

# Record World

MAY 10, 1980 \$2.50



Neil & Dara Sedaka

## Hits of the Week

### SINGLES

**RUPERT HOLMES, "ANSWERING MACHINE"** (prod. by Holmes-Boyer) (writer: Holmes) (WB / The Holmes Line, ASCAP) (3:29). Another example of Holmes' keen social commentary, this cute apology is a likely top 10 hit. MCA 41235.

**THE CAPTAIN & TENNILLE, "HAPPY TOGETHER (A Fantasy)"** (prod. by Dragon) (writers: Bonner-Gordon) (The Hudson Bay, BMI) (3:22). The Capt. & Toni use a theatrical approach on this '67 Turtles #1 hit. Right for pop-A/C. Casablanca 2264.

**HELEN REDDY, "TAKE WHAT YOU FIND"** (prod. by Haffkine) (writers: Kelly-Didier) (Colgems - EMI / Bayou Blanc, ASCAP) (3:06). This title cut from her new LP is a departure for Reddy. The dance beat pumps while guitars wail. Capitol 4867.

**SWITCH, "DON'T TAKE MY LOVE AWAY"** (prod. by De Barge) (writer: De Barge) (Jobete, ASCAP) (3:30). Spiraling vocals perform a breathtaking showcase on this ballad from the "Reaching For Tomorrow" LP. Gordy 7181 (Motown).

**TOMMY JAMES, "YOU GOT ME"** (prod. by James) (writers: James-Puglisi) (Big Teeth/Tommy James, BMI) (3:33). James made a top 20 comeback with the title cut from his "Three Times In Love" LP. This follow-up is a big-beat, mid-tempo ballad with the kind of hook that catches a pop-A/C audience and won't let go. Millennium 11788 (RCA).

**MERLE HAGGARD AND CLINT EASTWOOD, "BAR ROOM BUDDIES"** (prod. by Garrett) (writers: Brown-Crofford-Dorff-Garrett) (Peso / Warner-Tamerlane / Bronco, BMI) (2:14). Who ever said Clint Eastwood couldn't sing? Merle Haggard sure can & he does while Clint adds vocals on this backslapping hoedown from Eastwood's "Bronco Billy" film. Elektra 46634.

### ALBUMS

**BERNIE TAUPIN, "HE WHO RIDES THE TIGER."** The man who contributed the lyrics on all of Elton John's greatest early and middle work shines on his 2nd solo offering. Sincere singing makes this a beauty. Asylum 6E-263 (7.98).

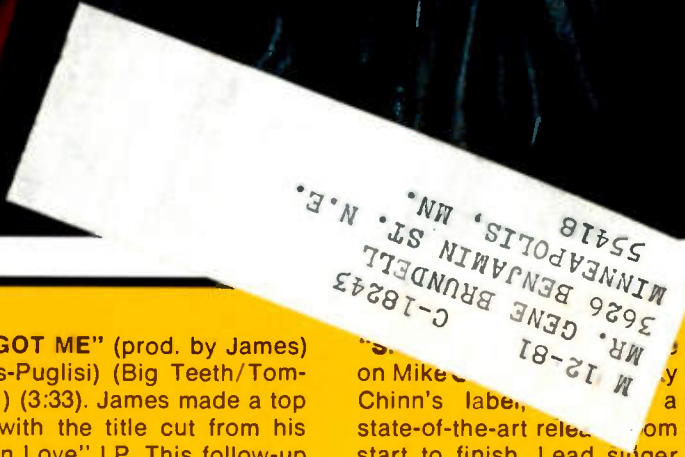
**PURE PRAIRIE LEAGUE, "FIRIN' UP."** Pure Prairie League has been around for a number of years, but the time seems to be finally absolutely right for their country-rock approach. A great set. Casablanca NBLP 7212 (7.98).

...on Mike... Chinn's label... a state-of-the-art release... from start to finish. Lead singer Amanda Blue has a voice that rises above standard radio fare. Dreamland DL-1-5000 (RSO) (7.98).

**BRAM TCHAIKOVSKY, "PRESSURE."** Bram Tchaikovsky is the rather striking name of this group and its leader. Last year's debut album spawned a number of favorites and this record kicks off with "Let's Dance." Polydor PD-1-6273 (7.98).

**CAMEO, "CAMEOSIS."** This is driving funk, dance music beyond disco. The ten man group creates an impressive, full sound, charged with soul and guaranteed to get you up and on the floor. Chocolate City CCLP 2011 (Casablanca) (7.98).

**AIR SUPPLY, "LOST IN LOVE."** Air Supply is up from down under. The Australian group's single (the title cut) has reached the top five in the pop charts and has been #1 on the A/C charts for 5 weeks. Arista AB 4268 (7.98).



# PURE PRAIRIE LEAGUE

CHARTMAKER OF THE WEEK

71

— LET ME LOVE YOU TONIGHT  
PURE PRAIRIE LEAGUE  
Casablanca 2266



THE HOT NEW SINGLE

**“LET ME LOVE YOU TONIGHT”**

NB2266

From their debut album on Casablanca Records **FIRIN' UP**

NBLP 7212



Produced by John Ryan for Chicago Kid Productions



# Record World



MAY 10, 1980

## German Pub Group Backs Anti-Piracy

By JIM SAMPSON

■ MUNICH—At its annual meeting in Salzburg, the German Music Publishers Association unanimously approved an anti-piracy resolution which will be sent to the Federal Minister of Justice and to the Legal Committee of the Bundestag (federal parliament). The resolution urges a ban on the photocopying of sheet music, and supports moves to institute a royalty fee on the sale of blank tape.

One participant at the meeting  
(Continued on page 40)

## First Conviction Under New N.Y. Statute Finds Paul Winley Guilty of Piracy

By JOSEPH IANELLO

■ NEW YORK — Paul Winley, owner of New York City's Paul Winley Record Sales and producer of records for his own Paul Winley label, became the first record manufacturer convicted under the new New York State anti-piracy statute. The precedent-setting 14-day trial ended April 29 when the jury returned from three hours of deliberation with a guilty verdict on 11 counts of manufacturing unauthorized sound recordings and 11 counts of selling unauthorized sound recordings.

According to Joseph Morello, assistant district attorney who directed the investigation and prosecution, Winley faces fines of up to \$10,000 and four years imprisonment. "In 1978 the New York State Legislature passed a statute which gave us a felony rap to deal with record pirates

## Royalty Rate Issue Divides Industry As CRT Hearings Begin in Washington

By BILL HOLLAND

■ WASHINGTON — Nearly 50 record company executives, publishing officials, performers and business experts will meet here this week in the offices of the Copyright Royalty Tribunal to discuss the possible increase of the mechanical royalty rate.

The hearings are scheduled to last well into June, when the CRT will decide whether or not a rate increase is warranted and how much that increase will be.

Representatives of the Na-

tional Music Publishers' Association and both the American Guild of Authors and Composers and the Nashville Songwriters Association International have already submitted in-depth economic studies to the Tribunal. In their analyses, all point out that the present 2 3/4 cent ceiling on the mechanical royalty rate does not afford songwriters and publishers a fair return for their creative product.

The NMPA is asking for an adjustment to at least six percent of the suggested retail price of records. The joint report of AGAC and NSAI asks for an adjustment to eight percent of the effective retail price of a recording, "implemented as soon as possible."

The record industry, for its part, also commissioned an economic survey which was presented to the CRT (RW, April 19). The RIAA is trying to convince the CRT to hold the line  
(Continued on page 31)

By JEFFREY PEISCH

■ NEW YORK — As the Copyright Royalty Tribunal begins hearings Monday (6) to adjust the mechanical copyright royalty rate, a divided music industry awaits the decision on an issue that will affect labels, publishers and songwriters for years to come. There is clearly no one stance that unites the entire music industry on the issue. As one observer put it, the labels and publishers are facing each other as "warring factions." Conversations with publishers, songwriters and label executives show that the controversy goes much deeper than the difference between 2 3/4 cents per song versus 6 percent of retail list price. In discussing the issue, long-standing differences between labels and publishers reappear. For example, does a song make an artist or does the artist make the song? Should the record industry continue to strive for the huge instant hit instead of developing catalogues?

Two factors make the upcoming debate crucial. Since the issue is ultimately one of money, the current economic situation of the country, and specifically the sluggish performance by the record industry in 1979, are forcing the parties to pursue their goals with tenacity. To this effect the RIAA, representing the interests of the labels, will call 17 witnesses to the stand during the hearings. The NMPA (National Music Publishers Association) and AGAC (American Guild of Authors and Composers) will call twelve and nine witnesses respectively (see separate story for  
(Continued on page 31)

## Fewer Concerts, More Package Shows Seen for Summer Rock Concert Market

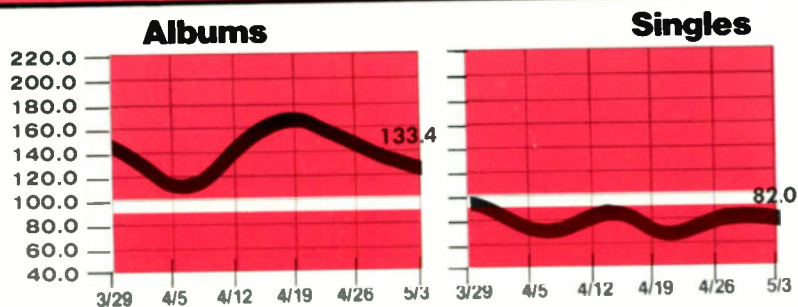
By PHIL DIMAURO

■ If current economic conditions dictate that only the fittest will flourish, then the best-adapted rock concert artists this summer will probably play heavy metal or hard rock, be willing to participate in multi-act concert packages, be suited to playing outdoors, and control their expenses to allow for reasonable ticket prices. They'll be safest if

their agents and promoters are sharp enough to exploit every possible edge to assure success.

None of these concepts are revolutionary — if anything, they signal a return to live rock entertainment as it was in years past. According to Wayne Forté of the William Morris Agency, the concert business works in observable cycles. His model for the business is a malleable cylinder, with huge-draw attractions at the top,  
(Continued on page 42)

## 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.

## E/A's Full-Force 'Urban Cowboy' Promo Bolstered by Multi-Artist Singles Deals

By SAM SUTHERLAND

■ LOS ANGELES — Elektra/Asylum's promotion team is reaping added early radio momentum for its "Urban Cowboy" soundtrack package via an unusual singles deal governing the multi-labeled lineup of established artists represented on the two-disc set.

Most recent movie packages drawing from an array of acts

currently cutting for competing labels have reserved singles rights for each artist's respective record company, with the soundtrack label focusing on LP promotion and any singles from their own roster. For "Urban Cowboy," Full Moon/Asylum has retained singles rights where no current competitive release exists  
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■ **Page 51.** The Country Music Association's board of directors met in Washington recently to plan and discuss its calendar of events for the upcoming year. While in Washington, the board also hosted a reception for U.S. Congressmen that featured, among its performers, Senate Majority Leader Robert Byrd, shown here with CMA board chairman Tom Collins. Coverage of the meeting is provided in this week's RW.



■ **Page 8.** While it may be said that Motown is Berry Gordy, Jr. and vice versa, many of Gordy's accomplishments over the years have come with the advice and support of Michael Roshkind, currently vice chairman of Motown Industries. In this week's RW Dialogue, Roshkind reviews Motown's evolution and explains how that process is being paced for the '80s and beyond.

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## Powerhouse Picks

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

**Paul McCartney** (Columbia) "Coming Up."

Major chart movement can be found at numerous radio outlets. Prominent rack and retail reports indicate a firm sales base is developing.

## Dealer Price Reduced On PolyGram Classics' New \$6.98 Album Line

By DAVID MCGEE

■ **NEW YORK** — Jim Lewis, vice president, marketing, PolyGram Classics (Deutsche Grammophon, Philips, London), has announced that the company is introducing a line of \$6.98 list price albums on which the dealer price of \$3.65 has been dropped 20 cents to \$3.45. All of the records in the new line will be pressed in Europe at the same plant which presses DG and Philips product. PolyGram will support the new line with extensive and, according to Lewis, "aggressive" advertising and merchandising campaigns.

Nine \$6.98 LPs to be released in May will be bolstered by a nationwide ad mat highlighting the "Great Film Classics" title. July's 15-LP release will also feature a special on five titles by Herber von Karajan, which will be offered to dealers at a discount.

"This new price gives the dealers 20 cents headroom so they can more effectively merchandise, advertise and display this product," said Lewis. "It also puts these records more towards the true budget range. We're getting much more involved in this price range and we're attracting a new

(Continued on page 50)

## Ned Kandel Named Programming VP, CBS Video Enterprises

■ **NEW YORK**—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Ned Kandel to the newly created position of vice president, programming, CBS Video Enterprises.

In this capacity Kandel will be responsible for the programming activities of CBS Video Enterprises Division. This includes the acquisition of existing properties in the theatrical and non-theatrical area as well as participating in the development of new programs. He will report directly to

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Ned Kandel

# Record World

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## The truth about Gil Scott-Heron.

The last year of the last decade marked a turning point in the remarkable career of Gil Scott-Heron.

Notorious as a musical muckraker, acclaimed as one of the few artists who is capable of making "haunting music of genuine relevance and usefulness," Gil ended the seventies at a peak of creative activity: his album Secrets outselling all other Scott-Heron LPs to date; "Angel Dust" making a significant impact on charts and minds (his anti-PCP public service radio spot earned Gil a prestigious advertising award); his stance against nuclear energy culminating in a thundering performance at Madison Square Garden's MUSE concert, captured on disc on No Nukes; The Mind of Gil Scott-Heron documenting some of his greatest spoken words.

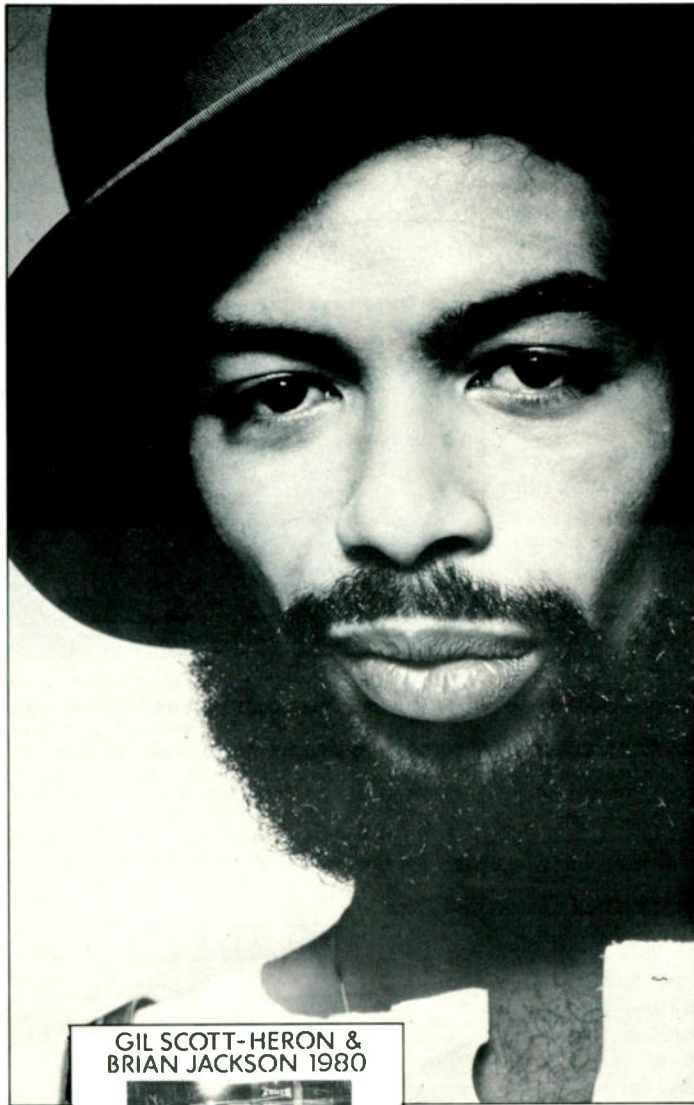
So how do you follow a year like Gil Scott-Heron's 1979?

With Gil Scott-Heron's 1980, called his "best album ever" by The Village Voice. Gil Scott-Heron continues to break through, continues to rock the boat with more conviction and confidence than ever.

1980 is about two kinds of power: people who abuse it, and music that's brimming with it. In 1980, "the fools will have to look out for themselves." In 1980, "push comes to shove." In 1980, "the clouds of when and how come into view."

"The turning of the decade like corners in your life; turning only to the future instead of left or right."

1980. A giant step into the future of Gil Scott-Heron.



"Willing." AS 0505

The new single.

On Arista Records and Tapes.

**ARISTA**

## E/P/A Ups Beck

■ NEW YORK—Bill Freston, vice president, merchandising, Epic/Portrait/CBS Associated Labels, has announced the appointment of Dan Beck to the position of director, product management, East Coast, Epic/Portrait/CBS Associated Labels.



Dan Beck

Since January 1979 Beck has held the position of associate director, product management, east coast, E/P/A. He originally joined CBS Records in 1974 as manager, press & public information, Nashville, after beginning his career in the music industry as southeastern editor of *Record World* in 1972. In 1975, he was named national director, press & public information for E/P/A. He later entered the field of personal management, marketing, and music publishing, with Leber-Krebs, Inc. and his own companies prior to returning to E/P/A.

## Leaner Closes Retail Outlets

■ LOS ANGELES—*Record World* has learned that as of April 26, Ernie Leaner, owner of four *Record World* retail stores and two one-stops in the Chicago market, has closed all but one of his retail outlets.

Leaner, a veteran merchandiser and retailer, has announced plans to reinstitute a distribution corporation, known in the late '60s and early '70s as United Distribution. Leaner's distribution outlet is now called Reunited Distribution.

Leaner's primary focus at this point deals with smaller record labels.

## Jane Friedmann Dies

■ NEW YORK—Jane Friedmann, a CBS Records executive for the past 26 years, died last Sunday (27) after a lengthy illness.

Friedmann's career at CBS Records included management positions in classical artists and repertoire both in the United States and abroad. Most recently she was director of administration for the CBS Records A&R department. In lieu of flowers the family would appreciate donations to the American Cancer Society.

## E/A Names Stein Natl. Promo Dir.

■ LOS ANGELES—Burt Stein has been named national promotion director for Elektra/Asylum Records, it was announced by Vic Faraci, E/A vice president/director of marketing. Stein had previously been national album promotion director for the label.



Burt Stein

Stein entered the music industry as Chicago local promotion rep for Elektra Records in April 1972, and became midwest regional promotion manager in February 1973.

## Olivia's New MCA Deal



MCA recording artist Olivia Newton-John is toasted by MCA personnel and her management during a luncheon celebrating her re-signing to the label. Seated with Newton-John is MCA president Bob Siner while standing, from left, are: Joan Bullard, vice president of artist relations & publicity; Roger Davies, vice president of L.K. Productions, the singer's management company; George Osaki, vice president of creative affairs; Sam Passamano, Jr., national director of marketing; recording artist Stephen Sinclair; Denny Rosencrantz, vice president of A&R; Lee Kramer, Newton-John's manager; and Arnold Stone, vice president of business affairs. The signing occurs just prior to the release in mid-May of two singles from Newton-John's upcoming movie "Xanadu." Released simultaneously by MCA Records will be her own "Magic," written by John Farrar, while Electric Light Orchestra will sing "I'm Alive," composed by group member Jeff Lynne.

## Seeger LP Platinum

■ LOS ANGELES—"Against The Wind," the latest Capitol LP by Detroit rock 'n' roller Bob Seeger and his Silver Bullet Band, was certified platinum by the RIAA.

## Perry To Chair EMI Repertoire Group



Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, has announced the creation of the EMI Music international repertoire committee and the appointment of Capitol Records A&R vice president Rupert Perry as the committee's chairman. Pictured after the announcement was made are (from left): Don Grierson, vice president, A&R, EMI America/United Artists Records (U.S.) and intl. repertoire committee member; Brian Shepherd, director, A&R, EMI Records (U.K.) and committee member; Bhaskar Menon, chairman and chief executive, EMI Music Worldwide; Rupert Perry, vice president, A&R, Capitol Records and committee chairman; and Graham Fletcher, head of A&R, Liberty-United Records (U.K.) and committee member.

## Regional Breakouts

### Singles

#### East:

Bob Seger (Capitol)  
Neil & Dara Sedaka (Elektra)  
Firefall (Atlantic)  
J. Geils (EMI-America)

#### South:

Robbie Dupree (Elektra)  
Paul McCartney (Columbia)  
Elton John (MCA)

#### Midwest:

Robbie Dupree (Elektra)  
Bruce Cockburn (Millennium)  
Paul McCartney (Columbia)  
Pat Benatar (Chrysalis)  
Frank Sinatra (Reprise)

#### West:

Paul McCartney (Columbia)  
Spider (Dreamland)  
J. Geils (EMI-America)

### Albums

#### East:

All That Jazz (Casablanca)  
Peabo Bryson (Capitol)  
Michael Franks (Warner Bras.)  
Def Leppard (Mercury)  
Change (Warner/RFC)  
Cameo (Chacalate City)

#### South:

Michael Franks (Warner Bras.)

#### Midwest:

Peabo Bryson (Capitol)  
Michael Franks (Warner Bras.)  
Def Leppard (Mercury)

#### West:

All That Jazz (Casablanca)  
Michael Franks (Warner Bras.)  
Def Leppard (Mercury)  
Cameo (Chacalate City)

## City of Hope To Honor Solomon

■ LOS ANGELES—On Thursday evening, June 19, 1980, Russ Solomon will be honored at a testimonial dinner at the Century Plaza Hotel, Los Angeles Room, Century City.

An industry veteran for 39 years, Solomon is founder and president of MTS Incorporated—Parent Corporation for Tower Records (28 stores), Books (6 stores) and Posters (12 stores) located in the western United States. He was recently awarded "Merchandise of the Year" by NARM.

This event will establish a Music Industry Fellowship in honor of Russ Solomon at the City of Hope. This Pilot Medical Center annually treats, at no charge, thousands of victims suffering from catastrophic diseases (cancer, leukemia, heart, blood and chest maladies) through its research and patient care facilities.

Contributions, dinner reservations, endowments, and ads which will be published in the Souvenir Journal should be sent to Bill Vernon, Executive coordinator of the City of Hope at the address below. Advertisers may deduct cost of journal ads either as a business expense or as a charitable contribution.

For ticket information contact: Music Industry for the City of Hope, 208 W. 8th Street, Los Angeles, CA. 90014, or phone (213) 626-4611, x266-267.

## RCA, Pye Talking

■ When contacted about rumors regarding top-level conferences between RCA Records and the Pye label of England, an RCA spokesman confirmed that discussions are taking place, but could not elaborate.

**“AGAINST THE WIND”**  
**THE SINGLE RADIO DEMANDED**  
**FROM THE NO. 1 ALBUM**

*Bob Seger*  
*The Silver Bullet Band*



Produced by:  
Bob Seger, Punch,  
The Muscle Shoals Rhythm Section & Bill Szymczyk.



## Michael Roshkind: Looking Into Motown's Future

By SAM SUTHERLAND



■ Motown Records' first 20 years have been marked by more than hit singles and albums, or the Detroit-bred indie's transformation into a major west coast presence. Today, Motown is a multi-media operation spanning music, movies, television, theater and home electronics, with a long-range blueprint aimed at keeping pace with future shifts in the realm of entertainment. Integral to that growth, and an architect of that master plan with Motown founder Berry Gordy, Jr., is Michael Roshkind, now vice chairman of Motown Industries. A graduate of Northwestern, Roshkind's early grounding in journalism led to a successful career in radio, where he held various key posts at NBC and later ABC as a writer, editor and executive; from that field, he moved into advertising and public relations, rising to the post of executive vice president and full partner in Irving L. Strauss Associates, and handling a diverse and impressive clientele of major industrial and institutional accounts. That rise didn't prevent him from taking periodic sabbaticals to serve as media consultant to major Democratic presidential campaigns in 1956, 1960 and 1964, yet he took an even greater gamble, leaving that success behind, when Gordy approached him to assume a vice presidency with the then \$10 million business. In the following Dialogue, excerpts of which appeared in Record World's 20th Anniversary salute to Motown, Roshkind reviews Motown Records' evolution into Motown Industries, and how that process is being paced for the '80s and beyond.

**Record World:** Today, Motown Industries is a major entertainment corporation with interests in television, movies, theater and even home electronics. How and when did the decision to expand beyond an already successful base as a record company develop?

**Michael Roshkind:** What happened was that, almost from the time I became associated with Motown, and certainly by 1971, Berry Gordy and I had developed a very strong bond, not just one between employer and employee. We had become close as friends, and,

most important, we had each other's mutual respect.

I was also handling a lot of personal business for Berry by this time, which in itself was very flattering; that he placed that kind of added trust was very significant.

So, at this point, I told Berry that he had built Motown from this small Detroit record company into a major success on a platform of creativity. That was the strong suit. And I felt there was no reason why we couldn't now channel that same creativity into a broad spectrum of entertainment. If we were in Hollywood, then we should be moving into films, television, even onto the stage.

**RW:** How did Berry react to this plan?

**Roshkind:** Berry, of course, was already two steps ahead of me. He'd already been thinking along those lines when I brought up the question of diversification.

**RW:** So Motown Records became the base for Motown Industries. You've since succeeded in taking your other divisions into all those areas you mentioned.

**Roshkind:** Yes. 1980, as a matter of fact, will probably be a major year for Motown Productions. We're developing a major four-hour mini-series for NBC, a six-hour mini-series for CBS, and a three-hour television movie, "The Gene Tierney Story," for ABC.

**RW:** When you first began branching out, that platform of creativity you stressed earlier led to Berry Gordy's active involvement in Motown's first feature film projects. Will he continue to be involved in film and television?

**Roshkind:** Yes. 1980 will also see Berry Gordy directing a major motion picture, which he will also write.

**RW:** Obviously, Motown Industries' non-musical ventures are now established in terms of trade acceptance. But the film industry has always had a somewhat strained relationship with the music field—the town's "old money" versus its newcomers, if you will. What was the climate for your expansion when you first set out to enter movies and TV?

**Roshkind:** It was terrible. First, Motown is a black-owned corporation, the largest in the world, and the motion picture business has always been lily-white. In that respect, Berry Gordy and Diana Ross had a major role in breaking that area open while they were working on "Lady Sings The Blues." And Motown-produced films like "Lady Sings The Blues," "Mahogany," "The Wiz" and "Bingo Long's Travelling All-Stars" have employed more blacks than any other productions in motion picture history.

But it was hard in the beginning, and not just because of the racial aspect. We were the new kids on the block: All of a sudden, "Lady Sings The Blues" came along, and proved to be developing into a major motion picture. And Berry, being the kind of man he is, was worried that Paramount, which was then involved in a major financial role, would sacrifice creativity in its preoccupation with financial matters.

**RW:** So even though it was his first time out, he was already rocking the boat?

**Roshkind:** What Berry did was to buy back the rights, because he believed in the project. And the film proved him correct: "Lady Sings The Blues" went on to win five Oscar nominations, and launched Diana Ross on a box-office career as one of the top actresses in the industry, among the few that can command top pay.

**RW:** Apart from those early conflicts with studios, did Motown's diversification place any strain on the record company? Did branching out generate unforeseen problems in maintaining the balance between divisions?

**Roshkind:** No, not really. The record company was still intact, and we never lost sight of the fact that the label was where our profits originally came from.

Nor did it take away from the label's growth. We're always adding to our major personnel there. That's why we've built such a strong staff. I think we have the best marketing executive business in Mike Lushka, and he's been with us for over 10 years. In the same way, we have a number of great people in the record company who've been with us many, many years.

I think that's why we're the hottest label in the street, incidentally.

**RW:** As vice chairman of Motown Industries, you have to address  
(Continued on page 24)



# Record World Presents A Special Section

## DIRECT MARKETING:

# THE *Invisible* BUSINESS

This June, Record World will publish its first special edition devoted to Direct Marketing in The Record Industry. An in-depth look at this often misunderstood business, RW's review of its history and current market strength will spotlight its leading manufacturers, marketers, suppliers and services. From a glossary of essential terms and concepts to the success direct marketers are enjoying through an arsenal of different techniques, RW will make this invisible business visible.

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**Issue Date:** *June 7*

**Editorial & Advertising Deadline:** *May 20*

For advertising information, contact: Tom Bonetti- 213-876-1097 • Spence Berland-213-465-6126

## Ovation, Regency Set Distribution Pact

By SAMUEL GRAHAM

■ LOS ANGELES—Dick Schory, president of the Chicago-based Ovation Records label, and Regency Records principal Lloyd Segal have announced a new distribution pact between the two companies. For Regency, the new agreement follows the termination of the former's relationship with another Chicago label, Flying Fish.

The Ovation deal, Segal told *RW*, represents a deeper involvement by Regency in its own product, in that Regency will now handle manufacturing chores, which had been taken care of by Flying Fish according to the previous arrangement. "This gives us a bigger bite to chew," Segal said, "and we're extremely excited about it."

The Ovation-Regency relationship will begin with the mid-May release of an album by the

### Mercury, Charisma Pact

■ CHICAGO—Phonogram, Inc./Mercury Records has signed Charisma Records to an exclusive distribution agreement for the United States, it was announced jointly by Bob Sherwood, president of Phonogram/Mercury, and Tony Stratton-Smith, chairman of Charisma Records in England.

The first album to be issued under the pact is the new Peter Gabriel LP, entitled simply "Peter Gabriel," set for release on May 20. The Gabriel LP will appear on the Mercury label, although subsequent Charisma releases will appear on their own label.

Also set for release on Charisma in June is the new solo album by former Genesis guitarist Steve Hackett and the debut album by Vivabeat, from which a single, "Man From China," has already enjoyed U.S. activity as an import.

"Peter Gabriel" will be preceded by a single, "Games Without Frontiers," which is being rush released to radio and press on May 5.

A United States tour for Gabriel is scheduled to begin in late June and extend through mid-July.

Although based in England, Charisma Records maintains a New York office at 810 7th Avenue.

### Polydor Ups Vangeli

■ NEW YORK — Marggi Vangeli has been appointed to the post of advertising administrator, Polydor Records, it was announced by Harry Anger, senior vice president, marketing, for the label. She has been with the label since 1977.

Sussman-Lawrence Band, a Minneapolis outfit that represents Ovation's first involvement in new wave music, according to Schory. Other Regency/Ovation releases will include the group Duffo and solo artist James Lee Stanley and will be distributed through Ovation's network of independents in the U.S. and RCA, Ltd. in Canada.

Although the Regency-Flying Fish distribution deal has been ended, the latter will continue to manufacture and distribute two Regency albums, the Flying Burrito Bros.' "Live From Tokyo" and Steve Gillette's "A Little Warmth," until some time this summer, Segal said.

Regency also has an arrangement with Arista Records, whereby product by the Segal-managed group Dixie Dregs appears on the latter label, accompanied by a Regency logo. That arrangement, Segal said, is a "custom label deal" whereby Regency handles its own production and artwork, as well as some marketing and promotion, with Arista responsible for manufacturing and distribution. The deal is unaffected by the new Regency-Ovation set-up.

## Alpert Inducted into Hall of Fame



Herb Alpert, vice chairman of A&M Records, became the first recording artist to be inducted into the newly established Hollywood Hall of Fame when he was recently honored with the recording award by the Hollywood Chamber of Commerce. The award was presented to Alpert by A&M's Rita Coolidge at the first annual Hollywood Hall of Fame Awards dinner held at the Palladium. Alpert was selected from 1,000 Chamber members who voted for top celebrities in recording, motion pictures, television and radio who have aided the revitalization of Hollywood through their talent, image and community service. Pictured at the affair, from left, are: Lani and Herb Alpert; Rita Coolidge; David Alpert, A&M vice president of operations; and Joel Sill, director of Almo Productions.

### Montage Taps Doctorow

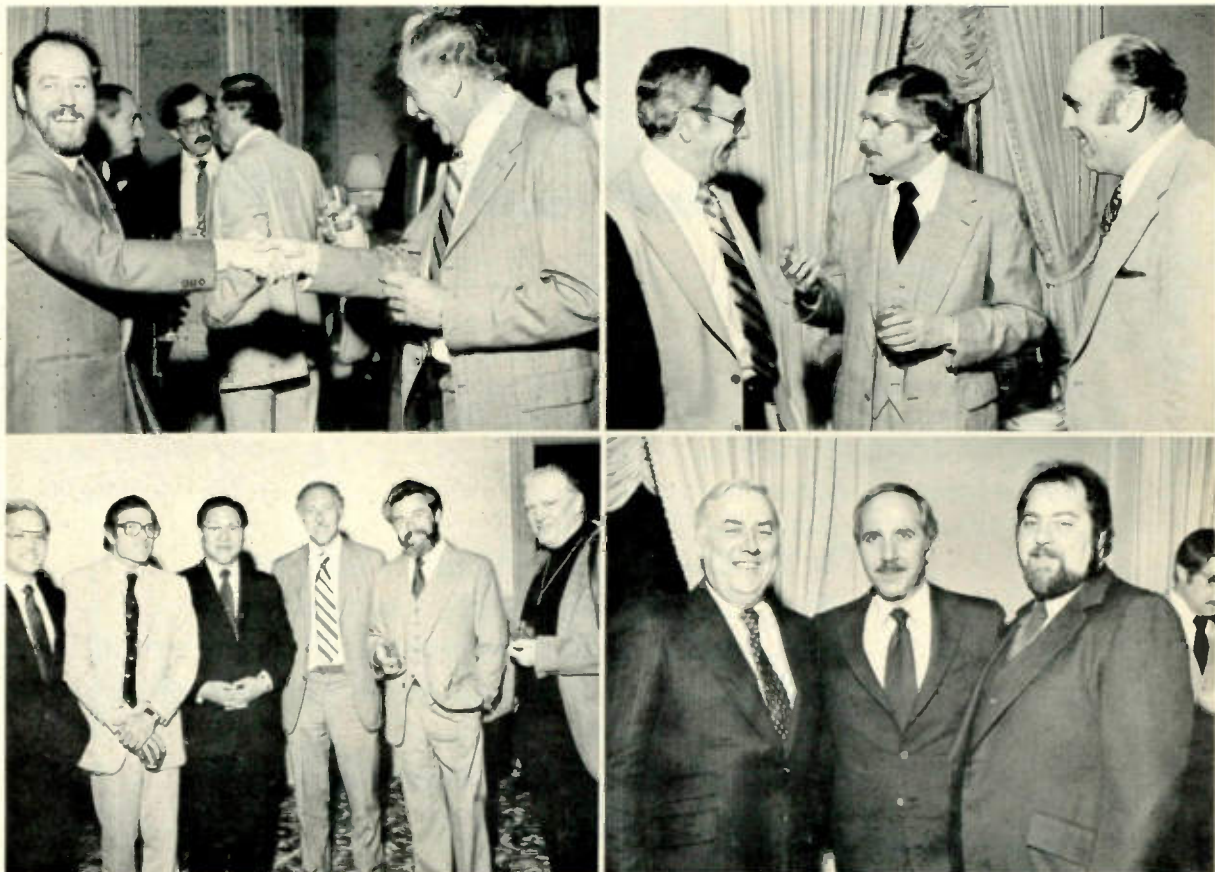
■ LOS ANGELES—David Chackler, president and chairman of The Montage Music Group and Chackler Consulting, Inc., has announced that Eric Doctorow has joined the companies as senior vice president and general manager.

Doctorow will be responsible for the daily operations of the

companies as well as directing, along with Chackler, long-range planning.

Doctorow was formerly a partner in Image Marketing and Media and Vision Management. Prior to that, he served as director of marketing services and director of product management for ABC Records. He was also director of college marketing at CBS Records.

## PolyGram N. Y. Meeting



Executives of PolyGram Record Operations, USA (PRO, USA) gathered recently for a dinner meeting at New York City's Plaza Hotel. Pictured from left are (top left): Bob Sherwood, president, Phonogram, Inc./Mercury; Coen Solleveld, president, PolyGram Group; (top right) Jack Kieman, VP, sales, PolyGram Distribution; Lou Simon, Sr. VP, Phonogram, Inc./Mercury; Bert Franzblau, VP, operations, PolyGram Distribution; (bottom left) Kenji Tamiya, Exec. VP SONY Corp. of America; Harvey Schein, president PolyGram Corp.; Norio Ohga, deputy president, SONY Corp.; Solleveld; Piet Schellevis, VP, PolyGram Group, president Phonogram International, Exec. VP, PolyGram Record Operations (worldwide); Dr. Werner Vogelsang, president, PolyGram Record Operations (worldwide); (bottom right) Ron Konig, VP, finance and administration, PolyGram Distribution; John Frisoli, president, PolyGram Distribution; and Bruce Bird, president, Casablanca Records.

## 'Rarities' Display



In its first four weeks of release, Capitol's "Beatles Rarities" album surged up Record World's top 100 Album Chart with retail outlets and radio stations throughout the country sharing in the excitement with special in-store displays and programming. Capitol Beatlemaniac Greg Neutra, a Los Angeles-based customer service representative, constructed the pictured "Rarities" display for the Warehouse retail record outlet in Santa Monica, California. Keying off the "butcher" shot that's featured inside the "Rarities" jacket, Neutra used mannequins, Beatles masks and wigs, the two posters Capitol's merchandising department created for the project, and jackets of The Beatles' 25 Capitol albums.

## Taylor Joins R&C

■ LOS ANGELES — Dick Taylor has been appointed vice president of Rogers & Cowan, Inc., it was announced by Warren J. Cowan, president and chief operating officer of the public relations firm. His duties will include all areas of the company operation including entertainment, corporate and music accounts working directly with board chairman Henry Rogers and Warren Cowan.

## WEA To Launch Cross-Merch. Promo.

■ LOS ANGELES — According to Skid Weiss, WEA national director/communications, a consumer-oriented cross-merchandising promotion will run from May 9 through June 1 in approximately 128 record retail locations in 20 markets with 33 Malibu Grand Prix tracks featuring a special bonus offer on three current WEA projects, Van Halen's "Women and Children First" (Warner Bros.) Linda Ronstadt's "Mad Love" (Asylum), and Genesis' "Duke" (Atlantic).

The three titles specially displayed in participating record stores, will be stickered, entitling the purchaser to redeem a free lap (average retail value: \$1.50 per lap) with the purchase of a lap (up to three laps) at the Malibu Grand Prix track.

## Polydor Ups McGathy

■ NEW YORK—Bill McGathy has been named national album promotion director, Polydor Records, it was announced by Jim Collins, vice president, promotion, for the label.



Bill McGathy

McGathy, who joined Polydor in July '78 as the local promotion manager in Houston, TX., spent four years as the program director for WORJ-FM in Orlando, Florida. In February '79, McGathy came to Polydor's New York office from Houston and assumed the post of national album promotion manager.

## New Music Seminar

■ NEW YORK—Mark Josephson and Danny Heaps of Rockpool Promotions, Scott Anderson of Dance Music and David Salidor of D.I.S. Publicity Company have announced plans for the New Music Seminar to be held in New York City on Monday, July 14.

## Cover Story:

### It's a Family Affair For Neil & Dara

■ Once you get past Frank and Nancy Sinatra's "Something Stupid," or maybe country music's the Kendalls, it's hard to find a precedent for Neil and Dara Sedaka's "Should've Never Let You Go." The duo's Elektra Records single, currently at #39 bullet on Record World's Singles Chart, matches the renowned singer/songwriter/performer with his 16-year-old daughter in one of the few such collaborations popular music has seen.

In a recent interview, Neil Sedaka told writer Kurt Lassen that their first father-daughter project almost took place long before "Should've Never Let You Go" (a track taken from Neil's album "In the Pocket"). "Two years ago," Sedaka said, "I thought about cutting a record with Dara, but thought she was just too young to handle it. Now I don't have any doubts. She's a fine singer and she is handling herself very well."

For her part, Dara—who also co-wrote a song with her father for the album, "You're So Good For Me"—isn't yet sure that she'll pursue a full-time career in music. Fashion is another possibility. "I don't have to make up my

mind right away," she said in that same interview. "I still have a year more in school and then I can decide what I'm going to do. What I do about my career isn't the whole answer, though—the other aspects of my personal life are what will make me happy or unhappy."

Neil Sedaka, a music veteran whose career has stretched over more than 20 years and has included a string of hits from "Calendar Girl" and "Breaking Up is Hard to Do" to "Laughter in the Rain" and "Bad Blood," evidences an obvious and refreshing pride in the success he's now achieving with his daughter by his side. The two of them will appear this summer in his syndicated TV special, "The Neil Sedaka Touch," along with guests Andy Gibb and the Captain and Tennille.

## Publishers Forum Set

■ LOS ANGELES—Music Publishers Forum will hold a meeting on Monday, May 5, at 6:30 P.M.

Guest speakers will be Bob Grace, managing director, Rondor Music (London) Ltd., and Lionel Conway, president, Island Music Group.

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# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **WHAT NEXT:** The news that **Deborah Harry** of **Blondie** is about to endorse a line of jeans (manufactured by Murjani, the folks who brought you the ghoulish **Gloria Vanderbilt**) has to be food for thought. Harry, while not exactly a punk, has always represented a certain non-conformist element, especially in her dress—and you have to wonder if by doing this endorsement she hasn't been just a little co-opted by the very commercial establishment that rock and rollers have ostensibly opposed. Oh well. At least it opens up a number of intriguing other possibilities for musicians plugging various products. Our suggestions: **Stiv Bators** for English Leather (picture him with a beautiful girl who says, "All my men wear English Leather, because that way they don't have to take showers . . ."); the **Clash** for Pepsodent toothpaste; **Squeeze** for Charmin toilet tissue; **Genesis** for a mail-order Bible firm; **Led Zeppelin** for Goodyear, and on and on. By the way, the news that **Tavares** is playing a Tupperware convention is apparently the truth.

