit "Quién," **Lupita D'Alessio** con "Si tú ya no me quieres," **Los Bukis** con "The quiero a tí," **Joan Sebastián** con "Melodía para dos," **Alvaro Dávila** con "Amarrado," **José José** con "Si me dejas de amar" y lo que se constituye en el éxito más violento y arrollador que ha tenido **Juan Gabriel** "He venido a pedirte perdón," pero en el caso de **Juan Gabriel** (única excepción), fué una lástima constatar que en el mejor momento en que se desarrollaba el éxito en difusión, no existieran discos para la venta, porque resultó que las emisoras se anticiparon a la compañía que distribuye el producto de Ariola en la Unión Americana (e neste caso, el área de Los Angeles), dejándose de vender interesantes volúmenes de discos.

También fué grato saludar a los buenos amigos de la radio, como **Raúl Ortal** Director de programación de la importante Radio Kali, quien con su poderoso equipo de locutores **Pepe Reyes**, **Pepe Barreto**, **Pepe Iñiguez** y **Mario Talbot** forman una familia que derrama respeto y profesionalismo; lo mismo sucede con la otra importante ra-

dio de Los Angeles como es la **KWKW**, en donde **Hernán Quezada Escandón** y **Edgar Madrigal** se ganan el auditorio estrenando las producciones más recientes del mundo de habla hispana. Y cuando se habla de estrellas de la radio de Los Angls, Cal., no se puede dejar de mencionar a **Humberto Luna**, Director Musical de Radio KTNQ, quien en base a buen humor, diálogos con el público y alegre música se ha colocado en un lugar preferencial.

En esta visita, la sorpresa me la llevé con el intérprete **Fabián Lavalle**, quien en México le dió un poco de locha a **Iván** con el tema "Sin amor," pero que en Los Angeles lo enterró, gracias a la excelente labor promocional que desarrolló **José Pérez**, actual Gerente General de Orfeón Records. En cuanto a las empresas discográficas, recogí comentarios y los ratifiqué personalmente, que continúa existiendo una marcada diferencia entre las compañías que se preocupan por la difusión y cuidado de su producto, y las otras, que solamente esperan que cualquier de sus temas se haga un éxito, ya sea por reflejo de México o que por suerte, una de sus producciones sea escogida por los programadores radiales, pero que no son capaces de levantar un solo dedo en favor de las producciones que realizan o las que representan de lextranjero. Entre las primeras, hay que ubicar definitivamente a Orfeón, Profono, Musart, Peerless y Latin Internacional. ¿Y las demás? Simplemente no existen en el área promocional.

## Latin American Album Picks



### LA CREMA

**PACHECO Y MONGUITO EL UNICO—Fania JM 567**

Unen sus talentos Pacheco y Monguito para traernos una grabación muy salsosa y cargada de ritmo y sabor a pueblo. Excelentes cortes son "A Morón" (A. Rodríguez), "Oye Canuto" (D. Medrano), "El Diablo" (B. Gutiérrez) y "Chambelón" (C. Alonso).

■ Pacheco y Monguito put their talents to work in order to bring us this excellent package of danceable salsa. Good sound and mixing. "Cuento na má" (Chapotín), "Se me fué" (I. Piñeiro) and "Quítate el Chaquetón" (R. Díaz).

(Continued on page 104)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Un grupo de compositores mexicanos, encabezado por **A. Manzanero**, **Juan Gabriel**, **Napoleón**, **Guadalupe Trigo**, **Cornelio Reyna**, **Oscar Chávez**, **Mario Molina Montes**, **Rafael Buendía**, **Mario Arturo**, **Bulmaro Bermúdez** y otros, representando, según sus informaciones, más de un 54% de los votos necesarios para lograr mayoría en las votaciones de la Sociedad de Autores y Compositores de México (SACM), solicitaron una asamblea general de la Sociedad, ante el Juez Licenciado Jaime de la Pena, del Juzgado 21 de lo Civil, de México, quien dictaminó su celebración, el próximo día 2 de Junio, en contra de los deseos de la Directiva actual de la Sociedad. Según se desprende de informaciones recibidas, en esta Asamblea General se pretende tratar aspectos que ponen en tela de juicio la actuación de la actual Directiva, encabezada por **Consuelo Velázquez** y **Carlos Gómez Barrera**, la primera como presidenta y el segundo como Director General, desde hace poco más de 26 años. Se tratará de exigir responsabilidad a los involucrados, ya que según los compositores disidentes, este Consejo Directivo ha hecho mal uso de su puesto representativo, perjudicando a los autores, miembros de la entidad. Por otro lado, los disidentes están planteando la finalización de las prácticas de negocios particulares, establecidos por la Sociedad, tales como los cines, centro comercial y grabadora, recientemente creados por la entidad, que, según ellos, representan pérdida de dinero, propiedad de los compositores. Por otra parte, la directiva actual ha citado a una conferencia de prensa, en los momentos en que escribo estas líneas, para aclarar puntos relacionados con el problema planteado, antes de la posible realización de la Asamblea General. El sistema de votación de los autores y compositores de México, ha sido determinado desde hace largo tiempo, por un valor determinado por las cifras de regalías de cada temporada, de aquí, que el valor de cada voto no es exacto en cada compositor. La actual directiva mantiene poderes legales firmados por grandes compositores, ya fallecidos, tales como **Agustín**



Consuelo Valazquez



Carlos Gomez Barrera



Jose Jose

**Lara**, **José A. Jiménez** y otros, que les han brindado una cantidad apreciable de fuerza, ya que las liquidaciones de los autores reconocidos internacionalmente, de México, siempre han sido en extremo jugosas. Ahora, con la amplia popularidad de nuevos compositores, como los casos de **Juan Gabriel** y **Armando Manzanero**, cuyas liquidaciones ascienden a cantidades en extremo interesantes, el grupo disidente ha tomado fuerza dentro de los destinos de la entidad. **Mario Arturo**, que ha recibido el poder de los autores de más fuerza actual para representarlos en estas actividades ha hecho declaraciones a la prensa mexicana, que hacen suponer, toda la situación se situará al rojo vivo, durante la asamblea general solicitada, si ésta, respaldada por la ley, llegase a realizarse. Es muy posible que todo acabe, terminándose un ciclo de dirección rígida e inalterable de **Carlos Gómez Barrera**, que el propio **Mario Arturo** ha titulado con caracteres de dictadura. ¡Seguiré informando!

En la última reunión celebrada por la Cámara Argentina de Productores e Industriales de Fonogramas (CAPIF), se procedió a renovar su Comisión Directiva, que ha quedado constituida de la siguiente manera: **Jorge Schutt**, (RCA) President, **John Lear** (Phonogram) como Vice-

(Continued on page 103)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Antonio

By KFHM (ANGEL TOLEDO)

1. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
2. NUNCA, NUNCA, NUNCA  
LOS CHACHOS—Freddie
3. PERDONAME  
JOHANA ROSALY—Velvet
4. INOCENTE POBRE AMIGA  
LUCHA VILLA—Musart
5. NUESTRO JURAMENTO  
LOS CHICANOS—Orfeon
6. EL FILETE  
KIWA 7—Orfeon
7. ERES UN ENCANTO  
FLACO JIMENEZ—Joey
8. QUIEN SERA  
CAMILO SESTO—Pronto
9. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO—Profono
10. DIME QUE ME QUIERES  
LUPITA D'ALESSIO/  
JORGE VARGAS—Orfeon

### Boston

By WUNR (SAL LOPEZ)

1. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
2. BRUJERIA  
EL GRAN COMBO—Combo
3. CUCHU CUCHA  
TIPICA DOMINICANA—Bandera
4. POR AMORES COMO TU  
MOISES CANELLO—Arcano
5. HEY  
JULIO IGLESIAS—CBS
6. QUIEN SERA  
CAMILO SESTO—Pronto
7. QUIEREME  
ANGELA CARRASCO—Pronto
8. PONLE UN SE VENDE  
TONY YANS—T.H.
9. SENTI LLEGAR EL FIN  
ORQUESTA TIPICA—T.H.
10. CALLATE CORAZON  
BOBBY VALENTIN—Bronco

### San Jose

By KANTA (WILFRED IRIZARRY)

1. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
2. HEY  
JULIO IGLESIAS—CBS
3. SACRIFICIO  
LOS SOLITARIOS—Peerless
4. QUIEN  
LOS STRWCK—Profono
5. MENTIRAS, MENTIRAS  
LA BANDA DE RAY CAMACHO—Luna
6. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
7. QUE FACIL ES DECIR  
LILA DENEKEN—Orfeon
8. LAURA YA NO VIVE AQUI  
GRUPO MAZZ—Cara
9. DESAHOGO  
ROBERTO CARLOS—CBS
10. PERDONAME  
JOHANA ROSALY—Velvet

