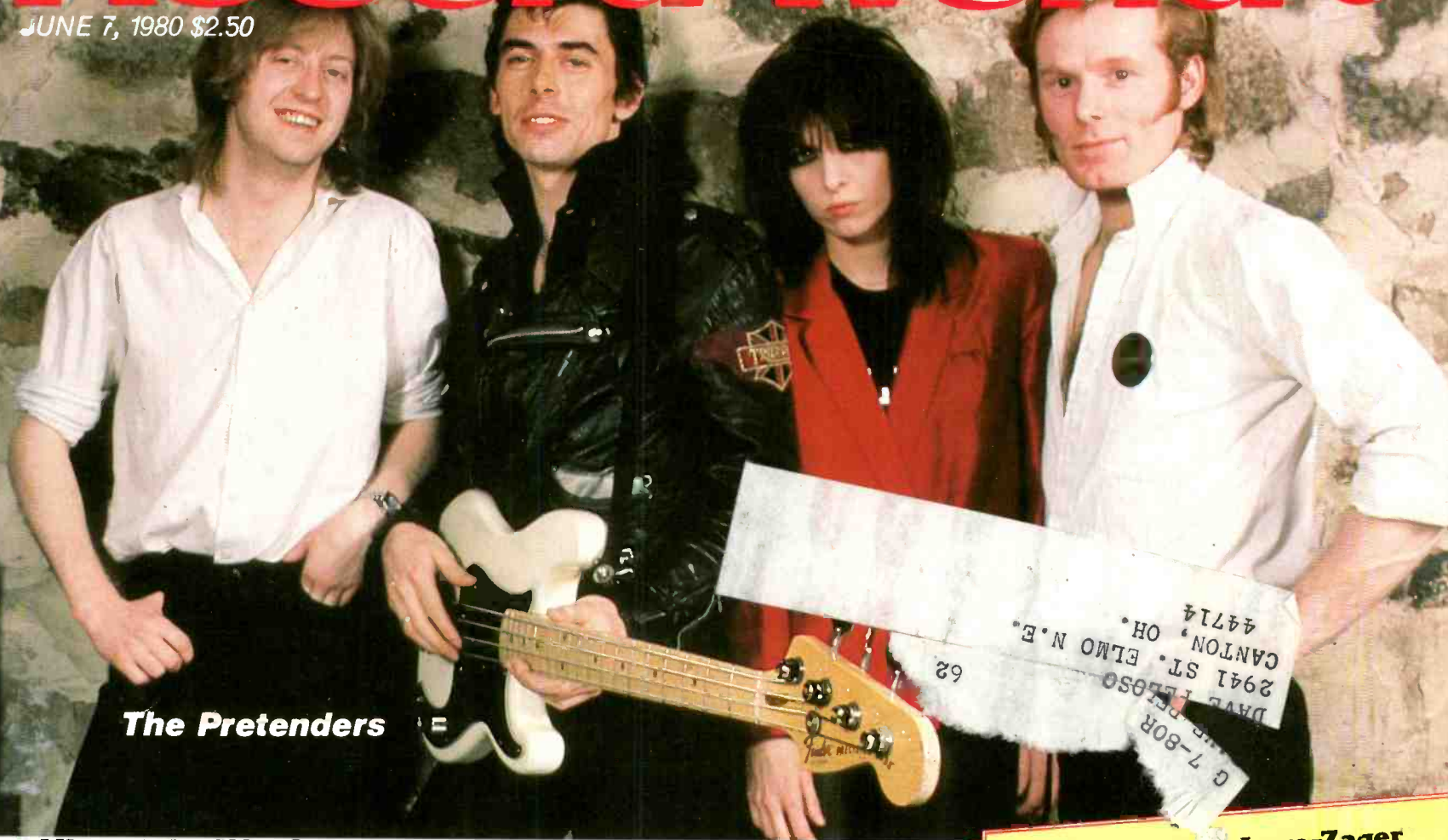


Record World

JUNE 7, 1980 \$2.50



The Pretenders

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

Hits of the Week

Special Salute: Love-Zager

SINGLES

AIR SUPPLY, "ALL OUT OF LOVE" (prod. by Porter) (writers: Russell Davis) (Arista/BRM, ASCAP/Riva, PFS) (3:41). The endearing harmonies and smooth pop melody of "Lost In Love" took this group into the top 5 echelon. This formula-perfect follow-up will do the same. Arista 0520.

CHRISTOPHER CROSS, "SAILING" (prod. by Omartian) (writer: Cross) (Pop 'n' Roll, ASCAP) (4:04). Cross' "Ride Like The Wind" top 5 success is one of the most impressive debuts of the year. This second cut from his self-titled LP is a soothing escape fantasy for pop-A/C. Warner Bros. 49507.

PRETENDERS, "STOP YOUR SOBBING" (prod. by Lowe) (writer: Davies) (Jay Boy, BMI) (2:40). Their first single (and hit) in England, this is a contagious rocker that's penned by the Kinks' Ray Davies. Its powerful pop (Nick Lowe-produced) for hot summer radio. Sire 49506 (WB).

SMOKEY ROBINSON, "HEAVY ON PRIDE (LIGHT ON LOVE)" (prod. by Robinson) (writer: Robinson) (Bertam, ASCAP) (3:54). Smokey puts it all together on this irresistible cut from the "Warm Thoughts" LP. Excellent lyrics & a sexy rhythm track spell hit. Tamla 543-3 (Motown).

BILLY PRESTON & SYREETA, "ONE MORE TIME FOR LOVE" (prod. by Peters) (writer: Peters) (Golden Cornflake, BMI) (3:52). This pair's resurgence was ignited by the top 5 "With You I'm Born Again" hit. This successor is a tender ballad for several formats. Tamla 54312 (Motown).

BOZ SCAGGS, "JOJO" (prod. by Schnee) (writers: Scaggs-Foster-Lasley) (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI) (4:09). Slick, suave & so cool, this is vintage Boz. Lots of vocal drama with a dash of soft funk and a sassy sax solo give this multi-format appeal. Col 1-11281.

CHARLIE DORE, "FEAR OF FLYING" (prod. by Welch-Tarney) (writer: Dore) (Ackee, ASCAP) (3:26). Dore came out of nowhere with her top 15 "Pilot Of The Airwaves" single. This cut from her "Where To Now" LP has a breezy Latin feel spotlighting her lyrics. Island 4E252 (WB).

ANNE MURRAY, "I'M HAPPY JUST TO DANCE WITH YOU" (prod. by Norman) (writers: Lennon-McCartney) (Maclen, BMI) (3:51). Murray pulls this Beatles classic from her "Somebody's Waiting" LP and uses a relaxed approach for several tastes. Michael Brecker adds sax colors. Capitol 4878.

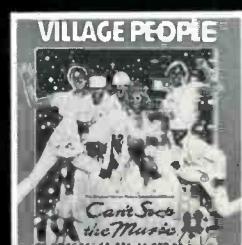
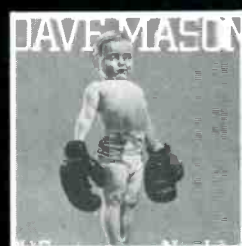
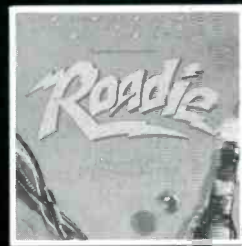
ALBUMS

DIANA ROSS "DIANA." Looking great in jeans or haute couture, Ms. Ross takes a decidedly fashionable turn with the songwriting and production of Chic's Edwards & Rodgers. Her voice melts into their delicate guitar and bass vamps with no audible seams. Motown M8-936M1 (8.98).

"ROADIE" (Original Motion Picture Soundtrack). In search of the ultimate rock 'n' roll movie? With new music by Cheap Trick, musical and dramatic appearances by Blondie and Alice Cooper, and Meat Loaf bowing in his starring debut, this looks like a contender. Warner Bros. 2HS 3441 (15.98).

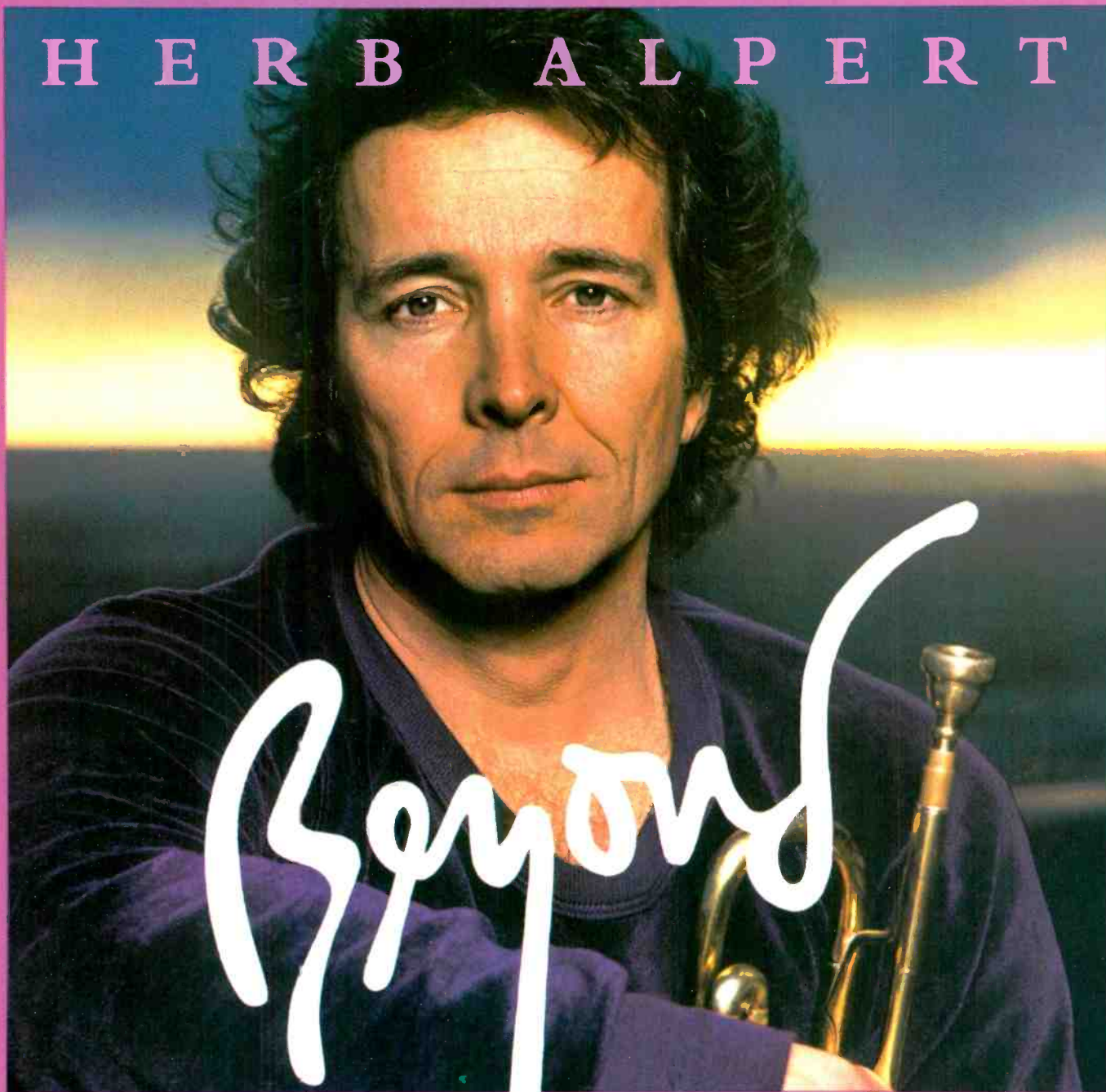
DAVE MASON, "OLD CREST ON A NEW WAVE." Whether he's coaxing fluid licks from his guitar or easing into a vocal, Mason seems to exist in pursuit of pure melody. This album rocks with "Paralyzed" and gets funky with a guest vocal from Michael Jackson on "Save Me." Columbia JC 36144 (7.98).

"CAN'T STOP THE MUSIC" (Original Motion Picture Soundtrack). The Village People made it with rousing anthems and visual flash, so their step to the screen was inevitable. All new music (aside from "YMCA") by the People, David London and The Ritchie Family. Casablanca NBLP 7220 (8.98).



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AM 2247

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Beyond

SP 3717

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Record World

JUNE 7, 1980

Retailers Break Even Over Memorial Day

By DAVID MCGEE & SOPHIA MIDAS

■ NEW YORK—Record retailers' belief that the music industry would feel the pinch of a laggard economy this summer was confirmed over the Memorial Day holiday weekend, as sales overall were flat compared to the same period last year. A *Record World* survey of accounts reporting to the Retail Report produced a mixed bag of responses ranging from "lousy" to "good," with a majority falling in the break-even category.

While this particular weekend is considered the "official" kick-off of the summer sales season in business circles, it has been a strictly hit-or-miss proposition for the record industry in which numerous factors come into play. Although the state of the economy was in large part responsible for this year's showing, no one discounts the effect on sales of weather conditions. Many parts of the country were warm and sunny, and it is a truism that good weather drives away shoppers. Stores in the Pacific Northwest

had a more unique excuse: the rain of volcanic ash from Mount St. Helens continues to restrict any attempts at business as usual.

Beyond this, many retailers noticed a decided trend among consumers to go for the tried and true product. Hits were selling, particularly "The Empire Strikes Back" and new albums by Elton John, Joan Armatrading and Black Sabbath. Impulse buys were minimal. Bruce Webb, of Webb Department Stores in Philadelphia, commented, "The customers weren't experimenting. If they hadn't heard it, they weren't buying it. Unless there was some air-play on it, it didn't sell."

Whether this year's results bode ill or well for the industry is an open question. Certainly the trend over the last three years is to fewer and fewer in-store sales geared to the holiday and increased emphasis on promoting records as Gifts for Father's Day in mid-June. A greater num-

(Continued on page 64)

German, Belgian Police Crack Counterfeit Ring

By JIM SAMPSON

■ MUNICH—In a further blow to European counterfeiters, police have raided locations in Germany and Belgium, arresting three men and seizing nearly 20,000 illegally manufactured cassettes. The ring had been active for several years with product originally from Germany, Holland, France and Great Britain.

According to the German IFPI
(Continued on page 60)

Creative 'Crossover' Fuels Film Soundtrack Boom

By SAM SUTHERLAND

■ LOS ANGELES — Fueling the current boom in contemporary musical soundtracks (*RW*, May 17, 1980) is one "crossover" even more fundamental than that seen in movie/music marketing — a greater creative interaction between film producers and directors, and songwriters, composers and performers from the commercial music world.

While this year's rising tide of major pop, rock, country and disco soundtrack tie-ins is marked

WEA, Capitol Up Wholesale Prices; \$5.98 LP Line Introduced by WEA

By SAM SUTHERLAND

■ LOS ANGELES — Rising manufacturing costs again captured the spotlight last week as both Capitol Records and WEA Corp. handed down new increases in wholesale prices.

Capitol confirmed an "across the board" hike in wholesale prices, averaging slightly over three percent, as well as increases in the suggested list price for two and three disc multiple sets. Retail impact on the list for those items ranged between two and three dollars per item, depending on the catalogue prefix.

At WEA, the increases focused on singles, with most current product now to carry a \$1.69 suggested list, and on album wholesale prices. While the latter jump saw WEA, too, passing along a three percent increase, the distributing giant also announced its entry into \$5.98

catalogue pricing, to be launched via a special one-time buy-in program, thus offsetting some of the hikes' impact.

WEA also announced an increase in the suggested list for the Nonesuch classical and ethnic line, now listed at \$5.98, representing a one dollar jump.

Capitol's increases were to go into effect Sunday (1), while WEA's price changes will become effective June 30.

Variable Pricing

News of WEA's \$5.98 catalogue further buttresses the swing toward variable product pricing, a trend revived in recent months by CBS's and MCA's introduction of product carrying that list tag. WEA announced its plans via letters dated May 23, and issued by the offices of its regional branch managers.

(Continued on page 67)

by a more sophisticated cross-marketing relationship between the film and music industries, the trend can ultimately be traced back to the very origins of these projects. Studio and label board rooms have sanctioned the closer union of the once distant entertainment cousins, and the relationship has been consummated — sometimes with mixed results — on sound stages and in recording studios.

Goals

Behind the fanfare of the finished films themselves, veterans in both businesses can see a number of artistic and financial goals contributing to the exchange.

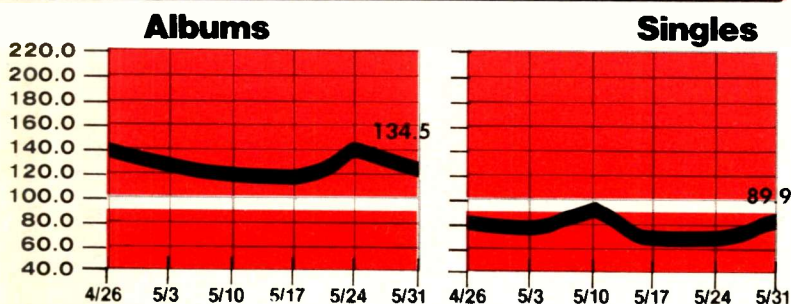
Is Hollywood really ready for

the music business? Based on the views of several pop-credentialed composers now working in film, studio and indie production music coordinators, and recording industry executives, a composite answer might be "almost."

Major film studios today see a successful soundtrack album as a valuable tool for selling tickets at the box office (*RW*, May 31, 1980), but a few short years ago few major studio-financed productions were planned from inception with potential soundtrack sales in mind.

Recalls E/A chairman Joe Smith of the early '70s and late '60s, when he was helming Warner Bros. Records, "We went for years
(Continued on page 49)

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.

FCC Adopts Clear Channel Restrictions

■ WASHINGTON—As expected, the Federal Communications Commission (FCC) adopted a recommendation of its Broadcast Bureau last week (29) restricting the 25 class 1-A clear-channel radio stations in the country to a 750-mile broadcast radius.

Predictably, clear-channel stations opposed the decision. WSM in Nashville, which broadcasts the Grand Ole Opry, is re-

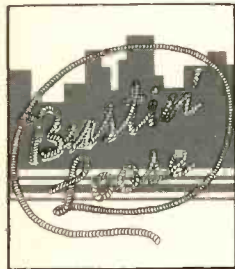
portedly considering syndicating the show to reach listeners it will lose because of the ruling. The decision was seen only as a partial success for minority and daytime broadcasters it was designed to aid. Some groups had lobbied for the FCC to restrict the clear-channel stations to a 100-mile radius.

The ruling will make room
(Continued on page 32)

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■ **Opposite Page 32.** In only five years the Love-Zager organization—headed by Jerry Love, Michael Zager and Susan McCusker—has become one of the music industry's more efficient independent production companies. This week RW salutes the achievements of Love-Zager and takes an in-depth look at the people who make it work.



■ **Page 8.** As country music becomes a more potent musical and cultural force, radio's role in spreading the gospel of Willie, Waylon and the boys comes under closer scrutiny. In the third installment in a series on the rise of country music, RW examines country radio's growth in the nation's major markets.

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Powerhouse Picks

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

Manhattans (Columbia) "Shining Star." With a solid R&B base established, this record is showing top tens and half chart jumps. Single sales have indicated good crossover activity.

RIAA, NMPA, Sponsor Home Taping Study

■ **NEW YORK**—The Recording Industry Association of America (RIAA) and the National Music Publishers Association (NMPA) are jointly sponsoring a new recording industry survey of home taping behavior and its relationship to consumer purchases of records and pre-recorded tapes.

The survey is being conducted by National Analysts, a division of Booz, Allen & Hamilton, as part of a larger nationwide survey of the pre-recorded music industry. Results are anticipated before year-end.

This is the second study of home taping practices co-sponsored by RIAA and NMPA. The initial survey, conducted by The Roper Organization last spring, was published in December.

The new research, conducted by National Analysts, will involve a final sample of over 2300-plus respondents projectable to the U.S. population age 10 and older. All fieldwork, as well as the coding and key punching of data, will be conducted by that firm.

Data analysis and interpretation will be completed by Attitude and Behavior Research, Inc., under the supervision of Prof. Martin Fishbein of the Department of Psychology and the Institute of Communications Research at the University of Illinois, Champaign-Urbana.

NARM Regionals Focus On Local Chapters

■ **NEW YORK**—The National Association of Recording Merchandisers (NARM) will highlight its August through September regional meetings with a focus on the establishment of local chapters. The chapters will work directly with the NARM national office to enhance and improve the services which NARM renders to its members and to the industry. The NARM-initiated industry-wide "Give the Gift of Music Campaign" will also be implemented at the regional level.

The NARM regional meetings are open to members and non-members: to retailers, wholesalers, customers of racked accounts, one stops, distributors, and manufacturers of records, tapes, and accessories.

The tour opens August 12 in Cleveland, moves to Detroit on the 13th, and to Chicago on the 15th. The East Coast cities of Philadelphia, New York City and Washington, D.C. will be covered on August 19, 20 and 22, respectively. Back to the Midwest, on August 26 in Cincinnati and the 27th in St. Louis, with Nashville on August 28.

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VOL. 37, NO. 1715



CHEAP

"Found All the Parts"
 Cheap Trick's 10" 33-1/3 Nu-Disk,
 marks the first time that a band
 of their stature has released
 a reduced price "EP" package.
 A package that is cheap only

in price, for this record is des-
 tined to become a collector's
 item.

Each track represents a differ-
 ent period of Cheap Trick's career,
 a different type of Cheap Trick
 music. They are:

"Day Tripper" — The
 classic Beatles' rocker was re-
 corded during Cheap Trick's great
 1979 U.S. Tour. Rick Nielsen's

blazing guitar riff sets the tone
 for Robin Zander's gritty, in-
 spired lead vocal.

"Can't Hold On" —
 Recorded live at Budokan, this cut
 is taken from the shows that
 produced their double-platinum
 album. It's a slower, almost
 bluesy piece that features one of
 Rick's most captivating solos.

"Take Me I'm Yours" —
 The songwriting juices
 were really flowing when Rick
 wrote this one. Listen to
 that melody!

"Such a Good Girl" —
 This song is from the very first
 Cheap Trick recording sessions.
 It's an uptempo rocker with a
 brilliant rhythmic foundation
 courtesy of Tom Petersson, Bun
 E. Carlos and Nielsen.

None of these tunes has been
 available before, nor will any
 ever be available again!
 Also previously unavailable
 are the photos on the cover and
 on the inside label.

The sum of "Found All the
 Parts" is a very valuable cheap
 record. A must for all fans of the
 band!

**Cheap Trick's
 "Found All the Parts"**
 One in a series of
 cheap records —
 the Nu-Disks.
 On Epic Records.

*Includes the separate 7" bonus single
 "Everything Works If You Let It." AE7 1206
 Produced by Cheap Trick.
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Country Radio Makes Major Market Inroads

By PHIL DIMAURO

(The following is the third installment of a four-part series on the growth of country music.)

■ NEW YORK—Just about a year ago, WDLW was a struggling classical station in the Boston suburb of Waltham, Massachusetts. Its new general manager, Bob Burns, was puzzling over new directions for the station, when his observations crystallized into a single idea. "I saw that television, which ran four country specials last year, was running at least 20 this year," explains Burns. "I saw country-oriented movies being released, and a city awareness of country dress, you know, cowboy hats, western boots. Let's face it, nothing gets into people's brains like television."

Burns was aware that Boston's last country station, WCOP, had been out of business for four years, but he attributed their downfall to faulty management rather than lack of demand in the market. So, beginning last June, he cautiously acted on his impulses and began testing country on Saturday nights. By the end of September, he was comfortable enough to begin programming country music full time, with a signal beaming straight into the city of Boston. Although it is a bit early to judge the success of the station ratings-wise, WDLW has gone from a zero share to a .3 with Arbitron, and the latest RAM statistics gave it a 1.3 share. In non-numerical terms, people are beginning to take notice.

The WDLW story is an example of a general trend taking place across the United States in varying degrees. The Country Music Association's 1979 radio survey reported a six percent increase in the number of radio stations programming country music at least four hours per day, and an eight percent increase in the number of full-time country music stations. The CMA also reports a marked increase in the number of stations participating in their survey, which means that stations with non-country formats, including top 40, AOR and A/C, are taking their country play more seriously.

Country radio is making headway in markets where it was a limited or non-existent force in the past. Mike Radford, national promotion director for Ovation Records' country division, observed that "just about every major market in the nation, and every secondary market, has at least one country station today." Radford estimates a 25 to 30 percent increase over the last three years in country stations he needs to watch carefully.

In markets where country stations have existed in the past, competition has grown keener. Erv Woolsey, national director of country promotion for MCA Records, feels that such competition has aided "a tremendous growth in the quality of the outlets, in everything from programming, to the caliber of the commercials, to the professionalism of the jocks on the air. Country and R&B radio used to be first cousins, with the poorest facilities and the poorest pay. Now, management is finding they can do well when they come in and

spend some money . . . Call around to some of these stations for their spot rate and it'll scare you. They're right up there with the top 40's."

Examples of fierce competition can be found across the nation. In Chicago, WJJD and WJFZ-FM are up against a five-year star in the market, WMAQ. Kansas City's established country station, KCKN, has been "rocked" from its moorings by WDAF, which has scored number one ratings in the market. MCA's Woolsey, a Houston native, recalled that in the late

(Continued on page 32)

Jackson Gets 'Quadruple Platinum'



Epic recording artist Michael Jackson (center) was presented with a special quadruple-platinum award in recognition of his "Off The Wall" LP surpassing the four-million sales mark. Shown in photo (from left) are: Epic's Al Gurewitz, Ron Weisner and Fred DeMann, Jackson's managers; Michael Jackson; Don Dempsey, senior vice president and general manager, E/P/A; Lennie Petze, vice president, A&R, Epic Records; Frank Rand, vice president, A&R, west coast, Epic; and Al DeMarino, vice president, artist development, E/P/A.

Regional Breakouts

Singles

East:

Rocky Burnette (EMI-America)
Blues Brothers (Atlantic)
Genesis (Atlantic)
Kim Carnes (EMI-America)
Charlie Daniels Band (Epic)

South:

Spinners (Atlantic)
Manhattans (Columbia)
Joe Walsh (Full Moon/Asylum)
Mickey Gilley (Full Moon/Asylum)
Charlie Daniels Band (Epic)

Midwest:

Joe Walsh (Full Moon/Asylum)
Blues Brothers (Atlantic)
Genesis (Atlantic)
Carole King (Capitol)
Mickey Gilley (Full Moon/Asylum)
Charlie Daniels Band (Epic)

West:

Pure Prairie League (Casablanca)
Carole King (Capitol)
Alice Cooper (Warner Bros.)
Change (Warner/RFC)

Albums

East:

Black Sabbath (Warner Bros.)
Judas Priest (Columbia)
Devo (Warner Bros.)
Gladys Knight & The Pips (Columbia)

South:

Black Sabbath (Warner Bros.)
Judas Priest (Columbia)
Isaac Hayes (Polydor)
Gladys Knight & The Pips (Columbia)

Midwest:

Black Sabbath (Warner Bros.)
Judas Priest (Columbia)
Isaac Hayes (Polydor)
Devo (Warner Bros.)
Gladys Knight & The Pips (Columbia)

West:

Black Sabbath (Warner Bros.)
Judas Priest (Columbia)
Devo (Warner Bros.)
Gladys Knight & The Pips (Columbia)

Feiden Named ADA VP; Will Continue Role As Arista A&R VP

■ NEW YORK — Clive Davis, president of Arista Records, has announced that Bob Feiden is appointed to the position of vice president, creative development, ADA Films. He will continue on as Arista Records vice president, A&R, east coast, and will spend at least half his time seeking talent and songs for recording. In his new capacity, he will be involved in seeking and developing properties for motion picture production.



Bob Feiden

Feiden comes to his new responsibility with prior experience in films. He had been story editor for Jalem Production (Jack Lemmon's production company) and for Cannon Films, prior to serving as assistant to the producer of "Love Story." In 1972 his interest in contemporary music took him to Record World as an assistant editor, and then to RCA in 1973 in A&R. He joined Arista Records upon its formation in 1974.

Gov't Answers Defense In Goody/Tucker Cases

■ NEW YORK—The U.S. government, prosecutors in the related counterfeit trials involving the Sam Goody retail chain and alleged counterfeiter George Tucker, has responded to several claims made by the defendants.

Responding to a Goody claim of prosecutorial misconduct and collusion between the FBI and the RIAA, government lawyers called the charge a "half-truth." In a brief filed several weeks ago, Goody lawyers claimed that counterfeit items are not viewed by Congress as stolen property. The prosecution struck this claim for its lack of support. Defense has also claimed that the counterfeiters, and not the retailers, should be the ones on trial. The government's response to this is that the upcoming trials will decide who is guilty and not guilty.

Tucker's lawyers had wanted John Jacobs, Justice Department Strike Force attorney, to disqualify himself from the case on the grounds that he may be called to the witness stand. Prosecution denied this possibility.

The Ascension Of Graham Parker.

His new album.
**The
Up
Escalator.**

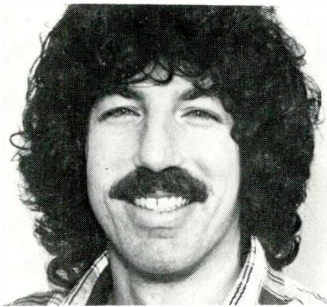


On Arista
Records and Tapes.
ARISTA

Record World—Flashmaker!
#1 Most Added!—
R&R/Billboard/Bill Hard/Album Network/
Cashbox/Goodphone
RW: 56* -39*/BB: 90*-59*
CB: 96* -65*/R&R: 25* -15*

Col Names Rappaport Album Promo Director

■ NEW YORK — Paul Rappaport has been appointed director, national album promotion, Columbia Records. The announcement was made by Ed Hynes, vice president, national promotion, Columbia Records.



