

Record World

AUGUST 23, 1980 \$2.50



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 DAVE PELOSO
 2941 ST. ELMO N.E.
 CANTON, OH. 44714
 62

Kim Carnes

Hits of the Week

SINGLES

BOZ SCAGGS, "LOOK WHAT YOU'VE DONE TO ME" (prod. Schnee) (writer: Scaggs) (Boz Scaggs, ASCAP / Foster Frees / Irving, BMI) (4:06). This touching ballad, with Scaggs' inimitable vocal style, is another in the parade of hits from the "Urban Cowboy" soundtrack. Col 1-11349.



AL STEWART, "MIDNIGHT ROCKS" (prod. by Stewart-Desmond) (writers: Stewart-White) (Frabjous / Approximate/Lobster, BMI) (3:48). Stewart's soft, comfy vocals are dressed in cute keyboard twinkles and a catchy melody line. From the forthcoming "24 Carrots" LP. Arista 0552.



RAY, GOODMAN & BROWN, "MY PRAYER" (prod. by Castellano) (writers: Kennedy - Boulanger) (Shapiro, Bernstein & Co./Peter Maurice, ASCAP) (3:05). Spiraling strings introduce this grand revival of the Platters' '56 #1 hit. Billy Brown's lead vocal is stunning. Polydor 2116.



AMII STEWART & JOHNNY BRISTOL, "MY GUY/MY GIRL" (prod. by Leng-May) (writers: Robinson-White) (Jobete, ASCAP) (3:39). What a way to debut a label! The arrangement is pure genius and Stewart and Bristol give spine-tingling vocal performances. Handshake 7-5300 (CBS).



SLEEPERS

KERRY LIVGREN, "MASK OF THE GREAT DECEIVER" (prod. by Livgren-Aaron) (writer: Livgren) (Don Kirshner/Blackwood, BMI) (3:58). Livgren uses a monumental score to back Ronnie James Dio's brisk vocals on this initial single from his "Seeds Of Change" LP. Kirshner 9-4290 (CBS).



LA TOYA JACKSON, "NIGHT TIME LOVER" (prod. by M. Jackson) (writers: M. & L. Jackson) (Mijac/ToJix, BMI) (3:41). With help and direction from big brother Michael, LaToya gives a sultry reading to this pop-rocker from her forthcoming, self-titled LP. Polydor 2117.



SPLIT ENZ, "I GOT YOU" (prod. by Tickle) (writer: Finn) (Enz) (3:30). The Aussie sextet topped the charts there for two months with this pulsating rocker. A powerful chorus refrain grabs and won't let go. Widespread AOR-pop appeal from the new "True Colors" LP. A&M 2252.

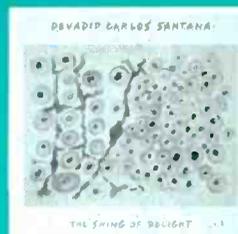


NIELSEN/PEARSON, "IF YOU SHOULD SAIL" (prod. by Landis) (writers: Nielsen-Pearson) (Third Story/Poorhouse, BMI) (3:28). Polished pop-A/C with a dash of stylish jazz-funk is what this duo plays and they do it especially well on the first cut from their self-titled LP. Capitol 4910.

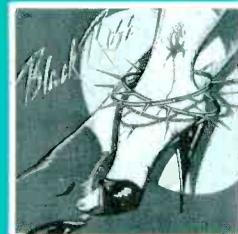


ALBUMS

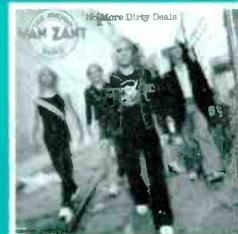
DEVADIP CARLOS SANTANA, "THE SWING OF DELIGHT." The inspired electric guitarist's double set features fiery, jazz-based players like Tony Williams, Herbie Hancock, Wayne Shorter and Ron Carter. Their sonic creations are crystallized through digital recording. Columbia C2 36590 (9.98).



"BLACK ROSE." When Cher's your lead vocalist, and Les Dudek and Mike Finnigan are handling guitars and keys, words like "supergroup" are inevitable, but this hard-driving outfit will be on road through the end of summer proving itself on the rock 'n' roll stage. Casablanca NBLP 7234 (7.98).



THE JOHNNY VAN ZANT BAND, "NO MORE DIRTY DEALS." Yes, talent does run in families, which means that this guy, while no carbon copy of his brother, is full of the same rock 'n' roll spirit. The title song and "Stand Your Ground" are just two selections for varied airplay. Polydor PD-1-6289 (7.98).



HAZEL O'CONNOR, "BREAKING GLASS" (Original Motion Picture Soundtrack). Urgent vocal delivery and pointed political themes characterize the original music of this debut artist. Songs like "Come Into The Air," with its lilting chorus, will find a home at album stations. A&M SP-4820 (7.98).



ASHFORD & SIMPSON



Their latest album
 Featuring the single "Love Don't Make It Right" (WBS 49269)
 Written and produced by Nickolas Ashford & Valerie Simpson
 for Hopsack & Silk Productions, Inc.

A MUSICAL AFFAIR

National Tour Dates

9/12-14	San Francisco	10/16	New Orleans	11/6	Syracuse	11/28	Charlotte
9/18-20	Los Angeles	10/17	Memphis	11/7	Springfield	11/29	Birmingham
9/27-28	Cleveland	10/18	Kansas City	11/8	New Haven	11/30	Atlanta
10/3-4	Chicago	10/19	St. Louis	11/9	Boston	12/5	Sacramento
10/5	Detroit	10/24	Passaic	11/14-16	Philadelphia	12/6	Oakland
10/10	Buffalo	10/25-26	Washington	11/21-22	Ft. Worth	12/7	Los Angeles
10/11	Dayton	10/31-11/1	Baltimore	11/23	Houston	12/26-28	New York
		11/2	Richmond				

Management: George Schiffer

On Warner Bros. records & tapes HS 3458
 A Warner Communications Company



Record World



AUGUST 23, 1980

RCA Sets Autonomous Black Music Dept.; Harris, Staton Promoted to Key Positions

By KEN SMIKLE

■ NEW YORK — Robert Summer, president of RCA Records, has announced plans for a major expansion in the steadily growing field of black music by establishing an autonomous black music department which will report directly to the division vice president, RCA Records - U.S.A. Simultaneously, Summer has appointed Ray Harris to head the department

in the newly created position of division vice president, black music. Bill Staton has been appointed by Harris to the post of division vice president, black music promotion.

"Black music activity has shown tremendous growth in recent years," Summer said, "and RCA and its associated labels are now expanding on (Continued on page 41)



Ray Harris



Bill Staton

Magnetic Gold:

GEC To Mine New Tape Market

By BRIAN CHIN

■ NEW YORK — "We're selling to a customer the industry hasn't addressed at all in the past," says Samuel S. Attenberg, chief executive officer and vice chairman of the board of General Entertainment Corporation. GEC, as previously reported in RW (July 5, August 16, 1980), will market an extensive line of inexpensive pre-recorded cassette tapes through a network of supermarkets, drug-stores and convenience outlets,

currently test marketing in three locations and due for nationwide rollout by the end of the year. A&M, MCA and K-Tel have concluded licensing agreements; Attenberg arrived in New York last week to finalize further deals with Capitol, RCA and CBS.

With Nabisco financial backing totalling \$10 million, GEC will launch a television, radio and print campaign targeting "women over thirty, who control the family budget and shop at a super-

As A/C Formats Rise, PDs Seek Greater Recognition From Labels

By PHIL DIMAURO

■ NEW YORK — While industry leaders continue to warn record manufacturers that the age of the average record buyer is increasing, adult contemporary radio stations, which would seem to be an important way to reach that aging buyer, continue to complain that the industry has yet to give them just recognition.

Dave Klahr, who recently resigned as program director of New York's WYNY to help create a new format for the Schulke radio syndication organization, brought up an example from his days at WMGK in Philadelphia to illustrate the point.

"I started playing a cut by Anne Murray called 'You Needed Me,' simply because it was a pretty song and fit into our format," related Klahr, who reported that listener response was "unbelievable, the greatest I've ever seen. I called the record company locally and nationally. It finally was released about six months

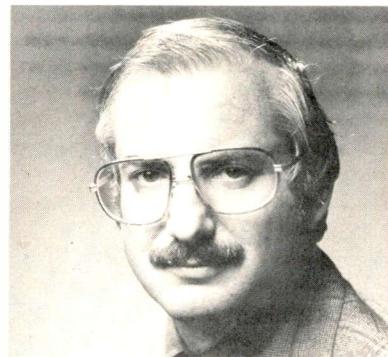
later, and virtually reignited her career." Klahr feels that many record companies still respond to adult contemporary formats in the same way. "I think that shows they don't care enough about the softer side, or the adult side, or they just don't believe in it," he said. "They tend to gravitate toward the instant impact of heavy rock."

Other adult contemporary program directors, many of whom program the number-one music stations in their respective markets, agree that their stations are misunderstood. Al Brady, PD of (Continued on page 32)

CBS Appoints Roth To Senior Coast Post

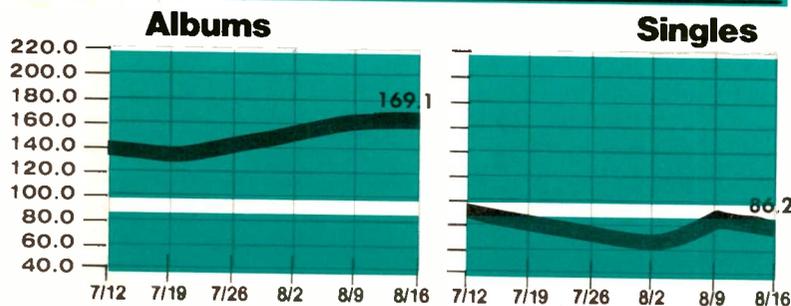
■ LOS ANGELES — The appointment of Myron Roth as vice president and general manager, west coast operations for CBS Records has been announced in New York by Bruce Lundvall, CBS Records Division president.

Roth's appointment to the newly-created post was described as a move to "further strengthen (Continued on page 45)



Myron Roth

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.

market once or twice a week." According to Attenberg, they are music fans, but because "an over-30 adult's life doesn't revolve around music, they don't shop in traditional outlets. They still listen to the radio, as evidenced by the formats that are changing to A/C. They are interested in music and they will buy it if you make it an impulse item and put it where they shop as opposed to making them shop in a place that specializes in music." The promotion of Magnetic Gold product will be "heavily weighted toward televi- (Continued on page 49)

Task Force Prepares Concert Lineup For New York Music Week Celebration

By BEN LIEMER

■ NEW YORK—Planning is proceeding smoothly and excitement among the performers and record companies is starting to "snowball," for the second annual New York Music Week, according to Allan Steckler, vice president of the New York Music Task Force and co-chairman of Music Week. Steckler, along with co-chairman Ken

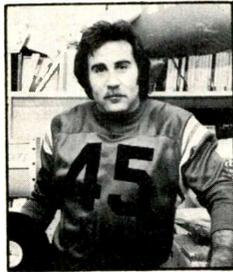
Sunshine, treasurer of the New York Music Task Force, is currently putting the finishing touches on a set of free concerts that will feature a cross-section of the New York music scene.

New York Music Week will run from September 29 through October 4 and will be kicked (Continued on page 45)

Contents



■ **Page 12.** Whether it be as a producer, arranger, composer or solo artist, Quincy Jones' work is marked by taste, style and sensitivity. An industry veteran, he's also thought deeply about his career and his special role in the scheme of things. In this week's Dialogue Jones looks back on a productive career and also discusses plans for the future.



■ **Page 18.** To say that record collecting is best categorized as an obsession is to state the obvious. But the obvious becomes interesting when you're talking about someone who's carefully assembled a complete collection of singles releases covering two and a half decades. A&M promotion rep Steve Resnik is that person. RW profiles him in this week's issue.

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Powerhouse Picks

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

Queen (Elektra) "Another One Bites The Dust." The strong reaction to this single in dance clubs has carried over to pop and black radio. Programmers are declaring it a hit.

Pointer Sisters (Planet) "He's So Shy." While rapidly advancing up the B.O.S. chart, numerous well respected pop stations are reporting impressive chart activity.

Kaye Joins Geffen In Publishing Firm

■ **LOS ANGELES** — Chuck Kaye and David Geffen have formed a new company, Geffen/Kaye Music, which will serve as the music publishing arm of Geffen's new record company. Kaye has been president of Almo/Irving/Rondor Music since founding it in 1966 as the publishing wing of A&M Records.



Chuck Kaye

According to Kaye, Geffen/Kaye will seek to acquire existing catalogues and to sign and develop both new and established writers. The company, he emphasized, will maintain an open-door policy for new talent.

The first staff appointments to Geffen/Kaye Music are Ronny Vance, former vice president of 20th Century Fox Music Publishing Co., and Janice Pober Cox, who has served as executive assistant to Chuck Kaye for the past four years.

Kaye began his career in the music industry as a promotion man for Lester Sill, president of Phil Spector's Philles Records. He later became general manager of the firm. Subsequently, he joined Don Kirshner and Al Nevins' Alden Music and, following its absorption into Screen Gems, was named vice president of the latter firm by Lou Adler. Immediately thereafter, he formed Almo/Irving at the request of Jerry Moss and Herb Alpert.

FBI Hunting 15 In 'Operation Turntable'

■ **NEW YORK**—FBI agents in states from Maine to Florida are in the process of locating and arresting 15 of 18 persons named in a 78-count Federal Grand Jury indictment returned at Jacksonville, Fla., on July 29, outgrowth of the April 1979 "Operation Turntable" crackdown.

David A. Brumble, special agent in charge of the Jacksonville FBI office, stated that the Grand Jury indictment charged the 18 individuals with various violations, including the Racketeer Influenced and Corrupt Organization (RICO) Statute, interstate transportation of stolen property, fraud by wire and a violation of Federal copyright statutes.

(Continued on page 45)

Record World

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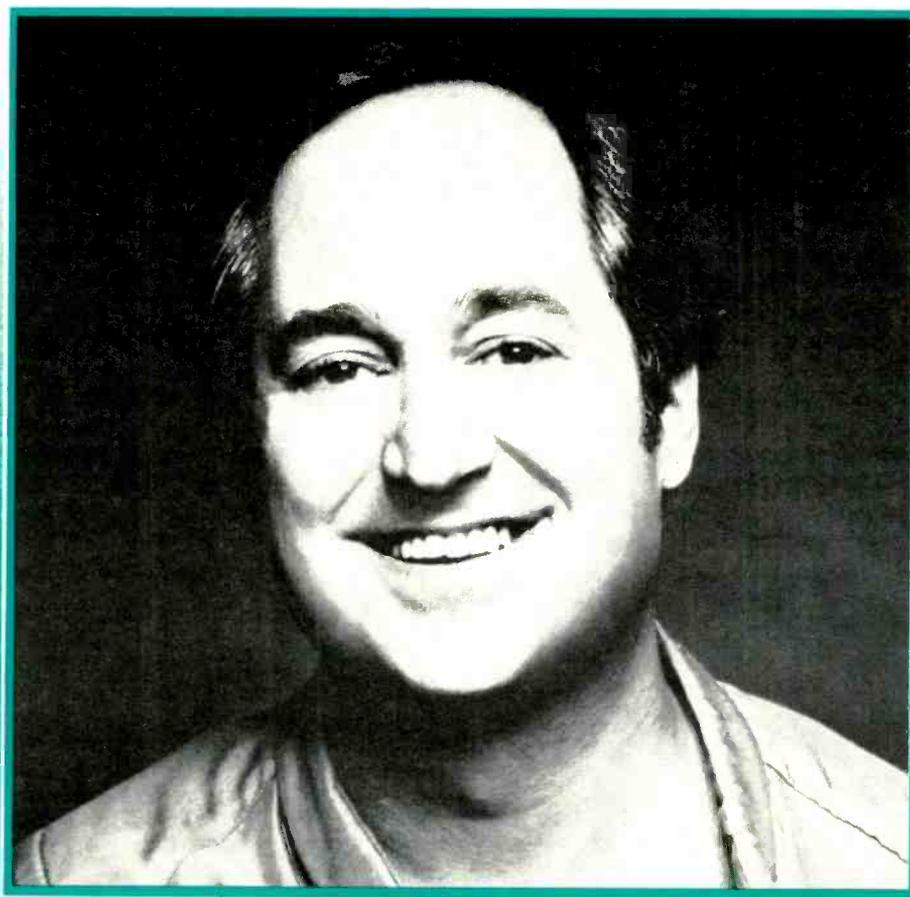
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Letting Go

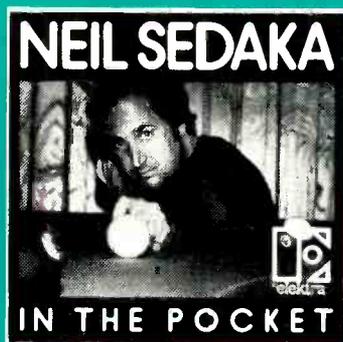
E-47017

The new single
from Neil Sedaka.



From the album
IN THE POCKET.

6B-259



Produced and Arranged by Robert Appère and Neil Sedaka.
On Elektra Records and Tapes.



© 1980 Elektra/Asylum Records A Warner Communications Co.

Essex International To Be Split Between Owners Platz and Richmond

By VAL FALLOON

■ LONDON—One of the longest established and most successful partnerships in music publishing is to be split up at the end of the year. The Essex International Music Group, jointly owned by David Platz, the U.K.-based managing director, and Howard Richmond in the U.S., will re-emerge as two separate companies. The considerable assets of the group are to be divided and Richmond will be in London in September to continue discussions with Platz on how this is to be satisfactorily achieved.

The split, rumored for several months, is, stressed Platz, by mutual agreement. The partnership began in 1955 when Platz set up Essex Music here for Richmond, and then formed Essex International with him in 1966. This has now built up into one of the largest independent publishing operations in the world, with Essex, self administered, owning several important popular catalogues and remaining in the forefront of contemporary rock. Five titles in this week's Record Business charts are either produced,

Two N.Y. Video Meets Planned for October

■ NEW YORK—The International Tape & Disc Association (ITA) will present "Home Video Programming — 1980," a series of workshop seminars, at the Sheraton Hotel here from October 21-23. Executives from film companies, Wall Street firms, independent video production companies, television, and hardware and software tape manufacturing companies will speak at the 19 workshops.

During the same three-day period, the eleventh annual Video Expo New York show will be held at Madison Square Garden. Each day of the trade show will feature a general session in the morning with guest speakers.

Among the workshops at the ITA meeting will be "Home Video/Hope or Despair;" "Copyrights/Promises and Perils;" and "The Issue of Negotiating Rights." For more information contact the ITA at 10 West 66th St., New York, N.Y. 10023, (212) 787-0910.

The topics of the general sessions at Video Expo New York are: "Training by Wave, Wire and Disc;" "Managing Stress in the Video Process;" and "On Location with Soap Operas." For more information, write 2 Corporate Park Drive, White Plains, N.Y. 10604. Tel. (914) 694-1070.

published or administered by Essex.

Dividing the assets will take several months of complex negotiations. Apart from the original Tro-Essex Ltd., owned by Richmond, and the joint Essex International, there are various partnership companies. These include the wholly-owned subsidiary Cube and Electric labels, a studio, publishing and production outlets. The Cube/Electric product is distributed by Pye until the end of the year.

Platz stated that he wished to keep the labels active. The current artist is Gordon Giltrap, but back catalogue includes that by

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Andy and Amy



RSO recording artist Andy Gibb recently appeared at a Presidential command performance benefiting the U.S. Olympic Committee's 1984 athlete training program, along with fellow RSO artist Irene Cara. After the performance, President Carter's daughter Amy asked Gibb to autograph his photo and a copy of his album "After Dark" for her.

Regional Breakouts

Singles

East:

Robbie Dupree (Elektra)
Billy Joel (Columbia)
ELO (MCA)
Kenny Loggins (Columbia)
Dionne Warwick (Arista)

South:

Paul Simon (Warner Bros.)
Robbie Dupree (Elektra)
ELO (MCA)

Midwest:

Paul Simon (Warner Bros.)
Johnny Lee (Full Moon/Asylum)
ELO (MCA)
Pointer Sisters (Planet)

West:

ELO (MCA)
Kenny Loggins (Columbia)
Dionne Warwick (Arista)
Pat Benatar (Chrysalis)

Warners Re-Signs Templeman



Warner Bros. Records has announced the re-signing of vice president and staff A&R producer Ted Templeman. Templeman, who has produced the Doobie Brothers, Van Halen, Nicolette Larson and others, will continue to produce exclusively for Warner Bros. Pictured at the signing are (top row, from left): David Berman, Warner Bros. vice president and director of business affairs; attorneys David Jackel and Bruce Ramer; and (seated, from left): Lenny Waronker, Warner Bros. senior vice president and A&R director, Templeman, and Warner Bros. board chairman and president Mo Ostin.

Changes at WMOT

■ LOS ANGELES — WMOT Enterprises co-founders Alan Rubens and Steve Bernstein have announced a major expansion and re-structuring of WMOT Records in the wake of the label's new pressing and distribution deal with CBS.

Appointments Listed

Rubens will assume the position of president, WMOT Records, with Bernstein becoming president of WMOT Music Publishing. David Chackler has been named chairman of the WMOT Enterprises Group. Eric Doctorow has been appointed senior vice president and general manager of the WMOT Group.

Further appointments include Marvin Dorfman as sales consultant; Reggie Barnes as director, national promotion; and Doreen Ringer as director of publicity and artist development.

WEA's Bruce Tesman Dies In Car Accident

■ NEW YORK—Bruce R. Tesman, New York branch manager for WEA for the last two years, died last Wednesday (13) from injuries sustained in a car accident. Tesman, who was 40, is survived by a wife and four children.

Tesman entered the industry in 1967 as a salesman for Liberty Records. He joined WEA on the sales staff at the inception of the firm in 1971. In 1974 he became New York sales manager, and in 1978, branch manager.

Donations may be sent to the Bruce R. Tesman Memorial Fund, United Cerebral Palsy, 105 Madison Ave., New York, New York 10016.

Ray Moore Elected N.Y. NARAS Pres.

■ NEW YORK—The Board of Governors of the New York Chapter of the Recording Academy (NARAS) has elected Ray Moore as its president and Harry Hirsch as its first vice president. Also chosen to serve as vice presidents were Helen Merrill and Jim Tyrrell. Pat Costello and Larry Keyes were re-elected as secretary and treasurer respectively.

In addition, the governors have elected Moore, Hirsch, Tyrrell, Dan Morgenstern, and Al Vanderbilt to serve as the chapter's representatives on the National Board of Trustees. They join Merrill and Anne Phillips, who will be completing their two-year terms.

MCA Distributing Sets Natl. Meet

■ LOS ANGELES — MCA Distributing Corporation will hold its semi-annual national meeting August 23 and 24 at the Carefree Inn, Carefree, Arizona, announced Al Bergamo, president.



20 more years!

in "The Year 2000," The O'Jays will still be having hits...and Eddie Levert will still be the most imitated lead singer in music. 20 years of new O'Jays hits begin this week with their far-reaching new album...it includes the latest O'Jays smash, "Girl, Don't Let It Get You Down." Z59 04790

The O'Jays, "The Year 2000." #Z 36416
Making music history, on TSOP Records and Tapes.

*Produced by Kenneth Gamble, Leon Huff, Gene McFadden, John Whitehead, Victor Carstarphen, Eddie Levert, Walter Williams, Cunn Pearson.
Distributed by CBS Records © 1980 CBS Inc.*

**The Year 2000
The O'Jays**



TSOP™

MCA-McDonald's Sweepstakes Promo Will Boost Label's Current Soundtracks

By SAM SUTHERLAND

■ LOS ANGELES—Two of MCA Records' current soundtrack packages, "Xanadu" and "Smokey and The Bandit 2," are expected to reap bonus exposure for already extensive marketing campaigns via two separate cross-marketing programs linking MCA with McDonald's fast food restaurants.

Both campaigns will utilize variations on a sweepstakes premise, a familiar mass marketing tool and frequent focal point for multi-company promotional alliances still used only sparingly by record and tape marketers. First to reach the market is the current regional push, aimed at Southern California, which kicked off here Monday (11).

With that timing, the promotion, which also ties in Integrity Entertainment's Wherehouse retail chain, coincides with the theatrical release of both movies.

"In effect, we're running two promotions," explained Santo Russo, vice president, product development, for the label. "One will be a national promotion, conducted with McDonald's, while the current one is involving the Wherehouse as well."

Dubbed "Easy Pickin's," the Southern Californian campaign developed by Simon Marketing, McDonald's marketing allies, utilizes a quiz format on rub-out ballot forms. Winners can select from various prizes being offered by McDonald's, but Russo notes that MCA isn't directly involved with that aspect of the campaign.

Instead, a tear-off coupon has been added to the bottom of the form, offering consumers a \$2 discount from the normal selling price of the designated LPs when presented to participating Wherehouse outlets.

Russo reports some 12 million forms will be distributed to an estimated 300 McDonald's locations for the four-week promotion. With major TV spot buys in the area buttressing the push, and the two LP titles included in the commercial being used, the promotion is expected to register between 350 thousand and 400 thousand gross consumer impressions for each week of the blitz.

"Such redemptions can range from half a percent to three percent in such programs," notes Russo, adding that a return of only one percent on the record discount offers would thus yield as much as 120,000 unit sales. In-store displays at both McDonald's, touting the overall campaign and featuring cover art, and the Wherehouse, where product displays will key the quiz/con-

test, will further buttress the video exposure.

"This is the second time we've made this marriage with McDonald's, MCA and the Wherehouse," comments Russo, who agrees that such piggy-back alliances afford music marketers with a level of market exposure otherwise unavailable without far steeper marketing costs. The first collaboration, he says, taught the label of the potential benefits of such partnerships beyond the promotion itself.

"They can furnish you afterward with any of the basic penetration data you'd need to assess the impact of the promotion," he says of such marketing specialists as Simon Marketing. "How many coupons were distributed, what the geographical distribution was—these factors can be measured very precisely."

Beyond such regional efforts, however, Russo touts cross-marketing ties as even more potentially beneficial at the national level. With regional promotions frequently utilized as a test for subsequent national campaigns, the "Easy Pickin's" program may yield a separate national rollout.

Meanwhile, MCA is already committed to a role in a national fall promotion to signal McDonald's 25th year, dubbed "McDonald's 25th Anniversary Prize Celebration." For this month-long campaign, set to bow in mid-September, print exposure will be the primary medium as an estimated 35 to 40 million four-color inserts are placed in Sunday newspapers.

Unlike the smaller coupon format of the regional campaign, the national insert will be a lavish, multi-part design displaying prizes being offered, and incorporating both coupons for possible food prizes and a rub-out number for redemption against the other prizes being offered, such as vacation packages, stereo gear, bicycles and MCA's designated LPs.

For this push, the current LP by One Way featuring Al Hudson will join "Xanadu" and "Smokey and The Bandit 2" on the McDonald's insert layouts. "What we tried to do," explained Russo, "is give consumers the choice of a piece of pop product, a piece of country product and a piece of black product."

The same basic campaign has already been tested in the east on a regional basis, utilizing another MCA artist, Elton John, whose "Victim of Love" album was used.

Nielsen/Pearson Listenin'



Capitol Records recently hosted listening parties in 12 cities across the United States to introduce the "Nielsen/Pearson" album to key account, radio and media representatives. Seen at the gathering held in New York's RCA Studios are (from left): Jerry Schragger, Capitol sales representative, NY; Tom Donnarumma, LP buyer for Harmony Hut; Mike Weiner, record buyer for ELROY; Ray Brill, customer service representative, Capitol, NY; and Dan Davis, vice president, creative services/press and artist relations.

Korvettes' Parent Co. Announces Settlement With Chain's Lenders

■ NEW YORK—The financially-beleaguered Korvettes Inc. department store chain announced last week that an agreement had been reached between its lenders—Bankers Trust Company, Chase Manhattan Bank, Manufacturers Hanover Trust Company and the Prudential Insurance Company—and Agache-Willot of France, the chain's parent company. Under the terms of the agreement, the banks will repay to Korvettes the deposits seized on August 7, esti-

mated between \$5 million and \$8 million. Agache-Willot will also make what was termed "a substantial cash contribution" to Korvettes, although no figures were revealed.

The agreement further provides that Korvettes' \$57.2 million in outstanding debt will be acquired by an Agache-Willot affiliate, which will give the lenders an immediate partial payment, with the balance due January 2, 1981.

The agreement is subject to formal approval by the Agache-Willot board and by the French equivalent of the United States Securities and Exchange Commission.

Joseph A. Ris, Korvettes chairman and chief executive, told the New York Times that the cash contribution was an amount that "will fully restore trade confidence in the company," and that he expects final approval of the transaction with the lenders by August 22.

The agreement is the latest in a series of events that have raised questions as to whether the retail chain can obtain needed merchandise and continue operating. On August 7 Ris abruptly resigned following Agache-Willot's disapproval of an earlier financial agreement he had struck with the lenders that would have converted much of Korvettes' debt to the lenders into preferred stock. The lenders also agreed to accept a 25 percent share of Korvettes' profits through 1987 in order to forgive about 55 percent of the retail chain's outstanding debt. A day after Ris's resignation, the banks seized the company's deposits.

Subsequently, Korvettes announced it was no longer honoring any credit cards, including its own. It also said it had stopped accepting shipments from its suppliers in order not to run the risk of accepting goods when its financial position was uncertain. Korvettes has now reversed both of these decisions.

Island Names Goldstein V.P. for U.S., Canada

■ LOS ANGELES — Island Records' Chris Blackwell and Martin Davis have announced the appointment of Ron Goldstein to the new post of vice president, managing director of Island Records, U.S. and Canada operations.

A 15-year veteran of the record industry, Goldstein has been general manager of the progressive music division of Warner Bros. for the past three years. He started with Warners in 1969 as west coast regional sales manager, and moved to special projects coordinator. He left for a two-year period in 1972 to run Chrysalis Records, U.S., returning to Warners as product manager in 1974. Goldstein will be based at Island's New York headquarters.

Belmont College Sets Songwriting Seminar

■ NASHVILLE—Dr. Jay Collins of Belmont College, and Frances Preston, vice president of Broadcast Music Inc., have announced a "Songwriting for Motion Pictures and Television" seminar, to be held Aug. 22 and 23 at Belmont.

YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME

M-1490F



JERMAINE JACKSON

The second single
from Jermaine's
smash lp

Let's Get Serious M8-928M1

Billboard

Cashbox

Record World

On Motown
Records & Tapes

Pop



Arista. A major force in modern black music.



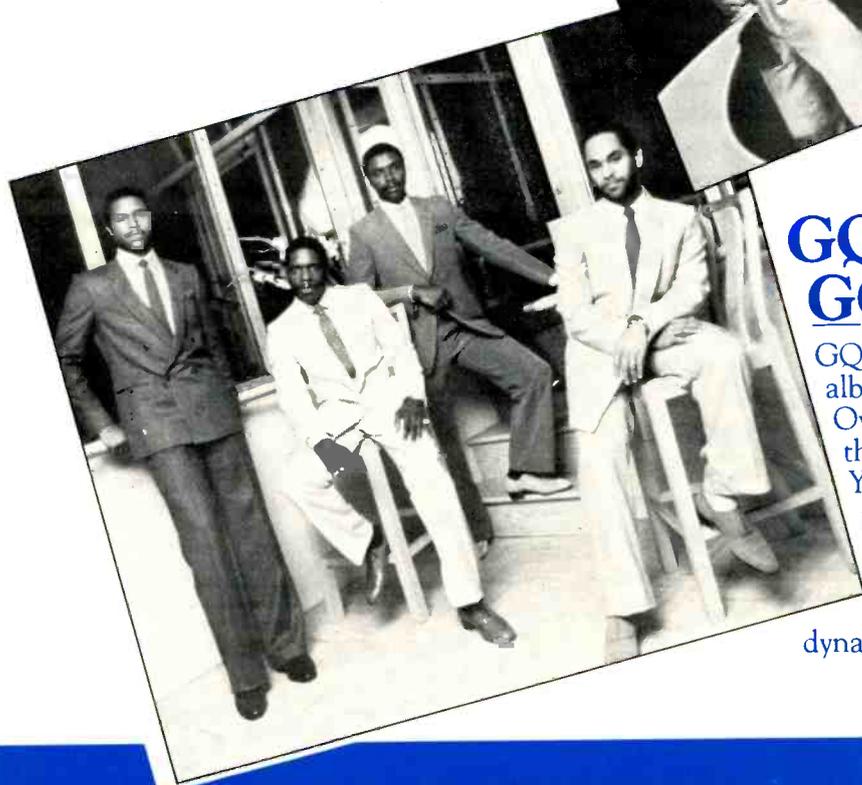
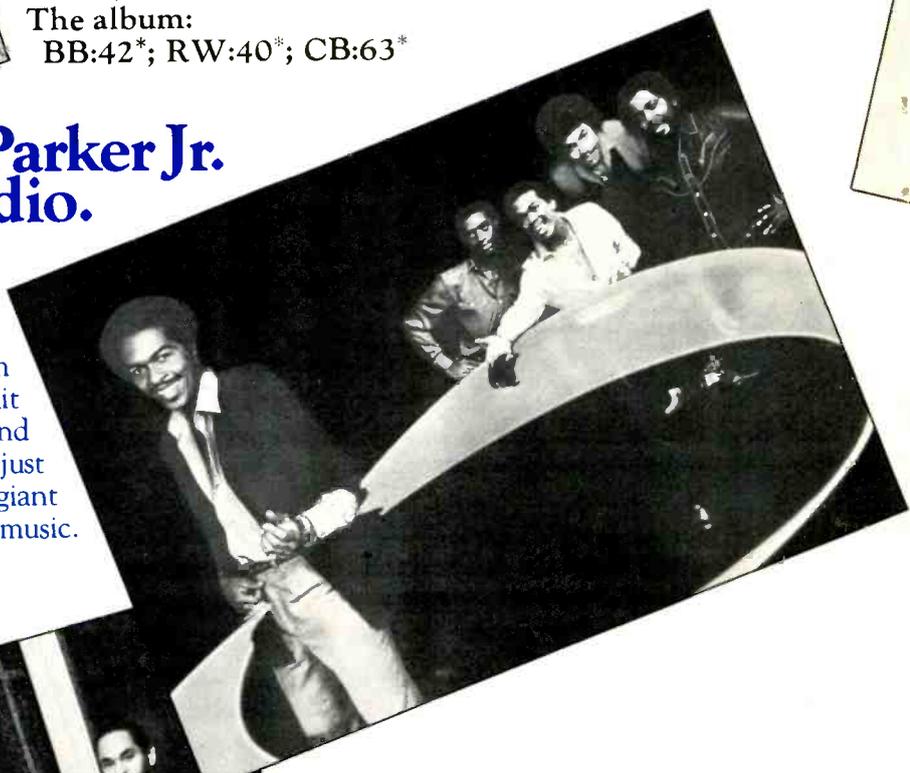
Dionne Warwick. No Night So Long.

Now, one year, a platinum album, two gold singles and two Grammy Awards after her spectacular Arista entrance, comes No Night So Long. The title single is a classic performance that is already a pop-R&B-a/c smash, and the album is another unqualified triumph for the first lady of song.

The single:
BB:48*; RW:45*; CB:51*
The album:
BB:42*; RW:40*; CB:63*

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

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



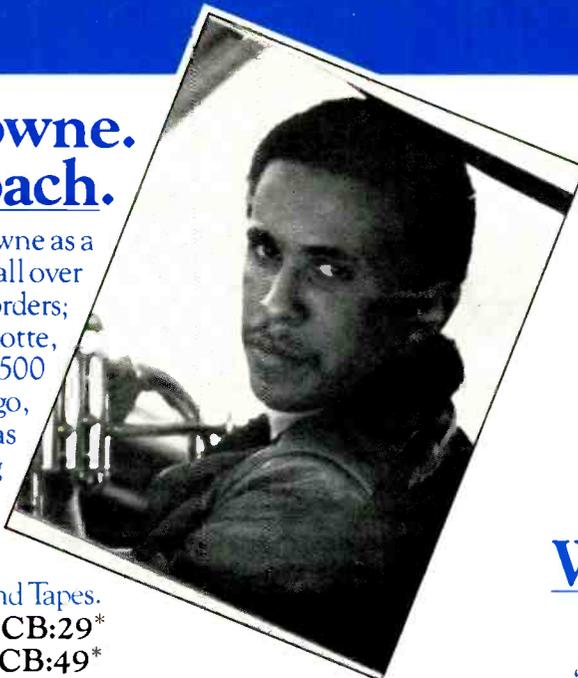
GQ. GQ Two.

GQ is batting a million. Their latest album, GQ Two, featuring “Standing Ovation,” “Sitting In The Park” and their brand new single “Someday (In Your Life)” is gold, following in the platinum-plus footsteps of their debut Disco Nights. They’ve come to the top of the charts in record time, and there’s no end in sight for this dynamic quartet.

Tom Browne. Love Approach.

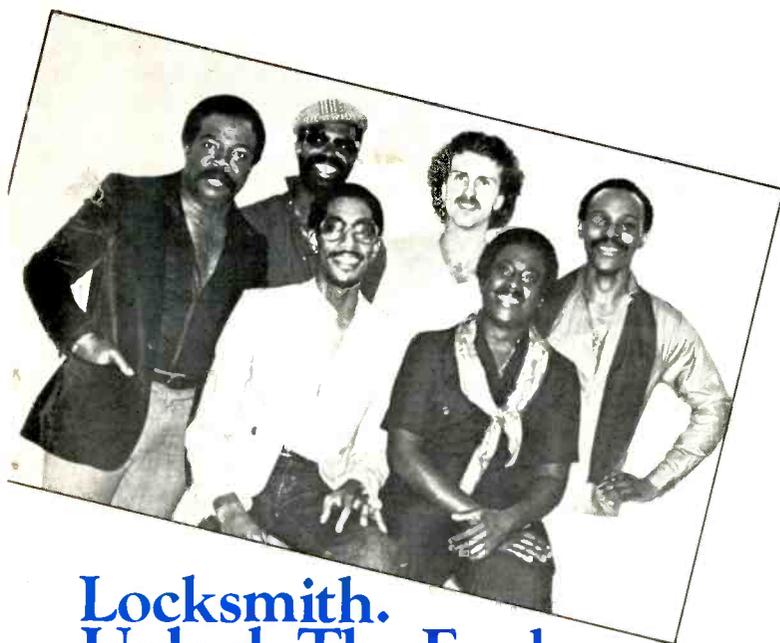
The Love Approach album is launching Tom Browne as a major new star, with giant reorders happening all over the country: New York, 13,000 in reorders; Washington D.C., 24,000; Boston, 12,000; Charlotte, from the initial 600 units to 15,000! Cleveland, 3500 initial LPs to 15,000! Texas, 2400 to 13,000! Chicago, 2400 to 10,000! In only four weeks, Love Approach has quintupled its initial shipment, and is nearing 200,000 album sales. And the single "Funkin' For Jamaica" is burning up the R&B charts and is primed for crossover. Tom Browne is hot!

On Arista/GRP Records and Tapes.
R&B album: BB:30*; RW:26*; CB:29*
R&B single: BB:34*; RW:45*; CB:49*
Pop album: BB:99*; RW:60*



Michael Henderson. Wide Receiver.

Michael Henderson is back, and his new single "Wide Receiver" is getting a wild reception; it looks like the biggest R&B hit yet for this illustrious artist. The Wide Receiver LP is also off to a terrific start, with more than 50,000 reorders in five days. On Buddah Records and Tapes.



Locksmith. Unlock The Funk.

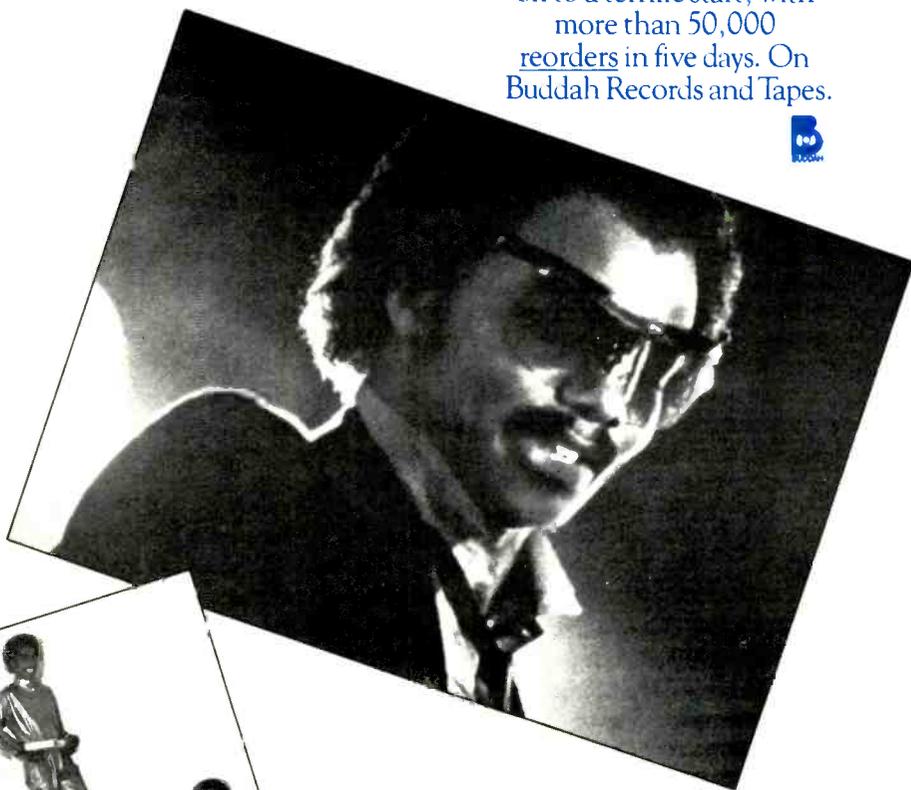
An important debut that's having an instant impact.

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



Breakwater. Splashdown.

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



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

ARISTA

Quincy Jones: Having Fun and Making Hits

By SAMUEL GRAHAM

Merely recounting Quincy Jones' accomplishments would be enough to exhaust nearly anyone; the actual doing requires an energy and talent that most of us can only dream about. He has played trumpet with the likes of Billie Holiday and Lionel Hampton; been a vice president nearly 20 years ago with Mercury Records, where he was also a producer, arranger and artist; scored innumerable movies ("In the Heat of the Night," "The Wiz") and television shows ("Roots," "Sanford and Son"); earned more nominations for Grammys (45 of them, resulting in six wins) and Oscars than can be listed here; and, through it all, worked with many, many different artists, from Duke Ellington, Louis Armstrong and Lester Young to Glen Campbell and Henry Mancini. As for the recent past, if Michael Jackson's LP "Off the Wall" were "Q's" only project in 1979, it would still have been a mighty impressive year, for "Off the Wall" has now sold more than seven million copies worldwide. But now there is more: in an eminently logical move, Jones has launched his own label. Qwest Records (distributed by Warner Bros.), whose first release is George Benson's "Give Me the Night." In the following Dialogue, the first of two parts, "Q" discusses the new label, his development as a producer and various other matters. Part two will appear next week.



Quincy Jones

Record World: Your most recent bio touts the fact that Qwest is starting "during the hardest times that the record business has ever seen." Why is this in fact the right time for this venture?

Quincy Jones: Well, I guess it's a combination of a lot of things. Number one, (there's) the long relationship with a lot of people at Warner Bros. Mo (Ostin) and I really got tight during the days when I was working with Basie and Sinatra, you know; at that time, Stan Cornyn was writing liner notes. Guys like Eddie Rosenblatt worked with me when I was at Mercury, and Lou Dennis—so it's like you walk into a cocktail party and see the cats you've spent time with, and that's where you're most likely to go.