Perhaps these people, and many others as well, will want to be part of the upcoming "punk fashion show," scheduled for May 11 here in the L.A. area. This event, we're told, will be emceed by "English futurist and magician" **Nick Lewin** and will feature "the fine art fashion creations of recent Art Center (that's the Social and Public Art Resource Center, or SPARC) graduate **Jan Fish**." Her creations include a pinstripe suit made of pins, canvas, tape, polymer and glue; a "shocking punk shower curtain evening dress;" and something called "hot dogs and donuts."

The fashion show, you should know, is part of a "punk prom" ("for those of you who hated your high school prom"), held that same night and featuring entertainment by locals **X** and someone called **Hal Negro and the Satintones**. The event is set for 8:00 on the day in question at Self-Help Graphics, 3802 Brooklyn Ave. in L.A. For more info call 822-9560. Black tie only, of course.

**EL'S BELLS:** A few weeks ago, we related what **Elvis Costello** had to say about **Linda Ronstadt's** versions of his songs on her new "Mad Love" album. It turns out that those remarks (he called her covers of "Party Girl" and "Talking in the Dark" "sheer torture . . . a waste of vinyl . . .") were part of a piece in *Melody Maker* dated February 23 of this year, a piece in which the gracious Costello also slags several other musicians. To wit: Of the **Police**, he says, "I'm sorry. Somebody should clip **Sting** round the head and tell him to stop singing in that ridiculous Jamaican accent. They make great records, they can all play, they're all pretty and I can't stand 'em." On **Bob Seger**: "This is the kind of music they make by the yard in America. He's nowhere near as good as **John Hiatt**—someone who actually sings about real things." Make note of that; Elvis actually likes someone else.

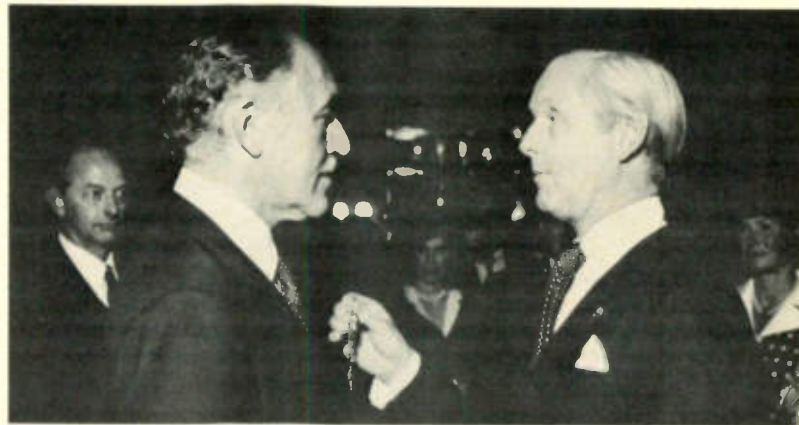
The final word on this guy may have come from macho **David Lee Roth**, lead screamer for **Van Halen**, who was complaining to *Circus* magazine that no one takes his band seriously. "Listen," Roth told interviewer **David Fricke**, "ya know why Elvis Costello is so popular with critics, more so than Van Halen? Ya know why? Because he looks like most of 'em."

**RESIDENT MADNESS:** They were getting down in 3-D the other night in San Francisco, when a dance club called the City held an event billed as a night of "weirdance musick." Now, such a night would hardly be complete without Frisco's own **Residents**—after all, the idea is to spotlight music that's outside but also danceworthy—and sure enough, the Residents' "Diskomo" was one of the big tracks of the evening. Not only that, fellow Ralph Records stars **Snakefinger** and **Tuxedomoon** were also on hand, the former as emcee and the latter for a live performance. Eskimo Pies, in tribute to the Residents' master work that spawned "Diskomo," were handed out at the door. Meanwhile, the band itself had some problems getting into their own affair. The Residents, of course, shun the VIP treatment, so they didn't want to be put on some guest list; and since no one knows their names anyway, or what they look like, being on a guest list might not have been too effective. As it turned out, they were turned away.

**NEWS FROM THE RECORDING FRONT:** **Commander Cody** will be releasing his first single in some time, via MCA in England and the Benelux countries and the Line Records label in Germany, Austria and Switzerland. The single is "Rocket 88"/"Two Triple Cheese" . . . **Knack** drummer **Bruce Gary** is involving himself in two rather un-Knack-like projects these days. One is a direct-to-disc, digital LP with former **Doors** guitarist **Robbie Krieger** (they're scouting locations

(Continued on page 41)

## Royal Award



Coen Solleveld, president of the PolyGram Group was invested as an Officer of the Order of Oranje Nassau by Dutch Consul General Jonkheer Leopold Quarles van Ufford in a ceremony at the Consul General's home in New York on April 29, 1980. The Order was established in 1892 to recognize the outstanding contributions of both Dutch nationals and non-Dutch citizens to the Dutch Crown and The Netherlands.

## Sylvester Cleared of Bad Check Charges

■ **NEW YORK**—Fantasy recording artist Sylvester has been cleared by the New York district attorney's office of all charges stemming from his arrest on March 14.

The complainant who had originally brought the charges against Sylvester admitted under oath in open court on April 24 that Sylvester was not the man who passed him a bad check. The charges were then dropped by the district attorney.

According to Morton Levine, Sylvester's criminal attorney, and Ted Rosenblatt, Sylvester's attorney and business manager, charges have been brought on unrelated incidents against Michael T. Henson, who was recently apprehended in New York City for the passing of bad checks and also for the criminal impersonation of Sylvester, verifying Sylvester's original claim that a man named Michael T. Henson was impersonating him. Levine and Rosenblatt are contemplating commencing civil action in connection with Sylvester's arrest.

The singer will now return home to San Francisco to complete work on his new album, which is set for July release and which he facetiously plans to call "Accused . . . and Exonerated." His manager, Nancy C. Pitts, is making plans for a national tour this summer.

## Blues Brothers Tour

■ **NEW YORK**—The Blues Brothers will embark on a 10-date tour starting at the end of June in Chicago, and culminating with a seven day stand in Los Angeles, at the Universal Amphitheatre.

Prior to the Blues Brothers tour, Atlantic Records will release "Gimme Some Lovin'," a new single from the Brothers. The single will be released in early May, and will be followed by the Brothers' second Atlantic album.

## Injunction Denied For Shandi Release

■ **LOS ANGELES**—An attempt to have an injunction issued blocking the release of the debut LP by Shandi on Dreamland Records was turned down on April 28 by Judge Foster of the writs and receivers department of the Superior Court of Los Angeles County, State of California.

### Release on May 21

In announcing his decision, Judge Foster declared that a delay in the album's release would be detrimental to the artists' career and that there would be no irreparable injury to the cross-complaints.

Dreamland Records will release the Shandi LP on May 21, as originally scheduled.

## E/P/A Ups Sawyer

■ **NEW YORK** — Susan Sawyer has been appointed to the position of associate director, publicity, west coast, Epic/Portrait/CBS Associated Labels. The announcement was made by Glen Brunman, director, publicity, west coast, E/P/A.

### Past

Sawyer joined the E/P/A publicity department in October 1978 following two years in various positions at ABC Records.

## Orion Names Paley Music Oper. Coord.

■ **LOS ANGELES**—Stephen Paley has been appointed to the newly-created post of coordinator of music operations for Orion Pictures Company.

### Worked with ABC-TV

Prior to joining the film organization, Paley had served as a producer for ABC-TV News on the "20/20" program and was also director of talent acquisition at Epic Records for a five year period.

## L.A. Welcomes Spyro Gyra



MCA Records recording group Spyro Gyra was welcomed to Los Angeles by label personnel during its recent three-night engagement at the Roxy. Pictured (from left), in the front row are: Lou Cook, vice president of worldwide business affairs for MCA; Linda Feder, regional promotion manager, west coast; Santo Russo, vice president of product development; Sam Passamano, Jr., director of marketing; Jorge Martinez (front), director of advertising and merchandising for MCA Distributing Corp.; Eli Konikoff and Jay Beckenstein of Spyro Gyra; and Gene Froelich, head of the MCA Record Group. In the back row are: Gerardo Velez, Chet Catallo and Jim Kurzdorfer, all of Spyro Gyra.

## Pirating Equipment Seized By FBI

■ DETROIT — Agents of the Federal Bureau of Investigation assisted by the Dearborn, Mich., police department confiscated raw and finished materials and equipment relating to the pirating of sound recordings with a value in excess of \$10 million on April 25, according to O. Franklin Lowie, special agent in charge, Detroit FBI office.

All items were seized from the International Record Shop, 23400 Michigan Ave., Dearborn, and relate to the manufacture, reproduction, assembly, purchase or sale of unauthorized copies of sound recordings in violation of the Copyright Act, Title 17, U.S. Code, Section 106.

Equipment confiscated includes 29 8-track duplicators, seven cassette duplicators, four console mixers, three quad amplifiers, three 8-track playback heads, six mastering decks — 8-track, cassette and reel-to-reel, two additional reel-to-reel decks, one shrink-wrap machine, one Xerox machine and various cables, headphones, speakers and other units.

Among materials seized were 987 masters, 39 U.S. LPs used to make tape masters, 125 prerecorded cassettes and 50 prerecorded 8-tracks; approximately 3000 loaded (unrecorded) 8-track and cassette blanks; some 200,000 labels, 40,000 8-track sleeves and 25,000 blank pressure-sensitive 8-track and cassette labels; 1000 Norelco boxes for cassettes (Elmar blue); approximately 300 Arabic LPs used as masters and some 3000 Arabic cassettes and 8-tracks. All raw materials including the custom-length blanks were allegedly purchased from Tape Tronics.

## E/A Names Shearer Media Concepts Dir.

■ LOS ANGELES—Karen Shearer has been promoted to director of media concepts for Elektra/Asylum Records, it was announced by Randy Edwards, E/A advertising and merchandising director. She had previously been creative services copywriter for the label.

In her new post, Shearer will have responsibility for pre-release sales solicitation booklets issued by the label from inception to shipping, and will work closely with the creative services department in all forms of advertising and merchandising. She remains in charge of radio spot production, ad copy and monthly pre-release presentations.

## CBS Promotes Schultz

■ NEW YORK—Christine Schultz has been appointed to the position of associate director, marketing services, west coast, CBS Records. The announcement was made by Joseph Norton, managing director, marketing services, CBS Records.

### Duties

Schultz will be responsible for directing the flow of all CBS Records west coast packaging components from design to production. She joined CBS Records in 1977.

## Chase Joins NARM Membership Dept.

■ CHERRY HILL, N.J. — Joan Chase has been named assistant manager of membership services for the National Association of Recording Merchandisers (NARM). She will work directly with Stanley Silverman, director of membership services, on various NARM projects.

# New York, N.Y.

By DAVID McGEE

■ TOMMY CALDWELL, bass player for the Marshall Tucker Band, died in a hospital in his home town of Spartanburg, South Carolina on April 28. Caldwell suffered severe head injuries in an auto accident in Spartanburg on April 22 and never regained consciousness. He is survived by his wife Melody and his brother, Toy Caldwell, Jr., also of the band. New York, N.Y. sends condolences to the band members and to the Caldwell family (which has suffered its second tragedy in as many months: Tommy's and Toy's younger brother Timmy was killed in a car accident in March).

In lieu of flowers, the family requests that all donations be sent to Spartanburg General Hospital, Neurological Unit, Spartanburg, South Carolina, 29302.

ON THE TOWN: "Do you think that guy wants to be noticed?" asked a customer at the Lone Star Cafe last Monday (28), pointing to a fellow at the adjacent table who was sporting a multi-colored caftan, a wide-brimmed leather hat with a pair of gold wings attached to the brim, and the blissed-out look of someone from another age.

Clearly this person was out of the ordinary, even for a Lone Star customer. And sure enough, closer inspection revealed a face familiar to anyone who went to the Woodstock Festival (or saw the movie) or to any of several such communal gatherings immediately following Woodstock. It was none other than Wavy Gravy, founder of the Hog Farm and inveterate bon vivant; and while his presence caused little or no commotion (how's that for notoriety?), it was for some indicative of a certain . . . je ne sais quoi . . . in a roomful of people awaiting the arrival of Rick Danko and Richard Manuel.

Since The Band went on sabbatical, Danko has been among its most visible members, or at least he has in New York City, where he's appeared numerous times over the last couple of years. His latest visit, though, was significant in that it reunited him with Manuel for what was the closest thing to a Band concert since the Last Waltz. Whether they succeeded in rekindling the spirit of the '60s is debatable (although Wavy Gravy seemed happy enough); what's indisputable is that their music was as powerful and moving as it was pure and simple fun.

On the whole, Danko and Manuel displayed more energy than either has mustered in public in some time. Manuel in particular appeared hale and hearty; he's still the weather-beaten old pro to be sure, but only a shadow of the desperate character who, by his own admission in "The Last Waltz," wanted only to "break even" in life. Fortunately, he still sings as if he's 10,000 years old.

In contrast to his recent appearances here, Danko was less flaky, less jittery and altogether more interested in playing and singing, as was dramatically proven by his thoughtful, haunting rendition of "King Harvest."

On reflection, Blondie Chaplin's stinging, soaring guitar work may have been as responsible for the evening's success as any other factor. Chaplin set the tone for the night at the very outset when he roared into "Stage Fright" with an electrifying burst of notes that sent the rest of the group into a high gear, where it remained throughout.

Opening for Danko and Manuel was a Milwaukee-based blues-rock quintet known as Short Stuff. Although the group sports a wealth of positive press notices, its performance at the Lone Star was mediocre at best, with the exception of Junior Brantley, a warm, engaging vocalist too seldom used. Essentially Short Stuff trades on blues cliches, stale stage raps and tired jokes. Most troubling was lead singer Jim Liban, yet another white man whose attempts to sing and talk in what he perceives as the manner of a black man struck this columnist as puerile.

TOO GOOD TO MISS DEPT.: This week's pleasant surprise comes from Mountain Railroad Records (distributed by JEM) in the form of an album by Betsy Kaske titled "Last Night in Town."

First and foremost, Kaske is an outstanding singer, with a voice that recalls Janis Joplin in its more frenetic moments, Maria Muldaur in its earthy, sensuous swagger and Rosanne Cash in its seeming world-weariness. On the basis of her own compositions, one guesses that Kaske feels most strongly about the blues; but she also has the good sense to capitalize on her ability to handle a variety of styles convincingly. While her songs are all tinged with blue, they do lean pleasantly toward the rock side. Her exemplary choices of outside material range from Brenton Wood's "Gimme Some Kind of Sign" to

(Continued on page 41)

# Record World Single Picks

**ROCKY BURNETTE**—EMI-America 8043



**TIRED OF TOEIN' THE LINE** (prod. by Seiter) (writers: Burnette-Coleman) (TRO-Cheshire, BMI) (3:40)

Rocky has the rock 'n' roll lineage—son of Johnny, nephew of Dorsey—to know what it's all about and he shows that and more on this cut from his forthcoming "The Son Of Rock And Roll" LP. It's a mid-tempo power ballad with Rocky's vocal exuding a desperate helplessness, backed by a pulsating piano & given the big production treatment.

**ORLEANS**—MCA 41228



**WHEN ARE YOU COMING HOME?** (prod. by Lumley-group) (writers: Hoppen-Mason) (Orleansongs/Infinity/MCA/Lucid/Marvy, ASCAP/BMI) (3:50)

Orleans has gone through several personnel changes during recent years but has always maintained its crisp vocal harmonies and pretty pop melodies. This first cut from the new, self-titled LP has the Hoppen brothers, Lance & Larry, and Wells Kelly joined by old friends for a pop-rock sound that stresses the group's traditional strengths.

**AL JARREAU**—Warner Brothers 49234



**NEVER GIVIN' UP** (prod. by Graydon) (writers: Jarreau-Canning) (Aljarreau/Desperate, BMI) (3:48)

The upbeat theme; Jarreau's breezy, light tenor; and Jay Graydon's immaculate production make this release from the forthcoming "This Time" LP a solid pop-A/C pick. A compact harmony chorus gives the invigorating hook impact for radio while the samba-like pace is right for summer dancers.

**RICHIE COLE**—Muse 45005



**WAITIN' FOR WAITS** (prod. by Hauser) (writers: Cale-Jefferson) (Richie Cole/Alto Madness, BMI) (3:50)

This is a special record for a number of reasons. Cole, one of the finest & most underrated young alto players around is joined by the late Eddie Jefferson (his last recording date) for some vintage scat work. Tom Waits (the inspiration for the song) adds a final verse while Manhattan Transfer contributes cute background vocals.

## Pop

**XTC**—Virgin 67009 (Atl)

**MAKING PLANS FOR NIGEL** (prod. by Lillywhite) (writer: Moulding) (Nymph, BMI) (4:13)

An innovative keyboard undercurrent is totally hypnotic while the pop vocals tell the story on this rhythmic rocker. Formerly a top 20 hit in England, it's right for AOR-pop here.

**CAROLE KING**—Capitol 4864

**ONE FINE DAY** (prod. by Hallman-King) (writers: Goffin-King) (Screen Gems-EMI, BMI) (2:30)

From her forthcoming "Pearls" LP is this cover of the Chiffons' '63 hit that she co-wrote. It's an exceptional update that spotlights King's vocals & an exuberant piano. A pop-A/C chartbuster.

**DANN ROGERS**—IA 503

**CHINA** (prod. by Gardiner) (writer: Murphy) (Unart/Serendipity, BMI) (3:48)

Rogers already has one hit, "Looks Like Love Again" from the "Hearts Under Fire" LP and this honeyed ballad sounds like another. His soft tenor gets a crisp production treatment & soaring keyboard/guitar help.

**DARYL HALL**—RCA 12001

**SOMETHING IN 4/4 TIME** (prod. by Fripp) (writers: Hall-Fripp) (Hot-Cha/Six Continents/E.G., BMI) (3:05)

The initial release from his "Sacred Songs" collaboration LP with Robert Fripp is a rollicking pop-rocker. The guitar/keyboard barrage & Hall's vocals create a stunning wall of sound for AOR-pop.

**MATCHBOX**—Sire 49217 (WB)

**ROCKABILLY REBEL** (prod. by Collins) (writer: Bloomfield) (Magnet/World Song, ASCAP) (2:44)

The British have always loved rockabilly and Matchbox is the latest band to interpret this exciting and demanding dance music. They do a fun & perfectly credible job that may appeal especially to country audiences.

**TANTRUM**—Ovation 1145

**RATHER BE ROCKIN'** (prod. by Ryan) (writer: Balsano) (Carmen/Creative, ASCAP) (2:47)

Driving power chords fuel the forceful female vocal trio on this title cut from the midwestern rockers' latest LP. Exciting AOR/pop-rock by an underrated band.

**REX SMITH**—Columbia 1-11271

**WOMAN** (prod. by Brooks) (writer: Brooks) (Big Hill, ASCAP) (3:46)

Smith sings with intense dramatic inflection on every note of this love ballad from the forthcoming motion picture, "Headin' For Broadway." Grandiose strings & a monumental production aim at A/C-pop.

**ARROGANCE**—Warner/Curb

49232  
**BURNING DESIRE** (prod. by Gernhard) (writer: Kirkland) (Ensign/Notorious, BMI) (3:05)

Energetic harmony vocals gallop over a fuel-injected rhythm track on this cut from their "Suddenly" LP. A hot AOR-pop-country add by the North Carolina quintet.

**TRILLION**—Epic 9-50864

**MAKE TIME FOR LOVE** (prod. by Boylan) (writer: Black) (Leads/Direct Flight, ASCAP) (3:19)

The hard-working Chicago-based quintet issues its first single from the new "Clear Approach" LP with commanding production by John Boylan. Tom Griffin's lead vocals are superb & the whole package is an AOR-pop natural.

## B.O.S./Pop

**LONNIE LISTON SMITH**—

Columbia 1-11269  
**BRIDGE THROUGH TIME** (prod. by Smith) (writer: Saunders) (Echoes of the Cosmos/Chappell, ASCAP) (3:35)

Lonnie's celestial keyboards define this relaxed cut from his "Love Is The Answer" LP. Syn drums lace the rhythm, but otherwise it's pure easy listenin'.

**CURTIS MAYFIELD AND LINDA CLIFFORD**—RSO/Curtom 1029

**LOVE'S SWEET SENSATION** (prod. by Askey-Mayfield) (writer: Bleu) (Bellboy/Mighty Three, BMI) (3:50)

The first single from the forthcoming "We're The Right Combination" LP is a sparkling duet that shows both in a tight harmony configuration on the big & recurring chorus hook. Each steps out for a loving rap that's certain to please.

**DILLARD & BOYCE**—Mercury 76061

**LOVE ZONE** (prod. by Dillard-Boyce) (writer: Boyce) (Jabo, BMI) (3:00)

Jesse Boyce & Moses Dillard are multi-talented musicians from the Carolinas. Jesse's lead & harmony vocals are especially picturesque and the entire sound is refreshingly upbeat.

**STACY LATTISAW**—Cotillion 45015 (Atl)

**DYNAMITE** (prod. by Walden) (writers: Walden-Hull) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) (4:20)

13-year old Stacy shows an impressive vocal maturity and awareness on this first cut from her new "Let Me Be Your Angel" LP. Walden's careful production emphasizes her vocals over the funky rhythm.

**EDDY GRANT**—Epic 9-50878

**MY TURN TO LOVE YOU** (prod. by Grant) (writer: Grant) (Marco, ASCAP) (3:57)

The title-cut from Grant's forthcoming LP has a quick & saucy reggae beat with a tight chorus hook. The exotic percussion is prominent and dance-directed.

**GLORIA GAYNOR**—Polydor 2089

**AIN'T NO BIGGER FOOL** (prod. by Fekaris) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:12)

A blockbuster rhythm track powers this killer cut from Gaynor's new "Stories" LP. She's never sounded better and the gospel-like chorus and sassy horns are equal to the task.

**COLLINS AND COLLINS**—A&M 2233

**TOP OF THE STAIRS** (prod. by Davis) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:33)

Produced by John Davis and written by Ashford-Simpson, this deluxe piece from their new self-titled LP has a snappy rhythm that propels the fine vocal blend. Tonee & Bill call & response then swell with breathtaking ease.

**GROVER WASHINGTON, JR.**—

Motown 1486  
**SNAKE EYES** (prod. by Washington, Jr.) (writer: Washington, Jr.) (G.W., Jr., ASCAP) (4:29)

Grover is all over the scale on this fluid workout from his outstanding "Skylarkin'" LP. The Gale, Tee, Muhammed session team joins for steady backing.

**TROUBLE**—Al & The Kidd 1001

**E-FLAT BOOGIE** (prod. by Hawkins-Edwards) (writers: Fisher-Reed) (Al and The Kidd, ASCAP) (3:52)

Breaking wide open in the Baltimore-D.C. area, this funky dance slice borrows from the P-Funk school while maintaining it's own energetic groove. Punchy horns & a smart arrangement highlight.

## Country/Pop

**DON KING**—Epic 9-50877

**HERE COMES THAT FEELING AGAIN** (prod. by Laxton) (writers: Stegall-Harris) (Blackwood/Vector, BMI) (4:06)

King's clear expressive tenor delivers the tender hook wrapped in subtle yet exquisite string/guitar interplay. Watch for big country to pop-A/C crossover.

**CONWAY TWITTY & LORETTA LYNN**—MCA 41232

**IT'S TRUE LOVE** (prod. by Barnes-Twitty-Lynn) (writer: Goodrum) (Chappell & Co./Sailmaker, ASCAP) (2:52)

Duets are big these days and so are Randy Goodrum songs which makes this superstar pairing a natural on several formats. Lynn is especially sweet while Twitty works the perfect foil.



Record World

# Album Picks



### GO TO HEAVEN

**GRATEFUL DEAD**—Arista AL 9508 (8.98)  
The Grateful Dead, and the name is synonymous with "the Great American Institution," is not the kind of group you expect musical surprises from. However, the new album, produced by Gary Lyons, represents a refreshingly different direction for a group that is well past the decade mark. The songs are straight-forward and very catchy.



### LET ME BE YOUR ANGEL

**STACY LATTISAW**—Cotillion SD 5219 (Arl.) (7.98)  
They just keep getting younger and younger and showing impressive talent at very early ages. Stacy Lattisaw is thirteen years old and has a great voice! On this, her second album, she shows off a confident style that rivals that of singers two and three times her age. "Jump To The Beat" and "Dynamite" are sensational.



### DIRTY LOOKS

**Stiff/Epic NJE 36434 (5.98)**  
A Staten Island trio that seems to know an awful lot about what makes rock 'n' roll rock and roll for a band on only their first album. Live, one hears that guitarist Patrick Barnes can make his instrument do the work of two or three, but on record this band is directly on target, no overkill, just the essential elements played the way you like them.



### NATURALLY

**LEON HAYWOOD**—20th Century Fox T-613 (RCA) (7.98)  
Leading off with a horn riff that seems to recall Blood, Sweat & Tears' "Spinning Wheel," Leon Haywood has done a great job of making himself a household name with "Don't Push It Don't Force It." That single has had huge success on black-oriented radio and is also making tremendous inroads in Europe. "Lover's Rap" is another standout.

### RAY KENNEDY

**ARC/Columbia NJC 36395 (5.98)**  
Californian Ray Kennedy has been hovering around stardom for quite a while and this album shows the singer preparing to step into the limelight himself. Included here are explosive versions of "Sail On Sailor" and "Isn't It Time?"

### SHORT STORIES

**JON AND VANGELIS**—Polydor PD-1-6272 (7.98)  
Yes, an album can be "out there" and still have a great deal of commercial potential. "Jon" is Jon Anderson, lead singer from the group "Yes," and Vangelis is the Greek synthesizer/keyboard whiz who provides all the spacey settings.

### ANIMAL MAGNETISM

**SCORPIONS**—Mercury SRM 1-3825 (7.98)  
What better place of origin for industrial strength heavy metal/hard rock than West Germany? The Scorpions have been a legend with a huge following in Europe for several years.

### TAP STEP

**CHICK COREA**—Warner Brothers BSK 3425 (7.98)  
This is Chick Corea on a major label with an album that should, and undoubtedly will, attract a lot of attention. The maestro is joined here by some of the original "Return To Forever" crowd, and turns out an entertaining effort.

### GROWING UP IN PUBLIC

**LOU REED**—Arista AL 9522 (8.98)  
If you think you hear a novel sound or a different point of view expressed, look at a Lou Reed album and you may find the real source. His ideas, songs and style are as important and powerful as anything ever found on a rock record.

### NITE RIDE

**DAN SIEGEL**—Inner City IC 1046 (7.98)  
Dan Siegel is a monster on a variety of keyboards: Fender Rhodes, acoustic piano, organ and synthesizer. He writes and arranges skillfully and is joined here by established jazz greats.

### WIZARD ISLAND

**THE JEFF LORBER FUSION**—Arista AL 9516 (8.98)  
Portland, Oregon is the home to these jazz-rock mavens, but their sound is highly cosmopolitan. This record is gaining acceptance on the AOR level and Chick Corea makes a special guest appearance on one cut. Watch for "Sweet" and "Reflections."

### THE BETTER PART OF ME

**CLIFFORD COULTER**—Columbia NJC 35786 (5.98)  
If you want to know where Clifford Coulter has been, think of Bill Withers. Coulter was a member of his touring and recording band, specializing in funky synthesizer, but here displays a compelling singing style on some great songs.

### WAVES

**AN ANTHOLOGY OF NEW MUSIC VOL. 2**—Bomp LP 4008 (7.98)  
Last year's "Wave" collection featured the Beat, 20/20 and the Romantics, so watch for next year's stars here.

### THE MORE THINGS CHANGE . . .

**FAR CRY**—Columbia NJC 36286 (5.98)  
Smooth, California-styled pop with surprise hooks along the lines of Steely Dan and Gerry Rafferty. Far Cry is actually two men, Phil Galdston and Peter Thom, who are responsible for all the writing and singing.

### FORMULA II

**LAZY RACER**—A&M SP-4808 (7.98)  
Just when you think you've finally managed to pigeonhole Lazy Racer, the next track starts and proves you all wrong: they are good with light and heavy, fast and slow, all manner of tunes. Also a great car on the cover.

### LAST NIGHT IN TOWN

**BETSY KASKE**—Mountain Railroad MR 52788 (JEM) (7.98)  
A small label and you might assume, "oh, another low-key, backwoods, folk record." No, this isn't. It is aggressive and has the stuff in the grooves to get it played in your own home and on the radio. Worth checking out.

# Record World Imports

By JEFFREY PEISCH

■ **FURS:** The first and obvious reaction to the **Psychedelic Furs** debut album (Epic) is a comparison to **Roxy Music**. Like Roxy, the Furs often begin straight ahead rockers with cosmic, and, yes, psychedelic noodling. But also like Roxy Music, the Furs range to sound effected without being pretentious. The Furs' saxophonist, **Duncan Kilburn**, plays much the same role in his band as Roxy's **Andrew Mackay**, stating the themes to the songs, making his presence felt, but rarely stepping out and soloing. Furs vocalist **Butler Rep** doesn't sound like **Bryan Ferry**, but his voice is equally novel. Finally, guitarists **John Ashton** and **R. Morris** play straight from Phil Manzanera's book—churning out a barrage of chords, biting not too rough. It was, of course, Manzanera's style of buzzsaw guitar that was to become the basis of punk guitar. Morris' and Ashton's guitarwork is not unlike that of **Johnny Ramone**.

It is this juxtaposition of a primitive guitar sound next to arty leanings that make the **Psychedelic Furs** so niteresting. While the Furs' songs are often long and arranged; and while the songs often have lofty themes, and while the group seems to strive for a sort of profundity in their sound and lyrics, in their best moments (and there are many), the Furs play rock and roll with all the intensity and vigor of the most primitive punk bands. At their rockiest ("Fall" "Pulse" "India") the Furs' attack is remarkably like the **Sex Pistols** ("Holiday in the Sun") and **Public Image Limited** ("Public Image Limited"). "The **Psychedelic Furs**" is a great debut LP from a band we're happy about.

**MORE ALBUMS:** "Hybrid Kids" (Cherry Red) is a record for the entire family. Where else could you find versions of "McArthur Park" "Da Ya Think I'm Sexy" and "Enlightenment" by **Sun Ra** all on one record? And what versions they are. "Hybrid Kids" is actually a collection of 13 songs by 13 groups assembled by **Morgan Fisher**, who has worked with **Mott the Hoople**, **John Otway** and **Neil Innes**. All of the songs are distorted, and often mocking readings of rock classics from the '70s. Some are by groups that specialize in such renderings, some are by straight musicians working under aliases. We're told on the liner notes that **Punky & Perky**, who do a great Chipmunks-like version of "God Save the Queen" are actually two "well-known" musicians from the U.S. and U.K. . . . Along the same lines (kinda) is "Wall of Noise" (Rough Trade) by **Doctor Mix and the Remix**. As the title explains, the LP is wall of noise versions of such classics as **Bowie's** "Superman," **Ferry's** "Grey Lagoons," and the **Velvet Underground's** "Sister Ray." The incessant organ percussion (you know, on those cheap organs you play in the store's lobby) is often irritating, sometimes, intolerable, but some of the versions are crazed enough to be very entertaining . . . The Japanese Vertigo label has released "High Times," a greatest hits package by **Graham Parker** and the **Rumour**. All of the tracks have been released here on LPs or singles, but because of the novelty of the record, and the fine Japanese pressing, the set may appeal to collectors . . . "The London R&B Sessions" (Albion) is a 16-track, 11-group compilation of British bands that are playing straight-ahead, sweaty R&B. Although much of the music sounds as if it's been lost in a time warp, it documents an interesting development in a country that is possessed with revivals of 10- and 20-year-old styles (ska, mod, Motown). **Wilko Johnson's Solid Senders** do a great reading of "The Whammy" that features Johnson's trademark guitar work. **The Pirates' "Tear It Up"** and the **Blues Band's "Death Letter"** also stand out . . . "Steppin' Out" (A&M Canada) is a live set from **Joan Armatrading**. The set features a hard-rocking band (including **Little Feat** drummer **Richie Hayward**) and fine renderings of several of Armatrading's most touching compositions . . . **TThe Feelies' "Crazy Rhythms"** (Stiff) will be released here shortly and it should be grabbed right up. It's great!

**SINGLES:** Oodles of 7-inchers must be mentioned, some of which are unforgivably old. The b-side of **Lene Lovich's "Angels"** is a nice ditty ("Flies") not found on her domestic release . . . Stiff has also released a live version of Lovich and company performing "Monkey Talk," "The Night," "Too Tender (to touch)" and "You Can't Kill Me" . . . **The Cure**, whose great debut LP was just released here, has a new U.K. single, "A Forest" (Fiction), which shows the group leaning more towards the pop of "Boys Don't Cry" without losing their infectious quirkiness . . . The **Yachts**, who have been frighteningly inconsistent in the past, seem to have a charmer with "There's A Ghost In My House." And the band still wears the Radar label, even though the label was ingested by WEA several months ago . . . the

**Suburban Lawns** are a California group whose "Gidget Goes to Hell" (Suburban Trademark) has prompted lawsuits from the producers of the old **Gidget** movies. One doubts that the producers even listened to the song, for if they had they'd be won over with this silly little song . . . **Jona Lewie** is the only Stiff artist from the '79 U.S. tour that wasn't picked up by a U.S. label. Too bad, because Lewie is a find. He's got a great ear for melody and a voice that's weird but not offsetting. His newest is "You'll always find me in the kitchen at parties." . . . The **Distractions' "Time Goes By So Slow"** (Factory) is a few months old but should not be unnoticed. The British group calls to mind '60s pop without ever sounding like a rehash, the way so many of today's power poppers do. "Time" is a perfect single, catchy the first time and better with each listening. The group's newest single, "It Doesn't Bother Me" (Island) sounds like a hit also . . . **Cabaret Voltaire's** latest is "Silent Command" (Rough Trade). The b-side, an extract from the soundtrack for "Chance Versus Causality," appeals more though. The four-minute excerpt is the type of background music that is disturbing because it's almost, but not quite, stagnant. It works well . . . More heavy wave from **Swell Maps**. This time it's "Let's Build A Car" (Rough Trade) and it's more straightforward than much of the group's past work. Might even call it a raucous rocker . . . The **Jam's "Going Underground"** (Polydor) recently went to #1 in England. While the song may sound a little anonymous it's pure and solid—strong melody, great hook and great singing by Weller . . . **Joy Division's "Transmission"** (Factory) finds the group in great form. The vocals are commanding, the guitar, hair-raising. More like this; it's fun . . . "Where's Captain Kirk?" (Rough Trade) by **Spizzenergi**, puts forth the proposition that, in the end, we are all Captain Kirks. Consider it!

## Rivers To RSO



Johnny Rivers has been signed to RSO Records according to Al Coury, president of the label, with Rivers' first single, "Romance (Give Me A Chance)," backed with "Don't Need No Other Now," to be released in May. Pictured (from left) are: Johnny Rivers, Al Coury and Rich Fitzgerald, RSO Sr. vice president of national promotion and A&R.

## Wea Names Two To Mktng. Posts

■ **LOS ANGELES**—Peter Stocke, Philadelphia branch manager for the Warner/Elektra/Atlantic Corp., has announced the following appointments: Van Wyckoff as sales manager and Pat Purcell as marketing coordinator of the Baltimore/D.C./Virginia sales office.

Wyckoff has been a Corvette record department manger, a sales manager for the Handleman Company, a WEA sales representative in Virginia, and most recently the marketing coordinator for the Baltimore/D.C./Virginia sales office.

Prior to joining WEA six years ago, Purcell had five years experience in record retailing. Purcell, WEA's first district office singles specialist, spent two and a half years as a WEA sales representative.

## Wendy Waldman to Cotillion



Wendy Waldman has signed an exclusive long term publishing agreement with Cotillion and Walden Music, Inc., the music publishing arm of the Atlantic Recording Corporation. Announcement of the signing was made by Linda Wortman, vice president and general manager of Cotillion and Walden Music, Inc. In addition to the new songs Ms. Waldman has delivered to Cotillion Music upon signing she also delivered a catalogue of over 200 songs. Pictured from left: Sheldon Vogel, executive vice president, Atlantic Records, Wendy Waldman, Ahmet Ertegun, chairman of the board, Atlantic Records, Linda Wortman and Jerry Greenberg, president, Atlantic Records.



**T H E P A P**  
*Night*



# "LIGHTS IN THE NIGHT" EP

## WHAT DO THESE STRANGE EMANATIONS MEAN?

Those radiant emissions off the coast of Australia have been tracked and verified as the new album from Flash and the Pan.

"Lights in the Night" is the follow-up to Flash and the Pan's enormously successful first album. Like its predecessor, "Lights" features insanely melodic and decidedly danceable music performed in a style beyond categorization, but unquestionably belonging to Flash and the Pan.

But don't glow on our word alone. Listen to Flash and the Pan's "Lights in the Night," featuring the illuminating single, "Media Man."

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FLASH AND

*Lights in the*





## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Three solidly-packed albums highlight the week's releases; between them, there are almost a dozen club possibles.

Stacy Lattisaw's second on Cotillion, "Let Me Be Your Angel," is an obvious winner from the first listen. Narada Michael Walden produced, and the partnership was, well, made in heaven. Walden surrounds Lattisaw with clean, bright sounds that suit her early-teen piping perfectly, with results that are bouncy and fun without letup. "Dynamite" (5:59) is the single and disco disc breakout, attracting immediate club and radio response here in the east: it's a basic, funky shuffle dressed up with fine, tense synthesizer work and Lattisaw's double-tracked lead. "Dynamite" is so tightly written that it's almost all "hook," right through to the bass and claves break: "Oh, dynamite . . . (ka-boom!)" The cut is sandwiched between two other contenders on the album: "Jump to the Beat" (5:20) is a dynamic, brassy cut that suggests Walden's own recent hits—a cross of Sunshine Band horns with Chic rhythm, peaking in a chant of, "go 'head, go 'head!" and "You Don't Love Me Anymore," short at 3:17, but a strong lyric-oriented cut even further inside Rodgers/Edwards territory. Also notable on side two: "Don't You Want to Feel it (For Yourself)" and "You Know I Like It," both respectable standby cuts that shouldn't be entirely overlooked in favor of the other three—they're just slightly less winning. And to wrap it up, two fine ballads, a gorgeous, wistful "Dreaming" and a thundering, Barry Manilow-kitschy "Let Me Be Your Angel." Look for substantial multi-market activity on this album—Narada and Stacy make a team that travels very well indeed from the discotheque to the living room.

Also a guaranteed hit: Isaac Hayes' "And Once Again," on Polydor. Hayes does everything here we know he can do, and in prize form: there are two ballad interpretations of interest to all longtime fans, a classy "It's All in the Game" and a rap-led "This Time I'll Be Sweeter," where his monologue explains the song with sober, essay-like intelligence and sensitivity. For the clubs, the main attractions are two direct and satisfying disco efforts. "I Ain't Never" (7:23), the first single, is a midtempo pumper sparked by lots of luscious female chanting, interspersed with a series of well-timed intermediate horn peaks, building and building into the final release. At the climax, the coaxing chants focus into a shout: "Go 'head, go 'head, owww!" (It's the twin of the above Lattisaw cut.) I'm also quite taken by "Love Has Been Good to Us" (6:59), a smooth, pop-flavored cut suited to a low key after-peak. Hayes is laid-back and seductive as ever, daydreaming about "walking in the rain, playing silly games," and his gentle euphoria is catching. One notes that both cuts end very soon after they peak—it would be nice to see them reworked for a double-sided disco disc, although, characteristically, there are no such plans at the moment. As is, though, both cuts are welcome, highly attractive offerings from a reemerging trendsetter.

"Gayle Adams" (Prelude) is her first album, produced in Washington D.C. by Willie Lester and Rodney Brown, currently charting with Bobby Thurston's album. Adams gets the same top-notch help: Philly-sweet, with a sharp New York edge. "Stretchin' Out" (6:07) was drawing initial response at this writing; it's a relaxed yet involving ode to the weekend, with a punchy, cheerleading hook. I especially like the sudden descent into the break. Personally, I think I prefer the album opener, "Your Love is a Lifesaver" (5:50), another easy, Philly-influenced piece with a classic girl-group style. Adams doesn't have nearly as piercing a tone as other women disco singers; what she may occasionally lack in attack, though, she more than makes up for in style, as demonstrated in her workout in "Lifesaver's" chattering guitar break. Amusingly, Adams' character changes completely for the second side: turn this record over, and she's off and storming as an angry, disappointed lover. On "You Brought it On Yourself" (5:24), the pace is hot and the flow smooth and humming, aglow in pretty, transparent strings and voices that sound like a group of girls talking among themselves: "The hurt's on you, you brought it on yourself." By the third cut, "Plain Out of Luck," (7:35),

Adams is slashing and brandishing the knife at her double-crossing former lover, who's back to "beg and plead, cop a plea." She'll have no part of this runaway love, however, and she spends most of the cut explaining why in two hair-raising monologues. Hot stuff indeed, and a strong debut for Adams.

OTHER NEW MUSIC: I've always been a pushover for Syreeta Wright, a gifted vocalist and writer whose first three solo albums are real gems (I even love the way she breathes) and who broke through commercially this year with Billy Preston. "Syreeta" (Tamla), a collection of work with several producers, is quite a bit slicker than one might have expected; still, surprisingly, the one dance cut works to her very best advantage. "Love Fire" (4:51), written by Bob Esty and Michelle Aller and produced by Richard Perry, is a busy, jittery pop cut close in style to "The Main Event," yet it doesn't force Wright to shout through the sound and she's able to establish real intimacy. In effect, she cloaks us in warmth and even the frequent stops don't jolt her mood, so the builds are imperceptible until we're finally at the peak. Could use a sharper mix—but not too sharp, for the sake of this unusual feel. Also, for at-home listening, her killer revival of the Chantels' "He's Gone."