Paul Rappaport

In his new post, Rappaport will be responsible for supervising the activities of the regional and local promotion staffs in supporting album releases on the Columbia label.

Rappaport began his career with CBS Records in 1970 as a college representative at U.C.L.A. He became local album promotion manager for the Los Angeles market in 1971. In 1973, he became CBS Records' first regional album promotion manager and was involved with the Columbia, Epic and CBS Associated Labels. By 1975, he had taken on the position of regional album promotion manager, west coast, Columbia Records. He was named associate director, national album promotion in 1979.

Ariola Names Humphrey Nat'l. Promo Director

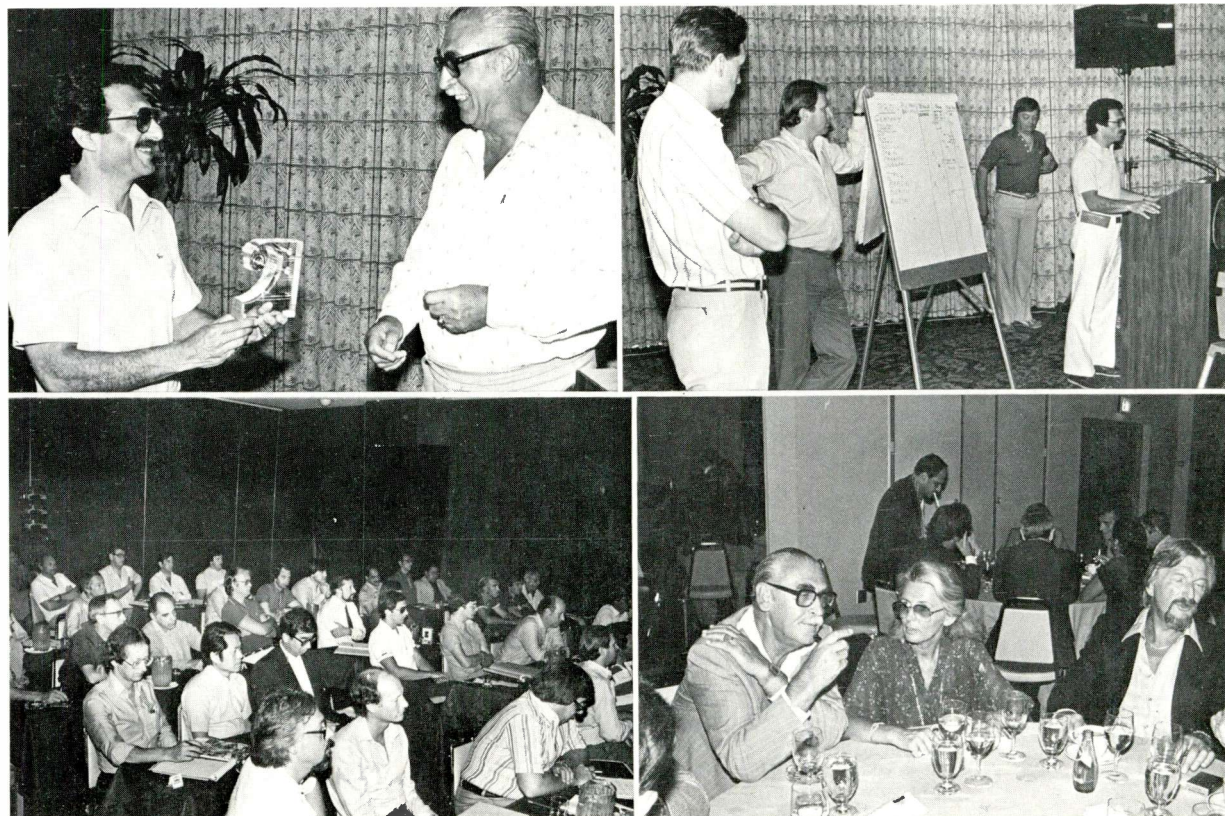
■ NEW YORK — Michael Manocchio, vice president, national promotion at Ariola America, has announced the appointment of Fred Humphrey as director national promotion for the newly restructured company.



Fred Humphrey

Humphrey comes to Ariola America from Columbia Records, where his last position was as director, national promotion-albums. He joined Columbia in March 1976 as local promotion manager in Cleveland and was promoted to regional promotion and marketing manager in Chicago.

Polygram Publishing Meets



The Polygram Publishing Division held its first international conference in the U.S. recently. Highlights from the sessions, top left picture: Heinz Voigt, president of Polygram Publishing Worldwide (right) presents Chappell president Irwin Z. Robinson with 1979 Polygram Publishing Division award for excellence in music publishing; (top right picture from left) Ton Smits, executive VP, Intersong-International; Nicholas Firth, executive VP, Chappell-International; Gerry Ryan, divisional director of M.I.S. and Irwin Z. Robinson; (bottom left picture) some of the members of divisional management, managing directors and financial executives from Chappell and Intersong companies around the world; (bottom right picture, from left) Heinz Voigt, at the farewell dinner with guests of honor Mr. and Mrs. James Last.

Jim Croce's Widow Makes Suits Public; Cashman, West & Kurnit Deny Charges

By JEFFREY PEISCH

■ NEW YORK — Ingrid Croce, wife of the late singer/songwriter Jim Croce, has made public two law suits she has pending, charging some of her late husband's business associates with breach of contract, negligence, fraud and breach of fiduciary duty.

Two Separate Suits

The suits, filed in the U.S. District Court, Southern District of New York, and the Superior Court of California, County of Los Angeles, were filed in 1978. At that time, Ms. Croce's lawyers advised her to keep the matter private. Because of the continuation of Jim Croce record releases, and because of the reported uncovering of new evidence, Ms. Croce has hired a public relations firm to make public her claims.

A spokesman for all the New York companies listed as defendants in the suit has strongly denied all the charges.

Originally Filed in 1978

The complaint filed in New York was amended last November. The nine-point suit contains charges that date back to September, 1968, when Jim Croce signed production and recording contracts with Cashman, Pistilli & West, and a publishing contract with Blendingwell,

music publishers, whose president is Philip S. Kurnit. Cashman, West and Kurnit are individual defendants in the case; Cashwest Production, Inc., Lifesong Records, Inc., Blendingwell Music, Inc., and Cashman, Pistilli & West are defendants as companies.

Complaints

Ms. Croce's lawyers assert that at the time her late husband signed his first contracts he was "lacking sophistication in legal or business matters" and that Kurnit, who is a lawyer, "failed to explain to Jim Croce the nature and implications of Kurnit's personal and adverse interests in the other contracting parties as president of Blendingwell and an officer of West Talents, one of the three partners of Cashman, Pistilli & West, and intentionally failed to advise Jim Croce to seek additional, disinterested counsel before entering into the contracts."

Each of seven counts call for \$3 million in damages. In addition the counts call for sums of money to be decided after new accountings of old records are completed.

The California action lists Arthur Macnow, an accountant, the accounting firm of Gelfand,

(Continued on page 57)

Bee Gee Announces Executive Shifts

■ LATHAM, N.Y.—Lenore Smith has been elected chairperson of the board of Bee Gee Records and Tapes, the Albany-based regional rack retailer. She will continue with her responsibilities as corporate treasurer.

Lawrence Smith has been appointed president, moving up from his position as executive vice president.

Herbert Dorfman, Bee Gee's vice president of sales since 1975, now shifts into the slot of executive vice president.

Jack Robertson Named CBS Canada Vice Pres.

■ NEW YORK — Arnold Gosewich, chairman and chief executive officer of CBS Records Canada Ltd., has appointed Jack Robertson to the position of vice president, corporate administration and CBS Songs International, CBS Canada. He will report directly to Gosewich.

In his new position, Robertson will be responsible for the corporate level coordination of all activities with respect to CBS Canada's facilities, business development, and other assigned corporate matters. He will continue to oversee April/Blackwood, the Canadian affiliate of CBS Songs International.

Don't Look Back

ST-12079

Contains the single
"SOMEONE THAT I USED TO LOVE."

4869

The Latest Classic From

Natalie Cole

ALL SELECTIONS PRODUCED BY
MARVIN YANCY AND GENE BARGE
EXCEPT "SOMEONE THAT I USED TO LOVE" PRODUCED BY
MICHAEL MASSER
FOR PRINCE ST PRODUCTIONS, INC.
MANAGEMENT: KEVIN HUNTER



©1980 CAPITOL RECORDS, INC.

Cover Story:

Pretenders are Poised for Stardom

By SAM SUTHERLAND

■ One of this year's most stunning rock singles is also as succinct a description of its author as we're likely to find: when Chrissie Hynde croons, "I'm special," on the chorus to "Brass In Pocket," rock fans, radio programmers and critics tend to agree, and that response has carried both the single and the debut album for Hynde's band, Pretenders, into the top 20 on the *Record World* charts.

That success is especially telling, given the band's arrival in the wake of a much-touted wave of new rock women. Yet anticipation for "Pretenders," the band's Sire LP, was already building months before its release, fueled by AOR airplay for the band's U. K. singles. Akron-born Hynde projected a provocative sexuality, yet vaulted over the question of mere gender by tapping a classic aggression as singer and rhythm guitarist requiring no further qualification.

Those singles, cut for the newly-formed Real label headed by Dave Hill, were the payoff for five frustrating years of unfulfilled musical strategies. Hynde, who first journeyed to England

in 1974, had moved from rock criticism to rock itself, but various projects launched there, in Paris, and back in the U.S. all collapsed. To her midwestern rock roots and long-term love of R&B, Hynde had added traces of reggae and new wave, yet by 1978 she had only a collection of false starts and near misses to look back on.

It was former Anchor A&R executive Hill who sponsored the turnaround, after hearing a solo demo of Hynde's "The Phone Call," one of the songs subsequently recorded for the first Pretenders album. He signed her as one of the first three acts on Real, and not long after Hynde linked up with bassist Pete Farndon, through whom she also found drummer Martin Chambers and James Honeyman Scott, guitarist, keyboard player and, with Farndon, backing vocalist.

The band's first single, a new version of Ray Davies' "Stop Your Sobbing," was produced by Nick Lowe, but scheduling conflicts prevented that partnership from continuing beyond that initial side. Observers uncertain of Pretenders' ability to match that performance were quickly convinced

that the band was no fluke, however: the next English singles, "The Wait" and "Tattooed Love Boys," demonstrated that this band was even more powerful than their soaring debut single suggested.

If Hynde is the visual focus for Pretenders, her partners are clearly central to their album's power. To the stripped-down, new wave-inflected drive of their uptempo songs, all four add such twists as sudden shifts in time signatures, off-center harmonic progressions and subtle electronic dissonances. Both Hynde and lead guitarist Scott flex enough technique to chase away quick stereotypes, while Farndon's bass offers textbook examples of propulsive single note runs.

With their first U.S. tour under their belt, Pretenders have made it clear that their only pretense is the name itself: in every other respect, these Pretenders aren't fooling.

(Cover photo by Ebet Roberts)

Membership Meet Set By NMPA

■ NEW YORK—The annual membership meeting of the National Music Publishers' Association will take place at the Plaza Hotel in New York City on June 24, according to NMPA president Leonard Feist.

Publisher-members from across the nation are expected to assemble in the White and Gold Suite at 3 p.m. NMPA and Harry Fox Agency executives and various committee chairmen will report on the Association's and Agency's recent accomplishments, current projects and future forecasts.

After the president's annual "state of the industry" report, the board will host a reception for members and other music business leaders.

NARAS Re-Elects Lowy President



Jay S. Lowy (center) is pictured after having been unanimously re-elected to presidency of the National Academy of Recording Arts and Sciences by the National Trustees during their annual meeting, with Murray Allen (left) and Ron Kramer (right), who were re-elected first national vice-president and national secretary/treasurer respectively.

Bernie's Birthday Bash



An unsuspecting Bernie Taupin was more than a little startled on Sunday night when he stepped onto the grounds of producer Mike Chapman's Los Angeles home to find more than 200 friends—among them Melissa Manchester, pictured here—hollering "Surprise!" The event was a surprise birthday bash for Taupin who turned 30 on May 22 and recently released his first solo album, "He Who Rides The Tiger." The outdoor party, given by Taupin's girlfriend, model Toni Russo, was a South Seas affair with dancers imported from Tahiti.

April/Blackwood Re-Pacts with Bradley

■ NEW YORK—Rick Smith, vice president and general manager of April/Blackwood Music, has announced that April/Blackwood Publications, its print wing, has renewed a distribution agreement with Bradley Publications. The CBS-owned print operation was formed two years ago, with Bradley handling product distribution and sales.

To accommodate the growth of April/Blackwood Publications as well as their other catalogues, Richard Bradley and Bill Radics of Bradley have recently expanded their staff and facilities.

Warren David Prod. Inks Salty Dog

■ NEW YORK—Producer Warren Mazur has announced the signing of the rock band Salty Dog to an exclusive production agreement with his newly-formed Warren David Productions.

... Now You're
Ready For The
S-Beat...

Gino Soccio's New Album
S-Beat

Coming Soon On Warner/RFC Records & Tapes
RFC 3430



SHAKA KHAAN



Naughty

Produced by ARIF MARDIN

Her latest album (BSK 3385)
Featuring the single "Clouds" (WBS 49216)
On Warner Bros. Records & Tapes
Direction: Jack Nelson



NEW YORK, NY

By DAVID MCGEE

■ For his latest appearance in New York, **Bobby Bare** came to the Lone Star Cafe armed with a new manager (**Joe Sullivan**, who also manages the **Charlie Daniels Band**) and a fine new album, "Down and Dirty," which features a couple of **Shel Silverstein's** better efforts in recent years. It's the kind of situation that usually makes for a wild night, or at least an aggressively energetic one. But for all the enthusiasm emanating from the stage, Bare's performance was curiously low-key compared to his previous appearance here. Curious because the new material is about the liveliest he's done in awhile, and his generally good taste in songs provides him with a wellspring of rich material with which to ward off dead spots.

So it's difficult to pinpoint why this show didn't click as it should've. Bare seemed to be enjoying himself, and he was given as good support—albeit ragged at times—from his band as a performer could ask. Something intangible was lacking, something in the way of intensity and drive that makes a show more than a rote performance of tunes. On occasion he dug deeper emotionally, as on Silverstein's biting "Numbers," and the results were moving. But as a perfunctory run-through of "Detroit City" suggested, Bare himself seems to feel as if he's sang some of these songs once too often.

THIS ALBUM IS AVAILABLE ONLY AS AN IMPORT. WHY? After "Down on the Drag," Joe Ely's third album for MCA, it was apparent that he was on the verge of some sort of breakthrough, both artistically and commercially. It was also obvious that Ely is one of the finest singers and writers around, period, regardless of the musical genre. An endless number of artists claim **Hank Williams** as a major influence, but few display the same sort of tough/tender sensitivity and flair for the dramatic, incisive phrase. Ely does, and he's barely scratched the surface of his talent.

Ely's latest album, "Live Shots," was recorded live in London and released overseas by MCA. Word has it that the American company has passed on it, preferring instead to wait for the artist's next studio LP, which he is currently recording. But "Live Shots" deserves a shot, if you will, on these shores. Qualitatively Ely, in a short time, has been extraordinarily productive, as this album amply proves by focussing primarily on his own compositions (tunes by **Hank Williams**, **Carl Perkins** and the estimable **Butch Hancock** are also represented). Perhaps the artistic and commercial breakthrough mentioned above will come with the studio album—the evidence suggests it will—but that only strengthens the case for the live album: there could be no better capper for the first stage of a promising career.

Artists are forever complaining, with justification, that their "live" sound is rarely captured on record; Ely has nothing to worry about in this regard. "Live Shots" displays everything that is good about him and his band: the urgent vocals; the band's raucous, inspired playing heightening the intensity of Ely's performance; tasty, subtle touches, such as **Ponty Bone's** lonesome accordion lines adding so much atmosphere to "Boxcars," for example. Most of all, the superior craftsmanship of Ely's songs is abundantly evident.

"Live Shots" is exceptional, and unquestionably one of the best albums of the year. Free Joe Ely.

SOFTBALL NEWS: Since the last installment of softball news the RW Flashmakers have hit the skids. In league action RW fell 14-5 to a team sponsored by the New York Yankees, aka Bronx Bombers. The only bright spot in that contest came in the third when "Easy Ed" "The Goose" Levine blasted a tape-measure, grand slam home run off Bombers hurler (and Yankees publicist) **Joe D'Ambrosio**, who was otherwise virtually untouched by RW's heavy hitters. Last week saw the resumption of the annual *Record World*-Atlantic Studios rivalry, and the return, of course, of the King Hamburger himself, "Big Mac" **McCullum**, who sends in his players in waves: first team, second team, third team, fourth team—even "Big Mac" himself admits that the size of his squad is limited only by the number of people in Central Park during the course of a game! In the most startling development, however, "Big Mac" retired to the bench for the entire tilt, as if conceding that time has at last caught up with those weary old bones of his. Always a game opponent, "Big Mac" has won the love and respect of RW over the years. It should come as no surprise then that the Flashmakers have decided to pitch in and buy him a wheelchair so that he can enjoy the rest of the season in comfort. Final

(Continued on page 64)

Rossington-Collins Promo



Bob Siner, president of MCA Records, Al Bergamo, president of MCA Distributing and other key executives left MCA's national headquarters recently on a promotional tour that would take them to 22 cities in two days. The significance of this trip was that they were on their way to play for the nation's radio, retail and press the debut album from Rossington-Collins, entitled "Anytime, Anyplace, Anywhere." Advance listening parties were held at MCA's 22 branches over the two-day period not only to play this June 20 release, but to also introduce to radio, retail and press the new group personnel and make them aware of the upcoming national tour. Pictured departing (from left) are: (back) Al Bergamo, president of MCA Distributing Corporation; Neil Hartley, vice president of national accounts; John Burns, director of national sales; Bob Siner, president of MCA Records; Bob Osborn, associate director of album promotion; (second row) Denny Rosencrantz, vice president of A&R; Rob Senn, director of field operations; Sam Passamano, Sr., executive vice president of MCA Distributing; Santo Russo, vice president of product development, and Beth Rosengard, national director of album promotion.

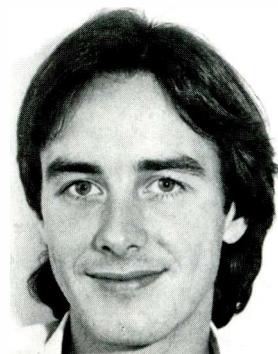
Chrysalis Promotes Musso and Bourke

■ LOS ANGELES — Stan Layton, vice president of sales for Chrysalis Records, has announced the joint promotions of Fran Musso to the position of national advertising manager and Brendan Bourke to merchandising manager.

In her new position, Musso will be responsible for the budgeting, planning and placement of all media which encompasses dailies, regionals and national publications. Bourke, as merchandising manager, is responsible for initiating and allocating all merchandising pieces as well as serving as liaison between Chrysalis and its independent distributors.



Fran Musso



Brendan Bourke

Anheuser-Busch Sets SummerFest Dates

■ ST. LOUIS — Anheuser-Busch, Inc. has announced dates for the Budweiser SummerFest, two talent laden soul festivals to be held in New York and Chicago. The New York concert will feature the O'Jays, Ashford and Simpson, Rick James, GQ, Phyllis Hyman, The Bark-Kays, and special guest Teddy Pendergrass. The festival will be held at Giants Stadium (East Rutherford, N.J.) on Sunday, June 29, from noon to 8 p.m. The Chicago SummerFest will take place at Soldier Field and feature Smokey Robinson, the O'Jays, Ashford and Simpson, Rick James, GQ and special guest Teddy Pendergrass. The concert takes place on Saturday, June 19 from 11 a.m. to 6 p.m.

Production

Handling the production and staging for the SummerFest will be Monarch Entertainment Bureau, Inc. and John Scher in New York and JAM Productions and Army Granat in Chicago. More than 50,000 people are expected to attend each concert. A contribution from each concert will be donated to the Sickle Cell Anemia Foundation.

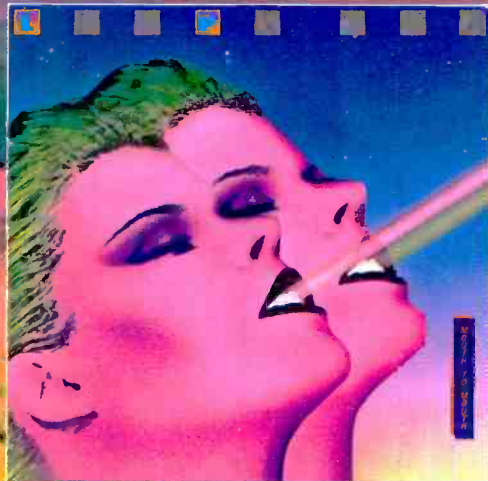
Ienner To Address Managers Alliance

■ NEW YORK — Jimmy Ienner, president of Millennium Records, will be the guest speaker at the second full membership meeting of the Managers Alliance. The meeting will be held on June 12 at the United Steelworkers Union Meeting Hall, 101 West 31st Street, N.Y.C., at 6:30 p.m.

The Number 1
hit single
"Funkytown"
from the album
"Mouth To Mouth"

NB 2233

NBLF 7197



Produced and Written by Steven Greenberg



Give the gift of music.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **ASHES TO ASHES:** The aftermath of the eruption of Mt. St. Helens has affected virtually every human activity in much of the Pacific Northwest and the northern plains states, and that, of course, includes selling records.

With the list of stricken cities initially spreading across Washington (Yakima and Spokane among the worst hit), into Montana (watch out, Missoula) and then, this past weekend, beating the odds to veer west and south, affecting Portland and the coast, retailers in the affected areas had mostly disastrous news.

Somehow, humor still prevails, though. Despite the uncertain long term forecast for the smoldering volcano, whose last major eruption significantly affected the more immediate Northwest for some three decades during the mid-1800s, some droll observations have been forthcoming. One major retailer recounted efforts by a lone Washington outlet to stay open, even as all other businesses in the area were locked tight.

"At the end of the day, the store manager told us that her traffic consisted of three copies of **Jimmy Buffett's** 'Volcano' and a triple-beam scale. You figure it out."

JIM CARROLL is a writer, first and foremost. He wrote one book, "The Basketball Diaries," that chronicles his drug-ridden New York adolescence; another work, a book of poetry called "Living in the Movies," was nominated for a Pulitzer Prize when he was only a few years older. But Jim Carroll is also a musical performer (you can't really call him a singer—like a more exaggerated **Lou Reed**, he doesn't so much sing his words as recite them), and is signed to the Rolling Stones' label, with a record due out any time now.

Carroll's music, as he displayed it recently at the Old Waldorf in San Francisco, is a heady brew. The words are the key, obviously, and he spits 'em out with a vengeance while a four-piece band churns out fairly nondescript rock and roll behind him. There are a lot of words, too—laced with references to head (as in giving and getting it), religion, night, drugs and death. But none of those references is standard. One riveting but macabre number recalls the deaths of "all my friends": "probably OD'ed on Drano the night that he was wed," he says of one pal, while "Bobby hung himself in a cell in the Tombs." Someone must have been kidding when we were told this tune might be Carroll's first single.

The band is powerful, but the music is little more than an energy source for Carroll's "June-moon-spoon, my ass" lyrics and delivery. It's hard to go out of a club humming the melodies when the vocalist isn't exactly singing, but a little musical interest would serve Carroll well.

The group that opened for Carroll the night we saw him, a female punk trio called the **Contractions**, deserves mention as living proof of reverse sexual discrimination. After hearing the three of them go through their routine, you had to think that if three guys sang and wrote songs this lame—the playing was only marginally better—they'd be laughed off the stage, not playing two encores. Keep those cards and letters coming, you militant feminists.

ROCK AND ROLLERS: Superstitious promoters along the route of **Ambrosia's** current tour will want to note that the tour begins Friday the 13th (of June, that is) in Vancouver—and to get there, they'll have to fly right over Mt. St. Helens . . . **Journey** recently played Chicago's big new Rosemont Horizon Stadium, and while they were in town, the boys played a promotional softball game with WLUP. Journey won it, 17-7, as **Greg Rolie** pitched, **Steve Perry** provided live commentary over WLUP (he wouldn't play) and Neil Schon did some hitting (wouldn't field, though, because he didn't want to hurt his fingers—sounds stupid, but hey, the guy plays guitar). Later on, Schon went to jam for a few hours with the great **Buddy Guy** and **Junior** "Messin' With the Kid" **Wells**. All of the action, both on and off the field, was captured on film for a Journey documentary . . . The June lineup for the American Guild of Authors and Composers' ASKAPRO series includes songwriters **Jay Livingston** and **Ray Evans** ("Que Sera Sera," "Mona Lisa"), June 5; music publisher **Steve Bedell** (Casablanca), June 12, and producer/publisher **Dean Whitney**, June 26. Call (213) 462-1108 for reservations and info.

PERSONAL NOTES: Our best wishes to Mercury's **Eileen Schneider**, now hospitalized during her recovery from a debilitating virus of some sort. Get well soon, Eileen—you sure can't go bowling at Cedars-Sinai . . . **Jeff** "Stick" **Davis** of the **Amazing Rhythm Aces** and wife **Paulette** are celebrating the birth of son Zachary, born May 13 . . .

(Continued on page 57)

FM Simulcast Spurs Sales for 38 Special

By LAURA PALMER

■ **LOS ANGELES** — A&M Records' recent FM-simulcast of the rock band 38 Special has proved to be a valuable promotional tool for generating renewed sales of the group's last album, "Rockin' Into The Night," according to label sources.

EP Released

This, the group's third A&M album, was released in October of 1979, and was then only moderately received. According to Martin Kirkup, VP of artist development, "This is a classic kind of rock'n' roll band that develops and perfects its music on the road. The band has been touring now for nearly five months, playing nearly 100 concerts. In every city there has been a strong correlation of album sales linked to their live performances."

Since the group's March concert (held at Denver's Rainbow Theatre), which was simulcast to 16 western stations, including KAZY — the flagship station initiating the simulcasts of the performance—there has been a distinct increase in album sales. As a result, A&M has issued a live 38 Special EP with four cuts aimed at radio airplay.

According to Marko Babineau, A&M's national promotional director, "At this point in time we've seen live albums rise to the top of the charts, such as 'Frampton Comes Alive' and 'Cheap Trick Live at Budokan,' etc., and over a period of time the over-saturation of live product has deadened radio's ears. But we're in the '80s, with a band whose album was released in '79. We have some of

the hottest live recordings and radio has fully accepted it. I believe that radio is ready for more live music from quality acts."

Babineau continued, "With management like Mark Spector and David Passick, they have unlocked the door to exposing this band across the country and putting out positive feedback to radio across the country."

Greg Gillespie, PD for KAZY, stated, "Every station involved in the network hookup telephoned to say the concert came across just as fine as on the remote."

Other stations included in the 38 Special broadcast were KMET, KSHN, KBB-PM, KSHE, KY102, KLOL, KYTX, KDKB, KOFM, WPNO, KKDJ, KZAP, KILO, KRST and KICT.

Major Concert Attraction

In the major markets surveyed after the broadcast Babineau noted increased retail sales in the following markets; Atlanta (36,000 total sales); Dallas (14,000); Washington D.C./Virginia (14,000); St. Louis (13,000); Cleveland (11,000); and New York (11,000).

According to Kirkup, "In addition to sales linked directly to their recent broadcast, the group has become one of the most demanded support acts for rock tours. They have opened for Rush, Aerosmith, the Outlaws and the Marshall Tucker Band, as well as headlining many dates. With their great success as a touring band, the reception for a live record completes the sequence. We expect 38 Special to be one of the major concert attractions of 1981."

BMI Honors Student Composers



At ceremonies recently held in New York City, Broadcast Music, Inc. honored 12 young people with BMI Awards to Student Composers. Shown at the event, the 28th annual occasion of the awards, are (seated, from left): David Snow, Rebecca Hamman, Priya Mayadas, William Neil and Charles Mason; (standing) Jeffrey Wood, Donald R. Davis, Corey Field, Thomas Sergey, Larry Polansky and Mark Gustavson.

TIGHT SHOES
KICKS ASS.



Tight shoes.

Produced by Tony Outeal, Doc Herman & Tight

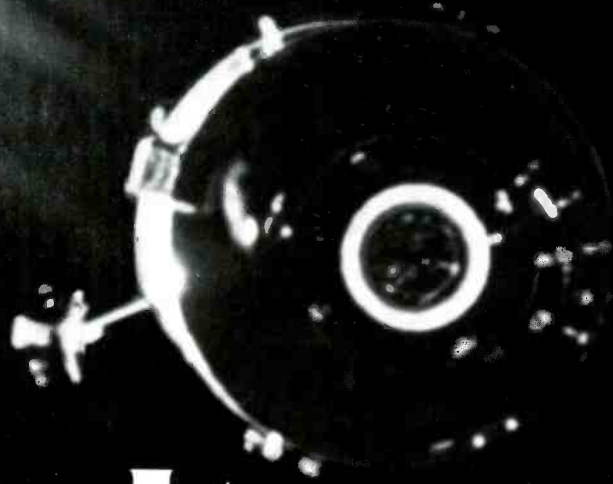
*On Bears, Life Records & Tapes
Manufactured & distributed by Warner Bros. Records Inc.*



(BHS 6999)



From Styx To Stones. From Making It To Making Do.