RW: Why now, though, if you've known them for so long?

Jones: I guess everything happens when it's supposed to. The timing was a little ironic, I guess . . . that's a good question, actually. I just wanted to have this label so bad, for a lot of reasons. For one thing, now I don't have to ask anyone to approve something that I'm going to do. 'Cause it's like explaining an orgasm, you know, when you're talking about the kind of record you're gonna do. You can't explain it—you've got to go out and experience it.

RW: Were you at all intimidated by the state of the industry these days, economically speaking?

Jones: No, because we were so busy during that period (when the Qwest deal was made) that there was no time to say, "Hey, we're really in a recession." Back to back, (Quincy's album) "Stuff Like That," the Brothers Johnsons' "Blam!," the whole film of "The Wiz"—which was like 18 months of work—the soundtrack of "The Wiz," Michael's album, Rufus and Chaka, and George Benson—they were all done just non-stop. That's why I'm taking these three months off now, the first time ever, to relax and get my head cleared out.

After you've been in the business this long, it (the economy) doesn't scare you. For one thing, particularly for a black music man, it's always been rough times—it's a recession all the time. But I guess somehow the dream and the goal are just stronger than the circumstances.

RW: Do you see a parallel between what you're doing and what people like David Geffen and the Greenbergs are doing? Is it maybe a return to small companies, run by music men and not corporate business types?

Jones: I think so. What it turns out to be, really, is love, and care, and concern. I remember at Mercury we had eight labels, and we

were talking about 250 albums (per year). Just the thought of that was staggering. I've always looked at it like if you've got 12 artists, that means you've got 30 days apiece to think about their entire career. It's a question of being more selective, and keeping it small. If I've got four or five artists in five years that'll be plenty. That'll be fine. I'm not concerned at all about building a big, big record company. It's about having an identification, a very personal way of dealing with things, musically and emotionally and everything else.

RW: Will you produce every Qwest record?

Jones: No. I probably will do two-thirds of it. I'm looking very hard, trying to make up my mind about producers. If you do it yourself, you really have to have a good working relationship with everybody that you work with, especially when it's your own label—I don't know how that's going to work out yet. There have been a couple (of producers) that I've thought about, that I know I could work with.

RW: Well, the Benson album is out now; you'll be producing Patti Austin soon, then you're going to do your own record. What other kinds of acts are you open to?

Jones: I have no preconceived idea at all. This is the first time ever that I've tried on purpose not to plan or devise a roster. I'm just trying to go straight from the navel, you know. I know that Patti and myself and there already (Benson is still signed to Warner Bros., not to Qwest directly—ed.)—the third artist will be someone that I can't resist recording. I have no hang-ups about what it's going to be, at all. I like that feeling, too. I love it, man. It may sound idealistic now, but I think it can work.

Everybody wants to make hits—none of us bullshit each other. We all want big hits. I guess the bottom line would be to make the kind of music you like to listen to and have everybody in the world buy it. That's utopia, and I think you can get pretty close to that. I look at the results of Michael's album, and I know how much fun we had making it—a lot of hard work, but it was an enjoyable experience—and it's really rewarding when you've got something you like to listen to and see it be accepted like that.

After you've been in the business this long, the economy doesn't scare you.

“For one thing, particularly for a black music man, it's always been rough times—it's a recession all the time.”

RW: When you went to Mercury almost 20 years ago, you were one of the first, if not the first, black executives in a position like that. Now you're an executive again, although the water is certainly a good deal deeper; but are conditions for a black executive different or better than they were then?

Jones: I don't know. Things have changed so much since then. Black music has grown, especially from a corporate point of view. It's never stopped growing, in terms of content and acceptance. Country and western music's the same way.

RW: So the opportunities are better now.

Jones: I think so. There's still a lot to be done—I'm still very confused about AOR, for one thing. Sometimes when I open the trades and I see the radio-active list of singles, every single is eligible to get in the race. Then I turn to the album page, and it's like you buy up all the pumpkin farms and they call off Halloween! It's totally different. I have a very hard time finding a black album in there anywhere. I understand that's probably the stations' editorial policy, but it still confuses me.

RW: Then again, an album like "Off the Wall" can happen totally without that (radio play).

Jones: I agree. So you have to go around the corner to get in.

RW: When and how did producing grow out of playing, arranging and composing for you?

Jones: It's always been there. I'd been doing it from the beginning,

(Continued on page 41)

Record World presents The Second Annual New York Music Special

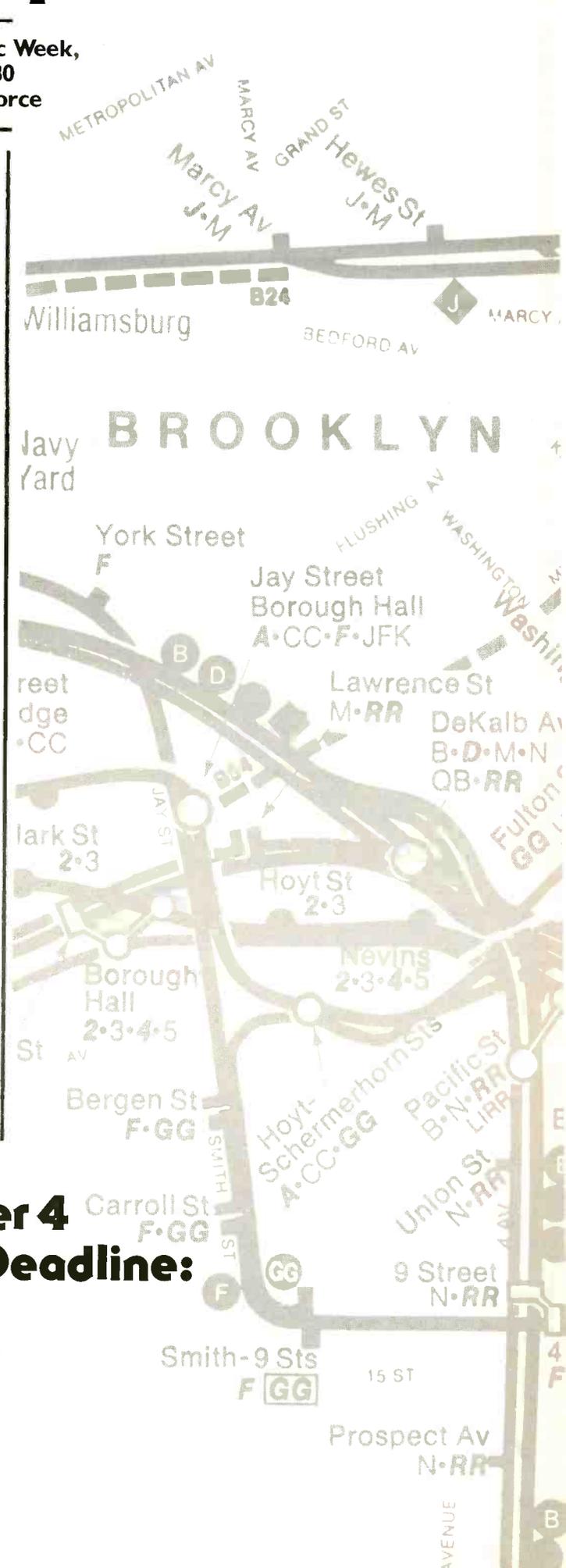
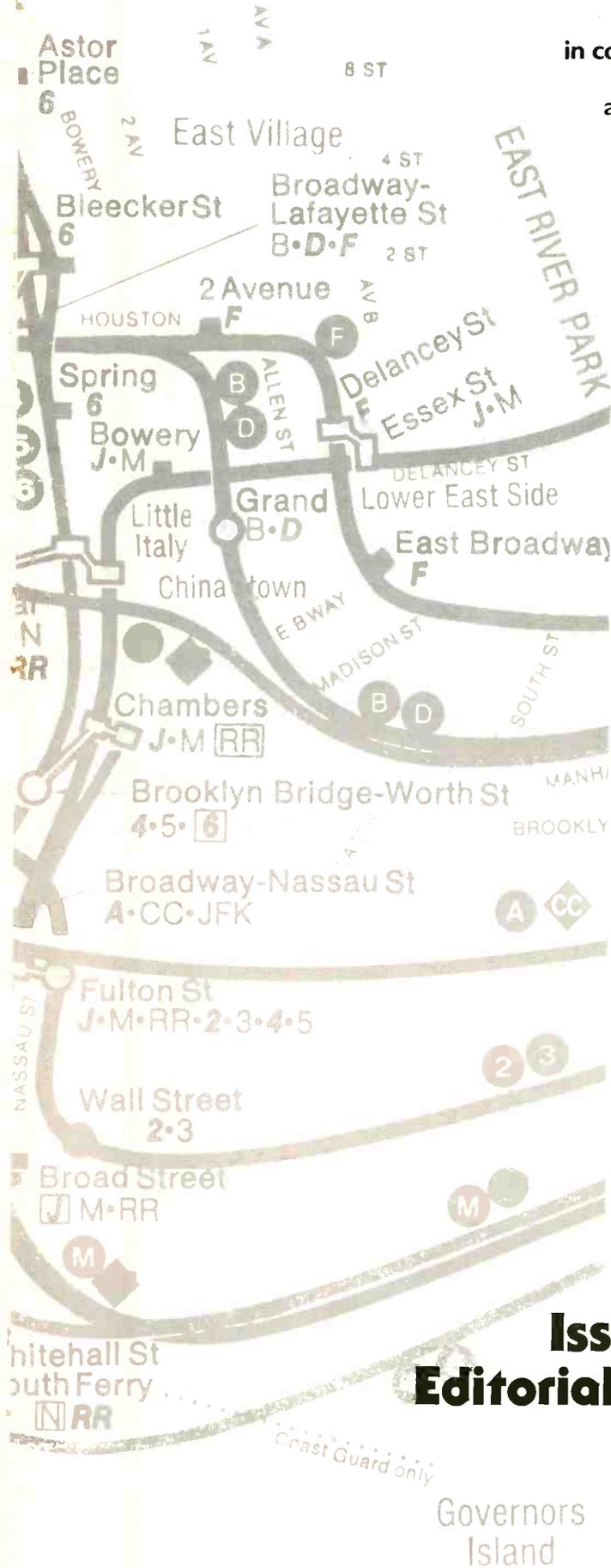
in conjunction with New York Music Week,
September 29–October 4, 1980
and the New York Music Task Force

New York's second annual Music Week promises to be an exciting week-long affair, and Record World will be joining the festivities with an in-depth special issue. We'll examine the trends and trendsetters all across New York's diverse music spectrum: Rock, Classical, Broadway, Jazz, Ethnic and Street music, as well as a complete rundown on the behind-the-scenes people that have made the Scene what it is, and what it will be.

Join us in this information-packed special issue, a showcase for one of New York's showcase industries.

Issue date: October 4
Editorial & Advertising Deadline:
September 10

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



Record World Single Picks

EDDIE MONEY—Columbia
1-11325



RUNNING BACK (prod. by Nevison) (writer: Bryan) (B&C/Mooncrest/Davalex, ASCAP) (3:44)

Already a hot AOR item, this initial single from the new "Playing For Keeps" LP is a well-crafted reggae-pop track with lyrical guitar lines and shiny metallic percussion. A female vocal trio provides superb backing on the chorus hook and Ron Nevison's production captures the essence of the genre.

PRETENDERS—Sire 49533 (WB)



KID (prod. by Thomas) (writer: Hynde) (Al Gallico, BMI) (3:01)

Chrissie bares her heart and soul with a priceless vocal performance on this self-penned side from the gold-plus LP. Sharp, guitar icing covers the love song with riffs and rhythm rings while the pace maintains a medium rock tempo, but the feel is pure ballad. Wonderful AOR-pop material from the gold-plus, debut LP.

TEENA MARIE—Gordy 7189
(Motown)



I NEED YOUR LOVIN' (prod. by Marie) (writer: Marie) (Jobete, ASCAP) (3:36)

Marie really comes of age on this single from her forthcoming "Irons In The Fire" LP. The one-woman show—she wrote and produced the cut—is a multi-format killer loaded with hot vocal sauce. The prominent bass/percussion mix is a dancer's dream and the string/horn arrangement provides potent pop appeal.

RODNEY CROWELL—WB 49535



AIN'T NO MONEY (prod. by Crowell) (writer: Crowell) (Coolwell/Granite, ASCAP)

Crowell's "Ashes By Now" single finally brought him some much-deserved pop radio attention and top 40 chart success. This follow-up remix from the "But What Will The Neighbors Think" LP has a fine multi-format hook and an outstanding melody line delivered by Crowell's affecting vocals. The unbeatable Gordy, DeVito, Lee, London tandem supports.

Pop

DEVO—WB 49550

WHIP IT (prod. by group-Margouloff) (writers: Mothersbaugh-Casale) (Devo/Nymph, BMI) (2:37)

From the "Freedom Of Choice" LP, this is Devo's strongest pop outing to date and a definite bonus for radio. Crisp drum crashes spark a sharp rhythm crack while the melodic hook invites repeated listening.

BARRY MANN—Casablanca
2287

BROWN-EYED WOMAN (prod. by Arthur-Mann) (writers: Mann-Weil) (Screen Gems-EMI, BMI) (3:24)

Mann makes his label debut with this initial single from his new, self-titled LP and it's a fine testament to his powerful vocal talent. The gospel-like background vocals underscore the theme perfectly. A pop-A/C sleeper.

ERIC CARMEN—Arista 0550

ALL FOR LOVE (prod. by Maslin) (writer: Carmen) (Camex, BMI) (3:42)

Once again Carmen constructs another lovely romantic ballad packed with a memorable hook and melody. The monumental production captures all the passion in his dramatic vocal.

AIRPLAY—RCA 12072

IT WILL BE ALRIGHT (prod. by Graydon-Foster) (writers: Foster-Graydon-Willis) (Garden Rake/Foster Frees/Irving, BMI) (3:34)

The talented Foster-Graydon-Funderburk trio offers more vocal pastry and exhilarating keyboard/guitar crescendos that are guaranteed regulars on pop radio.

JOHN HIATT—MCA 41300

I SPY (FOR THE F.B.I.) (prod. by Bruce-Hiatt) (writers: Wylie-Kelly) (Trio/Brian Bert, BMI) (2:39)

A murderous slam-bang rhythm section joins Hiatt's dangerously urgent vocals as accomplices in this rocker from his new "Two Bit Monsters" LP.

JUDIE TZUKE—Rocket 41299
(MCA)

THE CHOICES YOU'VE MADE (prod. by Muggleton-Paxman-Tzuke) (writers: Tzuke-Paxman) (British Rocket, ASCAP) (3:30)

Tzuke should turn promise into realization with this first slice from her new "Sports Car" LP. It's invigorating pop with a boss bass driving her slightly quirky vocals and a delicious hook.

CHICAGO—Columbia 1-11345

THUNDER AND LIGHTNING (prod. by Dowd) (writers: Lamm-Seraphine) (Little Sacha/Street Sense, ASCAP) (3:27)

Patented horn chops, guitar stings and spirited vocals are all wrapped in Tom Dowd's magical production on this initial release from the tireless band's "XIV" LP.

UTOPIA—Bearsville 49545 (WB)

SECOND NATURE (prod. by Rundgren) (writers: Utopia) (Unearthly/Fiction, BMI) (2:32)

Here's another blithe Rundgren composition marked by his airy keyboards and crystalline production. Great for his cult following and AOR-pop audiences.

BROKEN HOME—Atlantic 3759

NO CHANCE (prod. by Lange) (writer: Dicken) (Hit and Run/Pun, ASCAP) (3:32)

The British quartet has a superb lead vocalist/writer/guitarist in Dicken and they use that talent to maximum advantage on this lilting cut from the new self-titled LP. Radio will pick up on this irresistible side immediately.

THE KORGIS—Asylum 47018

EVERYBODY'S GOT TO LEARN SOMETIME (prod. by group-Lord) (writer: Warren) (WB, ASCAP) (4:13)

The British trio culls this first single from the new "Dumb Waiters" LP with hopes of matching its hit success in England. The solemn, synthesizer dominated ballad has James Warren's centerpiece vocals for pop-A/C appeal.

B.O.S./Pop

ZAPP—WB 49534

MORE BOUNCE TO THE OUNCE (PART I) (prod. by Troutman-Bootsey) (writer: Troutman) (Rubber Band, BMI) (3:59)

Led by the Troutman boys: Lester, Larry, Roger & Zapp, this Ohio-based band marches to a funky drum. The Funkadelic stamp is everywhere (Bootsy co-produced) with comic book vocals and percussion claps in the forefront.

THE ISLEY BROTHERS—T-Neck
9-2292 (CBS)

SAY YOU WILL (part 1) (prod. by group) (writers: group) (Bovina, ASCAP) (3:57)

From the gold-plus "Go All The Way" LP comes this pretty, mid-tempo ballad with a rich harmony chorus as the focal point. Choice guitar and keyboard lines add to the overall Doobie Bros. feel.

MINNIE RIPERTON—Capitol
4902

HERE WE GO (prod. by Rudolph-Pate) (writers: Riperton-Rudolph-Phillips) (prod. by Rudolph-Pate-Caston) (DickieBird/Art Phillips, BMI) (4:07)

America lost one of its greatest natural resources with the passing of Riperton. This cut from her new "Love Lives Forever" LP is a fine tribute to her multi-octave vocal talents. Peabo Bryson and Roberta Flack lend vocal backing to the dreamy aura.

LOCKSMITH—Arista 0543

UNLOCK THE FUNK (prod. by Mason) (writers: group-Woods) (Locksmith, ASCAP/Nirvana, BMI) (3:28)

The veteran sextet has backed a number of fusion and black oriented music artists before stepping out for this title-cut debut from their forthcoming LP. A thick rhythm track creates a veritable musical tempest with keyboards, vocals and percussion swirling about.

CURTIS MAYFIELD—RSO 1046

TRIPPING OUT (prod. by Askey-Mayfield) (writer: Sigler) (Unichappell/Henry Suemay, BMI) (3:52)

Mayfield's deliberate, tender vocal phrasing is capable of melting the coldest heart. He's at his best here with a simple instrumental track setting the scene for just about any romance.

C. L. BLAST—Cotillion 46002

IF I HAD LOVED YOU MORE (prod. by Knight) (writer: Knight) (Knight-After-Knight, BMI) (3:50)

From his "I Wanna Get Down" LP collaboration with Frederick Knight comes this outstanding ballad that demands pop-A/C attention. The lyrics and Blast's extra special reading make a potent combo.

KEITH BARROW—Capitol 4912

RUNNING ON EMPTY (Well Traveled Man) (prod. by Affoumado) (writer: Barrow) (Miss Thang, BMI) (3:33)

Barrow debuts his treasure chest of distinctive vocal inflections on this initial label release from his forthcoming "Just As I Am" LP. Soprano coos and a bouncy rhythm set create a breezy pop-A/C crossover feel.

COLLINS AND COLLINS—A&M
2258

YOU MADE ME BELIEVE (prod. by Davis) (writer: Leib) (Evan Paul/Seibraphone, BMI) (3:50)

The brother-sister team excels with precision lead and harmony vocal interaction. On this cut from their self-titled LP, a bright, perky rhythm track pushes the sparkling vocal showcase for multi-format appeal.

ANACOSTIA—Roulette 7300

LOVE IS NEVER WRONG (prod. by Kipps) (writer: Kipps, Jr.) (Charles Kipps, BMI) (3:41)

The D.C.-based vocal quartet shows plenty of soulful spirituality on this leisurely ballad. Sinclair's centerpiece vocals benefit from Charles Kipp's stellar production.

MUSEXPO

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

ASCAP (USA)
ATV Music (Canada)
AWA Radio Network (Australia)
Actual Music (USA)
Adventure/Touchdown Music (USA)
Amphonic Music (UK)
Arista Music Publishing Group (USA)
Arrow, Edelstein, Gross & Margolis (USA)
Ars Polana (Poland)
Arts & Music Organization (Nigeria)
Associated Music Pty. Ltd. (Australia)
Atoll Music (France)
Aucoin Management, Inc. (USA)
Audio Latino Recording Co. (USA)
B K Music (UK)
BBC Radioplay (UK)
BMI (USA)
BRT & Assoc. Studios (USA)
Bagatelle S.A. (France)
Barber & Ross Co. (USA)
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CRC Records (USA)
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Cantabria Music (Germany)
Capitol Magnetic Products (USA)
Capital Video (USA)
Carrere Records (UK)
Casablanca Records & Filmworks (USA)
Cash Box (USA)
Century Broadcasting Inc. (USA)
Chappell Music (UK)
Chopper Records (UK)
Cinevox Records (Italy)
Coal Miners Music (USA)
Collector's Classics (USA)
Columbia Pictures Home Entertainment (USA)
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Dee Jay International (USA)
Denim & Lace Productions (USA)
Der Musikmarkt (Germany)
Dig It Int'l Records (Italy)
Disc Disk Joint Records (USA)
Disconet (USA)
Dist. Sonografica Venezolana (Venezuela)
Double Doublyew Productions (USA)
Drake-Chenault Inc. (USA)
Edimusic (Colombia)
Eleven Music (Italy)
Emergency Records (USA)
The Entertainment Company (USA)
Esmond Industries Inc. (USA)
F.LLI de Angelis (Italy)
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Paul Farberman, Esq. (Canada)
Fabrica de Discos Fuentes Ltda. (Colombia)
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GPR Pty. Ltd. (Australia)
G.R.A.F. Records (Canada)
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Glinert & Lipson (Attorneys) (Canada)
Global Music Group (Germany)
Goller, Gillin & Menes (Attorneys) (USA)
Gopher Music (UK)
David Gresham Productions (South Africa)
Hansa Productions Inc. (USA)
Happy Face Music (UK)
Harrison Music Corp. (USA)
Hilversum Music B.V. (Netherlands)
Hooker Enterprises (USA)
IBC Records (USA)
IFESA (Ecuador)
Image Records Pty. Ltd. (Australia)
Industrias Famoso (Ecuador)
Inflight Services (USA)
Insight Production and Management Co. (USA)
Int'l Book & Record Distributors (USA)
Intersong/Basart Publishing Group (Netherlands)
Intersong (UK)
Irell & Manella (Attorneys) (USA)
Irving/Almo Music (USA)
J&R Music World (USA)
JDC Records (USA)
JMH Records (USA)
Jeremiah Records (USA)
Jonathan Records (France)
Jupiter Records (Germany)
Just Friends Distribution (USA)
KBKA AM Radio (USA)
KFWB AM Radio (USA)
KMEL FM Radio (USA)
KOAX FM Radio (USA)
KODA FM Radio (USA)
KSHE FM Radio (USA)
KWEST FM Radio (USA)
KYW AM Radio (USA)
Kenmar Music (UK)
Kenron Productions (USA)
Kensington Sound (Canada)
Roland Kluger Music (Belgium)
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MCA Discovision (USA)
MCA Records (USA)
Magnex S.p.A. (Italy)
Marcus Music (UK)
Margaret Brace Copyright Bureau (UK)
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Media 92 (Canada)
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Met Richmond Seeco Records (USA)
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Missing Link Records Pty. Ltd. (Australia)
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Music Week (UK/USA)
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Mutual Broadcasting Network (Canada)
Muzak (USA)
National TV (USA)
National Black Network (USA)
Nessandra Promotions & Productions (UK)
New On The Charts (USA)
Niocua Merchandising Ltd. (USA)
Nova Entertainment (Australia)
Orion Master Recording (USA)
Oshungbure Music Promotions (Nigeria)
Paramount Pictures Home Entertainment (USA)
Peer Southern Organization (USA)
Pegasus International Records (USA)
Penjane Music Pty. Ltd. (Australia)
Perren Vibes Music (USA)
Philadelphia International Records (USA)
Phonogram B.V. (Holland)
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RCA SA de CV (Mexico)
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Radio Records (USA)
Record World (USA)
Remipa (France)
Rhoz Productions (Canada)
Rimpo Tontrager (Germany)
Rio Records of Canada (Canada)
Roads of Music (USA)
Rock Steady Promotions (USA)
Rockoko Productions (Germany/USA)
RokBlok (USA)
Ron Hays Music-Image (USA)
SMV Schacht Musik Verlage (Germany)
SWS Organization (USA/Sweden)
Salsoul Records (USA)
San Juan Records & Tapes (USA)
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Schlesinger & Guggenheim (Attorneys) (USA)
Schulke Radio Productions (USA)
Sunrise Gems-EMI (USA)
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7 Records Pty. Ltd. (Australia)
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SHOWpress (Spain)
Siegel Music Companies (Germany)
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T.P. Productions (USA)
Tamiro Consultants Inc. (Canada)
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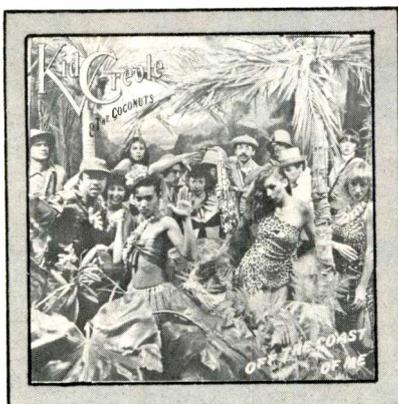
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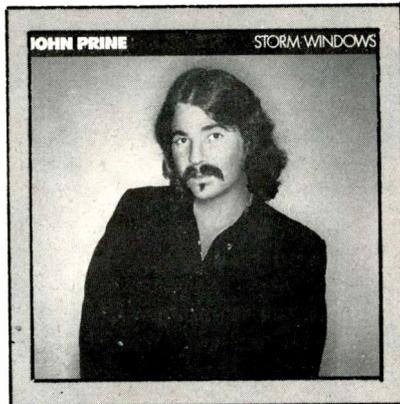
Record World Album Picks



OFF THE COAST OF ME

KID CREOLE & THE COCONUTS—Ze/ Antilles AN 7078 (7.98)

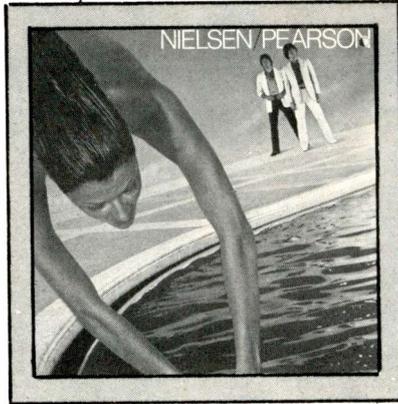
August Darnell, formerly of Dr. Buzzard's Savannah Band, has fused rock, reggae, calypso and other black and Latin street influences to create a sound that appeals (judging by the group's live performances) to disco denizens, die-hard new wavers, and everyone in between. Programmers should sample every track.



STORM WINDOWS

JOHN PRINE—Asylum 6E-296 (7.98)

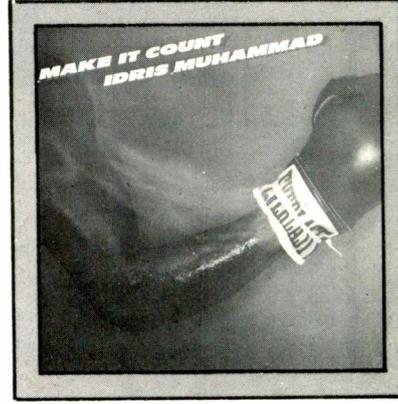
Never one to follow the well-beaten path, Prine created his own musical niche a long time ago. Already being picked up by his loyal fans, this album includes songs in the standard Prine tradition along with a few fine deviations. Two cuts that stand out are the title tune and the cynically clever "Living In the Future."



NIELSEN/PEARSON

Capitol ST-12101 (7.98)

Mark Pearson and Reid Nielsen demonstrate a remarkable consistency in pop songwriting on this debut, and Richard Landis' production and arrangements have cast them in the perfect light for today's top 40, adult contemporary and AOR lists. "Annie," with its Steely Danish vocal harmonies, is an outstanding example.



MAKE IT COUNT

IDRIS MUHAMMAD—Fantasy F-9598 (7.98)

The drummer/leader has assembled a skillful cast, including the Waters family on vocals and guitarist Roland Bautista, to create a danceable, listenable set for a variety of moods. "For Your Love" is rhythmic music on an epic scale, while "Don't Fight the Feeling" is appealing in a light, quick tempo.

VIENNA

ULTRAVOX—Chrysalis CHR 1296 (7.98)



Now a quartet, Ultravox has been making electronic pop music longer than most other groups in the genre (Gary Numan has testified to their influence). "Sleepwalk" and "Passing Strangers" are melodic selections for album formats.

WON'T LET GO

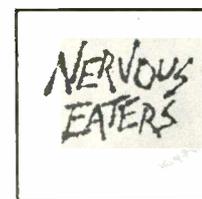
BROOKLYN DREAMS—Casablanca NBLP 7226 (7.98)



This versatile trio expresses itself with harder sounds, as in "Lover In The Night," and R&B flavored numbers like "I Won't Let Go" that strike a balance of styles reminiscent of the Doobies. Something for every format.

NERVOUS EATERS

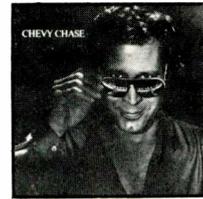
Elektra 6E-282 (7.98)



What seems to make these four guys nervous is girls, and they're at their best singing about sweethearts like "Loretta," or of the frustrations of being "Out On a Date (She Said No)." This LP is loaded with pop potential.

CHEVY CHASE

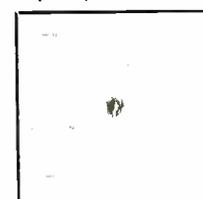
Arista AL 9519 (8.98)



The funny man of TV and movie fame attacks the aural medium through parodies such as a reworking of Randy Newman's "Short People" that features a list of every diminutive person who ever lived, and a very timely spoof titled "Rapper's Plight."

CROSS TALK

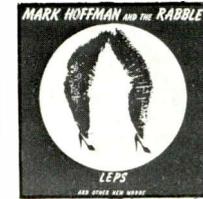
PRETTY THINGS—Warner Bros. BSK 3466 (7.98)



After 15 years on the rock 'n' roll fringe, this band is going for the AOR jugular. Armed with cuts like "I'm Calling" and "Falling Again," this could be the album that does it for them.

LEPS AND OTHER NEW WORDS

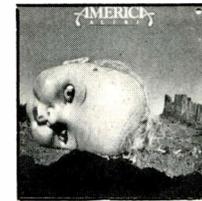
MARK HOFFMAN AND THE RABBLE—M-80 M-801 (5.98)



Whether they're talking about women as spiders or growing up in the suburbs, the Rabble manage to present it in a convincing way. The outstanding track however, is "Candy," a love story about a boy and his car.

ALIBI

AMERICA—Capitol 500-12098 (8.98)



Backed by some of L.A.'s top session musicians, America succeeds in mixing their acoustic ballads with hard rockers. Cuts like "You Could've Been The One" and "Right Back To Me" are ear-marked for AOR playlists.

FRAMED

ASLEEP AT THE WHEEL—MCA 5131 (8.98)



This album marks a new musical direction for the Wheel. Naturally, the western swing is still there, but also included is the easy-listening "Musical Talk" and the jazzy "Lonely Avenue Revisited."

STRIKES TWICE

LARRY CARLTON—Warner Bros. BSK 3380 (7.98)



Although Carlton has a reputation as a brilliant guitarist, this album is living proof of his ability as a composer and vocalist. The combination clicks on "Ain't Nothin' For A Heartache" and "In My Blood."

READY FOR LOVE

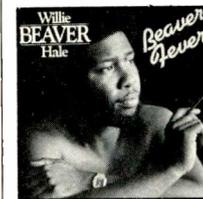
THE MAIN INGREDIENT FEATURING CUBA GOODING—RCA RFL1-3641 (7.98)



Sparked by the return of Cuba Gooding, The Main Ingredient offers a variety of selections, all prime candidates for black-oriented stations. At the top of the list are "Makes No Difference To Me" and "Evil Ways."

BEAVER FEVER

WILLIE "BEAVER" HALE—Cap 2615 (TK) (7.98)



Singer/songwriter "Beaver" Hale combines a variety of elements in his songs, but he is most effective when he sings about "Katie Pearl," and when he delivers his soulful "I Feel Like Crying."

THE HISTORY OF NORTHWEST ROCK VOLUME TWO

The Great Northwest Music Co. GNW 4008 (7.98)



Remember Paul Revere and the Raiders? This collection includes their '64 classic, "Kicks," along with selections by other sixties vintage bands from the Pacific Northwest.

Slash Records' X, from L.A., May Have Biggest-Selling Small-Label LP of the Year

By JEFFREY PEISCH

■ NEW YORK — Although "Los Angeles," the debut album by neo-punk band X on Slash Records, is off the *Record World* top-100 album chart, the album is continuing to sell at a strong and steady rate and may be on its way to becoming the best-selling small-label record of the year. Over 30,000 copies of the record have been bought—not shipped — thus far, and between 1000 and 1500 copies are selling each week.

The strong sales of "Los Angeles" (distributed exclusively by JEM Records), which show no signs of stopping, could be a model to both independents and majors of how to make it big on a small scale. At 30,000 units, "Los Angeles" has paid for itself, and all the parties involved — Slash Records, JEM Records and X — are reaping profits.

Who is X?

X is a four-piece band from Los Angeles that spearheaded the belated punk movement in that city two years ago from the Masque Theatre club. The band is now one of the top concert attractions in southern California: After a July east coast tour, X returned to their home town and played seven sold-out shows at the Whiskey. Former Doors keyboard player Ray Manzarek was an early champion of X. Manzarek produced the album (which includes a reading of the Doors' "Soul Kitchen") and plays on some of the songs.

After playing the Los Angeles club scene for a year and achieving a modicum of success, X decided to go the route of all bands trying to make the switch from local favorites to national heroes — they recorded a five-song demo tape and took it around to labels. Manager Jay Jenkins, a lawyer and Annapolis graduate who has been associated with the band since its inception, was met with across-the-board rejections.

Slash Records then came into the picture. The label, which has released one record besides "Los Angeles," is owned by Bob Biggs, a part owner of *Slash* magazine. According to Jenkins, "Slash wanted to put our record out all along, but for some reason we were convinced that we had to go with a major. After all the rejections, though, we figured, if they can do it, so can we."

In marketing the X album, Slash and Jenkins made sure not to spread themselves too thin, and to pinpoint the placing of their limited resources. JEM Records president Marty Scott sug-

gested to Biggs that he not even bother to send promo records to the top-40 and adult contemporary stations that "wouldn't play the record anyway."

Virtually all the marketing money spent on the record has been used to promote the band in specific cities that the band has played. "X has grown entirely from their live shows and word-of-mouth," said Biggs. "With literally no radio play outside of Los Angeles we've had to take the band to city after city and win audience."

X played dates on the east coast in June and July and will embark on another tour in September that will take them to a dozen cities for the first time. Although the dates aren't confirmed yet, Jenkins would like to send X on what he is calling an Ivy League tour, with stops at Harvard, Yale, Cornell, Princeton and Columbia.

Recently, as the success of "Los Angeles" has been noted in the industry, Jenkins has been approached by several major labels about moving X away from Slash. Two labels have made Jenkins and X firm offers and "impassioned requests," he said.

Jenkins said he has no intention of leaving Slash and signing the band with a major label. "We're satisfied with Slash. We've built a strong foundation and we're going to stick with it. The only limitations we have with Slash Records are human limitations. If they can press enough records we'll sell them."

E/P/A Ups Marino

■ NEW YORK—Lois Marino has been named associate director, east coast press and public information, Epic/Portrait/CBS Associated Labels, it was announced by Susan Blond, vice president, press and public information, E/P/A.



Lois Marino

Since 1978 Ms. Marino has been manager, east coast, press and public information, E/P/A. Prior to that she was a publicist with CBS Records International for one year. She joined CBS Records in 1974 in the Epic A&R department.

NEW YORK, N.Y.

By DAVID MCGEE

■ JAY CLEM UPDATE: A New York, N.Y. favorite, Jay Clem of Ralph Records ("in San Francisco," as Clem always adds), checked in last week with news of the latest goings-on at Ralph, just as he had promised to do at the outset of the summer.

For starters, Clem said he was pleased to report that the label has signed **Fred Frith** to a five album deal. Frith has already completed one album, which is set for release on September 15, following a September 1 single release. Asked what Frith fans could expect from the artist's first Ralph outing, Clem replied, "Dance music inspired by music from all around the world. It will be sufficiently aesthetic, according to the standards of Ralph Records, but it will also be sufficiently commercial as to be accessible. And hopefully we'll sell some records."

Ralph has also inked what Clem described as "a Swiss electronic band" called **Yello** and has set the group's initial single and LP releases for, respectively, October 1 and 15.

In what can only be described as a flurry of activity, a number of established Ralph acts have new works due out between mid-September and mid-October. **Snakefinger's** "Greener Postures" LP is due at this time, preceded by a single; **Tuxedomoon** (the columnist saw a young man in Tulsa, Oklahoma wearing a Tuxedomoon t-shirt. That's what you call a Statement in a town where Willie and Waylon and Ted Nugent reign supreme) and **MX-80 Sound** are preparing single releases that will not be found on future albums by either group. The B sides of the Snakefinger and Yello singles are also available only as singles.

Most important of all, of course, is the news that a new **Residents** album is due in October. "The Residents Commercial Album," as it's called, will consist of 40 songs, each lasting precisely 60 seconds. There will be no single release.

Topping off all this busy-ness is what is in effect a repeat of Ralph's "Buy or Die" campaign, the most successful promotion the label has undertaken. Ralph has prepared a seven-inch sampler EP containing one cut from each of the aforementioned albums and is making it available for one dollar (mail to Ralph Records, 444 Grove Street, San Francisco, California 94102). The sampler comes complete with a coupon good for one dollar off the purchase of any product in Ralph's catalogue.

With Tuxedomoon scheduled to appear in New York in September and Snakefinger following a month later, Clem—ever the optimist, never the quitter—suggested once again (as he had during his visit here) that it is high time that *Record World* come forth with a special issue devoted to Ralph Records.

Always nice to hear from you, Jay.

THEATER NEWS: Following successful appearances in Denver and Chicago as the lead in **Bernard Pomerance's** hit play, "The Elephant Man," **David Bowie** will make his Broadway debut on September 23. Before opening here, Bowie will rehearse for three weeks with director **Jack Hofsis** and the New York company of "The Elephant Man." **Jeff Hayenga**, the current Elephant Man, will take Bowie's place on the road.

Bowie has signed for a two-month engagement, but the play's producers are hoping he'll reconsider and stay longer. "If all goes well," producer **Richard Crinkley** told the *New York Times*, "(Bowie) will seriously consider extending the run."

Crinkley also told the *Times* that Bowie's debut here comes at a fortuitous time in the play's run, which began April 19, 1979 at the Booth Theater. From a high of between \$98,000 to \$101,000 in weekly grosses, "The Elephant Man" has levelled off to about \$70,000 per week. "Every show needs something to revitalize it," said Crinkley. "David Bowie has demonstrated that he has the ability as well as the box-office pull."

BOXING NEWS: Former Runaway **Joan Jett**, whose self-titled debut album has now been released here by Ariola, has been taking boxing lessons from her producer **Kenny Laguna**, a former Golden Gloves boxer. Don't ask why. But be advised that during a sparring session at Laguna's Long Beach (Long Island) home, Jett knocked the producer cold. Don't ask.

New York, N.Y. has also learned that **Utopia's Willie** "White Trash"

(Continued on page 48)

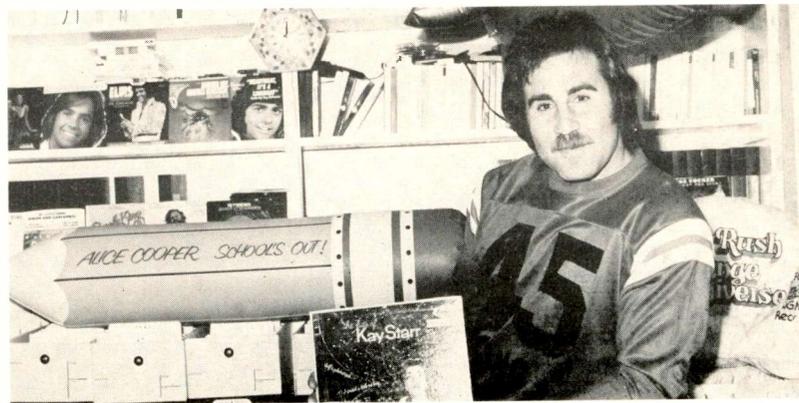
Collecting Singles Is a Way of Life For A&M Promotion Rep Steve Resnik

By SAM SUTHERLAND

■ LOS ANGELES — Promotion reps often keep close tabs on competitors as well as their own push projects, but for A&M's Steve Resnik that hit-conscious bent has been a lifelong obsession: a singles collector since childhood, the California native now boasts arguably the largest pop singles library extant, representing every top 100 national chart entry of the past 25 years.

While the National Archives in Washington probably houses more phonograph recordings, and label warehouses might compete in terms of sheer numbers, Resnik's carefully indexed singles collection—which takes Joel Whitburn's basic research as its base—adds to its completeness with a depth attesting to his mania. Rare picture sleeves, oldies reissues and selected uncharted novelties bring his current estimate of the Resnik vaults to some 25,000 sides.

As a teenager, the cost of buying records prevented him from tackling as complete a collection as he wanted—which offers at least one reason why the veteran promotion executive de-



ecided to enter the music business. "The real break came when I was in college radio," he recalled, noting that he augmented his newfound label contacts by a job as record librarian for KFVB, then still a music outlet.

"The station decided to go all-news," says Resnik, "and they were going to give all their records—about 10,000 singles—to a moving company and then not pay." For Resnik, that March, '68 format switch thus proved a major windfall. After sifting through the library, he kept between three and four thousand discs as the nucleus for his collection.

At L.A. Valley College, Resnik ran the radio station, as he did when he switched to Cal State/L.A. During his school days, he also became national college promotion coordinator for A&M, where he now holds the post of national promotion director; that appointment, however, was actually a reunion in that Resnik moved over to ABC Records early in his career, and later joined EMI-America/United Artists.

The publication of Whitburn's exhaustive weekly chart histories gave him the idea of attempting to match every entry in his own collection, and while at ABC, his promotion to national secondary promotion director yielded another major break. "That enabled me to cover 250 cities in two years," he explained. "Between local record stores, one-stops, radio stations, Goodwills and Salvation Army stores in every market, I was able to fill in a lot of holes."

He also credits "over 200" friends and music business peers across the company with helping him on his crusade—one he admits, with a grin, sometimes tested the patience of girl friends who might've preferred a night

on the town to the weekend evenings spent notating and filing discs. Among the various industry helpers, Resnik lists Clay Pasternak of Action One-Stop in Cleveland as "the biggest help of all."

With an estimated 500 to 600 new records charting each year, Resnik notes that maintaining the collection still demands much of his time, but the 11-year stretch between deciding to tackle a comprehensive 25-year span, and completion of the basic collection four years ago, was even more time-consuming. Every record in the collection carries an index card noting its chart credentials, including its first week of listings and its highest chart attainment.

Various black, country and easy listening chart items are also included, although Resnik hasn't yet attempted to complete full chart history collections for each.

Apart from providing him with a clearly vast knowledge of past single hits, Resnik's collection has also led to related industry projects. While at ABC, he compiled a series of LPs anthologizing major pre-Beatles hits, and he continues to get requests from various programmers and disc jockeys searching for copies of rare records.

One high point, he says proudly, came while working for Dick Clark Productions in his spare time, researching records. His interest in that assignment, he notes, wasn't mercenary: the real goal was to entice the veteran rock mentor, an early Resnik idol, to see the collection itself. Clark was duly impressed.

