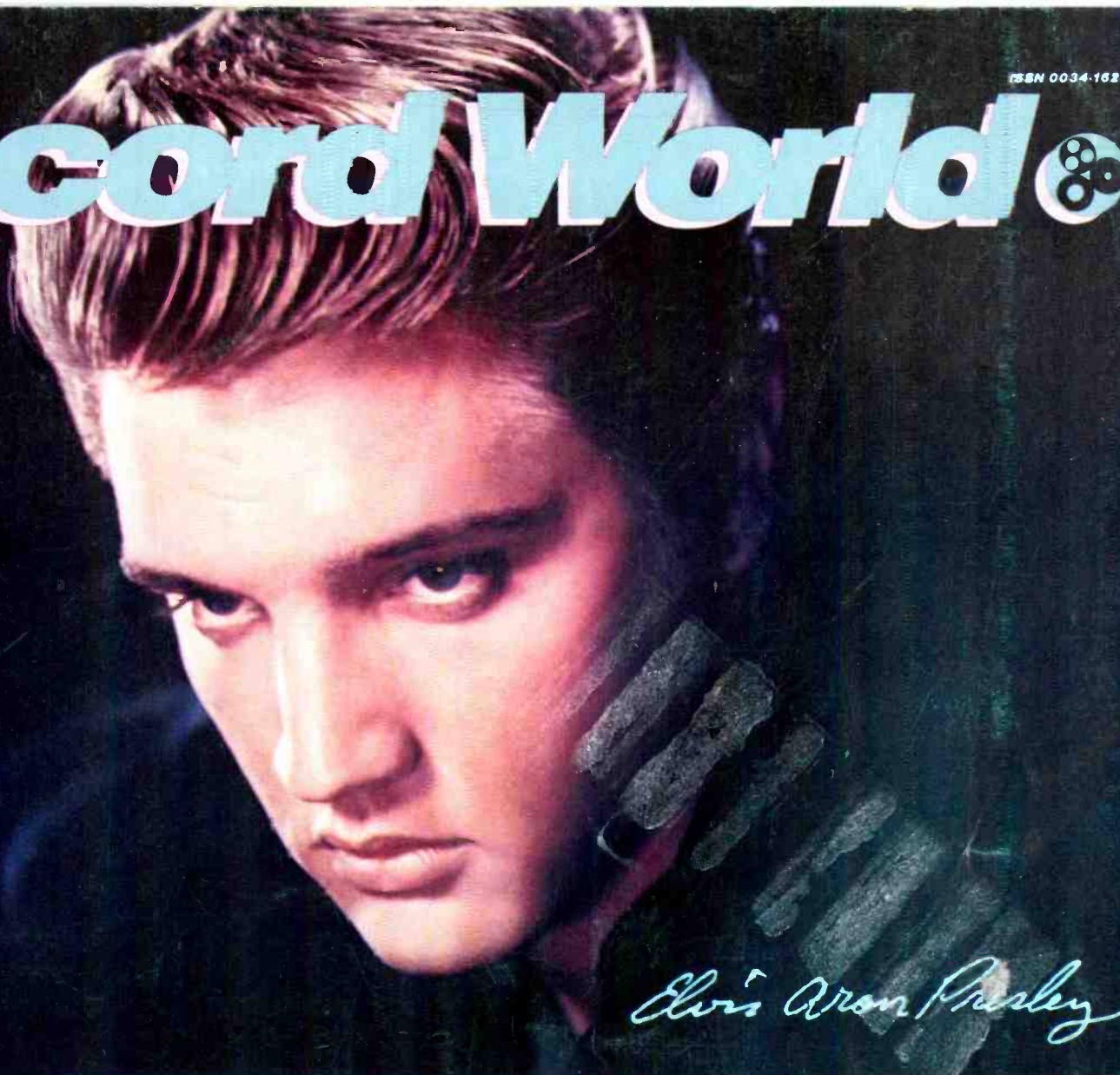


# Record World

AUGUST 16, 1980 \$2.50



*Elvis Aron Presley*

## Hits of the Week

### SINGLES

**QUEEN, "ANOTHER ONE BITES THE DUST"** (prod. by Queen) (writer: Deacon) (Queen / Beechwood, BMI) (3:32). A brutal bass conspires with the sing-along hook on this thoroughly contagious side from "The Game" LP. Guerrilla war games for several formats. Elektra 47031.

**THE CHARLIE DANIELS BAND, "THE LEGEND OF WOOLEY SWAMP"** (prod. by Boylan) (writers: group) (Hat Band, BMI) (4:14). Here's a haunting tale with a smart arrangement and a catchy chorus that's destined to keep Charlie & the boys on their current hot streak. Epic 9-50921.

**ROCKY BURNETTE, "BABY TONIGHT"** (prod. by House-Seiter) (writers: Burnette - Berman) (TRO - Chesire, BMI) (3:11). Riding the momentum of Rocky's top 10 "Toein' The Line" is another rockabilly-flavored pop single that's certain to be an instant radio add. EMI-America 8050.

**THE BLUES BROTHERS, "JAILHOUSE ROCK"** (prod. by Tischler) (writers: Leiber - Stoller) (Gladys, ASCAP) (3:18). Jake & Elwood are backed by a band that Elvis would have been proud to play with and they rock with abandon on this cover of his '57 #1 hit. Atlantic 3758.

### SLEEPERS

**KID CREOLE AND THE COCONUTS, "MALADIE D'AMOUR"** (prod. by Zilkha-Darnell) (writers: Hernandez-Darnell) (Perennial August/Unichappel, BMI) (3:53). Led by the genius of August Darnell and featuring vocalist Forda Rae, its colorful urban street music for the masses. Anilles 4502.

**MARTHA AND THE MUFFINS, "ECHO BEACH"** (prod. by Howlet) (writer: Gene) (Cinsong/Chappell, ASCAP) (3:37). An appropriate name for a group that fuses new musical influences into an accessible and irresistible single from the "Metro Music" LP. DinDisc/Virgin 63000 (At).

**LE ROUX, "ROLL AWAY THE STONE"** (prod. by Winding) (writer: Polard) (Screen Gems-EMI, BMI) (3:50). A regional favorite in the southeast. Le Roux has pointed this initial single from the "UP" LP at a pop-A/C audience. Delicate guitars & Jeff Polard's vocals highlight. Capitol 49C7.

**CLARENCE CARTER, "JIMMY'S DISCO"** (prod. by Carter) (writer: Carter) (Paddle/Future Stars, BMI) (3:54). Carter's string of million-sellers peaked in '70 with "Patches." He comes back strong with this label debut featuring his captivating, rich baritone and a timely theme. Venture 13J.

### ALBUMS

**'ELVIS ARON PRESLEY.'** This sumptuously packaged, eight-record limited edition does more than outline the public career of this seminal artist: it fleshes out his personality with spoken words and rare takes. A must for the rock archivist and fan. RCA CBLP-8-3699 (69.95).

**ASHFORD & SIMPSON, "A MUSICAL AFFAIR."** No title could better describe the platinum-certified singing, writing and producing collaboration that's sure to click in many formats with universal hooks like "I Ain't Asking For Your Love" and "Happy Endings." Warner Bros. HS 3458 (8.98).

**THE ALLMAN BROTHERS BAND, "REACH FOR THE SKY."** From the entrance of unison guitars and Gregg's voice, The Allmans' new LP for a new label is as identifiable as ever, with melodies such as "Hell & High Water" and instrumental fights like "From The Madness Of The West." Arista AL 9535 (8.98).

**PAT BENATAR, "CRIMES OF PASSION."** Amidst last year's plethora of new female vocalists, Benatar succeeded in album and single categories. Following a gold debut, her second LP reveals more varied shadings of this sometimes aggressive, sometimes gentle voice. Chrysalis CHE 1275 (8.98).





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SP-4820





# Record World

AUGUST 16, 1980

## Issue in AFM Strike: TV Reuse Payments

By SAMUEL GRAHAM

■ LOS ANGELES—While it is true that the concurrent strikes by the American Federation of Musicians, the Screen Actors Guild and the American Federation of Television and Radio Artists against the Association of Motion Picture and Television Producers have certain issues in common, there is in fact a marked distinction in the unions' basic complaints.

A meeting here on August 1 between the AFM, on strike since that date, and SAG, on strike since July 21, underscored some of the mutual complaints voiced by the two unions. Principal among those is the actors' and musicians' demand that they be paid for use of their work in "supplemental" or "ancillary" markets—i.e., pay/cable TV, videocassettes and videodiscs. Because of that common bond, the actors and musicians have indeed planned what were de-

(Continued on page 42)

## Strong Early Sales On Elvis Package

By SOPHIA MIDAS

■ NEW YORK—The premise that luxury goods frequently continue to sell in a depressed economy may prove to be true for the record industry with the recent release of RCA's \$69.95 deluxe package "Elvis Aron Presley." According to retailers throughout the country, the same customer who complains about the \$8.98 list price of today's albums often seems undaunted by the hefty price of the Presley package.

(Continued on page 18)

## Donna Summer To Do Specials for NBC-TV

■ LOS ANGELES — Donna Summer has signed an exclusive contract with NBC Television to star in variety specials. The initial starring vehicle under the new deal is expected to air over the network early in 1981.

Confirming the agreement was Brandon Tartikoff, president of NBC Entertainment, who announced the pact Tuesday (5).

NBC insiders were touting the deal as a major coup for the network, owing to Summer's prior links to rival ABC-TV, which aired her network special debut last January, capturing a 21.7 Nielsen rating nationally, and posting a 37 share. The vocalist's jump to NBC was the second major defection from ABC in a

(Continued on page 39)

## Soundtracks Keep Coming

By SAM SUTHERLAND

■ LOS ANGELES — While this summer's wave of major movie soundtrack tie-ins has nearly crested, and current film and music union strikes threaten a hiatus in film and TV production, music marketers can still expect a continuing flow of soundtrack albums and singles in the coming months.

Label release schedules and studio release plans show the field of new contenders thinning somewhat when compared with the midsummer high point now impacting on retail sales and box office receipts (RW, May 31, 1980). But the stepped-up interplay between contemporary music and motion pictures is attested to by a number of properties, in various stages

## CRT Recesses Hearings, Asks NMPA for Data

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal, after more than three months of intensive hearings between the RIAA and music publishers and composers about a rate hike in the mechanical royalty, has recessed the hearings until the fall—but not before requesting the National Music Publishers Association and other publishers to assemble financial data in three areas for presentation to the Tribunal.

The CRT requested the data at the end of the last day of summer hearings and asked for information about domestic and foreign revenues from mechanical royalties, expenses connected with the mechanical pay-

ments and miscellaneous income and profits.

### Drop in Profits

The NMPA is being asked to present data for the years 1977 through 1979, which are the years the RIAA experienced its well-publicized drop in profits.

The request states that the CRT wants to see the following:

"1. Domestic and foreign revenues from mechanical royalties, performance fees, print license revenues, and revenues for administrative service to controlled publishers.

2. Expenses for mechanical performance and print license payments; selling and promotion; general and administrative.

3. Printing and miscellaneous income and total profit before tax."

### "New" Publishers

The Tribunal also wants the publishers' financial survey sample to be "structured so as to reflect the distinct roles of traditional and controlled publishers," that is, the so-called "new" publishing companies working

(Continued on page 39)

of production, that already augur subsequent multi-media launches well into the first quarters of next year.

With film-related rock, pop and country product well represented on the current charts, the trade can look to Hollywood for movie music span-

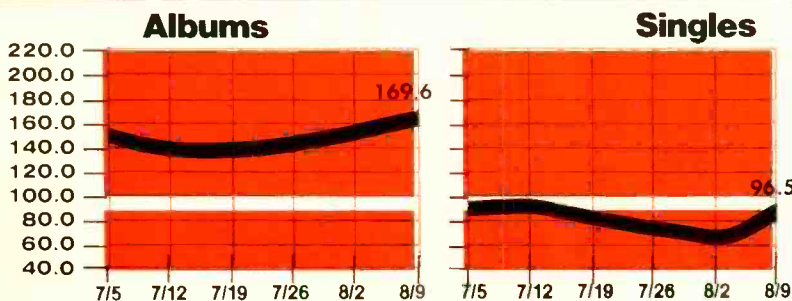
(Continued on page 39)

## CBS Distributing Handshake in U.S.



CBS Records and Handshake Records have jointly announced that Handshake Records, headed by Ron Alexenburg, will be distributed throughout the U.S. by CBS Records' branch distribution system. Handshake Records was founded earlier this month by president Ron Alexenburg in partnership with Peter and Trudy Meisel and the Ariola International Group. Quality Records of Canada will distribute the label in that country. The label's first releases are scheduled to ship later this month, and include a duet single by Amii Stewart and Johnny Bristol and singles by Gerald Masters, Revelations and Urban Heroes. Pictured at CBS Records' New York offices are, from left: Frank Mooney, vice president, marketing branch distribution, CBS Records; Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS Records Group; Ron Alexenburg, president, Handshake Records; Dick Asher, deputy president and chief operating officer, CBS Records Group; Paul Smith, senior vice president and general manager, CBS Records; and Tom Van Gessel, vice president, Columbia Records Productions.

## 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.



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■ **Page 6.** Although "Times Square," the soon-to-be-released movie/music package produced by the Robert Stigwood Organization, was initially tapped as a "new wave" "Saturday Night Fever," the project's associate producer Bill Oakes sees the project as a marriage of old and new styles. In an exclusive interview with RW, Oakes reviews the gestation of the project and outlines plans for the release of the two-record set and its singles.



■ **Page 12.** The Beach Boys, Smokey Robinson, Journey, Steve Stills and Charlie Daniels are the first artists to tape segments of "Going Platinum," a new series of "documentary musical" programs created for the cable/ pay TV market. In an interview with RW, producers Jackie Barnett and Neal Marshall outline their concept for an alternative avenue of exposure for recording artists.

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## TP Party



CBS Records recently hosted a listening reception in New York for Philadelphia International recording artist Teddy Pendergrass' new album, "TP," which features the single, "Can't We Try." Pictured at CBS Records' New York offices are, from left: Don Dempsey, senior VP and general manager, E/P/A; Harry Coombs, executive VP, marketing, PIR; Tany Martell, VP and general manager, CBS Associated Labels; Pendergrass; Bruce Lundvall, president, CBS Records Division; and Larry Depte, president, PIR.

## Keepnews Named RW Senior Editor

■ **Record World** has announced the appointment of Peter Keepnews as senior editor. His responsibilities will include assigning articles, editing copy and laying out the magazine.



Peter Keepnews

Keepnews comes to *Record World* from *JAZZ Magazine*, where he was managing editor. Prior to that he had been manager of jazz/progressive music publicity for CBS Records and, before that, a reporter for the *New York Post*. He has written about music for *Rolling Stone*, the *Village Voice*, *Down Beat* and other publications.

In addition, it was announced that David McGee has been promoted to the position of assistant managing editor.

## Kalodner, Childs Join Geffen Label

■ **LOS ANGELES** — Initial appointments in the creative sector of David Geffen's new Warner Bros. Records-distributed label venture were made official last week as newly-installed president Ed Rosenblatt confirmed that John David Kalodner and Carole Childs have joined the company.



John Kalodner, Carole Childs

No specific titles were accorded the two veteran A&R executives, but both are expected to spearhead both A&R activities and artist relations as well. "Our orientation towards discovering and nurturing talent is underscored by the sensitivity and track records of both John and Carole," Rosenblatt said.

Kalodner, whose departure from Atlantic Records was confirmed last week (*Record World*, August 9, 1980), was director of west coast A&R for that label

(Continued on page 38)

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**RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY, EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185; SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY. Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.**

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# RSO Gears Up for 'Times Square' Album, Singles, Film

By SAM SUTHERLAND

■ LOS ANGELES—RSO Records last week unveiled singles and album release plans for the long-awaited soundtrack to "Times Square," the first in-house movie/music marriage produced by the Robert Stigwood Organization since its epochal successes with "Saturday Night Fever" and "Grease." And while both the label and RSO Films are gearing up for a major cross-marketing thrust, key Stigwood executives are stressing the new two-disc package and its lineup of both established and developing English and American rock acts as distinct from the "new wave 'Fever'" project initially expected by the trade.

RSO Records president Al Coury confirmed that rollout of the recording project was to begin this week with "Rock Hard," the initial single from the package, written for the film by Nicky Chinn and Mike Chapman and performed by Suzi Quatro. A second single, "Help Me," performed by Marcy Levy and Robin Gibb, will follow, with the album itself to arrive about three weeks after initial singles service.

RW reviewed the gestation of the project during an exclusive interview with Bill Oakes, associate producer of the film and in charge of the album compilation. After a protracted musical production cycle during which Oakes and RSO staffers screened both existing masters and unsigned artists, the finished set boasts a talent lineup including the Pretenders, Roxy Music, Gary Numan, Talking Heads, Joe Jackson, Patti Smith, XTC, Garland Jeffreys, the Cure, Lou Reed, the Ramones, the Ruts, Desmond Child and Rouge, D. L. Byron and David Johansen, in addition to Quatro and the Gibb/Levy duet.

Oakes concedes the prevalent new rock thrust of the package, but resists early predictions that "Times Square" would simply update the musical focus of "Saturday Night Fever" by shifting to a new wave beat. "The new wave tag was unfortunate," Oakes told RW, "because it wasn't that that attracted us to this project in the first place. It was the story, which

## Pickwick Ups Paulson

■ LOS ANGELES — Eric Paulson has been named to the position of senior vice president, rack services, Pickwick International, Inc.

Paulson had previously served as vice president, central division, and vice president, rack sales and services.

stands on its own."

Although the fiscal lure of the shared economics seen in such film/music partnerships was admittedly "tempting," says Oakes, it was decided to stay away from what Oakes terms the "K-tel feel" of many recent soundtracks seeking to boost ticket sales and move recorded product simply through a star identity.

"The main guideline wasn't so much who the artist was," he explained. "It was primarily a question of the song, as old-fashioned as that sounds. There was a broad range of styles considered—when we first selected temporary tracks to use during filming, we in fact used a lot of oldies. We were considering using songs like Eddie Cochran's 'Nervous Breakdown' at one point."

While stressing the market value insured by such hit acts as Joe Jackson, represented by a new and previously unreleased track ("Pretty Boys"), Roxy Music ("Same Old Scene," due as the next single from their current Atlantic LP) and the Pretenders ("Talk of the Town," a top five European single yet to see release here), Oakes asserts the primary goal was to insure that the songs suited the urban milieu of the film.

"Some of the songs that work best in the picture, surprisingly enough, proved to be those from lesser known or unknown acts," he noted. D. L. Byron's new version of The Supremes' "You Can't Hurry Love" is one ex-

ample cited, recorded at RSO's suggestion after Byron had submitted another song.

While certain songs—notably Talking Heads' "Life During Wartime," which accompanies a key sequence—were selected early on, Oakes says proper pairing of screen action with accompanying soundtrack took precedence. "The Pretenders' song came about in an instance where we needed a song exactly like 'Talk of the Town,' and that turned out

(Continued on page 20)

## RCA Names Yanovsky SelectaVision Ad Dir.

■ NEW YORK—The appointment of Steven E. Yanovsky as advertising director for RCA's "SelectaVision" VideoDiscs has been announced by David Heneberry, staff vice president, marketing.

In his new post, Yanovsky will coordinate advertising strategies and programs with Dancer, Fitzgerald, Sample, the advertising agency for RCA's pre-programmed video discs. This will include design of a program catalogue and development of a demonstration disc for dealers.

## Townshend Canadian Gold



While in Toronto during the recent North American tour by The Who, Atco recording artist Pete Townshend was presented with a Canadian Gold Record Award for his current worldwide best-selling album, "Empty Glass." The award signifies Canadian sales in excess of 50,000 units. Shown backstage following the Who concert at Toronto's CNE Stadium are, from left: Kim Cooke of WEA Canada, Pete Townshend, and WEA Canada executive vice president Ross Reynolds.

## Regional Breakouts

### Singles

#### East:

Paul Simon (Warner Bros.)  
ELO (MCA)  
Kenny Loggins (Columbia)  
Dionne Warwick (Arista)

#### South:

Irene Cara (RSO)  
Paul Simon (Warner Bros.)  
Bob Seger (Capitol)  
Pointer Sisters (Planet)

#### Midwest:

Paul Simon (Warner Bros.)  
Ambrosia (Warner Bros.)  
Robbie Dupree (Elektra)  
Johnny Lee (Full Moon/Asylum)  
ELO (MCA)  
Bob Seger (Capitol)

#### West:

George Benson (Qwest/WB)  
Paul Simon (Warner Bros.)  
Robbie Dupree (Elektra)  
Johnny Lee (Full Moon/Asylum)

### Albums

#### East:

Teddy Pendergrass (Phila. Intl.)  
AC/DC (Atlantic)  
Dionne Warwick (Arista)  
McVicar (Polydor)  
Hall & Oates (RCA)

#### South:

Teddy Pendergrass (Phila. Intl.)  
AC/DC (Atlantic)  
Dionne Warwick (Arista)  
McVicar (Polydor)  
Bob Marley (Island)

#### Midwest:

Teddy Pendergrass (Phila. Intl.)  
AC/DC (Atlantic)  
Dionne Warwick (Arista)  
McVicar (Polydor)  
Hall & Oates (RCA)  
Rodney Dangerfield (Casablanca)

#### West:

Teddy Pendergrass (Phila. Intl.)  
AC/DC (Atlantic)  
Dionne Warwick (Arista)  
McVicar (Polydor)  
Bob Marley (Island)  
Hall & Oates (RCA)

## NARM Plans First Rack Jobbers Confab

■ The National Association of Recording Merchandisers has announced that it will be holding a rack jobbers conference from October 1-3 at the Sheraton Harbor Island Hotel in San Diego.

"The rack jobbing segment of the industry clearly needs a forum directed to their highly specialized and unique areas of interest," said NARM executive vice president Joseph A. Cohen.

### Mackie to Keynote

Speakers and panelists at the conference will include rack jobbers, manufacturers and chain store executives. Paul Smith, senior vice president and general manager of CBS Records, will speak at the reception that opens the conference. The keynote speaker will be Kenneth A. Mackie, chief executive officer of Target Stores. Mackie will be the first chain store executive to keynote a NARM meeting.

Additional information is available from the NARM office at (609) 795-5555.

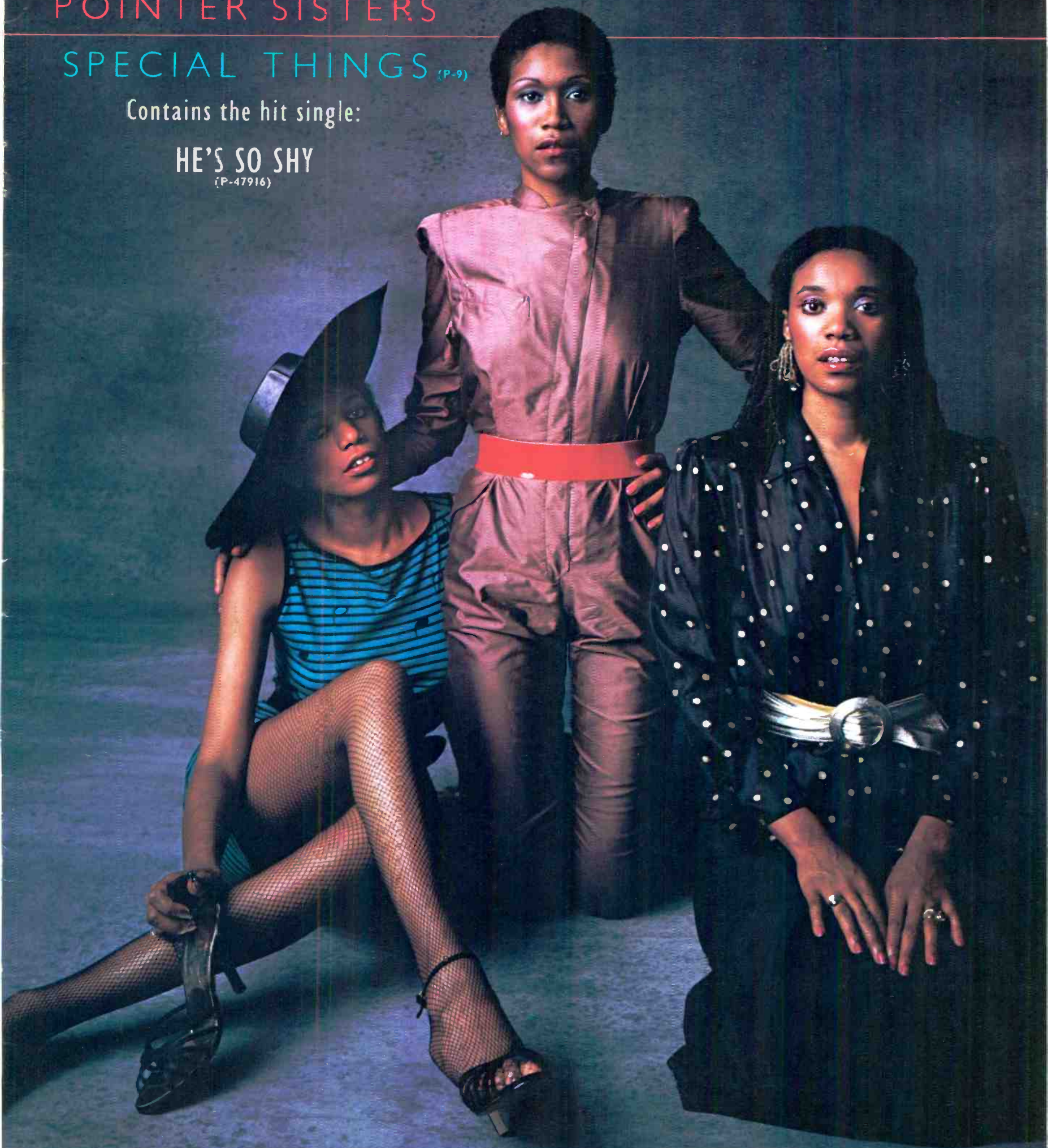


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## Doin' It Right at The Roxy



Tabu recording artists the S.O.S. Band recently performed their Top 10 hit "Take Your Time (Do It Right)" before a capacity crowd on the opening night of their engagement at the Roxy in Los Angeles. Seen backstage are (back row, from left): Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Jason Bryant, S.O.S.; Ron McCarrell, vice president, marketing, E/P/A; (middle row, from left): Gordon Anderson, director, national promotion, CBS Associated Labels; Raaf Abdul and Billy Ellis, S.O.S.; Clarence Avant, president, Tabu Records; Mary Davis, S.O.S.; Bill Freston, vice president, merchandising, E/P/A; Tony Martell, vice president and general manager, CBS Associated Labels; Bruce Lundvall, president, CBS Records Division; Paul Smith, senior vice president and general manager, marketing, CBS Records; (front row, from left): James Jones III and "Sonny" Killebrew, S.O.S.; Frank Mooney, vice president, marketing and branch distribution, CBS Records.

## Bearsville Promotes Blosser

■ LOS ANGELES — Suzy Blosser has been named West Coast artist relations director at Bearsville Records, it was announced by Howard Rosen, the company's vice president and general manager.

Blosser has been with Bears-

ville since late 1979. She previously was artist relations director at ABC Records. Prior to that she was based in San Francisco, where she held a variety of posts with Warner Bros. Records, WEA Distributing Corp. and Liberty Records.

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## MCA Inc. Reports Record Figures for First Half of 1980

■ LOS ANGELES—Lew R. Wasserman, chairman of the board of MCA Inc., announced last week that excluding the effects of extraordinary income, the company's revenues and income for the three and six-month periods ended June 30 were at record second quarter and first half levels.

For the three-month period, compared to the same period for 1979, revenues were \$304,477,000 versus \$272,926,000. For the six-month period, compared to the same period for 1979, revenues were \$627,237,000 versus \$555,934,000.

The records and music publishing division posted gains for both the three-month and six-month periods. Revenues for the records and music publishing division for the second quarter, 1980, were slightly ahead of those for 1979. For the six-month period, music revenues were \$81,414,000 this year, compared to \$70,880,000 in 1979. Income for the first six months of the music division was \$2,456,000, compared with a loss of \$1,759,000 for 1979.

## Blonstein 'Amicably' Leaves Island Post

■ LOS ANGELES—Marshall Blonstein has resigned as president of Island Records, it was jointly announced by Blonstein and Chris Blackwell, principal of the firm. Both Blonstein, a 15-year veteran of the recording industry, and Blackwell described the resignation as "wholly amicable."

It was simultaneously announced that Island would be moving its headquarters to its New York offices at 444 Madison Avenue. Blonstein's reluctance to relocate to New York was one reason for his departure.

Commenting on Blonstein's departure, Chris Blackwell said, "It is with deep regret that I accept Marshall's resignation. During the past 18 months during which he has served as Island Records' president, he has proven himself to be an extremely talented executive and has been instrumental in the company's significant success with such artists as Robert Palmer, Charley Dore, Marianne Faithful, The Invisible Man's Band and Third World. I'm certain that he'll be equally successful in his future endeavors."

Prior to his tenure as Island Records' president, Blonstein served for eight years as vice president and general manager of Ode Records.

## Pipolo Rejoins MCA

■ LOS ANGELES—Pat Pipolo has been named vice president, promotion for MCA Records, announced Bob Siner, president.

Reporting directly to Siner, Pipolo will direct a national staff of six and regional staff of nineteen.

Stated Siner: "I am glad to have Pat back with us. Some of our biggest hits were during the years Pat was head of our promotion department. With Pat we can only further the success we are currently enjoying."

Prior to this appointment, Pipolo was head of International for UA. He was vice president promotion for MCA Records for seven years from 1967-1973.

## Premiere Cable Net Sued by Justice Dept. Under Antitrust Laws

■ NEW YORK—The Justice Department filed suit in Federal District Court last week charging that the Getty Oil Company and four of the nation's largest film companies violated antitrust laws by planning to establish a cable TV network that would limit the availability of feature films to other pay networks.

The four film companies—Columbia Pictures Industries, MCA Inc., Paramount Pictures and 20th Century-Fox Film Corporation — had planned, with financial backing by Getty, to form a company, called Premiere, that would be available to cable subscribers next January. The film companies agreed not to license their films to other pay TV networks for at last nine months after they are made available to Premiere.

The Justice Department complaint said that this arrangement would restrain competition among other cable networks for the acquisition of films distributed by Premiere.

Executives from the film companies and Getty have called the Justice Department suit unfair. Specifically, executives have charged that, although Home Box Office, the Time/Life-owned cable network, has been charged with restraining competition by other pay networks, the Justice Department has not brought charges against HBO. Quoted in the New York Times, Alan Hirschfield, vice chairman of 20th Century-Fox said, "We petitioned the Justice Department a year ago to take action against the dominance of Home Box Office. The government dragged their feet for a year, but within 90 days of the announcement of the formation of Premiere they filed against us."



# NIGEL OLSSON

CHANGING TIDES

## NIGEL OLSSON "CHANGING TIDES." ROCK THAT FLOWS IN EXACTLY THE RIGHT DIRECTION.

"Changing Tides," the new album from Nigel Olsson, marks the apex of his solo career. Because it's overflowing with solid rock 'n' roll that'll soon be riding high on the airwaves.

And to assure smooth sailing nationwide, Nigel will be touring with Elton John as a featured member of Elton's band—with Nigel performing his own songs before sell-out crowds.

**So go with the flow.  
Nigel Olsson.  
"Changing Tides." JZ 36491  
On Bang Records  
and Tapes.**

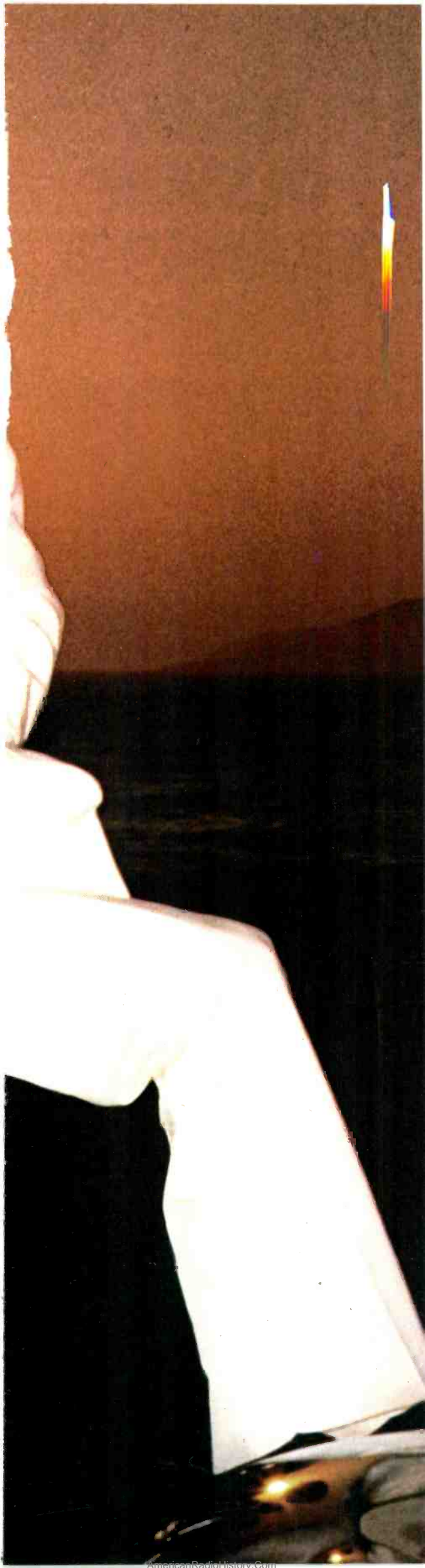
Distributed by CBS Records. © 1980 CBS Inc.  
Produced and Directed by James Stroud  
and Ed Seay. Executive Producer: Ilene Berns.  
Management and Career Development:  
John C. Babcock/Marty Pichinson.













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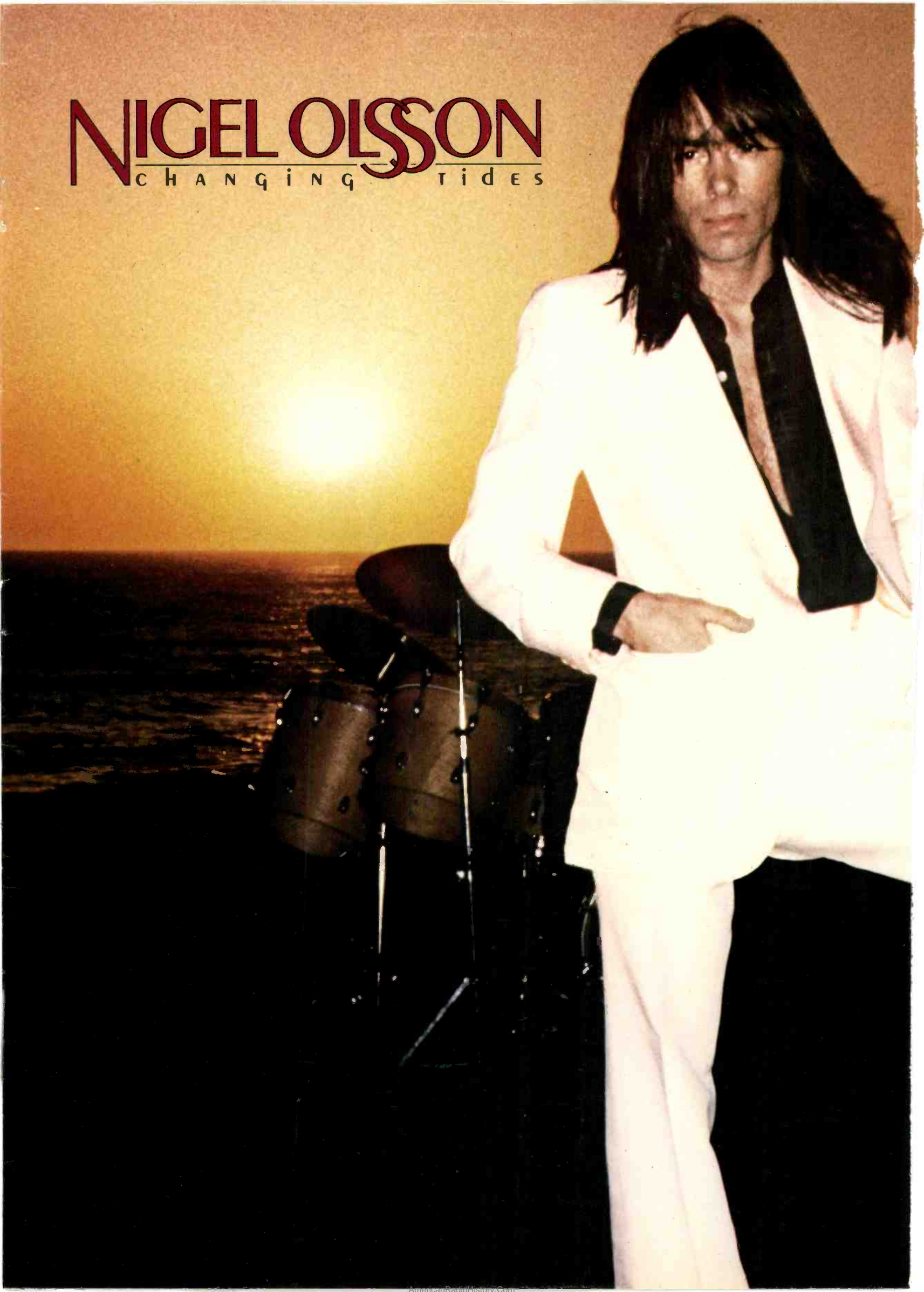
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# NIGEL OLSSON

CHANGING TIDES









## Nashville Music Ass'n Holds First Meeting

■ NASHVILLE — The newly formed Nashville Music Association sponsored its first open forum July 31 at Cactus Jack's club here, with hundreds of members of the Nashville music industry on hand to hear new issues presented and a lively question-and-answer session.

The two-hour forum was opened by Jimmy Bowen, head of Elektra Records' Nashville office and NMA organization board chairman. Bowen said the NMA wants to represent "all the music in Nashville," and that the group intends to promote Nashville as "a complete music center."

Projects discussed for immediate NMA action included a wide-ranging public relations campaign to increase awareness of Nashville music on the national and international music scenes, a possible television network special showcasing a variety of Nashville talent, a newsletter promoting better communication with the local music industry, forums and discussions to consider topics of local concern, and the active solicitation of business and

talent in other cities.

Bowen introduced the other NMA board members, including Joe Sullivan, secretary-treasurer; Jim Rushing, membership chairman; Don Light, Bob Beckham, Bob Montgomery, Kyle Lehning, Bonnie Garner, and Norbert Putnam. Also introduced were the NMA's legal counsel Mike Milom, Fred Ellis, and Jim Harris.

Sullivan explained that the organization's initial budget will be financed by individual \$25 memberships and corporate funding contributions ranging from \$250 to \$1000. Membership solicitation was opened with a \$1000 corporate contribution from BMI vice president Frances Preston, along with the promise of 30 individual memberships from BMI.

A question-and-answer session raised a variety of issues from various segments of Nashville's musical and nonmusical sectors. Motion picture coordinators, big band representatives, jazz artists, pop groups, publishers, record producers, and record executives all took part in the questioning.



Addressing the local music industry at the Nashville Music Association's first open forum meeting are, from left, Bob Montgomery, legal counsel Mike Milom, Joe Sullivan, Jimmy Bowen, Don Light, Bob Beckham, and Jim Rushing. Not shown are members Kyle Lehning, Bonnie Garner, and Norbert Putnam.

## Creative Music Group Signs Gaudio, Valli

■ LOS ANGELES — Jay Warner, head of the newly-formed Creative Music Group, has announced the signing of writer/producer Bob Gaudio and writer/singer Frankie Valli to a long-term publishing agreement. The agreement involves past as well as future compositions by Gaudio and Valli.

Gaudio wrote most of Valli and the Four Seasons' hits, including "Can't Take My Eyes Off of You," "Dawn," "Big Girls Don't Cry," and many others. The Creative Music Group will put together a demonstration LP of Gaudio compositions to be distributed.

## Cherie Taps Morrison

■ DETROIT—Norton Stern, president of Cherie Records, has announced the appointment of Stuart Morrison as national director of promotion/A&R.

### Background

Before coming to Cherie, Morrison was with Warner Bros., as midwest regional promotion manager in Cleveland and local promotional manager in Hartford. He also worked for Arista Records in New York as local marketing manager, and for Sam Goody's in Rockefeller Center as assistant store manager.

Morrison can be reached at (313) 547-5376 and all tapes can be sent to him at 1080 N. Woodward, Birmingham, Michigan 48011.

## Walden Submits Reorganization Plan, Hopes for Capricorn Label Rebirth

By BEN LIEMER

■ NEW YORK — Capricorn Records may resume the active business it conducted in the '70s if the Federal Bankruptcy Court judge for the Middle District of Georgia approves a reorganization plan under Chapter XI submitted by label president Phil Walden on July 28. Both Walden and Capricorn's lawyer, Thomas C. James III, are optimistic that the plan will be confirmed.

Polygram Corporation, parent company of Polygram Distribution Inc. and the Macon company's largest creditor, filed suit against Capricorn last August in New York's Federal Court asking for all of Capricorn's master tapes, music copyrights, existing stock of records and tapes, recording equipment and other assets. Under Walden's plan all of Capricorn's masters, copyrights, existing stock and other property would be turned over to the Polygram Corporation. Capricorn would retain its recording studio, equipment and fixtures, along with its offices, furniture and fixtures.

According to James, Capricorn's retained property would be used as collateral for a \$500,000 fund from which Capricorn would pay its unsecured creditors over the next seven years. The firm's future earnings would provide the necessary money for the fund. James also said that \$75,000 would be deposited in the fund within 11 days after the plan is confirmed by the judge.

Before Walden's plan can be confirmed, a disclosure statement filed by Capricorn must be approved for accuracy by the judge. The next step in reorganization would be to obtain affirmative written votes from the various unsecured creditors. James said that this would amount to "two-thirds of the dollar amount and 50 percent of the number of creditors." Polygram is in a class by itself because it is a secured creditor, James noted. Following the appropriate number of positive votes, Capricorn would then have to wait a minimum of 20 days to obtain another hearing to receive confirmation of the plan. James estimated that if the necessary approvals are obtained the whole plan could be confirmed by the judge within 40-60 days. Arnold Rich, a Polygram lawyer involved with the case, could not be reached for his company's reaction to the plan.

In turning over all of Capricorn's masters and copyrights to Polygram, Walden's proposal would release all of his artists

from their contracts. Arista has already signed three former Capricorn staples, the Dixie Dregs, the Allman Brothers and Sea Level. All three groups have recently released new LPs.

Both Walden and James, when reached for comment, were optimistic about the reorganization plan's chances for success, and both were concerned with dispelling industry rumors of Capricorn's inactivity. "The company never did shut down," James noted. "There were some reports in the industry that they disappeared. There was a brief period of time in the late summer and early fall of 1979 when the telephone system was disconnected, but they continued to operate and just had separate telephones. When the bankruptcy petition was filed in November of '79, Capricorn was functioning." Walden further explained that "the catalogue continued to be sold and the studio facility continued to be utilized, primarily through custom work. Normal earnings through the publishing company continued as in the past. The basic difference was there was no release of new product."