### Sao Paulo

By RADIO AMERICA  
(RONALDO C. ASSUMPÇÃO)

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

## Ventas (Sales)

### New York

1. HEY  
JULIO IGLESIAS—CBS
2. NIDO DE AMOR  
EL GRAN COMBO—Combo
3. DE PATITAS  
LUIS "PERICO" ORTIZ—New Generation
4. INCONSOLABLE  
GILBERTO MONROIG—Artomax
5. COMO YO TE AMO  
RAPHAEL—Alhambra
6. YO SOY EL MERENGUE  
JOHNNY VENTURA—Combo
7. MI SON CUBANO  
ROBERTO TORRES—SAR
8. DONA VEREDA  
CUCO VALROY—Discolor
9. COMPRENDE MAS  
ANTHONY RIOS—Algar
10. MI MANERA DE AMAR  
NELSON NED—WS Latino

### Puerto Rico

1. HEY  
JULIO IGLESIAS—CBS
2. AL SON DE LA LATA  
MARVIN SANTIAGO—T.H.
3. DESAHOGO  
ROBERTO CARLOS—CBS
4. MANUEL GARCIA  
BOBBY VALENTIN—Bronco
5. TE QUIERO DE VERDAD  
BASILIO—Karen
6. NIDO DE AMOR  
EL GRAN COMBO—Combo
7. DE PATITAS  
LUIS "PERICO" ORTIZ—New Generation
8. VAS POR AHI  
SONORA PONCENA—Inca
9. YO QUISIERA  
OSCAR D'LEON—T.H.
10. LLORE  
HECTOR LAVOE—Fania

### Hartford

1. NIDO DE AMOR  
EL GRAN COMBO—Combo
2. ADIVINALO  
CHAMACO RAMIREZ—Inca
3. CALLATE CORAZON  
BOBBY VALENTIN—Bronco
4. YO SOY UN BARCO  
ORLANDO CONTRERAS—Teca
5. LA NAVE DEL OLVIDO  
JULIO IGLESIAS—CBS
6. ME PRENDISTE VELAS  
OSCAR D'LEON—T.H.
7. DE CARNE Y HUESO  
LEONARDO PANIAGUA—Discolor
8. AHORA SI  
SONORA PONCENA—Inca
9. CONTESTACION AL BARBARAZO  
JOSE ORTIZ—Tizor
10. MENEAME LA CUNA  
FANIA ALL STARS—Fania

### Spain

By JAVIER ALONSO

1. AIRE  
PEDRO MARIN—Hispanovox
2. LA QUIERO A MORIR  
FRANCIS CABREL—CBS
3. CUANDO EL DESTINO  
ROCIO DURCAL—Ariola
4. QUIEN PUSO MAS  
VICTOR MANUEL—CBS
5. MORIR DE AMOR  
MIGUEL BOSE—CBS
6. IRRESISTIBLE  
ALMANZORA—Columbia
7. ENAMORADO DE LA MODA JUVENIL  
RADIO FUTURA—Hispanovox
8. QUERERTE A TI  
ANGELA CARRASCO—Ariola
9. TEMO QUE ME ARRASTRES  
TEBEO—Zafiro
10. COMO YO TE AMO  
ROCIO JURADO—RCA

## Nuestro Rincon

(Continued from page 102)

presidente, Luis S. Aguado (EMI-Odeón) como Secretario, Hecio Cuomo (CBS) como Tesorero, Rev. de Cuentas, Roberto Rudaeff (Trova), Rev. de C. Suplente, Francisco Vidal (Tonodisc). Resultaron electos como Vocales los amigos Mario R. Kaminsky (Microfón), Néstor N. Selasco (Sicamericana) y Laura Casella (Epsa)... Según reportes recibidos, todo ha de suponer que la música de salsa está tomando fuerza en Chile, lo cual está impulsando a los sellos productores de Estados Unidos, a intensificar la promoción de sus artistas y grupos en ese área. Ralph Mercado, el fuerte representante de artistas y agencia de contratación de N.Y., está reforzando la publicidad y promoción de su artista Willie Colón y Fania está desarrollando todo tipo de iniciativa para lograr ese mercado... También en Chile, José José hizo presentaciones en televisión y celebró conferencias de prensa en Santiago, aprovechando e intensificando su actual popularidad, obtenida a través de su interpretación de 'Si me dejas ahora'... Tomó los derechos para Argentina del catálogo MCA, el sello Microfón de los Hermanos Kaminsky. José Pagé y Stanley Steinhaus, representantes en el área latinoamericana de la etiqueta norteamericana, firmaron el convenio durante su estancia en Buenos Aires. Velvet de Venezuela tomó los derechos para toda Latinoamérica, con excepción de Brasil y México. El pacto incluye los catálogos de ABC, Paramount, Decca, Coral, Infinitive y Universal. José Pagé, Presidente de Velvet, situó las representaciones MCA de la siguiente manera: Philips en Chile, Dueri en Bolivia, El Virrey en Perú, Fediscos en Ecuador y Orbe en Colombia. Microfón también obtuvo los derechos para Paraguay y Uruguay... ¡Hasta la próxima!

A group of Mexican composers, including Armando Manzanero, Juan Gabriel, Napoleón, Guadalupe Trigo, Cornelio Reyna, Oscar Chávez, Mario Molina Montes, Rafael Buendía, Mario Arturo, Bul-

maro Bermúdez and others, representing more than 54 percent of votes necessary in order to achieve a majority at the Society of Authors and Composers of Mexico (SACM), requested a general assembly as per legally instructed by Lic. Judge Jaime de la Peña from Civil Court 21 in México, who ordered it next June 2nd, against the wishes of the present Society's staff. As it is understood from information received, this General Assembly attempts to treat different matters which differ from those of SACM, led by Consuelo Velázquez and Carlos Gómez Barrera, the former acting as president and the latter as general director for the past 26 years. At the Assembly, one of the main points to be exposed will be to clarify the responsibilities of the present Society's staff, as long as the composers involved claim they have not been properly managed. SACM has ordered a press conference, trying to clear up most of the problems brought up by the Mexican composers. The voting system of authors and composers in México has been tabulated since long time ago

(Continued on page 104)

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)	(Regional)
"Como Yo Te Amo"	"Inocente Pobre Amiga"
(M. Alejandro/A. Magdalena)	(Juan Gabriel)
RAPHAEL	LUCHA VILLA
(Alhambra)	(Musart)



## Silver for Captain & Tennille



British silver was recently awarded to the Captain & Tennille, whose debut single for Casablanca, "Do That To Me One More Time," sold in excess of 250,000 copies. The silver discs were presented at a champagne breakfast at the Churchill Hotel in London by Radio 1 disc jockey Dave Lee Travis (or DLT to his fans), who made the single his "record of the week" when released. Pictured are (from left) Daryl Dragon (the Captain), Toni Tennille, DLT, and Christy Hill (Casablanca Records).

## Angel's Tennstedt

(Continued from page 99)

comes along for live performances from a major company, I will try to comply, because it's an important part of my life." Tennstedt went on to say that Mozart was his favorite opera composer; *Falstaff* and *Otello* his two favorite Verdi operas and that among the Wagner works he was most excited about *The Ring* of

the *Nibelung* and *Die Meistersinger*.

At the moment, however, his performance and recording schedule is so busy that he cannot worry about things to add. He is pleased that his work seems to be successful in the United States, and believes that here we appreciate the fact that "I try to find my own way."

## Nuestro Rincon

(Continued from page 103)

by the royalty figures of each composer, which means that not all the composers maintain the same voting representation. SACM keeps powers of attorney from famous deceased Mexican composers such as **Agustín Lara**, **José Alfredo Jiménez** and others, which has increased SACM's income and represented a great voting power for years. Now, with the popularity of today's composers such as **Juan Gabriel**, **Armando Manzanero** and others, whose royalty figures are interesting, this new group of composers has earned strength within SACM. **Mario Arturo**, one of the composers, has been backed by the rest of the group in order to represent them at the General Assembly and has declared to the Mexican press that all these matters will be brought up at the proper time, if the Assembly goes into effect. It is possible that all this will end with the resignation of **Carlos Gómez Barrera**.

At the latest meeting held by the Argentinian Chamber of Records and Producers (CAPIF), one of the matters treated was to change the present staff as follows: **Jorge Schuff** (RCA) as president, **John Lear** (Phonogram) as vice president, **Luis S. Aguado** (EMI Odeón) as secretary, **Hecio Cuomo** (CBS) as treasurer, **Roberto Rudaeff** (Trova) as asst. treasurer, and **Francisco Vidal** (Tonodisc) as asst. treasurer.

