

Record World

MAY 17, 1980 \$2.50



Billy Joel

Hits of the Week

SINGLES

BLONDIE, "ATOMIC" (prod. by Chapman) (writers: Harry-Destri) (Rare Blue/Monster Island, ASCAP) (3:48). Owing the #1 slot with "Call Me" (from the "American Gigolo" soundtrack) for the past month, Blondie issues another electronic dancer (from "Eat To The Beat"). Chrysalis 2410.



SPINNERS, "CUPID/I'VE LOVED YOU FOR A LONG TIME" (prod. by Zager) (writers: Cooke / Zager) (Kags, BMI/Sumac, BMI) (3:50). The top 5 "Working My Way Back To You/Forgive Me, Girl" returned the Spinners to prominence and this follow-up medley will keep them there. Atlantic 3664.



BILLY JOEL, "IT'S STILL ROCK AND ROLL TO ME" (prod. by Ramone) (writer: Joel) (Impulsive / April, ASCAP) (2:55). Joel surveys the current rock scene with sharp vocal phrasing & a pulsating rhythm, driving home his pointed lyrical observations. Columbia 1-11276.



PURE PRAIRIE LEAGUE, "LET ME LOVE YOU TONIGHT" (prod. by Ryan) (writers: Wilson-Greer-Woodward) (Kentucky Wonder, BMI/Prairie League, ASCAP) (2:45). The veteran quintet makes its label debut with this first cut from the "Firin' Up" LP. Already a pop-A/C smash. Casablanca 2266.



SLEEPERS

JOE WALSH, "ALL NIGHT LONG" (prod. by Walsh) (writer: Walsh) (Wow & Flutter, ASCAP) (3:32). This first single from the "Urban Cowboy" soundtrack has Walsh in a stripped-down rocker. Paul Harris adds boogie piano colors to Joe's power chords. Full Moon/Asylum 46639.



UTOPIA, "THE VERY LAST TIME" (prod. by Rundgren) (writers: group) (Unearthly/Fiction, BMI) (3:38). Utopia follows its "Set Me Free" hit with this awesome rocker built around Rundgren's dramatic vocals. Dense keyboards assault in a resounding wall of sound. Bearsville 49247 (WB).



ISAAC HAYES, "I AIN'T NEVER" (prod. by Hayes) (writer: Hayes) (Right-song, BMI) (3:59). Enchanting female vocal backing and an infectious rhythm track transport Hayes' magical vocals on this powerful initial release from his new "And Once Again" LP. Polydor 2090.



TOMMY TUTONE, "ANGEL SAY NO" (prod. by Thacker) (writers: Keller-Heath) (Tutone Keller) (3:10). Stinging, throbbing guitars and young, urgent vocals delivering the big hook are good reasons why this cut from Tutone's self-titled, debut LP is a hit. Columbia 1-11278.

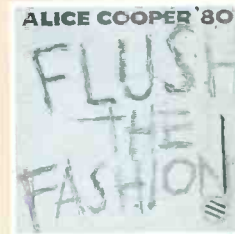


ALBUMS

TED NUGENT, "SCREAM DREAM." Like the four horsemen of the apocalypse rolled into one savage guitar playing form, Ted Nugent roars out into the unsuspecting landscape with a new album that shows no mercy. The Motor City Madman has not mellowed. Check out "Wango Tango." Epic FE 36404 (8.98).



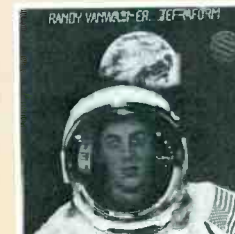
ALICE COOPER, "FLUSH THE FASHION." New image, new approach and new sound thanks to producer Roy Thomas Baker. Cooper shows that his special brand of shock and rock is as relevant to the eighties as it was to the seventies. Changed but still strong. Warner Bros. BSK 3436 (7.98).



THE SCOOTERS, "YOUNG GIRLS." A Los Angeles based group that tears through its first LP with a sense of commitment and level of energy that makes it a sure bet to finish well in the new artists category at year's end. The title cut is a running start. EMI-America SW-17026 (7.98).



RANDY VANWARMER, "TERRAFORM." Randy Vanwarmer is a lot more than "Just When I Needed You Most," the hit single that emerged from his album of last year, "Warmer." This record finds Vanwarmer in a much more rocking setting, with guitars adding spice. Bearsville BRK 6998 (WB) (7.98).



21 AT 33

ELTON JOHN

ELTON JOHN

21 AT 33



FEATURING THE SINGLE **LITTLE JEANNIE**
MCA-41236

YOU CAN'T BEAT IT
GRAB A HANDFUL NOW!

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PRODUCED BY CLIVE FRANKS AND ELTON JOHN FOR FRANK-N-STEIN PRODUCTIONS

MCA RECORDS
ON MCA RECORDS & TAPES

Record World



MAY 17, 1980

Arista, Davis in Film Venture with 20th Century-Fox

■ NEW YORK — 20th Century-Fox and A.D.A. Films, a joint venture between Clive Davis and Arista Records, have entered into a three-year, multi-million dollar relationship whereby 20th Century will finance films developed by Davis and a soon-to-be announced A.D.A. staff, according to Sherry Lansing, president, 20th Century-Fox Productions.

Davis will maintain his position as president of Arista Records, where his presence will remain in "full force," according to a spokesman.

The contract between A.D.A. and 20th-Century calls for three films. The first film is reportedly in the works now; details will be released within weeks. A.D.A. will maintain offices on both the east and west coasts.

All soundtracks resulting from
(Continued on page 42)

MCA Restructuring Yields Strong Results

By SAM SUTHERLAND

■ LOS ANGELES—Basking in the upbeat findings of MCA's latest quarterly corporate financial report, MCA Records president Bob Siner sees his division's last three months of operation as the payoff for a year of consolidation and restructuring, as well as the launching pad for a smoother and more profitable operation in the remaining months of 1980.

Siner, speaking here in an exclusive interview last week, admitted the recently ended
(Continued on page 45)

New S'tracks Will Test Film-Disc Tie-Ins As Labels Launch Marketing Campaigns

By SAM SUTHERLAND

■ LOS ANGELES — The spring and summer of 1980 are shaping up as the most exhaustive test yet of the potential financial and creative benefits to be reaped from closer ties between major motion pictures and contemporary music.

With current pop, rock and country soundtrack releases already exerting a spreading influence on chart activity, film

studio and record company release schedules suggest the current roundup of film-related albums and singles may be the tip of an iceberg—or, more accurately, an avalanche of soundtrack contenders.

Although the courtship between the two mass media has its beginnings in the late '60s, and was dramatically heated up by "Saturday Night Fever," the linkup between theater box of-

fice and record/tape checkout appears ready to kick into even higher gear.

Already in release and on the RW Album Chart are seven soundtracks drawing either from contemporary pop, rock and country, or from a prior soundtrack hit, as in the case of RSO's two-disc package from "The Empire Strikes Back," follow-up to "Star Wars."

More radio-oriented contenders are "American Gigolo" (Polydor), "The Rose" (Atlantic), "All That Jazz" (Casablanca), "Coal Miner's Daughter" (MCA), "The Electric Horseman" (Columbia) and "Urban Cowboy" (Full Moon/Asylum).

Also currently in release are Casablanca's "Foxes," which spans disco, pop and hard rock, and Jack Nietzsche's new wave score to "Cruising" (Lorimar).

If artists like Bette Midler, Blondie, George Benson, Loretta Lynn, Willie Nelson, Joe Walsh and Mickey Gilley are thus garnering double-barrelled exposure via those films, forthcoming singles and albums culled from films will virtually double the field of competitors by midsummer. While studios are continuing to use traditional orchestral scores for many films, and record labels are more wary of soundtrack properties without a strong pop tie-in, the sheer number of major productions banking on musical momentum as an integral marketing tool promises the crossover will continue, bringing

(Continued on page 42)

Greenbergs Step Down from Atlantic, Announce New Atlantic-Distributed Label

■ NEW YORK—Atlantic Records president Jerry Greenberg will resign from the label on June 1 to form a new, thus-far unnamed label. The new label will be distributed by Atlantic Records worldwide.

Greenberg's brother, Bob Greenberg, Atlantic's VP of west coast operations, will also resign and work for the new label. Both

Jerry and Bob Greenberg will remain with Atlantic Records as consultants. Jerry Greenberg will continue to sit on the executive music board of Warner Communications Inc.

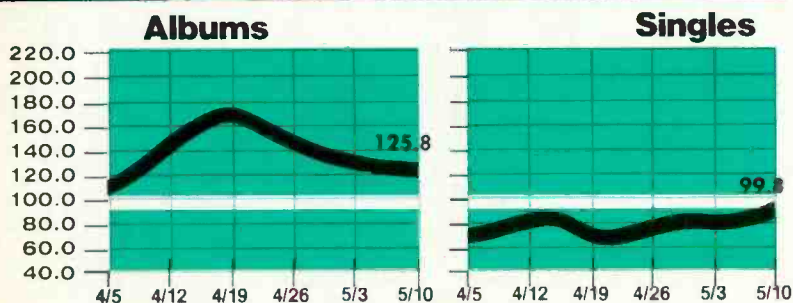
N.Y.-Based

The new label will be based in New York, where Jerry Greenberg will work, and will have a
(Continued on page 8)



From left: Jerry Greenberg, Ahmet Ertegun, Bob Greenberg

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.

CRT Digs in for 'Long, Hot Summer'

By BILL HOLLAND

■ WASHINGTON — After just one day in the trenches, Copyright Royalty Tribunal chairman Tom Brennan, who is heading the rate-making proceeding for the mechanical royalty rate, told RW he had come to one conclusion already: "It's going to take a lot more time to settle this than we thought."

Initially scheduled by the CRT to be a six-to-eight week series of hearings of testimony from the RIAA and songwriter-copyright holders and publishing or-

ganizations like the NMPA, AGAC and NSAI to determine whether or not a rate increase is justified, the proceeding appears to have all the characteristics of a full-blown legal battle, with both sides bringing well-trained and equipped troops into town ready to dig in and stay as long as it takes for their side to win.

"Originally we thought this matter could be handled without too much time passing," Brennan said at the end of the first
(Continued on page 44)

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■ **Page 16.** John Luongo is a name that has popped up frequently on some of the most enduring hits of the past few years. In recognition of this fact, CBS has entered into a distribution deal with Luongo's Pavillion label, just as Luongo prepares to move beyond disco. He explains in this week's RW.



■ **Page 10.** Ronald McDonald a recording star? It just might happen, thanks to Casablanca's new KidWorks line, which bows on May 20 with the release of three albums in its "Ronald McDonald Discovery Series." In this week's RW, Lewis Merenstein discusses KidWorks' philosophy and offers an overview of the state of the children's market.

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Powerhouse Picks

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

Elton John (MCA) "Little Jeannie."

An impressive list of call letters expanded by another strong week of additions, combined with national sales reports, indicates Elton's latest effort is on the right track.

Pure Prairie League (Casablanca) "Let Me Love You Tonight."

The first two weeks of this single's life saw it gain a major foothold at radio—primaries and secondaries alike. Programmers are volunteering predictions of this record's success.

Al DiNoble Named Casablanca VP/GM

■ **LOS ANGELES** — Bruce Bird, president of Casablanca Records, has announced the appointment of Al DiNoble as vice president/general manager for the label. In assuming his new post, DiNoble will oversee all departments, and assist Bird in carrying out the daily administrative and creative functions of the company.



Al DiNoble

DiNoble has been with Casablanca since 1976, when he served as national promotion director, and soon thereafter as national singles sales director. Last June, he joined the executive staff as vice president of product development.

DiNoble will maintain headquarters at Casablanca's main office in Los Angeles.

Ames Appointed VP Of Polygram Classics

■ **NEW YORK**—Alison Ames has been appointed vice president of PolyGram Classics for the Deutsche Grammophon division, it has been announced by Guenter Hensler, president of PolyGram Classics, Inc., the recently created organization responsible for all PolyGram classical music activities in the United States comprising Deutsche Grammophon, London and Philips.



Alison Ames

Ames joined Polydor, Inc., New York, in 1973 and served as publicity director for Deutsche Grammophon records. Four years later she became product manager for all new releases on the Deutsche Grammophon and Archiv Production record labels at Polydor International, Hamburg, West Germany.

Record World

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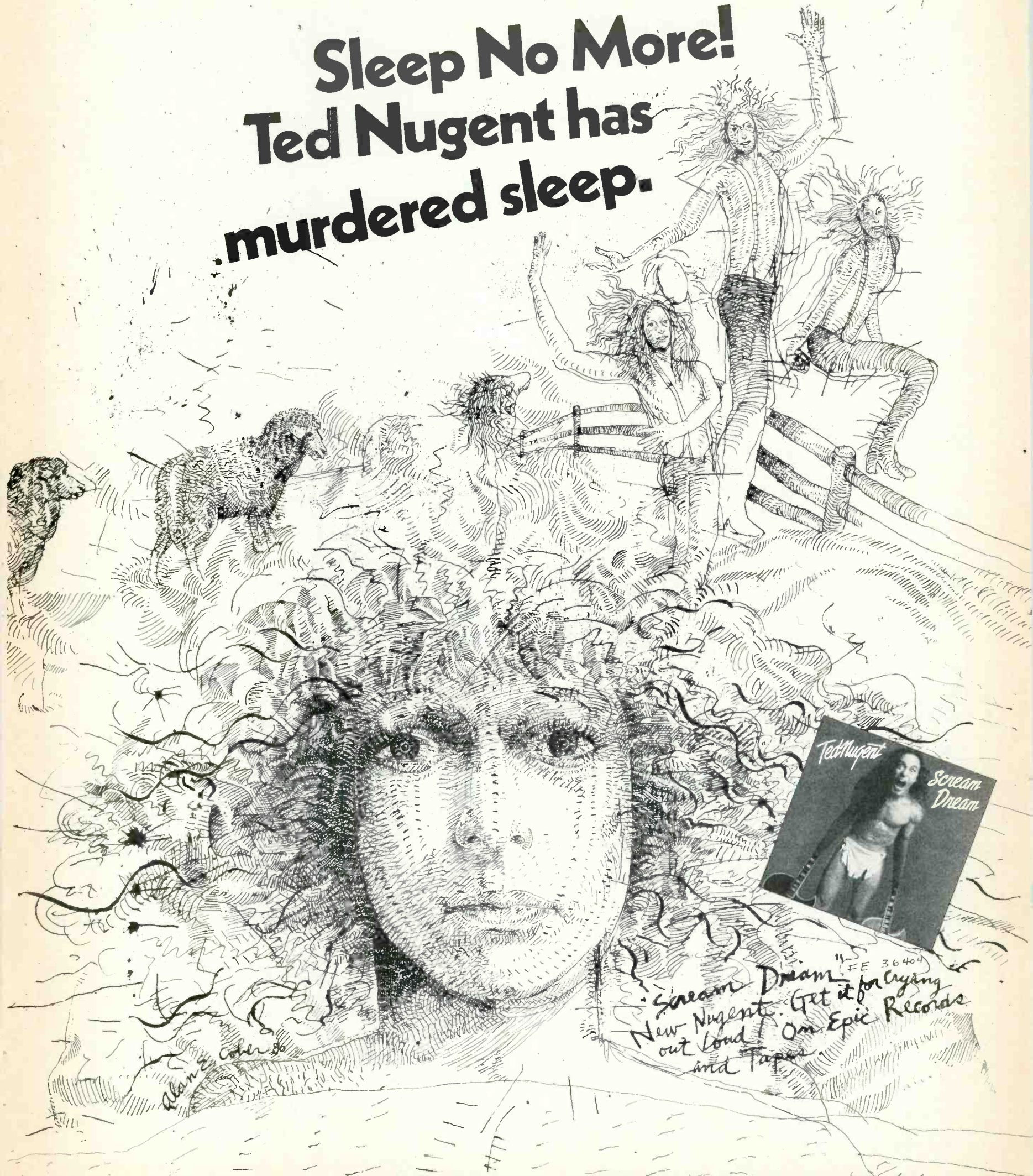
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RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY, EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING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

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RECORD WORLD PUBLISHING CO., INC.
VOL 36, NO. 1712

Sleep No More! Ted Nugent has murdered sleep.



Scream Dream FE 36404
New Nugent. Get it for crying
out loud! On Epic Records
and Tapes.

DIVA Direction: David Krebs and Steve Leber for Leber-Krebs Inc.
Produced by Cliff Davies for The Next City Corporation.

"Epic" is a trademark of CBS Inc. © 1980 CBS Inc.
Buy it once. Enjoy it a lifetime. Recorded music is your
best entertainment value.

Rack Support, Television Advertising Key Success of 'Mickey Mouse Disco'

By BRIAN CHIN

■ NEW YORK—According to Disneyland Records' Ellen Carmen, "Mickey Mouse Disco," a children's album list priced at \$4.98, has sold in excess of 1.3 million copies through retail and mail order sales. The extraordinary success of the record (RIAA certified gold as of April 11), says Carmen, should serve as a reminder of the continuing, but largely overlooked, reliability of the children's record market.

Sales Boom

The album, released on August 15 of last year, had sold successfully, in the area of 200,000 to 250,000 copies until January, when a series of television advertisements was run in markets across the country. Subsequent consumer reaction, supported by preparedness on the part of rack jobbers carrying the Disneyland line, has sparked a sales boom that has rocketed "Mickey Mouse Disco" to a bulleted number 15 on the pop album chart. Pat Weiser, of Minneapolis' Lieberman distributor, reports that various children's lines (including Wonderland, Peter Pan, Golden

and Sesame Street) have always sold well in their racked locations, but once the spots appeared, "it just jumped. It's been in our top five for about four months. There was no particular discount; we just featured it. TV is selling (the album) . . . We've been saturated with the commercial." Michigan's Handleman rack jobber has also found "Mickey Mouse Disco" among their top 5 sellers for several weeks. Executive VP for purchasing John Kaplan's office notes that at its release, "it was a steady seller, but you could feel it building. If there was ever an eloquent spokesman for television advertising, this is it. (But we had it in position from the beginning. We put it out early in the game for (consumers) to see." Of distributors questioned, both those already heavily involved with children's product as well as those unfamiliar (retail chains, for the most part) reported varying degrees of success, although no special in-store promotion was undertaken.

(Continued on page 52)

Mother Teresa LP Released in Germany

By JIM SAMPSON

■ MUNICH — There's a new "Singing Nun" on record who already has won a major award: The 1979 Nobel Peace Prize. Marifon Records of Hamburg released last week (12) the first album by Mother Teresa. International release of the English-language recording is in preparation, but rights for most countries are still available.

Behind-the-scenes

The man behind this extraordinary project is Wilfried Achterfeld, managing director of the recording division of Gruner & Jahr, Germany's largest magazine publisher, (Geo, Stern, also Parent's magazine in the United States). Although other companies tried to make a recording with Mother Teresa, Achterfeld enlisted the aid of Jay Ullal, an Indian photographer for Stern magazine.

Recording

Ullal worked out details for the recording with Mother Teresa's Missionaries of Charity order in Calcutta. He then recorded four hours of material at the Calcutta mission, including songs by an orphan choir and prayers and stories by Mother Teresa herself, speaking in accented but clearly understandable English. On the Marifon

album, a simultaneous translation is occasionally spoken in German. On only one short song is the singing voice of Mother Teresa clearly recognizable.

Indian Tapes

The Indian tapes were brought to Vienna, where pro-

Chinese Music Delegation



BMI hosted a music education delegation from the People's Republic of China recently during a three-week tour at the invitation of the Center for U.S.-China Arts Exchange at Columbia University. During the trip, the delegation visited film and record studios, Disneyland, and the American Film Institute, where a reception was co-hosted by BMI and the AFI. Pictured from left: Dennis Stanfill, president, 20th Century-Fox; Wang Zicheng, chief of the Bureau of Arts Education; Lin Mohan, delegation leader, vice minister of culture; Jerry Moss, chairman of the board of A&M Records; Brooke Escott, BMI executive, film relations; David Shirr, Academy Award-winning composer.

Stan Layton Named Chrysalis' Sales VP

■ LOS ANGELES — Sal Licata, president of Chrysalis Records, has announced the appointment of Stan Layton to the position of vice president of sales.



Stan Layton

Layton, who was recently vice president of marketing for MCA Records, was previously with Chrysalis as national sales manager.

RCA Bows 'Best Buy' Line at \$5.98 Price

■ NEW YORK—RCA Records has announced it is introducing "Best Buy," a new line of records which will have a suggested price of \$5.98. Thirty-six titles are included in the first release.

Orleans Comments

Announcement of the mid-price line of best selling catalogue titles was made by Arnie Orleans, division vice president, sales and distribution, RCA Records, who said: "These titles represent albums which have had vigorous sales for a number of years, and at \$5.98 they represent a significant value at a time when economic conditions indicate consumers have become particularly price conscious."

MCA Relocates

■ LOS ANGELES—Starting Monday (12), MCA Records Inc. moves to new national offices located at 70 Universal City Plaza, Universal City, Ca. 91608.

For general information, the new number is (213) 508-4000.

Backe, Pres. & CEO, Resigns from CBS, Inc.

■ NEW YORK — John D. Backe resigned abruptly last week (8) as president and chief executive officer of CBS, Inc.

No reason was given for the resignation, announced at a meeting of CBS's 15-member board of directors. Backe's duties will be assumed by William S. Paley, chairman of the board; John R. Purcell, executive VP; Gene F. Jankowski, president of the CBS Broadcast Group; and Walter Yetnikoff, president, CBS Records/Group.

Backe joined CBS in 1973 and had been president and CEO since 1977.

Regional Breakouts

Singles

East:

Bob Seger (Capitol)
Elton John (MCA)
Spider (Dreamland)
Manhattans (Columbia)
Frank Sinatra (Reprise)

South:

Robbie Dupree (Elektra)
Paul McCartney (Columbia)
Barry Manilow (Arista)

Midwest:

Robbie Dupree (Elektra)
Bob Seger (Capitol)
Bruce Cockburn (Millennium)
Elton John (MCA)
Firefall (Atlantic)
Frank Sinatra (Reprise)

West:

Elton John (MCA)
Barry Manilow (Arista)
Spider (Dreamland)

Albums

East:

Pete Townshend (Atco)
Grateful Dead (Arista)
Scorpions (Mercury)
Cameo (Chocolate City)
Urban Cowboy (Full Moon/Asylum)
Temptations (Gordy)

South:

Pete Townshend (Atco)
Scorpions (Mercury)
Cameo (Chocolate City)
Urban Cowboy (Full Moon/Asylum)
Kleeer (Atlantic)

Midwest:

Pete Townshend (Atco)
Grateful Dead (Arista)
Scorpions (Mercury)
Urban Cowboy (Full Moon/Asylum)
Dixie Dregs (Arista)

West:

Pete Townshend (Atco)
Grateful Dead (Arista)
Scorpions (Mercury)
Urban Cowboy (Full Moon/Asylum)

His neighbors think plenty of Rodney Crowell...



"He can rock with the best and outwrite the rest." —Tom Starr, WOUR

"Absolutely sensational. There haven't been too many albums lately that I've been excited enough to rave over, but this is definitely the one."

—Gabe Hobbs, WKDQ

"This LP has something for everybody; no format excuses."

—Peyton Mays, KZEL

"A classy record. His songs connect with the hear in a way the best tunes of Jackson Browne or Lowell George do... something for all formats."

—Ed O'Connell, WHCN

"People are raving about Rodney Crowell."

—Kate Ingram, WCOZ

"I've always been a believer, and well, here's an album that will not let you down. The phones and sales will prove that..."

—Laurie Cobb, KTYD

(All quotes, Bill Hard's FMQB Album Report)

Rodney Crowell. But What Will The Neighbors Think.

Featuring the single "Ashes By Now" (WBS 49224)



Produced by Craig Leon & Rodney Crowell.
On Warner Bros. Records & Tapes. (BSK 3407)

(Consult your local TV sheet for station adds. The space it would take to list them all wasn't available...)



Give the gift
of music.

Greenbergs' New Label

(Continued from page 3)

Los Angeles office headed by Bob Greenberg.

Although no replacements have been named yet, it was widely circulated that Doug Morris, now president of Atco Records, will take over the position of president of Atlantic Records. It is also understood that Sheldon Vogel, executive VP for Atlantic Records, will be named vice chairman for the label, and that Dave Glew, senior VP/GM, will become executive vice president. A spokesman for Atlantic Records would not confirm the moves but did say that an executive realignment was imminent and that Atlantic would not be reaching outside the company to fill positions.

In a prepared statement, Atlantic Records chairman Ahmet Ertegun praised Greenberg's career with the label: "During the past decade, Jerry Greenberg's name has become synonymous with Atlantic Records. All of us who have been associated with him will miss his dynamic leadership and uncanny feel for contemporary music. However, this will be more than made up for by our enthusiasm about our new association and the new label which he will head. We expect that Jerry and Bob Greenberg will create what will be the outstanding label of the '80s, and that they will continue to find great new talent as they have in the past. The entire team at Atlantic is behind his new project."

In explaining his decision to leave Atlantic and start a new label, Greenberg said, "We are overjoyed to be able to form our own label, and at the same time stay with the best record company in the business. This is something we've wanted to do for some time, and we're ecstatic and extremely happy to be able to do it with Atlantic and WEA. To my mind the '80s are going to be the time for small labels, working through expertise and direction of the large companies, to make their mark."

Jerry Greenberg joined Atlantic Records in 1967 as an assistant to Jerry Wexler. In 1969 he became head of pop music promotion and in 1970 was promoted to senior VP, operations and general manager. Greenberg succeeded Ahmet Ertegun as president of the label in 1974, when Ertegun became chairman of the board.

Bob Greenberg began his record career with Eastern Allied Associated Distributors and has worked for MGM Records and Epic Records. He joined Atlantic Records in 1973 as west coast GM and in 1975 was named VP, west coast operations.

E/A Restructures Promo Depart.

■ LOS ANGELES—Burt Stein, national promotion director for Elektra/Asylum Records, has announced a restructuring of the label's national promotion department.

Marty Schwartz has been promoted to national album promotion director. Based in the label's Los Angeles headquarters, he will work closely with the E/A local and regional promotion staff in generating and coordinating radio airplay on a national, regional and local basis. Schwartz had been assistant national album promotion director, based in New York.

Rip Pelley has been promoted



Rip Pelley

to the newly created post of director of field operations and information. He will act as day-to-day liaison with the regional and local promotion staff, will disseminate information to them, and will be the department's liaison with trade publications. He was previously national field promotion coordinator.

Promotion Role

Heading up singles promotion for E/A will be Sammy Alfano, who will work with the label's promotion staff in securing key airplay. Alfano has been national singles promotion director for the past three years.



Marty Schwartz

A&M Re-Releases Police Single Due To Growing Intl. Response

By SAMUEL GRAHAM

■ LOS ANGELES — "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 time. Whatever the case, the time is now right. . . . We ask you to listen again to this exceptional record."

The above ad copy, placed in trade publications and radio tip sheets last week by A&M Records, alerts retailers, distributors and, more pointedly, programmers to the re-release of the Police's "Message in a Bottle," a single first issued last October. Both the advertisement and the reissue itself are unusual moves, the label concedes; but both apparently also reflect A&M's strong belief in this record's hit potential.

According to Harold Childs, A&M's senior vice president, sales and promotion, "Message in a Bottle" faced several formidable obstacles at the time of its initial release. "We got some top 40 play," Childs said, "but it came out just at a point when radio was reacting (negatively) to new wave, even though we don't consider the Police new wave—it seemed that anything English was classified that way. Also, a lot of top 40 stations were switching to pop adult formats, so we were immediately locked

out of a lot of markets." What's more, he added, "by releasing it late in the fall, we also ran into the holiday period, because it takes long to work a pop single."

Since that time, Childs continued, both "Message" and "Regatta de Blanc," the album on which it appears, have become "huge" around the world, in Canada, England, France, Germany and many other territories, prompting label president Gil Friesen to suggest reissuing it in the United States. "The feeling we have is that now's the time to go back on it," said Childs. "It's not based on anything particular, other than the success of the single worldwide. We simply wanted to say to radio, 'Hey, we're not going to give up on this. We believe in it, and we're not going to stand by without giving it another shot.'"

The strategy has already been effective. "We've had a better reaction to the record," Childs said. "I think the ad caused a lot of talk around the industry. We've gotten a lot of new stations to go on it, and even some of the ones who were playing it before — we re-serviced it to them, too, to show our conviction—will probably start playing it again. We want this record, and we're just going to hit 'em again and again until we get it."

MCA, Inc. Reports

Income, Revenue High

■ LOS ANGELES—MCA, Inc. has reported the highest first quarter revenues and operating income in its history here, spotlighted by a major upward turn in its recording and music publishing division's performance.

For the three months ended March 31, 1980, revenues were \$322,460,000, compared with \$283,008,000 for the same period. Net income and earnings per share were exceeded only by the addition of extraordinary income of \$39,700,000 or \$1.70 per share during the comparable period in '79, due, secured via a tax refund.

Net income for the first quarter, '80, was \$25,639,000, or \$1.09 per share, compared to net income before extraordinary income of \$24,179,000 or \$1.04 per share (actual first quarter '79 net income, with the refund, totalled \$63,879,000 or \$2.74 per share).

In its recording and music publishing ventures, MCA, Inc., posted revenues of 41,276,000, with an operating income of \$277,000. This compares with first quarter '79 revenues of \$30,750,000, and operating losses of \$608,000. The division's revenues were thus up by over 34 percent.

MCA chairman Lew Wasserman summarized the overall gains as stemming from: the filmed entertainment division which reported record first quarter revenues and operating income; the records and music publishing division, which reported the highest first quarter revenues in its history; the book publishing division, which achieved the best revenues and second highest operating income for any quarter in its history; and the company's lower estimated effective annual income tax rate primarily caused by increased investment tax credits arising from the higher level of film production costs. However, a required provision for unrealized losses in the market value of short term investments substantially impacted investment income and resulted in an overall investment loss.

MCA Names Reiss

DiscoVision Vice Pres.

■ LOS ANGELES — Tom Wertheimer, vice president MCA Inc., has announced that former Infinity executive Barry Jay Reiss has been tapped for a major role in MCA's home entertainment media area.

Reiss, formerly senior vice president, administration and business affairs, Infinity Records, has been appointed vice president of business affairs for MCA DiscoVision at MCA.



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Casablanca KidWorks To Bow with Discovery Series

By JOSEPH IANELLO

■ NEW YORK—One of America's most successful and best-known celebrities will make his recording debut this month with an unprecedented initial shipping of three titles. His name is Ronald McDonald and the first fruits of his long-term contract with Casablanca Records' new children's division, KidWorks, will be realized on May 20 when the three albums ("K*I*D*S Radio Birthday Party," "K*I*D*S Radio Rainy Day Fun," and "Ronald McDonald Visits America") hit the stores.

The three albums are part of an ongoing project called "The Ronald McDonald Discovery Series" which includes records, books, and book/records, with an unlimited variety of films, video and even Broadway productions to follow in the future, according to KidWorks president Lewis Merenstein. KidWorks will undertake an extensive and intensive media advertising campaign to coincide with the initial release, including TV, print, point-of-purchase and radio, all targeted at the family demographic. "We will also benefit from the enormous advertising done by the McDonald's Corporation," said Merenstein.

Merenstein and former Casa-

blanca head Neil Bogart conceived the KidWorks project nearly three years ago during a brainstorming session. The two worked together at Buddah Records where Merenstein orchestrated the first successful television-advertised-and-promoted album, "Dick Clark's 20 Years of Rock 'n' Roll." Bogart left soon thereafter for Casablanca, and Merenstein returned to his own production company until the session with Bogart several years later. Prior to working for Buddah, Merenstein's wide-ranging past included stints as a record engineer (over 300 jazz albums for the likes of Thelonious Monk, Art Farmer and Cecil Taylor), producer (Van Morrison's "Astral Weeks" and "Moondance") and VP of a plastics company that manufactured children's records. "Neil was expanding the company into a lot of different areas," said Merenstein, "and with my experience in marketing, production and sales, it was a natural marriage for us."

In choosing a direction for KidWorks' first release, Merenstein and Bogart decided to get America's biggest name. "Ronald is McDonald's child and they're very discriminating about who plays with him," Merenstein mused. During his year of pursuit

of the Ronald McDonald license, Merenstein relied upon many of the techniques he used during his previous experience with children's records. While at Peter Pan Records, Merenstein released the "Bat Man" album which sold almost two million copies, making him fully aware of the specialized market. "We made demo records, prototypes, market tests and spent many hours demonstrating the product before McDonald executives," said Merenstein. "McDonald's is very strict about what their name goes on. They only want to affect children positively."

The year-and-a-half KidWorks invested in securing a finished product that would not only meet McDonald's high standards but also be a viable commercial entity was obviously well spent. Each record is packaged in a bright, full-color jacket. The two "K*I*D*S Radio" albums simulate a radio with Ronald McDonald on the dial. On the back of all three record jackets is a credo which accurately depicts the contents: "The Ronald McDonald Discovery Series of books and records is designed to delight children with an entertaining approach to understanding their world. The creation of this project has been guided by the belief that learning is an act of joyful discovery. Our goal is to spark the imagination of contemporary children and respect their need to grow and to question. We believe that 'kids know the difference' . . . and parents do, too."

With Ronald McDonald acting as DJ host of the three albums, a series of fantasy characters are introduced to the listener, each provided appropriate entertainment and learning activities for

(Continued on page 51)

Reed To Head

CBS Business Div.

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced that Stephen D. Reed, executive assistant to the president, CBS Records, has taken on additional responsibilities as head of CBS Records business development department.

Reed will continue to fulfill his responsibilities in assisting Lundvall in the ongoing activities of the CBS Records Division. In addition, he will now be responsible for the long-range business planning of the Division, including acquisition and diversification ventures as well as new product and technology developments. He will also act as liaison with the CBS Video Enterprises Division. The CBS Records Division business development staff will now report to Reed.

Background

Since February 1980, Reed has been executive assistant to the president, CBS Records. He joined CBS in 1976 as a planning analyst in the corporate planning office, and in 1977 was named manager, planning. In 1978 he was named director, development, CBS Records, and held that position until taking on his current responsibilities.

RSO Ups McMullen

■ LOS ANGELES — Sarah McMullen has been promoted to the position of national publicist at RSO Records, it was announced by Ronnie Lippin, director of national publicity.

McMullen joined the staff at RSO Records last year as assistant to Lippin.