The collection has since moved with Resnik to his Sunland house, where it dominates a large room in his basement, along with other rock and pop collectibles and his video gear.

NARAS—Atlanta Plans 'Buffet With Stars'

■ ATLANTA—The Atlanta chapter of the National Academy of Recording Arts and Sciences will co-sponsor a "Buffet With the Stars" in conjunction with Georgia Music Week on Sept. 17. The buffet, to be held from 7-10 p.m. at the Century Center Hotel in Atlanta, will honor Georgia artists and music industry personnel.

The event, cosponsored by the commercial music/recording program at Georgia State University, will be funded in part by a grant from the 3M Company. Geoff Parker, chairman of the Atlanta NARAS chapter's educational committee, is coordinating the informal reception.

Expected to attend the buffet, for which there is a \$10 charge,

are Bill Lowery, of the Lowery Group of Music Publishers; Joel Katz, of Katz and Weissman attorneys; Capitol artist Dianne Pfeiffer; songwriter William Bell; Albert Coleman, conductor of the Atlanta Pops; Buddy Buie and Ernie Geller, representing the Atlanta Rhythm Section; Bruce Blackman and Korona from the United Artists label; Bobby Whitlock, formerly of Derek and the Dominoes and now a staff writer with Peer-Southern; Mercury artist Mylon LeFevre; Georgia's lieutenant governor Zell Miller; Alex Hodges and Carole Kinzell, of the Empire booking agency; Arista artist Chuck Leavell, of Sea Level; and RCA Records executive Charlie Hall.

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Hall & Oates at The Greek



Daryl Hall and John Oates were visited backstage at the Greek Theater in Los Angeles after their sellout concert by RCA executives, members of the town's media corps, and special friends including Cher and Bob Welch. Pictured backstage at the Greek are, from left: Bill Meehan, manager, branch sales-Los Angeles; Arnie Orleans, division vice president, sales and distribution, Daryl Hall; John Oates; Tommy Mottola, manager and president, Champion Entertainment Organization Inc.; Ed DeJoy, division vice president, pop A&R; and Jim Bego, manager, Los Angeles branch.

Indie Label Catalogue Planned for Fall

By BEN LIEMER

■ NEW YORK—The first comprehensive catalogue of independent recording artists, labels and distributors in the U.S. and Europe is being readied for publication this fall.

The catalogue, called "Volume," is described by its publisher Bob George—himself the owner of a New York indie label, 110 Records—as "a combination Schwann catalogue and Yellow Pages." The first edition of "Volume" will be a 250-page, 7 x 11-inch paperbound book that will also include radio stations and DJs who play independent new wave records, as well as related clubs and fanzines, and will retail for \$7.95. George hopes to publish a more extensive second edition, featuring listings of experimental-music and a technical guide to do-it-yourself recording and marketing, as well as updated new wave listings next spring.

George has slated a first printing of 5000 copies. Distribution is planned for North America, Europe and Japan through many of the same major independent-label distributors featured in the book. "We hope it will be right in the record stores with the records themselves," George said.

"Volume" will catalog some 4,000 groups, over 20,000 recordings and more than 1000 independent record companies. All groups are listed alphabetically and all releases are listed alphabetically within each entry. The name of the record company, I.D. numbers, release dates, special packagings, vinyl size, group members, instrumentation and brief group histories are all supplied when available. Also included is a listing of new wave radio and television programs.

Each alphabetical section of performer listings will be preceded by a full page of photos of single-cover sleeves. George pointed out the value of these

photos in tracking down hard-to-find releases in record stores that carry independent labels.

The catalogue was a long time in the making. George and his staff of two full-time workers have labored over eight months, garnering information from clubs, record stores, bands, indie labels and distributors, as well as from Zig Zag's small label compendium, Greg Shaw's Bomp catalogue, record collectors, music industry trade annuals and various European trade and fan magazines.

George eventually plans a first run of 10,000 copies, using capital generated from the first printing to support the publication of the second 5,000. George says he is eventually hoping to obtain non-profit status and thereby receive government or corporate support as the more traditional arts do.

For further information on "Volume" contact 110 Records, 110 Chambers St., New York, N.Y. 10007.

Atlantic Promotes Doe

■ NEW YORK — Simo Doe has been named associate director of national publicity/director of special markets publicity for Atlantic Records, it was announced by national publicity director Stu Ginsburg.



Simo Doe

Doe already held the title of director of special markets publicity. She joined Atlantic in 1976 as director of press information for special markets.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ BUTCHERY: Rhino Records' newest signing, the **Rhythm Butchers**, are none other than **Flo and Eddie**. **Howard Kaylan** and **Mark Volman** coined the Butchers alias while still with the **Turtles**; post-concert gatherings found them flexing some crazy covers of major hits, with the taped jams leading to a collection of cassettes that will now form the basis for a series of EPs to be released by Rhino. Incidentally, the two of them swear the new deal with Rhino is the most exciting development yet in their career—including the release and subsequent move to number one of the **Turtles'** single "Happy Together."

ULTIMATE CRITIC: **Tommy Tutone**, playing a recent date in Hibbing, Minnesota (best known as **Bob Dylan's** hometown), apparently touched a nerve they weren't aware of. With storm clouds gathering around the open-air site, the band struck the opening chord to "Angel Say No" and got an immediate response: lightning struck the building, causing a power surge that brought guitarist Jim Keller's amp to the meltdown point. Maybe they should be playing "Gloria" instead?

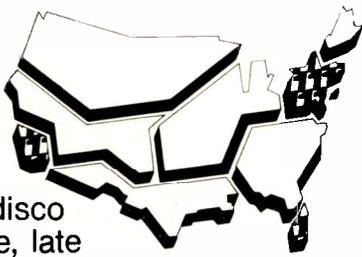
KISS AND TELL: **Kiss** on the cover of *People* magazine? That's right, which leads us to suppose that the cartoon rockers perhaps aren't as over as many folks assume. So what's happening with the band? Well, as usual, it's **Gene Simmons** doing most of the talking, despite the fact that after half a dozen years together, they've undergone their first personnel change; **Eric Carr** is the new drummer (replacing **Peter Criss**, who, significantly, held on to his percentage of the profits), chosen from 2000 applicants who were screened "for criminal records, drug problems and emotional stability, as well as skills on the skins." Meanwhile, Simmons, as you've probably heard, has moved on from **Cher** to a tryst with **Diana Ross**, although by his count there've been "over a thousand" various sexual interludes for him along the way. As for the others, we learn that **Paul Stanley's** real name is Stanley Eisen, that **Ace Frehley** has 125 guitars and a half-million-dollar recording studio at his house in Connecticut, and that new member Carr, 27, doesn't yet have a piece of **Kiss'** action but boasts a salary that's "an enormously high six digits," according to Simmons. But the biggest news may also be the most inevitable: after pinball machines, comic books and all the other **Kiss** merchandise, the next step, along with a line of makeup, is **Kiss** designer jeans. Christ, next thing you know, **Captain Beefheart** will be a spokesman for Tupperware... Remember a terrible album called "Mama Lion," notable only for a fetching cover shot in which a buxom blonde is breast-feeding a lion cub? Well, the blonde in question, one **Lynn Carey** (daughter of actor **Macdonald Carey**), turns up in the September issue of *Oui*, vowing that she's given up all drugs and booze, no longer gets a charge out of suckling small, furry mammals and is now singing her own material along the L.A. club circuit. Great, Lynn—it's like you never left.

SERIOUS STUFF: Compared to what came before it, that is. Guitarists **Roy Buchanan** and **Michael Bloomfield** are now both with Waterhouse Records; each has an album tentatively scheduled for October release... Bomp Records reports several new signings. Now with Bomp's new Quark label are such favorites as **Rainbow Red Oxidizer** (sounds like a crazy band, what with the former guitarist for the **Seeds**, ex-Spirit drummer and skinhead **Ed Cassidy** and one **Mars Bonfire**, who wrote "Born to Be Wild"), **Professor Anonymous** and, of course, the **Wombats**. On Bomp itself will be **Pete Holly and the Look**, **Lipstick Killers** (we love the title of their first single: "Hindu Gods (Of Love)"), **Hypstrz**, **Jon and the Nightriders** and **Zantees** ("high-energy rockabilly")... Rhino Records and New World Pictures have completed a deal whereby Rhino will release the soundtrack to the film "Battle Beyond the Stars"... A musical written by producer/engineer **Morgan Cavett** and **Loren Newkirk**, tentatively called "The Second Time Around," has been optioned for the stage by **John Mercer**, son of the great songwriter Johnny Mercer. One song in the show was co-written by **Lee Montgomery**, who has an album of his own nearing completion and who was also in the film "Euphoria," which features **Cindy Williams** and **Harry Dean Stanton**... **B.B. King** and manager **Sid Seidenberg** have started an organization called "Blues Artists of America," designed to "elevate the status" of bluesmen and their music—i.e., score them better deals for records, concert bookings and so on. **Jimmy Witherspoon** and **Little Milton** have reportedly already met with Seidenberg. This is a good idea—a little late to help the many bluesers who have been cheated and abused since time imme-

(Continued on page 48)

The Record World

1



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

Air Supply: 18-18 WABC 11-6 WCAO, 7-5 WFBR, 13-6 WFIL, 9-6 WKBW, 17-9 WPGC, 20-15 WRKO, 20-18 WXLO, d30 KFI, a KFRC, 26-23 KHJ, 29-26 KEARTH, 17-14 PRO-FM, 21-17 F105, 31-26 JB105, d15 Q107, 25-15 Y100, 11-6 14Q.

G. Benson: 13-11 WABC, 14-7 WCAO, 6-4 WFBR, 15-9 WFIL, 8-1 WKBW, 9-7 WPGC, 9-6 WRKO, 12-9 WXLO, 24-23 KFI, 18-8 KFRC, 11-7 KHJ, 7-6 KEARTH, 6-4 KSFX, 22-19 PRO-FM, 19-11 F105, 26-19 JB105, 8-8 KC101, 23-12 Y100, 23-22 14Q.

I. Cara: 15-8 WABC, a WAXY, a WBBF, 24-21 WCAO, 20-15 WFBR, 26-17 WFIL, 12-7 WICC, d23 WIFI, 16-11 WKBW, 24-19 WPGC, 6-1 WRKO, 14-7 WTIC-FM, 21-15 WXLO, e WYRE, 2-2 KFI, 26-20 KFRC, 3-4 KHJ, 2-3 KEARTH, 14-13 KSFX, 20-16 PRO-FM, 4-1 F105, 5-4 JB105, 10-4 KC101, 26-16 Y100, 12-8 14Q, 10-5 96X.

N. Cole: 20-16 WCAO, 13-9 WFBR, 29-27 WFIL, e WICC, a WKBW, 13-12 WPGC, 2-2 WRKO, on WXLO, on KFRC, 22-18 KHJ, 18-15 KEARTH, 24-21 PRO-FM, d20 F105, 21-14 JB105, a33 Y100, 28-26 14Q.

C. Cross: 17-15 WABC, 2-1 WCAO, 3-1 WFBR, 5-3 WFIL, 7-3 WIFI, 2-2 WKBW, 4-1 WPGC, 4-3 WRKO, 9-8 WXLO, 15-7 KFI, 5-3 KFRC, 20-15 KHJ, 13-7 KEARTH, 21-15 KSFX, 12-7 PRO-FM, 7-4 F105, 8-3 JB105, 2-2 KC101, 5-1 Q107, 5-3 Y100, 7-14 14Q.

R. Dupree: a WAXY, e WBBF, 12-8 WCAO, 23-17 WFBR, 27-24 WFIL, 27-20 WKBW, 21-14 WPGC, 28-24 KFI, 22-16 KFRC, 28-25 KHJ, 25-23 KEARTH, 28-20 KSFX, a PRO-FM, 30-27 F105, 32-29 JB105, 20-15 KC101, d26 Q107, 27-25 14Q.

ELO: 28-25 WCAO, 27-24 WFBR, 28-25 WFIL, 25-21 WICC, 22-15 WIFI, 20-16 WKBW, 19-17 WPGC, 26-25 WTIC-FM, 23-18 WYRE, 27-18 KFI, 23-19 KFRC, d29 KHJ, 30-27 KEARTH, 26-23 KSFX, 27-25 PRO-FM, 27-25 F105, 17-10 Q107, 14-13 14Q, 22-19 96X.

L. Graham: 14-13 WABC, a25 WAXY, 1-2 WCAO, 1-2 WFBR, d28 WFIL, d28 WICC, a28 WIFI, 2-3 WPGC, e WTIC-FM, 11-7 WXLO, d29 KFI, 29-23 KFRC, 12-11 KHJ, 27-25 KEARTH, 12-11 KSFX, 30-27 PRO-FM, a32 JB105, 11-11 KC101, 11-11 Y100, 31-29 14Q.

B. Joel: 38-27 WABC, a WAXY, 22-19 WBBF, 25-22 WCAO, d28 WFBR, 22-15 WFIL, d27 WIFI, 30-22 WKBW, d29 WRKO, 27-19 WTIC-FM, 30-29 WXLO, d28 WYRE, on KFI, 24-24 KFRC, a KEARTH, 24-21 KSFX, d26 PRO-FM, 25-21 F105, 28-23 JB105, 26-20 KC101, e Q107, 16-15 14Q.

J. Lee: d30 WAXY, a WBBF, 19-14 WCAO, 15-13 WFBR, a WFIL, 24-20 WICC, a30 WIFI, d26 WKBW, 23-20 WPGC, d24 WRKO, 23-24 WTIC-FM, 27-23 WXLO, 22-19 WYRE, 21-17 KFI, 21-16 KHJ, 11-8 KEARTH, on KSFX, 29-24 PRO-FM, 18-15 F105, 25-21 JB105, 14-13 KC101, 25-24 14Q.

B. Mardones: 16-11 WCAO, 16-11 WFBR, 21-19 WFIL, 15-10 WKBW, 30-25 WPGC, on KFI, 30-29 KFRC, 30-27 KHJ, 24-19 KEARTH, 8-6 PRO-FM, 15-10 F105, 7-6 JB105, 7-9 KC101, d29 Q107, 33-22 Y100, 10-5 14Q.

S. Mills: a29 WCAO, 26-21 WFBR, a WFIL, e WICC, a WKBW, a WPGC, 18-17 WXLO, d30 WYRE, a KFI, a KHJ, d30 KEARTH, a34 14Q, a 96X.

O. Newton-John/ELO: a30 WCAO, d29 WFBR, on WFIL, d29 WICC, 22-15 WKBW, d28 WPGC, a28 WTIC-FM, a WXLO, d26 WYRE, on KFI, on KSFX, a F105, a29 KC101, 30-28 14Q.

O. Jays: a KFRC, a KHJ, e 96X.

Pointer Sisters: 23-18 WCAO, 21-10 WFBR, a WFIL, 28-25 WICC, d30 WKBW, 10-6 WPGC, 25-20 WYRE, 30-25 KFI, a KSFX, 28-25 KC101, 21-11 Q107, a26 Y100 38-37 14Q, 13-8 96X.

E. Rabbitt: 14-13 WAXY, 22-19 WCAO, 22-19 WFBR, 25-23 WFIL, 16-14 WRKO, d29 WTIC-FM, 12-10 KFI, 28-22 KFRC, a KHJ, 21-18 KEARTH, a PRO-FM, 35-31 JB105, 29-23 KC101, 34-32 14Q, d29 96X.

Queen: 30-26 WICC, d25 WIFI, d23 WPGC, a WXLO, a WYRE, d28 KFI, d28 KFRC, 28-14 KEARTH, e-16 KSFX, a33 JB105, e Q107, e 96X.

Ray, Goodman, Brown: a WCAO, a WFBR, a KFI, a KEARTH.

Rolling Stones: 7-2 WABC, 4-3 WCAO, 1-1 WIFI, 13-9 WKBW, 1-4 WPGC, 1-4 WRKO, 14-10 WXLO, 1-1 KFI, 2-2 KFRC, 4-2 KHJ, 5-4 KEARTH, 2-3 KSFX, 1-1 PRO-FM, 1-2 F105, 2-1 JB105, 6-5 KC101, 6-7 Q107, 10-10 Y100.

D. Ross: 25-21 WABC, d19 WAXY, d18 WBBF, 21-17 WCAO, 8-6 WFBR, d29 WFIL, 27-23 WICC, a29 WIFI, d23 WKBW, 20-16 WPGC, d20 WRKO, 28-10 WTIC-FM, 5-5 WXLO, 15-10 WYRE, 25-15 KFI, 27-18 KFRC, 13-8 KHJ, 4-5 KEARTH, 10-5 KSFX, d22 PRO-FM, a F105, 15-9 JB105, 17-12 KC101, a5 Q107, 14-7 Y100, 36-33 14Q, 15-11 96X.

B. Seger: d29 WAXY, 21-21 WBBF, 29-27 WCAO, 29-26 WFBR, a WFIL, 22-17 WICC, 23-17 WIFI, 28-24 WKBW, d27 WPGC, 10-8 WRKO, 22-22 WTIC-FM, d30 WXLO, 30-27 WYRE, on KFI, d30 KHJ, a KEARTH, on KSFX, 23-20 PRO-FM, 12-7 F105, 20-15 JB105, 25-22 KC101, a Q107, 17-16 14Q, e 96X.

P. Simon: hp-32 WABC, 25-14 WAXY, d25 WBBF, 27-24 WCAO, d25 WFBR, d26 WFIL, 21-14 WICC, 28-19 WIFI, d27 WKBW, 25-22 WPGC, 25-17 WRKO, 29-16 WTIC-FM, 25-20 WXLO, 28-24 WYRE, 23-16 KFI, d25 KFRC, 27-24 KHJ, d28 KEARTH, e-29 KSFX, 21-18 PRO-FM, 29-22 F105, 30-27 JB105, d27 Q107, 32-30 14Q, e 96X.

C. Simon: 30-28 WAXY, d28 WCAO, 30-27 WFBR, 26-24 WICC, d29 WKBW, 18-12 WRKO, a30 WTIC-FM, on WXLO, e WYRE, on KHJ, a KEARTH, 26-23 PRO-FM, d29 F105, 34-30 JB105, a28 KC101, a38 Y100, 24-23 14Q.

D. Warwick: 27-26 WAXY, 26-23 WCAO, 24-18 WFBR, on WFIL, a WICC, a WKBW, d29 WPGC, a WRKO, e WYRE, a KHJ, d30 PRO-FM, 30-26 KC101, 39-38 14Q, e 96X.

2



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

Air Supply: 13-11 WAYS, 6-6 WBBQ, 16-12 WHBQ, 13-11 WLAC, d27 WNOX, 14-12 WMC-FM, 12-3 WQXI, 24-21 WSGA, 11-5 KX-104, 7-7 KXX-106, 3-4 Q105, 22-14 Z93, 4-1 92Q, 8-5 94Q.

C. Daniels Band: a WBBQ, d25 WCGQ, a WISE, e KX-104, d31 KXX-106, a Q105, d30 92Q.

S. Lattisaw: d28 WAYS, e WFLB, a WLAC, e WRFC, 26-14 WSGA.

J. Lee: 6-4 WAKY, 12-7 WANS-FM, 6-1 WAYS, 19-15 WBBQ, 6-2 WBSR, e WCGQ, d22 WCIR, 9-4 WERC, 9-5 WFLB, 15-7 WGSV, 10-8 WHBQ, 19-12 WHHY, 13-6 WISE, 31-25 WIVY, 12-9 WKIX, 12-10 WLAC, 6-4 WLCY, 5-2 WNOX, 17-14 WMC-FM, 1-2 WQXI, 5-3 WRFC, 2-1 WRJZ, 4-4 WSGA, 21-15 KJ-100, 14-6 KX-104, 17-11 KXX-106, e BJ-105, 28-17 Q105, 2-3 Z93, 18-16 92Q, 1-1 94Q.

K. Loggins: 27-24 WAKY, 26-18 WANS-FM, a30 WAYS, d30 WBBQ, d23 WCGQ, d26 WCIR, 27-20 WERC, d23 WGH, d29 WGSV, d28 WHHY, 29-21 WISE, d39 WIVY, 24-20 WLAC, a WMC-FM, 15-5 WQXI, a WRFC, a WRJZ, 25-22 WSGA, e KJ-100, 25-22 KX-104, 30-21 KXX-106, e V100, a Q105, 30-25 Z93, 30-26 92Q, 16-8 94Q.

O. Newton-John/ELO: a30 WAKY, a WANS-FM, 27-23 WAYS, e WBBQ, d27 WBSR, a WCIR, a WERC, d34 WFLB, 24-21 WGH, d32 WGSV, e WHBQ, 26-22 WHHY, e WISE, d40 WIVY, e WLAC, d29 WLCY, d29 WNOX, a WRFC, 29-26

Rock

Kenny Loggins, Olivia Newton-John/ELO, Boz Scaggs, Dionne Warwick

Disco

Queen

Hottest:

Radio Marketplace

WSGA, e KX-104, d26 KXX-106, 35-24 BJ-105, a V100, 29-27 Q105, 28-21 Z93, e 92Q, a29 94Q.

Pure Prairie League: a WANS-FM, e WBSR, a WCGQ, a WFLB, a WHHY, a WNOX, e KX-104, a KXX-106, e 92Q.

E. Rabbitt: 16-15 WAKY, 17-12 WANS-FM, 19-12 WAYS, 27-22 WBBQ, 10-8 WBSR, e WCGQ, 22-13 WCIR, d24 WERC, 26-23 WFLB, d19 WGH, 31-28 WGSV, d29 WHBQ, 21-18 WISE, 28-23 WIVY, 21-18 WKIX, e WLAC, 14-7 WNOX, a WMC-FM, 17-13 WRFC, 15-9 WRJZ, 32-28 WSGA, e KJ-100, d29 KX-104, e BJ-105, a V100, 12-8 Z93, d29 92Q, 11-10 94Q.

D. Ross: 13-9 WANS-FM, 10-6 WAYS, 18-11 WBBQ, 31-24 WBSR, e WCIR, 23-14 WERC, 18-15 WFLB, 13-3 WGH, 24-14 WGSV, 19-14 WHBQ, d26 WHHY, e WISE, 14-11 WIVY, 8-1 WKIX, 22-17 WLAC, a WLCY, d26 WNOX, 21-17 WMC-FM, 2-1 WQXI, 13-7 WRJZ, 29-17 WRJZ, 2-1 WSGA, 26-18 KX-104, 38-25 BJ-105, 16-3 Q105, 4-1 Z93, a 92Q, d28 94Q.

B. Scaggs: a WAYS, 30-25 WBBQ, a WCGQ, a WCIR, d33 WGSV, a WHHY, a WISE, d24 WRFC, 31-27 WSGA, 24-21 KX-104, d22 KXX-106, d28 Q105, 15-10 Z93, 24-17 92Q, 19-12 94Q.

C. Simon: 23-18 WAKY, 31-28 WANS-FM, 30-25 WAYS, d29 WBBQ, 23-14 WBSR, 26-19 WCGQ, e WCIR, a WERC, d35 WFLB, d25 WGH, 33-26 WGSV, e WHHY, 37-33 WISE, 40-35 WIVY, e WLAC, 24-19 WLCY, 27-23 WNOX, 30-27 WRFC, 30-26 WRJZ, 33-29 WSGA, d28 KX-104, 33-29 KXX-106, e V100, 27-25 Q105.

P. Simon: 30-27 WAKY, 28-22 WANS-FM, 26-20 WAYS, 26-21 WBBQ, 28-18 WCGQ, d27 WCIR, 29-26 WERC, d33 WFLB, 14-12 WGH, 29-22 WGSV, d24 WHBQ, 25-20 WHHY, 24-14 WISE, 36-22 WIVY, e WKIX, e WLAC, 28-17 WLCY, 23-18 WNOX, 24-20 WMC-FM, 29-25 WQXI, 27-23 WRFC, d28 WRJZ, 27-24 WSGA, d28 KJ-100, 29-20 KX-104, 25-18 KXX-106, e BJ-105, d21 V100, 24-23 Q105, 27-22 Z93, e 92Q, 29-24 94Q.

A. Stewart: a WANS-FM, a WBBQ, a WISE, a KX-104, a KXX-106.



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

Air Supply: 4-2 CKLW, 8-4 WDRQ, 21-15 WFFM, 9-4 WGCL, 1-1 WOKY, 25-19 WPEZ, 2-2 WZUU, 5-2 WZZP, 14-6 KSLQ, 12-11 KXOK, 30-24 Q102, 15-7 92X.

R. Dupree: 23-23 CKLW, 22-20 WDRQ, 10-3 WFFM, 27-24 WGCL, 10-10 WHB, 25-23 WOKY, 27-22 WPEZ, 23-17 WZUU, 18-17 WZZP, a19 KBEQ, 20-17 KSLQ, 27-21 Q102, 19-14 92X, 12-11 96KX.

B. Joel: d30 CKLW, d30 WDRQ, a29 WEFM, d29 WFFM, 30-26 WGCL, a14 WHB, 28-25 WOKY, d29 WPEZ, 19-15 WSKS-FM, d24 WZUU, 19-16 WZZP, 22-7 KSLQ, 10-8 KXOK, 33-27 Q102, 25-21 92X.

J. Lee: 9-5 CKLW, 9-8 WDRQ, 9-5 WFFM, 6-2 WHB, 10-5 WNDE, 24-22 WOKY, d30 WPEZ, 25-25 WZUU, 5-2 KSLQ, 23-15 KXOK, 31-25 Q102, 24-16 92X.

K. Loggins: a CKLW, 27-22 WDRQ, 21-19 WEFM, 28-27 WFFM, 8-7 WGCL, a WOKY, on WPEZ, 30-28 WSKS-FM, 25-24 WZZP, 1-1 KBEQ, d24 KSLQ, 5-1 96KX.

Pointer Sisters: on WDRQ, 17-9 WFFM, 22-21 WHB, 20-20 WOKY, 29-26 WPEZ, on WZZP, a KSLQ, a34 Q102, a29 96KX.

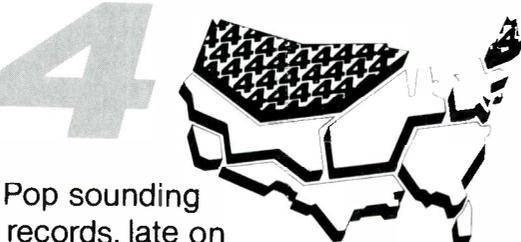
Pure Prairie League: a WGCL, a20 KBEQ, on KSLQ, on KWK, 30-28 96KX.

B. Scaggs: a WDRQ, 27-25 WFFM, 1-1 WPEZ, on KSLQ, a30 KXOK, 35-29 Q102, 21-18 96KX.

C. Simon: d27 CKLW, 28-26 WDRQ, 18-10 WFFM, a20 WNDE, 27-24 WOKY, 26-24 WPEZ, 29-24 WSKS-FM, a KSLQ.

P. Simon: d29 CKLW, d29 WDRQ, 29-26 WFFM, d27 WGCL, 24-23 WHB, 21-19 WNDE, 29-27 WOKY, 22-16 WPEZ, 24-20 WSKS-FM, d29 WZZP, 17-13 KBEQ, on KSLQ, 20-17 Q102, 23-20 92X, 24-21 96KX.

D. Warwick: a CKLW, on WGCL, 16-15 WHB, 21-18 WOKY, a WZUU, on WZZP, a KSLQ, 16-14 KXOK.



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

Air Supply: 30-19 KCPX, 6-2 KDWB, 4-2 KGW, 8-6 KJR, 1-2 KMJK, 7-3 KS95-FM.

K. Loggins: a WGUY, a WOW, a KCPX, a KGW, 14-10 KJR, 21-16 KKLS, a KMJK, e KS95-FM.

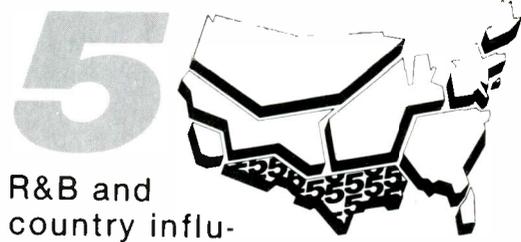
E. Rabbitt: 24-23 WEAQ, 24-18 WGUY, d28 KCPX, 16-13 KDWB, 19-15 KGW, 16-14 KKLS, d21 KKO, 27-22 KLEO, 17-13 KMJK, 18-17 KS95-FM.

D. Ross: e WGUY, a WJBQ, a28 WOW, a KCPX, e KJR, d26 KKO, 33-31 KLEO, a KMJK, a KS95-FM.

Rossington Collins Band: a KJR, a KMJK.

C. Simon: a25 WEAQ, d29 WGUY, a WJBQ, 20-16 WOW, d30 KCPX, a21 KDWB, a KGW, d25 KJR, e KKLS, d27 KKO, a33 KLEO, d34 KMJK, a KS95-FM.

P. Simon: 28-27 WEAQ, 26-23 WGUY, 26-20 WJBQ, 24-21 WOW, d15 KCPX, 14-10 KDWB, d28 KGW, 24-19 KJR, 28-25 KKLS, 23-19 KKO, 29-26 KLEO, 34-28 KMJK, d20 KS95-FM.



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

Air Supply: 15-7 WQUE, 26-22 WTI, 18-13 KFMK, 15-9 KILT, 14-10 KRBE, 29-24 KTS, 9-8 B100.

R. Dupree: 27-23 WQUE, 28-23 WTI, 27-24 KFMK, 20-13 KILT, a KNOE-FM, 8-6 KRBE, on KUHL, a27 B100.

B. Joel: on WQUE, 34-28 WTI, 23-20 KGB, 32-30 KILT, 18-17 KNOE-FM, 24-22 KRBE, 24-21 KROY-FM, d26 KTS, on KUHL, 18-16 B100, 24-18 B97.

S. Lattisaw: a WQUE, a WTI.

J. Lee: 14-10 WQUE, 3-2 WTI, 1-1 KFMK, 29-24 KGB, 1-1 KILT, 20-12 KNOE-FM, 2-2 KRBE, 18-10 KTS, on KUHL, 19-14 B100.

K. Loggins: d30 WQUE, 29-25 WTI, a KGB, 36-18 KILT, 24-19 KNOE-FM, 20-17 KRBE, 10-6 KROY-FM, 1-1 KUHL, d29 B97.

Pointer Sisters: a WQUE, on KFMK, on KGB, 29-27 KRBE, on B97.

E. Rabbitt: d27 WQUE, 35-32 WTI, 4-4 KFMK, d29 KGB, 4-6 KILT, 3-3 KRBE, 30-27 KROY-FM, a30 KTS, 2-4 KUHL, 13-7 B100.

D. Ross: 18-5 WQUE, 7-5 WTI, 11-6 KFMK, 8-3 KILT, 13-8 KRBE.

B. Scaggs: 28-21 KFMK, 15-8 KGB, d38 KILT, 28-26 KNOE-FM, on KRBE, 26-20 KUHL, 30-25 B100, 10-2 B97.

C. Simon: on WQUE, a36 WTI, on KGB, 40-34 KILT, d28 KNOE-FM, on KUHL, a30 B100, on B97.

P. Simon: 23-14 WQUE, 22-17 WTI, 30-27 KFMK, a KGB, 33-25 KILT, on KNOE-FM, 23-20 KRBE, 26-15 KROY-FM, on KTS, 27-25 KUHL, a26 B100, on B97.



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

Air Supply: 11-7 KIMN, 26-23 KNUS, 27-23 KOPA, 11-7 KVIL, a Z97.

L. Graham: a KIMN, 36-31 KNUS, d30 KOPA, d24 KVIL.

D. Ross: a KIMN, 31-22 KNUS, 10-5 KOPA, d16 KVIL, 25-15 KZZP.

C. Simon: a KIMN, d36 KNUS, e KOPA, 30-27 KZZP, e Z97.

P. Simon: 21-17 KIMN, 32-28 KNUS, 28-24 KOFM, 30-24 KOPA, 13-8 KVIL, 21-16 KZZP.

B.O.S.	Country	A/C	LP Cuts
Stephanie Mills, O'Jays, Pointer Sisters	Olivia Newton-John/ELO, Carly Simon	None	None

Record World Singles 101-150

Record World Singles Alphabetical Listing

AUGUST 23, 1980

AUG. 23	AUG. 16	
101	101	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)
102	105	WANGO TANGO TED NUGENT/Epic 9 50907 (Magicland, ASCAP)
103	106	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
104	118	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray/Darnoc, BMI)
105	108	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
106	109	YOUR PRECIOUS LOVE STEPHEN BISHOP & YVONNE ELLIMAN/Warner Bros. 49513 (Jobete, ASCAP)
107	—	TREASURE BROTHERS JOHNSON/A&M 2254 (Rodsongs, no licensee listed)
108	110	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Be-Benish, ASCAP)
109	131	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
110	111	IF YOU DON'T WANT MY LOVE J. D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)
111	112	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
112	113	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067 (Warner-Tamerlane/Rich Way, BMI)
113	—	MAKE ME A STAR KC/TK 1038 (Sherlyn/Harrick & Fedora, BMI)
114	114	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
115	116	IT'S ALL IN THE GAME ISAAC HAYES/Polydor 2102 (Warner, ASCAP)
116	—	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraqua/Harrick, BMI)
117	121	SOME LOVIN' TONIGHT ELETRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
118	119	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)
119	126	OCEAN OF LOVE JOHN O'BANION/Arista 0531 (Sixty-Ninth Street, BMI)
120	—	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
121	—	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
122	107	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 1 6074 (Armando/Dangerous, ASCAP)
123	—	EVEN THE SCORE TORONTO/A&M 2255 (Solid Gold, ASCAP)
124	125	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
125	—	SPENDIN' CABBAGE BLACKFOOT/Atco 7303 (Bobnal, BMI)
126	120	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)
127	128	HOLD TIGHT JIMMY SPHEERIS/Warner/Curb 49527 (Blue Grass, BMI)
128	102	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522 (Raydiola, ASCAP)
129	104	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)
130	—	SOUTHERN GIRL MAZE/Capitol 4891 (Amazement, BMI)
131	—	DANGER MOTELS/Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)
132	123	TURN ON YOUR LIGHT IN TRANSIT RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree, BMI)
133	132	I DON'T NEED YOU HERMAN BROOD/Ariola-America 805 (Radmus, ASCAP)
134	133	TOMMY, JUDY & ME ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)
135	138	WHAT'S ANOTHER YEAR JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)
136	127	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
137	135	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
138	136	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
139	141	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)
140	143	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
141	130	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
142	140	SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)
143	145	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
144	122	NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)
145	152	COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)
146	—	IF YOU SHOULD SAIL NIELSEN/PEARSON/Capitol 4910 (Third Story/Poorhouse, BMI)
147	150	BACK IN MY ARMS NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)
148	146	ROLLER JUBILEE AL DI MEOLA/Columbia 1 11303 (Bander-Log/De Meola, ASCAP)
149	—	HEART OF MINE OAK RIDGE BOYS/MCA 41280 (Silverline, BMI)
150	148	YOUR BOYFRIEND'S GOT HIS EYE ON ME JANA JILLIO/Polydor 2086 (Intersong, ASCAP)

Producer, Publisher, Licensee	
ALL NIGHT LONG Walsh (Wow & Flutter, ASCAP)	62
ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	4
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	30
ANOTHER ONE BITES THE DUST Queen (Queen/Beechwood, BMI)	44
BACKSTROKIN' Curtis-Thomas (Clita, BMI)	97
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	19
(CALL ME) WHEN THE SPIRIT MOVES YOU Friese-Greene-Mangold (Thomas Talent, ASCAP)	81
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI)	74
COMING UP McCartney (MPL, ASCAP)	40
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	20
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP)	28
DON'T MISUNDERSTAND ME Rossington-Collins-Harwood (Moonpie, BMI)	63
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI)	78
DRIVIN' MY LIFE AWAY Malloy (Debdave/Briarpatch, BMI)	26
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	5
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI)	9
FAME Gore (MGM, BMI)	8
FIRST . . . BE A WOMAN M-L-P Sebastian (Seacoast, BMI)	72
FIRST TIME LOVE Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP)	57
FOOL FOR YOUR LOVING Birch (Sunburst-Whitesnake/Dump-Eaton, ASCAP)	67
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	16
GAMES WITHOUT FRONTIERS Lillywhite (Clifone/Hidden, BMI)	64
GIRL DON'T LET IT GET YOU DOWN Gamble Huff (Mighty Three, BMI)	82
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	11
GOOD MORNING GIRL/STAY AWHILE Workman-Elson (Weed High Nightmare, BMI)	75
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	38
HEY THERE LONELY GIRL Tobin (Famous, ASCAP)	46
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	24
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI)	48
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP)	60
I CAN'T LET GO Asher (Blackwood, BMI)	43
I GOT YOU Tickle (Enz)	88
I HEAR YOU NOW Vangelis (WB/Spheric B.V., ASCAP)	68
I'M ALIVE Lynne (Jet/Unart/Blackwood, BMI)	59
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI)	77
I'M ALRIGHT (THEME FROM CADDYSHACK) Loggins-Botnick (Milk Money, ASCAP)	35
IN AMERICA Boylan (Hat Band, BMI)	34
INTO THE NIGHT Maraz (Papa Jack, BMI)	13
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	6
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinda, ASCAP)	94
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	37
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	32
LATE AT NIGHT Lehning (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI)	73
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI)	17
LEAVING L.A. Group-Kirsten (Global, ASCAP)	100
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	76
LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI)	14
LITTLE JEANNIE Frank-John (Jodrell, ASCAP)	25
LOOK WHAT YOU'VE DONE TO ME Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	51
LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	27
LOVE DON'T MAKE IT RIGHT Ashford-Simpson (Nick-O-Val, ASCAP)	90
LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)	18
MAGIC Farrar (John Farrar, BMI)	1
MAKE A LITTLE MAGIC Hanna-Edwards (DeBone-Aire/Vicious Circle, ASCAP)	49
MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	84
MIRAGE Douglas (Red Admira/Eric Troyer, BMI)	98
MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)	33
MORE LOVE Tobin (Jobete, ASCAP)	10
MY PRAYER Castellano (Shapiro, Bernstein & Co./Peter Maurice, ASCAP)	89
NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	58
NO NIGHT SO LONG Buckingham (Irving, BMI)	45
OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP)	29
ONE FINE DAY Hallman-King (Screen Gems-EMI, BMI)	56
ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	21
OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	85
OVER YOU Davies-Group (E.G., BMI)	96
REBELS ARE WE Rodgers-Edwards (Chic, BMI)	79
RED LIGHT Gore-Askey (MGM, BMI)	71
ROCK IT Greenberg (Rick's/Steve Greenberg/Rightsong, BMI)	66
SAILING Omartian (Pop 'n' Roll, ASCAP)	2
SEARCHING Petrus (Little Macho, ASCAP)	99
SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI)	53
SHINING STAR Graham (Content, BMI)	7
SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP)	41
SPACE INVADERS Uncle Vic (Trumar, BMI)	91
STAND BY ME Norman (Rightsong/Trio/ADT, BMI)	12
STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	52
SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	86
TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)	22
TAKE YOUR TIME (DO IT RIGHT) PART I Sigid (Avante Garde, ASCAP/Interior/Sigidis, BMI)	3
THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP)	70
THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	67
THE ROSE Rothchild	54
THE ROYAL MILE (SWEET DARLIN') Murphy-Rafferty (Screen Gems-EMI, BMI)	93
TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI)	36
TULSA TIME Astley (Welk Music Group, ASCAP)	50
TRUE LOVE WAYS Norman (Wren, BMI/MPL, ASCAP)	92
UNDER THE GUN Flicker (Tarantula, ASCAP)	42
UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	15
WALKS LIKE A LADY Workman-Elson (Weed High Nightmare, BMI)	61
WATERFALLS McCartney (MPL, ASCAP)	83
WHATEVER YOU DECIDE Holbrook-Kimmet (Fourth Floor, ASCAP)	95
WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)	69
WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	39
XANADU Lynne (Jet/Unart, BMI)	47
YOU BETTER RUN Olsen (Downtown, ASCAP)	55
YOU CAN CALL ME BLUE Maher-Gibson (Special, ASCAP)	87
YOU'LL ACCOMP'NY ME Seger-Punch (Gear, ASCAP)	31
YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME Wonder (Jobete/Black Bull, ASCAP)	80
YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	23

Record World Singles



AUGUST 23, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

AUG. 23
AUG. 16

WKS. ON
CHART



1	1	MAGIC OLIVIA NEWTON-JOHN MCA 41247 (3rd Week)	14
2	6	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	11
3	3	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	14
4	9	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	12
5	7	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)	8
6	2	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	14
7	4	SHINING STAR MANHATTANS/Columbia 1 11222	18
8	17	FAME IRENE CARA/RSO 1034	11
9	10	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038	11
10	11	MORE LOVE KIM CARNES/EMI-America 8045	13
11	15	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	9
12	12	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	15
13	16	INTO THE NIGHT BENNY MARDONES/Polydor 2091	12
14	14	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	11
15	28	UPSIDE DOWN DIANA ROSS/Motown 1494	7
16	5	FUNKYTOWN LIPPS, INC./Casablanca 2233	22
17	20	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	3
18	8	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	11
19	22	BOULEVARD JACKSON BROWNE/Asylum 47003	8
20	13	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	15
21	24	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	10
22	19	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	12
23	26	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/Warner Bros. 49508	7
24	27	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	6
25	21	LITTLE JEANNIE ELTON JOHN/MCA 41236	17
26	30	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	10
27	31	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	7
28	35	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	4
29	29	OLD-FASHION LOVE COMMODORES/Motown 1489	10
30	33	ALL OVER THE WORLD ELO/MCA 41289	4
31	36	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	5
32	18	JOJO BOZ SCAGGS/Columbia 1 11281	11
33	23	MISUNDERSTANDING GENESIS/Atlantic 3662	15
34	25	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	13
35	41	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317	6
36	32	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	16
37	50	JESSE CARLY SIMON/Warner Bros. 49518	4
38	48	HE'S SO SHY* POINTER SISTERS/Planet 47916 (Elektra/ Asylum)	6
39	34	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	9
40	37	COMING UP PAUL McCARTNEY/Columbia 1 11263	18
41	49	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	8
42	47	UNDER THE GUN POCO/MCA 41269	7
43	38	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	9
44	55	ANOTHER ONE BITES THE DUST* QUEEN/Elektra 47031	2
45	58	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	5
46	52	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	6
47	59	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	3
48	53	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048	6
49	39	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	11
50	40	TULSA TIME ERIC CLAPTON AND HIS BAND/RSO 1039	11