As per information received, it seems that "salsa" music in Chile is increasing its popularity, which is forcing all salsa's labels in the States to intensify the promotion of their artists in that area. **Ralph Mercado**, from Ralph Mercado Management Agency in New York, is planning a heavy promotion on his exclusive artist **Willie Colón** and Fania Records is trying to move strongly into the Chilean market. . . **José José**, Mexican performer, did several TV shows in Chile and he also held a press conference due to the increase of his popularity through his latest hit, "Si Me Dejas Ahora" . . . Microfón in Argentina acquired the rights to distribute the MCA catalogue. **José Pagé** and **Stanley Steinhauss**, who represent the label in Latin America, were present at the signing in Buenos Aires. Velvet in Venezuela acquired the rights in Latin America with the exception of Brazil and México. The rights include those catalogues of ABC, Paramount, Decca, Coral, Infinity and Universal.

## Latin American Album Picks

(Continued from page 102)



### NORTENO

**VERONICA CASTRO**—Peerless MS 2146

Acompañada por el Mariachi Vargas, Verónica Castro interpreta aquí temas de corte norteño que significará buenas ventas en la costa oeste. Entre otros se destacan "Cantando por teléfono" (L. Rodríguez), "El Descolón" (M. Marroquí), "Fantasmas" (L. Lazareno) y "Cerezo Blanco" (P. Vargas).

■ Backed by Mariachi Vargas, Verónica Castro offers a package of "norteño" music that will mean good sales on the west coast. "Andale Compadre" (L. Rodríguez), "No Te Confundas" (Fabiola del Carmen), "Por Eso" (M. Marroquí), more.

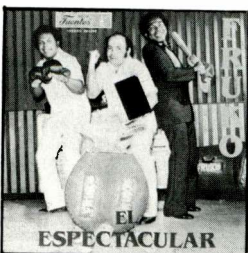


### CON LA SUPER ORQUESTA DE VENEZUELA

**VITIN AVILES, NELSON ALIZO & NELSON PINEDO**—Velvet 3007

Con arreglos y dirección musical de Nelson Alizo, únen sus voces Vitín Avilés, Nelson Alizo y Nelson Pinedo para traernos una producción llena de ritmo, sabor y romance. "La esquina del movimiento" (S. Suárez), "Sonero" (J. Ventura), "El muerto borracón" (D. en D.) y "Tabaco y Ron" (E. de la Roche).

■ With arrangements and musical direction by Nelson Alizo, the superb voices of Vitín Avilés, Nelson Alizo and Nelson Pinedo are together in a superb package full of rhythm, salsa and romance. "Porque Ahora" (B. Capó), "Silencio" (R. Hernández), "Canto a Mi Tierra" (D. enD.), others.



### EL ESPECTACULAR

**FRUKO**—Fuentes 201290

Con arreglos de Luis Carlos Montoya, Julio E. Estrada y Alberto Barros, Fruko, de Colombia, nos vuelve a ofrecer una de sus muy bailables producciones realizada por Mario Rincón P. Mueve a bailar en "Tu fotografía" (L. Miranda), "El son del carangano" (I. Villanueva), "Fuiste mi amor" (D. Manríquez) y "Juan no seas malo" (S. Palacio). Cantan Joe Arroyo y Wilson Saoko.

■ With arrangements by Luis Carlos Montoya, Julio E. Estrada and Alberto Barros, this new production of Fruko features dance tune. "Na' má' Pa' Quererte" (S. Rivero), "Qué Lindas Son Las Caleñas" (V. Soufront) and "De Tu Manantial" (L. Marina Sierra). Joe Arroyo and Wilson Saoko are terrific in the vocals.

## Disco File

(Continued from page 85)

side, which is a good, original rhythm track sprinkled with, what else, a series of percussion breaks. These are the breaks, get it? **Joe Bataan** gets better every time, as he further adapts rap into a song-like hook: "Sadie (She Smokes)" (Salsoul) has been remixed to a 6:30 version, adding a breakdown to the album cut from "Mestizo." The talking is not too involved, and most of it is a reprise of the familiar "Rap-O Clap-O;" the swinging midtempo track now has a piledriving bass range, and with allusions to "Bad Girls" and "Cuba," it's lots and lots of fun. "Sugar Frosted Lover" (Magic Disc), by **Flakes** is also light, amusing fare, making some noise regionally: it pairs a solid rhythm (co-produced by **Marilyn McLeod**, who wrote "Love Hangover") with an Eddie Kendricks-sounding lead. **Jimmy Simpson** added a spacious mix, and the single, outrageous, throw-away hook is the grabber. (We'll try to run the address of Magic Disc next week.)

To come: notes on albums by the Spinners, S.O.S. Band, One Way, Chaka Khan and Sheila and B. Devotion, also new music from Dynasty, Pure Energy (album to come late June, produced by Clarence Lawton) and Herb Alpert.



# Concert Safety Bills (Continued from page 3)

event), only the city of Cincinnati's ruling explicitly outlaws festival seating and general admission policies. And sources in Cincinnati intimate that when that city's report on public safety and crowd control is published sometime this summer, the law will be modified. Legislation in the state of Virginia has been postponed for further study and legislation in other cities and counties has met a similar fate. Ohio legislation that outlaws festival seating, introduced by two Cincinnati assemblymen, was passed by a committee and is in the assembly. The assembly, though, is reported to be waiting for the Cincinnati report before they address the bill.

The initial New York bill (9086) was introduced in the health committees of the state assembly and state senate. The assembly committee voted to hold the bill for further study; the senate committee never addressed the bill. According to Ken Kwartler, research assistant to Assemblyman Lehner, the placing of the bill in the health committees presented a major obstacle. As the New York State Department of Health is the agency in charge of regulations at public gatherings, bill 9086 would have instructed the Department of Health to modify some of its codes. Kwartler said that the issue of crowd control was completely alien to the members of the health committee.

Kwartler also said that the twenty-two members of the assembly health committee were under "pressure" to let the bill die. Nine of the twenty-two members of the committee are from districts that contain an arena that would be affected by the bill.

Although bill #9086 was criticized for being too vague, Kwartler feels that it "never really got a chance. The only people that knew about it were 22 members of one committee. There was never any kind of awareness, both in the legislature and in public about the need for such a bill and people's feelings on the matter. We want to make sure that the new bill isn't lost because of pressure from arena managers."

To avoid this Lehner's staff pre-facced the new bill (11255) with a seldom-used clause that will force the issue on local governing bodies and their constituents. The first part of #11255 says that if a local municipality (city or county) has an arena, that municipality should set down whatever regulations concerning security, crowd control and capacity at events that the municipality feels is necessary. If the municipality does

not set down its own guidelines by July, 1981, guidelines outlined in the second part of 11255 go into effect for that municipality. Any local governing body may, as Kwartler pointed out, feel no new guidelines are needed for their arena and pass legislation that says such. Local legislation is preceded by hearings, so ultimately the public will be made aware of the issue.

The second part of the new bill, which would cover municipalities with arenas if they don't act independently by the 1981 date, contains very specific regulations. The bill distinguishes between events (not arenas) with exclusive reserved seating and events with non-reserved seating or a combination of reserved and non-reserved seating. For events with exclusively reserved seating, the bill stipulates that 70 percent of the doors or entrance areas (this applies to coliseums with door-like entrances) must be open one hour before a show. Six security guards must be present for every 1000 people; one-third of these guards must be at a door or outside a door from one hour before the event until fifteen minutes after.

For events with any non-reserved seats, the bill calls for seventy percent of the doors or entrance areas to be open ninety minutes before a show. Seven security guards per 1000 people must be present and they must be at or outside the doors from two hours before a show until twenty minutes after.

Kwartler feels that the chances of the bill being passed will be increased because the bill was introduced into the cities com-

mittee of the state assembly rather than the health committee. Kwartler feels that the members of the cities committee are more aware of issues such as concert safety regulations than the members of the health committee.

Although the tragedy at the Who concert in Cincinnati last December 3 that left 11 people dead drew the immediate sympathy of everyone involved in concert promotion, grief was immediately replaced by common sense. More specifically, business interests in the cities with arenas have successfully argued against regulations (that would cut profits) in almost every case where legislation has been proposed. The fate of legislation proposed in Virginia is a good case in point. After hearing of the proposed legislation, Jim Mathias, manager of the Richmond Coliseum in Richmond, spoke before the legislators: "A good chunk of revenue would be lost to the state" if festival seating were eliminated.