Kiss Re-Signs with Casablanca



Kiss has re-signed with Casablanca Records. The group's newest album, "Unmasked," is set for late May release, and a single will follow. Pictured from left: (sitting) Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley; (standing) Irwin Steinberg, chairman of PolyGram Record Operations, U.S.A.; Ekke Schnabel, senior VP, legal and business affairs, PRO, U.S.A.; and Bruce Bird, president, Casablanca Records.

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SPARS Studio Conference Stresses Quest for Excellence

By SAMUEL GRAHAM and SAM SUTHERLAND

■ LOS ANGELES—With attendance by both members and non-members having exceeded expectations, and with most of the various seminars and panels having prompted fairly lively exchanges of ideas and information, last Monday's (5) Society of Professional Audio Recording Studios (SPARS) conference is being viewed as a success by organizers and attendees alike.

Formed some eleven months ago, SPARS currently limits its membership to studios with 24-or-more-track systems and/or disc mastering facilities (see *RW*, April 26, 1980). However, non-members — smaller studios, students and everyone else—were invited to attend the day-long conference, held at the Biltmore Hotel here.

Topics

Topics presented (most of which will be detailed below) included "concept to gold," where veteran studio owners related their experiences in building their operations; the "basic business of recording studios;" a discussion of disc mastering and its inherent problems; a look at the burgeoning video industry and its impact on audio

businesses; the economic outlook and its effect on the entertainment business overall and recording studios in particular, and recording studio design.

In most cases, panel discussions—where a moderator and several panelists, drawn from various areas of the recording business, each made brief remarks on the topic at hand—were followed by question and answer periods. The format of the gathering, according to the Record Plant's Chris Stone (SPARS' west coast regional vice president), was purposely "generalized," mostly because "we don't know yet what people really want from this organization." It was in those Q&A periods that SPARS' motto, "excellence through innovation — education — communication," was perhaps most successfully realized, as studio personnel were able to discuss among themselves the aspects of their industry deemed most important.

Other Activities

Other SPARS activities included a May 6 tour of three local facilities (Motown/Hitsville, Filmways/Heider and the Record Plant), and a May 7 private showing for SPARS members of equipment displayed at

the Audio Engineering Society (AES) convention, also held here last week.

First Session

The first of the morning sessions were moderated by Sigma Sound's Joe Tarsia, chairman of the board for SPARS, while panelists included such industry pioneers as Robert Liftin (Regent Sound, New York), Mack Emerman (Criteria, Miami), Wally Heider (Filmways/Heider, Los Angeles), Phil Ramone (a Grammy-winning producer in recent years, including 1980, for his work with Billy Joel) and Murray Allen (Universal, Chicago). Their remarks were for the most part limited to personal reminiscences of their own beginnings in the recording business, followed by their philosophies about how to best operate a studio.

"The key," said Liftin, "is your relationship to your client from the very first session you do," while Heider noted that "attitude is almost as important as ability, if not more so. Sometimes a client will put up with a lack of ability, to an extent, if the attitude is right." Cautioned Tarsia, "You must be subservient to your client, and put your ego below his. And you have to give the producer what he wants—it's his money. Sometimes, you just have to stifle your own tastes and creativity."

Questions

Questions raised during the first session included such matters as promoting a facility, choosing an equipment supplier or vendor, the continuing race to add more tracks to recording consoles and the future of digital recording. On the latter subject, Liftin said that "the future of digital as a really practical element is a way off—four or five years, because of the expense."

The business panel, chaired by SPARS legal counsel Mal-

(Continued on page 47)

Barry Gross to RCA

■ NEW YORK — The appointment of Barry Gross as manager, product management-pop music, RCA Records, has been announced by Jack Chudnoff, division vice president, marketing, to whom Gross will report.



Barry Gross

Gross joins RCA Records after having spent the past two years as a product manager for Warner Bros. Records.

Before joining Warner Bros., Gross had been associated for two years in sales and promotion with Lifesong Records. He joined the recording industry in 1968 in a position in promotion with ABC Records on the West Coast. Gross will work out of RCA's Hollywood, California office.

Lifesong Releases 3 Through Indie Distrib.

■ NEW YORK—Ten months after dissolving a distribution arrangement with CBS Records, Lifesong Records has announced the release of three new records through independent distribution. Titles will include "White Music" by Crack The Sky, and two albums from Jim Croce, "Photographs & Memories—Jim Croce's Greatest Hits" and "Time In A Bottle—Jim Croce's Greatest Love Songs."

Stiff Signs Otway

■ NEW YORK — Stiff Records has announced the signing of John Otway for the U.S. and Canada. In Canada he will appear on the Stiff/Epic label, according to Barry Taylor, general manager, Stiff Records.

Rogers at The Riviera



United Artists Records artist Kenny Rogers recently opened an engagement at the Riviera Hotel in Las Vegas as his "Gideon" LP was moving into the top 10. Visiting with Rogers on opening night are (from left): Mark Levinson, vice president, business affairs, EMI America/United Artists Records; Susan Levinson; Kenny Rogers; Sharon Zimmermann; Don Zimmermann, president, CRI; and Lynn Schultz, vice president, Nashville, Capitol/EMI/UA.

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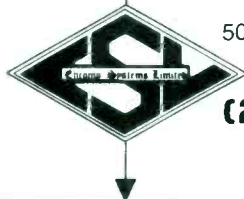
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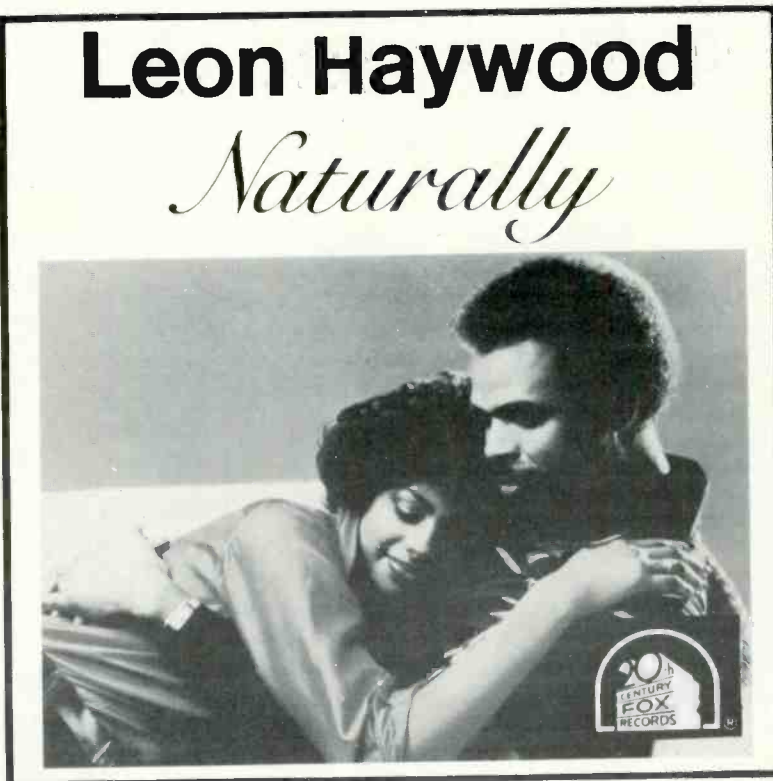
it's
an album
that's
exploding

Naturally

“Don't push it don't force it” — timing is everything. That's why Leon Haywood's new album containing the “Don't Push It” smash has arrived right on time to support cross-over action and growing demand. And as expected from a top-notch album, “Naturally” is ready, willing and able to fire out a follow-up single.

Produced by Leon Haywood
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T-613

Billboard

BLACK LPs
58*

POP LPs
184*

Cashbox

BLACK LPs
54*

POP LPs
139*

Record World

BLACK LPs
38

POP LPs
129*

Cover Story:

Billy Joel Keeps the Hits Coming

■ If any aspect of Billy Joel has remained unchanged, it's his seemingly inexhaustible desire to play before as many people as humanly possible. At the end of April, Joel completed a month-long tour across the Atlantic that included stops in England, Holland, Sweden, Norway, France, Italy, Spain and Israel. Every date was totally sold out, many of them months in advance.

Joel toured the United States in the spring and fall of 1979, and he is presently gearing up for another American tour, which will last all summer and cover indoor arenas in most major U.S. cities. Ticket prices will be kept at a level that young teenagers can afford, and there is a possibility of appearances at surprise venues in addition to these that will be announced at the end of May. Joel will be revisiting several big cities, Los Angeles and Seattle, for example, where has hasn't played in two years.

This sort of exhausting pace has won Billy Joel accolades that few artists of the late 1970s can match. He's the man who has recorded the largest-selling album on Columbia Records, "The Stranger," which passed the five-million unit mark last fall. Joel's Columbia catalogue, which includes the multi-platinum "52nd Street" and platinum "Piano Man," is also the largest-selling in the label's history.

The 1980 Grammy Awards recognized Joel for Best Male Pop Vocal Performance of the Year, for his album, "52nd Street," in addition to naming that LP Best Album of the Year. Joel also won two Grammys in 1978. Record of the Year and Song of the Year for his hit, "Just The Way You Are."

Not bad for a guy who says he still has a great time going down to the corner and "Knocking back a few beers and listening to the juke box." In many ways, he's the same William Martin Joel who was born and raised in the New York suburb of Hicksville, Long Island, and

worked his way up playing piano in local bands since his early teens. His newest single, "It's Just Rock And Roll To Me," from his recent Columbia album, "Glass Houses," make the sort of statement that puts all the staggering sales figures into perspective.

Billy Joel was signed by Columbia Records in 1973, based on the underground success of his song, "Captain Jack." His first LP for the label, "Piano Man," yielded the hit single of the same title. The label released "Streetlife Serenade" (which contained "The Entertainer") in 1974, and followed up with "Turnstiles," in 1976. "The Stranger," released in 1977, began Joel's fruitful relationship with producer Phil Ramone, who also worked on "52nd Street" and "Glass Houses."

With the release of "It's Just Rock And Roll To Me," Billy Joel is aiming for his ninth consecutive top 30 single.

CBS Names Bennett To Prod. Mgr. Post

■ NEW YORK—Dan Beck, director, product management, east coast, Epic/Portrait/CBS Associated Labels, has announced the appointment of Bill Bennett as product manager, east coast, E/P/A.



Bill Bennett

Bennett joined CBS Records in 1974 as sales representative for the Memphis market. In 1976 he moved to Miami as local promotion manager, Epic Records, and in 1977 was appointed regional promotion marketing manager, Atlanta, Columbia Records. In 1979 he was named associate director, national album promotion, Columbia Records, based in New York. Later that year he moved to Bearsville Records.

A Couple of Stiffs

■ NEW YORK — Stiff Records has announced the May release of two albums, "The Last Stiff Compilation Album . . . Until The Next One" by various artists and "Crazy Rhythms" by the Feelies. Both albums will be distributed by Stiff's network of independent distributors.

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New York, N.Y.

By DAVID MCGEE

■ CONGRATULATIONS: to Joe Cohen, executive vice president of NARM, and his wife Ellen, who are now the parents of a boy born April 25. The littlest Cohen should be addressed as David Leslie Cohen. Ellen Cohen is the daughter of CBS Records executive Cy Leslie.

And New York, N.Y. would be remiss in not extending congratulations to Clayton Moore, star of the TV series "The Lone Ranger," who got his mask back last week when the Wrather Corporation decided to get off his case, so to speak.

THE COMMANDER ON THE LOOSE: You hear the awesome roar of the band; the raucous, inspired vocals; the classic songs about 7-11 stores, diesel trucks, hot rod Lincolns, cheeseburgers and french fries; the comedic growl of the band leader's voice, part Southern Baptist Bible banger, part vaudevillian; and you wonder why this fellow who calls himself Commander Cody isn't signed to a U.S. label. He's got a single, "2 Triple Cheese" (complete with the spine-tingling chant, "Two triple cheese, side order of fries") that's one hot item in Europe, but no one will touch it on these shores (labels that is; a few radio stations have had the good sense to play it).

What goes here? Cody's Wednesday show at the Lone Star Cafe was easily among the best he's ever given here, and not simply because the crowd—a whopping, hollering, obviously well-oiled, bound-and-determined-to-have-a-good-time-at-all-cost bunch — created its own excitement apart from the goings-on onstage. More to the point, Cody's performance inspired this warm reception, this unabashed frivolity, this dancing in the aisles. Backed by what is quite likely the best band he's assembled since the heyday of the original Lost Planet Airmen (guitarist Bill Kirchen is still on board), Cody sang and worked the audience with the authority of old. His fans are used to his groups playing fast and loose, as this one certainly does, but they're hardly accustomed to encountering the sort of ensemble expertise displayed here at every turn, whether the tune be tasty urban blues, low-down boogie woogie, or rock and roll in a pure state.

MAJOR BILL ON THE LOOSE: The Maj has done it again. No sooner had he recorded his latest "last record" (a tribute to the late Red Sovine) than did he go and cut yet another "last record."

"This is the liar out of Forth Worth, Texas," the Maj shouted when he checked in with New York, N.Y. last week. "My single, 'Red,' is getting to be a monster, monster record. Somebody down here told me, 'Maj, only two people ever did it as well as you: Hank Williams and George Jones.' Hey, that's pretty tall cotton, podnah.

"But what got to me this time is a version of 'Love Me Tender' I heard sung by an Elvis imitator. Each day goes by I realize more and more and more how much we miss Elvis. So I went out and did one from the heart, with Bruce Chanel singing 'Love Me' in the background, and I called it 'Requiem for Elvis.'"

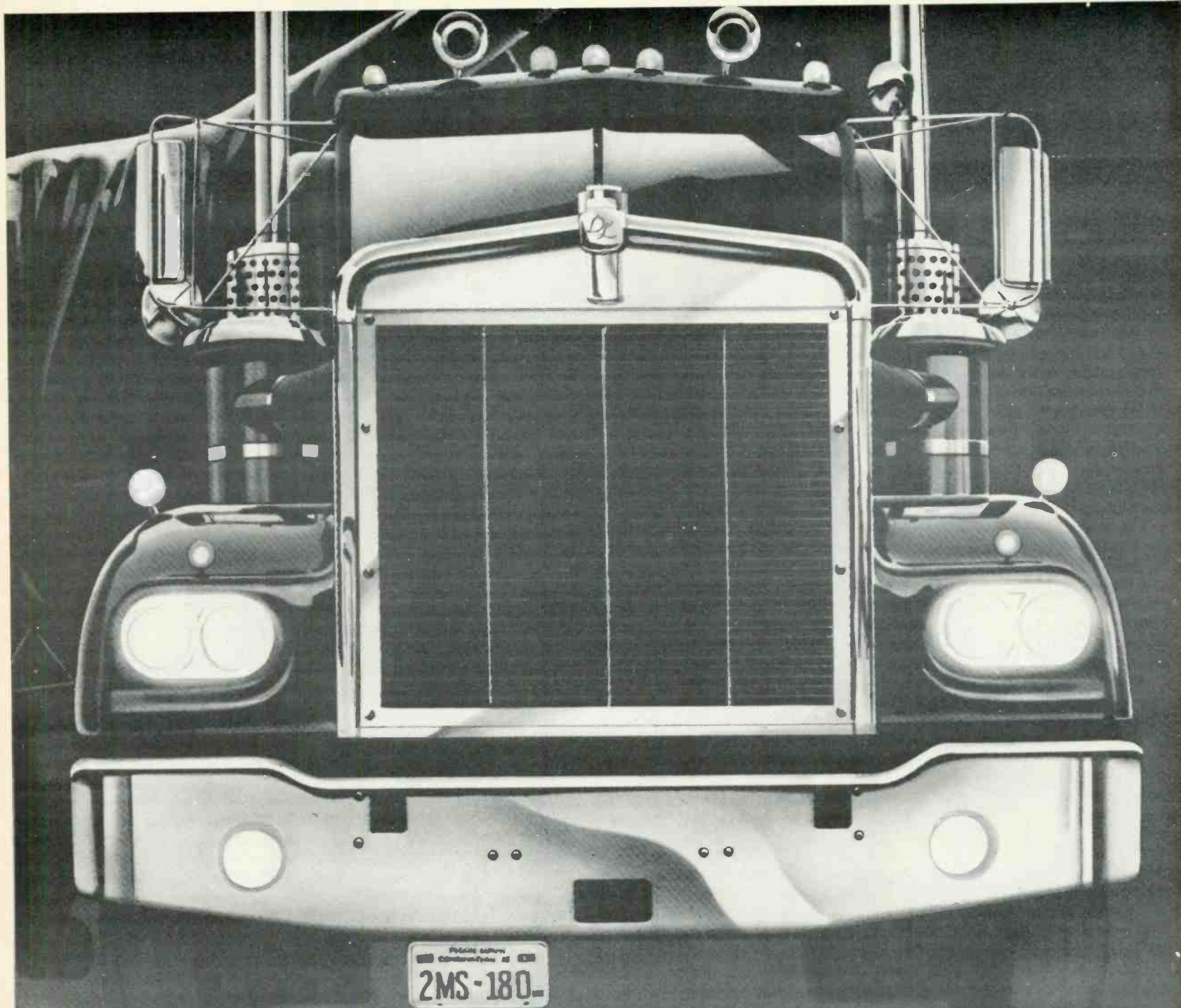
That phrase "from the heart" is crucial here, for the Maj says that after 27 years in the business, with more than 3000 records behind him, he's finally learned Red Sovine's secret: "He never wrote a line; he just ad-libbed it." So the Maj took his cue from Red, and, with nothing to guide him save inspiration, went into a studio and cut his second tribute record to Elvis (the first was the infamous "The

(Continued on page 32)

Zevon in N.Y.

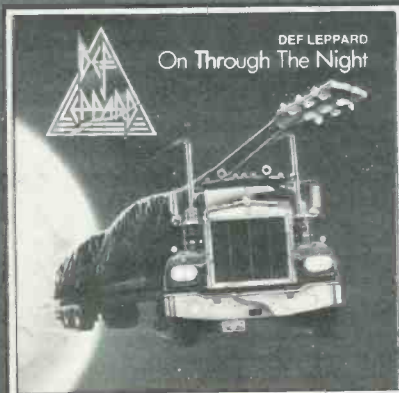


Elektra/Asylum's Warren Zevon, touring the U.S. on behalf of his LP "Bad Luck Streak in Dancing School," recently played the Palladium in New York. Pictured (from left, standing): Gary Axelbank, program director, WRNW; Willis Damalt, E/A local promotion rep/New York; Bob Harris and Zeke Zirngiebel, Zevon's band; Kim Lankford; Warren Zevon; George Gruel, Zevon's aide de camp; David Landau, Zevon's band; and Ralph Ebler, E/A east coast artist development director; (bottom) Marty Stinger and Roberto Pinon, Zevon's band; and Bryn Bridenthal, E/A vice president/public relations.



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John Luongo:

Dedicated to the Mass Appeal Record

By STEVEN BLAUNER

■ NEW YORK—It has happened far too often for it to be a mere coincidence. In recent years, John Luongo's name has been associated again and again with records that stick in one's ear and a year after their release can still be heard in clubs and on the radio. "Shake Your Body" and "Blame It On The Boogie" by the Jacksons, "Pick Me Up I'll Dance" and "You Stepped Into My Life" by Melba Moore, "Relight My Fire" by Dan Hartman and "This Time Baby" by Jackie Moore are not records that disappeared with the end of the seventies. Something about those records, perhaps John Luongo's remix and production contributions, has given them a longevity and an importance beyond a flash-in-the-pan club hit. John Luongo is a lot more than disco, and at a time when record companies are heavily scrutinizing every venture, CBS is taking a chance with Luongo and his brand new label, Pavillion.

Pavillion is marketed and distributed by CBS Records as an Associated label under the auspices of Tony Martell, and both the parent company and Luongo and his staff seem appropriately poised for great success. The first albums released under the agreement are "Teenage Heartbreak" by the Sorrows, a self-contained, New York-based rock 'n' roll quartet, "Beats Workin'" by Jimmy Maelen, one of the industry's most in-demand percussionists and "Classic '10'" by the Philadelphia Luv Ensemble, a dance record with an orchestral orientation.

Luongo's success is really not based on an identification with a single style, artist or record company. He has not gotten to be the head of his own record company through any corporate politicking or slow rises on the industry ladder. Luongo has been involved with music for over ten years, since graduating college with a degree in engineering, but from a start as a disc jockey in Boston clubs and on college radio, he has

worked in both the promotion and production ends of the business.

Luongo in the flesh is possessed with a kind of youthful enthusiasm that is rare for a company head, but he has gotten where he is by doing what he enjoys, and it shows.

In Boston, Luongo was one of the first DJs in the clubs and on radio to realize the potential for contemporary R&B. "I went up to the program director (Luongo worked at WNEU, WTBS and finally WBOS) and said 'I've got this music that's really different, you don't hear it too much, but I think people will really like it, and I'd like to have a show.'"

Luongo got a show, called "The Right Track," and response was on the order of "All the record stores were calling me up because people were coming in requesting things they had heard on my show."

Record companies became interested in Luongo, who was having a great deal of success in breaking acts like the Savannah Band in the Boston area, and when he took over the direction of "Nightfall" magazine, Luongo was on his way to becoming a major factor in music taste-making in New England.

Because of his radio and magazine involvement, Luongo could give record companies in-depth feedback and insight on how their product was doing in Boston. This was the link that brought Luongo to New York, because that was where the companies and agencies he was dealing with were based.

He began working with MK Productions, Marc Kreiner and

Tom Cossie, "popping Chic all over the country." It was here that a crucial piece of Luongo's philosophy evolved: "I wanted to control what we picked up to promote. I knew that we might starve in the beginning, but I thought we had a lot to gain by only being associated with good things. A reputation for that was important."

Luongo would constructively criticize records that were brought to him. "I'd tell them, 'this needs to be speeded up, this needs percussion and so on.' They said 'why don't you do it?' I said 'sure.'"

Luongo had no real technical background, but learned through hands-on experience. "We did 'You Stepped Into My Life' for Melba Moore and bang, it went on the charts. The same thing happened with the Raes' "A Little Lovin' Keeps The Doctor Away." Luongo's ears (and much of his mixing and post-production work was based on an instinctive feeling) were proving to be valuable commodities. But Luongo then and now works with the largest possible audience in mind. "I've always been into pop. I think top 40 is the best music. It's the greatest sales, highest profitability and most long-range music. I wouldn't work with a record that I thought would only be a hit in the clubs. It's got to be mass appeal. A record can work in the clubs, say with a one minute percussion break, and be no good on the radio.

You've got to get the person listening to the radio even more than the person dancing in the clubs."

Island Inks The Strand



Marshall Blonstein, president of Island Records, has announced the signing of The Strand to Island Records. Their debut album, titled "The Strand," was released April 30. Pictured at The Strand's playback party, held at Sunset Sound Studio are (from top left): Tim Devine, Warner Brothers product manager; Eric Isner, attorney for American Recording Co.; Joe Ruffalo of Cavallo & Ruffalo Management; Steve Fagnoli, Strand's manager; "Moon" Calhoun, band member; Marshall Blonstein, president, Island Records; Jeff Porcaro, producer; Scott Shelly, band member; Dean Cortez, band member; Kelly Shanahan, band member; (bottom) Howard Frank, national promotion for Island; Irene Simmons, west coast publicity director for Island; Dori Accordino, assistant to Tim Devine, and Kent Nebergall, engineer for the Strand.

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

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

Schwartz Bros. Reports Sales, Income Down

■ NEW YORK—Schwartz Brothers, Inc. has reported that for the fiscal year ended January 31, 1980, it adopted the LIFO (last in-first out) method of inventory valuation which resulted in a net loss of \$147,710 or \$.18 per share on sales of \$30,574,229 compared to net income of \$653,308 or \$.81 per share on sales of \$31,732,698 for the previous year.

In the fourth quarter, the company reported net income of \$88,915 or \$.12 per share on sales of \$9,562,775 compared to \$469,114 or \$.58 per share on sales of \$10,059,071 in the same period a year earlier. All per share figures reflect a 5 percent stock dividend paid July 1979.

If the company had continued to use the FIFO (first in-first out) method of inventory valuation it would have reported net income of approximately \$68,400 or \$0.9 per share for the year ended January 31, 1980 and net income of approximately \$305,000 or \$.38 per share for the fourth quarter of the year. Management decided to adopt LIFO to match current costs with current revenues more realistically in light of last years inflation rate. LIFO is currently the more common method of inventory valuation in retailing and distribution.

Schwartz Brother's results reflected, in addition to LIFO, the overall problem of accelerating operating expenses and lower wholesale sales, as well as special problems faced by the record industry.

While Schwartz Brothers wholesaling operations were further affected by the loss of distribution rights of several manufacturers that went to direct distribution, projections for the company's retail operations did not materialize.

During the year, Schwartz Brothers closed two downtown Washington, D.C. Harmony Hut units. At January 31, 1980 there were 19 Harmony Hut stores in operation. The company plans to open as many as six new Harmony Hut stores in fiscal 1981, all in modern shopping malls.

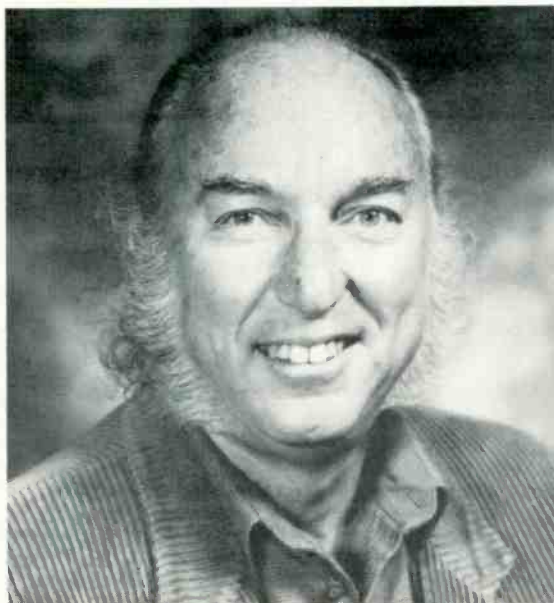
Scaffidi, Ross Bow Production Firm

■ NEW YORK—Len Scaffidi has announced the formation of a new corporation with Robert M. Ross. The new company, Ross Scaffidi ViewPoint, will be a production organization involved in several interrelated industries.

RSVP is located at 23 E. 10th St., Suite 602, N.Y.C., N.Y. 10003; telephone number: (212) 475-0412.

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Record World Single Picks

JOURNEY—Columbia 1-11275



WALKS LIKE A LADY
(prod. by Workman-Elson) (writer: Perry) (Weed High Nightmare, BMI) (3:16)

Drawing from the infamous organ blues trios of another era, Journey adds some boogie rock with Steve Perry's vocals providing the pop front. Gregg Rolie's thick keyboards roll off. Neal Schon's racy guitar chops while the whole unit cooks with late night party in mind.

WARREN ZEVON—Asylum 46641



GORILLA, YOU'RE A DESPERADO (prod. by Zevon-Landanyi) (writer: Zevon) (Zevon, BMI) (2:45)

Zevon paints a picturesque fantasy of LA upper middle class absurdity on this second single from his "Bad Luck Streak In Dancing School" LP. Jackson Browne's slide guitar provides the emotional intensity with Zevon adding drama on the string synthesizer. Browne, Souther & Henley give vocal backing for a smooth pop sound.

GREGG ARRELL—MCA 41234



BE MY LADY TONIGHT
(prod. by Arrell) (writer: Arrell) (Robyn, ASCAP) (3:09)

Arrell is a west coast singer/songwriter who specializes in sensitive romantic ballads with sharp contemporary lyrics. He debuts with this first single from his self-titled LP, and it's a strong pop-A/C contender. His light tenor delivers the well-crafted hook while soaring guitars give urgency to the theme.

MICKEY GILLEY—Full Moon/Asylum 46640



STAND BY ME (prod. by Norman) (writers: Lieber-Stoller-King) (Rightsong/Trio/ADT, BMI) (3:38)

Gilley has enjoyed several hits on the country side while maintaining somewhat of a cult, if not widespread following. This single from the "Urban Cowboy" soundtrack has all the earmarks of a pop-A/C smash. Gilley's vocals are smooth, with an affecting sway and James Burton's outstanding guitar work is everywhere.

Pop

THE ORCHIDS—MCA 41240

GIRLS (prod. by Fowley) (writers: Coinman-Fowley) (China-Hill/Bad Boy, ASCAP/BMI) (3:35)

Kim Foley's latest girl group is his best. The female quintet rocks with an incessant, throbbing beat while Laurie Bell works the alluring lead vocal. A potent AOR-pop pick.

CHRIS REA—Columbia 1-11243

DANCING GIRLS (prod. by Rea) (writer: Rea) (Magnet/Interworld, ASCAP) (3:44)

Much in the same vein as his "Fool If You Think It's Over" hit, and his strongest effort since, this is the first single culled from the new "Tennis" LP. A natural on A/C-pop.

MIKE RUTHERFORD—Passport 7919 (Jem)

MOONSHINE (prod. by Hentschel) (writer: Rutherford) (Hit & Run/Hidden, BMI) (3:22)

Genesis bassist Mike Rutherford culls this first single from his debut solo LP "Smallcreep's Day." It's a nocturnal tale of failed romance that's primed for AOR.

BILL MEDLEY—UA 1349

STILL A FOOL (prod. by Maher-Goodrum) (writers: Goodrum-Maher) (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) (3:02)

The former Righteous Bro. is back with his deep, soulful crooning on this R&B flavored track from the forthcoming "Sweet Thunder" LP.

HIROSHIMA—Arista 0512

NEVER, EVER (prod. by Henderson) (writers: Kuramoto-Hata) (Little Tiger, ASCAP) (3:44)

The nine-member ensemble plays a delightful brand of mainstream music that features dazzling keyboards and sweet vocal coos. It's refreshing & perfect for several formats.

RACHEL SWEET—Stiff/Columbia 1-11272

SPELLBOUND (prod. by Rushent-Winstanley) (writer: O'Neill) (Oval/Almo, ASCAP) (2:47)

There are few other young talents who are as deserving of a hit as this dynamic rocker. Here is more quality material from her "Protect The Innocent" LP.

AZTEC TWO-STEP—Waterhouse 15004

YOU WHO (prod. by Vetter) (writer: Fowler) (Mannequin, ASCAP) (3:24)

Rex Fowler & Neal Shulman exhibit a fine melodic sense with their sweet pinpoint harmonies executing a simple but effective hook. It's soft, soothing, and a must for pop-A/C.

DANNY KORTCHMAR—Asylum 46638

LOST IN THE SHUFFLE (prod. by Kortchmar) (writer: Kortchmar) (Kortchmar, ASCAP) (3:44)

As the prototype rock/fusion session guitarist, Kootch has deserved the respect he's earned for his superb technique. He applies it here to some flawless mainstream AOR-pop rock.

THE STRAND—Island 49244 (WB)

LONG HOT SUMMER (prod. by Porcaro) (writers: Shelly-Batteau-Calhoun) (Crab King/David Batteau, ASCAP/Mooney, BMI) (3:28)

From southern Cal comes this hot-rockin' quintet with a single from the self-titled debut LP that could be a summer radio anthem. Moon Calhoun's lead vocals & Jeff Porcaro's production shine.

B.O.S./Pop

AVENUE B BOOGIE BAND—Salsoul 2116 (RCA)

BUMPER TO BUMPER (prod. by Mersey) (writers: Mersey-McCoy) (Teac, ASCAP) (3:04)

This dancers delight comes from a NY-based studio crew fronted by Willie Collins' sweaty vocals.

NATALIE COLE—Capitol 4869

SOMEONE THAT I USED TO LOVE (prod. by Masser) (writers: Masser-Goffin) (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP) (4:05)

Cole's heartfelt vocal is surrounded by a lush orchestration on this lovely cut from her forthcoming "Don't Look Back" LP. It's tender, vintage Cole for pop-A/C.

WILSON PICKETT—EMI-America 8027

LOVE OF MY LIFE (prod. by Perry) (writers: Rousset-Simon) (Merlin N.V./Sock Cymbal, ASCAP/PROCAN) (3:07)

Pickett drives hard with his typical desperate conviction on this punchy R&B cut from the "I Want You" LP. Well-spaced horns & female background vocals help make this a winner.

BRICK—Bang 9-4810 (CBS)

ALL THE WAY (prod. by Benton-Berns) (writer: Davis) (Web IV, BMI) (4:10)

Brick changes direction on this first single from the forthcoming "Waiting On You" LP and it's a move that's likely to earn them an across-the-board hit. Jimmy Brown's vocal, dressed in keyboard chimes & an irresistible beat, is captivating.

LUCKEY DAVIS—Highland 1201

IT'S NOT WHERE YOU START (IT'S WHERE YOU FINISH) (prod. by Davis) (writers: Davis-Corloss) (Busim/Cafe Noir/Such Good, BMI) (3:59)

Davis is the mastermind behind this self-contained septet by the same name. The upbeat theme is worked on a bright, bouncy arrangement with Davis' vocals in the spotlight.

GIL SCOTT-HERON—Arista 0505

WILLING (prod. by Scott-Heron-Jackson-Cecil) (writer: Scott-Heron) (Brouhaha, ASCAP) (3:39)

Always revered for his lyrical & musical eloquence, Scott-Heron refines his vocal talents with each outing as evidenced on this smooth funky mover. Brian Jackson's keyboards keep it cool.

GAYLE ADAMS—Prelude 8012

PLAIN OUT OF LUCK (prod. by Lester-Brown) (writers: Brown-Lester) (Diamond In The Rough/Trumar, BMI) (3:50)

Adams is a young D.C. songstress you're certain to hear a lot from in the future. This debut cut from her self-titled LP is an upbeat, percussion-clad slice.

ALTON McCLAIN & DESTINY—Polydor 2088

YOU BRING TO ME MY MORNING LIGHT (prod. by Wilson-Footman) (writer: Bradford) (Spec-o-lite, ASCAP) (3:35)

Alton roams the high ranges with reckless abandon, joined by Destiny's exciting falsetto jaunts. The mid-tempo funk is highlighted by a superb rhythm guitar lick.

FRANK HOOKER & POSITIVE PEOPLE—Panorama 11984 (RCA)

I WANNA KNOW YOUR NAME (prod. by Purdie) (writers: Gamble-Huff) (Mighty Three, BMI) (4:17)

This D.C.-based sextet is led by Hooker who doubles on keyboards and lead vocals. The dramatic, slow ballad puts Hooker centerstage.

Country/Pop

BELLAMY BROTHERS—Warner/Curb 49241

DANCIN' COWBOYS (prod. by Lloyd) (writer: D. Bellamy) (Famous/Bellamy Bros., ASCAP) (3:18)

"Sugar Daddy" was a #1 country hit and this follow-up has that momentum plus a light, bouncy flavor that will attract pop-A/C attention.