Among new disco discs, we'd like to make special note of an import: the remixed version of "Fake," from last summer's album by Karen Silver. Co-producer Gino Soccio thoroughly redid sound and structure, adding several biting, reverberating handclap and synthesizer breaks. Dizzying, ricocheting sounds contribute to a strong finishing drive, but "Fake" is engrossing all the way through — a strong disco entry when most of the choices fall into R&B or rock-fusion categories. Available on Canada's Skyline label, through Quality; inquiries may be addressed to Vince DeGiorgio, 20 Caldwell Crescent, Brampton, Ontario, Canada L6W 1A3. In the pop vein as well, we belatedly note the "Danielle" album, on Casablanca, brought to our attention by persistent club reports from the west. The leading cut, "Let's Have a Party" (6:59) is a light, colorful pop-disco piece not too far from Baby'O, or for that matter, any run-of-the-mill late Seventies orchestrated disco. The flighty muzak-style strings and rigid high harmony are not nearly as common this season, however, and I'd have to say that I'm refreshed by it. Slightly heavier this time around: the Ritchie Family's "Give Me a Break" (6:24), a cut

(Continued on page 39)

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# Record World Disco File Top 50

MAY 10, 1980	MAY 10	MAY 3		WKS. ON CHART			
1	1	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"*/LP cut) 3438	7	25	32	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305 3
2	2	2	STOMP! BROTHERS JOHNSON/A&M (12"*) SP 3716	12	26	28	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"*) SRM 1 3806 4
3	3	3	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"*) F 9584	10	27	26	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 9517 14
4	4	4	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"*) PD 1 6259	10	28	19	NOW I'M FINE GREY & HANKS/RCA (12"*) AFL1 3427 10
5	10	10	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"*/LP cut) M7 928 R1	5	29	30	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943 5
6	8	8	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"*/LP cut) G7 992 R1 (Motown)	7	30	33	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia (12"*) JC 36333 2
7	6	6	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"*) PRL 12174	11	31	25	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA) 13
8	12	12	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	5	32	29	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"*) JZ 36196 (CBS) 10
9	9	9	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"*) 9517 (Mercury)	8	33	34	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"*/LP cut) NBLP 2 7206 3
10	5	5	FUNKYTOWN LIPPS, INC./Casablanca (12"*) NBLP 7197	16	34	31	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA) 9
11	13	13	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	9	35	43	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS) 2
12	7	7	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"*) SD 19258	12	36	—	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332 1
13	15	15	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) YD 11930/BXL1 3479	28	37	—	IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cuts) JC 36193 1
14	22	22	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) JZ 36332 (CBS)	4	38	39	LOVE STARTS AFTER DARK GENE PAGE/Arista (12"*) AB 4262 2
15	18	18	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"*/LP cut) SD 16013	6	39	—	CLOUDS CHAKA KHAN/Warner Bros. (12"*) 49216 1
16	16	16	MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"*) 3226	7	40	42	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505 2
17	14	14	WALK THE NIGHT SKATT BROS./Casablanca (12"*) NBLP 7192	10	41	35	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS) GAP BAND/Mercury (12"*) SRM 1 3804 6
18	23	23	IN THE FOREST BABY'O/Baby'O (12") BO 1003	3	42	37	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381 6
19	11	11	MUSIC TRANCE BEN E. KING/Atlantic (12"*) 3635	11	43	—	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"*) JC 36415 1
20	24	24	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	4	44	44	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/NIA (12") N 1003 4
21	21	21	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"*) AFL1 3031	5	45	—	MYSTERY ACHIEVEMENT/BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire (12"*) SRK 6083 (WB) 1
22	20	20	KEEP IT HOT CHERYL LYNN/Columbia (12") 43 11261	15	46	47	MONY MONY/WOOLY BULLY VINYL VIRGINS/Reflection (12") MOM 666 3
23	17	17	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (12"*/LP cut) VSD 79431	8	47	46	WHAT YOU WON'T DO FOR LOVE DENIE CORBETT/Reflection (12") CBL 127 2
24	27	27	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	8	48	40	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202 17
					49	49	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/Motown (12") M00035 P1 7
					50	50	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555 19

(\* non-commercial 12", \* discontinued)

## Discotheque Hit Parade

### MENJO'S/DETROIT

DJ: JERRY JOHNSON  
BEHIND THE GROOVE—Teena Marie—Gordy  
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor  
DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA  
GIVE ME A BREAK—Ritchie Family—Casablanca  
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12  
LOVER'S HOLIDAY/SEARCHING—Change—WB/RFC  
MYSTERY ACHIEVEMENT—Pretenders—Sire  
OVERNIGHT SENSATION—Jerry Knight—A&M  
RIGHT IN THE SOCKET—Shalamar—Solar  
STOMP!—Brothers Johnson—A&M  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu  
TO THE BOYS IN THE BAND—La Flavour—Sweet City  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
WALK THE NIGHT—Skatt Bros.—Casablanca  
WITHOUT YOUR LOVE—Cut Glass—20th Century-Fox

(Listings are in alphabetical order, by title)

### REFLECTIONS/NEW YORK

DJ: BILL CARROLL  
BEHIND THE GROOVE—Teena Marie—Gordy  
BOOGIE BEAT—Uno—Tryon Park  
CLOUDS—Chaka Khan—WB  
D-A-N-C-I-N'/SWEET SENSATION—Stephanie Mills—20th Century-Fox  
GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia  
THE GLOW OF LOVE/LOVER'S HOLIDAY—Change—WB/RFC  
THE GROOVE—Rodney Franklin—Columbia  
I LOVE YOU DANCER—Voyage—Marlin  
IS IT LOVE—Machine—RCA/Hologram  
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam  
JUST US—Two Tons O' Fun—Fantasy/Honey  
OVERNIGHT SENSATION—Jerry Knight—A&M  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu  
WHAT'S ON MY MIND/BODY FREE—Watson Beasley—WB  
YOU GOT TO HURRY, GIRL/BURNIN' HOT—Jermaine Jackson—Motown

### BRASS DOOR CO./SEATTLE

DJ: PAUL CURTIS  
BEHIND THE GROOVE—Teena Marie—Gordy  
DANCE/THE GET DOWN MELLOW SOUND—Players Association—Vanguard  
FOXES—Original Soundtrack—Casablanca  
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey  
I HEARD IT THROUGH THE GRAPEVINE—Pzzazz—Roy B.  
I'M O.K., YOU'RE O.K.—American Gypsy  
IN THE FOREST—Baby'O—Baby'O  
LET'S HAVE A PARTY—Danielle—Casablanca  
LOVER'S HOLIDAY—Change—WB/RFC  
MIDNIGHT MESSAGE—Ann-Margret—MCA  
MUSIC TRANCE—Ben. E. King—Atlantic  
NOW I'M FINE—Grey and Hanks—RCA  
OVERNIGHT SENSATION—Jerry Knight—A&M  
POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism  
RIGHT IN THE SOCKET—Shalamar—Solar

### HIPPOTAMUS/BALTIMORE

DJ: CHUCK PARSONS  
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor  
DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA  
THE GLOW OF LOVE—Change—WB/RFC (LP)  
HIDIN' FROM LOVE—Bryan Adams—A&M  
I GOT THE FEELING/JUST US—Two Tons O' Fun—Honey/Fantasy  
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12  
IN THE FOREST—Baby'O—Baby'O  
JUST CAN'T SHAKE THE FEELING—Ava Cherry—RSO  
LET'S GET SERIOUS—Jermaine Jackson—Motown  
MANHATTAN SHUFFLE—Area Code 212—Friends & Co.  
RELEASE/GIVE IT UP—Patti LaBelle—Epic  
STOMP!—Brothers Johnson—A&M  
WALK THE NIGHT—Skatt Bros.—Casablanca  
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite  
YOU'RE THE FIRE—Cissy Houston—Columbia

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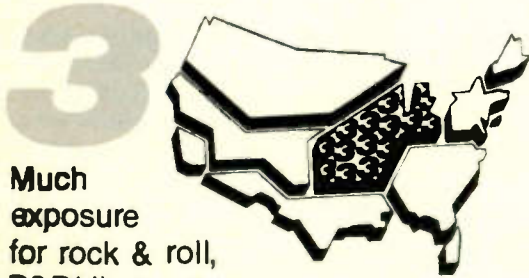


# Radio Marketplace

**N&D Sedaka:** e WAYS, 29-26 WBBQ; e WCIR, e WHBQ, 29-25 WLAC, e WLCY, 16-5 WQXI, a33 WSGA, e KX-104, 29-22 KXX-106, a KJ-100, e Q105, 25-21 Z93, d29 92Q, 8-6 94Q.

**B. Seger:** 31-29 WAKY, d35 WANS-FM, a29 WAYS, 28-23 WBBQ, a WBSR, 24-15 WCGQ, e WCIR, d20 WERC, a WFLB, d32 WGSV, d30 WHBQ, 5-1 WHHY, 26-10 WISE, d38 WIVY, a WKIX, a23 WLAC, a WLCY, a WQXI, 27-24 WRFC, a WRJZ, 27-24 WSGA, d29 KJ-100, 26-16 KXX-106, a36 BJ-105, a V100, e Q105, 28-23 Z93, e 92Q, 16-10 94Q.

**T. Tutone:** e WANS-FM, e WBBQ, a WFLB, a WFLB, a WISE, a31 WSGA, e KJ-100, e KX-104, e KXX-106, e Q105, e 94Q.



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

**Ambrosia:** 13-8 CKLW, 15-9 WDRQ, 27-23 WEFM, 6-3 WFFM, 21-16 WGCL, 14-12 WHB, d38 WLS, 4-2 WNDE, 24-18 WOKY, 12-6 WPEZ, 24-19 WSKS-FM, 16-14 WZUU, 14-11 WZZP, 18-16 KBEQ, 22-12 KSLQ, 23-13 KXOK, 19-15 Q102, 19-13 92X, 14-11 96KX.

**R. Dupree:** 30-23 CKLW, d30 WDRQ, a WFFM, on WGCL, 21-19 WHB, a29 WOKY, d30 WPEZ, on WZUU, 29-26 WZZP, 29-24 KBEQ, a27 KSLQ, a30 KXOK, 30-26 Q102, a24 92X, a30 96KX.

**D. Fogelberg:** 17-17 CKLW, 12-10 WEFM, a20 WNDE, 25-23 WOKY, 26-21 WPEZ, d30 WSKS-FM, 6-2 WZUU, 12-10 WZZP, 15-7 KBEQ, 29-25 KXOK, a29 Q102, 11-9 92X, 25-22 96KX.

**E. John:** a WDRQ, on WEFM, a WFFM, a WOKY, on WPEZ, e WSKS-FM, a KBEQ, a25 92X, a25 96KX.

**P. McCartney:** a CKLW, d27 WDRQ, on WFFM, a28 WGCL, d32 WLS, d27 WPEZ, 30-16 WSKS-FM, on WZZP, d29 KBEQ, a28 KSLQ, a32 Q102, 25-21 92X, a20 96KX.

**B. Midler:** 21-10 CKLW, 28-13 WDRQ, 18-9 WFFM, 26-24 WGCL, 10-8 WHB, 18-8 WNDE, a28 WOKY, d27 WSKS-FM, on WXUU, 15-13 WZZP, 26-18 KBEQ, 28-23 KXOK, a31 Q102, a23 92X.

**G. Numan:** 8-5 WDRQ, 1-1 WEFM, 5-5 WGCL, 13-8 WLS, 11-1 WOKY, 20-17 WPEZ, 9-6 WSKS-FM, 11-3 KBEQ, 15-13 KSLQ, 23-18 Q102, 14-7 92X.

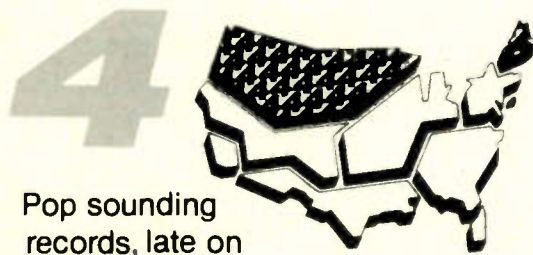
**Pure Prairie League:** a WGCL, a WOKY, a KBEQ, a KWK.

**K. Rogers/K. Carnes:** 24-14 CKLW, 14-14 WDRQ, 12-5 WFFM, 19-19 WGCL, 3-3 WHB, 20-11 WLS, 2-1 WNDE, 6-2 WOKY, 16-12 WPEZ, 1-1 WZUU, 2-1 WZZP, 9-8 KBEQ, 4-4 KSLQ, 5-4 KXOK, 18-14 Q102, 8-3 92X.

**L. Ronstadt:** d20 CKLW, d23 WDRQ, 13-12 WEFM, 9-8 WGCL, 7-5 WHB, 40-35 WLS, 18-10 WOKY, 14-9 WPEZ, 20-17 WSKS-FM, 21-19 WZUU, 6-4 WZZP, 17-13 KBEQ, 6-5 KSLQ, 9-7 KXOK, 15-13 Q102, 20-15 92X, 2-3 96KX.

**B. Seger:** a CKLW, on WDRQ, 30-22 WEFM, 30-26 WFFM, a29 WGCL, 19-16 WHB, on WOKY, a WPEZ, e WSKS-FM, a WZZP, 28-23 KBEQ, 19-17 KSLQ, a17 KWK, 16-11 KXOK, on 92X, 26-21 96KX.

**Spider:** a WDRQ, on WEFM, on WGCL, a WOKY, a28 WPEZ, a WSKS-FM.



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

**Ambrosia:** 17-15 WEAQ, 6-3 WGUY, 9-6 WJBQ, 13-11 WOW, 21-17 WSPT, 3-2 KCPX, 15-11 KDWB, 10-6 KGW, 13-11 KING, 12-9 KJR, 9-3 KKLS, e KKOAA, 10-5 KLEO, 8-6 KMJK, 7-3 KSTP-FM.

**Clash:** 25-21 WGUY, d27 KCPX, 6-4 KDWB, a KGW, e KJR, 17-14 KKLS, 18-13 KKOAA, a32 KLEO, 11-7 KMJK.

**B. Cockburn:** d29 WEAQ, d23 WJBQ, 16-13 KDWB, 26-25 KGW, 28-26 KING, 28-26 KMJK.

**R. Dupree:** 24-19 WEAQ, d30 WGUY, a WJBQ, 28-24 WOW, 23-19 WSPT, 23-17 KCPX, 20-16 KDWB, 25-21 KGW, 25-22 KING, 14-11 KJR, 26-17 KKLS, e KKOAA, 32-26 KLEO, 31-31 KMJK.

**D. Fogelberg:** 11-9 WEAQ, 14-14 WGUY, 13-9 WJBQ, 14-12 WOW, 12-8 WSPT, 21-16 KSPX, 10-7 KDWB, 22-17 KGW, 7-4 KING, 21-20 KJR, 12-5 KKLS, 22-18 KKOAA, 22-15 KLEO, 23-21 KMJK, 11-7 KSTP-FM.

**A. Gibb/D. Newton-John:** 11-8 KCPX, 19-17 KDWB, 10-8 KING, 27-26 KJR, d24 KKOAA, 18-11 KMJK, 10-8 KSTP-FM.

**E. John:** d29 WGUY, a30 WOW, a WSPT, 29-27 KDWB, a KGW, a KING, a KJR, a KKLS, a KKOAA, a KMJK.

**B. Midler:** 25-20 WEAQ, e WGUY, 18-11 WJBQ, 18-15 WOW, 20-10 WSPT, 22-19 KCPX, 12-5 KDWB, a KGW, 11-10 KING, e KJR, 11-9 KKLS, 5-5 KKOAA, 24-16 KLEO, d34 KMJK, d16 KSTP-FM.

**A. Murray:** 30-27 KGW, 15-12 KING, e KJR, 16-14 KSTP-FM.

**K. Rogers/K. Carnes:** 14-12 WEAQ, 16-13 WGUY, 14-10 WJBQ, 3-2 WOW, 4-3 WSPT, 5-4 KCPX, 2-1 KDWB, 14-8 KGW, 5-2 KING, 17-16 KJR, 7-7 KKLS, 9-6 KKOAA, 7-2 KLEO, 15-10 KMJK, 4-1 KSTP-FM.

**L. Ronstadt:** 10-7 WEAQ, 18-16 WGUY, 10-7 WJBQ, 12-4 WOW, 10-5 WSPT, 18-12 KCPX, 7-2 KDWB, 28-19 KGW, 23-18 KING, 18-14 KJR, 25-13 KKLS, e KKOAA, 18-11 KLEO, 14-11 KSTP-FM.

**B. Scaggs:** 22-18 WGUY, 15-11 WSPT, 17-14 KCPX, 13-10 KDWB, 13-10 KGW, 9-6 KJR, 25-22 KKOAA, 2-6 KLEO, 22-17 KMJK, 20-13 KSTP-FM.



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

**Ambrosia:** 18-15 WQUE, 21-18 WTX, 11-7 KFMM, a28 KGB, 17-11 KILT, 18-9 KNOE-FM, 10-8 KRBE, 11-4 KROY-FM, 23-22 KTSA, 10-3 KUHL, 15-8 B100, 24-23 B97.

**P. Benatar:** 29-26 WQUE, 20-17 WTX, a KFMM, a KROY-FM, on KTSA, 24-22 B100, d28 B97.

**Clash:** on WQUE, d32 WTX, a30 KFMM, 34-29 KNOE-FM, 16-12 KROY-FM, a KTSA, d29 KUHL, 22-21 B100, d30 B97.

**R. Dupree:** d28 WQUE, a WTX, 24-21 KFMM, 28-26 KGB, 39-26 KILT, on KNOE-FM, 27-27 KRBE, d28 KROY-FM, on KTSA, 24-16 KUHL, a B100.

**D. Fogelberg:** 14-12 WQUE, 40-21 WTX, 23-22 KGB, 21-19 KNOE-FM, 8-7 KROY-FM, a KTSA, 17-13 KUHL, 19-18 B100, d29 B97.

**M. Jackson:** d23 WQUE, 8-2 WTX, 17-12 KFMM, 24-14 KILT, 29-24 KRBE.

**Lips, Inc.:** 28-22 WQUE, 15-8 WTX, 2-2 KFMM, 7-6 KGB, 6-2 KILT, 6-4 KRBE, 9-2 KTSA, on KUHL, 5-3 B100, 23-19 B97.

**P. McCartney:** 27-25 WQUE, a WTX, a KFMM, d30 KGB, 40-32 KILT, d34 KNOE-FM, 23-17 KROY, on KUHL, 28-26 B97.

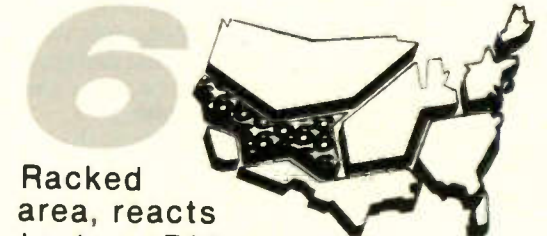
**B. Midler:** 23-20 WQUE, 26-22 WTX, d28 KFMM, 12-13 KILT, 3-1 KNOE-FM, a30 KRBE, a24 KTSA, 21-17 KUHL, d26 B100, on B97.

**G. Numan:** 21-18 WQUE, 1-1 WTX, 30-25 KFMM, 20-7 KGB, 22-19 KRBE, 10-8 KROY-FM, 22-15 KTSA, 15-12 KUHL, 16-10 B100, 25-20 B97.

**Pretenders:** 16-14 WQUE, 11-9 WTX, d26 KFMM, 13-12 KGB, 17-12 KNOE-FM, 17-15 KRBE, 7-6 KROY-FM, a26 KTSA, 27-25 KUHL, 13-13 B100, 15-12 B97.

**K. Rogers/K. Carnes:** 11-6 WQUE, 3-3 WTX, 7-3 KFMM, 18-17 KGB, 10-7 KILT, 28-25 KNOE-FM, 20-14 KRBE, 5-4 KTSA, 12-7 KUHL, 16-10 B97.

**L. Ronstadt:** 17-13 WQUE, 35-23 WTX, 13-13 KFMM, 12-11 KGB, 27-21 KILT, 20-14 KNOE-FM, 24-21 KRBE, 4-2 KROY, FM, 17-16 KTSA, 22-21 KUHL, 20-19 B100, 22-21 B97.



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

**Ambrosia:** 18-12 KIMN, 36-26 KNUS, 27-21 KOFM, 20-16 16-15 KVIL, 12-8 KYGO, 5-1 KZZP.

**R. Dupree:** d27 KIMN, 34-25 KNUS, 30-24 KOFM, d30 KOPA, a KVIL, 30-26 KYGO, 17-11 KZZP.

**D. Fogelberg:** 14-11 KIMN, 35-31 KNUS, 24-20 KOFM, 5-8 KOPA, 25-17 KVIL, 14-11 KYGO, 2-2 KZZP.

**M. Jackson:** a KIMN, 30-23 KNUS, 23-17 KOPA, 19-16 KVIL.

**B. Joel:** a KNUS, a KOPA.

**E. John:** a KIMN, a KNUS, a KOPA.

**P. McCartney:** a28 KIMN, d37 KNUS, a KOFM, e KOPA, 29-28 KYGO, 24-21 KZZP, a24 Z97.

**B. Midler:** 3-2 KIMN, 2-3 KNUS, d30 KOFM, a28 KOPA, d25 KVIL, 8-1 KYGO, 28-23 KZZP, 19-19 Z97.

**G. Numan:** 1-2 KNUS, d26 KOFM, 16-6 KOPA, 5-2 KUPD, d20 KYGO, 21-15 KZZP, 4-4 Z97.

**Pretenders:** 26-25 KIMN, 11-9 KNUS, 14-11 KOFM, 19-15 KOPA, 25-23 KUPD, 23-19 KYGO, 14-12 KZZP, a22 Z97.

**K. Rogers/K. Carnes:** 2-1 KIMN, 15-15 KNUS, 15-12 KOFM, 4-3 KOPA, 12-11 KVIL, 20-6 KYGO, 7-5 KZZP.

**N&D Sedaka:** a KIMN, d40 KNUS, e KOPA.

## B.O.S.

Michael Jackson, Manhattans, Whispers

R  
F

## Country

None ler,

## A/C

Robbie Dupree, Elton John, Frank Sinatra

## LP Cuts

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

## **Dialogue** (Continued from page 8)

more than the label's business, though. How has Motown's diversification affected your own role within the company?

**Roshkind:** I have the best job in the world, I really do. I love it. I look forward to coming to work each day, and not just because I'm over-paid (laughing).

Seriously, I love the challenge. And it sounds corny as hell, but Berry Gordy is made in the image of God, and Motown is made in the image of Berry Gordy.

**RW:** You mentioned a moment ago that you feel one key to Motown's success is the longevity of many of its key executives. Given the number of top people who've been with you over a decade, you do seem to maintain an unusually loyal executive team.

**Roshkind:** One of the things that's always bugged me about that is that Motown, as a family organization—and I'm not just talking about the Gordys, but about the whole feel of the organization—is viewed differently from most corporate firms. Whenever an artist or executive leaves Motown, it's news, where it wouldn't really be elsewhere.

What I'd like to point out is that we have something no other company can approach: We have major artists who've been with us for more than 15 years, like Diana Ross, Smokey Robinson, Marvin Gaye and Stevie Wonder. We have new people whom we've established at the superstar level, like The Commodores. And we constantly create new avenues for developing artists, like Rick James, Switch, Bonnie Pointer, Teena Marie and others.

**RW:** One aspect to that marketing exposure appears to be your emphasis on controlling the size of the Motown roster. You could have expanded the number of acts you handle far more radically than you have in recent years.

**Roshkind:** Our ratio of hits to releases is very high because we've always paid attention to that. Certain things stand out in the philosophy of how we do what we do here. We try to turn minuses in any situation into pluses; we don't like to hear it said that something "can't be done," and when we do, we try to prove otherwise.

An example is what happened with the title song from "Mahogany." When it came time for the Academy Awards, the Academy said the song wasn't acceptable for consideration because of "quality standards."

Well, needless to say, Berry went through the roof, and I followed him not long after. We huddled with the Academy's directors, and Berry laid out his objections to that verdict. And the Academy agreed. They said they would change the rules the following year.

**RW:** So you'd made your point.

**Roshkind:** Berry wasn't satisfied, though, because this was the year that "Mahogany" was out, not next year. And so, for the first time in Academy history, the guidelines were changed for that year. Diana Ross was also asked to perform the song on the Oscar show, and that, too, turned out to be a case where we ignored all the supposed limitations of the situation.

We said, "Sure," when she was asked, and then I realized we'd agreed too fast: Diana was going to be in Amsterdam, Holland, that night.

**RW:** How did you resolve your predicament?

**Roshkind:** We decided, why not tell the Academy that Diana will sing the song in the streets of Amsterdam, and we'll beam it direct to Hollywood by satellite?

And we did just that. It was the first time that was done in the telecast's history, and the last as far as I know. I went to Holland, and was there for the taping with Diana. It was four o'clock in the morning, and it was just freezing.

That's the way we work. We don't like to hear that things can't be done, and that's a key to our spirit. I think the esprit de corps here is higher than it's ever been, by the way, and so much more so than elsewhere.

**RW:** Meanwhile, what about the future? You've broadened Motown to include all these other areas beyond music. Will the corporation continue to enter new areas?

**Roshkind:** I think Motown will continue to be more and more diversified, and we'll become more of a true conglomerate as that happens.

I'm not sure people fully realize that technology has been the yardstick of this industry, and of the entertainment business as a whole. When sound pictures came along, it changed the whole movie industry. When the LP came along, the whole record industry changed, ushering in new producers and artists.

Then there's something called television, which came along and changed not only the motion picture business, but how the record business worked as well.

Now we have videotapes and videodiscs. These things dictate, to

a large measure, where you'll go in the future. I think that technological impact will continue. Who knows what's in the offing? Whatever it is, we'll meet it.

**RW:** How do you see Motown gearing up for these new media opportunities?

**Roshkind:** We'll be building up a soft goods bank, filming or taping our acts on stage and during studio sessions, so we'll be ready for that market as it develops.

**RW:** So you do believe the home video market will create a demand for special programs, not just video copies of existing feature films and television properties?

**Roshkind:** I think the video software field will follow television itself in revealing the need for original programming, and other emerging video fields like cable and pay TV are already indicating this.

**RW:** What about the recording industry's stake in video? Do you see the trade in general responding to this new field?

**Roshkind:** I think it's been fairly quick to acknowledge the video field. That's what nearly killed the film business, of course—the failure to acknowledge the video field. That's what nearly killed the film business, of course—the failure to acknowledge TV's importance. We'll never do that, especially here; we'd never isolate our record company from the other divisions.

Synergism is a very crucial idea here.

**RW:** More immediately, you've already crossed the boundary between software and hardware via the creation of an electronics sector, introduced via the introduction of Motown speakers to the consumer market. How did that come about, and what influenced your decision to enter this field?

We try to turn minuses . . . into pluses;

“ we don't like to hear it said that something 'can't be done' . . . ”

**Roshkind:** Approximately a year or so ago, we made the decision. It was really a natural outgrowth. We were sitting around one day, and talking about the fact that we'd become synonymous with the Motown Sound, and in that respect we're unique.

We were trying to think of ways we could explore that distinction that would work for us, so we started looking into the idea that speakers, for example, could be a logical direction.

If Motown Sounds—which is what we ended up calling our division, Motown Sound Systems—were formed, there were logical merchandising and marketing approaches that could arise from our existing identity.

We were fortunate enough to get hold of Bill Morris, who was ready to go into business for himself, and he organized the division for us and set everything up. We look to be in very solid shape with that business.

**RW:** Part of your base for this operation came via acquisition of an existing speaker firm.

**Roshkind:** Yes, we acquired Qysonic and some of its personnel. And we've redesigned their equipment so it really is very attractive.

**RW:** Where does this venture currently stand?

**Roshkind:** We're just getting off the ground now, and we look to have significant orders from some major accounts. One interesting feature of this venture is that we've had even greater interest, if anything, expressed internationally. There's already tremendous interest from Europe, and our first really huge initial orders came from there. Spain, for example, was one of the most interested markets.

But then again, this is Motown synergism at work. Some of our existing record distributors will probably end up carrying some of our hardware, too.

**RW:** Do you plan expansion in your product line beyond speakers?

**Roshkind:** Yes, we expect eventually to be in every area, from auto sound systems to home tape.

**RW:** Do you foresee Motown entering video hardware production?

**Roshkind:** It's certainly within the realm of possibility. Hell, here everything is in the realm of possibility.

**RW:** Meanwhile, as these prospects remain in the future, the label itself has sustained a bullish recent chart profile.

(Continued on page 39)

# Record World Singles Alphabetical Listing

## Producer, Publisher, Licensee

AFTER YOU Manilow (Sumac, BMI) 99	LET ME BE THE CLOCK Robinson (Betram, ASCAP) 46
AGAINST THE WIND Szymczyk (Gear, ASCAP) 34	LET ME LOVE YOU TONIGHT Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP) 71
ALL NIGHT THING Burke-Masucci (Ackee, ASCAP) 82	LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP) 45
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP) 75	LITTLE JEANNIE Franks-John (Jodrell, ASCAP) 44
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Water (Pink Floyd/Unichappell, BMI) 2	LOST IN LOVE Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS) 3
ANSWERING MACHINE Holmes-Boyer (WB/Holmes line, ASCAP) 84	LOVE AND LONELINESS Iovine-Group (Virgin, ASCAP) 97
ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI) 27	LOVE STINKS Justman (Center City, ASCAP) 58
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI) 95	LUCKY ME Norman (Chappell, ASCAP) 56
BACK OF MY HAND (I'VE GOT YOUR NUMBER) Astley-Chapman (WB, ASCAP) 88	MIDNIGHT RENDEZVOUS Olsen (Paperwaite/Cainsongs/Hudson Bay, BMI) 72
BIGGEST PART OF ME Piro-Group (Rubicon, BMI) 8	NEW ROMANCE (IT'S A MYSTERY) Coleman (Land of Dreams/Arista, ASCAP) 57
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.) 18	OFF THE WALL Jones (Almo, ASCAP/Randor London, LTD) 16
BREAKDOWN DEAD AHEAD Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 12	ONLY A LONELY HEART SEES Cavaliere (KI, ASCAP) 100
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP) 1	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP) 15
CAN'T PUT A PRICE ON LOVE Chapman (Eighties/Small Hills, ASCAP) 59	POWER Gordy-Bond (Midnight Sun, ASCAP/Book, BMI) 85
CARS Numan (Beggars Banquet/Andrew Heath, PRS) 21	REAL LOVE Bernstein (Twist Party Intl., BMI) 94
CATCHING THE SUN (Harlem/Crosseyed Bear, BMI) 74	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP) 9
COMING UP McCartney (MPL, ASCAP) 33	ROCK LOBSTER Blackwell (Boo-Fant Tunes, BMI) 69
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) 50	SET ME FREE Rundgren (Unearthly/Fiction, BMI) 62
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP) 6	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI) 4
DON'T PUSH IT, DON'T FORCE IT Haywood (Jim-Edd, BMI) 63	SHE'S OUT OF MY LIFE Jones (Fiddleback/Kidada, BMI) 42
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) Group-Jaspar (Bovina, ASCAP) 52	SHINING STAR Graham (Content, BMI) 65
DO RIGHT Davis-Seay (Web IV, BMI) 17	SHOULD'VE NEVER LET YOU GO Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI) 39
EVERY STEP OF THE WAY Walsh-Aaron (Kirshner/Blackwood, BMI) 89	SOLITAIRE McLan (Mac's Million/Modern American, ASCAP) 60
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP) 41	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI) 10
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) 26	STARTIN' OVER AGAIN Klein (Starrin'/Barbone, BMI/Sweet Summer Night, ASCAP) 49
FOOL FOR A PRETTY FACE Group-Wright 83	STAY IN TIME Werman (Screen Gems-EMI/Modern Fun, BMI) 73
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI) 20	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP) 30
GEE WHIZ Arthur (East/Memphis, BMI) 37	STOMP Jones (State of the Arts/Brojaj, ASCAP) 14
GOT TO BE ENOUGH Skarborough (Val-le-Joe, BMI) 91	SWEET SENSATION Mtume-Lucas (Frozen Butterfly, BMI) 98
HAPPY TOGETHER (A FANTASY) Dragon (Hudson Bay, BMI) 87	THE GOOD LORD LOVES YOU Gaudio (All Seasons, ASCAP) 81
HEADED FOR A FALL R&H Albert (Warner-Tamerlane/El Sueno, BMI) 43	THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI) 64
HEART HOTELS Fogelberg-Putnam-Lewis (Hickory Grave/April, ASCAP) 24	THE ROSE Rothchild 23
HEARTBREAKER Coleman (Dick James, BMI) 92	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) 54
HERE COMES MY GIRL Petty-Iovine (Skyhill, BMI) 76	THE SEDUCTION (LOVE THEME) Last (Ensign, BMI) 29
HIGH Muller-Roberts (One to One, ASCAP) 93	THINK ABOUT ME Group (Fleetwood Mac, BMI) 28
HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI) 13	TIRED OF TOEIN' THE LINE Seiter-House (TRO-Cheshire, BMI) 77
HOW DO I MAKE YOU Asher (Billy Steinberg) 36	TOO HOT DEODATO (Delightful/Gang, BMI) 38
HURT SO BAD Asher (Vogue, BMI) 11	TRAIN IN VAIN (STAND BY ME) Stevens (Riva, ASCAP) 32
I CAN SURVIVE Group (Triumph, CAPAC) 90	TWILIGHT ZONE/TWILIGHT TONE Graydon (Blackwood/Garden Rake, BMI/Heen, ASCAP) 68
I CAN'T HELP IT Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 19	TWO PLACES AT THE SAME TIME Parker (Raydiola, ASCAP) 70
I CAN'T TELL YOU WHY Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP) 22	WE LIVE FOR LOVE Coleman (Rare Blue/Neil Geraldo, ASCAP) 48
I DON'T WANT TO WALK WITHOUT YOU Dante-Manilow (Paramount, ASCAP) 47	WE WERE MEANT TO BE LOVERS Neary (20th Century/Nearly Tunes, ASCAP) 67
INSIDE OF YOU Castellano (HAB/Dark Cloud, BMI) 78	WHEN THE FEELING COMES AROUND Fraboni (Next Stop, ASCAP) 55
I ONLY WANT TO BE WITH YOU Allom (Chappell, ASCAP) 96	WHITE HOT Jackson (Rumphly Boobah, CAPAC) 61
I PLEDGE MY LOVE Perren-Vibes, ASCAP) 40	WITH YOU I'M BORN AGAIN DiPasquale-Shire (Check Out, BMI) 5
IS THIS LOVE Mackay-Travers (Bob Marley/Almo, ASCAP) 79	WONDERING WHERE THE IONS ARE Martynec (Golden Mountain/PROC) 31
IT'S A NIGHT FOR BEAUTIFUL GIRLS Solley (Castle Hill, ASCAP) 66	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) 25
IT'S HARD TO BE HUMBLE Butler (Songpainters, BMI) 35	YOU MAY BE RIGHT Ramone (Impulsive/April, ASCAP) 7
IT'S NOT A WONDER Rose-Group (Screen Gems-EMI, BMI) 80	YOU'VE GOT WHAT I NEED Dudgeon (Mad Ted, BMI) 86
LADY Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP) 51	
LET ME BE Blackman-Clark (Brother Bill's, ASCAP) 53	

# Record World Singles 101-150

MAY 10, 1980

MAY 10	MAY 3	
101	101	SLIPSTREAM ALLAN CLARKE/Elektra 46617 (Intersong/Timtope/Midsong, ASCAP)
102	103	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)
103	104	DALLAS FLOYD CRAMER/RCA 11916 (Railram, BMI)
104	109	TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/Columbia 1 11247 (Lost Cabin, BMI)
105	106	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)
106	108	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)
107	118	IT'S ALL OVER WILLIE NILE/Arista 050B (Lake Victoria, no licensee listed)
108	122	MINUTE BY MINUTE PEABO BRYSON/Capitol 4B44 (Snug/Loresta, BMI/ASCAP)
109	115	CAFE L.A. TONY SCIUTO/Epic 9 50B65 (First Concourse, BMI/Sweet Kelley, ASCAP)
110	---	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239 (Nick-O-Val, ASCAP)
111	102	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
112	112	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI)
113	107	DANCIN' JONES NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dog, ASCAP)
114	120	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
115	116	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
116	119	A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H., H.G., ASCAP)
117	117	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (DebDave/Briar Patch, BMI)
118	121	LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)
119	127	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)
120	111	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI)
121	---	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
122	123	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
123	---	GOTTA GET MY HANDS ON SOME MONEY FATBACK/Spring 3008 (Polydor) (Clita, BMI/Sign of the Twins, ASCAP)
124	129	JUST FOR THE MOMENT RAY KENNEDY/ARC/Columbia 1 11242 (X-ray/Darnoc, BMI)
125	126	DEAD OF THE NIGHT BREATHLESS/EMI-America 802B (G. Jonah Koslen/Bema, ASCAP)
126	114	I DON'T LIKE YOUR FACE THE HEATS/Hrrr 001 (Boss Tones, ASCAP)
127	124	ALL THE TEA IN CHINA SUSAN JACKS/Epic 9 50846 (E.B. Marks/Rockfish, BMT)
128	125	BACK IN MY LIFE AGAIN COOPER DODGE BAND/Arco 7214 (Dutchess/Home Sweet Home, BMI)
129	130	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)
130	128	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARNI)/Columbia 1 11207 (Jobete, ASCAP)
131	---	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimscos, ASCAP)
132	131	WELCOME BACK HOME DRAMATICS/MCA (Conquistador/Groovesville, ASCAP/BMI)
133	133	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Careers/Piano Picker, BMI)
134	134	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)
135	132	SEASONS GRACE SLICK/RCA 11939 (Cheeks, BMI)
136	137	WHO SAID THE WORLD WAS FAIR DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI)
137	136	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)
138	138	I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis/Cotillion, BMI)
139	139	HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypto Toonz, BMI)
140	135	LOVER'S LANE RACHEL SWEET/Columbia 1 11245 (Participation, ASCAP)
141	140	HOT AND COLD MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP)
142	141	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Granjanca, BMI)
143	142	IN IT FOR LOVE ENGLAND DAN AND JOHN FORD COLEY/Big Tree 17002 (At!) (Amachris/April, ASCAP)
144	143	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI)
145	144	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)
146	145	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/BO-Songs, BMI)
147	146	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)
148	147	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 (Ecnirp, BMI)
149	148	DANCIN' FOR THE MAN SKATT BROS./Casablanca 223B (Skattsongs, ASCAP)
150	149	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI)

A MESSAGE  
ABOUT  
"MESSAGE  
IN A BOTTLE"

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A&M Records is reissuing THE POLICE single "MESSAGE IN A BOTTLE." We believe, even more than when we released it the first time, that it's a great record and great records deserve to be hits.

Maybe we got off it too early. Maybe the Program Director who would have understood was on vacation. Maybe it was a few minutes ahead of its time. Whatever the case, the time is now right for "MESSAGE IN A BOTTLE." Over the last year, THE POLICE have become one of the biggest rock and roll bands in the world. "MESSAGE IN A BOTTLE" has been a top five single in over a dozen countries and we're gonna be hammering away to make it a hit here.

We ask you to listen again to this exceptional record.



"Message In A Bottle" AM 2190  
is from the album REGGATTA de BLANC SP 4792.  
It was produced by The Police and Nigel Gray.