The New York bill, of course, does not attempt to outlaw festival seating. But, as Kwartler maintains, problems do exist in the running of concerts at arenas, caused by festival seating and other factors, and these problems should be investigated.

Tom Parkinson, director of the Assembly Hall at the University of Illinois in Champaign, Illinois, said that arena managers have been concerned with safety regulations "since the '40s," but that the "answer is not in legislation, but in the professional management of facilities. We need good people, and not laws."

## Golden Gathering



Polydor Records' artists Ray, Goodman & Brown recently celebrated the RIAA-certified status of their self-titled album. The trio also nabbed a gold disc for their single, "Special Lady." A bevy of executives from Polydor and their production company, Dark Cloud, was on hand to help mark the festivities. Pictured, from left: (standing) Billy Brown; Jim Collins, vice president, promotion, Polydor Records; Bill Cataldo, national promotion director, Polydor Records; Sonny Taylor, vice president, special markets, Polydor Records; Mario de Filippo, vice president, sales, Polydor Records; Dick Kline, executive vice president, Polydor; Harry Anger, senior vice president, marketing, Polydor; Jules Kurz, attorney, Dark Cloud Productions; Al Goodman; Fred Haagen, president, Polydor; Vince Castellano (below), producer, "Ray, Goodman & Brown;" and Barbara Baker, president, Dark Cloud Productions; (kneeling) Rowena Harris, northeast regional R&B promotion manager, Polydor; Stephanie Cataliotti, Dark Cloud Productions; Harry Ray; and Lou Toby, conductor and arranger, Dark Cloud Productions.

## Levinson To Chrysalis

■ LOS ANGELES—Billy Bass, vice president of promotion and creative services at Chrysalis Records, has announced the appointment of Janet Levinson to the position of creative services manager.

In her new position, Levinson will be responsible for coordinating and producing all advertising and promotional materials. Levinson promoted at Ramey Communications prior to coming to Chrysalis to assist in the formation of an in-house art department. She also served as a production supervisor at Boylehart, Lovett and Dean Advertising.

## Bunetta Inks Dupree

■ LOS ANGELES — Al Bunetta, president of Al Bunetta Management, has announced the signing of an exclusive long-term agreement with Elektra/Asylum recording artist Robbie Dupree.

## FCC Clear Channel

(Continued from page 28)

areas. Gehron's objections were basically aesthetic in nature. "I grew up as a teenager in Pennsylvania listening to this station," he recalled. "We're proud of our nighttime service, it's known nationwide." Gehron did express some concern that people in some markets, while possibly gaining in local service, would be "deprived of certain formats particular to a major market radio."

By Napier, PD of WCCN in Minneapolis, stated, "Of course we're not happy about it. You don't want to give up any advantage, even if it's merely a promotional one." Another issue of concern to Napier was "keener competition," an affect of any decision that would add more stations to the AM band. "There are 35 signals in this market already," he said. "I think that's more than enough diversity."

At WNBC radio in New York, technical operations manager Bill Krause echoed the observation made by most class A clear channel surveyed: that the FCC ruling would have no effect on the practical signal penetration of any clear channel stations. Krause pointed out that the recent FCC report stated that the nearest stations on WNBC's frequency would be in Albuquerque, N.M.; Fresno, Ca., Phoenix, Az. and one local outlet in Washington state.

The practical consequences of the FCC's decision won't begin to be felt until the Commission's full report is printed and issued, which could be two weeks from press time, according to commission spokesmen.



## CMA Announces 1980 DJ Nominees

■ NASHVILLE—The Country Music Association has announced a total of 49 air personalities who have been nominated in one of three radio market categories in the association's 1980 Disc Jockey Awards Ballot.

Eligible CMA voting members

## Warners Names Jones Nashville Oper. Dir.

■ NASHVILLE — Frank Jones has been named director of Nashville operations for Warner Bros. Records, it was announced by Andy Wickham, Warner's vice president and director of country music.



Frank Jones

The appointment brings Jones into a position in the company where he will be involved in all facets of its country music operation. He will be working closely with Stan Byrd, Warner's Nashville-based director of country sales and promotion.

Jones started in the music business with Spartan Records in his native Canada. He moved on to Columbia Records there before he was brought to that company's Nashville office by Don Law. He eventually was named director of country marketing for Columbia. He later joined Capitol as vice president and general manager of the label's country division, a post he held for five years.

are being asked to vote for one nominee in each of the three categories: small, medium, and major market. This process will narrow nominees down to five in each category. An anonymous panel of leaders in the broadcast industry will select the winners, basing part of their decision on airchecks and bios sent by the finalists.

Disc Jockey award winners will be announced during the Grand Ole Opry Birthday Celebration

The 13 Small Market nominees are: Ron Adams, WGMR-FM, Tyrone, Pa.; Minnie Bloomquist, WSWN, Belle Glade, Fla.; Jimmy Cole, KTIB, Thibodaux, La.; Billy Dilworth, WLET-AM/FM, Toccoa, Ga.; Randy Dorey, WBPZ, Lockhaven, Pa.; Bob Fuller, WGTO, Cypress Gardens, Fla.; Norman Johnson, KGRI, Henderson, Texas; week in October.

(Continued on page 107)

## RW To Host Hospitality Booth

■ NASHVILLE—As a service to the music industry, *Record World* will again host a "hospitality booth" at the Municipal Auditorium for Fan Fair this week, Wednesday through Saturday.

Music industry people are invited to visit the booth to use the telephone or take a break. For the sixth consecutive year, RW will also offer a message service to record labels.

Anyone wishing to call artists or industry officials at the auditorium during Fan Fair may simply call RW's regular Nashville office number: (615) 329-1111. Messages will be relayed.

## Butler Purchases Sound Emporium

■ NASHVILLE—Independent producer Larry Butler has purchased sole ownership of the Sound Emporium, a recording studio which he previously co-owned.

When Butler was a co-purchaser of the studio in 1975 it was named Jack Clement Recording Studios. Earlier this year the complex was given its current title.

Butler told *Record World* he plans no major changes in staff or equipment at the Emporium, which includes two 24-track studios. Jim Williamson remains as general manager; Harold Lee has been named director of operation.

## Lowery To Release 'Special' Country LP

■ ATLANTA—Bill Lowery, president of The Lowery Group of Music Publishing Companies, has announced the release of a special LP, "25 Golden Years In Lowery Country," for radio and television broadcasting use only.

The limited edition, two-record set, which will ship to country radio stations this month, features 25 traditional and contemporary country music songs in the Lowery catalogue. Writers represented on the album include Jerry Reed, Ray Stevens, Joe South, Razy Bailey, Dan Welch, and Kendall Hayes, among others. Performing on the LP are such recording artists as Elvis Presley, Johnny Cash, Sonny James, Lynn Anderson, Freddy Weller, Hank Snow, Brenda Lee, and Porter Wagoner.

Country music stations desiring service on the album should send a letter on their radio stationery to The Lowery Group, 3051 Clairmont Road, N.E., Atlanta, Ga. 30329.

## Nashville NARAS Elects Board Members

■ NASHVILLE — The Nashville chapter of the National Academy of Recording Arts and Sciences has announced the results of its recent election of members who will serve two-year terms on the group's board of governors.

### Newly Elected

Elected were Sheri Kramer, vocalists and singers; Shelley Kurland, reelected, leaders and conductors; Bob Montgomery, A&R and producers; Jerry Gillespie, reelected, songwriters and composers; Warren Peterson, engineers; Larrie Londin, instrumentalists and musicians; Bill Pursell, reelected, arrangers; Bill Ivey, art directors, annotators, designers, literature editors, photographers; Don Butler, reelected, spoken word, documentary, children's, comedy, etc.; governors at large Aaron Brown (reelected), Patsy Bruce, Joe Moscheo (reelected), and Norro Wilson; and John McCarthy, associate category, reelected.

### Incumbents

Incumbent governors are Bob Beckham, Tom Brannon, John Denny, Moses Dillard, Chic Doherty, Charles Fach, Archie Jordan, Ronny Light, Merlin Littlefield, Brad McCuen, Bob Schanz, Roger Sovine, and Gerry Teifer.

### Volunteers

The governors are all volunteers, except for executive director Francine Anderson, who remains in the position she has held since 1975. Officers of the chapter will be elected by the board of governors at the regularly scheduled monthly meeting on July 9.

## PICKS OF THE WEEK

SINGLE  
RONNIE MILSAP, "COWBOYS AND CLOWNS / MISERY LOVES COMPANY" (prod.: Snuff Garrett / Ronnie Milsap & Rob Galbraith) (writers: S. Dorff, G. Harju, L. Herbstritt, S. Garrett/J. Reed) (Peso, Warner-Tamerlane, Bronco: BMI; Senor, WB, Billy: ASCAP/Lowery, BMI) (3:25/3:18). "Cowboys," one of Milsap's classiest cuts and a strong pop possibility, is the song which opens the "Bronco Billy" movie. "Misery" is a beers 'n tears ballad. RCA JH-12006.