As for Capricorn's future plans, Walden said: "The first thing is, the plan has to be prepared. We are really optimistic that it will be. In the interim period I'll be meeting with and talking to a potential distribution company. I have been talking to various people about positions within the new company. I've continued to audition and listen to new artists during the past several months. And I have some very definite ideas about what I plan to do. We're starting now to prepare ourselves for when the plan is approved, if in fact it is approved. Hopefully, it can all be timed where all these forces come together at the same time and we look to be active by the early fall."

## Home Run Agency Now HRA Ent. Corp.

■ NEW YORK — Dennis Arfa, president of the Home Run Agency, Inc., which books the Beach Boys, Billy Joel and Phoebe Snow, has announced that the agency is changing its name. The firm's new title is the HRA Entertainment Corporation. The HRA Entertainment Corporation name-change reflects a gradual expansion and diversification whose details will be announced late in the fall.



## 'Going Platinum' Lets Rock, Pop Stars Tell Their Stories on Cable/Pay TV

By SAMUEL GRAHAM

■ LOS ANGELES — Calling their venture "a new art form for television," producers Jackie Barnett and Neal Marshall are banking that "Going Platinum," a series of one-hour "documentary musical" shows made expressly for the cable/pay TV market, will prove a successful alternative to both concerts and records.

"Going Platinum," which mixes concert footage, interview material, scenes from recording sessions and occasional other elements, is distributed by 20th Century-Fox Television. The programs — three of which (featuring the Beach Boys, Smokey Robinson and Journey) have already been shown, with two more (Steve Stills, Charlie Daniels) in the can — are broadcast eight times over a one-month period by each carrier. Principal among those "more than 100" carriers, said Barnett and Marshall, is the pay TV firm.

Barnett and Marshall bring considerable production experience to their new venture. Barnett, who is also a writer, promoter, director and record producer, was involved with the "Jimmy Durante Show" for some 15 years; he has also produced TV specials for a variety of performers, from Paul Anka to Ella Fitzgerald, and promoted such events as the Billie Jean King-Bobby Riggs tennis match of several years ago. Marshall, in addition to two years with "The Midnight Special," has produced shows for both cable (Home Box Office) and the major commercial networks.

When "Going Platinum" was conceived, said Marshall, "We asked ourselves, why should people in contemporary music do television? What can people get from TV that they can't get from records or concerts?"

The answer to those questions, the producers felt, lay in the fact that cable TV, aside from its obvious advantage as a visual medium, is also "totally free of restrictions," including the censors to whom commercial programs are subject. That, Barnett and Marshall contend, lends more realism to the "personal profile" angle the producers favor.

Performers chosen for "Going Platinum," Marshall indicated, are "people with stories to tell who would like to tell them. Certain artists probably feel, 'Let's not say anything;' others want to say, 'Here, this is what I'm all about.' We use that as a base. After that, our judgment is, 'What's the story in addition to the music?' If there is a story, we go ahead."

Excerpts of two "Going Platinum" shows viewed recently re-

vealed varying degrees of candor on the parts of the interview subjects. Stills, for example, was quite frank, and profane, when interviewer Jim Ladd suggested he might be betraying his true audience by appearing at Harrah's in Lake Tahoe. On the other hand, the Beach Boys segment was notable for the group's apparent unwillingness to discuss the status of (or even mention) Dennis Wilson, an original member who allegedly left the Beach Boys last year under less-than-amicable circumstances.

Once an artist has agreed to do the show, added Marshall, "Going Platinum" attempts to provide a "completely comfortable" atmosphere for him. "We set the stage and get the hell out of the way. And we try to match the interviewer with the band, which makes them open up more."

The producers are also "ferociously quality-conscious," he continued. "For one thing, we use only the best equipment. We get people involved from the band's staff, and involved up to their teeth; on the Stills show, the recordist is the guy who's been recording Stills' new album." The producers also provide the opportunity for remixing and overdubbing once principal work has been completed — "but that's their judgment," Marshall said. "It's never dictated by us." Thus far, "There hasn't been one person who's told us what to leave in or what to take out."

Each performer is paid a standard, non-negotiable fee, said  
(Continued on page 46)

## Bay Brothers to Millennium



Jimmy Ienner, president, Millennium Records, welcomes the Bay Brothers to the roster. Pictured from left are Jimmy Ienner; Lou Hokenson of the Bay Brothers; Beverly Berman, administrator/international coordinator, Millennium Records; Ernie Sorrentino of the Bay Brothers; and Ken Franklin, national secondary radio promotion, Millennium Records.

## Sales Changes at A&M

■ LOS ANGELES — Harold Childs, senior vice president of sales and promotion for A&M Records, has announced the appointment of David Steffen to the position of vice president of sales.

Steffen, who joined the company in 1972 as local promotion representative in Chicago, moved to Los Angeles in 1977 to take over the position of regional sales manager, west coast. He was named national sales manager 18 months ago.

At the same time, it was announced that Billy Gilbert has been named national accounts sales manager, based in Chicago; Larry Hayes will move from Southwest regional sales manager based in Dallas to national sales manager based at A&M headquarters in Los Angeles; Nick Stearn, A&M's Southwest regional promotion manager, will switch to the sales department replacing Hayes; and Joni Dlugatch has been named Childs' administrative assistant.

## MCA Distributing Announces Changes

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corporation, has announced a number of key changes within the company.

Leroy Sather has been named regional director for the West Coast. Previously Sather was regional director in Chicago and Atlanta. He began with MCA as branch manager in Denver early last year.

John Jump has been named branch manager for Los Angeles. He started with the company in 1978 as sales representative in Minneapolis and was named branch manager there in May 1979 before his current move. In addition, Des Moines Green has been named key account sales manager for San Francisco and Los Angeles, working closely with MCA's most important outlets. Green started in 1971 as a sales representative prior to being named to branch manager and then regional director for Los Angeles in 1977.

Rod Linnum has been named branch manager for both Chicago and Detroit. He had been branch manager for Detroit only. Bill Pierce has been appointed branch manager for Minneapolis. He had been sales representative for the same branch.

## 4 Guilty of Piracy In South Carolina

■ GREENVILLE, S.C. — A twelve-person jury here has found George Washington Cooper III guilty of one count of criminal copyright infringement for the unauthorized manufacture of the album "I Want to Be Your Lover" by Prince.

Cooper's co-defendants, Donald D. Mull, William R. Johnson and Carol Owens Johnson, had earlier pleaded guilty to similar charges regarding the unauthorized manufacture of three other popular albums in addition to the Prince LP.

## Capitol Ties the Tubes



The Tubes have signed an exclusive worldwide recording agreement with Capitol Records, announced Rupert Perry, vice president, A&R, CRI. The Bay Area band was the first to incorporate video into live appearances and has since become known as one of the industry's most entertaining live acts. The group appears in the new feature film, "Xanadu," and performs "Dancin'" on the soundtrack LP. This fall The Tubes will begin work on a new studio LP. Pictured at the signing are (back row, from left): Bernie Boyle, group's co-manager; Tubes Prairie Prince, Roger Steen and Vince Welnick; Rikki Farr, group's co-manager; and Tube Fee Waybill; (front row, from left): Don Zimmermann, president, Capitol/EMIA/UA Records Group; and Tubes Bill Spooner, Rick Anderson and Michael Cotton.



# Record World presents The Second Annual New York Music Special

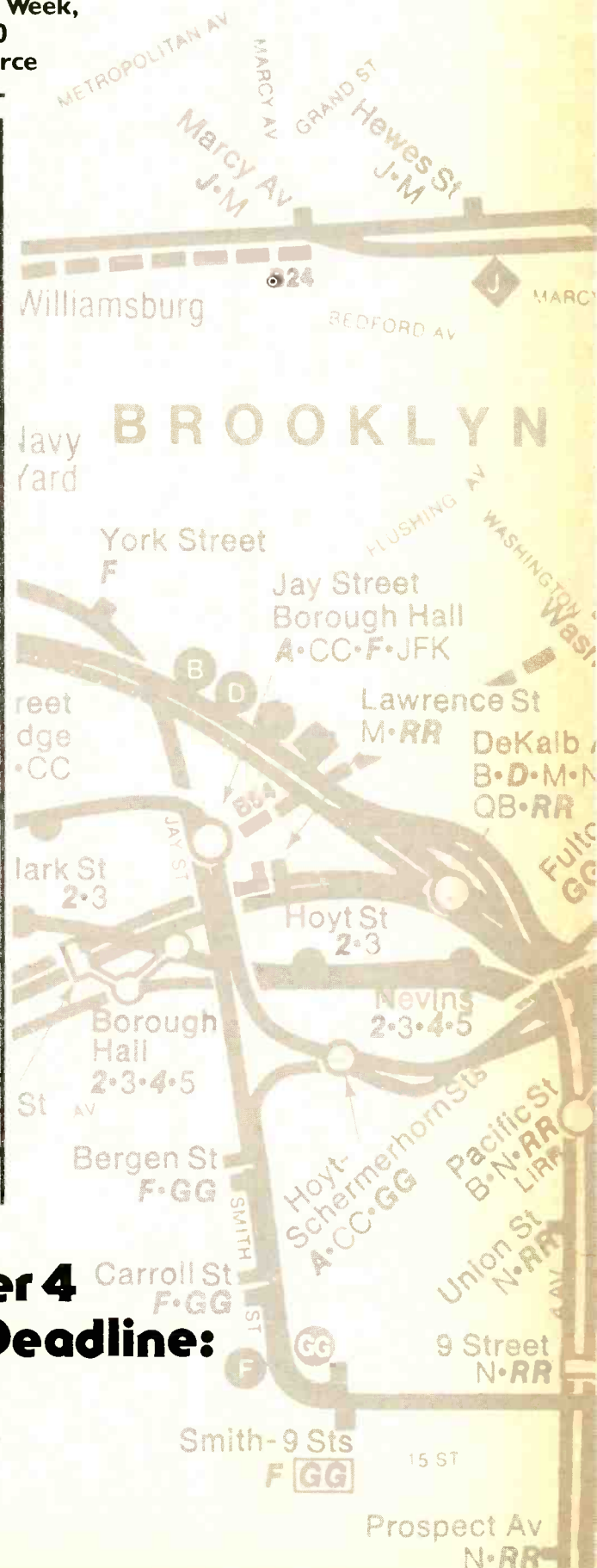
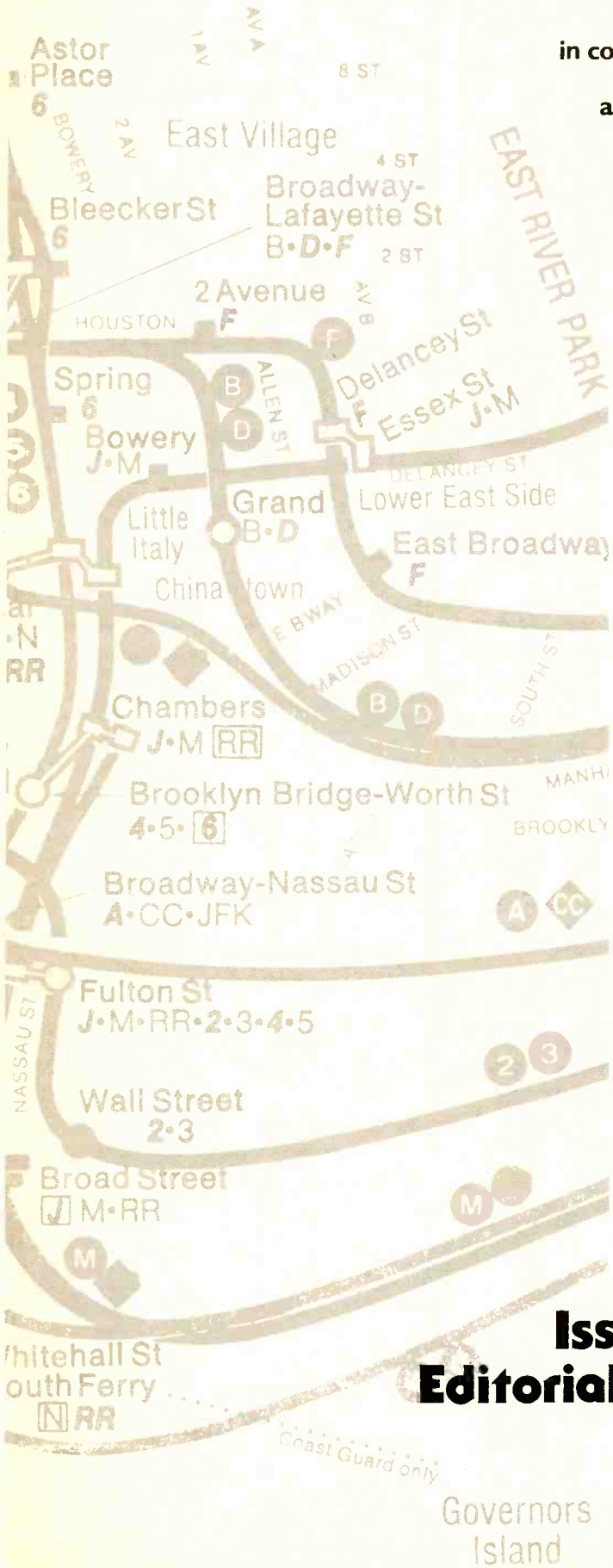
in conjunction with New York Music Week,  
September 29–October 4, 1980  
and the New York Music Task Force

**N**ew 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

**CRUSADERS**—MCA 41295



**SOUL SHADOWS** (prod. by Felder-Hooper-Sample) (writers: Sample-Jennings) (Four Knights/Blue Sky Ryder/Irving, BMI) (3:25)

The veteran trio just keeps on rolling, always at least a step ahead of the times as indicated on this soulful release from the new "Rhapsody And Blues" LP. Bill Withers handles lead vocals brilliantly while Felder's sultry sax burns are juxtaposed effectively with Sample's cool keyboard shades.

## Pop

**ARTFUL DODGER**—Ariola 806 (Arista)

**SHE'S JUST MY BABY** (prod. by group-Dawson) (Paliselli-Herrewig) (Gabril, ASCAP) (2:42)

The Virginia-based quartet has a history of releasing well-crafted pop-rock songs that are deeply-rooted in the finest tradition of the Byrds. Billy Paliselli's lead vocals touch the heart while Gary Herrewig's guitars have that jingle-jangle perfected.

**SECRET AFFAIR**—Sire 49519 (WB)

**MY WORLD** (prod. by Page) (writer: Cairns) (Bryan Morrison) (3:38)

The British quintet is part of the mod reawakening and this first single from their debut "Glory Boys" LP should give that sound a positive presence on American AOR-pop. Urgent vocals relay a triumphant message via the pure pop hook.

**JONATHAN MARS**—Atlantic 3752

**DON'T PRETEND** (prod. by Simon-Roussel) (writer: Simon) (Accutrax/Noedig, ASCAP) (3:19)

If this bright, snappy debut is any indication of what we can expect from the Canadian-British duo, they should be around for a long time. A catchy arrangement & smooth vocals for pop-A/C.

**FLASH AND THE PAN**—Epic 9-50920

**WELCOME TO THE UNIVERSE** (prod. by Vanda-Young) (writers: Vanda-Young) (Edward B. Marks, BMI) (3:45)

Vanda & Young write and play some of the most interesting and accessible dance-rock being offered today. Amusement park keyboards breeze over the rollicking rhythm. Ready for pop radio & clubs.

## SONG OF THE WEEK

**OUT HERE ON MY OWN** (writers: L. Gore-M. Gore) (MGM Affiliated BMI/Variety, ASCAP)

**IRENE CARA** (prod. by Gore) (3:09)

While Cara's initial single and title track from the "Fame" original soundtrack LP bullets into the top 20, the young talent follows quickly and powerfully with this dramatic ballad. RSO 1048.

**ANGELA CLEMMONS** (prod. by Leka) (3:20)

Clemmons serves notice here that she has a remarkable voice with the control and phrasing of a veteran twice her age. She reaches way up and holds the last exhilarating note on a star. Epic 9-50919.

**PLAYER**—Casablanca 2295

**GIVIN' IT ALL** (prod. by Peluso-Beckett) (writer: Beckett) (Big Stick, BMI) (3:35)

All the ingredients for a pop-A/C hit—full, recurring hook, warm sax solo, cool keyboard riffs, and flirty lead vocals—are in place and ready for repeated radio-lounge listening.

**CHRIS REA**—Col 1-11338

**SINCE I DON'T SEE YOU ANYMORE** (prod. by Rea) (writer: Rea) (Magnet/Interworld, ASCAP) (3:42)

Rea is a superb pop hook craftsman which he deftly illustrates on this swaying, mid-tempo ballad from the "Tennis" LP. The vocals are creamy rich & smooth.

**NEIL SEDAKA**—Elektra 47017

**LETTING GO** (prod. by Appere-Sedaka) (writers: Sedaka-Cody) (Kiddio, BMI/Kirshner/April, ASCAP) (4:23)

Sedaka shows all the exuberance and freshness of a new talent on this cut from his "In The Pocket" LP. The south-of-the-border feel is primed for pop-A/C.

**PHOTOGLO**—20th Century-Fox 2458 (RCA)

**WHEN LOVE IS GONE** (prod. by Neary) (writers: Nelson-Morgan) (Intersong/Happenstance, ASCAP) (2:51)

From his self-titled debut LP, the native of Greece with a name that means "son of light" offers this light, easy ballad for pop-A/C. The spotlight is on his sensitive vocals.

**HENRY PAUL BAND**—Atlantic 3755

**LONGSHOT** (prod. by Paul-Thoener) (writers: Paul-Pererick-Fish-Fiester) (Hustlers/Sienna, BMI/WB/Easy Action, ASCAP) (3:53)

Slashing, pulsating guitars and powerhouse vocals lead the charge on this first release from the Florida-based sextet's "Feel The Heat" LP.

**MATTHEW FISHER**—A&M 2257

**WHY'D I HAVE TO FALL IN LOVE WITH YOU** (prod. by Fisher-Taylor) (writer: Fisher) (Black Caviar, ASCAP) (3:35)

The original Procol Harum keyboardist makes a convincing plea on this spin from his self-titled LP. Thick keyboard textures provide a mesmerizing backdrop.

## B.O.S./Pop

**PEACHES & HERB**—Polydor 2115

**FUNTIME (PART 1)** (prod. by Perren) (writers: St. Lewis-Perren) (Bull Pen, BMI/Perren-Vibes, ASCAP) (3:33)

Culled from the forthcoming "Worth The Wait" LP, this energetic dancer gives the dynamic duo plenty of room to harmonize on some irresistible chrous lines. A solid pick for BOS and pop hit status.

**GQ**—Arista 0547

**SOMEDAY (IN YOUR LIFE)** (prod. by Simpson) (writers: LeBlanc-Lane-Crier-Service) (Arista, ASCAP/Careers, BMI) (3:26)

The talented quartet uses a tight rhythm section and heavy-weight bass action as springboards for tantalizing vocal interaction. From the gold-plus "GQ Two" LP, it should see multi-format action.

**AL JARREAU**—WB 49538

**GIMME WHAT YOU GOT** (prod. by Graydon) (writers: Canning-Jarreau) (Desperate/Aljarreau, BMI) (3:38) Jarreau's new "This Time" LP is full of confectioneries like this latest single with feathery vocals backed by a heavenly chorus. The hook is especially effective for crossover audiences.

**STANLEY CLARKE**—Epic 9-50924

**YOU/ME TOGETHER** (prod. by Clarke) (writer: Clarke) (Clarkee, BMI) (3:30)

Stanley has love on his mind and Marcy Levy's sky-high falsetto relays the message. Keyboard adds complete this beautiful multi-format duet.

**MARY MACGREGOR**—RSO 1044



**SOMEBODY PLEASE** (prod. by Holman) (writer: Prentice) (Cafe Americana/Rhythm and Movies, ASCAP) (2:50)

From her latest, self-titled LP, this is another in a formula-perfect line of pop hits from the durable MacGregor. Her vocal stamp seems to be enough to insure a hit and there's numerous other attractive elements to make this a pop-A/C smash. Saucy sax leads and punctuations dress the glossy melody & bouncy rhythm.

**QUIET STORM**—Tamla 54314 (Motown)

**HEARTBREAK GRAFFITI (PART 1)** (prod. by Robinson) (writers: Robinson-Warner) (Bertram, ASCAP) (3:08)

Classy piano runs slide over a perky rhythm strut while the trio puts Pat Henry's showstopping vocal in the spotlight.

**BRICK**—Bang 9-4813 (CBS)

**PUSH PUSH** (prod. by Benton-group) (writers: group) (W.B./Good High, ASCAP) (3:46)

The Atlanta-based quintet uses hypnotic chorus chants over a simple bass line on this cut from the "Waiting On You" LP. The crisp, agile horn break is worth the price and time alone.

**MILLIE JACKSON**—Spring 3013 (Polydor)

**THIS IS IT (PART II)** (prod. by Jackson-Shapiro) (writers: Loggins-McDonald) (Tauripin Tunes/Milk Money, ASCAP) (4:03)

Jackson knows how to pick a song and turn it into her own stunning showcase as with this Loggins / McDonald-penned bonus Her moving soul does the trick.

## Country/Pop

**WAYLON**—RCA 12067

**THEME FROM THE DUKES OF HAZARD (Good Ol' Boys)** (prod. by Albright) (writer: Jennings) (Warner-Tamerlane/Rich Way, BMI) (2:06)

Jennings applies his own unique country philosophy to this popular television show and the result is a twangy folk culture jewel that's set for pop success.

**DON WILLIAMS**—MCA 41304

**I BELIEVE IN YOU** (prod. by Williams-Fundis) (writers: Cook-Hogin) (Roger Cook/Cook House, BMI) (4:04)

Williams' deep, robust tenor is one of the finer things in life. This excellent title-cut from his new LP allows him to get into a real loose, sexy croon. Don't miss it.



# 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)  
Aucouin 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)  
Beat Records (Italy)  
Belgian Music Publishers Association (Belgium)  
Bellaphon Records (Germany)  
E. Judith H. Bergman Law Offices (USA)  
Bonneville Broadcast Consultants (USA)  
Briarmede Music (USA)  
Broadcast (UK)  
Bull Run Studios (USA)  
CBS Records (USA)  
CBS Records Int'l (USA)  
CMS Records (USA)  
CRC Records (USA)  
Cameo Records (Canada)  
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)  
Columbia Pictures Publications (USA)  
Continental Consult A/S (Norway)  
COPRODISA (Ecuador)  
Country Music Association (USA)  
Crossover Promotions (USA)  
Edizioni Curci (Italy)  
D.I. Music (UK)  
Decca Record Co. Ltd. (UK)  
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 Doubleyew 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)  
Falcon Records (Canada)  
Paul Farberman, Esq. (Canada)  
Fabrica de Discos Fuentes Ltda. (Colombia)  
50/50 Productions Inc. (USA)  
GMG Records (Germany)  
GPR Pty. Ltd. (Australia)  
G.R.A.F. Records (Canada)  
Gelfand, Breslauer, Macnow, Rennett & Feldman (USA)  
Ginert & 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)  
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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)  
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Lollipop Music Corp. (USA)  
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Lin Broadcasting Corp. (USA)  
MCA Discovision (USA)  
MCA Records (USA)  
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Martin-Coulter Music (UK)  
Media Communications (USA)  
Media 92 (Canada)  
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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)  
Polydor Records (USA)  
Poplight Records (Switzerland)  
David Porter Productions (UK)  
Prensario (Argentina)  
Quantum Records (Canada)  
RCA Eletronica Ltda. (Brazil)  
RCA Records (Australia)  
RCA Records (Canada)  
RCA Records (USA)  
RCA SA de CV (Mexico)  
RPM Publications (Canada)  
Radio CHIN AM & FM (Canada)  
Radio Records (USA)  
Record World (USA)  
Remipa (France)  
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Rimpo Tontrager (Germany)  
Rio Records of Canada (Canada)  
Roads of Music (USA)  
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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)  
Sanborn Productions (USA)  
Schlesinger & Guggenheim (Attorneys) (USA)  
Schulke Radio Productions (USA)  
Screen Gems-EMI (USA)  
SESAC (USA)  
7 Records Pty. Ltd. (Australia)  
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Siegel Music Companies (Germany)  
Skyfield Productions (USA)  
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Spector Records Int'l (USA)  
Starborne Productions (USA)  
State Records (UK)  
Sting Records (USA)  
Sunrise Theatrical Enterprises (USA)  
Swedish Radio Co. (Sweden)  
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Westinghouse Broadcasting Corp. (USA)  
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WGPW AM Radio (USA)  
WIND AM Radio (USA)  
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WPNT FM Radio (USA)  
WOWO AM Radio (USA)  
Walter Hale Enterprises (USA)  
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Warner Bros. Records (USA)  
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# Record World Album Picks



### LARSEN/FEITEN BAND

Warner Bros. BSK 3468 (7.98)

Larsen, a keyboardist with a preference for Hammond organ, and guitarist Feiten, who shuns tricky effects for a pure, sizzling sound, have backed the likes of Dylan, Harrison and Rickie Lee Jones. Their duo debut is impeccable instrumentally, and with solid songwriting and ensemble vocals, it's a new pop-AOR contender.



### SWEET VI

Capitol ST 12106 (7.98)

International stars Sweet broke open in the U.S. with hit singles like "Fox On The Run," which were identified with the young teen audience. Subsequent LPs, which seemed to appeal to a more mature listener, were less successful. Now Sweet has swung back in the pop/rock direction, and with the current climate, they could hit a wide audience.



### THE YEAR 2000

THE O'JAYS—TSOP FZ 36416 (CBS) (8.98)

What better way to revive a time-honored Philadelphia record label? They're already bulleting on the BOS chart with "Girl, Don't Let It Get You Down," and songs like "You Won't Fail" fill out the album with stunning displays of this trio's vocal technique and sensitivity.



### HELMET BOY

Asylum 6E-280 (7.98)

Three of these Southern California lads have been playing together since their early teens, and multi-instrumentalist Glenn Burtinck is a pro who's played with Jan Hammer. Their trick for getting into your ears is vocal harmony as smooth as sherbet, and tunes like "Hurts Like Love" should help them glide onto AOR-pop lists.

### X ∞ MULTIPLIES

YELLOW MAGIC ORCHESTRA—A&M SP4813 (7.98)



This is the perfect album to enjoy while tuning a computer. The title track has snatches of the "Marlboro" theme and their "Day Tripper" could inspire Lennon and McCartney to take up electronic circuitry.

### NITTY GRITTY IBBOTSON

JIMMY IBBOTSON—First American FA 7718 (7.98)



Formerly a member of the Dirt Band, Ibbotson shines as a solo artist. Although this is a concept album that works quite well as a whole, "Blastin' Through The Southland" and "Sara" are equally excellent on their own.

### SIX OF THE BEST

CLOUT—Epic JE 36350 (7.98)



Sporting tight vocals and guitar harmonies, this album really clicks in the European pop tradition. Suitable for top 40 lists, "Portable Radio" and "How I Long To Be With You Again" are two of the best.

### FULL GROWN CHILD

HOLLY PENFIELD—Dreamland DL-1-5003 (RSO) (7.98)



Tough and seductive, yet with an air of innocence, Penfield writes and sings her songs with a sensual edge. Produced by Mike Chapman, the album includes the single, "Only His Name."

### BACK ON THE STREETS

DONNIE IRIS—Midwest National MWL 1984 (7.98)



This former member of Wild Cherry and the Jaggerz juggles his unusual production techniques as well as his unusual motifs. Of particular interest are "Agnes" and "Shock Treatment."

### QUINTET '80

DAVID GRISMAN—Warner Bros. BSK 3469 (7.98)



Grisman's brand of music is a hybrid blend of jazz, swing, blues and bluegrass. This package features his "Bow Wow" (which borrows a few bars from Beethoven) and a haunting rendition of John Coltrane's "Naima."

### HAVE YOU HEARD

EDMUND SYLVERS—Casablanca NBLP 7222 (7.98)



In his first recording away from the Sylvers family, Edmund unveils a sensitive, personable voice that easily fits into dance tempos and ballads. Side two's "Burning Love," a sizzler, and the stately "Time" are a case in point.

### BILLY JOE ROYAL

Mercury SRM 1-3837 (7.98)



Best known for his 1965 classic, "Down in the Boondocks," Royal re-emerges with this up-tempo offering. Although the album includes several AOR cuts such as "Fever Blind," his country roots are obvious in "Home and Homesick."

### LIFE ON THE CEILING

MICHAEL CHAPMAN—Criminal Records PAC 7-138 (Pacific Arts) (7.98)



Chapman (not the Commander, mind you) has enlisted the aid of some of the Isle's best players on this very personal statement. Richly varied rock for the AOR programmer.

### THE LAUGHING DOGS MEET THEIR MAKERS

Columbia NJC 36429 (7.98)



A youth experience theme dominates the lyrics of this group's second LP, making the delightful cover shots (those are their real mothers) most appropriate. "Zombies" bristles with hooks while the Animals' "Don't Bring Me Down" keeps the spirit.

### GARY MYRICK AND THE FIGURES

Epic NJE 36524 (7.98)



Singer/songwriter Gary Myrick segued from an art school in Texas to the L.A. rock scene. This debut album includes his sulking "She's So Teenage" and a new wave treatment of "Who'll Be The Next In Line."

### IF YOU BELIEVE

TOBY BEAU—RCA AFL1-3575 (7.98)



Following the success of last year's "My Angel Baby," Toby Beau's recent effort features cuts with the same sure-hit formula. Selections such as the title cut and "Little Miss American Dream" are A/C naturals.



# Black-Owned Labels Form New Group

By KEN SMIKLE

■ NEW YORK — Seventeen representatives of small black-owned record companies gathered together at the Sheraton Hotel in New York last Sunday (3) at the first meeting of SIRMA (Small Independent Record Manufacturers Association). The session, which was organized by Jimmy Dockett, was said by many in attendance to be an important first step toward a new day for the small record producer.

The idea for such an organization was first considered four years ago. "A few of us got together and talked about forming a coalition in which we could work with each other behind the scenes," recalled Dockett, who was elected presiding chairman. "At that time there was a great fear of being blackballed because the industry would see us as a radical group of some sort. But things are in such a condition now that I don't think people are concerned with that."

The 12-hour conference covered such topics as music trends, material, recording, pressing quality and control, marketing, distribution, radio stations, trade publications and long-range organizational planning. There were no scheduled speakers. Instead the topics were addressed by members of the group who were most well versed in a particular area. One of the speakers addressing the subject of trends was Mickey Gensler, who publishes the Metropolitan Report and has also owned his own label. "Don't follow trends," he suggested to the gathering. "Talk to the retailers in the black neighborhoods about your product and get them to believe in what you're doing."

Paul Kyser, producer and composer for the chartmaking band Rhyze, warned the group

that "there are no short cuts to recording a good record. Our biggest problem as small record companies is that we don't get any respect and can't get the best even when we can afford it. If you get into the major studios, you won't get the best producers." What the members of SIRMA hope to do is gain influence as a group to create better opportunities.

The original invitation for the meeting was sent to those record companies that are black-owned and whose annual gross revenues are under \$250,000. Dockett, in an interview following the session, said that based on the research that he has done over the last year there are approximately 200 companies that fall into that category. "And that does not include the companies that were formed just as a means of attracting a deal from one of the major labels. These are labels that want to be their own companies, producers who are and want to be labels in and of themselves. These are the people that we want to be in SIRMA."

A steering committee was formed and a second meeting was held just three days later. A third session was planned for Saturday. "Already the word has gone out and we've been getting calls from more independents around the country," said Dockett. "When I heard Stevie Wonder say at the BRE conference that we as a people have not really gone anywhere in the last 20 years in this industry, I knew that he was right and it was time to do something. We all feel that this is something that is needed."

For further information on SIRMA, contact them at SVI Records, 1650 Broadway, Rm. 11210, New York, N.Y. 10019. Tel. (212) 664-0174.

## 'Magic' with LTD



A&M Records recording artists LTD recently performed at a fund-raising benefit in East Lansing, Michigan, hometown of NBA superstar Magic Johnson, during "Magic Johnson's Weekend for Kids." Proceeds from the event were donated to the Magic Johnson Scholarship Fund for academically and athletically gifted youth. Pictured backstage at the Bus Stop Club are LTD group members with Magic Johnson and Edna Collison, vice president of Dick Griffey Productions.

# NEW YORK, N.Y.

By DAVID MCGEE

■ BOOK NEWS: **Bob Dylan** is featured on more bootleg recordings than any other artist in the history of popular music. That much seems certain after reading **Paul Cable's** "Bob Dylan: His Unreleased Recordings" (Schirmer Books). While the practice of bootlegging is odious on any level, the argument that such recordings constitute the only valid means of judging the entire oeuvre of a major artist has merit, particularly when that artist has been as influential as Bob Dylan.

To his credit Cable (who is identified as "a journalist and pop music critic who has focused his collecting activity on Bob Dylan tapes and records") refrains from criticizing Columbia Records for failing to release many of the titles cited here, even though some represent, claims the author, the best work Dylan has done. Instead he catalogues and appraises the recordings extant in the simple, concise prose style of a dedicated fan and historian.

Most impressive is the official Dylan discography. Included are all of Dylan's legitimate releases, all of the bootlegs reviewed in the text, and other oddities: a tape of a phone conversation between Dylan and producer **Bob Johnston**, for example; the demo tape of "Mr. Tambourine Man" that was cut with **Jack Elliot** and was reportedly sent to the **Byrds** (these two tapes, by the way, exist only as rumors, neither one having surfaced as of the book's printing). You name it and it's here.

The stature of the subject alone makes this a fascinating read. As a Dylan fan the columnist would be delighted to hear everything Cable mentions; barring that, this book will suffice, if only for the sheer volume of information it adds to Dylan's legend.

Herewith a report from RW staff weirdo **Jeffrey Peisch** on the latest book from **Quick Fox**, publishers of **Diane Rapaport's** excellent "How to Make and Sell Your Own Record."

A good travel book can be terribly depressing, for unless you are on the verge of a voyage, reading about exotic and faraway places is an exercise in frustration. By this criteria, "International Guide to Music Festivals" (Quick Fox), which is definitely more of a travel book than a music book, is a success. When reading in the book, for example, about a classical festival in Frejusin, France ("being on the Riviera, Frejusin is an excellent place for a festival"), one is left with a pang in the heart for not being able to attend this year.

Complaining aside, "International Guide," compiled by **Douglas Smith** and **Nancy Barton**, is a well-done and informative work. The book is for the traveller who wants to take in some music while travelling, preferably indigenous music. While the famous festivals (Montreux, Spoleto) are certainly well documented, the guide has an astounding collection of uncelebrated and out-of-the-ordinary festivals in all corners of the world. How about the Huck Finn Jubilee in Victorville, Cal., with fiddlers' contests, river-raft building contests, fish derbies, hot-air balloon rides and a fence-painting championship? Or how about the Festival Vojnih Orkestara, in Sarajevo, Yugoslavia, that features 26 military bands from all over the world?

The "International Guide to Music Festivals" has nearly 600 entries in all, neatly divided by music (folk, jazz, classical, and miscellaneous) and country. The entries also contain information on accommodations, prices, past performances and other points of interest at a festival site. The guide is available from 33 W. 60th St., New York, N.Y. 10023.

THE OL' MAJ CHECKS IN: **Major Bill Smith** checked in recently to inform New York that "the ol' Maj blows but he don't lie." What's that? "I been in the business for 27 years and made 3000 records," explained the Maj, "but I've never had anything happen for me like 'Requiem for Elvis.'"

The Maj says he's already called Nashville to order a second pressing of "Requiem," such is the demand for it, and at the same time he's resisted offers from major labels seeking to buy the song from him. "This record stays on LeCam," states the Maj. "Why should I take \$20,000 and lose it? I don't need the cotton pickin' money that bad. Man, this is the biggest thing I've ever had!"

According to the Maj, the kicker in all this is that "Requiem" came out of a super-cheap session. "Man, this was an expensive session, Mr. McGee. I paid 42 cents for a cup of coffee and cut the record in three minutes in the studio, and I tell you I've never heard sound on record quite like this. And it has exploded.

"Ah, I was down at some big, fancy studio awhile back and this guy's telling me, 'Maj, if you're gonna make it today you gotta spend

(Continued on page 20)



## Elvis LP Selling (Continued from page 3)

The numbered eight-record set is being released now to celebrate the 25th anniversary of Presley's signing with RCA. Pressing will be limited to 250,000 copies worldwide, making the package a collector's item. The item contains 87 performances of 78 songs. Sixty-five of the performances have never been released, and one song, "Beyond the Reef," featuring Presley on piano, was discovered on a tape that the artist made during a recording session in Nashville in 1966.

According to Robert Summer, president, RCA Records, over half of the 250,000 albums have been initially sold. Taking into consideration the soft economy and the label's current return policy, RCA shipped retailers advance order forms to satisfy early customer demand. Because the package is a limited edition, the order forms have ensured customers of obtaining the album, and they have also served to protect the retailer from over-stocking the item. As one retailer said, "No one wants to get stuck with a piece of product that goes for \$69.95 a shot, especially in these times."

Estimating the sales potential of the Presley package from advance orders, telephone requests and overall consumer interest, few retailers expressed concern of overstocking the album. "When I first heard about the album," said David Counters, Dallas area manager for Disc Records, "I was wary about ordering it because Presley's catalogue had stopped moving for us during the last nine months. But I guess the consumer will go for quality, luxury items because customers have been quickly filling out the advance order forms that we have been keeping on the counters."

Judging from phone requests alone, Radio Doctor's Steve Lutomski commented that his chain is expecting the Presley album to move extremely well: "The consumer awareness of this package is quite remarkable, considering the fact that the release of the album was only mentioned in two of our local papers. The day this information was printed, we were bombarded by calls."

A number of retailers who received the album last week reported excellent sales activity. "We received 100 of them today," said Mike Gillespie of Fathersons & Sons, "and the initial response was excellent. We expect them to go very quickly. The album happens to be a beautiful package; the photographs alone could become collector's items."

The Presley album, according to dealers, is appealing not just

to collectors and "Presley fanatics," but also to country music fans and a large demographic of people who "grew up with Presley in the 1950s." Record Rendezvous' Jim Jones commented, "Elvis has a universal appeal, and this package is attracting a broad demographic of people, old and young." Lutomski explained, "The album is appealing to two types of consumers. First you have the hard-core fanatic who is going to go out and buy the album immediately. He will buy anything by Presley and will make sure he is the first among his friends to own it. But this album will have longevity because Presley appeals to many, many people. For example, how many of us have an older sister who swooned to Presley in the 1950s, and who is now married and able to afford this package? The nostalgia of the album is enough of an incentive to make such a person want to buy it—especially as a gift for one of his peers."

The gift potential of the Presley album was cited by all retailers as being a significant factor in the marketability of the product, especially during the pre-Christmas shopping season. Record & Tape Collector's Wayne Steinberg stated, "When I ordered the album, I kept in mind that I would hold some of it for Christmas; it's going to be a perfect Christmas present. I figured that it's going to peak this month, slow up a bit in October, and then surge again at Christmas." Jones added, "If there are any left by the time Christmas comes, it will be the ultimate Christmas gift, but personally, I think it will all be sold by then." Some retailers went so far to say that perhaps RCA should have waited to release the album until Christmas, but the majority of merchandisers felt the timing of the album was good.

To aid merchandisers in the sale of the Presley package, RCA is preparing an extensive advertising, promotion and publicity campaign with heavy emphasis on the local retail level. Jack Chudnoff, division vice president, marketing, commented, "Our merchandising campaign will be one of the most comprehensive of the fall season, running in all the media throughout the third quarter. With about 81 percent of the album's contents previously unreleased, we are aware that this package has already stirred up enormous consumer interest, we have developed a campaign in support of the album to give dealers maximum support."

## Cover Story:

# Elvis Aron Presley

■ On November 15, 1955, Elvis Presley, who was to become the most successful entertainer in the history of the recording industry, signed a contract to record exclusively for RCA Records.

To celebrate the silver anniversary of the event, RCA is releasing a deluxe, boxed, numbered limited edition eight-record album containing 87 performances, 65 of which have never before been released.

The album traces Elvis' career from his first engagement in Las Vegas in 1956 (during that date, Elvis' recording of "Heartbreak Hotel" became his first million selling single record) to his last concert in July of 1977 in Indianapolis.

While the new RCA set should not be misconstrued as a "greatest hits" package, it does contain Elvis' best known songs, many in multiple live versions which offer the listener an opportunity for enlightening historical comparisons. A dramatic example is "Heartbreak Hotel." In the 1956 live performance on Record 1, Elvis is introduced by slick-rapping bandleader Freddy Martin and a typical stageband music fanfare. On Record 2, the 1961 benefit performance in Honolulu, "Heartbreak Hotel" is again the opening number, only this time, the guitars bite harder, the bass drum thuds with heightened authority, Elvis' vocal has taken an aggressive turn, and the greeting comes in the form of adolescent female screams. It's a perfect illustration of how music changed, and how Elvis changed music.

Equally interesting comparisons can be made between the 1961 "Hound Dog" and the live version from 1975. Another strong contrast can be found between Elvis' emotive alternate take of "Can't Help Falling In Love With You" from Record 3, "The Movie Years," and the near-breathless stage version that ends Record 8, "The Concert Years," and the entire set.

The "Lost Singles" on Record 3 will be valuable to collectors and fans, since almost none of the sides were included on albums. Some of the set's best listening moments come during "Jailhouse Rock" from Record 4, "The TV Specials," and the soulful swamp-rock of Tony Joe White's song, "Polk Salad Annie," from Record 5. "The Las Vegas Years."

The entire set is spiced with impromptu recordings of Elvis

conversing with producers during unused takes, and rapping with audiences at various stages in his career, but the deepest insight into his personality is found on Records 1, Side B's "Monolog." Elvis talks about his unfulfilled aspirations to go to college and play football, his love for "rugged sports" and pro ball, and his desire to "find that one girl," get married and raise a family. Elvis sounds much like any other American man his age in 1962, but he is aware of the obstacles posed by his career: "Your life is not your own, really . . ." He ultimately affirms that his greatest joy is performing for people, calling himself an "entertainer."

Consider this entertainer's career and some of the staggering milestones it contained:

Elvis Presley is far and away the biggest selling recording artist in history. Informed industry sources indicate his worldwide sales are approaching or have surpassed the billion-record mark.

Sixty of Elvis' single records had worldwide sales of a million or more copies.

Thirty-two of his albums have been certified as Gold or Platinum by the Recording Industry Association of America. These represent sales in the U. S. alone.

Elvis starred in 33 motion pictures.

The highest fee ever paid up to that point for a single guest appearance on television was paid to Presley in 1960 on the Frank Sinatra Show.

The first Elvis TV special in 1968 is still rated as one of the most widely watched entertainment attractions ever aired. Another Presley special, "Aloha from Hawaii," was the first television entertainment show to be beamed throughout the world by satellite.

Elvis became one of the highest paid performers in the history of Las Vegas when he first appeared at the International (now Las Vegas Hilton) Hotel. That engagement set a new Las Vegas attendance record, which still stands.

Those are some of the statistics of the Elvis Presley career. But what of the effects of that career?

Elvis catapulted the music world into the rock 'n' roll era. He changed the shape of popular music throughout the world, influencing the personal and entertainment tastes of teenagers. He set popular music on the path it has taken up to today.



By SAM SUTHERLAND and SAMUEL GRAHAM

■ **MORE SUSPENSE:** From its inception, David Geffen's new music venture has generated more cliff-hangers than D.W. Griffith in his heyday, with rumors of talent huddles and superstar signings widespread despite Geffen's reluctance to confirm such stories.