When We Speak, The Young Adult Market Listens.

The Source, NBC Radio's young adult network, is rolling. From New Wave to Hard News, we cover what young listeners need to know and want to hear.

In addition to exclusive concerts, such as Todd Rundgren & Utopia, Santana and The Police, The Source offers many features that plug into the needs of the 18-34 year old audience. From out of this world UFO's to down to earth recession. From comedy and gossip to dealing with success or failure, the features on The Source relate honestly to life, the way our listeners live it. And our two-minute newscasts, fed 24 hours a day, are designed for today's generation, by today's generation.

The Source, a "hot" idea whose time has come. Looking for a sound investment? Write to: The Source, NBC Radio, 30 Rockefeller Plaza, New York, N.Y. 10020, or call (212)664-5757.

Agreeing with our "hot" ideas are over 100 Source affiliates, representing 70 markets. And in over half of those markets our Source stations are ranked 1, 2, or 3.*

*Arbitron, 1979 (most recent reports available) Adults 18-34, MSA.



NBC Radio's Young Adult Network

Record World Single Picks

AVERAGE WHITE BAND—Arista 0515



LET'S GO 'ROUND AGAIN (prod. by Foster) (writer: Gorrie) (Average, ASCAP) (3:53)

AWB has an uncanny knack of capturing the many diverse strains running through pop music and blending them into one mass appeal sound. Such is the case on this brilliant new single from the latest "Shine" LP. Hamish Stewart's lead vocal is radio-made and the a cappella harmony break at the end is exhilarating. A spunky dance tune that's hit-bound.

FELIX CAVALIERE—Epic 9-50880



GOOD TO HAVE LOVE BACK (prod. by Cavaliere-Yaltkaya) (K1, ASCAP) (3:32)

Felix follows the success of his top 40 "Only A Lonely Heart Sees" with this catchy, mid-tempo ballad from the "Castles In The Air" LP. His soulful vocals steal the show as they glide over an easy R&B-tinged rhythm track. A female gospel chorus provides classy backing and the whole package has the same spirit that made the Rascals' work so moving. Another pop-A/C chart mainstay.

EARL KLUGH—United Artists 1355



DOC (prod. by Klugh) (writer: Klugh) (Colgems-EMI/Earl Klugh, ASCAP) (3:01)

He's classically-trained and plays a hollow body guitar as if he's in love with it. He's Earl Klugh and the gorgeous sounds he makes really defy categorization. This single from his new "Dream Come True" LP is a prime example. It has a bright, happy melody line and perky rhythm which will probably make this a standard in years to come. Right for any format.

THE ISLEY BROTHERS—T-Neck 9-2291 (CBS)



HERE WE GO AGAIN (part 1) (prod. by group) (writers: group) (Bovina, ASCAP) (4:14)

Culled from the Isley gang's chart-topping "Go All The Way" LP, this funky ballad has a big hook delivered by Ronnie's vocal plea. The backing is lush and orchestrated with a romantic approach that emphasizes the keyboard/string mix. A lush offering that's aimed at the pop audience, this will enhance the group's reputation as one of black music's foremost crossover acts.

Pop

KID CREOLE—Antilles 103

THERE BUT FOR THE GRACE OF GOD GO I (prod. by; Darnell-Zilkha) (writers: Nance-Darnell) (Nance, BMI) (4:18)

This celebration of the many exciting and delicious urban street flavors is, of course, the work of August Darnell. Already a hit last year for Machine, this version is ethnic sauce that's guaranteed to get those old pop bones shakin'.

3-D—Polydor 2094

ALL NIGHT TELEVISION (prod. by Scott) (writers: group) (Centerfold/Three-Fold, BMI/ASCAP) (3:47)

This NY-based quartet is a step above most of the new bands that arrived last year. Rick Zivic's expressive & convincing vocals ride the sharp, lyrical, rock waves.

YELLOW MAGIC ORCHESTRA—A&M 2239

COSMIC SURFIN' (prod. by Hosono) (writer: Hosono) (Alfa/Almo, ASCAP) (3:30)

Oriental pop blends electronic gimmickry, slick futuristic arrangements, and unique keyboard lines over fast-paced dance rhythms. This follow-up to "Computer Games" does it all.

Laurie AND THE SIGHS—

Atlantic 3667
TOUCH ME (prod. by Probert) (writers: Hurst-Fenwick) (Rightsong/Al Gallico, BMI) (3:10)

Laurie is young, talented, energetic and committed to singing high-energy rock'n'roll which she does on this initial single from her self-titled LP. The Sighs are a quartet and here they mix a big back beat with roaring guitars.

MARY BURNS—MCA 41260

CALIFORNIA RADIO (prod. by Couch-Stephenson-Griffin) (writer: Van Winkle) (W.B., ASCAP) (3:53)

Comparisons are already being made with Joplin as this lady has the built-in blues and pipes to become a superstar. It's raspy, rip-roarin' rock'n'roll.

OFF BROADWAY usa—Atlantic 3668

BAD INDICATION (prod. by Werman) (writer: Johnson) (Screen Gems-EMI/Modern Fun, BMI) (3:43)

The Chicago-based quintet plays outstanding pop-rock as evidenced by this new single from the "On" LP. All the right elements: pulsating rhythm & stinging lead guitars, drum explosions, and pure pop vocals, are here.

THE BRAINS—Mercury 76065

MONEY CHANGES EVERYTHING (prod. by Lillywhite) (writer: Gray) (ATV/Gray Matter, BMI) (3:29)

Already having received widespread critical acclaim, the Georgia-based quartet goes for pop acceptance with this intriguing rocker. The impassioned lead vocal delivers smart lyrics while keyboards stay in the spotlight.

GLASS MOON—Radio 420

(I LIKE) THE WAY YOU PLAY (prod. by Silva) (writers: Nunez-Adams) (Moon Tunes/Diode, ASCAP) (3:17)

Here's a sparkling pop-rock debut by the North Carolina-based trio. As a sharp rhythm section, they display tight, driving rock'n'roll. And, fronted by Dave Adams' pure pop vocals, there's plenty to offer top 40 radio.

MAX—Chrysalis 2432

HERE WE GO AGAIN (prod. by Fraboni) (writer: Gronenthal) (2:39)

Max has a diverse background as a creative singer/multi-instrumentalist and he puts those skills to good use on this first cut from his new, self-titled LP. There's rich Caribbean rhythms & strong production work by Rob Fraboni.

BILLY SQUIER—Capitol 4877

YOU SHOULD BE HIGH LOVE (prod. by Offord-Squier) (writers: Squier-Child) (Songs of the Knight/Desmobile, BMI/ASCAP) (3:33)

The veteran rocker has an explosive new LP "Tale Of The Tape" and this first single from it highlights his raging guitar and desperate vocal cries.

BROOKLYN DREAMS—Casablanca 2272

HOLLYWOOD KNIGHTS (prod. by Vance) (writers: Hokenson-Esposito-Sudano) (Starrin/Earborne, BMI) (3:09)

This title cut from the new film soundtrack shows the pop trio in fine form. It's cute, bouncy pop that's well-crafted & ready for top 40 radio.

B.O.S./Pop

CARRIE LUCAS—Solar 12014 (RCA)

KEEP SMILIN' (prod. by Griffey) (writer: Anthony) (Carrific, ASCAP) (3:29)

Lucas sounds stronger with each outing and her latest is an energetic blockbuster that's a cinch crossover item. The percussion-clad rhythm track drives hard while strings provide drama.

TWENNYNINE FEATURING

LENNY WHITE—Elektra 46651

CITI DANCIN' (prod. by Dunn-White) (writers: White-Johnson) (Mchoma/Light On The Way/Black Neon, BMI) (3:27)

Paced by a recurring jungle beat that's laced with punchy horns and keyboard lines, this frantic dancer is exactly what the title says. More sizzling stuff from the veteran fusion drummer.

STANLEY CLARKE—Epic 9-50890

WE SUPPLY (prod. by Clarke) (writers: Clarke-Johnson) (Clarkee, BMI/Kodi, ASCAP) (3:20)

Clarke has a new band, album ("Rocks, Pebbles And Sand") and single with a mission to "... supply all your funky needs." It's slick fusion for pop dancers.

CON FUNK SHUN—Mercury 76006

BY YOUR SIDE (prod. by Scarborough) (writer: Pilate) (Val-ie-Joe, BMI) (3:30)

There's nothing but soulful loveliness on this soft ballad. The multi-vocal harmonies stroll over a glossy production, decorated by pretty keyboard melodies. A real delight for several formats.

BREAKWATER—Arista 0518

SPLASHDOWN TIME (prod. by Williams, Jr.-Chertoff) (writers: Williams, Jr.-Jones-Garnell-Chertoff) (Breaksongs, BMI) (3:37)

The Philadelphia-based octet plays bright, happy funk with plenty of crazy vocal interaction and sound effects on this first cut from the "Splashdown" LP.

TAVARES—Capitol 4880

I DON'T WANT YOU ANYMORE (prod. by Foster) (writers: Foster-Champlin) (Catapa/JSH, BMI/ASCAP) (4:03)

From the "Super-Charged" LP comes this super-charged single with a big, bright hook that's certain to catch multi-format attention. The vocals are dynamic, both in lead & harmony, and dressed in a crisp, funky arrangement.

Country/Pop

HANK WILLIAMS, Jr.—Elektra/Curb 46636

KAW-LIGA (prod. by Bowen) (writers: Williams-Rose) (Milene, ASCAP) (4:18)
This rousing remake of his father's song is sure to make waves on AOR-pop outlets. Hank whoops and hollers and sings with breathtaking authenticity. A real stomper.

GARY STEWART—RCA 11960

CACTUS AND A ROSE (prod. by Moman) (writers: Moman-Emmons) (Baby Chick, BMI) (3:21)

Stewart quivers and shakes with down-home emotion on this title-cut from his forthcoming LP. It's a touching ballad with sparkling production.

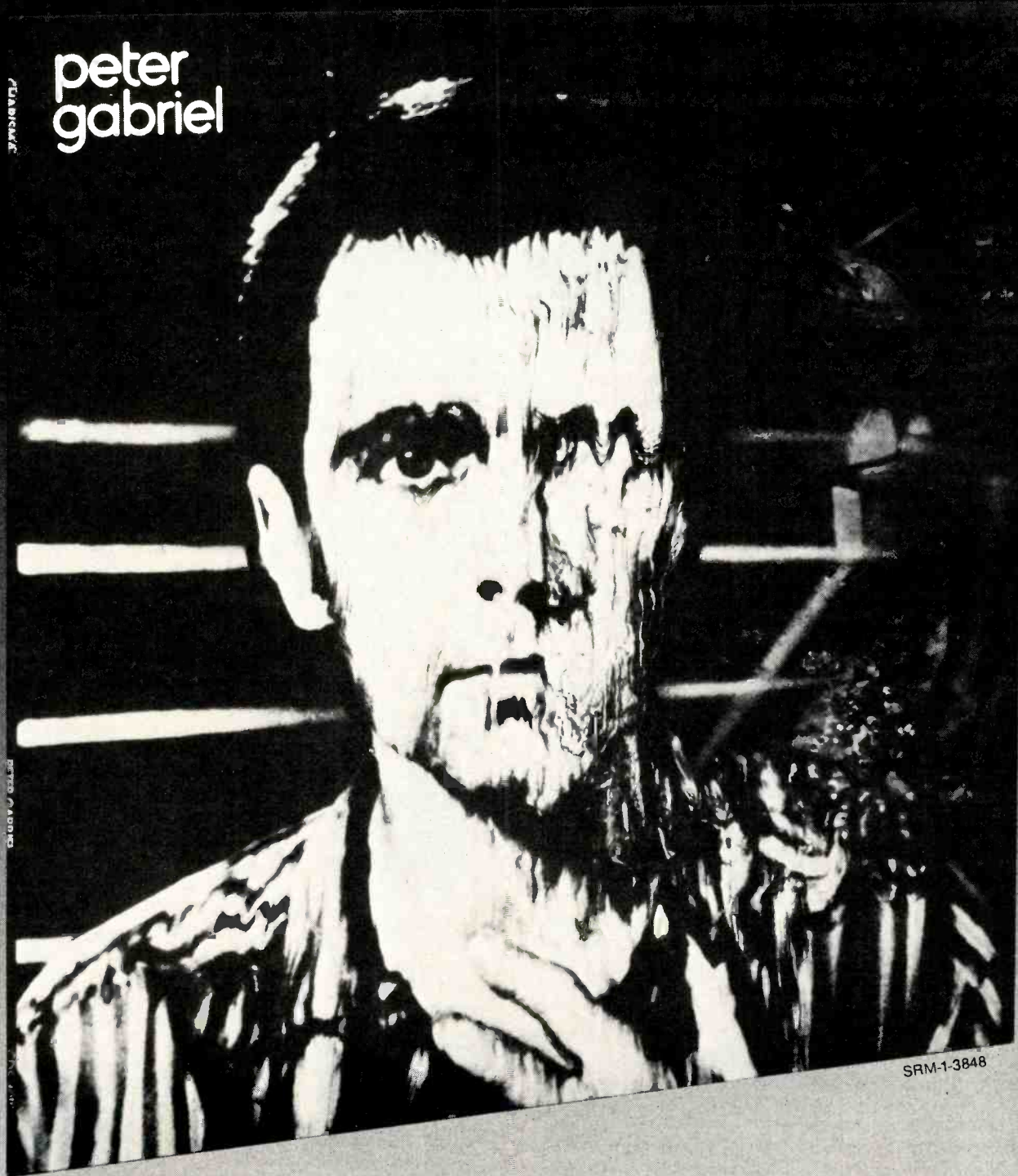
JOHNNY DUNCAN—

Columbia 1-11280

I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) (prod. by Sherrill) (writer: Holyfield) (2:48)

Duncan hits a striking pop-A/C groove with this romantic ballad. The arrangement is contemporary and his vocal stands out with a dreamy effectiveness.

FLANKAGE
peter
gabriel



SRM-1-3848

Phonogram/Mercury proudly presents the extraordinary new album from Peter Gabriel.

Peter Gabriel is one of England's outstanding artists. With this Peter Gabriel Mercury release, we take this opportunity to welcome Charisma Records into Phonogram/Mercury's family for U.S. distribution.

Following this album, there will be Charisma acts released in the U.S. on the Charisma label through Phonogram/Mercury. And that means some exciting new music is on its way soon.



ON MERCURY RECORDS AND TAPES



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Record World Album Picks



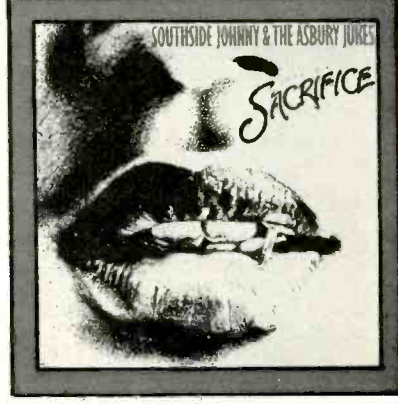
TONIGHT YOU'RE MINE
ERIC CARMEN—Arista AL 9513 (8.98)
Carmen has an inside track on classic pop hooks, and a gift for using them in fresh and imaginative settings. Here he approaches pop on a grand scale, pitting his sometimes fragile, sometimes growling voice against surging strings and Clemmonsesque sax solos. "All For Love," "Sleep With Me" and "The Inside Story" are grabbers.



METAL RENDEZ-VOUS
KROKUS—Ariola-America (7.98)
When a band chooses a photo of two autos locked in a fiery embrace of death as its album cover, there can be little doubt that metal is embedded in the grooves. This Swiss quintet actually offers a wealth of sound aside from the usual crackle and crunch, which is why AOR has accepted it so readily.

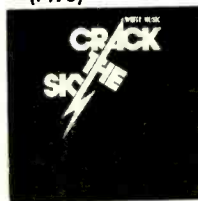


BLACK RUSSIAN
Motown M7-942R1 (7.98)
Their story isn't just a publicist's dream—it's a vacation for two to Moscow! Serge, Natasha and Vladimir fell in love with R&B music in Russia by listening to Radio Free Europe. They emigrated to the U.S. four years ago, found each other, and formed this trio. Their brand of soul combines overtones of songs heard on the Mississippi and the Volga.



LOVE IS A SACRIFICE
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury SRM-1-3836 (7.98)
Johnny & The Jukes have achieved a certain maturity on their second album for the label, revealed by the depth and breadth of their song selection. The rockers brandish sharper teeth, while the ballads are sweetened with velvety organ tones and acoustical guitar strains. The title cut breathes pure tragedy with every ringing drumbeat.

WHITE MUSIC
CRACK THE SKY—Lifesong LS 80028 (7.98)



This group has a history of straddling the fence between progressive and heavy rock, and with the return of founder/writer John Palumbo, they continue to balance the two forces as a framework for biting lyrics.

CELESTIAL SKY
STARSHIP ORCHESTRA—Columbia NJC 36456 (7.98)



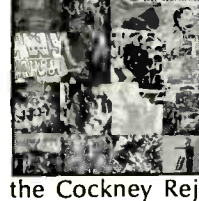
With the help of studio overdubs, electronic keyboards and exotic percussion (electric and acoustic), three musicians can be an orchestra, evidenced by this jazz-influenced debut produced by Norman Connors.

SKAFISH
I.R.S. XSP 008 (A&M) (7.98)



Skafish looks like few other people you've known, and some of his lyrics indicate he bears a grudge against the world for it. There is human pathos in these tracks, however, and some unusual music too, especially on "Obsessions of You."

THE LAST STIFF COMPILATION
Stiff USE-3 (7.98)



Here's a chance for U.S. audiences to experience Dexy's Midnight Runners, the Damned, the Cockney Rejects, the Modettes, Madness, the Cure and many others in one place. And don't miss Lene Lovich singing in Japanese!

TONIGHT
FRANCE JOLI—Prelude PRL 12179 (7.98)



This lady made a splash last year with "Come To Me" and she's just been signed to a movie deal that's sure to buttress her popularity. Which makes it all the more difficult to believe that she's under 18!

HEAVEN AND HELL
BLACK SABBATH—Warner Bros. BSK 3372 (7.98)



The new lead vocalist, Ronnie James Dio, sang with Blackmore's Rainbow, so he's right at home with these perennial purveyors of power-chord sorcery. As long as there are concert stages and teenagers, Sabbath will be successful.

DAKOTA
Columbia—NJC 36261 (7.98)



One U.S. town, Louisville, Ky that is, chose Dakota number one for their single, "If It Takes All Night," and just about every selection on the LP has similar appeal. The emphasis is on harmony, both of voices and lead guitars.

RONIN
Mercury—SRM 1-3832 (7.98)



Ronin were Japanese knights who served no lord in particular, a perfect name for this band of musical mercenaries who've backed Linda Ronstadt, Jackson Browne and Peter Frampton. Guitarist Waddy Wachtel solos at the mike.

HORIZON
MCCOY TYNER—Milestone M-9094 (Fantasy) (7.98)



The pianist leads an unusual septet (with violin & two reeds) through a set that resonates with African, Latin and Indian flavors. Tyner is more popular than ever, and happily, a bit of John Coltrane still rings through.

MANHATTAN UPDATE
WARREN BERNHARDT—Arista/Novus AN 3020 (7.98)



Anyone who's still afraid of jazz will be pleasantly surprised by this LP's dedication to melody above improvisation or technical flash. All the playing is elegant, with special praise to vibist Mike Mainieri.

GETTING DOWN TO BRASS TACKS
LATIMORE—Glades 7518 (TK) (7.98)



Latimore sings the woes of being "Discoed To Death" here but that certainly isn't one of his personal problems. The gospel resonances of "Take Me To The Mountain" and bluesy funk of "Take It All" are timeless.

CATS
Elektra 6E 275 (7.98)



These six Cats are dedicated to presenting straightforward rock in an atmosphere of high-tech instrumentation and production. Synthesizer settings, voice filtration and other electronic quirks will invite comparisons to the Cars.

RECORD WORLD PRESENTS

**Sixty
Years
of
Black
Recorded
Music**

IN CONJUNCTION WITH
BLACK MUSIC MONTH, JUNE 1980

As part of Record World's annual review of black music, this year's special also commemorates the sixtieth anniversary of black recorded music. Since Mamie Smith's recording of "That Thing Called Love" in 1920, black musicians have continued to be a major force in America's music industry. The Black Music Association, which is helping to keep that momentum going, will hold its annual conference in Washington D.C. June 26-31. RW will be providing the complete agenda of the BMA Conference in this issue, as well as our Annual Black-Oriented Music Awards.

Issue Date: June 28
Advertising Deadline: June 16

For further information, contact our marketing specialists:
Los Angeles—Spence Berland (213) 465-6126
New York—Stan Souer (212) 765-3020
Nashville—Tom Rodden (615) 529-1111

Feist's Publishing Guide Fills a Void

■ NEW YORK—In his "An Introduction To Popular Music Publishing In America," (National Music Publishers' Association, Inc.), Leonard Feist, president of the National Music Publishers' Association (NMPA) has written a comprehensive primer on music publishing which is likely to become a standard learning and reference guide for years to come.

Perhaps the most important and useful chapter of the book is one that carefully examines the four main functions of today's American song publisher. His perceptions are especially lively and valuable in explaining the fundamentals of song publishing as they relate to promotion, administration, business affairs and artists relations.

Aimed At Student

Feist and the NMPA were obviously trying to fill a void in the educational text market as the style and format of the book is aimed at the student. High interest photos are used to reinforce ideas, and functional wide margins give space for note-taking. These are especially important features in a book that often deals with dry, detailed, and sometimes legal matters regarding copyright and licensing.

Using an historical survey of major technological develop-

ABKCO Makes Profit

■ NEW YORK—ABKCO Industries, Inc. has announced the results of its operations for the six months ended March 31, 1980 with revenues of \$5,746,611 and a profit of \$50,014 or four cents per share. This compares to revenues of \$3,990,963 and a loss of \$121,042 or nine cents per share for the corresponding period in 1979.

Operations for the second quarter ended March 31, 1980 resulted in a profit of \$14,149 or one cent per share compared to a loss of \$106,395 or eight cents per share for the corresponding period in 1979. Revenues for the quarter amounted to \$2,463,340 as compared to \$1,703,169 for the same period in 1979.

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.

Contact:

Sir Charles Matthews

(212) 943-4466

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

ments in the twentieth century, Feist effectively chronicles the roles industrialization and urbanization played in changing the nature and functions of song publishers. Feist is lucid and helpful in explaining the importance of the advent of songwriter/performers and how they revolutionized publishing in the '60s. The focus is on popular music, but his scope also includes religious, instructional, orchestral and other specialized forms usually lumped under "standard" music.

As a handbook for educating serious students of music publishing, those just entering that rather complex profession, or anyone seeking to acquire an understanding of a crucial element of "the biz," Feist's book comes highly recommended. It is especially timely in light of the current Copyright Royalty Tribunal hearings in Washington which will affect the mechanical copyright royalty rate, and goes a long way towards making the controversy understandable.

Joseph Ianello

BMA, Polygram To Host Students

■ PHILADELPHIA — The Polygram Record Corporation and Black Music Association are hosting nine students on Thursday, June 26, during the 2nd Annual Black Music Association's Conference in Washington, D.C. This marks the first time a student delegation has been sponsored to attend a music industry conference.

The students to be honored at the reception are Dyanne Benjamin, Institute of New Cinema Artists, Inc., specializing in marketing/merchandising and recording engineering, sponsored by Wayne Garfield; Cheryl Borde, New School for Social Research, media studies major, sponsored by Graham Hodges; Genece Brinkley, Temple University Law School, sponsored by Professor Petrick Swygert, Esq.; Peter A. Dobson, Pepperdine University; Edward C. Evans, Cal State University, broadcasting major, sponsored by Logan Westbrooks, president, Source Records; Beverly Muhammad, Howard University Law Student, sponsored by Louise West; Romana M. Williams, Toledo College Law Student, sponsored by LeBaron Taylor, CBS Records; William B. Williams, Philadelphia College of Performing Arts, music major sponsored by Joseph Castaldo and Bibi Ingersoll; Tanya Y. Willoughby, Institute of New Cinema Artists, Inc., sponsored by Wayne Garfield.

Record World Imports

By JEFFREY PEISCH

■ ART AT AN ARTIST'S PACE: Try as it might, the American record industry can't seem to shake itself from the restraints of a structure that calls for artists to release albums, followed by singles from albums. Sure, there have been exceptions: every once in a while a single will have a non-LP B-side, and recently some labels have experimented with 10-inch discs. But these attempts seem more like clever marketing ploys than the natural release of an artist's current work. Consider an admittedly far-fetched analogy: say a poet was restricted from publishing single poems in magazines as he wrote them, and had to wait until he had 50 or 75 poems before he could publish them all in a book. His readers would have no way of watching him grow, or chronicling his work. In a way, this is the sort of restriction that is placed on recording artists in the U.S. and is (usually) absent in the British recording industry. Prior to their "London Calling" LP, the **Clash** released a four-song EP in England, and since then they've released a 12" song not on the LP. As they create, their art is made available to the fan.

This all brings us to **Elvis Costello**, whose 12" of "High Fidelity" (F-Beat) contains one song not on the "Get Happy" LP ("Getting Mighty Crowded" by Van McCoy) and a new version of "Clown Time." The songs show movement from the "Get Happy" LP. Much of the comment about that LP referred to it as Costello's Motown record. The replacing of the Farfisa organ with a Hammond, the purposely murky mix, and the direct quotes from classic songs all called to mind '60s R&B. On "Getting Mighty Crowded" and the new "Clown Time," Costello delves deeper into the idiom, but at the same time he forges his own, individualized style. "Getting Mighty Crowded" is a funky rave-up that Costello treats reverently. It's on "Clown Time" though, that Costello really shines. The reading is much slower than the LP version and the song is Costello's (and the Attraction's) triumph as a legitimate soul band. The first chords of the organ bring to mind the beginning of Otis Redding's "Dock at the Bay." Costello edges his way into the first phrase, "Tears on your blackmail," slurring and toying with the word "tears." By the end of the song he's singing in a moving, high-pitched howl the phrase, "almost too good to be true" backed only by the organ.

CURE: The **Cure's** performance in New York a few weeks back was one of the highlights of the year. While their first LP, "Boys Don't Cry," just released domestically, showed a band equally proficient at minimalistic mood music and pop, live, the Cure was dynamic. Vocalist/guitarist/songwriter Robert Smith is no tiger, but he has the quirky energy of a David Byrne. And, buoyed by drummer Laurence Tolhurst's steady 2/4 snare drum, the band had the place boogieing up a storm. On the Cure's second LP, "17 Seconds," (Fiction), just released in the U.K., the band's sound has cohered. The Cure are, at the same time, moody/ethereal, and dynamic/funky. "17" is eerie, and often depressing, but is always danceable. Smith's voice is full of despair, longing and misery. He sings of failed love and bleak options. The band has added a keyboard player on "17" and this

(Continued on page 58)

RSO Inks Irene Cara



Irene Cara has been signed to RSO Records, it was announced by Al Coury, president of the label. Ms. Cara is currently starring in MGM's motion picture, "Fame," produced by Alan Marshall and directed by Alan Parker. Irene's first single for RSO is the title song from "Fame," which is from the RSO soundtrack album to the motion picture. Pictured (from left): Selma Rubin, Irene Cara's manager; Rich Fitzgerald, RSO Sr. VP national promotion and A&R; Irene Cara, and Al Coury. For information contact: National Publicist (213) 650-1234.

YEARNIVAL

The 1980 Record World Annual Directory and Awards Issue

ISSUE DATE JULY 19
AD DEADLINE
JULY 2, 1980

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Just a handful of notable records this week; however, some timely notes follow the reviews below.

NEW ALBUMS: **Diana Ross'** new album, "Diana" (Motown), pairs her with the most influential team in R&B music today, Chic's **Bernard Edwards** and **Nile Rodgers**; they've brought along their entire entourage (notably, drummer **Tony Thompson** and singers **Alfa Anderson** and **Luci Martin**) and woven Ross thoroughly into their sound. She's not by any means buried by it, though: to the contrary, the severely spare rhythm playing boldly outlines Ross' voice and ultimately, challenges her rhythmically as fully as last summer's enormously popular "The Boss" album had emotionally. Where tact and nuance were called for in such complex message songs as "No One Gets the Prize," Rodgers and Edwards' cool, stylized funk elicits highly syncopated phrasing and, occasionally, all-stops-out shouting from Ross. For sure, it's a different approach, typified by "I'm Coming Out" (5:23), the early radio pick as the first copies trickled out over Memorial Day weekend. Amid sparse "Bo Diddley"-style guitar riffing and talky horn lines, Ross is obviously exerting herself vocally to create color and movement—and, incidentally, there is a spark of spontaneity here that's a bit out of the ordinary for both Ross and Chic, which describes personal discovery and liberation as effectively as the lyric. Especially good: one jagged guitar break, punctuated by drummer Thompson's firecracker snare. "Upside Down" (4:05) is another club possibility, presenting Ross in a low register, sing/chanting in front of the chorus; again, razor-sharp phrasing and surprising force mark her vocal. Two other cuts might also emerge: a flowing, almost delicate "Tenderness," and "Have Fun (Again)," which may be the most intriguing cut of all on the album—Chic sound radicalized into an insistent but eccentric, freedom style (note the new-wave sounding echo on the background singing). Although other recent Rodgers/Edwards productions have ignited rather less response than might have been expected in the clubs, it's impossible to anticipate that "Diana" won't be heard often on the strength of its star's name and newfound power.