CRYSTAL GAYLE—Columbia 1-11270

THE BLUE SIDE (prod. by Reynolds) (writers: Lasley-Willis) (Almo, ASCAP/Irving, BMI) (3:16)

A bluesy barroom piano and lazy guitar play their supporting roles well on this Gale gem. Her vocal control is especially fine here, with just the right amount of shake & shimmer.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ MR. TAMBOURINE MAN: Kenny Rogers has for some time had a practice of throwing tambourines into the adoring crowds at his concerts—a little dangerous, maybe, but generous all the same. It seems that in Columbia, South Carolina recently, one of Rogers' tosses was remarkably accurate, with the missile in question landing directly around the neck of that state's governor, **Richard W. Riley**. The tambourine had already ricocheted off the hands of several other eager concertgoers before it reached the governor, but hey, Kenny can always say that he intended it that way, so the blow would be softened for Mr. Riley's sake.

ALIVE DEAD: When some punks and new wavers talk disparagingly about the so-called "dinosaur bands"—without recognizing that those bands had a lot to do with their own music, of course—they usually mention the likes of **Pink Floyd**, **Led Zeppelin**, **Fleetwood Mac** and so on. But they rarely bring up the **Grateful Dead**. That's a little strange, because these graybeards (literally—have you looked at a picture of **Jerry Garcia** lately?) have been at it at least since the Paleolithic Era, if not since the Ice Age itself. The thing is, though, the Dead have continued to make some good records, especially since they moved to Arista. To some ears, in fact, "Terrapin Station" is one of their best, an interesting, ambitious work, and it came out only three years ago.

On the Dead's third album for Arista, "Go To Heaven," new keyboardist/singer **Brent Mydland** gets more room on just one record than his two predecessors, **Keith** and **Donna Godchaux**, got during their entire tenure with the band. He sings two of his own songs, is very prominent in the backing vocals, adds a lot of instrumental touches and generally gives an old band a new "look"—and a bit of a SoCal sound, which is hardly what you expect from these boys. Elsewhere, **Bob Weir** continues to write some very unusual stuff, filled with deft rhythmic and harmonic moves, and Garcia continues to lope along much as he has for years. "Go To Heaven" is fine record, with a couple of weak tracks more than redeemed by some terrific ones, like Weir's "Lost Sailor." To some people, the Grateful Dead are a forgotten band. But this album reaffirms that it's still nice to have them around.

BIG BANDS: A group of L.A. big band leaders, headed by trumpeter **Ray Anthony**, have formed an organization called Big Bands '80s, hoping to help along what seems to be a renewed interest in that music, and they have designated May as Big Band Month here. Among their efforts is the creation of a "master mailing list," now comprised of some 10 thousand fans and expected to grow to 50 thousand, informing them of local appearances by various bands (aside from Anthony's there are those led by **Frankie Capp** and **Nat Pierce**, **Pat Longo**, **Bill Berry** and several others). They are also moving to secure more airplay for their music, and have met with **Max Herman**, president of the local musician's union, in an attempt to stir up some organized backing for their campaign. If anyone wants to be added to the mailing list, write to Big Bands '80s at 1680 North Vine, #1206, Hollywood 90028. And listen to lots of **Benny Goodman**, **Thad Jones** and **Mel Lewis**, **Count Basie** and all the rest.

NO ONE LISTENS TO THE WORDS ANYWAY: Columbia's **Tommy Tutone** album has reportedly been selling so briskly that the label's pressing plants have run out of lyric sleeves to enclose with the discs. This matter was brought to the group's attention when guitarist **Jim Keller's** mom bought a copy, only to be dismayed when she discovered the lack of lyrics; later on, singer **Tommy Heath** was doing an in-store appearance somewhere in northern California and encountered the same problem when he opened a few copies to autograph them. No problem, though—Columbia is now providing an address where all those who missed out can write and obtain their very own lyric sleeve. (Continued on page 51)

'Country Sunday' Set for Giants Stadium

■ NEW YORK — Don Williams, Eddie Rabbitt and Lacy J. Dalton will join Waylon Jennings, Tammy Wynette, the Oak Ridge Boys, Asleep At The Wheel and other country music acts to be announced at the first annual "Country Sunday" music festival to be staged at Giants Stadium in the New Jersey Meadowlands

on Sunday, June 1. The event will start at 12 noon and continue until 7 p.m.

Producers

"Country Sunday" will be presented by Scarza/Fitzgerald Productions, Ltd. in association with K-tel Entertainment. Jim Fitzgerald and Vincent Scarza are the producers.

Nash at 'NEW



Capitol recording artist Graham Nash recently visited with friends at New York's station WNEW-FM. The artist talked with WNEW air personality Pete Fornatale for 40 minutes on the air and among the topics they discussed were Nash's label debut, "Earth & Sky," his Palladium concert and his involvement with MUSE. Pictured in the back row are (from left): Richard Neer, WNEW-FM program director; Dave Morrell, northeast AOR promotion manager; Nash; and Pete Fornatale; (front) Arthur Field, Capitol's N.Y. promotion manager; Maryanne McIntyre, WNEW music director; Maureen O'Connor, Capitol's east coast press artist relations manager; and Scott Muni, WNEW program director.

Stevens/McGhee Taps Greenberg

■ NEW YORK — Vivian Greenberg has been named director of administration, northern division, for the Stevens/McGhee Entertainment Corporation.

Greenberg has been assistant to the financial director of Polydor Records, Product Coordinator at Polydor Records in Paris, executive assistant to the general manager of Paul Simon Music, and assistant to the A&R director at Phonogram, London.

In a related move, Patty McGhee has been named director of administration, southern division, for Stevens/McGhee.

McGhee organized and was manager of the New York Health and Racquet Club, organized and became director of the Pelham Racquetball and Health Club in New York's Westchester County, and most recently acted as general manager of McGhee Enterprise.

1980 annual directory & awards issue

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Record World Album Picks



CITY KIDS

STERLING—A&M SP 4807 (7.98)

Rough and tough and from New York, where a lot of it began. Stevie Nicks' guitar playing is strategic and potent—he doesn't take a great deal of time soloing, he gets to the point quickly. The music seems to belong to the broader category of hard rock rather than new wave, but the style and songs vary and will attract fans from all over.



BRITISH STEEL

JUDAS PRIEST—Columbia JC 36443 (7.98)

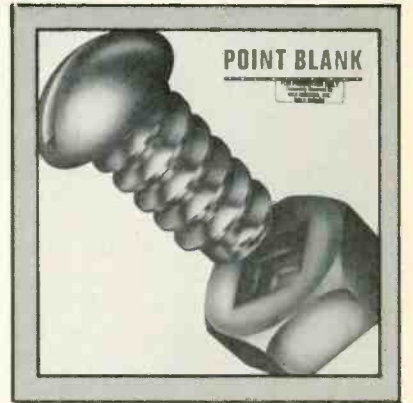
British steel, as in some very fine razor blades and extremely high quality metal. Judas Priest are loud and proud, you can tell where they stand just by looking at the song titles: "Rapid Fire," "Metal Gods," "Grinder" and "Living After Midnight." No one is going to accuse these boys of being wimps.



STORIES

GLORIA GAYNOR—Polydor PD-1-6274 (7.98)

"I Will Survive" is a song that will endure, and the sentiment expressed by the lyric is entirely appropriate for the career of Gloria Gaynor. She is not a singer who would fade with the seasonal change in musical styles. She swings on the uptempo numbers and is moving on the ballads. Given the right songs, Gloria is still a star.



THE HARD WAY

POINT BLANK—MCA-5114 (8.98)

This is a record that could surprise consumers much as it has already done with radio. Point Blank had a previous record but this is one that clicks the moment the needle drops on the vinyl. Radio response (on the AOR level) has been wide and fast, and this group has torn up audiences throughout the South opening for ZZ Top.



LIGHTS IN THE NIGHT

FLASH AND THE PAN—Epic JE 36432 (7.98)

Flash and the Pan's last record, their debut, was not what you would call typical and neither is this one. These albums sound like no one else's, which is not to say that they are "too weird," but there is an eeriness, particularly in the vocals, that both sets them apart and makes them oddly attractive, even mesmerizing.



FAME

ORIGINAL SOUNDTRACK—RSO RX-1-3080 (8.98)

Soundtrack albums used to be released with a minimum of fanfare and early on would find their way into a section of record stores frequented only by collectors and nostalgia buffs. No more. "Saturday Night Fever" proved that these albums are serious business. Check this one out (from the forthcoming film), there are plenty of hot tracks.



SCREAMING TARGETS

JO JO ZEP AND THE FALCONS—Columbia NJC 36442 (5.98)

What's new and important and comes by way of Australia? How about this sextet led by singer, saxophonist, guitarist Jo Camilleri, with one of the most anxiously awaited debut albums outside of the U.K./U.S. axis? Mixing R&B, rock and reggae, Jo Jo Zep and company come up with quite an infectious brew.



DREGS OF THE EARTH

DIXIE DREGS—Arista AL 9528 (8.98)

If you haven't actually heard the Dixie Dregs (and though the number is shrinking, there are still some philistines . . .) then you might be making some faulty assumptions based on their name and their place of origin, Atlanta, Georgia. This is not a southern boogie band. It is a collection of superb musicians working in the jazz-rock fusion area.

BOUNCE, ROCK, SKATE, ROLL

VAUGHN MASON AND CREW—Brunswick BL 754221 (7.98)



The title song made an awful lot of waves on radio and in sales (number three in *Record World's* BOS chart) when it was released as a single a few months ago. There is other material here that could put the album on top.

THE BEST OF YOU

BOOKER T. JONES—A&M SP-4798 (7.98)



Listening to "Green Onions" and all the other instrumental hits of Booker T. & The M.G.'s during the sixties, who would have thought that the group's leader possessed a wonderful singing voice? Discover an exceptional talent again.

GRAHAM SHAW AND THE SINCERE SERENADERS

Capitol ST-12065 (7.98)



Graham Shaw and his five member band are from Canada, but one can hear international strains fading in and out of the nine tracks. There is a certain folkishness, an adult quality, but Shaw also plays guitar, letting it rock.

LEGENDARY HEROES

ALLAN CLARKE—Elektra 6E-267 (7.98)



Allan Clarke was the truly haunting lead singer for the Hollies for a number of years. His voice was heard on "Bus Stop," "Stop, Stop, Stop" and other seminal pop hits, and he sounds great here.

(Continued on page 44)

THE KINGBEES

RS-1-3075



The album ...
BREAKING IN
Los Angeles, Seattle, Dallas,
Detroit, Cleveland, New York

The single ...
"MY MISTAKE"

RS-1032

produced by david j. holman & rich fitzgerald



Records, Inc.

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ The most talked-about records this week are substantial new works by R&B veterans, who, incidentally, are no strangers to the dance floor.

Denise La Salle's latest, "I'm So Hot!" (MCA), came up again and again in our correspondents' picks this week: as the title indicates, it is a very confident album indeed. La Salle produces, and, for the most part, writes her own material, and she's very good at judging her own strengths—for instance, the deep bluesy edge in her voice and her sharp sense of phrasing (in monologues, especially). Where, often, La Salle's previous albums shadowed Millie Jackson's a bit too closely, "I'm So Hot!" ambitiously explores uptempo material, with exciting results. "Try My Love" (5:08) is the cut that caught our reporters' ears first; it's a midtempo cut underpinned with a powerful synthesizer track which supports a very spare keyboard/guitar rhythm. Over this mechanized beat, La Salle delivers marriage manual lyrics in a sultry, throaty voice. No break, just a deepening groove. The 4:57 title track is also midtempo, similar in musical construction to "He's the Greatest Dancer," distinguishable by occasional horn exclamations and a lovely, drifting midtrack synthesizer passage. La Salle stretches out each word sensually, as if she were reaching some erogenous zone with her singing. (She is, in a way.) Elsewhere on an album with no misses: an almost New York-style "Tear For Tear" (4:14), a peak-tempo warning that La Salle will pay back a hurt "eye for eye, tooth for tooth"; also, "Coma Ta Ya Ha Dance" (5:39), science fiction merged with down-to-earth funk. Nice beat, though some may find the fanciful story line (and the snatches of "Close Encounters") a bit silly—it proves again that La Salle can tell anyone, at anytime, to dance (as on 1977's long-lived "Freedom To Express Yourself"). A more difficult club cut, but a great change of pace: "May the Funk Be With You" (4:52), a sort of secular hymn with benedictory lyrics, breaking into a double-time gospel at the close. With ballads like her fiery revival of Van McCoy's "Giving Up" an her own salty-tongued "You'll Never Get Your Hooks in My Man," it's impossible to argue with La Salle's attitude: she's hot, all right.

Our second headliner is **Ben E. King's** "Music Trance" (Atlantic), which finally makes commercially available the full-length version of the title cut. That's hardly the only point to the album, though: King is in terrific voice and singing with all of the authority you'd expect of the man who sang, "I Who Have Nothing" and "There Goes My Baby." Side one includes two additional up tracks, produced by **Bert de Coteaux** and co-written by King: "Touched By Your Love" (5:47), in particular, is every bit as much of a charge as "Trance." It's done at a comfortable, non-stop pace, with a fascinating, dense skein of choral and string parts for King to weave through and another great break ("Help me, help me . . . tell me what you want me to do . . .") that does an outrageously sexy slide back into the rhythm. Very nice indeed. Also, "You've Only Got One Chance to Be Young" (6:22)—good advice from the experienced, obviously. The moralist lyrics seem strange at first, but, foreseeably, there are good transitions and a break to pull us in. Take it to heart . . . Side two of the album was produced by **Mass Production** (they also produced the current ADC Band record); the rhythms are simpler, but just as hot. The driving "Hired Gun" (6:40) has lots of good female backing—here, though, it's sometimes allowed to overshadow him, especially in the "what a body!" break, where King isn't heard at all. Still, the cut is carried with an exciting vamping portion built around one repeating low tone, followed by a nice jam. "Work That Body" (6:17) is more King's own show, churning funk-disco, with several raging builds: "workit, workit, workit!" So, it's a welcome return for King, most exciting when King's individualistic balance of cool and heat is most apparent.

NEW DISCO DISCS: Of immediate interest to all in disco and radio: a new medley by the **Spinners:** "Cupid/I've Loved You For a Long Time" (5:33). A non-commercial disco disc was shipped by Atlantic this week; the album, "Love Trippin'," produced by

Michael Zager and Jerry Love, soon to come. The format of this new cut is similar to the group's recent charttopper and it really works just as well. Zager's production alludes to the **Sam Cooke** original's period more definitely this time—listen to the guitar and piano in the verses. Even better, though, "Cupid" evokes the same simple, affecting warmth that made "Workin' My Way Back to You" so appealing. Again, the newly-written passage fits in perfectly, as both a break and a peak in the cut. Really lovable — can't wait for the album. **Busta Jones** was on our chart not too long ago with the Euro-influenced "(Everybody's) Dancing All Over the World"; his follow-up now teams with Philadelphia **Bobby Eli.** "Just a Little Misunderstanding" (5:50, on Spring) is a revival of a largely unknown Contours oldie, co-written by Stevie Wonder. The feel is an interesting mixture of late sixties rock and soul, with tambourines adding a trebly disco top. It's hard to categorize, but the major thrust comes from a cooking bass line that sends the cut into a groove. Fans of the current Jerry Knight record should be interested.

OTHER NEW RELEASES: For retailers nationwide, a key album in the next few weeks should be the first by **Vaughan Mason and Crew**, on Brunswick, named after the blockbusting street hit, "Bounce, Rock, Skate, Roll." There are three new dance cuts, all hard-core R&B, and determinedly downtempo all the way through. "Roller Skate" (8:54) reprises the rock-steady beat and most of the lyrics of "Bounce," and "Cravin' Your Body" (5:20) is another completely unembellished piece that's almost reggae in texture and trance-like qualities. "We're Gonna Funk You Up" (7:49) picks up the tempo somewhat, and several synthesizers give the cut a P-Funk flavor. Also includes a good nine minute edit that incorporates both parts I and II of "Bounce, Rock." Sure to be a fast seller—Mason and Crew have captured the sound of the city.

Over in left field, some disco discs to investigate: **Tabou Combo's** "Ooh La La" (on Tabou Combo Super Stars; no times listed) is an intriguing collage (a collision, actually) of pop and soul. I can hear a bit of T-Connection and Little Sister; then, a Euro-pop chorus breaks in—the mood veers from almost funky to very pop, but the track is always polished and attractive. (Brad Baker arranged.) Unusual, with an aura of the underground. (Thanks to New York DJ Sergio Munzibai, who supplied my copy some time ago, and also acquainted me with Tabou Combo's calypso-proto-disco cult hit, "New York City.") Finally, a couple of interesting rap records: **Matumbi's** "Point of View" (EMI-America) and **D.J. Hollywood's** "Shock, Shock the House" (Epic). D.J. Hollywood is an acknowledged pioneer of the form, whose term as resident spinner at New York's Apollo Theater gained him a substantial reputation and personal following. "Shock" was produced by **Ralph MacDonald**, and, not suprisingly, has a great rhythm track backing the rap. Matumbi, a Jamaican band based in London, are a tight group who've redone soul hits like "Law of the Land" and "Funky Stuff" (retitled "Reggae Stuff") and been heard on ethnic market hits like Louisa Mark's "Caught You in a Lie." "Point of View" is an idiosyncratic mixture of dub and jazz horn and voice scatting; as if this weren't enough, the cut segues abruptly into a DJ talkover that features **I. Roy**, one of the most well-established, and, often, one of the fastest talkers on the island. (Jamaica's DJs pioneered the rap record early in the Seventies.) This cut and the spacey, jagged flip, "Pretender," will be of great use in new wave locations; roller rinks might also check it.

Polydor Pacts Joe Jackson Prod.



Fred Haayen, president, Polydor Records, has announced the completion of a distribution deal with Joe Jackson Productions. While all product from the company will be distributed worldwide by Polydor Records, Joe Jackson Productions will maintain creative control. Projects already slated for release this year include debut efforts from singer Leda Grace, Latoya Jackson (produced by brother Michael Jackson), the group Windstorm and, upon completion of his obligations to CBS Records, Randy Jackson. Pictured from left are: Wally Roker, administrator, Joe Jackson Productions; Joe Jackson; Fred Haayen, president, Polydor Records; and Dick Kline, executive vice president, Polydor Records.

Record World Disco File Top 50

MAY 17, 1980

MAY 17	MAY 10		WKS. ON CHART
1	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"/LP cut) 3438	8
2	3	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	11
3	2	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	13
4	5	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1	6
5	6	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992 R1 (Motown)	8
6	8	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	6
7	7	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	12
8	4	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	11
9	11	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	10
10	14	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	5
11	9	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	9
12	15	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/(Atlantic (12"★/LP cut) SD 16013	7
13	18	IN THE FOREST BABY'O/Baby'O (12") BO 1003	4
14	13	RIGHT IN THE SOCKET SHALAMAR/Solar (12") YD 11930/BXL1 3479 (RCA)	29
15	20	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	5
16	21	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"★) AFL1 3031	6
17	25	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	4
18	12	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	13
19	10	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	17
20	24	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	9
21	19	MUSIC TRANCE BEN E. KING/Atlantic (12"★) SD 19269	12
22	17	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	11
23	16	MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"★) 3226	8
24	26	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM 1 3806	5
25	22	KEEP IT HOT CHERYL LYNN/Columbia (12") 43 11261	16
26	23	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (12"★/LP cut) VSD 79431	9
27	—	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atlantic)	1
28	36	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	2
29	30	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	3
30	—	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (LP cuts) BSK 3445	1
31	27	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 9517	15
32	31	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	14
33	40	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505	3
34	—	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	1
35	—	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	1
36	37	IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	2
37	28	NOW I'M FINE GREY & HANKS/RCA (12"★) AFL1 3427	11
38	—	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	1
39	39	CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216	2
40	43	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415	2
41	45	MYSTERY ACHIEVEMENT/BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire (12"★) SRK 6083 (WB)	2
42	29	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943	6
43	32	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	11
44	44	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	5
45	35	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS)	3
46	33	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"★/LP cut) NBLP 2 7206	4
47	42	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	7
48	38	LOVE STARTS AFTER DARK GENE PAGE/Arista (12"★) AB 4262	3
49	—	I'LL CRY FOR YOU/ I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177	1
50	—	LET'S HAVE A PARTY DANIELLE/Casablanca (LP cut) NBLP 7210	1

(★ non-commercial 12", • discontinued)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SOME OTHER PLACE/CHICAGO

DJ: CHUCK WEISSMULLER
 BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
 GO ALL THE WAY—Isley Brothers—T-Neck
 GOT TO BE ENOUGH—Con Funk Shun—Mercury
 HIDIN' FROM LOVE—Bryan Adams—A&M
 I DON'T WANT TO BE WITH NOBODY ELSE/99½/LOVE WAVES—Alton McClain & Destiny—Polydor
 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
 IN THE FOREST—Baby'O-Baby'O
 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
 LOVER'S HOLIDAY/SEARCHING—Change—WB/RFC
 MONY, MONY/WOOLY BULLY—Vinyl Virgins—Reflection
 MYSTERY ACHIEVEMENT—Pretenders—Sire
 STOMP!—Brothers Johnson—A&M
 SWEET SENSATION—Stephanie Mills—20th Century Fox
 WE GOT THE GROOVE/THE GET DOWN MELLOW SOUND—Players Association—Vanguard
 YOU MADE ME DO IT—Elaine and Ellen—Ovation

PROBE/LOS ANGELES

DJ: JON BERGE
 GIVE ME A BREAK—Ritchie Family—Casablanca
 I GOT THE FEELING/JUST US—Two Tons O'Fun—Fantasy/Honey
 I HEARD IT THROUGH THE GRAPEVINE—Pzzazz—Roy B.
 I MADE A MISTAKE—Love Committee—T-Electric
 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
 IN THE FOREST—Baby'O-Baby'O
 LOVER'S HOLIDAY—Change—WB/RFC
 PARTY BOYS—Foxy-Dash (Disconet remix)
 TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism
 USE IT UP, WEAR IT OUT—Odyssey—RCA
 WAS THAT ALL IT WAS—Jean Carn—Phila. Intl.
 WHAT YOU WON'T DO FOR LOVE—Denie Corbett—Reflection
 WITHOUT YOUR LOVE—Cut Glass—20th Century Fox
 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

SOMEPLACE ELSE/PHILADELPHIA

DJ: CARMEN NATARO
 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack with Donny Hathaway—Atlantic
 BEHIND THE GROOVE—Teena Marie—Gordy
 CAMEOSIS—Cameo—Chocolate City (LP)
 GAYLE ADAMS—Gayle Adams—Prelude (LP)
 GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia
 THE GROOVE—Rodney Franklin—Columbia
 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama
 I JUST CAN'T HELP MYSELF (I REALLY LOVE YOU)—Common Sense—BC
 IN THE FOREST—Baby'O-Baby'O
 JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
 KEEP IT HOT—Cheryl Lynn—Columbia
 POWER—Temptations—Gordy
 TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
 THIS FEELIN'—Frank Hooker and Positive People—Panorama
 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

ICE PALACE 57/NEW YORK

DJ: FRANK HULLIHAN
 CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
 DON'T LET YOUR CHANCE GO BYE/BODY FREE/WHAT'S ON MY MIND—Watson Beasley—WB
 FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca
 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama
 I GOT THE FEELING/JUST US—Two Tons O'Fun—Fantasy/Honey
 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
 KEEP IT HOT—Cheryl Lynn—Columbia
 LOVER'S HOLIDAY/ANGEL IN MY POCKET/THE GLOW OF LOVE—Change—WB/RFC
 MUSIC TRANCE—Ben E. King—Atlantic
 MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire
 STOMP!—Brothers Johnson—A&M
 TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism
 WALK THE NIGHT—Skatt Brothers—Casablanca
 WAS THAT ALL IT WAS—Jean Carn—Phila. Intl.

RIAA/Video Organization Meeting Set

■ NEW YORK—The invitational organization meeting of RIAA/Video, the new division established by the Recording Industry Association of America, is set for Saturday, June 14, in Chicago, the day prior to opening of the Summer Consumer Electronics Show.

Any U.S. company or division of a company that creates and markets video product for home use; or is licensed to manufacture and market video product for home use, is eligible to apply for membership, subject to review by a membership committee.

Only firms with sole interests in the family entertainment or educational/how to program fields for home use are eligible for membership. Independent video producers who themselves do not manufacture or market recordings are not eligible for membership at this time.

Based on initial input from a cross-section of video company representatives, the organization meeting will cover a variety of priority topics and goals. Included are anti-piracy and counterfeiting, legal rights, AFTRA/FM contracts, statistical and market research, home copy-

ing, award certification, freight/postal rates, engineering guidelines, Washington representation, international interface, bar coding and public relations.

Also on the agenda is the election of an RIAA/Video council of up to 15 representatives. An elected chairman and two other designated members also will sit as voting members on the RIAA board of directors. The RIAA board chairman, currently Bruce Lundvall, president of the CBS Records Division, will be an ex-officio member of the council. RIAA president Stanley Gortikov and executive director Stephen Traiman will perform parallel functions for RIAA/Video.

Membership applications for RIAA/Video are available from Traiman at RIAA/Video headquarters, 163 Broadway, New York, N.Y. 10019; phone: (212) 765-4330.

Payment of a \$100 application fee is necessary to qualify as a voting member at the invitational organization meeting. This payment will be pro-rated against the dues scheduled to be determined later by the RIAA/Video council, which will set a budget for initial activities.

Transfer in N.Y.C.



At Atlantic Recording group Manhattan Transfer's recent performance at New York City's Radio City Music Hall, enjoying the after show festivities are, from left: Atlantic senior vice president Dave Glew, Manhattan Transfer's Cheryl Bentyne and Janis Siegel, Atlantic chairman Ahmet Ertegun, Manhattan Transfer's Alan Paul and Tim Hauser, and the group's manager, Brian Avnet.

Weiser Announces UNICEF Committee

■ NEW YORK—SESAC president Norman Weiser has announced the formation of a Music for UNICEF Industry Advisory Committee. Music for UNICEF will now draw upon the collective expertise of the following who have initially agreed to serve: Stanley Adams, ASCAP; Bob Austin, *Record World*; Neil Bogart, BogArts; Al Coury, RSO Records; Ed Cramer, Broadcast Music, Inc./New York; Clive Davis, Arista Records; Bruce Lundvall, CBS Records; Frank Meyer, Variety; W. F. Myers, Gospel Music Association; C. Dianne Petty, SESAC Inc./Nashville; Frances Preston, Broadcast Music, Inc./

Nashville; Joe Smith, Elektra/Asylum Records; Jerry Teifer, ATV Music; Jo Walker, Country Music Association; Lee Zhitto, Billboard.

Ongoing Work

Weiser will act as chairman of the Industry Advisory Committee. Its efforts will be geared to help continue the work started by the Bee Gees, Robert Stigwood and David Frost last year with the "Gift of Song" concert held in the United Nations General Assembly Hall, January 9, 1979. The committee will function through Ellen Weis, director of the Music for UNICEF Department at the U.S. Committee for UNICEF headquarters in New York.

Nashville Report

By WALTER CAMPBELL

■ The much missed Exit/In will reopen in August with a new entrance on Elliston Place, expanded seating and the addition of a 60-seat bar and restaurant. The long-delayed \$250 thousand expansion and renovation program gets underway this week, according to the new owners. All code requirements, including fire exits, parking and provisions for the handicapped, have been met, according to **Steve Greil**, president of Exit/In Entertainment, Inc., the company which purchased the club last December. The present facility will be expanded from 3500 square feet to include 2000 square feet in an adjacent building. A total of \$170 thousand in new construction will include an increase of approximately 100 seats over the present 250-seat capacity in the listening room, a restaurant and bar which will remain separate from the listening room, new restrooms and a dressing room with direct access to a new 15-foot by 30-foot stage. (The existing dressing room, affectionately known as the "little house on the prairie," will be retained.)

The **Statler Brothers** have announced that their special guest for this year's 11th annual Happy Birthday USA Celebration in Staunton, Va., will be **Brenda Lee**. The fundraising celebration, held July 3-4, is an event begun by the Statlers to benefit the local charities in their home town. Last year's festivities drew over 50,000 people. **Faron Young** and the **Deputies**, meanwhile, are among the artists scheduled to appear at **Willie Nelson's** annual Fourth of July picnic in Austin, Texas.

The first "Communique" from the International Rock 'n' Roll Association has been issued, listing individuals who have "verbally expressed support of the association" named to the IRMA's honorary board of directors. Included are **Hugh Moffatt**, songwriter; **Mark Kreider**, songwriter, bass guitarist—**Tycoon**; **Jean Theis**, promotions, RSO Records; **Jim Marshall**, drummer for the **Charlie Daniels Band**; **Jerry Shirley**, drums, guitar, vocals—**Humble Pie**; **David Ludwick**, attorney; and **John Wright**, producer—**Humble Pie**, **Small Faces**.

Elmo (the blind typesetter) Strikes Again: That was **Hank Williams, Jr.**, reviewed in the Country Singles Picks last week; **Eddie Rabbitt** (as opposed to Rabbitt) at 51 with a bullet on the Country Album Chart with "Loveline;" the **Piggys** playing at Centennial Park in Music City; **Charley** (as opposed to Charlie) **Pride** on the ACM awards show; and 21 Music Circle East for **Mike Borchetta's** new offices, in last week's RW. Sorry about that.

SOFTBALL NEWS: As in previous years, the first event of the 1980 International Fan Fair will be the celebrity softball tournament. Twelve men's teams and eight women's teams will compete in the two-day tournament June 9-10 at Cedar Hill Park in Madison, Tenn. Games begin at 8 a.m. both days, and a special all-star game is scheduled for noon on Tuesday, June 10. Teams in the men's division include **Barbara Mandrell's Do-Rites**, the **Sunbird Sunbirds**, **Tommy Cash**, MCA Hits, Inc., **Larry Gatlin** and the **Gatlin Brothers Band**, the **Elektra A's**, the **Oak Ridge Boy's Orbits**, some team called the **Music Row Rebels** (as opposed to the **Flashmakers**), Warner Bros.' **Crazy Wabbits**, **Stonewall Jackson's Minit Men**, and **Country Music Magazine**. Women's teams include **Barbara Mandrell's Do-Rites**, the **Oak Ridge Girls**, **Loretta Lynn's Coal Miner's Daughters**, RCA Records, Warner Bros.' **Puddy Tats**, **Johnny Cash**, the **NSAI Songbirds**, and **Billie Jo Spears**. Admission to the tournament is free to the public, and door prizes including record albums and autographed softballs will be given away on both days.

RCA artist **Sylvia** makes her European television network debut on "Country Music" over the Bavarian TV network May 16. Her appearance on the show was arranged by Siegel Music, the German sub-publisher for Pi-Gem Music, and **Tom Collins**, her producer. The show is taped in Munich with host **Gunter Gabriel**.

More Killer Cuts: **Jerry Lee Lewis** has gone into the studio with producer **Eddie Kilroy** and has already cut 23 songs for what may become a two-record album release. He's also getting a special tribute: a cable television special for his 25th anniversary as a performer, to be produced by **Norman Lear** and to feature a number of other artists. Meanwhile, Jerry Lee is also appearing at the Palomino Club in North Hollywood at a \$50-a-ticket show to benefit disabled children.

Nashville Bound: **Tommy Overstreet** is scheduled to appear May 16 in Nashville at the Opryland Hotel for the Ford Motor Company regional sales director meeting. The next day he is playing the Little Nashville Opry in Nashville, Ind. His manager and booking agent tried to make it a Nashville hat trick with still another show the following night in Nashville, Ill., but scheduling problems prevented that. Two out of three ain't bad.