That trend continues with recent predictions that Geffen would bow a new, separate publishing venture mounted jointly with publishing veteran Chuck Kaye, currently Almo/Irving president. As RW went to press, both Geffen and Kaye were declining comment on those reports—but insiders claim confirmation of such a venture is imminent.

As for the ever-widening net of superstars the new Geffen label is courting, the Asylum Records founder would only say that his first major signings since pacting Donna Summer will enter public record by the end of this month.

**TRACKING:** How good is Fantasy's new Studio D up in San Francisco? The best way to find out is to ask a musician who has worked there, and according to George Duke—who's been mixing the new Seawind album and producing a new Blackbyrds LP, "Better Days," at Studio D—the facility will do just fine, thanks. Says Duke, "Thus far, it seems to be an easy room to work in." He didn't always think so, however; in fact, when Duke first heard the room before it was officially opened for business, "it looked good, but it sounded really thin." Duke had already been signed for the Blackbyrds project, and although it made financial sense for them, as a Fantasy act, to work in Studio D, "I told them it just wasn't happening, no matter how much sense it made." But he finally agreed to check it out, and "once I did, we were all very impressed."

Why? "Well, it has a lot of flexibility. The computerized Necam facilitates mixing; and with two machines you have 46 tracks at your disposal, which I've never had before. I like the way it's acousticed—like you can use the drum booth with a carpet or without it. The overall feel of the room is very nice, and generally pretty loose. For some reason, I don't feel pressured there. As modern as it is, it feels real relaxed."

Duke has been doing plenty lately, what with projects for A Taste of Honey, the Brecker Brothers and Flora Purim as well as the ones mentioned above. He also has his own "A Brazilian Love Affair" album on Epic, a record he admits "nobody expected to do half as well as it has." Duke will be gigging in Brazil soon, with a band that will include Airto, Raul de Souza, Roland Bautista, Leon "Ndugu" Chanler and Stanley Clarke. Clarke and Duke have plans for an album together at some point, too.

**KNACK INTACT:** A recent item in "New York Rocker" claiming The Knack is no more has been solidly blasted by the quartet's management. Apart from the band's recent overseas trek, which saw them appearing on a Eurovision telecast and performing before Italian fans at the St. Vincent Music Festival, we're told the foursome is already amassing quite a pool of new material for their third Capitol albums. With 21 new songs already written, and more in the works, the current plan calls for pre-production rehearsals to kick off in about three weeks.

**FACES AND PLACES:** Les McKeon, who used to sing for those darlings of the pre-pubescent set, the Bay City Rollers, is making a nice living in Japan. He has a new album on EMI/Japan called "Ego Trip," and he just finished a couple of shows at Budokan. He's soon to be in L.A., shopping his LP for U.S. distribution; and the fact that he was given a send-off by two thousand screaming girls when he left Tokyo and greeted by absolutely no one when he arrived in the States shows he has a ways to go before McKeon mania reaches these shores. . . . Sounds like a tall tale to us, but when Dreamland group Nervus Rex appeared on Rodney Bingenheimer's KROQ radio show a couple of weeks ago, they told this story about their signing to that label: Seems that when Mike Chapman came across the group in a New York club last year, no one recognized him and thus no one believed it was really Chapman. The group says they demanded to see his drivers license before agreeing to meet with the ex-"Commander" . . . The boys in Ambrosia probably wish that what happened to them recently in King's Mountain, South Carolina was a fantasy as well, but unfortunately it was not. They had apparently made a pit stop somewhere when some local rednecks, not liking their looks, began to get a little physical with a couple of the Ambrosias. The group's Joe Puerta, a little guy whose father was a

(Continued on page 20)

## 'Beatlemania' Wins Another Round In Continuing Legal Battle with Imitators

■ **LOS ANGELES**—"Beatlemania" producers Leber-Krebs, Inc., and Maclen Music, Inc., representing the Beatles' songwriting copyrights, have won the latest round in their continuing legal battle against unauthorized dramatic uses of Beatles material with the last in a series of permanent injunctions against alleged copyright violators.

The injunction, issued in U. S. District Court here July 28, concludes serial action against defendants named by plaintiffs in their initial complaint over a year ago, which first resulted in a series of preliminary injunctions against producers and performers in unauthorized Beatles tributes both here and overseas.

Central to the actions initiated on behalf of Leber-Krebs and Maclen/Northern Songs administrator ATV Music is the issue of theatrical or multi-media "tributes" mounted without express license from original copyright holders. Plaintiffs had contended that new Beatles stage presentations were being developed to trade on the success of "Beatlemania," produced by Leber-Krebs with ATV's approval and participation.

Injunctions were served on stage in Tokyo after one such performance, with a companion Japanese action enjoining further infringements throughout that country.

ATV Music president Sam Trust, whose office announced the final permanent injunction last week, outlined the earlier victories and reported that the current action prohibits advertising or merchandising implying or stating any connection with the authorized "Beatlemania" presentations and the defendants. Any title resembling "Beatlemania" is also prohibited in the permanent injunctions now in force.

Representing the plaintiffs was

### PPL at the Roxy



Casablanca Records group Pure Prairie League recently performed two shows at the Roxy. Pictured backstage, from left, are: Billy Hinds, PPL; Jeff Wilson, PPL; Jack Daley, manager of PPL; Michael Connor, PPL; Mike Reilly, PPL; Bruce Bird, president of Casablanca Records; Vince Gill, PPL.

Donald S. Engel of Engel & Engel, who reportedly cited the case's significance for all copyright owners in light of recent stage and screen works centering on a particular artist or group. Noting such precedents as "Beatlemania" itself, Elvis Presley impersonators, "Ain't Misbehavin'" (based on the songs of Fats Waller) and "The Buddy Holly Story," Engel said new productions along those lines had been staged claiming rights to use the disputed copyrights pursuant to ASCAP and BMI performing rights licenses.

The plaintiffs' success is traced to such licenses' restriction to non-dramatic presentations. Separate dramatic performing rights, the Court contends, must be obtained for any performance in dramatic or "dramatic-musical" settings.

ASCAP and BMI are reportedly informing licensees that the rights granted under their own policies are solely for non-dramatic usages.

The latest series of rulings also finds talent agencies involved in unauthorized presentation bookings liable for any infringements. Permanent injunctions have been accordingly entered against the agencies involved in the alleged Beatles copyright infringements, and ATV Music has reported receipt of settlement payments equal to, or exceeding, the profits earned by the producers and agencies of the unauthorized shows named in the action.

### First Amer. Distrib

■ **SEATTLE**—Bill Metz, west coast sales manager for First American Records, Inc., has announced the appointment of California Record Distributors, Inc. as the exclusive west coast distributor for the First American Record Group. The new pact is effective immediately and covers California, Oregon, Washington, and Alaska.



## 'Times Square'

(Continued from page 6)

to be available," he explained. "If it hadn't been, we would've found another song, or asked another band to create one."

A number of acts, such as Jackson, did just that. David Johansen ("Flowers in the City," a duet with Robin Johnson, the film's star) and XTC ("Take This Town") are other artists whose performances were composed specifically for the film. Johnson also performs "Damn Dog," another new song, and, in a duet with co-star Trini Alvarado, "Your Daughter is One."

The package also includes several new rock classics, in addition to "Life During Wartime," from artists Lou Reed ("Walk On The Wild Side"), Patti Smith ("Pissing in the River") and the Ramones ("I Wanna Be Se-

dated").

Singles rights will revert to the act's original label in most instances, but marketing and promotion will be coordinated with a master release plan and RSO Records' national and regional staff, as well as its international team, will assist throughout.

Oakes—who supervised the music for both "Fever" and "Grease," the two best-selling soundtracks in trade history—says special care was taken to balance the commercial needs of the record package with the spirit of the film itself. "The sequencing was difficult because of the range of music," he commented. "What we've done, as we did with 'Fever,' is to very deliberately group our more AM-oriented material on side one, and then

put the more AOR-influenced songs on side two."

At the same time, Oakes says the package was aimed at sustaining the atmosphere of the film—one key to the decision to fill two discs. He notes that Stigwood himself was initially reluctant to release a double set, owing to the current market and the possible resistance to a higher ticket price, "but when he heard the sequencing, he became supportive." A single pocket LP might have zeroed in on the biggest hits, but Oakes asserts that the flavor of the film would have been sacrificed.

If Oakes is understandably protective of the project's musical content, he's also quick to stress the practical demands for successful marketing of such a package. Thus, the movie's logo will be an essential visual element of both movie and music marketing campaigns, from singles sleeves to in-store merchandising aids.

Oakes feels the recent success of "Fame," another RSO package, justifies the care in sustaining the film's spirit—an issue that convinced RSO to avoid "augmenting" that film's music to improve initial radio acceptance.

"Times Square" is the first of several major Stigwood feature films to be produced in New York. Director Allan Moyle and writer Leanne Unger contributed the original story, with co-producer Jacob Brackman—himself a successful pop lyricist—writing the screenplay.

Kevin McCormick and John Nicolella were executive producers, and the two stars, Johnson and Alvarado, are both Stigwood discoveries. Also featured is Tim Curry.

Ironically, notes Oakes, the very "new wave 'Fever'" stigma that has dominated early reports of the movie could surface in a future Stigwood movie/music project now on the boards. For now, though, the company is gearing up for "Times Square" and its fall release to theaters.

## New York, N.Y.

(Continued from page 17)

some money, you gotta have big production.' I just took that fella a copy of my latest and greatest and last record and told him it took me three minutes of studio time plus 42 cents for a cup of coffee, and I left it with him. Is that a good story? It might not play in Tulsa but it'd sure make a guy from Muskogee sit up and take notice!"

Of his next LeCam release—English and Spanish versions of "Hey Paula" and "Last Kiss" on the same 45—the Maj says he's planning to release the EP complete with a gold label. "All you have to do is hang it on our wall, you don't even need to paint the record." And when the Maj played the record over the phone for Paul (of Paul and Paula), "Paul absolutely came unglued. He thought it was spectacular."

Correction: Johnny Van Zant's name was misspelled in last week's issue. Rumor: Is there a major A&R restructuring in the works at CBS?

## GEC Licenses Product From Three Labels For Cassette Venture

■ NEW YORK — The General Entertainment Corporation, the firm that plans to market "Magnetic Gold" cassettes in over 100,000 grocery and convenience stores over the next few years (*Record World* July 5), has signed its first licensing contracts with three record labels. The labels, A&M Records, MCA Records and K-Tel Records, have licensed the catalogues of selected artists to GEC for a three to five-year period. GEC will pay the labels an advance plus a percentage of the retail price (\$3.99 and \$4.99).

Among the A&M artists soon to be represented on GEC tapes are Billy Preston, Joe Cocker, Humble Pie, and Captain & Tennille. MCA has licensed material by Waylon Jennings, Three Dog Night, B.B. King and others to GEC. K-Tel will be represented by various compilation albums.

### Expanding

GEC's "Magnetic Gold" cassettes are now available in three test markets. In 1981, stores in several other cities will begin carrying the product. By the end of 1981, GEC plans to have cassettes in over 15,000 outlets.

## New Posts at Capitol For Simpson, Cousino

■ LOS ANGELES—H. Lee Simpson and Ralph E. Cousino have new responsibilities at Capitol Records as of August 1, announced David W. Lawhon, president, technical resources and manufacturing operations division, CRI.

Simpson, whose new title is vice president, manufacturing and distribution operations, will be responsible for all manufacturing, production and distribution activities. Cousino will oversee all engineering and studio activities in his new capacity as vice president, engineering and studios.

## The Coast

(Continued from page 19)

Golden Gloves boxer and wrestling champ, decided to take matters into his own hands, so he jumped into the melee with a bottle of ketchup and poured it on one of the attackers. For his trouble, Puerta received a suspected concussion, while some of the other musicians were roughed up as well. Puerta and the others were back onstage for the next show, however . . . Considering the kind of debauchery normally associated with a **Van Halen** tour, singer **David Lee Roth's** getting arrested for smoking (tobacco) onstage in Cincinnati seems fairly tame. Arrested he was, however, and later freed on a five thousand dollar bond. Last week came the news that Roth was let off before being prosecuted, but it may not end there: a spokesman for Roth claims that an Ohio civil suit is being considered on the ground of violation of civil rights and free speech, in order to "spare" other bands and audiences from this kind of "harassment."

**YUMPIN' YIMINY:** Bug Music's **Dan Bourgoise** reports that the rockabilly revival has spread from its English and Dutch strongholds to shake up the charts in Finland. **Matchbox**, the U.K.'s answer to **Ray Campi**, has hit the top of the charts there, while K-Tel has placed a rockabilly anthology in the top five. Meanwhile, the Finnishing touch—at least for Bourgoise, who handles publishing administration for Rollin' Rock Records' Ron Weiser Publishing catalogue—is news that "Back Seat Boogie," by former Rockabilly Rebels Rollin' **Colin Winski** and Jumpin' **Jerry Sikorski**, has been covered by Finland's own **Buck Jones and His Rhythm Riders**.

**SURREAL SOUNDTRACK:** As reported elsewhere in this issue of *RW*, the number of movie/music tie-ins continues apace, as underscored by several projects now in development. One new twist that should make moviegoers sit up and take notice is the news that none other than **Federico Fellini** is using a track from **Gino Soccio's** "Outline" album in the score to his latest movie, "City of Women." Soccio is also said to be handling the soundtrack to "Babe," described to us as "a new wave/disco movie" featuring **Buddy Hackett**. Is that supposed to be type-casting?

**MORE PICS TO CLICK:** Also in production is the musical score to "Honky Tonk Freeway," being cut at Muscle Shoals Sound by producer **George Martin**, who's working with **Dr. Hook** and their long-term producer **Ron Hafkine** . . . Meanwhile, back at video editing bay, the new **Gowers/Fields/Flattery** combine—all veterans of **Jon Roseman's** original production team—has completed two promotional clips with **The Rolling Stones**, both shot at the Astoria Studios in Queens, N.Y., with post-production wrapped here. **David Mallet**, who directed recent pieces with **David Bowie** and **Peter Gabriel**, handled those duties for the Stones, who were captured performing "Emotional Rescue" and "She's So Cold" from the quintet's latest LP.

**HOOTCHIE-GUCCI MAN:** His neighbors probably weren't that surprised when **Bob Gibson's** new headquarters for his Gibson Group P.R. operation ran a Gucci flag up their flagpoles. But Gibson staffers did get a shock when a few hours later they received a visit from a weary but insistent overseas traveller. When the intruder was finally persuaded to stop waving his passport, he was told that the building really wasn't the Italian consulate.



# Record World DISCO

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ We were bowled over with a sudden flurry of new records just prior to presstime: listen carefully to all of them, as we should all recognize by now how easy it can be to gloss over deserving music in a period of unusual activity.

**NEW ALBUMS:** **Eumir Deodato**, the creator of 1978's "Whistle Bump" and a suddenly formidable figure with his production of Kool and the Gang's crossover success, "Ladies' Night," bows his new album this week, titled "Night Cruiser" (Warner Bros.). From the first note, it's a killer: here are six cuts that will be at home at clubs and on radio, all instrumental and all top-grade boogie. The 6:15 title track leaps out with dramatic, immediate impact, a gorgeous juxtaposition of warmth and brightness achieved by the alternating flute and brass phrases. It's an instant smash for sure—the sort of groove song that's all hummable hook. "Groovitation" (6:13) is the other top disco standout, a boisterous funk groove for the harder core. The four remaining cuts are all strong alternates: in particular, for radio, a low-key "East Side Strut" (5:33) and the keyboard-led "Love Magic" which will probably please those of us looking for a lighter, faster selection—a/c disco, you might call it. "Uncle Funk" (6:28) is a James Brown-influenced riff with softened edges, featuring Kool and the Gang's **Khalis Bhayan** in a wild tenor sax solo. "Skatin'" (5:17) should find an obvious following; it's a low-tempo piece with strong synthesizer crossrhythms underneath. Key collaborators: **Platinum Hook**, with vocals and handclaps, especially drummer **Stephen Daniel**, heard on every cut, and percussionist **Jimmy Maelen**. Look for multi-cut attention out of the box: "Night Cruiser" is right on the button for everyone with the slightest taste for disco or jazz-funk.

Other recent albums to check for a cut or so apiece: in particular, don't miss **Tom Browne's** "Love Approach" (Arista/GRP). The lead cut, "Funkin' for Jamaica (N.Y.);" (4:40) was tipped to us repeatedly (even as we were closing the column!) by New York DJ and budding engineer **Preston Powell**. "Funkin'" is a smoking street tune that starts as an aural portrait of a small group hanging out on the sidewalk while a shoulder box radio pumps out a beat. (Compare the street-sound collage on Marvin Gaye's "What's Going On.") Co-writer **Toni Smith** brings the song into sudden focus with her high, robust wails on the title refrain—one might easily mistake her for Chaka Khan here. Available promotionally on disco disc, along with the currently charting **Average White Band** cut, plus two others by the Brecker Brothers and Magic Lady. While on the subject: highest marks for AWB's newest album, "Shine." "Let's Go 'Round Again" is already a breaking hit nationally, short and sweet at 4:40, with the

sort of drumless break so much in vogue lately (as on "Give Me the Night"). Also note: "Catch Me (Before I Have to Testify)" razor-sharp pop funk, sung in superfalsetto, and a fine, fine ballad, the E.W.F.-inspired "For You, For Love." **Teddy Pendergrass'** fifth on Philadelphia International, "TP," has a roster of ten producers, with expectably multifaceted results. The Teddy aficionados among our correspondents were talking up the duets with **Stephanie Mills** already: on the uptempo "Take Me in Your Arms Tonight" (5:24), their interplay is spontaneous and thrilling. The track is stripped-down Philly with percussive: a longer, denser remix would certainly be welcome. The Ashford/Simpson-produced "Girl You Know" is also a possible cut, short at 4:03, but a classy, insinuating bit, backed vocally by A/S and Ullanda McCollough.

**DISCO DISCS:** Something for everyone, in a profusion of independent label releases. Our favorite this week is **Idris Muhammad's** "For Your Love" (7:45), the promotional disco disc breakout from his latest on Fantasy, "Make it Count." Drummer Muhammad is here produced by **Phil Kaffel** and **Paradise Express' Herb Jimmerson**, joined by **Tip Werrick** on guitar and vocalists **the Waters**. On the heels of **Herbie Hancock's** "Stars in Your Eyes," it's easy to see a club and radio base for this sultry, mysterious rhythm-ballad. **Clayton** is featured vocalist, supported with a strong synthesizer pulse that gives the cut a powerful sway. Moody, melodic, hypnotic . . . we've been waiting for this cut since Muhammad's initial disco success, the miraculous "Could Heaven Ever Be Like This." Just as sweet, with a quicker, lighter push, is **Parris' "Never Take Your Love"** (6:10), on Brunswick commercially. The cut is an unassuming love song, dressed up with lots of very pretty harmony and a semi-Caribbean percussive cross-current. This fusion of sweet soul singing and disco rhythm could be yet another sleeper hit for this newly reactivated label.

Pop-disco: **Scandal's** "Just Let Me Dance" (7:16), on Sam, commercially. The group is a mixed-vocal outfit, who bring a street-raw edge to their singing; "Just Let Me Dance" is a peak-tempo piece with an honest-to-God percussion break and a catchy repeating punchline. New York DJ **Jim Burgess** mixed; he gives a lot of attention to the good guitar work and a momentary throbbing break. In a rather more progressive pop vein is **Fever's** "Dreams and Desire," the title cut of their recent album, re-released this week in a disco disc version, remixed, coincidentally, by Burgess as well. His work here is of the sort that sends you off to check the album, wondering how the cut was overlooked in the first place. The remix brings out several melodic instrumental tracks that provide a stronger groove; also, there's more bottom and detail, especially the powerful snare drum snap.

**FROM THE STREET:** Sugarhill's newest release is "Freedom," by **Grandmaster Flash and the Furious Five**, a rap, of course, but with a difference. Taking a cue from Kurtis Blow's phenomenal "The Breaks," the rhythm track gets a lot of care, putting the Five a step ahead to begin with. But more importantly (and something that wasn't actually apparent in "The Breaks"), they leave all the cliches behind—there's not a "To the beat, y'all" in sight except at the close, and the banter captures real exuberance with numerous audience responses and kazoo breaks. I admit it: I find this entertaining. **Mantus'** "Boogie To the Bop" (SMI) is a semi-rap at moments, but is mostly a lithe rhythm, their most polished yet. The percussion sparked rhythm

(Continued on page 29)

# Discotheque Hit Parade

## L'AMOUR/BROOKLYN, N.Y.

DJ: MIKE PACE

- BEHIND THE GROOVE—Teena Marie-Gordy
- CONCERNED PARTY #1—Captain Sky—TEC (LP)
- DOES IT FEEL GOOD—B. T. Express—Columbia
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
- FIRST . . . BE A WOMAN—Leonore O'Malley—Polydor
- FREE/JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
- I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City
- 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
- NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century Fox
- SEARCHING—Change—WB/RFC
- SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
- SUGAR FROSTED LOVER—Flakes—Magic Disc

(Listings are in alphabetical order, by title)

## BACKSTREET/DETROIT

DJ: STEVE NADER

- CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- DYNAMITE—Stacy Lattisaw—Cotillion
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- FEAR—Easy Going—Importe 12
- FEEL LIKE DANCING—France Joli—Prelude
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- I AIN'T NEVER—Isaac Hayes—Polydor
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- LADY OF THE NIGHT—Ray Martinez and Friends—Importe 12
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- PARTY ON—Pure Energy—Prism
- QUE SERA MI VIDA—Gibson Brothers—Mango
- TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
- UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

## RASCAL'S/WASHINGTON, D.C.

DJ: JACK McREYNOLDS

- CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
- CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Honey/Fantasy
- EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- HELPLESS—Jackie Moore—Columbia
- I'M READY—Kano—Emergency
- I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
- LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- PARTY ON—Pure Energy—Prism
- STEP ASIDE FOR A LADY—Cissy Houston—Columbia
- STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
- UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown

## STUDIO WEST/SAN FRANCISCO

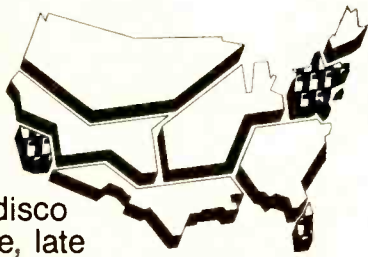
DJ: BOB MIRO

- CAN'T BE LOVE (DO IT TO ME ANYWAY)—Peter Brown—Drive
- CAN'T STOP THE MUSIC—Original Soundtrack—Casablanca
- DYNAMITE—Stacy Lattisaw—Cotillion
- EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?—Two Tons O' Fun—Honey/Fantasy
- EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- I'M READY—Kano—Emergency
- I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- SEARCHING—Change—WB/RFC
- SHAKE IT UP (DO THE BOOGALOO)—Rod—Prelude
- UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown



# The Record World

# 1



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

**Air Supply:** 18-18 WABC, 10-8 WAXY, 19-16 WBBF, 13-11 WCAO, 12-7 WFBR, 20-13 WFIL, 18-11 WICC, 13-9 WKBW, d29 WNBC, 24-17 WPGC, 27-20 WRKO, 19-19 WTIC-FM, 22-20 WXLO, 29-21 WYRE, a KFI, 30-26 KHJ, d29 KEARTH, 21-17 PRO-FM, 29-21 F105, 15-9 KC101, e Q107, 28-25 Y100, 12-11 14Q, 21-14 96X.

**Ambrosia:** 29-24 WAXY, d25 WBBF, 19-13 WCAO, 23-18 WFBR, 26-24 WFIL, 22-18 WICC, 24-17 WFIL, 28-26 WKBW, on WNBC, d26 WPGC, 23-20 WTIC-FM, 26-24 WXLO, 30-26 WYRE, d29 KFI, on KFRC, a KHJ, 25-23 KEARTH, on KSF, 20-16 PRO-FM, 30-28 F105, 24-22 KC101, e Q107, 34-29 Y100, 29-20 14Q, 27-24 96X.

**G. Benson:** 12-13 WABC, 22-14 WCAO, 8-6 WFBR, 22-15 WFIL, 12-8 WKBW, 16-12 WNBC, 13-9 WPGC, 13-9 WRKO, 17-12 WXLO, 27-24 KFI, 21-18 KFRC, 16-11 KHJ, 16-7 KEARTH, 8-6 KSF, 26-22 PRO-FM, 26-19 F105, 27-23 Y100, 31-23 14Q.

**J. Browne:** 38-33 WABC, 25-19 WAXY, 16-15 WBBF, 10-5 WCAO, 12-9 WICC, 2-2 WFIL, 16-11 WKBW, 27-24 WNBC, 21-18 WPGC, 5-7 WTIC-FM, 25-17 WYRE, 16-13 KFI, a KFRC, 20-16 KHJ, 17-15 KEARTH, 28-23 KSF, 23-19 PRO-FM, 15-10 F105, 15-11 Q107, d30 Y100, e 96X.

**I. Cara:** 21-15 WABC, 29-24 WCAO, 24-20 WFBR, 28-26 WFIL, 20-12 WICC, on WFIL, 21-16 WKBW, 13-5 WNBC, 27-24 WPGC, 12-6 WRKO, 29-14 WTIC-FM, 24-21 WXLO, d29 WYRE, 4-2 KFI, 30-26 KFRC, 5-3 KHJ, 3-2 KEARTH, 18-14 KSF, 24-20 PRO-FM, 7-4 F105, 18-10 KC101, 31-26 Y100, 24-12 14Q, 12-10 96X.

**C. Cross:** 16-17 WABC, 4-3 WAXY, 7-4 WBBF, 5-2 WCAO, 7-3 WFBR, 8-5 WFIL, 2-1 WICC, 9-7 WFIL, 4-2 WKBW, 10-7 WNBC, 10-4 WPGC, 6-4 WRKO, 2-1 WTIC-FM, 11-9 WXLO, 13-8 WYRE, 23-15 KFI, a5 KFRC, 24-20 KHJ, 22-13 KEARTH, a21 KSF, 16-12 PRO-FM, 14-7 F105, 4-2 KC101, 10-5 Q107, 5-5 Y100, 1-7 14Q, 1-1 96X.

**M. Cole:** e WBBF, 24-20 WCAO, 18-13 WFBR, d29 WFIL, 18-13 WPGC, 3-2 WRKO, on WXLO, a KFRC, 25-22 KHJ, 20-18 KEARTH, 27-24 PRO-FM, a F105, d28 14Q.

**R. Dupree:** e WBBF, 18-12 WCAO, d23 WFBR, 29-27 WFIL, 23-19 WICC, 29-27 WKBW, on WNBC, 26-21 WPGC, 25-24 WTIC-FM, 19-14 WYRE, 30-28 KFI, 24-22 KFRC, d28 KHJ, 27-25 KEARTH, a28 KSF, d30 F105, 25-20 KC101, e Q107, 33-27 14Q, 28-26 96X.

**ELO:** d28 WCAO, 30-27 WFBR, 30-28 WFIL, 25-25 WICC, 27-22 WFIL, 25-20 WKBW, 22-19 WPGC, 27-26 WTIC-FM, 27-23 WYRE, d27 KFI, 25-23 KFRC, on KHJ, d30 KEARTH, 30-26 KSF, 30-27 PRO-FM, 30-17 Q107, 19-14 14Q, 25-22 96X.

**L. Graham:** 15-14 WABC, a WAXY, 1-1 WCAO, 1-1 WFBR, a WFIL, e WICC, 1-2 WPGC, 15-11 WXLO, on KFI, a29 KFRC, 17-12 KHJ, 29-27 KEARTH, 23-12 KSF, d30 PRO-FM, 20-11 Y100, 38-31 14Q.

**B. Joel:** hp-38 WABC, d25 WCAO, on WFBR, d22 WFIL, 30-23 WICC, a WFIL, a30 WKBW, 30-25 WNBC, a WRKO, 30-27 WTIC-FM, d30 WXLO, e WYRE, a KFI, 26-24 KFRC, e-24 KSF, a PRO-FM, 28-25 F105, 29-26 KC101 e Q107, 20-16 14Q.

**R. John:** a WFIL, d28 WPGC, e WTIC-FM, e WYRE, 29-26 KFI, 27-25 KFRC, 29-24 KHJ, 28-26 KEARTH, a PRO-FM, a37 14Q.

**J. Lee:** e WAXY, 25-19 WCAO, 19-15 WFBR, 24-24 WICC, on WKBW, on WNBC, 29-23 WPGC, a WRKO, 24-23 WTIC-FM, 28-27 WXLO, 24-22 WYRE, 24-21 KFI, d21 KHJ, 15-11 KEARTH, on KSF, d29 PRO-FM, 21-18 F105, 22-14 KC101, 30-25 14Q.

**K. Loggins:** a WCAO, d29 WICC, 25-21 WFIL, on WNBC, a WTIC-FM, on KFI, on KFRC, a KEARTH, a PRO-FM, 20-17 F105, a33 JB105, e Q107, 29-27 Y100, 26-22 14Q, d27 96X.

**B. Maddox:** 21-16 WCAO, 22-16 WFBR, 23-21 WFIL, 19-15 WKBW, d30 WPGC, on KFI, d30 KFRC, d30 KHJ, 30-24 KEARTH, 10-8 PRO-FM, 19-15 F105, e Q107, 36-33 Y100, 15-10 14Q.

**O. Newton-John/ELO:** on WFBR, on WFIL, a WICC, d22 WKBW, a WPGC, a WYRE, a KFI, a KSF, 34-30 14Q.

**Pointer Sisters:** d23 WCAO, d21 WFBR, 29-28 WICC, a WKBW, 19-10 WPGC, 28-25 WYRE, d30 KFI, 30-28 KC101, d21 Q107, a38 14Q, 15-13 96X.

**Queen:** d30 WICC, a WFIL, a WPGC, on KFI, a KFRC, d28 KEARTH, on KSF, a Q107.

**D. Ross:** 27-25 WABC, e WAXY, a WBBF, 27-21 WCAO, 13-8 WFBR, on WFIL, d27 WICC, a WKBW, a30 WNBC, 23-20 WPGC, a WRKO, a WTIC-FM, 9-5 WXLO, 20-15 WYRE, d25 KFI, d27 KFRC, d13 KHJ, 4-4 KEARTH, 16-10 KSF, a PRO-FM, 27-17 KC101, 23-14 Y100, a36 14Q, 19-16 96X.

**B. Seger:** a WAXY, d21 WBBF, d29 WCAO, d29 WFBR, 27-22 WICC, 26-23 WFIL, d28 WKBW, a WPGC, 15-10 WRKO, 28-22 WTIC-FM, on WXLO, d30 WYRE, a KFI, a KHJ, a KSF, 28-23 PRO-FM, 24-12 F105, 28-25 KC101, 21-17 14Q, e 96X.

**C. Simon:** d30 WAXY, a WCAO, d30 WFBR, 28-26 WICC, on WKBW, 23-18 WRKO, on WXLO, e WYRE, a KHJ, 29-26 PRO-FM, a F105, a34 JB105, a24 14Q.

**P. Simon:** ahp WABC, d25 WAXY, a WBBF, d27 WCAO, on WFBR, on WFIL, d21 WICC, d28 WFIL, on WKBW, d25 WPGC, 28-25 WRKO, a WTIC-FM, d25 WXLO, d28 WYRE, d23 KFI, on KFRC, d27 KHJ, on KEARTH, on KSF, d21 PRO-FM, d29 F105, a Q107, 35-32 14Q, e 96X.

**Rolling Stones:** 14-7 WABC, 15-9 WAXY, 10-8 WBBF, 11-4 WCAO, 5-2 WICC, 1-1 WFIL, 20-13 WKBW, 14-11 WNBC, 2-1 WPGC, 2-1 WRKO, 7-3 WTIC-FM, 18-14 WXLO, 5-3 WYRE, 1-1 KFI, 3-2 KFRC, 8-4 KHJ, 5-5 KEARTH, 2-2 KSF, 8-1 PRO-FM, 3-1 F105, 6-6 KC101, 5-6 Q107, 18-10 Y100, 9-8 96X.

**D. Warwick:** 30-26 WCAO, 28-24 WFBR, on WFIL, a WPGC, e WYRE, a PRO-FM, a30 KC101, a39 14Q, e 96X.

# 2



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

**I. Cara:** a32 WAKY, 25-23 WAYS, 19-10 WBBQ, 13-11 WERC, 23-22 WFLB, 17-15 WGH, 18-10 WGSV, 23-20 WHHY, 28-20 WISE, 25-19 WKIX, 18-14 WLAC, 24-11 WMC-FM, 20-16 WQXI, 27-24 WRFC, 24-20 WRJZ, 15-11 WSGA, 23-15 KX-104, a KXX-106, 36-32 BJ-105, d24 Z93, a 92Q.

**C. Cross:** 4-1 WAKY, 2-2 WANS-FM, 4-3 WAYS, 1-1 WBBQ, 3-2 WCGQ, 1-1 WERC, 14-12 WFLB, 14-8 WGH, 1-1 WGSV, 15-8 WHBQ, 1-2 WHHY, 1-1 WISE, 6-4 WIVY, 16-11 WKIX, 7-4 WLAC, 2-1 WLCY, 4-1 WNOX, 20-4 WMC-FM, 1-9 WQXI, 2-1 WRFC, 1-1 WRJZ, 10-7 WSGA, 9-5 KJ-100, 4-7 KX-104, 2-6 KXX-106, 4-2 BJ-105, 14-10 V100, 1-1 Q105, 2-5 Z93, 18-14 92Q, 2-2 94Q.

**R. Dupree:** 24-21 WAKY, 11-8 WANS-FM, 28-24 WAYS, 25-20 WBBQ, d25 WERC, d34 WFLB, 31-25 WGSV, 25-22 WHBQ, 15-9 WHHY, 29-23 WISE, 29-22 WIVY, a WKIX, 23-19 WLAC, d19 WNOX, 25-12 WMC-FM, 7-5 WQXI, 25-21 WRFC, 28-26 WRJZ, 20-16 WSGA, 4-6 KJ-100, 22-16 KX-104, 22-20 KXX-106, 31-26 BJ-105, d27 V100, a30 Q105, 9-7 Z93, 26-25 92Q, 10-6 94Q.

**Journey:** a WBBQ, a KX-104, e 92Q.

**J. Lee:** 10-6 WAKY, 16-12 WANS-FM, 13-6 WAYS, 24-19 WBBQ, 15-9 WERC, 13-9 WFLB, 19-15 WGH, 14-10 WHBQ, 22-13 WISE, 40-31 WIVY, 16-12 WLAC, 7-6 WLCY, 14-5 WNOX, a17 WMC-FM, 2-1 WQXI, 15-5 WRFC, 7-2 WRJZ, 4-4 WSGA, 28-21 KJ-100, 21-14 KX-104, 21-17 KXX-106, e BJ-105, d28 Q105, 5-2 Z93, 21-18 92Q, 1-1 94Q.

**O. Newton-John/ELO:** d27 WAYS, a WBBQ, d24 WGH, a WHBQ, d26 WHHY, a WISE, a WIVY, a WLAC, a WLCY, a WNOX, 32-29 WSGA, e KX-104 a KXX-106, a29 Q105, d28 Z93.

**Pointer Sisters:** a WAYS, d29 WBBQ, 27-21 WHHY, a WISE, 38-33 WIVY, 30-27 WLCY, d29 WNOX, 12-11 WQXI, a WRFC, a WRJZ, 34-28 WSGA, e KJ-100, e KX-104, a30 BJ-105, e Q105, 24-20 Z93, 27-24 94Q.

**E. Rabbitt:** 22-16 WAKY, 21-17 WANS-FM, 24-19 WAYS, d27 WBBQ, a WERC, 31-26 WFLB, a WGH, d31 WGSV, e WHBQ, 27-21 WISE, 35-28 WIVY, d21 WKIX, e WLAC, 15-14 WNOX, 15-14 WRFC, 20-17 WRJZ, a32 WSGA, a KX-104, a BJ-105, 18-12 Z93, a 92Q, 13-11 94Q.

**D. Ross:** 20-13 WANS-FM, 19-10 WAYS, 28-18 WBBQ, d23 WERC, 20-18 WFLB, 19-13 WGH, 34-24 WGSV, 24-19 WHBQ, e WHHY, a WISE, 21-14 WIVY, 14-8 WKIX, d22 WLAC, a WNOX, a21 WMC-FM, 10-2 WQXI, 23-13 WRFC, d29 WRJZ, 14-2 WSGA, d26 KX-104, d38 BJ-105, 29-16 Q105, 10-4 Z93, a 94Q.

## Rock

Billy Joel, Kenny Loggins, Bob Seger, Carly Simon

## Disco

Stephanie Mills

# Hottest:



# Radio Marketplace

**B. Scaggs:** a30 WBBQ, e WGSV, e WHHY, a WRFC, a31 WSGA, 30-24 KX-104, e KXX-106, e Q105, 23-15 Z93, e 92Q, 26-19 94Q.

**B. Seger:** 30-26 WAKY, d33 WANS-FM, 29-24 WBBQ, 28-25 WCGQ, 26-20 WERC, 30-29 WFLB, 32-27 WGSV, e WHBQ, 28-24 WHHY, 37-32 WISE, 37-34 WIVY, d25 WKIX, d25 WLAC, d29 WLCY, a WNOX, a25 WMC-FM, 23-21 WQXI, 28-23 WRFC, e WRJZ, 26-23 WSGA, 21-14 KJ-100, d30 KX-104, 29-24 KXX-106, 33-28 BJ-105, d29 V100, 23-20 Q105, d29 Z93, d29 92Q, 30-27 94Q.

**C. Simon:** 26-23 WAKY, 37-31 WANS-FM, d30 WAYS, e WBBQ, a WFLB, e WGH, d37 WISE, a40 WIVY, a WLAC, 27-24 WLCY, 30-27 WNOX, d30 WRFC, d30 WRJZ, a33 WSGA, e KX-104, d33 KXX-106, a V100, 30-27 Q105.

**P. Simon:** a30 WAKY, 33-28 WANS-FM, d26 WAYS, d26 WBBQ, d28 WCGQ, d29 WERC, e WFLB, d14 WGH, d29 WGSV, e WHBQ, d25 WHHY, d24 WISE, d36 WIVY, a WKIX, e WLAC, d28 WLCY, d23 WNOX, a24 WMC-FM, d29 WQXI, d27 WRFC, e WRJZ, 33-27 WSGA, a KJ-100, d29 KX-104, d25 KXX-106, e BJ-105, e V100, 28-24 Q105, 30-27 Z93, e 92Q, a29 94Q.

**D. Warwick:** a WAYS, e WBBQ, e WFLB, d30 WGSV, a WLAC, e WLCY, e WNOX, 25-24 WQXI, a KXX-106.

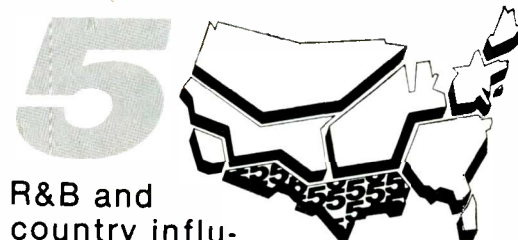
28-24 WOKY, a WPEZ, 25-25 WZUU, a WZZP, 11-5 KSLQ, 24-23 KXOK, a31 Q102, a24 92X.

**Pointer Sisters:** on WDRQ, 21-17 WFFM, 24-22 WHB, 22-20 WOKY, d29 WPEZ, a WZZP, a 96KX.

**D. Ross:** 12-7 CKLW, d13 WDRQ, a28 WGCL, a WOKY, a KSLQ.

**P. Simon:** on CKLW, d29 WFFM, on WGCL, a24 WHB, a WLS, a WNDE, d29 WOKY, 26-22 WPEZ, d24 WSKS-FM, a WZZP, d17 KBEQ, on KSLQ, 32-20 Q102, a23 92X, 31-24 96KX.

**L. Taylor:** a WFFM, d30 WOKY, on WZZP, a30 KXOK.



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

**Air Supply:** 20-15 WQUE, 24-18 KFMK, d27 KGB, 15-15 KILT, 20-13 KNOE-FM, 17-14 KRBE, d29 KTSA, 30-30 KUHL, 12-9 B100, d28 B97.

**I. Cara:** 28-24 WQUE, 18-13 WTI, a KFMK, 14-8 KGB, 24-21 KRBE, a KUHL, d30 B97.

**R. Dupree:** 30-27 WQUE, 33-28 WTI, 28-27 KFMK, 24-20 KILT, 15-8 KRBE, on KUHL, 29-25 B97.

**B. Joel:** on WQUE, d34 WTI, 26-23 KGB, 39-32 KILT, 22-18 KNOE-FM, 26-24 KRBE, 26-24 KROY-FM, a KTSA, on KUHL, 19-18 B100, 26-24 B97.

**J. Lee:** 17-14 WQUE, 4-3 WTI, 1-1 KFMK, a29 KGB, 1-1 KILT, d20 KNOE-FM, 1-2 KRBE, a18 KTSA, a KUHL, 21-19 B100, 5-3 B97.

**K. Loggins:** a WQUE, 37-29 WTI, a36 KILT, 28-24 KNOE-FM, 22-20 KRBE, 16-10 KROY-FM, 7-1 KUHL, 29-29 B100, a B97.

**P. Simon:** d22 WQUE, 38-22 WTI, d30 KFMK, 37-33 KILT, on KNOE-FM, 29-23 KRBE, d26 KROY-FM, on KTSA, d27 KUHL, on B97.

**L. Taylor:** a WQUE, a WTI, 34-30 KILT.



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

**Air Supply:** 24-17 WEAQ, 26-17 WGUY, 21-20 WJBQ, 23-19 WOW, 20-12 WSPT, a30 KCPX, 7-6 KDWB, 9-4 KGW, 13-8 KJR, 19-13 KKLS, 3-3 KKO, 14-11 KLEO, 2-1 KMJK, 10-7 KS95-FM.

**C. Cross:** 6-4 WEAQ, 2-1 WGUY, 14-10 WJBQ, 5-3 WOW, 1-3 WSPT, 2-1 KCPX, 9-7 KDWB, 3-1 KGW, 3-4 KJR, 22-19 KKLS, 15-12 KKO, 12-8 KLEO, 3-2 KMJK.

**R. Dupree:** 25-18 WEAQ, d30 WGUY, d27 WJBQ, 26-23 WOW, 28-22 WSPT, a28 KCPX, 21-17 KDWB, d27 KGW, d26 KJR, 28-25 KKLS, e KKO, a KLEO, a KMJK.

**ELO:** 29-29 WEAQ, 25-23 WGUY, 20-17 WJBQ, a 28 WOW, 16-13 WSPT, 28-25 KCPX, 22-18 KDWB, d29 KGW, d25 KJR, e KKLS, a KKO, d31 KMJK.

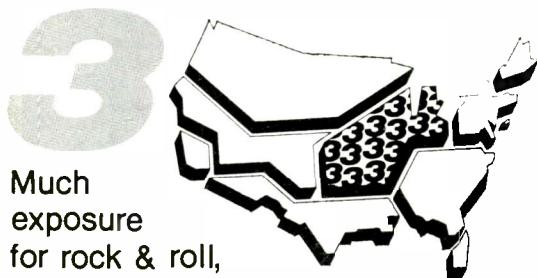
**B. Joel:** a30 WEAQ, d27 WGUY, a WSPT, a KCPX, a19 KDWB, d25 KGW, d19 KKO, a KLEO, 33-29 KMJK.

**E. Rabbitt:** 27-24 WEAQ, 29-24 WGUY, 2-2 WSPT, a KCPX, 19-16 KDWB, 23-19 KGW, 18-16 KKLS, e KKO, 31-27 KLEO, 26-17 KMJK, d18 KS95-FM.