CHARTMAKER OF THE WEEK

51	—	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS Columbia 1 11349	1
52	42	STEAL AWAY ROBBIE DUPREE/Elektra 46621	20
53	43	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	20
54	44	THE ROSE BETTE MIDLER/Atlantic 3656	22
55	60	YOU BETTER RUN PAT BENATAR/Chrysalis 2450	5
56	45	ONE FINE DAY CAROLE KING/Capitol 4864	15
57	63	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	4
58	69	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	3
59	51	I'M ALIVE ELO/MCA 41246	14
60	66	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884	3
61	54	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	14
62	46	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	15
63	65	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/MCA 41284	5
64	70	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063	4
65	72	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)	4
66	68	ROCK IT LIPPS, INC./Casablanca 2281	4
67	84	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921	2
68	76	I HEAR YOU NOW JON & VANGELIS/Polydor 2089	5
69	78	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282	5
70	81	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	5
71	79	RED LIGHT LINDA CLIFFORD/RSO 1041	3
72	73	FIRST . . . BE A WOMAN LEONORE O'MALLEY/Polydor 2055	4
73	80	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	3
74	85	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	2
75	82	GOOD MORNING GIRL/STAY AWHILE JOURNEY/ Columbia 1 11339	2
76	90	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	2
77	—	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294	1
78	89	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293	2
79	87	REBELS ARE WE CHIC/Atlantic 3665	2
80	88	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	2
81	83	(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH /Atco 7222	5
82	—	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)	1
83	86	WATERFALLS PAUL McCARTNEY/Columbia 1 11335	2
84	—	MIDNIGHT ROCKS AL STEWART/Arista 0552	1
85	—	OUT HERE ON MY OWN IRENE CARA/RSO 1048	1
86	—	SWITCHIN' TO GLIDE KINGS/Elektra 47006	1
87	—	YOU CAN CALL ME BLUE MICHAEL JOHNSON/ EMI-America 8054	1
88	—	I GOT YOU SPLIT ENZ /A&M 2252	1
89	—	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	1
90	—	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	1
91	92	SPACE INVADERS UNCLE VIC/Prelude 8015	4
92	96	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	2
93	61	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366	6
94	98	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	2
95	91	WHATEVER YOU DECIDE RANDY VANWARMER/Bearsville 49258 (WB)	6
96	99	OVER YOU ROXY MUSIC/Atco 7301	2
97	97	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	5
98	93	MIRAGE ERIC TROYER/Chrysalis 2445	6
99	—	SEARCHING CHANGE /Warner/RFC 49512	1
100	—	LEAVING L.A. DELIVERANCE/Columbia 1 11320	1

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 22



Record World Album Airplay

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

AUGUST 23, 1980

FLASHMAKER



CRIMES OF PASSION
PAT BENATAR
Chrysalis

MOST ADDED

- CRIMES OF PASSION—Pat Benatar—Chrysalis (33)
- BARRY GOUDREAU—Epic (16)
- SWEET VI—Capitol (8)
- TRUE COLORS—Split Enz—A&M (8)
- VIENNA—Ultravox—Chrysalis (7)
- MIDNIGHT ROCKS (single)—Al Stewart—Arista (6)
- REACH FOR THE SKY—Allman Brothers—Arista (6)
- GARY MYRICK & THE FIGURES—Epic (5)
- TWICE NIGHTLY—Tremblers—Johnston/CBS (5)

WNEW-FM/NEW YORK

- ADDS:**
- CRIMES OF PASSION—Pat Benatar—Chrysalis
 - POP ART—Elton Motello—Passport
 - QUINCY—Col
 - SIAMESE TWINS—Ian Matthews—Mushroom
 - TWICE NIGHTLY—Tremblers—Johnston/CBS
 - VIENNA—Ultravox—Chrysalis
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - VOICES—Hall & Oates—RCA
 - REACH FOR THE SKY—Allman Brothers—Arista
 - THE GAME—Queen—Elektra
 - GLASS HOUSES—Billy Joel—Col
 - HOLD OUT—Jackson Browne—Asylum
 - PLAYING FOR KEEPS—Eddie Money—Col
 - CAREFUL—Motels—Capitol
 - AGAINST THE WIND—Bob Seger—Capitol
 - FLESH AND BLOOD—Roxy Music—Atco

WBCN-FM/BOSTON

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - CROSS TALK—Pretty Things—WB
 - KINGBEES—RSO
 - POP ART—Elton Motello—Passport
 - PRISONER IN THE STREET—Third World—Island
 - SWEET VI—Capitol
 - TWICE NIGHTLY—Tremblers—Johnston/CBS
 - UP FROM THE ALLEY—Lamont Cronston—Waterhouse
 - VIENNA—Ultravox—Chrysalis

HEAVY ACTION:

- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- NERVOUS EATERS—Elektra
- FLESH AND BLOOD—Roxy Music—Atco
- VOICES—Hall & Oates—RCA
- CAREFUL—Motels—Capitol
- GOING DEAF FOR A LIVING—Fischer-Z—EMI-Americo
- REACH FOR THE SKY—Allman Brothers—Arista
- PRETENDERS—Sire
- FREEDOM OF CHOICE—Devo—WB
- EMPTY GLASS—Pete Townshend—Atco

WLIR-FM/LONG ISLAND

- ADDS:**
- BACK IN BLACK—AC/DC—Atlantic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - IRON MAIDEN—Capitol
 - LARSEN-FEITEN BAND—WB
 - ME AND THE BOYS (single)—NRBQ—Rounder
 - MEDICINE TRAIL—Peter Rowan—Flying Fish
 - MUSICAL SHAPES—Carlene Carter—F. Beat (import)
 - QUINTET '80—David Grisman—WB
 - STRIKES TWICE—Larry Carlton—WB
 - VIENNA—Ultravox—Chrysalis
- HEAVY ACTION:**
- REACH FOR THE SKY—Allman Brothers—Arista
 - VOICES—Hall & Oates—RCA
 - CURRENT EVENTS—Elektrics—Capitol
 - PETER GABRIEL—Mercury
 - HOT PICKUPS—Arlen Roth—Rounder
 - LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - TRUE COLORS—Split Enz—A&M
 - McVICAR—Original Soundtrack—Polydor
 - EMPTY GLASS—Pete Townshend—Atco

WBAB-FM/LONG ISLAND

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - ELEKTRICS—Current Events—Capitol
 - MEET THEIR MAKERS—Laughing Dogs—Col
 - THE HARDER THEY COME (single)—Joe Jackson—A&M (import)
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - EMPTY GLASS—Pete Townshend—Atco
 - FLESH AND BLOOD—Roxy Music—Atco
 - PETER GABRIEL—Mercury
 - PLAYING FOR KEEPS—Eddie Money—Col
 - DUKE—Genesis—Atlantic
 - FULL MOON—Charlie Daniels—Epic

WAAF-FM/WORCESTER

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - NERVOUS EATERS—Elektra
 - SWEET VI—Capitol
 - TRUE COLORS—Split Enz—A&M
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - ONE FOR THE ROAD—Kinks—Arista
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - EMPTY GLASS—Pete Townshend—Atco
 - THE GAME—Queen—Elektra
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - CAREFUL—Motels—Capitol
 - FULL MOON—Charlie Daniels—Epic
 - McVICAR—Original Soundtrack—Polydor

WPLR-FM/NEW HAVEN

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - GIVE ME BACK MY MAN (single)—B-52's—Island (import)
 - QUINCY—Col
 - MIDNIGHT ROCKS (single)—Al Stewart—Arista
 - NEW CLEAR DAYS—Vapors—UA
 - WILD SUMMER NIGHTS (single)—Beaver Brown—Coastline
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FULL MOON—Charlie Daniels—Epic
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Asylum
 - McVICAR—Original Soundtrack—Polydor
 - REACH FOR THE SKY—Allman Brothers—Arista
 - CAREFUL—Motels—Capitol
 - VOICES—Hall & Oates—RCA
 - THERE & BACK—Jeff Beck—Epic

WCMF-FM/ROCHESTER

- ADDS:**
- BARRY GOUDREAU—Epic
 - BLACK ROSE—Casablanca
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - LATE IN THE EVENING (single)—Paul Simon—WB
 - METRO MUSIC—Martha & the Muffins—Dindisc/Virgin
 - NERVOUS EATERS—Elektra
 - TWICE NIGHTLY—Tremblers—Johnston/CBS
- HEAVY ACTION:**
- AGAINST THE WIND—Bob Seger—Capitol
 - THE GAME—Queen—Elektra
 - HOLD OUT—Jackson Browne—Asylum
 - PETER GABRIEL—Mercury
 - UNDER THE GUN—Poco—MCA
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

- BACK IN BLACK—AC/DC—Atlantic
- PRETENDERS—Sire
- ONE FOR THE ROAD—Kinks—Arista

WAQX-FM/SYRACUSE

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - SIREN—Ronnie Spector—Polish
 - SWEET VI—Capitol
 - TRUE COLORS—Split Enz—A&M
- HEAVY ACTION:**
- DEPARTURE—Journey—Col
 - HOLD OUT—Jackson Browne—Asylum
 - BACK IN BLACK—AC/DC—Atlantic
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - ONE FOR THE ROAD—Kinks—Arista
 - FEEL THE HEAT—Henry Paul—Atlantic
 - EMPTY GLASS—Pete Townshend—Atco
 - PETER GABRIEL—Mercury

WOUR-FM/UTICA

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - DEFECTOR—Steve Hackett—Charisma
 - LONG WAY TO THE TOP—Nantucket—Epic
 - MIDNIGHT ROCKS (single)—Al Stewart—Arista
 - SIAMESE FRIENDS—Ian Matthews—Mushroom
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - PETER GABRIEL—Mercury
 - DUKE—Genesis—Atlantic
 - ONE FOR THE ROAD—Kinks—Arista
 - EMPTY GLASS—Pete Townshend—Atco
 - HOLD OUT—Jackson Browne—Asylum
 - THE GAME—Queen—Elektra
 - CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
 - FEEL THE HEAT—Henry Paul—Atlantic
 - FULL MOON—Charlie Daniels—Epic

WMMR-FM/PHILADELPHIA

- ADDS:**
- CRIMES OF PASSION—Pat Benatar—Chrysalis
 - DEFECTOR—Steve Hockett—Charisma
 - HAVE A GOOD TIME—Iron City—Houserockers—MCA
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - EMPTY GLASS—Pete Townshend—Atco
 - HOLD OUT—Jackson Browne—Asylum
 - PETER GABRIEL—Mercury
 - ONE FOR THE ROAD—Kinks—Arista
 - REACH FOR THE SKY—Allman Brothers—Arista

- THE GAME—Queen—Elektra
- GO TO HEAVEN—Grateful Dead—Arista
- UNDER THE GUN—Poco—MCA
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WYDD-FM/PITTSBURGH

- ADDS:**
- BARRY GOUDREAU—Epic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - MIDNIGHT ROCKS (single)—Al Stewart—Arista
- HEAVY ACTION:**
- HOLD OUT—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - AGAINST THE WIND—Bob Seger—Capitol
 - URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
 - EMPTY GLASS—Pete Townshend—Atco
 - FULL MOON—Charlie Daniels—Epic
 - ROCK 'N' ROLL ENFORCERS—Silencers—Precision
 - DUKE—Genesis—Atlantic
 - THE GAME—Queen—Elektra

WYMX-FM/AUGUSTA

- ADDS:**
- CRIMES OF PASSION—Pat Benatar—Chrysalis
 - LEAVIN' TONIGHT (single)—Barry Goudreau—Epic
- HEAVY ACTION:**
- TOMCATTIN'—Blackfoot—Atco
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - FEEL THE HEAT—Henry Paul—Atlantic
 - HOLD OUT—Jackson Browne—Asylum
 - McVICAR—Original Soundtrack—Polydor
 - UNDER THE GUN—Poco—MCA
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FULL MOON—Charlie Daniels—Epic
 - CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
 - THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- CRIMES OF PASSION—Pat Benatar—Chrysalis
 - PETER GABRIEL—Mercury
 - SEEDS OF CHANGE—Kerry Livgren—Kirshner
- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE GAME—Queen—Elektra
 - REACH FOR THE SKY—Allman Brothers—Arista
 - EMPTY GLASS—Pete Townshend—Atco
 - ONE FOR THE ROAD—Kinks—Arista
 - TOMCATTIN'—Blackfoot—Atco
 - BACK IN BLACK—AC/DC—Atlantic
 - UNDER THE GUN—Poco—MCA

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

Record World Album Airplay



AUGUST 23, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (36)
HOLD OUT—Jackson Browne—Asylum (32)
THE GAME—Queen—Elektra (28)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (20)
EMPTY GLASS—Pete Townshend—Atco (20)
REACH FOR THE SKY—Allman Brothers—Arista (14)
BACK IN BLACK—AC/DC—Atlantic (13)
FULL MOON—Charlie Daniels—Epic (12)
McVICAR—Original Soundtrack—Polydor (12)
FLESH AND BLOOD—Roxy Music—Atco (10)
ONE FOR THE ROAD—Kinks—Arista (10)
PETER GABRIEL—Mercury (10)
UNDER THE GUN—Poco—MCA (10)

WMMS-FM/CLEVELAND

ADDS:
BARRY GOUDREAU—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
MAN'S BEST FRIEND—Livingston Taylor—Epic
MIDNIGHT ROCKS (single)—Al Stewart—Arista
RUBBER CITY REBELS—Capitol
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
AMERICAN NOISE—Planet
PLAYING FOR KEEPS—Eddie Money—Col
LOVE AFFAIR—Radio
VOICES—Hall & Oates—RCA
THE GAME—Queen—Elektra
HOLD OUT—Jackson Browne—Asylum
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
FLESH AND BLOOD—Roxy Music—Atco
AGAINST THE WIND—Bob Seger—Capitol

WXRT-FM/CHICAGO

ADDS:
SHE WASN'T RIGHT (single)—Ouray—Taxi
THE CHIEF—Eddie Clearwater—Rooster
THE SWING OF DELIGHT—Carlos Santana—Col
VIENNA—Ultravox—Chrysalis

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
REACH FOR THE SKY—Allman Brothers—Arista
FLESH AND BLOOD—Roxy Music—Atco
PETER GABRIEL—Mercury
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
ONE FOR THE ROAD—Kinks—Arista
WILLIE NILE—Arista
GO TO HEAVEN—Grateful Dead—Arista
VOICES—Hall & Oates—RCA

WQFM-FM/MILWAUKEE

ADDS:
CADDYSHACK—Original Soundtrack—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers—Arista
TRUE COLORS—Split Enz—A&M
HEAVY ACTION:
HOLD OUT—Jackson Browne—Asylum
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
QFM HOMETOWN ALBUM—QFM
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
UNDER THE GUN—Poco—MCA
McVICAR—Original Soundtrack—Polydor
ONE FOR THE ROAD—Kinks—Arista

KZEW-FM/DALLAS

ADDS:
BARRY GOUDREAU—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
CROSS TALK—Pretty Things—WB
METRO MUSIC—Martha & the Muffins—Dindisc/Virgin
SWEET VI—Capitol
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
McVICAR—Original Soundtrack—Polydor
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
UNDER THE GUN—Poco—MCA
HOLD OUT—Jackson Browne—Asylum
CADDYSHACK—Original Soundtrack—Col
CRASHES—Records—Virgin
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
READY AN' WILLING—Whitesnake—Mirage

KTXQ-FM/DALLAS

ADDS:
CRIMES OF PASSION—Pat Benatar—Chrysalis
GARY MYRICK AND THE FIGURES—Epic
NERVOUS EATERS—Elektra
REACH FOR THE SKY—Allman Brothers—Arista
HEAVY ACTION:
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
PLAYING FOR KEEPS—Eddie Money—Col
TOMCATTIN'—Blackfoot—Atco
THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
McVICAR—Original Soundtrack—Polydor

KLOL-FM/HOUSTON

ADDS:
BARRY GOUDREAU—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers—Arista
TRUE COLORS—Split Enz—A&M
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
UNDER THE GUN—Poco—MCA
PETER GABRIEL—Mercury
FULL MOON—Charlie Daniels—Epic
REACH FOR THE SKY—Allman Brothers—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
READY AN' WILLING—Whitesnake—Mirage

KLBJ-FM/AUSTIN

ADDS:
BALL ROOM—Sea Level—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
GARY MYRICK & THE FIGURES—Epic
LARSEN-FEITEN BAND—Epic
METRO MUSIC—Martha & the Muffins—Dindisc/Virgin
STRIKES TWICE—Larry Carlton—WB
SWEET VI—Capitol
TERMS AND CONDITIONS—Jay Ferguson—Capitol
VIENNA—Ultravox—Chrysalis
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
FREEDOM OF CHOICE—Devo—WB
BACK IN BLACK—AC/DC—Atlantic
UPRISING—Bob Marley—Island
PETER GABRIEL—Mercury
FLESH AND BLOOD—Roxy Music—Atco
FRAMED—Asleep At the Wheel—MCA
THE GAME—Queen—Elektra
PLAYING FOR KEEPS—Eddie Money—Col

KGB-FM/SAN DIEGO

ADDS:
CRIMES OF PASSION—Pat Benatar—Chrysalis
REACH FOR THE SKY—Allman Brothers—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ONE FOR THE ROAD—Kinks—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
HOLD OUT—Jackson Browne—Asylum
THERE & BACK—Jeff Beck—Epic
FREEDOM OF CHOICE—Devo—WB
BLUES BROTHERS—Original Soundtrack—Atlantic
AGAINST THE WIND—Bob Seger—Capitol

KOME-FM/SAN JOSE

ADDS:
ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
METRO MUSIC—Martha & the Muffins—Virgin/Dindisc
REACH FOR THE SKY—Allman Brothers—Arista
HEAVY ACTION:
THERE AND BACK—Jeff Beck—Epic
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
ONE FOR THE ROAD—Kinks—Arista
PLAYING FOR KEEPS—Eddie Money—Col
THE GAME—Queen—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
EMPTY GLASS—Pete Townshend—Atco

KJSO-FM/SAN JOSE

ADDS:
CRIMES OF PASSION—Pat Benatar—Chrysalis
BALL ROOM—Sea Level—Arista
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
McVICAR—Original Soundtrack—Polydor
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
CRIMES OF PASSION—Pat Benatar—Chrysalis
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
BLUES BROTHERS—Original Soundtrack—Atlantic
DEPARTURE—Journey—Col
EMPTY GLASS—Pete Townshend—Atco

KZOK-FM/SEATTLE

ADDS:
BARRY GOUDREAU—Epic
CRIMES OF PASSION—Pat Benatar—Chrysalis
HEAVY ACTION:
HOLD OUT—Jackson Browne—Asylum

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
EMPTY GLASS—Pete Townshend—Atco
THE GAME—Queen—Elektra
DUKE—Genesis—Atlantic
ANIMAL MAGNETISM—Scorpions—Mercury
McVICAR—Original Soundtrack—Polydor
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
PRETENDERS—Sire

KZEL-FM/EUGENE

ADDS:
CRIMES OF PASSION—Pat Benatar—Chrysalis
GARY MYRICK & THE FIGURES—Epic
LONG WAY TO THE TOP—Nantucket—Epic
LARSEN-FEITEN BAND—WB
MIDNIGHT ROCKS (single)—Al Stewart—Arista
NEUROVISION—Telex—Sire
QUINCY—Col
SWEET VI—Capitol
HEAVY ACTION:
BACK IN BLACK—AC/DC—Atlantic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
READY AN' WILLING—Whitesnake—Mirage
REACH FOR THE SKY—Allman Brothers—Arista
McVICAR—Original Soundtrack—Polydor
HUEY LEWIS & THE NEWS—Chrysalis
HOLD OUT—Jackson Browne—Asylum
PLAYING FOR KEEPS—Eddie Money—Col
THE GAME—Queen—Elektra
FLESH AND BLOOD—Queen—Elektra

KQFM-FM/PORTLAND

ADDS:
CRIMES OF PASSION—Pat Benatar—Chrysalis
IT'S TOO LATE (single)—Sequel—Sequel
RAVE ON—Artful Dodger—Ariola-America
UNDER THE BOULEVARD LIGHTS—Chuck Francour—EMI-America
HEAVY ACTION:
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
VOICES—Hall & Oates—RCA
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
REACH FOR THE SKY—Allman Brothers—Arista
FEEL THE HEAT—Henry Paul—Atlantic
PLAYING FOR KEEPS—Eddie Money—Col
AF11 3603—Dave Davies—RCA
37 Stations reporting this week. In addition to those printed are:
WBLM-FM KFML-AM ZETA 7-FM
WQBK-FM KWST-FM Y95-FM
WMJQ-FM KZAM-AM KSHE-FM
WKLS-FM WKDF-FM

'Manage the Record':

Mismanagement's Credo Tested by Thomson LP

By SAM SUTHERLAND

■ LOS ANGELES — In tackling both the current economy and the chronic competition for radio exposure, artist management firms are increasingly required to "manage the record" as well as to act itself.

That's the view advanced by veteran manager and former label executive Dave Margereson, head of Mismanagement, a combine formed by Margereson to represent his first clients, Supertramp, and since expanded to incorporate a separate concert sound company, a demo/rehearsal studio facility and a larger artist roster. The decision to add a full-time promotion director preceded both the recent market softness and the platinum breakthrough enjoyed by Supertramp with "Breakfast in America."

Yet both Margereson and Charly Prevost, who supervises promotion for Mismanagement, actually cite their most telling success as the recent single hit, "Take A Little Rhythm," for Ali Thomson, the newest addition to their roster. Although Thomson, is brother to Supertramp bassist Dougie Thomson, neither Margereson nor Prevost originally expected to get formally involved with Thomson's career.

The record, however, was another story. "I was just helping him out, and trying not to manage him," recalled Margereson. "With Supertramp and Chris DeBurgh, our other act, both due for records in the coming months, I felt almost guilty about the idea of another management involvement." Without setting any formal managerial ties, Margereson and Prevost still felt Thomson's debut album merited special attention, having kept tabs on Ali's sessions as well as his earliest work with Rondor Music's Bob Grace in the U. K.

"Ali's record started to happen, and Charly really wanted to work the record here," Margereson continued. "I realized there wasn't much difference between promoting a record and managing an artist, so we ultimately took Ali on as a project, first in the U.S. and Canada, and more recently on a worldwide basis."

While the rest of the Mismanagement team was already mapping out various projects for DeBurgh and Supertramp, Prevost took advantage of the interval before DeBurgh's latest LP was to be released. "It just sounded like a hit record to me," explained Prevost, "and it was perfect in terms of timing—Supertramp was dormant just then, being in pro-

duction on their live album, and the Chris DeBurgh record was nowhere near finished."

After meeting with A&M's Harold Childs, senior vice president in charge of marketing and promotion, Prevost says another vital ally was added: Childs, convinced of the record's potential, agreed to send Prevost on the road to lay the groundwork for the project and afford the label's own regional promo reps with a legman who would focus on just one title, thus having greater leeway in promoting it.

The decision paid off when radio stations responded warmly to Thomson's album. "It was radio's record," says Prevost. "We were mastering another song as the probable single when we got a call from a programmer saying he'd add 'Take A Little Rhythm' if that was a single. We shelved the other one, and switched."

With an early show of support from stations including 94Q, Y102, KIXX and WBBQ, Prevost feels Childs' willingness to enlist a managerial rep "as if he were working for the label itself" helped clinch acceptance for Thomson.

Both Prevost and Margereson stress the need for close cooperation with the label. To Margereson, their functions are, in fact, divided simply by whether the immediate focus is on the record market or the overall career plan. "Charly once put it best by saying that I manage the acts, while he manages the record," says Margereson, himself a former A&M staffer in England.

"I think the best grounding you can get in marketing and promotion may be working in management, and going out on the road where you can see what is and isn't being done. By con-

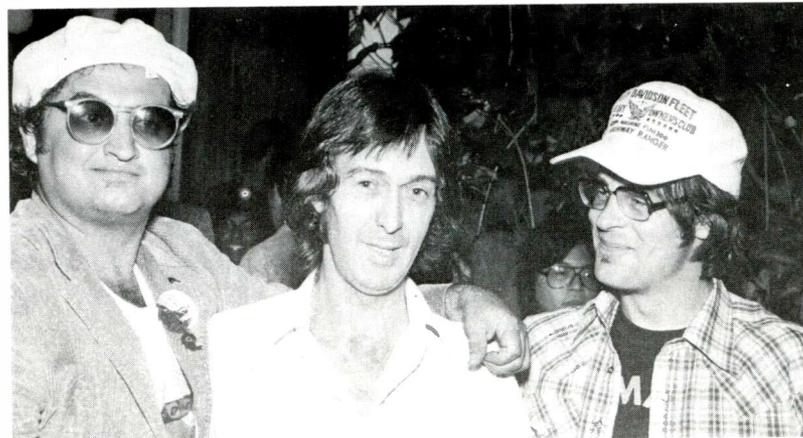
fronting those markets first hand, you learn what's needed."

Due in part to the Thomson success, Prevost has added an assistant, while the overall Mismanagement team has grown to number nine full-time staffers plus an inhouse engineer. Included are Delicate Acoustics, the separate sound reinforcement service formed several years ago as a result of Supertramp's longstanding insistence on designing and maintaining its own sound and lighting setup, and Southcombe Studios, likewise evolved from the hit band's decision to install a demo facility in the Burbank office space which houses Mismanagement.

The family ties suggested by those ventures aren't imaginary, Margereson reports. Mismanagement itself began as a partnership closer to a commune than a corporation, with the economic strategy a straightforward one—earnings would be funnelled back into the entire operation. In the beginning, salaries were drawn equally from the company's income, to enable such investments as the successive custom equipment purchases that ultimately yielded Delicate Acoustics.

With a new DeBurgh LP just released, and Supertramp's double live set, "Paris," due this fall, Margereson and Prevost note that they've received inquiries about overseeing outside record projects but demurred. That applies as well to new artist acquisitions. Says Margereson, "New acts do come through here, and while I don't want to go on record as saying we're not interested, we're operating at full stretch right now. You can't effectively manage an artist unless you're heart is really in it all the way, and you have the resources."

Blues for Spencer Davis



During their recent week-long engagement at the Universal Amphitheatre in Los Angeles, Atlantic recording artists the Blues Brothers were visited by Spencer Davis, who co-wrote and made the original recording of the Blues Brothers' most recent hit, "Gimme Some Lovin'." Pictured backstage are, from left: John "Jake" Belushi, Davis, and Dan "Elwood" Aykroyd.

RSO Promo Ups Three

■ LOS ANGELES — Three people have received promotions in the RSO Records promotion department, it was announced by Bob Smith, vice president of promotion for the label.

Marc Ratner has been appointed associate national promotion director, Dawn Livingston has been promoted to national adult contemporary and jazz director, and Jon Konjoyan has been named director of national secondary promotion.

Ratner has been with RSO since 1976 as director of secondary promotion. Before joining RSO, he was in charge of secondary promotion at Island and Haven Records. Prior to that, he was music director of WMEX radio in Boston. Livingston was formerly assistant national album director for RSO. Prior to joining the label, she worked in artist relations at Warner Bros. Records. Konjoyan joined RSO two years ago as Ratner's assistant. Prior to that, he was publicity director of KALX radio in Berkeley.

Smith also announced that Ron Lanham has joined RSO as promotion man based in Los Angeles.

RCA Introduces New Videocassette Recorder

■ NEW YORK—RCA has introduced a video cassette recorder (the VET 650) with more special effects features than any other previous model offered by the company. The company also announced that it expects VCR industry sales to approach a record sales level of 800,000 units in 1980.

Two new video color camera models CCO07 and CCO05, both lighter and smaller than previous RCA models, were also unveiled for inclusion in the full line of "SelectaVision" VCR products.

RCA's sharply higher estimate of 1980 industry sales is based on the sales rate for the first seven months and the growing conviction that the VCR business will be less affected by the economy than any other major consumer product. Earlier in the year, it was expected that industry sales would reach 550,000 units in 1980.

RCA also announced an agreement to provide "CED" video disc players to J.C. Penney for retail sale in the second half of 1981. The RCA "CED" or "Capacitance Electronic Disc" system, provides up to two hours of video entertainment by means of a compact disc player that attaches to any brand of television receiver used in the United States.

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **EURODISCO REVISITED:** Special note is taken this week of two new Euro-pop releases, exactly the sort of which there has been a shortage domestically in the past few months. They are surprisingly strong efforts, musically, and bound to be gladly received by DJs looking for high-tempo music.

Madleen Kane's third album, "Sounds of Love," is set to appear this week on Chalet, a new label distributed through New York's Prelude. As on her previous hits, **Jean-Claude Friederich** and **Michaela, Lana** and **Paul Sebastian** are the production principals. With arranger **Greg Mathieson**, they usually provide Kane with exactly the kind of support her fragile voice calls for—double tracking, choral singalong and, often, provocative lyrics that give her whispers an even sexier edge than they already have. The perfect example of this, and the best of seven cuts: "Cherchez Pas," the single. Kane abandons the submissive pose she struck in "Rough Diamond" and comes off almost like Grace Jones in "That's the Trouble," begging a newfound acquaintance not to press her for personal information: "Cherchez pas, if I have a lover... I came here to dance." It's an intriguing point of view, for sure (the Sebastians match their own "No Romance/Keep on Dancing"), punched across at hard peak tempo, with lots of trebly guitar and handclaps. Catchy and unexpectedly sophisticated—par for Kane's best work. Another uptempo track puts her back on the receiving end, so to speak: "Move Me With Your Love" is mostly "move-me-groove-me-rock-me-knock-me" couplets, filled out with good string and syndrum work, similar in style to Paul Sabu's recent music with Debbie Jacobs. We were also quite taken with "You Made Me Real," a midtempo near-hustle that comes very close to Gregg Diamond sleaze numbers like "Fancy Dancer." A problem does arise when Kane is as far out front vocally as she is on "Real:" without strings or a chorus close by, she seems somehow unprotected and in need of accompaniment. Be that as it may, two other strong club possibilities are the spare, light "Boogie Talk" and an almost Chic-syncoated "Music Makes My Night." Very worthwhile; we're glad to see it out on this side of the Atlantic.

Interestingly, **Easy Going's** second American release, "Fear" (Importe 12), also makes more than a happy dance riff of itself and does so with even greater intensity and effect. We noted underground activity on the Canadian import in these pages earlier this year: what was a conventional four-cut album is now a "maxi-33" incorporating a 14:19 augmented remix of "Fear" on one side with two cuts and a "Fear" radio edit on the other. New York DJ **John "Jellybean" Benitez** mixed; his new version is slowed considerably and

exceedingly clean and noise-free, with almost tactile sonic textures. The additional production on the cut consists mostly of chant and rap breaks before and after the body of the song: the silky new voices are an unusual contrast to the group's leaden unisons, even if they make the cut just a bit too chatty for us. Nevertheless, "Fear" remains a highly evocative (not to say sleazy) think piece. "I Strip You" (8:40) is greatly improved from the import, clean and driving in the style of the first Macho album, and short of about half its lyrical content. The busy synthesizer and orchestral sound is very powerful indeed, just right for the hysterical, shouting hook: "I strip you! I want you!" The gaps between the remaining lyrics not only provide involving musical development, but also give us time to ponder the sexual ambiguity implicit in them: at times, there is a pronounced sense of paranoia and even a hint of violence. Also: "Put Me in the Deal" (6:18), a comparatively innocuous cut with an unexpected jazz-fusion flavor. Their name notwithstanding, Easy Going is off the wall, often challenging, perhaps dangerous... watch this Italian trio.

OTHER NEW ALBUMS: Three albums from mainstream R&B artists; check them for left fielders and possible remix use. The **Pointer Sisters'** "Special Things" (Planet/Elektra) is receiving heavy airplay in my living room; they've come up with a fine bunch of songs that really shine with their classy vocal treatments and characteristically neat, carefully measured **Richard Perry** production. Three cuts: the joyful "We've Got the Power" (4:53), ringing with guitar, piano and handclaps, done at just the right tempo and sporting breezily inspirational words, is a prime pick; "Could I Be Dreamin'" (3:31), which takes some cues from "Shake Your Body (Down to the Ground)"; and our personal favorite, "Special Things," written by Anita Pointer, philosophy with a lovely near-Caribbean lilt. We hope to see remixes soon, but don't wait to enjoy it.

Ashford and Simpson's "A Musical Affair" (WB) includes a couple of cuts to consider besides the currently charting "Love Don't Make it Right." They are mid to low tempo, but it's hard to think of them as laid-back, considering the drama and feeling that come with each A/S performance. All at about four minutes: "I Ain't Asking for Your Love," "Get Out Your Handkerchief" and our favorite, "Make it to the Sky." **Melba Moore's** "Closer" (Epic) finds her back in Philadelphia, co-producing with **Bruce Hawes** and **Victor Christarphen**, following her Munich project with Pete Bellotte. "Everything So Good About You," the longest cut, is picking up play regionally as the first promotional disco disc breakout. It's in the voguish R&B/dance mold and being received gratefully by her many DJ fans. Also note the single-length "Shame," "You Got Me Loving You" and especially "You Don't Know What You Do to Me." Hope there's a remix in the future: Moore is in fine form.

DISCO DISCS: Two in particular out in front of the pack. Just as **Behind the Groove** winds up a five-month run on our chart, **Teena Marie** is right back, with a foretaste of the upcoming "Irons in the Fire" album (Gordy), a promotional disco disc version (6:28) of the single, "I Need Your Lovin'." Teena wrote and produced this smooth, grooving cut herself, adding a gliding layer of strings to a cooking bass line. Again, she's gutsy and incredibly charismatic, growling and working her generous vibrato with great gusto. She banters and preaches with our favorite two lines this week: "M-O-N-

(Continued on page 40)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE ROXY/NEW YORK

DJ: **DANNY KRIVIT**
ANOTHER ONE BITES THE DUST—Queen—Elektra
THE BREAKS—Kurtis Blow—Mercury
DANCE PART I/EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
DO YOUR THANG/POP IT—One Way featuring Al Hudson—MCA
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP
GIVE ME THE NIGHT/LOVE X LOVE/MOODY'S MOOD FOR LOVE/OFF BROADWAY—George Benson—Qwest/WB
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young & Company—Brunswick
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'M READY—Kano—Emergency
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
LOVE DON'T MAKE IT RIGHT/I AIN'T ASKING FOR YOUR LOVE—Ashford and Simpson—WB
POP YOUR FINGERS—Rose Royce—Whitfield
RED LIGHT/OUT HERE ON MY OWN—Linda Clifford/Irene Cara—RSO
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
TAKE YOUR TIME (DO IT RIGHT)/TAKE LOVE WHERE YOU FIND IT—S.O.S. Band—Tabu

I-BEAM/SAN FRANCISCO

DJ: **MICHAEL GARRETT**
BREAKAWAY—Watson Beasley—WB
CAN'T BE LOVE—Peter Brown—Drive
DREAMS AND DESIRE—Fever—Fantasy
FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
POWER HUNGRY—Radiah Frye—Quality (Import Canada)
REBELS ARE WE—Chic—Atlantic
ROCK ME NOW—Peter Batah—Unidisc (Import Canada)
SATURDAY NIGHT—Herbie Hancock—Columbia
SHARKS ARE COOL. JETS ARE HOT—Quick—CBS (Import Canada)
TAKE ME IN YOUR ARMS TONIGHT—Teddy Pendergrass—Phila. Int'l.
UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
UNDERWATER—Harry Thumann—Uniwave (Import Canada)
USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA
WHEN I COME HOME—Aurra—Dream

HIPPOTAMUS/BALTIMORE

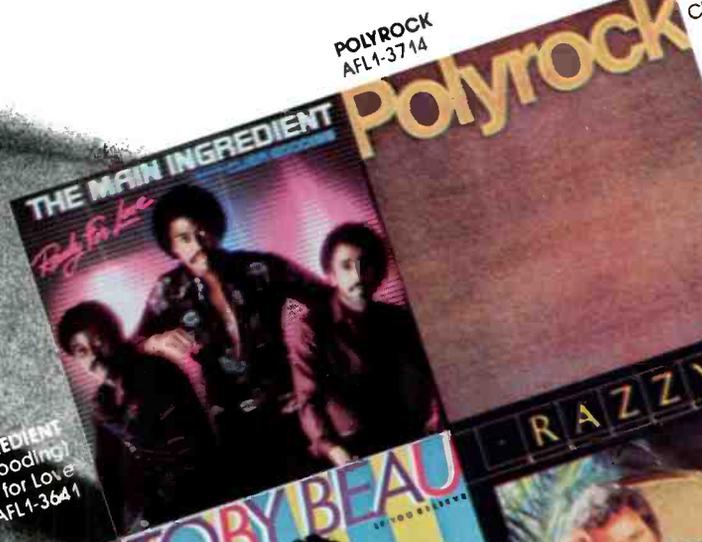
DJ: **CHUCK PARSONS**
CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
EURO-VISION—Telex—Sire
FOR YOUR LOVE—Idris Muhammad—Fantasy
GET IT OFF—Cameron—Salsoul
HELPLESS—Jackie Moore—Columbia
HOLDIN' ON—Image—Musique
I WANNA GET WITH YOU—Ritz—Posse
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
LADY OF THE NIGHT—Ray Martinez and Friends—Importe 12
LOVE SENSATION—Loleatta Holloway—Salsoul
QUE SERA MI VIDA—Gibson Brothers—Mango
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSO
SEARCHING—Change—WB/RFC
SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude

GREAT GATSBY'S/PORTLAND

DJ: **BILL ALLMAN**
DO YOUR THANG/POP IT—One Way featuring Al Hudson—MCA
EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista/GRP
GET IT OFF—Cameron—Salsoul
GIVE ME THE NIGHT—George Benson—Qwest/WB
I LIKE (WHAT YOU'RE DOIN' TO ME)—Young & Company—Brunswick
I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
IN THE FOREST—Baby'O—Baby'O
KEEP SMILIN'—Carrie Lucas—Solar
LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
QUE SERA MI VIDA—Gibson Brothers—Mango
REBELS ARE WE—Chic—Atlantic
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu

Elvis Aron Presley

ELVIS ARON PRESLEY
CPL8-3699



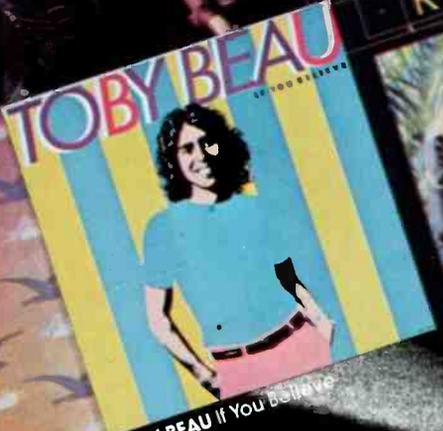
POLYROCK
AFL1-3714

THE MAIN INGREDIENT
(featuring Cuba Gooding)
Reagy for Love
AFL1-3641



THE COMPLETE GLENN MILLER
Vol. VII, 1941
AXM3-5570

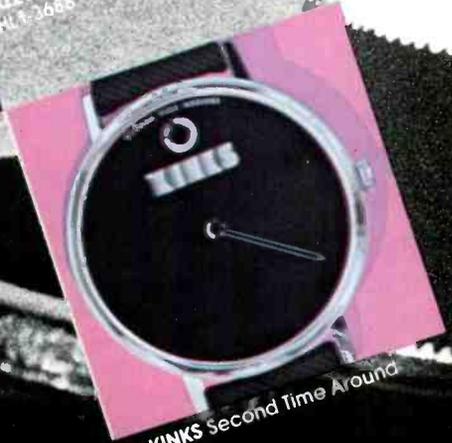
THE COMPLETE GLENN MILLER
Vol. VI, 1940-41
AXM2-5569



TOBY BEAU
If You Believe
AFL1-3575



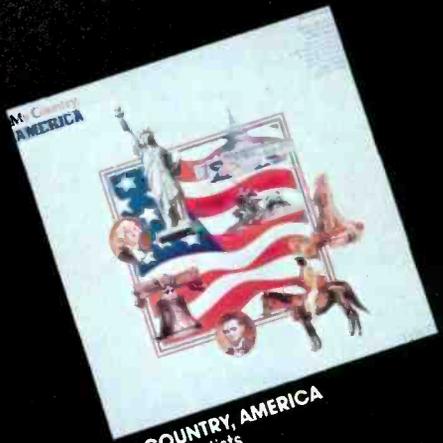
RAZZY BAILEY RAZZY
AHL1-3688



THE KINKS Second Time Around
AFL1-3520



PORTER WAGONER and
DOLLY PARTON
AHL1-3700



MY COUNTRY, AMERICA
Various Artists
AHL1-3776

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YIPES!!

on every major segment of music. Beginning with a magnificently packaged, 8-record collection commemorating 25 years of ELVIS, the King of Rock 'n' Roll, right through the launching of Polyrock. It's a dazzling new direction for the '80s. Also highlighted this month is The Main Ingredient, for those who like their music exciting. Yipes!! — for those who like their music hot, and of course there's the Red Seal Digital release for those who like their music Stravinsky! Anywhere you look...from the heart of the Country to the heights of the Solar Galaxy, RCA and Associated Labels has it covered.

ATAMIAN Stravinsky:
The Rite of Spring (Digital)
ARC1-3636

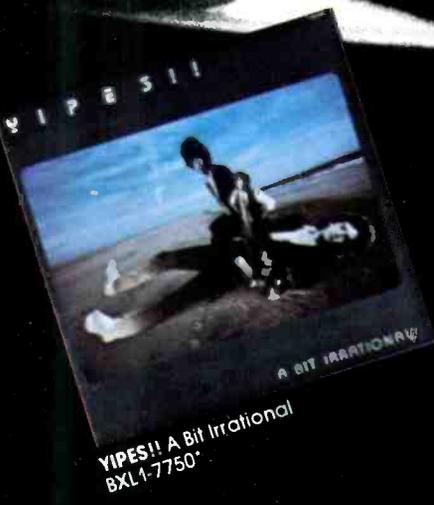


RAMPAL; SCIMONE,
ENGLISH CHAMBER ORCHESTRA
Mercadante: 2 Concertos (in D & E);
Variations in A
STU-71320



BAKER; WATTS; TEAR;
SHIRLEY-QUIRK; LUXON; LEPPARD
Handel: SAMSON (Complete)
ARL4-3635

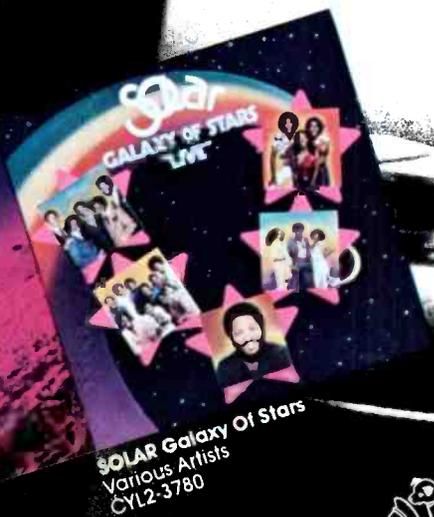
ORMANDY, THE PHILADELPHIA ORCHESTRA
Bizet: Symphony No. 1, L'Arlésienne
Suite No. 1; ARL1-3640



YIPES!! A Bit Irrational
BXL1-7750



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T-614



SOLAR Galaxy Of Stars
Various Artists
CYL2-3780

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ROCK SUN ALGELS

Classical Retail Report

AUGUST 16, 1980

CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
- DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
- PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS MasterSound
- PUCCINI: LA BOHEME—Scotto, Nettle, Kraus, Milnes, Levine—Angel

SAM GOODY/EAST COAST

- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- THE ART OF FERNANDO DE LUCIA—Rubini
- DVORAK: NEW WORLD SYMPHONY—London Digital
- PAVAROTTI'S GREATEST HITS—London
- PUCCINI: LA BOHEME—Angel
- SANT-SAENS: SYMPHONY NO. 3—Murray, Ormandy—Telarc
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS MasterSound
- SULLIVAN: PIRATES OF PENZANCE—D'Oyly Carte Company—London

KING KAROL/NEW YORK

- BACH ON METHUEN ORGAN—Murray—Telarc
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BOLLING: PICNIC SUITE—CBS
- ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. VIII, IX—RCA
- THE ART OF FERNANDO DE LUCIA—Rubini
- HERMANN: NORTH BY NORTHWEST FILM SOUNDTRACK—Starloz/Varese
- PRESENTING LEONA MITCHELL—London
- PROKOFIEV: SYMPHONY NO. 5—CBS MasterSound
- PUCCINI: LA BOHEME—Angel
- RIMSKY-KORSAKOV: SCHEHERAZADE—Chalfonte Digital

CUTLER'S/NEW HAVEN

- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BERLIOZ: CLEOPATRE, HERMIONE—Baker, Davis—Philips
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel

- DEBUSSY: IMAGES, OTHER PIECES—Previn—Angel Digital
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- PROKOFIEV: SYMPHONY NO. 5—CBS MasterSound
- PURCELL: DIDO AND AENEAS—Boston Camerata—Harmonia Mundi
- SAINT-SAENS: SYMPHONY NO. 3—Murray, Ormandy—Telarc

HARMONY HOUSE/DETROIT

- BERG: LULU SUITE, DER WEIN—Blegen, Norman, Boulez—Columbia
- BOLLING: PICNIC SUITE—CBS
- DVORAK: NEW WORLD SYMPHONY—London Digital
- ELGAR: SEA PICTURES—Barenboim—CBS
- SILVER SWAN: ENGLISH MADRIGALS—Nonesuch
- STRICTLY FOR THE BIRDS—Menuhin, Grappelli—Angel Digital
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- RACHMANINOFF: COMPLETE MUSIC FOR PIANO, VOL. VII—Laredo—CBS
- SHINING: THE FILM SOUNDTRACK—RCA

STREETSIDE/ST. LOUIS

- BACH: BRANDENBURG CONCERTOS—Karajan—DG
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- BRUCKNER: SYMPHONY NO. 7—Jochum—Angel
- DVORAK: NEW WORLD SYMPHONY—London Digital
- MOZART: COMPLETE SYMPHONIES, VOL. III—Academy of Ancient Music—L'Oiseau Lyre
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: SYMPHONY NO. 5—CBS MasterSound
- PUCCINI: LA BOHEME—Angel
- PURCELL: DIDO AND AENEAS—Boston Camerata—Harmonia Mundi

TOWER RECORDS/LOS ANGELES

- BEETHOVEN: SYMPHONY NO. 9—Giulini—Angel
- BERG: LULU SUITE, DER WEIN—Blegen, Norman, Boulez—CBS
- BOLLING: PICNIC SUITE—CBS
- BAROQUE BRASS FESTIVAL—Tar Ensemble—Nonesuch
- THE ART OF AMELITA GALLI-CURCI—Pearl
- MAYUZUMI: NIRVANA, MANDALA SYMPHONIES—Philips
- PRESENTING LEONA MITCHELL—London
- MOZART: PIANO QUARTETS—Eder Quartet, Ranki—Telefunken
- PROKOFIEV: SYMPHONY NO. 5—CBS MasterSound
- STRAUSS: TONE POEMS—Maazel—CBS CBS MasterSound

* Best Sellers are determined from retail lists of those stores listed above, plus those of the following: J&R Music World/New York, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Record and Tape, Inc./Washington, D.C., Specs / Miami, Rose Discount / Chicago, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse / Dallas, Jeff's Classical / Tucson, Tower Records / San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

A Clutch from Nonesuch

By SPEIGHT JENKINS

NEW YORK—Those concerned a few months ago about Nonesuch Records either disappearing or going off on a radically new, populist-oriented tack seem to have wasted their worry. The company's latest release not only hews to the good path followed for over 14 years by Teresa Sterne but includes at least one album recorded this spring that is avant garde enough for most tastes. And it is this record that is Nonesuch's first digital.