**THE  
POLICE**

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# Record World Singles



MAY 10, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAY 10	MAY 3		WKS. ON CHART
1	1	<b>CALL ME</b> BLONDIE Chrysalis 2414 (4th Week)	17
2	2	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	17
3	4	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	14
4	6	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	13
5	5	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	16
6	8	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	7
7	7	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	9
8	11	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	6
9	3	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	13
10	9	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	16
11	19	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	6
12	15	<b>BREAKDOWN DEAD AHEAD</b> BOZ SCAGGS/Columbia 1 11241	7
13	13	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	11
14	16	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	10
15	17	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	12
16	10	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	13
17	18	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	10
18	20	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	12
19	22	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	7
20	28	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	7
21	25	<b>CARS</b> GARY NUMAN/Atco 7211	12
22	12	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	12
23	31	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	7
24	27	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/Epic 9 50862	8
25	21	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637	20
26	14	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	12
27	23	<b>ANY WAY YOU WANT IT</b> JOURNEY/Columbia 1 11213	11
28	24	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	9
29	33	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071	8
30	39	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	5
31	34	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	11
32	35	<b>TRAIN IN VAIN (STAND BY ME)</b> CLASH/Epic 9 50851	8
33	41	<b>COMING UP</b> PAUL McCARTNEY/Columbia 1 11263	3
34	42	<b>AGAINST THE WIND</b> BOB SEGER/Capitol 4863	2
35	38	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	8
36	26	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	15
37	40	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	7
38	29	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	17
39	44	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	6
40	32	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	15
41	36	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	14
42	49	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871	5
43	48	<b>HEADED FOR A FALL</b> FIREBALL/Atlantic 3657	5
44	68	<b>LITTLE JEANNIE</b> ELTON JOHN/MCA 41236	2
45	50	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	7
46	47	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	7
47	52	<b>I DON'T WANT TO WALK WITHOUT YOU</b> BARRY MANILOW/Arista 0501	5
48	54	<b>WE LIVE FOR LOVE</b> PAT BENATAR/Chrysalis 2419	6
49	51	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	7
50	37	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	19
51	58	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	5



52	57	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	7
53	43	<b>LET ME BE</b> KORONA/United Artists 1341	8
54	30	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	18
55	56	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	7
56	59	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	6
57	66	<b>NEW ROMANCE (IT'S A MYSTERY)</b> SPIDER/Dreamland 100 (RSO)	4
58	64	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America 8039	4
59	60	<b>CAN'T PUT A PRICE ON LOVE</b> KNACK/Capitol 4853	6
60	61	<b>SOLITAIRE</b> PETER McLAN/ARC/Columbia 1 11214	7
61	63	<b>WHITE HOT RED RIDER</b> /Capitol 4845	5
62	45	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	13
63	65	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	6
64	70	<b>THEME FROM NEW YORK, NEW YORK</b> FRANK SINATRA/ Reprise 49233 (WB)	2
65	74	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	3
66	67	<b>IT'S A NIGHT FOR BEAUTIFUL GIRLS</b> FOOLS/EMI-America 8036	7
67	72	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/20th Century Fox 2446 (RCA)	6
68	75	<b>TWILIGHT ZONE/TWILIGHT TONE</b> MANHATTAN TRANSFER/Atlantic 3649	5
69	71	<b>ROCK LOBSTER</b> B-52S/Warner Bros. 49173	5
70	76	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER, JR. & RAYDIO/Arista 0494	4

## CHARTMAKER OF THE WEEK

71	—	<b>LET ME LOVE YOU TONIGHT</b> PURE PRAIRIE LEAGUE Casablanca 2266	1
72	79	<b>MIDNIGHT RENDEZVOUS</b> BABYS/Chrysalis 2425	3
73	55	<b>STAY IN TIME OFF BROADWAY</b> usa/Atlantic 3647	9
74	77	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180	5
75	53	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	15
76	84	<b>HERE COMES MY GIRL</b> TOM PETTY & THE HEARTBREAKERS/Backstreet/MCA 41227	2
77	—	<b>TIRED OF TOEIN' THE LINE</b> ROCKY BURNETTE/EMI-America 8043	1
78	—	<b>INSIDE OF YOU</b> RAY, GOODMAN & BROWN/Polydor 2077	1
79	—	<b>IS THIS LOVE</b> PAT TRAVERS/Polydor 2080	1
80	—	<b>IT'S NOT A WONDER</b> LITTLE RIVER BAND/Capitol 4862	1
81	83	<b>THE GOOD LORD LOVES YOU</b> NEIL DIAMOND/Columbia 1 11232	4
82	90	<b>ALL NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	2
83	91	<b>FOOL FOR A PRETTY FACE</b> HUMBLE PIE/Atco 7216	2
84	—	<b>ANSWERING MACHINE</b> RUPERT HOLMES/MCA 41235	1
85	89	<b>POWER TEMPTATIONS</b> /Gordy 7183 (Motown)	2
86	69	<b>YOU'VE GOT WHAT I NEED</b> SHOOTING STAR/Virgin 67005 (Atl)	9
87	—	<b>HAPPY TOGETHER (A FANTASY)</b> CAPTAIN & TENNILLE/ Casablanca 2264	1
88	—	<b>BACK OF MY HAND (I'VE GOT YOUR NUMBER)</b> JAGS/ Island 49202 (WB)	1
89	97	<b>EVERY STEP OF THE WAY</b> STEVE WALSH/Kirshner 9 4287 (CBS)	3
90	92	<b>I CAN SURVIVE TRIUMPH</b> /RCA 11945	5
91	95	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	4
92	73	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	19
93	94	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	3
94	93	<b>REAL LOVE</b> CRETONES/Planet 45911 (Elektra/Asylum)	5
95	99	<b>ASHES BY NOW</b> RODNEY CROWELL/Warner Bros. 49224	2
96	—	<b>I ONLY WANT TO BE WITH YOU</b> THE TOURISTS/Epic 9 50850	1
97	—	<b>LOVE AND LONELINESS</b> THE MOTORS/Virgin 67007 (Atl)	1
98	—	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox 2449 (RCA)	1
99	81	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	6
100	62	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	10

\* Denotes Powerhouse Pick.



# Record World Album Airplay

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

MAY 10, 1980

## FLASHMAKER



**EMPTY GLASS**  
PETE TOWNSHEND  
Atco

## MOST ADDED

- EMPTY GLASS—Pete Townshend—Atco (27)
- GO TO HEAVEN—Grateful Dead—Arista (26)
- PRESSURE—Bram Tchaikovsky—Polydor (23)
- THE HARD WAY—Paint Blank—MCA (22)
- SPIDER—Dreamland (12)
- ANIMAL MAGNETISM—Scorpions—Mercury (11)
- FIRIN' UP—Pure Prairie League—Casablanca (9)
- ORIGINAL MIRRORS—Arista (8)
- LOOK HEAR?—10cc—WB (7)
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor (7)

## WNEW-FM/NEW YORK ADDS:

- BARNET DOGS—Russ Ballard—Epic
- DIRTY LOOKS—Stiff/Epic
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- GO TO HEAVEN—Grateful Dead—Arista
- LOOK HEAR?—10cc—WB
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- NOBODY'S HEROES—Stiff Little Fingers—Chrysalis
- OZARK MOUNTAIN DAREDEVILS—Col
- PRESSURE—Bram Tchaikovsky—Polydor

- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
  - EMPTY GLASS—Pete Townshend—Atco
  - GLASS HOUSES—Billy Joel—Col
  - DUKE—Genesis—Atlantic
  - LONDON CALLING—Clash—Epic
  - AGAINST THE WIND—Bob Seger—Capitol
  - DEGUELLO—ZZ Top—WB
  - ARGYBARGY—Squeeze—A&M
  - LOVE STINKS—J. Geils—EMI—America
  - WILLIE NILE—Arista

## WBCN-FM/BOSTON ADDS:

- CITY KIDS—Sterling—A&M
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- GROWING UP IN PUBLIC—Lou Reed—Arista
- LE CHAT BLEU—Mink DeVille—Capitol (import)
- LOOK HEAR?—10cc—WB
- PRESSURE—Bram Tchaikovsky—Polydor
- SKYLARKIN'—Grover Washington Jr.—Motown

- SPIDER—Dreamland
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- EMPTY GLASS—Pete Townshend—Atco
  - LOVE STINKS—J. Geils—EMI—America
  - THE PRETENDERS—Sire
  - ROBIN LANE & THE CHARTBUSTERS—WB
  - LONDON CALLING—Clash—Epic
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - AGAINST THE WIND—Bob Seger—Capitol
  - GET HAPPY—Elvis Costello—Cal
  - DUKE—Genesis—Atlantic
  - WOMEN AND CHILDREN FIRST—Van Halen—WB

## WLIR-FM/LONG ISLAND ADDS:

- CITY KIDS—Sterling—A&M
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- LOOK HEAR?—10cc—WB
- ONE BAD HABIT—Michael Franks—WB
- PRESSURE—Bram Tchaikovsky—Polydor
- RIGHT ON TIME—Grinder Switch—Auric
- SPIDER—Dreamland
- THE BRAINS—Mercury
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- GO TO HEAVEN—Grateful Dead—Arista
  - EMPTY GLASS—Pete Townshend—Atco
  - SUZANNE FELLINI—Casablanca
  - ARGYBARGY—Squeeze—A&M
  - THE WALL—Pink Floyd—Cal
  - GLASS HOUSES—Billy Joel—Col
  - TENTH—Marshall Tucker Band—WB
  - 3-D—Polydor
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - THE PRETENDERS—Sire

## WAAF-FM/WORCESTER ADDS:

- COMING UP (single)—Paul McCartney—Col
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- LIVE AT ST. DOUGLAS CONVENT—Fr. Guido Sarducci—WB
- PRESSURE—Bram Tchaikovsky—Polydor
- RUSSIA—WB
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - LOVE STINKS—J. Geils—EMI—America
  - AGAINST THE WIND—Bob Seger—Capitol
  - WOMEN AND CHILDREN FRST—Van Halen—WB
  - THE PRETENDERS—Sire
  - GLASS HOUSES—Billy Joel—Col
  - ROBIN LANE & THE CHARTBUSTERS—WB
  - MAD LOVE—Linda Ronstadt—Asylum
  - SOLD OUT—Fools—EMI—America
  - JUST ONE NIGHT—Eric Clapton—RSO

## WPLR-FM/NEW HAVEN ADDS:

- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- FOOL FOR A PRETTY FACE (single)—Humble Pie—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- SHORT STORIES—Jon & Vangelis—Polydor
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- TENTH—Marshall Tucker Band—WB
  - WOMEN AND CHILDREN FIRST—Van Halen—WB
  - DUKE—Genesis—Atlantic
  - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
  - MAD LOVE—Linda Ronstadt—Asylum
  - MIDDLE MAN—Boz Scaggs—Col
  - COMING UP (single)—Paul McCartney—Col
  - I DON'T WANNA GET DRAFTED (single)—Frank Zappa—Zappa
  - AGAINST THE WIND—Bob Seger—Capitol
  - PERMANENT WAVES—Rush—Mercury

## WQBK-FM/ALBANY ADDS:

- DREGS OF THE EARTH—Dixie Dregs—Arista
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- GO TO HEAVEN—Grateful Dead—Arista
- GROWING UP N PUBLIC—Lou Reed—Arista
- NOBODY'S HEROES—Stiff Little Fingers—Chrysalis
- PRESSURE—Bram Tchaikovsky—Polydor
- SHORT STORIES—Jon & Vangelis—Polydor
- SPIDER—Dreamland
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
  - BAD LUCK STREAK—Warren Zevon—Asylum
  - THE SPECIALS—Chrysalis
  - REALITY EFFECT—Tourists—Epic
  - GET HAPPY—Elvis Costello—Cal
  - BEBE LE STRANGE—Heart—Epic
  - EVENING STANDARDS—Jags—Island
  - ARGYBARGY—Squeeze—A&M
  - DUKE—Genesis—Atlantic
  - WELCOME TO THE CLUB—Ian Hunter—Chrysalis

## WMJQ-FM/ROCHESTER ADDS:

- ANIMAL MAGNETISM—Scorpions—Mercury
- BRITISH STEEL—Judas Priest—Col (import)
- FIRIN' UP—Pure Prairie League—Casablanca
- GO TO HEAVEN—Grateful Dead—Arista
- ORIGINAL MIRRORS—Arista
- THE HARD WAY—Paint Blank—MCA
- TOMMY TUTONE—Col

- HEAVY ACTION (airplay in descending order):**
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
  - DUKE—Genesis—Atlantic
  - DON'T FIGHT IT—Red Rider—Capitol
  - WOMEN AND CHILDREN FIRST—Van Halen—WB
  - CHRISTOPHER CROSS—WB
  - RATHER BE ROCKIN'—Tantrum—Ovation

- AGAINST THE WIND—Bob Seger—Capitol
- LONDON CALLING—Clash—Epic
- JUST ONE NIGHT—Eric Clapton—RSO
- PROGRESSIONS OF POWER—Triumph—RCA

## WIOQ-FM/PHILADELPHIA ADDS:

- GO TO HEAVEN—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):
- AGAINST THE WIND—Bob Seger—Capitol
- PHOENIX—Dan Fagelberg—Full Moon
- TUSK—Fleetwood Mac—WB
- THE WALL—Pink Floyd—Cal
- DUKE—Genesis—Atlantic
- THE LONG RUN—Eagles—Asylum
- GLASS HOUSES—Billy Joel—Col
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- MAD LOVE—Linda Ronstadt—Asylum
- URBAN COWBOY—Original Soundtrack—Asylum

## WMMR-FM/PHILADELPHIA ADDS:

- GO TO HEAVEN—Grateful Dead—Arista
- SPIDER—Dreamland
- HEAVY ACTION (airplay in descending order):
- AGAINST THE WIND—Bob Seger—Capitol
- DUKE—Genesis—Atlantic
- WOMEN AND CHILDREN FRST—Van Halen—WB
- JUST ONE NIGHT—Eric Clapton—RSO
- THE WALL—Pink Floyd—Cal
- LONDON CALLING—Clash—Epic
- VICTIMS OF THE FURY—Rabin Trower—Chrysalis
- GLASS HOUSES—Billy Joel—Col
- CRASH & BURN—Pat Travers Band—Polydor
- THE PRETENDERS—Sire

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

- AMERICAN SON—Levon Helm—MCA
- EMPTY GLASS—Pete Townshend—Atco
- GONE GONE GONE—Ray Campi—Rounder
- GO TO HEAVEN—Grateful Dead—Arista
- LOOK HEAR?—10cc—WB
- PRESSURE—Bram Tchaikovsky—Polydor
- THE HARD WAY—Paint Blank—MCA

- HEAVY ACTION (airplay in descending order):**
- GET HAPPY—Elvis Costello—Col
  - THE PRETENDERS—Sire
  - WILLIE NILE—Arista
  - BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
  - JUST ONE NIGHT—Eric Clapton—RSO
  - ARGYBARGY—Squeeze—A&M
  - TOMMY TUTONE—Col
  - ROBIN LANE & THE CHARTBUSTERS—WB
  - SHOOTING GALLERY—Philip Rambaw—Capitol
  - EVENING STANDARDS—Jags—Island

## WKLS-FM/ATLANTA ADDS:

- ARGYBARGY—Squeeze—A&M
- CLONES (WE'RE ALL) (single)—Alice Cooper—WB
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor

- THE HARD WAY—Paint Blank—MCA
- THE TALE OF THE TAPE—Billy Squier—Capitol

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - GLASS HOUSES—Billy Jael—Cal
  - JUST ONE NIGHT—Eric Clapton—RSO
  - BEBE LE STRANGE—Heart—Epic
  - DUKE—Genesis—Atlantic
  - WOMEN AND CHILDREN FIRST—Van Halen—WB
  - EMPTY GLASS—Pete Townshend—Atco
  - URBAN COWBOY—Original Soundtrack—Asylum
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - MIDDLE MAN—Boz Scaggs—Col

## ZETA 7-FM/ORLANDO ADDS:

- ANIMAL MAGNETISM—Scorpions—Mercury
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- GO TO HEAVEN—Grateful Dead—Arista
- PRESSURE—Bram Tchaikovsky—Polydor
- RIGHT ON TIME—Grinder Switch—Auric
- THE ORCHIDS—MCA
- TOM PETTY (EP)—Backstreet (import)

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - JUST ONE NIGHT—Eric Clapton—RSO
  - THE WALL—Pink Floyd—Cal
  - WOMEN AND CHILDREN FIRST—Van Halen—WB
  - DEPARTURE—Journey—Col
  - BEBE LE STRANGE—Heart—Epic
  - CRASH & BURN—Pat Travers—Polydor
  - DUKE—Genesis—Atlantic
  - GLASS HOUSES—Billy Jael—Cal
  - PROGRESSIONS OF POWER—Triumph—RCA

## WMMS-FM/CLEVELAND ADDS:

- ANIMAL MAGNETISM—Scorpions—Mercury
- EMPTY GLASS—Pete Townshend—Atco
- LIVING AFTER MIDNIGHT (advance 12" single)—Judas Priest—Col
- FLASH & THE PAN (AOR sampler)—Epic
- GO TO HEAVEN—Grateful Dead—Arista
- ONE FINE DAY (single)—Carole King—Capitol
- PRESSURE—Bram Tchaikovsky—Polydor
- THE ORCHIDS—MCA

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - THE WALL—Pink Floyd—Col
  - DEPARTURE—Journey—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - LOVE STINKS—J. Geils—EMI—America
  - MAD LOVE—Linda Ronstadt—Asylum
  - JUST ONE NIGHT—Eric Clapton—RSO
  - MIDDLE MAN—Boz Scaggs—Col
  - GLASS HOUSES—Billy Joel—Col
  - THE PRETENDERS—Sire

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

# Record World Album Airplay



MAY 10, 1980

## TOP AIRPLAY



**AGAINST THE WIND**  
BOB SEGER  
Capitol

## MOST AIRPLAY

**AGAINST THE WIND**—Bob Seger—Capitol (33)  
**JUST ONE NIGHT**—Eric Clapton—RSO (24)  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB (24)  
**THE WALL**—Pink Floyd—Col (22)  
**GLASS HOUSES**—Billy Joel—Col (20)  
**MAD LOVE**—Linda Ronstadt—Asylum (20)  
**DUKE**—Genesis—Atlantic (19)  
**THE PRETENDERS**—Sire (19)  
**DEPARTURE**—Journey—Cal (17)  
**CRASH & BURN**—Pat Travers Band—Polydor (13)  
**LONDON CALLING**—Clash—Epic (13)  
**LOVE STINKS**—J. Geils—EMI-America (13)

## WABX-FM/DETROIT ADDS:

**EMPTY GLASS**—Pete Townshend—Atco  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**THE HARD WAY**—Point Blank—MCA  
**THE TALE OF THE TAPE**—Billy Squier—Capitol

## HEAVY ACTION (airplay in descending order):

**LOVE STINKS**—J. Geils—EMI-America  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**DEPARTURE**—Journey—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**URBAN COWBOY**—Original Soundtrack—Asylum

## WLUP-FM/CHICAGO ADDS:

**EMPTY GLASS**—Pete Townshend—Atco  
**MAKE TIME FOR LOVE** (single)—Trillion—Epic  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**SPIDER**—Dreamland  
**THE HARD WAY**—Point Blank—MCA

**HEAVY ACTION (airplay in descending order):**  
**AGAINST THE WIND**—Bob Seger—Capitol

**THE PRETENDERS**—Sire  
**THE WALL**—Pink Floyd—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**DUKE**—Genesis—Atlantic  
**LONDON CALLING**—Clash—Epic  
**DEPARTURE**—Journey—Col  
**PERMANENT WAVES**—Rush—Mercury  
**BEBE LE STRANGE**—Heart—Epic  
**ON**—Off Broadway use—Atlantic

## WQFM-FM/MILWAUKEE ADDS:

**COMING UP** (single)—Paul McCartney—Col  
**GLASS MOON**—Radio  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**ORIGINAL MIRRORS**—Arista  
**TOMMY TUTONE**—Col  
**URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

**AGAINST THE WIND**—Bob Seger—Capitol  
**THE WALL**—Pink Floyd—Col  
**BEBE LE STRANGE**—Heart—Epic  
**GLASS HOUSES**—Billy Joel—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**DUKE**—Genesis—Atlantic  
**CRASH & BURN**—Pat Travers Band—Polydor  
**TENTH**—Marshall Tucker Band—WB  
**THE PRETENDERS**—Sire

## KSHE-FM/ST. LOUIS ADDS:

**BREAKDOWN IN PARADISE**—Chilliwack—Mushroom  
**FIRIN' UP**—Pure Prairie League—Casablanca  
**GO TO HEAVEN**—Grateful Dead—Arista  
**LEGENDARY HEROES**—Allan Clarke—Elektra  
**TENEMENT STEPS**—Motors—Virgin  
**THE HARD WAY**—Point Blank—MCA

## HEAVY ACTION (airplay in descending order):

**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**THE WALL**—Pink Floyd—Col  
**DEPARTURE**—Journey—Col  
**DUKE**—Genesis—Atlantic  
**MAD LOVE**—Linda Ronstadt—Asylum  
**SHOOTING STAR**—Virgin  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**PERMANENT WAVES**—Rush—Mercury  
**OZARK MOUNTAIN DAREDEVILS**—Col

## KZEW-FM/DALLAS ADDS:

**BACKSTAGE PASS**—Little River Band—Capitol  
**BACK TO ZERO**—Trickster—Jet  
**LIVING AFTER MIDNIGHT** (advance 12" single)—Judas Priest—Col  
**ORIGINAL MIRRORS**—Arista  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**THE HARD WAY**—Point Blank—MCA  
**THE KINGBEES**—RSO

## HEAVY ACTION (airplay in descending order):

**GLASS HOUSES**—Billy Joel—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**DEPARTURE**—Journey—Col

**AGAINST THE WIND**—Bob Seger—Capitol  
**TOMMY TUTONE**—Col  
**THE PLEASURE PRINCIPLE**—Gary Numan—Atco  
**BEBE LE STRANGE**—Heart—Epic  
**THE WALL**—Pink Floyd—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**LONDON CALLING**—Clash—Epic

## KLOL-FM/HOUSTON ADDS:

**ANIMAL MAGNETISM**—Scorpions—Mercury  
**CITY KIDS**—Sterling—A&M  
**EMPTY GLASS**—Pete Townshend—Atco  
**GO TO HEAVEN**—Grateful Dead—Arista  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**THE HARD WAY**—Point Blank—MCA

## HEAVY ACTION (airplay in descending order):

**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**AGAINST THE WIND**—Bob Seger—Capitol  
**BEBE LE STRANGE**—Heart—Epic  
**URBAN COWBOY**—Original Soundtrack—Asylum  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**CRASH & BURN**—Pat Travers Band—Polydor  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**THE WALL**—Pink Floyd—Col  
**ON TO VICTORY**—Humble Pie—Atco

## KFML-AM/DENVER ADDS:

**CUTTIN' CORNERS**—Mac McAnally—RCA  
**EMPTY GLASS**—Pete Townshend—Atco  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**NEVER RUN NEVER HIDE**—Benny Mordone—Polydor  
**ONE BAD HABIT**—Michael Franks—WB  
**SPIDER**—Dreamland  
**SUZY**—Terence Boylan—Asylum  
**WHIRLWIND**—Andrew Gold—Asylum  
**WIZARD ISLAND**—Jeff Lorber Fusion—Arista

## HEAVY ACTION (airplay in descending order):

**JUST ONE NIGHT**—Eric Clapton—RSO  
**UNDERTOW**—Firefall—Atlantic  
**MAD LOVE**—Linda Ronstadt—Asylum  
**URBAN COWBOY**—Original Soundtrack—Asylum  
**ORIGINAL MIRRORS**—Arista  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**EYES OF THE UNIVERSE**—Borlay James Harvest—Polydor  
**ONE EIGHTY**—Ambrosia—WB  
**GET HAPPY**—Elvis Costello—Col  
**EVENING STANDARDS**—Jags—Island

## KAWY-FM/WYOMING ADDS:

**BEST OF TOM SCOTT**—Columbia  
**BREAKDOWN IN PARADISE**—Chilliwack—Mushroom  
**EMPTY GLASS**—Pete Townshend—Atco  
**FROSTBITE**—Albert Collins—Alligator  
**GO TO HEAVEN**—Grateful Dead—Arista  
**LOOK HEAR?**—10cc—WB  
**ONE BAD HABIT**—Michael Franks—WB

**SPIDER**—Dreamland  
**WHIRLWIND**—Andrew Gold—Asylum

## HEAVY ACTION (airplay in descending order):

**AGAINST THE WIND**—Bob Seger—Capitol  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**UNDERTOW**—Firefall—Atlantic  
**MIDDLE MAN**—Boz Scaggs—Col  
**TENTH**—Marshall Tucker Band—WB  
**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**TIP OF THE WEISBERG**—Tim Weisberg—Nautilus  
**MAD LOVE**—Linda Ronstadt—Asylum  
**BEBE LE STRANGE**—Heart—Epic  
**BACKSTAGE PASS**—Little River Band—Capitol

## KSJO-FM/SAN JOSE ADDS:

**ANIMAL MAGNETISM**—Scorpions—Mercury  
**COMING UP** (single)—Paul McCartney—Col  
**FLASH & THE PAN** (AOR sampler)—Epic  
**GO TO HEAVEN**—Pete Townshend—Atco  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**SPIDER**—Dreamland  
**THE HARD WAY**—Point Blank—MCA

## HEAVY ACTION (airplay in descending order):

**THE WALL**—Pink Floyd—Col  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**AGAINST THE WIND**—Bob Seger—Capitol  
**DEPARTURE**—Journey—Col  
**LONDON CALLING**—Clash—Epic  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**GET HAPPY**—Elvis Costello—Col  
**DUKE**—Genesis—Atlantic

## KNAC-FM/LONG BEACH ADDS:

**EMPTY GLASS**—Pete Townshend—Atco  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**SHARP CUTS**—Various Artists—Planet  
**SPIDER**—Dreamland  
**TEENAGE HEARTBREAK**—Sorrow—Pavillion  
**THE BRAINS**—Mercury  
**THE ORCHIDS**—MCA  
**YOUNG GIRLS**—Scooters—EMI-America

## HEAVY ACTION (airplay in descending order):

**THE PRETENDERS**—Sire  
**LONDON CALLING**—Clash—Epic  
**AGAINST THE WIND**—Bob Seger—Capitol  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**GET HAPPY**—Elvis Costello—Col  
**THE WALL**—Pink Floyd—Col  
**THE B-52'S**—WB  
**DEPARTURE**—Journey—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**THE PLEASURE PRINCIPLE**—Gary Numan—Atco

## KWST-FM/LOS ANGELES ADDS:

**GO TO HEAVEN**—Grateful Dead—Arista  
**PRESSURE**—Bram Tchaikovsky—Polydor

**THE HARD WAY**—Point Blank—MCA

## HEAVY ACTION (airplay in descending order):

**THE PRETENDERS**—Sire  
**THE WALL**—Pink Floyd—Col  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**MAD LOVE**—Linda Ronstadt—Asylum  
**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**DEPARTURE**—Journey—Col  
**CHRISTOPHER CROSS**—WB  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**CRASH & BURN**—Pat Travers Band—Polydor

## KZEL-FM/EUGENE ADDS:

**AMERICAN SON**—Levon Helm—MCA  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**HE WHO RIDES THE TIGER**—Bernie Toupin—Asylum  
**LOOK HEAR?**—10cc—WB  
**ORIGINAL MIRRORS**—Arista  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**THE HARD WAY**—Point Blank—MCA  
**THE SHAGGS**—Rounder

## HEAVY ACTION (airplay in descending order):

**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**AGAINST THE WIND**—Bob Seger—Capitol  
**CRASH & BURN**—Pat Travers Band—Polydor  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**THE PRETENDERS**—Sire  
**FACE TO FACE**—Angel City—Epic  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**URBAN COWBOY**—Original Soundtrack—Asylum  
**ROBIN LANE & THE CHARTBUSTERS**—WB

## KZAM-AM/SEATTLE ADDS:

**EMPTY GLASS**—Pete Townshend—Atco  
**FLASH & THE PAN** (AOR sampler)—Epic  
**ORIGINAL MIRRORS**—Arista  
**PRESSURE**—Bram Tchaikovsky—Polydor

## HEAVY ACTION (airplay in descending order):

**LONDON CALLING**—Clash—Epic  
**GET HAPPY**—Elvis Costello—Col  
**THE KINGBEES**—RSO  
**END OF THE CENTURY**—Ramoness—Sire  
**PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col  
**THE TEST OF LOVE AND SEX**—Fun With Animals—I.R.S.  
**FACE TO FACE**—Angel City—Epic  
**GLASS HOUSE ROCK**—Greg Kihn Berserkley  
**ARGYBARGY**—Squeeze—A&M  
**REALITY EFFECT**—Tourists—Epic

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

WBAB-FM WSHE-FM KQRS-FM  
WCOZ-FM WWWW-FM KOME-FM  
WBLM-FM Y95-FM KMEL-FM  
WYDD-FM WXRT-FM KZOK-FM  
WQDR-FM

# Radio World

## Radio Replay

By MARC KIRKEBY

■ AND THE BEAT GOES ON: Charges and countercharges continue to fly in the case of three white ex-announcers for WKTU/New York who were fired and replaced by blacks last fall. **Dave Mallow**, **Joe Guarisco** and **Randy Place** have now taken their case to New York's City Commission on Human Rights, which will rule whether race was the reason for their September '79 dismissal. Lawsuits and compensation settlements may follow. WKTU, you remember, put disco radio on the map in 1978, scoring the city's first double-digit Arbitron ratings in memory and zooming from near-oblivion to the top spot in the nation's largest market. The balloon didn't exactly burst thereafter, but WBLS, a station that mixed disco with other black-oriented sounds, passed WKTU in the ratings, and the disco station has never regained the first position. In recent weeks, WKTU has broadened its news and service features and added more non-disco records in an attempt to broaden its appeal.

The 'KTU case raises a few interesting questions. Are black people entitled to black announcers on their favorite radio stations? (It seems apparent that 'KTU made its staff changes to increase its appeal to black and Hispanic listeners.) I've heard it argued that black listeners take their music much more seriously than do white audiences, and that the fastest way to make a black listener change stations is to convince him or her that the announcer doesn't care about the music. This is not to say that Mallow, Guarisco and Place weren't doing their jobs. But holdovers they were, from the station's often-modified soft rock format, and while they sounded like professionals, they apparently didn't sound "street," at least to WKTU's management. The FCC and the Equal Employment Opportunity Commission may not recognize racial distinctions in popular music and radio formats, but the audience and the industry certainly do.

Out-of-towners may not realize that in New York, changing formats doesn't necessarily mean changing air staffs. In most cities a switch from, say, contemporary to country would bring a quick turnover in air talent. But union agreements here presume that a radio pro can work in any format, and to fire an air staffer without proof of negligence generally requires a substantial settlement from the station. The New York radio stations which frequently change format, then, tend to vary widely in sound depending on which announcer (hired under which past format) you hear. So when a format doesn't make it in this town, a common complaint is that if the program director had a free hand to make changes, he would have worked miracles. There is no way to prove this, of course, any more than WKTU can prove that its ratings suffered from an over-abundance of white disc jockeys rather than from the cresting of a fad. Which is another way of saying that the Human Rights Commission faces an awfully sticky set of issues with WKTU.

**MOVES:** **Joel Denver** has been named program director of WITH-FM/Baltimore, recently purchased by Scripps-Howard . . . **Al Dylan** of FM94/Detroit served as guest host for Piccadilly Radio's (Manchester, England) week-long salute to the U.S.A. . . . **Bob Case** joins KJR/Seattle weekends, from KTAC/Tacoma . . . **Marvin Hamlich** co-hosts **Tom Gauger's** midday show on WMAL/Washington May 12; it will be Hamlich's second visit to Gauger . . . **Nancy Stevens**, **Bob Rogers** and **David McQueen**, who head the San Francisco-based NewScript Media Services, have formed a radio consulting firm specializing in news and public affairs (which gives RADIO REPLAY a chance to drop the name of NewScript editor **Mark McDonough**). Their first client is KSJO/San Jose . . . CJAZ/Vancouver is going strong as Canada's first all-jazz station after a March 1 debut . . . **Cal Casey**, former national programming consultant for Drake-Chenault, has been named associate director of TM's Stereo Rock format . . . **Mary Turner's** "Off the Record" adds its 200th client station . . . DIR Broadcasting bows "Comedy Live," a four-minute, five-times-weekly barter series which will use tapes of night club performances by new and established comics.

**MONDO VIDEO:** Television commercials for radio stations threaten  
(Continued on page 39)

## Geils Gang



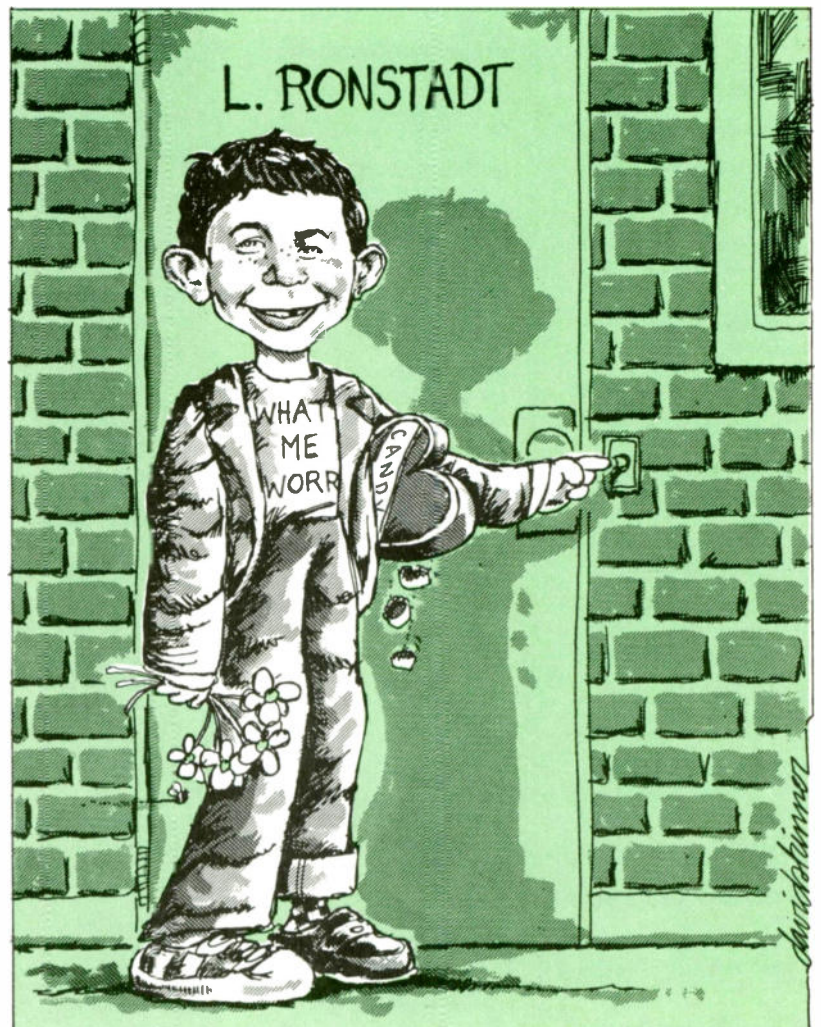
EMI America's own J. Geils Band recently took their "Love Stinks" tour to Chicago. At a special reception held for the band after the show key radio personnel turned out to wish the boys well. Pictured (from left, standing) are Howard Bernstein, local promotion manager, EMI/United Artists Records, Chicago; Norm Winer, program director, WXRT; Danny Klein, Geils Band; Sky Daniels, music director, WLUP; Peter Wolf, Geils Band; Mitch Michaels, program director, WLUP; and Bob Gelms, music director, WXET. Kneeling are Magic Dick and Stephen Jo Bladd of the Geils Band.

## Borchetta To Nashville

■ NASHVILLE—Independent promotion man Mike Borchetta has relocated his offices from Los Angeles to Nashville. His new office is located at 21 Music Square East, Nashville, Tenn.; phone (615) 255-6471.

## New Elton LP Due from MCA

■ LOS ANGELES — Elton John's latest MCA album, "21 at 33," will be released the third week in May, according to Bob Siner, president of the label.





# Industry Divided on Royalty Rate Issue

(Continued from page 3)

a list of witnesses).

Also making the issue pressing is the clause in the CRT's charter stating that the issue will not be debated again until 1986, and then not again until 1996. Whatever is decided in the next several months will stick for a long time to come.

The positions of the RIAA, NMPA and AGAC have been well documented (see separate story). The opinions of those that will be affected directly by a rate adjustment though—the writers, publishers and label executives—are not filled with legalese of the trade organizations' statements; rather, the specific individuals' opinions are expressed in heart-felt, near pleading tones.

Without exception publishers and songwriters feel that they've been mistreated for 70 years and that the increase in royalties to 6 percent of listed retail price is the least they deserve. "We've been legislated against since 1909," said George David Weiss, a songwriter who will appear as a witness for AGAC. "For years, before the current inflation, we never shared in the burgeoning economy in the record industry and in the country. We got a slight raise in 1978 (from 2 to 2¾ cents per song). Now, with inflation, there's a double axe against us. If the CRT really looks at our position they must come to the decision that we're a group that hasn't been treated fairly."

Record labels counter Weiss's argument by saying that, while the royalty rate has remained nearly constant, the amount of records sold has increased considerably. Labels point to the fact that one international #1 single can put a writer on "easy street" for the rest of his life. Publishers respond by saying that the large majority of writers don't get that #1 hit and that most (80%) make very little money. The argument continues thusly: labels claim that no one forces a songwriter to pursue a chancy profession, but, songwriters say, songs are the key to the record industry.

Although no songwriter or publisher admits to agreeing to anything less than the six percent rate, some intimate that they would settle for less. More important than an actual increase is the concept of a percentage. "As labels increase their retail prices, and their profits, it's extremely unfair that our rates stay constant," said Dean Kay, executive VP/GM of the Welk Music Group. And, Leon Brettler, executive VP, Shapiro/Bernstein Music, pointed out, "every method of reimbursement that I know of,

both in the industry and in commerce in general, works on a royalty basis. If you do well we do well. We're asking for the equivalent of a built-in cost-of-living increase." Virtually all publishers cite the mechanical royalty structure in Europe, where it ranges from six to eight percent of retail list price, as a precedent. The U.S. and Canada are the only two countries that use a fixed rate.

Advocating no change in the rates, and defending a per-song rate versus a percentage, Steve Salmonsohn, VP in charge of finance, Polygram Records Operation, USA, said, "An increase from 2¾ cents per song to 8 percent of the retail price, what AGAC wants, is actually a 130 percent increase in what we'd be paying. To absorb that, you'd have substantial increase in retail prices; average sales for units would drop so the writer would actually end up with less money . . . And to change to a percent from a fixed rate would be a drastic change of industry procedures."

Arista Records VP and GM Elliot Goldman said that the "concept of a percent approach has proven to be a terrible precedent. The copyright setup in Europe is

a real burden to record companies; many are horrified with it and are seeking relief." Goldman also mentioned the payments by labels to the American Federation of Musician's Music Performers Trust Fund (between .5 and .6 percent of retail list price) has proven to be "very onerous to the industry" and has "far exceeded anybody's expectations of what its purpose was to be."

## AFM Position

The AFM, in fact, is in an interesting position regarding the copyright issue. As its members can profit as both recording musicians and as writers, the union has not taken a stand favoring one position over the other. Likewise the Black Music Association and the Country Music Association, organizations that have both publishers and labels as constituents, are playing a cautious middle ground on the issue.

According to sources, the RIAA is lobbying for support from the AFM. The AFM will parley with record labels this fall when Congress considers the performance right bill (H.R. 977), which would enable labels and musicians to split a royalty collected from broadcasters and other organizations.

A key issue in the labels' case

against a rise in the mechanical rates is the argument that, because of the financial setback labels will incur, songwriters will be hurt in the end from more conservative policies. "Labels may get to the point," said Salmonsohn, "where the only type of artist that can be signed will be a songwriter/artist who will agree to a limit on the publishing rate on an album. In this case, all those starving writers will get less and less a chance to get their material on an album."

Publishers and writers, though, aren't scared of diminishing chances. "First of all, if they don't have the song, they won't have the hit record," said Arthur Braun of Dick James music. And, articulating the emotions that many publishers would only give off the record, Combine Music's president Bob Beckham said, "That's a smokescreen. (The labels) are all crying the blues, but they've been making all the money. They've spent a ridiculous amount of money foolishly, which isn't the publisher's or songwriter's fault. If a business is run prudently, it's going to make money; if it isn't it's going to lose. We can't be held responsible for some of the stupid things they've done."

## CRT Hearings Begin This Week

(Continued from page 3)

on the rate or at least increase it only slightly.

In its report, prepared by the Cambridge Research Institute, the RIAA points out that in terms of pre-tax profits and losses, "1979 was the worst year for the recording industry in recent history."

The CRI report also highlighted escalating costs, inflation and risks by showing sharp rises in the break-even point on popular albums. The data indicate a figure of 140,500 LPs, as opposed to 61,000 albums in 1972.

It is apparent from reading all of the studies that the concerns of each of the groups is based on documented facts—on the one hand, the mechanical royalty rate has been around two cents since 1909, and also that songwriting as a profession is one in which "the economic rewards are nominal" and "about 70 percent of songwriters belong in the 'low income' category," as the AGAC/NSAI report discovered.

On the other hand, it is no secret that the record industry has faced serious economic difficulties in the past few years, and the numerous examples in the RIAA study—for example, a 1979 loss of 11.5 percent on net

sales—make it clear that a large increase in the mechanical royalty rate will cause the industry even larger financial headaches.

Songwriters and publishing representatives from the AGAC and the NSAI will include Marvin Hamlisch, Mrs. Sally Whitcup, Jonathan Holtzman, Clyde Otis, George David Weiss as well as Patsy Bruce, Ervin Drake, Dr. Pierre Rinfret and Carl Crego.

The RIAA tentative list of witnesses includes Larkin Arnold, senior vice president, Arista Records, Jolene Burton, senior vice president, A&M Records, Dr. George Butler, vice president of progressive A&R, CBS Records, Stan Cornyn, executive vice president, Warner Brothers Records, Walter Dean, executive vice president, CBS Records, William Fox, vice president of Glassman-Oliver Economic Consultants, Inc., Stanley Gortikov, president, RIAA and William Fox, vice president, finance and administration, CBS Records.

Also on the RIAA list are Stanley J. Kaven, former vice-president of planning and diversification, CBS Records, Dr. David B. Kiser, vice president and director of Cambridge Research Institute, Jerrell McCracken, president of Word, Inc.,

Gene Norman, president, Crescendo Records, Dr. Arthur Schleifer, Jr., professor of business administration, Harvard University, Russ Solomon, president of Tower Records, Ian Thomas, deputy director general, IFPA and Walter Yetnikoff, president of the CBS Records Group.

Witnesses for the NMPA include Leonard Feist, president, NMPA, William "Smokey" Robinson, songwriter and performer, Irwin Z. Robinson, president of Chappell Music, Inc., B. Tom Collins, president of Pi-Gem Music; Ms. Susan McCuster, president, Sumac Music Inc., William Lowery, president, Lowery Music Co. Inc., Jean-Loup Tornier, director general, SACEM and vice president of BIEM (France) and Robert R. Nathan, Esq., chairman of the board of Robert R. Nathan, Inc.

Also on the NRP list of witnesses are Dr. James Miller, resident scholar, American Enterprise Institute for Public Policy Research and co-director, Center for the Study of Government Regulation, Albert Berman, president, Harry Fox Agency, Leo Strauss, Jr., Esq., CPA and partner of Praeger and Fenton and John Abernathy, CPA and partner of Seidman and Seidman.