**B. Seger:** 26-19 WEAQ, 30-28 WGUY, d30 WJBQ, e WOW, 26-21 WSPT, 29-26 KCPX, d30 KGW, a KJR, d24 KKO, 33-30 KLEO, d33 KMJK, e KS95-FM.

**C. Simon:** a WGUY, 24-20 WOW, a WSPT, a KCPX, e KDWB, a KJR, a KKLS, a KKO, a KMJK.

**P. Simon:** 30-28 WEAQ, d26 WGUY, d26 WJBQ, 25-24 WOW, d29 WSPT, e KCPX, a14 KDWB, a KGW, d24 KJR, d28 KKLS, d23 KKO, 34-29 KLEO, d34 KMJK, a KS95-FM.



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

**Air Supply:** 5-4 CKLW, 22-8 WDRQ, 26-21 WFFM, 15-9 WGCL, 18-18 WHB, 3-1 WOKY, 28-25 WPEZ, 24-17 WSKS-FM, 6-2 WZUU, 6-5 WZZP, 24-14 KSLQ, 14-12 KXOK, a30 Q102.

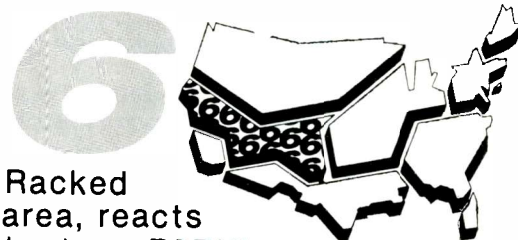
**R. Dupree:** 30-23 CKLW, 24-22 WDRQ, 12-10 WFFM, 30-27 WGCL, 27-25 WOKY, 30-27 WPEZ, 24-23 WZUU, d18 WZZP, 25-20 KSLQ, 31-27 Q102, 25-19 92X, 18-12 96KX.

**ELO:** a 29 CKLW, on WDRQ, 30-25 WEFM, 28-26 WGCL, a WLS, 17-9 WPEZ, d25 WSKS-FM, 29-27 WZUU, 18-13 KBEQ, 24-20 92X, 1-2 96KX.

**D. Hall & J. Oates:** 30-26 WDRQ, on WEFM, a WFFM, on WGCL, 26-25 WHB, 13-6 KBEQ, 10-9 KWK.

**B. Joel:** on CKLW, on WDRQ, a WFFM, a30 WGCL, d43 WLS, d28 WOKY, on WPEZ, 25-19 WSKS-FM, a WZUU, d22 KSLQ, 12-10 KXOK, a33 Q102, a25 92X.

**J. Lee:** 14-9 CKLW, 18-9 WDRQ, 19-9 WFFM, 7-6 WHB,



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

**Air Supply:** 19-11 KIMN, 32-26 KNUS, 27-16 KOFM, 29-27 KOPA, 13-11 KVIL, a29 KZZP.

**C. Cross:** 1-1 KIMN, 17-5 KNUS, 12-8 KOFM, 3-2 KOPA, 3-1 KVIL, 3-5 KZZP, 12-2 Z97.

**R. Dupree:** 28-26 KIMN, 40-27 KNUS, a29 KOFM, 30-28 KOPA, a KVIL, 10-7 KZZP.

**K. Loggins:** a KIMN, d33 KNUS, e KOPA, 29-27 KUPD, a27 KZZP, a19 Z97.

**E. Rabbitt:** 6-3 KIMN, 18-14 KOFM, 11-7 KOPA, d13 KVIL, 15-13 KZZP.

**D. Ross:** d31 KNUS, d10 KOPA, a KVIL, a25 KZZP.

**C. Simon:** e KNUS, a KOPA, a30 KZZP, a20 Z97.

**P. Simon:** d21 KIMN, d32 KNUS, a28 KOFM, d30 KOPA, a KUPD, d13 KVIL, 24-21 KZZP.

**B.O.S.**  
Queen

**Country**  
None

**A.C.**  
Olivia Newton-John/ELO

**LP Cuts**  
Boz Scaggs ("Look What . . .")  
WBBQ, WPEZ, WSGA, KFMK,  
KNUS, KRBE, KSLQ, FM97,  
KX104, KXX106, Q102, Q105, Z93,  
92Q, 94Q.



# Record World Singles 101-150

AUGUST 16, 1980

AUG.	AUG.		
16	9		
101	104	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)	
102	101	FOR THOSE WHO LIKE TO GROOVE RAY PARKER JR. & RAYDIO/ Arista 0522 (Raydiola, ASCAP)	
103	107	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269 (Nick-O-Val, ASCAP)	
104	102	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)	
105	112	WANGO TANGO TED NUGENT/Epic 9 50907 (Magicland, ASCAP)	
106	125	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)	
107	105	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)	
108	120	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)	
109	—	YOUR PRECIOUS LOVE STEPHEN BISHOP & YVONNE ELLIMAN/Warner Bros. 49513 (Jobete, ASCAP)	
110	113	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	
111	114	IF YOU DON'T WANT MY LOVE J. D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)	
112	137	YOU MIGHT BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)	
113	—	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	
114	116	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	
115	117	SEARCHING CHANGE/Warner/RFC 49512 (Little Macho, ASCAP)	
116	121	IT'S ALL IN THE GAME ISAAC HAYES/Polydor 2102 (Warner, ASCAP)	
117	—	GIRL U WANT DEVO/Warner Bros. 49524 (Devo/Nymph, BMI)	
118	—	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-ray/Darnoc, BMI)	
119	124	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)	
120	123	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)	
121	—	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)	
122	122	NIGHT FLIGHT JUSTIN HAYWARD/Deram 401 (Mercury) (Jeff Wayne/Red Rats, BMI)	
123	126	TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/ Dungaree, BMI)	
124	—	LEAVING L.A. DELIVERANCE/Columbia 1 11320 (Global, ASCAP)	
125	127	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)	
126	—	OCEAN OF LOVE JOHN O'BANION/Arista 0531 (Sixty-Ninth Street, BMI)	
127	119	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)	
128	—	HOLD TIGHT JIMMY SPHEERIS/Warner/Curb 49527 (Blue Grass, BMI)	
129	109	REGRETS KENNY RANKIN/Atlantic 3663 (Intersong, ASCAP)	
130	115	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)	
131	136	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)	
132	111	I DON'T NEED YOU HERMAN BROOD/Ariola-America 805 (Radmus, ASCAP)	
133	131	TOMMY, JUDY & ME ROB HEGEL/RCA 12009 (Don Kirshner/Blackwood, BMI)	
134	110	DOWN IN THE BOONDOCKS D. L. BYRON/Arista 0542 (Lowery, BMI)	
135	118	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)	
136	133	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)	
137	128	STUPEFACTION GRAHAM PARKER/Arista 0532 (Carbert, BMI)	
138	142	WHAT'S ANOTHER YEAR JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)	
139	129	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)	
140	140	SOLID ROCK BOB DYLAN/Columbia 1 11318 (Special Rider, ASCAP)	
141	145	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)	
142	139	COMFORTABLY NUMB PINK FLOYD/Columbia 1 11311 (Pink Floyd, BMI)	
143	144	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)	
144	143	ROCKABILLY REBEL MATCHBOX/Sire 49217 (WB) (Magnet/World Song, ASCAP)	
145	147	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)	
146	146	ROLLER JUBILEE AL DI MEOLA/Columbia 1 11303 (Bander-Log/De Meola, ASCAP)	
147	141	KING'S CALL PHILIP LYNOTT/Warner Bros. 49272 (Pippin The Friendly Ranger/Chappell, ASCAP)	
148	148	YOUR BOYFRIEND'S GOT HIS EYE ON ME JANA JILLIO/Polydor 2086 (Intersong, ASCAP)	
149	130	CALLING ALL GIRLS HILLY MICHAELS/Warner Bros. 49273 (Chewable/Chappell, ASCAP)	
150	—	BACK IN MY ARMS NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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



# Record World Singles




AUGUST 16, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

AUG. 16 AUG. 9

WKS. ON CHART

1	1	<b>MAGIC</b> OLIVIA NEWTON-JOHN MCA 41247 (2nd Week)		13
2	2	<b>IT'S STILL ROCK AND ROLL TO ME</b> BILLY JOEL/Columbia 1 11276		13
3	5	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> THE S.O.S. BAND/ Tabu 9 5522 (CBS)		13
4	4	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222		17
5	3	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233		21
6	10	<b>SAILING</b> CHRISTOPHER CROSS/Warner Bros. 49507		10
7	13	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones 20001 (Atl)		7
8	8	<b>LOVE THE WORLD AWAY</b> KENNY ROGERS/United Artists 1359		10
9	21	<b>ALL OUT OF LOVE</b> AIR SUPPLY/Arista 0520		11
10	17	<b>EMPIRE STRIKES BACK (MEDLEY)</b> MECO/RSO 1038		10
11	11	<b>MORE LOVE</b> KIM CARNES/EMI-America 8045		12
12	20	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 46640		14
13	6	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)</b> SPINNERS/Atlantic 3664		14
14	16	<b>LET MY LOVE OPEN THE DOOR</b> PETE TOWNSHEND/Atco 7217		10
15	23	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB 49505		8
16	22	<b>INTO THE NIGHT</b> BENNY MARDONES/Polydor 2091		11
17	24	<b>FAME</b> IRENE CARA/RSO 1034		10
18	18	<b>JOJO BOZ SCAGGS</b> /Columbia 1 11281		10
19	19	<b>TAKE A LITTLE RHYTHM</b> ALI THOMSON/A&M 2243		11
20	25	<b>LATE IN THE EVENING</b> PAUL SIMON/Warner Bros. 49511		2
21	12	<b>LITTLE JEANNIE</b> ELTON JOHN/MCA 41236		16
22	26	<b>BOULEVARD</b> JACKSON BROWNE/Asylum 47003		7
23	9	<b>MISUNDERSTANDING</b> GENESIS/Atlantic 3662		14
24	27	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. 49221		9
25	15	<b>IN AMERICA</b> CHARLIE DANIELS BAND/Epic 9 50888		12
26	29	<b>YOU'RE THE ONLY WOMAN (YOU &amp; I)</b> AMBROSIA/ Warner Bros. 49508		6
27	31	<b>HOT ROD HEARTS</b> ROBBIE DUPREE/Elektra 47005		5
28	40	<b>UPSIDE DOWN</b> DIANA ROSS/Motown 1494		6
29	32	<b>OLD-FASHION LOVE</b> COMMODORES/Motown 1489		9
30	33	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT/Elektra 46656		9
31	36	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004		6
32	14	<b>TIRED OF TOEIN' THE LINE</b> ROCKY BURNETTE/EMI- America 8043		15
33	38	<b>ALL OVER THE WORLD</b> ELO/MCA 41289		3
34	34	<b>WHY NOT ME</b> FRED KNOBLOCK/Scotti Brothers 518 (Atl)		8
35	42	<b>DON'T ASK ME WHY</b> BILLY JOEL/Columbia 1 11331		3
36	44	<b>YOU'LL ACCOMP'NY ME</b> BOB SEGER/Capitol 4904		4
37	7	<b>COMING UP</b> PAUL McCARTNEY/Columbia 1 11263		17
38	28	<b>I CAN'T LET GO</b> LINDA RONSTADT/Asylum 46654		8
39	30	<b>MAKE A LITTLE MAGIC</b> DIRT BAND/United Artists 1356		10
40	35	<b>TULSA TIME</b> ERIC CLAPTON AND HIS BAND/RSO 1039		10
41	53	<b>I'M ALRIGHT (THEME FROM CADDYSHACK)</b> KENNY LOGGINS/Columbia 1 11317		5
42	39	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621		19
43	41	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871		19
44	37	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656		21
45	43	<b>ONE FINE DAY</b> CAROLE KING/Capitol 4864		14
46	45	<b>ALL NIGHT LONG</b> JOE WALSH/Full Moon/Asylum 46639		14
47	52	<b>UNDER THE GUN</b> POCO/MCA 41269		6
48	55	<b>HE'S SO SHY</b> POINTER SISTERS/Planet 47916 (Elektra/ Asylum)		5
49	54	<b>SOMEONE THAT I USED TO LOVE</b> NATALIE COLE/Capitol 4869		7
50	66	<b>JESSE CARLY SIMON</b> /Warner Bros. 49518		3
51	47	<b>I'M ALIVE</b> ELO/MCA 41246		13
52	57	<b>HEY THERE LONELY GIRL</b> ROBERT JOHN/EMI-America 8049		5

53	60	<b>HOW DOES IT FEEL TO BE BACK</b> DARYL HALL & JOHN OATES/RCA 12048	5
54	50	<b>WALKS LIKE A LADY</b> JOURNEY/Columbia 1 11275	13

## CHARTMAKER OF THE WEEK

55	—	<b>ANOTHER ONE BITES THE DUST</b> QUEEN Elektra 47031		1
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56	46	<b>CARS</b> GARY NUMAN/Atco 7211	26
57	49	<b>LET ME LOVE YOU TONIGHT</b> PURE PRAIRIE LEAGUE/ Casablanca 2266	15
58	68	<b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista 0527	4
59	76	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	2
60	65	<b>YOU BETTER RUN</b> PAT BENATAR/Chrysalis 2450	4
61	64	<b>THE ROYAL MILE (SWEET DARLIN')</b> GERRY RAFFERTY/ United Artists 1366	5
62	56	<b>FREE ME</b> ROGER DALTRY/Polydor 2105	7
63	70	<b>FIRST TIME LOVE</b> LIVINGSTON TAYLOR/Epic 9 50894	3
64	48	<b>PLAY THE GAME</b> QUEEN/Elektra 46652	8
65	67	<b>DON'T MISUNDERSTAND ME</b> ROSSINGTON COLLINS BAND/MCA 41284	4
66	78	<b>HOW DO I SURVIVE</b> AMY HOLLAND/Capitol 4884	2
67	51	<b>LANDLORD</b> GLADYS KNIGHT & THE PIPS/Columbia 1 11239	13
68	75	<b>ROCK IT</b> LIPPS, INC./Casablanca 2281	3
69	81	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	2
70	77	<b>GAMES WITHOUT FRONTIERS</b> PETER GABRIEL/Mercury 76063	3
71	72	<b>DARLIN' YIPES!!</b> /Millennium 11791 (RCA)	3
72	80	<b>FOOL FOR YOUR LOVING</b> WHITESNAKE/Mirage 3672 (Atl)	3
73	74	<b>FIRST . . . BE A WOMAN</b> LEONORE O'MALLEY/Polydor 2055	3
74	58	<b>SHANDI KISS</b> /Casablanca 2282	9
75	59	<b>GIMME SOME LOVIN'</b> BLUES BROTHERS/Atlantic 3666	12
76	84	<b>I HEAR YOU NOW</b> JON & VANGELIS/Polydor 2089	4
77	62	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	21
78	79	<b>WHO'LL BE THE FOOL TONIGHT</b> LARSEN-FEITEN BAND/ Warner Bros. 49282	4
79	89	<b>RED LIGHT</b> LINDA CLIFFORD/RSO 1041	2
80	96	<b>LATE AT NIGHT</b> ENGLAND DAN SEALS/Atlantic 3674	2
81	86	<b>THE BREAKS (PART I)</b> KURTIS BLOW/Mercury 4010	4
82	—	<b>GOOD MORNING GIRL/STAY AWHILE</b> JOURNEY/Columbia 1 11339	1
83	92	<b>(CALL ME) WHEN THE SPIRIT MOVES YOU TOUCH</b> /Atco 7222	4
84	—	<b>THE LEGEND OF WOOLEY SWAMP</b> CHARLIE DANIELS BAND/Epic 9 50921	1
85	—	<b>CAN'T WE TRY</b> TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	1
86	—	<b>WATERFALLS</b> PAUL McCARTNEY/Columbia 1 11335	1
87	—	<b>REBELS ARE WE</b> CHIC/Atlantic 3665	1
88	—	<b>YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME</b> JERMAINE JACKSON/Motown 1490	1
89	—	<b>DON'T YA WANNA PLAY THIS GAME NO MORE?</b> ELTON JOHN/MCA 41293	1
90	—	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion 46001 (Atl)	1
91	69	<b>WHATEVER YOU DECIDE</b> RANDY VANWARMER/ Bearsville 49258 (WB)	5
92	94	<b>SPACE INVADERS</b> UNCLE VIC/Prelude 8015	3
93	91	<b>MIRAGE</b> ERIC TROYER/Chrysalis 2445	5
94	87	<b>BEYOND</b> HERB ALPERT/A&M 2246	9
95	93	<b>LET'S GO 'ROUND AGAIN</b> AVERAGE WHITE BAND/ Arista 0515	9
96	—	<b>TRUE LOVE WAYS</b> MICKEY GILLEY/Epic 9 50876	1
97	98	<b>BACKSTROKIN'</b> FATBACK/Spring 3012 (Polydor)	4
98	—	<b>I'VE JUST BEGUN TO LOVE YOU</b> DYNASTY/Solar 12021 (RCA)	1
99	—	<b>OVER YOU</b> ROXY MUSIC/Atco 7301	1
100	90	<b>BONEY MORONIE</b> CHEEKS/Capitol 4883	8

PRODUCERS & PUBLISHERS ON PAGE 24



# Record World Album Airplay

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

AUGUST 16, 1980

## FLASHMAKER



**REACH FOR THE SKY**  
ALLMAN BROTHERS  
Arista

### MOST ADDED

- REACH FOR THE SKY**—Allman Brothers—Arista (32)
- TRUE COLORS**—Split Enz—A&M (11)
- GARY MYRICK AND THE FIGURES**—Epic (9)
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin (9)
- BACK IN BLACK**—AC/DC—Atlantic (7)
- QUINCY**—Col (6)
- RAVE ON**—Ariola—America (6)
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor (6)
- BALL ROOM**—Sea Level—Arista (5)

## WNEW-FM/NEW YORK

- ADDS:**
- BLACK IN BLACK**—AC/DC—Atlantic
  - BELFAST GIGS**—Horslips—Mercury
  - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
  - REACH FOR THE SKY**—Allman Brothers—Arista
  - SEEDS OF CHANGE**—Kerry Livgren—Kirshner
  - 60's MAN** (single)—Sweet—Capitol
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - VOICES**—Hall & Oates—RCA
  - HOLD OUT**—Jackson Browne—Asylum
  - PLAYIN' FOR KEEPS**—Eddie Money—Col
  - LATE IN THE EVENING** (single)—Paul Simon—WB
  - EMPTY GLASS**—Pete Townshend—Atco
  - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
  - ONE FOR THE ROAD**—Kinks—Arista
  - AGAINST THE WIND**—Bob Seger—Capitol
  - THE GAME**—Queen—Elektra

## WBCN-FM/BOSTON

- ADDS:**
- EXTENDED PLAY**—SVT—415
  - FULL MOON**—Charlie Daniels—Epic
  - LOVE IS ALL AROUND**—Sonny Curtis—Elektra
  - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
  - NERVOUS EATERS**—Elektra
  - REACH FOR THE SKY**—Allman Brothers—Arista

- ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic
- SELECTED CUTS**—Bruce Cockburn—Millennium
- SIX OF THE BEST**—Clout—Epic
- YACHTS WITHOUT RADAR**—Yachts—Polydor

### HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- CAREFUL**—Motels—Capitol
- FLESH AND BLOOD**—Roxy Music—Atco
- THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI—America
- VOICES**—Hall & Oates—RCA
- EMPTY GLASS**—Pete Townshend—Atco
- McVICAR**—Original Soundtrack—Polydor
- FREEDOM OF CHOICE**—Devo—WB
- THE GAME**—Queen—Elektra

## WBAB-FM/LONG ISLAND

### ADDS:

- GET READY**—Darrel Mansfield—Polydor
- I JUST CAN'T STOP IT**—English Beat—Sire
- LONG WAY TO THE TOP**—Nantucket—Epic
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- NERVOUS EATERS**—Elektra
- QUINCY**—Col
- REACH FOR THE SKY**—Allman Brothers—Arista

### HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- EMPTY GLASS**—Pete Townshend—Atco
- DUKE**—Genesis—Atlantic
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- PETER GABRIEL**—Mercury
- FLESH AND BLOOD**—Roxy Music—Atco
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- FULL MOON**—Charlie Daniels—Epic

## WAAF-FM/WORCESTER

### ADDS:

- NEW CLEAR DAYS**—Vapors—UA
- REACH FOR THE SKY**—Allman Brothers—Arista

### HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- GLASS HOUSES**—Billy Joel—Col
- ONE FOR THE ROAD**—Kinks—Arista
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMPTY GLASS**—Pete Townshend—Atco
- THE GAME**—Queen—Elektra
- ROBIN LANE & THE CHARTBUSTERS**—WB
- LOVE STINKS**—J. Geils—EMI—America
- AGAINST THE WIND**—Bob Seger—Capitol

## WPLR-FM/NEW HAVEN

### ADDS:

- ARE HERE**—Kings—Elektra
- BACK IN BLACK**—AC/DC—Atlantic

- EASTERN WIND**—Chris DeBurgh—A&M
- HOLD ON**—Carolyn Mas—Mercury
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- RAVE ON**—Ariola—America
- REACH FOR THE SKY**—Allman Brothers—Arista

### HEAVY ACTION:

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

## WBLM-FM/MAINE

### ADDS:

- MEET THEIR MAKERS**—Laughing Dogs—Col
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- NERVOUS EATERS**—Elektra
- QUINCY**—Col
- REACH FOR THE SKY**—Allman Brothers—Arista
- ROLLER JUBILEE** (single)—Al Di Meola—Col
- TRUE COLORS**—Split Enz—A&M
- WHO'LL BE THE FOOL TONIGHT** (single)—Larsen-Feiten—WB

### HEAVY ACTION:

- HOLD OUT**—Jackson Browne—Asylum
- THE GAME**—Queen—Elektra
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- EMPTY GLASS**—Pete Townshend—Atco
- AGAINST THE WIND**—Bob Seger—Capitol
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- CAREFUL**—Motels—Capitol
- ME MYSELF I**—Joan Armatrading—A&M
- GLASS HOUSES**—Billy Joel—Col

## WQBK-FM/ALBANY

### ADDS:

- AMERICAN NOISE**—Planet
- CROSS TALK**—Pretty Things—WB
- GIVE ME THE NIGHT**—George Benson—Qwest/Warner
- LONG WAY TO THE TOP**—Nantucket—Epic
- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- QUINCY**—Col
- REACH FOR THE SKY**—Allman Brothers—Arista
- SIREN**—Ronnie Spector—Polish
- SPEEDWAY BOULEVARD**—Epic
- STRIKES TWICE**—Larry Carlton—WB

### HEAVY ACTION:

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- VOICES**—Hall & Oates—RCA
- HOLD OUT**—Jackson Browne—Asylum
- THERE & BACK**—Jeff Beck—Epic
- GO TO HEAVEN**—Grateful Dead—Arista

- PRETENDERS**—Sire
- PETER GABRIEL**—Mercury
- EMPTY GLASS**—Pete Townshend—Atco
- HOT PICKUPS**—Arlen Roth—Rounder
- BLOTTO** (EP)—Blotto

## WAQX-FM/SYRACUSE

### ADDS:

- LATE IN THE EVENING** (single)—Paul Simon—WB
- REACH FOR THE SKY**—Allman Brothers—Arista
- SEEDS OF CHANGE**—Kerry Livgren—Kirshner
- HEAVY ACTION:**
- DEPARTURE**—Journey—Col
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- BACK IN BLACK**—AC/DC—Atlantic
- ONE FOR THE ROAD**—Kinks—Arista
- PETER GABRIEL**—Mercury
- EMPTY GLASS**—Pete Townshend—Atco
- FEEL THE HEAT**—Henry Paul—Atlantic
- METAL RENDEZ-VOUS**—Krokus—Ariola—America

## WMMR-FM/PHILADELPHIA

### ADDS:

- METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
- REACH FOR THE SKY**—Allman Brothers—Arista
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- DUKE**—Genesis—Atlantic
- HOLD OUT**—Jackson Browne—Asylum
- PETER GABRIEL**—Mercury
- ONE FOR THE ROAD**—Kinks—Arista
- THE GAME**—Queen—Elektra
- EMPTY GLASS**—Pete Townshend—Atco
- GO TO HEAVEN**—Grateful Dead—Arista
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE UP ESCALATOR**—Graham Parker—Arista

## WKLS-FM/ATLANTA

### ADDS:

- CAREFUL**—Motels—Capitol
- FREEDOM OF CHOICE**—Devo—WB
- REACH FOR THE SKY**—Allman Brothers—Arista
- HEAVY ACTION:**
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- FULL MOON**—Charlie Daniels—Epic
- TOMCATTIN'**—Blackfoot—Atco
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- EMPTY GLASS**—Pete Townshend—Atco

## WYMX-FM/AUGUSTA

### ADDS:

- BALL ROOM**—Sea Level—Arista
- CAREFUL**—Motels—Capitol
- CRASHES**—Records—Virgin
- EVERYTHING IS ALRIGHT** (single)—Spider—Dreamland
- LONG WAY TO THE TOP**—Nantucket—Epic
- REACH FOR THE SKY**—Allman Brothers—Arista
- SHORT STORIES**—Jon & Vangelis—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- THE GAME**—Queen—Elektra
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- TOMCATTIN'**—Blackfoot—Atco
- FULL MOON**—Charlie Daniels—Epic
- HOLD OUT**—Jackson Browne—Asylum
- UNDER THE GUN**—Poco—MCA
- FEEL THE HEAT**—Henry Paul—Atlantic
- McVICAR**—Original Soundtrack—Polydor
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor

## ZETA-7 FM/ORLANDO

### ADDS:

- BALL ROOM**—Sea Level—Arista
- REACH FOR THE SKY**—Allman Brothers—Arista
- SHORT STORIES**—Jon & Vangelis—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- FEEL THE HEAT**—Henry Paul—Atlantic
- THE GAME**—Queen—Elektra
- HOLD OUT**—Jackson Browne—Asylum
- BACK IN BLACK**—AC/DC—Atlantic
- THERE & BACK**—Jeff Beck—Epic
- TOMCATTIN'**—Blackfoot—Atco
- McVICAR**—Original Soundtrack—Polydor

## WSHE-FM/FT. LAUDERDALE

### ADDS:

- LATE IN THE EVENING** (single)—Paul Simon—WB
- REACH FOR THE SKY**—Allman Brothers—Arista
- SPEEDWAY BOULEVARD**—Epic
- TRUE COLORS**—Split Enz—A&M
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- THE GAME**—Queen—Elektra
- EMPTY GLASS**—Pete Townshend—Atco
- SCREAM DREAM**—Ted Nugent—Epic
- ONE FOR THE ROAD**—Kinks—Arista
- TOMCATTIN'**—Blackfoot—Atco
- FREEDOM OF CHOICE**—Devo—WB
- 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 16, 1980

## TOP AIRPLAY



**EMOTIONAL RESCUE**  
ROLLING STONES  
Rolling Stones

## MOST AIRPLAY

- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones (38)
- HOLD OUT**—Jackson Browne—Asylum (34)
- THE GAME**—Queen—Elektra (30)
- EMPTY GLASS**—Pete Townshend—Atco (29)
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA (23)
- McVICAR**—Original Soundtrack—Polydor (13)
- DUKE**—Genesis—Atlantic (11)
- PETER GABRIEL**—Mercury (11)
- UNDER THE GUN**—Poco—MCA (11)
- ONE FOR THE ROAD**—Kinks—Arista (10)

## WMMS-FM/CLEVELAND

- ADDS:**
- BALL ROOM**—Sea Level—Arista
  - GARY MYRICK & THE FIGURES**—Epic
  - LOOKIN' FOR TROUBLE**—Toronto—A&M
  - REACH FOR THE SKY**—Allman Brothers—Arista
  - TRUE COLORS**—Split Enz—A&M
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - PLAYING FOR KEEPS**—Eddie Money—Col
  - HOLD OUT**—Jackson Browne—Asylum
  - AMERICAN NOISE**—Planet
  - FLESH AND BLOOD**—Roxy Music—Atco
  - LOVE AFFAIR**—Radio
  - THE GAME**—Queen—Elektra
  - UNDER THE GUN**—Poco—MCA
  - LOVE IS A SACRIFICE**—Southside Johnny & the Asbury Jukes—Mercury
  - VOICES**—Hall & Oates—RCA

## WLUP-FM/CHICAGO

- ADDS:**
- REACH FOR THE SKY**—Allman Brothers—Arista
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - EMPTY GLASS**—Pete Townshend—Atco
  - PETER GABRIEL**—Mercury

- ROADIE**—Original Soundtrack—WB
- THE GAME**—Queen—Elektra
- DUKE**—Genesis—Atlantic
- ONE FOR THE ROAD**—Kinks—Arista
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
- FLESH AND BLOOD**—Roxy Music—Atco

## KSHE-FM/ST. LOUIS

- ADDS:**
- ARE HERE**—Kings—Elektra
  - BACK ON THE STREETS**—Donny Iris—Midwest National
  - RAVE ON**—Artful Dodger—Ariola-America
  - REACH FOR THE SKY**—Allman Brothers—Arista
  - SPEEDWAY BOULEVARD**—Epic
  - WORLD'S APART**—Blackjack—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - THE GAME**—Queen—Elektra
  - EMPTY GLASS**—Pete Townshend—Atco
  - DUKE**—Genesis—Atlantic
  - UNDER THE GUN**—Poco—MCA
  - READY AN' WILLING**—Whitesnake—Mirage
  - McVICAR**—Original Soundtrack—Polydor
  - FULL MOON**—Charlie Daniels—Epic
  - MAKE A LITTLE MAGIC**—Dirt Band—UA

## WQFM-FM/MILWAUKEE

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
  - SEEDS OF CHANGE**—Kerry Livgren—Kirshner
  - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - 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
  - TOMCATTIN'**—Blackfoot—Atco
  - ONE FOR THE ROAD**—Kinks—Arista
  - BLUES BROTHERS**—Original Soundtrack—Atlantic

## KTXQ-FM/DALLAS

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
  - RAVE ON**—Artful Dodger—Ariola-America
  - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
  - UNDER THE BOULEVARD LIGHTS**—Chuck Francour—EMI-America
- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA

- THERE & BACK**—Jeff Beck—Epic
- EMPTY GLASS**—Pete Townshend—Atco
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
- HOLD OUT**—Jackson Browne—Asylum
- HEAVEN AND HELL**—Black Sabbath—WB
- THE GAME**—Queen—Elektra
- McVICAR**—Original Soundtrack—Polydor
- UNDER THE GUN**—Poco—MCA
- CADDYSHACK**—Original Soundtrack—Col

## KFML-AM/DENVER

- ADDS:**
- BALL ROOM**—Sea Level—Arista
  - EASTERN WIND**—Chris DeBurgh—A&M
  - FRAMED**—Asleep At the Wheel—MCA
  - GARY MYRICK & THE FIGURES**—Epic
  - LARSEN-FEITEN BAND**—WB
  - QUINCY**—Col
  - QUINTET 80**—David Grisman—WB
  - RAVE ON**—Artful Dodger—Ariola-America
  - REACH FOR THE SKY**—Allman Brothers—Arista
  - SIAMESE FRIENDS**—Ian Matthews—Mushroom
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - UNDER THE GUN**—Poco—MCA
  - THERE & BACK**—Jeff Beck—Epic
  - BLUES BROTHERS**—Original Soundtrack—Atlantic
  - McVICAR**—Original Soundtrack—Polydor
  - THE GAME'S UP**—Sniff 'n' the Tears—Atlantic
  - FLESH AND BLOOD**—Roxy Music—Atco
  - TRUTH DECAY**—T-Bone Burnette—Takoma
  - IN TRANSIT**—RCA
  - MAKE A LITTLE MAGIC**—Dirt Band—UA

## KBPI-FM/DENVER

- ADDS:**
- REACH FOR THE SKY**—Allman Brothers—Arista
  - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - HOLD OUT**—Jackson Browne—Asylum
  - DEPARTURE**—Journey—Col
  - BARNET DOGS**—Russ Ballard—Epic
  - BLUES BROTHERS**—Original Soundtrack—Atlantic
  - DUKE**—Genesis—Atlantic
  - EMPTY GLASS**—Pete Townshend—Atco
  - TOMCATTIN'**—Blackfoot—Atco
  - UNDER THE GUN**—Poco—MCA
  - THE GAME**—Queen—Elektra

## KGB-FM/SAN DIEGO

- ADDS:**
- BACK IN BLACK**—AC/DC—Atlantic
  - FULL MOON**—Charlie Daniels—Epic

- LATE IN THE EVENING** (single)—Paul Simon—WB
  - PLAYING FOR KEEPS**—Eddie Money—Col
  - READY AN' WILLING**—Whitesnake—Mirage
  - VOICES**—Hall & Oates—RCA
- HEAVY ACTION:**
- ONE FOR THE ROAD**—Kinks—Arista
  - AGAINST THE WIND**—Bob Seger—Capitol
  - THE GAME**—Queen—Elektra
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - EMPTY GLASS**—Pete Townshend—Atco
  - HOLD OUT**—Jackson Browne—Asylum
  - BLUES BROTHERS**—Original Soundtrack—Atlantic
  - THERE & BACK**—Jeff Beck—Epic
  - JUST ONE NIGHT**—Eric Clapton—RSO
  - GLASS HOUSES**—Billy Joel—Col

## KSJO-FM/SAN JOSE

- ADDS:**
- REACH FOR THE SKY**—Allman Brothers—Arista
  - THE BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor
  - TRUE COLORS**—Split Enz—A&M
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - EMPTY GLASS**—Pete Townshend—Atco
  - URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
  - BACK IN BLACK**—AC/DC—Atlantic
  - HOLD OUT**—Jackson Browne—Asylum
  - THE GAME**—Queen—Elektra
  - PLAYING FOR KEEPS**—Eddie Money—Col
  - McVICAR**—Original Soundtrack—Polydor
  - BLUES BROTHERS**—Original Soundtrack—Atlantic
  - DEPARTURE**—Journey—Col

## KWST-FM/LOS ANGELES

- ADDS:**
- FREEDOM OF CHOICE**—Devo—WB
  - RAVE ON**—Artful Dodger—Ariola-America
  - REACH FOR THE SKY**—Allman Brothers—Arista
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - THE GAME**—Queen—Elektra
  - HOLD OUT**—Jackson Browne—Asylum
  - PRETENDERS**—Sire
  - DUKE**—Genesis—Atlantic
  - EMPTY GLASS**—Pete Townshend—Atco
  - WOMEN AND CHILDREN FIRST**—Van Halen—WB
  - AGAINST THE WIND**—Bob Seger—Capitol
  - ONE FOR THE ROAD**—Kinks—Arista
  - HEAVEN AND HELL**—Black Sabbath—WB

## KZOK-FM/SEATTLE

- ADDS:**
- REACH FOR THE SKY**—Allman Brothers—Arista

- HEAVY ACTION:**
- HOLD OUT**—Jackson Browne—Asylum
  - EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - THE GAME**—Queen—Elektra
  - DUKE**—Genesis—Atlantic
  - EMPTY GLASS**—Pete Townshend—Atco
  - CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col
  - McVICAR**—Original Soundtrack—Polydor
  - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - PRETENDERS**—Sire
  - THERE & BACK**—Jeff Beck—Epic

## KZEL-FM/EUGENE

- ADDS:**
- BALL ROOM**—Sea Level—Arista
  - MEET THEIR MAKERS**—Laughing Dogs—Col
  - REACH FOR THE SKY**—Allman Brothers—Arista
  - SIAMESE FRIENDS**—Ian Matthews—Mushroom
  - TRUE COLORS**—Split Enz—A&M
  - TWICE NIGHTLY**—Tremblers—Johnston
- HEAVY ACTION:**
- EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
  - BACK IN BLACK**—AC/DC—Atlantic
  - McVICAR**—Original Soundtrack—Polydor
  - READY AN' WILLING**—Whitesnake—Mirage
  - HUEY LEWIS & THE NEWS**—Chrysalis
  - PLAYING FOR KEEPS**—Eddie Money—Col
  - HOLD OUT**—Jackson Browne—Asylum
  - THE GAME**—Queen—Elektra
  - CURRENT EVENTS**—Elektrics—Capitol
  - FLESH AND BLOOD**—Roxy Music—Atco

## KQFM-FM/PORTLAND

- ADDS:**
- CHICAGO XIV**—Col
  - GARY MYRICK & THE FIGURES**—Epic
  - METRO MUSIC**—Martha & the Muffins—Dindisc/Virgin
  - QUINCY**—Col
  - 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
  - VOICES**—Hall & Oates—RCA
  - BACK IN BLACK**—AC/DC—Atlantic
  - McVICAR**—Original Soundtrack—Polydor
  - READY AN' WILLING**—Whitesnake—Mirage
  - FREEDOM OF CHOICE**—Devo—WB
  - ANYTIME ANYPLACE ANYWHERE**—Rossington Collins—MCA
  - UNDER THE GUN**—Poco—MCA

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

- WLIR-FM Y95-FM KL0L-FM
- WCMF-FM WXRT-FM KLBJ-FM
- WMJQ-FM WKDF-FM KOME-FM
- WYDD-FM KZEW-FM KZAM-FM
- WHFS-FM



# Radio World

## Radio Replay

By PHIL DIMAURO

■ SOUTHERN EXPOSURE: What does a nice Jewish boy from the North do in Augusta, Georgia? **Eric Heckman**, currently programming AOR-formatted WYMX-FM, is going through a bit of heavy rotation culture shock. Not that he hadn't heard any Southern rock in Washington, D.C., but at Rock 106, the genre dominates the entire top ten, with **Rossington Collins Band**, **Charlie Daniels**, **Blackfoot**, **Atlanta Rhythm Section**, **Henry Paul Band**, **Sea Level** and the new **Allman Brothers** among the constantly recurring titles, while **Johnny Van Zant** and **Molly Hatchet** are waiting in the wings to compete for the few remaining slots. "And if we don't play a **Lynyrd Skynyrd** cut every two hours, we start getting obscene phone calls," wailed Heckman, who says that in his more delirious moments, he sometimes wishes Southern rock would experience a reaction corresponding to "disco backlash" in his region.

Seriously, Heckman calls the loyalty of his listeners "just amazing." The reasons are clear, according to Heckman, since "a lot of these bands were playing through Augusta in clubs when they were nothing, the newer among them only two years back." The kids will stick by them through anything. A look at WYMX's top ten, homogenous as it is, points to another fact: so called "Southern rock" is heavily represented on playlists all over the country. It's hardly the limited genre some people might imagine it to be.

Meanwhile, Heckman is analyzing his audience's tastes through weekly "listener advisory board" meetings, and adding more northern and western spice to the station's music mix wherever it works. Rock 106 has only been on the air about seven months, and yes—everybody's got a little to learn.

MOVES: **Fritz Besemeyer**, president and general manager of WCZY, Detroit, will take over as GM of KIOI in San Francisco in early September, coinciding with Charter Media's acquisition of the FM outlet . . . **Tom Teuber** has been appointed PD of WMET in Chicago. Coming from WLVQ in Columbus, he's a Chicago-born radio man returning home . . . **Steve Harris**, after one month as PD of WBMX in Chicago, has moved to the city's WGCI as MD and air personality . . . **Les Tracy** is the new PD at KZAP in San Francisco, filling the spot left vacant by **Chris Miller** . . . **Mike McVay** has been named PD of KBZT in San Diego, following his resignation from WAKY in Louisville . . . **Bob Cole**, vice president of CBS Radio's FM division, has left his position . . . **Bill Dallman** has been promoted to vice president and general manager of WIP in Philadelphia . . . Also from Philadelphia comes a confirmation of assistant MD **Mark Goodman's** resignation, effective August 25, along with the resignation of air personality **John Bradley**, effective the 29th. Bradley plans to return to Colorado Springs, while Goodman says he'll follow his decision to "expand professionally." Radio Replay wishes them both luck, with a special wish for Mark, and the hope he'll call in once in a while wherever he works next . . . **Larry Kleinman** has departed as MD of WLIR-FM, Long Island. **Ray White** has been named to replace him.

SKLAR SPEAKS: During an address entitled "Music On The Radio In The '80s" ABC Radio vice president of programming **Rick Sklar** told a UCLA department of the arts seminar that cooperation between radio and record manufacturers is crucial to the future of both industries. He attacked the difficult question of home music duplication as a primary example. "I have been polling my college classes and the percentage of students who tape their music rather than buying it when the opportunity presents itself is . . . 100%," said Sklar, who brought up statistics suggesting that heavy buyers of albums recorded an average of 100 LPs on cassettes last year rather than buying them, and that the average buyer used over 50 cassettes to record music. "One result of this situation has been the perception by some folks in the music industry of radio as an adversary. It's tougher for stations, syndicators and networks to broadcast concerts because of the fear of recording by listeners. With slumping sales cutting promotion budgets it suddenly becomes

(Continued on page 42)

## Maine Radio Stations Plead Guilty To Criminal Copyright Infringement

By JEFFREY PEISCH

■ NEW YORK—In a precedent-setting case, the owners of three radio stations in Maine pleaded guilty recently to criminal copyright infringement under the U.S. Copyright Law. In the past, radio stations have been sued by performing rights organizations (ASCAP, BMI, SESAC) for civil copyright violations and have made settlements with the performing rights organizations. In the Maine case, heard by Chief Judge Edward T. Gignoux of the U.S. District Court, the owners of the radio stations were charged by a U.S. attorney with criminal violations and paid fines to the federal government.

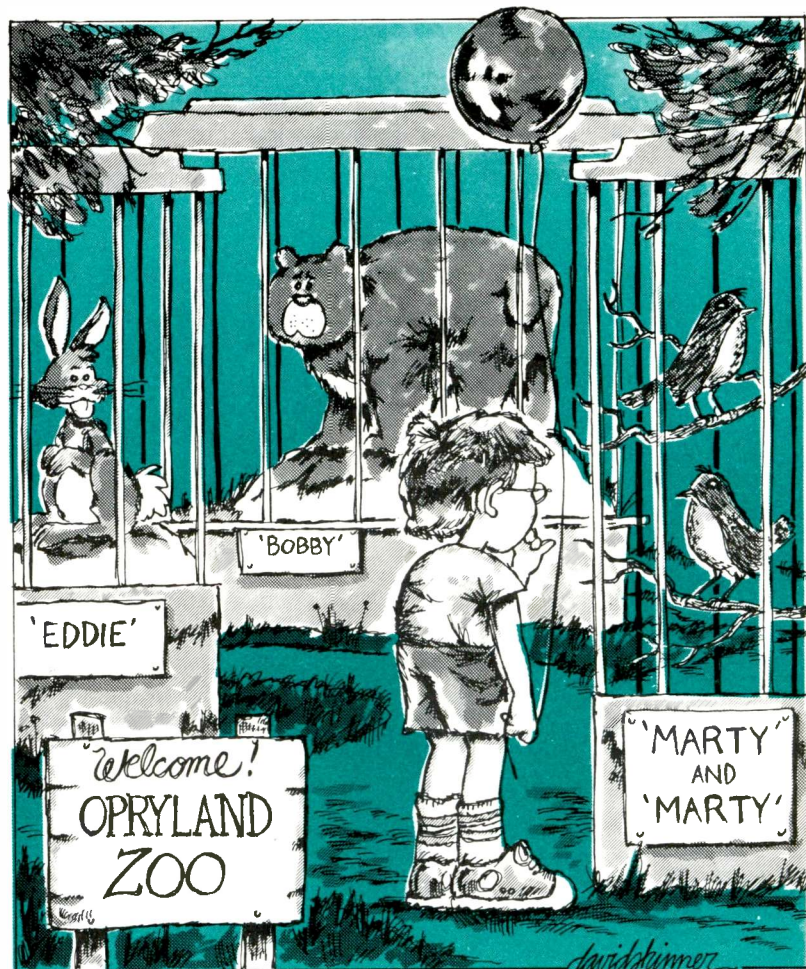
The defendants in the case—Andy Valley Broadcasting System, Inc. (WPNO in Auburn), Kennebec Valley Broadcasting System, Inc. (WSKW in Showhegan) and Sugarloaf Valley Broadcasting System, Inc. (WTOS-FM in Showhegan)—paid fines to the government totalling \$11,600.