The disc, Morton Subotnick's *A Sky of Cloudless Sulphur and After the Butterfly*, is basically electronic, completely contemporary and very recondite. The liner notes—fortunately the new head of Nonesuch, Keith Holzman, seems to be continuing Miss Sterne's tradition of informative, well-written liner notes—say that this is the seventh in a series of works specifically tied to the peculiar properties of the recorded medium. Employing drums and a synthesizer, the sound is mesmerizing and ghostly, variable in its treatment of space, rhythm, time and melody. Overall, however, the effect is engrossing, not unpleasant.

After the Butterfly is less attractive because all the instruments involved—clarinet, cello, trumpet,

trombone and percussion—are electronically treated and amplified. Most of them only vaguely sound as they should. Attempts to suggest butterfly movement and a portrait of the insect after its death do not convey much. But—in this year of digital firsts—it is the first opportunity for those who like avant garde electronic music to hear it on digital.

Three other discs from Nonesuch deserve consideration as well. Gilbert Kalish, always a musical and very satisfying pianist, is heard in his fifth volume of Haydn works for the piano, a very distinguished series indeed, and in Schubert disc as well. The latter contains the Sonata in C Major (D. 840) played with accuracy and a feel for the long line and Three Klavierstücke (D. 946) which have more charm. These were composed in the last year of the composer's life and Kalish treats each to a brilliantly varied performance that catches the quicksilver moods of each piece. And finally a record given over to a mass and two motets of Thomas Tallis, a treasure for those interested in church music of the sixteenth century. The Clarkes of Oxenford, directed by David Wulstan, offer the superbly limned, well sung and interesting performances.

Classical Retail Tips

CBS's MasterSound, the company's digital process, has proved a huge success since its first appearance last spring. So far all the classical releases have been symphonic, with two Russian symphonies, Prokofiev's and Shostakovich's Fifth Symphonies, the most successful with the public. Both were led by Leonard Bernstein, and now Bernstein will give listeners the first vocal record on MasterSound—Haydn's Theresien Mass. A late work (1799), the mass is memorably lyrical and in places very dramatic. The soloists are led by soprano Lucia Popp, and Bernstein conducts the London Symphony.

The conductor's work here is particularly interesting because of his long-term affinity for Haydn, a love affair that has been present for well over 20 years. He has in

the past always given the composer his classical due while infusing his work with the right excitement.

The Philharmonia Virtuosi of New York, a group largely composed of players in the New York Philharmonic, will be heard from in their next "Greatest Hits" record: "Greatest Hits of 1790." Both Mozart and Beethoven are represented on this album, the latter by his famous "Fur Elise." Richard Kapp conducts the group, and the album will also be a MasterSound release. Two further releases on the popular side of classical records will be Michael Tilson Thomas leading the Los Angeles Philharmonic in Respighi's *Fountains of Rome* and the Mormon Tabernacle Choir singing the

(Continued on page 44)

Radio World

Radio Replay

By PHIL DIMAURO

■ **SLIP 'N' SLIDE:** It was just too cute. WKTU-FM in New York recently serviced a Columbo Lite yogurt container to members of the press—a very light container! Inside the empty waxed cup was a press release announcing 'KTU's first annual "Hot Tub Yogurt Dip," where 25 contestants, chosen at random, were invited to immerse themselves in a 6' by 4' hot tub filled with simulated yogurt. In the tub were more yogurt containers concealing slips of paper corresponding to prizes. It all took place at the Copacabana (any simulated fruit in the simulated yogurt?). Listeners competed for television sets, cameras, gift certificates and the grand prize of a portable hot tub, billed as the perfect choice for "the suburban or urban dweller," worth \$2,700. **Dale Reeves**, 'KTU afternoon air personality, hosted the event, which promises to be popular in years to come if we can judge by the success of KRLY, Houston's annual "Giant Jello Jump." They use real jello out in Texas. KTU's reps couldn't say exactly why real yogurt wasn't used at their event.

CMA AWARDS SIMULCAST: The Country Music Association is offering radio stations the opportunity to simulcast the annual CMA Awards Show airing Monday, October 13, from 8:30 to 10:00 p.m. (CDT). As in past years, stations will be authorized to carry the show, sponsored by Kraft, Inc., by exclusive arrangement with CMA. There will be no broadcast fees; however, each station will be required to run the show intact, including all commercial spots. There may be line charges for stations located outside the telephone rate centers of the local CBS-TV affiliates.

According to FCC regulations, program rights may be granted to only one station in each market. Stations wishing to carry the show must make written application to CMA, P.O. Box 22299, Nashville, TN 37202, no later than Tuesday, September 2. Include pertinent information such as signal power day and night, hours of country broadcast daily, network affiliation, and name and phone number of station contact. The CMA will send an application form if you call 615-244-2840.

MOVES: Lots of empty slots were filled last week as **Tom Bigby** took the WIFI, Philadelphia operations manager post recently vacated by **Steve Rivers**. Bigby, who most recently worked with Polydor Records in Dallas, was program director of WXYZ in Detroit... **Scotty Brink** has been appointed PD of KHOU in Dallas. Brink, whose programming experience includes KAUM, Houston, has also been a popular air personality in New York, both on WXLO and WNBC... **Dave Klahr**, who recently resigned as PD of WYNY in New York, will be executive head of the Schulke 2 format, a syndicated format now being developed by Jim Schulke, the nation's most popular syndicator of beautiful music... **Max Floyd** has joined WLUP, Chicago as PD. He comes to the station from KYSS in Kansas City... And now for the awards: Shortest Stint of the Week goes to **Mike McVay**, who left WAKY, Louisville, at the beginning of August to join KBZT in San Diego as PD. Now comes the announcement that after three days with the San Diego station, McVay quit for personal reasons and was immediately rehired as PD of WAKY. Among his reasons for returning, McVay said that vice president/general manager **George Francis** and he had agreed to try the "next great programming wave... WAKY is going Mexican." Leg-pulling aside, McVay has also been named PD of the station's FM affiliate, WEVZ, while **Bob Moody**, who had been named acting PD in McVay's absence, will continue as assistant PD and music director... Job Hunter of the Week goes to **Lisa Carlin**, who is leaving WCOZ in Boston to join WBCN in that city, beginning September 1. She'll fill the slot left open by **Tracy Roach** (6-10 p.m., weekdays), who's leaving to attend law school. (Tracy will be on the air on weekends). Anyway, whence the award? When **Charles Laquidera** and **Ken Shelton** change the guard every morning at 10, they play a little quiz game with listeners, who win tickets or albums if they get the right answers to questions ranging in subject from music to astrology to politics. It happens that Lisa called in one day

(Continued on page 44)

FCC Approves WOL Sale to Almic

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission, after more than six months of deliberation, has approved the sale of the Sonderling Broadcasting Corporation's beleaguered WOL radio station to Almic Broadcasting, Inc., a D.C. minority-owned company in a "limited intervention" distress sale of \$950,000.

Viacom Merger

The Commission decided in its order that the lengthy upcoming distress sale hearings be terminated "subject to the condition that the proposed minority ownership and/or participation in WOL does not fall below voting control as a result of SYNCON's (the minority-owned investment company connected with Almic) execution of warrants."

The order also okays the sale of the rest of the Sonderling Broadcasting radio stations—nine of them—to another company, Viacom. SBC, in fact, will merge with Viacom. The WOL deal has been a spin-off limbo entity for more than a year, while the

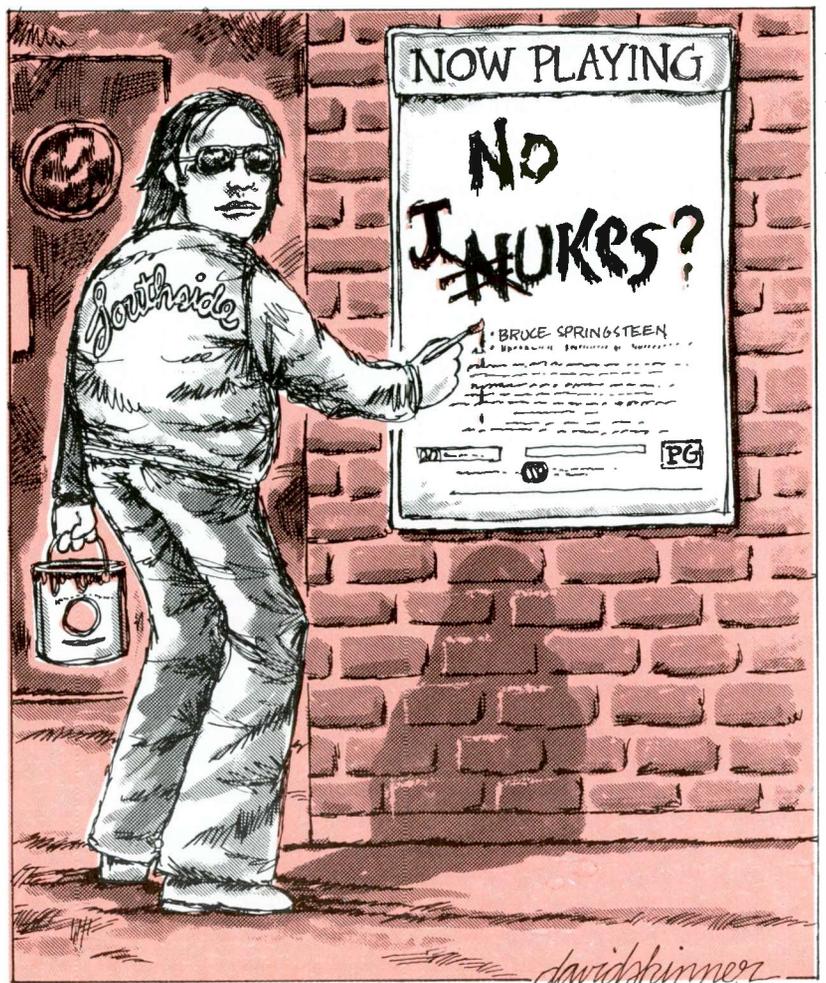
FCC took a good look at whether or not SBC's prior interest in selling WOL before the FCC's distress sales policy was inaugurated would affect the provisions of the sale. Complete ownership of the station was acquired by the Sonderlings after it was designated for hearing.

FCC Opinion

The FCC wants to make sure that even under the distress sale price — far lower than the market price — whether or not the Sonderlings "would unduly benefit from the sale of WOL."

"Before the revision (of the merger) the Sonderlings could have netted \$265,000 under a distress sale;" the FCC opinion states, "new, under the terms of the revised merger, the distress sale proceeds would be used to satisfy WOL's liabilities . . ."

The Sonderlings decided to sell the station rather than go through investigations of past payola and plugola practices at the station in 1977 (RW, July 7, 1979).



A/C Chart

AUGUST 23, 1980

AUG. 23	AUG. 16		WKS. ON CHART
1	2	SAILING CHRISTOPHER CROSS Warner Bros. 49507	10
2	3	ALL OUT OF LOVE AIR SUPPLY/Arista 0520	10
3	1	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	14
4	4	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	13
5	5	MORE LOVE KIM CARNES/EMI-America 8045	13
6	12	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	9
7	14	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	5
8	7	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	11
9	9	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	10
10	10	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	10
11	16	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	7
12	21	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	3
13	19	SOMEONE THAT I USED TO LOVE NATALIE COLE/ Capitol 4869	9
14	18	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508	5
15	23	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	3
16	11	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	13
17	20	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	5
18	6	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	15
19	24	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	4
20	25	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	4
21	31	UPSIDE DOWN DIANA ROSS/Motown 1494	3
22	17	JOJO BOZ SCAGGS/Columbia 1 11281	10
23	8	LITTLE JEANNIE ELTON JOHN/MCA 41236	17
24	34	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	2
25	28	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	5
26	30	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	6
27	29	INTO THE NIGHT BENNY MARDONES/Polydor 2091	6
28	32	JESSE CARLY SIMON/Warner Bros. 49518	2
29	22	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	9
30	33	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	4
31	39	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	2
32	35	FAME IRENE CARA/RSO 1034	3
33	36	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	3
34	26	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	8
35	15	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI- America 8043	14
36	27	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	9
37	13	THE ROSE BETTE MIDLER/Atlantic 3656	22
38	40	TAKE YOUR TIME (DO IT RIGHT) PART I S.O.S. BAND/ Tabu 9 5522 (CBS)	2
39	37	OLD-FASHION LOVE COMMODORES/Motown 1489	4

CHARTMAKER OF THE WEEK

40	—	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS Columbia 1 11349	1
41	38	SHINING STAR MANHATTANS/Columbia 1 11222	14
42	43	YOU AND ME FRANK SINATRA/Warner Bros. 49517	3
43	42	ONE FINE DAY CAROLE KING/Capitol 4864	14
44	41	MISUNDERSTANDING GENESIS/Atlantic 3662	9
45	45	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	5
46	47	PERCOLATOR SPYRO GYRA/MCA 41275	3
47	49	DOC EARL KLUGH/United Artists 1355	9
48	44	YEARS FROM NOW DR. HOOK/Capitol 4885	8
49	46	I CAN'T LET GO LINDA RONSTADT/Asylum 46654	6
50	48	CRY JUST A LITTLE PAUL DAVIS/Bang 9 4811 (CBS)	6

A/C Survey (Continued from page 3)

Boston's WHDH, which turned up first in total persons aged 18 to 49 in the last Arbitron rating period, sees two main problems. "Historically," said Brady, "adult contemporary stations are not considered to be record-selling radio stations by record companies. I'm not sure they're right. And a lot of record companies, and trade magazines too, by the way, don't understand a lot of the things we do with our music."

"For example, a top 40 station usually has a chart, numbered one to thirty, on which records go up and down. We don't use numbers, we don't rate records, in fact, we recently eliminated the entire current category. If a record is on, it's on . . . all records are treated the same. It's very hard for record companies and trade magazines to handle that sort of information without some sort of a focal point, usually a number."

Brady added that a big part of the problem is defining adult contemporary radio itself. "Within the A/C umbrella, there are several different formats, from the traditional MOR station, to near rock 'n' roll stations. KVIL in Dallas is an up-tempo, contemporary station that's really almost a top 40 station . . . then, in New York, WNEW-AM, which plays big band music, is also considered adult contemporary." Brady said that the broadness of the A/C category creates problems with record promoters who will often ask why, if KVIL is playing a record, can't WHDH play it too? "Then I have to try explaining the nuances of the different formats," he sighed, "which becomes difficult because the differences are often so minor."

At WIP in Philadelphia, assistant program director/music director Bob Russo also reports that it's been a fight getting many record companies to understand what the station is all about. He cited a recent market survey done in the city by the independent

research firm Wallace & Washburn, in which WIP was rated number-one music station in the market. According to the survey, WIP's listeners average age is 30 to 45. An estimated 46 percent of the station's listeners bought seven or more LPs in 1980, while 33 percent bought 11 or more albums.

"If we agree that the target audience has moved to 25 and over," stated Russo, "why is it necessary to believe that their buying habits have changed since they grew up with rock and roll in '69 and '70? If they've gravitated away from the 'NEW-FMs and 'MMRs, their listening habits may have changed, but their buying habits have not." Russo feels that surveys like Wallace & Washburn tend to "blow the myth that the only people who buy records are teenagers."

Russo contends that he still has difficulty getting record companies to recognize WIP's importance as a music station, even though "traditional" top 40 stations WFIL in Philadelphia, WRKO in Boston and KILT in Houston have "for the last two or three years, on their own, decided to go after the pop adult audience, seeing the trend in the older demos, and realizing that teenagers are going more and more to the AOR stations."

Record company promotion people often assert that, while a top-rated A/C station can sell records, it's not the place to break a record. Brady of WHDH feels that this attitude has to change. "I think they're missing a big bet by not working stations like ours," he warned. "As time goes on, who's going to break a record if it's not hard rock?" Brady feels that in the future, when AOR will not play certain records to avoid alienating teen audiences, and there are very few top 40 stations to play the product, the natural breaking point will be adult contemporary radio. "That's who's going to be playing the records first."

McDonald, Holland Greet Opera Star



Michael McDonald of the Doobie Brothers and his protegee Amy Holland (left), whose hit single "How Do I Survive" is moving up the charts, welcome Metropolitan Opera star Julia Migenes-Johnson to Los Angeles. Migenes-Johnson plans to record an album of contemporary music for release early next year.

Retail Report Record World

AUGUST 23, 1980

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

SALESMAKER OF THE WEEK



VOICES
HALL & OATES
RCA

TOP SALES

VOICES—Hall & Oates—RCA
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
REACH FOR THE SKY—Allman Brothers Band—Arista

HANDLEMAN/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
GARDEN OF LOVE—Rick James—Gordy
HOLD OUT—Jackson Browne—Asylum
MAKE A LITTLE MAGIC—Dirt Band—UA
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
ONE FOR THE ROAD—Kinks—Arista
THE GAME—Queen—Elektra

KORVETTES/NATIONAL

ABOUT LOVE—Gladys Knight & the Pips—Col
AFTER MIDNIGHT—Manhattans—Col
CHICAGO XIV—Col
CHIPMUNK PUNK—Excelsior
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
NO NIGHT SO LONG—Dionne Warwick—Arista
REACH FOR THE SKY—Allman Brothers Band—Arista
VOICES—Hall & Oates—RCA
WINNERS—Various Artists—I&M

RECORD BAR/NATIONAL

ELVIS ARON PRESLEY—RCA
I TOUCHED A DREAM—Dells—20th Century Fox
IRON MAIDEN—Harvest
LOST IN LOVE—Air Supply—Arista
MIKE CROSS—Ghe
PLAYING FOR KEEPS—Eddie Money—Col
SPECIAL THINGS—Pointer Sisters—Planet
TRUE COLOURS—Split Enz—A&M
WINNERS—Various Artists—I&M
YEAR 2000—O Jays—TSOP

SOUND UNLIMITED/NATIONAL

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
FLESH & BLOOD—Roxy Music—Atco
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy

MCVICAR—Roger Daltrey—Polydor (Soundtrack)
ONE WAY FEATURING AL HUDSON—MCA
REACH FOR THE SKY—Allman Brothers Band—Arista
WLUP HITS—Various Artists—WLUP

CRAZY EDDIE/NEW YORK

C—Jimmy Castor—Long Distance
HOLD OUT—Jackson Browne—Asylum
INNER SLEEVE—Shirts—Capitol
LOST IN LOVE—Air Supply—Arista
MUSICAL AFFAIR—Ashford & Simpson—WB
NO RESPECT—Rodney Dangerfield—Casablanca
REACH FOR THE SKY—Allman Brothers Band—Arista
THE GAME—Queen—Elektra
TP—Teddy Pendergrass—Phila. Intl.
WINNERS—Various Artists—I&M

DISC-O-MAT/NEW YORK

FAME—RSO (Soundtrack)
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOT BOX—Fatback Band—Spring
LOST IN LOVE—Air Supply—Arista
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
TP—Teddy Pendergrass—Phila. Intl.
TONIGHT—France Joli—Prelude
TRUE COLOURS—Split Enz—A&M
VOICES—Hall & Oates—RCA
XANADU—MCA (Soundtrack)

SAM GOODY/EAST COAST

BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
EMPIRE STRIKES BACK—RSO (Soundtrack)
FAME—RSO (Soundtrack)
GLASS HOUSES—Billy Joel—Col
HOLD OUT—Jackson Browne—Asylum
MIDDLE MAN—Boz Scaggs—Col
THE GAME—Queen—Elektra
TWICE AS SWEET—Taste of Honey—Capitol

STRAWBERRIES/BOSTON

I TOUCHED A DREAM—Dells—20th Century Fox
LOST IN LOVE—Air Supply—Arista
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NERVOUS EATERS—Elektra
OFF THE COAST OF ME—Kid Creole & the Coconuts—Antilles
SIAMSE FRIENDS—Ian Matthews—Mushroom
STARPOINT—Chocolate City
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah
ZIP & DIP—Coffee—De-Lite

CUTLER'S/NEW HAVEN

CRIMES OF PASSION—Pat Benatar—Chrysalis
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MUSICAL AFFAIR—Ashford & Simpson—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
STARPOINT—Chocolate City
THE GAME—Queen—Elektra
TP—Teddy Pendergrass—Phila. Intl.
21 AT 33—Elton John—MCA
VOICES—Hall & Oates—RCA

FOR THE RECORD/BALTIMORE

GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
LOST IN LOVE—Air Supply—Arista
LOVE APPROACH—Tom Browne—Arista/GRP
MUSICAL AFFAIR—Ashford & Simpson—WB

NO NIGHT SO LONG—Dionne Warwick—Arista
THE GAME—Queen—Elektra
TP—Teddy Pendergrass—Phila. Intl.
TRUE COLOURS—Split Enz—A&M
WIDE RECEIVER—Michael Henderson—Buddah

WAXIE MAXIE/WASH., D.C.

AFL1-3603—Dave Davies—RCA
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
LOVE APPROACH—Tom Browne—Arista/GRP
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NEW CLEAR DAYS—Vapors—UA
REACH FOR THE SKY—Allman Brothers Band—Arista
READY AN' WILLING—Whitesnake—Mirage
STARPOINT—Chocolate City
TRUE COLOURS—Split Enz—A&M

GARY'S/RICHMOND

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CAMEOSIS—Cameo—Chocolate City
CHRISTOPHER CROSS—WB
DIANA—Diana Ross—Matown
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
FAME—RSO (Soundtrack)
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
UP—LeRoux—Capitol

RADIO 437/PHILADELPHIA

BELFAST GIGS—Horslips—Mercury
CRIMES OF PASSION—Pat Benatar—Chrysalis
DEFECTOR—Steve Hackett—Chrysalis
LOST IN LOVE—Air Supply—Arista
MUSICAL AFFAIR—Ashford & Simpson—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
SPECIAL THINGS—Pointer Sisters—Planet
STRIKES TWICE—Larry Carlton—WB
WIDE RECEIVER—Michael Henderson—Buddah
YEAR 2000—O Jays—TSOP

FATHERS & SONS/MIDWEST

BLACK IN BLACK—AC/DC—Atlantic
BALL ROOM—Sea Level—Arista
ELVIS ARON PRESLEY—RCA
MUSICAL AFFAIR—Ashford & Simpson—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
READY AN' WILLING—Whitesnake—Mirage
STORM WINDOWS—John Prine—Asylum
TP—Teddy Pendergrass—Phila. Intl.
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah

RECORD REVOLUTION/CLEVELAND

CRIMES OF PASSION—Pat Benatar—Chrysalis
DEFECTOR—Steve Hackett—Chrysalis
HUEY LEWIS & THE NEWS—Chrysalis
PLAYING FOR KEEPS—Eddie Money—Col
PRISONER IN THE STREET—Third World—Island (Soundtrack)
RAVE ON—Artful Dodger—Ariola
REACH FOR THE SKY—Allman Brothers Band—Arista

SCOTT WILK & THE WALLS—WB
VIENNA—Ultravox—Chrysalis
VOICES—Hall & Oates—RCA

RAINBOW/CHICAGO

ARE HERE—Kings—Elektra
BACK IN BLACK—AC/DC—Atlantic
BEYOND—Herb Alpert—A&M
CHIPMUNK PUNK—Excelsior
CRIMES OF PASSION—Pat Benatar—Chrysalis
FLAMIN' OHS—Fat City
GIVE ME THE NIGHT—George Benson—Qwest/WB
KINGBEES—RSO
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
NO RESPECT—Rodney Dangerfield—Casablanca

RECORD CITY/CHICAGO

BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CADDYSHACK—Col (Soundtrack)
CAREFUL—Motels—Capitol
CLEAR NEW DAYS—Vapors—UA
CRIMES OF PASSION—Pat Benatar—Chrysalis
FIRIN' UP—Pure Prairie League—Casablanca
NERVUS REX—Dreamland
PLAYING FOR KEEPS—Eddie Money—Col
REACH FOR THE SKY—Allman Brothers Band—Arista
STORM WINDOWS—John Prine—Elektra

GREAT AMERICAN/MINNEAPOLIS

BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CHICAGO XIV—Col
HORIZON—Eddie Rabbitt—Elektra
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
PLAYING FOR KEEPS—Eddie Money—Col
TALE OF THE TAPE—Billy Squier—Capitol
TIGHT SHOES—Foghat—Bearsville
UNDER THE GUN—Poco—MCA
UPRISING—Bob Marley & the Wailers—Island
VOICES—Hall & Oates—RCA

LIEBERMAN/MINNEAPOLIS

BACK IN BLACK—AC/DC—Atlantic
BALL ROOM—Sea Level—Arista
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CAMERON—Salsoul
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
X MULTIPLIES—Yellow Magic Orchestra—A&M
YOU & ME—Rockie Robbins—A&M

MUSICLAND/ST. LOUIS

AFL1-3603—Dave Davies—RCA
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
FEEL THE HEAT—Henry Paul Band—Atco
GARY MYRICK & THE FIGURES—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
SEEDS OF CHANGE—Kerry Livgren—Kirschner
TP—Teddy Pendergrass—Phila. Intl.
TWICE AS SWEET—Taste of Honey—Capitol

TAPE CITY/NEW ORLEANS

CHICAGO XIV—Col
CHRISTOPHER CROSS—WB
GARDEN OF LOVE—Rick James—Gordy
GIVE ME THE NIGHT—George Benson—WB
MUSICAL AFFAIR—Ashford & Simpson—WB
NO NIGHT SO LONG—Dionne Warwick—Arista
READY AN' WILLING—Whitesnake—Mirage
TP—Teddy Pendergrass—Phila. Intl.
UNDER THE GUN—Poco—MCA
VOICES—Hall & Oates—RCA

SOUND WAREHOUSE/HOUSTON

AFL1-3603—Dave Davies—RCA
HALF MOON SHINING—Hotel—MCA
MUSIC MADNESS FROM THE KINETIC KID—Klark Kent—IRS
READY AN' WILLING—Whitesnake—Mirage
SCOTT WILK & THE WALLS—WB
SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
SHANDI—Dreamland
SOLO IN SOHO—Phil Lynott—WB
THE SHINING—WB (Soundtrack)
TOMMY TUTONE—Col

INDEPENDENT RECORDS/COLORADO

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
ARE HERE—Kings—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
MUSICAL AFFAIR—Ashford & Simpson—WB
PARTY OF ONE—Tim Weisberg—MCA
SPECIAL THINGS—Pointer Sisters—Planet
UPRISING—Bob Marley & the Wailers—Island
VOICES—Hall & Oates—RCA
X MULTIPLIES—Yellow Magic Orchestra—A&M
XANADU—MCA (Soundtrack)

CIRCLES/ARIZONA

BALL ROOM—Sea Level—Arista
COMING HOME—Truth—Davaki
GIVE ME THE NIGHT—George Benson—Qwest/WB
HOT ON THE ONE—James Brown—Polydor
LARRY CARLTON—WB
MUSICAL AFFAIR—Ashford & Simpson—WB
REACH FOR THE SKY—Allman Brothers Band—Arista
SPECIAL THINGS—Pointer Sisters—Planet
VOICES—Hall & Oates—RCA
WIDE RECEIVER—Michael Henderson—Buddah

MUSIC PLUS/LOS ANGELES

BLUE LAGOON—Marlin (Soundtrack)
CRIMES OF PASSION—Pat Benatar—Chrysalis
FRENCH KISS—Polydor
GARY MYRICK & THE FIGURES—Epic
HELMET BOY—Asylum
HORIZON—Eddie Rabbitt—Elektra
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
READY AN' WILLING—Whitesnake—Mirage
SURF PUNKS—Col
UNDER THE GUN—Poco—MCA

EVERYBODY'S RECORDS/NORTHWEST

BACK IN BLACK—AC/DC—Atlantic
FAME—RSO (Soundtrack)
FULL MOON—Charlie Daniels Band—Epic
GIVE ME THE NIGHT—George Benson—Qwest/WB
MCVICAR—Roger Daltrey—Polydor (Soundtrack)
PLAYING FOR KEEPS—Eddie Money—Col
QUINTET '80—David Grisman—WB
SOS—SOS Band—Tabu
VOICES—Hall & Oates—RCA
XANADU—MCA (Soundtrack)

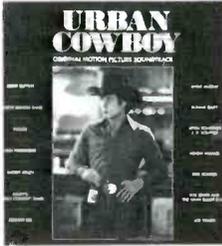


Record World Albums

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

AUGUST 23, 1980

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

AUG. 23	AUG. 16				WKS. ON CHART	
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS Full Moon/Asylum DP 90002 (2nd Week)			14	X
2	2	GLASS HOUSES BILLY JOEL/Columbia FC 36384			23	H
3	3	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)			6	H
4	4	HOLD OUT JACKSON BROWNE/Asylum 5E 511			6	H
5	6	THE GAME QUEEN/Elektra 5E 513			6	H
6	7	DIANA DIANA ROSS/Motown M8 936M1			11	H
7	11	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453			3	H
8	9	CHRISTOPHER CROSS /Warner Bros. BSK 3383			24	G
9	5	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041			24	H
10	8	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017			9	H
11	12	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080			8	H
12	16	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			3	H
13	10	HEROES COMMODORES/Motown M8 939M1			9	H
14	13	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)			9	G
15	21	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100			6	I
16	14	OFF THE WALL MICHAEL JACKSON/Epic FE 35745			50	H
17	18	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130			7	H
18	41	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)			2	H
19	15	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201			14	L
20	20	ONE FOR THE ROAD KINKS/Arista A2L 8401			9	K
21	17	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100			15	H
22	22	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008			4	G
23	49	BACK IN BLACK AC/DC/Atlantic SD 16018			2	H
24	19	MICKEY MOUSE DISCO /Disneyland/Vista 2504			22	X
25	28	REAL PEOPLE CHIC/Atlantic SD 16016			5	H
26	26	DUKE GENESIS /Atlantic SD 16014			18	H
27	30	BEYOND HERB ALPERT/A&M SP 3717			5	H
28	24	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511			11	H
29	27	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447			8	G
30	37	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)			15	G
31	32	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010			33	H
32	29	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202			17	L
33	33	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106			19	H
34	54	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087			3	G
35	35	RHAPSODY AND BLUES CRUSADERS/MCA 5124			7	H
36	25	GIDEON KENNY ROGERS/United Artists LOO 1035			19	H
37	40	THIS TIME AL JARREAU/Warner Bros. BSK 3434			10	G

CHARTMAKER OF THE WEEK

38 — **A MUSICAL AFFAIR**
 ASHFORD & SIMPSON
 Warner Bros. HS 3458



39	74	LOST IN LOVE AIR SUPPLY/Arista 4268			9	H
40	53	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526			2	H
41	36	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415			19	H
42	45	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385			10	G
43	48	UNDER THE GUN POCO/MCA 5132			4	H
44	47	THERE AND BACK JEFF BECK/Epic FE 35684			7	H
45	34	THE WALL PINK FLOYD/Columbia PC2 36183			35	L
46	38	SCREAM DREAM TED NUGENT/Epic FE 36404			13	H

47	46	DEPARTURES JOURNEY/Columbia FC 36339			23	H
48	42	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411			16	G
49	39	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H			85	G
50	31	MOUTH TO MOUTH LIPPS INC./Casablanca NBLP 7197			21	G
51	81	WINNERS VARIOUS ARTISTS/I&M I 017 (RCA)			2	G
52	44	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			66	G
53	59	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550			6	G
54	93	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284			2	H
55	55	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438			15	G
56	51	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1			20	G
57	23	UNMASKED KISS/Casablanca NBLP 7225			10	H
58	56	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)			17	G
59	43	THE LONG RUN EAGLES/Asylum 5E 508			44	H
60	66	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008			3	G
61	67	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)			5	G
62	63	'80 GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)			5	G
63	68	ROBBIE DUPREE /Elektra 6E 273			5	G
64	65	THE SON OF ROCK AND ROLL ROCKY BURNETTE/ EMI-America SW 17033			5	G
65	70	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042			3	G
66	80	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)			4	H
67	79	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)			7	G
68	69	"H" BOB JAMES/Columbia/Tappan Zee JC 36422			7	G
69	72	STARDUST WILLIE NELSON/Columbia KC 35305			29	G
70	75	GARDEN OF LOVE RICK JAMES/Gordy G8 995M1 (Motown)			2	H
71	100	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646			2	H
72	71	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			10	G
73	50	DAMN THE TORPEDES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105			50	H
74	57	PRETENDERS /Sire SRK 6083 (WB)			30	G
75	58	PETER GABRIEL /Mercury SRM 1 3848			10	G
76	86	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514			2	H
77	61	MAD LOVE LINDA RONSTADT/Asylum 5E 510			25	H
78	76	TOMCATTIN' BLACKFOOT/Atco SD 32 101			9	H
79	52	KENNY KENNY ROGERS/United Artists LWAK 979			46	H
80	60	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372			12	G
81	64	SAVED BOB DYLAN/Columbia FC 36553			7	H
82	90	CAMERON /Salsoul SA 8535 (RCA)			3	G
83	87	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476			2	G
84	92	AFL1 3603 DAVE DAVIES/RCA AFL1 3603			2	G
85	85	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368			17	G
86	88	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)			17	G
87	98	UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)			2	G
88	—	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535			1	H
89	113	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229			1	H
90	78	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H			34	G
91	89	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443			7	G
92	83	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236			40	G
93	102	ROMANCE DANCE KIM CARNES/EMI-America SW 17030			1	G
94	62	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387			12	G
95	99	ONE WAY FEATURING AL HUDSON/MCA 5127			3	H
96	84	SPECIAL THINGS PLEASURE/Fantasy F 9600			4	G
97	103	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435			10	G
98	—	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275			1	H
99	77	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220			7	H
100	95	FLESH AND BLOOD ROXY MUSIC/Atco 32 102			8	H

ALBUM CROSS REFERENCE ON PAGE 36

ROBERT JOHN



BACK ON THE STREET

SW-17039

Produced by George Tobin
in association with Mike Piccirillo
for G. T. P. Productions



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THE LONG AWAITED ALBUM INCLUDES THE SINGLE
"HEY THERE LONELY GIRL"
ON EMI AMERICA RECORDS

8049

Record World Albums 101-150

AUGUST 23, 1980

AUG. 23	AUG. 16	ARTIST	ALBUM	RECORD LABEL
101	104	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros.	BSK 3422
102	106	VAN HALEN	/Warner Bros.	BSK 3075
103	115	MAGNIFICENT MADNESS	JOHN KLEMMER/Elektra 6E 284	
104	114	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	
105	112	LOVE TRIPPIN'	SPINNERS/Atlantic SD 19270	
106	116	THE ADVENTURES OF LUKE SKYWALKER	/RSO RS 1 3081	
107	108	THE CARS	/Elektra 6E 135	
108	111	ME MYSELF I	JOAN ARMATRADING/A&M SP 4809	
109	94	ANIMAL MAGNETISM	SCORPIONS/Mercury SRM 1 3825	
110	120	HORIZON	EDDIE RABBITT/Elektra 6E 276	
111	118	GOLD & PLATINUM	LYNYRD SKYNYRD/MCA 2 11008	
112	82	DON'T LOOK BACK	NATALIE COLE/Capitol ST 12079	
113	129	THE BOYS FROM DORAVILLE	ATLANTA RHYTHM SECTION/ Polydor PD 1 6285	
114	144	A DECADE OF ROCK AND ROLL 1970 TO 1980	REO SPEEDWAGON/Epic KE2 36444	
115	73	21 AT 33	ELTON JOHN//MCA 5121	
116	126	READY AN' WILLING	WHITESNAKE/Mirage WTG 19276 (Atl)	
117	119	A BRAZILIAN LOVE AFFAIR	GEORGE DUKE/Epic FE 36483	
118	127	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC2 35642	
119	123	GO ALL THE WAY	ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	
120	122	LOVE JONES	JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)	
121	124	CATCHING THE SUN	SPYRO GYRA/MCA 5108	
122	135	ROUTES	RAMSEY LEWIS/Columbia JC 36423	
123	91	LOVE STINKS	J. GEILS BAND/EMI-America SOO 17016	
124	128	PARTY OF ONE	TIM WEISBERG/MCA 5125	
125	125	SPLENDIDO HOTEL	AL DI MEOLA/Columbia C2X 36270	
126	105	FEEL THE HEAT	HENRY PAUL BAND/Atlantic SD 19273	
127	—	WIDE RECEIVER	MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	
128	132	WIZARD ISLAND	JEFF LORBER FUSION/Arista AL 9516	
129	139	BALL ROOM SEA LEVEL	/Arista AL 9531	
130	140	CAREFUL MOTELS	/Capitol ST 12070	
131	133	MONSTER	HERBIE HANCOCK/Columbia JC 36415	
132	—	SPECIAL THINGS	POINTER SISTERS/Planet P 9 (Elektra/Asylum)	
133	—	TRUE COLOURS	SPLIT ENZ/A&M SP 4822	
134	—	ELVIS ARON PRESLEY	/RCA CBLP 8 3699	
135	97	LOVE IS A SACRIFICE	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836	
136	145	DANGER ZONE	SAMMY HAGAR/Capitol ST 12069	
137	107	ROCKS, PEBBLES AND SAND	STANLEY CLARKE/Epic JE 36506	
138	96	ON THROUGH THE NIGHT	DEF LEPPARD/Mercury SRM 1 3828	
139	—	CHICAGO XIV	/Columbia FC 36517	
140	134	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	
141	109	STRAIGHT AHEAD	LARRY GATLIN/Columbia JC 36250	
142	150	SPLASHDOWN	BREAKWATER/Arista AB 4264	
143	—	HIDEAWAY	DAVID SANBORN/Warner Bros. BSK 3379	
144	110	TONIGHT	FRANCE JOLI/Prelude PRL 12179	
145	101	BRITISH STEEL	JUDAS PRIEST/Columbia JC 36443	
146	—	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca NBLP 7207	
147	—	WAITING ON YOU	BRICK/Bang JZ 36262 (CBS)	
148	—	STORM WINDOWS	JOHN PRINE/Asylum 6E 286	
149	—	NEW CLEAR DAYS	VAPORS/United Artists LT 1049	
150	—	STRIKES TWICE	LARRY CARLTON/Warner Bros. BSK 3380	

Albums 151-200

AUGUST 23, 1980

151	CALLING	NOEL POINTER/United Artists LT 1050
152	CADDYSHACK (ORIGINAL SOUNDTRACK)	/Columbia JS 36737
153	I TOUCHED A DREAM	DELLS/20th Century Fox T 618 (RCA)
154	MY HOME'S IN ALABAMA	ALABAMA/RCA AHLT 3644
155	KEEP THE FIRE	KENNY LOGGINS/Columbia JC 36172
156	WARM LEATHERETTE	GRACE JONES/Island ILPS 9592 (WB)
157	DETENTE	BRECKER BROTHERS/Arista AB 4272
158	UNLOCK THE FUNK	LOCKSMITH/Arista AB 4274
159	NEVER RUN NEVER HIDE	BENNY MARDONES/Polydor PD 1 6263
160	ANNIE (ORIGINAL CAST ALBUM)	/Columbia PS 34712
161	CONCERNED PARTY #1	CAPTAIN SKY/TEC 1202
162	STARPOINT	/Chocolate City CCLP 2013 (Casablanca)
163	1980 B.T. EXPRESS	/Columbia JC 36333
164	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)	THE MUPPETS/Atlantic SD 16001
165	BRONCO BILLY (ORIGINAL SOUNDTRACK)	/Elektra 5E 512
166	TERMS AND CONDITIONS	JAY FERGUSON/Capitol ST 12083
167	X ∞ MULTIPLIES	YELLOW MAGIC ORCHESTRA/A&M SP 4813
168	MECO PLAYS MUSIC FROM THE EMPIRE STRIKES BACK	/RSO RS 1 3086
169	EMPIRE JAZZ	VARIOUS ARTISTS/RSO RS 1 3085
170	ROBIN LANE & THE CHARTBUSTERS	/Warner Bros. BSK 3424
171	IRON MAIDEN	/Harvest ST 12094 (Capitol)
172	SEEDS OF CHANGE	KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
173	NATURAL INGREDIENTS	RICHARD TEE/Columbia/Tappan Zee JC 36380
174	WHITE MUSIC	CRACK THE SKY/Lifelong LS 8028
175	ARE HERE	KINGS/Elektra 6E 274
176	HAVE A GOOD TIME (BUT GET OUT ALIVE)	IRON CITY HOUSEROCKERS/MCA 5111
177	TIGHT SHOES	FOGHAT/Bearsville BHS 6999 (WB)
178	FRIDAY NIGHT BLUES	JOHN CONLEE/MCA 3246
179	BODY LANGUAGE	PATTI AUSTIN/CTI JZ 36503 (CBS)
180	HUEY LEWIS AND THE NEWS	/Chrysalis CHR 1292
181	CABLE'S VISION	GEORGE CABLES/Contemporary 14001
182	RAVE ON	ARTFUL DODGER/Arista-America OL 1503 (Arista)
183	KINGBEES	/RSO RS 1 3075
184	EVOLUTION	JOURNEY/Columbia FC 35797
185	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113
186	LED ZEPPELIN IV	/Atlantic SD 19129
187	BARNUM (ORIGINAL CAST ALBUM)	/CBS Masterworks JS 36576
188	I JUST CAN'T STOP IT	ENGLISH BEAT/Sire SRK 6091 (WB)
189	INNER SLEEVE	SHIRTS/Capitol ST 12085
190	LOVE AFFAIR	/Radio RR 2004
191	DIFFERENT KINDA DIFFERENT	JOHNNY MATHIS/Columbia JC 36505
192	THE CORRECT USE OF SOAP	MAGAZINE/Virgin VA 13144 (A&I)
193	SPORTS CAR	JUDY TZUKE/Rocket PIG 3249 (MCA)
194	SCOTT WILK & THE WALLS	/Warner Bros. BSK 3460
195	TAKE A LITTLE RHYTHM	ALI THOMSON/A&M SP 4803
196	DEFECTOR	STEVE HACKETT/Charisma CL 1 3103 (Mercury)
197	SCREAMING TARGETS	JO JO ZEP AND THE FALCONS/Columbia NJC 36442
198	UP FROM THE ALLEY	LAMONT CRANSTON BAND/Waterhouse 10
199	SOMEBODY'S WAITING	ANNE MURRAY/Capitol SOO 12064
200	FLAMIN' OH'S	/Fat City 2504

Album Cross Reference

AUGUST 23, 1980

AC/DC	23, 140	JOURNEY	47
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ALLMAN BROS.	88	CHAKA KHAN	42
HERB ALPERT	27	KINKS	20
AMBRÓSIA	85	KISS	57
JOAN ARMATRADING	108	JOHN KLEMMER	103
ASHFORD & SIMPSON	38	GLADYS KNIGHT & THE PIPS	94
A TASTE OF HONEY	104	STACY LATTISAW	67
ATLANTA RHYTHM SECTION	113	RAMSEY LEWIS	122
JEFF BECK	44	LIPPS, INC.	128
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GEORGE BENSON	78	LYNYRD SKYNYRD	48
BLACKFOOT	80	MANHATTANS	87
BLACK SABBATH	53	BOB MARLEY	34
BLUE OYSTER CULT	142	MAZE	28
BREAKWATER	147	PAUL McCARTNEY	58
BRICK	4	STEPHANIE MILLS	76
JACKSON BROWNE	64	EDDIE MONEY	24
TOM BROWNE	30	MOTELS	69, 118
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CAMEO	150	WILLIE NELSON	46
CAMERON	93	WILLIE NELSON & RAY PRICE	10
LARRY CARLTON	107	TED NUGENT	19
KIM CARNES	62	ORIGINAL SOUNDTRACK:	11
CARS	55	BLUES BROS.	3
GENE CHANDLER	25	CAN'T STOP THE MUSIC	132
CHANGE	139	EMPIRE STRIKES BACK	11
CHIC	22	FAME	54
CHICAGO	32	McVICAR	31
CHIPMUNKS	137	ROSE	1
ERIC CLAPTON	112	URBAN COWBOY	15
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NATALIE COLE	8	HENRY PAUL BAND	18
COMMODORES	35	TEDDY PENDERGRASS	73
CHRISTOPHER CROSS	89	TOM PETTY	45
CRUSADERS	12	PINK FLOYD	96
RODNEY DANGERFIELD	84	PLEASURE	43
CHARLIE DANIELS	146	POCO	132
DAVE DAVIS	138	POINTER SISTERS	134
MAC DAVIS	97	ELVIS PRESLEY	74
DEF LEPPARD	65	PRETENDERS	148
DEVO	125	JOHN PRINE	5
DIRT BAND	117	QUEEN	110
AL DI MEOLA	63	EDDIE RABBITT	114
GEORGE DUKE	61	REO SPEEDWAGON	36, 49, 79, 90
ROBBIE DUPREE	59	KENNY ROGERS	3
BOB DYLAN	61	ROLLING STONES	77
DYNASTY	81	LINDA RONSTADT	6
EAGLES	86	DIANA ROSS	17
FATBACK	75	ROSSINGTON COLLINS BAND	100
PETER GABRIEL	141	ROXY MUSIC	143
LARRY GATLIN	123	DAVID SANBORN	33
J. GEILS	26	BOZ SCAGGS	109
GENESIS	29	SCORPIONS	129
LARRY GRAHAM	136	SEA LEVEL	9
SAMMY HAGAR	71	BOB SEGER	91
HALL & OATES	131	CARLY SIMON	106
HERBIE HANCOCK	101	LUKE SKYWALKER	14
EMMYLOU HARRIS	127	S.O.S. BAND	135
MICHAEL HENDERSON	95	SOUTHSIDE JOHNNY	105
AL HUDSON	119	SPINNERS	133
ISLEY BROTHERS	56	SPLIT ENZ	121
JERMAINE JACKSON	68	SPYRO GYRA	21
MICHAEL JACKSON	70	PETE TOWNSHEND	41, 102
BOB JAMES	37	VAN HALEN	149
RICK JAMES	52, 72	VAPORS	40
AL JARREAU	2	DIONNE WARWICK	120
WAYLON JENNINGS	115	JOHNNY GUITAR WATSON	124
BILLY JOEL	144	TIM WEISBERG	66
ELTON JOHN	115	BARRY WHITE	116
FRANCE JOLI	144	WHITESNAKE	51
		WINNERS	51

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—It looks as though Larry Graham will walk off with the ballad of the year award for his "One In A Million You" single. While he is known for introducing a style of bass playing that influenced almost all other bassists, singing, particularly ballad singing, is the thing that first shaped his musical directions. "It was during the time when I was working with my mother in her band, the Dell Graham Trio, that I developed my thumping and plucking style of bass playing and also my style of singing. She mainly had me singing a lot of ballads. Even after I had joined Sly and the Family Stone and formed my own band, whenever I got a chance I would go and see my mother play. I would bring my bass along and sit in.