ARMATRADING



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myself...
i”

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“Me • Myself • I” AM 2240
is the first single from
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Exclusive Management: Michael Stone
Agency: Artist's Helper, Hollywood, CA

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Record World Singles



MAY 17, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAY 17	MAY 10		WKS. ON CHART
1	1	CALL ME BLONDIE Chrysalis 2414 (5th Week)	18
2	2	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	18
3	4	SEXY EYES DR. HOOK/Capitol 4831	14
4	3	LOST IN LOVE AIR SUPPLY/Arista 0479	15
5	6	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	8
6	8	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	7
7	5	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	17
8	7	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	10
9	11	HURT SO BAD LINDA RONSTADT/Asylum 46624	7
10	9	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	14
11	12	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	8
12	20	FUNKYTOWN LIPPS, INC./Casablanca 2233	8
13	14	STOMP! BROTHERS JOHNSON/A&M 2216	11
14	15	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	13
15	23	THE ROSE BETTE MIDLER/Atlantic 3656	8
16	18	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	13
17	19	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	8
18	21	CARS GARY NUMAN/Atco 7211	13
19	10	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	17
20	17	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	11
21	24	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	9
22	16	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	14
23	30	STEAL AWAY ROBBIE DUPREE/Elektra 46621	6
24	33	COMING UP PAUL McCARTNEY/Columbia 1 11263	4
25	34	AGAINST THE WIND BOB SEGER/Capitol 4863	3
26	29	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	9
27	13	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	12
28	31	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	12
29	32	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	9
30	27	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	12
31	25	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	21
32	39	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	7
33	42	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	6
34	35	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	9
35	44	LITTLE JEANNIE* ELTON JOHN/MCA 41236	3
36	37	GEE WHIZ BERNADETTE PETERS/MCA 41210	8
37	22	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	13
38	43	HEADED FOR A FALL FIREFALL/Atlantic 3657	6
39	71	LET ME LOVE YOU TONIGHT* PURE PRAIRIE LEAGUE/ Casablanca 2266	2
40	45	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	8
41	48	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	7
42	47	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	6
43	26	FIRE LAKE BOB SEGER/Capitol 4836	13
44	28	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	10
45	46	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	8



CHARTMAKER OF THE WEEK

46	—	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS Atlantic 3664	1
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47	52	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	8
48	51	LADY WHISPERS /Solar 11928 (RCA)	6
49	57	NEW ROMANCE (IT'S A MYSTERY) SPIDER/Dreamland 100 (RSO)	5
50	36	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	16
51	58	LOVE STINKS J. GEILS BAND/EMI-America 8039	5
52	77	TIRED OF TOEIN' THE LINE ROCKY BURNETT/EMI-America 8043	2
53	49	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	8
54	40	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	16
55	54	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	19
56	50	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	20
57	65	SHINING STAR MANHATTANS/Columbia 1 11222	4
58	63	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	7
59	64	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	3
60	68	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649	6
61	70	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	5
62	38	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	18
63	—	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	1
64	67	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	7
65	56	LUCKY ME ANNE MURRAY/Capitol 4848	7
66	59	CAN'T PUT A PRICE ON LOVE KNACK/Capitol 4853	7
67	69	ROCK LOBSTER B-52S/Warner Bros. 49173	6
68	72	MIDNIGHT RENDEZVOUS BABYS/Chrysalis 2425	4
69	80	IT'S NOT A WONDER LITTLE RIVER BAND/Capitol 4862	2
70	78	INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077	2
71	79	IS THIS LOVE PAT TRAVERS/Polydor 2080	2
72	84	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	2
73	82	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103	3
74	83	FOOL FOR A PRETTY FACE HUMBLE PIE/Atco 7216	3
75	76	HERE COMES MY GIRL TOM PETTY & THE HEARTBREAKERS/Backstreet/MCA 41227	3
76	—	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	1
77	85	POWER TEMPTATIONS /Gordy 7183 (Motown)	3
78	87	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264	2
79	88	BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/ Island 49202 (WB)	2
80	—	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	1
81	—	ATOMIC BLONDIE /Chrysalis 2410	1
82	—	MISUNDERSTANDING GENESIS/Atlantic 3662	1
83	—	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	1
84	—	RUN LIKE HELL PINK FLOYD/Columbia 1 11265	1
85	89	EVERY STEP OF THE WAY STEVE WALSH/Kirshner 9 4287 (CBS)	4
86	—	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858	1
87	95	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	3
88	—	ONE FINE DAY CAROLE KING/Capitol 4864	1
89	97	LOVE AND LONELINESS THE MOTORS/Virgin 67007 (Atl)	2
90	—	SLIPSTREAM ALLAN CLARKE/Elektra 46617	1
91	90	I CAN SURVIVE TRIUMPH /RCA 11945	6
92	91	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	5
93	94	REAL LOVE CRETONES/Planet 45911 (Elektra/Asylum)	6
94	96	I ONLY WANT TO BE WITH YOU THE TOURISTS/Epic 9 50850	2
95	55	WHEN THE FEELING COMES AROUND JENNIFER WARNES/ Arista 0497	8
96	98	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	2
97	81	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232	5
98	41	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	15
99	66	IT'S A NIGHT FOR BEAUTIFUL GIRLS FOOLS/EMI-America 8036	8
100	93	HIGH SKYY /Salsoul 2113 (RCA)	4

* 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 17, 1980

FLASHMAKER



SCREAM DREAM
TED NUGENT
Epic

MOST ADDED

- SCREAM DREAM—Ted Nugent—Epic (25)
- LIGHTS IN THE NIGHT—Flash & The Pan—Epic (15)
- FLUSH THE FASHION—Alice Cooper—WB (12)
- THE HARD WAY—Point Blank—MCA (12)
- BUY AMERICAN—D. B. Cooper—WB (11)
- BRITISH STEEL—Judas Priest—Col (9)
- AMERIKA—Tonio K—Arista (6)
- YOUNG GIRLS—Scooters—EMI-America (6)

WNEW-FM/NEW YORK

- ADDS:**
- BRING ME THE NEWSBOY (single)—The Newsboys—SAM
 - CITY KIDS—Sterling—A&M
 - EIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - SCREAM DREAM—Ted Nugent—Epic
 - THE HARD WAY—Point Blank—MCA

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- LONDON CALLING—Clash—Epic
- ARGYBARGY—Squeeze—A&M
- LOVE STINKS—J. Geils—EMI-America
- CRASH & BURN—Pat Travers—Polydor
- JUST ONE NIGHT—Eric Clapton—RSO
- THE WALL—Pink Floyd—Col
- DEGUELLO—ZZ Top—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DUKE—Genesis—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- FIRIN' UP—Pure Prairie League—Casablanca
 - FLUSH THE FASHION—Alice Cooper—WB
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - LIVE AT ST. DOUGLAS CONVENT—Fr. Guido Sarducci—WB
 - MOVING ON—Machine—RCA
 - OZARK MOUNTAIN DAREDEVILS—Col
 - SCREAM DREAM—Ted Nugent—Epic
 - TENNIS—Chris Rea—Col
 - WHERE'S MY HERO—Rosetta—RCA

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- THE PRETENDERS—Sire
- LONDON CALLING—Clash—Epic

- THE WALL—Pink Floyd—Col
- EMPTY GLASS—Pete Townshend—Atco
- LOVE STINKS—J. Geils—EMI-America
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- AGAINST THE WIND—Bob Seger—Capitol
- STRANGE SPIRITS—Skatt Bros.—Casablanca
- ROBIN LANE & THE CHARTBUSTERS—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICAN SON—Levon Helm—MCA
 - GROWING UP IN PUBLIC—Lou Reed—Arista
 - LE CHAT BLEU—Mink DeVille—Capitol (import)
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - MASSI & CASSIDY (EP)—Illusion
 - SCREAM DREAM—Ted Nugent—Epic
 - TIP OF THE WEISBERG—Tim Weisberg—Nautilus
 - THE HARD WAY—Point Blank—MCA
 - THE MORE THINGS CHANGE—Far Cry—Col
 - YOUNG GIRLS—Scooters—EMI-America

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- 3-D—Polydor
- THE WALL—Pink Floyd—Col
- EMPTY GLASS—Pete Townshend—Atco
- ARGYBARGY—Squeeze—A&M
- DEGUELLO—ZZ Top—WB
- GLASS HOUSES—Billy Joel—Col
- THE PRETENDERS—Sire
- FIRIN' UP—Pure Prairie League—Casablanca
- URBAN COWBOY—Original Soundtrack—Asylum

WBAB-FM/LONG ISLAND

- ADDS:**
- CITY KIDS—Sterling—A&M
 - FLUSH THE FASHION—Alice Cooper—WB
 - GLASS MOON—Radio
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - SCREAM DREAM—Ted Nugent—Epic
 - SHORT STORIES—Jon & Vangelis—Polydor
 - THE HARD WAY—Point Blank—MCA
 - WHIRLWIND—Andrew Gold—Asylum

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- JUST ONE NIGHT—Eric Clapton—RSO
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- DUKE—Genesis—Atlantic
- CRASH & BURN—Pat Travers—Polydor
- MAD LOVE—Linda Ronstadt—Asylum
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

WCOZ-FM/BOSTON

- ADDS:**
- AMERIKA—Tonio K—Arista
 - BRITISH STEEL—Judas Priest—Col
 - BUY AMERICAN—D.B. Cooper—WB
 - DOLLY DOLLY DOLLY—Dolly Parton—RCA
 - FLASH & THE PAN (12" EP)—Epic

- HYPNOTIZED—Undertones—Sire
- LIVE AT ST. DOUGLAS CONVENT—Fr. Guido Sarducci—WB
- ME MYSELF I (single)—Joan Armatrading—A&M
- SCREAM DREAM—Ted Nugent—Epic
- SUZY—Terence Boylan—Asylum

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- EMPTY GLASS—Pete Townshend—Atco
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- GET HAPPY—Elvis Costello—Col
- ROBIN LANE & THE CHARTBUSTERS—WB
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- THE PRETENDERS—Sire
- AGAINST THE WIND—Bob Seger—Capitol
- JUST ONE NIGHT—Eric Clapton—RSO
- LONDON CALLING—Clash—Epic

WBLM-FM/MAINE

- ADDS:**
- ANIMAL MAGNETISM—Scorpions—Mercury
 - BUY AMERICAN—D.B. Cooper—WB
 - CITY KIDS—Sterling—A&M
 - DREGS OF THE EARTH—Dixie Dregs—Arista
 - I WANNA BE A LIFEGUARD (single)—Blotto—Blotto
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - LOOK HEAR?—10cc—WB
 - ONE BAD HABIT—Michael Franks—WB
 - SCREAM DREAM—Ted Nugent—Epic
 - SUZY—Terence Boylan—Asylum

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- URBAN COWBOY—Original Soundtrack—Asylum
- EMPTY GLASS—Pete Townshend—Atco
- CRASH & BURN—Pat Travers—Polydor
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DON'T FIGHT IT—Red Rider—Capitol
- JUST ONE NIGHT—Eric Clapton—RSO
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- BEBE LE STRANGE—Heart—Epic
- DUKE—Genesis—Atlantic

WQBK-FM/ALBANY

- ADDS:**
- AMERICAN SON—Levon Helm—MCA
 - BUY AMERICAN—D.B. Cooper—WB
 - FLUSH THE FASHION—Alice Cooper—WB
 - LAST NIGHT IN TOWN—Betsy Kaske—Mountain Railroad
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - NIGHTRIDE—Dan Siegel—Inner City
 - ORLEANS—MCA
 - SCREAM DREAM—Ted Nugent—Epic
 - SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
 - WHERE THE BUFFALO ROAM—Original Soundtrack—MCA

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- THE PRETENDERS—Sire
- LOVE STINKS—J. Geils—EMI-America
- EMPTY GLASS—Pete Townshend—Atco
- GET HAPPY—Elvis Costello—Col

- SACRED SONGS—Daryl Hall—RCA
- BAD LUCK STREAK—Warren Zevon—Asylum
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- ARGYBARGY—Squeeze—A&M
- JUST ONE NIGHT—Eric Clapton—RSO

WCMF-FM/ROCHESTER

- ADDS:**
- BRITISH STEEL—Judas Priest—Col
 - FIRIN' UP—Pure Prairie League—Casablanca
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - SCREAM DREAM—Ted Nugent—Epic
 - THE HARD WAY—Point Blank—MCA

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- GET HAPPY—Elvis Costello—Col
- BAD LUCK STREAK—Warren Zevon—Asylum
- JUST ONE NIGHT—Eric Clapton—RSO
- EMPTY GLASS—Pete Townshend—Atco
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- DUKE—Genesis—Atlantic
- BEBE LE STRANGE—Heart—Epic
- LONDON CALLING—Clash—Epic
- WOMEN AND CHILDREN FIRST—Van Halen—WB

WMJQ-FM/ROCHESTER

- ADDS:**
- PLAYING ON THE EDGE—Peter McLean—Col
 - PRESSURE—Bram Tchaikovsky—Polydor
 - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - SCREAM DREAM—Ted Nugent—Epic
 - SHOOTING GALLERY—Philip Rambow—Capitol

HEAVY ACTION (airplay in descending order):

- THE HARD WAY—Point Blank—MCA
- COMMING UP (single)—Paul McCartney—Col
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- DUKE—Genesis—Atlantic
- DON'T FIGHT IT—Red Rider—Capitol
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- CALL ME (single)—Blondie—Chrysalis
- CHRISTOPHER CROSS—WB
- PERMANENT WAVES—Rush—Mercury

WIOQ-FM/PHILADELPHIA

- ADDS:**
- LITTLE JEANNIE (single)—Elton John—MCA
 - ON FINE DAY (single)—Carole King—Capitol
 - SHORT STORIES—Jon & Vangelis—Polydor

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- THE LONG RUN—Eagles—Asylum
- PHOENIX—Dan Fogelberg—Full Moon
- DUKE—Genesis—Atlantic
- THE WALL—Pink Floyd—Col

- EMPTY GLASS—Pete Townshend—Atco
- TUSK—Fleetwood Mac—WB
- GLASS HOUSES—Billy Joel—Col

WMMR-FM/PHILADELPHIA

- ADDS:**
- DIRTY LOOKS—Stiff/Epic
 - PRESSURE—Bram Tchaikovsky—Polydor
 - SCREAM DREAM—Ted Nugent—Epic
 - SHORT STORIES—Jon & Vangelis—Polydor
 - THE HARD WAY—Point Blank—MCA
 - TIRED OF TOEIN' THE LINE (single)—Rocky Burnette—EMI-America
 - UNDERTOW—Firefall—Atlantic

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DUKE—Genesis—Atlantic
- THE WALL—Pink Floyd—Col
- GO TO HEAVEN—Grateful Dead—Arista
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- GLASS HOUSES—Billy Joel—Col
- CRASH & BURN—Pat Travers—Polydor
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- THE PRETENDERS—Sire

WYDD-FM/PITTSBURGH

- ADDS:**
- BRITISH STEEL—Judas Priest—Col
 - EVENING STANDARDS—Jags—Island
 - SCREAM DREAM—Ted Nugent—Epic

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- LOVE STINKS—J. Geils—EMI-America
- GLASS HOUSES—Billy Joel—Col
- DEPARTURE—Journey—Col
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- THE WALL—Pink Floyd—Col
- JUST ONE NIGHT—Eric Clapton—RSO
- TECHNI-GENERATION (single)—Crack The Sky—Lifesong
- DUKE—Genesis—Atlantic
- MAD LOVE—Linda Ronstadt—Asylum

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- AMERIKA—Tonio K—Arista
 - ARISE IN HARMONY—Third World—Island
 - LIGHTS IN THE NIGHT—Flash & The Pan—Epic
 - ROSES IN THE SNOW—Emmylou Harris—WB
 - SOLO IN SOHO—Phil Lynott—WB
 - SUDDENLY—Arrangement—WB
 - SUZY—Terence Boylan—Asylum
 - YOUNG GIRLS—Scooters—EMI-America

HEAVY ACTION (airplay in descending order):

- GET HAPPY—Elvis Costello—Col
- THE PRETENDERS—Sire
- JUST ONE NIGHT—Eric Clapton—RSO
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
- WILLIE NILE—Arista
- ARGYBARGY—Squeeze—A&M
- ROBIN LANE & THE CHARTBUSTERS—WB
- TOMMY TUTONE—Col
- URBAN COWBOY—Original Soundtrack—Asylum
- EVENING STANDARDS—Jags—Island

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

Record World Album Airplay

MAY 17, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

- AGAINST THE WIND—Bob Seger—Capitol (28)
- JUST ONE NIGHT—Eric Clapton—RSO (25)
- WOMEN AND CHILDREN FIRST—Van Halen—WB (22)
- THE WALL—Pink Floyd—Col (19)
- EMPTY GLASS—Pete Townshend—Atco (18)
- DUKE—Genesis—Atlantic (17)
- THE PRETENDERS—Sire (17)
- GLASS HOUSES—Billy Joel—Col (15)
- CRASH & BURN—Pat Travers Band—Polydor (12)
- LONDON CALLING—Clash—Epic (12)
- LOVE STINKS—J. Geils—EMI—America (12)

WSHE-FM/FT. LAUDERDALE ADDS:

- BRITISH STEEL—Judas Priest—Col
- BUY AMERICAN—D. B. Cooper—WB
- FLUSH THE FASHION—Alice Cooper—WB
- GO TO HEAVEN—Grateful Dead—Arista
- LIGHTS IN THE NIGHT—Flash & The Pan—Epic
- SCREAM DREAM—Ted Nugent—Epic

HEAVY ACTION (airplay in descending order):

- WOMEN AND CHILDREN FIRST—Van Halen—WB
- THE WALL—Pink Floyd—Col
- AGAINST THE WIND—Bob Seger—Capitol
- CRASH & BURN—Pat Travers—Polydor
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI—America
- JUST ONE NIGHT—Eric Clapton—RSO
- SCREAM DREAM—Ted Nugent—Epic
- MAD LOVE—Linda Ronstadt—Asylum
- BEBE LE STRANGE—Heart—Epic

WMMS-FM/CLEVELAND ADDS:

- BRITISH STEEL—Judas Priest—Col
- BUY AMERICAN—D. B. Cooper—WB
- CITY KIDS—Sterling—A&M
- FLUSH THE FASHION—Alice Cooper—WB
- LIGHTS IN THE NIGHT—Flash & The Pan—Epic
- SCREAM DREAM—Ted Nugent—Epic
- THE HARD WAY—Point Blank—MCA
- TIED OF TOEIN' THE LINE (single)—Rocky Burnette—EMI—America

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- AGAINST THE WIND—Bob Seger—Capitol
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DEPARTURE—Journey—Col
- THE WALL—Pink Floyd—Col
- MAD LOVE—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI—America
- MIDDLE MAN—Boz Scaggs—Col
- THE PRETENDERS—Sire

WWW-FM/DETROIT ADDS:

- ANIMAL MAGNETISM—Scorpions—Mercury
- FLUSH THE FASHION—Alice Cooper—WB
- GLASS MOON—Radio
- LIVING AFTER MIDNIGHT (12" single)—Judas Priest—Col
- PRESSURE—Bram Tchaikovsky—Polydor
- RUSSIA—WB
- SCREAM DREAM—Ted Nugent—Epic
- TENEMENT STEPS—Motors—Virgin
- THE HARD WAY—Point Blank—MCA

HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- AGAINST THE WIND—Bob Seger—Capitol
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- THE WALL—Pink Floyd—Col
- DEPARTURE—Journey—Col
- JUST ONE NIGHT—Eric Clapton—RSO
- EMPTY GLASS—Pete Townshend—Atco
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- ON TO VICTORY—Humble Pie—Atco
- DUKE—Genesis—Atlantic

WXRT-FM/CHICAGO ADDS:

- AMERIKA—Tonio K—Arista
- CLEAR APPROACH—Trillion—Epic
- FIRIN' UP—Pure Prairie League—Casablanca
- FLUSH THE FASHION—Alice Cooper—WB
- LIGHTS IN THE NIGHT—Flash & The Pan—Epic
- SOLO IN SOHO—Phil Lynott—WB
- THE ISRAELITES—Desmond Dekker—Stiff (import)

HEAVY ACTION (airplay in descending order):

- GO TO HEAVEN—Grateful Dead—Arista
- GET HAPPY—Elvis Costello—Col
- EMPTY GLASS—Pete Townshend—Atco
- JUST ONE NIGHT—Eric Clapton—RSO
- DUKE—Genesis—Atlantic
- AGAINST THE WIND—Bob Seger—Capitol
- LONDON CALLING—Clash—Epic
- THE PRETENDERS—Sire
- PRESSURE—Bram Tchaikovsky—Polydor
- LOOK HEAR?—10cc—WB

WLUP-FM/CHICAGO ADDS:

- AMERIKA—Tonio K—Arista
- BRITISH STEEL—Judas Priest—Col
- BUY AMERICAN—D. B. Cooper—WB
- LOVE AND OTHER CRIMES—Gambler—EMI—America

- SCREAM DREAM—Ted Nugent—Epic
- 707—Casablanca
- SOLO IN SOHO—Phil Lynott—WB

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- AGAINST THE WIND—Bob Seger—Capitol
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- ON TO VICTORY—Humble Pie—Atco
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- JUST ONE NIGHT—Eric Clapton—RSO
- LONDON CALLING—Clash—Epic
- URBAN COWBOY—Original Soundtrack—Asylum
- DUKE—Genesis—Atlantic

WKDF-FM/NASHVILLE ADDS:

- DREGS OF THE EARTH—Dixie Dregs—Arista
- 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
- CHRISTOPHER CROSS—WB
- JUST ONE NIGHT—Eric Clapton—RSO
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DEPARTURE—Journey—Col
- BEBE LE STRANGE—Heart—Epic
- MAD LOVE—Linda Ronstadt—Asylum

KQRS-FM/MINNEAPOLIS ADDS:

- LIVING AFTER MIDNIGHT (12" single)—Judas Priest—Col
- OZARK MOUNTAIN DAREDEVILS—Col
- SCREAM DREAM—Ted Nugent—Epic

HEAVY ACTION (airplay in descending order):

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

KZEW-FM/DALLAS ADDS:

- ARGYBARGY—Squeeze—A&M
- BRITISH STEEL—Judas Priest—Col
- BUY AMERICAN—D. B. Cooper—WB
- FLUSH THE FASHION—Alice Cooper—WB
- GO TO HEAVEN—Grateful Dead—Arista
- OZARK MOUNTAIN DAREDEVILS—Col
- SCREAM DREAM—Ted Nugent—Epic
- YOUNG GIRLS—Scooters—EMI—America

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- GLASS HOUSES—Billy Joel—Col

- MAD LOVE—Linda Ronstadt—Asylum
- THE PLEASURE PRINCIPLE—Gary Numan—Atco
- AGAINST THE WIND—Bob Seger—Capitol
- DEPARTURE—Journey—Col
- LONDON CALLING—Clash—Epic
- TOMMY TUTONE—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- WOMEN AND CHILDREN FIRST—Van Halen—WB

KBPI-FM/DENVER ADDS:

- BUY AMERICAN—D. B. Cooper—WB
- FACE TO FACE—Angel City—Epic
- FIRIN' UP—Pure Prairie League—Casablanca
- GLASS MOON—Radio
- SCREAM DREAM—Ted Nugent—Epic
- TAKE A LITTLE RHYTHM—Ali Thomson—A&M
- THE HARD WAY—Point Blank—MCA
- THE PLEASURE PRINCIPLE—Gary Numan—Atco
- THE TALE OF THE TAPE—Billy Squier—Capitol

HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- LONDON CALLING—Clash—Epic
- CHRISTOPHER CROSS—WB
- UNDERTOW—Firefall—Atlantic
- GLASS HOUSES—Billy Joel—Col
- AGAINST THE WIND—Bob Seger—Capitol
- THE PRETENDERS—Sire
- DUKE—Genesis—Atlantic
- MIDDLE MAN—Boz Scaggs—Col
- JUST ONE NIGHT—Eric Clapton—RSO

KFML-AM/DENVER ADDS:

- A GIFT TO THE PEOPLE (single)—Interview—Virgin
- AMERICAN SON—Levon Helm—MCA
- GO TO HEAVEN—Grateful Dead—Arista
- LIGHTS IN THE NIGHT—Flash & The Pan—Epic
- ROSES IN THE SNOW—Emmylou Harris—WB
- SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
- STRAIGHT LINES (single)—New Musik—Epic
- THE STRAND—Island
- YOUNG GIRLS—Scooters—EMI—America

HEAVY ACTION (airplay in descending order):

- EMPTY GLASS—Pete Townshend—Atco
- SUZY—Terence Boylan—Asylum
- ORIGINAL MIRRORS—Arista
- BORDER RAIDERS—Heroes—Polydor
- JUST ONE NIGHT—Eric Clapton—RSO
- DREGS OF THE EARTH—Dixie Dregs—Arista
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- GET HAPPY—Elvis Costello—Col
- KINGBEE'S—RSO
- FORMULA II—Lazy Racer—A&M

KAWY-FM/WYOMING ADDS:

- AMERICAN SON—Levon Helm—MCA
- CUTTIN' CORNERS—Mac MacAnally—RCA
- FRANK WEBER—RCA
- HE WHO RIDES THE TIGER—Bernie Taupin—Asylum
- LIVE IN NEW YORK—Stuff—WB
- ORIGINAL MIRRORS—Arista
- POWER—Temptations—Gordy

- SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
- THE HARD WAY—Point Blank—MCA

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
- TAZMANIAN DEVILS—WB
- BACKSTAGE PASS—Little River Band—Capitol
- CATCHING THE SUN—Spyro Gyra—MCA
- TAKE A LITTLE RHYTHM—Ali Thomson—A&M

KOME-FM/SAN JOSE ADDS:

- ANIMAL MAGNETISM—Scorpions—Mercury
- ARGYBARGY—Squeeze—A&M
- DREGS OF THE EARTH—Dixie Dregs—Arista
- EVENING STANDARDS—Jags—Island
- FIRIN' UP—Pure Prairie League—Casablanca
- GO TO HEAVEN—Grateful Dead—Arista
- PRESSURE—Bram Tchaikovsky—Polydor
- SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
- THE HARD WAY—Point Blank—MCA

HEAVY ACTION (airplay in descending order):

- UNION JACKS—Babys—Chrysalis
- JUST ONE NIGHT—Eric Clapton—RSO
- LOVE STINKS—J. Geils—EMI—America
- DUKE—Genesis—Atlantic
- DEPARTURE—Journey—Col
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- WOMEN AND CHILDREN FIRST—Van Halen—WB

KZOK-FM/SEATTLE ADDS:

- BRITISH STEEL—Judas Priest—Col
- BUY AMERICAN—D. B. Cooper—WB
- PRESSURE—Bram Tchaikovsky—Polydor
- SCREAM DREAM—Ted Nugent—Epic

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- JUST ONE NIGHT—Eric Clapton—RSO
- GLASS HOUSES—Billy Joel—Col
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- CRASH & BURN—Pat Travers—Polydor
- FACE TO FACE—Angel City—Epic
- URBAN COWBOY—Original Soundtrack—Asylum
- DEPARTURE—Journey—Col
- ANIMAL MAGNETISM—Scorpions—Mercury
- EMPTY GLASS—Pete Townshend—Atco

36 stations reporting this week.

In addition to those printed are:

- WAAF-FM WQFM-FM KNAC-FM
- WAQX-FM KLQL-FM KZEL-FM
- WQDR-FM KSJO-FM KZAM-AM
- Y95-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ WWW MAKES TIME: Approximately 250,000 of Detroit's auto workers are out of work, a serious situation which inspired a light-hearted, therapeutic promotion by the city's W4-FM a few Saturdays back. "We gave them a chance to strike back against foreign auto makers," explained PD **Les Cook**. The station dragged a Fiat and a Toyota to a local Peaches store, and invited listeners to come down and swing a sledgehammer at the dreaded enemy for one dollar a swat. "We broke three sledgehammers in three hours, demolished the cars and had a great time," reported Cook. WWW attempted to donate the proceeds to Chrysler Corporation, which graciously suggested that the funds (barely enough to cover one manufacturer's rebate on a Dodge Dart) be contributed to the United Way. Surprising, considering that Chrysler's reported loss for the first quarter of 1980 was \$448 million. Cook didn't pretend to believe that low-priced foreign cars are the sole source of the city's problems. "Of course, a lot of other factors are involved, but people would rather take a simplistic view of these things." Cook seems to have his finger on the pulse: a photo of a jean-clad woman slamming a Toyota during the promotion appeared in Time Magazine's May 12 issue as a fitting depiction of America's rage at the effects of economic recession.

MOVES: Big ones this week include WCOZ-FM/Boston PD **Tom Hedges'** decision to take the PD post at KLOS-FM/Los Angeles. A self-proclaimed "east-coaster," Hedges has never resided in Los Angeles, but looks forward to a "different approach toward living." Perhaps he means doing without the bitter winters of Boston, where he's lived for over a decade. Praising 'COZ's "devotion to new music" which he said was solidified with the addition of **Kate Ingram** as MD, Hedges called his decision "a difficult one to make. But I'm looking forward to working with **Bill Sommers** (KLOS GM) and everybody out there" . . . **Tom Yates** will be PD at KSAN-FM/San Francisco, while continuing to work with the Goodphone publication . . . **Harry Nelson** resigned as PD of WRKO/Boston, a post he held for seven years . . . PD **Dick Hungate** gave up his post at WWW-FM/Detroit; he will keep his air shift at the station. The new PD is **Frank Holler**, from WKLS-FM, Atlanta . . . Infinity Broadcasting Corp., which owns WBCN-FM/Boston, has agreed to sell KOME-FM/San Jose and WIVY-FM/Jacksonville to Affiliated Publications Inc. Affiliated's broadcasting subsidiary will own 12 stations when the sale is completed . . . Because of **Marshall Tucker Band** bassist **Tommy Caldwell's** untimely death, DIR Broadcasting has rescheduled its King Biscuit Broadcast of the last performances of the band with Tommy for May 18. King Biscuit also has scheduled **ZZ Top** for June 15, reportedly their first-ever radio concert. These guys certainly haven't given the bootleggers any extra rope . . . **John Long**, who left WHBQ/Memphis to form his own consulting firm several months ago, has joined KULF/Houston, where he will now run his business.

MORE IS LESS: Anxiety, that is. We're referring to Arbitron's quarterly measurement system, which will be in effect in all markets surveyed by this time next year. Quarterly measurement simply means that markets will be surveyed over three month periods instead of one month periods. In markets which Arbitron measures four times a year, it will mean 48 weeks of measurement—in effect, barely a month's total respite. One music director in such a market seemed to view the spectre of four 12-week books with all the knee-quivering trepidation of an eight-grader facing a triple schedule of report cards.

A check on the markets where the system has been tested, however, indicates that anyone who feels this way should calm down, call his psychiatrist and cancel that increased prescription for Valium. Quarterly measurement does require "harder work for the programming staff," according to **Bill Engel**, GM of WTX in New Orleans, where the system has been tested for two years, but feels it "has to be better" for any station in any market. "The ratings are less subject to chance occurrences. With four-week books, a chance event of one week's duration would be one-fourth of the total sweep, while with a three month book, that week would have only a one-twelfth effect on the total ratings. It's common sense."

(Continued on page 52)

Frankie Crocker:

Programming the N.Y. Sound

By KEN SMIKLE

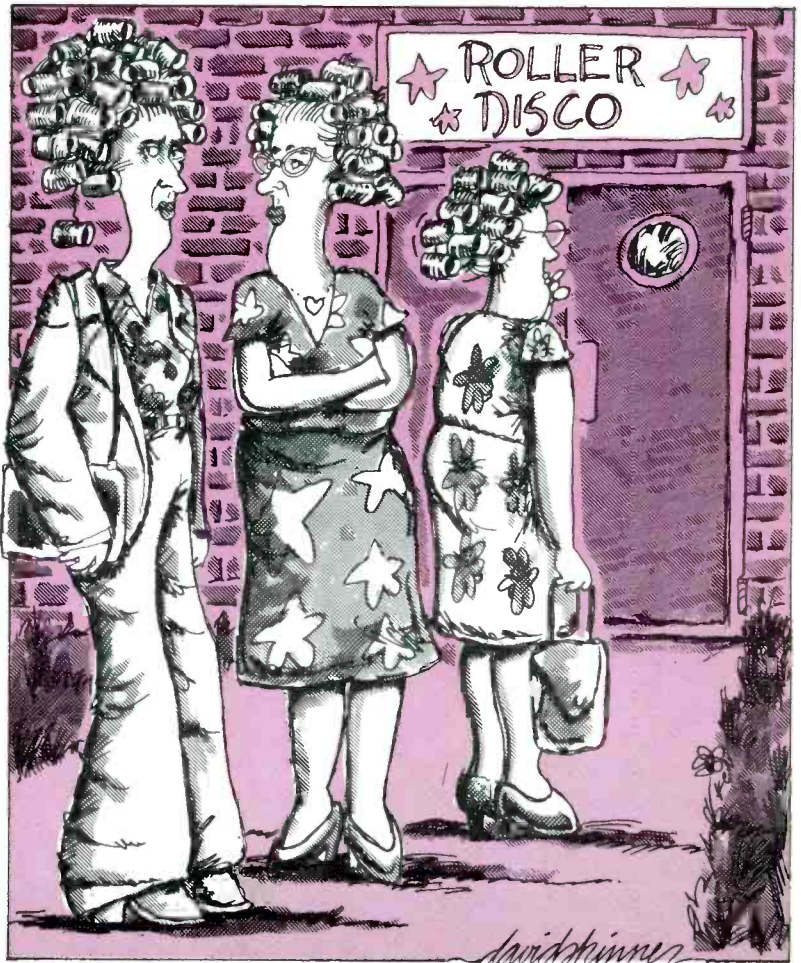
■ NEW YORK—When you talk to Frankie Crocker, program director of WBLS, about why and how that station returned to the market's number one position, he makes it all sound quite simple: "We have good people who are interested in what's going on at WBLS. The interns, the jocks, the sales people, everybody is proud of the job they're doing. It's nice to be a part of the number one team. When you have that kind of pride, with people who really want to work and enjoy what they're doing, you usually wind up with something successful."

That success is reflected in the consistent rise of WBLS' share of the New York market (7.5 in the Jan./Feb. Arbitron ratings), and the continuing decline of WKTU from the top spot. In the process of taking the Inner City Broadcasting station back to the top, Crocker is also redefining what black radio may sound like in the future. The current format places such artists as Pink Floyd, Blondie and Frank Sinatra right along side the usual fare of Michael Jackson,

the Isley Brothers and others. What does this mean in terms of the traditional black radio formats? "Black radio will be alive as long as there is a need for it, as long as there are black people who want to listen to those formats," Crocker explained. He spoke while doing his regular afternoon spot, making record selections and taking numerous phone calls.

While there is no doubt that the Crocker formula works in New York, it apparently met its match in Los Angeles where Frankie went to program Inner City's KUTE. After several months of trying to make the "total experience in sound" popular, he resigned the post and returned east. When asked why it just never caught on he says, "the people are slower. It's a format for the pace of New York. L.A. is slower, but I still believe it will happen there. It took ten years to happen there. There are formats that will work out there but I am not the kind of guy

(Continued on page 50)



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.

Records World's First Annual Directory of

- TV Compilation Album Marketers
- Mail Order Marketing Companies
- Advertising Media Buyers/TV Commercial Producers
- Record Labels Interested In Licensing Individual Tracks and/or Artist Packages
- Manufacturers, Printers and Suppliers

Issue Date: *June 7*

Editorial & Advertising Deadline: *May 20*

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

A/C Chart

MAY 17, 1980

MAY 17	MAY 10		WKS. ON CHART
1	1	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES United Artists 1345	8
2	2	LOST IN LOVE AIR SUPPLY/Arista 0479	14
3	3	SEXY EYES DR. HOOK/Capitol 4831	13
4	4	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	10
5	12	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	7
6	6	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	8
7	8	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	8
8	10	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0401	6
9	9	LUCKY ME ANNE MURRAY/Capitol 4844	7
10	14	THE ROSE BETTE MIDLER/Atlantic 3656	8
11	13	GEE WHIZ BERNADETTE PETERS/MCA 41210	7
12	7	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)	12
13	5	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	14
14	11	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	13
15	15	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	14
16	18	HURT SO BAD LINDA RONSTADT/Asylum 46624	7
17	20	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	5
18	23	STEAL AWAY ROBBIE DUPREE/Elektra 46621	3
19	21	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	3
20	22	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	6
21	16	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	14
22	17	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	14
23	19	WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL (MEDLEY) SPINNERS/Atlantic 3637	14
24	24	WHEN THE FEELING COMES AROUND JENNIFER WARNES/ Arista 0497	8
25	29	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	6
26	26	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232	7
27	31	LITTLE JEANNIE ELTON JOHN/MCA 41236	3
28	25	FIRE LAKE BOB SEGER/Capitol 4836	12
29	38	AGAINST THE WIND BOB SEGER/Capitol 4863	3
30	32	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	5
31	34	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	4
32	35	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	6
33	27	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	14
34	33	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	8
35	39	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	2
36	28	AFTER YOU DIONNE WARWICK/Arista 0498	9
37	30	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	14
38	40	WALKING ON A CLOUD B. J. THOMAS/MCA 41207	4

CHARTMAKER OF THE WEEK

39	—	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS Atlantic 3664	1
40	37	CATCHING THE SUN SPYRO GYRA/MCA 41180	12
41	36	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	9
42	41	DESIRE ANDY GIBB/RSO 1019	14
43	43	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	14
44	—	FUNKYTOWN LIPPS, INC./Casablanca 2233	1
45	45	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	7
46	49	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	3
47	—	STOMP! BROTHERS JOHNSON/A&M 2216	1
48	48	CHINA DANN ROGERS/IA 503	3
49	—	LADY WHISPERS /Solar 11928 (RCA)	1
50	50	GONE TO FAR EDDIE RABBITT/Elektra 46613	1

New York, N.Y.