Strangely enough, many of the records that borrow and build upon the basic Chic sound turn out to be much more attractive on the surface by virtue of strong melody and full arrangement. Writing and production are the ace cards for "Delegation" (Mercury), the second American album by that British/West Indian vocal trio. Again and again, producer/writer **Ken Gold** provides sure pop/R&B hook lines for the group, and no less than four cuts on this thoroughly enjoyable album could be quiet, appealing dance floor winners. "Heartache No. 9" (5:16) has textures similar to "He's the Greatest Dancer"—but lighter, even cooler, and full of subtle momentum. Keyboard player

Lynton Naiff arranged; on "Heartache" and throughout the album, he creates an active but never overly busy orchestral sound that's a perfect foil for the group's sweet/husky choral sound. Other single quality cuts: "Darlin' (I Think About You)" (4:19), particularly pretty harmony here; "You and I" (5:15), mellow, with a great punchline; and "One More Step to Take" (4:19), one more in a series of catchy songs in what turns out to be a great little surprise and more than worthy follow-up(s) to the group's sleeper hit, "Oh Honey."

DISCO DISCS: **Pure Energy** makes an assured, polished debut this week on Prism: "Party On" (8:30). This band is fronted by a fine, ringing female lead, who warns that "while you're partying down, someone's sneaking in the door . . . you're not giving me enough love." To drive her point home, there's tight, hammering rhythm playing (listen to the bass and guitar in the break), done at a slightly rushed but still tough and gutsy clip. Arranger **Wade Marcus** adds just a slight gleam of strings—and, altogether, it's solid peak-tempo R&B fare that's suited to every format. Picking up response immediately upon distribution: **Isaac Hayes'** "I Ain't Never," on Polydor, non-commercially. As was the case with his last single hit, "Don't Let Go," an already lengthy album cut (7:23, included on the flip here) is extended for the disco disc, to 10:26, with new instrumental portions within the track. The support on this cut is noticeably strong: expect to hear that crazy screaming peak often this summer. **Al Johnson's** "Got My Second Wind" is now available promotionally on a Columbia disco disc; the mix is identical to the 5:32 album cut from "Back for More." This lovely, drifting pop-jazz-R&B ballad might well be another sleeper comparable to Rodney Franklin's and Herbie Hancock's current hits—it's rather looser rhythmically, and quite beautiful: just the sort of break that's finding favor with DJs lately. (Columbia seems to have cornered this jazz-funk miniboom by pressing up twelve-inch discs of the above and the Philly hit, "First Love.")

ALTERNATIVES: Two dance-rock offerings at opposite ends of the genre. **Rachel Sweet's** "Spellbound" has been remixed for its seven-inch single release (4:26, on Stiff/Epic), by Stiff's **Barry Taylor** and **Jack Skinner**. It's now a great deal sharper and more rhythmic than the cut on the "Protect the Innocent" LP, thanks to phased cymbal work and more prominent drumming—could be another of the staple rock cuts (along with the Pretenders' current material and Gary Numan's "Cars," which is making some noise locally) considering its semi-funk flavor. Also, the **Buggles'** "Clean Clean" is now an Island disco disc: it's a frantically pumping mixture of Beach Boys vocals and exaggerated electronic snap, with a whimsical march-time break. Backed with the zany "Living in the Plastic Age."

HOT LIPPS (OR: THE RUMORS OF MY DEATH HAVE BEEN GROSSLY EXAGGERATED): It won't have escaped any disco buff's notice that Lipps, Inc.'s "Funkytown" hit the top spot on the pop singles chart last week, with the album bulleting upward in the teens. "Funkytown" is the first club disco record to have crossed over to pop and gone the distance since Anita Ward's "Ring My Bell," nearly a year ago. What does it mean? Hopefully, it's an indication that pop radio stations have finally warmed back up to the sound of dance music, following the resistance that characterized this winter and spring. But mostly, the extraordinary success of "Funkytown"—and other developing crossovers, notably "Take Your Time (Do it Right)," "Lover's Holiday" and "All Night Thing"—should prove beyond doubt that there is indeed creative life in the disco form, and that there is

(Continued on page 25)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CACHE/BOSTON

DJ: **GEORGE BORDEN**
BEHIND THE GROOVE—Teena Marie—Gordy
DYNAMITE—Stacy Lattisaw—Cotillion
THE GLOW OF LOVE—Change—WB/RFC (LP)
THE GROOVE—Rodney Franklin—Columbia
IN THE FOREST—Baby'O—Baby'O
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LET'S GET SERIOUS—Jermaine Jackson—Motown
LOOKIN' FOR LOVE—Candi Staton—WB
NOW I'M FINE—Grey and Hanks—RCA
RIGHT IN THE SOCKET—Shalamar—Solar
STRETCHIN' OUT—Gayle Adams—Prelude
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
TRY MY LOVE/I'M SO HOT—Denise LaSalle—MCA
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

HIPPOTAMUS/BALTIMORE

DJ: **NECI WILLIAMS**
BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway—Atlantic
DYNAMITE—Stacy Lattisaw—Cotillion
FROM NOW ON—Caren Armstrong—Fantasy
GAYLE ADAMS—Gayle Adams—Prelude (LP)
THE GLOW OF LOVE—Change—WB/RFC (LP)
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LET'S GET SERIOUS—Jermaine Jackson—Motown
OVERNIGHT SENSATION—Jerry Knight—A&M
RELEASE—Patti LaBelle—Epic
SWEET SENSATION—Stephanie Mills—20th Century Fox
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

SANCTUARY/SEATTLE

DJ: **DANA ANDREWS**
BEHIND THE GROOVE—Teena Marie—Gordy
DON'T BE SHY TONIGHT—Santa Esmeralda—Casablanca (LP)
GIVE ME A BREAK—Ritchie Family—Casablanca
THE GLOW OF LOVE—Change—WB/RFC (LP)
I HEARD IT THROUGH THE GRAPEVINE—Pzzazz—Roy B.
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
IN THE FOREST—Baby'O—Baby'O
LEAVE THAT BOY ALONE—Poussez—Vanguard
LET'S HAVE A PARTY—Danielle—Casablanca
MIDNIGHT MESSAGE—Ann-Margret—MCA
OVERNIGHT SENSATION—Jerry Knight—A&M
RED LIGHT/FAME—Linda Clifford/Irene Cara—RSC
TOO HOT TO STOP THE ROCK—Keith Zorros—RCA/Hologram
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

HIGH ROLLERS/NEW YORK

DJ: **SERGIO MUNZIBAI**
BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Gordy
DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Cotillion
GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia
THE GROOVE—Rodney Franklin—Columbia
I'M SO HOT/TRY MY LOVE/MAY THE FUNK BE WITH YOU/TEAR FOR TEAR—Denise LaSalle—MCA
IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LOVER'S HOLIDAY/SEARCHING/IT'S A GIRL'S AFFAIR—Change—WB/RFC
OVERNIGHT SENSATION—Jerry Knight—A&M
RED LIGHT/FAME/HOT LUNCH JAM—Linda Clifford/Irene Cara—RSC
STRETCHIN' OUT/PLAIN OUT OF LUCK/LIFESAVER—Gayle Adams—Prelude
SUGAR FROSTED TOVERS—Atlantic Disc
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
THIS FEELIN'—Frank Hooker & Positive People—Panorama
WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—WB

Record World Disco File Top 50

JUNE 7, 1980

JUNE 7	MAY 31		WKS. ON CHART
1	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"★/LP cut) 3438	11
2	3	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	8
3	2	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1	9
4	4	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992R1 (Motown)	11
5	5	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	9
6	8	IN THE FOREST BABY'O/Baby'O (12") BO 1003	7
7	6	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	13
8	11	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atlantic)	4
9	7	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	14
10	10	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12") PD 11963	9
11	16	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (LP cuts) BSK 3445	4
12	12	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"★/LP cut) SD 16013	10
13	13	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	8
14	14	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	7
15	19	JUST HOW SWEET IS YOUR LOVE RHYZE/SAM (12") S 12332	5
16	20	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	4
17	21	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415	5
18	23	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	6
19	9	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	16
20	22	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	4
21	15	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	12
22	30	PLAIN OUT OF LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER GAYLE ADAMS/Prelude (LP cuts) PRL 12178	3
23	26	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	4
24	17	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	15
25	25	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	12
26	18	CALL ME/NIGHT DRIVE BLONDIE/GIOGIO MORODER/Polydor (12"★) PD 1 6259	14
27	32	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM 1 3806	8
28	36	I'M READY KANO/Emergency (12") EMDS 6504	3
29	31	IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	5
30	38	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177	4
31	24	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505	6
32	34	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	8
33	42	POWER TEMPTATIONS/Gordy (12"★) G8 994 M1 (Motown)	2
34	—	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARE "FAME" ORIGINAL SOUNDTRACK/RSO (LP cuts) RX 12080	1
35	35	THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/Panorama (12") YD 11985 (RCA)	3
36	41	PARTY BOYS FOXY/Dash (Disconet 12" remix★) 30015 (TK)	2
37	33	CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216	5
38	28	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	16
39	44	GIVE ME A BREAK RITCHIE FAMILY/Casablanca (12"★) NBLP 7223	2
40	—	FOR THOSE WHO LIKE TO GROOVE/IT'S TIME TO PARTY NOW RAYDIO/Arista (LP cuts) AL 9515	1
41	—	I AIN'T NEVER ISAAC HAYES/Polydor (12"★) PD 1 6269	1
42	39	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	14
43	43	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS)	6
44	37	MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"★) 3226	11
45	—	I'M SO HOT/TRY MY LOVE DENISE LaSALLE/MCA (LP cuts) 3239	1
46	46	LOVE WAVES/99½/I DON'T WANT TO BE WITH NOBODY ELSE ALTON McCLAIN & DESTINY/Polydor (LP cuts) PD 1 6268	2
47	29	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	20
48	27	RIGHT IN THE SOCKET SHALAMAR/Solar (12") YD 11930 (RCA)	32
49	49	MYSTERY ACHIEVEMENT/BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire (12"★) SRK 6083 (WB)	5
50	48	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"★/LP cut) NBLP 2 7206	7

(★ non-commercial 12", • discontinued)

CRC and Jibaro Pact

■ NEW YORK—CRC Records, a division of Clearinghouse Records, headed by Andy Hussakowsky, has signed an exclusive production agreement with Jimmy Roach's Jibara Music

Company for the release of product by the group Everlife. The group's debut 12" single, entitled "You're My (Superhero)," is presently being rush-released.

Disco File (Continued from page 24)

substantial interest throughout the mass audience in varied, quality disco music "Funkytown's" appeal seems to have totally confounded programmers and critics convinced that disco had breathed its last: one writer in New York's Village Voice insisted on calling it "DOR" (although the cut did appear briefly on Rockpool's dance-rock club chart, I'm positive that the label would not have pleased many rock DJs), and Casablanca reports that the stations that added the single at the last possible moment were dumbfounded to see "Funkytown" zoom toward the top five. Simply put, in any case, it's really time to put to rest the idea that music fans somehow gave up disco. Purists' arguments like my own probably don't mean much to the buyers that sent "Funkytown" to number one: without any analysis whatsoever, they've been able to recognize exciting music and decide that it belonged in their record collections.

Gold for the Bar-Kays



Following their show at Chicago's Park West, the Bar-Kays were presented with gold records for the certification of their latest Mercury Records album, "Injoy." At the celebration, from left, are: (standing) Harvey Henderson (leaning forward) of the Bar-Kays; Bill Haywood, vice president/R&B product for Phonogram, Inc./Mercury Records; Lloyd Smith, Frank Thompson, Michael Beard, James Alexander, Sherman Guy, Mark Bynum, Winston Stewart and Charles Allen of the Bar-Kays; and Deke Atkin, regional R&B promotion manager for Phonogram/Mercury; (kneeling) a local radio personality; Vail Coleman of WBMX-FM in Chicago; Tommy Young, national promotion manager/R&B for Phonogram/Mercury; and Larry Dodson of the Bar-Kays.

Record World Singles 101-150

JUNE 7, 1980

JUNE 7	MAY 31	
101	101	SPELLBOUND RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)
102	102	ONLY THE LONELY LA FLAVOUR/Sweet City 7377 (Bema, ASCAP)
103	103	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)
104	—	WHO KILLED J.R.? GARY BURBANK/Ovation 1150 (Locity, BMI)
105	105	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
106	120	SHOTGUN RIDER JOE SUN/Ovation 1141 (House of Gold, BMI)
107	108	DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
108	—	COULD THIS BE HEAVEN ORIGINAL MIRRORS/Arista 0509 (Warner Bros., ASCAP)
109	—	KING OF THE HILL RICK PINETTE AND OAK/Mercury 76049 (Critique, BMI)
110	111	LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)
111	—	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
112	113	WOMAN REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)
113	114	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Deb/Dave/Briar Patch, BMI)
114	116	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
115	107	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
116	—	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221 (Irving/Medad, BMI)
117	118	ANGEL OF NIGHT GRACE SLICK/RCA 11939 (Spider Zee, BMI)
118	—	MARSEILLES ANGEL CITY/Epic 9 50881 (Albert/Marks, BMI)
119	119	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
120	121	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimscos, ASCAP)
121	124	WALKING ON A CLOUD B. J. THOMAS/MCA 41207 (Home Sweet Home, BMI)
122	123	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca/Better Nights, ASCAP/Better Days, BMI)
123	125	THE LONELY SHEPHERD ZAMFIR/Mercury 76045 (Happy Music Verlag)
124	—	WHEN THINGS GO WRONG ROBIN LANE & THE CHARTBUSTERS/Warner Bros. 49246 (Leeds/MCA, ASCAP)
125	128	FUN AND GAMES CHUCK MANGIONE/A&M 2236 (Gates, BMI)
126	126	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)
127	109	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)
128	117	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)
129	110	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)
130	127	DALLAS FLOYD CRAMER /RCA 11916 (Railram, BMI)
131	106	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)
132	—	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prefude 8013 (Cicada, PRO/Trumar, BMI)
133	134	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
134	115	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)
135	129	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welback/Blue Quill, ASCAP)
136	136	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
137	—	COLD BLOODED RED HOT LOVE HOTEL/MCA 41248 (Irving/Down 'N' Dixie/Sun Disc, BMI)
138	133	DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)
139	130	CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelly, ASCAP)
140	145	IF IT TAKES ALL NIGHT DAKOTA/Columbia 1 11195 (Skidrow, ASCAP)
141	146	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220 (Hamstein, BMI)
142	104	IT'S ALL OVER WILLIE NILE/Arista 0508 (Lake Victoria, ASCAP)
143	147	FEEL ALRIGHT TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP)
144	—	HOW CAN I LOVE YOU COUCHOIS/Warner Bros. 49229 (World Song, ASCAP)
145	122	JUST FOR THE MOMENT RAY KENNEDY/ARC/Columbia 1 11242 (X-ray/Darnoc, BMI)
146	135	SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS) (Seven Songs/Ba-Dake, BMI)
147	148	YOU'RE GOOD FOR ME EXILE/Warner/Curb 49245 (Down 'n Dixie/Irving/World Song, BMI)
148	144	WINNERS KLEER/Atlantic 3650 (Darak/Good Groove, BMI)
149	137	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI)
150	131	A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H., H.G., ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AGAINST THE WIND	Szymczyk (Gear, ASCAP)	11	LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	28
ALL NIGHT LONG	Walsh (Wow & Flutter, ASCAP)	40	LITTLE JEANNIE	Frank-John (Jolrell, ASCAP)	10
ALL NIGHT THING	Burke-Masucci (Ackee, ASCAP)	59	LOST IN LOVE	Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS)	12
ALL OUT OF LOVE	Porter (Arista/BRM, ASCAP/Riva, PRS)	87	LOVE AND LONELINESS	Iovine-Group (Virgin, ASCAP)	86
A LOVER'S HOLIDAY	Petrus (Little Macho, ASCAP)	70	LOVE STINKS	Justman (Center City, ASCAP)	43
AND THE CRADLE WILL ROCK	Templeman (Van Halen, ASCAP)	63	MAGIC FARRAR	(John Farrar, BMI)	33
ANGEL SAY NO	Thacker (Tutone Keller)	48	MESSAGE IN A BOTTLE	Gray-Group (Virgin, ASCAP)	83
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	9	MISUNDERSTANDING	Hentschel-Group (Hit & Run/Pun, ASCAP)	46
ANSWERING MACHINE	Holmes-Boyer (WB/Holmes Line, ASCAP)	50	MORE LOVE	Tobin (Jobete, ASCAP)	47
ASHES BY NOW	Leon-Crowell (Jolly Cheeks, BMI)	67	NEW ROMANCE (IT'S A MYSTERY)	Coleman (Land of Dreams/Arista, ASCAP)	35
ATOMIC	Chapman (Rare Blue/Monster Island, ASCAP)	57	OFF THE WALL	Jones (Almo, ASCAP/Rondor London, LTD)	85
BACK OF MY HAND (I'VE GOT YOUR NUMBER)	Astley-Chapman (WB, ASCAP)	96	ONE FINE DAY	Hallman-King (Screen Gems-EMI, BMI)	49
BACK TOGETHER AGAIN	Flack-Mercury (Scarab, BMI)	81	PILOT OF THE AIRWAVES	Welch-Tarney (Ackee, ASCAP)	15
BIGGEST PART OF ME	Piro-Group (Rubicon, BMI)	2	POWER	Gordy-Bond (Midnight Sun, ASCAP/Book, BMI)	62
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV/U.K.)	19	REAL LOVE	Bernstein (Twist Party Intl., BMI)	75
BREAKDOWN DEAD AHEAD	Schnee (Boz Skaggs, ASCAP/Foster Frees/Irving, BMI)	29	RIDE LIKE THE WIND	Omartian (Pop 'n' Roll, ASCAP)	17
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	4	RUN LIKE HELL	Gilmour-Ezrin-Waters (Pink Floyd/Unichappell, BMI)	82
CARS	Numan (Beggars Banquet/Andrew Heat, PRS)	5	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	8
CLONES (WE'RE ALL)	Baker (Mount Hope, ASCAP)	64	SHE'S OUT OF MY LIFE	Jones (Fiddleback/Kidada, BMI)	14
CLOUDS	Mardin (Nick-O-Val, ASCAP)	99	SHINING STAR	Graham (Content, BMI)	31
COMING DOWN FROM LOVE	Caldwell-Kimball (Sherlyn/Lindseyanne/Caldwell, BMI)	95	SHOULD'VE NEVER LET YOU GO	Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI)	22
COMING UP	McCartney (MLP, ASCAP)	7	SLIPSTREAM	Proffer (Intersong/Timtobe/Midsong, ASCAP)	76
CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	Zager (Kags/Sumac, BMI)	23	SOMETHIN' 'BOUT YOU	BABY I LIKE Klein (Colgems-EMI, ASCAP)	74
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	6	SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	78
DON'T PUSH IT, DON'T FORCE IT	Haywood (Jim-Edd, BMI)	60	STAND BY ME	Norman (Rightsong/Trio/ADT, BMI)	54
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	Group-Jaspas (Bovina, ASCAP)	84	STEAL AWAY	Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	13
DO RIGHT	Davis-Seay (Web IV, BMI)	36	STOMP	Jones (State of the Arts/Brojay, ASCAP)	16
EVERYTHING WORKS IF YOU LET IT	Martin (Adult, BMI)	73	SWEET SENSATION	Mtume-Lucas (Frozen Butterfly, BMI)	90
FUNKYTOWN	Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	1	TAKE A LITTLE RHYTHM	Thomson-Kelly (Rondor/Almo, ASCAP)	98
GEE WHIZ	Arthur (East/Memphis, BMI)	55	TAKE YOU TONIGHT	Boylan (Lost Cabin, BMI)	71
GIMME SOMME LOVIN'	Tischler (Island, BMI)	41	TAKE YOUR TIME (DO IT RIGHT)	Sigidi (Avante Garde, ASCAP/Interior/Sigidis, BMI)	69
GOTTA GET MY HANDS ON SOME MONEY	Curtis-Thomas (Clita, BMI/Sign of the Twins, ASCAP)	97	THEME FROM NEW YORK, NEW YORK	Burke (Unart, BMI)	39
HAPPY TOGETHER (A FANTASY)	Dragon (Hudson Bay, BMI)	66	THE ROSE	Rothchild	3
HEADED FOR A FALL	R&H Albert (Warner-Tamerlane/El Sueno, BMI)	51	THE SEDUCTION (LOVE THEME)	Last (Ensign, BMI)	44
HEART HOTELS	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	80	THE VERY LAST TIME	Rundgren (Unearthly/Fiction, BMI)	89
HOLD ON TO MY LOVE	Gibb-Weaver (Stigwood/Unichappell, BMI)	91	TIME FOR ME TO FLY	Cronin-Richrath-Grupp (Fate, ASCAP)	72
HURT SO BAD	Asher (Vogue, BMI)	18	TIRED OF TOEIN' THE LINE	Seiter-House (TRO-Cheshire, BMI)	25
I CAN SURVIVE	Group (Triumph, CAPAC)	92	TRAIN I VAIN (STAND BY ME)	Stevens (Riva, ASCAP)	27
I CAN'T HELP IT	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	38	TWILIGHT ZONE/TWILIGHT TONE	Graydon (April, ASCAP/Garden Rake, BMI/Heen, ASCAP)	45
I CAN'T TELL YOU WHY	Szymczyk (Jeddrah/Cass Count/Red Cloud, ASCAP)	93	TWO PLACES AT THE SAME TIME	Parker (Raydiola, ASCAP)	37
I DON'T WANT TO WALK WITHOUT YOU	Dante-Manilow (Paramount, ASCAP)	53	WALKS LIKE A LADY	Workman-Elson (Weed High Nightmare, BMI)	68
I'M ALIVE	Lynne (Jet/Unart, BMI)	32	WE LIVE FOR LOVE	Coleman (Rare Blue/Neil Geraldo, ASCAP)	30
IN AMERICA	Boylan (Hat Band, BMI)	61	WE WERE MEANT TO BE LOVERS	Neary (20th Century/Nearly Tunes, ASCAP)	56
INSIDE OF YOU	Castellano (HAB/Dark Cloud, BMI)	79	WITH YOU I'M BORN AGAIN	DiPasquale-Shire (Check Out, BMI)	65
INTO THE NIGHT	Mraz (Papa Jack, BMI)	88	WONDERING WHERE THE LIONS ARE	Martyneec (Golden Mountain/PROC)	20
IS THIS LOVE	Mackay-Travers (Bob Marley/Almo, ASCAP)	52	WORKING MY WAY BACK TO YOU/FORGIVE ME	GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	94
IT'S HARD TO BE HUMBLE	Butler (Songpainter, BMI)	42	YOU AND ME	Martin (Chinnichap/Careers, BMI)	100
IT'S NOT A WONDER	Rose-Group (Screen Gems-EMI, BMI)	58	YOU MAY BE RIGHT	Ramone (Impulsive/April, ASCAP)	26
IT'S STILL ROCK AND ROLL TO ME	Ramone (Impulsive/April, ASCAP)	24			
LADY	Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP)	34			
LANDLORD	Ashford-Simpson (Nick-O-Val, ASCAP)	77			
LET ME LOVE YOU TONIGHT	Ryan (Kentucky Wonder, BMI/Pure Prairie League, ASCAP)	21			

“ONE MORE TIME

The new single from
BILLY PRESTON & SYREETA

is the first single from Syreeta's new album.



T7-372R1

FOR LOVE”

T-54312F

On Motown Records & Tapes



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WE'RE VERY HAPPY TO ANNOUNCE
ANNE MURRAY'S NEW SINGLE
"I'M HAPPY JUST TO DANCE WITH YOU"



FROM HER BEST-SELLING ALBUM "SOMEBODY'S WAITING"
PRODUCED BY JIM ED NORMAN
AVAILABLE ON CAPITOL RECORDS & CASSETTES



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Give the gift
of music.

Record World Singles



JUNE 7, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

JUNE 7	MAY 31		WKS. ON CHART
1	1	FUNKYTOWN LIPPS, INC. Casablanca 2233 (2nd Week)	11
2	2	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	10
3	5	THE ROSE BETTE MIDLER/Atlantic 3656	11
4	3	CALL ME BLONDIE/Chrysalis 2414	21
5	8	CARS GARY NUMAN/Atco 7211	16
6	4	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	11
7	11	COMING UP PAUL McCARTNEY/Columbia 1 11263	7
8	6	SEXY EYES DR. HOOK/Capitol 4831	17
9	7	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	21
10	20	LITTLE JEANNIE ELTON JOHN/MCA 41236	6
11	15	AGAINST THE WIND BOB SEGER/Capitol 4863	6
12	10	LOST IN LOVE AIR SUPPLY/Arista 0479	17
13	16	STEAL AWAY ROBBIE DUPREE/Elektra 46621	9
14	19	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	9
15	14	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	16
16	17	STOMP! BROTHERS JOHNSON/A&M 2216	14
17	12	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	17
18	9	HURT SO BAD LINDA RONSTADT/Asylum 46624	10
19	18	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	16
20	21	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	15
21	26	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	5
22	25	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	10
23	27	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	4
24	29	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	3
25	30	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	5
26	13	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	13
27	23	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	12
28	31	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	11
29	22	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	11
30	33	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	10
31	39	SHINING STAR* MANHATTANS/Columbia 1 11222	7
32	42	I'M ALIVE ELO/MCA 41246	3
33	46	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	3
34	37	LADY WHISPERS /Solar 11928 (RCA)	9
35	38	NEW ROMANCE (IT'S A MYSTERY) SPIDER/Dreamland 100 (RSO)	8
36	28	DO RIGHT PAUL DAVIS/Bang 9 4908 (CBS)	14
37	44	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	8
38	24	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	11
39	45	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	7
40	47	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	4
41	53	GIMME SOME LOVIN' THE BLUES BROTHERS/Atlantic 3666	2
42	41	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	12
43	43	LOVE STINKS J. GEILS BAND/EMI-America 8039	8
44	35	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	12
45	48	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649	9
46	59	MISUNDERSTANDING GENESIS/Atlantic 3662	4
47	66	MORE LOVE KIM CARNES/EMI-America 8045	2
48	56	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	4



49	67	ONE FINE DAY CAROLE KING/Capitol 4864	4
50	55	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	5
51	34	HEADED FOR A FALL FIREFALL/Atlantic 3657	9
52	57	IS THIS LOVE PAT TRAVERS/Polydor 2080	5
53	49	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	9
54	61	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	4
55	50	GEE WHIZ BERNADETTE PETERS/MCA 41210	11
56	58	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	10
57	64	ATOMIC BLONDIE/Chrysalis 2410	4
58	60	IT'S NOT A WONDER LITTLE RIVER BAND/Capitol 4862	5
59	62	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103	6
60	54	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	10
61	74	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	2
62	63	POWER TEMPTATIONS /Gordy 7183 (Motown)	6
63	68	AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501	3
64	69	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	4
65	32	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	20
66	70	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264	5
67	72	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	6
68	77	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	3
69	80	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	3
70	78	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	3
71	75	TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/ Columbia 1 11247	3
72	73	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858	4
73	83	EVERYTHING WORKS IF YOU LET IT CHEAP TRICK/ Epic 9 50887	2
74	84	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	3
75	76	REAL LOVE CRETONES/Planet 45911 (Elektra/Asylum)	9
76	79	SLIPSTREAM ALLAN CLARKE/Elektra/Curb 46617	4
77	81	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	3
78	40	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	20
79	71	INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077	5
80	36	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	12
81	39	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	2
82	82	RUN LIKE HELL PINK FLOYD/Columbia 1 11265	4
83	91	MESSAGE IN A BOTTLE POLICE/A&M 2190	3
84	65	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	11
85	51	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	17
86	85	LOVE AND LONELINESS THE MOTORS/Virgin 67007 (AtI)	5

CHARTMAKER OF THE WEEK

87	—	ALL OUT OF LOVE AIR SUPPLY Arista 0520	1
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88	—	INTO THE NIGHT BENNY MARDONES/Polydor 2091	1
89	—	THE VERY LAST TIME UTOPIA/Bearsville 49247 (WB)	1
90	90	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	5
91	52	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	15
92	92	I CAN SURVIVE TRIUMPH /RCA 11945	9
93	93	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	16
94	94	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	24
95	96	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)	3
96	88	BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/ Island 49202 (WB)	5
97	98	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	3
98	—	TAKE A LITTLE RHYTHM ALI THOMPSON/A&M 2243	1
99	100	CLOUDS CHAKA KHAN/Warner Bros. 49216	2
100	—	YOU AND ME ROCKIE ROBBINS/A&M 2231	1

* Denotes Powerhouse Pick.