The charges of criminal copy-

right infringement stemmed from a civil charge levelled against the stations in 1976 by ASCAP. After the radio stations had reneged on their licensing fees to ASCAP, the organization terminated the stations' licenses. "At that time," said Richard Reimer, an attorney with ASCAP, "we told them if they didn't want to renew our license, fine, but don't play any of our members' music." ASCAP monitored the stations and found that the stations were still playing songs by ASCAP members. At that time ASCAP brought civil action against the stations. When the stations refused to pay civil settlement, ASCAP approached a U.S. attorney.

"We went to a federal attorney," said Reimer, "and told him that there was nothing we could do. Since the copyright law says that willful infringement is subject to criminal penalties, we asked the attorney to prosecute.

(Continued on page 42)





# Record World Disco File Top 50

AUGUST 16, 1980

AUG. 16	AUG. 9		WKS. ON CHART
1	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	9
2	3	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12"★) RX 13080	11
3	5	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	6
4	6	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12"★) YD 12027 (RCA)	7
5	2	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	10
6	9	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12"★) GG 505 (Salsoul)	5
7	4	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	9
8	7	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	13
9	10	SHAKE IT UP (DO THE BOOGALOO) ROD/ Prelude (12"★) PRLD 601	7
10	8	PARTY ON PURE ENERGY/Prism (12"★) PDS 404	9
11	12	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	21
12	11	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) NJZ 36332 (CBS)	18
13	13	I'M READY KANO/Emergency (12"★) EMDS 6504	13
14	15	THE BREAKS KURTIS BLOW/Mercury (12"★) MDS 4010	9
15	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12"★) D 213	9
16	21	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/Rolling Stones (12"★/LP cut) COC 16015 (Atlantic)	4
17	19	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. (12"★) HS 3458	5
18	20	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12"★) MPLS 7783	5
19	16	GET IT OFF CAMERON/Salsoul (12"★) SG 334 (RCA)	8
20	28	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) SE 513	2
21	14	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atl)	14
22	30	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12"★) PDS 405	2
23	22	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12"★) 441 (TK)	14
24	24	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	6
25	26	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia (12"★) JC 36387	10
26	29	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"★) AL 9523	3
27	25	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	24
28	17	IN THE FOREST BABY 'O/Baby 'O (12"★) BO 1000	17
29	36	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	3
30	34	DO YOUR THANG/POP IT ONE WAY FEATURING AL HUDSON/MCA (12"★) 5127	6
31	27	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	14
32	32	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"★/LP cut) SD 16016	3
33	23	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	11
34	35	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/Importe 12 (12"★) MP 306	2
35	33	HELPLESS JACKIE MOORE/Columbia (12"★) 43 11293	5
36	38	HEARTACHE #9 DELEGATION/Mercury (12"★) SRM 1 3821	3
37	45	DOES IT FEEL GOOD B.T. EXPRESS/Columbia (12"★) JC 36333	16
38	31	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (12"★/LP cut) AL 9515	11
39	—	I WANNA GET WITH YOU RITZ/Posse (12"★) POS 1201	1
40	—	CAN'T STOP THE MUSIC VILLAGE PEOPLE/Casablanca (12"★) NBLP 7220	1
41	39	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	12
42	46	FREE/JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12"★) S 12332	15
43	44	PARTY BOYS FOXY/TK (12"★) 442	12
44	48	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	15
45	41	SUGAR FROSTED LOVER FLAKES/Magic Disc (12"★) MD 1980	6
46	42	BEYOND HERB ALPERT/A&M (12"★) SP 3717	3
47	37	KEEP SMILIN' CARRIE LUCAS/Solar (12"★) YD 12015 (RCA)	9
48	40	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"★) PD 11963	19
49	47	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	14
50	49	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	21

(★ non-commercial 12", • discontinued)

## Disco File

(Continued from page 21)

track moves at an even flow with simple mid and end-track breaks; it's 6:45 of a good beat, played with noticeable proficiency.

Two noteworthy remixes: **Watson Beasley's** "Breakaway" (WB) picks up a minute, now running 4:48. Slightly slower than the album cut; there's more focus on the vocals and a longer intro. The two and four beats are heavy on the snare and the highs wincingly bright; just right for the jocks who chose the cut as a high-tempo alternate. **Sheila and B. Devotion's** "King of the World" and "Your Love is Good" are now slightly longer, about five minutes apiece, on Carere/Atlantic, promotionally. "Your Love" is more altered, reshaped vocally and now sporting a piano solo at the close. Listen again to the guitars on "King;" if "progressive" means experimental, it applies here. The album does seem aimed at the international market primarily, but it's worth a try, considering the acceptance of the Chic-produced Ross album.

## Epic Signs Angela Clemmons



Epic Records has announced that 18-year-old singer Angela Clemmons has been signed to the label. Clemmons has just released her first single, "Out Here On My Own," with an album due in the near future. Pictured at Epic's New York offices are, from left: (bottom) producer Paul Leka and Angela Clemmons; (top) Lennie Petze, VP national A&R, Epic; Don Dempsey, senior VP and general manager, E/P/A; Ron McCarrell, VP marketing, E/P/A; Paris Eley, VP black music promotion, CBS Records and Al Gurwitz, VP promotion, E/P/A.



# Record World A/C Chart

AUGUST 16, 1980

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



## CHARTMAKER OF THE WEEK

32	—	<b>JESSE</b> CARLY SIMON Warner Bros. 49518	1
33	36	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. 49221	3
34	—	<b>YOU'LL ACCOMP'NY ME</b> BOB SEGER/Capitol 4904	1
35	39	<b>FAME</b> IRENE CARA/RSO 1034	2
36	40	<b>LATE AT NIGHT</b> ENGLAND DAN SEALS/Atlantic 3674	2
37	37	<b>OLD-FASHION LOVE</b> COMMODORES/Motown 1489	3
38	15	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	13
39	—	<b>XANADU</b> OLIVIA NEWTON-JOHN/ELO/MCA 41285	1
40	—	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> S.O.S. BAND/ Tabu 9 5522 (CBS)	1
41	16	<b>MISUNDERSTANDING</b> GENESIS/Atlantic 3662	8
42	23	<b>ONE FINE DAY</b> CAROLE KING/Capitol 4864	13
43	44	<b>YOU AND ME</b> FRANK SINATRA/Warner Bros. 49517	2
44	32	<b>YEARS FROM NOW</b> DR. HOOK/Capitol 4885	7
45	46	<b>LET MY LOVE OPEN THE DOOR</b> PETE TOWNSHEND/Atco 7217	4
46	34	<b>I CAN'T LET GO</b> LINDA RONSTADT/Asylum 46654	5
47	48	<b>PERCOLATOR</b> SPYRO GYRA/MCA 41275	2
48	41	<b>CRY JUST A LITTLE</b> PAUL DAVIS/Bang 9 4811 (CBS)	5
49	42	<b>DOC EARL</b> KLUGH/United Artists 1355	8
50	45	<b>EMPIRE STRIKES BACK (MEDLEY)</b> MECO/RSO 1038	9



# Retail Rap

By SOPHIA MIDAS

■ LOOK OUT, HOLLYWOOD: Don't be surprised when your favorite television show is interrupted by a record advertisement featuring a five-second video I.D. for the "Gift of Music" campaign. NARM, in conjunction with K-Tel, Intl., has developed a three and one half and a five-second full-color "Give the Gift of Music" video trailer to use in television advertising at no charge by all industry companies. The video animation consists of musical notes spinning into view to form the core of the gift of music symbol. K-Tel has already incorporated this video trailer in many thirty-second television ads which will air between now and Christmas. Mickey Elfenbein, executive VP for K-Tel, said, "Our ads are scheduled to run in approximately 125 U.S. markets with nearly 1000 showings per market. There's no question about our commitment to the NARM campaign, as we will no doubt be one of the biggest users of the "Gift of Music" logo/slogan . . ." The "Gift of Music" campaign made another debut when it was highlighted at Fan Fair, an annual country music event co-sponsored by radio station WSN and the Country Music Association. The fair attracts about 15,000 country music fans around the world to celebrate their favorite music at a country music extravaganza. Since the inception of the fair, Hutch Carlock, president of Music City Record Distributors, has drawn thousands of Fan Fair fans into a specially designed, fabricated record store at the Municipal Auditorium concert hall in Nashville. According to Bruce Carlock, VP of Music City, "This year we highlighted the 'Gift of Music' campaign throughout the store and utilized a twenty-foot 'Give the Gift of Music' banner. The store was open for three and one half days and we moved 10,000 pieces of product. Our sales were over 30 percent from last year, and I attribute a good percentage of this increase to the NARM campaign . . ." WEA is also looking to gain visibility for their "Warner Bros. Summer Music Festival," a nation-wide campaign geared to spotlight the albums of Larry Graham, Al Jarreau, Randy Crawford and Chaka Khan at retail accounts throughout the country. Merchandising material is available on all four artists, and any retailer who is interested in joining the festival should contact their local WEA branch or sales office for display materials.

MASTERMIND PROMOTIONS: According to advertising director Meredith Sykes, Penguin Feather will be kicking off a campaign to familiarize the public with Mobile Fidelity's state-of-the-art recordings. Mobile Fidelity's recordings include the most popular albums by recording artists such as Pink Floyd, Steely Dan, Supertramp and Fleetwood Mac. By utilizing virgin vinyl and a half-speed mastering process, the company is able to reduce sound and groove distortion and increase the overall sound and range of their recordings. Penguin Feather will be the first retail outlet in the Washington market to explain to the public why they are paying more for this product. "We're gearing this campaign" said Sykes, "to those people who care about the quality of the sound of their music." Penguin also recently completed a Joan Armatrading promotion which, according to Sykes, is "an egomaniac's dream come true." The promotion was co-sponsored by radio station DC 101 and A&M and offered the grand prize winner: a weekend for two at an Ocean City resort; a six months membership at the European Health Spa; dinner for two at a very elegant restaurant; and a photograph session by "a very 'ritzy' photographer . . ." Randy Meggitt of Record Rendezvous reports that his outlet is giving away a 14-foot sailboat to promote Christopher Cross' single "Sailing." The sailboat is on display at the Randall Park mall store.

GREAT AMERICAN SALES: The Great American retail outlet completed a two-week WEA \$5.98 sale which was so successful that 80 percent of their top 100 albums was taken from WEA's \$5.98 line. The sale, which was co-sponsored by WEA and heavily advertised through print and radio spots, discounted \$5.98 product to \$3.92. A shopper could also buy three albums for \$10.00 . . . Dog Ear Records also completed one of their most successful "Dog Day Sales". According to Mark Hollingsworth, the key to the success of the sale was the manner in which the retail outlet used their advertising budget. "Our sales were up 30 percent," said Hollingsworth, "and I think that's because we condensed our radio spots instead of staggering them." Dog Ear is also offering a discount on Arista product by means of a coupon deal with that label. The coupons, which will be distributed at Chicagofest, will entitle a Dog Ear customer to \$1.00 off of any Arista product.



# Retail Report Record World

AUGUST 16, 1980

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

## SALESMAKER OF THE WEEK



**BACK IN BLACK**  
AC/DC  
Atlantic

### TOP SALES

**VOICES**—Hall & Oates—RCA  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
TP—Teddy Pendergrass—Phila Intl  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**McVICAR**—Polydor (Soundtrack)

### HANDLEMAN/NATIONAL

**ADVENTURES OF LUKE SKYWALKER**—RSO  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins Band—MCA  
**DIANA**—Diana Ross—Motown  
**FAME**—RSO (Soundtrack)  
**GARDEN OF LOVE**—Rick James—Gordy  
**HEROES**—Commodores—Motown  
**MY HOME IS IN ALABAMA**—Alabama—RCA  
**THE GAME**—Queen—Elektra  
**VOICES**—Hall & Oates—RSO  
**XANADU**—MCA (Soundtrack)

### PICKWICK/NATIONAL

**BEYOND**—Herb Alpert—A&M  
**DIANA**—Diana Ross—Motown  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**NO RESPECT**—Rodney Dangerfield—Casablanca  
**RHAPSODY & BLUES**—Crusaders—MCA  
**REAL PEOPLE**—Chic—Atlantic  
**UNDER THE GUN**—Poco—MCA  
**WINNERS**—Various Artists—I&M/RCA  
**XANADU**—RSO (Soundtrack)

### RECORD BAR/NATIONAL

**A MUSICAL AFFAIR**—Ashford & Simpson—WB  
**BACK IN BLACK**—AC/DC—Atlantic  
**CADDYSHACK**—Col (Soundtrack)  
**LONG WAY TO THE TOP**—Nantucket—Epic  
**LOVE APPROACH**—Tom Browne—GRP/Arista  
**McVICAR**—Polydor (Soundtrack)  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**SEEDS OF CHANGE**—Kerry Livgren—Kirsner  
**UPRISING**—Bob Marley—Island  
**VOICES**—Hall & Oates—RCA

### SOUND UNLIMITED/NATIONAL

**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins Band—MCA  
**FULL MOON**—Charlie Daniels Band—Epic  
**GARDEN OF LOVE**—Rick James—Gordy  
**HUEY LEWIS & THE NEWS**—Chrysalis  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**McVICAR**—Polydor (Soundtrack)  
**NO RESPECT**—Rodney Dangerfield—Casablanca

**READY AN' WILLING**—Whitesnake—Mirage  
TP—Teddy Pendergrass—Phila Intl  
**WLUP**—Various Artists—WLUP

### KING KAROL/NEW YORK

**CHICAGO XIV**—Col  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**MULTIPLIES**—Yellow Magic Orchestra—A&M  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**STARPOINT**—Chocolate City  
**TWICE AS SWEET**—Taste of Honey—Capitol  
TP—Teddy Pendergrass—Phila Intl  
**UNMASKED**—Kiss—Casablanca  
**UPRISING**—Bob Marley & The Wailers—Island  
**VOICES**—Hall & Oates—RCA

### RECORD WORLD-TSS/NEW YORK

**AFL1 3603**—Dave Davies—RCA  
**BACK IN BLACK**—AC/DC—Atlantic  
**BEYOND**—Herb Alpert—A&M  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**HOLD OUT**—Jackson Browne—Asylum  
**INNER SLEEVE**—Shirts—Capitol  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**SCREAMING TARGETS**—Jo Jo Zep & the Falcons—Col

### CRAZY EDDIE/NEW YORK

**ADVENTURES IN THE LAND OF MUSIC**—Dynasty—Solar  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**INNER SLEEVE**—Shirts—Capitol  
**ONE IN A MILLION**—Larry Graham—WB  
**STARPOINT**—Casablanca  
TP—Teddy Pendergrass—Phila Intl  
**TWICE AS SWEET**—A Taste of Honey—Capitol  
**UPRISING**—Bob Marley—Island  
**VOICES**—Hall & Oates—RCA  
**WINNERS**—Various Artists—I&M/RCA

### RECORD & TAPE COLLECTOR/BALTIMORE

**ADVENTURES IN THE LAND OF MUSIC**—Dynasty—Solar  
**BACK IN BLACK**—AC/DC—Atlantic  
**DEFECTOR**—Steve Hackett—Charisma  
**McVICAR**—Polydor (Soundtrack)  
**NO RESPECT**—Rodney Dangerfield—Casablanca  
**ROUTES**—Ramsey Lewis—Col  
**TOGETHER**—Softones—Park Way Records  
TP—Teddy Pendergrass—Phila Intl  
**VOICES**—Hall & Oates—RCA  
**WINNERS**—Various Artists—I&M/RCA

### KEMP MILL/WASH., D.C.

**BACK IN BLACK**—AC/DC—Atlantic  
**FULL MOON**—Charlie Daniels Band—Epic  
**LOVE APPROACH**—Tom Browne—GRP/Arista  
**McVICAR**—Polydor (Soundtrack)  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**STARPOINT**—Chocolate City  
**THE GAME**—Queen—Elektra  
TP—Teddy Pendergrass—Phila Intl  
**VOICES**—Hall & Oates—RCA

### WAXIE MAXIE/WASHINGTON, D.C.

**BACK IN BLACK**—AC/DC—Atlantic  
**GARDEN OF LOVE**—Rick James—Gordy  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**McVICAR**—Polydor (Soundtrack)

**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**REAL PEOPLE**—Chic—Atlantic  
**STARPOINT**—Casablanca  
**TAKE A LITTLE RHYTHM**—Ali Thomson—A&M  
**VOICES**—Hall & Oates—RCA

### RECORD REVOLUTION/PA-DEL.

**BACK IN BLACK**—AC/DC—Atlantic  
**BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor  
**EMPIRE STRIKES BACK**—Meco—RSO (10")  
**GARDEN OF LOVE**—Rick James—Gordy  
**LOVE APPROACH**—Tom Browne—GRP/Arista  
**McVICAR**—Polydor (Soundtrack)  
**QUINCY**—Col  
**ROUTES**—Ramsey Lewis—Col  
TP—Teddy Pendergrass—Phila Intl  
**VOICES**—Hall & Oates—RCA

### FATHERS & SONS/MIDWEST

**BACK IN BLACK**—AC/DC—Atlantic  
**BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor  
**BALL ROOM**—Sea Level—Arista  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**McVICAR**—Polydor (Soundtrack)  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**READY 'AN WILLING**—Whitesnake—Mirage  
TP—Teddy Pendergrass—Phila Intl  
**VOICES**—Hall & Oates—RCA

### RECORD RENDEZVOUS/CLEVELAND

**ANIMAL MAGNETISM**—Scorpions—Mercury  
**CAN'T STOP IT**—English Beat—Sire  
**McVICAR**—Polydor (Soundtrack)  
**READY AN' WILLING**—Whitesnake—Mirage  
**ROMANCE DANCE**—Kim Carnes—EMI-America  
**SUDDENLY**—The Sports—Arista  
**TRUE COLOURS**—Split Enz—A&M  
**UPRISING**—Bob Marley—Island  
**VOICES**—Hall & Oates—RCA  
**WORLD'S APART**—Blackjack—Polydor

### ROSE RECORDS/CHICAGO

**CULTOSAURUS ERECTUS**—Blue Oyster Cult—Col  
**FLESH AND BLOOD**—Roxy Music—Atco  
**FULL MOON**—Charlie Daniels Band—Epic  
**GARDEN OF LOVE**—Rick James—Gordy  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**McVICAR**—Polydor (Soundtrack)  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
TP—Teddy Pendergrass—Phila Intl  
**VOICES**—Hall & Oates—RCA

### 1812 OVERTURE/MILWAUKEE

**AFL1 3603**—Dave Davies—RCA  
**BACK IN BLACK**—AC/DC—Atlantic  
**BALL ROOM**—Sea Level—Arista  
**BARRY WHITE'S SHEET MUSIC**—Unlimited Gold  
**FOR MEN ONLY**—Millie Jackson—Spring  
**FULL MOON**—Charlie Daniels Band—Epic  
**LET ME BE YOUR ANGEL**—Stacy Lattisaw—Cotillion  
**LOVE AFFAIR**—Radio  
**TRY AND LOVE AGAIN**—Booker T. Jones—A&M  
**UNDER THE BOULEVARD LIGHTS**—Chuck Francour—EMI-America

### RADIO DOCTORS/MILWAUKEE

**BACK IN BLACK**—AC/DC—Atlantic  
**BALL ROOM**—Sea Level—Arista  
**BELFAST GIGS**—Harslips—Mercury  
**BEST OF JERRY JEFF WALKER**—MCA  
**CAMERON**—Salsoul  
**EMPIRE STRIKES BACK**—Meco—RSO (10")  
**GARDEN OF LOVE**—Rick James—Gordy  
**HOLLY PENFIELD**—Dreamland  
**VOICES**—Hall & Oates—RCA  
**MULTIPLIES**—Yellow Magic Orchestra—A&M

### LIEBERMAN/MINNEAPOLIS

**BEYOND**—Herb Alpert—A&M  
**BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**PETER GABRIEL**—Mercury  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**ROUTES**—Ramsey Lewis—Col  
**TEENAGE HEARTBREAK**—Sarrrows—Pavillion  
**UP FROM THE VALLEY**—Lamont Cranston—Waterhouse  
**UPRISING**—Bob Marley—Island

### TURTLES/ATLANTA

**AMY HOLLAND**—Capitol  
**BACK IN BLACK**—AC/DC—Atlantic  
**CHICAGO XIV**—Col  
**GARDEN OF LOVE**—Rick James—Gordy  
**JOY AND PAIN**—Maze Featuring Frankie Beverly—Capitol  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**PARTY OF ONE**—Tim Weisberg—MCA  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
TP—Teddy Pendergrass—Phila Intl  
**UPRISING**—Bob Marley—Island

### SPEC'S MUSIC/FLORIDA

**CADDYSHACK**—Col (Soundtrack)  
**CHICAGO XIV**—Col  
**DIANA**—Diana Ross—Motown  
**FREEDOM OF CHOICE**—Devo—WB  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**LOST IN LOVE**—Air Supply—Arista  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**UPRISING**—Bob Marley—Island  
**WINNERS**—Various Artists—I&M/RCA

### TAPE CITY/NEW ORLEANS

**CHRISTOPHER CROSS**—WB  
**FULL MOON**—Charlie Daniels Band—Epic  
**GARDEN OF LOVE**—Rick James—Gordy  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**LET ME BE YOUR ANGEL**—Stacy Lattisaw—Cotillion  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**READY 'AN WILLING**—Whitesnake—Mirage  
TP—Teddy Pendergrass—Phila Intl  
**UNDER THE GUN**—Poco—MCA

### SOUND WAREHOUSE/COLORADO

**BACK IN BLACK**—AC/DC—Atlantic  
**BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor  
**CADDYSHACK**—Columbia (Soundtrack)  
**CAMERON**—Salsoul  
**DIANA**—Diana Ross—Motown  
**GARDEN OF LOVE**—Rick James—Gordy

**McVICAR**—Polydor (Soundtrack)  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**ONE IN A MILLION**—Larry Graham—WB  
TP—Teddy Pendergrass—Phila Intl

### CIRCLES/ARIZONA

**BACK IN BLACK**—AC/DC—Atlantic  
**BOYS FROM DORAVILLE**—Atlanta Rhythm Section—Polydor  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**I TOUCHED A DREAM**—Dells—20th Century  
**JOY & PAIN**—Maze Featuring Frankie Beverly—Capitol  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**SPECIAL THINGS**—Pleasure—Fantasy  
**TO YOU HONEY HONEY WITH LOVE**—David Hudson—Alston/TK  
TP—Teddy Pendergrass—Phila Intl  
**UPRISING**—Bob Marley—Island

### TOWER/PHOENIX

**BACK IN BLACK**—AC/DC—Atlantic  
**BALL ROOM**—Sea Level—Arista  
**BEYOND**—Herb Alpert—A&M  
**CHICAGO XIV**—Col  
**FULL MOON**—Charlie Daniels Band—Epic  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**NO NIGHT SO LONG**—Dionne Warwick—Arista  
**SPORTS CAR**—Judie Tzuke—Rocket  
**UPRISING**—Bob Marley—Island  
**VOICES**—Hall & Oates—RCA

### LICORICE PIZZA/LOS ANGELES

**BACK IN BLACK**—AC/DC—Atlantic  
**CHICAGO XIV**—Col  
**FULL MOON**—Charlie Daniels Band—Epic  
**McVICAR**—Polydor (Soundtrack)  
**NO NUKES**—Various Artists—Full Moon/Asylum  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**TAKE A LITTLE RHYTHM**—Ali Thomson—A&M  
**TRUE COLOURS**—Split Enz—A&M  
**UPRISING**—Bob Marley—Island  
**VOICES**—Hall & Oates—RCA

### EUCALYPTUS RECORDS/WEST AND NORTHWEST

**BACK IN BLACK**—AC/DC—Atlantic  
**FEEL THE HEAT**—Henry Paul Band—Atlantic  
**FULL MOON**—Charlie Daniels Band—Epic  
**GARDEN OF LOVE**—Rick James—Motown  
**GIVE ME THE NIGHT**—George Benson—Qwest/WB  
**LOVE APPROACH**—Tom Browne—GRP/Arista  
**McVICAR**—Polydor (Soundtrack)  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**REAL PEOPLE**—Chic—Atlantic  
**VOICES**—Hall & Oates—RCA

### EVERYBODY'S RECORDS/NORTHWEST

**AFL1 3603**—Dave Davies—RCA  
**ANYTIME ANYPLACE ANYWHERE**—Rossington Collins Band—MCA  
**BACK IN BLACK**—AC/DC—Atlantic  
**FULL MOON**—Charlie Daniels Band—Epic  
**MAKE A LITTLE MAGIC**—Dirt Band—UA  
**McVICAR**—Polydor (Soundtrack)  
**PARTY OF ONE**—Tim Weisberg—MCA  
**PLAYIN' FOR KEEPS**—Eddie Money—Col  
**UNDER THE GUN**—Poco—MCA  
**UPRISING**—Bob Marley—Island

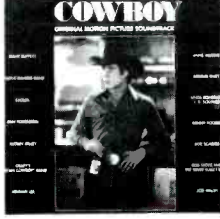


# Record World Albums

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

AUGUST 16, 1980

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

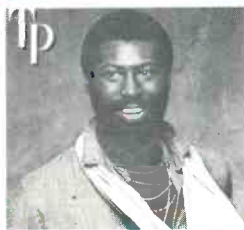
AUG. 16	AUG. 9				WKS. ON CHART
1	3	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS Full Moon/Asylum DP 90002		13	X
2	2	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384		22	H
3	1	<b>EMOTIONAL RESCUE</b> ROLLING STONES/Rolling Stones COC 16015 (Atl)		5	H
4	4	<b>HOLD OUT</b> JACKSON BROWNE/Asylum 5E 511		5	H
5	5	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		23	H
6	7	<b>THE GAME</b> QUEEN/Elektra 5E 513		5	H
7	8	<b>DIANA DIANA</b> ROSS/Motown M8 936M1		10	H
8	6	<b>BLUES BROTHERS</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16017		8	H
9	9	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383		23	G
10	10	<b>HEROES</b> COMMODORES/Motown M8 939M1		8	H
11	21	<b>GIVE ME THE NIGHT</b> GEORGE BENSON/Qwest/WB HS 3453		2	H
12	14	<b>FAME</b> (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		7	H
13	13	<b>S.O.S.</b> S.O.S. BAND/Tabu NJZ 36332 (CBS)		8	G
14	12	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745		49	H
15	11	<b>STAR WARS/THE EMPIRE STRIKES BACK</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4201		13	L
16	39	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571		2	H
17	18	<b>EMPTY GLASS</b> PETE TOWNSHEND/Atco SD 32 100		14	H
18	20	<b>ANYTIME ANYPLACE ANYWHERE</b> ROSSINGTON COLLINS BAND/MCA 5130		6	H
19	16	<b>MICKEY MOUSE DISCO</b> /Disneyland/Vista 2504		21	X
20	17	<b>ONE FOR THE ROAD</b> KINKS/Arista A2L 8401		8	K
21	25	<b>XANADU</b> (ORIGINAL SOUNDTRACK)/MCA 6100		5	I
22	30	<b>CHIPMUNK PUNK</b> CHIPMUNKS/Excelsior XLP 6008		3	G
23	22	<b>UNMASKED</b> KISS/Casablanca NBLP 7225		9	H
24	15	<b>McCARTNEY II</b> PAUL McCARTNEY/Columbia FC 36511		10	H
25	26	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035		18	H
26	28	<b>DUKE</b> GENESIS/Atlantic SD 16014		17	H
27	27	<b>ONE IN A MILLION YOU</b> LARRY GRAHAM/Warner Bros. BSK 3447		7	G
28	34	<b>REAL PEOPLE</b> CHIC/Atlantic SD 16016		4	H
29	29	<b>JUST ONE NIGHT</b> ERIC CLAPTON/RSO RS 2 4202		16	L
30	40	<b>BEYOND</b> HERB ALPERT/A&M SP 3717		4	H
31	23	<b>MOUTH TO MOUTH</b> LIPPS, INC./Casablanca NBLP 7197		20	G
32	19	<b>THE ROSE</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16010		32	H
33	37	<b>MIDDLE MAN</b> BOZ SCOTFIELD/Columbia FC 36106		18	H
34	24	<b>THE WALL</b> PINK FLOYD/Columbia PC2 36183		34	L
35	38	<b>RHAPSODY AND BLUES</b> CRUSHERS/MCA 5124		6	H
36	32	<b>WOMEN AND CHILDREN FIRST</b> VAN HALEN/Warner Bros. HS 3415		18	H
37	31	<b>CAMEOSIS</b> CAMEO/Chocolate City CCLP 2011 (Casablanca)		14	G
38	33	<b>SCREAM DREAM</b> TED NUGENT/Epic FE 36404		12	H
39	41	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H		84	G
40	36	<b>THIS TIME</b> AL JARREAU/Warner Bros. BSK 3434		9	G

CHARTMAKER OF THE WEEK

41 — TP

TEDDY PENDERGRASS

Phila. Intl. FZ 36745 (CBS)



1 H

42	46	<b>AFTER MIDNIGHT</b> MANHATTANS/Columbia JC 36411		15	G
43	42	<b>THE LONG RUN</b> EAGLES/Asylum 5E 508		43	H
44	44	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		65	G
45	35	<b>NAUGHTY</b> CHAKA KHAN/Warner Bros. BSK 3385		9	G
46	49	<b>DEPARTURES</b> JOURNEY/Columbia FC 36339		22	H

47	43	<b>THERE AND BACK</b> JEFF BECK/Epic FE 35684		6	H
48	58	<b>UNDER THE GUN</b> POCO/MCA 5132		3	H
49	—	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018		1	H
50	51	<b>DAMN THE TORPEDOES</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		49	H
51	45	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown M7 928R1		19	G
52	52	<b>KENNY KENNY</b> ROGERS/United Artists LWAK 979		45	H
53	117	<b>NO NIGHT SO LONG</b> DIONNE WARWICK/Arista AL 9526		1	H
54	66	<b>JOY AND PAIN</b> MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087		2	G
55	55	<b>THE GLOW OF LOVE</b> CHANGE/Warner/RFC RFC 3438		14	G
56	56	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox T 603 (RCA)		16	G
57	61	<b>PRETENDERS</b> /Sire SRK 6083 (WB)		29	G
58	48	<b>PETER GABRIEL</b> /Mercury SRM 1 3848		9	G
59	64	<b>CULTOSAURUS ERECTUS</b> BLUE OYSTER CULT/Columbia JC 36550		5	G
60	63	<b>HEAVEN AND HELL</b> BLACK SABBATH/Warner Bros. BSK 3372		11	G
61	62	<b>MAD LOVE</b> LINDA RONSTADT/Asylum 5E 510		24	H
62	59	<b>ABOUT LOVE</b> GLADYS KNIGHT & THE PIPS/Columbia JC 36387		11	G
63	68	<b>'80 GENE</b> CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)		4	G
64	50	<b>SAVED</b> BOB DYLAN/Columbia FC 36553		6	H
65	70	<b>THE SON OF ROCK AND ROLL</b> ROCKY BURNETTE/EMI- America SW 17033		4	G
66	81	<b>LOVE APPROACH</b> TOM BROWNE/Arista/GRP GRP 5008		2	G
67	71	<b>ADVENTURES IN THE LAND OF MUSIC</b> DYNASTY/Solar BXL1 3576 (RCA)		4	G
68	74	<b>ROBBIE DUPREE</b> /Elektra 6E 273		4	G
69	57	<b>"H"</b> BOB JAMES/Columbia/Tappan Zee JC 36422		6	G
70	80	<b>MAKE A LITTLE MAGIC</b> DIRT BAND/United Artists LT 1042		2	G
71	60	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602		9	G
72	92	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		28	G
73	47	<b>21 AT 33</b> ELTON JOHN/MCA 5121		12	H
74	85	<b>LOST IN LOVE</b> AIR SUPPLY/Arista AB 4268		8	H
75	114	<b>GARDEN OF LOVE</b> RICK JAMES/Gordy G8 995M1 (Motown)		1	H
76	54	<b>TOMCATTIN'</b> BLACKFOOT/Atco SD 32 101		8	H
77	53	<b>CAN'T STOP THE MUSIC</b> (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220		6	H
78	75	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists UA LA 835 H		33	G
79	87	<b>LET ME BE YOUR ANGEL</b> STACY LATTISAW/Cotillion SD 5219 (Atl)		6	G
80	89	<b>BARRY WHITE'S SHEET MUSIC</b> BARRY WHITE/Unlimited Gold FZ 36208 (CBS)		3	H
81	137	<b>WINNERS</b> VARIOUS ARTISTS/I&M 1 017 (RCA)		1	G
82	76	<b>DON'T LOOK BACK</b> NATALIE COLE/Capitol ST 12079		10	G
83	65	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236		39	G
84	84	<b>SPECIAL THANKS</b> PLEASURE/Fantasy F 9600		3	G
85	73	<b>ONE EIGHTY</b> AMBROSIA/Warner Bros. BSK 3368		16	G
86	110	<b>PLAYIN' FOR KEEPS</b> EDDIE MONEY/Columbia FC 36514		1	H
87	105	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476		1	G
88	67	<b>HOT BOX</b> FATBACK/Spring SP 1 6726 (Polydor)		16	G
89	95	<b>COME UPSTAIRS</b> CARLY SIMON/Warner Bros. BSK 3443		6	G
90	100	<b>CAMERON</b> /Salsoul SA 8535 (RCA)		—	G
91	69	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America SOO 1, 2		28	H
92	102	<b>AFL1 3603</b> DAVE DAVIES/RCA AFL1 3603		1	G
93	—	<b>McVICAR</b> (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284		1	H
94	86	<b>ANIMAL MAGNETISM</b> SCORPIONS/Mercury SRM 1 3825		4	G
95	82	<b>FLESH AND BLOOD</b> ROXY MUSIC/Atco SD 32 102		7	H
96	96	<b>ON THROUGH THE NIGHT</b> DEF LEPPARD/Mercury SRM 1 3828		8	G
97	77	<b>LOVE IS A SACRIFICE</b> SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 1 3836		7	G
98	138	<b>UPRISING</b> BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)		1	G
99	97	<b>ONE WAY</b> FEATURING AL HUDSON/MCA 5127		2	H
100	—	<b>VOICES</b> DARYL HALL & JOHN OATES/RCA AQL1 3646		1	H



We want to thank all  
of these artists for this  
Number One Album!

# URBAN COWBOY

ORIGINAL MOTION PICTURE SOUNDTRACK

JIMMY BUFFET  
MCA

---

CHARLIE DANIELS BAND  
EPIC

---

EAGLES  
ASYLUM

---

DAN FOGELBERG  
FULL MOON/EPIC

---

MICKEY GILLEY  
EPIC

---

GILLEY'S  
"URBAN COWBOY" BAND

---

JOHNNY LEE  
FULL MOON

ANNE MURRAY  
CAPITOL

---

BONNIE RAITT  
WARNER BROS.

---

LINDA RONSTADT/  
J. D. SOUTHER  
ASYLUM  
COLUMBIA

---

KENNY ROGERS  
EMI/UA

---

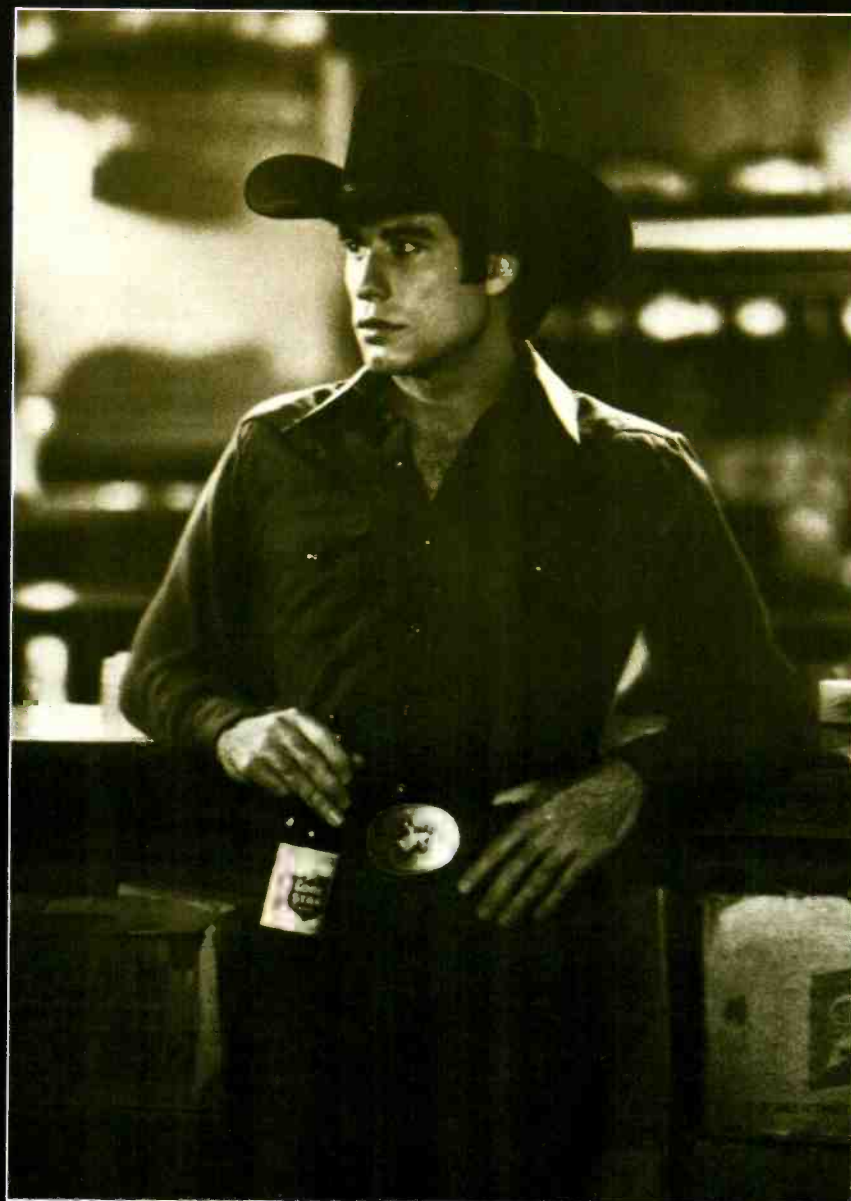
BOZ SCAGGS  
COLUMBIA

---

BOB SEGER AND  
THE SILVER BULLET BAND  
CAPITOL

---

JOE WALSH  
ASYLUM



And thanks, too, to all  
the people whose  
co-operation made it possible.  
IRVING AZOFF • JOE SMITH



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# Record World Albums 101-150

AUGUST 16, 1980

AUG. 16	AUG. 9	
101	107	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443
<b>102</b>	112	ROMANCE DANCE KIM CARNES/EMI-America SW 17030
103	108	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435
104	88	ROSES IN THE SNOW EMMYLOU HARRIS/ Warner Bros. BSK 3422
105	106	FEEL THE HEAT HENRY PAUL BAND/Atlantic SD 19273
106	98	VAN HALEN/Warner Bros. BSK 3075
107	83	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506
108	99	THE CARS/Elektra 6E 135
109	109	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
110	104	TONIGHT FRANCE JOLI/Prelude PRL 12179
111	78	ME MYSELF I JOAN ARMATRADING/A&M SP 4809
112	93	LOVE TRIPPIN' SPINNERS/Atlantic SD 19270
<b>113</b>	148	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229
<b>114</b>	124	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089
<b>115</b>	126	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284
<b>116</b>	133	THE ADVENTURES OF LUKE SKYWALKER/RSO RS 1 3081
117	91	ON THE RADIO—GREATEST HITS VOLUMES 1 & II DONNA SUMMER/Casablanca NBLP 2 7191
118	103	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008
119	121	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
<b>120</b>	130	HORIZON EDDIE RABBITT/Elektra 6E 276
121	111	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/ Brunswick BL 754221
122	94	LOVE JONES JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
123	72	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
124	79	CATCHING THE SUN SPYRO GYRA/MCA 5108
125	90	SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270
<b>126</b>	136	READY AN' WILLING WHITESNAKE/Mirage WTG 19276 (Atl)
<b>127</b>	—	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642
128	129	PARTY OF ONE TIM WEISBERG/MCA 5125
<b>129</b>	139	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/ Polydor PD 1 6285
130	119	YOU AND ME ROCKIE ROBBINS/A&M SP 4805
131	113	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
132	134	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
133	101	MONSTER HERBIE HANCOCK/Columbia JC 36415
134	135	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
<b>135</b>	—	ROUTES RAMSEY LEWIS/Columbia JC 36423
136	116	ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic SD 16013
137	140	RELEASED PATTI LABELLE/Epic JE 36381
138	118	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634
<b>139</b>	—	BALL ROOM SEA LEVEL/Arista AL 9531
140	145	CAREFUL MOTELS/Capitol ST 12070
141	143	PARADISE PEABO BRYSON/Capitol SOO 12063
142	128	FOUND ALL THE PARTS CHEAP TRICK/Epic/Nu-Disk E4 36453
143	147	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
144	115	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444
145	—	DANGER ZONE SAMMY HAGAR/Capitol ST 12069
146	123	SOMETHING TO BELIEVE IN CURTIS MAYFIELD/Curtom/RSO RS 1 3077
147	146	NIGHT FLIGHT JUSTIN HAYWARD/Deram DRL 1 4801 (Mercury)
148	122	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716
149	150	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
150	—	SPLASHDOWN BREAKWATER/Arista AB 4264