(Continued from page 14)

King is Free???"—that's "The King is Free, question mark, question mark, question mark"—in which he proffered the theory that Elvis is still alive).

Why another Elvis tribute, Maj? "You know what? I love Sinatra and Crosby and all those great singers, but it's been three years since Elvis died and I think we're all starting to understand just how great that truck driver from Memphis really was. You see these imitators with their hair slicked back, and it's like taking a sandwich to a banquet. I miss the guy, man. It's about time somebody said something about him."

Sample lyrics: "I like to remember a man/who walked this earth thousands of years ago/he had long hair and people called him a radical and a big mouth/but while he was here people took him for granted/and we did that to you."

"I heard 'Love Me Tender' yesterday/naturally by an imitator/there's lots of them around/some of them have had plastic surgery/but there's only one Elvis/we miss you, podnah."

"This isn't the Major reciting those words," advised the ol' Maj. "It's an instrument delivering a message that began in my heart and same out my mouth. You know, I couldn't figure out why 'Red' and 'The King is Free???' didn't come off. Now I know why: it's because I was sittin' there readin' the cotton-pickin' words off a sheet of paper! Not anymore, baby!"

And the Maj's humble opinion of "Requiem for Elvis"? It's gotta be a classic," he says without flinching. "Could be one of the greatest things of all time."

BITS AND PIECES: Reliable sources report that David Bromberg has decided to retire from the music business and move to Chicago, where he will make fiddles for a living. Bromberg is said to be fed up with "hassling over economics": he can't make any money touring unless he goes out with no more than a trio to support, and when's the last time David Bromberg went out with a small group? His Central Park concert this summer will probably be his last. Not only will Bromberg cease touring, said the source, he is also giving up all session work, "and isn't even going to sit around the house and play."

Photographer Elliot Landy, whose work includes Bob Dylan's "Nashville Skyline" cover, will have his photos exhibited by the Kenyon Gallery, 12 Thompson Street (phone 212-752-7676), through June 15. The gallery is open Thursday through Sunday from 12 to 8 p.m.

Bobby Colomby's recording studio, Camp Colomby, is now called 90 Collyer Avenue. Located in New City, New York, the studio is now open to the public. Henry Gross is currently in residence there recording his first album for Capitol with Colomby producing and Ed Mashal (Eagles) engineering. The phone number is (212) 733-7799. Steve Bramberg is the studio manager.

The sedate and civilized drawing you'll see on the cover of Sniff 'n' the Tears' second U.S. album is a far cry from the cover Europeans will see. The original cover, drawn by Sniff's Paul Roberts, showed a girl in a slip, with one breast exposed, leaning against a partially open door through which a hand is reaching. Warner Communications, no doubt reacting to the furor raised by the Rolling Stones' "Black and Blue" ads, felt the drawing's implications of sexual violence were a bit too overt for American tastes. Responded Ted Carroll, head of Chiswick Records, Sniff's English label: "Personal violence against individuals is very much a part of people's everyday lives in America, much more so than in Europe. Because of this a group like Women Against Violence Against Women exists in America and not over here. Although I feel the cover's a piece of art and makes a great cover, if the feeling is it could be construed as something other than what it is, we would just as soon come up with something else, which is what we've done."

JOCKEY SHORTS: Red Star Records is being reactivated and will be distributed by JEM. Its first release will be a compilation LP featuring five New York bands, all produced by Blondie's James Destri, "2x5," as the album's titled, will spotlight Student Teachers, Bloodless Pharoahs, Fleshtones, Comateens, Revelons doing two songs apiece . . . PVC Records is set to release a limited edition (10,000 copies) of Dave Cousin's "Old School Songs," which contains acoustic versions of some Strawbs material . . . Gary Numan and Robert Palmer have co-written two tunes for the latter's next LP. Palmer has also recorded Numan's "I Dream of Wires" for inclusion on the album. Another version of "I Dream of Wires" will be found on Numan's next album, "Telekon," due for release by Atco in September . . . Rattlers back in the studio May 13-15 to record four tracks at 39th Street Productions, a new 24-track facility. Ed Stasium and Rick Schneider will produce.

cameo



“Cameosis” CCLP 2011

The contagious new album by Cameo
Includes the hits

“We’re Goin’ Out Tonight” and **“Shake Your Pants”**



Cecil Holmes
**Chocolate
City**

Produced by Larry Blackmon
On Chocolate City Records

Agency Representation - Norby Walters Associates
Personal Management - Sanford Ross Management



Give the gift
of music.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Stephanie Mills is preparing to head out on a 100-city tour that will begin this week and end sometime in the early fall. Eighty of those venues will be with Teddy Pendergrass and the pair will perform at least one number on stage together. Their duet caused quite a stir earlier this year at Westbury Music Fair. Her current album, "Sweet Sensation," is already in the top ten on the Black Album Chart, with the title single still moving. "The difference between the "Watcha Gonna Do With My Lovin'" album and this one offered Ms. Mills, "is that Mtume, Reggie Lucas and I had just met and the marriage was not as close as it is now. We had more time to do this album and I think it represents a growth for me. Hopefully each album will be like that and the public will continue to appreciate it."

WDIA in Memphis has a position open for a part-timer with jock and production experience. Those interested should send tapes and resumes to Rong King, Program Director, WDIA, 2265 Central Ave., Memphis, Tenn. 38112. No phone calls, please.

Trumpeter Woody Shaw will be in concert this Fri. May 16th at Symphony Space, and there are a number of things that will make it a special occasion. Most important of these is that Shaw is the promoter of the concert and he has put together an evening that will include the Akua Dixon String Ensemble, a horn line featuring James Spaulding, Gary Bartz, and Janice Robinson as well as his own quintet. This date promises to be one of the highlights of the year. Symphony Space is at 95th St. and Broadway. For ticket info call 662-4533.

The Black Music Assoc. is preparing two audio-visual presentations for its Second Annual Conference to be held June 26th - 30th in Washington, D.C. "What Is BMA," which is being produced and directed by Steve Khan of RCA Records' audio-visual department will focus on the purpose and accomplishments to date of the organization. Its script is written by music critic David Jackson. The second presentation will be "Give The Gift of Music," which was originally shown at NARM's convention in Las Vegas this passed March. NARM volunteered to produce a similar showing for the BMA with an emphasis on the black music industry.

LOS ANGELES—It was announced Friday (2) by Inner City Broadcasting's general manager, Bob Looney, that J. B. Stone has been named the station's new program director. Stone who is replacing Alvin John Wapples, stated in a brief interview that his job was to take KGFJ to another level, hopefully by increasing the overall demographics of the station. "It is a challenge to pick up where Wapples left off," said Stone. "We will stay very much a community-oriented station, as we will also continue to play diversified musical styles."

I want to make KGFJ a compelling radio station by refining certain aspects of our programming format." Reggie Utley has been since named KGFJ's music director and is currently on-air in the afternoon drive slot.

KDIA radio in San Francisco has added another promotion-programming aspect to boost that stations overall listenership, with a phrase that plays, "KDIA is the home of the Oakland A's." This black-oriented station is the first black station in the nation to carry broadcasts of major league baseball games.

To rid ourselves of one continuing rumor centered around Capitol's national director of black promotion, Don Mack, RW contacted Bruce Wendell, VP of promotion for Capitol/UA/EMI, for the scoop. Wendell stated, "Mack is totally secure in his position here. He is

(Continued on page 38)

Black Oriented Album Chart

MAY 17, 1980

- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T603 (RCA)
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla TB 367M1 (Motown)
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- TWO**
G.Q./Arista AL 9511
- RAY, GOODMAN AND BROWN**
Polydor PD 1 6240
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- THE GAP BAND II**
Mercury SRM 1 3804
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- WINNERS**
KLEER/Atlantic SD 19262
- RELEASED**
PATTI LABELLE/Epic JE 36381
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (A&I)
- 1980**
BT EXPRESS/Columbia JC 36333
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- MASSTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (A&I)
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- TWO TONS O'FUN**
Fantasy/Honey F 9584
- 10 1/2**
DRAMATICS/MCA 3196
- DREAM COME TRUE**
EARL KLUUGH/United Artists LT 1026
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- NATURALLY**
LEON HAYWOOD/20th Century Fox T613 (RCA)
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- BRASS CONSTRUCTION**
United Artists LT 977
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Int'l. JZ 36304 (CBS)
- PRINCE**
Warner Bros. BSK 3366
- BACK FOR MORE**
AL JOHNSON/Columbia NJC 36266
- 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- MIDNIGHT DESIRE**
RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- INVISIBLE MAN'S BAND**
Mango MLPS 9537

PICKS OF THE WEEK

A BRAZILIAN LOVE AFFAIR GEORGE DUKE—Epic FE 36483



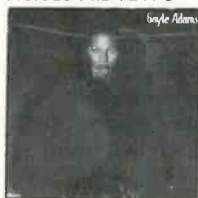
On his latest release, Duke, long influenced by Latin music, makes a good effort of blending it with fusion. To achieve this he recorded in Brazil with musicians well versed in the idiom, including Airto, Flora Purim and Milton Nascimento. The results are beautiful and are a natural for airplay. Listen to "Up From The Sea It Rose" and the title track.

CAMEOSIS CAMEO—Chocolate City CCLP2011 (Casablanca)



This nine-man band backs up a strong previous LP with another winner. Funk is their forte and they lay it down effortlessly with terrific results. This seven-tune album of original material offers ballads as well as potential dance floor favorites. Watch for the title track to be a follow-up to the current single, "We're Going Out Tonight."

GAYLE ADAMS Prelude PRL 12178



For her first album, Adams has the support of the production team of Willie Lester & Rodney Brown, who recently had success with "You Got What It Takes." The rhythms are just as infectious here and should prove to be popular with the clubs. Leading tracks here are "Your Love Is A Lifesaver" and "Stretchin' Out."

FULL FORCE ART ENSEMBLE OF CHICAGO— ECM-1-1167



For those who are hip to the serious music of this quintet, this new LP is sure to please. Lester Bowie, Roscoe Mitchell and company explore bebop, straight-ahead and free-form styles with all of the energy that the title implies. The solos are nothing short of dynamic from each of the group's members. All real jazz stations: check this one out.

Black Oriented Singles

MAY 17, 1980

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

MAY 17	MAY 10				WKS. ON CHART
1	2	FUNKYTOWN	LIPPS, INC.		9
2	4	LET'S GET SERIOUS	JERMAINE JACKSON/Motown 1469		9
3	3	LADY WHISPERS	Solar 11928 (RCA)		10
4	1	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	ISLEY BROTHERS/T-Neck 9 2290 (CBS)		12
5	5	LET ME BE THE CLOCK	SMOKEY ROBINSON/Tamla 54311 (Motown)		10
6	6	GOT TO BE ENOUGH	CON FUNK SHUN/Mercury 76051		10
7	13	SWEET SENSATION	STEPHANIE MILLS/20th Century Fox 2449 (RCA)		7
8	7	STOMP!	BROTHERS JOHNSON/A&M 2216		15
9	9	TWO PLACES AT THE SAME TIME	RAY PARKER, JR. & RAYDIO/Arista 0494		10
10	11	ALL-NIGHT THING	INVISIBLE MAN'S BAND/Mango 103		10
11	8	DON'T PUSH IT, DON'T FORCE IT	LEON HAYWOOD/20th Century Fox 2443 (RCA)		13
12	17	SHINING STAR	MANHATTANS/Columbia 1 11222		10
13	18	LANDLORD	GLADYS KNIGHT & THE PIPS/Columbia 1 11239		5
14	14	HIGH SKYY	Salsoul 2113 (RCA)		12
15	15	MINUTE BY MINUTE	PEABO BRYSON/Capitol 4844		8
16	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	GAP BAND/Mercury 76037		15
17	16	WE OUGHT TO BE DOIN' IT	RANDY BROWN/Chocolate City 3204 (Casablanca)		10
18	12	BOUNCE, ROCK, SKATE, ROLL, PT. I	VAUGHAN MASON AND CREW/Brunswick 55548		17
19	19	REACH YOUR PEAK	SISTER SLEDGE/Cotillion 45013 (Atl)		9
20	28	A LOVER'S HOLIDAY	CHANGE/Warner/RFC 49208		5
21	24	GOTTA GET MY HANDS ON SOME MONEY	FATBACK/Spring 3008 (Polydor)		8
22	26	CLOUDS	CHAKA KHAN/Warner Bros. 49216		4
23	27	OVERNIGHT SENSATION	JERRY KNIGHT/A&M 2215		6
24	25	INSIDE OF YOU	RAY, GOODMAN & BROWN/Polydor 2077		8
25	23	RIGHT IN THE SOCKET	SHALAMAR/Solar 11929 (RCA)		9
26	29	LET THIS MOMENT BE FOREVER	KWICK/EMI-America 8037		5
27	32	POWER TEMPTATIONS	Gordy 7183 (Motown)		4
28	33	BACK TOGETHER AGAIN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661		4
29	30	TONIGHT I'M ALRIGHT	NARADA MICHAEL WALDEN/Atlantic 3655		8
30	39	TAKE YOUR TIME (DO IT RIGHT) PART I	THE S.O.S. BAND/Tabu 9 5522 (CBS)		5
31	38	WE'RE GOING OUT TONIGHT	CAMEO/Chocolate City 3206 (Casablanca)		3
32	36	COMING DOWN FROM LOVE	BOBBY CALDWELL/Clouds 21 (TK)		6
33	42	SHEET MUSIC	BARRY WHITE/Unlimited Gold 9 1415 (CBS)		4
34	37	WINNERS	KLEEER/Atlantic 3650		6
35	35	FOREVER MASS PRODUCTION	Cotillion 45009 (Atl)		6
36	40	THAT THANG OF YOURS	JOHN & ARTHUR SIMMS/Casablanca 2251		6
37	44	STARS IN YOUR EYES	HERBIE HANCOCK/Columbia 1 11236		4
38	20	I'M BACK FOR MORE	AL JOHNSON (WITH JEAN CARN)/Columbia 1 11207		12
39	21	STANDING OVATION	G.Q./Arista 0483		15
40	50	YOU AND ME	ROCKIE ROBBINS/A&M 2231		3
41	22	YOU ARE MY HEAVEN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627		17
42	47	GIVE UP THE FUNK (LET'S DANCE)	B.T. EXPRESS/Columbia 1 11249		5
43	45	I CAN'T GO ON LIVING WITHOUT YOU	TAVARES/Capitol 4836		4
44	46	JUST US/I GOT THE FEELING	TWO TONS O'FUN/Fantasy/Honey 888		5
45	43	AFTER YOU	DIONNE WARWICK/Arista 0498		6
46	51	SAME OLD SONG (SAME OLD STORY)	RANDY CRAWFORD/Warner Bros. 49222		3
47	48	FROM 9:00 UNTIL LAKESIDE	Solar 11931 (RCA)		5
48	55	I DON'T GO SHOPPING	PATTI LABELLE/Epic 9 50872		2
49	58	DOES SHE HAVE A FRIEND?	GENE CHANDLER/20th Century Fox 2451 (RCA)		2
50	56	BEHIND THE GROOVE	TEENA MARIE/Gordy 7184 (Motown)		2
51	53	THE GROOVE	RODNEY FRANKLIN/Columbia 1 11251		4
52	49	SEXY EYES	DR. HOOK/Capitol 4831		6
53	31	AND THE BEAT GOES ON	WHISPERS/Solar 11894 (RCA)		18

CHARTMAKER OF THE WEEK

54 — SITTING IN THE PARK
G.Q.
Arista 0510



55	64	LOVE CYCLES	D. J. ROGERS/ARC/Columbia 1 11254		2
56	63	ONE IN A MILLION	LARRY GRAHAM/Warner Bros. 49221		2
57	60	SHE'S OUT OF MY LIFE	MICHAEL JACKSON/Epic 9 50871		3
58	59	BIGGEST PART OF ME	AMBROSIA/Warner Bros. 49225		3
59	65	STILL WAITING	PRINCE/Warner Bros. 49226		2
60	66	DON'T TELL ME, TELL HER	ODYSSEY/RCA 11962		2
61	67	FREAKIN' TIME PART I	ASPHALT JUNGLE/TEC 765		2
62	—	HANGING OUT	KOOL & THE GANG/De-Lite 804 (Mercury)		1
63	41	BABY (THIS LOVE THAT WE'VE FOUND)	HEAT/MCA 41203		6
64	70	DON'T YOU LIKE IT	CHAPTER 8/Ariola 0802 (Arista)		2
65	—	DON'T TAKE MY LOVE AWAY	SWITCH/Gordy 7181 (Motown)		1
66	—	DYNAMITE	STACY LATTISAW/Cotillion 45015 (Atl)		1
67	—	DON'T WANNA SEE YOU CRY	CLIFFORD COULTER/Columbia 1 11202		1
68	69	THE BIG BANG THEORY	PARLIAMENT/Casablanca 2250		2
69	57	THE GET-DOWN MELLOW SOUND	PLAYERS ASSOCIATION/Vanguard 35214		5
70	34	SPECIAL LADY	RAY, GOODMAN & BROWN/Polydor 2033		23
71	52	LET THE MUSIC TAKE ME	PATRICE RUSHEN/Elektra 46604		5
72	62	GIMME SOMETHING REAL	WARDELL PIPER/Midsong 7 72000 (CBS)		4
73	61	I'LL BE AROUND	WAR/MCA 41209		4
74	68	I DON'T WANT TO BE WITH NOBODY ELSE	ALTON McCLAIN & DESTINY/Polydor 2073		3
75	75	YOU GAVE ME LOVE	CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)		5

Black Music Report (Continued from page 37)

part of the family and we are 100 percent behind him. The rumor that Mack was fired is totally untrue."

Lipps, Inc., the brainchild of Minneapolis' Steven Greenberg (musician, writer and producer of Lipps, Inc., whose debut Casablanca LP, "Mouth To Mouth," contains the contagious hit single, "Funkytown") has finally come into its own. Greenberg, who has been a professional musician for 14 years, was more than aided by the strength of Cynthia Johnson's verified soulful vocals, Scott Jones' musical charts and David "Engineer" Kivkins' ability. Clearly, he has a hit. Greenberg attributed his lust for great R&B music to the early influence of Motown acts

like the Temptations and the Four Tops, adding to his recent list Earth, Wind & Fire's influence. While anticipating a new release for Lipps, Inc. in late August, Greenberg meanwhile is grooming other artists for future productions.

Bill Marin, Casablanca's former regional promotional man, has been replaced by Willie Tucker, formerly of Phonogram/Mercury Records. The replacement was confirmed by Jheryl Busby, VP of R&B promotion at Casablanca.

Donna Summer will reportedly sign a deal with David Geffen's newly formed DG Records, which will be distributed by Warner Bros.

Record World Jazz

By SAMUEL GRAHAM

■ **GOT IT COVERED:** Regular readers of this column have seen occasional mentions of jazz album covers and their effectiveness—or lack of it—in letting the potential buyer know what he's in for when he is tempted to buy a new record. One tends to assume that the jazz consumer is a more discerning buyer than others, that he's interested mainly in who the musicians are, as well as instrumentation and repertoire, and won't be influenced one way or the other by a cover's artistic merits or relevance to the music. That may be true of the jazz veteran, but this is a field that's growing rapidly, constantly attracting the less informed listener, and it's clear that a good or bad cover can in fact have a corresponding effect on sales.

In Chicago, Jim at the Jazz Record Mart on Grand Avenue is one of those in a position to put this question to the test on a daily basis, as are most retailers. "Some people's theory is that it's wise to have the musician on the cover with his instrument," Jim says. "At this store, it's more a question of the quality of the music. But some covers do attract the attention of people who aren't hard-core; conversely, if the cover is obscure, or doesn't say much about the record, even the hard-core guy will pass it over. There should be something on there to identify the approach of the music."

Jim mentioned **Oscar Peterson's** "Night Child," on the Pablo Today label, as one of those whose cover probably didn't do it much good. "It's a very nice album, and we tried to plug it as the new Oscar. But the cover, with just a picture of a kid on it, doesn't help. Sure, it's called 'Night Child,' so the picture makes sense, but it doesn't really register as an Oscar Peterson album. A shot of his face, or of a keyboard, would make a difference; with this picture it could be anyone."

On the other hand, the cover of the **Heath Brothers'** "Passin' Through" (Columbia) was nicely complementary. Says Jim, "The impression you get it, 'Here are these two guys, and here's what they do,' because they're pictured with their instruments. And because of the color of the cover, a nice tan, you get a sense of the record—clean and mellow."

Lines whose graphics project some kind of overall identity—like Verve's and Fantasy/Prestige/Milestone's reissues, or the old CTI series—get high marks. "They (buyers) might not recognize the artist, but they recognize the format, so to speak, and that stops them at the bin. I think that's helped labels like ECM promote some of their artists."

It's a tricky subject. Certainly one doesn't want to see a guitar on every single guitarist's cover, helpful though it might be. And some covers look good at a distance, in displays or front windows, but don't register at long range, another fact worth considering. Any further input on this matter would be appreciated.

NEW RELEASES: A lot of small labels are getting into the act lately, several of them concentrating on piano trio recordings. From the Gatemouth Recording Co. in Island Park, N.Y. comes **Jim McNeely's** "The Plot Thickens," a fairly progressive outing in which the pianist's trio (including drummer **Billy Hart**) is joined by guitarist **John Scofield** on two long excursions. The moody title cut, sounding a bit "ECM-esque," only busier, is recommended. . . . The **Bob Szajner Triad's** "Jazz Opus 20/40," on Seeds and Stems Records (distributed by Cleveland's Mirus Music Corp.), is a more straight-ahead, lyrical affair. Szajner wrote all the tunes, giving them names like "Come Back Little Thyroid Gland" and "Black Monk" . . . Meanwhile, the Polaris label in Monterey Park, Calif. has released the second album by **Jack Scalese**, another very talented pianist whose playing is marked by striking harmonic density. Included in his "Beyond Blue" album is a barely-recognizable version of **Hank Snow's** "A Fool Such As I," undoubtedly the most unusual treatment this country chestnut has ever had.

Chicago's Flying Fish Records has two new releases. **Paul Berliner's** "The Sun Rises Late Here" features Berliner on such instruments as African mbira (something like a thumb piano inside a large gourd) and kudu horn (described as "a side-blown trumpet"). His album is very earnest indeed, and definitely not for everyone. . . . Flying Fish's other new offering is a thoroughly swinging "Live at Rick's Cafe Americain" with **Red Norvo** (vibes), **Urbie Green** (trombone), **Buddy Tate** (sax) and rhythm section. The club where this was recorded, by the way, is located in a Chicago Holiday Inn, which should certainly kill a few of the cliches about motel music.

Two other releases from recent weeks may well prove to be among the year's best jazz albums. **Bobby Hutcherson's** "Un Poco Loco" (Columbia) features a great band (**John Abercrombie**, guitar; **Chuck Domanico**, bass; **George Cables**, piano, and **Weather Report's Peter Erskine**, drums), with a sound notable especially for the tasty comingling of the leader's vibes and Cables' Rhodes, and moreover for its lack of horns, which gives the proceedings an unusual, ah, tenor. Hutcherson has also chosen his material judiciously, including two offerings from Cables, one from **Jack DeJohnette** (the lovely "Silver Hollow") and one from the Epic jazz-rock outfit **Pages**. Writers like these are among a small group that's energizing the whole field of jazz composition, taking it away from the strict confines of the traditional head-solo-head format but managing to avoid most of the boring pitfalls of fusion.

Cables' own "Cables' Vision" (Contemporary) is only the pianist's second LP as a leader, his first released domestically, but after many stints as a sideman (with **Freddy Hubbard**, **Dexter Gordon**, **Art Blakey** and others) and at least 20 covers of his tunes, he's far from an unknown figure on the jazz scene—and he will become very well known indeed on the strength of this album, if there's any justice. Hutcherson returns the favor by sitting in, as does Erskine; other players include Hubbard, **Ernie Watts** (reeds and flute), **Tony Dumas** (bass) and **Vince Charles** (percussion). Cables has four more of his tunes spotlighted, among them "Morning Song," while Hubbard (the bebopping "Byrdlike") and Hutcherson each contribute one. A truly outstanding album, beautifully conceived, played and recorded.

Art Pepper also has a new Contemporary album, about which more in an upcoming column. Other new product includes Hubbard's "Skagly" (Columbia), **Jeff Lorber's** "Wizard Island," and three from Pablo: **Count Basie/Oscar Peterson's** "Night Rider," **Milt Jackson's** "Bag's Bag" and a **Joe Pass/Niels Henning Orsted Pedersen** live album, "Northsea Nights."

Author **Burt Korall**, who has begun a comprehensive volume on jazz drumming from the turn of the century up to the present, requests information regarding jazz drummers. He is particularly interested in stories, anecdotes and vital information (drumming style, equipment used) regarding early, lesser-known musicians. Korall also requests information on Latin, R&B, rock and European drummers who have influenced jazz drumming. All correspondence should be forwarded to Burt Korall, 2 Park Lane, Mt. Vernon, New York, 10552.

Korall's publisher is Schirmer Books, a division of Macmillan.

Sight & Sound Taps Jo-Ellen Ames

■ **NEW YORK** — Jo-Ellen Ames has been name director, tours and special projects at Sight & Sound Management Ltd., according to the firm's president, Bob Schwaid.

Prior to joining Sight & Sound a year ago, Ames served as associate director at Fred Heller Enterprises.

In her new capacity, Ames will be responsible for the coordination of promotional and administrative touring functions for Sight & Sound artists. She will continue to be based at Sight & Sound headquarters in New York and will report directly to Schwaid.

The Jazz LP Chart

MAY 17, 1980

- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- HIROSHIMA**
Arista AB 4252
- TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
- 1980**
GIL SCOTT-HERON & BRIAN JOHNSON/
Arista AL 9514
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- LIVE AT THE PUBLIC THEATER**
HEATH BROS./Columbia FC 36374
- NOMAD**
CHICO HAMILTON/Elektra 6E 257
- NUDE ANTS**
KEITH JARRETT/ECM 2 1171 (WB)
- OCEANLINER**
PASSPORT/Atlantic SD 19265
- SKAGLY**
FREDDIE HUBBARD/Columbia FC 36418
- UN POCO LOCO**
BOBBY HUTCHERSON/Columbia FC 36402
- BARTZ**
GARY BARTZ/Arista AB 4263
- RISE**
HERB ALPERT/A&M SP 3714
- IN PERFORMANCE**
OREGON/Elektra 9E 304
- WITHOUT RHYME OR REASON**
SCOTT JARRETT/Arista/GRP GRP 5007
- WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/Tappan
Zee JC 36342
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243

Avalanche of Soundtrack Contenders on The Way

(Continued from page 3)

film and record marketers in still closer proximity.

MCA, due to its Universal Pictures division, has perhaps the largest stake in the trend, highlighted by two summer releases, "Xanadu" and "The Blues Brothers." The latter, due for an album release via Atlantic, will see the title act joined on screen and record by Aretha Franklin, Ray Charles, John Lee Hooker, James Brown, Cab Calloway and Muddy Waters.

"Xanadu" will likewise team talents with the MCA soundtrack to highlight both Olivia Newton-John and Electric Light Orchestra. Although the film won't be released until August, the campaign kicks off this week via the rush release of singles from both acts and a two-day movie/music promotional preview that will see Universal, MCA Records and Jet Records flying in key press and exhibitors from around the country to view film clips, hear the album and receive a briefing on the marketing campaign.

MCA also has Neil Young's soundtrack to "Where The Buffalo Roams," which combines Young's own instrumental and vocal compositions with vintage hits by Jimi Hendrix, The Temptations, The Four Tops, Bob Dylan and Creedence Clearwater Revival.

Country Emphasis

The multiple artist cachet will also be repeated with a country emphasis in the soundtrack to "Smokey and The Bandit II," which MCA has set for the coming months, while Jerry Reed, featured in both the original and the sequel, will have a solo work reportedly due for tie-ins to the film.

MCA's interest in the trend even finds its projected soundtrack for the follow-up to "Up In Smoke," "Cheech & Chong's Next Movie," shifting from a comedy emphasis to focus more on music by new label signing Killer—and the featured comedy duo themselves, meanwhile, will have a new Warner Bros. album coming in the wake of the movie's release, again aimed at tapping the movie's exposure.

Warner Bros. Records will be handling the soundtrack album for "Roadie," due to feature Blondie, Cheap Trick, Pat Benatar, The Fabulous Thunderbirds and Meat Loaf, among other artists, but Epic Records will be the first to preview the feature's music via rush release of a new Cheap Trick 10-inch "Nu-Disc" EP, also due for release shortly.

Warners has a more offbeat soundtrack property in "The Long Riders," featuring vocal and

instrumental music composed for the western period drama by long-time WB label act Ry Cooder. Set for tentative fall release is "One Trick Pony," Paul Simon's first starring role in films, and a focal point to the songwriter's move to Warner Bros. for both film and recording ventures. In addition to his own performances, Simon has reportedly filmed concert sequences with a host of other artists.

Elektra/Asylum meanwhile hopes to repeat its success with its country soundtrack to "Every Which Way But Loose" via the new Clint Eastwood starring vehicle, "Bronco Billy," which has already yielded Eastwood's "debut" as a singles act via a duet with Merle Haggard, released recently as a single. Like "Every Which Way..." (which itself is expected to yield a sequel during the coming year), "Bronco Billy's" music was produced by Snuff Garrett, who's likewise helming the production for the "Smokey and The Bandit II" soundtrack.

RSO is already revving up both its "Star Wars" sequel campaign and a host of related recording projects drawing from John Williams' score. "The Empire Strikes Back," already in preview screenings and due for release later this month, will thus see Boris Midney contributing a dance music record based on the film; a probable "storybook" album project along the lines of the successful "Star Wars" children's album; and RSO's first venture into the jazz market via a collection of "Empire" covers by as yet unnamed, but reportedly established jazz acts.

RSO is also launching a major campaign for the soundtrack to "Fame," the third film by "Midnight Express" director Alan Parker, whose plot centers on young dancers and musicians and thus places strong dramatic emphasis

on performances in the film. And, due for summer, "Times Square" will see RSO's film and label arms turning their cross-over strategy toward new rock styles. In addition to previously released material by such artists as Talking Heads, whose "Life During Wartime" will be prominently featured under a key sequence, the film's producers are reportedly reviewing a bank of newly-recorded material by both stars and unsigned artists, much of it written expressly for the film.

Other major movie/record ties will come with the release of Allan Carr's "Can't Stop The Music," due for a major soundtrack release on Casablanca headlined by the film's featured stars, The Village People, and other major recording acts; Willie Nelson's first starring vehicle, "Honey-suckle Rose;" and "Hard Country," scored by singer-songwriter Michael Murphey, who makes his screen debut in the film, and featuring performers by several top country-pop acts.

That lineup of projects is only a partial list of properties due for release by the third quarter. Other potential soundtrack hits will include the soundtrack to Universal's "Flash Gordon," featuring a main theme and score by Queen, with Elektra/Asylum currently expected to release the soundtrack; "Family Dream," another Universal Picture, due for eight new songs written by Roberta Flack, David Foster and Eric Mercury, and performed on the MCA soundtrack by Flack; and several period source material compilations modelled after "American Graffiti."

Meanwhile, Neil Diamond's film debut as "The Jazz Singer" has just completed production, while the production team behind "Rocky" is currently shooting "The Idolmaker," a drama centering on early '60s rock vo-

calists and due for original songs and score by Jeff Barry. Animator Ralph Bakshi ("Lord of The Rings," "Fritz The Cat," "Wizards") is readying his own tribute to musical history in "American Pop," which early reports indicate will provide a sampler of different periods and styles. And, in development or pre-production, the lists continues with scripts developed from song hits such as "The Night The Lights Went Out In Georgia" and "Take This Job and Shove It," both being independently produced, and Dolly Parton's first screen musical, "The Best Little Whorehouse In Texas," now starting to shoot here and set to pair the songstress with Burt Reynolds.

That overview measures not only the increased movie exposure for contemporary artists and styles, but the greater marketing and creative overlap between the two businesses.

(Next week, RW continues its survey of pop at the movies with a look at the economic and creative factors that are nurturing the trend, and how labels and studios are pooling risks and resources.)

Arista-Fox Film Tie

(Continued from page 3)

A.D.A. films will appear on Arista Records. An Arista spokesman said that a "definite attempt" will be made to use the talents of Arista artists in A.D.A. films. Ariola Eurodisc GmbH, which owns Arista, will share in the profits from A.D.A. films.

In a prepared statement, Davis said, "Motion pictures and theatrical properties have always been of keen interest to me. I believe there is considerable opportunity to merge the best of cinematic properties with today's great musical talent and we will be working to do just that. Sherry Lansing, Alan Hirschfield (vice chairman for 20th Century-Fox) and Monti Lueftner (managing director and CEO of Ariola Eurodisc GmbH) could not be more supportive of this quest and enthusiastic about its prospects. I'm very grateful and eagerly look forward to the association." Davis worked with both Hirschfield and Lansing when they were at Columbia Pictures Industries, which owned Arista before Ariola.

Commenting on the new relationship, Lansing said, "20th Century-Fox is very excited about teaming with Clive Davis and Arista. I have worked with Clive and know that he is committed to developing innovative ways of integrating motion pictures and contemporary music."

Father, Son & The Holy Charts



Father Guido Sarducci took time from his busy schedule as gossip columnist for the Vatican newspaper to drop by the Record World offices to give a blessing to the RW charts. From left: Father Guido and RW researchers Mike Vallone, Greg Brodsky, Doree Berg and Carl Skiba. His holiness has just released his debut WB album, "Live at St. Douglas Convent."