SLEEPER  
ROY ORBISON & EMMYLOU HARRIS, "THAT LOVIN' FEELIN' AGAIN" (prod.: Brian Ahern) (writers: R. Orbison, C. Price) (Acuff-Rose, BMI) (4:08). Orbison and Harris shine on this evocative ballad that highlights Roy's legendary vocal skills as well as his ability to pen classic material. Warner Bros. 49262.



ALBUM  
TAMMY WYNETTE, "ONLY LONELY SOMETIMES." Tammy sounds better than ever in this gem of an album. The production is sensitive and subdued. Standout tracks are "You Needed Me," "When You Love Me," "Ozark Mountain Lullaby" and "He Was There." Epic JE 36485.





# Country Hotline

By MARIE RATLIFF

Ronnie Milsap — Both Sides  
Stephanie Winslow — "Try It On"  
Eddie Rabbitt — "Drivin' My Life Away"  
Barbara Mandrell — "Crackers"  
Danny Wood — "A Heart's Been Broken"



Stephanie Winslow

Ronnie Milsap gives us two excellent choices this round, with "Cowboys and Clowns" from the "Bronco Billy" movie, and a bluesy "Misery Loves Company" from his current "Milsap Magic" LP. Smart money will go for both sides! On "Cowboys" are KEEN, KXLR, KNEW, KCKC, WHN, KSO, WTSO, KRAM, WEEP, KFDI, WXCL, KSSS, WCMS, WNYN, WSLR. Playing both are KRMD, KSOP, KEBC, WJQS, WPNX, WWVA, WTMT.

A new pairing from Roy Orbison and Emmylou Harris, "That Lovin' You Feelin' Again," added at WHN, KNEW, KEEN, WEEP, WSM, WNYN, WTMT.

New Faces: Steve Douglas has action on "This Is True" at KIKK, KFDI, WWVA, WPNX, WWOK, KMPS, WSLC, WSDS, KEBC, KKYX, KRAK, KVOO. Danny Wood is getting good reports on "A Heart's Been Broken" at WMC, KMPS, WQQT, KSOP, KBUC, KRMD, WBAM, KRAK, KVOO, KEBC, KFDI, KSSS, WPNX, WWVA.



Johnny Russell

Stephanie Winslow is moving at KWKH, KWMT, KXLR, KYNN, WIRK, WFAI, KHEY, KTTS, WSDS, KVOO, WIVK, WBAM, WJQS, KFDI, KSO, KKYX, WTSO, KSOP, WUNI, KSSS, WPNX.

Pebble Daniel continues to add stations to "Goodbye Eyes;" new this week at KD JW, WSLC, KRMD, WBAM, KFDI, KKYX, KYNN, WSDS, KVOO.

Johnny Russell is starting to pull stations to "We're Back In Love Again" at KEBC, KRMD, KKYX, KMPS, WIRK, WGTO, KVOO, WXCL, KFDI, WPNX, WWVA.

Super Strong: Loretta Lynn, Reba McEntire, Larry Gatlin.

## SURE SHOTS

Kenny Rogers — "Love The World Away"  
Barbara Mandrell — "Crackers"  
Eddie Rabbitt — "Drivin' My Life Away"  
Jeanne Pruett — "It's Too Late"

## LEFT FIELDERS

Dick Feller — "The Credit Card Song"  
Roy Head — "Long Drop"  
Porter Wagoner & Dolly Parton — "Making Plans"

## AREA ACTION

Billy Walker & Barbara Fairchild — "Let Me Be The One" (KVOO, KFDI, WSDS)

## Nashville NARAS To Roast Butler

■ NASHVILLE — The Nashville chapter of the National Academy of Recording Arts and Sciences will sponsor a testimonial "roast" to honor Grammy award winning producer of the year Larry Butler.

The affair will be held in the Knoxville room of the Opryland Hotel on Sunday, June 15. Following cocktails at 6:30 p.m. and dinner at 7:30, music business executives, artists and friends of Butler will "roast" the successful producer. Ronnie Prophet will be the roastmaster.

Tickets at \$30 each are available at the Nashville NARAS office, 7 Music Circle North, Nashville, Tenn. 37203. Telephone Francine Anderson at (615) 255-8777 for more information.

Proceeds benefit on-going Recording Academy projects, including a scholarship fund to assist college students planning a career in the music industry.

## Daniels, Prophet Set For CMA Intl. Show

■ NASHVILLE — Charlie Daniels and Ronnie Prophet will host the Fan Fair International Show, produced by Country Music Association on Saturday, June 14 at Nashville's Municipal Auditorium. The two-hour show, beginning at 10 a.m., will feature well known country artists from six countries, including Australia, Canada, Czechoslovakia, England, Ireland, and South Africa.

International show artists include Australia's Hawking Brothers, Canada's Marie Bottrell, Czechoslovakia's Waldemar Matuska & KTO, England's Dave Travis, Ireland's Roly Daniels, and South Africa's Marie Gibson.

## Mercury Inks Kemp

■ NASHVILLE — Bob Sherwood, president, Phonogram, Inc./Mercury Records, has announced the signing of singer/songwriter Wayne Kemp to a long-term recording contract with the label.

## Nashville Report

By AL CUNIFF

■ The Picalic publishing organization has been what you might call hot lately. They've got Don Williams' "I Believe in You," due to ship in early August, Johnny Mathis' "I Do It All for You," and Crystal Gayle's next single, "Too Many Lovers (These Days)." Roger Cook and Ralph Murphy, Picalic partners, are also working on a new United Artist single by Sandra Steele, a new LP for Larry Raspberry, and a label deal for a fine new singer, Rachel Peer (she demoed "Too Many Lovers" for Crystal).

You don't want to know about all the gag gifts Dannis Davis got at his recent (May 30) surprise birthday party at Nashville's Richland Country Club. But Elaine Crockett of Danny's office revealed that some of the printable offerings Danny received were: a "teenie weenie" bikini, an autographed Herb Alpert album, and a French male contraceptive (a tiny guillotine in a box) . . . Brenda Lee is said to have broken an attendance record at Gilley's club in Pasadena, Texas. She reportedly drew a total of over 9000 people in two shows . . . Speaking of Gilley's Carl Perkins recently played to a capacity crowd there. Houston Oilers quarterback Ken Stabler joined Carl on stage for a duet on "Blue Suede Shoes" . . . Barbra Mandrell is doing an interview with "Ladies Home Journal" in Nashville.

Speaking of Crystal (see above), if you read this column last week you noticed that this typewriter slipped into the past and linked the singer with her previous label instead of her current one, CBS. Sorry about that . . . Fast-pickin' banjo girl Wendy Holcombe was in Nashville recently after appearing on the "NBC Affiliate Program," which showcased her talents for NBC station owners, program directors,

(Continued on page 108)

## CMA DJ Nominees (Continued from page 106)

Judy Messenger, KBLT-FM, Galena, Kan.; Tom Reeder, WKCW, Warrenton, Va.; Lee Shannon, WCCF, Punta Gorda, Fla.; Cindy Welch, WATM, Atmore, Ala.; James M. Wilder, WBIE-FM, Marietta, Ga.; and Jack Wilkerson, WSDS, Ypsilanti, Mich.

The 18 Medium Market nominees are: Lonnie Bell, KOYN, Billings, Mont.; Bob Cole, KOKE, Austin, Tex.; Stan Davis, WVAM, Altoona Pa.; Jarrett Day, KSO, Des

Moines, Iowa; John France, WHO, Des Moines, Iowa; Sam Faulk, WLWI-FM, Montgomery, Ala.; Curtis King, WKKK, Rockford, Ill.; Mike Oatman, KFDI, Wichita, Kan.; Don Owens, KZUN, Spokane, Wash.; Don Paul, KTTS, Springfield, Mo.; Frank Page, KWKH, Shreveport, La.; Tom Phifer, KRMD, Shreveport, La.; Buddy Ray, WWVA, Wheeling, W. Va.; Tom Riley, WVAM, Altoona, Pa.; Scott Seiden, WQQT, Savannah,

Ga.; Al Snyder, WKTC, Lexington, Ky.; Don Walton, KFDI, Wichita, Kan.; Andy Witt, WTSO, Madison.