# Albums 151-200

151	CALLING NOEL POINTER/United Artists LT 1050
152	WAITING ON YOU BRICK/Bang JZ 36262 (CBS)
153	CONCERNED PARTY #1 CAPTAIN SKY/TEC 1202
154	I TOUCHED A DREAM DELLS/ 20th Century Fox T 618 (RCA)
155	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644
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	ANNIE (ORIGINAL CAST ALBUM)/ Columbia PS 34712
160	NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
161	CADDYSHACK (ORIGINAL SOUNDTRACK)/Columbia JS 36737
162	NATURAL INGREDIENTS RICHARD TEE/Columbia/Tappan Zee JC 36380
163	WHITE MUSIC CRACK THE SKY/ Lifesong LS 8028
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	TAKE A LITTLE RHYTHM ALI THOMPSON/A&M SP 4803
168	1980 B. T. EXPRESS/Columbia JC 36333
169	I JUST CAN'T STOP IT ENGLISH BEAT/Sire SRK 6091 (WB)
170	EMPIRE JAZZ VARIOUS ARTISTS/ RSO RS 1 3085
171	ROBIN LANE & THE CHARTBUSTERS/ Warner Bros. BSK 3424
172	IRON MAIDEN/Harvest ST 12094 (Capitol)
173	SEEDS OF CHANGE KERRY LIVGREN/ Kirshner NJZ 36567 (CBS)
174	STARPOINT/Chocolate City CLCP 2013 (Casablanca)
175	KINGBEES/RSO RS 1 3075
176	NEW CLEAR DAYS VAPORS/ United Artists LT 1049
177	SYREETA/Tamla T7 372R1 (Motown)
178	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246
179	TIGHT SHOES FOGHAT/Bearsville BHS 6999 (WB)
180	BODY LANGUAGE PATTI AUSTIN/ CTI JZ 36503 (CBS)
181	HAVE A GOOD TIME (BUT GET OUT ALIVE) IRON CITY HOUSE-ROCKERS/MCA 5111
182	X <sup>100</sup> MULTIPLES YELLOW MAGIC ORCHESTRA/A&M SP 4813
183	ROCK 'N ROLL ENFORCERS SLENCERS/Precision NJZ 36529 (CBS)
184	MECO PLAYS MUSIC FROM THE EMPIRE STRIKES BACK/RSO RS 1 3086
185	CABLE'S VISION GEORGE CABLES/ Contemporary 14001
186	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
187	LED ZEPPELIN IV/Atlantic SD 19129
188	SUN OVER THE UNIVERSE SUN/ Capitol ST 12088
189	BARNUM (ORIGINAL CAST ALBUM)/ CBS Masterworks JS 36576
190	EVOLUTION JOURNEY/Columbia FC 35797
191	LOVE AFFAIR/Radio RR 2004
192	THE CORRECT USE OF SOAP MAGAZINE/Virgin VA 13144 (Atl)
193	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/ Columbia JC 36505
194	SPORTS CAR JUDY TZUKE/Rocket PIG 3249 (MCA)
195	INNER SLEEVE SHIRTS/Capitol ST 12085
196	ABOUT FACE FACE DANCER/ Capitol ST 12082
197	ARE HERE KINGS/Elektra 6E 274
198	SLOWHAND ERIC CLAPTON/RSO RS 1 3030
199	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
200	UP FROM THE ALLEY LAMONT CRANSTON BAND/Waterhouse 10

## Album Cross Reference

AC/DC	49, 134	JOURNEY	46
AIR SUPPLY	74	JUDAS PRIEST	101
A TASTE OF HONEY	114	CHAKA KHAN	45
HERB ALPERT	30	KINGS	20
AMBROSIA	85	KISS	42
JOAN ARMATRADING	111	JOHN KLEMMER	115
ATLANTA RHYTHM SECTION	129	GLADYS KNIGHT & THE PIPS	62
JEFF BECK	47	PATTI LABELLE	137
PAT BENATAR	83	STACY LATTISAW	79
GEORGE BENSON	11	RAMSEY LEWIS	135
BLACKFOOT	76	LIPPS, INC.	31
BLACK SABBATH	60	JEFF LORBER	132
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BREAKWATER	150	MANHATTANS	42
BROTHERS JOHNSON	148	BOB MARLEY	98
JACKSON BROWNE	4	VAUGHAN MASON AND CREW	121
TOM BROWNE	66	CURTIS MAYFIELD	146
PEABO BRYSON	141	MAZE	54
ROCKY BURNETTE	65	PAUL McCARTNEY	24
CAMEO	37	HAROLD MELVIN	143
CAMERON	99	STEPHANIE MILLS	56
KIM CARNES	102	EDDIE MONEY	86
CARS	108	MOTELS	140
GENE CHANDLER	63	MICKEY MOUSE DISCO	19
CHANGE	55	WILLIE NELSON	72, 127
CHEAP TRICK	142	WILLIE NELSON & RAY PRICE	87
CHIC	28	TED NUGENT	38
CHIPMUNKS	22	ORIGINAL SOUNDTRACK:	
ERIC CLAPTON	29	BLUES BROS.	B
STANLEY CLARKE	107	CAN'T STOP THE MUSIC	77
NATALIE COLE	82	EMPIRE STRIKES BACK	15
COMMODORES	10	FAME	12
CHRISTOPHER CROSS	9	McVICAR	93
CRUSADERS	35	ROSE	32
RODNEY DANGERFIELD	113	URBAN COWBOY	1
CHARLIE DANIELS	16	XANADU	21
DAVE DAVIES	92	TEDDY PENDERGRASS	41
DEF LEPPARD	96	TOM PETTY	50
DEVO	103	PINK FLOYD	34, 131
DIRT BAND	70	PLEASURE	84
AL DI MEOLA	125	POCO	48
GEORGE DUKE	119	PRETENDERS	57
ROBBIE DUPREE	68	QUEEN	6
BOB DYLAN	64	EDDIE RABBITT	120
DYNASTY	67	REO SPEEDWAGON	144
EAGLES	43, 149	ROCKIE ROBBINS	130
FATBACK	88	KENNY ROGERS	25, 39, 52, 78
ROBERTA FLACK FEATURING DONNY HATHAWAY	136	SEA LEVEL	13
DAN FOGELBERG	138	LUKE SKYWALKER	116
PETER GABRIEL	58	ROLLING STONES	3
LARRY GATLIN	109	LINDA RONSTADT	61
J. GEILS	91	DIANA ROSS	7
GENESIS	26	ROSSINGTON COLLINS BAND	18
LARRY GRAHAM	27	ROXY MUSIC	95
SAMMY HAGAR	145	BOZ SCAGGS	33
HALL & OATES	100	SCORPIONS	94
HERBIE HANCOCK	133	BOB SEGER	5
EMMYLOU HARRIS	104	CARLY SIMON	89
JUSTIN HAYWARD	147	S.O.S. BAND	13
HENRY PAUL BAND	105	SOUTHSIDE JOHNNY	97
AL HUDSON	99	SPINNERS	112
ISLEY BROTHERS	123	SPYRO GYRA	124
JERMAINE JACKSON	51	DONNA SUMMER	117
MICHAEL JACKSON	14	PETE TOWNSHEND	17
BOB JAMES	69	VAN HALEN	36, 106
RICK JAMES	75	DIONNE WARWICK	53
AL JARREAU	40	JOHNNY GUITAR WATSON	122
WAYLON JENNINGS	44, 71	TIM WEISBERG	128
BILLY JOEL	2	BARRY WHITE	80
ELTON JOHN	73	WHITESNAKE	126
FRANCE JOLI	110	WINNERS	81



## 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
- BACH: BRANDENBURG CONCERTOS—Karajan—DG
- BEETHOVEN: VIOLIN CONCERTO—Chung, Kondrashin—London Digital
- BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling—CBS
- DVORAK: NEW WORLD SYMPHONY—Kondrashin—London Digital
- BRAHMS: DOUBLE CONCERTO—Perlman, Rostropovich, Haitink—Angel
- PROKOFIEV: SYMPHONY NO. 5—Bernstein—CBS Digital
- SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Digital

#### KORVETTES/EAST COAST

- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- BOLLING: SUITE FOR JAZZ PIANO AND GUITAR—Angel Digital
- DVORAK: NEW WORLD SYMPHONY—London Digital
- PRESENTING LEONA MITCHELL—London
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
- SHOSTAKOVICH: SYMPHONY NO. 5—CBS Digital
- STRAUSS: TONE POEMS—Maazel—CBS Digital
- STRAVINSKY: PETRUSHKA—Mehta—CBS Digital

#### J & R MUSIC WORLD/

#### NEW YORK

- BACH: COMPLETE CANTATAS, VOL. XXV—Harnoncourt—Telefunken
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- DVORAK: NEW WORLD SYMPHONY—London Digital
- GALWAY PLAYS MOZART—RCA
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PROKOFIEV: SYMPHONY NO. 5—CBS MasterSound
- PUCCINI: LA BOHEME—Scotto, Kraus, Levine—Angel
- VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

#### RECORD WORLD/TSS/

#### NORTHEAST

- BACH: BRANDENBURG CONCERTOS—DG
- DEBUSSY: IMAGES, OTHER WORKS—Previn—Angel Digital

- DVORAK: NEW WORLD SYMPHONY—London Digital
- GOLDMARK: RUSTIC WEDDING SYMPHONY—Previn—Angel
- PAVAROTTI'S GREATEST HITS—London
- ROSSINI, BERLIOZ: ASSORTED WORKS—Roznyai—M & K Real Time
- SHOSTAKOVICH: SYMPHONY NO. 5—CBS Digital
- STRAVINSKY: PETRUSHKA—Mehta—CBS Digital
- TCHAIKOVSKY: SYMPHONY NO. 4—Maazel—Telarc
- TOKEMITSU: WATER MUSIC—Tashi—RCA

#### RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: BRANDENBURG CONCERTOS—DG
- BERLIOZ: SYMPHONIE FANTASTIQUE—Karajan—DG Privilege
- BRAHMS: DOUBLE CONCERTO—Angel
- BRAHMS, LISZT: HUNGARIAN MUSIC—Karajan, others—DG Privilege
- GERSHWIN: PORGY AND BESS (HIGHLIGHTS)—Price, Warfield—RCA
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: SYMPHONY NO. 5—CBS Digital
- SHOSTAKOVICH: SYMPHONY NO. 5—CBS Digital
- STRAUSS: EIN HELDENLEBEN—Karajan—DG Privilege
- TALLIS: MASSES, MOTETS—Wulstan—Nonesuch

#### ROSE DISCOUNT/CHICAGO

- BACH: BRANDENBURG CONCERTOS—DG
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BOLLING: PICNIC SUITE—CBS
- BRAHMS: DOUBLE CONCERTO—Angel
- BRUCKNER: SYMPHONY NO. 6—Solti—London
- DVORAK: NEW WORLD SYMPHONY—London Digital
- MUSIC ON FILMS FOR PIANO AND ORCHESTRA—Andi—Angel Digital
- MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre
- MUSSORGSKY: BORIS GODUNOV—Talvela, Kord—Angel
- PAVAROTTI'S GREATEST HITS—London

#### TOWER RECORDS/SEATTLE

- BEETHOVEN: PIANO CONCERTOS NOS. 1, 2—Lupu, Mehta—London Digital
- BEETHOVEN: VIOLIN CONCERTO—London Digital
- BOLLING: PICNIC SUITE—CBS
- DVORAK: NEW WORLD SYMPHONY—London Digital
- MARRINER: ORCHESTRA PIECES—Angel Digital
- ORFF: CARMINA BURANA—Angel
- PAVAROTTI'S GREATEST HITS—London
- BRAVO PAVAROTTI—London
- ITZHAK PERLMAN: SPANISH ALBUM—Angel
- TCHAIKOVSKY: 1812 OVERTURE—Telarc

\* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, King Karol/New York, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Specs/Miami, Harmony House/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Discount Records/San Francisco.

## Classical Retail Tips

By SPEIGHT JENKINS

■ NEW YORK — The summer has brought more interesting new releases than usual, but there is always something especially exciting about the August releases, harbingers of the bounty of the fall. From Angel this week comes a recording that, whatever its quality, should be a big seller. It's a new-old *La Traviata*, the first release I can remember by a large company of a live performance not recorded for record release in recent memory by a place in Lisbon at the Teatro San Carlos on March 27, 1958, and has Maria Callas in the title role, Alfredo Kraus as Alfredo and Franco Ghione conducting. Miss Callas' last Metropolitan Opera performance during this period had taken place only 22 days before, and she had sung *La Traviata* at the Met earlier that very month. The recording is not listed in John Ardoin's complete discography, *The Callas Legacy*, so to the best of my knowledge, it will be new listening for all those who love the soprano's work, even for those who have a large file of her pirated recordings. Though Alfredo by himself is not a reason to buy a new *Traviata* recording, it is hard to imagine a better voice for the role in 1958 than Kraus'. Since Maria Callas' portrait of Violetta is the one I treasure most in 32 years of attending performances of the opera, I for one am eager to hear on this particular night what she sounded like.

Striving to keep a success going, Angel will bring out a new recording by Itzhak Perlman this month; this time it is the Sibelius Violin Concerto with the Pittsburgh Symphony led by Andre Previn. There are a good many recordings of this work, but few that have the right combination of restraint and passion. It's a sweet, Northern work, yet it must grip the listener with feeling. Perlman's passion is under the kind of control necessary to make a great recording of this concerto. Previn also will be heard in a record that may be very popular, this time with the London Symphony Orchestra: Ravel's Bolero, Pavane and the second suite of *Daphnis and Chloe*.

The digital scene will be paid obeisance by Angel in another first in the process, *Also Sprach Zarathustra* with the Philadelphia

Orchestra led by Eugene Ormandy. This is, of course, a sonic blockbuster and one that on digital should sound quite impressive. And finally there is a record by one of the most popular of all trumpet virtuosos, Maurice Andre. This time Andre, in his first disc on Angel, can be heard playing Bach.

A month or so ago it was my pleasure to report that Nancy Zannini had become chief of Philips and a vice president of Polygram, the third of a new threesome of label chiefs for that conglomerate. Now Miss Zannini has named her replacement as publicity director, a young New Jerseyite named Peter Clancy. After three years handling Polygram distribution for Deutsche Grammophon in New York and Philadelphia, Clancy is well aware of the marketing and sales side of the company's work. He has the challenge of dispatching Philips publicity with the finesse that marked his predecessor's work.

This month the Dutch company offers the next step in its Verdi cycle: *Stiffelio*. The opera composed between *Luisa Miller* and *Rigoletto*, with an unlikely plot about a Protestant minister who forgives his wife her adultery, never made a success in Italy. New Yorkers had the opportunity to hear it recently, in Brooklyn, courtesy of Vincent La Selva's New York Grand Opera Company. It later became *Aroldo* which was not too successful either. Having heard both, I prefer *Stiffelio*, and it will be fascinating to hear it with an all-star cast of Sylvia Saas, Jose Carreras, Matteo Manuguerra and Wladimero Ganzarolli. As in all of the cycle of unusual Verdi operas, Lamberto Garelli will conduct; in this one the ORF Symphony and Chorus will perform.

An even larger promotion effort might be given to a new pressing of *Scheherazade* with Kyril Kondrashin conducting the Concertgebouw, a digital recording. As a marketing ploy there will be a quartz clock from Japan affixed to one of the posters advertising the piece. This poster, available to major markets only, will be given to the stores, and Polygram has suggested that it be raffled off in some manner which will give the most display to the record.



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ NEW YORK—Where has Little Anthony of the Imperials been for the last five years? "I was just in self exile since 1975 when the group came to an end, and in that time what I did was put the time into something that I always wanted to do, and that was acting. That was what I always thought I was going to get into, even before singing. And in between those years with the Imperials I studied here in New York and on the west coast."

His dramatic sense is apparently as good as his vocal abilities. He appeared in a few commercials for Chevy and Toyota and did an episode of "The Jeffersons." He even picked up an award from the Los Angeles Drama Critics Association for a role as a supporting actor.

After overcoming a number of personal problems in which his life went through a metamorphosis, he eventually, through a meeting with B. J. Thomas, had the opportunity to record again and decided to do an album of inspirational music. "B. J. and I just started talking and we finally got down to the fact that I had accepted Christ. He understood where I was coming from because he went through a loop far worse than mine. So we got together and after about a year it worked out."

What resulted was the album "Daylight" on MCA's Songbird label. The current single from the album is "Love's The Only Way To Survive." One of the most interesting things about the LP is that it doesn't sound like what you might expect to hear on an LP of inspirational music. Anthony's voice is in fine form and his talents as a composer are well displayed on the cut "Reach Up." "The funny part about that was I said I would never write again because I never considered myself to be a writer. I still don't. I happen to be a singer who knows how to write. Like everything else, that song was an inspired thing that came to me in the middle of the night. But since that, something has happened. I've developed that instinct and want to write again. Not only inspirational things, but some pop tunes as well."

Eventually he says he will do another recording of pop tunes, just as he does them now in his club act. "Right now my life is being driven by a spirit and I don't have any real control over it. When I do record pop tunes again I know that they are going to be the kinds of tunes that are really, really meaningful."

The National Black Network has announced that it will begin a second network for its nearly 100 affiliated stations across the country. The purpose of the second network, which will become operational starting in November, will be to provide in-depth coverage of only two or three major news events with a heavy emphasis on research. Like NBN, the new American Black Information Network will broadcast five-minute newscasts every hour from 6 a.m. to 12 midnight. Almost half of NBN stations are expected to carry these broadcasts.

Charles Stewart and Good News and Chakras have entered into production agreements with Royal K Productions. Stewart and Good News, who have had a number of successful engagements in the New York area, are currently negotiating for a label deal.

Jeanne Parnell has joined the staff of WWRL as the host of the program, "New York Up Close." The one-minute program is aired ten times a week and consists of reviews of plays, concerts, films and other cultural events.

On July 25th, Stevie Wonder, in New York on a break from work on his soon to be released album, paid a visit to Bogard's, a recently opened restaurant and club owned by The Best Of Friends. He capped  
(Continued on page 38)

## Black Oriented Album Chart

AUGUST 16, 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
- S.O.S.**  
S.O.S. BAND/Tabu NJ 36332 (CBS)
- CAMEOSIS**  
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- REAL PEOPLE**  
CHIC/Atlantic SD 16016
- TP**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- NAUGHTY**  
CHAKA KHAN/Warner Bros. BSK 3385
- ABOUT LOVE**  
GLADYS KNIGHT & THE PIPS/ Columbia JC 36387
- JOY AND PAIN**  
MAZE FEATURING FRANKIE BEVERLY/ Capitol ST 12087
- RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
- '80**  
GENE CHANDLER/20th Century Fox/ Chi-Sound T 605 (RCA)
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- AFTER MIDNIGHT**  
MANHATTANS/Columbia JC 36411
- ADVENTURES IN THE LAND OF MUSIC**  
DYNASTY/Solar BXL1 3576 (RCA)
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- LET ME BE YOUR ANGEL**  
STACY LATTISAW/Cotillion SD 5219 (Atl)
- THE GLOW OF LOVE**  
CHANGE/Warner/RFC RFC 3438
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- BARRY WHITE'S SHEET MUSIC**  
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- CAMERON**  
Salsoul SA 8535 (RCA)
- GARDEN OF LOVE**  
RICK JAMES/Gordy GB 995M1 (Motown)
- LET'S GET SERIOUS**  
JERMAINE JACKSON/Motown M7 928R1
- SPECIAL THINGS**  
PLEASURE/Fantasy F 9600
- LOVE JONES**  
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- DON'T LOOK BACK**  
NATALIE COLE/Capitol ST 12079
- GO ALL THE WAY**  
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LOVE TRIPPIN'**  
SPINNERS/Atlantic SD 19270
- LOVE APPROACH**  
CON FUNK SHUN/Mercury SRM 1 3806
- ONE WAY FEATURING AL HUDSON**  
MCA 5127
- BEYOND**  
HERB ALPERT/A&M SP 3717
- NO NIGHT SO LONG**  
DIONNE WARWICK/Arista AL 9526
- TWICE AS SWEET**  
A TASTE OF HONEY/Capitol ST 12089
- TWO PLACES AT THE SAME TIME**  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- WINNERS**  
VARIOUS ARTISTS/I&M 1 017 (RCA)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- YOU AND ME**  
ROCKIE ROBBINS/A&M SP 4805
- SPIRIT OF LOVE**  
CON FUNK SHUN/Mercury SRM 1 3806
- SOMETHING TO BELIEVE IN**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- UPRISING**  
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- BOUNCE, ROCK, SKATE, ROLL**  
VAUGHAN MASON AND CREW/ Brunswick BL 754211
- PARADISE**  
PEABO BRYSON/Capitol SOO 12063
- INVISIBLE MAN'S BAND**  
Mango MLPS 9537
- FOR MEN ONLY**  
MILLIE JACKSON/Spring SP 1 6727 (Polydor)
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/ Source SOR 3197 (MCA)
- SPLASHDOWN**  
BREAKWATER/Arista AB 4264
- ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
- CONCERNED PART #1**  
CAPTAIN SKY/TEC 1202
- ROBERTA FLACK FEATURING DONNY HATHAWAY**  
Atlantic SD 16013

## PICKS OF THE WEEK

### A MUSICAL AFFAIR

ASHFORD & SIMPSON—Warner Bros. HS 3458



What this dynamic duo have on their latest album is loads of things that they are best known and loved for. While concentrated less on dance material than their last LP, there is no lack of beautiful lyrics and solid performances. The variety runs from the catchy up-tempo "I Ain't Asking For Your Love" to the lovely ballad, "Happy Endings."

### READY FOR LOVE

THE MAIN INGREDIENT—RCA AFL1 3641



This male trio marks their return and re-union with a self-produced LP of solid material. As they proved with their earlier hits, they can turn out excellent performances on ballads. Here they remind us that up-tempo material is no stranger to them either. With arrangements provided by Wade Marcus, the most outstanding moments are found on "Think Positive" and "Spoiled."

### THE YEAR 2000

THE O'JAYS—TSOP FZ 36416 (CBS)



A mixture of styles is what you'll find on this group's latest album. With compositions from Gamble & Huff, McFadden & Whitehead, Eddie Levert and others, the emphasis here is on their vocal skills. Tunes like "Girl Don't Let It Get You Down" are built on a solid R&B foundation. "You're The Girl Of My Dreams" offers something catchy for the dance floor. Also check out "You Won't Fail."

### WIDE RECEIVER

MICHAEL HENDERSON—Buddah BDS 6001



With the popularity of the title track, Henderson offers us a musical diet of funk, ballads and fusion-flavored cuts. As principal writer, his strongest contributions are "Prove It" and "You're My Choice." He includes a cover version of "Reach Out For Me" and gets musical assistance from Ray Parker and arranger Johnny Allen. This self-produced LP deserves a listen.



# Record World Black Oriented Singles



AUGUST 16, 1980

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

AUG. 16  
AUG. 9

WKS. ON  
CHART

1	2	THE BREAKS (PART II) KURTIS BLOW Mercury 4010	9
2	1	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	15
3	3	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506	8
4	5	UPSIDE DOWN DIANA ROSS/Motown 1494	6
5	6	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)	8
6	7	OLD-FASHION LOVE COMMODORES/Motown 1489	8
7	4	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	18
8	10	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)	7
9	11	REBELS ARE WE CHIC/Atlantic 3665	7
10	8	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	13
11	9	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	14
12	17	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269	6
13	12	SHINING STAR MANHATTANS/Columbia 1 11222	23
14	21	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)	7
15	22	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)	4
16	13	YOU AND ME ROCKIE ROBBINS/A&M 2213	16
17	18	JOJO BOZ SCAGGS/Columbia 1 11281	9
18	16	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)	10
19	20	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522	8
20	23	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)	7
21	14	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	18
22	15	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	16
23	27	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256	6
24	19	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	18
25	33	SOUTHERN GIRL MAZE/Capitol 4891	4
26	44	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)	4
27	25	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	12
28	24	SITTING IN THE PARK G.Q./Arista 0510	14
29	35	BIG TIME RICK JAMES/Gordy 7185 (Motown)	5
30	32	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035	8
31	34	RESCUE ME A TASTE OF HONEY/Capitol 4888	6
32	42	WIDE RECEIVER (PART I) MICHAEL HENDERSON/ Buddah 622 (Arista)	6
33	37	YEARNIN' BURNIN' PLEASURE/Fantasy 893	8
34	39	HEY LOVER CHOCOLATE MILK/RCA 12030	6
35	41	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)	5



36	36	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)	8
37	38	DO YOU REALLY LOVE ME RENE & ANGELA/Capitol 4851	8
38	26	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	22
39	46	SEARCHING CHANGE/Warner/RFC 49512	4
40	28	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	20
41	29	FUNKYTOWN LIPPS, INC./Casablanca 2233	22
42	62	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	2
43	52	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)	5
44	50	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490	4
45	47	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887	7
46	48	BODY LANGUAGE PATTI AUSTIN/CTI 9 9600 (CBS)	5
47	49	MAKE IT FEEL GOOD ALFONZO SURRETT/MCA 41249	5
48	30	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3361	17
49	31	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	15
50	53	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037	4
51	51	LOVE ME, LOVE ME NOW CURTIS MAYFIELD/RSO/Curtom 1036	4
52	57	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)	4
53	59	I LOVE IT TRUSSEL/Elektra 46664	2
54	61	GIRL OF MY DREAM MANHATTANS/Columbia 1 11321	3
55	68	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	2
56	70	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/ Columbia 1 11330	2

### CHARTMAKER OF THE WEEK

57	—	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD TSOP 9 4788 (CBS)	1
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58	64	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)	2
59	66	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)	2
60	—	WHERE DID WE GO WRONG L.T.D./A&M 2250	1
61	67	HANGIN' OUT ADC BAND/Cotillion 45019 (Atl)	2
62	71	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/ GRP 2506	2
63	69	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001	2
64	—	SHE BELIEVES IN ME D.J. ROGERS/ARC/Columbia 1 11324	1
65	—	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)	1
66	—	POP IT AL HUDSON/MCA 41298	1
67	—	SOUL SHADOWS CRUSADERS/MCA 41295	1
68	74	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270	2
69	75	JUST LIKE YOU HEAT/MCA 41267	2
70	73	HELPLESS JACKIE MOORE/Columbia 1 11288	2
71	43	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN/TEC 767	10
72	40	BY YOUR SIDE CON FUNK SHUN/Mercury 76006	8
73	60	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014	4
74	45	HEAVY ON PRIDE (LIGHT ON LOVE) SMOKEY ROBINSON/ Tamla 54313 (Motown)	8
75	72	STEAL AWAY ROBBIE DUPREE/Elektra 46621	8

**LaToya Jackson** Her name tells you she's good.  
**"Night Time Lover"** PD 2117 Her first single tells you she's great.

Written and produced by Michael Jackson,  
for Joe Jackson Productions.



From her forthcoming album,  
**"LaToya Jackson"** PD-1-6291  
 On Polydor Records and Tapes

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 Distributed by Polygram Distribution, Inc.  
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# Ayers Forms New Label

By KEN SMIKLE

■ NEW YORK — Roy Ayers, the veteran jazz vibraphonist who has recorded for Polydor for ten years, has announced the formation of Uno Melodic Records, a New York-based company of which he is one of three principal owners. Polydor, for which Ayers will continue to record, will have first refusal rights on projects coming from the new company. The label is being distributed nationally through independents.

The first artist to be issued on Uno Melodic is 80's Ladies, whose 12" single, "Ladies of the Eighties," was penned by Ayers and Edwin Birdsong. "We're gearing our music towards a message," says Ayers. "And the message is

about people being more unified and strengthening their minds. We want to focus on a message that is going to help our young people. They are partying themselves to death! We want to get them to think about other things."

Another artist signed to Uno Melodic, for U.S. and Canadian distribution, is the renowned Nigerian musician Fela Anakulapo Kuti, whose album "Unknown Soldier" will be released soon. Ayers toured Nigeria with Fela for seven weeks last year and has recorded an album with him for which Polydor has the first option on worldwide distribution. He says that Uno Melodic hopes to increase Fela's already large U.S. following through an intense mar-

keting campaign, and he hopes the Nigerian artist will be able to come to the States for a tour early next year. Ayers is also seeking agreements with a number of people, including Kwame Touré (Stokely Carmichael), for a series of spoken word recordings. Sylvia Stripland, who starred in the national touring company of "The Wiz," has also been signed to the label.

"We're taking it slow right now and learning as we go along," said Ayers. "If you look at my music you'll see that it has always been geared toward positive messages, although you have to maintain a certain amount of commercial appreciation. But I know that there's going to be, in the near future, a large concentration of message music. It will be the

same rhythms and everything else, but instead of saying shake your booty, they'll be saying use your mind. I can't say that that will be happening at every company, but it will be happening within the structure of our company."

■ An article in last week's *Record World* about MCA's "Smokey and the Bandit 2" soundtrack LP suggested that none of the songs on the soundtrack were contained on any other albums. In fact, selections by Jerry Reed, the Statler Brothers and Don Williams have appeared on albums by those artists on RCA, Mercury and MCA respectively, in addition to the "Smokey and the Bandit 2" soundtrack.

## Black Music Report

(Continued from page 36)

off his unexpected appearance by giving an impromptu performance at the piano.

Fun City records is launching a month-long promotion campaign for its new "Funky Broadway" single by **Bobby Stronger**. The effort will include personal appearances in the New York area and tie-ins with retailers.

MCA recording artists **Lamar Thomas** and **Judy Taylor** are currently at work on producing a new rock group called **Nite-Fire**, a quartet of four brothers from Long Island. Their forthcoming album will be a fusion of rock and R&B music. They are working at Sound Ideas Studios.

The group **Desire** will be performing in a showcase at Leviticus on Wednesday, Aug. 13th at 9 and 11 p.m. Among the group's members are **Ray Newton** and **Jocelyn Brown**. . . . **Sadane** will be appearing at the Grand Finale on Aug. 15th at 9 p.m. . . . **Andre De Shields**, who is currently appearing in the musical "Jazzbo Brown," will be bringing his night club act to the Grand Finale Aug. 11-17.

Epic artist **Angela Clemmons** makes a fine debut on the single, "Out Here On My Own," which comes from the soundtrack of "Fame." The 18-year-old has been singing in her father's church since the age of 3 and will be talent to keep an eye on in the near future.

## Turrentine By the Sea



Elektra/Asylum artist Stanley Turrentine recently played three nights at *Concerts by the Sea* in Redondo Beach near Los Angeles, supporting his second E/A LP, "Inflation." Pictured in Turrentine's dressing room after the opening set are, from left: Oscar Fields, vice president/special markets, E/A; Turrentine; Joe Morrow, western regional marketing coordinator, special markets, E/A; and Primus Robinson, national marketing director, special markets, E/A.

## Jazzman Duke Pearson Dies in Atlanta at 47

■ Jazz pianist, composer and arranger Duke Pearson, a former A&R executive at Blue Note Records, died of multiple sclerosis last Monday (4) at Veterans Hospital in Atlanta. He was 47.

### Wrote 'Cristo Redentor'

Pearson served as A&R assistant to Blue Note president Alfred Lion from 1963-1970. During that time he was best known for composing and arranging "Cristo Redentor" for trumpeter Donald Byrd. One of the first jazz records to use a vocal choir, it was also one of Blue Note's first major commercial successes. After leaving Blue Note, Pearson did some production work for Milestone before settling in Atlanta, his home town.

Pearson worked as an accompanist for a number of singers, including Nancy Wilson, Carmen McRae and Joe Williams. He briefly led a big band, which recorded for Blue Note. In 1973 he received an honorary doctorate from Clark College in Atlanta.

## Kalodner, Childs Join Geffen Label

(Continued from page 4)

during the past three and a half years. In that capacity, the one-time music critic (for the Philadelphia Inquirer and the Philadelphia Bulletin) was associated with such acts as Foreigner, Firefall, AC/DC, Genesis, Roxy Music, Sniff 'n The Tears, The Henry Paul Band and Off Broadway. Kalodner first joined Atlantic six years ago as a staff publicist and photographer.

Childs reportedly came aboard with Geffen somewhat earlier, and has assisted in initial talent screenings. She was most recently A&R director for ARC/Columbia Records, working with such acts as Earth, Wind & Fire, Deniece Williams and Valerie Carter. Prior to joining ARC, Childs was a member of Arista Records' west coast A&R staff, where she was credited with bringing Ray Parker, Jr. and Raydio to the label. She previously worked on the staff of producer Richard Perry.

## The Jazz LP Chart

AUGUST 16, 1980

1. **GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
2. **RHAPSODY AND BLUES**  
CRUSADERS/MCA 5124
3. **THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
4. **"H"**  
BOB JAMES/Columbia/Tappan Zee JC 36422
5. **LOVE APPROACH**  
TOM BROWNE/Arista/GRP GRP 5008
6. **BEYOND**  
HERB ALPERT/A&M SP 3717
7. **SPLENDIDO HOTEL**  
AL DI MEOLA/Columbia C2X 36270
8. **ROCKS, PEBBLES AND SAND**  
STANLEY CLARKE/Epic JE 36506
9. **MAGNIFICENT MADNESS**  
JOHN KLEMMER/Elektra 6E 284
10. **CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
11. **WIZARD ISLAND**  
JEFF LORBER FUSION/Arista AL 9516
12. **HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
13. **SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
14. **PARTY OF ONE**  
TIM WEISBERG//MCA 5125
15. **INFLATION**  
STANLEY TURRENTINE/Elektra 6E 269

16. **ROUTES**  
RAMSEY LEWIS/Columbia JC 36423
17. **MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
18. **ONE BAD HABIT**  
MICHAEL FRANKS/Warner Bros. BSK 3427
19. **CALLING**  
NOEL POINTER/United Artists LT 1049
20. **DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
21. **DETENTE**  
BRECKER BROTHERS/Arista AB 4272
22. **BODY LANGUAGE**  
PATTI AUSTIN/CTI JZ 36503 (CBS)
23. **A BRAZILIAN LOVE AFFAIR**  
GEORGE DUKE/Epic FE 36483
24. **EMPIRE JAZZ**  
VARIOUS ARTISTS/RSO RS 1 3085
25. **PRIME TIME**  
ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6276
26. **YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
27. **CABLE'S VISION**  
GEORGE CABLES/Contemporary 14001
28. **NATURAL INGREDIENTS**  
RICHARD TEE/Columbia/Tappan Zee JC 36380
29. **HIROSHIMA**  
Arista AB 4252
30. **BARTZ**  
GARY BARTZ/Arista AB 4263



# Soundtracks Keep Coming

ning new wave, black music and earlier rock and pop eras as well.

At the same time, the bullish soundtrack market (*RW*, August 9, 1980) is leading some label marketers to mull new campaigns for existing titles, either to buttress current business or revive sales for earlier releases.

The staggered single/album/movie release sequence seen in some of the most successful past collaborations will also see forthcoming box office releases on pictures with soundtracks already in release, as well as a spate of new recordings coming in the remaining quarters to lead into later film openings.

Thus Universal Pictures opened "Xanadu" Friday (8) in the wake of early singles and LP acceptance for its MCA Records July releases, including the album and singles by Olivia Newton-John and Electric Light Orchestra. MCA has also just shipped the country-inflected soundtrack to "Smokey and the Bandit 2," sequel to the hit movie/music package, produced by Snuff Garrett; the film opens later this summer.

Paul Simon's first starring vehicle, his original screenplay for "One-Trick Pony," has already yielded its first single, "Late In The Evening," with the album due in mid-August from Warner Bros. Records.

Columbia Records has reported imminent release plans for soundtracks from two current movie releases, including Willie Nelson's first starring movie vehicle, "Honeysuckle Rose." "How To Beat The High Cost of Living" is the second package being prepared.

Also just released is A&M Records' soundtrack for "Breaking Glass," due from Paramount in the fall. The LP is initially being worked as a solo debut for Hazel O'Connor, the film's star, who wrote and performed all the tracks on the album, as reported in last week's *RW*.

Meanwhile, RSO's first in-house movie/music pairing since the landmark "Saturday Night Fever" and "Grease" successes, "Times Square," is yielding its first single releases in the next few weeks, with the album to follow (see separate story, this issue).

The release of "No Nukes," filmed during the MUSE Concerts in New York, is also focal point for a new music campaign, according to Elektra / Asylum vice president/director of marketing Vic Faraci, who reported current talks with distributor Warner Bros. Pictures over ties with the soundtrack album,

released over nine months ago.

Elektra/Asylum will also release Queen's soundtrack package from Universal's upcoming "Flash Gordon" remake, with Faraci expecting the LP and any singles to surface sometime during the final quarter of this year.

Capitol Records is meanwhile readying the campaign for the soundtrack to "The Jazz Singer," due during the holiday season from sister division EMI Films. The Neil Diamond feature film debut will open in December, preceded by initial recorded product releases a month earlier to position the set for exposure during the prime Thanksgiving/New Year's sales peak.

In addition to those projects, all involving completed musical packages, a number of other contenders are waiting in the wings. According to RSO Films' Bill Oakes, in charge of music for both in-house film productions and outside co-ventures, several major movie/music pairing are still being readied, ranging from the more conventional score to "The Fan" to a prospective "Grease" sequel.

Noting that the original "Grease" represents some of the few box office blockbusters that hasn't been sequelized, Oakes cites RSO founder Robert Stigwood's reluctance to recycle the '50s rock milieu of the first film as the major obstacle to earlier sequel proposals.

Now, though, the Stigwood creative team has begun huddling with their Dreamland affiliates, Nicky Chinn and Mike Chapman, to map out a cinematic return to Rydell High that would update the context to the early '60s—a period thus far only explored via source music collections such as those derived from "American Graffiti" and lesser-known period dramas like "The Wanderers." The new "Grease" project will involve newly-written material.

Also tentatively planned by RSO's film division is a musi-

(Continued from page 3)

cally-oriented movie focusing on new wave—a description Oakes terms "ironic" in that many trade observers are assuming "Times Square" is designed as "a new wave 'Fever,'" a concept Oakes minimizes for the current film but says could surface in the untitled new wave property.

Universal Pictures, the largest film and TV supplier and thus the most active movie/music package source as well, also has key projects in later stages of development, including "Family Dream," a Richard Pryor vehicle with original songs by Roberta Flack destined for an MCA Records package; "Zoot Suit," the Los Angeles musical based on a controversial early '40s murder case and its repercussions for the Chicano community; "Heart Beep," a futuristic comedy with Andy Kaufman and Bernadette Peters now being shopped to pop and rock notables for a possible musical marriage; "Night Hawk," with Sylvester Stallone, due for a score from Keith Emerson of Emerson, Lake and Palmer; and several more traditional score/main theme projects could yield soundtrack albums.

Brendan Cahill, director of feature film music for Universal, also reports plans for a major musical thrust with "The Best Little Whorehouse in Texas," starring Dolly Parton and Burt Reynolds, which will augment the songs from the original stage version with two new Parton compositions.

Other major movies expected to generate soundtracks include the Paramount/Disney co-venture, "Popeye," with original songs by Harry Nilsson performed by Robin Williams; Marble Arch Productions' "The Last Unicorn," with Jimmy Webb and America among the musical principals; "Lord of the Rings" creator Ralph Bakshi's animated homage to music, "American Pop;" and an unnamed feature film vehicle being developed via MGM for the Eagles.

## Davies Feted at RCA



RCA Records recently held a reception in the company's 8th floor dining room for Dave Davies, to mark the release of his first solo album, "AFL1-3603." Davies, who co-founded The Kinks with his brother Ray, embarked on a 10-city promotional tour following the reception, before rejoining The Kinks for a series of live dates across the nation. Pictured at the reception are, from left: Don Burkheimer, division vice president, marketing and talent acquisition, RCA Records International; Bob Summer, president, RCA Records; and Davies.

## CRT Recesses

(Continued from page 3)

largely with singer-songwriters' material.

The end of the last meeting was marked by a great deal of cordiality and bantering, and the RIAA's counsel even read a poem into the record, composed by RIAA president Stanley Gortikov "in some of the less gripping moments of this drama."

### Gortikov Poem

*RW* now reproduces a section of the verse in the hope that a brief poem might serve better to enlighten the reader of the RIAA's position than all the weeks and weeks of dry prose in these pages. It speaks about the copyright law, and the issue of a rate hike in mechanicals:

"It sets forth shall, not ought or should in stating where the Congress should Of course, there is call for fair return if but we knew how much they earn. And as for users income fair through profits now are mighty rare. But then the law goes on to weigh our different roles, both we and they. Both owner, users, each a par in how creatively we spar. On capital we are way ahead and cost and risk we knock them dead."

It continues:

"In all the talk of six percent we wonder where the bondmarks went. The law's command says set a rate and in that process don't tempt fate. Because the owners seek the moon can't justify high costs per time. To find a rate without a flaw rely on fairness in the law . . ."

Morris B. Abram, counsel for the NMPA, no doubt touched by the poem, suggested Mr. Gortikov be nominated as the poet laureate of the Tribunal, "for he has been very generous with poetic license."

Hearings will resume in late September or October.

## Summer/NBC Pact

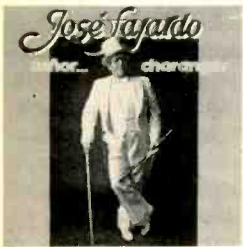
(Continued from page 3)

week, following news that columnist Rona Barrett would assume a new post with NBC.

Meanwhile, Summer has reportedly completed her next album, the first under her new recording contract with David Geffen's new label. Yet to be resolved, however, is the legal tangle set off by Summer's civil suit against her former label, Casablanca; its founder and departed president Neil Bogart; and Summer's ex-manager, Joyce Bogart. Subsequent counter-filings by the defendants, as well as a determination on her amended complaint, are still under litigation here.



## Latin American Album Picks



### SEÑOR... CHARANGA!

JOSE FAJARDO—Fania JM 570

En producción de Javier Vázquez y con Cali Alemán y Vicente Consuegra en las partes vocales, el muy popular y rítmico José Fajardo se luce con su flauta en esta nueva producción. Contagiosos y movidos arreglos de "Juan Cuchillo," (J. Fajardo) "Boda Gris," (Acevedo-Jorin) "Por la maceca," (J. Fajardo) y "Confusión." (R. Rodríguez)

■ Produced by Javier Vázquez and with Cali Alemán and Vicente Consuegra on vocals, the very popular José Fajardo and his flute are at their best in this new package of very rhythmic and contagious tunes. "Dame un besito," (P. Pastor) "No hay quien se quite" (J. Fajardo) and "Vengo diferente." (J. Vázquez)



### PARCHIS

A1 ABS-6061

El grupo juvenil español Parchis le da un toque especialísimo a temas para la niñez. Comienza a moverse fuerte en ciertas áreas. "Superman," (Pastor-Pineda) "Ganador," (Milian) "En la Armada" (Merali) y "Mamá yo quiero." (Stillman-Jaraca-Paica) Arreglos de Barcons, Muñoz y Rodo.

■ Youthful vocal group from Spain that is spreading its popularity in Latin America and the States, Parchis offers here a very commercial package for teens. "Gloria," (Tozzi-Bigazzi) "Mi Barca," (M. Bel) "Halelujah" (Or-Osrat) and "La plaga." (Blackwell-Marascalgo-Martínez)



### TE QUIERO Y TE ANHELO

FRANK BELLO Y SU CHARANGA—TTH 18-4

Con sus propios arreglos, Frank Bello lanza esta nueva agrupación de salsa neoyorkina con fuerza. Muy buen sonido y excelente mezcla de "Te quiero y te anhele." (J. Berrios) "Carta a una madre," (R. Muñoz) "La Fuga Pa'l Monte (H. Alvarez) y "Qué lindo placer." (J. Berrios)

■ With his own arrangements, Frank Bello presents his new salsa group from New York in this very danceable and commercial package. Good sound and mixing. "Cuento y nada más," (Sammy) "Te he buscado" (J. Freila) and "Qué lindo placer."



### TRISTE DESPEDIDA

SALVADOR'S—Arriba ADS 6008

Con sus propios arreglos y de Alfredo Ramírez, Salvador's sigue su carrera de éxitos, establecida por su anterior long playing. Aquí se luce en "Triste despedida," (Salvador's) "Memorias y recuerdos," (Salvador's) y "Espérame." (A. Ramírez)

■ With arrangements by himself and A. Ramírez, Salvador's has a new package which includes very commercial and romantic ballads. "Hoy aprendí," (Salvador's) and "Por qué papa?," (Salvador's).

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ El envío de muestras por aquellas empresas que no lo habían hecho antes, así como el de las que han comenzado a reponernos el material que hubimos de perder en el fuego de nuestras oficinas, me ha brindado la oportunidad de conocer material excelente, que de otra manera hubiese pasado ignorado, ya sea por no haberlo recibido nunca antes, por no haberlo considerado interesante la firma lanzadora o porque la empresa, que ahora nos envía sus muestras, no se había decidido a hacerlo antes. Gracias también por el material fotográfico enviado por las casas discográficas, que nos ha permitido reponer este tipo de material en nuestros archivos. De todas maneras, a unos y otros, les invitamos a intensificar su suministro de muestras a nuestra consideración.