Classical Retail Report

MAY 17, 1980

CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BEETHOVEN: FIDELIO—Behrens, Hoffman, Solti—London
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- RAMPAL PLAYS JAPANESE MELODIES—Columbia
- DAME JOAN SUTHERLAND SINGS MOZART—London
- FREDERICA VON STADE SINGS HAYDN, MOZART AND ROSSINI—Philips

KORVETTES/NEW YORK

- BELLINI: NORMA—Scotto, Troyanos, Levine—Columbia
- LIONA BOYD PLAYS BAROQUE WORKS—Boyd, Davis—Columbia
- BRAHMS: COMPLETE SYMPHONIES—Levine—RCA
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- GALWAY: SONG OF THE SEASHORE—RCA
- PACHELBEL: KANON—Canadian Brass—RCA
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- RAVEL: DAPHNIS ET CHLOE—Mata—RCA Digital
- STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Katsu, Dorati—London

SAM GOODY/EAST COAST

- BEETHOVEN: FIDELIO—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- MONTERRAT CABALLE: ARIE ANTICHE—London
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Muti—Angel
- MOZART: SOGNO DI SCIOPINE—Popp, Hager—DG
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE, PRIMADONNA VOL. V—RCA
- RAMPAL: JAPANESE MELODIES—Columbia
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips
- SUTHERLAND SINGS MOZART—London

RECORD & TAPE COLLECTORS/ BALTIMORE

- BACH: ORGAN MUSIC—Hereford—Argo
- BEETHOVEN: TRIPLE CONCERTO—Karajan—DG
- BEETHOVEN: FIDELIO—London Digital
- BEETHOVEN: SYMPHONY SYMPHONY NO. 6—Muti—Angel

- BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
- GALWAY: SONG OF THE SEASHORE—RCA
- MOZART: SYMPHONIES NOS. 33, 40—Collegium Aureum—Quintessence
- PAVAROTTI'S GREATEST HITS—London
- RAMPAL PLAYS JAPANESE MELODIES—Columbia
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Gavrilov, Muti—Angel

HARMONY HOUSE/DETROIT

- BACH-BUSONI: TRANSCRIPTIONS—Jacobs—Nonesuch
- BOLLING: SUITE FOR GUITAR AND JAZZ PIANO—Angel Digital
- LIONA BOYD PLAYS BAROQUE WORKS—Boyd, Davis—Columbia
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- ANCIENT DANCES OF HONGRIE—Clemenci Consort—Harmoni Mundi
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- RACHMANINOFF: COMPLETE WORKS FOR PIANO, VOL. VI—Laredo—Columbia
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips

TOWER RECORDS/LOS ANGELES

- BEETHOVEN: FIDELIO—London Digital
- BEETHOVEN: SYMPHONY NO. 3—Giulini—DG
- BOLLING: SUITE FOR GUITAR AND JAZZ PIANO—Angel Digital
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Multi—Angel
- SUTHERLAND SINGS MOZART—London
- MOZART: COMPLETE SYMPHONIES, VOL. III—Hogwood—L'Oiseleur Lyre
- PAVAROTTI'S GREATEST HITS—London
- LEONTYNE PRICE, PRIMADONNA VOL. V—RCA
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
- RAMPAL PLAYS JAPANESE MELODIES—Columbia

TOWER RECORDS/SEATTLE

- BEETHOVEN: TRIPLE CONCERTO—Karajan—DG
- BEETHOVEN: FIDELIO—London Digital
- BOLLING: SUITE FOR GUITAR AND JAZZ PIANO—Angel Digital
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Muti—Angel
- NIJINSKY SOUNDTRACK—Columbia
- BRAVO PAVAROTTI—London
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
- SUTHERLAND SINGS MOZART—London

*Best sellers are determined from the retail reports of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/New York, Cutler's/New Haven, Record & Tape/Washington, Specs/Miami, Rose Discount/Chicago, Lury's/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco and Discount/San Francisco

Beethoven, Bernstein—and Ames

By SPEIGHT JENKINS

■ NEW YORK—May 5 in New York was a good day all round. The temperature rose to 90 (with low humidity), Leonard Bernstein came out of seclusion to acknowledge Deutsche Grammophon's good wishes at a reception given for him on the issuance of his complete Beethoven symphonies, and Guenter Hensler, president of Polygram, announced that Alison Ames had been named the new U.S. chief of Deutsche Grammophon and a vice president of Polygram Classics.

Miss Ames' appointment was met with a lot of enthusiasm from those gathered in the Cottage on the Park reception rooms at the Hampshire House. The young woman, born in Philadelphia and reared in New England, began her career with DG in New York in 1973. A few years ago she left the company and went to Germany, later joining the parent organization in Hamburg. Having picked up fluent German and becoming even more sylph-like, she now returns to head up the branch for which she was once press representative. In those days she won respect because of her straightforwardness with the press and her musical knowledge and affection because of her empathy with artists and her considerable charm. That combination of good qualities is hard to find anywhere, and she has been sorely missed.

Hensler's ability to lure Leonard Bernstein to a party—even one given in celebration of his Beethoven Symphonies recording—deserves notice. The conductor has withdrawn from all activity this year in order to compose, and the solitude, which had been absolute, has obviously been good for his health. Tanned and looking quite rested, he held court in one section of the Cottage on the Park, graciously remembering names and faces of the many who came to congratulate him on his recordings.

"It's absolutely painful to come back from my seclusion," he said in a quick interview between canapes. "Until this afternoon I was in blue jeans and working. I haven't been thinking of Beethoven or anything else but my own notes." Coaxed now to reflect a bit on his recordings of the Symphonies with the Vienna Philharmonic, Bernstein said, "The greatest challenge is always the Ninth and I believe I have come closer

to what I want in this recording. The performance we gave here last fall (when the Vienna Philharmonic toured America with Bernstein and played in Carnegie Hall) was the most satisfying live performance I have ever conducted, and I think it's caught on this recording."

Involved now in the thought, he continued, "The first and third movements, of course, are the rough ones. And particularly the third. Beethoven marked it 'Adagio molto e passionato.' Many conductors read that as a very passionate Adagio. It is that, but the 'Molto' means very, very slow—as slow as is humanly possible for musicians to play. I know Beethoven meant that because only if it is that slow can the two Adagio sections stand out as faster and really be Adagio. They must not sound the same."

With slowness, however, can come lethargy or breaks in the line. But this third movement has neither problem; indeed it is the most successful in Bernstein's recorded work for maintaining tension with the kind of slowness he wants—not really a Furtwaengler slowness, because it is completely lacking in ponderousness. It is a light sound, amazingly sustained. Are there any particular technical reasons why it works?

"I try to make the strings play as though the dynamic is fortissimo though it is really pianissimo. It's really not violinistic, but I work on them to apply the kind of left hand tension that one uses in a fortissimo passage while using the bow as lightly as possible. It's a little like rubbing your stomach one way and your head another if you're a violinist because it is simply not what is expected. But the Vienna Philharmonic can do it and they did it. I think it makes all the difference."

Asked about the future, Bernstein smiled and said, "I can't even think about the future. It has to be planned but I don't want to. I love what I'm doing, and I eliminate any thoughts from my mind of what I'll conduct when I come back to conducting."

Transfer Tour Set

■ NEW YORK—Atlantic recording group Manhattan Transfer has announced a major club tour with stops in the northeast, midwest, and Canada.

Album Picks

(Continued from page 20)

'FLASH'

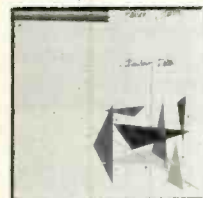
JOE THOMAS—Chiaroscuro CR2018
(Audio@delity) (7.98)



Joe Thomas is a monster flute and saxophone player. Some of his other efforts have aimed at the dance crowd, but this LP is a musician's delight. Thomas is joined here by guitarist David Spinozza.

RAINBOW DELTA

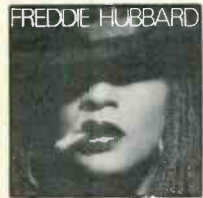
PATRICK GLEESON—PVC 7914 (JEM)
(8.98)



A synthesizer is not a glorified, expensive version of an electric organ. Patrick Gleeson gives the instrument dignity, and this LP explores some of its more creative possibilities. The effect is both atmospheric and orchestral.

SKAGLY

FREDDIE HUBBARD—Columbia FC 36419
(8.98)



Freddie Hubbard has been making great jazz albums for a long time. Smoothness and taste are practically trademarks of the Hubbard style, and the trumpet gets an excellent chance to display his chops on the title cut.

A DAY AT THE SURFACE

BJORN J:SON LINDH—Vanguard
Freestyle VSD 79434 (7.98)



There is more to this music than is usually found within the boundaries of jazz-rock fusion. One finds elements of progressive rock (synthesizer work courtesy of Peter Robinson) jazz and R&B creating a personal, pleasant blend.

GAYLE ADAMS

Prelude PRL 12178 (7.98)



Her voice doesn't nail you to the wall with the intensity of some other female disco singers, but Gayle Adams has style and can be convincingly sweet or nasty, depending on what's called for. This is intelligent dance music.

CRT Hearings (Continued from page 3)

day's hearings, "but I can tell you already this matter could go on well past the scheduled hearing dates." Jumping into the mechanical royalty rate proceeding immediately after a lengthy series of hearings on cable TV matters, Brennan didn't seem overwhelmingly enthusiastic about the prospect.

There were so many officials, so many lawyers and so many witnesses and consultants this past week that the CRT actually had to hold the hearings a block away in a larger government hearing room. (One wag, pointing out the remarkable number of leather and leatherette attaches, briefcases and folders throughout the room remarked: "Think how many naughahydes died just to make holders for all reports.")

Indeed there were reports—and briefs and studies and charts

and graphs. The basic positions of both parties have been presented over the past few weeks in these pages. Basically, songwriter-copyright holders and publishers feel a rate increase is justified and overdue; they feel that the 2¾ cent rate per song is ridiculously low in the face of today's inflated economy and deflated dollar. The recording industry, on the other hand, strongly feels that an increase is not warranted, and if an increase should occur, publishers will collect borrowing a term from oil company critics — "windfall profits." They also maintain that the possible increase could seriously damage the future of the industry, causing cutbacks in releases, new artists and recording budgets.

NMPA president Leonard Feist led off the opening salvo last Wednesday, calling for a rate of

six percent of the suggested retail price of records.

In his statement to the Tribunal, Feist said that such a rate increase would meet the four statutory criteria set forth in the 1976 Copyright Act (upon which all of these re-evaluations are based). He also stated he didn't think such an increase would cause unreasonable increases in record company costs.

"Mechanical royalties represent such a small percentage of record company costs that an increase to six percent would have only a minimal effect on the price of records."

He added: "Saying that the mechanical royalty rate drives up the cost of records is like saying that the price of band-aids drives up the cost of medical care."

Feist also took a shot at the much-publicized report that 1979 was a very bad year for the record industry: "We don't know the record companies' capital investment because, after collecting that data, they decided not to submit it to this Tribunal, even after the Tribunal requested it. But we know that the record companies are able to produce a fair income for themselves. In most recent years, they did so. "In 1979," Feist said, "they were able to produce a fair income—but instead dissipated it by self-acknowledged excessive practices."

He also pointed out that NMPA felt a six percent royalty rate is what he said was "the historical effective rate." For the first two decades of the LP, he added, "albums containing 12 songs typically sold for \$3.98. A two-cent royalty came to 24 cents, or six percent of the suggested retail price.

At the end of his statement, Feist said that even if the rate goes to six percent, "songwriters and publishers would still receive royalties of less than half of those paid to recording artists."

The RIAA delivered a strong re-hearing memorandum. In it, the RIAA attorneys maintained that "Copyright owners are doing better than ever under the current rate—better than inflation, better than recording companies," and posited that publishers will collect "windfall profits . . . the rich singer-songwriter will become even richer . . . consumers will suffer . . . recording companies will be forced to reduce releases, cut back budgets, lay off employees . . . (and) the unknown or unsuccessful songwriter could suffer."

These quotes are just from the table of contents of the report. It should be a very interesting, long, hot summer at the CRT.

NARAS N.Y. Sponsors Forum



The New York chapter of the National Academy of Recording Arts & Sciences (NARAS) recently held a forum between artists and critics at Storytowne, a Manhattan night spot. Participants included performers Carly Simon, Roberta Flack, Gerry Mulligan and Cissy Houston, and critics Robert Palmer of The New York Times, Timothy White of Rolling Stone and Gary Giddins of The Village Voice. Pictured (from left) are: Giddins, Houston, Simon (back row), moderator George Simon (national consultant to NARAS), Mulligan (back row), White, Flack and Palmer.

Osman Chairing Industry Workshop

■ NEW YORK — Henry Osman, vice president, internal audit for PolyGram Corporation, will serve as chairman for a workshop on business, accounting and auditing practices and problems in the record industry during the second annual Entertainment Industry Conference sponsored by the Foundation for Accounting Education, May 19, 1980 at the Warwick Hotel in New York City.

The Conference is designed for individuals involved or interested in the unique and highly specialized fields of entertainment accounting, auditing and taxation, according to Conference Chairman Errol M. Cook of Arthur Young & Company, New York.

In addition to the record industry workshop, workshops in accounting and auditing practices of film-distribution companies and general tax will be held during both morning and afternoon Conference sessions. Other top-

Wynn Bows Label

■ LOS ANGELES — A new label which will specialize in young performers geared at the teen fan marketplace has been formed by Ann Wynn. The label, called Super Starfire Records, not only utilizes independent distribution but also mail-order marketing campaigns via national youth oriented publications. The new company also offers merchandising tie-ins which are also made available thru the mail-order strategies.

The first artist signed to the label is ten year old Nico Princely. The initial release is "Love Is Good As Gold" b/w "Roller Skater Rider."

The label is located at 20000 Ventura Blvd. #A, Woodland Hills, Ca. 91364; telephone: (213) 992-6083.

ics include accounting, auditing and taxation in cable television, radio and television broadcasting, and movie structuring.

MCA's Siner Buoyed by Positive Effects Of Division's Year-Long Restructuring

(Continued from page 3)

quarter reverses over a year of losses exacerbated by both general market conditions and MCA's overhead outlays via its now defunct Infinity Records arm and its purchase of ABC Records. But where such obstacles have spurred ongoing speculation about the health of the media giant's music operations, last Monday's (5) figures, as released by MCA chairman Lew Wasserman (see separate story), include the highest revenues in recording and music publishing in MCA's history.

Total revenues for the first quarter of 1980 were \$41,276,000, a 34 percent increase over the same period a year earlier. More significantly, operating income rose to \$277,000, compared with losses of \$608,000 for the same period in 1979—not coincidentally the same quarter in which MCA purchased ABC's label operations and publishing holdings, and the second quarter of active operation for Infinity.

"I think what it shows more than anything is the positive outcome of last year's hassles," said Siner of the division's turnaround. "Last year, we were heavily involved in acquisitions, and the market itself was in shambles. It's only in the first three months of this year that we've had a chance to put our marketing effort to work as effectively as we needed to."

Like virtually every major, MCA Records has sought to offset the past year's problems and the industry's imperiled profitability through budgetary revisions, including staff cutbacks and reorganization, revised sales policies and roster trimming. "We're really streamlined now," says Siner, "and can react a lot faster to the marketplace as a direct result."

Better product control has also been achieved through a reduction in roster size, as well. Now estimated at over 70 acts, MCA Records' roster today includes the key acquisitions remaining from the ABC purchase as well as certain Infinity acts. "Both of those rosters are pretty well weeded out now," says Siner, "and that process will be complete by June or July." At that point, with the completion of several remaining inherited commitments, the active roster will stabilize at about 70 artists. "That's with something viable in virtually every musical category."

As for MCA's staff, Siner notes, "We've somewhat restructured everything. The promotion department, for example, was substantially streamlined just over

a week ago." That shuffle, which saw several national and local reps leaving, has replaced a two-tiered field force with a single rank of territorial assignments.

Explains Siner, "We've broken down the country into 15 regions, and we can now reach all of these people within 10 minutes. It's now functioning as an 'early warning system' of sorts."

Before, local reps had to report to regional management, which in turn coordinated promotional strategy with MCA's national offices here. Now, regional promotion staffers replace their local predecessors, and report directly to Los Angeles. "It also gives each of them more prestige within their territory," adds Siner. "The Seattle man, for example, was previously called the 'local' Seattle rep, yet he covered the entire state. Now his role reflects that more accurately."

Siner agrees that tighter playlists and more aggressive retail marketing and merchandising have altered the balance of power between promotion and general marketing in spurring a record's launch, and says the reorganization of MCA's promotion team is thus aimed at tying the two sectors more closely together.

"We're trying to make the promotion people more aware of all the other factors in the marketplace," says Siner. "You can get a station to play a record, but if there isn't enough stock in the market, or there are individual problems with retail support, they may not be sufficiently aware of the significance. What we're concerned about is do they have the overall picture of what has to happen."

Siner also confirms that MCA's

revised stances in country and black music have contributed to the division's renewed market strength. ABC's country roster and key staff, brought aboard to supervise the overall MCA country effort, have been integral to consolidating an already stable country base, he notes, and MCA's black music marketing staff is now "slightly larger than ever before, and there are more artists as well. There's really more of a commitment than before."

At least as important in Siner's view is MCA's emphasis on new acts. Candidly admitting that the past year has seen some projects frustrated either by market trends or internal reorganization, he's now confident that MCA will buttress its successes with established talent by creating new careers. "We're breaking our first new band in a while with Point Blank," he says, "which tied with Pete Townshend's solo album in adds its first week out. That's not bad at all, and while it's a little too early, we're very optimistic."

Siner says the label plans a similar push for the second album from the Iron City House-rockers, which scored a critical triumph but disappointing sales and radio play with its debut a year ago. Bernadette Peters' first single for MCA is also showing promising acceptance, and Siner notes that the first album by the Rossington-Collins Band, survivors of Lynyrd Skynyrd, will be treated as a major debut venture to insure that shifts in its vocal lineup don't undercut the prior band's audience.

Also due in coming quarters are the soundtrack to "Xanadu," the Universal musical feature featuring Olivia Newton-John and Electric Light Orchestra; a

new album from Poco; Steely Dan's next album, its last via the group's ABC contract; and albums by The Crusaders, Olivia Newton-John and Elton John.

On the John package, Siner perceives indications of the new marketing control his division has attained with completion of its streamlining. "We took a different approach on our marketing plan with this," he explains. "We gave all our sales people a cassette with four tracks, and wouldn't let buyers place an order until they'd heard the music they were buying. As a result, accounts that would have likely placed an order for 50 pieces wound up ordering hundreds."

Such projects lead Siner to project even stronger sales in the coming quarters, which would make his second year as label president (his appointment came in January of '79) upbeat indeed. "Just to get through last year was something," he concedes. "When you were besieged with a hundred different managers and lawyers, all trying to find out how the division was changing, it takes time and energy just to educate them on how you intend to do business."

Siner says successes with Tom Petty and The Crusaders, and the recent re-signing of Olivia Newton-John, are just a few of the indications that the management community has gotten MCA's message.

N.Y. Philharmonic To Tour Europe

■ NEW YORK — CBS/Masterworks has announced that the New York Philharmonic Orchestra's first European tour under music director Zubin Mehta will be made this summer through a special \$300 thousand sponsorship grant by Citibank.

The month-long tour to nine countries will begin on August 22, and will commemorate the 50th anniversary of the orchestra's first European tour.

There will be a special new digital release to commemorate the tour and, according to David Rossiter of CBS/Masterworks, Europe, a full marketing campaign is being planned.

Troyer to Home Run

■ NEW YORK—Home Run Systems Corporation director of promotion and marketing Jeff Schock has announced the signing of a management agreement with Chrysalis Records artist, singer/songwriter Eric Troyer.

Gold for Geils



"Love Stinks," the current album from EMI America's J. Geils Band, has been certified gold. Label president Jim Mazza surprised the band after a recent homecoming Boston concert by hosting a special party in the group's honor at which he presented them with gold discs signifying the album's success. Pictured at the post concert bash are (standing, from left) David Bridger, manager, artist relations, EMI America/United Artists Records; Magic Dick and Danny Klein, Geils Band; Jim Mazza; Stephen Jo Bladd and J. Geils of the band; Dick Williams, national singles promotion director, EMI/UA, and Geils representative Jim Donnally; kneeling are Peter Wolf and Seth Justman of the Geils Band.

Mother Teresa LP Released in Germany

(Continued from page 6)

ducer Horst Heinz Henning added folk music from 24 nations, sung by an international group of children whose parents work for the United Nations in Vienna. The finished product lasts 43 minutes. Achterfeld does not expect a second album will be released using the remaining material. He says the other tapes will be made available to radio stations for religious programming.

Production Costs

Achterfeld estimates production costs of the album at DM 100,000 (50,000 dollars). But because Marifon is a low-price line, the unit price will be only DM 12.5, DM 2.50 of which will go to Mother Teresa's order in Calcutta. "It's clear that we're not going to make money on this," says Achterfeld.

There is a clear business reason behind release of the album, however. Marifon, long distributed by Ariola in Germany, has just started its own sales and distribution organization. It is hoped that Mother Teresa's album, in addition to providing much needed money for the poor of India, will also quickly establish Marifon's new

distribution network with the German retail trade.

International release of Mother Teresa's album will follow as soon as rights to the master are assigned. Achterfeld, who controls the master and publishing, says only in Austria, Switzerland, Spain and the Benelux have agreements been made. Interested parties in other countries are waiting to hear the album.

Perhaps some industry skepticism is due to the disappointing sales in some countries (not including Germany) of Pope John Paul II's "Sacrosong" album last year. But Achterfeld emphasizes the completely different nature of this new recording: a project for charity, in English, by and about the Nobel Peace Prize winner. He adds that the Vatican had nothing whatsoever to do with Mother Teresa's album.

No First Refusal

Although Gruner & Jahr is controlled by Bertelsmann, Ariola/Arista companies will not be given first refusal on either the Mother Teresa album or other Marifon product. "We are a completely separate company," asserts Achterfeld.

Germany

By JIM SAMPSON

■ MUNICH—On June 15, Klaus Ebert leaves the Metronome Records marketing/A&R post he has held for six years to become head of DG/Polydor's national product department. Ebert succeeds Werner Klose, who will assume new duties at Polygram. DG/Polydor sources emphasize this is not part of a major shake-up at the company. Ebert takes over Klose's old team. But speculation persists that Ebert will be followed to DG/Polydor by Rudi Gassner.

TEUTONIC TELEX: Teldec is the first record company in Germany to release its own digital recordings: Axel Zwingenberger's album of boogie piano, plus two albums of classical organ music recorded in Austria . . . Young Munich music publisher Peter Steyrer has signed an exclusive representation agreement with Ralph Siegel for music on his new independent Steyrer Disco label. Joachim Neubauer, managing director of Siegel Music, adds that the firm has expanded in London with its new Sound of Jupiter Publishing, and has started a studio, the Producer's Workshop, in partnership with Jonathan Rowlands of Hush Music . . . Elton John is coming to Cologne next week for a 45 minute television special with actress Sydne Rome . . . The Little River Band is now booked to join Fleetwood Mac and Bob Marley at the Munich open air festival on June 1. EMI Electrola's Luthar Meinerzhagen is gearing up a major promotion campaign to break the band on this tour of Germany . . . On April 25, Pali Meller Marcovicz celebrated his 25th anniversary at Polydor International. Marcovicz, now director of classical product management and therefore the head of the world famous Archiv and DG Yellow labels, is much more than an administrator. He is a driving force behind one of the music business's most admired cultural enterprises, a man of letters and a man of music.

England

By VAL FALLOON

■ LONDON—RCA/Pye merger rumors continue on both sides of the Atlantic, and in London this week an RCA spokesman confirmed that meetings were taking place, with Pye U.K. MD Derek Honey en route to N.Y. for talks with RCA. Pye chairman Louis Benjamin said that the discussions did not involve one company buying another, but more a "use of common facilities" . . . Meanwhile former EMI music chief Leslie Hill has joined an industrial facilities company . . . NBRC, the Bertelsmann company resulting from the Ariola/Arista merger here, has started a TV mail-order company called Teledisc. First package will be the very best of Barry Manilow. Teledisc will also promote productions from other majors.

MUSIC NEWS: Journalists on both Melody Maker and the New Musical Express, on strike over pay claims, have been dismissed by parent company IPC Business Press. 1500 journalists are involved in the publishing giant's division. This is bad news for MM, which was planning an expensive and already heavily-publicized relaunch for May 24. Staff are continuing to report for work despite being officially fired. Meanwhile, a fill-in paper called New Music News Weekly has been started, backed by Bunch Books, and reported to be running for the duration of the strike—perhaps even longer if it is well supported . . . As predicted, all ten Jam singles, nine of them re-issues, made the Record Business top hundred this week—an all-time record.

MOVIE NEWS: The Sex Pistols film "The Great Rock'n'Roll Swindle" opens in London next week (May 15) with soundtrack LP on Virgin Records out June 6, featuring some of the songs—this is a new LP, not a re-issue of the earlier double . . . Summer release for the Chrysalis-backed reggae film "Babylon" and soundtrack LP . . . Now A&M moves into the film business with the soundtrack of "Breaking Glass," the new British rock musical—this is A&M's first U.K. involvement in films. LP is out July prior to the film's August premiere in London . . . The new Elton John LP "21 at 33" receiving major promotion from Rocket for its release here May 23. Has John really made 21 albums to date? A single cut, "Little Jeannie" is out this week . . . Can it be true that Gary Glitter is making yet another comeback? Massive turnout for his Lyceum show last week . . . Also huge turnout for WEA artist B. J. Robinson at his venue debut recently, followed up by successful dates at the Hammersmith Odeon . . . Ray Charles, Muddy Waters, B. B. King and many more named for the Capital-backed jazz festival at the Ally Pally from July 11 to 13 . . . Recent WEA signing the Rent Boys penned to Virgin for publishing via the big boys music company . . . EMI Records has signed wrestling star Shirley "Big Daddy" Crabtree. Yes, Shirley is a man . . . The single is his theme tune "We Shall not be Moved" . . . Riva has signed Irish band the Lookalikes, its first signing in over two years and only the third signing in five years of business.

Germany's Top 10

Singles

1. WEEKEND
EARTH AND FIRE—Vertigo
2. DER NIPPEL
MIKE KRUEGER—EMI
3. SUN OF JAMAICA
GOOMBAY DANCE BAND—CBS
4. IT'S A REAL GOOD FEELING
PETER KENT—EMI
5. I SEE A BOAT ON THE RIVER
BONEY M.—Hansa Intl.
6. BOAT ON THE RIVER
STYX—A&M
7. TAKE THAT LOOK OFF YOUR FACE
MARTI WEBB—Polydor
8. QUE SERA MI VIDA
GIBSON BROS.—Polydor
9. OH! SUSIE
SECRET SERVICE—Strand
10. THE BALLAD OF LUCY JORDAN
MARIANNE FAITHFULL—Island

Albums

1. THE WALL
PINK FLOYD—Harvest
2. THE MAGIC OF BONEY M.
BONEY M.—Hansa Intl.
3. TRAEMERIEIN
RICHARD CLAYDERMAN—Telefunken
4. DER NIPPEL
MIKE KRUEGER—EMI
5. DUKE
GENESIS—Charisma
6. THE TEENS TODAY
THE TEENS—Hansa Intl.
7. INSEL DER ZAERTLICHKEIT
DEMIS ROUSSOS—Polystar
8. NOCH EINMAL MIT GEFUEHL
RUDI SCHURICKE—Polystar
9. HIGHWAY TO HELL
AC/DC—Atlantic
10. CORNERSTONE
STYX—A&M

(Courtesy: Der Musikmarkt)

SPARS Conference

(Continued from page 12)

colm Rosenberg, featured perhaps the most well-rounded group of speakers offered at the conference: Michael Dilbeck, VP, west coast A&R for Columbia Records; producer Tom Dowd (Rod Stewart, Chicago, Eric Clapton and others); Art Mancinow, VP of finance for the ARC label, and William Rogers, executive VP for the operations headed by Kent Duncan, including Kendun Recorders and Sierra Audio, a studio building firm. Their consensus was that while most banks have little understanding of the recording business, studio owners themselves must arm themselves with as much financial information as possible in order to run their businesses efficiently. Simply put, "You can't maintain a business without good business sense," said Rogers.

Seminar Topics

Rogers noted that every studio should be concerned with insurance control over inventory and maintenance staff, and collection procedures. Added Dowd, "A really hot studio is one that has reached an equilibrium, a marriage of people and equipment where the equipment is running beyond what the manufacturer expected, and as well as it possibly can run." From a record label's standpoint, said Dilbeck, "all we care about is professionalism. An artist wants to reach for the stars, and it's your job to make sure that's possible."

By far the most serious questions raised during the second session, and among the more vital matters of the day, involved tape ownership — it was generally agreed that a studio owns any tape until it's paid for — and cancellation policies, a subject of considerable concern to most owners. While neither was resolved to everyone's

satisfaction, it was clear that through an organization like SPARS, such questions can be posed to record labels, and other clients, with a unified voice.

Monday afternoon's panels began with a discussion of the special problems faced during the transfer from tape to master disc. Moderated by Kendun Recorders chief Duncan, panelists Mack Evans of Masterphonics, Ken Perry of Capitol, Steve Guy of Location Recording Service and Record Technology, Inc., and Tom Steele of Frankford/Wayne Labs reviewed the sometimes conflicting goals of recording engineers and master cutters.

Summarized Steele, "What it really comes down to is that we're dealing with a 1946 standard, the RIAA curve that all the labels continue to observe." Disc-cutting standards, he said, must compensate for the lower dynamic head room of the mechanical disc-cutting process.

Evans noted that proper tape set-ups are needed in terms of test tones included. "We need to know as much as possible about the conditions of the recording," he said, and the more detailed the recording information provided, the more easily the master cutter can avoid problems during the process. Perry meanwhile recounted his experiences in digital-to-analog mastering, including his role in cutting Fleetwood Mac's "Tusk" album. Perry, hailing the virtual freedom from tape degradation made possible by the digital technique, also noted the increasing interest in half-inch analog tape machines. "Half-inch, two-inch tape will be a transitional format before digital really arrives," he said.

(Record World's coverage of the SPARS conference will continue in next week's issue.)

Goody Muti Promo



The Sam Goody retail chain recently completed a successful month-long promotion for Riccardo Muti at their Chestnut Street store in Philadelphia. Highlighting the promotion was a visit by the maestro himself during which he signed autographs for a steady stream of Muti fans for one and a half hours. Pictured at the autograph signing are Tony Caronia, director of Angel Records/east coast (standing) and Muti.

England's Top 25

Singles

- 1 GENO DEXY'S MIDNIGHT RUNNERS/Parlophone
- 2 COMING UP PAUL McCARTNEY/Parlophone
- 3 CALL ME BLONDIE/Chrysalis
- 4 TOCCATA SKY/Ariola
- 5 HAPPY HOUSE SIOUXSIE & THE BANSHEES/Polydor
- 6 WHAT ANOTHER YEAR JOHNNY LOGAN/Epic
- 7 FOOD FOR THOUGHT UB40/Graduate
- 8 THE GROOVE RODNEY FRANKLIN/CBS
- 9 WORKING MY WAY BACK TO YOU SPINNERS/Atlantic
- 10 CHECK OUT THE GROOVE BOBBY THURSTON/Epic
- 11 SEXY EYES DR. HOOK/Capitol
- 12 MY PERFECT COUSIN UNDERTONES/Sire
- 13 I SHOULD'VE LOVED YA NARADA MICHAEL WALDEN/Atlantic
- 14 GOLDEN YEARS (EP) MOTORHEAD/Bronze
- 15 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century
- 16 BREATHING KATE BUSH/EMI
- 17 TALK OF THE TOWN PRETENDERS/Real
- 18 DON'T MAKE WAVES NOLANS/CBS
- 19 NO DOUBT ABOUT IT HOT CHOCOLATE/Rak
- 20 THE GREATEST COCKNEY RIP OFF COCKNEY REJECTS/Zonophone
- 21 FOOL FOR YOUR LOVING WHITESNAKE/United Artists
- 22 WORK, REST & PLAY MADNESS/Stiff
- 23 THIS WORLD OF WATER NEW MUSIK/GTO
- 24 DANCE YOURSELF DIZZY LIQUID GOLD/Polo
- 25 POISON IVY LAMBRETTAS/2 Stroke

Albums

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

(Courtesy: Record Business)

Record World en Miami

By PEPE FERNANDEZ TABRAUE

■ Esta es la primera ocasión que tengo de escribir esta columna como corresponsal de esta publicación en Miami, y ante todo, quisiera expresar el gran honor que es para mí el que se me haya encomendado esta labor.

Miami, por su localización geográfica, y por su composición bicultural y bi-lingüística, es, sin lugar a dudas, el puente de unión entre Norteamérica y el resto de las Américas. Su aeropuerto internacional es uno de los de más tránsito en todo el mundo, y últimamente se está notando un apreciable incremento en el número de pasaje y carga, no solamente de origen americano, sino también europeo y de otras partes del mundo.

Este ambiente cosmopolita que se aprecia en las calles de esta ciudad, por supuesto que influye en los gustos musicales de los que en ella residen y de los que a ella cada día en mayor número vienen a realizar sus producciones discográficas. Las facilidades que en esta ciudad se hallan ubicadas dedicadas a este respecto, son óptimas, y las peculiaridades étnicas a las que antes hacia mención, hacen que los extranjeros que aquí vienen a trabajar se encuentren muy a gusto.

En el plano de la radio local, se puede apreciar de modo bien palpable toda esa mezcla políglota y poli-cultural que es francamente digna de observar.

Al mismo tiempo que las ondas AM de las emisoras de habla inglesa se han alejado de los for-

matos netamente ó mayormente musicales para pasar a ser emisoras de noticias ó de programas hablados, también las emisoras de habla hispana están siguiendo la misma pauta: WRHC, ha sido hace ya algún tiempo la que dió ese cambio en primer lugar, pasándose a un formato enteramente de noticias en forma francamente exitosa, ya que su audiencia ha aumentado considerablemente.

La WCMQ (AM), que anteriormente tenía un formato enteramente musical y que con dicho formato había logrado un empate en el primer lugar en cuanto a audiencia se refiere, ha notado un fuerte declive en dicha audiencia y por lo tanto ha cambiado su programación, enfatizando mucho más las noticias, y en lo que a música se refiere, programando éxitos del ayer. Las otras dos emisoras latinas de A.M. de esta ciudad, la WQBA y la WOCN, están también siguiendo la misma pauta de noticias y música, enfatizando las noticias.