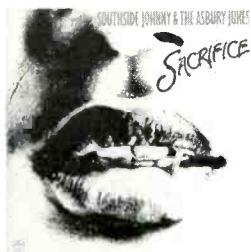
PRODUCERS & PUBLISHERS ON PAGE 26

Record World Album Airplay

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

JUNE 7, 1980

FLASHMAKER



LOVE IS A SACRIFICE
SOUTHSIDE JOHNNY &
THE ASBURY JUKES
Mercury

MOST ADDED

- LOVE IS SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury (22)
- OLD CREST ON A NEW WAVE—Dave Mason—Col (13)
- CATS—Elektra (9)
- HEAVEN AND HELL—Black Sabbath—WB (9)
- METAL RENDEZ-VOUS—Krokus—Ariola-America (9)
- FREEDOM OF CHOICE—Devo—WB (8)
- ROADIE—Original Soundtrack—WB (8)
- GIMME SOME LOVIN' (single)—Blues Brothers—Atlantic (7)
- VOLUME—Ray Gomez—Col (7)
- McCARTNEY II—Paul McCartney—Col (6)
- ROCKS, PEBBLES AND SAND—Stanley Clarke—Epic (5)
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America (5)

WNEW-FM/NEW YORK

- ADDS:**
- AMERIKA—Tonio K.—Arista
 - ENTERTAINMENT!—Gang of Four—WB
 - FREEDOM OF CHOICE—Devo—WB
 - GO NUTZ—Herman Brood—Ariola-America
 - RONIN—Mercury
 - LOVE IS SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - LYNN TODD—Vanguard
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - OLD CREST ON A NEW WAVE—Dave Mason—Col
 - VOLUME—Ray Gomez—Col

HEAVY ACTION:

- EMPTY GLASS—Pete Townshend—Atco
- McCARTNEY II—Paul McCartney—Col
- THE UP ESCALATOR—Graham Parker—Arista
- GO TO HEAVEN—Grateful Dead—Arista
- WILLIE NILE—Arista
- PRETENDERS—Sire
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI-America
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- DUKE—Genesis—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- FREEDOM OF CHOICE—Devo—WB
 - ENTERTAINMENT!—Gang of Four—WB
 - DANGER ZONE—Sammy Hagar—Capitol
 - WARM LEATHERETTE—Grace Jones—Island

- McCARTNEY II—Paul McCartney—Col
- STRAIGHT LINES—New Muzik—Epic/Nu-Disk
- DOLLY, DOLLY, DOLLY—Dolly Parton—RCA
- LOVE IS THE ANSWER—Lionie Liston Smith—Col
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- POWER—Temptations—Gordy

HEAVY ACTION:

- PRETENDERS—Sire
- LONDON CALLING—Clash—Epic
- THE WALL—Pink Floyd—Col
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- LOVE STINKS—J. Geils Band—EMI-America
- EMPTY GLASS—Pete Townshend—Atco
- TENEMENT STEPS—The Motors—Virgin
- ROBIN LANE & THE CHARTBUSTERS—WB
- DAMN THE TORPEDOES—Tom Petty And The Heartbreakers—Backstreet
- GO TO HEAVEN—Grateful Dead—Arista

WLIR-FM/LONG ISLAND

- HAVN' A PARTY WITH SOUTHSIDE JOHNNY—Southside Johnny & The Asbury Jukes—Epic
- HYPNOTIZED—Undertones—Sire
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- OLD CREST ON A NEW WAVE—Dave Mason—Col
- OLD SCHOOL SONGS—Dave Cousins—PVC
- ROCKS, PEBBLES AND SAND—Stanley Clarke—Epic
- SOLO IN SOHO—Phil Lynott—WB
- STRAIGHT LINES—New Muzik—Epic/Nu-Disk
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- THE UNKNOWN SOLDIER—Roy Harper—Jem (import)

HEAVY ACTION:

- WILLIE NILE—Willie Nile—Arista
- ARGYBARGY—Squeeze—A&M
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- CIVILIAN—Gentle Giant—Col
- PRETENDERS—Pretenders—Sire
- EMPTY GLASS—Pete Townshend—Atco
- McCARTNEY II—Paul McCartney—Col
- ROBIN LANE & THE CHARTBUSTERS—WB
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- GLASS HOUSES—Billy Joel—Col

WBAB-FM/LONG ISLAND

- ADDS:**
- BREAKDOWN IN PARADISE—Chilliwack—Mushroom (import)
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - ROADIE—Original Soundtrack—WB
 - RONIN—Mercury
 - SUZY—Terence Boylan—Elektra
 - 21 AT 33—Elton John—MCA
 - VOLUME—Ray Gomez—Col
 - WIZARD ISLAND—Jeff Lorber Fusion—Arista

HEAVY ACTION:

- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- EMPTY GLASS—Pete Townshend—Atco
- JUST ONE NIGHT—Eric Clapton—RSO

- DUKE—Genesis—Atlantic
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- GO TO HEAVEN—Grateful Dead—Arista
- COMING UP (live single)—Paul McCartney—Col
- ARGYBARGY—Squeeze—A&M

WCOZ-FM/BOSTON

- ADDS:**
- BAD MANNERS—Magnet (import)
 - DEATHWISH—The Fans—Fans
 - DREGS OF THE EARTH—Dixie Dregs—Arista
 - GLORY BOYS—Secret Affair—I Spy (import)
 - STREET—Herman Brood—Avis (import)
 - IN AMERICA—Charlie Daniels Band—Epic
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - NADINE (single)—Kevin Dunn—D.V.
 - SNAKES AND LADDERS—Gerry Rafferty—UA
 - AMERICAN BLUE—The Mix—Word of Mouth

HEAVY ACTION:

- EMPTY GLASS—Pete Townshend—Atco
- PRETENDERS—Sire
- GO TO HEAVEN—Grateful Dead—Arista
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- GET HAPPY!!—Elvis Costello—Col
- LOVE STINKS—J. Geils Band—EMI-America
- AGAINST THE WIND—Bob Seger—Capitol
- EAT TO THE BEAT—Blondie—Chrysalis
- FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk
- LONDON CALLING—Clash—Epic

WBLM-FM/MAINE

- ADDS:**
- ATOMIC (single)—Blondie—Chrysalis
 - FROSTBITE—Albert Collins—Alligator
 - IN AMERICA (single)—Charlie Daniels Band—Epic
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
 - SHORT STORIES—Jon & Vangelis—Polydor
 - THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America

HEAVY ACTION:

- GO TO HEAVEN—Grateful Dead—Arista
- EMPTY GLASS—Pete Townshend—Atco
- AGAINST THE WIND—Bob Seger—Capitol
- URBAN COWBOY—Original Soundtrack—Asylum
- GLASS HOUSES—Billy Joel—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- MAD LOVE—Linda Ronstadt—Asylum
- JUST ONE NIGHT—Eric Clapton—RSO
- CRASH AND BURN—Pat Travers Band—Polydor
- MIDDLE MAN—Boz Scaggs—Col

WQBK-FM/ALBANY

- ADDS:**
- ARISE IN HARMONY—Third World—Island
 - CATS—Elektra
 - CONTINENTALS—Epic/Nu-Disk

- ENTERTAINMENT!—Gang of Four—WB
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
- METAL RENDEZ-VOUS—Krokus—Ariola-America
- OLD SCHOOL SONGS—Dave Cousins—PVC
- PERFORMANCE—Oregon—Elektra
- THE SON OF ROCK AND ROLL—Rocky Burnette—EMI-America
- VOLUME—Ray Gomez—Col

HEAVY ACTION:

- GO TO HEAVEN—Grateful Dead—Arista
- LONDON CALLING—Clash—Epic
- ARGYBARGY—Squeeze—A&M
- BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
- McCARTNEY II—Paul McCartney—Col
- DUKE—Genesis—Atlantic
- PRETENDERS—Sire
- EMPTY GLASS—Pete Townshend—Atco
- OLD CREST ON A NEW WAVE—Dave Mason—Col
- THE UP ESCALATOR—Graham Parker—Arista

WOUR-FM/UTICA

- ADDS:**
- CATS—Elektra
 - FREEDOM OF CHOICE—Devo—WB
 - HEAVEN AND HELL—Black Sabbath—WB
 - IN AMERICA (single)—Charlie Daniels Band—Epic
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - OLD CREST ON A NEW WAVE—Dave Mason—Col

HEAVY ACTION:

- EMPTY GLASS—Pete Townshend—Atco
- DUKE—Genesis—Atlantic
- JUST ONE NIGHT—Eric Clapton—RSO
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- AGAINST THE WIND—Bob Seger—Capitol
- SOLD OUT—The Fools—EMI-America
- GO TO HEAVEN—Grateful Dead—Arista
- THE WALL—Pink Floyd—Col
- FACE TO FACE—Angel City—Epic
- DEPARTURE—Journey—Col

WIOQ-FM/PHILADELPHIA

- ADDS:**
- GIMME SOME LOVIN' (single)—Blues Bros.—Atlantic
 - I'M ALIVE (single)—ELO—MCA
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - McCARTNEY II—Paul McCartney—Col
 - ME MYSELF I—Joan Armatrading—A&M
 - ROBBIE DUPREE—Elektra
 - SNAKES & LADDERS—Gerry Rafferty—UA
 - WE SUPPLY (single)—Stanley Clarke—Epic

HEAVY ACTION:

- DUKE—Genesis—Atlantic
- GO TO HEAVEN—Grateful Dead—Arista
- GLASS HOUSES—Billy Joel—Col
- AGAINST THE WIND—Bob Seger—Capitol
- EMPTY GLASS—Pete Townshend—Atco
- PHOENIX—Dan Fogelberg—Full Moon/Epic
- 21 AT 33—Elton John—MCA
- THE LONG RUN—Eagles—Asylum
- UNDERTOW—Firefall—Atlantic

WYDD-FM/PITTSBURGH

- ADDS:**
- LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - McCARTNEY II—Paul McCartney—Col
 - METAL RENDEZ-VOUS—Krokus—Ariola-America
 - ROADIE—Original Soundtrack—WB
 - WHITE MUSIC—Crack The Sky—Lifesong

HEAVY ACTION:

- AGAINST THE WIND—Bob Seger—Capitol
- JUST ONE NIGHT—Eric Clapton—RSO
- LOVE STINKS—J. Geils—EMI-America
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DEPARTURE—Journey—Col
- DUKE—Genesis—Atlantic
- GLASS HOUSES—Billy Joel—Col
- MAD LOVE—Linda Ronstadt—Asylum
- URBAN COWBOY—Original Soundtrack—Asylum
- THE PRETENDERS—Sire

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- CATS—Elektra
 - ROADIE—Original Soundtrack—WB
 - GIMME SOME LOVIN'—Blues Brothers—Atlantic
 - GO NUTZ—Herman Brood—Ariola-America
 - LOVE IS A SACRIFICE—Southside Johnny & The Asbury Jukes—Mercury
 - NEW ADVENTURES—Polydor
 - OLD CREST ON A NEW WAVE—Dave Mason—Col

HEAVY ACTION:

- JUST ONE NIGHT—Eric Clapton—RSO
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
- GO TO HEAVEN—Grateful Dead—Arista
- WILLIE NILE—Willie Nile—Arista
- ROBIN LANE & THE CHARTBUSTERS—WB
- EMPTY GLASS—Pete Townshend—Atco
- TOMMY TUTONE—Tommy Tutone—Col
- THE UP ESCALATOR—Graham Parker—Arista
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- ROSES IN THE SNOW—Emmylou Harris—WB

WQDR-FM/RALEIGH

- ADDS:**
- GIMME SOME LOVIN' (single)—Blues Brothers—Atlantic
 - PEARLS—Carole King—Capitol
 - 21 AT 33—Elton John—MCA

HEAVY ACTION:

- AGAINST THE WIND—Bob Seger—Capitol
- GO TO HEAVEN—Grateful Dead—Arista
- THE UP ESCALATOR—Graham Parker—Arista
- SOLO IN SOHO—Phil Lynott—WB
- GLASS HOUSES—Billy Joel—Col
- URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
- MIDDLE MAN—Boz Scaggs—Col
- JUST ONE NIGHT—Eric Clapton—RSO
- EMPTY GLASS—Pete Townshend—Atco
- GLASS MOON—Radio Records

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

Record World Album Airplay



JUNE 7, 1980

TOP AIRPLAY



EMPTY GLASS
PETE TOWNSHEND
Atco

MOST AIRPLAY

- EMPTY GLASS**—Pete Townshend—Atco (32)
- AGAINST THE WIND**—Bob Seger—Capitol (28)
- DUKE**—Genesis—Atlantic (20)
- JUST ONE NIGHT**—Eric Clapton—RSO (20)
- GLASS HOUSES**—Billy Joel—Col (19)
- GO TO HEAVEN**—Grateful Dead—Arista (19)
- WOMEN AND CHILDREN FIRST**—Van Halen—WB (19)
- PRETENDERS**—Sire (14)
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum (11)
- THE WALL**—Pink Floyd—Col (10)

WYMX-FM/AUGUSTA

- ADDS:**
- FREEDOM OF CHOICE**—Devo—WB
 - GIMME SOME LOVIN'**—Blues Brothers—Atlantic
 - HEAVEN AND HELL**—Black Sabbath—WB
 - IN AMERICA** (single)—Charlie Daniels Band—Epic
 - ME MYSELF I**—Joan Armatrading—A&M
 - UNMASKED**—Kiss—Casablanca

HEAVY ACTION:

- GLASS HOUSES**—Billy Joel—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- BEBE LE STRANGE**—Heart—Epic
- JUST ONE NIGHT**—Eric Clapton—RSO
- TENTH**—Marshall Tucker Band—WB
- SCREAM DREAM**—Ted Nugent—Epic
- DREGS OF THE EARTH**—Dixie Dregs—Arista
- THE WALL**—Pink Floyd—Col
- UNDERTOW**—Firefall—Atlantic

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- OZARK MOUNTAIN DAREDEVILS**—Col
 - ROADIE**—Original Soundtrack—WB
- HEAVY ACTION:**
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - THE WALL**—Pink Floyd—Col
 - AGAINST THE WIND**—Bob Seger—Capitol
 - LOVE STINKS**—J. Geils—EMI—America
 - JUST ONE NIGHT**—Eric Clapton—RSO
 - COMING UP** (single)—Paul McCartney—Col
 - SPIDER**—Dreamland
 - GLASS HOUSES**—Billy Joel—Col
 - SCREAM DREAM**—Ted Nugent—Epic

FOUND ALL THE PARTS—Cheap Trick—Epic/Nu-Disk

WMMS-FM/CLEVELAND

- ADDS:**
- CATS**—Elektra
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - ROADIE**—Original Soundtrack—WB
 - SHANDI**—Dreamland
 - THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI—America
 - WHITE MUSIC**—Crack the Sky—Lifesong

HEAVY ACTION:

- AGAINST THE WIND**—Bob Seger—Capitol
- PRETENDERS**—Sire
- EMPTY GLASS**—Pete Townshend—Atco
- GLASS HOUSES**—Billy Joel—Col
- MIDDLE MAN**—Boz Scaggs—Col
- LOVE STINKS**—J. Geils—EMI—America
- DAMN THE TORPEDOES**—Tom Petty and The Heartbreakers—Backstreet
- DEPARTURE**—Journey—Col
- JUST ONE NIGHT**—Eric Clapton—RSO
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

Y95-FM/ROCKFORD

- ADDS:**
- CATS**—Elektra
 - FLUSH THE FASHION**—Alice Cooper—WB
 - HEAVEN AND HELL**—Black Sabbath—WB
 - LIGHTS IN THE NIGHT**—Flash and the Pan—Epic
 - METAL RENDEZ-VOUS**—Krokus—Ariola—America
 - ROADIE**—Original Soundtrack—WB
 - TOUCH**—Atco

HEAVY ACTION:

- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- MIDDLE MAN**—Boz Scaggs—Col
- DUKE**—Genesis—Atlantic
- UNDERTOW**—Firefall—Atlantic
- FACE TO FACE**—Angel City—Epic
- BRITISH STEEL**—Judas Priest—Col
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- EMPTY GLASS**—Pete Townshend—Atco

WXRT-FM/CHICAGO

- ADDS:**
- BIG TWIST AND THE MELLOW FELLOWS**—Flying Fish
 - CROSSROADS**—Sugarblue—Freebird (import)
 - HAVIN' A PARTY WITH SOUTHSIDE JOHNNY**—Southside Johnny & The Asbury Jukes—Epic
 - LOOSE LIPS(EP)**—Loose Lips (import)
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - OLD CREST ON A NEW WAVE**—Dave Mason—Col
 - ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic
 - ROSES IN THE SNOW**—Emmylou Harris—WB

HEAVY ACTION:

- EMPTY GLASS**—Pete Townshend—Atco
- DUKE**—Genesis—Atlantic
- GO TO HEAVEN**—Grateful Dead—Arista
- GET HAPPY!!**—Elvis Costello—Col
- INTERVIEW**—Virgin
- PRETENDERS**—Sire
- AGAINST THE WIND**—Bob Seger—Capitol

- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- JUST ONE NIGHT**—Eric Clapton—RSO
- LONDON CALLING**—Clash—Epic

KSHE-FM/ST. LOUIS

- ADDS:**
- BUY AMERICAN**—D.B. Cooper—WB
 - HEAVEN AND HELL**—Black Sabbath—WB
 - OLD CREST ON A NEW WAVE**—Dave Mason—Col
 - TOUCH**—Atco
 - WEST SIDE BOOGIE**—Ray Gomez (12" single)—Col

HEAVY ACTION:

- AGAINST THE WIND**—Bob Seger—Capitol
- DUKE**—Genesis—Atlantic
- DEPARTURE**—Journey—Col
- THE WALL**—Pink Floyd—Col
- JUST ONE NIGHT**—Eric Clapton—RSO
- EMPTY GLASS**—Pete Townshend—Atco
- OZARK MOUNTAIN DAREDEVILS**—Col
- SHOOTING STAR**—Virgin
- GO TO HEAVEN**—Grateful Dead—Arista
- DANGER ZONE**—Sammy Hagar—Capitol

WKDF-FM/NASHVILLE

- ADDS:**
- BUY AMERICAN**—D.B. Cooper—WB
 - DUKE**—Genesis—Atlantic
 - FLUSH THE FASHION**—Alice Cooper—WB
 - GIMME SOME LOVIN'** (single)—Blue Brothers—Atlantic
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - SNAKES AND LADDERS**—Gerry Rafferty—United Artists

HEAVY ACTION:

- GLASS HOUSES**—Billy Joel—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- JUST ONE NIGHT**—Eric Clapton—RSO
- DEPARTURE**—Journey—Col
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- EMPTY GLASS**—Pete Townshend—Atco
- BEBE LE STRANGE**—Heart—Epic
- CRASH AND BURN**—Pat Travers—Polydor
- MAD LOVE**—Linda Ronstadt—Asylum

KZEW-FM/DALLAS

- ADDS:**
- OLD CREST ON A NEW WAVE**—Dave Mason—Col
 - VOLUME**—Ray Gomez—Col
 - ROADIE**—Original Soundtrack—WB

HEAVY ACTION:

- DUKE**—Genesis—Atlantic
- AGAINST THE WIND**—Bob Seger—Capitol
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum
- SNAKES AND LADDERS**—Gerry Rafferty—United Artists
- ON TO VICTORY**—Humble Pie—Atco
- TOMMY TUTONE**—Col
- LONDON CALLING**—Clash—Epic
- DEPARTURE**—Journey—Col
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- FLUSH THE FASHION**—Alice Cooper—WB

KFML-AM/DENVER

- ADDS:**
- 415 MUSIC**—415
 - GIMME SOME LOVIN'**—Blues Brothers—Atlantic

- HABITS OLD AND NEW**—Hank Williams Jr.—Elektra
- LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
- OLD CREST ON A NEW WAVE**—Dave Mason—Col
- MCCARTNEY II**—Paul McCartney—Col
- SKAFISH**—IRS
- VOLUME**—Ray Gomez—Col
- WARM LEATHERETTE**—Grace Jones—Island
- WHAT'S THE WORD**—Fabulous Thunderbirds—Chrysalis

HEAVY ACTION:

- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- EMPTY GLASS**—Pete Townshend—Atco
- AGAINST THE WIND**—Bob Seger—Capitol
- UNDERTOW**—Firefall—Atlantic
- ME MYSELF I**—Joan Armatrading—A&M
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- AMERICAN SON**—Levon Helm—MCA
- SUZU**—Terence Boylan—Elektra
- DREGS OF THE EARTH**—Dixie Dregs—Arista

KAWY-FM/WYOMING

- ADDS:**
- EVERYTHING IS GREY**—Ironhorse—Scotti Bros.
 - FREEDOM OF CHOICE**—Devo—WB
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - MCCARTNEY II**—Paul McCartney—Col
 - OLD CREST ON A NEW WAVE**—Dave Mason—Col
 - RAY KENNEDY**—Col
 - ROCKS, PEBBLES AND SAND**—Stanley Clarke—Epic
 - STRAIGHT LINES**—New Muzik—Epic/Nu-Disk
 - THE SON OF ROCK AND ROLL**—Rocky Burnette—EMI—America
 - VOLUME**—Ray Gomez—Col

HEAVY ACTION:

- 21 AT 33**—Elton John—MCA
- DREGS OF THE EARTH**—Dixie Dregs—Arista
- NOW APPEARING AT OLE MISS**—B.B. King—MCA
- TAKE A LITTLE RHYTHM**—Ali Thompson—A&M
- OZARK MOUNTAIN DAREDEVILS**—Col
- FIRIN' UP**—Pure Prairie League—Casablanca
- GO TO HEAVEN**—Grateful Dead—Arista
- MIDDLE MAN**—Boz Scaggs—Col
- GLASS HOUSES**—Billy Joel—Col
- URBAN COWBOY**—Original Soundtrack—Full Moon/Asylum

KOME-FM/SAN JOSE

- ADDS:**
- FOUND ALL THE PARTS**—Cheap Trick—Epic/Nu-Disk
 - HEAVEN AND HELL**—Black Sabbath—WB
 - METAL RENDEZ-VOUS**—Krokus—Ariola—America
 - OLD CREST ON A NEW WAVE**—Dave Mason—Col
 - 21 AT 33**—Elton John—MCA

HEAVY ACTION:

- JUST ONE NIGHT**—Eric Clapton—RSO
- DUKE**—Genesis—Atlantic
- GO TO HEAVEN**—Grateful Dead—Arista
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- THE WALL**—Pink Floyd—Col
- PRETENDERS**—Sire
- AGAINST THE WIND**—Bob Seger—Capitol
- EMPTY GLASS**—Pete Townshend—Atco

WOMEN AND CHILDREN FIRST—Van Halen—WB

KWST-FM/LOS ANGELES

- ADDS:**
- HEAVEN AND HELL**—Black Sabbath—WB
 - OLD CREST ON A NEW WAVE**—Dave Mason—Col
- HEAVY ACTION:**
- PRETENDERS**—Pretenders—Sire
 - THE WALL**—Pink Floyd—Col
 - WOMEN AND CHILDREN FIRST**—Van Halen—WB
 - DUKE**—Genesis—Atlantic
 - EMPTY GLASS**—Pete Townshend—Atco
 - AGAINST THE WIND**—Bob Seger—Capitol
 - MAD LOVE**—Linda Ronstadt—Asylum
 - GLASS HOUSES**—Billy Joel—Col
 - DEPARTURE**—Journey—Col
 - SCREAM DREAM**—Ted Nugent—Epic

KZOK-FM/SEATTLE

- ADDS:**
- FREEDOM OF CHOICE**—Devo—WB
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - NARITA**—Riot—Capitol

HEAVY ACTION:

- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- JUST ONE NIGHT**—Eric Clapton—RSO
- FACE TO FACE**—Angel City—Epic
- EMPTY GLASS**—Pete Townshend—Atco
- ANIMAL MAGNETISM**—Scorpions—Mercury
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- BRITISH STEEL**—Judas Priest—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

KZEL-FM/EUGENE

- ADDS:**
- BIG BOY**—Mark Andrews And The Gents—A&M
 - FREEDOM OF CHOICE**—Devo—WB
 - HEAVEN AND HELL**—Black Sabbath—WB
 - IN AMERICA** (single)—Charlie Daniels Band—Epic
 - LOVE IS A SACRIFICE**—Southside Johnny & The Asbury Jukes—Mercury
 - METAL RENDEZ-VOUS**—Krokus—Ariola—America
 - WEST SIDE BOOGIE** (single)—Ray Gomez—Col

HEAVY ACTION:

- EMPTY GLASS**—Pete Townshend—Atco
- DANGER ZONE**—Sammy Hagar—Capitol
- ME MYSELF I**—Joan Armatrading—A&M
- THE UP ESCALATOR**—Graham Parker—Arista
- SOLO IN SOHO**—Phil Lynott—WB
- BARNET DOGS**—Russ Ballard—Epic
- CRASH AND BURN**—Pat Travers—Polydor
- AGAINST THE WIND**—Bob Seger—Capitol
- PRESSURE**—Bram Tchaikovsky—Polydor
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

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

- WAAF-FM WKLS-FM KSJO-FM
- WPLR-FM ZETA 7-FM KNAC-FM
- WMJQ-FM WQFM-FM KZAM-AM
- WMMR-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ A MATTER OF GREAT IMPORT: Five years ago, it rarely happened; last year, it was happening all over; and this year, there's a regular pattern of the programming of import records by AOR stations. According to **John Montgomery**, vice president of promotion for Sire Records, songs like spring '79's "Starry Eyes" (**Records**), "Girl Of My Dreams" (**Bram Tchaikovsky**) and "Stop Your Sobbin'" (**Pretenders**) created a great deal of radio interest in imports, and in the case of his label's group, Pretenders, paved the way for Sire's domestic release. When the U.S. LP was released, Pretenders "weren't quite the new act they would otherwise have seemed to be," explained Montgomery. In other words, import play definitely had a hand in the group's success.

On the other side of the coin, it has been suggested that import play could hurt the momentum of a planned domestic release. Montgomery feels that the effects are neutral at worst, but radio programmers are sensitive to the potential problem. **Kate Ingram**, MD at Boston's WCOZ, says she will "hold off on adding an import single if I know there's going to be a domestic release, so as not to burn it out, I'll wait until about three weeks before it's released domestically." Ingram's concern is reflected in other policies: imports always go into "test category" first, so programming can gauge DJ's reaction and listener response before a record achieves trade report status. Ingram gave "Turning Japanese" by the Vapors as an example of something that "exploded request-wise. (UA will release it here.) This isn't elitism," said Ingram. "What we're doing is valuable from a programming standpoint."

Bob Gelms, MD at WXRT in Chicago, also feels that playing imports is good business for his station. "We always did it to some degree years ago," said Gelms, "but I feel much better about programming imports now that their availability to consumers in the market has increased. The music also seems to be a lot better."

Gelms said he's never gotten any really negative comments on playing imports from U.S. labels, though he has had "discussions with record company people on the philosophy of programming imports." Gelms gave the example of **Elvis Costello**, whose album 'XRT began playing as an import about eight months before it was released in the United States. "When CBS signed Elvis here, they asked us to hold off on playing the album because they were afraid it would cut into initial sales," he recalled. "We were beating the hell out of it at the time." Gelms gave the label people his position, which he sticks by to this day: "It isn't my business to sell records," he told them. "If you guys were as smart as we were, you would have signed him eight months ago . . . my business is to put good music on the radio as soon as possible."

MORE NEW MUSIC: If discussions such as these spark your interest you might want to check into a New Music Seminar to be held in New York City on Monday, July 14. The one-day event will take place at S.I.R. Studios under the direction of **Mark Josephson** and **Danny Heaps** of Rockpool Promotions and **Scott Anderson** of the Dance Music publication. DJs from rock clubs across the nation, promoters, booking agents, clubowners, record company people, retailers and radio personnel have been invited ('COZ's **Kate Ingram** will participate on the radio panel). Further information is available from **David Salidor** of the seminar committee at (212) 860-4895.

I'VE GOT YOU UNDER MY SKIN: The lust for gold has driven men to do strange and violent things through history, and it looks like this year's "Treasure Of Sierra Madre" Award has already been clinched by Bostonian **James Flynn**, hands-down winner of WBCN's recent "Win A Troy Pound Of Gold" contest, held in celebration of Boston's 350th Anniversary. Contestants for the prize worth \$6000 (practically inflation-free and good in almost any country, mind you) were invited to send the most original birthday greeting to the city, and some impressive ones came in, including a treasure chest of Boston trademarks that contained a live lobster. But Flynn came in himself, peeled off his shirt and revealed a bare back tattooed with the B-town skyline, tall ships and WBCN's call letters. Flynn said 'BCN "is

(Continued on page 67)

Country Radio Makes Major Inroads

(Continued from page 6)

'60s, KIKK, a daytimer, was his one real choice in the city. Now he reports that the city of Houston is booming with country broadcasting. KIKK now has a successful FM station in addition to its daytime AM, and new country call letters KNUZ and KENR have popped up in the last few years.

Recent success stories in country radio demonstrate that new country listeners aren't necessarily interested in the newest in country music. In Pittsburgh, WEEP, a daytime station, reports a 75 percent increase in listenership in the last year. In the last Arbitron rating period, the station scored second in the market among men 25 to 49, and the median age of its listener dropped from 42 to 38 in the last year. Program director Joel Raab explained that in addition to better promotion, the station accomplished these numbers by "getting back to basics, digging back further into the past for music." Raab also reported that in the Pittsburgh, a new country station seems to be starting

"every month."