# A/C Chart

MAY 10, 1980

MAY 10  
MAY 3

WKS. ON  
CHART

1	2	DON'T FALL IN LOVE WITH A DREAMER	KENNY ROGERS WITH KIM CARNES	United Artists 1345	7
2	1	LOST IN LOVE	AIR SUPPLY/Arista 0479		13
3	3	SEXY EYES	DR. HOOK/Capitol 4831		12
4	5	DO RIGHT	PAUL DAVIS/Bang 9 4808 (CBS)		9
5	6	RIDE LIKE THE WIND	CHRISTOPHER CROSS/Warner Bros. 49184		13
6	8	HEART HOTELS	DAN FOGELBERG/Full Moon/Epic 9 50862		7
7	7	PILOT OF THE AIRWAVES	CHARLIE DORE/Island 49167 (WB)		11
8	10	I CAN'T HELP IT	ANDY GIBB & OLIVIA NEWTON-JOHN/RSO 1026		7
9	11	LUCKY ME	ANNE MURRAY/Capitol 4844		6
10	12	I DON'T WANT TO WALK WITHOUT YOU	BARRY MANILOW/Arista 0501		5
11	4	I CAN'T TELL YOU WHY	EAGLES/Asylum 46608		12
12	16	BIGGEST PART OF ME	AMBROSIA/Warner Bros. 49225		6
13	15	GEE WHIZ	BERNADETTE PETERS/MCA 41210		6
14	19	THE ROSE	BETTE MIDLER/Atlantic 3656		7
15	9	WITH YOU I'M BORN AGAIN	BILLY PRESTON & SYREETA/Motown 1477		13
16	14	FIRE IN THE MORNING	MELISSA MANCHESTER/Arista 0485		13
17	13	ONLY A LONELY HEART SEES	FELIX CAVALIERE/Epic 9 50829		13
18	25	HURT SO BAD	LINDA RONSTADT/Asylum 46624		6
19	18	WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL	(MEDLEY) SPINNERS/Atlantic 3637		13
20	23	SHE'S OUT OF MY LIFE	MICHAEL JACKSON/Epic 9 50871		4
21	26	THEME FROM NEW YORK, NEW YORK	FRANK SINATRA/Reprise 49233 (WB)		2
22	24	SHOULD'VE NEVER LET YOU GO	NEIL SEDAKA & DARA SEDAKA/Elektra 46615		5
23	28	STEAL AWAY	ROBBIE DUPREE/Elektra 46621		2
24	21	WHEN THE FEELING COMES AROUND	JENNIFER WARNES/Arista 0497		7
25	20	FIRE LAKE	BOB SEGER/Capitol 4836		11
26	27	THE GOOD LORD LOVES YOU	NEIL DIAMOND/Columbia 1 11232		6
27	17	TOO HOT KOOL & THE GANG	/De-Lite 802 (Mercury)		13
28	22	AFTER YOU	DIONNE WARWICK/Arista 0498		8
29	32	THE SEDUCTION (LOVE THEME)	JAMES LAST BAND/Polydor 2071		5
30	29	SPECIAL LADY	RAY, GOODMAN & BROWN/Polydor 2033		13
31	47	LITTLE JEANNIE	ELTON JOHN/MCA 41236		2
32	36	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca 2244		4
33	35	STARTIN' OVER AGAIN	DOLLY PARTON/RCA 11926		7
34	38	WONDERING WHERE THE LIONS ARE	BRUCE COCKBURN/Millennium 11786 (RCA)		3
35	39	WE WERE MEANT TO BE LOVERS	PHOTOGLO/20th Century Fox 2446 (RCA)		5
36	34	HOLD ON TO MY LOVE	JIMMY RUFFIN/RSO 1021		8
37	33	CATCHING THE SUN	SPYRO GYRA/MCA 41180		11
38	48	AGAINST THE WIND	BOB SEGER/Capitol 4863		2

CHARTMAKER OF THE WEEK

39	—	ANSWERING MACHINE	RUPERT HOLMES	MCA 41235	1
40	42	WALKING ON A CLOUD	B. J. THOMAS/MCA 41207		3
41	40	DESIRE	ANDY GIBB/RSO 1019		13
42	37	THREE TIMES IN LOVE	TOMMY JAMES/Millennium 11785 (RCA)		13
43	30	LONGER	DAN FOGELBERG/Full Moon/Epic 9 50824		13
44	41	THINK ABOUT ME	FLEETWOOD MAC/Warner Bros. 49196		8
45	43	YOU MAY BE RIGHT	BILLY JOEL/Columbia 1 11231		6
46	31	HIM	RUPERT HOLMES/MCA 41173		13
47	46	KEEP THE FIRE	KENNY LOGGINS/Columbia 1 11215		5
48	49	CHINA	DANN ROGERS/IA 503		2
49	50	BREAKDOWN DEAD AHEAD	BOZ SCAGGS/Columbia 1 11241		2
50	45	GONE TOO FAR	EDDIE RABBITT/Elektra 46613		4



# Retail Rap

By SOPHIA MIDAS

■ JOHNNY ROTTEN CASTS A SWEET PUBLIC IMAGE: **John Lydon** (aka **Johnny Rotten** of the **Sex Pistols**) hasn't exactly developed the reputation for being the kind of guy you'd like to meet in a dark alley on a bad night, but when he and his group **Public Image Ltd.** made a recent in-store appearance at Music Sale's Music City store in Boston, they were all smiles. Music Sale's **Jeep Holland** reports, "The entire group was very friendly and wouldn't leave until they saw everyone that came to see them-and they attracted over 1,000 fans into the store. I have to admit, though, that the fans that arrived were the weirdest assortment of people I've ever seen. I saw people who looked like they were right out of Wall Street to a girl who was desperately trying to get a safety pin through her tongue so she could wriggle it at Johnny."

IT'S OUR BIRTHDAY AND WE'LL BUY THE GIFTS: Karma Records is celebrating their 10th anniversary with a month-long promotional campaign. The chain's campaign involves total store sales and total market promotions around releases by **The Beatles**, **REO Speedwagon**, **Shooting Star** and **Triumph**, and is offering customers a chance to cash-in on everything from thirty seconds in one of their stores, to tickets to the Indianapolis 500 Mile Race, to a collector's item Beatles' tour jacket. The Karma operation has experienced phenomenal growth in the last ten years, growing from a small 700 foot store opened by owner **Marc Freije** in 1970 to a chain with stores in Indianapolis, Bloomington, Louisville, Evansville and Fort Wayne. Their philosophy for expansion has been to center around more secondary markets, choosing smaller urban areas and college towns over larger metropolitan cities.

COUNTERFEIT LP DETECTOR: **Ben Barrone**, marketing director for Checkpoint Systems, Inc., recently presented RIAA executives **Stan Gortikov**, **Steve Traiman** and **Jules Yarnell** with a device which could allegedly curtail counterfeiting. The device consists of an electric circuit which could be applied or inserted in albums, cassettes or eight tracks while the product was being manufactured. The circuit would be identifiable by a specially designed portable detector. Label representatives carrying the detector would then be able to spot check their product at retail outlets. A buzz would indicate good product; no buzz would indicate counterfeit or pirated product.

NO MICKEY MOUSE PROMOTIONS FOR US: **Fathers & Sons** is offering a trip to Florida and Disneyworld in an account-wide display contest around **Nazareth's** new "Malice In Wonderland" album. The second prize is a portable stereo cassette deck and the third prize is a portable television . . . The Chicago-based **Rainbow** outlet recently held their "World Tour 1980" promotion whereby the lucky winner was given two tickets to see the **J. Geils Band** perform at their recent concert in New Orleans. The promotion, which was co-sponsored by **WMET** and **EMI-America**, also provided for \$100 in spending money . . . Speaking of **J. Geils**, **Dog Ear Records** concluded their "Wolf It Down With Peter Wolf And The J. Geils Band Pizza Eating Contest." After "wolfing down" two and one half large pizzas in 35 minutes, the winner received two tickets to see **J. Geils** perform, backstage passes and photographs with the band and \$25 . . . The **Record Bar** chain has been extremely busy with promotions, including a "Record Bar Round-Up" which featured country recording artists from **MCA**, **CBS**, **RCA** and **Capitol/United Artists**. The country music round-up was geared to create excitement about country music, and featured week-long sales on artists such as **Anne Murray**, **The Oak Ridge Boys**, **Crystal Gayle**, and **Ronnie Milsap**. The promotion included a display contest, and the best display among the 98 **Record Bar** entrants received a grand prize of \$400. In conjunction with the event, **Record Bar's Terre Haute, Indiana** store promoted **John Denver's** album "Autograph" by filling a barrel with pens in their country/western window display and asking customers to guess how many pens were in the barrel. The winner received two tickets to **Denver's** concert in that city . . . **Ovation Records** is preparing their biggest promotional campaign ever to support the forthcoming album by **The Brothers Jones** entitled "Follow Me." In keeping with the art work on the album jacket (which features a woman motioning for someone to follow her), promotional items will include road signs, buttons and bumper stickers, all of which will be imprinted with the words "follow me."

STORE OPENING: **Bill Miller**, manager of the **St. Louis Discount Records**, will be leaving his organization in May to open his own record store. The outlet will be called **Mr. Records**.

# Retail Report Record World



MAY 10, 1980

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

## SALESMAKER OF THE WEEK



**JUST ONE NIGHT**  
ERIC CLAPTON  
RSO

### TOP SALES

**JUST ONE NIGHT**—Eric Clapton—RSO  
**POWER**—Temptations—Gordy

## HANDLEMAN/NATIONAL

**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**DUKE**—Genesis—Atlantic  
**FAVORITES**—Crystal Gayle—UA  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**REACHING FOR TOMORROW**—Switch—Gordy  
**THE WAY I AM**—Merle Haggard—MCA  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## KORVETTES/NATIONAL

**DUKE**—Genesis—Atlantic  
**EXTENSIONS**—Manhattan Transfer—Atlantic  
**FRONTLINE**—Elevators—Arista  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MICKEY MOUSE DISCO**—Mickey Mouse—Disney/VISTA  
**ON TO VICTORY**—Humble Pie—Atco  
**REACHING FOR TOMORROW**—Switch—Gordy  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**UNDERTOW**—Firefall—Atlantic  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## PICKWICK/NATIONAL

**AFTER MIDNIGHT**—Manhattans—Col  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**DUKE**—Genesis—Atlantic  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MOUTH TO MOUTH**—Lipps, Inc.—Cosablanca  
**ONE EIGHTY**—Ambrosia—WB  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista

## RECORD BAR/NATIONAL

**AIR SUPPLY**—Arista  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**ONE BAD HABIT**—Michael Franks—WB  
**POWER**—Temptations—Gordy  
**RICKY SKAGGS-TONY RICE**—Sugarhill  
**SPECIALS**—Chrysalis  
**STRONGER THAN YOU THINK I AM**—Edwin Starr—20th Century-Fox  
**TENEMENT STEPS**—Motors—Virgin

## SOUND UNLIMITED/NATIONAL

**BERNADETTE PETERS**—MCA  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ON**—Off-Broadway usa—Atlantic  
**ON TO VICTORY**—Humble Pie—Atco  
**POWER**—Temptations—Gordy  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista

## WHEREHOUSE/NATIONAL

**BERNADETTE PETERS**—MCA  
**CAT IN THE HAT**—Bobby Caldwell—Clouds  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**NATURALLY**—Leon Haywood—20th Century-Fox  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ONE BAD HABIT**—Michael Franks—WB  
**ONE EIGHTY**—Ambrosia—WB  
**SOLD OUT**—Fools—EMI-America  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TOMMY TUTONE**—Col

## ALEXANDER'S/NEW YORK

**EMPTY GLASS**—Pete Townshend—Atco  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LADY T**—Teena Marie—Gordy  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MOUTH TO MOUTH**—Lipps, Inc.—Cosablanca  
**TRILOGY**—Frank Sinatra—Reprise  
**SKYLARKIN'**—Grover Washington Jr.—Motown  
**SKYWAY**—Sky—Salsoul  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

## KING KAROL/NEW YORK

**BERNADETTE PETERS**—MCA  
**GLORIA GAYNOR**—Polydor  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**1980**—B.T. Express—Col  
**ONE BAD HABIT**—Michael Franks—WB  
**PARADISE**—Peabo Bryson—Capitol  
**POWER**—Temptations—Gordy  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**YOU'LL NEVER KNOW**—Rodney Franklin—Col

## SAM GOODY/EAST COAST

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**ARGYBARGY**—Squeeze—A&M  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DUKE**—Genesis—Atlantic  
**GLASS HOUSES**—Billy Joel—Col  
**GREATEST HITS**—Pavaratti—London  
**MAD LOVE**—Linda Ronstadt—Asylum  
**MIDDLE MAN**—Boyz Scaggs—Col  
**SURE SHOT**—Crown Heights Affair—De-Lite  
**TRILOGY**—Frank Sinatra—Reprise

## RECORD & TAPE COLLECTOR/BALTIMORE

**ANIMAL MAGNETISM**—Scorpions—Mercury  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LONDON CALLING**—Clash—Epic

**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**PARADISE**—Peabo Bryson—Capitol  
**POWER**—Temptations—Gordy  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TWO TONS O' FUN**—Fantasy

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

**CAMEOSIS**—Cameo—Chocolate City  
**EMPTY GLASS**—Pete Townshend—Atco  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**HANG TOGETHER**—Odyssey—RCA  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**1980**—B.T. Express—Col  
**ON TO VICTORY**—Humble Pie—Atco  
**ONE BAD HABIT**—Michael Franks—WB  
**POWER**—Temptations—Gordy  
**WINNERS**—Kleer—Atlantic

## GARY'S/RICHMOND

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA Backstreet  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**GQ TWO**—Arista  
**HOT BOX**—Fatback Band—Spring  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**SOLD OUT**—Fools—EMI-America  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## RADIO 437/PHILADELPHIA

**ALL THAT JAZZ**—Cosablanca (Soundtrack)  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**GLOW OF LOVE**—Change—Warner/RFC  
**HANG TOGETHER**—Odyssey—RCA  
**MYSTIC MERLIN**—Capitol  
**ONE BAD HABIT**—Michael Franks—WB  
**POWER**—Temptations—Gordy  
**SPLASHDOWN**—Breakwater—Arista  
**SYREETA**—Tamla  
**TAP STEP**—Chick Corea—WB

## RECORD REVOLUTION/PA-DEL

**ANIMAL MAGNETISM**—Scorpions—Mercury  
**ARGYBARGY**—Squeeze—A&M  
**CAMEOSIS**—Cameo—Chocolate City  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**1980**—B.T. Express—Col  
**POWER**—Temptations—Gordy  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**SPLASH DOWN**—Breakwater—Arista  
**SYREETA**—Tamla  
**WIZARD ISLAND**—Jeff Lorber Fusion—Arista

## NATL. RECORD MART/MIDWEST

**AIR SUPPLY**—Arista  
**EMPTY GLASS**—Pete Townshend—Atco  
**FACE TO FACE**—Angel City—Epic  
**LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB  
**POWER**—Temptations—Gordy  
**RUSS BALLARD & THE BARNET DOGS**—Epic  
**SUZY**—Terence Boylan—Asylum  
**TALE OF THE TAPE**—Billy Squier—Capitol  
**TOMMY TUTONE**—Col  
**URBAN COWBOY**—Full Moon/Asylum (Soundtrack)

## RECORD RENDEZVOUS/CLEVELAND

**CRASH & BURN**—Pat Travers Band—Polydor  
**B-52S**—WB  
**EMPTY GLASS**—Pete Townshend—Atco  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**KINGBEEES**—RSO  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**SONGS THE LORD TAUGHT US**—Cramps—IRS  
**SPIDER**—Dreamland  
**THIN RED LINE**—Cretanes—Planet  
**TRILOGY**—Frank Sinatra—Reprise

## MUSIC STOP/MICHIGAN

**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**LONDON CALLING**—Clash—Epic  
**RARITIES**—Beatles—Capitol  
**SPIRIT OF LOVE**—Con Funk Shun—Mercury  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**WARM THOUGHTS**—Smokey Robinson—Tamla  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## RAINBOW/CHICAGO

**ALL THE JAZZ**—Cosablanca (Soundtrack)  
**CRASH & BURN**—Pat Travers Band—Polydor  
**IT'S HARD TO BE HUMBLE**—Mac Davis—Cosablanca  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MOUTH TO MOUTH**—Lipps, Inc.—Cosablanca  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**PRESSURE**—Bram Tchaikovsky—Polydor  
**SHORT STORIES**—Jon & Vangelis—Polydor  
**SUZANNE FELLINI**—Cosablanca

## RADIO DOCTORS/MILWAUKEE

**AND ONCE AGAIN**—Isaac Hayes—Polydor  
**ANIMAL MAGNETISM**—Scorpions—Mercury  
**CAMEOSIS**—Cameo—Chocolate City  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**GROWING UP IN PUBLIC**—Lou Reed—Arista  
**LOOK HEAR**—10cc—WB  
**POWER**—Temptations—Gordy  
**SHORT STORIES**—Jon & Vangelis—Polydor  
**SPIDER**—Dreamland  
**TAP STEP**—Chick Corea—WB

## EAST-WEST RECORDS/CENTRAL FLORIDA

**BREAKING ALL THE RULES**—Ron Goeder—Polydor  
**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**CAMEOSIS**—Cameo—Chocolate City  
**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**HE WHO RIDES THE TIGER**—Bernie Taupin—WB  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**1980**—B.T. Express—Col  
**ONE BAD HABIT**—Michael Franks—WB  
**TAP STEP**—Chick Corea—WB

## POPLAR TUNES/MEMPHIS

**BERNADETTE PETERS**—MCA  
**DUKE**—Genesis—Atlantic  
**EMPTY GLASS**—Pete Townshend—Atco

**GQ TWO**—Arista  
**NATURALLY**—Leon Haywood—20th Century-Fox  
**NOW APPEARING AT OLE MISS**—B.B. King—MCA  
**PARADISE**—Peabo Bryson—Capitol  
**POWER**—Temptations—Gordy  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**URBAN COWBOY**—Full Moon/Asylum (Soundtrack)

## DISC/TEXAS

**ARGYBARGY**—Squeeze—A&M  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ORIGINAL MIRRORS**—Arista  
**RARITIES**—Beatles—Capitol  
**URBAN COWBOY**—Full Moon/Asylum (Soundtrack)  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## SOUND WAREHOUSE/COLORADO

**CAMEOSIS**—Cameo—Chocolate City  
**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**HIDEAWAY**—David Sanborn—WB  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**L.A. BOPPERS**—Mercury  
**LOOK HEAR**—10cc—WB  
**ONE BAD HABIT**—Michael Franks—WB  
**OSZARK MOUNTAIN DAREDEVILS**—Col  
**SUE SAAD & THE NEXT**—Planer

## TOWER/PHOENIX

**CRASH & BURN**—Pat Travers Band—Polydor  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**DUKE**—Genesis—Atlantic  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**ONE BAD HABIT**—Michael Franks—WB  
**ONE EIGHTY**—Ambrosia—WB  
**PARADISE**—Peabo Bryson—Capitol  
**SUZY**—Terence Boylan—Asylum

## MUSIC PLUS/LOS ANGELES

**DREGS OF THE EARTH**—Dixie Dregs—Arista  
**I RUN WITH TROUBLE**—Leah Kunkel—Col  
**MONSTER**—Herbie Hancock—Col  
**ONE BAD HABIT**—Michael Franks—WB  
**SPIDER**—Dreamland  
**SUMNER**—Asylum  
**SYREETA**—Tamla  
**GLOW OF LOVE**—Change—Warner/RFC  
**TOMMY TUTONE**—Col  
**HOT BOX**—Fatback Band—Polydor

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**CAMEOSIS**—Cameo—Chocolate City  
**CATCHING THE SUN**—Spyro Gyro—MCA  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DUKE**—Genesis—Atlantic  
**FACE TO FACE**—Angel City—Epic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Arista  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox



MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

Record World  
CHARTMAKER

68



NBLP 7198

**ACADEMY AWARD WINNER *Best Adaptation Score***

Produced, Arranged & Conducted by RALPH BURNS Co-Producer: Glenn Berger



# Record World Albums 101-150

# Albums 151-200

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- 101 102 IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Arl)
- 102 94 VICTIMS OF THE FURY ROBIN TROWER/Chrysalis CHR 1215
- 103 104 BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708
- 104 93 BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)
- 105 108 RISE HERB ALPERT/A&M SP 4790
- 106** — ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427
- 107 96 L.A. BOPPERS/Mercury SRM 1 3816
- 108 92 GOD SAVE THE QUEEN/UNDER HEAVY MANNERS ROBERT FRIPP/Polydor PD 1 6266
- 109 113 ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501
- 110 105 10½ DRAMATICS/MCA 3196
- 111 99 BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/Asylum 5E 509
- 112 97 DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. HS 3426
- 113** 134 ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828
- 114 114 HIGHWAY TO HELL AC/DC/Atlantic SD 19244
- 115 112 DEGUELLO ZZ TOP/Warner Bros. HS 3361
- 116 115 1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- 117 119 HIROSHIMA/Arista AB 4252
- 118** 131 THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438
- 119 117 SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 120** — CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)
- 121 126 LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
- 122 122 WHAT'S THE WORD FABULOUS THUNDERBIRDS/Chrysalis CHR 1287
- 123** 133 WINNERS KLEER/Atlantic SD 19262
- 124 107 EVITA FESTIVAL/RSO RS 1 3061
- 125 127 8 FOR THE '80S WEBSTER LEWIS/Epic JE 36197
- 126** 136 SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064
- 127** — DREGS OF THE EARTH DIXIE DREGS/Arista AL 9528
- 128** 139 MONSTER HERBIE HANCOCK/Columbia JC 36415
- 129 132 FRONTLINE ELEVATORS/Arista AB 4270
- 130** 142 VAN HALEN/Warner Bros. BSK 3075
- 131** — 1980 B. T. EXPRESS/Columbia JC 36333
- 132 138 NOW APPEARING AT OLE MISS B. B. KING/MCA 2 8016
- 133** — IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
- 134 140 ON OFF BROADWAY usa/Atlantic SD 19263
- 135 118 SACRED SONGS DARYL HALL/RCA AFL1 3573
- 136** — SPLASHDOWN BREAKWATER/Arista AB 4264
- 137** — ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825
- 138** — LOOK HEAR? 10cc/Warner Bros. BSK 3442
- 139** — BERNADETTE PETERS/MCA 3230
- 140 141 LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373
- 141 149 SUZANNE FELLINI/Casablanca NBLP 7205
- 142 — NATURALLY LEON HAYWOOD/20th Century Fox T613 (RCA)
- 143 144 PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337
- 144 147 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 145 121 SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem)
- 146 — WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
- 147 — DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 148 — TWO TONS O'FUN/Fantasy/Honey F 9584
- 149 150 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
- 150 — TAP STEP CHICK COREA/Warner Bros. BSK 3425

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- 151 THE SPECIALS/Chrysalis CHR 1265
- 152 TENEMENT STEPS MOTORS/Virgin VA 13139 (Arl)
- 153 SOLD OUT FOOLS/EMI-America SW 17024
- 154 LOST IN LOVE AIR SUPPLY/Arista AB 4268
- 155 GROWING UP IN PUBLIC LOU REED/Arista AL 9522
- 156 THE TALE OF THE TAPE BILLY SQUIER/Capitol ST 12062
- 157 PRIVATE LIGHTNING/A&M SP 4791
- 158 TOMMY TUTONE/Columbia NJC 36372
- 159 AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269
- 160 FACE TO FACE ANGEL CITY/Epic NJE 36344
- 161 PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
- 162 SECOND EDITION PUBLIC IMAGE, LTD/Island 2WX 3288 (WB)
- 163 BARTZ GARY BARTZ/Arista AB 4263
- 164 NUDE ANTS KEITH JARRET/ECM 2 1171 (WB)
- 165 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
- 166 HANG TOGETHER ODYSSEY/RCA AFL1 3526
- 167 GALLAGHER/United Artists LT 1019
- 168 SONGS THE LORD TAUGHT US CRAMPS/IRS SP 007 (A&M)
- 169 LIVE AT THE PUBLIC THEATER HEATH BROS./Columbia FC 36374
- 170 REALITY EFFECT TOURISTS/Epic NJE 36386
- 171 THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
- 172 KITTYHAWK/EMI-America SW 17029
- 173 RUNNING FOR MY LIFE JUDY COLLINS/Elektra 6E 253
- 174 JERRY KNIGHT/A&M SP 4788
- 175 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
- 176 STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201
- 177 PAU: DAVIS/Bang JZ 36094 (CBS)
- 178 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 179 SHORT STORIES JON & VANGELIS/Polydor PD 16272
- 180 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 181 LED ZEPPELIN IV/Atlantic SD 19129
- 182 SYREETA/Tamla T7 372R1 (Motown)
- 183 LIVE AT ST. DOUGLAS CONVENT FATHER GUIDO SARDUCCI/Warner Bros. BSK 3440
- 184 NUCLEAR BLUES BLOOD SWEAT & TEARS/LAX/MCA 3227
- 185 NOMAD CHICO HAMILTON/Elektra 6E 257
- 186 HARDER... FASTER APRIL WINE/Capitol ST 12013
- 187 ZAMFIR/Mercury SRM 1 3817
- 188 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 189 GLASS HOUSE ROCK GREG KIHNS BAND/Beserkley BZ 10068 (Elektra/Asylum)
- 190 AFTER THE RAIN SIDE EFFECT/Elektra 6E 261
- 191 VOYAGER ROGER WHITTAKER/RCA AFL1 3518
- 192 SURE SHOT CROWN HEIGHTS AFFAIR/DeLite DSR 9517 (Mercury)
- 193 SOMETIMES YOU WIN DR. HOOK/Capitol SOO 12023
- 194 GLASS MOON/Radio RR 2003
- 195 PLAYING NEAR THE EDGE PETER McLAN/ARC/Columbia NJC 36190
- 196 HEAT/MCA 3225
- 197 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 198 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 199 TOO MUCH PRESSURE/SELECTER/Chrysalis CHR 1274
- 200 SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574

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

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# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Three weeks ago the Isley Brothers' current single, "Don't Say Goodnight," went No. 1 bullet on the BOS chart, came on the Black Albums chart at No. 1, and was barely nudged out of the pop album chart maker of the week coming on at No. 13. Did all of this come as a surprise to them? "Well, we've had some very fast selling albums," smiled Marvin Isley. "Our last eight albums have moved up very quickly but this has been the fastest selling. Starting in 1973 each one of our albums would take off faster than the one before." This is the first time that the veteran performers have picked a ballad as an LP's first single and the results have been overwhelming. "For 'Go All The Way' to be doing this well, going this fast, and selling this strongly was really a shock. We just felt that 'Don't Say Goodnight' had a certain chemistry. It sounded really strong when we cut the music for it, and we said if we could just get the lyrics to be as strong it might be a good first single." The rapid success may prove to be the cornerstone of a new era for the Isleys. They are a number of other projects that are under way, including a U.S. tour that will begin in New York on June 6th. This may be followed by a world tour. And once things settle down again, they'll be concentrating on activities with their T-Neck label. Plans are being made to handle the production of other acts. "That's one of the things that we'll be dealing with in the next year. We've had a lot of offers to produce other artists, and once the facilities for the label have been completed, we'll be ready to take that on." The new T-Neck studios will most likely be built in Long Island.

Mass Production, which is currently enjoying success on the charts, has taken to producing other acts within the Atlantic/Cotillion family. Through their Pepper Productions they have just completed albums for Ben E. King and the ADC Band. They also penned material for both acts.

Judith Wright and Jeanne McPherson, both formerly with CBS Records, have established the public relations firm of Wright & McPherson to handle press, marketing/merchandising, development and other services for those in the entertainment industry. They can be reached at 111 Third Ave., New York, N.Y. 10003; (212) 874-7007.

■ LOS ANGELES: Chicago's black radio market is at best unstable, or at least that is the word in the streets. Already major programming changes have occurred at WGCI-FM, WBMX-FM and WVON-AM. The programming changes point toward a broadening of listenership—which means shooting for larger target audiences—with hopes that the Chicago market will accept an adult contemporary black format.

Chicago is often viewed as the pulse of the mid-west, the trend setter, because the volume of black record sales in this market is

huge. Now these stations are affected by the presence of WGCI's PD, Barry Mayo; WBMX's new PD, Bob Scott, and WVON's new PD, Lee Armstrong—who are all battling for the top ratings in their market. Station promotions that were previously unheard of, or impossible years ago, are now underway, fueled by the need of these top three stations to sweep listeners into their cars and homes, or near any radio dial.

Aside from these three stations affected by the recent sway in programming tactics, adjustments in programming are also anticipated at WXOL-AM (a relatively new station programming "blues plus more," which is already targeted at an older audience), WJPC-AM (owned by Johnson Publishing Co.) and Indiana's WMP-AM, whose signal drifts as far as Chicago's south side. The competition has just begun . . . may be the best station rate. Hopefully, the programming trends

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## Black Oriented Album Chart

MAY 10, 1980

1. GO ALL THE WAY  
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
2. LIGHT UP THE NIGHT  
BROTHERS JOHNSON/A&M SP 3716
3. THE WHISPERS  
Solar BXL1 3521 (RCA)
4. ROBERTA FLACK FEATURING DONNY HATHAWAY  
Atlantic SD 16013
5. LET'S GET SERIOUS  
JERMAINE JACKSON/Motown M7 928R1
6. WARM THOUGHTS  
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
7. SPIRIT OF LOVE  
CON FUNK SHUN/Mercury SRM 1 3806
8. OFF THE WALL  
MICHAEL JACKSON/Epic FE 35745
9. MOUTH TO MOUTH  
LIPPS, INC./Casablanca NBLP 7197
10. TWO PLACES AT THE SAME TIME  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
11. SWEET SENSATION  
STEPHANIE MILLS/20th Century-Fox T603 (RCA)
12. TWO  
G.Q./Arista AL 9511
13. RAY, GOODMAN AND BROWN  
Polydor PD 1 6240
14. THE GAP BAND II  
Mercury SRM 1 3804
15. SKYWAY  
SKYY/Salsoul SA 8532 (RCA)
16. THE BLUE ALBUM  
HAROLD MELVIN & THE BLUE NOTES/  
Source SOR 3197 (MCA)
17. AFTER MIDNIGHT  
MANHATTANS/Columbia JC 36411
18. HOT BOX  
FATBACK/Spring SP 1 6726 (Polydor)
19. SKYLARKIN'  
GROVER WASHINGTON, JR./Motown M7 933R1
20. LADY T  
TEENA MARIE/Gordy G7 992R1 (Motown)
21. EVERY GENERATION  
RONNIE LAWS/United Artists LT 1001
22. LOVE SOMEBODY TODAY  
SISTER SLEDGE/Cotillion SD 16012 (Atl)
23. 10 1/2  
DRAMATICS/MCA 3196
24. REACHING FOR TOMORROW  
SWITCH/Gordy G8 993M1 (Motown)
25. BIG FUN  
SHALAMAR/Solar BXL1 3479 (RCA)
26. THE GLOW OF LOVE  
CHANGE/Warner/RFC RFC 3438
27. WINNERS  
KLEER/Atlantic SD 19262
28. RELEASED  
PATTI LABELLE/Epic JE 36381
29. YOU'LL NEVER KNOW  
RODNEY FRANKLIN/Columbia NJC 36122
30. PARADISE  
PEABO BRYSON/Capitol SOO 12063
31. MASSTERPIECE  
MASS PRODUCTION/Corillion SD 5218 (Atl)
32. RAPPER'S DELIGHT  
SUGARHILL GANG/Sugarhill SH 245
33. CAMEOSIS  
CAMEO/Chocolate City CCLP 2011 (Casablanca)
34. TWO TONS O' FUN  
FANTASY/Honey F 9584
35. CATCHING THE SUN  
SPYRO GYRA/MCA 5108
36. DREAM COME TRUE  
EARL KLUGH/United Artists LT 1026
37. 8 FOR THE '80s  
WEBSTER LEWIS/Epic JE 36197
38. PRINCE  
Warner Bros. BSK 3366
39. L.A. BOPPERS  
Mercury SRM 1 3816
40. LADIES' NIGHT  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
41. SIT DOWN AND TALK TO ME  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
42. MONSTER  
HERBIE HANCOCK/Columbia JC 36415
43. BRASS CONSTRUCTION  
United Artists LT 977
44. 1980  
BT EXPRESS/Columbia JC 36333
45. NATURALLY  
LEON HAYWOOD/20th Century Fox T613 (RCA)
46. BACK FOR MORE  
AL JOHNSON/Columbia NJC 36266
47. SPLASHDOWN  
BREAKWATER/Arista AB 4264
48. AND ONCE AGAIN  
ISAAC HAYES/Polydor PD 1 6269
49. AFTER THE RAIN  
SIDE EFFECT/Elektra 6E 261
50. ANGEL OF THE NIGHT  
ANGELA BOFILL/Arista/GRP GRP 5501

## PICKS OF THE WEEK

### SYREETA

Tamla T7-372R1 (Motown)



The newest release from this skillful vocalist and composer highlights a variety of styles. It is produced by Jerry Peters, Richard Perry and Hal Davis and teams her up once again with Billy Preston for the tune "One More Time For Love." She covers such tunes as "Blame It On The Sun" and the Chantels '57 hit "He's Gone" with enjoyable results.

### NATURALLY

LEON HAYWOOD—20th Cent.-Fox T-613



Haywood, as composer and vocalist, backs up his hot single, "Don't Push It, Don't Force It" with an LP that's sure to do as well. Among the five originals, there is also a ballad by Bunny Sigler and Phil Hurt, "Love Is What We Came Here For." Potential dance floor favorites are "If You're Lookin' For A Night Of Fun" and "Lover's Rap."

### SKAGLY

FREDDIE HUBBARD—Columbia FC 36418



Hubbard cut yet another album in the straight ahead style, again with beautiful results. The title cut, which is almost 15 minutes long, does have a fusion flavor and highlights some nice solos from the band's guests artists, George Duke and Paulinho da Costa. His version of "Theme From 'Summer of '42'" is a sure winner for radio.

### LET ME BE YOUR ANGEL

STACY LATTISAW—Cotillion SD 5219



For her second album Lattisaw has been teamed up with Narada Michael Walden to come up with an out and out winner. The material is both written and produced by Walden with a number of certain hot singles just waiting in the wings. Stacy is singing her heart out here and sounds best on "Jump To The Beat" and "Let Me Be Your Angel."



# Black Oriented Singles

MAY 10, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)	MAY 10	MAY 3	WKS. ON CHART
<b>1</b> <b>1</b> DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS T-Neck 9 2290 (CBS) (4th Week)			11
<b>2</b> 9 FUNKYTOWN LIPPS, INC./Casablanca 2233			8
<b>3</b> 4 LADY WHISPERS/Solar 11928 (RCA)			9
<b>4</b> 8 LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469			8
<b>5</b> 5 LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)			9
<b>6</b> 7 GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051			9
<b>7</b> 2 STOMP! BROTHERS JOHNSON/A&M 2216			14
<b>8</b> 3 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox 2443 (RCA)			12
<b>9</b> 10 TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494			9
10 6 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037			14
<b>11</b> 14 ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103			9
<b>12</b> 11 BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548			16
<b>13</b> 19 SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)			6
14 15 HIGH SKYY/Salsoul 2113 (RCA)			11
15 16 MINUTE BY MINUTE PEABO BRYSON/Capitol 4844			7
16 17 WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca)			9
<b>17</b> 22 SHINING STAR MANHATTANS/Columbia 1 11222			9
<b>18</b> 23 LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239			4
19 21 REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl)			8
20 18 I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/Columbia 1 11207			11
21 12 STANDING OVATION G.Q./Arista 0483			14
22 13 YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627			16
23 24 RIGHT IN THE SOCKET SHALAMAR/Solar 11929 (RCA)			8
<b>24</b> 27 GOTTA GET MY HANDS ON SOME MONEY FATBACK/Spring 3008 (Polydor)			7
<b>25</b> 28 INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077			7
<b>26</b> 34 CLOUDS CHAKA KHAN/Warner Bros. 49216			3
<b>27</b> 31 OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215			5
<b>28</b> 33 A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208			4
<b>29</b> 35 LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037			4
30 32 TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic 3655			7
31 20 AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)			17
<b>32</b> 39 POWER TEMPTATIONS/Gordy 7183 (Motown)			3
<b>33</b> 40 BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661			3
34 26 SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033			22
35 37 FOREVER MASS PRODUCTION/Cotillion 45009 (Atl)			5
<b>36</b> 42 COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)			5
<b>37</b> 41 WINNERS KLEER/Atlantic 3650			5



<b>38</b> 46 WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)			2
<b>39</b> 49 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)			4
<b>40</b> 44 THAT THANG OF YOURS JOHN & ARTHUR SIMMS/Casablanca 2251			5
41 43 BABY (THIS LOVE THAT WE'VE FOUND) HEAT/MCA 41203			5
<b>42</b> 47 SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS)			3
43 45 AFTER YOU DIONNE WARWICK/Arista 0498			5
<b>44</b> 56 STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236			3
<b>45</b> 51 I CAN'T GO ON LIVING WITHOUT YOU TAVARES/Capitol 4846			3
<b>46</b> 53 JUST US/I GOT THE FEELING TWO TONS O'FUN/Fantasy/Honey 888			4
<b>47</b> 54 GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS/Columbia 1 11249			4
<b>48</b> 55 FROM 9:00 UNTIL LAKESIDE/Solar 11931 (RCA)			4
49 50 SEXY EYES DR. HOOK/Capitol 4831			5
<b>50</b> 63 YOU AND ME ROCKIE ROBBINS/A&M 2231			2
<b>51</b> 64 SAME OLD SONG (SAME OLD STORY) RANDY CRAWFORD/Warner Bros. 49222			2
52 52 LET THE MUSIC TAKE ME PATRICE RUSHEN/Elektra 46604			4
<b>53</b> 59 THE GROOVE RODNEY FRANKLIN/Columbia 1 11251			3
54 25 WORKING MY WAY TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637			17

CHARTMAKER OF THE WEEK

<b>55</b> — I DON'T GO SHOPPING PATTI LABELLE Epic 9 50872			1
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<b>56</b> — BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown)			1
57 57 THE GET-DOWN MELLOW SOUND PLAYERS ASSOCIATION/Vanguard 35214			4
<b>58</b> — DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)			1
<b>59</b> 67 BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225			2
<b>60</b> 69 SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871			2
61 61 I'LL BE AROUND WAR/MCA 41209			3
62 62 GIMME SOMETHING REAL WARDELL PIPER/Midsong 7 72000 (CBS)			3
<b>63</b> — ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221			1
<b>64</b> — LOVE CYCLES D.J. ROGERS/ARC/Columbia 1 11254			1
<b>65</b> — STILL WAITING PRINCE/Warner Bros. 49226			1
<b>66</b> — DON'T TELL ME, TELL HER ODYSSEY/RCA 11962			1
<b>67</b> — FREAKIN' TIME PART I ASPHALT JUNGLE/TEC 765			1
68 68 I DON'T WANT TO BE WITH NOBODY ELSE ALTON McCLAIN & DESTINY/Polydor 2073			2
<b>69</b> — THE BIG BANG THEORY PARLIAMENT/Casablanca 2250			1
<b>70</b> — DON'T YOU LIKE IT CHAPTER 8/Ariola 0802 (Arista)			1
71 29 OFF THE WALL MICHAEL JACKSON/Epic 9 50838			12
72 36 TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)			18
73 30 WELCOME BACK HOME DRAMATICS/MCA 41178			14
74 48 THE BEST LOVE I EVER HAD JERRY BUTLER/Phila. Intl. 9 3746 (CBS)			8
75 58 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)			4

## Black Music Report (Continued from page 37)

toward adult radio will not adversely affect the youth market, specifically those kids who buy records in volume.

Donna Summer is rumored to be the leading lady in a film about the late Josephine Baker. Although the film is not scheduled for production until 1981, casting agents Gene Lerner and Hank Kaufman commented that "We have the greatest admiration and love for Donna. She is seriously high on the list of potential Josephines." Lerner and Kaufman, both affiliated with Tom Johnston's Palm Productions, are in the planning stages of the film (to be distributed by EMI, Ltd.).

Q-West Records and Warner Bros. Records have another solid smash from George Benson. The LP, "Give Me The Nights," ships in mid-June, but the single and title track will be released mid-May. It

sounds like there is something for everyone in this Quincy Jones-wrapped package.

Motown will release a new Stevie Wonder album. The LP, called "Hotter Than July," should be just that. I bet you're surprised to find that it will be released in July. This year!

George Duke hasn't lost his Duke's Stock, but he has lost some valuable musicians. Duke recently decided to disband his group, reportedly because his recent "Master Of The Game" album did not do what he expected it to do in sales. So Bryon Miller, bassist, has now joined the Crusaders on tour, Sheila Escovedo has offers to work with Herbie Hancock, and Josie James, Duke's primary female vocalist, has launched her own group, namely Josie James & Lovelight. Times are changing.



## Disco File (Continued from page 19)

from the forthcoming Casablanca film, "Can't Stop the Music." Producer **Jacque Morali's** sound is still rooted in march-time chanting, but the singing seems more extrovert here, and good guitar playing indicates an impulse to de-homogenize his sound. Starting up in some areas, clubwise.

Other potentially important disco discs, both non-commercial: **Trussel's** "Big City Rocker" (6:02), on Elektra, and **Pink Floyd's** "Run Like Hell" (3:41), pressed on disco disc in its single length. Trussel sounds like a raw but tight young party band on "Rocker;" raucous chanting and chorusing give the cut a Rick James sound. It has a very pleasing unstructured feel, though, and it gently encourages us to rock along. Could be a left-field hit comparable to "Love Injection." "Run Like Hell" was enjoying some crossover play as an album cut; a semi-break has been edited away from this shorter version (shades of the short "disco version" of "My Sharona.") The bass range is now limitless, and the piledriver beat could see it on a crosssection of playlists—it's certainly more of a mainstream cut than the more new-wave oriented cuts that have charted recently.