En cuanto a la Frecuencia Modulada, (FM), se refiere, todas las emisoras de esta ciudad, tanto de habla inglesa como las de español, están teniendo programaciones fuertemente musicales y es en esta banda donde se aprecia más fácilmente el mercado aspecto cosmopolita de esta ciudad. Las emisoras anglo-sajonas, se apresuran a programar cualquier tipo de música que pueda tener aceptación entre los lati-

(Continued on page 50)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Recibo notificación de la Sociedad Argentina de Autores y Compositores de Música (SADAIC) en la cual me informan la nómina de sus autoridades directivas, que es como sigue: Interventor: Comodoro **Ricardo Juan Francisco Campodónico**, Director General: Licenciado **Arael H. Naggi Brown**, Director de Servicios Sociales y Administrativos, Licenciado **Carlos Alberto Macías**, Asesores de Política Internacional **Eduardo Villar** y **Dante La Rocca** y **Gloria Matti de Marturano**, Gerente de Asuntos Internacionales. Me parece muy bien la nómina de la Sociedad que me invitó oficialmente hace más de un año, para constatar los grandes planes administrativos proyectados, los planeamientos para sistematizar los sistemas de cobros y pagos, el aumento en la vigilia para hacer funcionar a SADAIC en el exterior, si no a plena capacidad, al menos con eficiencia notable y más que nada, para que sin darme cuenta, notara la enorme pugna existente entre el entonces Interventor y los directivos de la Sociedad. Es indudable que salí optimista de SADAIC en aquella oportunidad. Hoy, tiempo después y con él a mi favor, puedo liberar mi total frustración ante grandes empeños no cristalizados y extensos planes desarticulados, que me hacen pensar que lo único logrado en aquel viaje, fue mi cordial saludo a grandes amigos y un breve pero alegre paseo por Florida. Y para ello, no necesitaba haber sido invitado por SADAIC, originando un gasto más, que lógicamente, gravitó sobre los autores y compositores de la entidad.



Altamirano y Smirnoff

El amigo **Miguel Smirnoff**, editor propietario de Prensario de Argentina me envía su Selección de Premios Prensario, 1979, que fueron entregados en el Hotel Bauer, el pasado día 14, con la asistencia de artistas, empresarios, profesionales, periodistas y autoridades. Los premios fueron: Solista masculino: **Gianfranco Pagliaro**, Solista Femenina: **María Martha Serra Lima**, Conjunto: **Katunga**, Folklore: **Daniel Altamirano**, Jazz: **Manuel Fraga**, Rock: **La Banda**, Autor: **Pedro Favini**, Revelación: **Candela**, Televisión: **Mónica Presenta** (Canal 13) y Periodistas: **Enrique Llamas de Madariaga**. Fueron entregados premios especiales a **Gregorio Santos Hernando**, LRA Radio Splendid, **Fernando Marín**, **Palito Ortega**, **Alberto Cortés**, **Susana Rinaldi**, **Los Chalchaleros**, **Sandro** y **Celia Castro**. ¡Congratulaciones al grato amigo! . . . Somete Caytronics a grandes planes promocionales a su nueva figura de Puerto Rico, **Aldo Matta**. Su long playing acaba de salir al mercado con gran margen de posibilidades de éxito. También firmó Caytronics al talento juvenil dominicano **Luis Manuel**. Dentro de pocas semanas saldrá al mercado el primer 45 de este artista con los temas "Cómo voy a reír" y "Gracias a tí." Con respecto a **Aldo Matta**, en su long playing se ha incluido el tema de **Vilma Planas** titulado "Vivamos la aventura" con el cual logró triunfo impresionante **Aldo** en el Festival de la Canción de Sullana (Perú), donde obtuvo el premio de "Mejor Intérprete" con este título. La producción de Aldo fué realizada en Miami, Fla., con arreglos y dirección musical del Maestro **Luis de la Torre** . . . Philips acaba de lanzar en Colombia un nuevo larga duración de **Leonor González Mina**, la "Negra Grande de Colombia" considerada como una de las primeras folkloristas del país . . . Muy bueno el long playing de **Diego Verdaguer**, que Profono acaba de lanzar en Estados Unidos, grabado en Nueva York. Entre los temas se destacan "El secreto Callado," "Yo no lloro



Leonor Gonzalez

(Continued on page 49)

Latin American Album Picks



ALMA LATINA
CARMEN SILVA/LINDOMAR CASTILHO—
RCA 1030330

Unen sus voces dos grandes de Brasil, para traernos un tesoro musical de bellas melodías latinas. Lindomar Castilho y Carmen Silva logran a plenitud esta grabación que recomendamos a todos. Arreglos de Pepe Avila. ¡Un tesoro musical! "Historia de un amor" (C. Almarán), "Solamente una vez" (A. Lara), "El día que me quieras" (Gardel-Lepera) y "No me mates de amor, corazón" (J.A. Jiménez), entre otras.

■ Two of the most brilliant singers from Brazil perform unforgettable and beautiful Latin standards. A masterpiece that we do not hesitate in recommending. Lindomar and Carmen are their best. "Contigo aprendí" (A. Manzanero), "Propuesta" (R. Carlos-E. Carlos), "Caminito" (J.D. Dios Filiberto-G. Coria), "María Bonita" (Lara), more.

(Continued on page 50)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Chicago

By PUBLIMET

1. QUIEREME
ANGELA CARRASCO—Pronto
2. SE TE FUE VIVA LA PALOMA
MANOELLA TORRES—CBS
3. REFLEXIONA
RIGO TOVAR—Profono
4. SER LOCUTOR ES LO MEJOR
LAZARO—Orfeon
5. QUE NO
ANEXO 3—Alhambra
6. LA CULPA HA SIDO MIA
CAMILO SESTO—Pronto
7. AMAME
SONIA SILVESTRE—Discolor
8. PINTAME
ALEJANDRO—Profono
9. SI AMANECE
YOLANDA DEL RIO—Arcano
10. COMO TANTAS VECES
GRUPO TERREMOTO—Yuriko

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. AFERRATE A MI AMOR
JIMMY RUFFIN
2. VUEA COMO EL VIENTO
CHRISTOPHER CROSS
3. VAMOS A CASA
BONEY M.
4. OTRO/LADRILLO EN LA PARED
PINK FLOYD
5. A EL
RUPERT HOLMES
6. LLAMAME
BLONDIE
7. NO ME PREGUNTES POR QUE
AGUILAS
8. DEMASADO CALIENTE
KOOL AND THE GANG
9. TODO POR LEYNA
BILLY JOEL
10. ACERCATE MAS
MANOLO OTERO

Chile

By RADIO COOPERATIVA
(LUIS FLORES CRUZ)

1. LA CULPA HA SIDO MIA
CAMILO SESTO—Ariola
2. SOLO UNA NOCHE MAS
CAT STEVENS—Island
3. QUE SERA DE M SI TU TE VAS
MIGUEL LORENA—Polydor
4. PENSANDO EN TI
FOXY—CBS
5. SI, ESTOY LISTA
TERI DeSARIO—Casablanca
6. TU Y YO
PAUL ANKA/MARIELLE MATHIEU—Ariola
7. RECOMENCEMOS
ADRIANO PAPPALARDO—RCA
8. AMANTES
JULIO IGLESIAS—CBS
9. AMAME UNA VEZ MAS
CAPTAIN & TENNILLE—Casablanca
10. TRES VECES ENAMORADO
TOMMY JAMES—RCA

Redlands, Ca.

By KCAL (RENE DE CORONADO)

1. EL VALS DE LAS MARIPOSAS
TONY VALLES—Latin Int.
2. REFLEXIONA
RIGO TOVAR—Profono
3. QUIEREME OTRA VEZ
PRISMA—Peerless
4. RONDANDO TU ESQUINA
LOS OMNI—OB
5. ME ESTOY ACOSTUMBRANDO A
QUERERTE
JOSE VELEZ—Alhambra
6. NUESTRO JURAMENTO
LOS CHICANOS—Orfeon
7. CARCEL PERPETUA
LOS JAGUAR—Mar Int.
8. AMO LA VIDA
SERGIO ESQUIVEL—Atlas
9. AMAME UNA VEZ MAS
CAPTAIN & TENNILLE—Casablanca
10. TU ERES MI ESTRELLA
JOSUE—ARV

Ventas (Sales)

Puerto Rico

1. DESAHOGO
ROBERTO CARLOS—CBS
2. DE PATITAS
LUIS "PERICO" ORTIZ—New Generation
3. MANUEL GARCIA
BOBBY VALENTIN—Bronco
4. SI ME DEJAS AHORA
JOSE JOSE—Pronto
5. NIDO DE AMOR
EL GRAN COMBO—Combo
6. MI MANERA DE AMAR
NELSON NED—West Side Latino
7. INCONSOLABLE
GILBERTO MONROIG—Artomax
8. TRATAME COMO SOY
TITO PUENTE—Tico
9. CUCHU CUCHA
PATRULLA 15—Gema
10. NO ME DIGAS QUE ES MUY TRADE
ISMAEL MIRANDA/WILLIE COLON—Fania

New York

1. HEY
JULIO IGLESIAS—CBS
2. QUERERTE A TI
ANGELA CARRASCO—Pronto
3. INCONSOLABLE
GILBERTO MONROIG—Artomax
4. PERDONAME
JOHANA ROSALY—Velvet
5. DONA VEREDA
CUCO VALOY—Discolor
6. MI MANERA DE AMAR
NELSON NED—West Side Latino
7. NIDO DE AMOR
EL GRAN COMBO—Combo
8. MIS HIJOS
OSCAR D'LEON—T.H.
9. COMPRENDER MAS
ANTHONY RIOS—Algar
10. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS

Hartford

1. ADIVINALO
CHAMACO RAMIREZ—Inca
2. NIDO DE AMOR
EL GRAN COMBO—Combo
3. CALLATE CORAZON
BOBBY VALENTIN—Bronco
4. MI NIETO
LEONARDO PANIAGUA—Discolor
5. SOY UN SENTIMENTAL
JULIO IGLESIAS—CBS
6. MADRE PERDONAME
EL SUPER TRIO—Algar
7. CUCHU CUCHA
PATRULLA 15—Gema
TIPICA DOMINICANA—Bandera
LOS INIMITABLES—Camilo
8. NO ME DIGAS QUE ES MUY TARDE
ISMAEL MIRANDA/WILLIE COLON—Fania
9. MIS HIJOS
OSCAR D'LEON—T.H.
10. CONTESTACION AL BARBARAZO
JOSE ORTIZ—Tizor

Spain

By JAVIER ALONSO

1. SONARTE
IVAN—CBS
2. BAILAD
RED DE SAN LUIS—Polydor
3. HABLAME DE TI
PECOS—Epic
4. QUIEN PUSO MAS
VICTOR MANUEL—CBS
5. EL DESERTOR
MARI TRINI—Hispavox
6. COMO YO TE AMO
ROCIO JURADO—RCA
7. UN VELERO LLAMADO LIBERTAD
JOSE LUIS PERALES—Hispanavox
8. EN LA BODEGA DE MI BARCO
MARISOL—Zafiro
9. QUE NO
PEDRO MARIN—Hispanavox
10. SONE QUE TE QUERIA
PEDRO MARI SANCHEZ—Polydor

Nuestro Rincon (Continued from page 48)

por llorar." "Tú" y "Yo no sé rezar, Señor," todos de la autoría de Diego y producido por él mismo y Antonio Marra.

Alhambra acaba de lanzar en Estados Unidos, un nuevo larga duración del Grupo Alma de Miami. Entre los números se encuentra de éxito "Aleluya Señor" de la autoría del líder del grupo, Alberto Guerra. Alberto fué uno de los más talentosos miembros del desaparecido grupo Los Sobrinos del Juez. Otros números en esta excelente producción son "Los Amantes," (Sidney Da Corceicao-A. Cesar-Lourence-M. Guerra) "Ven a mí," (T. Green-Vidal Sainz Jr.) y "Contigo." (D.R.) . . . Excelente la nueva producción de Rodolfo Aicardi que Fuentes acaba de poner a la venta en Colombia con "La otra," (D. Aranda) "Tuve un presentimiento," E.A. Rosales) y "No quiero verte más." (M. Hiyashiro) . . . El long playing titulado "Alma Latina," interpretado por Carmen Silva y Lindomar Castilho en Español, que RCA acaba de presentar en su Convención de Buenos Aires, es un verdadero tesoro musical. ¡Nuestra felicitación a todos los involucrados!

I received a press release from SADAIC (Argentinian Society of Authors and Composers) in which the executive staff was outlined as follows: Interventor: Comodoro Ricardo Juan Francisco Campodónico, general director: Lic. Arael H. Naggi Brown, director social and financing services: Lic. Carlos Alberto Macías, international politics affairs: Eduardo Villar, Dante La Rocca and Gloria Matti de Marturano, managers, international affairs. I hope this staff will work in order to move ahead with all the projects involved, especially SADAIC's future abroad.

Miguel Smirnoff, editor for Prensario magazine in Argentina, has announced the results from the Prensario Awards 1979 that took place

April 14 at the Bauer Hotel in Buenos Aires. The awards were as follows: Male Singer: Gianfranco Pagliaro; Female Singer: Maria Martha Serra Lima; Group: Katunga; Folklore Singer: Daniel Altamirano; Jazz: Manuel Fraga; Rock: La Banda; Author: Pedro Favini; Newcomer: Candela; TV Program: "Mónica Presenta" (Channel 13), and Specialized Journalist: Enrique Llamas de Madariaga. Special awards went to: Gregorio Santos Hernando, LRA Radio Splendid, Fernando Marin, Palito Ortega, Alberto Cortés, Susana Rinaldi, Los Chalchaleros, Sandro y Celia Castro. Congratulations!

Caytronics is working heavily on the promotion of its new artist, Aldo Matta. His LP has just been released and it looks like a winner. Caytronics also signed Dominican singer Luis Manuel and in a few weeks his first single will be released, "Cómo Voy a Reir" b/w "Gracias" (Continued on page 50)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)	(Regional)
Amame Una Vez Más	"Consejos"
(Toni Tennille-E. V. Perez)	(Angel Gonzalez)
THE CAPTAIN & TENNILLE	LOS TIGRES DEL NORTE
(Casablanca)	(Fama)
(Second Time-Segunda Vez)	

Ronin To Mercury



Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Ronin to an exclusive recording contract with the label. The group's first Mercury LP, entitled simply "Ronin," will be released May 20. "Ronin" (Japanese for "lordless wandering samurai") consists of Dan Dugmore, Rick Marotta, Stanley Sheldon and Waddy Wachtel. Pictured in the studio, from left, are: (seated) Rick Marotta, Ronin; Waddy Wachtel, Ronin; Peter Asher, producer/manager; (standing) Niko Bolas, assistant engineer, and Stanley Sheldon, Ronin.

Frankie Crocker

(Continued from page 30)

that's going to go and play something that he doesn't know. I'm going to stay with what I know best, and that's what I play in New York. I really love this music.

"Now I know that if I go to California again it will have to be a totally different format, unless I just want to wait and see if this one will ever happen. If I went back out there again, I would play what they wanted, what they're used to. I wouldn't try to turn them on to too much new because they're not accustomed to it and I don't think they can take it in big doses. But if you look at the music they are playing out there, some of the oldies and other things, you'll find that I brought them to town."

Public Taste

Crocker repeated a number of times that he doesn't have the power over public taste that many give him credit for. "You can not force anything on the public. It comes back to me. I don't pick the records and give them to the public and say they're going to be hits. People usually hear a record and they tell somebody who in turn gets back to me. A hit record spreads like wild fire in the disco circles and in clubs. Nobody can tell an audience that 'I'm going to play this record and you're going to like it.' I don't say I'm going to give them x amount of pop product. We say that Stevie Wonder and Michael Jackson are pop. They're black artists but they're also hit music. The Doobie Brothers and other white artists do good music that blacks like also. We're not supposed to like music sung by whites? Do you know what would happen if whites didn't listen to blacks? It's a crossover. And the thing about disco is that it broadened the scope for dance music. It was sort of a blend between pop and dance music, black and white,

old and young, rich and poor. It was a common denominator."

One of the struggles for most black-owned radio stations is to gain recognition for its impact on the general market. WBLS has done that, and can now go after general market advertising budgets instead of those smaller ones allocated for black audiences. Crocker, however, denies that it was his intention to go after more white listeners to achieve this status. "Sure we're in business, and the American way is to try and do as well as you can, but we're not going after whites in particular. We're not running after black or Hispanics in particular. We're playing music for all New Yorkers. That's what I'm trying to do. I've been at so-called black stations, so-called white stations and so-called in-between stations. That's my education and background; to work in these different formats and see what happens. I've tried to put together music that would get everybody."

En Miami

(Continued from page 48)

nots, aunque programen exclusivamente en inglés, y las dos emisoras latinas de FM actúan de forma similar aunque en formas muy peculiares.

La Super Q (WQBA-FM), alterna en su programación un número en español y el siguiente en inglés, orientándose abiertamente hacia una juventud totalmente bi-cultural, que si bien ha sido educada en este país, no renuncia a las raíces de su origen latino que proclaman con orgullo, a diferencia de otros grupos latinos que radican en este país. El resultado de esta programación es, aparentemente, efectivo ya que desde que esta emisora salió al aire hace aproximadamente un año, su índice de audiencia ha estado aumentando consistentemente.

Nuestro Rincon (Continued from page 49)

cias a Tí." Regarding Aldo Matta's LP, it contains the tune "Vivamos la Aventura" (V. Planas) which was winner at the Song Festival in Sullana, Perú, gaining Aldo the Best Performer Award. Aldo Matta's LP was recorded in Miami, Fla., with arrangements and musical direction by Louis de la Torre . . . Philips released in Colombia an LP by Leonor González Mina, "La Negra Grande de Colombia" . . . I just received a new LP by Diego Verdaguer, released by Profono label in the States. Among the tunes are: "El Secreto Callado," "Yo No Lloro por Llorar," "Tú," "Yo No Sé Rezar, Señor" and others. The LP was produced by Diego Verdaguer and Antonio Marra in New York.

Alhambra released a new LP by Alma in the States. Among the tunes with possibilities is "Aleluya Señor" penned by Alberto Guerra, leader of the group. Alberto was one of the members of Los Sobrinos del Juez, which disbanded some time ago. Other tunes contained in Alma's LP are: "Los Amantes" (Sidney Da Corceicao-A. Cesar-Lourence M. Guerra). "Ven a Mí" (T. Green-Vidal Sainz Jr.) and "Contigo" (DR) . . . Fuentes just released in Colombia an excellent package by Rodolfo Aircardi, containing "La Otra" (D. Aranda), "Tuve un Presentimiento" (E.A. Rosales) and "No Quiero Verte Más" (M. Hiyashiro), among others. . . . An LP entitled "Alma Latina" by Carmen Silva and Lindomar Castilho, presented at the RCA Annual Convention, is really a musical treasure. Superbly done and with unforgettable tunes, I congratulate all those involved in the production of this album.

Latin American Album Picks

(Continued from page 48)

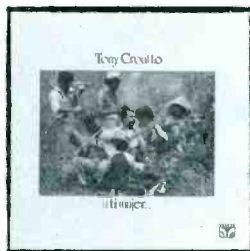


MESTIZO

JOE BATAAN AND HIS MESTIZO BAND—
Salsoul SA 8534

Con arreglos de Marty Sheller, Joe Bataan ofrece aquí una de sus mejores producciones. Un sonido que pudiera dar fuerte si promocionado. "Mestizo" (J. Bataan), "Rock Me All Night Long" (J. Bataan), "Always and Forever" (R. Temterton) and "Latin Lover" (L. Bryant).

■ With arrangements by Marty Sheller, Joe Bataan offers a very commercial blend of new sounds and spectacular, danceable tunes. Could make it to the top if promoted well. "Latin Lover," "Rap-O Cap-O" (Bataan), "I See Your Hiney" (Bataan) and "Mestizo."



A TI MUJER

TONY CROATO—Velvet 3011

Con arreglos de Wilson Torres y Rafael Picorelli, Tony Croato logra una bellísima producción dedicada a la mujer en sus más delicadas y profundas emociones. Muy bien logrado. "De mujer" (Croato), "De parto" (J.M. Serrat), "Soneto a mamá" (J.M. Serrat) y "Las nanas" (A. Pio Sanfilippo).

■ With arrangements by W. Torres and R. Picorelli, Tony Croato offers a superb package dedicated to women. Great for Mother's Day and all through the year. "Recuerdo un Chiquillo" (V. de Moraes-C. Alonso), "Soneto a Mama," "Recuento," more.



JOSE DOMINGO

Profono PI 3020

Nueva producción del español José Domingo, que comienza a funcionar bien en México y costa oeste de E.U.A. Muy buenos arreglos y comerciales interpretaciones del polifacético talento. "Terciopelo y fuego" (Recuerdo-Zanak-Valentino), "Quiero decírtelo" (Seijas-Villa-Guerin), "Pequeño amor" (Martin-Agullo-Pacho-Villa-Guerin) y otras.

■ New production by the very talented José Domingo from Spain. Very commercial package, which is moving nicely in Mexico and on the coast. "Carta de Amor," (Guerin-Villa) "Demasiado Joven Para Amar" (A. Melero), and "La Martiniana."

Lopez Named PRO UK MD

■ LONDON — Ramon Lopez, former managing director of EMI Records UK, has been appointed managing director of Polygram Record operations here.

David Fine, Polygram Leisure chief executive, said that the purchase of Decca and the expansion of Polygram's TV marketing activities had made considerable demands on the U.K. management and it was necessary to strengthen this management at senior level.

The appointment is effective from May 12, and Lopez will be responsible for all Polygram Records activities except for manufacturing and distribution.

Sawyer Forms Pubbery

■ LOS ANGELES — Pam Sawyer has started her own ASCAP firm, Barley Lane Music.

Angel City in N. Y.



Epic recording group Angel City recently played at New York's Irving Plaza. The Australian group has been conducting its first U.S. tour in support of its debut American LP, "Face to Face." Pictured backstage are, from left: Bob Feineigle, director, national LP promotion, E/P/A; Al DeMarino, VP artist development, E/P/A; Don Dempsey, senior VP and general manager, E/P/A; Doc Neeson, lead singer of Angel City; Bruce Lundvall, president, CBS Records Division; Lennie Petze, VP A&R, Epic; Jerry Smallwood, director, national promotion, Epic; and Dick Wingate, director, talent acquisition, Epic east coast A&R.

The Coast (Continued from page 19)

MINIMALISTS: For obvious reasons, a local band called the **Busboys** is using the notion of the minimum wage as a sort of theme for their act. They've already had a show at the Starwood where all waiters, bartenders and other restaurant worker types were admitted free; and when they played the Sweetwater in Redondo Beach last weekend, admission was \$3.10, the current minimum wage. Meanwhile, Busboys leader **Brian O'Neal** sat in for most of a set at the Whisky by the **Naughty Sweeties**, another local outfit. At show's end, O'Neal ceremoniously presented the Sweeties with a bill for—you got it—\$3.10... **Stan Lynch**, drummer for **Tom Petty's Heartbreakers**, and **Kent Housman** (member of a band called the **Cheaters** and husband of Elektra/Asylum publicity honcho **Bryn Bridenthal**) have co-written some songs with **Peter "Herman" Noone** for Noone's forthcoming Epic LP. Absolutely no truth to the rumor that Pete's album, produced by **Beach Boy Bruce Johnston**, will feature a **Gary Numan**-style robot medley of "I'm Henry the VIII I Am," "No Milk Today" and "A Kind of Hush"... **Paul Kantner** has written a science fiction novel—no surprise when you consider the heavy sci-fi bent of some of his recent music—and is currently negotiating with publishing heavyweights like Doubleday and Bantam in New York. An RCA album should be released in conjunction with the book, while talk of a movie version with **Jane Fonda** is also in the wind... The name of **John Sebastian**, program director for station KUPD in Phoenix, was inadvertently omitted from a **Babys** photo caption in RW last week. Nothing personal, John.

Casablanca KidWorks

(Continued from page 10)

the respective themes. On the "Birthday Party" and "Rainy Day Fun" albums Mister Tongue Twister, Musetta Poethread, Inspector Riddles, the Goblins, Melvin Mirthmaker, the Knock-Knock Kid, and Mrs. Fast & Mr. Slow sing, tell jokes, play games and have a good time all in a contemporary setting. The music is dance-oriented and well-played; the jokes and games avoid corny, dated themes; and the sound is excellent. The format is fast-paced and similar to variety shows with Ronald McDonald serving as a perfect bridge between the two minute segments.

In the "Ronald McDonald Visits America" album, a colorful, educational, 20-page, soft-cover book is included which uses bright illustrations and high interest/low-level reading captions

to relate interesting facts about each state. "Visits America" retails for \$11.98. As with the other two records, but especially on "Visits America," the art and graphic work by George Corsillo and Henry Vizcarra of Gribbitt!, a Los Angeles art studio, is superb.

Considering the quality of the product and the fact that every piece of merchandise with Ronald McDonald's name on it, marked thus far, has been an enormous success, it would seem that KidWorks has an immediate best-seller on its hands. "I think the Ronald McDonald records can sell, individually, three to four-hundred thousand copies," said Merenstein. "The three albums are far superior in quality to anything I've ever been associated with. The important thing is that the records are day-in and day-out business. There's no returns in the children's record industry and the product doesn't get obsolete. Ronald is a hit artist so we don't have to go out and create a market for him."

Casablanca and KidWorks is currently finalizing plans to capitalize on Ronald's high visibility factor while gearing their promotional and marketing teams to a new and unique demographic. "We'll be attacking the market with advertising aimed at both kids and mothers," said Pete Jones, VP of marketing at Casablanca. "It's different from a normal record in the sense that it requires a high degree of visibility. It's a merchandising piece of product." KidWorks will concentrate on television advertising aimed at the "kiddie shows" and print ads in children's, family and woman's magazines. "We'll be emphasizing the product," said Jones. "It's both entertaining and informative and we're going to sell that concept."

While promotion doesn't have the usual airplay strategy it uses to work a typical Casablanca re-

Bunetta Taps Friedman

■ LOS ANGELES—Al Bunetta of Al Bunetta Management, Inc. has announced that Glenn H. Friedman has become director of music publishing for the firm.

Friedman will be actively involved in song exploitation and acquisition of new catalogues.

Friedman will continue his independent Music Umbrella company, which represents Jim Ed Norman's JEN Music and Chris Christian.

Friedman was previously creative manager for Chappell Music, BNB Associates and A. Schroeder International.

lease, there will be a single released sometime in the early summer called "F*R*I*E*N*D*S b/w "Share a Song From Your Heart," both by Ronald McDonald & Friends. Although the single isn't on any of the three albums in the initial release, it may be the title cut from a forthcoming album and it's significant because Casablanca is planning a full-scale radio servicing. Also, the B-side royalties will be purchased by McDonald's and donated to Muscular Dystrophy. "We feel strongly about "F*R*I*E*N*D*S" and we're sure there's people out there in the radio community who are open to new and exciting programming," said Danny Davis, VP of promotion at Casablanca. "I think we have a hit, a real unusual one. Promotion can no longer just go to radio stations or just go to record stores. We have to utilize all different kinds of things and if the exposure areas lend themselves, we'll be there."

At the retail level Casablanca is busy coordinating efforts with McDonald's for a widespread cross-merchandising campaign. Bee Gee Records, a rack-jobber in Albany, New York, is ready to implement a campaign which will involve the packaging of discount coupons in the \$11.98 "Visits America" album. The coupon will be enclosed in each album and can be redeemed for a \$.50 discount on any purchase at participating McDonald's. "We believe the opportunities with the KidWorks product transcend normal record distribution because of the enormous popularity of Ronald McDonald," said Herb Dorfman, VP of Bee Gee. "I've already pre-sold a major supermarket chain so I'm taking the product outside of my normal distribution and we expect to take it to other non-record outlets like convenience stores and toy stores.

Tim Monnig, PolyGram Distribution branch manager in Atlanta, plans similar cross-merchandising with hopes to blanket the entire southeast. And, Joe Pagano, director of marketing for David Lieberman Enterprises, explained that plans are currently being developed for avenues of cross-merchandising to begin in late August or early September.

Future plans for KidWorks include four more albums released before Christmas and the signing of other artists. "Some big 'kid artists' are about to leave their company," said Merenstein. "It's hot news in the kid world but I can't tell the adult world yet."

'Lady of Soul'



At the request of the Black Music Association (BMA), the city of Philadelphia recently saluted Aretha Franklin as "The Lady of Soul." Due to the illness of Franklin's father, Patti Labelle (left) accepted the citation from Mayor William Green (center) as president of the BMA, Kenneth Gamble, looks on.

Nazareth Tour Set

■ LOS ANGELES — A&M's Nazareth will celebrate their 10th anniversary as a band with a one-month, 27-city tour beginning May 15.

The tour, in support of the album "Malice in Wonderland," will be supported by A&M via in-store video displays, radio spots before and after each concert, special tour snipes and posters. In addition, a special discount program on "Malice" and the entire Nazareth catalogue will be put into effect. In areas visited by the band, regional display contests will take place insuring increased visibility of the act and product.

A single from the album, "Hearts Grown Cold" will be released by A&M prior to the tour.

Radio Replay *(Continued from page 30)*

Gary Havens, PD of WIRE/Indianapolis, which is ending its third 12-week book, has observed definite behavioral changes in the market through all three. "The first time, everybody kind of didn't know what to do," said Havens. "Some stations launched big hypes, some sort of laid back and did their own thing. The second time, it looked like everybody tried to hype, getting into heavy contests and that sort of thing. This book has been kind of strange—there's very little contesting going on but I've seen an awful lot of outside advertising. That seems to be the general opinion of what's going to happen. When you're talking about the length of time, you're talking about being good consistently . . . I think it is making radio more program-oriented, if you will."

Havens pointed out that there have been problems, such as educating his air staff to keep up a solid energy level without trying to match the frenetic pace that characterized four-week books through a twelve-week period. "By the seventh week, I was seeing disk jockeys in pieces after their shows," he observed. That's changed, but Havens still faces the problem of what to do about vacations and illnesses. "One thing you're going to see stations having an extra personality who's not on every day but is a comfortable voice, known by the listeners," he predicted. "You need good bench strength when you're going for the long run."

The Arbitron quarterly plan also includes monthly statements issued to the radio stations, but Havens said that the New Orleans market vote to hold the monthly reports because people were showing a tendency to use them as individual one-month books, defeating the whole purpose of twelve-week measurement.

Brad Hoffman, PD of KZOK-FM/Seattle, the third market where the plan has been tested at length, also reacted positively. "It makes things more difficult in terms of budgetary limitations for promotion, but overall, I think it's been good for the station," he said. "It eliminates the kind of hyping that might occur when you were in a book for four weeks, then out for eight . . . I think it's good that we start thinking about how our station sounds all the time, rather than during the ARB. Listeners don't consider whether there's an ARB or not."

'Mickey Mouse Disco'

(Continued from page 6)

"Once it started (selling heavily), they just put it out more," says Carmen. "When they couldn't keep it in the stores, they started ordering big."

Television Spots

Carmen describes the television spots as "classic animated footage, synced to the record." In some cases, later in their run, spots were tagged to specific accounts; other earlier versions were mail order piggy-back offers involving "Children's Favorites," another in Disneyland's budget-line "Premiere" series. In the wake of this paid advertising exposure (incorporating several album cuts, including disco versions of Disney standards such as "It's a Small World" and "Zip-a-Dee-Doo-Dah," as well as new originals such as "Disco Mickey Mouse" and "Macho Duck"), the clips began turning up on network television programs such as Don Kirshner's "Rock Concert" and "Good Morning America." This widespread interest has resulted in their adaptation for theatrical release as a short which will be presented with other Disney films from July through August. "We'll look seriously at television in the future," says Carmen, especially as "all of our product is based on visual things. It's part of the selling point."

Rosy Sales Picture

At the point of sale, according to RW's sources, "demographics go out the window. It's selling to everybody." Adults, including young parents and buyers who grew up with the Disney characters, have been as important to the increasingly rosy sales picture as the "traditional" children's market. The \$4.98 list price has also turned out to be a crucial, beneficial factor: Disneyland has

considered issuing the album at full price, but, in the depressed economic atmosphere, budget list pricing has established "Mickey Mouse Disco" as a hot impulse item that requires no heavy discounting on the part of the store, where the retail price is generally between \$3.49 and \$4.49. Ira Rothstein of New York's El Roy distributor reports strong sales throughout his Record World and Times Square Stores accounts: "We've placed it in step-down units alongside other top artists." Discount Records' Don Simpson notes that even independent retailers not normally stocking children's product have ordered, and that "it might even be the only disco record that a rock lover with a small child might ever buy."

Visibility Is Key

In addition, credit is given by all to the identifiability of such Disney characters as Mickey Mouse and Donald Duck as a further key to the album's sales, often citing attractive production of album covers, posters and the television ad series. "If stores put out (the product) visibly, it sells itself," asserts Carmen. "We put great artwork into the covers, so not too much in the way of ancillary promotion is needed."

Distributors are split on the question of whether the success of "Mickey Mouse Disco" warrants greater investigation of the children's record market, as no regular pattern of increased across the board sales can currently be detected. However, those experienced in the field, and especially Disneyland Records itself, are convinced that children's records mean long-term, reliable and, at least occasionally, gold-plus sales.

ASCAP Foundation Grant Winners



The 2nd Annual ASCAP Foundation Grants to Young Composers were awarded at a reception honoring the winners in the Society's New York office April 30. ASCAP president Hal David made the cash grants, which ranged from \$500 to \$1500. Recipients are: Robert Kelley, Scott Steidl, Richard Wargo, Joey Bargsten, Kevin Hanlon, William Maiben, Todd Q. Mason, Jody Rockmaker, Roger Briggs, Adrian David, Michael Gandolfi, Frank J. LaRocca, James Lauth, Kenneth D. Lieberson, Richard Montalto, William Neil, Arthur Sammartino, Michael Schelle and Harvey J. Stokes. Pictured (from left) are grant winners: (front) Todd Mason, James Lauth, Vincent Persichetti (former ASCAP board member and music professor at Juilliard), Hal David (ASCAP president), Kenneth D. Lieberson, William Maiben; (middle) Robert Kelley, Scott Steidl; (top) Jody Rockmaker and Frank J. LaRocca.

Record World Country

Gold for Loretta



MCA recording artist Loretta Lynn was honored onstage with a gold record for her own "Coal Miner's Daughter" album during her recent engagement at The Country Club. Lynn, who the previous week was named Country Artist of the Decade by the Academy of Country Music, was given the record by MCA president Bob Siner.

Bloc Voting Methods Questioned In Wake of ACM Awards Show

By SAM SUTHERLAND

LOS ANGELES — Last Thursday's (1) NBC-TV prime time network special covering the Academy of Country Music Awards not only garnered top ratings from viewers, but the event has also gained local (Nashville) and national attention because of bloc-voting by ACM members to boost the vote counts of favorite contestants.