"One time about a year and a half ago, she was playing in the Oakland area and my manager, Ron Nadel, and I went down to check her out. She asked me to do a couple of songs and I got up and sang 'Ebb Tide.' My manager was amazed because people were getting up from the dining room to come see who was singing. Then on another occasion they were having the Bay Area Music Awards show and they wanted me to sing 'Ebb Tide.' I said okay, and the people went nuts. It had been my intention to sing ballads even before I went into Sly's band, so this was like going back to my musical roots. So we rapped about it and decided that it would be good for me to do it. Gradually we started separating my name from the group, Graham Central Station." In the future the band will become its own entity which Graham will produce, while he continues on with his solo career.

The public reaction to Graham as a vocalist has allowed him to broaden his musical image. In addition to being a bassist, he is equally talented on drums, keyboards, guitar, etc. He, in fact, played almost all of the instruments on his latest album and recorded the entire project in his own home studio.

Graham claims to have never really cared for singing slow tunes. "I was into the music, so I didn't really have any influences as a vocalist. My feeling at the time was, 'oh no, here comes another one of her ballads.' As soon as I learned one, she would drop another one on me. But later I really appreciated that it was that period that contributed the most to whole life as a musician. If it wasn't for what I developed while I was with her, I never would have been asked to join Sly's group. The first album that Sly put out, he had me singing a ballad so it was evident that he dug the ballads I was doing." People have likened his voice to Lou Rawls, Arthur Prysock and Billy Eckstine. "That's really a great compliment."

Former *Record World* assistant editor, Laura Palmer, has been

named assistant to the director of black music at RSO Records, Bob Ursery.

The Third Annual Atlanta Free Jazz Festival will take place Aug. 25 through Sept. 2 at various locations throughout that city. The \$24,000 budget for the event was provided by grant from the city and state government and the National Endowment for the Arts. Among those scheduled to perform native Georgians, Mary Lou Williams, George Adams and Marion Brown. Also on the bill are the Art Ensemble of Chicago and Arthur Blythe. For further information on the festival contact Mitchell Feldman, Atlanta Dept. of Cultural (Continued on page 38)

Black Oriented Album Chart

AUGUST 23, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- HEROES**
COMMODORES/Motown M8 939M1
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- REAL PEOPLE**
CHIC/Atlantic LD 16016
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (At)
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- GARDEN OF LOVE**
RICK JAMES/Gordy GB 995M1 (Motown)
- CAMERON**
Salsoul SA 8535 (RCA)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- LOVE TRIPPIN'**
SPINNERS/Atlantic SD 19270
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
- BEYOND**
HERB ALPERT/A&M SP 3717
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- THE GAME**
QUEEN/Elektra 5E 513
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- CONCERNED PARTY # 1**
CAPTAIN SKY/TEC 1202
- SPIRIT OF LOVE**
CON FLINK SHUN/Mercury SRM 1 3806

PICKS OF THE WEEK

CLOSER

MELBA MOORE—Epic JE 36412



Ms. Moore's latest album is nothing less than a solid hit package full of winning selections. She is

joined in the roles of co-writer and co-producer by Bruce Hawes and Victor Carstarphen. Other contributions come from a Who's Who of great session talent. The ten selections offer variety in tempos and styles with the dance tracks, like "Everything So Good About You," in the lead.

GENTLEMAN RUFFIN

DAVID RUFFIN—Warner Bros. BSK 3416



The world can always use a powerful and sensuous tune from David Ruffin and there are

plenty on this album. With eight moderate tempo songs that are beautifully produced by Don Davis, Ruffin gives one of his best vocal performances on record. Cuts such as "Love Supply" and "I Wanna Be With You," both of which are duets with Laverna Mason, deserve a serious shot at R&B airplay.

SPECIAL THINGS

POINTER SISTERS—Planet P-9 (Elektra/Asylum)



The sisters maintain the reputation they have solidly built for variety with an album that literally has something for everyone. Producer Richard Perry has once again captured the best that they have to offer with assistance from the usual lineup of hot west coast session players. "Could I Be Dreamin'" is headed for the top of the BOS chart, with plenty others for AOR and pop consideration.

THUNDER

7TH WONDER—Chocolate City CCLP 2012 (Casablanca)



This nine-piece self-contained band makes a solid showing on their debut release. Funk and dance music is their forte, but they display equal abilities with ballads and moderate tempo numbers. Material comes from various sources, but production has been put in the capable hands of Jerry Weaver, Leon Sylvers, Lakeside and the band itself. Check out the hit bound cut, "The Tilt."

Black Oriented Singles

AUGUST 23, 1980

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

AUG. 23	AUG. 16		WKS. ON CHART
1	3	GIVE ME THE NIGHT GEORGE BENSON Qwest/WB 49506	9
2	4	UPSIDE DOWN DIANA ROSS/Motown 1494	7
3	1	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010	10
4	2	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	16
5	5	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	9
6	6	OLD-FASHION LOVE COMMODORES/Motown 1489	9
7	8	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	8
8	9	REBELS WE ARE CHIC/Atlantic 3665	8
9	7	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)	19
10	12	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269	7
11	10	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	14
12	14	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	8
13	15	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	5
14	11	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	15
15	13	SHINING STAR MANHATTANS/Columbia 1 11222	24
16	17	JOJO BOZ SCAGGS /Columbia 1 11281	10
17	26	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	5
18	20	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	8
19	16	YOU AND ME ROCKIE ROBBINS/A&M 2213	17
20	23	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	7
21	18	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	11
22	25	SOUTHERN GIRL MAZE/Capitol 4891	5
23	19	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	9
24	21	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	19
25	29	BIG TIME RICK JAMES/Gordy 7185 (Motown)	6
26	32	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)	7
27	22	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	17
28	31	RESCUE ME A TASTE OF HONEY/Capitol 4888	7
29	30	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	9
30	42	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	3
31	33	YEARNIN' BURNIN' PLEASURE/Fantasy 893	9
32	39	SEARCHING CHANGE /Warner/RFC 49512	5
33	34	HEY LOVER CHOCOLATE MILK/RCA 12030	7
34	35	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	6
35	24	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	19
36	27	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	13
37	58	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	3
38	43	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	6
39	44	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	5
40	36	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	9
41	28	SITTING IN THE PARK G.Q./Arista 0510	15
42	37	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	9
43	45	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	8
44	60	WHERE DID WE GO WRONG L.T.D./A&M 2250	2
45	62	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506	3
46	55	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	3
47	56	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330	3
48	50	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	5
49	54	GIRL OF MY DREAM MANHATTANS/Columbia J 11321	4
50	59	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)	3
51	57	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)	2
52	52	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	5
53	53	I LOVE IT TRUSSEL/Elektra 46664	3

CHARTMAKER OF THE WEEK

54 — **ANOTHER ONE BITES THE DUST**
QUEEN
Elektra 47031



55	68	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	3
56	65	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	2
57	—	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115	1
58	67	SOUL SHADOWS CRUSADERS/MCA 41295	2
59	66	POP IT AL HUDSON/MCA 41298	2
60	63	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001	3
61	61	HANGIN' OUT ADC BAND/Cotillion 45019 (Atl)	3
62	64	SHE BELIEVES IN ME D.J. ROGERS/ARC/Columbia 1 11324	2
63	—	HERE WE GO MINNIE RIPPERTON/Capitol 4902	1
64	—	TREASURE BROTHERS JOHNSON/A&M 2254	1
65	—	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917	1
66	69	JUST LIKE YOU HEAT /MCA 41267	3
67	73	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	5
68	46	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	6
69	47	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	6
70	70	HELPLESS JACKIE MOORE/Columbia 1 11288	3
71	38	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	23
72	40	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	21
73	41	FUNKYTOWN LIPPS, INC./Casablanca 2233	23
74	48	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	18
75	49	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	16

Black Music Report

(Continued from page 37)

Affairs, (404) 658-691.

Watch for the forthcoming album on RSO artist **Linda Clifford**, which was produced by **Isaac Hayes**. The probable first single will be "Shoot Your Best," a hit bound dance number composed by Isaac and his wife Mingnon. The pair have also collaborated on a soon to be released debut from female vocalist, **Gente**, on the Venture label. The flip side of their co-written tune will be a cover version of Isaac's "You Don't Know Like I Know."

Stevie Wonder will be taking his band, **Wonderlove**, to London for one week beginning Sept. 7 for six concerts at the Wembley Arena. He will be performing some of the material from his forth-

coming album, "Hotter Than July," for the first time.

Chappie Johnson, former promotion man with Motown, is now managing **Kenni Burke**, one of the original members of the **Five Stairsteps**. The two have formed Burjo Productions and under that banner Burke is producing and composing his own LP. Motown has right of first refusal.

Eric Hinesman and the band **Diathermy** will be making an appearance at Leviticus on Aug. 20 at 9 and 11 p.m. with some exciting new music that has to be heard to be appreciated.

Norman Connors' forthcoming LP on Arista, "Take It To The Limit," features the debut of an outstanding new male vocalist, **Glen Jones**. His ballad, "Melancholy Fire," is destined to be a favorite. **Freddie Hubbard** also had a track on the album with an instrumental version of **Steely Dan's** "Black Cow."

Record World Jazz

By SAMUEL GRAHAM

■ **CONCORDANCE:** It goes without saying that it's music that is the most vital element to any jazz festival—music is the *only* important element, some would contend. But the setting can also play a big part. If it's a good one, the music is that much more enjoyable; if it's a bad one, the proceedings can be a drag, no matter how hot the playing.

Setting is one thing the Concord Jazz Festival, held annually in that small northern California city, will never have to worry about. With cows grazing on the sun-dappled, rolling countryside in the background, and the Concord Pavilion—a beautifully designed facility with about 3500 permanent seats and room for 4500 more folks on the grass behind the amphitheater—as a concert hall, a more pastoral ambience for this type of show would be hard to imagine. It's at places like this (and, for really big gigs, at places like the Hollywood Bowl, as Playboy and **George Wein** showed earlier this summer) that good jazz is perhaps at its best, and certainly at its most relaxed. Sure, maybe it's at four in the morning in some cramped, sweaty nightclub that the real creative breakthroughs are made, but the outdoor festival is a mighty nice alternative.

As it happened, this year's Concord Festival (August 8-10) also had some superior sounds. Take the opening night, which featured **Cal Tjader**, **Monty Alexander** and the **L.A. Four**. As I listened to all three give genuinely scintillating performances, I found myself appreciating again the variety that's available in jazz (and on the Concord Jazz label, for whom they all record): incredibly, in three hours we heard only one saxophone player, the L.A. Four's **Bud Shank**, and even he played his flute more than his alto. For a jazz show, that's unusual, but it served as a reminder that there's more to this music than legions of Birdmen or Prez-ervationists blowing madly over "I Got Rhythm."

Tjader, whose vibraphone was one of the very few electric instruments heard, opened the show. A friendly, smiling man, he presides over his band with good-natured ease, allotting solos with a point of the finger or a quick shout; his musicians obviously enjoy themselves as well, especially flutist **Roger Glenn** and conga player **Pablo Sanchez**, whose sheer pleasure at simply being there and playing lit up the whole set. Tjader's music is rich with percussion, though at no loss of melodic/harmonic interest—when he sat at the traps, with his regular drummer, **Vince Lateano**, moving to timbales, Glenn shaking and stroking various gourds and other dried vegetables and Sanchez beating the hell out of his congas, the cross-rhythms really flew.

Alexander, a pianist who plays forte passages with a force that often lifts him literally out of his seat (**Keith Jarrett** does the same thing—fortunately, though, Alexander eschews the former's grunting and groaning), was joined by guitarist **Ernest Ranglin** and bassist **Gerald Wiggins** for four trio numbers to open his set. Among them was a swinging "Isn't She Lovely" that moved into a very deft key modulation after Alexander's furious solo. The appearance of a steel drummer with the exotic name of **Othello Molineaux** then gave things an entirely different flavor, and one rarely heard; there are damn few others doing what Othello does, playing real jazz on this instrument, and he's deserving of a much wider audience. After drummer **Jeff Hamilton** joined for a swift "So What" and a version of the "Battle Hymn of the Republic" one probably wouldn't hear in church, Alexander and band received an encore that was richly deserved.

Variety, obviously, was the order of the evening, and the L.A. Four (Shank, Hamilton, bassist nonpareil **Ray Brown** and guitarist **Laurindo Almeida**) played the show's most varied set, with material that ranged from **Doris Day** (really) to **Dizzy Gillespie**, **Chick Corea**, **Sonny Rollins** and even a touch of **Rachmaninoff**. Sound mixing was an occasional problem—Almeida's nylon-stringed instrument was really audible only when he played by himself or with Brown—but with frequent shifts of dynamics, instrumental textures, tempo and thus mood, the Four easily maintained interest. They were funny, too, which never hurts.

Attendance on the 8th was disappointing—hard to figure, really, considering the attractiveness of the venue and the talent. The final two nights of the Festival were given over to **Herb Ellis/Cal Collins**, **Ernestine Anderson**, **Woody Herman**, **George Shearing**, **Ted Nash** and other Concord All-Stars (**Jake Hanna**, **Scott Hamilton**, **Dave McKenna** among them.) If they, too, were poorly attended, that is no one's loss

but ours.

JAZZ NOTES: The last column mistakenly called the name of **Jimmy Smith's** new organ *Wensi*. It is in fact the *Wersi* organ . . . Chicago-based *Ovation Records* has two new albums on the way. One is by "contemporary jazz" group the **Numa Band**, whose first album is reportedly also the first digital album recorded in Chi. The other is led by bass player **Cleveland Eaton**, who's been with **Count Basie** for the last year or so. Called "Strollin' With The Count," the album features other members of the Basie touring outfit and is due in September . . . With the new movie "Xanadu" now receiving reviews that are, ah, somewhat less than raves, one has to wonder if the Xanadu label will benefit or suffer from sharing that name. Be that as it may, **Don Schlitten's** jazz label has announced several upcoming releases, among them albums by **Ted Dunbar**, **Billy Mitchell** and a "gold series" offering (i.e., not a new session) from **Art Pepper**. Other new ones include those by **Sam Most**, **Barry Harris** and **Frank Butler** . . . Keyboardist **David Benoit's** second album for the AVI label is called "Can You Imagine." I'm told the album is getting airplay on both jazz and R&B stations.

Lundvall To Keynote Jazz Times Convention

■ **WASHINGTON** — CBS Records president Bruce Lundvall will be the keynote speaker at the second annual Jazz Times Convention at the Shoreham Hotel here October 15-18.

The convention, sponsored by Ira Sabin, the publisher of Jazz Times magazine (formerly Radio Free Jazz), will consist of panels, seminars and workshops on the subject of the jazz industry. A number of musicians, record executives, radio personalities, critics and historians are already committed to participate, including **Dizzy Gillespie**, the convention's guest of honor; **Tim Owens**, producer of National Public Radio's "Jazz Alive!"; critics **Leonard Feather** and **Dan Morgenstern**; and record producer **Orrin Keepnews**, who is the executive producer of the convention.

Registration is \$150 for individuals, \$125 for panelists and radio and television personnel and \$100 for musicians, spouses, students and military personnel. For further information write 3212

Pennsylvania Ave. S.E., Washington, D.C. 20020.

New Firm Advises Blues Artists

■ **NEW YORK**—Blues great **B.B. King** and his manager, **Sid Seidenberg**, have announced the formation of a career consulting firm for blues artists.

The firm, **Blues Artists of America Inc.**, will offer management advice to blues performers and attempt to connect them with record companies and booking agencies. **Bill Ferris**, the director of the Center for Southern Folklore at the University of Mississippi, will be on the company's board of directors.

Rounder Names Weber To Promotion Post

■ **BOSTON** — **Rounder Records** has announced that **Mary Weber** has been hired as assistant promotion director. She has been a field merchandiser for **WEA** in New England for two years.

The Jazz LP Chart

AUGUST 23, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- BEYOND**
HERB ALPERT/A&M SP 3717
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- CALLING**
NOEL POINTER/United Artists LT 1049
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- STRIKE TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- PRIME TIME**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6276
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- DAVID GRISMAN QUINTET '80**
DAVID GRISMAN QUINTET/Warner Bros. BSK 3469
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)
- EMPIRE JAZZ**
VARIOUS ARTISTS/RSO RS 1 3085
- CABLES VISION**
GEORGE CABLES/Contemporary 14001
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122

Record World Disco File Top 50

AUG. 23	AUG. 16		WKS. ON CHART
1	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"*) M8 936 M1	10
2	2	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12"*) RX 13080	12
3	3	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"*) HS 3453	7
4	4	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12"*) YD 12027 (RCA)	8
5	6	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12"*) GG 505 (Salsoul)	6
6	5	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"*) PRL 12179	11
7	7	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"*/LP cut) RFC 3430	10
8	9	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12"*) PRLD 601	8
9	10	PARTY ON PURE ENERGY/Prism (12"*) PDS 404	10
10	16	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"*/LP cut) COC 16015 (Atlantic)	5
11	18	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12"*) MPLS 7783	6
12	20	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"*) 5E 513	3
13	17	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"*) HS 3458	6
14	14	THE BREAKS KURTIS BLOW/Mercury (12"*) MDS 4010	10
15	8	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"*/LP cut) PRL 12178	14
16	22	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12"*) PDS 405	3
17	13	I'M READY KANO/Emergency (12"*) EMDS 6504	14
18	15	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12"*) D 213	10
19	19	GET IT OFF CAMERON/Salsoul (12"*) SG 334 (RCA)	9
20	11	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"*) RFC 3438	22
21	12	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) NJZ 36332 (CBS)	19
22	29	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"*) 3208 (Casabalanca)	4
23	21	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"*/LP cut) SD 5219 (Atl)	15
24	23	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12"*) 441 (TK)	15
25	25	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"*) JC 36387	11
26	26	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"*) AL 9523	4
27	24	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"*) ILPS 9592 (WB)	7
28	32	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"*/LP cut) SD 16016	4
29	34	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12"*) MP 306	3
30	27	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"*) F 9584	25
31	37	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"*) JC 36333	3
32	39	I WANNA GET WITH YOU RITZ/Posse (12"*) POS 1201	2
33	30	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"*) 5127	7
34	—	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 5008	1
35	35	HELPLESS JACKIE MOORE/Columbia (12"*) 43 11293	6
36	28	IN THE FOREST BABY 'O/Baby 'O (12"*) BO 1000	18
37	31	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY WATSON BEASLEY/Warner Bros. (12"*) BSK 3445	15
38	44	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"*) JC 36415	16
39	38	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"*/LP cut) AL 9515	12
40	40	CAN'T STOP THE MUSIC VILLAGE PEOPLE/Casabalanca (12"*) NBLP 7220	2
41	33	I AIN'T NEVER ISAAC HAYES/Polydor (12"*) PD 1 6269	12
42	42	FREE/JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12"*) S 12332	16
43	—	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12"*) WES 22129	1
44	41	GIVE ME A BREAK RITCHIE FAMILY/Casabalanca (12"*) NBLP 7223	13
45	36	HEARTACHE #9 DELEGATION/Mercury (12"*) SRM 1 3821	4
46	43	PARTY BOYS FOXY/TK (12"*) 442	13
47	45	SUGAR FROSTED LOVER FLAKES/Magic Disc (12"*) MD 1980	7
48	48	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"*) PD 11963	20
49	46	BEYOND HERB ALPERT/A&M (12"*) SP 3717	4
50	49	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	15

(★ non-commercial 12", • discontinued)

Disco File *(Continued from page 27)*

E-Y never did a thing for L-O-V-I-N'/I feel it in my third eye, love will never end." She's growing into a writer and performer to reckon with—watch for the album in two weeks. (Note on the flip of the disco disc: a new version of Bettye Swann's "Make Me Yours" by **High Inergy**—cute as a button.) **McFadden and Whitehead** have moved to Philadelphia International's reactivated TSOP label, and their single, "I Heard it in a Love Song" has been issued promotionally on disco disc. Like most of their other material, "Love Song" (6:43) is vigorous, orchestrated Philly soul, with lots of gospelly attack, here augmented with guitar and pretty female vocals. Following the instrumental break, two bring-it-on-down vocal breaks pack lots of muscle. Also in the new series of PIR disco disc releases: a 4:29 version of the **Jones Girls'** "Dance Turned to a Romance," promotionally. The teenage lyrics and caressing vocals should find a spot in the cooler part of the evening.

MORE RECORDS: Promotionally, a twelve-inch pressing, in its album mix of "The Tilt," from **7th Wonder's** highly recommended "Thunder" album; comments next week on the **Starpoint** and **Busta Jones** albums; we've been hearing all kinds of good talk about an **Ernie Watts** album now in test pressing stage on Elektra.

RCA Signs Michael Wycoff



Singer Michael Wycoff has signed an exclusive world-wide contract with RCA Records; it was announced this week by Eddie DeJoy, division vice president, pop A&R. Wycoff, who is currently finishing his debut album in RCA's west coast studios, is shown here at the piano seated next to Bud Dain, division vice president, pop A&R, west coast. Standing are, from left: DeJoy; Lygia Brown, manager, black music promotion, western region; Tom Cossie, president of Record Logic Productions, who brought Wycoff to RCA; and Steve Tyrrell, producer of Wycoff's first RCA LP.

Dialogue (Continued from page 12)

really—I just didn't know what it was. They didn't have a title on it 25 years ago or so, when the first record I really produced was Clifford Brown, Art Farmer and the Swedish All-Stars for Metronome.

What it amounts to is, you go into the studio and somebody's got to take the ball, somebody has to decide what kind of sound you want on the tape; a guy's out of tune, or a guy's either playing too fast or too slow, and it just sort of accumulates. I hate to think about how many singers I've worked with, as an arranger or conductor, from the Sinatras and Billy Eckstines and Ella Fitzgeralds and contemporary singers, too, so the relationship with singers was already there. I've also worked with big bands, been an executive at a record company, an arranger, composer, conductor, and in films—so all the things you have to do in the studio, at one time or another I've had to do them anyway. So this (producing) is just a place that pulls on all the experiences you've ever had. It all feels very comfortable; in each situation, it feels like you've been there before. I guess that's one of the rewards of getting older.

RW: A lot of people would probably be pretty surprised to learn that the first record you formally produced was Lesley's Gore's "It's My Party."

Jones: Yeah. At Mercury, I remember that Hal Mooney, who's now musical supervisor at Universal, and I were A&R men. We had the reputation of being the artistic guys who had no idea of the juice in took to make a record company roll—we were making Sarah Vaughan albums and so on, but they wanted a lot of chartbusters. I remember at one A&R meeting, Irving Green pulled out this one record, and it was 16-year-old Lesley Gore on the demo. They always said we (Jones and Mooney) had no concept of singles and all that stuff, so that was a strong motivation for me to get into that; and it turned out the first single we cut was a number one record.

RW: How has your production philosophy changed or developed since then? Your records these days have a pretty distinctive stamp as Quincy Jones' productions; do you ever worry about the producer overshadowing the artist, a la Phil Spector?

Jones: I don't try to do that. I guess it's impossible not to sometimes, if you're responsible for the bottom line. When somebody comes to you to produce a record, you have to do as much as you can to insure that that record's successful—no matter how musically satisfying it is, if it doesn't make noise in the record business today, you're kidding yourself. (My) arranging background and everything, I guess, makes it very hard to step away from a record totally, and that may be a big fault. But I look at it very much like film: I think only one person can direct a picture. I can't imagine Marlon Brando telling (director) Francis Coppola and (cinematographer) Vilmos Szigmond how to set up the camera and where he thinks he should stand. I've tried the committee system a couple of times, and it was a disaster.

It (producing) is a funny situation to be in, and a very sensitive one. You're dealing with raw emotions—maybe you're on the same frequency range and maybe you're not, but somebody has to call the final shot.

RW: On your A&M albums, which began with "Walking in Space" in 1969, you don't take a solo production credit until the third or fourth one, which seems a little odd after all the producing you'd already done.

Jones: That again comes from the school where there wasn't too much definition of producing. It just depended on who happened to be in the booth.

That album ("Walking in Space") was an album to get relief from doing eight or nine films a year, where you were dealing with this incredible technical side, click tracks and so on. At that point I just wanted to hear ten minutes of my favorite guys blowing, with a canvas and a framework that was written but where everybody could also stretch out.

RW: You've written a lot for your own records; have you, or will you, also write for the performers whose records you produce?

Jones: That's why I took these three months off. What I have to do now is disperse the time a little better. It's impossible to arrange or write songs for an album when you're doing four or five back to back—absolutely impossible. I think you get so myopic, even with arrangements. The best thing you've got going as a producer is constantly being able to see the overall picture; even when you have to zoom in every now and then, you have to keep that master shot going.

RW: Is it easier to produce and arrange and so on for yourself, or for others?

Jones: It's easier to do for yourself. The same thing you mentioned before of trying not to invade the artist's space—it's very hard, because you're talking about a sound, and no matter how objective you

try to be, it's still a very subjective trip. It often depends on who wins the final battle. If I'm doing it for myself, I can always win.

RW: The work you've done for other artists recently, obviously, concentrates on their individual styles. Do you still record on your own partly so you can have an outlet for your own, more eclectic ideas?

Jones: Uh-huh. There's a limit to how far you can go with somebody else's record. I've got a lot of crazy ideas I want to try. It's a great balance—I feel fortunate that I can record on my own. I'd like to write more, compose more, you know, and maybe even play more, keyboards or whatever, to get more to the personal thing.

They Wrote Dionne's Song



Dionne Warwick recently got together with Arista Records president Clive Davis and the co-writers of her current hit single, "No Night So Long," at a party in Los Angeles. Pictured from left are lyricist Will Jennings, Davis, Warwick and composer Richard Kerr. Jennings and Kerr have collaborated on a number of hit songs, including Warwick's million-selling and Grammy-winning "I'll Never Love This Way Again," in addition to her current single, which is also the title song of her new Arista album.

Mobile Fidelity Names Rosen

■ LOS ANGELES—Herb Belkin, president of Mobile Fidelity Sound Lab, has announced the appointment of Leslie Rosen to the position of director of publicity.

Rosen was formerly head of publicity for Janus Records and media director for the GRT Record Group. Most recently she was an account executive at GRPR.

RCA Black Music Restructure

(Continued from page 3)

their earlier commitment. Under the guidance of Ray Harris RCA records achieved prominence in the field, and now our plans are to solidify this position."

RCA merchandises, promotes and distributes the Solar, 20th Century and Salsoul labels and each has experienced major successes with black product in recent months. In an interview with *RW*, Summer commented: "I'd say that we have just formed the other half of our American music division. That is, we have our country division and now we have our black music division. Each of those categories of American music has its special artists, special retailers and special audiences. It is my view that we need to recognize and address those audiences directly, and if we do that we are more likely to later reach the full universe of record buyers."

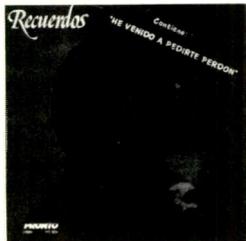
Summer noted that RCA's Nashville operation "has greatly benefited from a similar strategy and we are convinced that this change, giving full department status to the black music group, will improve the opportunity of our artists and the label we represent."

"As far as attracting new artists, producers and artist managers to the company, I think this newly created department clearly spells out the commitment that RCA Records has to black music," Ray Harris told *RW*. "The one thing that artists can be assured of with this new appointment is that they are going to get the utmost care and concern for their product: What this does is bring the two areas of A&R and marketing closer together under one department for quicker reaction at the street level. I think that this is one thing that artist managers may have been concerned with in the past."

Harris said of the new expansion, "if it shows anything, it shows the commitment that RCA has to black music. I would think that should have some influence on anybody in the music business who wants to be with a good record company." In addition to the promotion of Bill Staton, who formerly served as director of national black music promotion, Harris is expected to announce other appointments, including a head of black music A&R, in the near future.

Record World Latin American

Latin American Album Picks



RECUERDOS

JUAN GABRIEL—Pronto PTS 1076

Con arreglos de D'Arniell Pershing y producido por Eduardo Magallanes, Juan Gabriel, en el tope de su carrera como interprete y compositor, está vendiendo fuerte su "He venido a pedirte perdón" contenido aquí. También excelentes cortes "El Noa-Noa," "Busca un amor," "La Frontera," y "Nunca lo sabre, nunca lo sabrás."

■ Produced by Eduardo Magallanes, with arrangements by D'Arniell Pershing, Juan Gabriel, in the very top of popularity as a composer and performer, performs in this package his hits "He venido a pedirte perdón" and "El Noa-Noa." Also good are "Yo no nací para amar," "Lastima es mi mujer" and "La Frontera." Smashing album that means superb sales.



50

DANIEL SANTOS—Fania JM 569

Daniel Santos de Puerto Rico, un constante ganador a través del tiempo, sale ahora al mercado con este nuevo álbum en el cual se han incluido entre otras "Y que mi socio," (Pablo Cairo) "El ajíaco," (M. Sánchez) "Virgen del Cobre," (P. Flores) y "Salsa Internacional." (D. Santos).

■ The always popular Daniel Santos from Puerto Rico in a nicely moving new package, which should have top sales in the Latin markets, as usual. "Palmeras, (Lara) "El 5 y 6," (D. Santos) "Se vende una casita," (P. Flores).

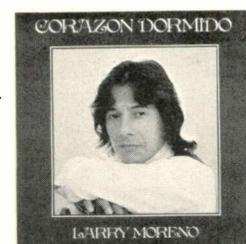


QUEDATE ESTA NOCHE

TRIGO LIMPIO—Mercurio 1916

Con arreglos de J. Iturralde y Johnny Galvao, Trigo Limpio de España comienza a mover internacionalmente este excelente album con bellos temas romanticos como "Quedate esta noche," (J. A. Martin) "Pero dime," (Ignacio de Pablo) "No te pido más" (J. L. Moreno Recuerdo) y otros.

■ With arrangements by Iturralde and Galvao, Trigo Limpio from Spain sounds good in this new package. "No te pido más," "Corazón de León," (Herrero-Armenteros) "Vive como quieres," (J. A. Martin) and "Quedate esta noche."



CORAZON DORMIDO

LARRY MORENO—EMI 6039

Con arreglos y dirección de Jorge Leone, el excelente y muy comercial compositor argentino Larry Moreno, interpreta un muy vendedor repertorio encabezado por "Como le digo al corazón," "Destruyeme," "Esta noche por tí," "Si la muerte me tocara" y "Abre la puerta y vete."

■ With arrangements by Jorge Leone, the Argentinean composer and performer Larry Moreno offers here a very commercial package of his own tunes. Strong potential. "Mi pobreza y tu amor," "No te preocupes," "Mi canción para tus 15 años" and "Corazón dormido."

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ La Asociación Nacional de Radiodifusores Hispánicos está ofreciendo un Seminario de Mercadotecnia, en el cual se estudiarán los factores que mueven un mercado superior a los 18 millones de latinos que residen en Estados Unidos. Al mismo tiempo se presentará un estudio profundo del Mercado Hispano Nacional del 1980, titulado "U.S. Hispanics—A Market Profile." El Seminario se presentará en Miami, el día 5 de Septiembre, Omni Hotel, en Nueva York el 10 de Septiembre, en el Hotel New York Hilton, en Chicago el 16 de Septiembre, en el Chicago Marriot, en San Antonio el día 23 de Septiembre en La Mansión del Norte, en Los Angeles, Septiembre 25, en Los Angeles Bonaventure; en San Juan, P.R., en Octubre 2 en el Caribe Hilton Hotel, y en Washington, D.C., en el Mayflower Hotel, el día 16 de Octubre. A los asistentes se les entregará una copia del estudio de mercadotecnia. Los costos a los



Celia Cruz

asistentes son de \$20.00 a los miembros de la Asociación y de \$100.00 a los no miembros. La dirección de la National Association of Spanish Broadcasters es 2550 "M" St., N.W. Suite 450, Washington, D.C. 20037 . . . Asistí al "cocktail party" que la nueva estación latina WHTT, Radio Hit, ofreciera esta semana en el American Club, de Miami, Fla. Entre las personalidades asistentes, en su mayoría de la radio y el comercio, conté con los dedos los miembros de la industria discográfica que estaban presentes. Entre ellos charlé con **Ron Chaimovitz** de CBS; **Teo Carrasco**, **Rick Correoso** y la enérgica **Betty Díaz** de Alhambra Records; **F. Hutt**, de Dicesa, Centroamérica; **Eddy Martínez** del Palacio del Disco y "paré de contar." El espíritu imperante y las personalidades radiales involucradas en la nueva estación, hacen pensar que Radio WHIT de Miami, irá adelante en sus empeños, que por lo visto, son importantes . . . El "Quinto Festival de la Salsa de Nueva York" que se presentará los días 30 y 31 de Agosto en el Madison Square Garden de Nueva York, espera una asistencia de más de 40,000 fanáticos. El 30 de Agosto se presentarán **Celia Cruz**, (mejor que nunca) el **Gran Combo**, **Wilfrido Vargas** y **Héctor Lavoe** y **Cheo Feliciano**. El día 31 se presentarán **Celia Cruz**, **Eddie y Charlie Palmieri**, **Ismael Quintana**, **Johnny Ventura**, **Sonora Ponceña** con **Papo Lucca**, **Luis "Perico" Ortiz** e **Ismael Miranda**. En ambas noches se presentarán los **Dance Dimensions Revue** . . . Se acaba de fundar en Nueva York la nueva empresa discográfica Lasonic Records International con **Elías Robledo** como Presidente, **Carlos Barbería** como Director Musical y de Promoción y **Jorge Robledo** como Gerente General. Entre los artistas firmados al nuevo sello se cuentan la **Orquesta Kubavana**, la **Orquesta de Manuel Durán** de Dominicana, **Roberto Vilella** de Puerto Rico, **Ta Benito** y su **Charanga**, **Willy el Baby**, **Tito Contreras** de Panamá, **Olga Núñez** y el **Conjunto Candela**. Éxitos a la nueva empresa!



Robledo, Barbería sus **Beduinos**, **Pete "El Conde" Rodríguez** y el **Conjunto Clásico**, **Héctor Lavoe** y **Cheo Feliciano**. El día 31 se presentarán **Celia Cruz**, **Eddie y Charlie Palmieri**, **Ismael Quintana**, **Johnny Ventura**, **Sonora Ponceña** con **Papo Lucca**, **Luis "Perico" Ortiz** e **Ismael Miranda**. En ambas noches se presentarán los **Dance Dimensions Revue** . . . Se acaba de fundar en Nueva York la nueva empresa discográfica Lasonic Records International con **Elías Robledo** como Presidente, **Carlos Barbería** como Director Musical y de Promoción y **Jorge Robledo** como Gerente General. Entre los artistas firmados al nuevo sello se cuentan la **Orquesta Kubavana**, la **Orquesta de Manuel Durán** de Dominicana, **Roberto Vilella** de Puerto Rico, **Ta Benito** y su **Charanga**, **Willy el Baby**, **Tito Contreras** de Panamá, **Olga Núñez** y el **Conjunto Candela**. Éxitos a la nueva empresa!