Notes: We previewed two key followup albums recently, Pre-lude's **France Joli** and Warner/RFC's **Gino Soccio**. Both are likely to appear in early June, and are top-quality works whose best virtue is diversity. Don't be surprised, but you'll be surprised. Love and kisses to Chicago correspondent **Scott Adams**, scheduled to take the plunge on Sunday, May 4, with **Debbie Gibellina**, in Willmette, Illinois.

## Dialogue (Continued from page 24)

**Roshkind:** One of the interesting things that's happening is that there has been a resurgence of established superstars, especially here.

Smokey Robinson is probably the most consistent performer the industry has had for the past 20 years. And now, on the eve of our 20th anniversary, he's hotter than ever.

Then we've re-signed The Temptations, and the first song they've cut, called "Power," was written and produced by Berry Gordy. A total winner!

**RW:** How did they return to the company after a lengthy period signed elsewhere?

**Roshkind:** Weil, they ran away from home, but now they've come back. In fact, I think they've written a song about it.

Then there's Diana Ross, whose last album, "The Boss," is the best selling solo album she's ever had. She has a new album coming that is just solid platinum.

**RW:** Looking at activity in these increasingly divergent areas, is there any single key you can find to what you term Motown's synergism? One obvious advantage would appear to be your structure as a privately-owned corporation, which tends to eliminate interdivisional rivalries.

**Roshkind:** We can make decisions here simply by saying "Yes." Other companies have to go through the rigmarole of board meetings, of coping with job insecurity and keeping up with those other divisions.

You know, I find one of the toughest challenges in any business is just finding people who can say "Yes" or "No" and make decisions when they need to be made. It's much safer to sit on the bench, because then you can say, "I didn't strike out." But you also can't say that you actually did anything.

## RCA Pacts Still Life



Ed DeJoy, division vice president, pop a&r, RCA Records, has announced that the label and Still Life Productions have signed a multi-artist production agreement. Under the terms of the pact Still Life will develop and promote artists signed to RCA through the production company. The first album to emerge from the deal will be "In Transit," a June release from the west coast band, In Transit. Pictured above, from left: Arnie Orleans, division vice president, sales and distribution, RCA Records; Richard Green, Still Life Productions; Marty Olinick, director, business affairs-west coast, RCA Records; Dino Barbis and John Barbis, Still Life Productions. Seated is Ed DeJoy.

## Polydor Pacts Zilch



Polydor Records has inked an agreement with Zilch Records for exclusive distribution of their product world-wide, excluding U.K., France and Australia, it was announced by Fred Haayen, president, Polydor Records. Zilch Records is a new company, based in the U.K. and headed by former Island U.K. general manager Fred Cantrell. The first release under terms of the pact will be an album from Sean Tyla, ex-member of British pub band Ducks Deluxe, to be presented by a single, "Breakfast In Marin" b/w "Amsterdam Dog." Pictured from left at the signing ceremony, are: Harry Anger, senior vice president, marketing, Polydor Records; Dick Kline, executive vice president, Polydor Records; Stu Fine, director, a&r, east coast, Polydor Records; Fred Cantrell, Zilch Records; Steve Salmonsohn, vice president, finance, Polydor Records; Fred Haayen, president, Polydor Records; Beth Schillinger, manager, business affairs, Polydor Records; David Saunders, attorney for Zilch Records; and Jerry Jaffe, vice president, artist development, Polydor Records.

## Radio Replay (Continued from page 30)

to take over the home screen in major markets; it seems that each rating period brings with it a new improved slate of ever-more-expensive-looking spots. But what about stations in secondary markets? How many of them can pay not only for air time (which admittedly costs less than it does in New York or Los Angeles), but for a slickly-produced commercial as well? Any advertising professional will tell you that if you're not prepared to do it right, you shouldn't do it at all: a poorly-made spot can do more damage than a morning man with chronic hiccups. A New York-San Francisco TV production firm, the **Harold Friedman Consortium**, thinks it has an answer in generic TV spots for particular formats, which can be "customized" for individual stations. Friedman's first radio client is KSAS/Independence, Mo., and his company is talking with other stations. KSAS uses an "album-rock" spot to which local identification has been added; Friedman plans to make spots for country, black, adult contemporary and all news, and to tie in print promotional material as well. Rates vary by market size; Friedman says \$35,000 went into his album-rock spot, a much higher budget than a local station could likely afford. More information is available at (212) 697-0858 or (415) 469-9929.

And that's all for the time being!

## The Jazz LP Chart

MAY 10, 1980

1. **SKYLARKIN'**  
GROVER WASHINGTON, Jr./Motown M7 933R1
2. **CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
3. **HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
4. **DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
5. **EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
6. **FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
7. **MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
8. **YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
9. **HIROSHIMA**  
Arista AB 4252
10. **LOVE IS THE ANSWER**  
LONNIE LISTON SMITH/Columbia JC 36373
11. **1980**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AL 9514
12. **ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
13. **ONE BAD HABIT**  
MICHAEL FRANKS/Warner Bros. BSK 3427
14. **8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
15. **ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
16. **OCEANLINER**  
PASSPORT/Atlantic SD 19265
17. **TAP STEP**  
CHICK COREA/Warner Bros. BSK 3425
18. **WIZARD ISLAND**  
JEFF LORBER FUSION/Arista AL 9516
19. **IN PERFORMANCE**  
OREGON/Elektra 9E 304
20. **LIVE AT THE PUBLIC THEATER**  
HEATH BROS./Columbia FC 36374
21. **PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
22. **NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
23. **NOMAD**  
CHICO HAMILTON/Elektra 6E 257
24. **NUDE ANTS**  
KEITH JARRETT/ECM 2 1171 (WB)
25. **AMERICAN GARAGE**  
PAT METHENY/ECM 1 1155 (WB)
26. **WITHOUT RHYME OR REASON**  
SCOTT JARRETT/Arista/GRP 5007
27. **FOR SURE!**  
WOODY SHAW/Columbia FC 36383
28. **THE BEST OF TOM SCOTT**  
Columbia JC 36352
29. **WITH ALL MY LOVE**  
WILBERT LONGMIRE/Columbia/Tappan  
Zee JC 36342
30. **THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19259

# N.Y. Piracy Conviction

(Continued from page 3)

are going to ask for substantial penalties for Mr. Winley." Sentencing is scheduled for June 2 by Judge Martin Stecher in New York State Supreme Court, New York County.

The case involved two gospel records on the Paul Winley label: "World's Greatest Gospel Singers" and "Gospel Queen," containing 11 tracks—nine by Mahalia Jackson and the other two by the Rev. James Cleveland—the masters of which belonged to CBS, Nashboro and Savoy Records. After sales representatives from each of the record companies involved spotted the pirated albums at retail outlets in New Jersey and New York, they notified the anti-piracy unit of the Record Industry Association of America (RIAA) about June of 1978. The RIAA conducted its preliminary investigation and then brought the case to the Manhattan district attorney's office in the latter part of 1978. An undercover detective posing as a representative of an England-based record company purchased 4,000 albums from Winley during March and April of 1979. Winley was arrested on April 3.

According to testimony given by Winley, he sold the two pirated albums to Program One-Stop, Waxie Maxie in Washington, D.C., Sam Goody, and an unidentified outlet in Virginia.

The six Mahalia Jackson tracks belonging to Nashboro Records—"In The Upper Room," "How I Got Over," "Walking To Jerusalem," "It Is No Secret," "If You Just Keep Still," and "Get Away Jordan" were all recorded between 1948 and 1953. "We're very pleased with the results of the trial," said Bud Howell, general manager of Nashboro Records. "We find our product bootlegged all the time on tape but this is the first time on disc."

CBS Records owns the other three pirated Jackson cuts: "Move On Up A Little Higher," "Just Over The Hill" and "I've Done My Work."

"It's a sad state when this type of operation is allowed to flourish in the first place," said John Mendelsohn, vice president of Savoy Records. "Maybe it will serve as a warning for anyone with similar ideas . . . to respect the property and rights of others." Savoy owns the rights to the two Rev. James Cleveland pieces: "Peace Be Still," recorded in 1963, and "Amazing Grace," recorded in '68. Mendelsohn served as a key witness for the prosecution by explaining that, especially in gospel music where head arrangements are used, no two recordings of performances

are the same, thus making it easy to determine the illegality of Winley's albums. "In court we played both the Savoy recordings and the Winley recordings and every nuance, phrase and note was the same." Executives from all three record companies testified for the prosecution.

"The amount of work that goes into a case like this is enormous, which is why we needed the '78 statute escalating the crime to the felony level and thereby making it worthwhile prosecuting," said Morello. "This means that if Winley is ever caught committing this crime again, he's a predicate felon and cannot plead to a misdemeanor making a state prison sentence mandatory. What a white collar criminal like Winley and other pirates are afraid of is going to jail. We want to let other people know that this statute also covers someone who tape records a live performance and then makes a record out of it. They also face a felony conviction."

## German Anti-Piracy

(Continued from page 3)

called the document a "Cry for help" from music publishers. It reflects growing concern in Germany about the unauthorized, uncompensated use of copyrighted material. An omnibus revision of the German copyright law is under consideration.

The estimated number of blank tapes sold annually in Germany, now well over 100 million, continues to rise sharply as sales of pre-recorded product stagnate. The publishers estimate further that eight out of every ten German choirs sing from photocopied sheet music. Although performances increase, composer income from the sale of choral sheet music declined 70 to 75 percent between 1970 and 1978.

Support for the Salzburg resolution grew when Austrian publishers revealed that a tape royalty surcharge law is in the final stage of consideration in Vienna, and could be passed in the next few months.

Members of the German Publishers Association also took a stand against a proposal being developed in Bonn to help fund an artists insurance pension scheme through an eight percent tax on music royalties. The draft of the law would tax all royalty collections in Germany, for both domestic and foreign copyrights. Noting that very few artists would be helped by the new pension plan and that the administrative costs could be exorbitant, the publishers will oppose the present draft when it comes up for public hearing in the next two months.

# Urban Cowboy Promo

(Continued from page 3)

enabling label promoters to extend their singles strategy beyond E/A artists like the Eagles, Joe Walsh, Linda Ronstadt and Johnny Lee to add outside contenders to their arsenal.

That added control is already being put to the test two weeks after the LP's release to radio. The first two singles, shipped last week, include both an Asylum artist, Joe Walsh, and Mickey Gilley, who records for Epic. And E/A's promotion force is further buttressing initial exposure for the album via album-track adds on both AOR and various adult - contemporary, AOR and Top 40 formats, as well as country stations.

Although the full force of the "Urban Cowboy" push awaits the release of the Paramount film next month, radio play is already being scrutinized to see whether the country/rock/pop mix is a possible bellweather for an even greater swing toward country-influenced crossover pop.

## Stressing Variety

Executives at E/A, Front Line Management and WEA have been downplaying comparisons with "Cowboy" star John Travolta's earlier dramatic smash, "Saturday Night Fever," which also underscored its plot with a generic musical element, disco, and helped validate its overground acceptance in the process. If they demur at forecasting a "Fever"-ish phenomenon, though, they clearly hope to translate the current bullish outlook for country-pop into a launching pad for the album and the film itself.

According to E/A president Mel Posner, "One of the things we're concerned with on this project is literally the idea of the title itself, the idea of the big city cowboy as it exists in the film. It's not necessarily straight country & western music at all." Uptempo rockers by Bob Seger and Jimmy Buffett, along with Walsh's "All Night Long," one of the two current singles, are accordingly opening up AOR and Top 40 play.

## Crossovers

Also shipped is Mickey Gilley's new version of the Ben E. King hit, "Stand By Me," concurrent with a separate Epic single by Gilley, itself a cover of the Buddy Holly chestnut, "True Love Ways." Although CBS promotion executives are declining comment on the Full Moon/Asylum single, a Full Moon source reported that both labels are viewing the latter record as likely to develop an initial base with country stations,

while "Stand By Me" will be pushed as a pop entry.

Meanwhile, Kenny Rogers' current triple-threat album chart momentum and existing pop, adult contemporary and country singles strength is being tapped. "On the AM side, the Rogers cut, without a single release, is being added as a major record at too many stations to ignore," says Stein. E/A singles promotion director Sammy Alfano adds that his field reps are handling the Rogers cut as a push project, even without any current singles release plans.

EMI-America / United Artists, Rogers' label, confirms that their current Rogers single, "Don't Fall In Love With A Dreamer," recorded by Kim Carnes, precludes a "Cowboy" single from Rogers. Promotion vice president Charlie Minor says the label is applying the competitive product aspect of the deal to insure that the "Cowboy" track, "Love The World Away," doesn't sap the momentum garnered for the Rogers/Carnes record.

## Swing to Pop?

With one Front Line/Full Moon source stressing that album sales may not generate their broadest potential until after the film's release, most principals are deferring the question of just how substantial a swing toward country pop product may be in the offing. E/A's Stein points to Rogers, Waylon Jennings, Willie Nelson and the label's own Eddie Rabbitt as part of a prior growth pattern for country and country rock, preferring to view the outlook for "Urban Cowboy" as based on a more gradual shift in pop chart influences.

One of the album's earliest outside champions, however, is somewhat more bullish. Lieberman Enterprises chairman David Lieberman has already given the green light to a major merchandising campaign to be launched this summer via a number of chain accounts. Without promising any new all-time records, Lieberman sees the rapid initial acceptance for the album's tracks, coupled with the current climate for acts like Rogers, Nelson and

Lieberman Enterprises has thus targeted the LP for a concerted push, starting with initial instore emphasis to build toward the film's release later this spring, and slated to kick into high gear in July and August through major merchandising and advertising campaigns via such affiliated chains as Sears, Woolco, Venture, Target and others.

## The Coast (Continued from page 12)

where it will be recorded with a mobile unit); the other is an album for ex-Spirit members **Randy California** and **John Locks**, which Gary will co-produce with **David Briggs** (Neil Young, Nils Lofgren, etc.) Gary wrote two songs with California . . . **Mike Chapman** is telling people that the LP he produced for **Shandi** is among his three best works, right up there with Blondie's "Parallel Lines" and "Get the Knack" . . . At Evergreen Studios in Burbank: **Henry Mancini**, scoring **Blake ("10") Edwards'** new film, "S.O.B." . . . At Scott/Sunstorm: **Leon Haywood**, and **Willie Ray Guy**, produced by **Garth Hudson** . . . At the Sound Castle: **La Costa**, the **Mighty Clouds of Joy** and **Craig Mirijanian** . . . At the JVC Cutting Center in Hollywood: **Jeff Lynne**, cutting refs for the new ELO single; producer **Tim O'Bryan**, doing the same for **Herman Brood's** first for Arista; and a new group called **Studio**, mastering their first single . . . MEANWHILE, IN MUSCLE SHOALS—The MSS combine stay busy with **Jimmy Johnson** producing guitarist **Will McFarlane's** solo debut for the studio's MSS label via Capitol; **Barry Beckett** producing **John Prine** for Asylum; and **Roger Hawkins** and **David Hood** just finishing mixes for another MSS debut, artist **Don Tinsley**. **Millie Jackson** and **Brad Shapiro** have also completed tracks for Millie's next Spring LP.

STAR WARS: The latest act to be courted by a round-robin of labels here is rockabilly heir apparent **Billy Burnette**, who's been making the rounds of L.A.'s new rock club circuit. We're told current bids have exceeded the recent highwater mark set by the **Knack**—meaning a hefty, seven-digit sum. So much for the new austerity . . . Meanwhile, **Denny Cordell** has formalized his tie with Santa Cruz rockers **Motion Pictures**, unveiled here with several shows at Cordell's Flipper roller disco late last year. Cordell has signed a production deal with the quartet, who are now managed by **Cavallo-Ruffalo-Fragnoti**, and has reportedly cut several tracks at Olympic Studios in London. No label deal yet . . . **Neo Paris** (without his band, **the Futures**) was off to Japan on May 1 for a promotional tour.

FURTHERMORE: Chicago's loss is Lotusland's gain as of last week, when **Steve Goodman** moved his wife and three daughters to Seal Beach. The singer, songwriter and guitarist celebrated the move at Saturday's Cal State Long Beach's Banjo, Fiddle & Guitar Festival (itself an annual reminder that the Ash Grove isn't really gone, at least spiritually), revving up the audience for **Emmylou Harris** with typical ebullience. Welcome to L. A. . . Bath, England, club owner **Peter Bradshaw** has founded the CERT label here, with initial singles to be marketed by Faulty Products through I.R.S. in New York and London. Home office remains in the U. K., but their Los Angeles outlet may be the first line of assault, since the first release is by the aforementioned Studio. Bradshaw was quoted as emphasizing this town's role in his plans by observing, "Los Angeles is the cathedral of high technology, and will become a center for new age music." Lemme hear you say, 'Ave . . .' Rumours persist that **Ed Rosenblatt** will be named president of the new **David Geffen** label . . . **Barry Mann**, whose "On Broadway" (written with **Cynthia Weil** and **Jerry Lieber** and **Mike Stoller**) is featured in "All That Jazz," this week's chart-maker, has his own Casablanca album due for release soon.

## Silencers Make Trax



Precision recording group the Silencers recently performed at New York's Trax club. The group just released its first album on the CBS Associated Label, produced by Bob Clearmountain. Pictured backstage are, from left: Ron McCarrell, VP, marketing, E/P/A; Mike Pella, Silencers; Bill Freston, VP, merchandising, E/P/A; Tony Martell, VP and general manager, CBS Associated Labels; Tom Cossi, president, Precision; Al DeMarino, VP artist development, E/P/A; Frank DeLeo, assoc. dir., promotion, CBS Associated Labels; Ed Goodgold, manager; (bottom) Dan Castagna, associate director, artist development, E/P/A; Roxy Myzal, Precision; Warren King, Frank Czuri, Silencers; Bob Clearmountain, producer; Dennis Takos and Ron Bird Foster, Silencers; (center, bottom) Al Gurewitz, vice president, promotion, E/P/A.

## 'Select' Friends



On the first leg of their U.S. tour, Chrysalis recording artists Selecter performed to four sold-out audiences at the Whiskey A Go-Go. Selecter is touring in support of their debut LP, "Too Much Pressure." Pictured from left: Neal Davies, guitarist; Compton Amanor, guitarist; Charley Anderson, bassist; Desmond Brown, keyboards; Gappa Hendrickson, vocals; Pauline Black, vocals; Rachele Fields, director of promotion; Sal Licata, president, Chrysalis Records; Juliette Devie, manager; Charley "H" Bembridge, drums; Rodney Bingenheimer, KROQ air personality; Maria Montoya; Brendan Bourke, national merchandising manager; Lydia Sarno, artist development coordinator; Jim Henke, Rolling Stone. (Back row) Billy Taylor, Chrysalis field rep.; Frank Infante of Blondie; Nigel Harrison of Blondie; Huey Lewis; Scott Kranzberg, national promotion director.

## Kandel To CBS Video

(Continued from page 4)

Leslie.

Kandel comes to CBS with an extensive background in video programming. Since 1979 he served as director, special programming, RCA Selectavision, where he acquired all non-feature product including sports, music, children's and informa-

tional programs. In this position he also developed all original Videodisc programs. From 1977 through 1979 he worked at Warner Qube, first as director, sports and electronic games, and subsequently as director, sports programming and movie acquisition; and director, premium programming: acquisition, scheduling, research.

## New York, N.Y. (Continued from page 13)

**Tom Waits'** "Fumblin' With The Blues" to **Townes Van Zandt's** folkish "No Place to Fall." The standout tune is **Rod MacDonald's** "Cross Country Waltz," the story of a doomed love affair told by the person who recognizes her misfortune from the outset, when everything is rosy. In a startling performance, Kaske moves beyond the straightforward, tender delivery of the opening verse through a multiplicity of emotions—sorrow, pity, controlled rage—as the futility of her plight becomes evident. When the chorus comes around, she brings reality home with a dead-on, cutting declamation of two key lines: "But it just looked too easy/too easy to be right."

The record's problems are minor ones. Her quirky version of Wood's 1967 classic, with synthesizer lines flitting about all over the place, seems out of place here owing to its overtly pop arrangement. It's a little too slick to be convincing. Keske could easily have slowed the song a bit and made a truly personal statement of it. At a couple of other junctures she reaches for the surface feeling instead of going deeper into the tunes. But that's all small stuff, and hardly spoils "Last Night in Town." Kaske's ability is obvious and redoubtable. Hope she can make something of it.

JOCKEY SHORTS: **Felix Cavaliere** has signed an exclusive worldwide management agreement with Contemporary Communications Corporation, the firm headed by **David Krebs**, **Steve Leber** and **Louis Levin** . . . **Mike Oldfield's** upcoming Virgin release, "Airborne," includes tracks from his domestically-unreleased "Platinum" LP. Also, the first 50,000 who purchase "Airborne" will receive a free Oldfield album containing a live version of "Tubular Bells" on side one and, on side two, cuts from the artist's "Incanations" LP, also unreleased domestically . . . producer-composer-artist **Jonathan King** ("Everyone's Gone to the Moon") is expanding his profile by reporting on the U.S. presidential race for two BBC channels . . . **Commander Cody's** tour brings him to the Lone Star this week, May 6 and 7. Numbered among the members of Cody's band are drummer **Tony Johnson**, composer of the song "Midnight in Memphis," which **Bette Midler** performs in "The Rose," and original **Stooge Steve MacKay** . . . a nine-musician blues tour of Greece, the first-ever performance by blues musicians in that country, ended on April 19 and proved so popular that Greek promoter **Yannis Petropoulakis** has decided to schedule another blues tour for late September. Musicians for the tour were drawn from the Alligator Records roster (Alligator's owner and founder **Bruce Iglauer** was instrumental in setting up the tour), and featured **Koko Taylor**, **Albert Collins**, **Billy Branch**, **Lurrie Bell** and **A.C. Reed**.

# Concert Survey (Continued from page 3)

graded down to brand-new artists who play to the smallest audiences at the bottom. Depending on the market, the cylinder can be tightly constricted at one or more levels. "A few years ago," said Forté, "it resembled a coke bottle, fat in the middle, and lean at top and bottom. Right now, we're in the middle of the 'hourglass' syndrome."

A *Record World* survey of agents and promoters supports the accuracy of this view. The market for middle-sized concerts, usually meaning audiences of two-to-five-thousand, seems to have been hardest hit by the tightened dollar. Promoters are betting their money on outdoor stadium shows featuring several top-draw attractions. At the same time, they are keeping close watch on an expanding national club scene, which they view as a spawning ground for the headliners of tomorrow.

## Profits Down

"A big Ford plant recently closed in New Jersey, and I tell you, I could feel it slightly in my ticket sales," complained John Scher, whose Monarch Entertainment Company promotes shows in New Jersey, the New York metropolitan area and upstate New York. Scher reported that his Capitol Theater, a 3000-plus seat facility, has experienced a downturn from over 80 percent profitability to under 60 percent profitability in the last six months. In a middle-sized theater in Rochester, New York, overall profitability dropped from 75 percent to as low as 25, or even ten percent in the same period.

"Kids simply are not going to the theaters in the numbers that they were," Scher continued. "They're saving their money for the bigger arena shows." Scher referred to the city of Rochester, where his small theater business is suffering while 10,000-plus arena shows featuring Genesis and Van Halen are guaranteed to sell out weeks in advance. For the summer, Scher expects to produce shows at the 65,000-seat Giants Stadium, with "three or four headliners together." The Capitol will be closed, and his medium-sized shows will be moved to the 4,000 seat Convention Hall by the beach in Asbury Park, which he called "a traditionally strong summer venue. It will be the key to seeing how this economy thing has hit us."

Belkin Productions, which promotes concerts throughout the midwest, especially in Ohio, Michigan and Western Pennsylvania, has also had difficulty making shows work in the mid-sized theaters, but vice president Jules Belkin does see a "good summer

for very strong package shows at a reasonable price." For Memorial Day weekend at the Iowa State Fair Grounds in Des Moines, Belkin has scheduled Journey, Molly Hatchet, Toto and the Babys to play before a maximum audience of 35,000 at \$12.50 per ticket. Belkin looks forward to other successful stadium shows, and added that one aspect of inflation, the rising price of gasoline, probably will not affect business. All of his spring shows at the Cleveland Coliseum, 20 miles outside of the city, have been sellouts.

"Packaging" constantly turns up as a key word among promoters and agents, including Jeff Franklin, president of ATI. "I've heard people say that the summer's going to be bad," said Franklin, "but I disagree. If you package the right combination of acts, you're going to do business. We're involved in some Florida stadium shows with Ted Nugent, Pat Travers and two more acts. I believe that kids, who pay ten dollars for one headliner and one support act in a 15,000 seater, will come out to see four acts for \$2.50 more."

"Will there be as many shows as in the past?" the ATI president continued. "No. But they will be packaged better. It will give the artists the ability to tour more cities and play for more people. Artists tour to sell records, so it's important to reach as big an audience as you can."

Packaging is a helpful strategy for venues of all sizes, and making them work is purely a matter of negotiation, according to the Morris Agency's Forté. "It's down

to the promoters to make change-overs efficient," he asserted. "There was just too much negativity about three years ago when the three-act shows sort of ended. Groups felt they were mistreated. 'We don't get a soundcheck, we don't have any production rights, we don't get a good setup'—it's the big bitch every act has on a package bill." Forté has found that his job now extends far beyond the strict definition of an agent's function, negotiating among managers, facilities, record companies and promoters to make sure each act is happy.

Agents and promoters have utilized other strategies they will continue to use this summer. ATI's Franklin gave one example: "Instead of going into a city and setting two days firm, we'll set a day and hold a day . . . after a week, we'll know by ticket sales if the show is going to do one day, two days or three days." Franklin then books shows in neighboring secondary markets on open days, exploiting touring time without tremendous added travel expenses. And Franklin added that "secondaries are where you break records."

Rich Floyd, who promotes concerts through his Atlanta-based Full House organization, described effective policies to which he will adhere. "We've tried to get weekend dates wherever possible," he said. "They seem to work better than the weeknights. I always negotiate to get the kids a good ticket price . . . And it's never a good idea to saturate the market with concerts. During the months when lots of artists are touring, if people have

five concerts to choose from in one week you're not going to sell out all five." Floyd also cited selective packaging and creative promotions, in conjunction with radio stations, retailers and record companies, as ways to get the extra edge.

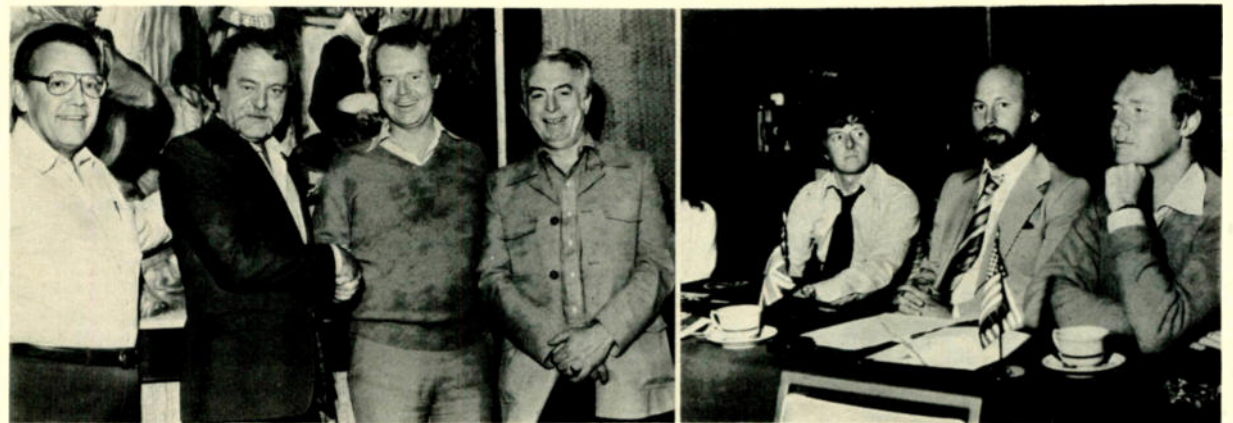
Promoters and agents pointed to the expanding number of clubs, "three times as many as last year," according to Forté, as a healthy sign for the business. "I'm not talking about a bar with a band, I'm talking about places up to a thousand seats, where new acts can break," explained Franklin, who made comparisons with the ballrooms of the late sixties, which nurtured the album artists of that period.

Everyone contacted by *RW* seemed confident in the traditional belief that economic troubles usually aren't a problem for the live entertainment business. "People will put off major purchases," stated Fred Johanson, vice president of the Boston-area's Don Law Company, "but the entertainment dollar is a high volume, low unit price sale. The kids may be showing up in old, beat up cars, but they'll be there."

## March-London Venture

■ NEW YORK — Under the banner of March-N-London, Myrna March and Bobby London will collaborate on a new publishing and production company. The company will include Myrna March Music, Inc.; Bobbiel Music, Inc.; and Make Music, Inc.; all ASCAP firms. The new company will be located at 400 East 56th Street, Suite 12P, N.Y., (212) 758-7127.

## RCA Holds Latin American Meet



The announcement of a new agreement to represent Chrysalis Records and the signing of a new agreement extending RCA's rights to distribute the product of ABBA throughout Latin America were highlights of a Latin American convention conducted recently in Buenos Aires by RCA Records. The four-day meeting at the Buenos Aires Sheraton also featured product presentations from RCA companies in Mexico, Brazil, Argentina, Spain, Italy, Germany, France, Great Britain, the Netherlands and the U.S. as well as new product from such outside sources as Hansa, Polar Music, Kangaroo Team, Friederich's Productions, Atoll Music, Tri-Lo, and Can't Stop Productions. Jose Vias, Jr., director of market development, Latin American region, RCA Records in Miami, chaired the meetings. In the photo at left, at the announcement of the renewal of the Latin American distribution pact with Polar Music for the recordings of ABBA, are (from left) Jose M. Vias, Jr., director, market development, Latin America, RCA Records-U.S.A.; Stig Anderson, president, Polar Music AB-Sweden; Arthur Martinez, division vice president, RCA Records, International, and John Spalding, vice president, Polar Music. In the photo at right are Des Brown, international, Chrysalis Records (U.K.); Chris Wright, co-chairman, Chrysalis Records (U.K.) and RCA's Martinez at the presentation of Chrysalis product after the announcement that RCA would distribute Chrysalis in Latin America.

## Classical Retail Report

### OF THE WEEK

#### Greatest Hits



### IS GREATEST HITS

#### ERS OF THE WEEK\*

S GREATEST HITS—London  
: FIDELIO—Behrens,  
Solti—London Digital  
AGES—Previn—Angel

#### ONG OF THE SEASHORE

LEONCAVALLO: CAV &  
abella, Scotto, Carreras,  
ngel  
AVAROTTI: O SOLE MIO

VALDI: KRAMER VS.  
FILM SOUNDTRACK—

VON STADE SINGS  
HAYDN AND MOZART

#### S/EAST COAST

MA—Scotto, Troyanos,  
Columbia  
CHCHED-ON BRANDENBURGS  
a  
AGES—Angel Digital  
NG OF THE SEASHORE—RCA  
S OF 1721—Columbia  
ORGSKY: BOLERO, PICTURES  
IBITION—Mehta—Columbia  
ANON—Canadian Brass—

GREATEST HITS—London  
AEGYPTISCHE HELENA—  
su, Dorati—London  
EM—Scotto, Baltza, Lucchetti,  
, Muti—Angel

#### OL/NEW YORK

FIDELIO—Angel Digital  
APHONY NO. 2—Stokowski  
a  
AGES—Angel Digital  
CLASSICS—Karajan, Others

ODANTE—Baker, Burrowes,  
Philips  
EONCAVALLO: CAV & PAG

OGNO DI SCIOPIONE—  
er—DG

ANON—Canadian Brass

GREATEST HITS—London  
ALDI: KRAMER VS. KRAMER  
a

#### ORLD/TSS/ NORTHEAST

FIDELIO—London Digital  
COMPLETE SYMPHONIES—  
—DG  
NG OF THE SEASHORE—RCA

MASCAGNI, LEONCAVALLO: CAV & PAG  
—Angel

PACHELBEL: KANON—Canadian Brass  
—RCA

PAVAROTTI'S GREATEST HITS—London  
POURCELL CONDUCTS ORCHESTRAL  
FAVORITES—Angel Digital

PURCELL, VIVALDI: KRAMER VS. KRAMER  
—Columbia

RAVEL, MUSSORGSKY: BOLERO, PICTURES  
—Mehta—Columbia

STRAVINSKY, BERG: VIOLIN CONCERTOS  
—Perlman, Ozawa—Angel

#### ROSE DISCOUNT/CHICAGO

BEETHOVEN: FIDELIO—London Digital  
BELLINI: NORMA—Scotto, Troyanos,  
Levine—Columbia

BOLLING: SUITE FOR CLASSICAL GUITAR  
AND JAZZ PIANO—Angel Digital

BRITTEN: SERENADE, LES ILLUMINATIONS  
—Tear, Giuliani—DG

CARLOS: SWITCHED-ON BRANDENBURGS  
—Columbia

GALWAY: SONG OF THE SEASHORE—RCA  
MASCAGNI, LEONCAVALLO: CAV & PAG  
—Angel

PAVAROTTI'S GREATEST HITS—London  
PETERSON: SYMPHONY NO. 8—  
Comissiona—DG

POURCELL CONDUCTS ORCHESTRAL  
FAVORITES—Angel Digital

#### STREETSIDE/ST. LOUIS

BEETHOVEN: COMPLETE SYMPHONIES—  
Bernstein—DG

BERLIOZ: SYMPHONIE FANTASTIQUE—  
Mehta—London Digital

BOLLING: SUITE FOR CLASSICAL GUITAR  
AND JAZZ PIANO—Angel Digital

MASCAGNI, LEONCAVALLO: CAV & PAG  
—Angel

MOZART: COMPLETE SYMPHONIES, VOL.  
III—Hoglund—L'Oiseau Lyre

PAVAROTTI'S GREATEST HITS—London  
FREDERICA VON STADE IN OPERA ARIAS  
—Philips

DAME JOAN SUTHERLAND SINGS  
MOZART ARIAS—London

TELEMANN, BACH: SUITES FOR FLUTE—  
Wilson—Angel Digital

#### DISCOUNT RECORDS/ SAN FRANCISCO

DVORAK: JACOBIN—Supraphon  
GALWAY: SONG OF THE SEASHORE—RCA

HANDEL: ARIODANTE—Baker, Burrowes,  
Leppard—Philips

MARTINU: SYMPHONIES NOS. 2, 6—  
Neumann—Supraphon

PAVAROTTI'S GREATEST HITS—London  
PAVAROTTI: O SOLE MIO—London

PROKOFIEV: ALEXANDER NEVSKY—  
Obraztsova, Abbado—DG

FREDERICA VON STADE SINGS OPERA  
ARIAS—Philips

STRAUSS: DIE AEGYPTISCHE HELENA—  
Jones, Katsu, Dorati—London

TCHAIKOVSKY: PIANO CONCERTO NO. 1  
—Gavrilov, Muti—Angel

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

## Hensler: Polygram's New Boss

By SPEIGHT JENKINS

■ NEW YORK — Without much reclame a soft-spoken, slight German named Guenther Hensler has become the most powerful force in American classical music. Powerful, that is, if one judges such things by the volume and significance of the classical product directly under his control. For Hensler is the president of Polygram which now encompasses not just Deutsche Grammophon and Philips but London Records as well.

At lunch last week Hensler spoke candidly about his hopes for the combine. "I've been saying ever since I came back to America in January (he officially took over on Feb. 1; London's amalgamation took place on March 1), that I intend to keep the three labels separate, with their individual identities intact."

#### Relocating Offices

Hensler this week will oversee the beginning of a move of the geographic location of his division. A three-story brownstone on W. 55th Street, very near the New York City Center, will house London on one floor, DG on another and Philips on another, with the administrative offices worked somewhere in amongst them.

The idea has been to "let each label carve out a world of its own in regard to artists, repertory, consumer service and treatment of the media, bringing them all together only in matters of sales, marketing and distribution." The national sales/promotion manager for the three will be John Harper, the London Records executive often discussed in this column for his inventive and successful ideas.

The brownstone was chosen for a variety of reasons, many of them intangible. Bringing all the classical divisions of Polygram under this particular roof moves all of his staff away from the impersonality of a big New York office building into the more human setting of what once was a private home. He feels that it will encourage both individuality and at the proper times corporate fusion.

In the Polygram set-up each of the labels keeps its home center for its recordings. Decca (which we know in the U.S. as London) is still located in London with Ray Mitchell, long a Decca executive as classical manager. London's exclusive artists—

Alicia de Larrocha, Vladimir Ashkenazy, Sir Georg Solti, Zubin Mehta, Dame Joan Sutherland and Luciano Pavarotti, to name several—will remain as they are, and there will be no changes in repertoire direction.

Hensler's own role will be to coordinate the branches where necessary and to supervise the national aspects of Polygram. Artists and repertory proposals will be suggested to the European A&R headquarters by the three label managers, Richard Rollefson of London (who has replaced Terry McEwen, now a senior consultant to Hensler but soon to become director of the San Francisco Opera), M. Scott Mampe of Philips and a new chief of Deutsche Grammophon, not announced as of the time of this writing.

The United States is not new territory for Hensler. Born in Lindau, a southern German town near Lake Constance on the Swiss border, he began in the record business working for EMI in Cologne when very young. He first came to the United States in 1965 and spent three years with George Mendelssohn at Vox/Turnabout, then returned to Europe to begin his service with Deutsche Grammophon. In 1971 he was appointed regional manager for the United States and in 1972-73 was assistant to the president of Polygram in this country. Different posts in Germany, undertaken thereafter led to his being made chief of Metronome, a German subsidiary of Polygram which has presented such groups as The Village People and an Italian singer named Milva in Central Europe.

#### Moves To N.Y.

On short notice Hensler left Metronome and moved his wife and nine-year-old daughter to New York in January, and they are well ensconced on New York's Upper West Side. The gray-haired, blue-eyed executive finds New York much more pleasant this time around. "Maybe it's because I'm living in Manhattan and not Queens, but the city seems more fun, less pressured, slightly more relaxed. (A comment worth quoting because absolutely unique in 15 years of interviewing people who live here!)

Hensler is not only buoyant about New York—a welcome  
(Continued on page 48)

## Intersong Celebrates 25th Anniversary

By JIM SAMPSON

■ MUNICH—On April 24, Intersong Music Publishing celebrated its 25th anniversary with a party at the Onkel Poe Club in Hamburg. Alfred K. Schacht, who started the Hamburg operation and has since established his own publishing house, was on hand to observe his own 25th year as a publisher.

Intersong began in April, 1955 as Aberbach Hamburg, launched by Jean and Julian Aberbach as a subsidiary of the U.S. Hill and Range operation. Within five years, Aberbach had become one of Germany's largest publishers, representing Bert Kaempfert as well as Elvis Presley, Bobby Darin, Hal Fein, Leiber and Stoller, and many others.

Rudi Slezak, also now a successful independent publisher, became Aberbach's professional manager in 1960 and stayed until 1966, the year in which the Aberbach Brothers sold 13 of their 16 foreign firms to Deutsche Grammophon. Heinz T. Voigt concluded the transaction for DG, and became co-managing

director with Dr. Wolfgang Hix. Voigt remains a managing director of the Hamburg publishing house, in addition to running Polygram's worldwide publishing operations.

In 1970, Phonogram's Capriccio Publishing joined the new Intersong Music Publishing group. In 1974, the name of the Hamburg house changed from Aberbach to Intersong. Since the purchase by DG, Intersong has become the home of James Last, Daliah Lavi, Leo Leandros and Drafli Deutscher. Among Intersong's sub-publishing partners are Fleetwood Mac, Blondie, Peter Gabriel, Chick Corea and Jean-Michel Jarre. The latest additions to Intersong Hamburg: Smokie and the Carlin Music Group.

Managing director Horst Fuchs appropriately presented a new group, the country band the Greyhounds, at his anniversary celebration. Intersong promises to remain highly active in the development of new talent.

## England

By VAL FALLOON

■ LONDON—WEA has formed a company in Eire which will be sole distributor of the major's product in that territory. Symphola will handle Northern Ireland product. The new company will start operations on July 1 and will be headed by **Clive Hudson**, formerly manufacturing manager and distribution manager of WEA U.K. WEA MD **John Fruin** stated that the company's sales in Eire had increased to the point where a separate company had become economically viable. He is also investigating the possibility of setting up a factory in Eire. WEA product was formerly sold through Solomon and Peres all over Ireland . . . The Knebworth Festival has been saved by the formation of a new consortium headed by London commercial station Capital Radio. The acts named so far to appear at the one-day event on June 21 include the **Beach Boys**, **Santana**, the **Blues Band**, **Elkie Brooks** and **Mike Oldfield**. Capital's success with last year's Pally Jazzfest encouraged the local authorities to grant the consortium the licence lost by last year's promoters when the show overran. In addition, camping and transport facilities have been increased, and the backers have put up a bond of 25,000 pounds as security against an overrun this year.

Capital Radio is recording the shows for later broadcast. The backers have also had to buy a field of wheat from the stately home's owners (the crop would be ruined by visitors). An amusing sidelight to the launch was that journalists had to creep around the old house as EMI was filming a movie, "Horror Club," across the hall.

The artist line-up reflects the Capital Radio audience: in a recent poll the Beach Boys came tops after the **Beatles**, **Stones** and **Elvis** in a listener's top 500 discs program . . . Incidentally Mike Oldfield, whose "Tubular Bells" has sold two million copies, starts his first nationwide U.K. tour this month, using an eleven piece rock band—a contrast to his three shows last year using an 80 piece orchestra. Oldfield is also planning a coast-to-coast U.S. tour in July and August, his first visit there.