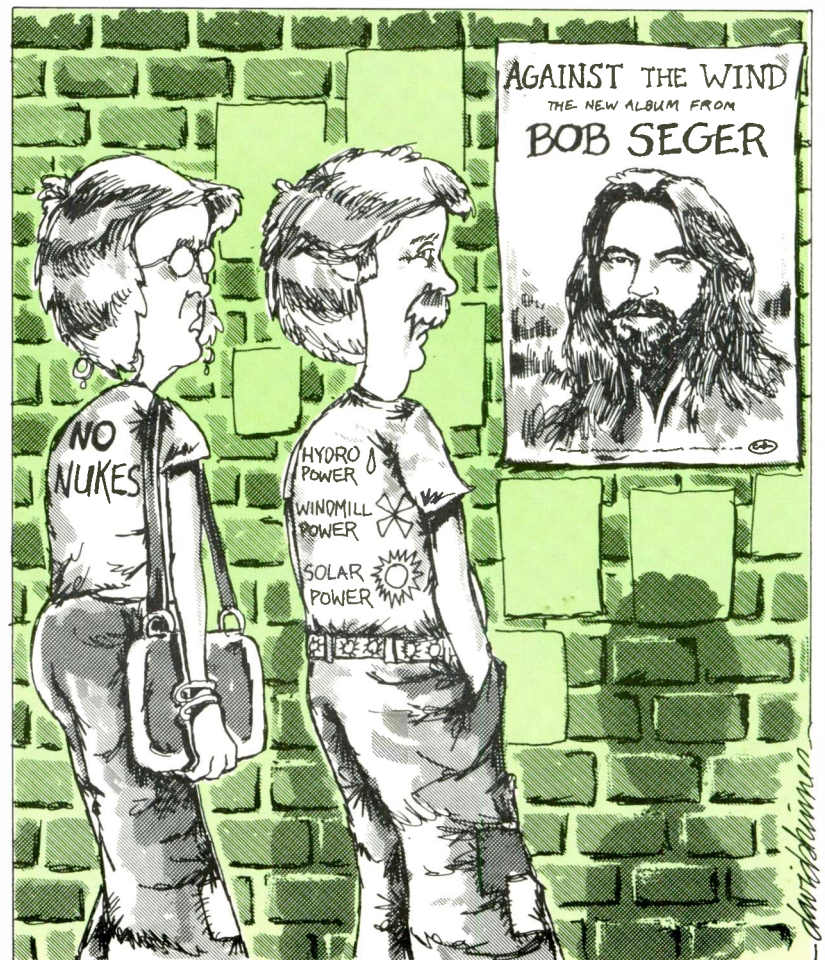
In Detroit, WCXI went country in May of 1979, and within 171 days, WDEE, a ten-year country station in the market, changed its format completely. Bill Ford, PD, attributes WCXI's success to an awareness of Detroit's "hard-core, traditional country audience. We went back to the '30s, '40s, and '50s. Young programmers who think that music made before 1965 isn't valid are in danger of cutting themselves off at their roots." WCXI is owned by Golden West Broadcasting, the company in which Gene Au-

(Continued on page 70)

FCC Clear Channel

(Continued from page 3)

for approximately 125 new stations, according to the FCC. The FCC has identified 37 cities as prime candidates for service on a clear channel. Twenty of the cities are classified as those that will have the first local nighttime service. Fifteen are cities with a minority population of over 50,000. The other two cities are Anchorage and Fairbanks, Alaska.



"... Ain't that Pete's boy?"

**RECORD WORLD
PRESENTS
A
SPECIAL
SALUTE**



JUNE 7, 1980



Happy Anniversary Love-Zager!

Atlantic/Atco/Cotillion and Custom Labels



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Love-Zager: The Family That Stays Together

By DAVID MCGEE

■ The Love-Zager organization is a small, efficient, hit-making enterprise. Business is conducted there with a minimum of hyperbole; the general philosophy is to let the product do the talking. In fact, the history of Love-Zager is distinguished by this sound of quiet thunder. The style is admirably sensible: bring together a few talented people who are well aware of their strengths and cognizant of their limitations, and set them to work within strictly-defined parameters of their ability.

Sandy Jones

Beyond the obvious contributions made by Jerry Love, Michael Zager and Susan McCusker, two others play vital roles. Sandy Jones, for example. She's the first person one sees upon entering the offices because she's sitting in a spot normally associated with a receptionist. But to assume that her duties begin and end with answering phones and taking messages is to err in the extreme. Her title is international manager, and as such she is responsible for apprising numerous European subpublishers of Love-Zager's projects and activities.

Deirdre O'Hara

Down the hall from Jones is Deirdre O'Hara, who as general and professional manager aids songwriters in tailoring material to suit the company's unique needs. Not incidentally, she also serves as a combination cheerleader-confidant-mother confessor ministering to a writer's every crisis of confidence.

Both Jones and O'Hara speak lovingly of the people who employ them. In fact, a baseball fan might close his eyes and think he was in the Pittsburgh Pirates camp, what with all the talk of "family" being bandied about. The important point is that two relatively unheralded workers have responsibilities vital to the company's success. Because this is so, their stories and comments offer a special glimpse into the workings of Love-Zager; a more human glimpse, if you will, in which one discovers Love-Zager-McCusker-O'Hara-Jones as a mutual admiration society encouraging each other, scolding each other, working for the common good—as all families must.

Having come on board in September of 1979, Jones is Love-Zager's newest addition. To the company she brought with her a wealth of experience as international coordinator for Aucoin Management, and as international coordinator, press coordinator and secondary promotion for Millennium Records. Before all this, however, she worked for A&M Records, as Jerry Love's personal secretary. During the course of her stay at A&M she met and became friendly with McCusker. When Love-Zager was formed in 1975 she was offered a job and accepted it without hesitation. Today, she says, her job remains "exciting."

"It's that feeling of being in on the ground floor," Jones explains. "We've got a small company, but it's also a big company in a lot of ways. But by it being so small we all have a lot of jobs to do, and I like that. The charm of the place is that as its grown it hasn't lost its close, family atmosphere. I don't think we'll ever lose it either, because we work at keeping it. I'm sure that when we have 25 employees it'll be harder to maintain that feeling, but we will. Jerry's too consistent in his attitude to let anything else happen."

International

Although Jones does have contact with writers (she registers lead sheets with BMI and ASCAP), the bulk of her responsibility comes in the international arena. Love-Zager's European sub-publishers rely on Jones's newsletters



From left: Susan McCusker, Jerry Love, Michael Zager.

and general correspondence to inform them of current activity Stateside on Love-Zager productions. But in trying to pique the interest of overseas publishers, Jones meets her biggest obstacle: differences in musical taste. She cites the problem she encountered in plugging the Spinners' "Workin' My Way Back To You," Love-Zager's current American hit: "When the single came out I couldn't shove it down their throats. You can write about it, you can tell 'em about it—nothing. The Spinners, to our European friends, were an R&B group, and that just wasn't happening in various territories at the time. It went to number two here, and they began to realize that this was

a serious record. At that point we just keep listing the chart numbers, keep showing them from week to week how the record's progressing. Finally it went to number one in England, and now it's climbing the charts in Australia and New Zealand. Now we're dealing with a worldwide hit."

Spinners' Success

The upshot of the Spinners' success? "Any kind of momentum like that on a record we have something to do with brings other business," explains Jones. "It has been so incredibly busy the last two months. People are being let go at record companies; companies are going out of business right and left. "We've never been busier."

O'Hara, who came to Love-Zager in 1978 after working in the sales department of the now-defunct Private Stock label, initially did little more than answer phones, "because there was no one else to do it." At one point space became so tight that she moved her "desk" to a couch in an office shared by Love and McCusker and worked off a coffee table.

Now O'Hara has her own office, her own stereo system and her own stack of solicited and unsolicited tapes begging for her attention. She frankly admits that the pace is hectic. "I can't imagine sitting here and having time to read the newspaper. Ever. And

(Continued on page 13)



Doug James, Victor Davis, Phil Vear, Dean Foster, Eltesa Weathersby, Alvin Fields.



Jerry Love and Michael Zager Tell Their Story

By PHIL DIMAURO



Jerry Love



Michael Zager

■ Love-Zager Productions was formed in 1975 as a triple partnership among Jerry Love, Michael Zager, and Susan McCusker, who heads the company's publishing division, Sumac Music (see separate story). Love's background encompasses promotion, marketing, retail, on-air radio experience (he was WNEW-FM's *Jebediah* from 2-6 a.m.) and A&R. He was A&M Records' head of east coast A&R when he left the company to begin his own production/publishing venture. Michael Zager's varied experience was highlighted by five years as co-leader, writer, keyboardist and arranger for Ten Wheel Drive, a jazz-oriented rock group with horns that regularly played concerts with acts like *Sly & the Family Stone* and *Three Dog Night* in the late '60s and early '70s. Zager studied music at the Manhattan School of Music and Juilliard, and was heavily involved in writing and arranging for commercials when he joined Love in their new production company. Since its formation, Love-Zager has enjoyed success with artists such as the Michael Zager Band, Cissy Houston, and most recently, the Spinners. In this *Record World* Dialogue, Love and Zager chart their company's history and explain why 1980 promises to be their biggest year to date.

Record World: How did you initially form your partnership, and what was your first project together?

Jerry Love: I was always a fan of Ten Wheel Drive, and when I left A&M Records in 1975, the first person to call me up was Michael Zager. He asked me what I wanted to do, and I told him I was going to do it on my own—production, publishing, the whole thing. Michael said he was interested.

Michael Zager: I had always liked Jerry, because he was always nice about seeing people who weren't on top. I was doing commercials and trying to get into record production, and it was never a problem for Jerry to spend some time with me. I really didn't call with any business intentions, just to see how he was doing.

Love: While I was in A&R at A&M, there was a lot of night life involved. For many years, from the 1960s really, I was a disco freak, hanging around in discos all the time. About two weeks after Michael called me, I was with Susan McCusker, our third partner, and I told her about an idea I had for a concept album, calling the group Love Child's Afro-Cuban Blues Band. It would be segued music, disco music starting at possibly 116 beats per minute and winding up at 125 beats per minute at the end of the side. I got the idea hearing DJs spinning records in the clubs. I called Michael and got him in on the project, and then we brought the idea to Morris Levy, who said "Go ahead, kid, do it." So Morris put us into business. And we had a couple of R&B hits from that album.

RW: What came after Love Child's Afro-Cuban Blues Band?

Zager: Just about anything we could do came next. There was Marc Allen Trujillo. We had a pretty big international hit with Andrea True's "What's Your Name, What's Your Number." Also a hit with Michael Zager's Moon Band, on Bang Records, called "Feel It With

Love: "The funny thing about 'Let's All Chant' is that it was a monstrous record all over, gold in eight countries. In the United States we got to top 20, and just missed gold, because of radio resistance."

Feeling." I wrote it with Paul Davis, who did some vocals. Peabo Bryson was the main vocalist.

Love: Also for Bang Records, we did Street Corner Symphony, which had a top ten R&B record called "Wish That Love Was Magic," about the end of 1976. We moved Love Child's from Roulette to Midsong, then from Midsong to Arista, where the name was shortened to the Afro Cuban Band.

RW: When did "Let's All Chant" by the Michael Zager Band come around?

Love: That was the first really big smash, in late 1977/early 1978, after all the R&B hits. That and another cut from the "Let's All Chant" album, "Love Express," were number one disco hits. We sold millions of records worldwide. That was the record that started everybody going "ooah ooah."

Zager: We simply thought that would be a good idea for a disco record, so we took it up to Private Stock. That one we never thought would be a hit.

RW: I think you're too critical. Aside from the cute stuff, there are some really pretty things going on, like the clarinet section . . .

Zager: You mean the fugue in the middle. We thought it would be a good idea to lend the record something on the opposite end of the spectrum, since that "ooah ooah" was such a big gimmick—to combine a classical feeling with disco. After that, everybody put that "ooah ooah" into their records.

Love: The funny thing about "Let's All Chant" is that it was a monstrous record all over, gold in eight countries. In the United States we got to top 20, and just missed gold, only because of radio resistance. It was three or four months before many stations would play what they thought was "disco music." Certain key stations and chains would not play it, even though it went to 20. Somebody was obviously buying that record! And a few months later, a couple of records that used that same "ooah ooah" hook became very big records. We sort of suffered being a leader on that type of record.

RW: Obviously, your work with the Spinners has been anything but frustrating. How did you begin working with them?

Love: After we had a hit with Cissy Houston and "Think It Over," we started an album with Ronnie Dyson on Columbia in 1979, arranged through Mickey Eichner and Dyson's manager Buddy Allen. Buddy was very impressed by our work with Ronnie, and when

(Continued on page 8)



From left: Susan McCusker, Michael Zager, Deirdre O'Hara, Sandy Jones (seated) Jerry Love.

A black and white photograph of party streamers and confetti against a dark background. The streamers are crinkled and have a diamond or checkered pattern. Confetti is scattered throughout the scene, creating a festive atmosphere.

***AFTER 5 YEARS,
LIFE'S STILL A PARTY.***

Columbia Records wishes Michael Zager,
Jerry Love and Susan McCusker
a very happy anniversary.
May the celebration go on and on.



Susan McCusker: First Loyalty to Writers

By PHIL DIMAURO

■ Just as every songwriter works long and hard before reaping the rewards of his labor, so has Susan McCusker, head of Sumac Music, Love-Zager's publishing division, put in five years of attentive, diligent effort building the company to its present status. Sumac Music, Inc. now boasts a catalogue of over 400 titles, about 275 of which are "on demos and completely workable" according to McCusker. Virtually the entire catalogue was built with staff writers, who now number 13, (plus four participating writers) and most impressive of all, about one-third of the catalogue has been cut to date.

Sumac Music was started completely from scratch five years ago as a division equal to Love-Zager's production arm, with Jerry Love, Michael Zager and Susan McCusker all one-third partners in each company. McCusker, one of the handful of women to head an entire publishing operation, came to Love-Zager after getting her first taste of the field as assistant to the president of the New York Times Music Publishing Corporation. Previously, she worked in New York and Los Angeles in all phases of television production, functioning as assistant producer on specials with such figures as Bill Cosby, Vicki Carr, Ray Stevens and Al Hirt.

Coming from the supposedly glamorous world of television, McCusker spoke with authority when she expressed dismay at the few people "who still think of music publishing as a boring, money-grubbing business. It's actually a fascinating and terrifically creative field."

From the very beginning, McCusker's goal has been "to guide writers to write pop music within the realm of their own creativity, to enable them to use what I first saw in them in the raw, so that their own identity comes through



Susan McCusker

in their material." Sumac Music is carefully set up to achieve this ideal. Publishing takes up most of the floor space of Love-Zager's offices, with writing rooms where staff writers can work at their music together or in teams. "We try to plug up weaknesses," said McCusker, explaining how an unsure lyric writer might be paired with a stronger one, or a writer limited by lack of vocal or instrumental skill could reach his full potential working with a better technician of voice or instrument.

Sumac's writers stay with their songs through the demo stage: except for drummers and occasional bass players, all demos are played and sung exclusively by staff writers. In fact, the writers keep a demo "chart" with bullets, as a record of their collective opinion of the best demos made in a given week. Demos are taken off of these inter-office "charts" once the songs have been cut into commercial vinyl. Then the writers' concern becomes the real charts, which are scrutinized by the staff, song by song, at monthly meetings.

Writers have come to Sumac Music from a variety of backgrounds. Dean Foster, for instance runs a successful singing telegram service, Musicbox. McCusker de-

“ [Publishing] is . . . a fascinating and terrifically creative field. ”

scribed one writer who lived at a convent in Poughkeepsie and commuted into the city just for a chance to work with the company, and the similar case of Doug James, writer of Dionne Warwick's single, "After You," who commuted in by rail from Delaware. Or take the story of Alvin Fields, who McCusker said was "literally starving when he came to us. His shoes were stapled together, and he lived as a street musician in Washington Square Park." After two listenings to Fields' work, McCusker sensed potential for growth and signed him on as Sumac's second staff writer (Michael Zager being the first). In the happiest of outcomes, Fields co-wrote Sumac's

first cover record, "Am I Losing You" (cut by the Manhattans), and Love-Zager's first big hit, "Let's All Chant."

McCusker emphasized that Sumac is treated as any other publishing company when Love-Zager sits down to select songs for new productions.

The inevitable result is euphoria when a song is accepted for a date, and disappointment when one is rejected. McCusker sees maintaining the delicate emotional balance of her company as one of the most important parts of her job. "My first loyalty is to the writers, the people who are killing themselves out there. . . . Nobody works without a net here."



From left: Doug James, Alvin Fields, Eltesa Weathersby.

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**Jeff Lane
Big Boro Productions**

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All my best,

Barry H. Platnick

**Congratulations
Susie, Michael & Jerry**

Johnny & Freddie Bienstock

& the staff at

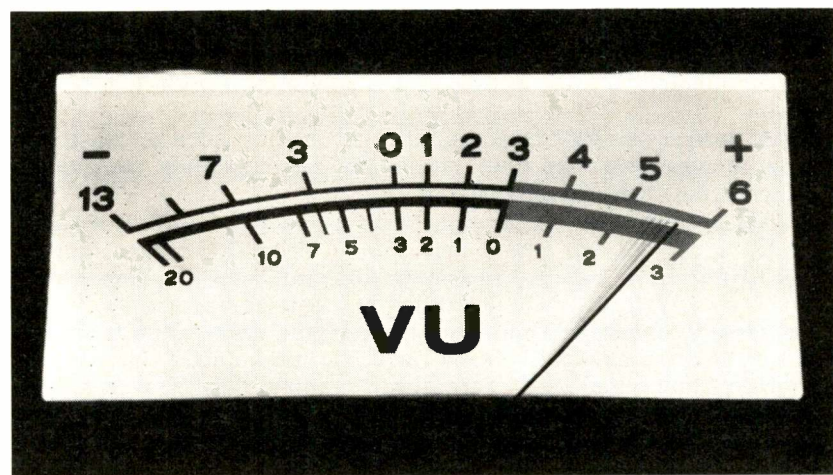
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CBS Recording Studios
Diane Brooks, Sales Manager 49 East 52nd Street
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Dialogue (Continued from page 4)

Thom Bell's commitments to film filled up his schedule, Buddy asked us if we'd like to do the Spinners. That's how it all came about.

RW: When exactly did you start working with them?

Zager: We started the first album, "Dancing And Loving," last June, and we just finished the new one, "Love Trippin'" which contains the new single "Cupid . . ." The single "Working My Way Back To You" is gold in the U.S., and we just won a silver disc in the U.K. this week. We're on the charts all over the world with this one.

RW: Looking over your roster, there's nobody with the previous reputation of the Spinners. How did you feel going in to work with such an established group?

Love: I think it's a natural progression in business. It's very difficult getting a hit with a new act. But you build a good reputation, and you work with unknowns until you reach the point where somebody's going to give you that shot. We did have chart success three and a half years previous to working with the Spinners, and we were known in the black music market and the disco market. Buddy and Steve Allen gave us the Spinners, and we sure proved ourselves. So now, instead of us calling for acts, they're calling for us.

RW: What are the elements that would attract an artist, new or established, to Love-Zager Productions?

Love: I think the unique feature of us as a production company is that Michael handles the total creative end, writing all the notes and a lot of the tunes. And with me as executive producer, Michael worries about nothing but the creative end. I handle the entire business end, watching all the budgets, making sure studio time is booked, making sure the rentals are there, that everything is running smoothly. I'm also the liaison between the record companies and the production company.

Zager: Dealing strictly on the creative end is of tremendous value to me. Any producer will tell you that it's very difficult to do some-creative and be bogged down with a lot of business problems. It absolutely detracts. I know because I went through it with Ten Wheel Drive.

RW: Jerry, your A&R background is of obvious value to the company. In what ways do your promotion and marketing experience influence the character of Love-Zager?

Love: Every record we put out, I track. I know where our records are being played, and where they should be getting played. I'm in touch with all the national promotion directors, and they know they can tell me the truth without hurting my feelings because I'm a former record company promo man. I get all the information together, and I'll make a few calls on my own. It's important to the acts we produce. Promotion people are always getting calls from acts, but they've got other work to do. Here an act can call me and find out what stations we're on, which new ones we got today, new chart numbers on Thursday.

RW: Sounds as if you're performing some of the functions of a manager.



From left: Michael Zager (left) with Tim Rice, author-lyricist "Jesus Christ Superstar," "Evita."

Zager: I think we go well beyond what a normal record production company would do, providing these services and staying on top of every record we produce. That was one of our concepts at the beginning of the company. To offer the act something other than "in the studio and out."

RW: What are your basic creative concepts?

Love: When people get Love-Zager Productions, Michael Zager does everything. We work project by project—we don't squeeze. We are not into mass production.

Zager: That's one of the things that obviously gives us our unique sound, in the same manner of other arranger/producers, such as Thom Bell, Quincy Jones, or Charlie Calello. We offer a certain type of thing, but hopefully, we're versatile within that sound. A lot of that comes from doing commercials, because that's where you have to learn to write in every conceivable style.

RW: Jerry, does your knowledge of promotion ever have an influence on the sound of a record?

Love: Michael and I have a unique ability to think together on the sound of a record.

Zager: What I usually do, after I mix a record (Jerry doesn't stay for the mix) is call him down while he's fresh, because after three to five hours, I lose perspective. And most of the time, his comments are very accurate. You know that the mix is the most critical part of the record.

(Continued on page 14)

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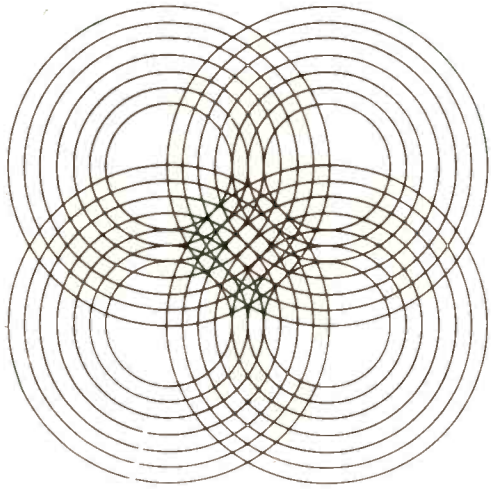
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The Spinners**



Industry Execs Praise Love-Zager

Leonard Feist

VP, National Music Publishers Association

Congratulations to Love-Zager Productions and Sumac Music/Louise-Jack Publishing on their first ten years. It is only natural that my own special insight and plaudits should go to the publishing venture. The energy, creativity, love-of-song, and empathy for writers that the company's peerless leader Susan McCusker and her staff display must be the foundation of its noteworthy success so far. The future can only presage greater things to come.

Henry Allen

President, Cotillion Records

The Love-Zager team now ranks as one of the most talented duos in the music industry. As supremely gifted songwriters and producers they are giving us better and better music all the time. At Atlantic/Cotillion, their recent and current work with the Spinners has yielded this great group their biggest hits in several years, most notably with "Working My Way Back to You" and the just-released "Cupid Medley." Love-Zager are currently working with Cotillion's Dee Edwards and what I've heard so far is just great. We look forward to a continuing, fruitful relationship and wish them all the best.

Johnny Bienstock

CARLIN MUSIC: publishers of Sumac and Louise-Jack material for U.K.

"I've known the boys for a long time; Michael's father and I attended the same country club. I made a deal in 1977 with Susan McCusker to represent Sumac and Louise-Jack. We have a very close relationship. I know them exceedingly well; I'm well aware of Michael Zager's musical prowess. He's just a terrific writer, composer and artist. He's made a tremendous contribution to music, especially in the versatility of his productions. He's gone in various areas, not just disco... he's had a marked influence. I've known him since the days of Ten Wheel Drive and he's now one of the biggest

talents today. We handled "Let's All Chant" for all PRS territories; we promoted it as a major record.

Barry Platnick

Lawyer for Love-Zager

I've been involved with Love-Zager almost from its inception, when the three of them were all in one office with slightly used furniture. I've seen three people work incredibly hard, in one of the unusual mutually beneficial relationships one sees in this industry. The first record deal I did for them was for Michael Zager as a recording artist. It was a meticulously put-together project: it included the single "Let's All Chant." That initially put Love-Zager and Sumac on the map. From that point, their phones started ringing, as did mine, so that other people could capitalize on the talents of that young organization. Since that time, Love-Zager Productions has had very successful products in addition to their current top 5 single with the Spinners. Their publishing division, Sumac Music, which started with one writer, has been developed into one of the youngest, most aggressive and successful publishing concerns on the street... Susan has obtained major cover recordings with the Spinners, the Manhattans and Dionne Warwick. I can only foresee that what has happened to date is the tip of the iceberg.

Charles Strouse

Personal friend; wrote "Tomorrow" from Annie, which has been covered by Cissy Houston

They're really lovely guys. I used to do jingles with Michael Zager: he's an excellent musician. (On Houston's treatment of "Tomorrow"): I liked their work very much; it was a wonderful arrangement. Our professional association hasn't been that long, but they're such good friends of mine on a personal level. All I can say is that I like them very much.

Theodora Zavin

BMI: (senior vice president)

One of the most exciting phenomena in the music business is watching the emergence of new talent. This is not an easy time to start a new publishing operation and in 1975 it seemed statistically improbable that a young woman who started her career in the music business as a secretary and a man who had worked for a record company could create an exciting new publishing operation. Watching Susan McCusker and Gerald Love, with the later addition of Michael Zager, build Sumac Music to its present position has been a gratifying experience for all of us who still believe that there is reward for individual talent and initiative in our business.

David Chackler

MONTAGE RECORDS, LOS ANGELES: his company released a Love-Zager product, "Moulin Rouge," last year

I've known them for years: our first meeting was when I was at Polydor. Michael was with Ten Wheel Drive; Jerry was at A&M. Michael Zager is one of the brightest arrangers around; he writes some of the most creative charts. The kind of company he's building represents the future of music for independents: publishing and producing for other labels as well as producing for themselves. Michael always has his finger on the pulse. He's a year ahead of the business. Susan is so bright it's ridiculous. She's made the publishing and production operations such successes that they could stand on their own. They've built themselves very wisely.

Chuck Kaye

President Almo/Irving/Rondor Publishing

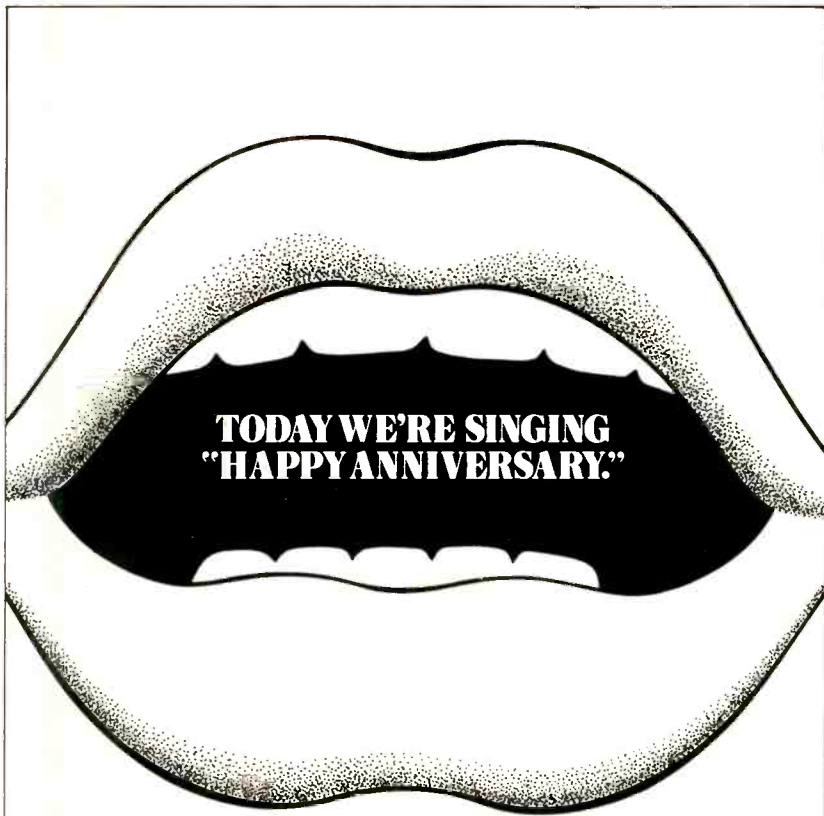
"I worked very closely with Jerry Love at the time and we enjoyed a very warm and creative relationship. When he left A&M to join forces with Susan McCusker, an excellent publisher, and Michael Zager, an extremely talented arranger and writer, they set out to realize the ultimate dream that's shared by so many people in the music world. As entrepreneurs, they went on to build a production and publishing unit on the level of the companies that were built by the Don Kirshners, the Lou Adlers and the David Geffens of the world. With Jerry Love's unending energy, Michael Zager's non-stop talent and Susan McCusker's in-depth knowledge of the publishing world, they've been able to come up with an extraordinary degree of independent success. I stress 'independent'—they're their own people and they stuck it out when times were tough.

"I'm personally proud and very pleased that I'm still working closely with them; Almo/Irving is always looking to develop relationships with producers, to have songs recorded, and collaborate with other writers."

(Continued on page 13)



From left: Phil Vear, Susan McCusker, Victor Davis.



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Meet The Love-Zager Writers

Bonny Cameryn

■ Bonny is one of Sumac's newest participating writers, joining the company in January 1980. Born and raised in Los Angeles, she came to New York on the advice of an ex-manager of Janis Ian who had heard a demo of her songs. When she arrived in New York, Bonny waited on tables to survive, and one day, one of her patrons was "a tall man with a beard and a western hat" who turned out to be Jerry Love. That was the start of her relationship with Sumac Music.

Victor Davis

Victor Andrew Davis was born in Brooklyn, New York. A classically trained musician, he has worked as a bassist, vocalist, pianist and arranger with Lou Rawls, Don Covay, George Benson, Roberta Flack, Sonny Stitt, Ron Carter, Millie Jackson, and many others. In addition to writing songs for Sumac, he also writes a gospel column for Disc & That Magazine.