The 18 Major Market nominees are: Len Anthony, WPLO, Atlanta, Ga.; Billy Cole, KYNN, Omaha, Neb.; Country Charlie, WVOJ, Jacksonville, Fla.; Deano Day, WCXI, Detroit, Mich.; Country Joe Flynt, KSOP, Salt Lake City, Utah; Max Gardner, KKYX, San Antonio, Texas; Barry Grant, WKIRK-FM, West Palm Beach, Fla.; Bob Hooper,

WESC, Greenville, S.C.; Davie Lee, WIL, St. Louis, Mo.; Chuck Morgan, WSM, Nashville, Tenn.; Art Nelson, KLAC, Los Angeles, Calif.; Dick Rippey, KOCY, Oklahoma City, Okla.; Larry Scott, KRLD, Dallas, Tex.; Chris Taylor, KYNN, Omaha, Neb.; John Trimble, WRVA, Richmond, Va.; Simon Train, WIRK-FM, West Palm Beach, Fla.; Ron West, KSON, San Diego, Calif.; and Rusty Walker, KQIK-FM, Jacksonville, Fla.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**KENNY ROGERS**—United Artists X1359-Y

**LOVE THE WORLD AWAY** (prod.: Larry Butler) (writers: B. Morrison, J. Wilson) (Southern Nights) (3:11)

A powerful ballad that begins quietly and builds in intensity, this tune sounds like an instant classic. It's already receiving great radio reaction.

**JEANNE PRUETT**—IBC 00010

**IT'S TOO LATE** (prod.: Walter Haynes) (writers: Bourke, Dobbins, Wilson) (Chappell, ASCAP) (3:21)

You had your chance, but it's too late to love me now, the singer explains in this solid song. The production is clear and controlled.

**EDDIE RABBITT**—Elektra 46656

**DRIVIN' MY LIFE AWAY** (prod.: David Malloy) (writers: E. Rabbitt, E. Stevens, D. Malloy) (DebDave/Briarpatch, BMI) (3:13)

The Chuck Berry spirit is alive and well in this lively number, which jumps from the opening acoustic guitar chords. Rabbitt's quick vocal delivery and the song's speedy tempo blend elements of country, rock, and (remember this?) rockabilly.

**BARBARA MANDRELL**—MCA 41263

**CRACKERS** (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Pi-Gem, BMI) (2:30)

This "love lost" song gets its point across in a humorous, uptempo way. There are hints of "Sleepin' Single" in the arrangement.

**LIVINGSTON TAYLOR**—Epic 9-50894

**FIRST TIME LOVE** (prod.: Jeff Baxter & John Boylan) (writer: P. Alger) (Bait & Beer, ASCAP) (2:41)

James' talented brother has one of his strongest chart contenders in this soft, quiet tune about love the first time around.

**GAIL DAVIES**—Warner Bros. 49263

**GOOD LOVIN' MAN** (prod.: Gail Davies) (writer: G. Davies) (Dickerson/Beechwood/Sister John, BMI) (3:21)

This is another excellent track from a multi-talented musician. Gail blends country, pop, and other styles in this self-produced cut with a positive message.

**BILLIE JO SPEARS**—United Artists X1358

**NATURAL ATTRACTION** (prod.: Larry Butler) (writers: D. Linde, A. Rush) (Combine, BMI) (3:23)

Billie Jo begins with a breathy vocal then adds strength as the pop-flavored tune builds in intensity. Producer Butler and Billie Jo are trying a new direction with this release.

**JOE STAMPLEY**—Epic 9-50893

**HAVEN'T I LOVED YOU SOMEWHERE BEFORE** (prod.: Ray Baker) (writers: J. Hedges, C. Moore, D. Dodges) (Brandwood/Mullet, BMI) (2:44)

The good ol' boy stays stone country with this solid, polished song, which features honky tonk piano, steel guitar, and even a jukebox.

**EDDY ARNOLD**—RCA JH-12039

**THAT'S WHAT I GET FOR LOVING YOU** (prod.: Bob Montgomery) (writer: B. Springfield) (House of Gold, BMI) (2:43)

Eddy follows up his recent top ten cut with this catchy tune. The pleasant lyric is couched in a full sound with smooth production.

**TOMMY OVERSTREET**—Elektra 46658

**SUE** (prod.: Bob Milsap) (writer: A. C. Little, Jr.) (Sea Dog, ASCAP) (2:43)

This well-crafted song features inventive production and some unusual keyboard sounds.

**DICK FELLER**—United Artists X1357-Y

**THE CREDIT CARD SONG** (prod.: Larry Lee & Larry Butler) (writer: D. Feller) (House of Cash, BMI) (3:24)

Written and recorded a few years ago, this track is more timely than ever today. Guaranteed to please everyone who's ever wanted to fold and staple a computer bill.

**KENNY DALE**—Capitol P-4882

**THANK YOU, EVER LOVIN'** (prod.: Bob Montgomery) (writer: K. O'Dell) (Hungry Mountain, BMI) (2:57)

Kenny gives glowing tribute to the woman who provides the boost he needs.

# Country Album Picks



**VOLUNTEER JAM VI**

**CHARLIE DANIELS BAND WITH SPECIAL GUESTS AND FRIENDS**—Epic KE2 34638

A good recreation of the grand-scale excitement of a major annual music event. With surprisingly good sound for a live recording, this two-album package features songs by Crystal Gayle, Dobie Gray, Ted Nugent, Wet Willie, the Charlie Daniels band and others.



**AFTER HOURS**

**JOE STAMPLEY**—Epic JE 36484

Stampley remains as country as they come, offering an array of effective material that touches all the right bases: women, whiskey, lovin', and cheatin'. Highlights are "Haven't I Loved You Somewhere Before," "This Should Go On Forever," and "There's Another Woman."



**ONE MAN, ONE WOMAN**

**JIM ED BROWN & HELEN CORNELIUS**—RCA AHL1-3562

This proven duo works its familiar harmony on pleasant, easy-movin' tracks such as "Morning Comes Too Early," "Fools," "The Bedroom," and the title track.

## Nashville Report

(Continued from page 107)

and other officials.

**A LITTLE SURPRISE:** While checking out the musical talent at a Nashville club, Wendy was asked who one of her main musical influences was. She said **Jimi Hendrix**, for his picks and pickin' . . . RCA recording artist **Gary Stewart** hit the road to play before capacity crowds in Dallas just three weeks after undergoing surgery for a broken leg he sustained in a car accident. Gary's new RCA album, due out in July, will feature **Greg Allman** and **Dickie Betts**.

**Terry Bradshaw** will play a stock car driver in the new **Burt Reynolds** movie "Cannonball." Bradshaw is also selling his own brand of peanut butter now . . . Coal Miner's Music is clicking its heels over **Carol Baker's** version of "Hollywood Love." The RCA artist who cut the song at Nashville's Woodland Studios, has taken the cut to number 7 on Canadian charts, and it's still rising . . . Country songwriter extraordinaire **Sonny Throckmorton** has taken his old-time buddy and co-writer **Bobby Fischer** as a personal manager. Sonny, who's looking for a record deal, collaborated with Bobby on "Temporarily Yours" and other songs.

**The Oak Ridge Boys** drew a total of more than 42,000 people to six shows at Kansas City's Worlds of Fun theme park, breaking the previous Memorial Day weekend gate mark at that venue . . . More than 270 booth spaces have been authorized to exhibitors who will take part in this week's Fan Fair at Municipal Auditorium here . . . Elektra artist **Tommy Overstreet** will spend his Fourth of July at the Navajo Nation Fairgrounds in Window Rock, Ariz. Tommy, who is an honorary chief of a tribe in that area, will perform in concert for the Indians.

If you're familiar with **Shel Silverstein**, you know what to expect in his new Flying Fish album, "The Great Conch Train Robbery and Other Songs." It's a unique blend of strange vocals, perverse wit, and truly inventive song topics. Try these titles on for size: "Don't Go to Sleep on the Road," "So Good To So Bad," and "You Ain't Here."

**IN THE STUDIO:** Bob Montgomery is set to produce new tracks on **Lobo** . . . **Porter Wagoner** recently produced **Joe Simon** at Fireside studios. The tracks are said to be for the black-oriented market . . . L.A.-based **Jim Ed Norman** visited Nashville recently, and during his stay he produced a new country-blues tracks on **Charlie Rich** at Audio Media studios . . . **Janie Frickie** and **Johnny Duncan** are recording a duet LP, produced by Billy Sherrill, to be released in late summer.