(Continued on page 45)

## Gold & Silver for Chic



Atlantic recording artists Chic were recently awarded gold and silver discs from Atlantic's Japanese affiliate Warner/Pioneer Corporation. Seen here accepting gold for "Le Freak" and silver for "Good Times" are, from left: Chic's Nile Rodgers, Atlantic executive vice president Sheldon Vogel, Chic's Bernard Edwards, and Atlantic international manager Cheryl Mitchell.

## Japan

(This column appears courtesy of Original Confidence magazine)

■ On April 14 Polydor K.K., Japan held a reception at the Hotel Okura for **Frank Mills**, who was visiting Japan. At the reception, Mills demonstrated a few songs for the people present. After this, a gold disc was awarded to Mills by **Mr. Torio**, director and general manager of the international division of Polydor K.K., Japan. The Best Instrumental Award of '79 was also presented to him by JOQR, representing 20 commercial radio stations throughout Japan.

Also present at the reception was **Mizue Takada**, whose song, "Shiosai no Melody," a cover version of Mills' "Music Box Dancer," became a smash hit here. She was there to present a bouquet of flowers to him. He pleased her greatly when he stated that, as far as he knew, there were about 20 cover versions of "Music Box Dancer" all over the world, but he felt that the lyrics to the Japanese version best matched the tune.

His first LP, "The Poet and I," and the single "Music Box Dancer" have sold about 100,000 copies respectively so far. Polydor aims to double the sales. Frank Mills' "MBD" is very well known, but his name is relatively unknown here. The exposure he will receive from the TV, radio and magazine coverage while on this tour will certainly boost his popularity in Japan.

We welcome the news of the rise of young, new artists like Frank Mills and **Richard Clayderman**. Clayderman's promotional visit here in February reaped immediate benefits. "The Best of Richard Clayderman" is moving up rapidly on the Original Confidence LP chart and is at no. 11 this week. Clayderman is scheduled to have concerts here in July while Mills expects to perform here sometime next year.

The Japan Grammy Award committee was recently established by TV Asahi. This group will officially commend persons who have contributed a great deal to the growth of the music industry.

The uniqueness of this award is that it will be judged by record shops and end users. The consumers will cast votes on a ballot kept at the record shops. One hundred people, consisting of 50 selected from record shops and 50 selected from end users, are going to judge the final selection. For the selection of these awards, a steering committee was formed and the former Education Minister, **Mr. Sunada**, was nominated as chairman.

There are three categories: Japanese Popular Music, New Music and Jazz & Rock. Each category will have its own grand prize winner. All nominees for the grand prize will be given special awards. Besides these top awards there are New Artist Award, the Best Song Award, the Best Composition Award, the Best Arrangement Award, the Best Performance Award, the Best Album Award and so forth.

Dec. 7 is scheduled to be the day for the nomination and the first Japan Grammy Award presentation is set for Jan. 15th, '81.

**d** (Continued from page 44)

**RT:** John Bush, EMI Records U.K.'s new MD, was well-  
job on the first day with the news that EMI held the  
d two titles in the singles charts "Geno," by Dexi's  
s and Paul McCartney's "Coming Up." The Mc-  
leo, made by Keef Co., uses brand new computer-  
how Paul playing all the instruments in the band  
Publishing (EMI songs) celebrated the top three  
—"Geno," Blondie's "Call Me" and the Detroit  
Way Back To You" . . . Bad news from Nord-  
first international British Song Contest: the  
the contest has meant its cancellation. All  
entries are being red—about 600 international though Nordham  
has assured publishers the contest will be held next year . . . Full  
Moon executive Michael Klenfner visited London to preview excerpts  
Travolta movie "Urban Cowboy." Fifteen artists are on the double  
LP which is for release here on June 6. A two-stage marketing cam-  
paign is planned here by WEA and TV is under consideration. Release  
of the LP predates release of the movie here . . . Fun idea for the next  
Sammy Hagar LP on Capitol: fans at his London shows and others  
were asked to sign leaflets and all these thousands of signatures will  
be reproduced on a giant poster to be inserted in the new LP.

**VIDEO ROCK:** Though most videocassette concert shows seem to  
be bought in London by tourists the market is expected to lift here  
with the release of four new titles by VCL, the pace-setters in this  
field who kicked off last year with a Tina Turner concert video which  
is now into profit. The new U.K.-made concerts are by the Boomtown  
Rats, Black Sabbath, Thin Lizzy and the Average White Band. VCL  
has acquired international distribution rights (most territories) and is  
negotiating mechanical rights directly with the various publishers  
concerned . . . Chrysalis beaten to the punch by WEA who this week  
released a compilation titled "Only In America," featuring original  
recordings of 30 of the songs used in the Chrysalis-backed London  
musical based on the Lieber-Stoller titles of the fifties. Chrysalis has  
cast LP rights but so far no release plans . . . Ariola delighted that  
new double album by fusion band Sky has shot straight to number  
one. Sky, whose line-up includes classical guitar star John Williams,  
have toured constantly and devoted their energies to promoting the  
band. The first Sky LP was Ariola's first silver album in the U.K. . . .  
Alan Price has re-recorded the old animals hit "House Of The Rising  
Sun" on his new Jet LP "Rising Sun" . . . The cut will also be released  
as a double A-sided single . . . Brighton Country festival will be held  
in July this year featuring local acts and the new Peterborough Fest  
will be on August bank holiday and three more days.

## Fruin Named BPI Chairman

■ LONDON — John Fruin, WEA Records managing director, is to succeed L. G. (Len) Wood as chairman of the British Phonographic Industry.

Chrysalis joint chairman Chris Wright has been named BPI vice chairman, replacing Fruin. Wood, chairman since 1973, had decided some months ago not to seek re-election when his present term of office ends in June. BPI director general John Deacon paid tribute to the "tremendous work" Len Wood had done both for the BPI and the music industry. Wood was honored with a CBE in 1978 for international services to the industry over many years.

## Juana Goes Indie

■ JACKSON, MISS. — Juana Records, previously distributed by TK Records, has gone independent.

## CBS Intl. Ups Grace Facciola

■ NEW YORK — Beth Kenavan, director of international order services, CBS Records International has appointed Grace Facciola to the newly created position of manager, international order services.

Facciola joined CRI in 1977, where she has held various positions in the order services department.

## Santa Barbara Bowl Under New Mgmt.

■ LOS ANGELES — Vision Attractions, Inc., holders of the agency agreement at the Santa Barbara County Bowl in Santa Barbara, California, has signed an exclusive agreement with partners Jim Curnutt and Andy Weintraub to manage the 5000-seat natural amphitheatre. The announcement was made by Raymond Klein, president of Vision Attractions, Inc.

# England's Top 25

## Singles

- 1 CALL ME BLONDIE/Chrysalis
- 2 GENO DEXY'S MIDNIGHT RUNNERS/Parlophone
- 3 FOOD FOR THOUGHT UB40/Graduate
- 4 WORKING MY WAY BACK TO YOU SPINNERS/Atlantic
- 5 HAPPY HOUSE SIOUXSIE & THE BANSHEES/Polydor
- 6 COMING UP PAUL McCARTNEY/Parlophone
- 7 SEXY EYES DR. HOOK/Capitol
- 8 TOCCATA SKY/Ariola
- 9 TALK OF THE TOWN PRETENDERS/Real
- 10 DANCE YOURSELF DIZZY LIQUID GOLD/Polo
- 11 WORK REST & PLAY MADNESS/Stiff
- 12 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century
- 13 POISON IVY LAMBRETTAS/2 Stroke
- 14 MY PERFECT COUSIN UNDERTONES/Sire
- 15 JANUARY FEBRUARY BARBARA DICKSON/Epic
- 16 STARING AT THE RUDE BOYS RUTS/Virgin
- 17 GOING UNDERGROUND JAM/Polydor
- 18 THE GROOVE RODNEY FRANKLIN/CBS
- 19 DON'T MAKE WAVES NOLANS/CBS
- 20 KOOL N THE KAFTAN B.A. ROBERTSON/Asylum
- 21 CHECK OUT THE GROOVE BOBBY THURSTON/Epic
- 22 MISSING WORDS THE SELECTER/2 Tone
- 23 TURN IT ON AGAIN GENESIS/Charisma
- 24 BREATHING KATE BUSH/EMI
- 25 STOMP BROS. JOHNSON/A&M

## Albums

- 1 GREATEST HITS ROSE ROYCE/Whitfield
- 2 12 GOLD BARS STATUS QUO/Vertigo
- 3 DUKE GENESIS/Charisma
- 4 THE MAGIC OF BONEY M/Atlantic/Hansa
- 5 IRON MAIDEN IRON MAIDEN/EMI
- 6 GREATEST HITS SUZI QUATRO/Rak
- 7 SINGLES ALBUM BOBBY VEE/UA
- 8 SKY 2 SKY/Ariola
- 9 BRITISH STEEL JUDAS PRIEST/CNS
- 10 HYPNOTISED UNDERTONES/Sire
- 11 BY REQUEST LENA MARTELL/Ronco
- 12 THE BARBARA DICKSON ALBUM BARBARA DICKSON/Epic
- 13 BRAND NEW AGE UK SUBS/Gem
- 14 HEAVEN & HELL BLACK SABBATH/Vertigo
- 15 SNAKES AND LADDERS GERRY RAFFERTY/UA
- 16 WHEELS OF STEEL SAXON/Carrere
- 17 TEARS & LAUGHTER JOHNNY MATHIS/CBS
- 18 ONE STEP BEYOND MADNESS/Stiff
- 19 REGGATA DE BLANC POLICE/A&M
- 20 COUNTRY NUMBER ONE DON GIBSON/Warwick
- 21 SOLO IN SOHO PHILIP LYNOT/Vertigo
- 22 HEARTBREAKERS MATT MONRO/EMI
- 23 PRETENDERS PRETENDERS/Real
- 24 OUTLANDOS D'AMOUR POLICE/A&M
- 25 SOMETIMES YOU WIN DR. HOOK/Capitol

(Courtesy: Record Business)

# Record World Latin American

## Record World en Mexico

By VILO ARIAS SILVA

■ Interesante lucha por colocar super éxitos libran internamente en el sello Ariola los intérpretes nacionales (Juan Gabriel, José José y Estela Núñez) y los extranjeros (Camilo Sesto, Rocío Dúrcal y Angela Carrasco). Las ventas de ambas tercias de estrellas, indiscutiblemente son millonarias. Puedo afirmar, que unidas las cifras de los sencillos hits de cada uno de estos grupos, sobrepasan limpiamente el millón de copias vendidas. Pero, no es tarea fácil ni de rutina el tener que producir, promover y mantener en los primeros lugares de popularidad a todos estos "Monstruos" del género moderno en español. Es un auténtico rompecabezas. Todos, dadas las excelentes producciones que exhiben, merecen un cuidado muy especial y ellos exigen ese cuidado, conscientes de su calidad artística.

Entre los éxitos más recientes que ha logrado Ariola, destacan el "Quererte a ti" de An-

gela Carrasco; "Si me dejas ahora" de José José (primer lugar en la actualidad), "Me gustas mucho" y "Nadie es como tú" de Rocío Dúrcal, "Quién será" de Camilo Sesto y ahora, empujando muy fuerte vienen Juan Gabriel con su creación "He venido a pedirte perdón" y Estela Núñez con "Lejanía." Hasta aquí, lo que públicamente se conoce. Lo que el consumidor admira y aplaude. Las estrellas se han llevado todos los créditos. Pero la silenciosa labor de los que hora a hora, semana a semana y temporada a temporada cuidan, planean y luchan en favor de cada una de las producciones de estas estrellas, también merecen una mención especial.

Este grupo de ejecutivos discográficos mexicanos, que dirige Fernando Hernández con una solvencia y profesionalismo admirables y que completan Héctor Mendoza (Director Co-

(Continued on page 48)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En su paso por Miami, Fla., y de regreso de la Convención RCA que acaba de celebrarse en Buenos Aires, Guillermo Infante, Gerente de RCA, México y Renato López, Director Artístico de la empresa, visitaron nuestras oficinas. Entre muy interesantes aspectos tratados, que espero no caigan en el olvido, los ejecutivos mexicanos hubieron de invitarme al "debut" de la española Rocío Jurado, en México, que se estará efectuando al circular estas líneas. Imposibilitado por un muy amplio plan de trabajo, lamenté no haber podido volar a México atendiendo esta amable invitación. De todas maneras, Rocío Jurado, quizás la más fuerte y temperamental artista española del momento, debutará el próximo 11 de Mayo (Día de las Madres) en el Marine Stadium de la Ciudad de Miami, en un Concierto Gratuito ofrecido por las emisoras gemelas WCMQ-AM y Stereo 92 del área. En este espectáculo, que promete una impresionante asistencia (si no llueve) se presentarán también, el cantante español Valen, muy fuerte en Miami con los temas "Corazón Cubano" y "Te quiero a ti" y el mexicano Emmanuel, que está de éxito fuerte con "Insoportablemente Bella." (M. Alejandro-Magdalena) La Jurado comenzó a recibir fuerte promoción con "Como yo te amo" también de Alejandro y Magdalena en el área, que fué substituído en las programaciones habituales por "Ese Hombre" que amenaza en convertirse en éxito fuerte. Con respecto a "Como yo te amo," me comentan que Raphael, intérprete que también lo grabó, ha declarado en varias entrevistas, que el número, que entre paréntesis, es muy bueno, fué escrito especialmente por Manuel Alejandro-A. Magdalena, para que fuera grabado por el otrora inmenso éxito Raphael, quizás mayormente con temas de Manuel Alejandro. Según conversaciones sostenidas con Manuel y Rocío, en todo momento y desde los inicios en que el número fué "parido," Manuel Alejandro tuvo a la Jurado siempre en mente. Claro, el asunto no tiene mayor importancia, pero entre nosotros los de las industrias radial y discográfica, generalmente muy sensibles y temperamentales, detalles como éste pueden hacer desviar la atención de los programadores de la intérprete original del tema, según la conciencia del compositor, que por lo visto, está en la cima nuevamente.



Rocio Jurado

Según noticias recibidas, el nuevo sello Sonlat, que amenaza en convertirse en uno de los grandes, sale a la calle esta semana con un sencillo de Damian, interpretando "Cuando quieras saber de mí" (T. Fundora-Juan Pablo) y "Una Tonada de amor" (Juan Pablo-Fundora) y con la grabación en Español de David Bass, interpretando "Deja que te quiera" (F. Lecuona) y "Lucero" (F. Lecuona). En ambos casos, el asunto es interesante, ya que de principio demuestra agresividad Son Lat, pues en el caso de Damian, me consta que la producción estaba firmada por CBS y de re- la producción estaba firmada por CBS y de re- David Bass, aunque el sello norteamericano si- que adelante con sus planes con la grabación original en Inglés, lo bien cierto es que Son Lat tomó los derechos en Español. La etiqueta estará localizada en oficinas radicadas en Miami y New Jersey... El cantante chileno Santiago, que logró una parte en la cinta "Galáctica 80" está a punto de firmar con un nuevo sello



Damian



Santiago

(Continued on page 47)

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# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tampa

By WSOL (ALVARO DIAZ DEL RIO)

1. HEY  
JULIO IGLESIAS
2. CONTIGO SIN TI  
SERGIO FACHELI
3. LISTOS PARA AMAR  
TERI DeSARIO
4. EL COLLAR DE CLODOMIRO  
WILLIE CHIRINO
5. BRUJERIA  
EL GRAN COMBO
6. ENAMORADA DE TI  
EDNITA NAZARIO
7. LA PAZ DE TU SONRISA  
ROBERTO CARLOS
8. APRENDI A LLORAR  
VERONICA CASTRO
9. QUE LASTIMA  
ALVARO TORRES
10. ALELUYA SENOR  
ALMA

### Phoenix

By KIFN (GILBERTO ROMO)

1. LA CULPA HA SIDO MIA  
CAMILO SESTO—Pronto
2. AMAME UNA VEZ MAS  
CAPTAIN & TENNILLE—Casablanca
3. PERDONAME  
JOHANA ROSALY—Velvet
4. TRES MIL DETALLES  
LOS PECOS—CBS
5. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
6. LISTOS PARA AMAR  
TERI DeSARIO—Casablanca
7. SIN TU AMOR  
NAPOLEON—Raff
8. QUE VOY A HACER  
MAYO 80—Freddie
9. LA SENORA RODRIGUEZ  
DANIEL MAGAL—CBS
10. UN SENTIMENTAL  
JULIO IGLESIAS—CBS

### San Jose

By KANTA (WILFRED IRIZARRY)

1. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
2. ELLA  
JUAN GABRIEL—Arcano
3. SACRIFICIO  
LOS SOLITARIOS—Peerless
4. QUIEN  
LOS STRWCK—Profono
5. MENTIRAS, MENTIRAS  
RAY CAMACHO—Luna
6. UN SENTIMENTAL  
JULIO IGLESIAS—CBS
7. QUE FACIL ES DECIR  
LILA DENEKEN—Orfeon
8. POR UN CAPRICHITO  
RITMO 7—Fama
9. PATRICIA  
RIVIERA 76—OB
10. LAURA YA NO VIVE AQUI  
MAZZ—Cara

### San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. PERDONAME  
JOHANA ROSALY—Velvet
2. EL RECADO  
RIGO TOVAR—Profono
3. AMAME UNA VEZ MAS  
CAPTAIN & TENNILLE—Casablanca
4. UN SENTIMENTAL  
JULIO IGLESIAS—CBS
5. DAME FE  
ALEJANDRO JAEN—Musart
6. DULCEMENTE AMARGO  
JOSE LUIS—T.H.
7. DIME QUE ME QUIERES  
LUPITA D'ALESSIO/JORGE VARGAS—Orfeon
8. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
9. DESAHOGO  
ROBERTO CARLOS—CBS
10. LA GRANDE DE LEO MARINE  
LEO MARINE—T.H.

## Ventas (Sales)

### Sao Paulo

By GRANDE PARADA NACIONAL

1. FREAK LE BOOM BOOM  
GRETCHEN—Building/Copacabana
2. GENGHIS KHAN  
GENGHIS KHAN—Young/Fermata
3. MENINO DE RIO  
BABY CONSUELO—WEA
4. RAPPER'S DELIGHT  
SUGARHILL GANG—RCA
5. SERENATA  
AMADO BATISTA—Continental
6. ME ESQUECI DE VIVER  
JOSE AUGUSTO—Odeon
7. BALADE POUR ADELINE  
RICHARD CLAYDERMAN—Copacabana
8. ANTES DE TI NAO CONHECI O AMOR  
JANE & HERONDY—RCA
9. DESCAMINHOS  
JOANNA—RCA
10. DON'T STOP TILL YOU GET ENOUGH  
MICHAEL JACKSON—Epic/CBS

### Phoenix

1. ENSEÑAME A OLVIDAR  
RAMON AYALA—Freddie
2. CONSEJOS  
LOS TIGRES DEL NORTE—Fama
3. VUELVE GAVIOTA  
MERCEDES CASTRO—Musart
4. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
5. LA SIRENITA  
RIGO TOVAR—Profono
6. EL TAHUR  
VICENTE FERNANDEZ—CBS
7. MORENA TENIAS QUE SER  
LOS FELINOS—Musart
8. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO—Profono
9. AMOR DE PROPINA  
LOS HUMILDES—Fama
10. QUERERTE A TI  
ANGELA CARRASCO—Pronto

### Houston

1. EL GORRIÓN Y YO  
MANOELLA TORRES—CBS
2. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Ariola/Pronto
3. AMAME UNA VEZ MAS  
CAPTAIN & TENNILLE—Casablanca
4. METETE TETE  
LOS SOCIOS DEL RITMO—Ariola
5. LA NEGRA CANDELOSA  
SUPER ESTRELLA—Viza
6. QUIEREME  
ANGELA CARRASCO—Pronto
7. LO QUE NO FUE NO SERA  
LOS REYES LOCOS—CBS
8. MELODIA PARA DOS  
JOAN SEBASTIAN—Musart
9. ENAMORATE DE MI  
CAMILO SESTO—Pronto
10. INSOPORTABLEMENTE BELLA  
EMMANUEL—Arcano

### San Jose

1. ADIOS Y BIENVENIDA  
BEATRIZ ADRIANA—Peerless
2. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Pronto
3. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO—Profono
4. LA PIEDRECITA  
LOS HAPPY'S—Cronos
5. LA CHICANITA  
LOS SAGITARIOS—Olympico
6. POR SI VOLVIERAS  
JOSE LUIS—T.H.
7. EL GORRIÓN Y TO  
MANOELLA TORRES—CBS
8. EL HIJO DE LA MUSIQUERA  
LOS HURACANES DEL NORTE—Luna
9. LA CULPA HA SIDO MIA  
CAMILO SESTO—Pronto
10. TE QUIERO A TI  
LOS BUKIS—Profono

## Nuestro Rincon (Continued from page 46)

que lanzará su nueva producción de Erick Bulling... Caytronics abrió nuevas oficinas en Puerto Rico, localizadas en el 252 de Roosevelt Ave., Hato Rey, Puerto Rico 00919, con el teléfono (809) 767-4313. La operación está encabezada por Sergio Ballesteros y Liderato Garced... En un "release" de Prensa de Musical Tapes, Inc., de Hialeah, Fla., y firmado por Eliseo Valdés como presidente, leo: "La presente es para informarles que Angel Tamargo no está ya asociado con nuestra organización." En carta recibida de Videoways, Inc., Angel Tamargo firma como presidente y en la cual me notifica que "dejé de ocupar la Gerencia General de Musical Tapes, Inc., después de 16 años de continuada asociación con dicha empresa, para formar mi propia organización bajo el nombre de Videoways, Inc."... Agradezco la entrevista radial en vivo que Alvaro Díaz del Río, Director de Programación de WSOL de Tampa, me realizara esta semana. Una hora en directo comentando y recibiendo llamadas de los radioyentes de la popular emisora, me hizo estar más al día de las necesidades del mercado y las posibilidades enormes de la comunidad latina de Tampa, Florida... Y ahora... ¡Hasta la próxima!

I had the opportunity to chat with Guillermo Infante, general manager of RCA Mexico, and Renato López, artistic director of RCA Mexico, during their stopover in Miami on the way to Mexico after attending the RCA Convention just held in Buenos Aires. Among the different matters we talked about was their invitation to attend the debut of Spanish singer Rocío Jurado in Mexico, which I unfortunately had to turn down due to a busy schedule. However, Rocío Jurado, perhaps one of the strongest Spanish singers now-

adays, will perform May 11th (Mother's Day) at the Miami Marine Stadium in a free concert sponsored by radio stations WCMQ and FM 92. Along with her, there will be performances by talented Spanish singer Valen, who is receiving heavy acceptance in the area with his renditions of "Corazón Cubano" and "Te Quiero a Ti," and Emmanuel from Mexico, who is really breaking with his rendition of "Insoportablemente Bella" (M. Alejandro-A. Magdalena). Rocío Jurado was enjoying radio promotion in this area with the tune "Como Yo Te Amo," also penned by Alejandro-Magdalena, which after having received heavy air coverage was replaced by the tune "Ese Hombre," which is now breaking heavily. Regarding the tune "Como Yo Te Amo," I was told that Raphael, Spanish singer who also recorded the tune, has declared in several interviews that the

(Continued on page 48)

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)  
"He Venido A Pedirte Perdón"  
(Juan Gabriel)  
JUAN GABRIEL  
(Ariola-Pronto)

(Regional)  
"Adios y Bienvenida"  
(J. M. Figueroa)  
BEATRIZ ADRIANA  
(Peerless)

# Latin American Album Picks



## VIVAMOS LA AVENTURA

ALDO MATTA—Caytronics CYZ 6002

El excelente vocalista puertorriqueño Aldo Matta se revela como figura de gran potencia en esta grabación con temas de Vilma Planas, Caicedo y Urrutia. Fenomenales arreglos de Luis de la Torre y grabado en Miami, Fla. Se destacan "Sólo tu amor me hace feliz" (Planas), "Donde fué el amor" (Planas), "Déjame saber" (Planas), "Quédate conmigo" (Caicedo) y "Ya no quiero a esa mujer" (Urrutia).

■ Excellent vocalist, Aldo Matta from Puerto Rico is moving to the top with this superb package of ballads and romantic tunes. Arrangements by Luis de la Torre. Produced in Miami. "Vivamos la aventura" (Planas), "Donde fue el amor" (Planas), "Déjame saber" an "Ya no quiero a esa mujer."



## HEY!

JULIO IGLESIAS—CBS DIL 50302

Con arreglos de Ramón Arcusa y Rafael Ferro y en producción de Ramón Arcusa, Julio Iglesias interpreta nuevos temas exitosos en su voz y algunos éxitos de siempre, tales como "Hey" (Iglesias-De la Calva-Arcusa), "La Nave del Olvido" (Dino Ramos), "Pájaro Choguí" (Pitagua), "Un Sentimental" (Iglesias-Ferro-Arcusa) y "Amantes" (Iglesias-Balducci-Balfiore-Arcusa).

■ With arrangements by Ramón Arcusa and Rafael Ferro and produced by Ramón Arcusa, Julio Iglesias offers a new package with great sales potential. Some new tunes and oldies. "La Nave del Olvido," "Por ellas" (Iglesias-De la Calva-Arcusa), "La Paloma Blanca" (N. Norton), others.



## SENORA

ROCÍO JURADO—Arcano DKL1 3485

La unión de una de las más talentosas intérpretes de España, Rocío Jurado y el gran compositor Manuel Alejandro, ha rendido fructíferos resultados. Una obra de arte y comercialidad esta nueva grabación. Exitosos son ya "Como yo te amo" (Alejandro-Magdalena), "Ese hombre" (Alejandro-Magdalena), "Señora" (Alejandro-Magdalena) y "Amores a solas" (D. Beigbeder).

■ The unusual talents of Rocío Jurado from Spain and Manuel Alejandro, one of the top composers from Spain, have produced a real masterpiece. Great from top to bottom. "Quiero olvidarte ahora" (Magdalena-Alejandro), "Algo se me fué contigo" (Alejandro-Magdalena) and "Amores a solas."



## LA NEGRA SANDUNGUERA

LEONOR GONZALEZ MINA—Philips 6346154

La Negra Grande de Colombia, Leonor González Mina nos ofrece una nueva larga duración cargada de ritmo, sabor y gracia sandunguera colombiana. Mueve a bailar a la fuerza. "Amar amando" (H. Guarany), "Negra Sandunguera" (A. Segura), "Adios fulana" (A.M. Peñaloza) y "Tomas Reynalda" (P. Flores).

■ La Negra Grande de Colombia, one of the most popular folklore singers of Colombia in a very danceable production. "Disculpe," "Adios fulana," "Raíces" (Briceno), more.

## En Mexico (Continued from page 46)

mercial), Arturo Valdez (Gerente de Ventas), Raúl Islas (Gerente de Publicidad y Promoción), Eduardo Magallanes (Asesor Creativo) y Artemisa Moreno (Gerente de Internacional) también tienen un lugar muy im-

portante en cada uno de los éxitos que logra el elenco artístico, porque de la forma en que este equipo se mueva, toque puertas, presione y trabaje sin escatimar tiempo, resultan los hits. Los éxitos aplastantes

## Dillard & Boyce To Mercury



Charlie Fach of Musiverse, a division of Phonogram, Inc./Mercury Records, has announced the signing of Dillard & Boyce to a long term recording contract with Mercury Records. Dillard & Boyce's new LP, "We're In This Thing Together," was recently released. Pictured (from left) are: Jesse Boyce; Charlie Fach; and Moses Dillard

## Guenther Hensler

(Continued from page 43)

feeling to another New Yorker—but looks forward to Polygram's greater efficiency under the new system. "We not only will keep the three lines separate, we will keep the sound separate. London will still be mastered in England. The records will be pressed at our plant in Holland, because we think we do it well there, but the sound will not come out the same as Philips or DG." Individuality in unity is the keynote, the slogan that should be inscribed over the new brownstone on 55th Street.

## Jules Solo Joins Stevens/McGhee Co.

■ NEW YORK—Jules Solo has been named director of artist relations at The Stevens/McGhee Entertainment Corporation. Solo will develop special film, theatrical, and musical projects. He will also explore new talent for Stevens/McGhee.

### Background

Solo comes to Stevens/McGhee from Leber-Krebs, where he started as musical director of Beatlemania and became assistant to the president of the company.

## Nuestro Rincon

(Continued from page 47)

tune was especially written for him which seems unusual since after several conversations with Alejandro and Rocío Jurado, I learned the tune was created and conceived for Rocío Jurado.

SonLat, a new Latin record company that aims to become one of the best, has announced the release of a single by Damian with "Cuando Quiera Saber de Mi" (Cabrera-Fundora) b/w "Una Tona da de Amor" (Cabrera-Fundora) and another single by David Bass in Spanish containing "Lucero" (F. Lecuona) b/w "Deja que te Quiera" (F. Lecuona). On both releases, I have to point out SonLat's aggressiveness... Santiago, a Chilean singer who had a starring role in the movie "Galactica 80" is about to sign with a new label which will release a new single produced by Erick Bulling... Caytronics just opened new offices in Puerto Rico at 252 Roosevelt Ave., Hato Rey, P.R. 00919; phone: (809) 767-4313. Sergio Ballesteros and Liderato Garced will be in charge of the new offices... I received a press release from Musical Tapes, Inc. in Hialeah, Fla., that reads: "We hereby inform you that Mr. Angel Tamargo is no longer associated with our organization." The release is signed by Eliseo Valdés, president, Musical Tapes, Inc. I also received a letter from Videoways, Inc., signed by Angel Tamargo, president, in which he notified me that after 16 years with Musical Tapes, Inc., he decided to go on his own and has created Videoways Inc. I thank Alvaro Díaz del Río from WSOL in Tampa, Fla., for his live interview with this columnist on the air last week. After an hour answering questions from radio listeners and talking about Latin market needs nowadays, I really enjoyed having learned a lot more about the Latin community in Tampa. /

en difusión y ventas, son muy difíciles de obtener, por eso es muy meritorio el trabajo de una Compañía que constantemente está acaparando los primeros lugares en todos los "charts" (entiéndase ventas y difusión). Nor-

malmente es el intérprete el que se lleva todos los honores, pero hay que considerar al equipo humano que hizo y mantiene musicalmente a esas estrellas.

## Gospel Time

By MARGIE BARNETT

■ **OLD ROCK'N' ROLLERS NEVER DIE . . . THEY JUST RECORD A GOSPEL ALBUM:** The folks at MCA/Songbird say they will be releasing a single and an album in June on **Little Anthony**. In the late '50s and early '60s Anthony and his group the **Imperials** topped the charts with "Tears On My Pillow," "Hurt So Bad" and "Going Out Of My Head," among others. Anthony has already recorded the gospel album, and Songbird hopes to have a single out shortly.

Sonshine Concerts in Tulsa is staging Sonshine Festival '80 July 5 at Tulsa University's Skelly Stadium. The promoters are looking for a crowd of 25 thousand to see **Andrae Crouch & the Disciples**, the **Imperials**, **Phil Kaegy**, and the **Cruse Family** among other guest artists. The promoters claim this to be the first known Christian music festival ever to be held in an outdoor football stadium, a medium well-known for rock concerts . . . Lexicon Music writers **Jimmy** and **Carol Owens** will be the head clinicians for Christian Songwriters Retreat to be held July 21-26 at the Toro Hills Hotel and Convention Center south of Many, La. **Kurt Kaiser**, **Charles F. Brown** and **Tim**

(Continued on page 50)

### CMPA Camp Slated

■ **THOUSAND OAKS, CA.**—The fourth annual Christian Music and Performing Arts Camp has been slated for Aug. 3-9 at Big Bear Lake in California, according to the camp's sponsor Cam Florida. Artist **Chuck Bolte** is heading the administration of the camp which is designed for high school and college age youths.

#### Staff

Artists and instructors involved this year include **John Fischer**, **Dan** and **Jamie Owens Collins**, **Wendell Burton** and the **Jeremiah People** among others. For more information contact **Bolte** at P.O. Box 1996, Thousand Oaks, Ca. 91360.

### Cable TV Committee Organized by NRB

■ **MORRISTOWN, N.J.**—National Religious Broadcasters (NRB) has formed a cable television ministry committee within the organization's framework. Chairman for the new committee is **Ray Wilson**, CATV producer.

Wilson estimates that there are currently 200 groups involved in cable TV ministries throughout the U.S. Other members of the committee are **Sam Wagner**, Grace Presbyterian Church; **Larry Teffeteller**, CATV Channel 6 in Decatur, Ill.; **John Hendershot**, Gospel Graphic; and **Theodore Baehr**, Good News Communications.

## Contemporary & Inspirational Gospel

MAY 10, 1980

MAY 10	APR. 26		
1	1	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033	20 21 DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)
2	2	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)	21 24 WINDBORNE BOB & JOY CULL/Chalice CRT 1030
3	5	NEVER THE SAME EVIE TORNQVIST/Word WSB 8806	22 18 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
4	3	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)	23 23 RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
5	4	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	24 26 START BELIEVIN' STEVE CAMP/Myrrh MSB 6621 (Word)
6	6	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	25 22 HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word)
7	7	THE VERY BEST OF THE VERY BEST FOR KIDS THE BILL GAITHER TRIO/Word WSB 8835	26 19 AMY GRANT Myrrh MSB 6586 (Word)
8	8	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)	27 20 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
9	25	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)	28 29 GENTLE MOMENTS EVIE TORNQVIST/Word WSB 8714
10	10	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	29 31 HIDE AWAY BRUSH ARBOR/Myrrh 6624 (Word)
11	9	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	30 38 PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
12	16	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)	31 30 MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
13	13	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	32 35 HEAVENLY LOVE THE BOONES/Lamb & Lion LL 1044 (Word)
14	28	FOR THE BEST B.J. THOMAS/MCA/Songbird 3231	33 33 HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Great Circle)
15	12	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	34 34 HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread 'N' Honey BH 102
16	11	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)	35 39 SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
17	17	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)	36 37 STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
18	15	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014	37 40 SHALLOW WATER SERVANT/Tunesmith S 6000 (Praise)
19	14	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	38 36 IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word)
			39 27 THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
			40 32 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)

## Gospel Album Picks



### UNIVERSAL LOVE

BILLY PRESTON—Myrrh MSB 6607 (Word)

Preston is in fine form here. His keyboard virtuosity plus excellent material make for an exceptional album. The traditional-based "You Can't Hurry God," "Move On Up," "One With The Lord" and the title tune stand out. Should do equally well in soul & spiritual and contemporary & inspirational veins.



### NEVER FADES AWAY

PAM MARK HALL—Star Song SSR 0010

Hall's sweet, clear vocals and songwriting talents merge in a pleasant contemporary sound on her long-awaited LP. "Strength To Be Weak," "Who Taught You The Game," "Two Worlds" and the title song represent her clean style.

(Continued on page 50)

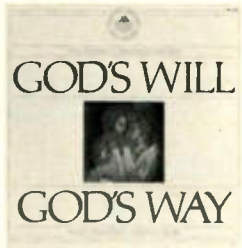
## Lamb & Lion Inks James Ward



Lamb & Lion Records and Music executive director **Dan Raines** has announced the signing of **James Ward** to recording and songwriting contracts. As a writer Ward is best known for "Holy Spirit, Speak To Me." His first LP, "Mourning To Dancing," will be released in May. Pictured from left are **Don Klein**, Paragon's advertising director; **Ward**; **Mike Blines**, Paragon's marketing director; and **Raines**.

# Gospel Album Picks

(Continued from page 49)



**GOD'S WILL, GOD'S WAY**  
**BENNY CUMMINGS SINGERS & KINGS TEMPLE**  
**CHOIR—Tomato TOM 7038G**

This traditional package, which includes classic hymns as well as original material, shows the style that has led Cummings and the Kings Temple Choir to the forefront of black gospel music with previous albums. The title song, "Every Step Of The Way" and "Working On A Building" are top cuts.



**BEYOND A STAR**  
**GLAD—Myrrh MSB 6634 (Word)**

With this, their second LP, Glad displays a refined sound of melodic pop and easy rock tunes. Intricate harmonies key several songs including the a cappella "The Reason." In addition "Iron Sharpens Iron" and the title cut are prime.

## Soul & Spiritual Gospel

MAY 10, 1980

MAY 10	APR. 26	
1	2	PLEASE BE PATIENT WITH ME ALBERTINA WALKERS/Savoy SL 14527 (Arista)
2	1	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/ Nashboro 27217
3	3	LOVE ALIVE II & THE LOVE CENTER CHOIR WALTER HAWKINS/Light LS 5735 (Word)
4	4	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
5	8	TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)
6	5	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
7	7	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
8	6	IT STARTED AT HOME JACKSON SOUTHERNAIRES/ Malaco 4366
9	10	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
10	9	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
11	11	LIFE IS FRAGILE . . . HANDLE WITH PRAYER MYRNA SUMMERS/Savoy SL 14509 (Arista)
12	12	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
13	13	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
14	14	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207
15	16	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/ Malaco 4362
16	19	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/ Nashboro 7209
17	20	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
18	23	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
19	25	AT THE MEETING ERNEST FRANKLIN/Jewel 0151

20	21	WITHOUT YOU WHAT WOULD I DO TESSIE HILL/MCA 3204
21	22	REACHING OUT WILLIAMS BROTHERS/ Nashboro 7223
22	15	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
23	17	FIRST CLASS GOSPEL WILLIAMS BROTHERS/Tomato TOM 7036G
24	24	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/ Tomato TOM 2 9005G
25	26	THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/ Creed 3095 (Nashboro)
26	18	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
27	30	DON'T FORGET TO PRAY VIOLINAIRES/Jewel 0152
28	29	STAYIN' STRONG BRIGHT STARS/Nashboro 7221
29	35	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
30	36	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)
31	37	I'VE BEEN TOUCH'D JOHNSON ENSEMBLE/Tomato TOM 7027G
32	27	HOMECOMING PILGRIM JUBILEE SINGERS/ Nashboro 27212
33	28	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
34	32	GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY AIRES/Savoy SL 14529 (Arista)
35	33	LIVE IN CONCERT DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)
36	38	SOMETHING WITHIN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SL 14540 (Arista)
37	31	YOU BRING THE SUN OUT JESSY DIXON/Light LS 5747 (Word)
38	39	25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/ Savoy SGL 7041 (Arista)
39	34	TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
40	40	THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210

# All Come To Look for 'Amerika'



Journalists, radio people, Arista Records personnel and assorted others gathered recently at Media Sound Studios for the New York City premiere of the new Arista LP by Tonio K., "Amerika" (subtitled "Cars, Guitars and Teenage Violence"). Tonio himself (in shades, derby and beak) was in attendance to share his musical insights.

## Casablanca Ups Gwen Franklin

■ LOS ANGELES—Jheryl Busby, national R&B promotion director of Casablanca Records, has announced the promotion of Gwen Franklin to the position of east coast regional promotion and marketing director.

Franklin was formerly Casablanca's local promotion person for the Baltimore/Washington area. She has been with the company for over two years.

## Gold Bows Triple-Z

■ LOS ANGELES—Jack J. Gold has formed the firm of Triple-Z Promotions based out of Los Angeles. Gold was formerly the director of marketing at Goodphone Weekly and the jazz columnist for the past two years. He can be reached at (213) 506-4078.

## Star Song Inks Hope of Glory

■ HOUSTON—Darrell Harris, president of Star Song Records, has announced the signing of Hope of Glory. The group, composed of Bubba Chambers, Rick Thigpen, Gary Ingram, Rick Crawford and Paul Mills, will release its debut Star Song LP in early summer.

## Gospel Time (Continued from page 49)

Sheppard will be among the songwriters, publishers and record companies slated to attend . . . The eighth annual Shirley Caesar Evangelistic Crusade Convention is scheduled for July 21-25 at the Durham Civic Center in Durham, N.C. following the 12th Anniversary of the Caesar Singers, a gospel singing program which will feature many group including Slim & the Supreme Angels.

A FAN IS A FAN IS A . . . The Benson Company will be shrink wrapping 1500 gospel music fans (the hand-held cardboard variety) in their new double pocket "Camp Meeting Time" album as part of the plain white front cover. The HeartWarming album will feature the Rambos, Kingsmen, Statesmen, Speers, Blackwood Brothers, Hemphills, Oak Ridge Boys, Segos, Stamps Quartet and Tennesseans.

Paragon Publishing Group has signed writer Wayne Watson to an exclusive agreement. Watson will release an album in late spring through the Zondervan Corp. . . . David Williams has been appointed sales representative for Shawnee Press/Harold Flammer, Inc.

■ Due to a printer's error, album covers were incorrectly placed for reviews of the Temptations' "Power" and Booker T. Jones' "The Best Of You" on the Black Oriented Music Picks Of The Week, p. 41, RW May 3 issue.

## PolyGram Classics Cut Some Prices

(Continued from page 4)  
 segment of customer into the stores by offering imported pressing and high quality product."

Indications of an increase in business at the retail and rack levels in "budget-type material" prompted the move. "DG would like to become more active in this market," Lewis explained, "because we feel we're the only company offering quality imported recordings by top artists at this price. We'll continue to do more in this area, and we'll aggressively promote and advertise it as well."

In addition to the discount program on von Karajan product mentioned above, DG will also feature a three-for and four-for policy on selected titles. The company has already developed trim fronts and two-by-two posters as in-store merchandising aids for the new lower-priced line.

## Lynn, Nelson Take Top ACM Honors

By WALTER CAMPBELL

■ LOS ANGELES — Loretta Lynn was named artist of the decade by the Academy of Country Music Thursday night at the Academy's fifteenth annual awards show. She was presented the award on the nationally-televised NBC program as the artist that "best exemplified the spirit and expansion of country music during the '70s." She was presented the award by her sister Crystal Gayle and her mother Miss Clara Butcher.