Un rudo golpe asestaron en Colombia las autoridades del Departamento Administrativo de Seguridad que localizaron diez locales en distintos sectores de Bogotá, donde se prensaba y duplicaba material pirata. En la acción de las autoridades secretas, se logró la captura de **Rubén Alberto Guzmán, Gerardo Ruiz Gómez, Rosalba Moreno y Carlos Julio Murcia Cabrejo**, quienes junto con los elementos incautados fueron puestos a órdenes del Juzgado 12 de Instrucción Criminal. Los agentes secretos incautaron elementos propios para prensar discos, grabar cassettes, imprimir caratulas y sellos para los discos. Los sujetos capturados hacían circular en el mercado sus productos bajo la razón social de Discos Pamperos. Con este golpe, ha quedado desarticulada una organización que venía actuando desde hace varios años en Bogotá y que originó pérdidas por varios millones de pesos a las empresas discográficas legítimamente establecidas, compositores y artistas colombianos...



Wilson Saoko

El grato amigo **Fritz Hentschel**, de CBS International, me informa telefónicamente que, a pesar de haberse sostenido, en varias oportunidades, negociaciones y conversaciones relacionadas con la posibilidad de firmar al cantante venezolano **José Luis Rodríguez**, al sello CBS, tales acciones no han determinado la posibilidad exacta, de su firma de contrato alguno con el sello. Es mi costumbre a través del tiempo, confirmar la exactitud de noticias, que pudieran alterar de alguna manera el desarrollo y armonía de las empresas discográficas y sus artistas. En el caso de José Luis, antes de dar la noticia de su posible firma con CBS, hube de comunicarme con **Ron Chaimovitz**, gerente de Discos CBS de Estados Unidos, ya que Fritz andaba de viaje. Ron, haciendo gala de políticas informativas muy naturales dentro de la industria y su "tiqui-tiqui," se lanzó a confirmar los rumores a este redactor. Como quiera que el periodismo que practico y por el cual se reconoce a esta sección de Record World, se ha destacado por mantener un tipo de política disciplinada y profesional, lamento que **Ron Chaimovitz** no comparta mis mismos conceptos. Ojalá la próxima vez sea exacto, o en su defecto, se ponga un tapón en la boquita...



Joe Arroyo

Altamente agazajado **Fruko** en Colombia por sus diez años de actividades como músico profesional. En Medellín, cumplió actuaciones en la estación radiofónica La Voz de Medellín, en un programa de cuatro horas, a nivel nacional, en el transcurso de l cual, actuó y recibió testimonio de amistad de miles de admiradores. Muchas empresas industriales se

(Continued on page 41)



# LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

## New York

By WJIT (MIKE CASINO)

1. SENORA  
ROCIO JURADO
2. DILE A TU NUEVO AMOR  
NELSON NED
3. YO QUISIERA  
OSCAR D'LEON
4. LLORE  
HECTOR LAVOE
5. TE QUIERO DE VERDAD  
BASILIO
6. EL BARRIGON  
WILFRIDO VARGAS
7. ELENA, ELENA  
RAFAEL CORTIJO
8. ME MARCHARE LLORANDO  
PAQUITO GUZMAN
9. UNA NOCHE NO ES BASTANTE  
ANIBAL CON PIJUAN
10. AMANTES  
JULIO IGLESIAS

## Ventas (Sales)

### San Antonio

1. ENSEÑAME A OLVIDAR  
RAMON AYALA—Freddie
2. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
3. COMO YO TE AMO  
RAPHAEL—Alhambra
4. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
5. 16 TONELADAS  
HERMANOS BARRON—Joey
6. PALABRA DE HOMBRE  
LOS DOS GILBERTOS—Hacienda
7. EL GORRION Y YO  
LOS PAISANOS—Joey
8. PAVO REAL  
JOSE LUIS—T.H.
9. ERES MI TODO  
JOE BRAVO—Freddie
10. LO QUE NO FUE NO SERA  
LOS REYES LOCOS—CBS

## Tampa

By WYOU (WOODY GARCIA)

1. TE QUIERO A TI  
VALEN
2. EL CIELO EN CASA  
DYANGO
3. EL IDIOMA DEL AMOR  
ARABELLA
4. DETALLES  
LOS GALOS
5. PERDONAME  
LOS CHICHOS
6. YO SOY EL CUBANO  
GUSTAVO ROJAS
7. NO ME LO DIGAN  
VITIN AVILES
8. MI LOCA TENTACION  
GILBERTO MONROIG
9. BRUJERIA  
EL GRAN COMBO
10. MI PRIMER AMOR  
JOSE AUGUSTO

## Phoenix

1. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
2. ENSEÑAME A OLVIDAR  
RAMON AYALA—Freddie
3. NO PIDAS MAS PERDON  
YOLANDA DEL RIO—Arcano
4. QUE SUERTE LA MIA  
RAMON AYALA—Freddie
5. CON EL LOCUTOR  
GRUPO SOLAR—OB
6. LA MUGROSITA  
PEDRITO FERNANDEZ—CBS
7. CONSEJOS  
LOS TIGRES DEL NORTE—Fama
8. ERES MI TODO  
JOE BRAVO—Freddie
9. HEY  
JULIO IGLESIAS—CBS
10. EL FAROLITO  
EL GARRAFON Y SUS CINCO  
MONEDAS—LAD

## Puerto Rico

By WTR (MAELO MENDEZ)

1. NI LLANTO, NI VELORIO  
LA TERRIFICA—Artomax
2. ATREVETE  
JOSE LUIS—T.H.
3. TE QUIERO DE VERDAD  
BASILIO—Karen
4. EL BARRIGON  
WILFRIDO VARGAS—Karen
5. SI DECIDES VOLVER  
HENRY SALVAT—LAD
6. CADENAS DE FUEGO  
EDNITA NAZARIO—Pronto
7. HEY  
JULIO IGLESIAS—CBS
8. DESAHOGO  
ROBERTO CARLOS—CBS
9. YO QUISIERA  
OSCAR D'LEON—T.H.
10. QUERERTE A TI  
ANGELA CARRASCO—Pronto

## Spain

By JAVIER ALONSO

1. HEY  
JULIO IGLESIAS—CBS
2. ROCANROLL BUMERAN  
MIGUEL RIOS—Polydor
3. DIME QUE ME QUIERES  
TEQUILA—Zafiro
4. TU FRIALDAD  
TRIANA—Movieplay
5. CANDELA  
MANOLO SANLUCAR—RCA
6. EL HOMBRE DE GOMA  
MICKY—Marfer
7. POR UN AMOR  
ROCIO JURADO—RCA
8. VEN  
PAOLO SALVATORE—RCA
9. MAS SEXY  
COZ—Epic
10. QUISIERA  
JERONIMO—Columbia

## Mexico

By VILO ARIAS SILVA

1. COMO YO TE AMO  
RAPHAEL—Gamma
2. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Ariola
3. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
4. HEY  
JULIO IGLESIAS—CBS
5. ERES  
NAPOLEON—Cisne RAFF
6. INSOPORTABLEMENTE BELLA  
EMMANUEL—RCA
7. NOA NOA  
JUAN GABRIEL—Ariola
8. ES ASI MI AMOR  
DIEGO VERDAGUER—Melody
9. POR SI VOLVIERAS  
JOSE LUIS RODRIGUEZ—Musart
10. EL GORRION Y YO  
MANOELLA TORRES—CBS

## Mexico

By VILO ARIAS SILVA

1. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Ariola
2. COMO YO TE AMO  
RAPHAEL—Gamma
3. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
4. HEY  
JULIO IGLESIAS—CBS
5. POR SI VOLVIERAS  
JOSE LUIS RODRIGUEZ—Musart
6. CREI  
DAVID SALAZAR—Musart
7. INSOPORTABLEMENTE BELLA  
EMMANUEL—RCA
8. ME LLAMAS  
JOSE LUIS PERALES—Gamma
9. SIN AMOR  
IVAN—Melody
10. MI FORMA DE SENTIR  
LA REVOLUCION DE EMILIANO  
ZAPATA—Melody

## Nuestro Rincon

(Continued from page 40)

vincularon al acontecimiento ofreciendo trofeos, tarjetas de plata, etc. Fué una fiesta en grande, compartida por **Fruko y sus Tesos**, entre los cuales se destacan sus cantantes **Wilson Saoko** y **Joe Arroyo**.

Safari Record, bajo la Gerencia de **Carlos A. Rodríguez**, acaba de cambiar su dirección a: 1642 So. Vermont Ave., Los Angeles, California 90006, con el teléfono (213) 732-0126... **Roddy S. Shashoua** está de plácemes con la posibilidad enorme de que su Musexpo resulte este año, quizás el más importante de todos sus logros. Con una enorme asistencia, ya asegurada, de Europa y con el respaldo de la industria norteamericana, se va sumando también con fuerza la industria latina, que en años anteriores hubiera podido ser más amplia. No me hago ilusiones con los míos en estos eventos, pero como sé que casi todos nos movemos por aquello de "mono que ve, mono que hace," es muy posible que este año abrace por Musexpo a gratos amigos que hace tiempo no veo... Acaba de salir a la luz pública la segunda edición del libro "Emociones" de este redactor, en su característica de poesía romántica. Mucho agradeceré la notificación de los interesados en recibirlo a mis oficinas en 3120 West 8th Ave., Hialeah, Fla. 33012... Y ahora... Hasta la próxima!

Due to the losses in our file department incurred in a fire last June, I really appreciate all the Latin record companies that are sending us their old, as well as new, promotional material and samples.

The Security and Administration Dept. of Colombia has raided more than ten different places where bootlegged product was being manufactured. The following individuals were detained by the authorities: **Rubén Alberto Guzmán**, **Gerardo Ruiz Gómez**, **Rosalba Moreno** and **Carlos Julio Murcia Cabrejo**. The agents confiscated

duplicating equipment, covers, labels, and several pressing machines. The bootlegged product had been distributed under the Discos Pamperos label.

**Fruko** was feted in Colombia for his ten years as a professional artist and musician. In Medellín, he performed a four-hour program at radio station La Voz de Medellín that was nationally broadcast. It was a great success for **Fruko y sus Tesos** and their singers **Wilson Saoko** and **Joe Arroyo**.

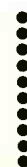
Safari Records, managed by **Carlos A. Rodríguez**, has moved to 1642 S. Vermont Ave., Los Angeles, Cal. 90006. Tel. (213) 732-0126. ...The second printing of my book of poetry, "Emociones," is available to all who want it. Please contact me at 3120 West 8th Ave., Hialeah, Fla. 33012.

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)  
"Como Yo Te Amo" \*  
(M. Alejandro-A. Magdalena)  
RAPHAEL  
Alhambra  
\* Third Time-Tercera Vez



(Salsa)  
"El Barrigón"  
(D.R.)  
WILFRIDO VARGAS  
Karen



# Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Todavía no puedo dar crédito a los criminales y cobardes ataques de que ha sido y sigue siendo víctima nuestro Director, amigo y compañero de trabajo Tomás Fundora. Todavía mi mente no asimila—ni podrá asimilar nunca seguramente—lo que ha ocurrido. La casa quemada, el coche hecho cenizas, las oficinas de Record World saqueadas y arrasadas por el fuego, y la permanente intimidación del o los anónimos atacantes que no descansan tratando de que el equilibrio mental haga crisis. ¿Cómo puede ser posible? (me pregunto) que seres humanos engendrados de la misma forma que lo es toda la humanidad, sean capaces de actuar como la peor de las bestias irracionales?

Hace 12 años que conozco y trabajo junto con Tomás, y en este largo tiempo he podido constatar que bajo la indumentaria del periodista inflexible, enemigo de los abusos e implacable cuando hay que defender una causa honesta, existe el hombre de buen corazón, capaz de tenderle la mano al peor de sus enemigos si éste necesita ayuda. Sus críticas, siempre oportunas y sin desviarse nunca de la ética y principios periodísticos, son una guía constante y valiosa para toda la industria discográfica hispanoamericana. Entonces ¿Por qué estos actos criminales dirigidos a su persona? ¿De dónde proceden? ¿Quiénes son los responsables de estos cobardes ataques? Aquí en México, toda la indus-

tria discográfica está sorprendida de las noticias que se reciben desde Miami. ¿Qué pasa? ¿Qué hacen las autoridades? es el comentario general. Por donde voy y a cada paso, ejecutivos, autores e intérpretes me preguntan por la salud de Tomás y también por la de esa maravillosa viejecita que todos los que la conocemos, cariñosamente llamamos Mamá Eva. Quiero que sepas, Tomás, que por mi intermedio, la totalidad de los directivos, autores e intérpretes (larga es la lista) con los que he platicado, condenan enérgicamente estos actos criminales y exhortan a las autoridades de Miami (Mayor of Hialeah, City Hall) para que su intervención sea con más energía que la empleada hasta ahora. Sé, Tomás, por los momentos que has pasado y continuas pasando. Es imposible que los nervios de un ser humano no lleguen a destrozarse después de tantas y tantas horas, días y semanas de enorme tensión, pero como tú lo has afirmado "podrán los hombres destruir todo cuanto queda a su paso y a mano de su odio y sentimientos satánicos, pero nunca podrán destruir imagen, honra, idealismo y profesionalismo, y eso es Record World. Un ideal cristalizado, una pequeña revista norteamericana con una más pequeña aún sección latina, que creció a la altura necesaria para resistir ataques de malsanos, corrompidos, maleantes y deleznable individuos." ¡Hasta la próxima desde México!

## Radio Replay

(Continued from page 28)

harder to do joint promotions involving radio and record personalities. Yet with proper planning and a little more hard work, broadcasts can be designed that will entertain radio listeners, whet their appetites to buy product and not give away the 'store' over the air.

"The creative ingenuity of the radio industry can easily surmount these presentation obstacles that in many ways are more psychological than real and exist more in the minds of the artists' managers and the record industry than they do in the actual marketplace. It would be easy to think that radio wouldn't care if people stopped buying records, but what are the revenue implications to stations dependent on record company advertising and how would radio stations determine the music tastes of an audience that no longer indicated its record preferences by store purchases? Both industries have aging audiences. Both industries offer audio product. Radio is researching its marketplace and changing its product. Surely, we can learn from one another and achieve an optimum mutual interdependency in which both industries come out ahead."

KING'S ENGLISH: British music entrepreneur/air personality Jonathan King, who's here officially covering the election for the BBC, continues to wreak havoc on New York radio whenever he gets the opportunity. In a recent appearance on WFUV, King exhorted listeners to "call Fred Silverman and tell him that WFUV is the best station on the air." Later, he told a female newscaster that if she "got everything right," he would award her the grand prize of "one minute being a man." King, temporarily back in England, had better be careful next time he walks past a feminist demonstration in New York . . . WLS in Chicago recently reunited three of the original five members of the **Buckingham**s (as part of the "Rock On The Roof" concert the station is co-sponsoring in conjunction with the 1980 Chicagofest) for the first time in over ten years.

## Lunch with Grisman



Warner Bros. recording artist David Grisman and his quintet recently played a lunchtime concert at Warner Bros. headquarters in Burbank. Shown here after the show are, from left: Grisman's manager Craig Miller, Grisman and Ron Goldstein, general manager, progressive music." WB. Grisman is about to hit the road in support of his new album, "Quintet-'80."

## Strata-East Pacts With Audiofidelity

■ NEW YORK—Audiofidelity Enterprises has announced that it will distribute Strata-East Records on a world-wide basis, effective immediately. The first Strata-East releases under the new agreement are: "Compassion," by Charles Tolliver; "New York Bass Violin Choir"; and "The John Hicks Trio."

## Maine Stations Plead Guilty

(Continued from page 28)

He looked over the matter and agreed with us."

Now that the criminal fines have been paid, the three broadcasters, each of which has sold its respective radio station, have been charged once again by ASCAP for civil copyright infringement. Reimer said that a court will determine what this amount will be. BMI has recently initiated civil litigation against the same three stations, according to BMI counsel Marvin Berenson.

Reimer also said that since one U.S. attorney has now decided that a copyright infringement case is worth pursuing now, other "repeated offenders" will be charged along similar lines. ASCAP files hundreds of civil infringement suits a year. Most of the suits are against nightclubs and restaurants; about 100 are against radio stations.

"I don't think we'd want to press for criminal charges against an ordinary delinquent station," said Reimer. "What we're interested in is seeing to it that after we, on behalf of our members, have gone to the repeated expense and trouble of bringing infringement suits, and we find that we are still faced with willful violation of the copyright law, then we will go to a U.S. attorney."

## Faulty Products Opens New Offices in L.A.

■ LOS ANGELES — Faulty Products, the New York-based importer of British records and distributor of independent U.S. releases, has opened offices in Los Angeles. The company will work out of the offices of the International Record Syndicate. John Guarnieri will run the new Los Angeles office. The phone number is 213-469-2411, ext 474.

## AFM Strike

(Continued from page 3)

scribed in the local film trade press as "cooperative strategies and picket demonstrations."

The main issue for the 300,000-member AFM, however, is residual payments for the reuse/rebroadcast of television films on which union members have worked. AFM president Victor Fuentealba has issued a statement decrying the "long-standing, obvious and illogical inequity whereby musicians receive no reuse payment (for TV films they have worked on), while producers make such payments to actors, directors and writers. Our members are determined to correct this inequity."

Ed Prelock, negotiator for the AMPTP, told the Hollywood Reporter that "we rejected the AFM proposal on the reuse question, which was the principal issue discussed at the meeting (between musicians and producers), on philosophical grounds. What they were asking for would make it virtually impossible for us to get into syndication or foreign markets because of the already heavy burden of reuse payments we're carrying."

The musicians' strike, according to some sources, affects only motion pictures and TV films. Those shows which are videotaped, as opposed to filmed, are expected to remain in production.



## Germany

By JIM SAMPSON

■ MUNICH: "BASF has Chutzpah." That was the comment by a trade journalist upon receipt of a press release in which the giant chemical and blank tape manufacturer claims that a primary reason for slumping pre-recorded cassette sales is the low quality of the tape being used. The recording companies think home taping is a more plausible explanation and are fighting for a royalty on blank tape, something which BASF understandably opposes. The BASF blurb put blank tape sales growth at only 2.4 percent annually.

**POLYDOR LEADS SWISS, AUSTRIAN ALBUM CHARTS:** According to chart analysis in "Musikmart," Polydor clearly leads its competitors with 22 percent of both the Austrian and Swiss album charts during the first half of 1980. In Switzerland, Ariola placed second, then CBS, EMI, Musikvertrieb (WEA, RCA) and Phonogram. Number two in Austria was CBS, followed by Ariola, EMI, K-Tel and Musica (RCA, Teldec). "The Wall" and "Another Brick in the Wall" were the album and single best sellers respectively in both markets. Thus **Pink Floyd** helped EMI to the singles chart lead in Austria and second place in Switzerland behind CBS. Ariola placed third on the singles lists of both countries. The **Goombay Dance Band**, from Jamaica via Hamburg, joined **ELO**, **Styx** and **Supertramp** in giving CBS an exceptionally strong first half in the entire German-speaking territory.

**BAIERLE REMAINS PUBLISHERS:** Reports here and elsewhere that **Rolf Baierle** of Hamburg will join **Rudd Wijnants** and **Bart Van Der Laar** in forming the new TTR label leave the impression that Baierle is no longer representing Carrere or perhaps is less active as a publisher. Neither is true, says Baierle, who adds, "I'm still a publisher first." He will represent the interests of both TTR and Carrere in Germany. Baierle's latest publishing catalogue additions include **Larry Page**, **Iron Maiden** and the **Beat**.

**TEUTONIC TELEX:** Bellaphon's **Branko Zivanovic** has signed **Michelangelo** and **Carmelo La Bionda** for the soundtrack album to "Supercop," a new flick with Eurostar **Terence Hill** . . . "Funkytown" goes gold in Germany. Phonogram's **Louis Spillman** says **Lipps, Inc.** has the hottest hit in central Europe this summer . . . EMI claims the top German-language disc with **Mike Krueger's** "Der Nippel." Top EMI brass **Wilfried Jung** and **Friedrich E. Wottawa** passed gold for the album, and expect a golden single this month . . . **Mickey Jupp**, formerly on Stiff and Chrysalis, has signed with Teldec-distributed Line Records. A new album is due at year's end.

## Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ A new English pop music group called **Nolans**, which consists of five sisters, is the current target for Epic Sony, a record company highly reputed for its enthusiastic marketing and promotional tactics.

Since the **Candies**, a group idolized by Japanese young men, disbanded two years ago, no group has been able to replace them. Therefore, Epic Sony has been trying hard to promote Nolans by emphasizing their youthfulness and good looks.

It looks like Epic Sony's efforts have paid off. It usually takes two weeks for any record to enter the hit charts on the radio. However, with much planning and promotion by Epic Sony, Nolans' debut single "I'm In The Mood For Dancing" was already at the No. 47 position on the chart on July 21st, the day it was released.

Undoubtedly this is the result of Epic Sony's visual promotion, which stirred up the young men's curiosity, rather than simply Nolans' musical talents.

Nolans' initial release is 15,000 copies. Compare this to that of the highly successful and popular group the **Dooleys** (6,000 copies) and we can see that much more emphasis has been placed on this new group. Epic Sony is considering inviting them for a promotional tour in September.

Starting from the 21st of July, a **David Bowie** exhibition is being  
(Continued on page 44)

## England

By VAL FALLOON

■ LONDON: Names in the news this week include some who recently left EMI—either voluntarily or through redundancy—and joined Phonogram. No surprise to find **Clive Swan**, former EMI general manager of sales, replacing **Tom Parkinson**, who departed last week, as commercial director of Polygram Record Operations. And over at A&R, **Brian Shepherd**, who left EMI a few months back, moves in with **Roger Ames** and **Chriss Briggs**—also ex-Manchesters Square—to join Messrs. **Ensor** and **Bates** at Phonogram. Shepherd becomes A&R director and will also assist PRO MD **Ramon Lopez** (formerly EMI managing director) with Decca A&R (Polygram bought Decca Records a few months ago.) . . . But CBS is feeling the pinch: 30 people lost their jobs when the singles sales force was disbanded . . . EMI rumoured to have turned down the Motown deal in Europe. Asking price and offered price reportedly differ by 15 million dollars—too much for EMI. Ironic that last time around, **Ken East** was on the other side of the negotiating table.

**THORN VIDEO RESHUFFLE:** In recognition of the growing pre-recorded videocassette market, EMI's audio visual division becomes Thorn EMI Video Programmers, with two separate divisions—production and marketing. Headed by **Don McClean** and **Nick Bingham** has spearheaded EMI's entry into video and will continue to concentrate on the creation of original programs for video, production of which is to be stepped up . . . Meanwhile September 1 given as the date the Mechanical Rights Society will debate the BPI's suggested video rates, which were calculated as a result of the record companies rejecting the MRS rates. Presumably producers will plod on, stockpiling programs until the argument is settled. Some individual deals have been done for existing product, but the MRS has another problem: RRP, or rather, its abandonment. Claiming that EMI, Polygram and CBS scrapped the retail price system without consulting publishers, MRS' **Bob Montgomery** has protested strongly and stated that they do not accept any of the new bases for payment. The MRS has issued a form for publishers to use in reply to record companies planning to release records without giving RRP. (Mechanicals are based on RRP here.) The publishers take the abandonment of RRP as a device for record companies to reduce their royalty payments. The record companies take the view that dealers will cut prices anyway and the sooner they are left to find their own level, the better for the industry in general. The European system gives only dealer price and bases royalties on average sales prices which is what British companies want to do. The publishers are in a position to block releases until a satisfactory conclusion has been reached, according to their rights under the Copyright Act. Another problem in this troubled summer is that the BPI wants to abandon the home taping license, whose revenue is shared by them and MRS. The BPI says it merely gives people a  
(Continued on page 44)

## Jet Records Signs the Eyes



Jet Records has signed a worldwide singles deal with the London-based band The Eyes. The band is produced by Roy Wood. Pictured at the signing are, from left: Peter Felstead, Aviation Music; Colin Lester, Roy Wood, and Nigel van Stratten of Eyes; Grant Black, Aviation and, seated, Don Arden, Jet Records president.



# England's Top 25

## Singles

- 1 **UPSIDE DOWN** DIANA ROSS/Motown
- 2 **USE IT UP WEAR IT OUT** ODYSSEY/RCA
- 3 **THE WINNER TAKES ALL** ABBA/Epic
- 4 **MORE THAN I CAN SAY** LEO SAYER/Chrysalis
- 5 **BABOOSHKA** KATE BUSH/EMI
- 6 **COULD YOU BE LOVED** BOB MARLEY/Island
- 7 **XANADU** OLIVIA & ELO/Jet
- 8 **OH YEAH** ROXY MUSIC/Polydor
- 9 **JUMP TO THE BEAT** STACY LATTISAW/Atlantic
- 10 **OOPS UPSIDE YOUR HEAD** GAP BAND/Mercury
- 11 **THERE THERE MY DEAR** DEXY'S MIDNIGHT RUNNERS/Parlophone
- 12 **GIVE ME THE NIGHT** GEORGE BENSON/Epic
- 13 **CUPID** DETROIT SPINNERS/Atlantic
- 14 **FUNKIN' FOR JAMAICA (N.Y.)** TOM BROWNE/Arista
- 15 **9 TO 5** SHEENA EASTON/EMI
- 16 **EMOTIONAL RESCUE** ROLLING STONES/Rolling Stones
- 17 **MARIANA** GIBSON BROS./Island
- 18 **PRIVATE LIFE** GRACE JONES/Island
- 19 **BURNING CAR** JOHN FOXX/Metalbeat
- 20 **LOVE WILL TEAR US APART** JOY DIVISION/Factory
- 21 **LET'S HANG ON** DARTS/Magnet
- 22 **MY WAY OF THINKING** UB 40/Graduate
- 23 **SLEEPWALK** ULTRAVOX/Chrysalis
- 24 **ARE YOU GETTING ENOUGH** HOT CHOCOLATE/RAK
- 25 **A LOVER'S HOLIDAY** CHANGE/WEA

## Albums

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

(Courtesy: Record Business)

## England (Continued from page 43)

blanket right to tape product and the fee is too low to compensate for the resultant loss in disc sales. But the MRS wants to keep it going . . . As if echoing the times the new Yes LP is titled "Drama." Featuring **Trevor Horn** and **Geoff Downes** for the first time, it is released on August 22.

**STRIKE OVER:** Now the Musicians Union and the BBC are working together again (this week's good news). The real first night of the proms was scheduled for August 7 and BBC TV's "Top Of The Pops" is running again, but with a new format, much to the delight of record company promotion men . . . The **Pink Floyd** extravaganza "The Wall" rocking massive audiences at London's Earl's Court all week, ending August 9. During the lavish show a wall is built block by block in front of the band, and various extraordinary special visual effects used. Apparently the band stands to gross three quarters of a million for the week, so the collapse of the wall at the end is not symbolic of the demise of rock. Reviews have ranged from rave to cynical, with one disenchanted critic stating "All in all it's just another pound in the bank." But Floyd, practically recluses, obviously believe in giving value for money for their few concerts, the first here in four years . . . The ever active Neon Music has signed the House of Bryant Country catalogue, owned by **Felice** and **Boudleaux** who wrote some of the **Everlys'** hits. These are not included in the deal but about 300 country standards are, such as "Come Stay With Me" and "Rocky Top." The Bryants, who have signed to Neon for Europe, have been writing for 35 years. The new **Chet Atkins** single is one of theirs and the pair will record an LP of their own songs for the DB label for release in September . . . **Maddy Prior**, ex-**Steeleye Span**, has a second tab at a solo launch (two successful LPs already) via EMI's MOR division. Title: "Wake Up England" . . . And **Cozy Powell** quits **Rainbow** after their gig at a forthcoming rock fest.

## Japan (Continued from page 43)

held at Daiga, a record store in Osaka. This exhibition includes the display of a 4-million-yen silk shirt which Bowie wore for a Japanese sake company as well as 30 pictures of Bowie. The song for this TV commercial is called "Christal Japan" and is currently selling well here.

This song, which reflects Bowie's great interest in the Japanese culture, has a beautiful melody produced by utilizing a synthesizer. It was filmed in Kyoto, the ancient capital of Japan.

The B-side of "Christal Japan" is "Alabama Song," which Bowie performed at concerts in Japan in '78. One of the reasons for this record's good sales is that it will not be included in his new album which is scheduled to be released on August 21st.

## Ovation Signs Thompson Band

■ **CHICAGO** — Ovation Records has signed the Robbin Thompson Band to an exclusive long-term recording contract. The five-man band, based in Richmond, Va., has reportedly sold over 20,000 copies of its

self-released "Two B's Please" album in less than two months in the Maryland-D.C.-Virginia-North Carolina area.

Ovation will re-release "Two B's Please," with remastering and a redesigned cover.

# 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. **THE WINNER TAKES ALL**  
ABBA—Polydor
5. **D.I.S.C.O.**  
OTTAWAN—Carrere
6. **BOBBY BROWN**  
FRANK ZAPPA—CBS
7. **TAKE THAT LOOK OFF YOUR FACE**  
MARTI WEBB—Polydor
8. **MATADOR**  
GARLAND JEFFREYS—A&M
9. **SEXY EYES**  
DR. HOOK—Capitol
10. **DER NIPPEL**  
MIKE KRUEGER—EMI

## 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. **DIE SCHOENSTEN MELODIEN**  
DER WELT  
ANTHONY VENTURA—Arcade
6. **THE WALL**  
PINK FLOYD—Harvest
7. **SKY 2**  
SKY—Ariola
8. **UPRISING**  
BOB MARLEY & THE WAILERS—Island
9. **FLESH & BLOOD**  
ROXY MUSIC—Polydor
10. **TAEUMEREIEN**  
RICHARD CLAYDERMAN—Telefunken

(Courtesy: Der Musikmarkt)



# Record World Gospel

## Gospel Time

By MARGIE BARNETT

Between the radio seminar, CBA and Estes Park, gospel music executives haven't been seen around their offices in almost three weeks. Following the radio seminar the Christian Booksellers Association convention (July 20-25) brought approximately 7200 people to the convention center in Dallas. About 350 exhibits filled the hall with 1650 different Christian bookstores on hand to buy new product. For the third consecutive year, Sparrow Records received the Album Cover of the Year award from the convention, this time for "Sir Oliver's Song" designed by Mark Pendergrass and Janet Swinden for the Candle children's package. MCA/Songbird sponsored a special concert July 21 featuring B. J. Thomas, Fireworks and Little Anthony with Thomas' segment recorded for a future live album. Next year's convention is slated for July 19-24 in Anaheim, Calif.

The following week people fled the heat of Dallas to enjoy snowball fights in the Rocky Mountains at the Christian Artists' Music Seminar in beautiful Estes Park, Colo. Over 1500 participated in the various workshops, discussion sessions and evening concerts featuring a vast array of gospel talent. The Gospel Music Association board of directors also held its quarterly meet there. The '81 seminar is slated for Aug. 2-8 with the possibility of taking the seminar "on the road" to various European countries.

ONE LESS RUMOR—A call from Word president Jarrell McCracken

## Gospel Album Picks



### REJOICE

SHIRLEY CAESAR—Myrrh MSB 6646 (Word)

It's been a long time between albums for Shirley, but this is worth the wait. A fine cross-section of material gives her a chance to demonstrate her versatility. Top cuts are "Whisper A Prayer," "Come And Go With Me" and Dylan's "Gotta Serve Somebody."



### GET READY

DARRELL MANSFIELD—Polydor 6288

Mansfield's debut LP on a secular label is a solid effort packed with tunes he co-wrote. The staunch rock'n'roll carries a perfectly couched message that stands out in the title track, "Above The Water" and "Heaven Southwestern."



### HAPPY FAMILY

GARY DUNHAM—NewPax NP 33086 (Word)

Dunham's debut album is an impressive one sparked by songs penned by him and his wife Rosemary. The title cut is particularly strong, and "Never Gonna Be The Same" and "Somebody Believed" are also prime.



### MOURNING TO DANCING

JAMES WARD—Lamb & Lion LL 1050 (Word)

Ward offers a different sound, musically and lyrically, to contemporary Christians on his debut album. Particularly, effective are "Hold Up My Hands," "Holy Observer," "Precious Is Your Mercy" and the title song.

(Continued on page 46)

laid to rest the "unconfirmed rumor" of a week ago stating that ABC was looking to sell Word, Inc. McCracken says such a rumor has absolutely no basis and that no contacts along these lines have been made by ABC.

Myrrh Records has repackaged and re-released an album by the Beautiful Zion Choir under the new title "I'll Make It All Right." . . . Jan Rhee Marketing has appointed Linda Rodgers as director of sales for the newly formed Christian music marketing division. Rodgers was formerly with L&R One Stop in St. Louis. . . . Star Song Records premiered the new release "Which Side Are You On?" by The Hope, formerly Hope of Glory, at a Houston party prior to CBA convention. . . . The Tri-Boro Mass Choir, James Cleveland, the Southern California Community Choir, Charles Nicks & the Young Adult Choir and the Florida Mass Choir are on the agenda for concert at the Friendship Baptist Church in Brooklyn, N.Y. Aug. 9, and from the looks of that line-up, it ought to be a killer. . . . Alexandria House premiered the Fred Bock/Betty Hager children's Christmas music "Super Gift From Heaven" recently and the Gaither/Marsh "God Has Always Had A People." . . . Gospel artist Chuck Cline won an Emmy award recently for composing and performing the musical score for the ABC-TV documentary "Embarcadero Blues."

## Contemporary & Inspirational Gospel

AUGUST 16, 1980

AUG. 16	AUG. 2		
1	2	NEVER ALONE	AMY GRANT/Myrrh MSB 6645 (Word)
2	1	FOR THE BEST	B. J. THOMAS/MCA/Songbird 323P
3	3	ONE MORE SONG FOR YOU	IMPERIALS/DaySpring DST 4015 (Word)
4	6	IN HIS TIME, PRAISE IV	MARANATHA SINGERS/Maranatha MM0064 (Word)
5	5	THE PAINTER	JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037
6	4	THE SKY IS FALLING	RANDY STONEHILL/Solid Rock 2005 (Word)
7	7	MY FATHER'S EYES	AMY GRANT/Myrrh MSB 6625 (Word)
8	8	YOU GAVE ME LOVE	B. J. THOMAS/Myrrh MSB 6633 (Word)
9	11	NEVER THE SAME	EVIE TORNQUIST/Word WSB 8806
10	10	MUSIC MACHINE	CANDLE/Birdwing BWR 2004 (Sparrow)
11	12	SAVED	BOB DYLAN/Columbia FC 36553 (CBS)
12	14	WITH MY SONG	DEBBY BOONE/Lamb & Lion LL 1046 (Word)
13	9	ROAR OF LOVE	2ND CHAPTER OF ACTS/Sparrow SPR 1033
14	13	DALLAS HOLM AND PRAISE LIVE	Greentree R 3441 (Great Circle)
15	15	FORGIVEN	DON FRANCISCO/NewPax NP 33042 (Word)
16	16	GOT TO TELL SOMEBODY	DON FRANCISCO/NewPax NP 33071 (Word)
17	17	THE VERY BEST OF THE VERY BEST FOR KIDS	BILL GAITHER TRIO/Word WSB 8835
18	18	SLOW TRAIN COMING	BOB DYLAN/Columbia FC 36120 (CBS)
19	19	BULLFROGS AND BUTTERFLIES	CANDLE/Birdwing BWR 2010 (Sparrow)
20	21	AMY GRANT	Myrrh MSB 6586 (Word)
21	22	HEED THE CALL	IMPERIALS/DaySpring DST 4011 (Word)
22	24	WINDBORNE	BOB & JOY CULL/Chalice CRT 1030
23	20	NO COMPROMISE	KEITH GREEN/Sparrow SPR 1024
24	26	COME TO THE QUIET	JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
25	33	HAPPY MAN	B. J. THOMAS/Myrrh MSB 6593 (Word)
26	23	I'LL BE THINKING OF YOU	ANDRAE CROUCH/Light LS 5763 (Word)
27	—	WE'RE BLEST	TAMMY BAKKER/New Leaf
28	28	LIVE	ANDRUS/BLACKWOOD & CO./Greentree R 3570 (Great Circle)
29	37	GENTLE MOMENTS	EVIE TORNQUIST/Word WSB 8714
30	32	TOWARD ETERNITY	MATTHEY WARD/Sparrow SPR 1014
31	36	SIR OLIVER'S SONG	CANDLE/Birdwing BWR 2017 (Sparrow)
32	27	THE BUILDER	MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6636 (Word)
33	25	ALL THAT MATTERS	DALLAS HOLM & PRAISE/Greentree R 3558 (Great Circle)
34	38	THE LORD'S SUPPER	JOHN MICHAEL TALBOT/Birdwing BWR 2012 (Sparrow)
35	40	A PORTRAIT OF US ALL	FARRELL & FARRELL/NewPax NP 33076 (Word)
36	39	RAINBOW'S END	RESURRECTION BAND/Star Song SSR 0015
37	31	TRAMAINE	TRAMAINE HAWKINS/Light LS 5760 (Word)
38	30	PRAISE III	MARANATHA SINGERS/Maranatha MM0048 (Word)
39	35	THE MISFIT	ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
40	34	ONE STEP CLOSER	SCOTT WESLEY BROWN/Sparrow SPR 1029



## Going Platinum

(Continued from page 12)

Barnett, reportedly five thousand dollars. "I don't think they're doing it for the money. A group like Journey did the show so the individual personalities would get some attention, which you can't really do in a concert. Groups also like having the whole hour to themselves. It's like a 100-city tour in one night."


### Preparation

Each show takes about six weeks to prepare, what with multiple locations being used in most. "That's six or seven times longer than it takes to do a concert special," Barnett said. Still, "groups are starting to hear about it and call us—and these are jumbo acts. I think they all want this kind of exposure."

## GMWA To Convene

■ PHILADELPHIA—James Cleveland's thirteenth annual Gospel Music Workshop of America is slated for Aug. 9-16, at the Hilton Hotel Civic Center here. Seminar sessions and workshops, guild meetings and evening concerts will highlight the event. For more information contact Ed Smith, GMWA executive director, at (313) 898-2340.

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## Soul & Spiritual Gospel

AUGUST 16, 1980

AUG. AUG.

- |    |    |  |
|----|----|--|
| 16 | 2  |  |
| 1  | 2  | <b>I'LL BE THINKING OF YOU</b><br>ANDRAE CROUCH/Light LS<br>5763 (Word)  |
| 2  | 4  | <b>PLEASE BE PATIENT WITH ME</b><br>ALBERTINA WALKER/Savoy<br>SL 14527 (Arista)  |
| 3  | 6  | <b>TRAMAINE</b><br>TRAMAINE HAWKINS/Light<br>LS 5760 (Word)  |
| 4  | 3  | <b>IT'S A NEW DAY</b><br>JAMES CLEVELAND & THE<br>SOUTHERN CALIFORNIA<br>COMMUNITY CHOIR/Savoy<br>SGL 7035 (Arista)                    |
| 5  | 1  | <b>AIN'T NO STOPPING US NOW</b><br>WILLIE NEAL JOHNSON & THE<br>GOSPEL KEYNOTES/Nashboro<br>27217                                      |
| 6  | 11 | <b>JESUS WILL NEVER SAY NO</b><br>FLORIDA MASS CHOIR/Savoy<br>SGL 7045 (Arista)  |
| 7  | 8  | <b>CHANGING TIMES</b><br>MIGHTY CLOUDS OF JOY/<br>City Lights/Epic JE 35971<br>(CBS)   |
| 8  | 5  | <b>LOVE ALIVE II</b><br>WALTER HAWKINS & THE LOVE<br>CENTER CHOIR/Light LS<br>5735 (Word)  |
| 9  | 7  | <b>AT THE MEETING</b><br>ERNEST FRANKLIN/Jewel 0151  |
| 10 | 10 | <b>HEAVEN</b><br>GENOBIA JETER/Savoy SL<br>14547 (Arista)  |
| 11 | 9  | <b>WE'LL LAY DOWN OUR LIVES<br/>FOR THE LORD</b><br>JULIUS CHEEKS & THE YOUNG<br>ADULT CHOIR/Savoy SGL<br>7040 (Arista)                |
| 12 | 12 | <b>SHOW ME THE WAY</b><br>WILLIE BANKS & THE<br>MESSENGERS/HSE 1532  |
| 13 | 13 | <b>TRY JESUS</b><br>TROY RAMEY & THE SOUL<br>SEARCHERS/Nashboro 7213   |
| 14 | 16 | <b>SINCE I MET JESUS</b><br>TOMMY ELLISON & THE FIVE<br>SINGING STARS/Nashboro<br>7224   |
| 15 | 14 | <b>IT STARTED AT HOME</b><br>JACKSON SOUTHERNAIRES/<br>Malaco 4366   |
| 16 | 15 | <b>VICTORY SHALL BE MINE</b><br>JAMES CLEVELAND & THE<br>SALEM INSPIRATIONAL<br>CHOIR/Savoy SL 14541<br>(Arista)                       |
| 17 | 20 | <b>IF YOU CAN MOVE<br/>YOURSELF, THEN GOD<br/>CAN HAVE HIS WAY</b><br>DONALD VAILS CHORALES/<br>Savoy SGL 7039 (Arista)                |
| 18 | 26 | <b>YOU OUGHT TO TAKE TIME<br/>OUT TO PRAISE THE LORD</b><br>REV. CLAY EVANS AND THE<br>SHIP/Jewel 0150                                 |
| 19 | 19 | <b>AMAZING GRACE</b><br>ARETHA FRANKLIN/Atlantic<br>SD 2906  |
| 20 | —  | <b>COME TO JESUS NOW</b><br>MYRNA SUMMERS/Savoy SL<br>14575  |
| 21 | —  | <b>A PRAYING SPIRIT</b><br>JAMES CLEVELAND & VOICES<br>OF CORNERSTONE/Savoy<br>SGL 7046 (Arista)                                       |
| 22 | 22 | <b>YOU CAN'T WASH THE<br/>BLOOD OFF YOUR HANDS</b><br>C. L. FRANKLIN/Jewel 0153  |
| 23 | 18 | <b>SAVE THE LOST</b><br>GOSPEL MUSIC WORKSHOP<br>MASS CHOIR/Savoy SGL<br>7043 (Arista)   |
| 24 | 17 | <b>LORD, LET ME BE AN<br/>INSTRUMENT</b><br>JAMES CLEVELAND & THE<br>CHARLES FOLD SINGERS,<br>VOL. IV/Savoy SGL 7038<br>(Arista)       |
| 25 | 23 | <b>I NEED YOU</b><br>ISAAC DOUGLAS/Creed 3097<br>(Nashboro)  |
| 26 | 25 | <b>PRAISE BELONGS TO GOD</b><br>ELBERTINA "TWINNIE" CLARK/<br>Sound of Gospel 091  |
| 27 | 31 | <b>FIRST CLASS GOSPEL</b><br>WILLIAMS BROTHERS/Tomato<br>TOM 7036G   |
| 28 | 32 | <b>OH LORD, YOU SAID SO</b><br>REV. CLEOPHUS ROBINSON &<br>THE ST. LOUIS COMMUNITY<br>CHOIR/Savoy SL 14532<br>(Arista)                 |
| 29 | —  | <b>PEOPLE GET READY</b><br>THE SUPREME ANGELS/<br>Nashboro 7226  |
| 30 | 28 | <b>IN GOD'S OWN TIME, MY<br/>CHANGE WILL COME</b><br>JAMES CLEVELAND & THE<br>TRIBORO MASS CHOIR/<br>Savoy SL 14525 (Arista)           |
| 31 | 30 | <b>UNIVERSAL LOVE</b><br>BILLY PRESTON/Myrrh MSB<br>6607 (Word)  |
| 32 | 29 | <b>WHAT IS THIS</b><br>HIGHWAY QC's/Savoy SL<br>14563 (Arista)   |
| 33 | 21 | <b>YOUR LIFE IS NOT BEYOND<br/>REPAIR</b><br>REV. RICHARD WHITE &<br>SOUTHERN CALIFORNIA<br>COMMUNITY CHOIR/Savoy<br>SL 14563 (Arista) |
| 34 | 24 | <b>MORE THAN ALIVE</b><br>SLIM & THE SUPREME ANGELS/<br>Nashboro 7209  |
| 35 | 27 | <b>TOGETHER 34 YEARS</b><br>ANGELIC GOSPEL SINGERS/<br>Nashboro 7207   |
| 36 | 33 | <b>DR. JESUS</b><br>SWANEE QUINTET/Creed 3088<br>(Nashboro)  |
| 37 | 37 | <b>STAYIN' STRONGER</b><br>BRIGHT STARS/Nashboro 7221  |
| 38 | 35 | <b>THE FOUNTAIN OF LIFE<br/>JOY CHOIR</b><br>Gospel Roots 5034 (TK)  |
| 39 | 38 | <b>LIFE IS FRAGILE... HANDLE<br/>WITH PRAYER</b><br>MYRNA SUMMERS/Savoy SL<br>14509 (Arista)   |
| 40 | 40 | <b>LEGENDARY GENTLEMEN</b><br>JACKSON SOUTHERNAIRES/<br>Malaco 4362  |

## Gospel Album Picks

(Continued from page 45)



**Maranatha Seven**

Tommy Coomes Crystal Kroom  
Bob Bennett Richie Farney  
Oscar Brown Tommie Sherry  
Leon Padilla Al Robertson  
Kelly Willard For "Fold"

### GOD SAID IT

THE SOUL STIRRERS—Savoy SL 14569 (Arista)

Offering an excellent cross section of traditional black gospel, the Soul Stirrers shine on "God Is Calling" and "Lord Keep Your Arms Around Me."