# Record World Country Albums

JUNE 14, 1980

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

JUNE 14  
JUNE 7

**1 1 GIDEON**  
KENNY ROGERS  
United Artists  
LOO 1035  
(8th Week)



WKS. ON  
CHART

9

- |    |    |  |                                      |     |
|----|----|--|--------------------------------------|-----|
| 2  | 2  | THE GAMBLER  | KENNY ROGERS/United Artists LA 834 H | 78  |
| 3  | 3  | KENNY KENNY ROGERS/United Artists LWAK 979                               |                                      | 39  |
| 4  | 4  | URBAN COWBOY (ORIGINAL SOUNDTRACK)/Asylum DP 90002                       |                                      | 5   |
| 5  | 5  | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378                              |                                      | 58  |
| 6  | 6  | STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250                            |                                      | 35  |
| 7  | 8  | COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK/MCA 5107                       |                                      | 12  |
| 8  | 9  | ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327              |                                      | 22  |
| 9  | 16 | ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422                   |                                      | 4   |
| 10 | 12 | DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546                           |                                      | 7   |
| 11 | 13 | STARDUST WILLIE NELSON/Columbia KC 35305                                 |                                      | 109 |
| 12 | 10 | IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207                    |                                      | 11  |
| 13 | 11 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H                   |                                      | 125 |
| 14 | 7  | SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064                         |                                      | 6   |
| 15 | 18 | MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602                                  |                                      | 2   |
| 16 | 14 | TOGETHER OAK RIDGE BOYS/MCA 3220   |                                      | 15  |
| 17 | 15 | MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563                                 |                                      | 11  |
| 18 | 17 | THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548           |                                      | 15  |
| 19 | 20 | THE WAY I AM MERLE HAGGARD/MCA 3229                                      |                                      | 8   |
| 20 | 26 | DALLAS FLOYD CRAMER/RCA AHL1 3613  |                                      | 4   |
| 21 | 19 | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326                   |                                      | 80  |
| 22 | 21 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982                     |                                      | 32  |
| 23 | 22 | THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135                              |                                      | 62  |
| 24 | 25 | HEART & SOUL CONWAY TWITTY/MCA 3210                                      |                                      | 15  |
| 25 | 23 | AUTOGRAPH JOHN DENVER/RCA AHL1 3449                                      |                                      | 15  |
| 26 | 24 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743                      |                                      | 121 |
| 27 | 27 | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203                     |                                      | 37  |
| 28 | 30 | SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000                      |                                      | 26  |
| 29 | 29 | JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202            |                                      | 35  |
| 30 | 34 | THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024 |                                      | 21  |
| 31 | 32 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H              |                                      | 61  |
| 32 | 33 | LORETTA LORETTA LYNN/MCA 3217  |                                      | 12  |
| 33 | 35 | SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574                           |                                      | 15  |
| 34 | 40 | BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037                          |                                      | 227 |
| 35 | 28 | WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188                      |                                      | 30  |
| 36 | 36 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686            |                                      | 114 |

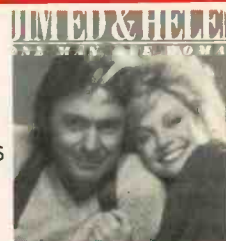
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| 37 | 31 | LACY J. DALTON/Columbia JC 36322                                   |  | 11  |
| 38 | 38 | BEST OF EDDIE RABBITT/Elektra 6E 235                               |  | 31  |
| 39 | 41 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237 |  | 30  |
| 40 | 47 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H                 |  | 102 |
| 41 | 49 | LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419                |  | 12  |
| 42 | 42 | HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755                    |  | 2   |
| 43 | 43 | THE OUTLAWS VARIOUS ARTISTS/RCA AFL 1321                           |  | 190 |

## CHARTMAKER OF THE WEEK

**44** — ONE MAN, ONE WOMAN

JIM ED BROWN & HELEN CORNELIUS

RCA AHL1 3562



- |    |    |  |  |     |
|----|----|--|--|-----|
| 45 | 46 | FAVORITES CRYSTAL GAYLE/United Artists LOO 1034                        |  | 10  |
| 46 | —  | HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra 6E 278                   |  | 1   |
| 47 | 55 | BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512                      |  | 3   |
| 48 | 48 | AMERICAN SON LEVON HELM/MCA 5120                                       |  | 2   |
| 49 | 54 | YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271                       |  | 2   |
| 50 | 37 | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 5025              |  | 20  |
| 51 | 57 | JERRY REED SINGS JIM CROCE/RCA AHL1 3604                               |  | 5   |
| 52 | 60 | ENCORE JEANNE PRUETT/IBC 1001  |  | 16  |
| 53 | 44 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318                |  | 57  |
| 54 | 39 | THE BEST OF DON WILLIAMS, VOL. II/MCA 3096                             |  | 55  |
| 55 | 52 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993                      |  | 139 |
| 56 | 65 | FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194                |  | 55  |
| 57 | 53 | PORTRAIT DON WILLIAMS/MCA 3192   |  | 30  |
| 58 | 51 | I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012                     |  | 32  |
| 59 | 56 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849                       |  | 49  |
| 60 | 58 | ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 36064        |  | 51  |
| 61 | 50 | BEST OF BARBARA MANDRELL/MCA AY 1119                                   |  | 70  |
| 62 | 66 | DOWN & DIRTY BOBBY BARE/Columbia JC 36323                              |  | 17  |
| 63 | 64 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751            |  | 57  |
| 64 | 61 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493            |  | 30  |
| 65 | 45 | A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000                           |  | 46  |
| 66 | 63 | A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039                      |  | 19  |
| 67 | 67 | LOVELINE EDDIE RABBITT/Elektra 6E 181                                  |  | 54  |
| 68 | 70 | M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208                          |  | 19  |
| 69 | 71 | EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200                 |  | 27  |
| 70 | 59 | BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407 |  | 4   |
| 71 | 69 | JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165                          |  | 39  |
| 72 | —  | A LEGEND AND HIS LADY EDDY ARNOLD/RCA AHL1 3606                        |  | 1   |
| 73 | 72 | WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408                          |  | 7   |
| 74 | —  | ED BRUCE/MCA 3242  |  | 1   |
| 75 | —  | MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644                             |  | 1   |

# Dolly Parton

Featuring:

## STARTING OVER AGAIN

PB 11926

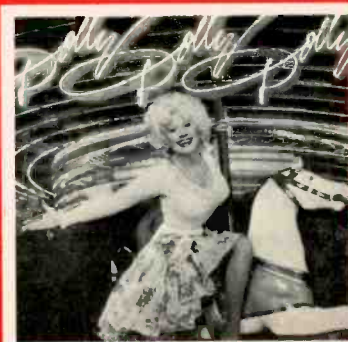
# Charley Pride

Featuring:

## YOU WIN AGAIN

PB 12002

Includes their smash hits



DOLLY / AHL1-3546  
Old Flames . You're the Only One  
I Ever Needed



CHARLEY PRIDE / AHL1-3548  
Honky Tonk Blues, There's a Little  
Bit of Hank in Me

RCA





# Record World Country Singles

JUNE 14, 1980

TITLE, ARTIST, Label, Number

JUNE 14 JUNE 7

WKS. ON CHART

1	1	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP RCA 11952 (2nd Week)	10
2	3	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	9
3	2	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	11
4	4	LUCKY ME ANNE MURRAY/Capitol 4848	11
5	10	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	10
6	8	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	12
7	9	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	11
8	5	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	12
9	11	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	10
10	13	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	8
11	14	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	10
12	16	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/Epic 9 50868	9
13	15	BEDROOM BALLAD GENE WATSON/Capitol 4854	10
14	17	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	9
15	20	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	7
16	6	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	12
17	21	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	7
18	22	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	6
19	23	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	6
20	24	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	6
21	25	BARROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	5
22	26	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	8
23	27	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	6
24	28	THE CHAMP MOE BANDY/Columbia 1 11255	8
25	29	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	4
26	30	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/ Epic 9 50873	7
27	31	KAW-LIGA HANK WILLIAMS, JR./Elektra 46636	5
28	7	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	13
29	35	CLYDE WAYLON JENNINGS/RCA 12007	3
30	34	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	7
31	40	TENNESSEE RIVER ALABAMA/RCA 12018	3
32	33	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	8
33	46	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239	3
34	38	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	4
35	43	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	4
36	36	RODEO EYES ZELLA LEHR/RCA 11953	10
37	37	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	8
38	12	THE WAY I AM MERLE HAGGARD/MCA 41200	14
39	39	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	10
40	42	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	8
41	57	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	2
42	47	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	3
43	48	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	4
44	53	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352	2
45	49	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	5
46	56	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	3
47	52	J.R. B. J. WRIGHT/Soundwaves 4604	6
48	54	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	5