Alvin Fields

Fields' story truly reads like a fairy tale. Raised in orphanages from age eight through 21, he was awarded a full scholarship to the Manhattan School of Music, where he majored in acting, but took a special interest in music. Since joining Love-Zager and Sumac, Alvin has placed songs with Fontella Bass, Wild Cherry, Cissy Houston, The Andrea True Connection and Gary Toms Empire. He is also co-writer of "Am I Losing You," recorded by the Manhattanans, and "Let's All Chant," the Michael Zager Band's worldwide hit.

Dean Foster

In addition to his association with Love-Zager, during which he's written over thirty songs since 1976, Dean is also the founder of Musicbox, the nationwide

original songs, singing telegram company, which has sent thousands of musicgrams to people in the U.S. and abroad. He has written and scored music for performers, radio, television, films and musicals.

Ed Fox

Since joining Sumac and Love-Zager, Ed has co-written four Spinners' cuts, including the top 10 disco hit "Body Language," and the B-side of the current chartmaker "Cupid." Ed worked as a high school teacher for the last ten years, and still tutors part-time. He and his co-writer and friend, Alan Roy Scott, have been arranging and producing outside projects.

Frank Fuchs

Frank was originally a studio player on several Mercury Records projects, and went on to form his own Double F Band, which toured the nation opening for acts like Melba Moore, Kenny Loggins and Dr. Hook. He is now devoting full time to writing R&B material for the Spinners, Brass Construction and several other Love-Zager projects, in addition to his own independent productions.

Cissy Houston

Cissy Houston is probably best known as a recording artist (her new Columbia album, produced by Love-Zager, is "Step Aside For A Lady"), has probably worked hardest as a backing vocalist (as a member of Sweet Inspirations, with Aretha Franklin, Elvis Presley, Burt Bacharach, Hugo Monte-

negro, Paul Simon, Brook Benton, Bette Midler and Seals & Crofts to name a few, and leads a third life as one of Sumac Music's established writing staff. She's also the aunt of Dionne and Dee Dee Warwick.

Adam Ippolito

Adam Ippolito has played keyboards with James Moody, Kool & The Gang, John Lennon's Plastic Ono Band, the Joffrey Ballet, and has toured with Joe Beck, the Alessi Brothers, Samantha Sang, Andy Gibb. He joined Sumac Music as a participating writer about three months ago.

Doug James

A native of Rehoboth Beach, Delaware, James' songs have been recorded by Dionne Warwick, The Spinners, Odyssey, Cissy Houston, Michael Zager, Ronnie Dyson and the Afro-Cuban Band. He is currently working on his own career as a performer.

Larry La Falce

Born in Poughkeepsie, New York, Larry La Falce first broke out into professional recording with the group Bull Angus, which opened touring acts such as Rod Stewart, Fleetwood Mac and Deep Purple. His most memorable performance was playing before an audience of 250,000 at the Pocomo Festival. One of Sumac's recently signed writers, Larry appears on the new Spinners album with the song "I'm Takin' You Back."

Alan Rich

Alan Rich, another new contributing writer, has sung back-

up with Jane Olivor, has headlined at Reno Sweeney in New York, and has brought crowds of 20,000 to their feet by the power of his voice alone (singing the national anthem at New York Rangers' games in Madison Square Garden). He has placed songs with several publishing companies and recently had his first song placed with Love-Zager, "God's Gift," co-written with Doug James and recorded by Cindy Sharp.

Alan Roy Scott

Born and raised in Chicago, Alan Scott was first exposed to music through TV and radio gospel shows produced by his father, which featured artists such as Aretha Franklin, James Cleveland and the Heavenly Sunbeams (a/k/a the Emotions). His songs have been placed with the Spinners, Connie Francis, Walter Jackson, Street Corner Symphony and others. He writes and produces independent projects with partner Ed Fox.

Philip A. Vear

Born and raised in the neighborhood of Harlem in New York City, Philip Vear began singing at three and a half years old. He was trained at the Manhattan School of Music and the Hartnett School, and took to the road at age 19 as a singer with Lockjaw Jackson. A former member of the Crests, Vear now writes with partner Victor Davis. Their credits include songs placed with the group St. Stephanie and "Streetwise" on the new Spinners album.

Eltesa Weathersby

Eltesa originally came to New York to sing with a lounge group called The Way It Is, after doing some acting in community theater in her native town of Grand Rapids, Michigan, and touring Europe and Canada with the Fabulous Platters. She was originally recruited by Love-Zager Productions as a member of the Afro-Cuban Band, and eventually moved into the area of staff writing for Sumac Music. Her songs have been recorded by artists such as Cissy Houston, El Coco, the Afro Cuban Band, the Spinners and Brass Construction.

Michael Zager

Last but not least, Sumac Music's premiere writer certainly needs no introduction.



From left: Susan McCusker, Ed Fox, Larry La Falce (at piano), Allan Roy Scott.

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Chris Bang
Manager



Industry Execs Praise Love-Zager

(Continued from page 10)

Phil Wolridge

Spinners Performing Arts office,
Detroit

They're fantastic guys, very personable. I'm impressed by their dedication: Michael spends many hours a day listening to the radio. One can easily get lost trying to live up to past achievements, but he's really keeping abreast of what's happening on the street. They're a very easy, congenial group. They're creative, but they run a tight ship. Everything gets done on time. (On the Spinners' "Workin' My Way"): The tune was such an instant hit . . . it did wonders for their career. The current record ("Cupid") seems even a greater hit. It's a terrific shot in the arm for us.

Gilbert Marouani Publishing

When Gilbert Marouani first met Susan McCusker in early 1978 he was immediately impressed by an open and warm personality. He decided to sign a publishing contract for all the Michael Zager-Jerry Love productions. A few months later he already found himself with a smash hit on his hand, "Let's all Chant." Ever since, the relationship between the two publishing companies has been one of mutual trust and friendship. The initial contract has just been renewed and Marouani is confident of a bright future.

Buddy Allen

"Love-Zager are a perfect match for the Spinners. It's the best relationship we've had. They are very compatible and very open to a lot of ideas. They're just great to work with."

Jerry Greenberg

I was very pleased to hear that Record World would be doing a special feature on Michael and Jerry. They've worked long and hard to build their company into the outstanding music organization it is today, combining their expertise in so many areas—as songwriters, publishers, producers, arrangers and musicians. I heartily congratulate them on their much-deserved success to date and wish them great luck in the future.

Love-Zager Organization

(Continued from page 3)

my job doesn't stop at six o'clock. I'm constantly out at clubs with writers I see that are doing shows, some of them performing our material and needing support. Sometimes I go for that reason, other times I go because someone tells me this is a really good artist that I should check out. I love it, though. I don't mind long hours as long as they're productive ones."

The most productive hours are no doubt the ones she spends with writers, editing and honing their songs into suitable commercial vehicles. Although she still finds it difficult to criticize a writer's work "when you know they've poured their heart and soul into it," she has also realized that "if you can give a writer an alternative, show him how it works better, then the criticism has been worthwhile."

Being rejected and/or ignored is part of every young writer's life. O'Hara knows this as well as anyone, from her own experience in dealing with writers whose confidence is often at its lowest ebb. Her strategy at that point is simple. "The important thing when you see writers," she explains, "is to be sure they maintain the will to write. You can't totally destroy them with criticism; you've got to try to find some good points in what they're doing, so that they want to go home and work, or at least they learn something from the meeting with you."

"Writers are very, very sensitive people. Sometimes because of their appearance, because they can't afford to look 'dressed up,' other people will look at them and dismiss them out of hand. I have to try harder than that."

Like Sandy Jones, O'Hara feels the camaraderie between the five staff members is what separates Love-Zager from the competition. "It's a fact that we're all very, very close, personally and professionally," she states. "That's important because a lot of times at other companies your work is disrupted by internal politics, by people trying to get each other's jobs. Nothing like that happens here. The strength of this company is in its writers, and we go out of our way to help them. They know there's never a closed door here; they know they can always get at somebody with an idea; they know they can call us at home if they have a problem or an idea they want to toss around right away. That sense of 'family' is the biggest thing going for us."



From left: (standing) Alvin Fields, Sandy Jones, Larry La Falce, Ed Fox, Eltesa Weathersby, Victor Davis, Dean Foster, Phil Vear, Doug James; (middle row) Deirdre O'Hara, Susan McCusker; (bottom row) Allan Rich, Bonny Cameryn, Alan Roy Scott.

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Dialogue (Continued from page 8)

You can make or break a record in the mix.

RW: Do you feel that mixing and arranging are closely related?

Zager: There's no doubt about it. In fact, I've been thinking about writing a book about arranging for the recording studio, because it's a totally different concept from arranging for the stage. Take the example of a harmonica solo with a hundred-piece orchestra. The chances of hearing that harmonica on stage would be nil, even with a good sound system. But in the studio, you can make that harmonica as loud as you want. So, you're really thinking in terms of mixing that record while you're doing the arrangement.

RW: What other factors do you consider when you write an arrangement?

Zager: If you're gonna be a top 40 arranger, you'd better key in on some of the things that are going to affect an audience. I doubt if a kid on the street is going to say, "Wow, I really like that little guitar or bass line," but chances are that guitar or bass was one big reason they bought the record. The most difficult thing about arranging is knowing what not to write, so the important things come through. Sometimes the most basic hooks come from going back twenty years. We have a song on the new Spinners album called "Now That You're Mine" that was creating a sensation in concert before it was out on record. And all we did was do '50s doop-wop harmony!

RW: Working with five strong voices like the Spinners' must be fun.

Zager: Absolutely. It's one of the reasons they've been around for 25 years. Individuality has been the whole key.

Love: The first thing an A&R person has to look for is identity. There are lots of technically great singers out there, but it doesn't mean anything without an identifiable vocal.

Zager: That's why I'm so pleased to have Deniece Williams singing on my new album. She has that sort of voice where you never have

Zager: "... I've been thinking about writing a book about arranging for the recording studio, because it's a totally different concept from arranging for the stage."

to ask who she is. She's guest vocalist on one cut, "Time Heals Every Wound," on my album on Columbia. That's the single outside the United States, while here, the single is "Don't Sneak On Me."

RW: What other current projects does the company have?

Zager: There's Cissy Houston's single on Columbia, "It Doesn't Only Happen At Night" which is now on the disco charts, and her album, "Step Aside For A Lady." We have a group on Midsong called the Illusion, who are just starting to happen with their single, "Lord." We're also planning to release a new album by Street Corner Symphony, though the label hasn't been decided yet. There are also three other new acts we're working with.

RW: In closing, since you are a company that deals in dance-oriented music, have the industry's shifting attitudes on the word "disco" affected you at all?

Zager: "Working My Way Back To You" was a top five disco record and a number two pop record. I think that answers your question right there. We've never looked at ourselves as just being a disco company, and we've always tried to make records that were geared for radio. If you're going to do an up-tempo record, that's R&B oriented rather than rock 'n' roll, why not have a disco hit as well? It means extra sales. Our Spinners productions were never intended to be disco records. If people like to dance to them, that's fine with us.

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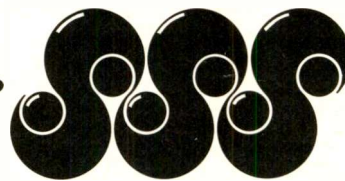
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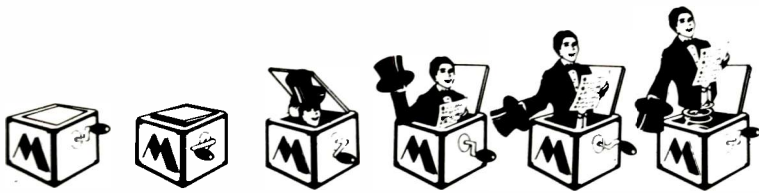
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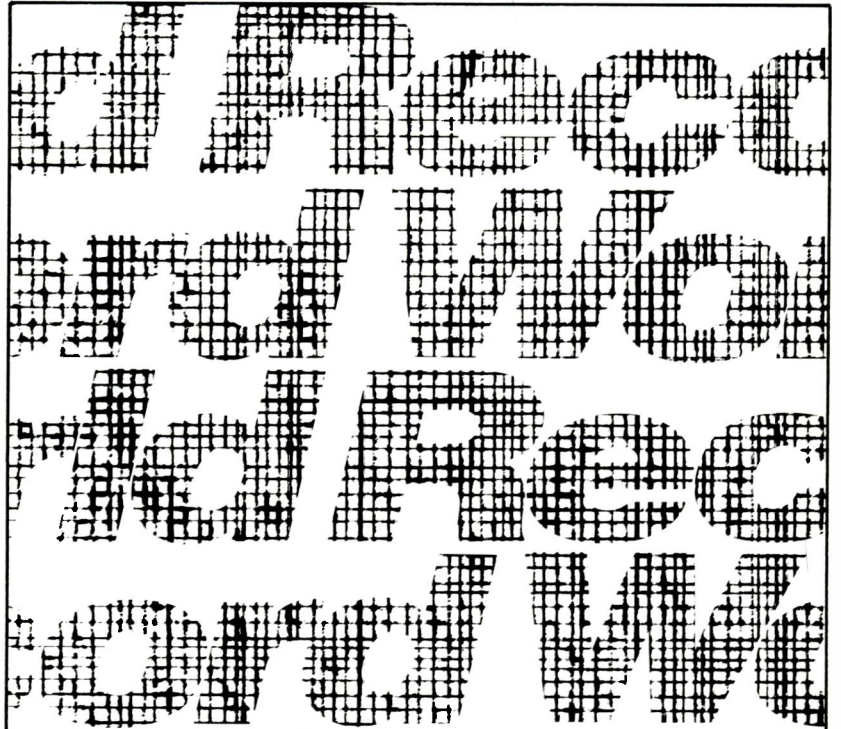


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Creative 'Crossover' Fuels Soundtrack Boom

(Continued from page 3)

and years, physically across the street from a major motion picture studio that had no interest in teaming up with us on any projects."

Smith agrees that the lack of studio interest in possible creative alliances with the pop world was partially a legacy of the film industry's structure, which had already evolved its own community of composers, arrangers and musicians versed in film technique. "I can remember people like Phil Spector, Burt Bacharach and The Beach Boys all eager to get into film, but facing tremendous resistance," says Smith.

While studio heads are now clearly open to closer ties, both music and movie professionals cite record business execs and performers themselves as the more ardent parties. Recent moves by several top music industry executives would seem to underscore that analysis: Clive Davis, Arista president, recently entered a new film development pact with 20th Century-Fox Film Corp., and Neil Bogart, whose founding role in Casablanca Records and FilmWorks stressed such multi-media ties, is again aiming for movie, record and video crossovers via his newly-unveiled Boardwalk combine with film producers Peter Guber and Jon Peters.

Music to Film

Observes Stephen Paley, a former CBS Records a&r staffer now directing music operations for Orion Pictures, "The same people who produce records now want to produce movies. For some reason, a lot of them simply aren't satisfied with purely musical careers: David Geffen is one example, from his involvement with Warner Bros. Pictures a few years ago, and even Jerry Wexler has gotten involved with soundtracks."

More obvious examples of music industry veterans turned film makers are Robert Stigwood and Art Linson, both former personal managers turned film producers, he notes. "Records are becoming movies, and movies are becoming records, literally. You're now seeing plot lines from songs turned into scripts, something that started with 'Ode To Billy Joe'."

"If anything, record business people seem determined to get into the film business at the risk of falling on their faces," observes Bill Oakes, whose own transition from records to movies has hardly been a pratfall. A one-time RSO Records chief, Oakes is now executive vice president of the Stigwood Group for its RSO Films

division, and within that division serves as VP in charge of music—the latter a role that saw him overseeing RSO's blockbuster box office/chart winners "Saturday Night Fever" and "Grease."

Oakes agrees that film makers are more sensitive to contemporary music, recalling his earlier problems in winning clearance for a 24-track production budget on the soundtrack sessions for "Grease." Oakes feels the success of that project as both film and recording helped convince Paramount Pictures of the worth of added audio costs—a trend helped further in recent years by the gradual spread of Dolby-equipped theaters, which are helping change a still lagging indifference to good sound on the part of film exhibitors.

Rise of 'Baby Moguls'

Profits alone haven't been the main argument. Directors determined to convince studio heads of the audience's greater involvement with current popular music appear to be meeting a more receptive breed of executive—the "baby moguls" that have risen to major executive posts during the '70s, partially as a result of the rapid turnover and fragmentation of major studios, and partially due to those studios' realization that their biggest movie-going audience now represents a young adult population groomed during the '60s.

Notes Brendan Cahill, now head of Universal Pictures' feature film music division, "My boss, Thom Mount, is two years younger than I am, and he's responsible for most of the production here." Cahill himself is in his mid-thirties, yet his new post would, in past decades, likely have been held by an older film music exec. He also stresses the importance of top level studio executives like Universal's Ned Tanen and Alan Ladd, Jr., now head of The Ladd Co. but a

former 20th Century-Fox chief, in enlisting such "young Turks" in major studio capacities.

This transformation is neither rapid nor unilateral, though. And some of the most experienced pop artisans-turned-movie-makers are among the most cautionary surveyors of the trend toward contemporary music in films.

Says RSO's Oakes, "The pitfall, to me, could be putting too much music in a movie. The films we've done since 'Fever' and 'Grease' have tended to have musical tie-ins, but we don't necessarily look for that as a pre-condition. Music should be as intelligently handled as the movie is, and it should basically reflect the feel of the movie. If the film dictates the use of extensive music, fine. If not, it shouldn't be forced."

Even film company executives eager for the added promotional mileage afforded by a soundtrack hit will still need to better acquaint themselves with how the music world works—and vice versa. Warns Orion's Paley, "Movies are far more complicated than records. It's a whole other skill required. Just because you know what people want to hear doesn't mean you'll know how to fix it if something goes wrong with the film itself."

Composers making the switch from records to movies thus find themselves scrutinized closely for their ability to adapt to film technique and terminology. Says Cahill, "The record people generally don't have the knowledge and expertise to go to a composer and ask for the right score components that will be suitable for the film, and yet can be readied, by editing if necessary, for a competitive record." That gap prevents labels from getting optimum mileage from scores by traditional film composers; conversely, pop-trained songwriters and composers are often unpre-

pared for the exacting needs of film-makers, and unfamiliar with the sound synchronization technology at the heart of movie sound.

Those problems are being solved by education, and that learning process has likely accelerated somewhat as movie and music executives continue to strengthen ties. Yet film music sources like Cahill, Paley and Oakes all stress the special power an appropriate use of contemporary music can exert over film-goers.

One rock, pop and soul legend who has helped pioneer the field is Jack Nitzsche, whose career in record production, arranging, songwriting and composing has spanned work with Phil Spector, Neil Young and Graham Parker—Brill Building to New Wave, to put it differently—even as he has moved into movies. Nitzsche's music for "Performance" has remained a benchmark for effective rock and blues scoring that opts for neither pure background music nor straightforward pop songs, but utilizes elements of both. He has also contributed major scores to such films as "One Flew Over The Cuckoo's Nest," "Hard Core" and, more recently, "Heart Beat" and "Cruising," the latter a daring mix of new rock and electronic music.

"The majority of film executives are still 20 years behind the record business," asserts Nitzsche. "It seems to depend more on directors than the studios themselves, when it comes to really using contemporary music. Those film makers who both write and direct seem to be the hippest in many respects, in that they'll hire the composer before they shoot the movie. The major studios still tend to put music last, literally."

Given the greater sound consciousness of the public, which has been accustomed to better sonics on records and tapes, the technical community within film is also lagging in Nitzsche's view. He cites film union requirements for specified sound engineers as one hurdle pop producers will face in attempting to develop soundtrack opportunities.

Nitzsche also shares the view that Hollywood's film music community has been a largely closed society until recently, and is only partially opening now to accommodate professionals from the recording side. Within the music industry, Nitzsche had already earned an enviable reputation as a skilled orchestrator, yet

(Continued on page 57)

WB Signs Craig Mirajanian



Singer/songwriter Craig Mirajanian has been signed to an exclusive, long term contract with Warner Bros. Records. Mirajanian's debut album for the label, "A Perfect Fit," is scheduled for release June 25. Pictured at signing ceremonies, from left, are: Chappell Music's Roger Gordon; Warner Bros. senior vice president/director of A&R Lenny Waronker, and Craig Mirajanian.

A/C Chart

JUNE 7, 1980

JUNE 7

MAY 31

WKS. ON CHART

Rank	Artist	Title	Label	Wks. on Chart
1	BETTE MIDLER	THE ROSE	Atlantic 3656	11
2	AMBROSIA/Warner Bros.	BIGGEST PART OF ME	49225	10
3	KENNY ROGERS WITH KIM CARNES/United Artists	DON'T FALL IN LOVE WITH A DREAMER	1345	11
4	MICHAEL JACKSON/Epic	SHE'S OUT OF MY LIFE	9 50871	8
5	ROBBIE DUPREE/Elektra	STEAL AWAY	46621	6
6	AIR SUPPLY/Arista	LOST IN LOVE	0479	17
7	MANILOW/Arista	I DON'T WANT TO WALK WITHOUT YOU BARRY	0501	9
8	DR. HOOK/Capitol	SEXY EYES	4831	16
9	ELTON JOHN/MCA	LITTLE JEANNIE	41236	6
10	SPINNERS/Atlantic	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	3664	4
11	NEIL SEDAKA & DARA SEDAKA/Elektra	SHOULD'VE NEVER LET YOU GO	46615	9
12	FRANK SINATRA/Reprise	THEME FROM NEW YORK, NEW YORK	49233 (WB)	6
13	ANDY GIBB & OLIVIA NEWTON-JOHN/RSO	I CAN'T HELP IT	1026	11
14	MCA	GEE WHIZ	41210	10
15	BOB SEGER/Capitol	AGAINST THE WIND	4863	6
16	PURE PRAIRIE LEAGUE/Casablanca	LET ME LOVE YOU TONIGHT	2266	3
17	PAUL DAVIS/Bang	DO RIGHT	9 4808 (CBS)	13
18	LINDA RONSTADT/Asylum	HURT SO BAD	46624	10
19	MCA	MAGIC	41247	3
20	BRUCE COCKBURN/Millennium	WONDERING WHERE THE LIONS ARE	11786 (RCA)	7
21	CAPITOL	LUCKY ME	4844	10
22	CAPITOL	ONE FINE DAY	4864	3
23	MCA	ANSWERING MACHINE	41235	5
24	ISLAND	PILOT OF THE AIRWAVES	49167 (WB)	15
25	FULL MOON/Epic	HEART HOTELS	9 50862	11
26	COLUMBIA	SHINING STAR	1 11222	3
27	20th Century Fox	WE WERE MEANT TO BE LOVERS	3446 (RCA)	9
28	EMI-America	MORE LOVE	8045	2
29	COLUMBIA	THE BLUE SIDE	1 11270	3
30	FULL MOON/Asylum	STAND BY ME	46640	2
31	CASABLANCA	HAPPY TOGETHER (A FANTASY)	2264	3
32	POLYDOR	THE SEDUCTION (LOVE THEME)	2071	9
33	EMI-America	TIRED OF TOEIN' THE LINE	8043	3
34	COLUMBIA	IT'S STILL ROCK AND ROLL TO ME	1 11276	2
35	ARISTA	TWO PLACES AT THE SAME TIME	0494	2
36	COLUMBIA	COMING UP	1 11263	3
37	CAPITOL	SOMETHIN' 'BOUT YOU BABY I LIKE	4865	3
38	WARNER BROS.	RIDE LIKE THE WIND	49184	3
39	CASABLANCA	FUNKYTOWN	2233	17
40	ASYLUM	I CAN'T TELL YOU WHY	46608	4
41	ATLANTIC	WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL (MEDLEY)	3637	16
42	SOLAR	LADY WHISPERS	11928 (RCA)	17
43	WARNER BROS.	DREAM STREET ROSE	49230	4
44	MOTOWN	WITH YOU I'M BORN AGAIN	1477	2
45	WARNER/CURB	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN	49176	17
46	CASABLANCA	IT'S HARD TO BE HUMBLE	2244	2
47	RSO	DANCIN' LIKE LOVERS	1025	8
48	A&M	STOMP! BROTHERS	2216	2
49	MCA	WALKING ON A CLOUD	41207	4
50	ELEKTRA	GONE TOO FAR	46613	7



Retail Rap

By SOPHIA MIDAS

■ SHOVELLIN' OUT OF MOUNT ST. HELENS — What do you do when you open the door to your record shop and find anywhere from one to three inches of volcanic ash over everything? "You sulk for a couple of minutes, and then you put on your dungarees and get out your shovels," said Eucalyptus' Steve Nikkel. "The most amazing thing about the dust was the way it got into every conceivable place and crevice. We had to close down three of our stores so that all of our employees could team up together and clean the mess up." The housecleaning was done, and the Eucalyptus stores are back in business again, but according to Nikkel, the likelihood of being dusted by more of Helens' ashen pall is more than remotely possible. "They tell us that Helen hasn't settled down yet, but we're proceeding with business as usual; in fact, Ted Nugent will be making an in-store appearance at one of our stores this week—and we're ready for him if he's ready for us," said Nikkel. Highlighting Nugent's latest album "Scream Dream," Eucalyptus will be asking those fans who come in to see Nugent to scream as loud as they can. Their vocal gymnastics will be picked up by a live remote broadcast on radio station KREM-FM. Nugent's visit to Spokane will also show the recording artist receiving an honorary plaque from the Mayor of that City.

MORE IN-STORES—It's a good thing Turtle's Records doubled the size of the store selected for an appearance by Isaac Hayes — the extra space was needed for all of the fans. The soulful crooner



was recently mobbed when he dropped by to autograph copies of his latest Polydor release . . . New York-based Crazy Eddies has been busy with many visits by recording artists, and those artists have been participating in "Crazy Eddie's Free Concert Series." Some of the artists which recently visited the fast-expanding retail outlet include Philip D'Arrow, Rodney Franklin, Selecter and Skyy. In keeping with the activities of the outlet, Crazy Eddie recently opened its 8th store with a record department. The new store, which is located in Westbury, Long Island, had its grand opening last week. To celebrate the opening of the new store, Burt Goldstein, newly promoted VP of Crazy Eddies Record & Tape Asylum, reports that all the stores in the chain are involved in a week-long sale . . . Rex Smith recently stopped by Strawberries' Framingham store and set a crowd of little girls' hearts aflutter. "It all worked out fine," said Jerry Warren, "but Rex was an hour and a half late—do you know what it's like to have a store filled with over-excited young teenage girls?" Did the youngsters buy records while waiting for their teen idol? "No, they didn't buy records," said Warren, "but they totally depleted our Famous Amos cookie stock. We probably sold more cookies during that time than anything else." Throbbing hearts and all, they're still little girls . . .

TAKE 'EM TO THE SKY—Rainbow Records has been luring customers into their stores with their "World Tour '80" promotions. A lucky customer recently won concert tickets to see The Who in Kansas City. The promotion, which was co-sponsored by radio station WMET, also offered the winner free airfare, hotel accommodations and a limousine ride to the concert. This promotion, according to Rainbow's Norm Rosenthal, drew 4,000 entries. Another Rainbow customer won the same package for a Cheap Trick concert in Philadelphia. The Chicago-based outlet is also involved with a promotion with Atlantic Records for Humble Pie's current release. This time the winner will fly over the city of Chicago at sunset with his own private plane and pilot . . . El-Roy's Ira Rothstein reports that his stores are involved with a promotion which will enable a customer to fly a friend, from any part of the United States, to New York with all expenses paid. The promotion, which is called "Celebrate the Sound of Spring With Music," has been given 100 radio spots in the last two weeks and is being co-sponsored with WEA and radio station WPLJ.