### MARANATHA SEVEN

VARIOUS—Maranatha MM0063 (Word)

Featuring a variety of Maranatha artists including Kelly Willard, Leon Patillo, Bob Bennett and Tommy Coomes, this album offers some fine light contemporary tunes.

## Baby 'O Records Hires Lipman Marketing Firm

■ NEW YORK—Baby 'O Records and Macey Lipman Marketing have pacted a deal whereby Macey Lipman will administrate the independent distribution of Baby 'O product in the U.S. and will be involved in the marketing merchandising and promotion of Baby 'O records.

In the past, MLM has set up similar arrangements for Mushroom Records and Soul City Records. Baby 'O Records, owned by Rafael Villafane, has recently released a single and album by the group Baby 'O. A release by Roxbury Drive is forthcoming.

## Phonogram Readies New Wave Sampler

■ NEW YORK — Bob Sherwood, president, Phonogram, Inc./Mercury Records, has announced the forthcoming release of a compilation album featuring six new wave bands from England and Northern Ireland.

### Bonus Single

The album, which is slated for release Aug. 18, is called "Thru' The Back Door." All the bands included on the LP—Daleki, the Biltz Brothers, the Tearjerkers, Mark Kjeldsen and Agony Column—are signed to the Phonogram-U.K. Back Door label. The album will list for \$7.98.

As a special bonus, the album will include a 7-inch, 33 1/3 R.P.M. single by the High Numbers, the English band that went on to become the Who. The single will be attached to the outside of the album.

## Rogan to Reflection

■ NEW YORK — Jack Levy, president of Reflection Records, has announced the appointment of Tom Rogan to the position of vice president of sales and promotion.

### Background

Most recently Rogan was national promotion director for CTI Records. Prior to CTI Rogan spent seven years with Motown Records.

## New Concert Firm Bows in Denver

■ DENVER—A new concert promotion agency, Lu Vason Presents, has been formed here to bring contemporary black Christian music to the area. Lu Vason has already presented concerts by the Walter Hawkins Family, the Mighty Clouds of Joy and Jessy Dixon. Andrae Crouch and the Rance Allen Group are also slated for appearances. For further information contact Linda Moore, P.O. Box 39163, Denver, Colo. 80239, (303) 373-1246.



# Record World COUNTRY

## King Plays SRO Showcase



Stage following artist Don King's SRO Nashville showcase at J. Austin's (kneeling) Ed Benson, associate executive director, CMA; Jim Kemp, manager, CBS Records Nashville; Craig Brashear, Epic local promotion; Bob Small, president, Bob Small Productions. (Standing) Janet director, WSM Radio; Mary Ann McCready, director, artist development, Nashville; Al DeMarino, vice president, artist development, E/P/A; Joe King, promotion, CBS Records, Nashville; King; Rick Blackburn, vice president, CBS Records Nashville; and Barry Mog, branch manager, Memphis.

## Williams and Hart Enlarge MDJ Roster

Larry McBride, president of MDJ Records, has announced that the Williams and Hart Management Company of Nashville will handle artist contracts for the MDJ artist roster. This includes Stephany Seratt, RCA recording artist from Alabama, newly signed Little Willie and Richard Colanzi Lips II.

### Williams in L.A.

Don Williams and Andy Williams are in the Williams and Hart Management Company of Nashville, Tenn. Williams will head the Los Angeles offices and coordinate with Dale Morris, president of the Nashville-based House of Talent, as agent for the MDJ

artists to enter the video market. Williams and Hart, Nashville, will expand into the pop market in the near

## Country Acts Strike Gold, Platinum; 12 LPs Already Certified This Year

By AL CUNIFF

■ NASHVILLE — Country music has been dealing heavily in precious metals lately with over 12 albums on seven labels surpassing or approaching gold or platinum status thus far this year.

### Nelson, Gayle and Gatlin

Since January of 1980 CBS artists Willie Nelson, Crystal Gayle, and Larry Gatlin have each reached gold or platinum certification for their individual albums, and the Charlie Daniels Band is awaiting gold certification for its "Full Moon" Epic album, released in July.

To date in 1980 Nelson has reached double platinum status (for sales in excess of two million units) for his "Stardust" al-

bum, platinum certification for his double-album "Willie and Family Live," and gold certification for "Willie Sings Kristofferson" and "The Electric Horseman" soundtrack. According to CBS, Nelson's duet LP with Ray Price, "San Antonio Rose," released in May of this year, is also approaching gold status.

Crystal Gayle's debut Columbia album, "Miss the Mississippi," has reached gold status and is approaching platinum. The first Columbia album from Larry Gatlin and the Gatlin Brothers Band, "Straight Ahead," has also surpassed gold status this year.

RCA artist Waylon Jennings became the first Nashville-based act to have two albums surpass the double-platinum mark when his "Greatest Hits" package was recently certified with over two million unit sales. The RCA album "Wanted: The Outlaws" brought Waylon his first double-platinum award in 1979.

The Oak Ridge Boys' "Y'All Come Back Saloon" album on MCA went gold in May of this year. (Continued on page 49)

## Nashville Report

By AL CUNIFF

■ The MCA Records "Coal Miner's Daughter" soundtrack hasn't quite reached gold status yet, but the original Loretta Lynn album of the same title, rereleased with little promotion or fanfare, has quietly achieved gold certification, according to MCA. Loretta's album, first released in late 1970, was put out on the racks again with a few other titles from the artist's catalogue because of the movie's popularity.

A television crew from the weekly "20/20" show has been following the Charlie Daniels Band on tour for a week, gathering footage for a segment on the CDB that will air in September. . . . A puzzling omission: Somehow Razy Bailey's name is nowhere to be found among the list of 40 male singers included on the second round of the CMA's ballot for male vocalist of the year. The CMA says it noticed the omission and had its accounting firm double-check the count from the first ballot, but the top ten artist's name did not show up.

Crystal Gayle is planning her next CBS-TV special. . . . Another CBS artist, Don King, has signed with Variety Artists of Minneapolis for booking representation. . . . Janie Fricke will tape the "Mike Douglas Show" Sept. 12. The show, which will be taped on the Mississippi Delta Queen, will also feature Lacy J. Dalton, Johnny Paycheck, and Moe Bandy and Joe Stampley.

Bob Szymakowski phoned to say he'll host the first Nashville National Record Collectors' convention at the Municipal Auditorium Sept. 26-28. "We'll cover 78s, 45s, and albums, from Elvis to the Beatles, and more," he said. "We're contacting every music store and musical

(Continued on page 48)

## Midstates Publishing Opens Nashville Office

■ NASHVILLE—Jim Ross, president of Midstates Music Publishing, based in Oklahoma City, Okla. has announced the opening of his company's new office at 20 Music Square West, Suite 201, Nashville 37203.

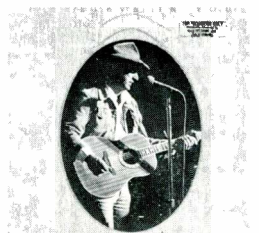
Curtis Wayne, vice president of the firm, will head the new office, assisted by Jerry Thompson. Midstates' home office is at 1911 Classen Boulevard in Oklahoma City. The company's songs have recently been recorded by George Jones, Stoney Edwards, and Tommy Collins.

## DISCS OF THE WEEK

**WILLIAMS, "I BELIEVE IN YOU"** (prod.: Don Williams & Garth Fundis) (writers: R. Cook, S. Hogin) (Roger Cook/Cook House, BMI) (4:04). This ballad is beautiful, warm, and sincere—the definitive "mellow" song that fits well in more than one format. Williams tells us he believes in love, babies, Mom and Dad . . . and you. MCA 41304.

**DAVID HOUSTON, "SAD LOVE SONG LADY"** (prod.: Carmol Taylor) (writers: B. Moore, D. Wayne) (Taylor and Watts, BMI/Rest-A-While, ASCAP) (2:36). This tight, well-crafted uptempo tune is about a neon rose who lives above a bar. She's a sad love song who's been played one too many times. Country International 148.

**DON WILLIAMS, "I BELIEVE IN YOU."** Supported by a surefire title single, this album is another super package from one of country music's most consistently pleasing music makers. Other standout cuts include "It's Good to See You," "Just Enough Love (For One Woman)," "I Want You Back Again," and "Slowly But Surely." MCA 5133.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Don Williams — "I Believe In You"

Waylon — "Theme From Dukes of Hazzard"

George Jones — "I'm Not Ready Yet"

Deborah Allen ventures out as a solo artist following a successful electronic pairing with Jim Reeves. "You Never Cross My Mind" is an immediate add at WDEN, KNIX, WQIK, KWMT, KXLR, KCKC, WFAI, KVOO, KRMD, KFDI, KBUC, WSM.



Con Hunley

A new group known as Spurzz, who regularly serve as Freddie Weller's back-up band, debut on Epic with "Cowboy Stomp," added at WQQT, KBUC, WMNI, KRMD, WFAI, WCMS, WDEN, WPNX, KSOP.

Con Hunley moves swiftly with "They Never Lost You" at WQIK, WIVK, KHEY, KTTS, WUBE, WBAM, KFDI, KBUC, WPNX, KKYX, WDEN, WWVA, KEEN, WTMT, WFAI, KVOO, WGTO, KRMD, WJQS, KEBC, KSSS, WCMS, WITL.

Jimmy Snyder is getting attention with "Just to Prove My Love" at KFDI, KVOO, KSO, KWKH, WSLC, WFAI. Stoney Edwards' "One Bar At A Time" starting at KEBC, KIKK, WDEN, KKYX, KFDI, KVOO.



Bill Anderson

Bill Anderson has play on "Rock 'N' Roll to Rock of Ages" at WWVA, KCUB, KSO, WPNX, KRAK, KTTS, KSSS, KBUC, KFDI, KEBC, KVOO, KRMD. Glen Campbell's "Hollywood Smiles" playing at KCKC, WYDE, KXLR, WQIK, WPNX, KRMD, KFDI, WPLO, WUNI, WIVK.

Super Strong: T. G. Sheppard, Charley McClain, Dave & Sugar, Cristy Lane.

Johnny Cash's "Cold Lonesome Morning" reported at KKYX, KMPS, KHEY, WFAI, KSOP, KVOO, KRMD, KEBC, KFDI, KSSS, WDEN. Del Reeves showing with "What Am I Gonna Do" at JEZ, WMC, KFDI, WGTO, WTMT.

## SURE SHOTS

Don Williams — "I Believe In You"

Mel Tillis — "Steppin' Out"

George Jones — "I'm Not Ready Yet"

Hank Williams, Jr. — "Old Habits"

## LEFT FIELDERS

Patsy Cline — "Always"

Ronnie McDowell — "Gone"

David Houston — "Sad Love Song Lady"

## AREA ACTION

Charlie Daniels Band — "The Legend of Wooley Swamp" (KRMD, KSSS, WPNX)

Jim Stafford — "Don't Fool Around" (WGTO, KBUC)

Jack Grayson — "The Devil Stands Only Five Foot Five" (KFDI, KGA)

## Alabama in Atlanta



RCA recording group Alabama welcomes RCA Records division president, Bob Summer (left) and Mel Ilberman, vice president, business affairs, RCA Records to Atlanta. Joining in the greeting are group members (from left) Mark Herndon, Jeff Cook, Teddy Gentry and Randy Owen.

## Mandrell Cohosts Douglas Show



MCA recording artist Barbara Mandrell recently joined Mike Douglas as cohost of his syndicated show for five days. Two days of the shooting took place near Dallas at the South Fork Ranch, where much of the "Dallas" television series is filmed. Pictured are Mandrell and Douglas (far left) interviewing Leonard Katzman, producer of "Dallas."

## Nashville Report

(Continued from page 47)

instrument store in 15 states around Tennessee." The phone for Ol'de Style Productions, which is handling the convention, is (414) 263-6287.

George Jones is to play the Bottom Line in New York Aug. 18. . . . RCA Records is nearing the end of its powerhouse cross-country showcase tour featuring Alabama, along with RCA acts Gary Stewart, Razzy Bailey, and Steve Wariner. The latter three have appeared alternately with Alabama in such cities as Wheeling, W. Va., Denver, Dallas, Atlanta, and Detroit since mid-July. . . . Columbia artist David Allen Coe debuted on the Grand Ole Opry Aug. 1. He dueted with Bill Anderson on "Get a Little Dirt on Your Hands."

MCA artist Barbara Mandrell, responding to a petition signed by 1,000 prisoners at the Oregon State Penitentiary, will perform a free show at the Salem, Ore. institution Aug. 26. . . . Speaking of MCA, their "Smokey & the Bandit 2" soundtrack should take off soon, now that the movie is geared for full release. It premiered Thursday (7) here. . . . The Oak Ridge Boys have signed with Dr. Pepper to do 30 and 60-sec. radio spots touting the soft drink. The Oaks will produce the spots, which will air this fall. The Oaks have also agreed to kick off a nationwide association with the Boy Scouts of America.

Have you seen "The Record Game"? It's a board game developed by Monkey Business to "incorporate every major aspect of the recording industry into a smoothly playable, entertaining. . . . game" . . . RCA artist Tom T. Hall recently played to two SRO shows at New York's Lone Star Cafe. . . . MCA artist Bill Monroe performed Thursday (7) at a White House social function with Doc Watson. . . . Orlando Records artist Leon Everette packed 'em in at the Mustang Ranch in San Diego recently. . . . MCA artist Bill Anderson played Boston's City Hall Plaza Wednesday (6).

STUDIO NOTES: Joe Sun has been cutting some hot tracks with Ovation Records producer Brien Fisher. . . . Mac Davis and the Dillman Band have been working on projects for Casablanca and RCA, respectively, at Fame studios in Muscle Shoals. . . . CBS artist Moe Bandy, and Kenny Rogers' band, Bloodline, were laying down tracks at the Sound Emporium here.

ON STAGE: Zack Van Arsdale recently played Mississippi Whiskers, then Cactus Jack's here. . . . J. Austin's is featuring Nightmoney (12), Pat McLaughlin (13), and Thomas Cain (15 and 16), this week. . . . Jim Ed Brown will deliver two shows at Opryland Aug. 21.

## RCA Marketing Push for Waylon Unveiled

■ NASHVILLE — RCA Records' release of Waylon Jennings' "Theme From the Dukes of Hazzard (Good Ol' Boys)" has sparked a comprehensive marketing/promotion effort by RCA in support of the single and Jennings' "Music Man" LP.

### Various Campaigns

According to RCA division vice president, marketing-Nashville, Joe Galante, the plan will involve a wide range of promotional techniques, including radio, print, and point-of-purchase campaigns. RCA will re-service retail with "Music Man"

display material centering on full-color 1x1 and 2x2 posters and a specially prepared "Dukes" streamer. The label has also placed a large-scale, multi-format radio spot buy, and is offering Waylon T-shirts, laminated pins, and LPs for radio giveaways.

Jennings has also embarked on a schedule of television work. The artist is on location shooting an ABC network special to air in November, and will make his acting debut with James Garner in a made-for-TV movie this fall.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**WILLIAMS JR.**—Elektra 47016

**ITS** (prod.: Jimmy Bowen) (writer: H. Williams, Jr.) (Bocephus, 3:01)

She says he's gone cold turkey on love in this simple, direct song with a painfully true message. Her love is the toughest habit to do without.

—RCA JB-12067

**FROM THE DUKES OF HAZZARD (GOOD OL' BOYS)** (prod.: Richie (writer: W. Jennings) (Warner-Tamerlane/Rich Way, BMI) (2:06) already familiar with this tune, the theme to the "Dukes" TV series. It's a lively, good ol' country song that should find acceptance.

**BERNE**—MCA 41303

**OD.** (prod.: Owen Bradley) (writer: I. Berlin) (Irving Berlin, BMI) (2:44) who produced the original version of this track, surrounded her vocal with modern accompaniment, and the result is a version of the Irving Berlin classic done to contemporary

**JONES**—Epic 9-50922

**ADY YET** (prod.: Billy Sherrill) (writer: T. T. Hall) (Unichappell, 3:01)

This old Tom T. Hall ballad smooth, low-key treatment. It comes hot on the heels of Jones' number one "Heavenly Bodies" with "Living Her Today."

**SCHECHER**—MCA 41305

**MEANADE** (prod.: Snuff Garrett) (writers: L. Collins, S. Pinkard, S. (Pesco/Duchess/Senor/Leeds, BMI/ASCAP) (2:27)

The upbeat tune is on the "Smokey 2" soundtrack. It's country, with a sing-along feel to the chorus, which features a male backup vocal.

**MCDOWELL**—Epic 9-50925

**OD.** (prod.: Buddy Killen) (writer: S. Rogers) (Rightsong, BMI) (2:25) gives a pretty treatment to this proven tune with a simple, straightforward vocal. McDowell's emotion-packed vocal is surrounded by a band and fine picking.

**AND THE STATESIDERS**—Elektra 47015

**IT** (prod.: Jimmy Bowen) (writer: B. Starr) (Cherio, BMI) (2:56) The easy vocal blends well with the gentle swing of the country rhythm here. The cut has a foot-tappin' beat from its roots.

**ING**—Ovation 1153

**OD.** (prod.: Robert John Jones) (writer: D. Morrison, J. Rushing) (Tree, 3:07)

The washed writer turned artist, Rushing offers a guy who's "Dixie" and through. The song is studded with colorful southern

**NASHVILLE SUPERPICKERS**—Paid 104

**SEXY SOUTHERN LADY** (prod.: Nashville Superpickers) (writers: J. Riggs, H. (Strzelecki) (Copper, ASCAP) (3:25)

This "funky country" tune features driving energy and fine picking from a collection of top studio musicians.

**LLOYD GOODSON**—Mercury 57028

**THERE'S NO SUCH THING AS A CHEAP MOTEL** (prod.: Roy Dea) (writer: P. (Mitchell) (Daydreamer, BMI) (2:50)

This good 'n country tune offers a strong message laced with a kickin' beat. The loser's lesson is that a cheap night out can be very costly.

**LARRY LEE ADKINS & DIANE FISHER**—Sun Rize 114

**CIRCLE IN A TRIANGLE** (prod.: Charlie Fields) (writers: O. Couch, B. J. (Carroll) (Touchdown, BMI) (2:35)

A band of gold is the circle inside a love triangle in this song delivered by a down-home duet.

**WAYNE MASSEY**—Polydor 2122

**ONE LIFE TO LIVE** (prod.: Joel Diamond) (writers: R. Adams, G. Nissenson) (Silver Blue, ASCAP) (3:22)

This pretty, positive love song elevates the singer's woman with a soft, subtle instrumental backing complete with strings.

## Exit/In Names Three

■ NASHVILLE—The new owners of the Exit/In, Nashville's premiere showcase club, have named a three-person management team for the venue, and have revealed that the club's \$300,000-plus construction and renovation program is nearing completion.

### Schechter is G.M.

Dan Schechter, a twelve-year veteran of the food and beverage industry, has been named general manager of the club. Exit/In co-founder and former talent buyer Owsley Manier will serve as the club's technical director and production supervisor, and David Harrell, formerly bar manager at Spat's, a Nashville restaurant, will act as assistant manager.

Prior to his association with the Exit/In, Schechter was assistant club manager at the Hillwood Country Club. He also served a one-year stint as manager of Nashville's Sperry's restaurant, and managed several restaurants in the Chicago area.

Manier is currently southeastern dealer for Cetec Vega wireless microphones and instrument systems.

Harrell, who moved to Nashville three years ago from York, Pennsylvania, was a bell captain at the Opryland Hotel prior to his association with Spat's.

## Country Platinum, Gold

(Continued from page 47)

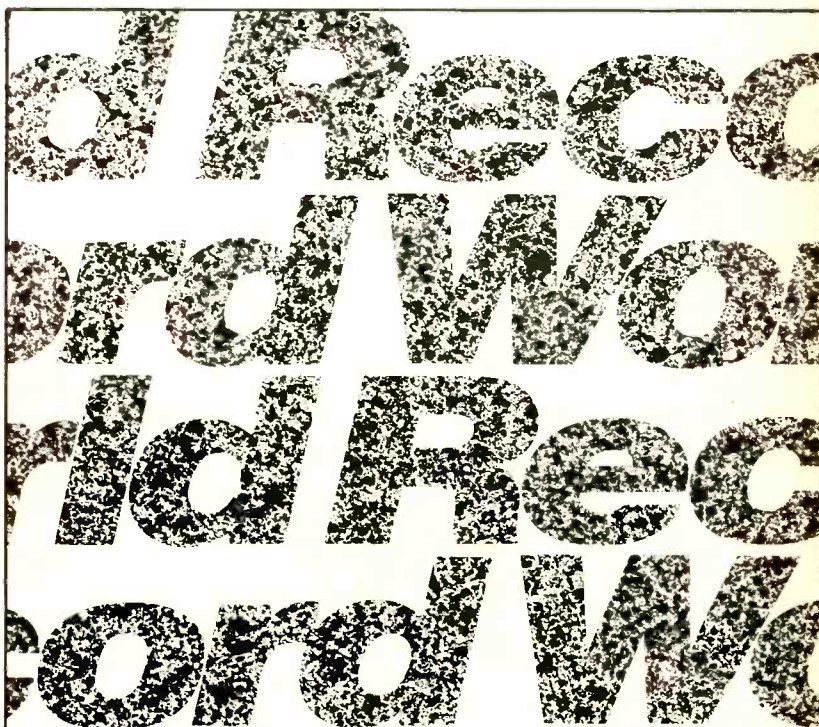
year. Loretta Lynn's MCA "Coal Miner's Daughter" album, originally released on Decca in late 1970, went gold this year, aided by publicity surrounding the movie of the same title. The MCA "Coal Miner's Daughter" soundtrack is beyond 400,000 units in sales, and should reach gold status soon.

Emmylou Harris's "Roses in the Snow" album went gold for Warner Bros. this year. Elektra/Asylum has earned platinum certification for its "Urban Cowboy" soundtrack.

Captiol Records received gold certification for Anne Murray's "I'll Always Love You" album in February of this year. United Artists received three milestone awards for their country artists in 1980: Crystal Gayle's "Classic Crystal" went gold in March; Kenny Rogers' "Gideon" received platinum certification in May, and Rogers' "Kenny" album, certified platinum in January, has since gone quadruple platinum, according to a UA spokesman.

## Benson Inks Garrett

■ NASHVILLE—The Benson Company has signed Glenn Garrett to a one-year publishing/recording contract.



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**Record World**



# Country Singles

AUGUST 16, 1980

TITLE, ARTIST, Label, Number

AUG. 16	AUG. 9		WKS. ON CHART
1	4	<b>DRIVIN' MY LIFE AWAY</b> EDDIE RABBITT Elektra 46656	9
2	2	<b>TENNESSEE RIVER</b> ALABAMA/RCA 12018	12
3	5	<b>COWBOYS AND CLOWNS/MISERY LOVES COMPANY</b> RONNIE MILSAP/RCA 12006	9
4	6	<b>LOVE THE WORLD AWAY</b> KENNY ROGERS/United Artists 1359	8
5	1	<b>STAND BY ME</b> MICKEY GILLEY/Full Moon/Asylum 40640	12
6	3	<b>DANCIN' COWBOYS</b> BELLAMY BROTHERS/Warner/Curb 49241	13
7	10	<b>CRACKERS</b> BARBARA MANDRELL/MCA 41263	9
8	14	<b>I'VE NEVER SEEN THE LIKES OF YOU</b> CONWAY TWITTY/ MCA 41271	8
9	15	<b>THAT LOVIN' YOU FEELIN' AGAIN</b> ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	9
10	13	<b>(YOU LIFT ME) UP TO HEAVEN</b> REBA McENTIRE/Mercury 57025	10
11	11	<b>LEAVIN'S FOR UNBELIEVERS</b> DOTTIE WEST/United Artists 1352	11
12	12	<b>WE'RE NUMBER ONE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11282	10
13	7	<b>WAYFARIN' STRANGER</b> EMMYLOU HARRIS/Warner Bros. 49239	12
14	18	<b>MISERY AND GIN</b> MERLE HAGGARD/MCA 41255	7
15	16	<b>OVER</b> LEON EVERETTE/Orlando 107	12
16	19	<b>MAKING PLANS</b> PORTER WAGONER & DOLLY PARTON/ RCA 11983	9
17	21	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 47004	5
18	8	<b>SAVE YOUR HEART FOR ME</b> JACKY WARD/Mercury 57022	13
19	26	<b>CHARLOTTE'S WEB</b> STATLER BROTHERS/Mercury 57031	6
20	23	<b>THAT'S WHAT I GET FOR LOVING YOU</b> EDDY ARNOLD/ RCA 12039	8
21	24	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> ANNE MURRAY/ Capitol 4878	8
22	28	<b>HEART OF MINE</b> OAK RIDGE BOYS/MCA 41280	5
23	9	<b>BAR ROOM BUDDIES</b> MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	14
24	31	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> DOLLY PARTON/RCA 12040	5
25	29	<b>GOOD LOVIN' MAN</b> GAIL DAVIES/Warner Bros. 49263	8
26	32	<b>LET'S KEEP IT THAT WAY</b> MAC DAVIS/Casablanca 2286	7
27	27	<b>A HEART'S BEEN BROKEN</b> DANNY WOODS/RCA 11968	9
28	33	<b>HE'S OUT OF MY LIFE</b> JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312	6
29	43	<b>DO YOU WANNA GO TO HEAVEN</b> T. G. SHEPPARD/ Warner/Curb 49515	4
30	34	<b>IT'S TOO LATE</b> JEANNE PRUETT/IBC 00010	8
31	35	<b>THE BEDROOM</b> JIM ED BROWN & HELEN CORNELIUS/ RCA 12037	6
32	36	<b>THE LAST COWBOY SONG</b> ED BRUCE/MCA 41273	7
33	17	<b>SURE THING</b> FREDDIE HART/Sunbird 7550	11
34	47	<b>LOVING UP A STORM</b> RAZZY BAILEY/RCA 12062	4
35	37	<b>EVEN COWGIRLS GET THE BLUES</b> LYNN ANDERSON/ Columbia 1 11296	7
36	41	<b>THANK YOU, EVER LOVIN'</b> KENNY DALE/Capitol 4882	8
37	22	<b>I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS)</b> JOHNNY DUNCAN/Columbia 1 11280	11
38	40	<b>HAVEN'T I LOVED YOU SOMEWHERE BEFORE</b> JOE STAMPLEY/Epic 9 50893	8
39	42	<b>HELLO DADDY, GOOD MORNING</b> DARLING MEL McDANIEL/Capitol 4886	7
40	45	<b>THE EASY PART'S OVER</b> STEVE WARINER/RCA 12029	7
41	46	<b>LOVE IS ALL AROUND</b> SONNY CURTIS/Elektra 46663	5
42	49	<b>FREE TO BE LONELY AGAIN</b> DEBBY BOONE/Warner/ Curb 49281	4
43	48	<b>BRING IT ON HOME</b> BIG AL DOWNING/Warner Bros. 49270	6
44	44	<b>MY GUY</b> MARGO SMITH/Warner Bros. 49250	5
45	55	<b>YESTERDAY ONCE MORE</b> MOE BANDY/Columbia 1 11305	4
46	53	<b>RAISIN' CANE IN TEXAS</b> GENE WATSON/Capitol 4898	4
47	56	<b>PUT IT OFF UNTIL TOMORROW/GONE AWAY</b> KENDALLS/ Ovation 1154	4



48	61	<b>FADED LOVE</b> WILLIE NELSON & RAY PRICE/Columbia 1 11329	2
49	50	<b>DON'T PROMISE ME ANYTHING (DO IT)</b> BRENDA LEE/ MCA 41270	6
50	39	<b>NATURAL ATTRACTION</b> BILLIE JO SPEARS/United Artists 1358	9
51	58	<b>IF THERE WERE NO MEMORIES</b> JOHN ANDERSON/ Warner Bros. 49275	4
52	62	<b>WHEN SLIM</b> WHITMAN/Epic/Cleveland Intl. 9 50912	3
53	20	<b>TRUE LOVE WAYS</b> MICKEY GILLEY/Epic 9 50876	15
54	25	<b>CLYDE</b> WAYLON JENNINGS/RCA 12007	12
55	68	<b>STARTING OVER</b> TAMMY WYNETTE/Epic 9 50915	2
56	30	<b>WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL)</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic 9 50891	9
57	78	<b>WOMEN GET LONELY</b> CHARLY McCLAIN/Epic 9 50916	2
58	69	<b>WORKIN' MY WAY TO YOUR HEART</b> DICKEY LEE/Mercury 57027	4
59	38	<b>TRY IT ON</b> STEPHANIE WINSLOW/Warner/Curb 49257	9
60	51	<b>IN AMERICA</b> CHARLIE DANIELS BAND/Epic 9 50888	11
61	52	<b>YOU'VE GOT THOSE EYES</b> EDDY RAVEN/Dimension 1007	11
62	81	<b>LONG LINE OF EMPTIES</b> DARRELL McCALL/RCA 12033	2
63	66	<b>MAY I BORROW SOME SUGAR FROM YOU</b> JOHN WESLEY RYLES/MCA 41278	5
64	74	<b>IT DON'T GET BETTER THAN THIS</b> SHEILA ANDREWS/ Ovation 1146	4
65	67	<b>HEART MENDER</b> CRYSTAL GAYLE/United Artists 1362	5
66	70	<b>THE LAST FAREWELL</b> MIKI MORI/NSD 49	4
68	89	<b>BOMBED, BOOZED AND BUSTED</b> JOE SUN/Ovation 1152	2
68	54	<b>WHAT GOOD IS A HEART</b> DEAN DILLON/RCA 12003	12
69	98	<b>WHILE I WAS MAKIN' LOVE TO YOU</b> SUSIE ALLANSON/ United Artists 1365	2

CHARTMAKER OF THE WEEK

70	—	<b>A LOVE SONG</b> DAVE ROWLAND & SUGAR RCA 12063	1
71	—	<b>SWEET SEXY EYES</b> CRISTY LANE/United Artists 1369	1
72	77	<b>LAND OF COTTON</b> DONNA FARGO/Warner Bros. 49514	2
73	60	<b>IT'S TRUE LOVE</b> CONWAY TWITTY & LORETTA LYNN/MCA 41232	15
74	82	<b>MAKE A LITTLE MAGIC</b> DIRT BAND/United Artists 1356	5
75	83	<b>TEXAS TEA</b> ORION/Sun 1153	6
76	76	<b>MOONLIGHT AND MAGNOLIA</b> BUCK OWENS/Warner Bros. 49278	5
77	88	<b>HOT SUNDAY MORNING</b> WAYNE ARMSTRONG/NSD 57	2
78	—	<b>BACK WHEN GAS WAS 30 CENTS A GALLON</b> TOM T. HALL/RCA 12066	1
79	—	<b>I'M STILL IN LOVE WITH YOU</b> LARRY G. HUDSON/Mercury 57029	1
80	—	<b>THEY NEVER LOST YOU</b> CON HUNLEY/Warner Bros. 49528	1
81	85	<b>FOR LOVE'S OWN SAKE</b> ROY CLARK/MCA 41288	2
82	90	<b>YOU BETTER HURRY HOME (SOMETHIN'S BURNIN')</b> CONNIE CATO/MCA 41287	2
83	86	<b>LOST LOVE AFFAIR</b> B. J. WRIGHT/Soundwaves 4610	2
84	64	<b>LOVE GOES TO HELL WHEN IT DIES</b> WAYNE KEMP/Mercury 55479	7
85	57	<b>IT'S OVER</b> REX ALLEN, JR./Warner Bros. 49128	13
86	63	<b>THE FRIENDLY FAMILY INN</b> JERRY REED/RCA 12034	6
87	59	<b>SUE TOMMY</b> OVERSTREET/Elektra 46658	8
88	—	<b>WHY NOT ME</b> FRED KNOBLOCK/Scotti Brothers 518	1
89	—	<b>FALLIN' FOR YOU</b> JERRI KELLY/Little Giant 026	1
90	65	<b>YOU WIN AGAIN</b> CHARLEY PRIDE/RCA 12002	15
91	72	<b>TAKE ME, TAKE ME</b> ROSANNE CASH/Columbia 1 11268	12
92	84	<b>HE STOPPED LOVING HER TODAY</b> GEORGE JONES/Epic 9 50867	19
93	99	<b>BURNING UP YOUR MEMORY</b> PEGGY FORMAN/Dimension 1008	2
94	71	<b>NAKED IN THE RAIN</b> LORETTA LYNN/MCA 41250	11
95	—	<b>IT WAS TIME</b> LA COSTA/Capitol 4899	1
96	—	<b>FIRST LOVE FEELINGS</b> GLENN BARBER/Sunbird 7551	1
97	97	<b>CHEATIN' FIRE</b> RAYBURN ANTHONY/Mercury 57024	3
98	—	<b>RIDE CONCRETE COWBOY, RIDE</b> ROY ROGERS & THE SONS OF THE PIONEERS/MCA 41294	1
99	—	<b>BOOZERS ARE LOSERS (WHEN BENDERS DON'T END)</b> HOYT AXTON/Jeremiah 1006	1
100	73	<b>HERE COMES THAT FEELING AGAIN</b> DON KING/Epic 9 50877	13





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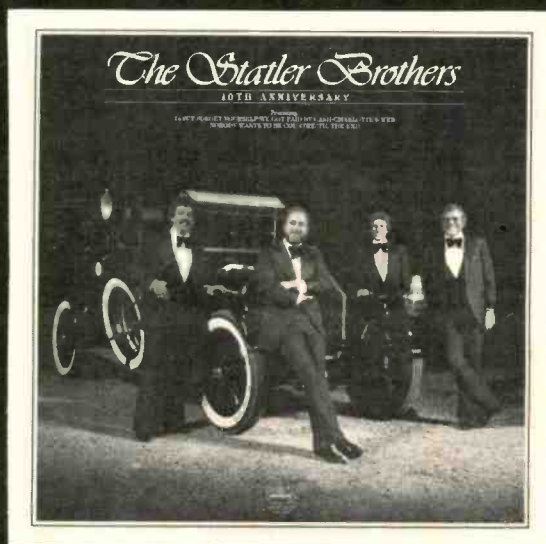
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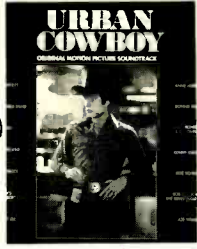


# Record World Country Albums

AUGUST 16, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)  
AUG. 16 AUG. 9

AUG. 16	AUG. 9	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (6th Week)	14
2	2	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	18
3	3	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	67
4	5	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602	11
5	7	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	6
6	4	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	87
7	6	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422	13
8	9	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476	9
9	12	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	2
10	8	<b>HABITS OLD AND NEW</b> HANK WILLIAMS, JR./Elektra/ Curb 6E 278	10
11	15	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	72
12	14	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	118
13	10	<b>KENNY</b> KENNY ROGERS/United Artists LWAK 979	48
14	13	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	134
15	18	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	10
16	16	<b>BRONCO BILLY</b> (ORIGINAL SOUNDTRACK)/Elektra 5E 512	12
17	22	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207	20
18	17	<b>COAL MINER'S DAUGHTER</b> (ORIGINAL SOUNDTRACK)/ MCA 5107	21
19	11	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/ RCA AHL1 3548	24
20	20	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246	7
21	21	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36492	7
22	19	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	44
23	24	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	89
24	31	<b>WHERE DID THE MONEY GO</b> HOYT AXTON/Jeremiah JH 5001	5
25	25	<b>DOUBLE TROUBLE</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	5

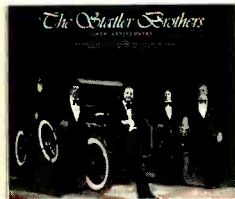


WKS. ON CHART

28	23	<b>MILSAP MAGIC</b> RONNIE MILSAP/RCA AHL1 3563	20
29	32	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	40
30	29	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	71
31	27	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	24
32	30	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	130
33	33	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751	66
34	28	<b>SOMEBODY'S WAITING</b> ANNE MURRAY/Capitol SOO 12064	15
35	36	<b>DALLAS</b> FLOYD CRAMER/RCA AHL1 3613	13
36	34	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	41
37	35	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203	46
38	42	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	44
39	39	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	39
40	41	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 3229	17
41	37	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	70
42	40	<b>VOLUNTEER JAM VI</b> HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	8
43	43	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	64
44	46	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN,</b> VOL. II/Mercury SRM 1 5024	30
45	49	<b>JOHN ANDERSON</b> /Warner Bros. BSK 3459	2
46	50	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	64
47	44	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/ RCA AHL1 2686	123
48	47	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	236
49	48	<b>AUTOGRAPH</b> JOHN DENVER/RCA AHL1 3449	24
50	45	<b>THE CHAMP</b> MOE BANDY/Columbia JC 36487	8
51	38	<b>HEART &amp; SOUL</b> CONWAY TWITTY/MCA 3210	24
52	61	<b>CACTUS AND A ROSE</b> GARY STEWART/RCA AHL1 3627	3
53	52	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237	39
54	71	<b>WITH LOVE</b> MARTY ROBBINS/Columbia JC 36507	2
55	64	<b>YOUR BODY IS AN OUTLAW</b> MEL TILLIS/Elektra 6E 271	11
56	56	<b>ASK ME TO DANCE</b> CRISTY LANE/United Artists ST 1023	13
57	53	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	66
58	54	<b>HANK WILLIAMS, SR. 24 GREATEST HITS</b> /MGM SE 4755	11
59	57	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	79
60	51	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA AHL1 3574	24
61	58	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323	26
62	62	<b>PILGRIM</b> LARRY GATLIN/Columbia PC 36541	24
63	72	<b>DOLLY, DOLLY, DOLLY</b> DOLLY PARTON/RCA AHL1 3546	16
64	55	<b>LACY J. DALTON</b> /Columbia JC 36322	20
65	59	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	63
66	60	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012	41
67	67	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists ST 1000	35
68	63	<b>LORETTA</b> LORETTA LYNN/MCA 3217	21
69	65	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	60
70	70	<b>THE BEST OF JERRY JEFF WALKER</b> /MCA 5128	7
71	69	<b>I'VE GOT SOMETHING TO SAY</b> DAVID ALLAN COE/ Columbia JC 36489	7
72	66	<b>FAVORITES</b> CRYSTAL GAYLE/United Artists LOO 1034	16
73	74	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192	39
74	68	<b>NEW YORK WINE, TENNESSEE SHINE</b> DAVE ROWLAND & SUGAR/RCA AHL1 3623	9
75	75	<b>SOLDIER OF FORTUNE</b> TOM T. HALL/RCA AHL1 3685	4

### CHARTMAKER OF THE WEEK

26 — 10TH ANNIVERSARY  
STATLER BROTHERS  
Mercury SRM 1 5027



27 26 **ELECTRIC HORSEMAN** FEATURING WILLIE NELSON/  
Columbia JS 36327 31

PORTER & DOLLY  
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PORTER & DOLLY  
PORTER & DOLLY  
PORTER & DOLLY  
THE ALBUM



**PORTER WAGONER AND DOLLY PARTON**  
If You Go, I'll Follow You • Hide Me Away  
Touching Memories

AHL/AHS/AHK1-3700

MAKING PLANS  
MAKING PLANS  
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MAKING PLANS  
MAKING PLANS  
THE SINGLE

BB12\* CB17\* RW16\* PB-11893



**WE'RE NOT HUMBLE ABOUT MAC DAVIS**

**MAC DAVIS**

**It's Hard To Be Humble**

**Includes the hits:**

**"LET'S KEEP IT THAT WAY"**

NB2286

**and**

**"IT'S HARD TO BE HUMBLE"**

NB 2244

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Records and Film Works

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We the artists  
of the all-new TSOP label  
are going to make  
The Sound Of Philadelphia,  
more than ever,  
the sound heard  
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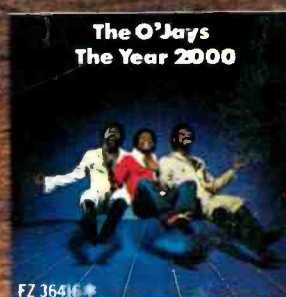
The O'Jays

MFSB  
McFadden & Whitehead

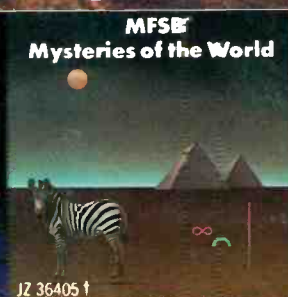
Jean Carn

The Stylistics

Making Music History...TSOP<sup>TM</sup> Records and Tapes.



FZ 36416 \*



JZ 36405 †



JZ 36773 \*†



JZ 36470 \*\*



JZ 36471

"YOUR BODY WON'T MOVE IF YOU CAN'T FEEL THE GROOVE!"

— Leon Huff

\* Produced by Meaneth Gamble, Leon Huff, Gene McFadden, John Whitehead, Victor Carstaphen, Eddie Levert, Walter Williams, Dunn Pearson.

† Produced by Dexter Wansel, John R. Faith, James Herb Smith, Joel Bryant, John Usry, Jr. \*† Produced by Gene McFadden, John Whitehead, Jerry Cohen.

\*\* Produced by Cynthia Biggs, Ted Wortham, Dexter Wansel, Russell Thompkins, Jr., Starline Marshall, Joseph B. Jefferson, Charles B. Simmons, Douglas Brown, Terry Price, Darnell Jordan.

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