Buoyed by the increasing clout of country-pop, the Dick Clark Production show, televised from Knott's Berry Farm in Buena Park, swept its entire time slot, capturing an overall 21.6 rating and a 36 average viewer share. A six-point jump over the previous year's show, this year's special thus came in sixth-highest rated show of the week, according to its producers.

With Columbia and Epic acts carrying all but the special cate-

gories of artist of the decade, which went to MCA's Loretta Lynn, and the pioneer award conferred upon Patti Page, executives in Nashville and L.A. mulled the exclusion of some of the year's biggest-selling country crossover acts. But with national and local print and electronic media picking up the controversy at mid-week, ACM sources defended the validity of both the voting procedure and the final winners.

Gene Weed, one of the show's producers and an ACM director, appeared as surprised as anyone by the CBS sweep, saying, "I don't know how anybody can ever sweep an awards show. I will say that, in the past, Kenny Rogers nearly swept one year, and Mickey Gilley nearly swept another year."

Much of the uproar centered

(Continued on page 55)

Movies' Impact on Country Charts Growing

NASHVILLE — After many months in the planning and production stages (RW, Nov. 17, 1979), country-oriented movies and soundtrack releases appear to be making an increasingly strong impact on the marketplace, causing significant activity to appear on the charts.

On the Country Singles Chart, the Chartmaker this week entering at 53 with a bullet is "Bar Room Buddies," by Merle Haggard and Clint Eastwood on Elektra from the soundtrack of the forthcoming Warner Films movie "Bronco Billy," starring Eastwood. Ahead of that, at 36 with a bullet, is "Midnight Rider" by Willie Nelson on Columbia from the soundtrack of "Electric Horseman" in which Nelson made his acting debut. Actress Sissy Spacek, on the other hand, has a strong single her first time out as a recording artist with "Coal Miner's Daughter" backed with "Honky Tonk Girl" on MCA, now at 45 with a bullet, taken from the soundtrack album of the hit film version of Loretta Lynn's biography.

Two soundtrack LPs are now in the top ten of the Country Album Chart: "Coal Miner's Daughter" on MCA at number five, followed by "Electric Horseman Featuring Willie Nelson" on Columbia at number six. In addition, the double album soundtrack on Asylum from the forthcoming film "Urban Cowboy, with cuts by 15 different artists, is the Country Album Chartmaker this week entering at 16 with a bullet. These albums are also moving on the pop Album Chart. The "Coal Miner's Daughter" soundtrack is currently at 67; "Electric Horseman" is at 93; and the "Urban Cowboy" soundtrack enters at 105 with bullet.

All this activity follows the suc-

cess a year and a half ago of the Clint Eastwood film, "Every Which Way But Loose," and the singles and soundtrack releases considered by many to be the initial project which inspired and kicked off much of the current country-oriented movie trend. All totalled, there are nearly 20 feature films that have been released or are scheduled for release, all with some connection to country music. The latest of these to be announced is "Sugarfoot Rag," the story of Hank Garland.

In addition to the crossing over of actors, such as Spacek and Eastwood, from film to recording studios, a sizable share of recording artists on the country charts are also involved with one or more of these films. Examples include Merle Haggard ("Bronco Billy"), Eddie Rabbitt ("Every Which Way But Loose"), Dolly Parton ("Nine To Five"), Kenny Rogers ("The Gambler"), Ronnie Milsap ("Bronco Billy"), Jerry Reed ("Smokey And The Bandit II," "Concrete Cowboy"), Willie Nelson ("Electric Horseman," "Honeysuckle Rose"), and Mickey Gilley ("Urban Cowboy").

Ritter, Autry Honored

OKLAHOMA CITY—Tex Ritter and Gene Autry were among those honored April 26 at the 19th annual Western Heritage Awards Banquet at the National Cowboy Hall of Fame and Western Heritage Center here.

Tex Ritter, who died in 1974 in Nashville, was posthumously inducted into the Hall of Fame of Great Western Performers. The award was accepted by his widow, Dorothy, and his sons Tom and John Ritter.

Gene Autry was inducted into the Hall of Fame of Great Westerners at the banquet.

PICKS OF THE WEEK

SINGLE BELLAMY BROTHERS, "DANCIN' COWBOYS" (prod.: Michael Lloyd) (writer: D. Bellamy) (Famous/Bellamy Brothers, ASCAP) (3:18). The Bellamys use a little south of the border influence on the production of this tune about the cowboy lifestyle. They're hot on a string of hits now, and this one is no exception. Warner/Curb 49241.

SLEEPER STONEY EDWARDS, "NO WAY TO DROWN A MEMORY" (prod.: Curtis Wayne) (writer: C. Wayne) (Midstate, BMI) (2:57). A little guitar chicken pickin' leads the way into this solid country song which Edwards sings with plenty of expression. The familiar theme of drinking to forget is conveyed here with plenty of style and effective simplicity. Music America 107.

ALBUM EDDY ARNOLD, "A LEGEND AND HIS LADY." A collection of pleasant love songs is included in this package by one of country music's veterans. Produced by Bob Montgomery, the approach is easy-going and uncomplicated to match Arnold's style. Standouts include "Let's Get It While The Gettin's Good" and "That's What I Get For Loving You." RCA AHL1-3606.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Rex Allen, Jr. — "It's Over"

Don King — "Here Comes That Feeling Again"

Jacky Ward — "Save Your Heart For Me"

Bellamy Brothers — "Dancin' Cowboys"



Hank Williams, Jr.

A new pairing in the combination of Glen Campbell and Rita Coolidge is moving strongly with new adds on "Somethin' 'Bout You Baby I Like" at WPLO, WBAM, WUNI, KRMD, KSO, KVOO, WQQT, WQIK, KTTS, KLZ, WPNX, WSDS, KNIX, WITL.

Don King has strong early response on "Here Comes That Feeling Again" at KBUC, WBAM, KFDI, WQIK, KCKC, KRAK, WFAI, WSDS, KEBC, KRMD, KVOO, WUNI, KSOP, WCMS, WSM.

Hank Williams, Jr. gives a completely new sound to "Kaw-Liga" with instant action at KHEY, WCXI, WSDS, WPNX, WESC, WFAI, WWOX, KWMT, KEBC, WKKN, WSAI, WYDE, WQIK, WMZQ, WIRK, KRAK, KRMD, WMNI, WUNI, WDEN, WNYN, WTMT, WTSO, WGTO, KWJJ, WXCL, KRAM.

The Academy of Country Music's Top New Male Vocalist, R. C. Bannon has a new release, "If You're Serious About Cheatin'," now playing at WSM, KMPS, WPNX, KRMD, KEBC, KVOO, KBUC, KFDI, KSOP, KKYX.



David Wills

Gordon Lightfoot has some cross-over action on "Dream Street Rose" at KNEW, WMZQ, KMPS, KSOP, WUNI, KGA. Tommy Roe's "Charlie, I Love

Your Wife" added at WPNX, WSDS, KVOO.

Super Strong: Merle Haggard & Clint Eastwood, Ronnie Milsap, George Jones, Mickey Gilley (Epic), Crystal Gayle (Columbia).

David Wills has interest in "She's Hangin' In There (I'm Hangin' On)" at KEBC, WQIK, WSM, WDEN, WPNX, KRMD, KBUC, KFDI. Porter Wagoner playing at KRAK, KNIX, KBUC, KFDI, WDEN, KSO, KRMD, KVOO, KSOP, KSSS on "Is It Only 'Cause You're Lonely."

Early adds on Tom T. Hall's "Soldier of Fortune" at WSM, WIRK, WPNX, KRMD, KSO, WUNI, KRAM, KFDI, KGA.

SURE SHOTS

Bellamy Brothers — "Dancin' Cowboys"

LEFT FIELDERS

Stoney Edwards — "No Way to Drown a Memory"

Alabama — "Tennessee River"

Jack Grayson — "The Stores are Full of Roses"

Dean Dillon — "What Good Is A Heart"

AREA ACTION

B. J. Harrison — "I Need A Little More Time" (WSDS, WTOP)

Rodney Crowell — "Ashes By Now" (KSOP, WDEN)

Ray Sanders & Janie Brannon — "Tonight We'll Let Our Weakness Turn to Sin" (KVOO, KFDI)

CMA Reunion Planned For 1980 Fan Fair

■ NASHVILLE — More than 200 country music industry pioneers have been invited by the Country Music Association to attend the CMA Family Reunion in conjunction with the International Country Music Fan Fair to be held in Nashville this June. The group of Reunionaires is made up of persons who have been in the country music business for thirty years or more, and who have made a significant contribution in their field of endeavor.

Activities

Many of those attending this year's Reunion will appear on the Fan Fair Reunion Show, Saturday afternoon, June 14 from 2:00 to 4:30 p.m. For the third consecutive year, the Reunion Show is being written and produced for CMA by veteran radio air personality and DJ Hall of Fame member Biff Collie.

CMA has planned activities for the Reunion celebrants while they are in Nashville. On Friday evening, June 13, there will be a dinner and show—expressly for the Reunionaires—at Two Rivers mansion. Later that night the group will be guests at the Grand Ole Opry.

On Saturday following the Reunion Show, the Country Music Foundation will host a reception for the Reunionaires at the Country Music Hall of Fame.

Names of those performing on the Reunion Show will be announced at a later time.

U.S. TV Deal Planned by Conn

■ LONDON — International country music festival promoter Mervyn Conn is expected to announce details of a U.S. TV deal for programs resulting from the annual Wembley event, held here each Easter.

Conn will be visiting the Tulsa Festival from May 15 and will visit L.A., Nashville and New York until May 31. As well as firming up TV rights, he will also be fixing artists to appear here in 1981. He can now confirm that Wembley will be the venue for the next five years—he has just signed a deal for the exclusive use of the stadium at Easter till 1985. He has also the added incentive of TV coverage in France, Germany and Holland to offer as coverage rights for these territories have already been requested.

Prior to his departure, Conn announced his first tour for this summer, July 2-30, starring Don Everley, Wanda Jackson and Ray Frogat among others. This will be the first major tour of France for a top country package.

Ovation Signs Daly

■ CHICAGO — Joel Daly, news anchorman for WLS-TV here, has been signed as the latest addition to Ovation Records' country roster. For years a country vocalist at the Countryside Opry in Chicago in his spare time, Daly will debut on Ovation with a single entitled "Everlasting Magic Plastic Blues."

Taking Care of Business



Nashville's music industry relations committee of the Chamber of Commerce for 1980 has been named with several specific goals in mind designed to benefit the entire business community. Following their first meeting, the committee agreed to work with tour services to see that accurate information is given out to visitors to Nashville about the music business, to work with Nashville Mayor Richard Fulton and the police department to keep the Music Row area secure, to establish a recognition program for owners excelling in the maintenance of buildings in the Music Row area, and to work closely with the city's Century III celebration activities. Pictured at the meeting are (from left, standing) Terry Clements, Nashville Chamber of Commerce; and Bill Denny, president of Cedarwood Publishing Company; (seated) Donna Hilley, vice president of Tree International; Bill Hudson, Bill Hudson & Associates; and Connie Bradley, assistant regional director of ASCAP.

ACM Awards (Continued from page 53)

upon the bloc voting techniques—hardly an uncommon aspect of many awards voting systems. Outside commentary was fueled further by some confusion by some execs over the differences between the ACM and the Nashville-based Country Music Association (CMA).

In contrast to the latter group, which requires members be active industry participants, the ACM has two distinct member categories, a professional membership drawing from the trade and a general membership open to fans of the genre. Stressed Weed, "This is not a case of record sales, nor is it an accounting of juke box plays. It's an indication of an artist's popularity with our membership."

Without discounting any record company's right or ability to vote as a bloc, he added, "It is an individual membership, and they must place and sign their own ballots." As for the validity of vote tabulation from the 2000 member organization, Weed referred to an official ACM statement:

"The voting procedure as defined by the rules was followed to the letter, and tabulated and verified by an independent accounting firm," he said, adding that at that point the ballots pass into the exclusive control of the accountants, who do not release their findings until the telecast. Ballots are also kept by the firm.

With 72 percent of ACM's members returning ballots, according to its accountants, the Academy asserts no label could have intentionally controlled the winner's circle. "Because of the total number of people in the Academy, there is no one company or entity that carries enough membership to control the final results," said Weed.

He noted that current ACM membership actually reflects more individual members than company-affiliated ones, further offsetting any planned label sweep.

In Nashville, CBS' Rick Blackburn, vice president and general manager of its operations there, told The Nashville Tennessean that label staffers had indeed voted as a bloc, as did most companies. The practice was confirmed, in essence, by other labels, whose concern over this year's awards centered less on bloc voting, per se, than the outcome.

RCA's Joe Galante, division vice president, marketing, Nashville, was among the most vocal critics, saying, "We were disappointed in the results, not from the viewpoint that there weren't RCA winners, or that there were

no other winners from any other label. But I think the things that really have to be examined about the ACM at this point are the number of people allowed to join from each record company, and whether it's going to be a record company awards show or . . . a people's show."

MCA's Nashville operations president, Jim Foglesong, was more philosophical. "I think it's unfortunate that it happened," he said of the sweep, adding, "maybe it will all turn out for the best, though, because it points up something that could happen . . . I love to see our artists get awards, and the publicity that goes with them, but because they are subject to voting and popularity, you're so often disappointed."

Tha prospect, he says, has long made award shows a "low priority" for Foglesong, who said he "wasn't surprised by" a single company's domination of the winners.

Some competitors concede the sweep may simply reflect a more concerted internal effort to support label acts. Said Stan Byrd, director of marketing and promotion for Warner Bros. records' Nashville operation, "As a company, (CBS) did a tremendous job. It comes down to whether we, as a company, bungled it. If one company can come in and sweep it, then we didn't do our job as a record company."

As for any retaliation against the ACM, Byrd assumed a wait-and-see stance. "We will take several options under advisement," he said. "Withdrawal from the academy is a little harsh and severe, but it's definitely an alternative we'll consider."

RCA To Launch Jennings Promo

■ NASHVILLE — RCA Records is gearing up for a major promotional blitz to support the new Waylon Jennings LP, "Music Man," scheduled for release in late May. The marketing plan will utilize a combination of radio, print and point-of-purchase campaigns to run in selected markets, and includes a heavy emphasis on consumer and trade print advertising.

RCA has formulated a wide-ranging consumer and trade print buy to run during the month of June, supplemented by special sales incentives from the RCA sales force as part of the label's spring "Kickin' Country" program.

Display material centers around the LP cover art which features a collage of photos framed by the word "Waylon."

Country Single Picks

COUNTRY SONG OF THE WEEK

ALABAMA—RCA PB-12018

TENNESSEE RIVER (prod.: Harold Shedd, Larry McBride & Alabama) (writer: R. Owen) (Buzzherb, BMI) (3:02)

One of country's hottest new bands has a strong, stirring tune here for their first single on RCA. The pace picks up, half way through, into a quick moving down-home sound, with fiddles and a strong steady beat.

ROSANNE CASH—Columbia 1-11268

TAKE ME, TAKE ME (prod.: Rodney Crowell) (writer: K. Sykes) (Serendipity, BMI) (3:37)

Off her debut album, "Right Or Wrong," this cut features Cash's appealing vocals in a romantic, dreamy setting. Soft, subtle keyboard and guitar licks complement the artist along with an easy flowing fiddle.

JACKY WARD—Mercury 57022

SAVE YOUR HEART FOR ME (prod.: Jerry Kennedy) (writer: B. McDill) (Hall-Clement, BMI) (3:17)

A strong steady guitar provides much of the rhythm track, along with the bass on this Bob McDill tune which Ward sings smooth and straightforward. Steel and electric guitars add a bright touch.

TOM T. HALL—RCA PB-12005

SOLDIER OF FORTUNE (prod.: Tom T. Hall & Roy Dea) (writer: G. Sefton) (Hallnote/Shell Drake, BMI) (3:18)

Taking a slightly more traditional country approach, Hall sings about what he does and why, in this steady moving tune. He sings a bit lower here, too, adding a melancholy touch to the mood.

DAVID WILLS—United Artists X1350-Y

SHE'S HANGIN' IN THERE (I'm Hangin' Out) (prod.: Tom Collins) (writers: D. Wills/C. Quillen/D. Dillon) (Pi-Gem, BMI/Chess, ASCAP) (2:50)

Wills sings a mournful solid country song here with plenty of emotion and feeling. The lyrics are in a classic country theme, as is the melody and production.

JERRY LEE LEWIS—Elektra 46642

HONKY TONK STUFF (prod.: Eddie Kilroy) (writer: J. Chesnut) (Chesnut House, BMI) (3:02)

The Killer gets right to the point here with blues tinged bar room material done in his inimitable style. "Rockin' Jerry Lee" on the flip side picks up the pace considerably, also in classic Killer form.

DEAN DILLON—RCA PB-12003

WHAT GOOD IS A HEART (prod.: Jerry Bradley) (writers: D. Dillon/K. Robbins) (Pi-Gem, BMI) (2:45)

Dillon sings sad and mournful, backed by an easy, steady rhythm track marked by crisp but subtle percussion. Background voices and a harmonica add to the mood.

GEORGE BURNS—Mercury 57021

THE ARIZONA WHIZ/A REAL GOOD CIGAR (prod.: Jerry Kennedy) (writers: H. Sanders/M.D. Barnes/G. Sutton) (WB, ASCAP/Warner Tamerlane, BMI/Rodeo Cowboy, BMI) (2:30/2:21)

The amazing George Burns follows up his debut hit with a double-sided single. He sings about a veteran singer and harp player on one side and the pleasures of life on the other, both in his dapper style.

LEVON HELM—MCA 41242

AMERICA'S FARM (prod.: Fred Carter, Jr.) (writer: R. Rogers) (Newkeys/Sweedie, BMI) (3:09)

America's troubles are considered in a rousing song here which Helm does in a kind of down-home rock style reminiscent of his days with the Band. Melody and production are strong, and the lyrics are right for the times.



Record World Country Singles

MAY 17, 1980

TITLE, ARTIST, Label, Number

MAY 17	MAY 10		WKS. ON CHART
1	4	THE WAY I AM MERLE HAGGARD MCA 41200	10
2	1	GONE TOO FAR EDDIE RABBITT/Elektra 46613	10
3	8	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	8
4	5	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	9
5	6	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	11
6	2	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	12
7	11	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	7
8	3	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	13
9	18	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	6
10	10	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	10
11	14	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	8
12	12	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	10
13	13	AFTER HOURS JOE STAMPLEY/Epic 9 50854	10
14	19	LUCKY ME ANNE MURRAY/Capitol 4848	7
15	20	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	9
16	16	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	10
17	22	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	8
18	23	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	7
19	21	PASS ME BY JANIE FRICKE/Columbia 1 11224	9
20	24	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/RCA 11947	7
21	27	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	5
22	9	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/RCA 11918	11
23	33	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	6
24	17	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	9
25	29	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	7
26	32	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	6
27	7	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/Epic 9 50849	12
28	28	SHOTGUN RIDER JOE SUN/Ovation 1141	9
29	34	BEDROOM BALLAD GENE WATSON/Capitol 4854	6
30	36	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/Epic 9 50868	5
31	31	WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/RCA 11944	8
32	37	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	6
33	38	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	5
34	40	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	4
35	35	THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616	8
36	44	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	3
37	46	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	3
38	45	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	4
39	56	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	2
40	49	THE CHAMP MOE BANDY/Columbia 1 11255	4
41	42	FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863	7
42	57	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	2
43	48	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	6
44	62	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/MCA 41232	2
45	52	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	4
46	47	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	6
47	53	RODEO EYES ZELLA LEHR/RCA 11953	6
48	54	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	6



49	50	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208	6
50	55	EVANGELINA HOYT AXTON/Jeremiah 1005	6
51	72	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	2
52	60	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	3

CHARTMAKER OF THE WEEK

53	—	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD Elektra 46634	1
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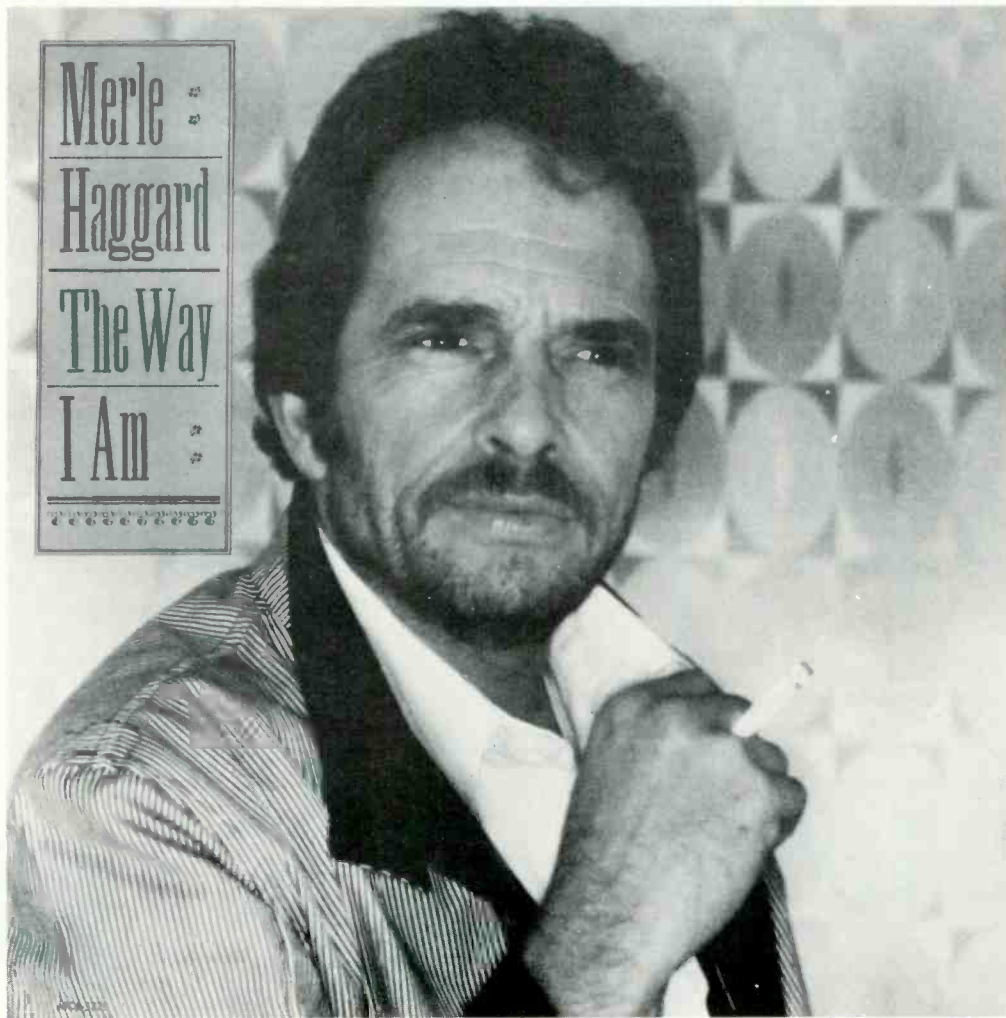
54	61	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	4
55	66	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/Epic 9 50873	3
56	63	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	4
57	59	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	5
58	58	I'M NOT THROUGH LOVING YOU YET PAM ROSE/Epic 9 50861	5
59	65	RIVER ROAD CRYSTAL GAYLE/United Artists 1347	3
60	15	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/Warner Bros. 49187	11
61	25	DIANE ED BRUCE/MCA 41201	11
62	30	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	11
63	39	LOVE IS A WARM COWBOY BUCK OWENS/Warner Bros. 49200	7
64	75	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	4
65	26	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	10
66	73	EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869	3
67	41	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	15
68	64	CLING TO ME JERRY WALLACE/Door Knob 127	7
69	67	BULL RIDER JOHNNY CASH/Columbia 1 11237	5
70	43	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	8
71	68	DALLAS FLOYD CRAMER/RCA 11916	10
72	—	KAW-LIGA HANK WILLIAMS, JR./Elektra 46636	1
73	74	STAY UNTIL THE RAIN STOPS KATHY CARLILLE/Frontline 705	4
74	90	DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/Elektra 46633	2
75	71	STANDING TALL BILLIE JO SPEARS/United Artists 1336	13
76	—	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	1
77	51	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	10
78	81	UNTIL YOU TERRY BRADSHAW/Benson 2001	4
79	92	SATURDAY NIGHT IN DALLAS KENNY SERRATT/MDJ 1003	2
80	80	I CAN HEAR KENTUCKY CALLING ME OSBORNE BROS./CMH 1524	5
81	—	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	1
82	70	SWEET SENSUOUS SENSATIONS DON GIBSON/Warner/Curb 49193	8
83	76	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	14
84	87	J. R. B. J. WRIGHT /Soundwaves 4604	2
85	100	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/Sunbird 108	3
86	88	A STRANGER IN MY PLACE ORION/Sun 1152	4
87	97	ROSES AIN'T RED DIANE PFIFFER/Capitol 4858	2
88	99	HAVE A GOOD DAY HENSON CARGILL/Copper Mountain 589	3
89	89	CATHY'S CLOWN SPRINGER BROTHERS/Elektra 46622	3
90	82	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	12
91	83	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	9
92	78	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	16
93	77	I CAN'T REMEMBER STEPHANIE WINSLOW/Warner/Curb 49201	7
94	85	THREE WAY LOVE SHOPPE/Rainbow Sound 8019	4
95	91	I CAN'T STOP NOW BILLY LARKIN/Sunbird 107	5
96	—	CHANGING ALL THE TIME LaCOSTA/Capitol 4830	1
97	—	ONE GOOD REASON MELISSA LEWIS/Door Knob 80 129	1
98	—	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	1
99	96	I'M GONNA LOVE YOU TONIGHT BECKY HOBBS/Mercury 57020	4
100	98	THE LITTLE FAMILY SOLDIER RED SOVINE/Gusto 9028	3

Merle Haggard

*The simplicity of his style is refreshing,
the meaning behind his music is overwhelming.*

*Merle Haggard, the winner of
numerous music awards has done
it again with his new album, "The Way
I Am" featuring the title track single.*

*Now Merle Haggard tells it "The
Way I Am" and "The Way I Am" tells
it all.*



MCA-3229

1

SINGLE

17

ALBUM

Produced By Fuzzy Owen.

Available on **MCA RECORDS & Tapes.**



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Record World Country Albums

MAY 17, 1980

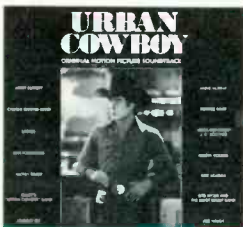
TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 17	MAY 10		WKS. ON CHART
1	1	GIDEON KENNY ROGERS United Artists LOO 1035 (4th Week)	5
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	74
3	3	KENNY KENNY ROGERS/United Artists LWAK 979	35
4	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	54
5	6	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	8
6	5	ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327	18
7	7	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	121
8	8	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	11
9	10	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	7
10	12	TOGETHER OAK RIDGE BOYS/MCA 3220	11
11	11	AUTOGRAPH JOHN DENVER/RCA AQL1 3449	11
12	9	STARDUST WILLIE NELSON/Columbia KC 35305	105
13	13	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	31
14	16	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	11
15	15	HEART & SOUL CONWAY TWITTY/MCA 3210	11



CHARTMAKER OF THE WEEK

16	—	URBAN COWBOY (ORIGINAL SOUNDTRACK) Asylum DP 90002	1
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17	32	THE WAY I AM MERLE HAGGARD/MCA 3229	4
18	21	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	7
19	19	LORETTA LORETTA LYNN/MCA 3217	8
20	18	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	76
21	22	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	58
22	27	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	3
23	30	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	26
24	24	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	15
25	23	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	26
26	34	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	2
27	17	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	28
28	28	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	22
29	25	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	6
30	14	THE BEST OF THE STATLER BROTHERS RIDES AGAIN , VOL. II/Mercury SRM 1 5024	17
31	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	117
32	20	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	33

33	33	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	13
34	31	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	57
35	29	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 5025	16
36	35	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	28
37	61	ENCORE JEANNE PRUETT/IBC 1001	12
38	39	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS /RCA AHL1 3549	12
39	40	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	53
40	41	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	26
41	50	YOU CAN GET CRAZY THE BELLAMY BROTHERS/ Warner Bros. BSK 3408	12
42	36	BEST OF EDDIE RABBITT /Elektra 6E 235	27
43	48	BEST OF BARBARA MANDRELL /MCA AY 1119	66
44	44	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	3
45	37	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	223
46	38	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	98
47	56	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	8
48	42	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	31
49	62	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	135
50	59	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	51
51	51	LOVELINE EDDIE RABBITT/Elektra 6E 181	50
52	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	47
53	46	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	45
54	47	PORTRAIT DON WILLIAMS/MCA 3192	26
55	45	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	51
56	—	JERRY REED SINGS JIM CROCE /RCA AHL1 3604	1
57	49	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	53
58	43	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	42
59	53	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	35
60	69	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	23
61	52	M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208	15
62	54	WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408	3
63	55	LACY J. DALTON /Columbia JC 36322	7
64	57	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 6E 254	8
65	63	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	110
66	64	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	33
67	66	CHANGES BILLY "CRASH" CRADDOCK/Capitol ST 12054	7
68	65	LOVE SO MANY WAYS RONNIE McDOWELL/Epic JE 36336	5
69	58	FROM THE HEART JANIE FRICKE/Columbia JC 36268	15
70	67	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018	13
71	68	EVEN BETTER BRENDA LEE/MCA 3211	13
72	70	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	16
73	71	TEAR ME APART TANYA TUCKER/MCA 5106	25
74	72	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321	186
75	73	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	125

ALABAMA

The debut RCA album from this tight, cookin' four man band from Alabama features their hits: *I Wanna Come Over*, the LP title track *My Home's In Alabama* and the latest single *Tennessee River*



AHL1/AHS1/AHK1-3644



THE
ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM

FROM

URBAN COWBOY

(DP-90002)

JIMMY BUFFETT

CHARLIE DANIELS BAND

EAGLES

DAN FOGELBERG

MICKEY GILLEY

GILLEY'S
"URBAN COWBOY" BAND

JOHNNY LEE

Nine brand new songs, 16 new recordings, a total of 18 songs.

A TWO-RECORD SET FROM THE FORTHCOMING MOTION PICTURE.

Contains the singles
"ALL NIGHT LONG," by Joe Walsh and
(E-46639)
"STAND BY ME," by Mickey Gilley
(E-46640)

ANNE MURRAY

BONNIE RAITT

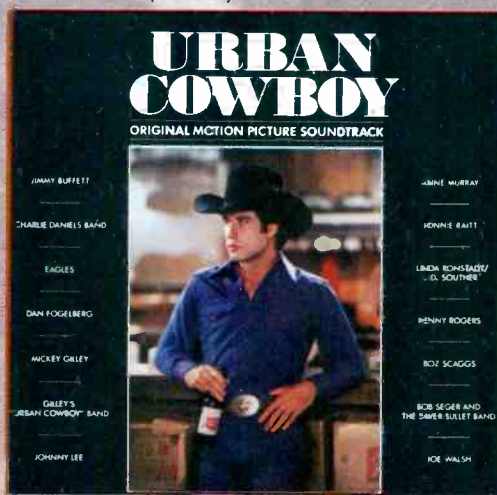
LINDA RONSTADT/
J. D. SOUTHER


KENNY ROGERS

BOZ SCAGGS

BOB SEGER AND
THE SILVER BULLET BAND

JOE WALSH



Original Soundtrack Album
From the PARAMOUNT PICTURE 

starring
JOHN TRAVOLTA
in
URBAN COWBOY

An IRVING AZOFF/ROBERT EVANS Production
A JAMES BRIDGES FILM

Screenplay by JAMES BRIDGES and AARON LATHAM
Produced by IRVING AZOFF and ROBERT EVANS
Directed by JAMES BRIDGES

Available on FULL MOON/ASYLUM RECORDS & TAPES

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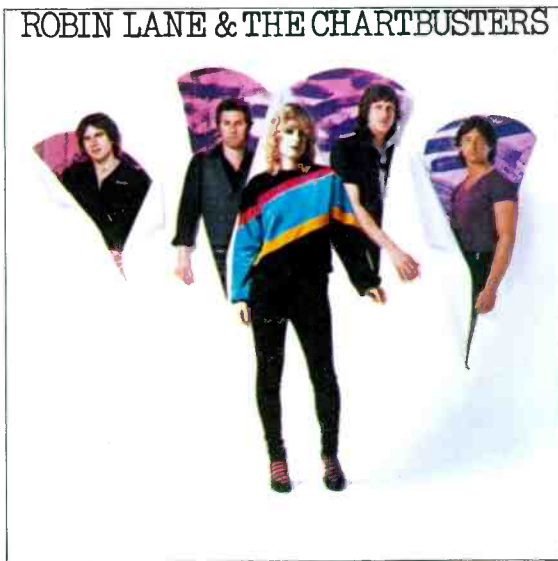


So why do you think they call themselves Robin Lane & The Chartbusters?

RADIO IS ADDING, RETAIL REORDERING, AND THIS WEEK THE SINGLE, "WHEN THINGS GO WRONG" BUSTS OUT OF THE ALBUM.

THE KIND OF PRESS THEIR WARNERS DEBUT IS GETTING IS OUTSTRIPPING MOST OF 1980'S HOT NEW BANDS. IN THE BOSTON PHOENIX DAVE MARSH CALLED THE GROUP 'THE BEST BOSTON BAND SINCE J. GEILS' AND CITED THEIR ALBUM AS 'A BREAKTHROUGH TOWARD CREATING GENUINE FEMALE ROCK 'N' ROLL.'

LAST YEAR, THEIR INDEPENDENTLY RELEASED SINGLE OUTSOLD ALL THE COMPETITION.



Call them what you will but Chartbusters they'll be.

ROBIN LANE & THE CHARTBUSTERS

Featuring the single "When Things Go Wrong" (WBS-49246)
Produced by Joe Wissert on Warner Bros. Records & Tapes (BSK 3424)



Mikes' Artist Management, LTD.
New York, N.Y. 10019



Give the gift
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WBCN	WXRT	WLIR	WCCC	KBLE	WRHY	WKTM	KSPN	KAAC	WVUD	WLOB	WPDH	WWWZ
WCOZ	WLRS	WBAB	KILT	WCAS	WHFS	KIOK	KAWY	WJKL	WKQQ	WGIR	WSMU	WZLD
WNEW	MIO5	WRNW	WJAX	WXKE	WMYK	KQFM	KTIM	WIBA	WBWB	WPLR	WLYX	KOZZ
WABX												KKDJ...