49	55	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	4
50	50	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	8
51	58	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	2
52	63	SURE THING FREDDIE HART/Sunbird 110	2
53	13	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	11
54	62	OVER LEON EVERETT/Orlando 107	3
55	81	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	2
56	69	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	3
57	59	DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/ Elektra 46633	6
58	61	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	4
59	60	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	5
60	19	GONE TOO FAR EDDIE RABBITT/Elektra 46613	14

## CHARTMAKER OF THE WEEK

61	—	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE Mercury 57025	1
62	—	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	1
63	68	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	4
64	70	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	4
65	65	ROSES AIN'T RED DIANE PFIEFER/Capitol 4858	6
66	66	CHANGING ALL THE TIME LaCOSTA/Capitol 4830	5
67	64	SATURDAY NIGHT IN DALLAS KENNY SERRATT/MDJ 1003	6
68	73	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	4
69	84	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	2
70	67	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/ Sunbird 108	7
71	32	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	13
72	41	EVANGELINA HOYT AXTON/Jeremiah 1005	10
73	90	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	2
74	44	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	14
75	45	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	11
76	51	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	14
77	72	EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869	7
78	71	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	15
79	88	JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS/Sabre 4520	3
80	80	ONE GOOD REASON MELISSA LEWIS/Door Knob 80 129	5
81	82	A REAL GOOD CIGAR/THE ARIZONA WHIZ GEORGE BURNS/Mercury 57021	4
82	57	RIVER ROAD CRYSTAL GAYLE/United Artists 1347	7
83	—	SEA CRUISE BILLY "CRASH" CRADDOCK/Capitol 4875	1
84	86	GONNA GET ALONG WITHOUT YOU NOW THE CATES/ Ovation 1144	3
85	92	FALLING TOGETHER NIGHTSTREETS/Epic 9 50886	2
86	99	I WANNA DO IT AGAIN BILL WENCE/Rustic 1009	2
87	—	CACTUS AND A ROSE GARY STEWART/RCA 11960	1
88	—	GET A LITTLE DIRT ON YOUR HANDS DAVID ALLAN COE & BILL ANDERSON/Columbia 1 11277	1
89	89	SHE'S HANGIN' IN THERE DAVID WILLS/United Artists 1350	3
90	95	DO THAT TO ME ONE MORE TIME STEPHANY SAMONE/ MDJ 1004	2
91	83	IS IT ONLY CAUSE YOU'RE LONELY PORTER WAGONER/ RCA 11998	4
92	97	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	3
93	98	YOU'RE THE PERFECT REASON DAVID HOUSTON/ Country International 145	2
94	74	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	10
95	96	THE DIPLOMAT ROGER BOWLING/NSD 46	2
96	—	THIS IS TRUE STEVE DOUGLAS/Demon 1954	1
97	—	GOODBYE EYES PEBBLE DANIEL/Elektra 46643	1
98	75	PASS ME BY JANIE FRICKE/Columbia 1 11224	13
99	78	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	10
100	76	SHOTGUN RIDER JOE SUN/Ovation 1141	13





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# **Kickin' Country**

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## **GARY STEWART** **"CACTUS AND A ROSE"**

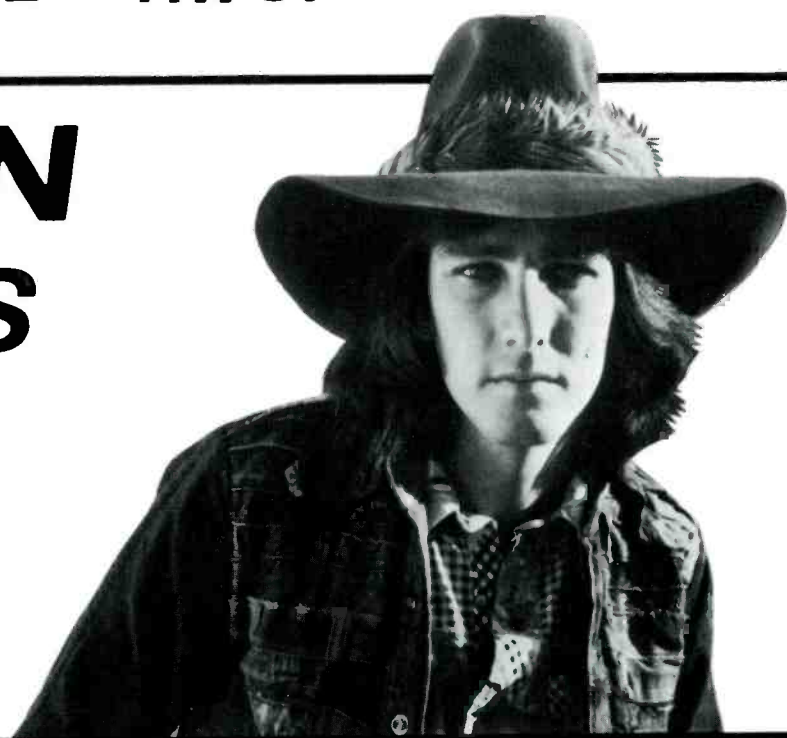
PB-11960

**BB84\* CB82\* RW87\***

## **DEAN DILLON** **"WHAT GOOD IS A HEART"**

PB-12003

**BB54\* CB57\* RW56\***

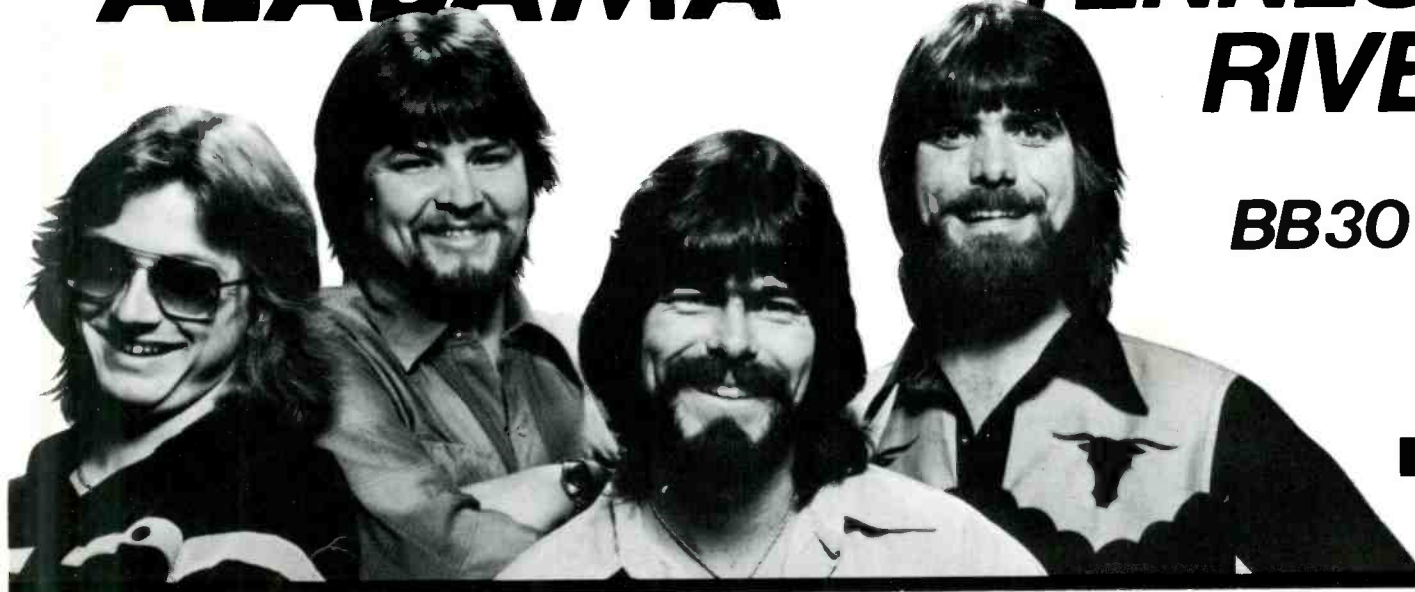


## **ALABAMA**

## **"TENNESSEE RIVER"**

PB-12018

**BB30\* CB28\***  
**RW31\***



**RCA**





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30 Mann Music Theatre, Philadelphia  
JULY 1 Forest Hills Stadium, Forest Hills, NY  
3 Merriweather Post Pavillion, Columbia, MD  
4 Performing Arts Center, Saratoga Springs, NY  
7 Blossom Music Hall, Cleveland  
8 Pine Knob, Detroit  
11 Coliseum, Memphis  
12 Hofheinz Pavillion, Houston  
13 Convention Center, Dallas  
15 Red Rocks, Denver  
17 Concord Pavillion, Concord (San Francisco)  
26-AUG. 1 Universal Amphitheatre, Universal City, Calif.



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