The Entertainer of the Year Award went to Willie Nelson. Jan-Michael Vincent accepted the award for Nelson who was not at the show because of scheduling.

The Academy's Pioneer Award this year went to Patti Paige. Bill Ward of KLAC Radio (Metro-media) in Los Angeles received the Academy's Jim Reeves Memorial Award.

A new category was added this year in the awards presentation for Country Movie of the Year,

"which best promotes and enhances the image of country music." Columbia Pictures' "Electric Horseman" was the recipient of the newly-created award.

Single of the Year Award went to "All the Gold in California" (Columbia) by Larry Gatlin. Gatlin also won the Top Male Vocalist Award. He also received the Album of the Year Award for "Straight Ahead" (Columbia).

Crystal Gayle received the Top Female Vocalist Award. Moe Bandy and Joe Stampley, who formed a duo this past year, received the top vocal group award.

The Song of the Year Award went this year to "It's a Cheatin' Situation" written by Curly Putman and Sonny Throckmorton, published Tree International. R. C. Bannon was named Top New Male Vocalist, and Lacy J. Dalton was named Top New Female Vocalist by the Academy.

The two-hour show was hosted by Loretta Lynn, Charlie Pride and Claude Akins.

## CMA Board Meets in Washington

■ WASHINGTON—The Country Music Association's board of directors held its second quarterly meeting of 1980 April 22 and 23 at the Capitol Hill Hyatt Regency Hotel here. Among the highlights of the meeting was the introduction of an eight-minute film promoting the country music industry.

During the meeting of the entire board on Wednesday, April 23, committee chairpersons reported on the activities of their respective groups, which convened on the preceding day.

Public relations committee chairperson Gayle Hill reported on the revitalization of the CMA Speakers Bureau, which will be national in scope, planned to include an interview service as well as a speakers bank made up of top industry executives. Hill also presented to the board the CMA's new information kit.

Don Nelson, chairman of the radio committee, discussed plans for this year's Post Awards Show broadcast in October, along with ideas about the awards show radio simulcast, which will be offered to stations as it was last year. DJ committee chairman Jim Duncan announced that the DJ awards ballot for 1980 had been reviewed, and a confidential list of ten judges for the final voting had been submitted. Duncan also reported on the activities of the membership committee, with a concentration of increasing members in several categories, including radio stations, artists and journalists.

Regarding Country Music Month, chairman Roy Horton reported that Kenny Rogers will sign the letters to be sent out to the nation's governors requesting official proclamations for October as Country Music Month in their respective states.

A new logo, poster, promotional plans for retailers and shopping malls, displays for record stores, bumper stickers and other materials are currently being planned for this year's Country Music Month campaign.

Fan Fair committee chairman Bud Wendell reported that registration for Fan Fair in June is up nine and a half percent over registration this time last year. Of those already registered, 57 percent are travelling in groups to the annual event at Nashville's Municipal Auditorium. In view of current economic conditions, these in-

(Continued on page 53)

## Opry Receives Metronome Award

■ NASHVILLE—Nashville Mayor Richard Fulton presented Nashville's Metronome Award to the Grand Ole Opry April 29 in conjunction with the 200th anniversary festival of the founding of Nashville.

"The Opry has given Nashville a wonderful reputation as Music City USA," Fulton said as he presented the award to Opry vice president Hal Durham on stage of the 55-year-old WSM Radio show. "More than that it has given the United States and the world the music that tugs and reaches at the heart and creates a better understanding of what life is about."

The presentation was part of a week-long program of "Century III" celebrations in Nashville. Previous winners of the award, established in 1965, include Chet Atkins, Johnny Cash, Minnie Pearl, Roy Clark and Dolly Parton. The award is given annually by the city for "outstanding contributions to the development of Music City USA."

## RCA Inks Alabama Band



RCA execs recently welcomed the Alabama Band to the label after division vice president, Nashville operations Jerry O. Bradley announced the group would join the RCA country roster. Joining Alabama after a recent appearance at Nashville's Harmony House are (from left, front row) Pam Zimmerman, RCA manager, small market promotion; Tony Brown, RCA A&R manager; Shelia Shipley, RCA promotion assistant; Dave Wheeler, RCA director, marketing services; (back row) Teddy Gentry, Alabama Band; Larry McBride, MDJ Records; Jeff Cook, Randy Owen, Mark Herndon, Alabama Band; Bradley; Harold Shedd, co-producer; and Joe Galante, RCA division vice president, marketing.

## PICKS OF THE WEEK

**SINGLE** CRYSTAL GAYLE, "THE BLUE SIDE" (prod.: Allen Reynolds) (writers: D. Lasley/A. Willis) (Almo, ASCAP/Irving, BMI) (3:16). Crystal's smooth, sweet vocals glide through this lilting melody with a sound that is clear and balanced. Once again, there's plenty here for several formats, including A/C and country. Columbia 1-11270.

**SLEEPER** DON KING, "HERE COMES THAT FEELING AGAIN" (prod.: Ken Laxton) (writers: R.K. Stegall/S. Harris) (Blackwood / Vector, BMI) (4:06). King has chosen quality material in this ballad and tops it off with strong, sure vocals. Production backs him up with a full sound that builds to correspond with the lyrics. Epic 9-10877.

**ALBUM** EMMYLOU HARRIS, "ROSES IN THE SNOW." Emmylou moves into a more mountain and bluegrass sound on this LP with banjos, mandolins and fiddles on traditional songs like "Wayfaring Stranger" and A.P. Carter's "Gold Watch And Chain" as well as more contemporary material like Paul Simon's "The Boxer" and Bill Haley's "Miss The Mississippi." Warner Bros. BSK 3422.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Merle Haggard & Clint Eastwood — "Bar Room Buddies"

Freddy Weller — "Lost In Austin"

Danny Davis — "Funny How Time Slips By"



Lacy J. Dalton

Don King turns in his best performance to date with "Here Comes That Feeling Again." Watch for big things from this one!

Red Steagall will go far with "Dim The Lights and Pour The Wine." It's already on at KRAK, KVOO, KRMD, KEBC, KBUC, KFDI, KKYX, WMZQ, KDJW, KTTS, KSOP, WIRK, KCKC, KLLL, KWKH, WWVA.

Danny Davis has another classic single, again with the assistance of Willie Nelson. "Funny How Time Slips Away" is playing at WTMT, WSM, KEBC, WIRK, WSDS, KKYX, KRAK, KSSS, KSOP, KFDI, KBUC, WTSO, KRMD, KVOO, KGA.



Jack Greene

Freddy Weller is spinning with "Lost In Austin" at KNEW, KRAK, KCKC, WSM, WSDS, KVOO, KEBC, KBUC, KMPS, KRMD, KSOP, KFDI, KKYX, WDEN, WTMT.

Super Strong: Kendalls, Ronnie Milsap, Razzy Bailey, Willie Nelson, Lacy J. Dalton, John Conlee, Mickey Gilley (Epic), Charley Pride, Conway & Loretta.

Jack Greene is starting to move with "The Rock I'm Leaning On" at KEBC, WSM, WSDS, KVOO, KFDI, KSOP, KLLL.

With excitement stirring from the imminent release of two country music related movies, Asylum has shipped a 2-record soundtrack album from "Urban Cowboy," with plans for a single release on Mickey Gilley's LP cut, "Stand By Me," already added at WHN, WKKN, KWJJ, WEEP. KSO. Other cuts being reported from the LP include Kenny Rogers' "Love The World Away" at KSO, WPL0, WHN; and Anne Murray's "Could I Have This Dance" at WPL0 and KSO. From the "Bronco Billy" movie, premiering in New Orleans this weekend (10), is the just received pairing of Merle Haggard & Clint Eastwood on Elektra doing "Bar Room Buddies," now playing at KSO, WGTO, KRMD, KEBC, KJQS, WTSO, KRAM, WSM, WUNI, KBUC, WBAM, WPL0, KSOP, WXCL, WIVK, WSLR, WTMT, KGA, WITL.

## SURE SHOTS

Hank Williams, Jr. — "Kaw-Liga"

Crystal Gayle — "The Blue Side"

Merle Haggard & Clint Eastwood — "Bar Room Buddies"

## LEFT FIELDERS

Tommy Roe — "Charlie, I Love Your Wife"

David Russell — "Sweetheart Schottische"

David Houston — "You're The Perfect Reason"

Hilka & the Doolittle Band — "Who Were You Thinkin' Of"

## AREA ACTION

George Burns — "A Real Good Cigar" (KBUC, WQIK, KSOP, KVOO)

Peggy Forman — "There Ain't Nothing Like A Rainy Night" (KVOO, KFDI, WSDS)

Wickliffe — "Pearl of the Ppry" (WTOB, WMNI)

## Daniels Set for Atkins Tribute



Charlie Daniels is one of the artists who have been scheduled to perform on "A Tribute To Chet Atkins From His Friends," to be taped May 14 at the Grand Ole Opry House. Pictured with Daniels planning the show, proceeds from which will go to the American Cancer Society, are Nancy Franklin of BMI and David Broadhurst of Carter & Associates.

## RCA Reissues John Wayne LP

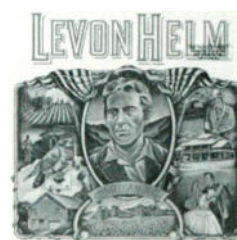
■ NASHVILLE—RCA Records has reissued "America, Why I Love Her," the only album recorded by John Wayne.

Although initially released in 1973, evidence of renewed interest in the album surfaced in an interview with writer John Mitchum on L.A. station KLAC in mid-February. Discussing his contributions to the Duke's album, Mitchum stated that people would buy the record if it was available. After a couple of

cuts from the album were played, and it was announced it was available at Music Stores, according to Don Langford, PD at KLAC, the store's entire stock was sold out in less than a weekend. Noting the strong L.A. interest, RCA reissued the Wayne album.

The reissue sparks an intensified press push that caters to the current wave of patriotism. The promotional strategy includes ads at the trade and consumer levels.

# Country Album Picks



## AMERICAN SON

LEVON HELM—MCA 5120

Hot off an impressive acting debut in "Coal Miner's Daughter," Helm continues at least partly in the style he established with The Band. Produced by Fred Carter, Jr., the feel is straightforward and down-home with liberal doses of country, rock and blues. Standouts: "Hurricane," "China Girl" and "America's Farm."



## ED BRUCE

MCA 3242

Bruce comes forth with an impressive showing as an artist as well as a songwriter on this LP, backed by solid quality production by Tommy West. Especially strong are "Diane," "Girls, Women And Ladies," "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger."



## ROUGH AROUND THE EDGES

MAX D. BARNES—Ovation 1749

Barnes has a history of success as a hit songwriter and shows equal potential here as an artist. Produced by Brien Fisher, the sound is uncomplicated and well balanced on this collection of tunes, all of which Barnes wrote himself. A solid country package.

By WALTER CAMPBELL

■ FOOTBALL NEWS: Star Steeler quarterback Terry Bradshaw, who hopes to also become a star singer with the help of his current single, "Until You," now has his very own brand of peanut butter on the market (look out, Reggie Jackson). Bradshaw is meanwhile scheduled to perform onstage May 15-17 at Chuck Landis' Country Club in Los Angeles.

On another stage, this time at Jerry Lee Lewis' Printers Alley club (formerly George Jones' Possum Holler), Jim Owen (who portrays the late Hank Williams in various shows including one taped in Nashville recently) and Boxcar Willie were joined by Shelton Williams, grandson of the late legend. And on still another stage, at Centennial Park in Music City April 26, some of Nashville's more notable local bands were featured as part of the weeklong Century III festivities celebrating Nashville's 200th birthday. Performing in the bandshell were the Tenderiffis, the Piggs, Bandera, the Forney Brothers, the Smashers, and last but certainly no least, Dave Olney and the X-Rays.

The Bicentennial lives on: The wagon train which rolled from  
(Continued on page 55)

## CMA Announces Awards Details

■ NASHVILLE—The 14th Annual CMA Awards Show has been scheduled for October 13. It will again be produced by Bob Precht, telecast live over the CBS Television Network, and sponsored by Kraft, Inc.

Ten awards will be presented to winning acts in performer and writer categories, as voted upon by the entire membership of the Country Music Association. Voting for the CMA Awards takes place in three stages. The first, or nominating, ballot is sent out in late June. Every member of CMA may nominate one act in each category. Those acts receiving at least five nominations on the first ballot are then listed on the second ballot, which is mailed out in late July. Then the top five nominations in

each category are listed on the third ballot, which is mailed to members in late August.

In order to vote in the CMA Awards competition, new members must have been approved for membership by June 15. Membership processing takes approximately three weeks, so anyone wishing to vote must have his membership application turned in at least three weeks prior to that date. New members who do not meet the June 15 deadline cannot vote on any of the three ballots.

However, past members who reinstate their membership sometime between now and the middle of August will be able to vote on any subsequent ballots following their membership approval.

## CMA Board Meets in Washington (Continued from page 51)

creases are impressive, Wendell noted, adding that 1500 country radio stations throughout the U.S. and Canada have received Fan Fair promotional discs recorded by various artists. Bill Denny, chairman of the Fan Fair Softball committee, briefly discussed the tournament, which will again take place at Cedar Hill Park in Madison, a suburb of Nashville.

CMA television committee chairman Irving Waugh reported that the 1980 Awards show will again be produced by Bob Precht and will be held October

13 (see separate story). Acting in conjunction with the recommendations from awards criteria committee chairman Norro Wilson, the board voted to change the definition of Instrumental Group of the Year to read as follows: "an instrumental group or band is defined as two or more individuals performing and billed as a single separate instrumental act . . ."

Convention study committee chairman Joe Talbot told the board that the dates for the annual country music convention in Nashville will be October 14-

18 this year. As a subcommittee chairman of the planning and development committee, Talbot also spoke of the progress of the work being done relative to a visit to China with a country music entourage.

International committee chairman Bruce Lundvall reported that the CMA would again be represented at Musexpo this year. He also discussed the CMA - produced International Show for Fan Fair, the CMA/Music Week co-sponsored luncheon held during the Wembley Festival in England,

and the CMA's involvement in assisting with arrangements of country music tours in New Zealand and Australia.

Frances Preston, chairperson of the Hall of Fame criteria committee, presented committee recommendations on changes in the rules of election to the Hall of Fame to allow ballots in three categories: living person, deceased person, and a non-performing person either living or deceased (a person who began a career in the business at least 40 years ago), beginning this year and occurring every other year. A re-evaluation is set for 1983. The recommendation was approved by the board.

Jim Foglesong, subcommittee chairman for the planning and development committee, reported on the luncheon sponsored by the CMA during the Country Radio Seminar in March in Nashville.

While in Washington, the CMA board hosted a reception for U.S. Congressmen in the Senate Caucus Room where guests were treated to performances by Sen. Robert Byrd, Barbara Mandrell, Charley Pride and Mac Wiseman.

CMA board members serve gratis and pay all expenses incurred in travelling to and from board meetings themselves.

## Walker Bows Aristo

■ NASHVILLE — Jeff Walker has announced the formation of Aristo Music Associates, Inc., a new company offering management, financial and consulting services designed specifically for the needs of the music industry.

The company is located at Suite 104, Whitehall Building, 1701 West End Ave., Nashville, Tenn. 37203; telephone: (615) 244-3222.



The second quarterly meeting of the Country Music Association's board of directors was held April 22 and 23 at Washington, D.C.'s Capitol Hill Hyatt Regency Hotel. The CMA board also hosted a reception for U.S. Congressmen and Senators. Shown above at the reception are, top row, from left: Pee Wee King; CMA president Ralph Peer II; Senate Majority Leader Robert Byrd; CMA board chairman Tom Collins; Senate Minority Leader Howard Baker; Barbara Mandrell; Carol Parker of WMZQ in Washington; and Charley Pride. Bottom row, from left: Russ Barnard, Country Music magazine; Mandrell; Record World publisher Bob Austin; Rick Blackburn of CBS; music business attorney Dick Frank; and Jimmy Bowen of Elektra/Asylum.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**HANK WILLIAMS**—Elektra/Curb 46636

**KAW-LIGA** (prod.: Jimmy Bowen) (writers: H. Williams/F. Rose)  
(Milene, ASCAP) (4:18)

Hank does one of his daddy's classic tunes here with a strong, solid sound that combines some of the best instrumental elements of country and rock 'n' roll. Another Hank Jr. winner.

**RICHARD LEIGH**—United Artists X1351-Y

**I'VE COME A LONG WAY** (prod.: Allen Reynolds) (writer: R. Leigh)  
(United Artists, ASCAP) (2:46)

With several hits under his belt as a songwriter, Leigh proves himself here as a high quality artist, too. Thoughtful lyrics come across nicely with his soothing vocal style.

**REX ALLEN, JR.**—Warner Bros. 49128

**IT'S OVER** (prod.: Rex Allen, Jr. & Norro Wilson) (writers: R. Allen, Jr./  
J. Holcomb/D. DeMarco) (Boxer, BMI) (2:42)

Allen does an easy-moving country tune here with a touch of the blues mixed in. Fiddles, keyboards and a subtle steel guitar provide an effective backdrop for his smooth vocals.

**MERLE HAGGARD AND CLINT EASTWOOD**—Elektra 46634

**BAR ROOM BUDDIES** (prod.: Snuff Garrett) (writers: M. Brown/C. Crofford/  
S. Dorff/S. Garrett) (Peso/Warner-Tamerlane/Bronco, BMI) (2:14)

Some may think Clint might ought to stick with the silver screen, but he and Haggard nevertheless have a good time with this affable tune. From the new movie "Bronco Billy."

**GLEN CAMPBELL AND RITA COOLIDGE**—Capitol P-4865

**SOMETHIN' 'BOUT YOU BABY I LIKE** (prod.: Gary Klein) (writer: R. Supa)  
(Colgems-EMI, ASCAP) (2:45)

Campbell and Coolidge join forces on a rousing tune here, trading verse lines and harmonizing on the chorus. Strong guitar licks, horns and a piano lead the solid instrumental accompaniment.

**JENNIFER WARNES**—Arista 0497

**WHEN THE FEELING COMES AROUND** (prod.: Rob Fraboni) (writer: R. Cunha)  
(Next Stop, ASCAP) (3:16)

Warnes has already seen some pop success with this infectious, easy-going tune which has plenty of appeal for country listeners as well. Smooth, silky vocals are backed by strong, balanced production.

**RODNEY CROWELL**—Warner Bros. 49224

**ASHES BY NOW** (prod.: Craig Leon & Rodney Crowell) (writer: R. Crowell)  
(Jolly Cheeks, BMI) (3:32)

Crowell has plenty to offer here for several formats including country. Material, performance and production all work together on this outstanding cut.

**TOMMY ROE**—Warner/Curb 49235

**CHARLIE, I LOVE YOUR WIFE** (prod.: Michael Lloyd) (writer: M. Lloyd/  
A. Kasha/J. Hirschhorn) (KCM/Michael/April/Morning Picture, ASCAP/  
Blackwood/Fire and Water Songs, BMI) (2:56)

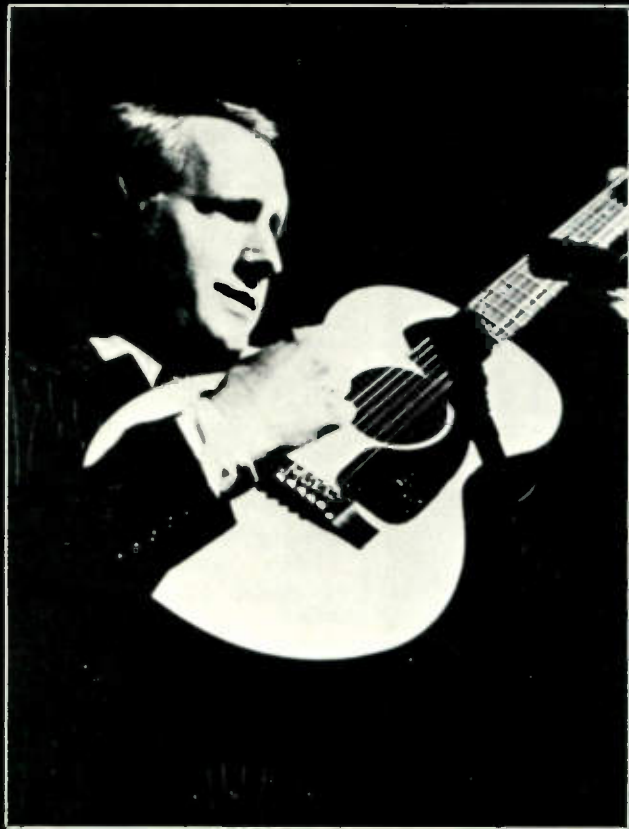
The former bubble gummer has grown smoother and more down to earth over the years. Catchy, interesting material and solid production here hit the spot.

**R. C. BANNON**—Columbia 1-11267

**IF YOU'RE SERIOUS ABOUT CHEATIN'** (prod.: Larry Rogers) (writers:

R.C. Bannon/J. Schweers) (Warner-Tamerlane, BMI/Chess, ASCAP) (3:05)

A slightly tropical sound prevails here with plucking guitar licks on a song with a theme dear to any country music listener's heart. A winning cut.



## GEORGE HAMILTON IV

\*Has just returned from Europe, where he was master-of-ceremonies at the First "International Festivals of Country Music" in Paris and in Zurich!

\*He was master-of-ceremonies at the First "International Festivals of Country Music" in Sweden (1976), Finland (1977), Holland and Norway (1978)!

\*He appeared at the First "International Festival of Country Music" in London (Wembley)—1969—and more of these festivals than any other American artist! (9 years out of 12!)

\*Is currently in New Zealand doing television and radio appearances.

George Hamilton IV is the FIRST  
"International Ambassador of  
Country Music!"

Exclusively on:  
"MCA Records"  
Allen Reynolds, producer

"Grand Ole Opry"

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# Record World Country Albums



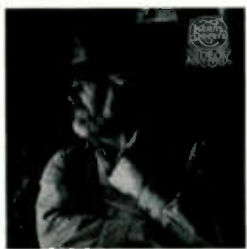
MAY 10, 1980

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

MAY 10  
MAY 3

WKS. ON  
CHART

1	1	<b>GIDEON</b> KENNY ROGERS United Artists LOO 1035 (3rd Week)	4
2	3	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	73
3	2	<b>KENNY</b> KENNY ROGERS/United Artists LWAK 979	34
4	4	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	53
5	5	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON,</b> Columbia JS 36327	17
6	6	<b>COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/</b> MCA 5107	7
7	7	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	120
8	9	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA AHL1 3574	10
9	10	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	104
10	11	<b>MILSAP MAGIC</b> RONNIE MILSAP/RCA AHL1 3563	6
11	14	<b>AUTOGRAPH</b> JOHN DENVER/RCA AQL1 3449	10
12	8	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	10
13	16	<b>STRAIGHT AHEAD</b> LARRY GATLIN/Columbia JC 36250	30
14	12	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL.</b> II/Mercury SRM 1 5024	16
15	15	<b>HEART &amp; SOUL</b> CONWAY TWITTY/MCA 3210	10
16	13	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/ RCA AHL1 3548	10
17	17	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	27
18	18	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	75
19	22	<b>LORETTA</b> LORETTA LYNN/MCA 3217	7
20	19	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203	32
21	21	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207	6
22	23	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	57
23	20	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188	25
24	30	<b>A COUNTRY COLLECTION</b> ANNE MURRAY/Capitol ST 12039	14
25	26	<b>FAVORITES</b> CRYSTAL GAYLE/United Artists LOO 1034	5
26	24	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	116
27	49	<b>DOLLY, DOLLY, DOLLY</b> DOLLY PARTON/RCA AHL1 3546	2
28	28	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000	21
29	29	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury SRM 5025	15
30	35	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237	25
31	31	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	56
32	44	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 3229	3
33	53	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323	12



## CHARTMAKER OF THE WEEK

34 — SOMEBODY'S WAITING

ANNE MURRAY

Capitol SOO 12064



35	32	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012	27
36	40	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	26
37	39	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	222
38	38	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	97
39	25	<b>DANNY DAVIS &amp; WILLIE NELSON WITH THE NASHVILLE BRASS</b> /RCA AHL1 3549	11
40	42	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	52
41	37	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS/RCA AHL1 3493	25
42	50	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	30
43	41	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JG 5000	41
44	58	<b>ASK ME TO DANCE</b> CRISTY LANE/United Artists LT 1023	2
45	45	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	50
46	48	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849	44
47	55	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192	25
48	57	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	65
49	46	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic KE 35751	52
50	27	<b>YOU CAN GET CRAZY</b> THE BELLAMY BROTHERS/Warner Bros. BSK 3408	11
51	63	<b>LOVELINE</b> EDDIE RARBITT/Elektra 6E 181	49
52	51	<b>M-M-MEL</b> MEL TILLIS & THE STATESIDERS/MCA 3208	14
53	56	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165	34
54	54	<b>WOMEN GET LONELY</b> CHARLY McCLAIN/Epic JE 36408	2
55	34	<b>LACY J. DALTON</b> /Columbia JC 36322	6
56	43	<b>LOVE HAS NO REASON</b> DEBBY BOONE/Warner/Curb BSK 3419	7
57	52	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 6E 254	7
58	64	<b>FROM THE HEART</b> JANIE FRICKE/Columbia JC 36268	14
59	36	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	50
60	47	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	46
61	68	<b>ENCORE</b> JEANNE PRUETT/IBC 1001	11
62	71	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	134
63	67	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	109
64	61	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155	32
65	62	<b>LOVE SO MANY WAYS</b> RONNIE McDOWELL/Epic JE 36336	4
66	60	<b>CHANGES</b> BILLY "CRASH" CRADDOCK/Capitol ST 12054	6
67	66	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists LT 1018	12
68	65	<b>EVEN BETTER</b> BRENDA LEE/MCA 3211	12
69	59	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/ Epic JE 36200	22
70	69	<b>THE GAME</b> GAIL DAVIES/Warner Bros. BSK 3395	15
71	74	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106	24
72	33	<b>THE OUTLAWS</b> VARIOUS ARTISTS/RCA AFL1 1321	185
73	70	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	124
74	72	<b>MY MUSIC</b> ROY CLARK/MCA 3189	14
75	73	<b>THROUGH MY EYES</b> JOHNNY RODRIGUEZ/Epic JE 36274	12

## Nashville Report (Continued from page 53)

Blaine, Washington, through every state in the union (with the exception of Alaska and Hawaii, it would see) and arrived at Valley Forge, Penn., on June 3, 1976, in celebration of the nation's bicentennial, is now scheduled to journey once again, this time to Columbia, Tenn., this summer for the Wild Turkey Jamboree of Country Music. About 50 wagons and 500 horses are expected to participate, along with members of the Nashville Wagon Train Association, the president of which is Mooney Lynn of Hurricane Mills, Tenn.

On similar note, we're told that the "Coal Miner's Daughter" special show of the Midnight Special on television last week, featuring Sissy Spacek and Beverly D'Angelo among the performers, topped the Tonight Show in the Nielson ratings for the evening.

CONGRATULATIONS: To Byron Gallimore, the grand prize winner of the Music City Song Festival. He has a single forthcoming on Little

Giant Records, entitled "No Ordinary Woman" . . . Roy Clark, celebrating 20 years as a Las Vegas performer this month, was recently named as a charter member of the Las Vegas Entertainers Hall of Fame. Other members announced thus far include Frank Sinatra, Liberace, Sammy Davis, Jr., Tom Jones, Don Rickles and Jerry Lewis.

ANNOUNCEMENTS: The Music City Tennis Invitational benefiting Nashville Memorial Hospital wishes to remind participants that May 12 is the final deadline for registration for the doubles tournament, to be held this year at Maryland Farm Club in Brentwood . . . The spring-time version of the Elliston Place Street Fair is scheduled for Saturday, May 17 this year.

Condolences to family and friends of Tommy Caldwell, bass guitarist for the Marshall Tucker Band, who died April 28 from head injuries suffered in an automobile accident April 22 in South Carolina.



# Record World Country Singles

MAY 10, 1980

TITLE, ARTIST, Label, Number

MAY 10	MAY 3		WKS. ON CHART
1	4	<b>GONE TOO FAR</b> EDDIE RABBITT Elektra 46613	9
2	2	<b>BENEATH STILL WATERS</b> EMMYLOU HARRIS/Warner Bros. 49164	11
3	3	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> DEBBY BOONE/Warner/Curb 49176	12
4	5	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 41200	9
5	8	<b>STARTING OVER AGAIN</b> DOLLY PARTON/RCA 11926	8
6	7	<b>MORNING COMES TOO EARLY</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11927	10
7	1	<b>TWO STORY HOUSE</b> GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	11
8	11	<b>GOOD OLE BOYS LIKE ME</b> DON WILLIAMS/MCA 41205	7
9	9	<b>LET'S GET IT WHILE THE GETTIN'S GOOD</b> EDDY ARNOLD/ RCA 11918	10
10	12	<b>TEMPORARILY YOURS</b> JEANNE PRUETT/IBC 0008	9
11	14	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	6
12	13	<b>SHE JUST STARTED LIKIN' CHEATIN' SONGS</b> JOHN ANDERSON/Warner Bros. 49191	9
13	15	<b>AFTER HOURS</b> JOE STAMPLEY/Epic 9 50854	9
14	20	<b>I'M ALREADY BLUE</b> THE KENDALLS/Ovation 1143	7
15	16	<b>YOU LAY A WHOLE LOT OF LOVE ON ME</b> CON HUNLEY/Warner Bros. 49187	10
16	19	<b>I JUST HAD YOU ON MY MIND</b> BILLY "CRASH" CRADDOCK/Capitol 4838	9
17	18	<b>LIKE STRANGERS</b> GAIL DAVIES/Warner Bros. 49199	8
18	24	<b>MY HEART/SILENT NIGHT (AFTER THE FIGHT)</b> RONNIE MILSAP/RCA 11952	5
19	22	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	6
20	23	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	8
21	21	<b>PASS ME BY</b> JANIE FRICKE/Columbia 1 11224	8
22	25	<b>ONE DAY AT A TIME</b> CRISTY LANE/United Artists 1342	7
23	28	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb 49214	6
24	29	<b>NEW YORK WINE AND TENNESSEE SHINE</b> DAVE & SUGAR/ RCA 11947	6
25	27	<b>DIANE</b> ED BRUCE/MCA 41201	10
26	26	<b>DEALIN' WITH THE DEVIL</b> EDDY RAVEN/Dimension 1005	9
27	34	<b>TRYING TO LOVE TWO WOMEN</b> OAK RIDGE BOYS/MCA 41217	4
28	30	<b>SHOTGUN RIDER</b> JOE SUN/Ovation 1141	8
29	33	<b>LOVE LOOK AT US NOW</b> JOHNNY RODRIGUEZ/Epic 9 50859	6
30	10	<b>TAKING SOMEBODY WITH ME WHEN I FALL</b> LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	10
31	35	<b>WORKIN' AT THE CARWASH BLUES/AGE</b> JERRY REED/ RCA 11944	7
32	36	<b>TELL OLE I AIN'T HERE HE BETTER GET ON HOME</b> MOE & JOE/Columbia 1 11244	5
33	42	<b>HE STOPPED LOVING HER TODAY</b> GEORGE JONES/ Epic 9 50867	5
34	43	<b>BEDROOM BALLAD</b> GENE WATSON/Capitol 4854	5
35	37	<b>THE REAL BUDDY HOLLY STORY</b> SONNY CURTIS/ Elektra 46616	7
36	44	<b>HE WAS THERE (WHEN I NEEDED YOU)</b> TAMMY WYNETTE/ Epic 9 50868	4
37	45	<b>TAKE ME IN YOUR ARMS AND HOLD ME</b> JIM REEVES & DEBORAH ALLEN/RCA 11946	5
38	49	<b>TOO OLD TO PLAY COWBOY</b> RAZZY BAILEY/RCA 11954	4
39	40	<b>LOVE IS A WARM COWBOY</b> BUCK OWENS/Warner Bros. 49200	6
40	50	<b>YOUR BODY IS AN OUTLAW</b> MEL TILLIS/Elektra 46628	3
41	6	<b>A LESSON IN LEAVIN'</b> DOTTIE WEST/United Artists 1339	14
42	47	<b>FIFTEEN BEERS</b> JOHNNY PAYCHECK/Epic 9 50863	6
43	32	<b>LOVIN' A LIVIN' DREAM</b> RONNIE McDOWELL/Epic 9 50857	7
44	65	<b>MIDNIGHT RIDER</b> WILLIE NELSON/Columbia 1 11257	2
45	59	<b>LOSING KIND OF LOVE</b> LACY J. DALTON/Columbia 1 11253	3
46	60	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 41233	2
47	52	<b>SHE'S MADE OF FAITH</b> MARTY ROBBINS/Columbia 1 11240	5
48	51	<b>MAKE M'NIGHT TIME</b> BILL ANDERSON/MCA 41212	5
49	56	<b>THE CHAMP</b> MOE BANDY/Columbia 1 11255	3



50	54	<b>IF THERE WERE ONLY TIME FOR LOVE</b> ROY CLARK/MCA 41208	5
51	39	<b>I CAN'T CHEAT</b> LARRY G. HUDSON/Mercury 57015	9
52	69	<b>COAL MINER'S DAUGHTER/HONKY TONK GIRL</b> SISSY SPACEK/MCA 41221	3
53	61	<b>RODEO EYES</b> ZELLA LEHR/RCA 11953	5
54	55	<b>YOU'RE IN LOVE WITH THE WRONG MAN</b> MUNDO EARWOOD/GMC 109	5
55	58	<b>EVANGELINA</b> HOYT AXTON/Jeremiah 1005	5

## CHARTMAKER OF THE WEEK

56	—	<b>TRUE LOVE WAYS</b> MICKEY GILLEY Epic 9 50876	1
57	—	<b>YOU WIN AGAIN</b> CHARLEY PRIDE/RCA 12002	1
58	62	<b>I'M NOT THROUGH LOVING YOU YET</b> PAM ROSE/ Epic 9 50861	4
59	63	<b>WEIGHT OF MY CHAINS</b> TOMPALL & THE GLASER BROTHERS/Elektra 46595	4
60	73	<b>TEQUILA SHEILA</b> BOBBY BARE/Columbia 1 11259	2
61	71	<b>I CAN SEE FOREVER LOVING YOU</b> FOXFIRE/Elektra 46625	3
62	—	<b>IT'S TRUE LOVE</b> CONWAY TWITTY & LORETTA LYNN/ MCA 41232	1
63	70	<b>IT DON'T HURT TO DREAM</b> SYLVIA/RCA 11958	3
64	64	<b>CLING TO ME</b> JERRY WALLACE/Door Knob 127	6
65	72	<b>RIVER ROAD</b> CRYSTAL GAYLE/United Artists 1347	2
66	89	<b>LET'S PUT OUR LOVE IN MOTION</b> CHARLY McCLAIN/Epic 9 50873	2
67	67	<b>BULL RIDER</b> JOHNNY CASH/Columbia 1 11237	4
68	46	<b>DALLAS</b> FLOYD CRAMER/RCA 11916	9
69	31	<b>HONKY TONK BLUES</b> CHARLEY PRIDE/RCA 11912	13
70	38	<b>SWEET SENSUOUS SENSATIONS</b> DON GIBSON/Warner/ Curb 49193	7
71	17	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists 1336	12
72	—	<b>THE BLUE SIDE</b> CRYSTAL GAYLE/Columbia 1 11270	1
73	79	<b>EVEN A FOOL WOULD LET GO</b> CHARLIE RICH/Epic 9 50869	2
74	84	<b>STAY UNTIL THE RAIN STOPS</b> KATHY CARLILLE/Frontline 705	3
75	81	<b>YOU FILL MY LIFE</b> JUICE NEWTON/Capitol 4856	3
76	41	<b>THE COWGIRL AND THE DANDY</b> BRENDA LEE/MCA 41187	13
77	53	<b>I CAN'T REMEMBER</b> STEPHANIE WINSLOW/Warner/Curb 49201	6
78	66	<b>SUGAR DADDY</b> BELLAMY BROTHERS/Warner/Curb 49160	15
79	48	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	14
80	87	<b>I CAN HEAR KENTUCKY CALLING ME</b> OSBORNE BROTHERS/ CMH 1524	4
81	88	<b>UNTIL YOU</b> TERRY BRADSHAW/Benson 2001	3
82	57	<b>I DON'T WANT TO LOSE</b> LEON EVERETTE/Orlando 106	11
83	68	<b>DOWN IN THE QUARTER/FOREVER IN BLUE JEANS</b> TOMMY OVERSTREET/Elektra 46600	8
84	74	<b>I'D LOVE TO LAY YOU DOWN</b> CONWAY TWITTY/ MCA 41174	15
85	86	<b>THREE WAY LOVE</b> SHOPPE/Rainbow Sound 8019	3
86	75	<b>WAKE ME UP</b> LOUISE MANDRELL/Epic 9 50856	7
87	—	<b>J. R. B. J. WRIGHT</b> /Soundwaves 4604	1
88	92	<b>A STRANGER IN MY PLACE</b> ORION/Sun 1152	3
89	93	<b>CATHY'S CLOWN</b> SPRINGER BROTHERS/Elektra 46622	2
90	—	<b>DIM THE LIGHTS AND POUR THE WINE</b> RED STEAGALL/ Elektra 46633	1
91	97	<b>I CAN'T STOP NOW</b> BILLY LARKIN/Sunbird 107	4
92	—	<b>SATURDAY NIGHT IN DALLAS</b> KENNY SERRATT/MDJ 1003	1
93	76	<b>WOMEN I'VE NEVER HAD</b> HANK WILLIAMS, JR./ Elektra/Curb 46593	14
94	78	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 46591	14
95	95	<b>DO YOU WANNA SPEND THE NIGHT</b> MITCH GOODSON/ Partridge 011	3
96	96	<b>I'M GONNA LOVE YOU TONIGHT</b> BECKY HOBBS/Mercury 57020	3
97	—	<b>ROSES AIN'T RED</b> DIANE PFIEFER/Capitol 4858	1
98	98	<b>THE LITTLE FAMILY SOLDIER</b> RED SOVINE/Gusto 9028	2
99	99	<b>HAVE A GOOD DAY</b> HENSON CARGILL/Copper Mountain 589	2
100	100	<b>THE MAN WHO TAKES YOU HOME</b> BOBBY G. RICE/ Sunbird 108	2



# WANTED

## LACY J. DALTON

FOR KILLING THEM  
AT RADIO WITH HER NEWEST SINGLE  
"LOSING KIND OF LOVE"



FROM HER ALBUM "LACY J. DALTON"  
PRODUCED BY THE "ACE" MR. BILLY SHERRILL  
- ON COLUMBIA RECORDS.

"Losing Kind Of Love" 1-11253

**The jury is in. In a unanimous decision "Lacy J. Dalton" is declared "guilty" of making hits and sentenced to life as a superstar.**

#### Night Owl -

"Record producers probably hear more aspiring singers in a week than most people hear in a lifetime. But we rarely hear a voice so unique it rises above the rest. Lacy J. Dalton possesses that exciting style and quality that make her special. That's what stars are made of." - Billy Sherrill

#### People Magazine -

"Dalton has produced an LP rarely equaled in recent country music."

#### Country Style -

"This is the first time I've ever had a chance to play with a real life superstar - before she was one." - Billy Gram, leader of Lacy's group.

#### Sunday Sun -

"And her voice hits with all the impact of a runaway pickup barreling across a dry Texas plain, as capable of dusting your guts belting out the blues as it is of breaking your heart on a ballad." - Eric Siegel

#### Billboard's Top Album Picks -

"She can turn around on a song like 'Losing Kind Of Love' and totally grab the listener with her tender vocal."

#### The Register -

"Ms. Dalton sings real foot-stomping honky tonk songs about heavy drinking, easy loving, cowboys, and country pickers. While she can be touching and even tender, she is never sugary." - Noel Davis

#### Lubbock Avalanche Journal -

"It's rare that we're offered a record so inviting, so powerful, so much fun, so damn good that a reviewer doesn't even want to take it off the turntable long enough to write about it." - William D. Kerns

#### BAM -

"'Losing Kind Of Love' shows the technical and expressive range of Lacy J. Dalton as both singer and songwriter. It should become a country and pop standard." - David Gans

#### Music City News -

"As songwriter her lines are tight and her melodies are right."

#### Nashville Gazette -

"Every time I try to write about Lacy J. Dalton the resulting prose reads like a press release penned by her poppa. She has a unique voice that will turn the most hardened truckdriver's spine to grits." - John Lomax III

#### Beaumont Enterprise-Journal -

"The album is so good you could slice it into five pieces and sell it as five singles." - Leonard Duckett


#### Alive! -

"Dalton writes her own material and sings her songs in a no-holds-barred vein that just begs for warwhoops. You can't help but become emotionally involved when this lady starts strutting and pouting." - Mike Greenblatt



Management: David E. Wood; Music Artists Management - 10880 Wilshire Blvd., Suite 912; Los Angeles, Ca. 90024; 213-478-0243 or 213-879-2656  
Booking Agency: Variety Artists; 4126 Excelsior Blvd.; Minneapolis, Minn. 55416; 612-925-3440

**ON COLUMBIA RECORDS**

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The first album of 1980  
by Country music's first lady of 1979.  
The follow-up to Emmylou's Grammy-winning  
performance on BLUE KENTUCKY GIRL...

## ROSES IN THE SNOW



Wayfaring Stranger ★ You're Learning  
The Boxer ★ Green Pastures ★ Roses In The Snow  
Jordan ★ Gold Watch And Chain  
I'll Go Stepping Too ★ Miss The Mississippi  
Darkest Hour Is Just Before Dawn

EMMYLOU HARRIS  
ROSES IN THE SNOW



Produced & arranged by Brian Ahern for Happy Sack Productions  
On Warner Bros. records & tapes (BSK 3122)

 Give the gift  
of music.