Luis Manuel

Asegurada la asistencia de ejecutivos toques de empresas norteamericanas y europeas, Musexpo va este año con gran fuerza. Se ha invitado con un tratamiento especial de W.I.P. a la gran masa de programadores radiales de Estados Unidos. El evento se presentará este año en el Americana/Sheraton Bal Harbour Hotel de Miami Beach, Fla. Entre los miembros latinos de la industria que acaban de firmar su asistencia se cuentan, R.C.A. Brasil, R.C.A. Mé-

(Continued on page 43)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. ANGEL DE MIS ANHELOS
MEMO LUGO—Fama
2. EL GORRION Y YO
MANOELLA TORRES—CBS
3. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
4. TUS OJOS CASTANOS
NELSON NED—Alhambra
5. NUESTRO AMOR
PUNTO CUATRO—OB
6. PERDONA CARINO
GRUPO LA AMISTAD—Lado A
7. CUANDO DOS ALMAS
LOS CAMINANTES AZTECAS—Olympico
8. CUANDO EN TU ALMA REINABA
LITTLE JOE Y LA FAMILIA—Freddie
9. YA ME CANSE
LOS TUKAS—CBS
10. VIEJAS TRADICIONES
JULIO IGLESIAS—CBS

El Paso

By KAMA (ERNESTO QUINONES)

1. FALSA MUJER
SUPER ESTRELLA—Viza
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. UN MISMO CORAZON
IRENE RIVAS—Cara
4. COMO YO TE AMO
RAPHAEL—Alhambra
5. PAVO REAL
JOSE LUIS—T.H.
6. LA REGALONA
CHUY Y LOS ANGELES—Sabroso
7. QUEDITO QUEDITO
ANGELICA MARIA—Profono
8. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
9. JUAN CAMANEY
GRUPO EL CARRO—Peerless
10. YO QUIERO AMIGOS
MAYO—Freddie

San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. EL NOA NOA
JUAN GABRIEL—Pronto
2. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
3. INSOPORTABLEMENTE BELLA
EMMANUEL—Arcano
4. HOY TE QUIERO TANTO
GRUPO ALPHA—Musart
5. MUJER Y NINA
ALVARO DAVILA—Profono
6. 16 TONELADAS
HERMANOS BARRON—Joey
7. VIEJAS TRADICIONES
JULIO IGLESIAS—CBS
8. LA MOJADA
CHARO—Caytronics
9. AIRE
PEDRO MARIN—WS Latino
10. ESE CUERPO TUYO
RAUL VALE—Profono

Tacoma

By KTOY-FM (MARIO BRIONES)

1. NUESTRO AMOR
PUNTO CUATRO—OB
2. POR UNA VEZ MAS
IVAN—CBS
3. PONLE UN SE VENDE
TONY YANS—T.H.
4. CON MI MUSICA A OTRO LADO
WILKINS—T.H.
MARCO ANTONIO VAZQUEZ—Peerless
5. TE HE PROMETIDO
IMPACTO DE ORO—Novavox
6. TE OLVIDARE, TE OLVIDARE
REGULO ALCOCER—Cara
7. YA SE LA LLEVAN
LOS PIRANAS—Pega
8. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
9. EL SINVERGUENZA
LOS POTROS—Peerless
10. EL HOMBRE QUE ME HACE FALTA
GUADALUPE—Orfeon

Ventas (Sales)

Chicago

1. EL GORRION Y YO
MANOELLA TORRES—CBS
2. HEY
JULIO IGLESIAS—CBS
3. AMARGO DOLOR
LA MIGRA—Mar Int.
4. LA MUGROSITA
PEDRITO FERNANDEZ—CBS
5. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
6. PISTOLERO FAMOSO
LOS CAJETES DE LINARES—Ramez
7. UN MISMO CORAZON
IRENE RIVAS—Cara
8. TRES TUMBAS
FEDERICO VILLA—Arcano
9. ESTOY SONANDO
PUNTO CUATRO—OB
10. VOY A CRUZAR LA FRONTERA
LOS ERMITANOS—CBS

Hartford

1. NIDO DE AMOR
EL GRAN COMBO—Combo
2. EL SABIO
HECTOR LAVOE—Fania
3. DE PATITAS
LUIS "PERICO" ORTIZ—New Generation
4. UN SENTIMENTAL
JULIO IGLESIAS—CBS
5. CUATRO DIAS
EL GRAN TRIO—Algar
6. AL SON DE LA LATA
MARVIN SANTIAGO—T.H.
7. DECENCIA
LUIGI TEXIDOR—Nuestra
8. MIS HIJOS
OSCAR D'LEON—T.H.
9. AHORA SI
SONORA PONCENA—Inca
10. CHUPATE EL MANGO
BLAS DURAN—Madely

Rio De Janeiro

By NOPEM

1. FOI DEUS QUEM FEZ VOCE
AMELINHA—CBS
2. LOVE OF MY LIFE
QUEEN—EMI
3. RASTA PE
JORGE ALFREDO/CHICO EVAN—
Copacabana
4. PLEASE DON'T GO
K.C. AND THE SUNSHINE BAND—CBS
5. 20 E POUCOS ANOS
FABIO JR.—RGE
6. ME ESQUECI DE VIVER
JOSE AUGUSTO—EMI
7. ANUNCIO DE JORNAL
JULIA GRACIELA—Polygram
8. JUST WHEN I NEEDED YOU MOST
TONY WILSON—Kelo Music
9. I'M SO GLAD THAT I'M A WOMAN
LOVE UNLIMITED—CBS
10. COMING UP
PAUL MCCARTNEY—EMI

Sao Paulo

By NOPEM

1. FOI DEUS QUEM FEZ VOCE
AMELINHA—CBS
2. ANUNCIO DE JORNAL
JULIA GRACIELA—Polygram
3. PLEASE DON'T GO
K.C. AND THE SUNSHINE BAND—CBS
4. OH SUSIE
SECRET SERVICE—RGE
5. ANOTHER BRICK IN THE WALL
PINK FLOYD—CBS
6. 20 E POUCOS ANOS
FABIO JR.—RGE
7. MOSKAU (MELO DAS OLIMPIADAS)
GENGHIS KHAN—RGE
8. EU VOU SONHAR (I HAVE A DREAM)
JUANITA—RCA
9. PALOMA
SUNDAY—RGE
10. D.I.S.C.O.
OTTOWAN—Carr/Top Tape

Nuestro Rincon (Continued from page 42)

xico, musicosas y Prensario de Argentina, Copridisa de Ecuador, Distribuidora Fonográfica Venezolana, Edimusic de Colombia, Fuentes de Colombia, Ifesa de Ecuador, Industrias Famoso de Ecuador y Love Records de Venezuela . . . Caytronics está promoviendo fuertemente a Luis Manuel de Dominicana, a través del tema "Gracias a ti" que ha contado con el apoyo de gran parte de las emisoras hispanas de Estados Unidos. Caytronics le está dando los últimos toques al long playing, que de este intérprete se lanzará próximamente . . . Parece que al fin de cuentas, en lugar de acudir al estudio de grabación, para la confección de su nueva producción, Susy Leman le ha pedido a Caytronics su "release" como artista exclusiva del sello. Caytronics por su parte, no luce con el menor interés de darle la libertad, no ya por la parte comercial del asunto, sino por aquello de "que hay que enseñarle que no todo es cantar" . . . Y ahora . . . Hasta la próxima!

The National Association of Spanish Broadcasters will offer a marketing seminar to examine the 18 million strong U.S. Hispanic market and introduce the first comprehensive study of that market for the 1980's. The seminars will take place at: Omni Hotel, Miami, Sept. 5; New York Hilton, Sept. 10; Chicago Marriott, Sept. 16; La Mansión del Norte, San Antonio, Sept. 23; Los Angeles Bonaventure, Sept. 25; Caribe Hilton, San Juan, Oct. 2, and Mayflower Hotel, Washington, D.C., Oct. 16. A copy of the marketing study will be distributed. Registration fees are \$20 for members and \$100 for non-members. For further information, please contact: HASB, 2550 "M" St. N.W. Suite 450, Washington, D.C. 20037. Tel: (202) 293-3873 . . . I attended a cocktail party offered by new Latin radio station WHTT, Radio Hit, at the American Club in Miami last week. I had the opportunity to chat with Ron Chaimowitz, CBS Records; Teo Carrasco, Rick Correoso and Betty Díaz from Alhambra Records; Eduardo Hutt from Dicesa, El Salvador; and Eddy Martí-

nez . . . The Fifth New York Salsa Festival will be held at Madison Square Garden August 30 and 31 with an expected attendance of 40,000 fans. On August 30, the concert will headline Celia Cruz, El Gran Combo, Wilfrido Vargas y sus Beduinos (from Santo Domingo), Pete "El Conde" Rodríguez, and Conjunto Clásico. Héctor Lavoe will be the extra added attraction and Cheo Feliciano the Special guest star. On August 31, the concert will again headline Celia Cruz, and also Eddie and Charlie Palmieri with Ismael Quintana, Johnny Ventura from Santo Domingo, Sonora Ponceña with Papo Lucca and Luis "Perico" Ortiz. Ismael Rivera will be extra added attraction and Ismael Miranda Special guest. Also appearing both nights will be the Dance Dimensions Revue . . . A new record company has been formed in New York entitled Lasonic Records International with Elías Robledo, president; Carlos Barbería, musical and promotion director, and Jorge Robledo, general manager. Among the artists signed by the new company are: Orquesta Kubavana, La Orquesta de Manuel Durán from Santo Domingo, Roberto Vilella from Puerto Rico, Ta Benito and His Charanga, Willy el Baby, Tito Contreras from Panamá and Olga Núñez and Conjunto Candela. Congratulations!

Roddy Shashoua, Musexpo president, announced that as in past years, radio programming executives as well as record and video retailers will be provided free V.I.P. registration privileges at this year's Musexpo, which will take place September 26-30 at the Americana Sheraton Bal Harbour Hotel in Miami Beach, Fla. Among the Latin companies that will attend are: RCA Brazil, RCA Mexico, Musicosas and Prensario from Argentina, Copridisa from Ecuador, Distribuidora Fonográfica Venezolana, Edimusic from Colombia, Fuentes from Colombia, Ifesa from Ecuador, Industrias Famoso from Ecuador and Love Records from Venezuela . . . Caytronics is heavily promoting Luis Manuel's "Gracias a Ti" which is having a very good acceptance among Latin stations in the U.S.

Record World en Brasil

By OLAVO A. BIANCO

■ El 28 de Mayo pasado en el Estadio Geraldao en Recife, Pernambuco, actuaron los cantantes **Gilberto Gil** (WEA) y **Jimmy Cliff**, en la cual un abogado de la ciudad presentó una causa legal contra los dos cantantes con motivo de la defensa de la marihuana que los cantantes habían escrito al presentar el tema "Legalize It" . . . Continúan las conversaciones entre Polygram y su famoso artista **Chico Buarque**. En cuanto a la firma que realizó Ariola al cantante, que hasta estuvo en la fiesta de inauguración de la compañía en Sao Paulo y en Rio, Polygram mantiene que el artista tiene que grabar un total de cuatro albums antes de obtener su liberación . . . Y continúa la lucha por parte de Ariola para conseguir artistas. El último de que se tiene noticia es **Paulino Da Viola** (EMI/Odeon), pero es muy difícil que el cantante deje su casa grabadora en la cual es muy estimado.

Según resolución publicada el 20 de Mayo pasado de Número 19, el Consejo Nacional de Derecho Autoral informa que a partir del próximo año, toda la recaudación de derechos autorales será realizada por el ECAD, incluyendo los derechos de shows y obras teatrales, que antes eran recaudados por SBAT (Sociedad Brasileña de Autores Teatrales). Quedan fuera solamente los derechos musicales mecánicos, sincronización, utilizaciones especiales, etc, que seguirán siendo administradas por las editoras.

La noticia más importante en la industria brasileña proviene de Brasilia, y se espera sea seguido por otros países de America Latina, en relación a la piratería. Hasta ahora, como es sabido, la falsificación de fonogramas ya sea en discos o en cintas, no se consideraba crimen sino una violación de derecho. El pasado 16 de Junio, el Presidente de la Republica envió al Congreso Brasileño para crear la ley en la cual todo individuo envuelto en actos de piratería sería condenado con una pena de uno a cuatro años de prisión. De acuerdo con las normas, el Congreso Brasileño tiene cuarenta días para la aprobación o rechazo de la proposición, bajo pena de su aprobación automá-

tica. Todo indica que la ley se convierta en realidad premiando así una lucha de muchos años por parte de las grabadoras brasileñas, y ojalá una vez impuesta la ley, reciba la misma atención de los gobiernos de todos los países latinoamericanos.

Continúa la crisis en la Cadena Tupi de Television, en relación a las negociaciones para la transferencia del control de la que fué la más importante cadena de television de toda America del Sur . . . Continúa el éxito del tema "Menino Do Rio" por **Baby Consuelo** (WEA). Como se sabe, es el tema de la novela "Agua Viva" que es transmitida por la Cadena Globo de Television, aunque el tema en castellano fué grabado por **Rocio Durcal** (Ariola) . . . Grabó **Nelson Goncalves** (RCA) en ritmo de tango el gran éxito de **Roberto Carlos** "Desabafo" . . . Salió al mercado el LP de **Erasmio Carlos** (Polygram) con la participación de **Roberto Carlos**.

New Firm's Goal: Hits in Spanish For U.S. Artists

■ LOS ANGELES—A new production company has been formed to help U.S. recording artists reach the Spanish-speaking market.

The company, San Marino Productions, works with U.S. labels to select artists and songs with potential appeal to the Latin American market. The company's creative staff translates the lyrics into Spanish, coaches the artists in diction and pronunciation, and supervises the recording of Spanish voice tracks which are dubbed over the existing instrumental tracks.

San Marino, which is headed by Bernie Sparago, Bill Marin and Edmundo Perez, has already produced Spanish-language versions of "Do That to Me One More Time" by the Captain and Tennille and "Yes, I'm Ready" by Teri DeSario and KC. A Spanish-language compilation album is in the works for Solar Records, featuring the Whispers, Shalamar and others.

Radio Replay (Continued from page 31)

last week and gave a wrong answer, which entitled her to a consolation prize—the job at 'BCN. Well, that's what they told us. . . . **Todd Chase** of JB 105 is on the hunt for a morning man with "great pipes and super production" capabilities. Call him at 401-277-7001.

NUCLEAR WAVES: WMMR-FM, Philadelphia's recent "No Nukes" special, prepared by **Earl Bally** and **Lorraine Ballard**, who produce the station's regular "Point Blank" news show, featured an exclusive station interview with **Carly Simon**, who happened to be visiting a few days before the special two-hour program ran. Carly also recorded a promo spot for the special. Also at WMMR, air personality **Michael Tearson** and **Alan Newman** are continuing to gig as the **Def-tones**, with a new group of support musicians called **Backbeat**, while **Mark Goodman**, air personality and assistant MD, recently participated in a celebrity supercross motorcycle race at Veteran's Stadium in the City. Never one to slouch, 'MMR's **Michael Picozzi** was busy giving away tickets to the upcoming "Heatwave" rock festival in Toronto, and waking up **Peter Noone** (in town doing promos) on the air as part of his morning show. Noone has also visited 'MMS in Cleveland and WXRT in Chicago recently . . . Meanwhile, at WMMS, they're readying a "Pride of Cleveland" LP that will feature signed and unsigned talent from the city such as the **Michael Stanley Band**, **American Noise**, **Love Affair**, **Breathless**, **Wild Horses**, **I-Tal**, and **Rapsallion**. Flash: MMS' **Kid Leo** is now known as Papa Leo since he and his wife became proud parents of daughter **Valerie Marie**.

PLANET WAVES: "Satellite Live," billed as the first live satellite-delivered national radio show, will debut September 21. The celebrity talk show will air Sunday nights from 7 to 9 p.m. (PST), and will offer listeners an opportunity to speak to movie, television and popular music stars by dialing an 800 telephone number from anywhere in the country. Radio station clearance for the show is being handled by the broadcast division of Tuesday Productions . . . Of course, fantasy can be as much fun as reality (if not better), which is probably why Drake-Chenault's new syndicated feature, "Satcon 1," cleared 30 stations in its first afternoon. Called a "space age fantasy concert" by its creators, the show creates the impression that live concert segments are being beamed by satellite from all over the world.

Classical Retail Tips (Continued from page 30)

most popular songs from 1930 movies.

If it had not been for London Records in July, the best seller lists would not have been very exciting or very changed from the months previous. In August the British arm of Polygram will lead off with a new Solti recorded opera: *Bluebeard's Castle*, sung by two Hungarian singers, Sylvia Sass and Kolos Kovats. The Bartok opera has been associated with Sir Georg for a long time and a few years ago he gave a stirring performance of the work at Carnegie Hall with the Chicago Symphony. It marks Miss Sass' second major opera recording in the same month; last week it was noted she will be the soprano in Philips' new recording of Verdi's *Stiffelio*. She should bring to Bartok's highly colored score not only an exciting approach but the right Hungarian tradition.

Two of opera's most popular singers will be heard in recital albums this month: Placido Domingo and Pilar Lorengar. Domingo will sing zarzuela rairas. The Spanish tenor's parents were owners and operators of one of the world's great zarzuela theaters, and his mother was the toast of Mexico and Spain for many years as leading zarzuela soprano. Having been raised in this style, Domingo should make a major contribution to this literature so very popular among all Spanish-speaking music lovers. Miss Lorengar, also Spanish but associated for many years particularly with German music and Verdi, offers a recital of Mozart, Puccini, Verdi, Wagner and several Spanish arias. The soprano will be in the news in the U.S. this year as she will sing Fiordiligi in the Metropolitan Opera's new mounting of Mozart's *Così fan tutte*.

ZE Records Names Two

■ NEW YORK—Michael Zilkha, president of ZE Records, has announced the appointment of Debbie Caponetta to the position of national promotion manager. Caponetta will coordinate all promotional efforts on behalf of ZE with Antilles/Mango Records, who currently distribute ZE prod-

uct. She will also deal with all dance music stations and record pools across the country. Most recently, Caponetta was disco promotion coordinator for Arista Records.

Zilkha has also named Eileen Roaman as operations manager at ZE Records.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Pavo Real"
(César del Avila)
JOSE LUIS RODRIGUEZ
(T.H.)

(Regional)
"Más De Lo Que Merecías"
(José Manuel Figueroa)
LOS HUMILDES
(FAMA)

'Operation Turntable'

(Continued from page 4)

The indictment was the result of the 18-month "Turntable" undercover operation, jointly conducted by the FBI and the Jacksonville Sheriff's Office, under a Law Enforcement Assistance Administration (LEAA) funded grant. One of the primary targets was an alleged multi-state ring involved in the manufacture and distribution of pirated 8-track and cassette tapes which could have caused a loss of \$40 million a year to artists and legal recording firms, according to the Recording Industry Association of America.

The four-state "Turntable" raid, disclosed to the public on April 25, 1979, involved the seizure of \$800,000 worth of tapes including illegal duplications of the Bee Gees, Dolly Parton, Olivia Newton-John, Kenny Rogers, Crystal

CBS Promotes Roth

(Continued from page 3)

CBS Records' extensive west coast operations." Reporting directly to Lundvall, Roth will be the senior management representative on the west coast, overseeing and supervising all of Columbia's and Epic/Portrait/Associated Labels' activities in the areas of A&R and marketing, as well as business affairs, creative services, law, the April-Blackwood publishing concern, Columbia Records Productions, finance and administration.

All west coast department heads will continue to report to the national department heads, as they have all along. In addition, they will now report to Roth as well.

In a brief conversation with RW, Roth called the move part of a "unique" and ongoing effort by CBS to establish a genuine two-coast structure, as opposed to the steadfast delineation between main and branch offices; Roth's appointment, he said, is designed to both increase the autonomy of the west coast operation and further solidify the cohesiveness between east and west. What's more, he added, this is "a major step because it's the first time in many years that there's been a CBS Records Division senior management person out here," rather than an executive tied specifically to Columbia or Epic.

Roth had served as vice president, west coast business affairs, for CBS since 1977. From 1973-1977, he was vice president, business affairs at RCA Records, where he had previously been senior counsel. Before his tenure at RCA, he was assistant general attorney for the National Broadcasting Company.

Gayle, the Statler Brothers, Ray Price, Tanya Tucker and Charlie McCoy, among others. At that time, warrants were served on business establishments in Gastonia, N.C.; Easley, S.C.; Bradenton and Lakeland, Fla., as well as residences in Presque Isle, Me.; Mount Pleasant and Piedmont, S.C. and Bradenton, Fla.

Arrest warrants have been issued for Ferrol McKinney, Route #1, Box 502A, Dallas, N.C.; Robert Lee Nations, Route #1, Box 41K, Aspen Dr., Gastonia, N.C.; Gary Andrews Nations, 1221 Fern Forest Dr., Gastonia, N.C.; Frances Russ Lockamy, 840 Yellowstone, Gastonia, N.C., and Philip L. Parker, 18 DuPont Dr., Presque Isle, Me.

Arrest warrants were also issued for Lanny Darrell Drum, 14th St., Bessemer City, N.C.; Jack Edward Painter, 204 B Beam Ave., Gastonia, N.C.; George Washington Cooper III, Piedmont, S.C.; Jack Reeves Wynn III, Easley Record and Novelty Shop, Easley, S.C.; Curtis R. Snipes, Wadmalow Island, S.C.

Additional arrest warrants were issued for Richard Neil Turner, 1417 27th St., West Bradenton, Fla.; Jerry Herbert Jones, 4212 Hollow Trail Dr., Tampa, Fla.; John C. McCulloch, Bucaneer Apartments, 3101 W. Louisiana Ave., Tampa, Fla.; and Wylie Eugene Pleasant, Lakeland, Fla.

Also indicted, but to be summoned instead of arrested, are William Ricky Garrison, Route #2, Huntington Rd., Greenville, S.C.; Katherin Chappell, 1221 Fern Forest Dr., Gastonia, N.C., and George Washington Cooper II, Piedmont, S.C.

The "Turntable" undercover operation, investigative and prosecutive activities have been coordinated with Assistant U.S. Attorney Curtis S. Fallgatter and Assistant State Attorney Michael Obringer.

Scotti Bros. Signs with Bellaphon



Tony Scotti, president of Scotti Bros. Records, announced last week that the label has signed a licensing deal with Bellaphon of Germany. The three-year Bellaphon/Scotti Bros. Record pact, effective immediately, will also cover Austria and Switzerland. Pictured at the signing are, from left: Bellaphon's Renata Strack and Branko Zivanovic; Tony Scotti; Carole Curb Scotti, director of international, Scotti Bros. Records; and John Musso, executive VP & general manager of Scotti Bros. Records.

MCA Execs Cotton to Poco



Paul Cotton of Poco is congratulated after the group's recent sold-out performances at the Universal Amphitheater in Los Angeles, where the band played many of the songs from their current "Under the Gun" LP. Pictured, from left, are: Al Bergamo, president of MCA Distributing Corporation; Gene Froelich, head of MCA Records Group; Bill Siddons, manager of Poco; Cotton; Bob Osborn, associate national album promotion director for MCA Records; and Bob Siner, president of MCA Records.

N.Y. Music Week

(Continued from page 3)

off with a meeting of the industry's finest and Mayor Koch over breakfast on September 10. The breakfast will be held at 8:30 a.m. at New York Magazine's private dining room. Steckler told *Record World* that some 50 guests including record company presidents, representatives from the music trades, local newspapers and publishing societies would attend.

Steckler said that the purpose of the breakfast is to let the industry "know that the Task Force has really arrived; we are coalescing all the music business in the city. The ultimate reason is really to promote New York as the music capital of the world. The mayor will come to welcome everyone and show that he is genuinely interested in supporting what we're doing."

Press Conference

In addition to the breakfast, a press conference will be held at City Hall on September 15. In the meantime, a large body of artists has been assembled for the free concerts at various venues throughout the city. Among these artists are: George Shearing, the Man-

hattans, Jim Dawson, Louis St. Louis, Chelsea Funk Orchestra, Mtume, B.T. Express, the First Americans, Ray Barretto, Bucky Pizzarelli, Chico Hamilton, Art Farmer, Kool & the Gang, Andy Statman, Southwind, Mantis, Quincy, Scott Jarrett, the Stanky Brown Group and Sandy Farina. Negotiations are continuing for other artists. While the exact locations for these free concerts have yet to be finalized, among the places this talent will be seen include: Rockefeller Center, the Citicorp Building, the World Trade Center, Duffy Square, the GM Building, St. Paul's and Trinity churches, Queens, Wagner and Brooklyn Colleges and the NYU Loeb Student Center.

Steckler acknowledged that he has held preliminary talks with the dance music community about an evening of entertainment. He also said that BMI, NARAS and ASCAP would all be providing their own musical evenings. More information on all of the above will be forthcoming in future issues of *Record World*.

All of this would not be possible if not for the helpful cooperation of Mayor Koch's office, Steckler pointed out. "What the mayor is trying to do is promote the music business in New York as he successfully did with the garment business last year," Steckler said. "He's making himself and his office totally available because he believes it's an industry that has to be helped. We will have photographs in the press of the mayor with different musical artists."

RW has provided Music Week with temporary headquarters; those wishing to participate should contact Andrew Tilson or Linda Dintenfass at (212) 765-5020. For further information contact Al Steckler at 399-0300.

Essex Intl. To Be Split

(Continued from page 6)

guitarist John Williams (recently successful with a Cube TV LP and the single "Cavatina"), Procol Harum, T. Rex and others.

Platz, 51, told *Record World*, "We are going our separate ways after 25 years and dividing the assets to facilitate new and separate activities, and ensure the continuing exploitation of the catalogue." He added, "The decision on my part was based on my wish to develop independently the projects I have created." He said the name of the company will change. Business, he continued, has been excellent, despite the worldwide recession.

Much of the group's recent activity originated in the U.K. in

terms of publishing, label product, master acquisition and production. Current hits include Black Sabbath's "paranoid" Michael Zager's "cupid," Bowie's "Ashes To Ashes," Roger Lomas' "Paint It Black" and the Modettes' cover of that title. Among writers in the catalogue, estimated at 30,000 copyrights, are Johnny Mercer, Charles Aznavour, Marc Bolan, Pink Floyd, Black Sabbath, and the Rolling Stones.

The 35 Essex staffers are expected to remain until the end of the year. Until the division of assets is finalized no statement can be made on how many of these people will stay with Platz' new organization.

Japan

(This column appears courtesy of *Original Confidence* magazine)

By CARMEN ITOH

■ Last November a four-man Dutch group named Diesel released a song called "Going Back To China." It went unheeded for almost a full year before it started picking up impetus. But, since its cover version sung by Yoko Katori, a Japanese singer, has become a hit, the original version is now seeing "the light" and is enjoying brisk sales.

On the charts dated July 21 Yoko Katori's version is now at the No. 46 position while Diesel's is two notches down at No. 48.

A new record company called Japan Records was formed on May 30. Capitalized at 50 million yen, its largest stockholder is Bookstore Tokuma, which has provided 60 percent of the capital. The remainder was put by Seibu Discport and other individual stockholders.

The biggest news was the inauguration of the world famous synthesizer player Isao Tomita as its president.

At the press conference held at the Tokyo Prince Hotel on July 30, a Japan Records spokesman said: "We would like to bring up artists who will be internationally recognized. Furthermore, we would like to produce music which reflects the artists' desires and needs, rather than for sheer commercial purposes."

Tomita had a few words to say concerning his acceptance of the presidency at the reception: "I discussed it for two months with Mr. Tokuma, since becoming a president is so totally different from any of my previous experiences. I finally decided to accept the offer. I should be able to help young artists make inroads into the overseas market by utilizing my 30 years of experience producing music. My contract with RCA for two more albums will limit my activities for a while. However, in the meantime, I'll do my best to support new artists from an advisory position."

The lineup of recording artists is: Akiko Yano, 5110 Band, Business, Mami Kikuchi, Haruko Kuwana, Megumi Satsu and Sherwood Ball, the only foreign artist scouted in Los Angeles.

On June 1, Japan Records promptly released their first single record, "Cry, Cry, Cry" by 5110 Band. Tadao Inoue, the leader of 5110 Band, is also the composer of "Runaway" by Chaneys which occupied the top spot on the hit charts for a long time. The second single, scheduled to be released on August 5, is also by 5110 Band.

Japan Records, which has a staff of 20 workers, intends to release foreign records as well in the future. Negotiations are currently underway with the English Rough Trade label, whose aims seem to coincide with those of Japan Records.

When Tomita's contract with RCA expires, Japan Records will assume his worldwide distribution rights.

England

By VAL FALLOON

■ LONDON—Speculation last week that publishers might exercise their legal rights and block releases by non-RRP companies has proved unfounded, said **Ron White**, mechanical rights society chairman and EMI music publishing MD. "It's definitely not a case of us trying to stop the industry from functioning," White said. "We want a meeting with the BPI to sort out the matter." But nothing can be set up until next month. Meanwhile the MCPS is working out its own "average" retail prices and not accepting the manufacturers' estimated prices. At the moment it looks like a long drawn-out argument... The RCA/PRT takeover/merger has still to be agreed. August 1 was given as the original deadline but talks are stretching on. Six months have already passed. **Michael Levy** must also be anxious to know whether his Magnet Records will be bought by the merged group... Logo Records delighted that **Princess Margaret** requested "Car 67" by **Driver 67** (AKA **Paul Philips**) to be played for the Queen Mother on her 80th birthday. The Label is re-releasing the title, a hit last year... As the argument over video royalty rates continues, EMI is firming up its international videogram team. **Bob Hart**, EMI Music's U.K.-based publicity director, has been appointed director of video development for EMI Music, based in Hollywood. His brief includes acquisition and development of product, and exploring wide opportunities for recording artists. In addition **Roger Stubbs** becomes London-based director of planning and business development, including coordination of home video involvement and international distribution. **Geoff Kempin**, EMI Records U.K. Video projects manager, will also take responsibility for coordinating promotional video production here.

CROSS REFERENCE: Chappell Music U.K. has signed a long-term sub-publishing deal with **Christopher Cross's** Pop 'n Roll Music for the U.K. and Ireland. The agreement, signed by Chappell U.K. creative director **Steve Stevenson**, includes Cross's current debut U.S. gold LP "Christopher Cross"... Country promoter **Mervyn Conn** is launching a label under the banner "Mervyn Conn Presents"... First product is an LP by **Wanda Jackson** titled "Good Times." Ex-K-Tel's **Keith Hudson** is MD of the new label and a PD deal will be announced shortly... **Andre Previn** has re-signed to EMI Music for a further three years and has already completed several digital recordings under the new agreement... He has been with EMI since 1971 and made a total of 79 albums, with sales totalling over a million during that time... Chrysalis Records has signed **Charlie "Pilot Of The Airwaves" Dore** long term. Her first LP for the label will be produced by **Glyn Johns**... **Jon Brewer's** Avatar label has signed heavy metal band **Chevy**, who will tour the states in October... Polydor is to release a series of live LPs by bands recorded at the 101 Club. The club's label, called 101 Records, will reflect the number of now successful bands who started at this South London venue... **Desmond Dekker** is back in action on Stiff with an LP titled "Black and Dekker."

SKY'S THE LIMIT: Ariola band **Sky** has achieved the label's first-ever platinum LP with its "Sky 2," this year's first double to reach those sales... Flamingo, the label which charted its first three releases, has moved from EMI to RCA for distribution. Several releases are lined up. **Taj Mahal** debuts on Magnet with a live LP cut in California... Footballer **Kevin Keegan** has made a single for Ariola titled "To Be Home Again in England"... Home again are the **Dooleys**, the GTO group that won the Tokyo music festival with "Body Language." Major tour and LP are scheduled... Debut LP for the **Lambrettas** out on Rocket with all songs except the hit 45 "Poison Ivy" penned by the band... 12-year-old hitmakers **Marmalade** set to tour the U.S. for the first time this month. The band is now available worldwide for recording... And of course it is **Elvis** time here as everywhere. RCA is issuing special 8-disc set which also marks the 25th anniversary of the artist's signing to RCA. The limited edition pack of 78 songs, including some live titles, will cost 35 pounds here.

Germany

By JIM SAMPSON

■ MUNICH—The Polygram annual report, due today (18), probably will not halt continuing speculation in Europe about adoption of Polygram Record Operations (PRO) organizations in several Euro-markets. In Germany, Polydor international head **Richard Busch** recently dismissed rumors of a Polydor-Phonogram-Metronome merger as "nonsense." But Polygram has confirmed that the group is studying plans for a reorganization of its Dutch companies. In Holland, there has been talk of a Polydor move from the Hague to Hilversum, where the Dutch Phonogram is quartered, and there could be a change in the size of Polygram's share of CNR Records. Recent management reshuffling in Germany and Austria rekindled speculation about Polygram in those markets, where a PRO could consolidate marketing and finance functions for three companies.

CLASSICAL NOTES: **Krystian Zimerman**, 23, winner of the 1975 Chopin piano competition in Warsaw, has signed an exclusive long-term contract with Polydor International. Producer **Hanno Rinke** says Zimerman's new DG projects include completion of the early piano works of Brahms, Sonatas and Mazurkas by Chopin, plus music of Liszt, Franck and Szymanowski. His latest albums on the yellow label are the Brahms Sonatas 1 and 2 and Chopin Piano Concerto No. 2... Ariola-Eurodisc has announced plans for another Wagnerian "Ring" cycle, produced over the next three years in cooperation with East German Eterna. **Marek Janowski** will conduct the Dresden Staatskapelle and a cast which features **Theo Adam** (Wotan), **Rene Kollo** (Siegfried), **Siegfried Jerusalem** (Siegmund) and **Jeannine Altmeyer** (Brunnhilde).

TEUTONIC TELEX: Although **Stevie Wonder** apparently will stay in London next month, and the **Rolling Stones** haven't confirmed a possible fall tour, concert prospects for the coming months are good. Next month, **Kiss**, **Cliff Richard** and **Journey** head the list, followed in October by **Rod Stewart** and **Paul Simon**. Confirmed last week was a **Queen** Tour in November and December. UFA/Discoton publishing's **Joe Bamberger** says the **Allman Brothers Band** have agreed to support their first Arista release with a September trip to 14 European cities, including six in Germany. **Cheap Trick**, originally coming in October, have confirmed for November... at EMI Electrola, international A&R head **Jochen Kraus** is preparing a greatest hits campaign in September around the new **Smokie** and **Kenny Rogers** albums. And interest is already building for **Dr. Feelgood**, on tour in October to boost the new **Nick Lowe**-produced album... **Joachim Neubauer** of Siegel Music helped arrange for an appearance by **Chris Ledoux** on last month's taping of **Guenter Gabriel's** popular "Country Music" show.

Quality To Distribute Radio Label in Canada

■ FT. LAUDERDALE — Ed McGlynn, President of Radio Records, has announced the signing of a long-term licensing agreement with Quality Records for distribution in Canada.

The first Radio Records product to be released in Canada under the new agreement will be an album and single by Glass Moon and an album and single by Love Affair.

Germany's Top 10

Singles

1. **FUNKYTOWN**
LIPPS, INC.—Casablanca
2. **XANADU**
OLIVIA NEWTON-JOHN & ELECTRIC LIGHT ORCHESTRA—Jet
3. **NO DOUBT ABOUT IT**
HOT CHOCOLATE—Rak
4. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
5. **D.I.S.C.O.**
OTTAWAN—Carrere
6. **BOBBY BROWN**
FRANK ZAPPA—CBS
7. **THE WINNER TAKES IT ALL**
ABBA—Polydor
8. **MATADOR**
GARLAND JEFFREYS—A&M
9. **MIDNITE DYNAMOS**
MATCHBOX—Magnet
10. **SEXY EYES**
DR. HOOK—Capitol

Albums

1. **20 GREATEST HITS**
HOT CHOCOLATE—Arcade
2. **XANADU**
SOUNDTRACK—Jet
3. **EMOTIONAL RESCUE**
ROLLING STONES—Rolling Stones
4. **THE GAME**
QUEEN—EMI
5. **UPRISING**
BOB MARLEY AND THE WAILERS—Island
6. **BACK IN BLACK**
AC/DC—Atlantic
7. **THE WALL**
PINK FLOYD—Harvest
8. **KOMM MIT AUF GROSSER FAHRT**
FREDDY QUINN—Polydor
9. **TRAEUMEREIEN**
RICHARD CLAYDERMAN—Telefunken
10. **SKY 2**
SKY—Ariola

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

1. **THE WINNER TAKES ALL** ABBA/Epic
2. **UPSIDE DOWN** DIANA ROSS/Motown
3. **USE IT UP WEAR IT OUT** ODYSSEY/RCA
4. **ASHES TO ASHES** DAVID BOWIE/RCA
5. **OH YEAH** ROXY MUSIC/Polydor
6. **MORE THAN I CAN SAY** LEO SAYER/Chrysalis
7. **9 TO 5** SHEENA EASTON/EMI
8. **BABOOSHKA** KATE BUSH/EMI
9. **OOPS UPSIDE YOUR HEAD** GAP BAND/Mercury
10. **GIVE ME THE NIGHT** GEORGE BENSON/Warner Bros.
11. **COULD YOU BE LOVED** BOB MARLEY/Island
12. **FUNKIN' FOR JAMAICA (N.Y.)** TOM BROWNE/Arista
13. **XANADU** OLIVIA & ELO/Jet
14. **THERE THERE MY DEAR** DEXY'S MIDNIGHT RUNNERS/Parlophone
15. **TOM HARK** PIRANHAS/Sire
16. **MARIANA** GIBSON BROS./Island
17. **PRIVATE LIFE** GRACE JONES/Island
18. **ALL OVER THE WORLD** ELO/Jet
19. **JUMP TO THE BEAT** STACY LATTISAW/Atlantic
20. **BANKROBBER** CLASH/CBS
21. **SLEEPWALK** ULTRAVOX/Chrysalis
22. **LIP UP FATTY** BAD MANNERS/Magnet
23. **BURNING CAR** JOHN FOX/Metalbeat
24. **CUPID** DETROIT SPINNERS/Atlantic
25. **C30 C60 C90 GO** BOW WOW WOW/EMI

Albums

1. **BACK IN BLACK** AC/DC/Atlantic
2. **XANADU** Soundtrack/Jet
3. **SEARCHING FOR THE YOUNG REBELS** DEXY'S MIDNIGHT RUNNERS/Parlophone
4. **FLESH & BLOOD** ROXY MUSIC/Polydor
5. **DEEPEST PURPLE** DEEP PURPLE/Harvest
6. **GIVE ME THE NIGHT** GEORGE BENSON/Warner Bros.
7. **EMOTIONAL RESCUE** ROLLING STONES/Rolling Stones
8. **OFF THE WALL** MICHAEL JACKSON/Epic
9. **UPRISING** BOB MARLEY/Island
10. **CLOSER JOY** DIVISION/Factory
11. **SKY 2** SKY/Ariola
12. **DIANA** DIANA ROSS/Motown
13. **VIENNA** ULTRAVOX/Chrysalis
14. **McCARTNEY II** PAUL McCARTNEY/Parlophone
15. **THE GAME** QUEEN/EMI
16. **REGGATTA DE BLANC** POLICE/A&M
17. **DO A RUNNER** ATHLETICO SPIZZ 80/A&M
18. **LIVE 1979** HAWKWIND/Bronze
19. **ME MYSELF I** JOAN ARMATRADING/A&M
20. **ANOTHER STRING OF HITS** SHADOWS/EMI
21. **MANILOW MAGIC** BARRY MANILOW/Arista
22. **GLORY ROAD** B. GILLAN/Virgin
23. **KALEIDOSCOPE** SIOUXSIE & THE BANSHEES/Polydor
24. **PETER GABRIEL**/Charisma
25. **CROCODILES** ECHO & THE BUNNYMEN/Korova

(Courtesy: Record Business)

Cover Story:

Kim Carnes Comes to the Forefront

■ Very clearly, Kim Carnes is a performer whose time has come. Even to those who spend little or no time perusing song-writing credits on the backs of album covers — an area where Kim's name has appeared often in the last few years—her name is now a familiar one, what with her single, "More Love," this week making its first appearance in the top ten. That song, a Smokey Robinson tune, has become a radio staple; coupled with her recent performance of it on "The Tonight Show" and her duet with Kenny Rogers on one of Carnes' tunes, "Don't Fall in Love With a Dreamer," that exposure has brought Kim Carnes—the singer and the writer — very much to the forefront.

"Romance Dance," the EMI-America album that yielded "More Love" (and is now at #93 bullet on RW's Album Chart), is Carnes' fifth, following one for the obscure Amos label, two for A&M and her debut for EMI-America. "Romance Dance," while featuring several songs co-written by Carnes and her

husband, Dave Ellingson, also includes covers of the Box Tops' "Cry Like a Baby"—like "More Love," an ideal vehicle for Carnes' gritty vocals—and Nicky Chinn/Mike Chapman's "Tear Me Apart."

"Don't Fall in Love With a Dreamer" is the featured track on Rogers' "Gideon" album, written entirely by Carnes and Ellingson. The three of them were all once members of the New Christy Minstrels.

While Carnes the singer is now enjoying her biggest success by far, Carnes the writer is no newcomer. In 1977, the California native won both the American and Tokyo Song Festivals with her tune "Love Comes From Unexpected Places." That song later appeared on Barbra Streisand's "Superman" album; other notables who have covered Carnes' material include Andy Williams, Frank Sinatra, Rita Coolidge and Anne Murray. She has also written for film, numbering the theme from "Vanishing Point" among her credits.

Carlton Produces Martin



Guitarist Larry Carlton (left) at work in his private studio, "Room 335," producing the Lorimar Records debut album of singer-guitarist Bill Martin. Martin is the first artist to sign with the CBS-distributed Lorimar label, which has previously released only soundtracks.

Three in St. Louis Form New Agency

■ ST. LOUIS—Three veterans of the local music scene have formed a new agency, St. Louis Talent Associates, that will be involved in a variety of music and entertainment projects.

The principals in the new firm are Norm Wienstroer and Al Chotin, veterans of the St. Louis record industry; and Marty Bronson, an actor, singer and announcer who has written and produced nightclub shows, commercials and industrial films.

Polydor Launches 'McVicar' Push

■ NEW YORK—Polydor Records has launched an extensive marketing campaign for the soundtrack album of "McVicar," starring Roger Daltrey, although the film itself will not be widely distributed in the U.S. until the fall.

According to Harry Anger, the label's senior vice president for product development, Polydor is promoting "McVicar" as an album by Roger Daltrey rather than a soundtrack, although there have been some advance screenings.

New York, N. Y. (Continued from page 17)

Wilcox is now taking boxing lessons from **Floyd Patterson**. There seems to be no truth to the rumor that **Don King** and **Bob Arum** are battling for the rights to promote a Jett-Wilcox set-to.

BABY NEWS AND SAD NEWS: Congratulations to ATI president **Jeff Franklin** and his wife **Carrie**, who became the proud parents of a baby girl, **Beau Alexis**, born August 8 at Lenox Hill Hospital.

And a moment of silence, please, for **Allen Clayton Hughes**, 59, who died of cancer two weeks ago in Oakland, California. As **Farina** in the "Our Gang" comedies, Hughes appeared in 105 episodes, more than any other actor in the series.

JOCKEY SHORTS: **John Lennon** was recording at the Hit Factory last week with **Bun E. Carlos** and **Rick Neilson** of **Cheap Trick**, along with other musicians whose names were not revealed to New York, N.Y. Lennon is without a recording contract at this time, and a source hastened to point out that "Epic does not have first refusal rights to the songs." P.S.: **Yoko** is singing on some of the tracks... **Randy Meisner's** next solo LP due out on Portrait in October... **Mutt Lange** will be co-producing **Foreigner's** next album... **George Thorogood's** "Move It On Over," on Rounder, has been certified gold by the RIAA... the Philadelphia-based Larry Wright Entertainment companies have moved to larger office space at 612 South Third Street (Philadelphia, Pa., 19147. Phone (215) 922-2549)... Berlin/Carmen International Artist Management has announced the signing of Polish Records artist **Ronnie Spector** for exclusive worldwide representation. For information contact Berlin/Carmen at 360 East 72nd Street, New York, N.Y., 10021. Phone (212) 288-8492... the Institute of Audio Research, the largest school for multi-track recording technology training in the country, is expanding its 16-track in-house training facility to include a performing studio designed by architect **John Storyk**. Storyk designed the Electric Lady and Utopia studios, in addition to private studios for **Leon Russell** and **Ace Frehley**. He also designed the New York dance club, The Ritz.

The Coast (Continued from page 19)

morial, maybe, but timely nonetheless, especially in view of the fact that the blues is making a genuine comeback... A new talent contest called Opportunity Rocks kicked off last Tuesday (12) at Flipper's Roller Disco here, pushed jointly by Flipper's and Cherokee Recording Studios. It will run for four weeks, with the winners of the first three weeks to battle for the big prize (seven hours of free time at Cherokee) on the fourth. Judges the first week were **Denny Cordell**, **Con Merten** and the **Robb** brothers.

LAST ITEM: Several months ago, we reported that a band we heard in San Francisco called the **Contractions** was a textbook example of reverse sexual discrimination; a group this bad probably wouldn't be allowed onstage were it not for the fact that all three members are women. Now, to show how much we know, it's reported that the Contractions' first record, a single called "Rules and Regulations/You Touched Me," will soon be out on the Q'n'D label, via 415 Records. It will be released, of course, on Labor Day.

OOPS: That really wasn't the last item after all—just making sure you're paying attention... Last Saturday (16), of course, marked the third anniversary of **Elvis Presley's** death, so it seems particularly apropos that a store in the San Fernando Valley, that haven of reverence and good taste, should be displaying a large baggie in its front window, tied up with a ribbon and carrying the following legend: "Elvis' last breath." At least it saves the more destitute among Elvis' faithful a trip to Graceland... **Christopher Cross** must have literally ridden like the wind while a day in his honor was being celebrated recently in Austin, Texas. Seems that while ceremonies were underway, Hurricane Allen ripped into the Texas coast, inundating Austin with heavy rains and high winds. The Crockett High School band had just finished their version of Cross' recent hit when Mayor **Carole Keeton McClellan** was called away from the proceedings to tend to the hurricane jones.

OCMP To Hold Seminar

■ LOS ANGELES—The Organization of Creative Music Publishers (OCMP) will hold a "Pick a Hit" seminar on August 21 at 6:30 p.m. in the CBS Records lobby-level conference room, 1801 Century Park West. The seminar, which is designed to test discriminative

ability in picking future hits, will target the bottom ten bulleted entries of the top 100 for evaluation and scoring.

OCMP steering committee member Michael O'Connor will host. Non OCMP members will be asked to contribute three dollars at the door.

GEC's 'Magnetic Gold' (Continued from page 3)

sion. There will be radio coverage, but at this stage we're selling a brand name." In their first year budget, radio will be varying from market to market. "Country radio will get a disproportionate share," says Attenberg, while television time will be arranged on a national basis. In Binghamton, New York, 60-second spots, aimed at family viewers and starring various wives, husbands and children, have already appeared in the 7-11 p.m. weeknight period.

Developing music as an impulse item for this group has called for a number of research and marketing standards diverging from normal industry practice. In GEC's three test markets, Attenberg noted, "90 percent of our customers—particularly older people—haven't bought prerecorded music in years. In Binghamton, a significant number of people never buy music at all. We're talking about middle Americans who spend a lot of time at home, watch TV and are somewhat 'behind' the music industry in terms of musical taste. They still think Perry Como has viability."

Therefore, GEC's most valuable tracking so far has focused on artist popularity rather than on specific hit titles. "Forgetting the industry charts, we're typically finding that people who are on television have high awareness. They're not necessarily chart performers, but have some notoriety for whatever reason . . . (For example), Linda Ronstadt, because of her relationship with Jerry Brown, has a much higher awareness level than other charting female artists. Sha Na Na has one of our best albums and they haven't charted in God-knows-when." In the AC and country areas, Attenberg reports that Kenny Rogers is the best selling Magnetic Gold artist overall; yet, "Dolly Parton doesn't do as well for us as Patsy Cline. Eddy Arnold does almost as well as Kenny Rogers. Who would believe this in traditional outlets? Believe it or not, we have one title by Jeanette McDonald and Nelson Eddy in our top 20. It's a cuckoo situation . . . we've learned a lot."

So far, in the Kansas City test market, Attenberg has been encouraged by results of tracking utilizing UPC scanning: a trial repeat model showed consumers willing to buy product often "and they're buying a significant enough amount of product to make it a sizable business." Focus group interviews in Binghamton revealed "overwhelmingly favorable" response from women in the 25-54 age range. "Most of them (found the commercials) right on target; we didn't come

away with one negative. Many of the women could actually sing the jingle." On the music industry: "They think price is important. They think that \$7.98 or \$8.98 is a rip-off for tape. They somehow don't feel it's a rip-off for a record . . . it's expensive, but the fact that they can't duplicate their own records makes it a value they can't question. When you can buy a blank tape for two dollars or less and make your own, the difference between \$2 and \$7.98 is too much. Automatically, what we're doing is much more attractive." Initially, Attenberg has observed, sales are highest in the younger group of existing buyers; later, "the base broadens and the age group expands . . . (ultimately) the traditional shopper in the store becomes a more important part of sales. In six months, we envision that the housewife will make up the bulk of our buyers."

Unique Philosophy

Besides his research into buyers' attitudes (the first such serious approach, he believes), Attenberg is also in the process of developing a unique philosophy of marketing and product development. "There are so many opportunities the industry doesn't attack. They only pick up little pieces. The weakness I see in the industry is traditional distribution . . . it's narrow. The rackjobbers control such a large part of the traditional retail outlets, if you're not able to sell to them, you're just about out of business." Magnetic Gold will bypass this system entirely, using Nabisco's distribution network to market tapes and train its own sales team. In the highest-volume supermarkets, he points out, "some of them have 6,000 bodies a week going through. That's far more than any record store." In fact, he adds, "if we are on target with our projections, in our third year of operations, we should be selling on the order of 50 million prerecorded cassettes. The music industry, with their two or three million sales—when they have that many—is only hitting about one percent of the country."

Magnetic Gold albums, licensed from proven, existing catalogue product, will be reassem-

bled, in most cases, into new combinations of songs, with new graphics and a new title. "As far as our consumer is concerned, they consider it a new title. They don't know what a chart is; they could no more care where it had a bullet." Attenberg discovered another area of industry disregard of the tastes of the potential Magnetic Gold audience in the process of choosing test titles. "A lot of the records we wanted to buy when we chose an artist were not available in cassette format. The industry has never made them or kept their shelves full. Most stores don't carry catalogue product anyway. They are into rock and top 40 items. The things we do well with often don't exist at all."

For this reason, Attenberg foresees no real conflict with regular retailers, as the Magnetic Gold product appeals to a now-dormant audience, and for licensing labels, a GEC deal represents "100 percent found money. The income we bring to the industry goes almost right to their bottom line, less any royalties they pay to the artist. There are no associated costs: no commercials, no inventory, no administration." Through their experience with Magnetic Gold, Attenberg adds, "there's a possibility that the buyer might get turned on to buying music more regularly."

As a rule, however, this projected market is just that; therefore, "we're not telling the consumer what to buy. We're putting out product we believe they would like to buy and watching. If they don't buy it, we won't try to sell it to them. There's no hype. We won't ship fifty pieces into a store, pile them up on the floor and hope that by a lot of airplay, hype and in-store play, we're going to sell it." For this audience, already well-versed in comparison shopping (and eventually, Attenberg suggests, to be finding newspaper coupons or piggyback packaging associated with his tapes), "we're trying to sell the end benefit of music as opposed to the specific title: the emotional benefit of music as a part of your life, an important part of the consumer's everyday buying habits . . . as important as buying food."

Elektra/Asylum Promotion Names Two

■ LOS ANGELES—Tony Dwyer has been promoted to Midwest regional promotion director for Elektra/Asylum Records, and Marvin Gleicher has been named E/A's Chicago promotion representative, announced Burt Stein, national promotion director. In their new posts, Dwyer

is based at E/A's Chicago offices, while Gleicher is based at WEA's Chicago branch.

Prior to his promotion, Dwyer was E/A's promotion representative in Atlanta and Miami. Before joining E/A, Gleicher was sentative for P.D.I. (Polygram's distribution wing).

RSO Taps Palmer

■ LOS ANGELES—Laura Palmer has joined the staff of RSO Records as assistant to Bob Ursery, director of black music/R&B. She will be involved in all aspects of promotion and product acquisition within the black music department.



Laura Palmer

Prior to joining RSO, Palmer was assistant editor of *Record World* in Los Angeles. Before that, she was feature editor of *Black Radio Exclusive*.

CBS 'Limited Edition' Sets New Order Policy

■ NEW YORK — CBS Records has announced a new ordering structure for its "Limited Edition" series, which consists of approximately 250 specially priced albums, cassettes and eight-track tapes of popular, country, MOR and Christmas music. The "Limited Edition" series is CBS Records' lowest priced line.

Under the new arrangement, accounts now have the opportunity to place minimum orders of box-lot quantities of 30 per configuration for many titles in the series. Those accounts who order configurations in quantities of 510 or more will have a broader selection of Limited Edition titles and a 10.71 percent discount. Prior to this new structure, Limited Edition product was available only in minimum quantities of 510 per configuration.

Companies Fighting Over Right To Sell Elvis Presley Posters

■ NEW YORK — A court battle involving the ownership of the rights to commercially exploit the name and image of Elvis Presley may reach the Supreme Court. The battle is between Factors Etc., a company that claims sole rights to exploit Presley's name, and Pro Arts, a company that claims that the right of publicity does not survive a celebrity's death.

A Federal District Court in Manhattan decided on July 29 in Factors Etc.'s favor, permanently enjoining Pro Arts from making and selling Presley posters. The U.S. Court of Appeals for the Second Circuit has upheld this decision.

CMA Unveils Talent Seminar Plans

■ NASHVILLE—Joseph E. Sullivan, chairman of the Country Music Association's 1980 Talent Buyers Seminar, has announced further plans regarding the four-day event slated for the Hyatt Regency Hotel here Oct. 10-13.

Registration for the ninth annual seminar is scheduled for 10 a.m. through 5 p.m. on Friday, Oct. 10, followed by a reception and dance at 8 p.m. with music

Mandrell, Davis To Host CMA Show

■ NASHVILLE — The Country Music Association has announced that Barbara Mandrell and Mac Davis will host the 14th annual CMA Awards Show, which will be televised live from the Grand Ole Opry House by CBS on Oct. 13 at 8:30 p.m. CDT.

The 90-minute show, sponsored by Kraft, will be simulcast over a network of radio stations throughout the country. A post-awards show featuring interviews with winners and performers will again be broadcast over the NBC radio network, originating live from the Roy Acuff Theater on Opryland grounds during the CMA's post-awards party.

CMA awards are based on three successive ballots of the organization's individual members. On the June 15, 1980 eligibility date, the CMA's individual memberships were as follows: artist/musician, 1100; ad agency, 47; artist manager or agent, 399; talent buyer or promoter, 303; composer, 314; disc jockey, 257; international, 249; publication, 139; publisher, 244; radio/TV, 179; record company, 1204; record merchandiser, 95; and affiliated, 444.

by the Establishment.

Business activities begin at 9 a.m. on Oct. 11 with a welcoming address by CMA board chairman Tom Collins, followed by the new CMA video presentation, "The Music for the Times." The seminar theme focuses on consumer, economic, and creative trends for the decade ahead. Keynote speakers will address one of these topics each day.

Scheduled panel presentations include "The Image Maker's Viewpoint on Consumer Trends," moderated by Myles Johnson, Clay County Fair, Spencer, Iowa; "The Explosion of Country in the Media: Help or Hinderance," moderated by Talent Buyer Bettye Kay; "The Artist Viewpoint: Problems and Concerns," moderated by MCA artist Barbara Mandrell; "Country Artists in Clubs and Parks: The Backbone of Country Music," moderated by Billy Dea-

(Continued on page 51)

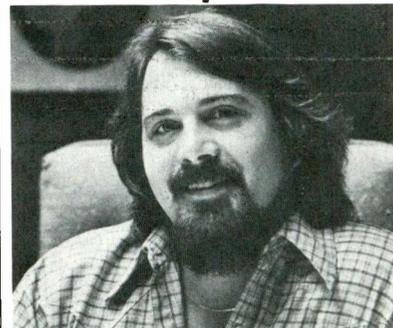
Alabama Goes West



RCA recording group Alabama held a small west coast radio seminar following their recent triple-encored Palomino showcase. Shown from left are: (front row) Bob Jackson, KVEG; Ron West, MD, KSON; Jeff Cook, Alabama; Ron Christian, KBBQ. (Back row) Carson Schreiber, manager, western regional country promotion, RCA; Teddy Gentry, Alabama; RCA artist Razy Bailey; Brad Stapleton, KEEN; and RCA artist Steve Wariner.

Schnieders Appointed To MCA Country Division

■ NASHVILLE — Bob Schnieders, former Los Angeles branch manager for MCA Records, has been appointed west coast manager of promotion and marketing, Nashville division, according to Jim



Bob Schnieders

Foglesong, president of MCA Records' Nashville division.

Foglesong said that while Schnieders will report directly to him, Schnieders will work closely on a daily basis with Chic Doherty and Erv Woolsey, the heads of MCA Nashville's marketing and promotion departments, respectively.

Foglesong said Schnieders will improve communication between label offices, and serve the label's country artists and managers when they are on the west coast.

Schnieders joined MCA in 1976, leaving a position at Pickwick Records Distributors.

Nashville Report

By AL CUNIFF

■ Country music is getting along just fine with the movies. Eight of the top 14 songs in this week's *Record World* Country Singles chart are represented in recent movies. The songs are "Cowboys and Clowns," by **Ronnie Milsap**; "Drivin' My Life Away," **Eddie Rabbitt**; "Love the World Away," **Kenny Rogers**; "That Lovin' You Feelin' Again," **Roy Orbison & Emmylou Harris**; "Stand By Me," **Mickey Gilley**; "Misery and Gin," **Merle Haggard**; "Lookin' for Love," **Johnny Lee**; and "Charlotte's Web," the **Statler Brothers**.

Joe Smith, chairman of the board of Elektra/Asylum Records, was in town for a 24-hour visit recently. He met with the local E/A office and expressed his pleasure at their accomplishments in the country field in the past year. . . . The **Statler Brothers** have already had two hit singles from the "Smokey and the Bandit 2" soundtrack: "Do You Know You Are My Sunshine" and "Charlotte's Web."

Buck White and his singing daughters **Sharon** and **Cheryl** gave a smash performance Wednesday (13) at the Bluegrass Inn here. Buck's new Sugar Hill album "More Pretty Girls Than One" is a delight. The picking is outstanding, White's vocals are pleasant, and the production

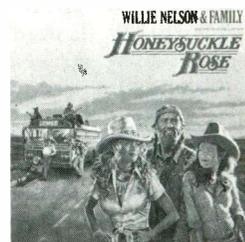
(Continued on page 52)

PICKS OF THE WEEK

SINGLE **WILLIE NELSON, "ON THE ROAD AGAIN"** (prod.: Willie Nelson) (writer: W. Nelson) (Willie Nelson, BMI) (2:39). This bright tune serves as the theme to Willie's "Honeysuckle Rose" film. A tribute to a minstrel's true love, the road, it features brush drums, harmonica, acoustic guitar, and true country harmony. Columbia 1-11351.

SLEEPER **JIM CHESTNUT, "OUTRUN THE SUN"** (prod.: Bob Montgomery) (writers: L. Henley, B. Burnette) (House of Gold/Vogue, BMI) (2:26). This is a slick entry from one of the most pleasing up-and-coming artists on the scene, who went top 30 with his last release. Production is full and lively, and geared for more than one format. United Artists X1372-Y.

ALBUM **WILLIE NELSON & FAMILY, "MUSIC FROM THE ORIGINAL SOUNDTRACK: HONEYSUCKLE ROSE."** This long-awaited two-LP package contains the music from the movie, plus additional music, featuring Nelson, his co-stars, and Emmylou Harris, Johnny Gimble, Hank Cochran, and others. The live performances include first-ever recordings of several new Nelson songs. Best songs include "On the Road Again" and "Angel Eyes." Columbia S2 36752.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Hank Williams, Jr. — "Old Habits"

Mel Tillis — "Steppin' Out"

Willie Nelson — "On The Road Again"

Straight out of the new "Smokey and the Bandit 2" movie, Jerry Reed takes off with "Texas Bound and Flyin'," an instant add at WGTO, KSO, WHOO, WBAM, WPNX, KKYX, WCXI, WDEN, KSSS.



Jerry Reed

Reaching back into a catalogue of nearly two decades ago, MCA has released a single by Patsy Cline.

"Always" is going strong at KNIX, KMPS, WYDE, WFAI, WSLC, WMC, KCKC, WGTO, KRMD, WPLO, WSM, WTMT, WMZQ, KTTS, KVOO, KFDI, KEBC, KBUC, WPNX, KKYX, WIVK, WDEN.

Ronnie McDowell has a new version of Ferlin Huskey's hit "Gone." It's doing well at WONE, WTMT, WCXI, KSOP, KCUB, KCKC, KXLR, WFAI, KSO, WGTO, KRMD, KEBC, KFDI, WPNX, WDEN, WSM, WBAM, KSSS, WXCL, KVOO, WJEZ, KWJJ.

The Wright Brothers have play on "Pick A Rose" at WIRE, KEBC, WQQT, KSOP. David Houston's "Sad Love Song Lady" playing at KHEY, KRMD, KEBC, KFDI, KVOO, KWKH.



Red Steagall

Isaac Payton Sweat has play in Texas markets on "Home Is Anywhere You Hang Your Hat." Anna Sudderth's "You Took The Words Right Out of My Heart" starting in the South.

Red Steagall is getting attention with "Hard Hat Days and Honky Tonk Nights" at KRAK, KCUB, KSOP, KD JW, KMPS, KNIX, KTTS, WKKN, WDEN, KVOO,

KRMD, KEBC, KFDI, WBAM, KKYX, WWVA, WXCL, KWKH, WUNI, WMC.

Newcomer Jeannie Hodges is drawing good notices on "A Letter From Jeannie" at WPLO, WMC, WPNX, KFDI, KEBC.

Super Strong: Moe Bandy, Willie Nelson & Ray Price, Don Williams, Waylon, George Jones.

Lacy J. Dalton has a strong start on "Hard Times" at WSLR, WBAM, KBUC, KFDI, WJQS, WHOO, WGTO, KRMD, KSOP.

SURE SHOTS

Willie Nelson — "On The Road Again"

Jerry Reed — "Texas Bound and Flyin' "

Jerry Lee Lewis — "Over The Rainbow"

LEFT FIELDERS

Jim Chestnut — "Out Run The Sun"

Jo-El Sonnier — "Cajun Life"

Foxfire — "What's A Nice Girl Like You (Doin' In A Love Like This)"

AREA ACTION

Don Gibson — "I'd Be Crazy Over You" (KEBC, KFDI, KKYX)

Johnson to Soundshop

■ NASHVILLE — Craig Deitschmann, president of the Soundshop recording studios, has announced the appointment of Ted Johnson as director of broadcast operations. Johnson will be responsible for launching and directing the audio and music production company's entry into the production and marketing of radio station IDs.

Hurt To Scotti Bros.

■ NASHVILLE—Singer-songwriter Jim Hurt has signed a long-term recording pact with Scotti Brothers Records, it was announced by Bob Montgomery, executive VP of House Of Gold Music.

Hurt's first release for the label will be "I Love Women," produced by Montgomery and Johnny Slate for Bob Montgomery Productions.

New Label-Management Strategy Energizes Bobby Bare's Career

By AL CUNIFF

■ NASHVILLE—For a guy who's billed as "Down & Dirty" (his last album) and "Drunk & Crazy" (his new album), Columbia artist Bobby Bare has been making a lot of smart, sober chart and concert moves lately.

With the help of some successful country singles, and the combined efforts of his record label, booking agent, and management firm behind him, Bare has "tripled his album sales," according to a CBS spokesperson, played 84 dates in support of his most recent album, and generally raised what had become a "laid back" image.

In a recent concert date in support of his "Down & Dirty" album, Bare drew over 3200 people at \$6 a ticket to the South Florida Fairgrounds, in West Palm Beach. The mostly under-30 crowd was not familiar with the Bobby Bare of "Shame on Me" (1962) and his following hits "Detroit City," "Four Strong Winds," and "Five Hundred Miles Away From Home." But the audience immediately keyed into Bare's unique blend of loose play and high energy, and the performer had the crowd grooving from the opening notes of his show.

The youthful makeup of Bare's audience and the success of his "Down & Dirty" albums are no fluke. Bare's managers at Sound Seventy, his booking agents at Top Billing, and his artist development contacts at CBS have cooperated on a tour schedule that has taken Bare to over 40 preferred market areas in the U.S., and to such non-country venues as Bogart's in Cincinnati, the Agora in Atlanta, the Rainbow in Denver, and My Father's Place in Long Island.

At a number of dates Bare's show was presented by the country radio station in the local market, but offered at a rock venue. That combination, linked with modest ticket prices and the venue's normal promotion, made for a significant broadening of Bare's demographics.

"This was probably the first time country radio had aligned itself with non-country venues," said Mary Ann McCready, director of artist development for CBS Records Nashville. "There were a lot of instances where Bobby sacrificed income from possible larger country concerts to play the non-country venue, which resulted in wider exposure. This is a tactic that Bobby and we feel will pay off in

greater album sales and future growth for Bobby as an artist."

Does Bare feel he has made any significant changes in his albums or live shows? "Well, yes, one change in my live shows," the artist told *Record World*. "I've seen that the younger audience falls in with the good times and high energy of a concert, so I've been looking for higher energy in my concert material. We're definitely breaking a whole lot of new ground with these dates, and it's working."

Bare is accompanied on tour by bass player and vocalist Ken Smith, drummer Gary Kubal, lead guitarist and vocalist Dave Hargis, keyboard player Lewis Stephens, and steel player Tom Hamilton. The band, which played together as Pulleybone before hooking up with Bare, also backs Bobby on record.

Bare has always leaned toward sly, tongue-in-cheek, and controversial material, having cut such memorable tunes as "Ride Me Down Easy" (1973) "Dropkick Me Jesus" (1976), and, within the past year, "Numbers" and "Tequila Sheila." His new Columbia album (due in late September) will offer more in the same vein, with such titles as "Drunk and Crazy," "I've Never Gone to Bed With an Ugly Woman," and "Drinkin' and Druggin' and Watchin' T.V."

CMA Talent Plans

(Continued from page 50)

ton, president of Billy Deaton Talent; and "Creative Ideas for Promoting Live Entertainment," moderated by Paul Buck, manager, Charlotte Coliseum, Charlotte, N.C.

Chaplain Herb McCoy, who is familiar to the "Hee Haw" television audience and who has performed for five U.S. presidents, will deliver a motivational address on Sunday (12) at 9 a.m.

Other seminar activities include luncheon showcases at noon on Saturday (11) and Sunday (12); a visit to Foxhollow, home of Tom T. and Dixie Hall, at 4:30 p.m. on Sunday (12); followed by a barbecue.

Activities will conclude with the nationally televised CMA Awards Show at the Grand Ole Opry House at 8:30 p.m. on Monday (13), followed by the post-awards party plus the NBC Radio Network interview program with the 1980 CMA nominees, hosted by MCA artist Bill Anderson and Ralph Emery.

Country Single Picks

COUNTRY SONG OF THE WEEK

JERRY REED—RCA JH-12083

TEXAS BOUND AND FLYIN' (prod.: Jerry Reed) (writer: J. R. Hubbard) (Guitar Man, BMI) (2:16)

This wild, driving "Smokey and the Bandit 2" theme song is highlighted by furious picking, an insistent beat, and a wild banjo.

JERRY LEE LEWIS—Elektra 47026

OVER THE RAINBOW (prod.: Eddie Kilroy) (writers: H. Arlen, E. Y. Harburg) (Leo Feist, ASCAP) (3:46)

The unorthodox choice of material could find wide acceptance for the Killer, who leans back and croons this movie standard, backed by soft strings.

JOHNNY PAYCHECK—Epic 9-50923

IN MEMORY OF A MEMORY (prod.: Billy Sherrill) (writers: J. Paycheck, R. Pate) (Bojan, BMI/Daydan, ASCAP) (3:59)

This is a surprisingly gentle and melancholy tune from a tough chart performer, who also cowrote this cut.

FOX FIRE—Elektra-Curb 47021

WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS) (prod.: Jimmy Bowen & Joe Bob Barnhill) (writer: Kenny Walker) (Acuff-Rose, BMI) (3:12)

This danceable uptempo song features a bright twist on a movie cliché. The song and performance are somewhat in the style of the Bellamys.

LACY J. DALTON—Columbia 1-11343

HARD TIMES (prod.: Billy Sherrill) (writer: B. Braddock) (Tree, BMI) (2:33)

The production is hot on this Bobby Braddock tune, which features a fat, steady beat and gospel-influenced piano licks.

JERRY FOSTER—Kari 112

THAT'S ALRIGHT MAMA (prod.: Johnny Elgin) (writer: A. Crudup) (Wabash, BMI) (2:31)

The rockabilly revival continues with this faithful remake of a classic, featuring heavy vocal echo, scratchy guitar, and primitive rock beat.

BOBBY HOOD—Chute 015

MEXICO WINTER (prod.: Gary Lamb) (writers: B. Moore, J. Mundy) (Baray, BMI/Honeytree, ASCAP) (3:12)

This guy's packing up his lunchbox and grabbing his paycheck, because he's heading for a sunny winter in Mexico. Trumpets and vocal harmony add spice.

SYLVIA—RCA JH-12077

TUMBLEWEED (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Pigem, BMI) (3:11)

A melodic falsetto punctuates this lover's lament to a drifter who values his freedom more than love.

HOOK McCOY—J-Ken 1015

I DON'T GIVE A DIDDLE DAMN (WHO SHOT J.R.) (prod.: David Heavener) (writers: B. Johnson, V. Dee, D. Heavener) (Excaliber, BMI/I.S.P.D., ASCAP) (2:10)

This humorous shot at the "Who Shot J.R.?" controversy may well benefit from the much-discussed topic it raps.

GARY LUMPKIN—Soundwaves 4614

IT'S SO HARD TO STAND THIS CLOSE (AND SAY GOODBYE) (prod.: Carmol Taylor) (writers: C. Taylor, G. Lumpkin, B. Lancaster, D. Hall) (Sunny Home/Hitkit, BMI) (3:05)

This is a marriage of solid material and strong delivery, country style. Instead of goodbye, the singer begs for one more try.

GORDON LIGHTFOOT—Warner Bros. 49516

IF YOU NEED ME (prod.: Gordon Lightfoot, Lenny Waronker & Russ Titelman) (writer: G. Lightfoot) (Moose, CAPAC) (2:50)

The veteran Canadian chartmaker offers another pleasant, easy tune with warm production and an appealing melody, highlighted by good acoustic guitar work.

SKIP EATON—Midsong 72010

COFFEE AFTER DARK (prod.: not listed) (writers: L. T. Josie, N. C. Josie) (Little Fugitive, BMI) (3:04)

Her name is Coffee, and she's a popular after-dark treat for a lot of guys. This forceful ballad harkens back to the top hit "Brandy."

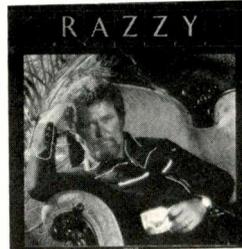
Country Album Picks



SMOOTH SAILIN'

T. G. SHEPPARD—Warner-Curb BSK 3423

This is T.G.'s best offering to date, a combination of solid performance, fine tunes, and slick graphics. The breezy title song heads a list of standout cuts that also includes "Don't Touch Me," by Hank Cochran, "I Feel Like Loving You Again," "My Mind's Already Home," and "Let the Little Bird Fly."



RAZZY BAILEY

RAZZY BAILEY—RCA AHL1-3688

This is another Bailey album loaded with proven and potential top ten material. Best cuts are "Loving Up a Storm," "Let's Go Find Some Country Music," and "I Can't Get Enough of You." Razy's self-penned "Wifey" is also a delightful moment here.



PORTER & DOLLY

PORTER WAGONER AND DOLLY PARTON—RCA AHL1-3700

This is a fine collection of previously unreleased tracks, recorded prior to 1976 but right in line with today's country sounds. Porter and Dolly's classic duet sound is at its best on the current hit "Making Plans," plus "If You Say I Can," and "Someone Just Like You."

HANK THOMPSON



TAKE ME BACK TO TULSA

HANK THOMPSON—MCA 3250

Thompson offers true country performances of true country songs, ranging from honky tonk to western swing. Standout cuts include "The King of Western Swing," "You're Poppin' Tops," and "Gettin' Down, Gettin' Together, Gettin' In Love."

Nashville Report (Continued from page 50)

and material (especially "Marie" and "San Antonio Rose") are top-notch. . . . **Crystal Gayle's** upcoming CBS album is an exciting step in a new direction for this super-talented entertainer. The album alternates rock sounds with blues, jazz, and a taste of country. "Too Many Lovers" is driving rock with a hint of Blondie; there are two **Billie Holiday** songs, and several pretty ballads and "power tunes."

Bonnie Garner, a Nashville Music Association board member, was interviewed Wednesday (13) on WKDA radio here regarding the NMA. . . . CBS artist **Marty Robbins** finished 13th in a field of 40 drivers at the recent Talledega 500 stock car race in Alabama. . . . RCA artist **Charley Pride** never missed a beat on his current tour, despite his brush with death in a plane accident on his way to a benefit show in Dallas. Six hours after the accident Charley was on stage.

Dobie Gray is on a seven-week tour of South Africa with his Nashville-based band. . . . **John Anderson** is also winging his way overseas. The Warner Bros. artist will perform at the first annual Scottish Country Music Festival. . . . The **Kendalls'** sold-out performance broke opening-day attendance records for the Mason County (W. Va.) Fair recently, according to the fair's promoter. And this was in spite of two inches of rain that fell on the crowd of over 10,000. . . . You'll soon be hearing of a label deal for **Johnny Lee**, but the latest news on the "Lookin' for Love" artist is that he now has his own nightclub, just down the road from Gilley's Club in Pasadena, Texas.

BMI vice president **Frances Preston** and her husband E. J. have been named cochairmen of Nashville's Muscular Dystrophy Telethon, which will be held in conjunction with Jerry Lewis' Labor Day weekend national telecast. . . . Memphis offered a string of activities relating to **Elvis Presley** on the recent (16) third anniversary of his death. That city unveiled a half-ton bronze statue and memorial park in the singer's honor, hosted two memorial events that covered several days, and saw fans by the thousands flock to the Presley gravesite area.

Record World Country Albums



AUGUST 23, 1980

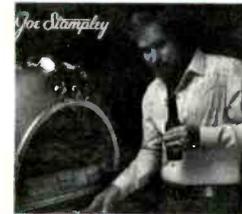
TITLE, ARTIST, Label, Number, (Distributing Label)
AUG. 23 AUG. 16

				WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (7th Week)		15
2	9	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571		3
3	2	GIDEON KENNY ROGERS/United Artists LOO 1035		19
4	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		68
5	5	HORIZON EDDIE RABBITT/Elektra 6E 276		7
6	8	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476		10
7	4	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602		12
8	6	THE GAMBLER KENNY ROGERS/United Artists LA 834 H		88
9	12	STARDUST WILLIE NELSON/Columbia KC 35305		119
10	7	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422		14
11	11	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488		73
12	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642		90
13	10	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/ Curb 6E 278		11
14	16	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512		13
15	15	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644		11
16	21	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492		8
17	17	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207		21
18	14	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		135
19	13	KENNY KENNY ROGERS/United Artists LWAK 979		49
20	22	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250		45
21	19	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548		25
22	20	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246		8
23	18	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107		22
24	24	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001		6
25	26	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027		2
26	27	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327		32
27	25	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783		6
28	31	TOGETHER OAK RIDGE BOYS/MCA 3220		25
29	39	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188		40
30	30	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135		72
31	28	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563		21
32	36	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		42
33	32	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		131
34	33	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751		67
35	29	BEST OF EDDIE RABBITT/Elektra 6E 235		41

36	63	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546		17
37	34	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064		16
38	55	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271		12
39	35	DALLAS FLOYD CRAMER/RCA AHL1 3613		14
40	40	THE WAY I AM MERLE HAGGARD/MCA 3229		18
41	37	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		47
42	38	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202		45
43	47	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686		124
44	41	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		71
45	45	JOHN ANDERSON/Warner Bros. BSK 3459		3
46	54	WITH LOVE MARTY ROBBINS/Columbia JC 36507		3
47	43	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096		65
48	51	HEART & SOUL CONWAY TWITTY/MCA 3210		25
49	49	AUTOGRAPH JOHN DENVER/RCA AHL1 3449		25
50	52	CACTUS AND A ROSE GARY STEWART/RCA AHL1 3627		4
51	42	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438		9
52	59	BEST OF BARBARA MANDRELL/MCA AY 1119		80
53	46	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194		65
54	57	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		67
55	53	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237		40
56	48	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037		237
57	50	THE CHAMP MOE BANDY/Columbia JC 36487		9
58	60	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574		25
59	58	HANK WILLIAMS, SR. 24 GREATEST HITS/MGM SE 4755		12
60	69	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064		61
61	56	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023		14
62	44	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024		31
63	70	THE BEST OF JERRY JEFF WALKER/MCA 5128		8
64	66	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		42
65	65	LOVELINE EDDIE RABBITT/Elektra 6E 181		64
66	71	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489		8
67	62	PILGRIM LARRY GATLIN/Columbia PC 36541		25
68	61	DOWN & DIRTY BOBBY BARE/Columbia JC 36323		27
69	73	PORTRAIT DON WILLIAMS/MCA 3192		40
70	72	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034		17

CHARTMAKER OF THE WEEK

71 — AFTER HOURS
JOE STAMPLEY
Epic JE 36484



7

72	67	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000		36
73	75	SOLDIER OF FORTUNE TOM T. HALL/RCA AHL1 3685		5
74	64	LACY J. DALTON/Columbia JC 36322		21
75	68	LORETTA LORETTA LYNN/MCA 3217		22

Two Summer Smashes From Warner Country!



T.G. SHEPPARD Smooth Sailer' BSK 3423

Featuring the hits "Do You
Wanna Go To Heaven"
(WBS 49515) and
"Smooth Sailer"
(WBS 49214)

Produced by Buddy Killen
for Tree Productions

On Warner Bros. records and tapes
A Warner Communications Company



DONNA FARGO Fargo BSK 3470

Featuring the hit "Land Of
Cotton" (WBS 49514) plus
"Seeing Is Believing" and
"It Should Have Been Easy"

Produced by Larry Butler
for Prima-Donna
Entertainment Corporation





Record World Country Singles

AUGUST 23, 1980

TITLE, ARTIST, Label, Number

AUG. 23
AUG. 16

WKS. ON
CHART

1	3	COWBOYS AND CLOWNS/ MISERY LOVES COMPANY RONNIE MILSAP RCA 12006		10
2	1	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		10
3	4	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		9
4	7	CRACKERS BARBARA MANDRELL/MCA 41263		10
5	8	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271		9
6	9	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262		10
7	2	TENNESSEE RIVER ALABAMA/RCA 12018		13
8	10	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025		11
9	5	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		13
10	14	MISERY AND GIN MERLE HAGGARD/MCA 41255		8
11	17	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004		6
12	16	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983		10
13	6	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241		14
14	19	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031		7
15	11	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352		12
16	20	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039		9
17	22	HEART OF MINE OAK RIDGE BOYS/MCA 41280		6
18	15	OVER LEON EVERETTE/Orlando 107		13
19	24	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040		6
20	21	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878		9
21	25	GOOD LOVIN' MAN GAIL DAVIES/Warner Bros. 49263		9
22	26	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286		8
23	29	DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD/ Warner/Curb 49515		5
24	28	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIF FRICKE/ Colu. 11312		7
25	30	IT'S TOO LATE JEANNE PRUETT/IBC 00010		9
26	32	THE LAST COWBOY SONG ED BRUCE/MCA 41273		8
27	31	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/ RCA 12037		7
28	34	LOVING UP A STORM RAZZY BAILEY/RCA 12062		5
29	12	WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282		11
30	35	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296		8
31	42	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281		5
32	45	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305		5
33	48	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329		3
34	36	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882		9
35	41	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663		6
36	43	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270		7
37	46	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898		5
38	39	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886		8
39	40	THE EASY PART'S OVER STEVE WARINER/RCA 12029		8
40	47	PUT IT OFF UNTIL TOMORROW/GONE AWAY KENDALLS/Ovation 1154		5
41	13	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239		13
42	18	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022		14
43	44	MY GUY MARGO SMITH/Warner Bros. 49250		6
44	23	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634		15
45	51	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275		5
46	52	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912		4
47	55	STARTING OVER TAMMY WYNETTE/Epic 9 50915		3
48	57	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916		3

49	58	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/ Mercury 57027	5
50	27	A HEART'S BEEN BROKEN DANNY WOOD/RCA 11968	10

CHARTMAKER OF THE WEEK

51	—	I BELIEVE IN YOU DON WILLIAMS MCA 41304		1
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52	49	DON'T PROMISE ME ANYTHING (DO IT) BRENDA LEE/ MCA 41270	7
53	71	SWEET SEXY EYES CRISTY LANE/United Artists 1369	2
54	62	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033	3
55	—	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON/RCA 12067	1
56	67	BOMBED, BOOZED AND BUSTED JOE SUN/OVATION 1152	3
57	64	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/ Ovation 1146	5
58	33	SURE THING FREDDIE HEART/Sunbird 7550	12
59	70	A LOVE SONG DAVE ROWLAND & SUGAR/RCA 12063	2
60	—	I'M NOT READY YET GEORGE JONES/Epic 9 50922	1
61	69	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/ United Artists 1365	3
62	65	HEART MENDER CRYSTAL GAYLE/United Artists 1362	6
63	63	MAY I BORROW SOME SUGAR FROM YOU JOHN WESLEY RYLES/MCA 41278	6
64	78	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/RCA 12066	2
65	72	LAND OF COTTON DONNA FARGO/Warner Bros. 49514	3
66	66	THE LAST FAREWELL MIKE MORI/NSD 49	5
67	82	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287	3
68	79	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/ Mercury 57029	2
69	80	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528	2
70	77	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57	3
71	74	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	6
72	38	HAVEN'T I LOVED YOU SOMEWHERE BEFORE JOE STAMPLEY/Epic 9 50893	9
73	88	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	2
74	37	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	12
75	75	TEXAS TEA ORION/Sun 1153	7
76	—	PECOS PROMENADE TANYA TUCKER/MCA 41305	1
77	81	FOR LOVE'S OWN SAKE ROY CLARK/MCA 41288	3
78	53	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	16
79	50	NATURAL ATTRACTION BILLIE JO SPEARS/United Artists 1358	10
80	83	LOST LOVE AFFAIR B.J. WRIGHT/Soundwaves 4610	3
81	76	MOONLIGHT AND MAGNOLIA BUCK OWENS/Warner Bros. 49278	6
82	—	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340	1
83	—	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014	1
84	—	ROCK 'N' ROLL TO ROCK OF AGES BILL ANDERSON/ MCA 41297	1
85	89	FALLIN' FOR YOU JERRI KELLY/Little Giant 026	2
86	—	GONE RONNIE McDOWELL/Epic 9 50925	1
87	—	ALWAYS PATSY CLINE/MCA 41303	1
88	96	FIRST LOVE FEELINGS GLENN BARBER/Sunbird 7551	2
89	98	RIDE CONCRETE COWBOY, RIDE ROY ROGERS & THE SONS OF THE PIONEERS/MCA 41294	2
90	—	YOU NEVER CROSS MY MIND DEBORAH ALLEN/Capitol 4903	1
91	93	BURNING UP YOUR MEMORY PEGGY FORMAN/Dimension 1008	3
92	95	IT WAS TIME LACOSTA/Capitol 4899	2
93	—	LONG ARM OF THE LAW ROGER BOWLING/NSD 58	1
94	—	HOLLYWOOD SMILES GLEN CAMPBELL/Capitol 4909	1
95	—	STRANGER I'M MARRIED DOUG McGUIRE/Multi-Media 51	1
96	—	I CAN HEAR KENTUCKY CALLING ME CHET ATKINS/RCA 12064	1
97	—	COWBOY STOMP SPURZZ/Epic 9 50911	1
98	99	BOOZERS ARE LOSERS (WHEN BENDERS DON'T END) HOYT AXTON/Jeremiah 1006	2
99	—	JUST TO PROVE MY LOVE TO YOU JIMMY SNYDER/E.I.O. 1126	1
100	—	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD/Warner/Curb 49509	1

AIR-O-DYNAMIC

WAYLON

"THEME FROM DUKES OF HAZZARD"

"DEBUTING"

<u>BB</u>	<u>CB</u>	<u>RW</u>
56*	49*	55*

TOM T. HALL

**"BACK WHEN GAS WAS THIRTY
CENTS A GALLON"**

<u>BB</u>	<u>CB</u>	<u>RW</u>
71*	65*	64*

**DAVE ROWLAND
& SUGAR**

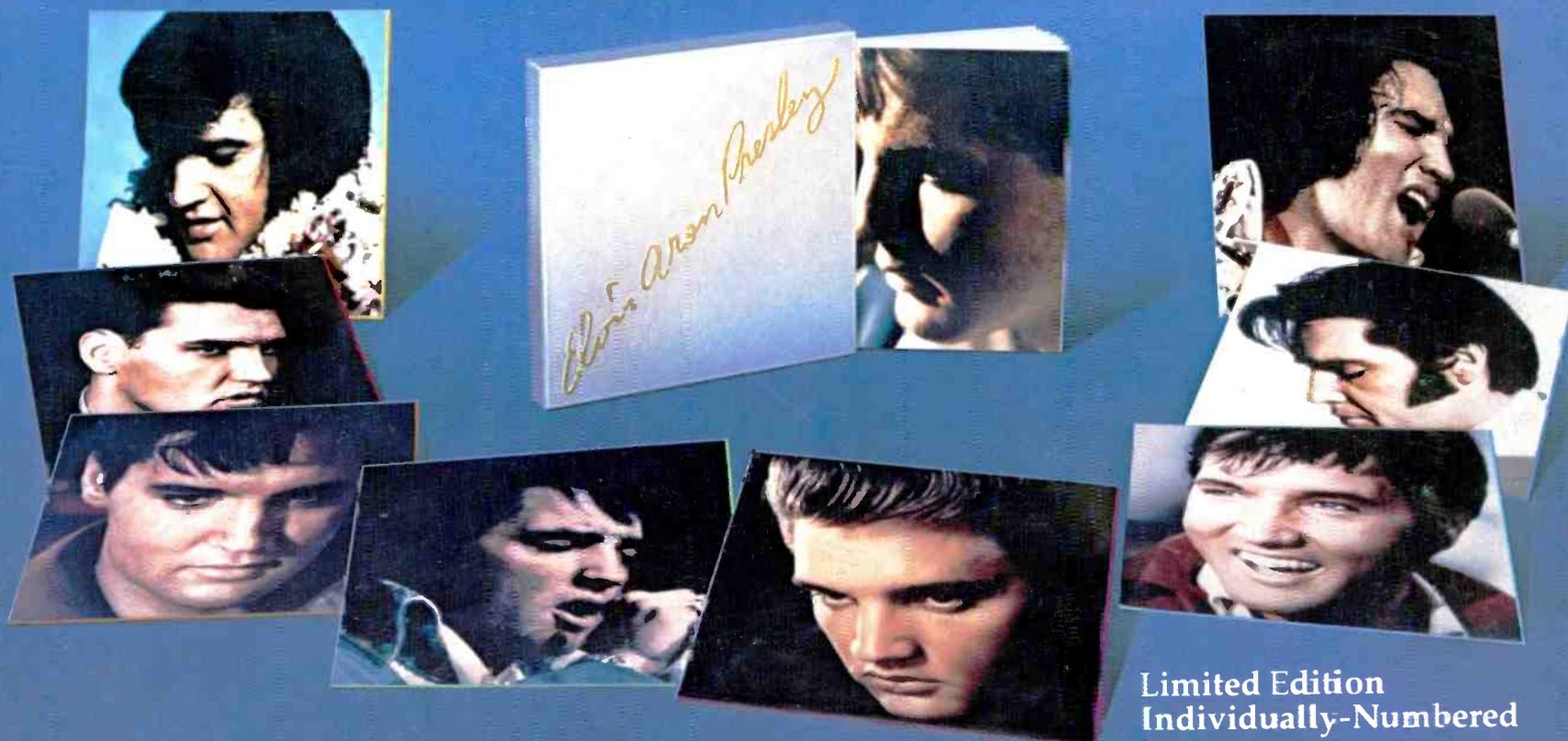
**"A LOVE SONG/THINGS
TO DO (Without You)"**

<u>BB</u>	<u>CB</u>	<u>RW</u>
63*	66*	59*

RCA
Records 

1955
25
 1980
 ANNIVERSARY

ELVIS ARON PRESLEY



Limited Edition
 Individually-Numbered

This unique collection is a special gift to his fans honoring the 25th anniversary of his signing with RCA Records.

Three-fourths of the performances in this magnificent package have never been released. They span from Elvis' early "live" performances in the '50s through his movies and Las Vegas years in the '70s. You'll hear how an unsophisticated kid from Mississippi emerged as a polished international personality, applauded and idolized by millions.

SPECIAL ALBUM HIGHLIGHTS

- 8-record slipcase package divided by phases of career
- 8 special sleeves each featuring a full-color photo and sequence and recording information
- 20-page booklet showing historic documents and photos
- Authentic autograph imbedded in each of the 8 records
- 87 performances of 78 different songs
- 1 unreleased song
- 65 unreleased performances
- 4 hours, 26 minutes playing time
- 13½ minute monolog



 Give the gift of music.