Retail Report Record World



JUNE 7, 1980

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

SALESMAKER OF THE WEEK



ME MYSELF I
JOAN ARMATRADING
A&M

TOP SALES

- ME MYSELF I—Joan Armatrading—A&M
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- HEAVEN & HELL—Black Sabbath—WB
- 21 AT 33—Elton John—MCA

HANDLEMAN/NATIONAL

- AND ONCE AGAIN—Isaac Hayes—Polydor
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- HOT BOX—Fatback Band—Spring
- JUST ONE NIGHT—Eric Clapton—RSO
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- LOST IN LOVE—Air Supply—Arista
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PARADISE—Peabo Bryson—Capitol
- URBAN COWBOY—Asylum (Soundtrack)

KORVETTES/NATIONAL

- AFTER MIDNIGHT—Manhattans—Col
- DECADE OF ROCK & ROLL—REO Speedwagon—Epic
- GLOW OF LOVE—Change—RFC
- LADY T—Teena Marie—Gordy
- LOST IN LOVE—Air Supply—Arista
- ONE EIGHTY—Ambrosia—WB
- POWER—Temptations—Gordy
- TRILOGY—Frank Sinatra—Reprise
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- URBAN COWBOY—Asylum (Soundtrack)

PICKWICK/NATIONAL

- AND ONCE AGAIN—Isaac Hayes—Polydor
- CAMEOSIS—Cameo—Chocolate City
- DUKE—Genesis—Atlantic
- FLUSH THE FASHION—Alice Cooper—WB
- GO TO HEAVEN—Grateful Dead—Arista
- LOST IN LOVE—Air Supply—Arista
- ROSES IN THE SNOW—Emmylou Harris—WB
- SCREAM DREAM—Ted Nugent—Epic
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- URBAN COWBOY—Asylum (Soundtrack)

SOUND UNLIMITED/NATIONAL

- AND ONCE AGAIN—Isaac Hayes—Polydor
- ANIMAL MAGNETISM—Scorpions—Mercury
- DECADE OF ROCK & ROLL—REO Speedwagon—Epic
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- GO TO HEAVEN—Grateful Dead—Arista

- HARD WAY—Point Blank—MCA
- HEAVEN & HELL—Black Sabbath—WB
- SCREAM DREAM—Ted Nugent—Epic
- 21 AT 33—Elton John—MCA
- URBAN COWBOY—Asylum (Soundtrack)

ALEXANDER'S/NEW YORK

- DIONNE—Dionne Warwick—Arista
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- LOST IN LOVE—Air Supply—Arista
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TRILOGY—Frank Sinatra—Reprise
- 21 AT 23—Elton John—MCA

KING KAROL/NEW YORK

- EMPIRE STRIKES BACK—RSO (Soundtrack)
- HEAVEN & HELL—Black Sabbath—WB
- LONG RIDERS—WB (Soundtrack)
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- ME MYSELF I—Joan Armatrading—A&M
- PEARLS—Carole King—Capitol
- SCREAM DREAM—Ted Nugent—Epic
- SPIDER—Dreamland
- 21 AT 33—Elton John—MCA
- UP ESCALATOR—Graham Parker—Arista

RECORD WORLD-TSS STORES/NEW YORK

- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- ME MYSELF I—Joan Armatrading—A&M
- ROSES IN THE SNOW—Emmylou Harris—WB
- SOMEBODY'S WAITING—Anne Murray—Capitol
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TOMMY TUTONE—Col
- 21 AT 33—Elton John—MCA
- UP ESCALATOR—Graham Parker—Arista

SAM GOODY/EAST COAST

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BRITISH STEEL—Judas Priest—Col
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FAME—RSO (Soundtrack)
- GLASS HOUSES—Billy Joel—Col
- MIDDLE MAN—Boyz Scaggs—Col
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TENEMENT STEPS—Motors—Virgin
- TOO MUCH PRESSURE—Selecter—Chrysalis
- YOU & ME—Rockie Robbins—A&M

RECORD & TAPE COLLECTOR/BALTIMORE

- ABOUT LOVE—Gladys Knight & the Pips—Col
- BRAZILIAN LOVE AFFAIR—George Duke—Epic
- BRITISH STEEL—Judas Priest—Col
- CAMEOSIS—Cameo—Chocolate City
- FREEDOM OF CHOICE—Devo—WB
- HEAVEN & HELL—Black Sabbath—WB
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- 21 AT 33—Elton John—MCA
- UP ESCALATOR—Graham Parker—Arista
- WHITE MUSIC—Crack the Sky—Lifesong

KEMP MILL/WASH., D.C.

- ABOUT LOVE—Gladys Knight & the Pips—Col
- AND ONCE AGAIN—Isaac Hayes—Polydor
- '80—Gene Chandler—20th Century-Fox
- FREEDOM OF CHOICE—Devo—WB
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- ME MYSELF I—Joan Armatrading—A&M
- NOW WE MAY BEGIN—Randy Crawford—WB
- UP ESCALATOR—Graham Parker—Arista
- YOU & ME—Rockie Robbins—A&M

RECORD REVOLUTION/PA.-DEL.

- FREEDOM OF CHOICE—Devo—WB
- GAIL ADAMS—Prelude
- HEAVEN & HELL—Black Sabbath—WB
- HIPNOTISM—Chocolate Milk—RCA
- ME MYSELF I—Joan Armatrading—A&M
- MUSIC MAN—Waylon Jennings—RCA
- PEARLS—Carole King—Capitol
- ROBIN LANE & THE CHARTBUSTERS—WB
- SNAKES & LADDERS—Gerry Rafferty—UA
- 21 AT 33—Elton John—MCA

WEBB/PHILADELPHIA

- ABOUT LOVE—Gladys Knight & the Pips—Col
- ARISE IN HARMONY—Third World—Island
- INVISIBLE MAN'S BAND—Mango
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- MUSIC TRANCE—Ben E. King—Atlantic
- NOW WE MAY BEGIN—Randy Crawford—WB
- ONE BAD HABIT—Michael Franks—WB
- RIGHT COMBINATION—Curtis Mayfield—Linda Clifford—RSO/Curtom
- SHINE—Average White Band—Arista
- YOU & ME—Rockie Robbins—A&M

RECORD RENDEZVOUS/CLEVELAND

- BIG SMASH—Wreckless Eric—Stiff/Epic
- BUY AMERICAN—D B Cooper—WB
- FACE TO FACE—Angel City—Epic
- GLASS MOON—Radio
- LONG RIDERS—WB (Soundtrack)
- ME MYSELF I—Joan Armatrading—A&M
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- RUSS BALLARD & THE BARNET DOGS—Epic
- SCREAM DREAM—Ted Nugent—Epic
- UP ESCALATOR—Graham Parker—Arista

RECORD REVOLUTION/CLEVELAND

- DO THEY HURT—Brand X—Passport
- ENTERTAINMENT—Gang of Four—WB
- FREEDOM OF CHOICE—Devo—WB
- GLASS MOON—Radio
- INVISIBLE MAN'S BAND—Mango
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
- MCCARTNEY II—Paul McCartney—Col
- ME MYSELF I—Joan Armatrading—A&M
- OLD SCHOOL SONGS—Dave Cousins—PVC
- UP ESCALATOR—Graham Parker—Arista

RAINBOW/CHICAGO

- DREGS OF THE EARTH—Dixie Dregs—Arista
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FIRIN' UP—Pure Prairie League—Casablanca
- GLASS MOON—Radio
- HEAVEN & HELL—Black Sabbath—WB

- ON THROUGH THE NIGHT—Def Leppard—Mercury
- ONE EIGHTY—Ambrosia—WB
- RUSS BALLARD & THE BARNET DOGS—Epic
- SPIDER—Dreamland
- URBAN COWBOY—Asylum (Soundtrack)

1812 OVERTURE/MILWAUKEE

- CAMEOSIS—Cameo—Chocolate City
- DANGER ZONE—Sammy Hagar—Capitol
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FIRIN' UP—Pure Prairie League—Casablanca
- FREEDOM OF CHOICE—Devo—WB
- LIGHTS IN THE NIGHT—Flash & the Pan—Epic
- ME MYSELF I—Joan Armatrading—A&M
- PEARLS—Carole King—Capitol
- SYREETA—Tamlia
- UP ESCALATOR—Graham Parker—Arista

RADIO DOCTORS/MILWAUKEE

- DANGER ZONE—Sammy Hagar—Capitol
- DETENTE—Breckler Brothers—Arista
- FREEDOM OF CHOICE—Devo—WB
- HARD WAY—Point Blank—MCA
- HEAVEN & HELL—Black Sabbath—WB
- MCCARTNEY II—Paul McCartney—Col
- MUSIC MAN—Waylan Jennings—RCA
- ROCKS, PEBBLES & SAND—Stanley Clarke—Epic
- SNAKES & LADDERS—Gerry Rafferty—UA
- SPECIAL EDITION—Five Special—Elektra

LIEBERMAN/MINNEAPOLIS

- BRITISH STEEL—Judas Priest—Col
- FACE TO FACE—Angel City—Epic
- FREEDOM OF CHOICE—Devo—WB
- HARD WAY—Point Blank—MCA
- ME MYSELF I—Joan Armatrading—A&M
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- SCREAM DREAM—Ted Nugent—Epic
- 21 AT 33—Elton John—MCA
- UP ESCALATOR—Graham Parker—Arista
- YOU & ME—Rockie Robbins—A&M

DISCOUNT RECORDS/ST. LOUIS

- AFTER MIDNIGHT—Manhattans—Col
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- HIDEAWAY—David Sanborn—WB
- MY HOME IS ALABAMA—Alabama—RCA
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- PROGRESSIONS OF POWER—Triumph—RCA
- SCREAM DREAM—Ted Nugent—Epic
- STORIES—Gloria Gaynor—Polydor

TURTLES/ATLANTA

- BRITISH STEEL—Judas Priest—Col
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
- CUTTING CORNERS—Mac MacAnnally—RCA
- HANG TOGETHER—Odyssey—RCA
- MONSTER—Herbie Hancock—Col
- MUSIC MAN—Waylan Jennings—RCA
- 1980—B.T. Express—Col
- SABU—MCA
- UNDERTOW—Firefall—Atlantic
- YOU & ME—Rockie Robbins—A&M

TAPE CITY/NEW ORLEANS

- ABOUT LOVE—Gladys Knight & the Pips—Col
- AND ONCE AGAIN—Isaac Hayes—Polydor
- DREGS OF THE EARTH—Dixie Dregs—Arista

- DUKE—Genesis—Atlantic
- HIDEAWAY—David Sanborn—WB
- JUST ONE NIGHT—Eric Clapton—RSO
- SCREAM DREAM—Ted Nugent—Epic
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- SYREETA—Tamlia
- 21 AT 33—Elton John—MCA

SOUND WAREHOUSE/COLORADO

- HEAVEN & HELL—Black Sabbath—WB
- HIDEAWAY—David Sanborn—WB
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- ME MYSELF I—Joan Armatrading—A&M
- MUSIC MAN—Waylon Jennings—RCA
- 1980—B.T. Express—Col
- POWER—Temptations—Gordy
- SHINE—Average White Band—Arista
- SNAKES & LADDERS—Gerry Rafferty—UA
- SWEET SENSATION—Stephanie Mills—20th Century-Fox

CIRCLES/ARIZONA

- DETENTE—Breckler Bros.—Arista
- DIANA—Diana Ross—Motown
- DO THEY HURT—Brand X—Passport
- '80—Gene Chandler—20th Century-Fox
- HORIZON—McCoy Tyner—Milestone
- LOVE JONES—Johnny Guitar Watson—DJM
- MUSIC MAN—Waylan Jennings—RCA
- PEARLS—Carole King—Capitol
- TONIGHT—France Joli—Prelude
- YOU & ME—Rockie Robbins—A&M

TOWER/PHOENIX

- BRAZILIAN LOVE AFFAIR—George Duke—Epic
- BRITISH STEEL—Judas Priest—Col
- GROUP 87—Col
- KINGBEES—RSO
- ME MYSELF I—Joan Armatrading—A&M
- PROGRESSIONS OF POWER—Triumph—RCA
- ROSES IN THE SNOW—Emmylou Harris—WB
- SCREAM DREAM—Ted Nugent—Epic
- SON OF ROCK 'N' ROLL—Rocky Burnette—EMI—America
- 21 AT 33—Elton John—MCA

MUSIC PLUS/LOS ANGELES

- ABOUT LOVE—Gladys Knight & the Pips—Col
- DANGER ZONE—Sammy Hagar—Capitol
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FREEDOM OF CHOICE—Devo—WB
- GROUP 87—Col
- HEAVEN & HELL—Black Sabbath—WB
- PROGRESSIONS OF POWER—A&M
- ME MYSELF I—Joan Armatrading—A&M
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- PRESSURE—Bram Tchaikovsky—Polydor
- SYREETA—Tamlia

EVERYBODY'S RECORDS/NORTHWEST

- EMPTY GLASS—Pete Townshend—Atco
- FACE TO FACE—Angel City—Epic
- FREEDOM OF CHOICE—Devo—WB
- HEAVEN & HELL—Black Sabbath—WB
- LIGHTS IN THE NIGHT—Flash & the Pan—Epic
- ME MYSELF I—Joan Armatrading—A&M
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ROBERT CRAY BAND—Tomato
- RUSS BALLARD & THE BARNET DOGS—Epic
- 21 AT 33—Elton John—MCA



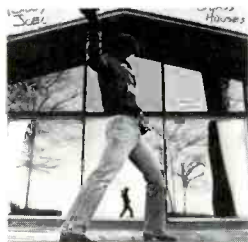
Record World Albums

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

JUNE 7, 1980

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

JUNE 7	MAY 31		WKS. ON CHART	
1	1	GLASS HOUSES BILLY JOEL Columbia FC 36384 (2nd Week)	12	H
2	2	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/ Capitol SOO 12041	13	H
3	3	THE WALL PINK FLOYD/Columbia PC2 36183	24	L
4	6	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	8	H
5	5	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)	8	H
6	7	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	39	H
7	9	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	6	L
8	8	GIDEON KENNY ROGERS/United Artists LOO 1035	8	H
9	4	MAD LOVE LINDA RONSTADT/Asylum 5E 510	14	H
10	14	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	9	G
11	12	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	8	H
12	13	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197	10	G
13	15	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	6	G
14	11	PRETENDERS /Sire SRK 6083 (WB)	19	G
15	19	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	4	H
16	10	CHRISTOPHER CROSS /Warner Bros. BSK 3383	13	G
17	23	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	3	L
18	18	DUKE GENESIS/Atlantic SD 16014	7	H
19	16	MICKEY MOUSE DISCO /Disneyland/Vista 2504	11	X
20	22	ROBERTA FLACK FEATURING DONNY HATHAWAY / Atlantic SD 16013	10	H
21	17	THE LONG RUN EAGLES/Asylum 5E 508	33	H
22	25	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	22	H
23	20	DEPARTURE JOURNEY/Columbia FC 36339	12	H
24	24	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	39	H
25	28	GO TO HEAVEN GRATEFUL DEAD/Arista AL 9508	4	H
26	27	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	74	G
27	29	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	18	H
28	42	SCREAM DREAM TED NUGENT/Epic FE 36404	2	H
29	32	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/ Reprise 3FS 2300 (WB)	8	X
30	33	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	6	G
31	21	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716	14	H
32	34	THE WHISPERS /Solar BXL1 3521 (RCA)	21	H
33	35	SPIRIT OF LOVE CON FUNK SHUN /Mercury SRM 1 3806	9	G
34	36	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120	16	G
35	30	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259	14	H
36	41	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	4	G
37	26	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	29	G
38	39	KENNY KENNY ROGERS/United Artists LWAK 979	35	H
39	56	THE UP ESCALATOR GRAHAM PARKER/Arista AL 9517	2	H
40	45	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	3	X
41	44	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	55	G
42	47	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	4	G
43	48	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	2	G
44	37	TWO PLACES AT THE SAME TIME RAY PARKER, JR. AND RAYDIO/Arista AL 9515	9	H
45	50	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	5	G
46	51	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	6	G
47	38	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	25	H
48	82	21 AT 33 ELTON JOHN/MCA 5121	2	H
49	49	ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198	5	H
50	52	PARADISE PEABO BRYSON/Capitol SOO 12063	5	H



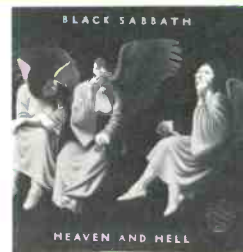
51	53	CATCHING THE SUN SPYRO GYRA/MCA 5108	11	H
52	46	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	23	G
53	31	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262	10	G
54	57	BEBE LE STRANGE HEART/Epic FE 36371	15	H
55	59	WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296	7	J
56	60	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	7	H
57	65	LOST IN LOVE AIR SUPPLY/Arista AB 4268	3	H
58	61	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258	6	G
59	66	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444	6	L
60	62	LADY T TEENA MARIE/Gordy G7 992R1 (Motown)	5	G
61	64	YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122	6	G
62	40	RARITIES BEATLES/Capitol SHAL 12060	8	H
63	73	POWER TEMPTATIONS /Gordy G8 994M1 (Motown)	3	H
64	55	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)	12	H
65	58	RAY, GOODMAN & BROWN /Polydor PD 1 6240	20	G
66	43	LONDON CALLING CLASH/Epic E2 36328	18	I
67	54	ON THE RADIO—GREATEST HITS I & II DONNA SUMMER/Casablanca NBLP 2 7191	30	L
68	67	DREAM COME TRUE EARL KLUGH/United Artists LT 1026	9	G
69	70	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379	12	G
70	74	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1	14	G
71	75	ONE BAD HABIT MICHAEL FRANKS/Warner Bros. BSK 3427	4	G
72	79	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825	4	G

CHARTMAKER OF THE WEEK

73 — HEAVEN AND HELL

BLACK SABBATH

Warner Bros. BSK 3372



1 G

74	80	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	23	K
75	69	TWO G.Q. /Arista AL 9511	11	H
76	98	MONSTER HERBIE HANCOCK/Columbia JC 36415	2	G
77	78	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	17	G
78	81	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/ Columbia JS 36327	16	H
79	99	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436	2	G
80	90	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	2	G
81	114	BRITISH STEEL JUDAS PRIEST/Columbia JC 36443	1	G
82	84	REACHING FOR TOMORROW SWITCH/Gordy G8 993M1 (Motown)	7	H
83	93	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269	2	G
84	68	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	3	H
85	87	ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828	3	G
86	86	STARDUST WILLIE NELSON/Columbia KC 35305	18	G
87	—	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	1	G
88	68	CORNERSTONE STYX/A&M SP 3711	33	H
89	106	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387	1	G
90	76	UNDERTOW FIREFALL/Atlantic SD 16006	8	H
91	89	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	31	G
92	72	SKYWAY SKYY/Salsoul SA 8532 (RCA)	11	G
93	103	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516	1	H
94	63	ON TO VICTORY HUMBLE PIE/Atco SD 38 122	7	G
95	107	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/ Millennium BXL1 7747 (RCA)	1	G
96	96	THE CARS /Elektra 6E 135	95	G
97	—	ME MYSELF I JOAN ARMATRADING/A&M SP 4809	1	G
98	100	WINNERS KLEEER/Atlantic SD 19262	2	G
99	101	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	1	G
100	95	MASSTERPIECE MASS PRODUCTION/Cotillion SD 5218 (Atl)	8	G

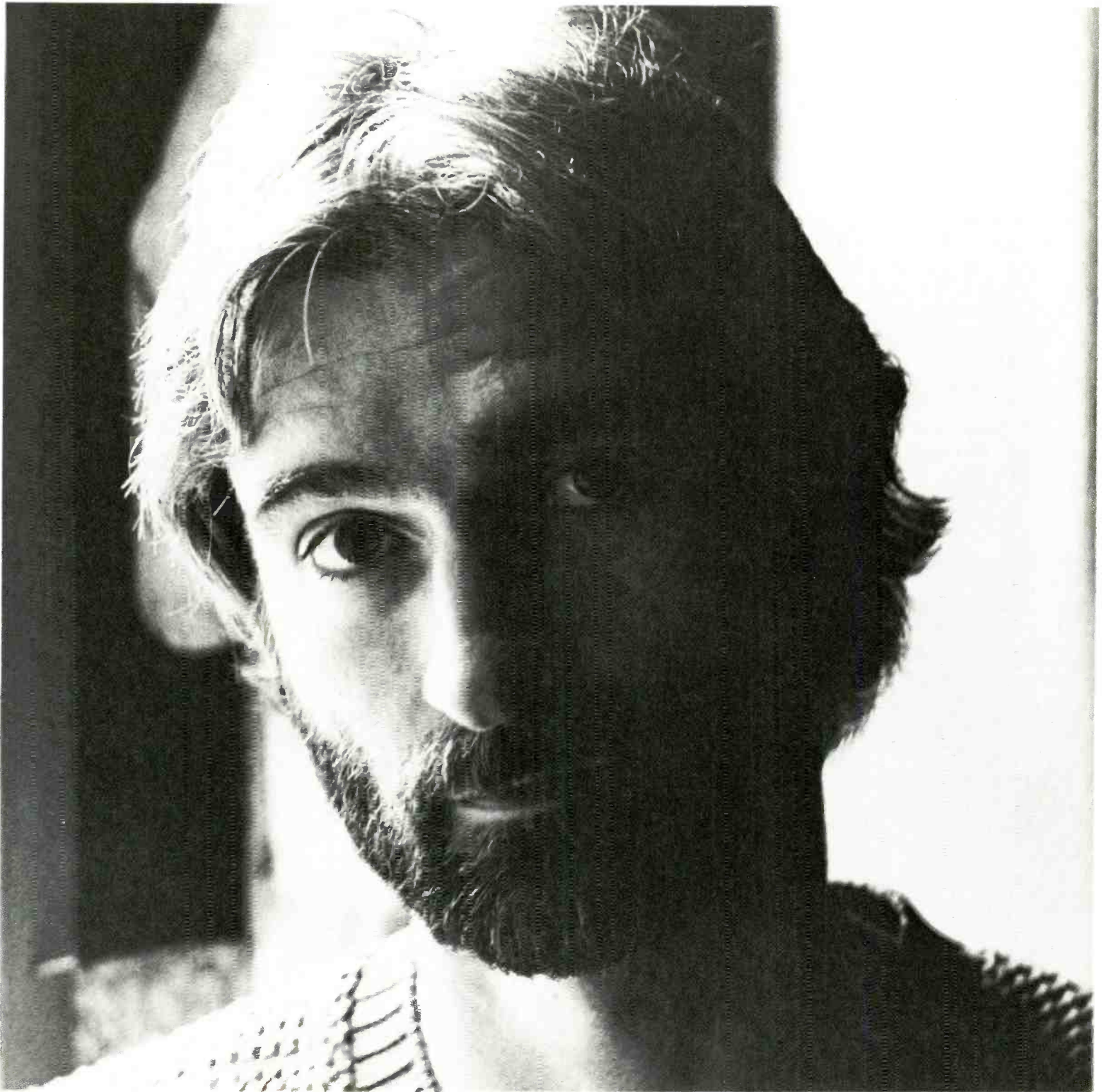
ALBUM CROSS REFERENCE ON PAGE 54

When Robbie Dupree went into a recording studio for the very first time, he came out one day later with a smash single entitled "Steal Away." (E-46621)

But it took him 13 days to record his smashing debut album, ROBBIE DUPREE.
(6E-273)

When it's good, it's worth waiting for!

ROBBIE DUPREE



Produced by Rick Chudacff and Peter Bunetta
Direction: Al Bunetta Management 

 On Elektra Records and Tapes
©1980 Elektra/Asylum Records A Warner Communications Co

Record World Albums 101-150

JUNE 7, 1980

JUNE 7
MAY 31

- 101** 111 FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212
- 102 102 ARGYBARGY SQUEEZE/A&M SP 4802
- 103 94 LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 104 92 1980 B. T. EXPRESS/Columbia JC 36333
- 105 109 DREGS OF THE EARTH DIXIE DREGS/Arista AL 9528
- 106 104 PERMANENT WAVES RUSH/Mercury SRM 1 4001
- 107 97 FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110
- 108 91 BEE GEES GREATEST/RSO RS 2 4200
- 109 83 RELEASED PATTI LABELLE/Epic JE 36381
- 110** 121 INVISIBLE MAN'S BAND/Mango MLPS 9537
- 111 113 PARALLEL LINES BLONDIE/Chrysalis CHR 1192
- 112 116 SPLASHDOWN BREAKWATER/Arista AB 4264
- 113 118 VAN HALEN/Warner Bros. BSK 3075
- 114 71 FUN AND GAMES CHUCK MANGIONE/A&M SP 3715
- 115** 128 A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
- 116** 126 THE HARD WAY POINT BLANK/MCA 5114
- 117** 131 YOU AND ME ROCKIE ROBBINS/A&M SP 4805
- 118 119 PRESSURE BRAM TCHAIKOVSKY/Polydor PD 1 6273
- 119 85 AFTER DARK ANDY GIBB/RSO RS 1 3069
- 120** 132 FACE TO FACE ANGEL CITY/Epic NJE 36344
- 121** 135 SYREETA/Tamla T7 372R1 (Motown)
- 122** 105 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245
- 123** 134 SHINE AVERAGE WHITE BAND/Arista AL 9523
- 124 77 MIDNIGHT MAGIC COMMODORES/Motown M8 926M1
- 125** 136 NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421
- 126 127 TAP STEP CHICK COREA/Warner Bros. BSK 3425
- 127 129 LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373
- 128** 138 GLASS MOON/Radio RR 2003
- 129 133 TWO TONS O'FUN/Fantasy/Honey F 9584
- 130** 142 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
- 131 137 TOMMY TUTONE/Columbia NJC 36372
- 132 117 NATURALLY LEON HAYWOOD/20th Century Fox T613 (RCA)
- 133 139 THE TALE OF THE TAPE BILLY SQUIER/Capitol ST 12062
- 134 123 THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 135** 145 LIGHTS IN THE NIGHT FLASH AND THE PAN/Epic JE 36432
- 136 110 GAP BAND II/Mercury SRM 1 3804
- 137** — MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602
- 138 144 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 139 140 HIROSHIMA/Arista AB 4252
- 140 124 ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501
- 141 143 LIVE IN NEW YORK STUFF/Warner Bros. BSK 3417
- 142 108 DREAMS GRACE SLICK/RCA AFL1 3544
- 143 130 SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121
- 144 112 BACKSTAGE PASS LITTLE RIVER BAND/Capitol SWBK 12061
- 145 — LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)
- 146 115 EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225
- 147 — JERRY KNIGHT/A&M SP 4788
- 148 — SKAGLY FREDDIE HUBBARD/Columbia FC 36418
- 149 148 EVERY GENERATION RONNIE LAWS/United Artists LT 1001
- 150 150 BERNADETTE PETERS/MCA 3230

Albums 151-200

JUNE 7, 1980

- 151 MUSIC TRANCE BEN E. KING/Atlantic SD 19269
- 152 GROWING UP IN PUBLIC LOU REED/Arista AL 9522
- 153 BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick BL 754221
- 154 PEARLS—SONGS OF GOFFIN AND KING CAROLE KING/Capitol SOO 12073
- 155 HANG TOGETHER ODYSSEY/RCA AFL1 3526
- 156 BARNET DOGS RUSS BALLARD/Epic NJE 36186
- 157 PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
- 158 NUDE ANTS KEITH JARRETT/ECM 2 1171 (WB)
- 159 SOLD OUT FOOLS/EMI-America SW 17024
- 160 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 161 NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
- 162 THE SPECIALS/Chrysalis CHR 1265
- 163 OZARK MOUNTAIN DAREDEVILS/Columbia JC 36375
- 164 BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/Asylum SE 509
- 165 SHORT STORIES JON & VANGELIS/Polydor PD 1 6272
- 166 PAUL DAVIS/Band JZ 36094 (CBS)
- 167 TENEMENT STEPS MOTORS/Virgin VA 13139 (Atl)
- 168 THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
- 169 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 170 PRIVATE LIGHTNING/A&M SP 4791
- 171 NOMAD CHICO HAMILTON/Elektra 6E 257
- 172 KINGBEES/RSO RS 1 3075
- 173 TOO MUCH PRESSURE SELECTOR/Chrysalis CHR 1274
- 174 KITTYHAWK/EMI-America SW 17029
- 175 BARTZ GARY BARTZ/Arista AB 4263
- 176 LED ZEPPELIN IV/Atlantic SD 19129
- 177 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 178 ZAMFIR/Mercury SRM 1 3817
- 179 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
- 180 SPIDER/Dreamland DL 1 5000 (RSO)
- 181 LIVE AT ST. DOUGLAS CONVENT FATHER GUIDO SARDUCCI/Warner Bros. BSK 3440
- 182 COLLINS & COLLINS/A&M SP 4806
- 183 SURE SHOT CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
- 184 LOOK HEAR? 10CC/Warner Bros. BSK 3442
- 185 LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic JE 36431
- 186 FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080
- 187 REALITY EFFECT TOURISTS/Epic NJE 36386
- 188 SECOND EDITION PUBLIC IMAGE LTD./Island 2WX 3288 (WB)
- 189 THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD/Curtom/RSO RS 1 3084
- 190 PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337
- 191 IN THE POCKET NEIL SEDAKA/Elektra 6E 259
- 192 ORIGINAL MIRRORS/Arista AB 4269
- 193 ARISE IN HARMONY THIRD WORLD/Island ILPS 9574 (WB)
- 194 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 195 DELEGATION/Mercury SRM 1 3821
- 196 THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033
- 197 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 198 SLOWHAND ERIC CLAPTON/RSO RS 1 3030
- 199 VOYAGER ROGER WHITTAKER/RCA AFL1 3518
- 200 DETENTE BRECKER BROTHERS/Arista AB 4272

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

Album Cross Reference

AIR SUPPLY	57	JERRY KNIGHT	147
AMBROSIA	30	KOOL & THE GANG	103
ANGEL CITY	120	PATTI LABELLE	109
JOAN ARMATRADING	97	STACY LATTISAW	145
AWB	123	KUNNIE LAWS	149
BEATLES	62	LIPPS, INC.	12
BEE GEES	108	LITTLE RIVER BAND	14
PAT BENATAR	37	KENNY LOGGINS	91
BLACK SABBATH	73	JEFF LORBER	93
BLONDIE	111, 116	LYNYRD SKYNYRD	74
ANGELA BOFILL	140	CHUCK MANGIONE	114
BREAKWATER	112	MANHATTANS	45
BROTHERS JOHNSON	31	MANHATTAN TRANSFER	58
PEABO BRYSON	50	TEENA MARIE	60
BT EXPRESS	104	MASS PRODUCTION	100
CAMEO	36	HAROLD MELVIN	134
CARS	96	STEPHANIE MILLS	13
CHANGE	42	MOLLY HATCHET	107
ERIC CLAPTON	7	MICKEY MOUSE DISCO	19
CLASH	66	ANNE MURRAY	84
COMMODORES	124	WILLIE NELSON	86
CON FUNK SHUN	33	TED NUGENT	28
BRUCE COCKBURN	95	GARY NUMAN	34
ALICE COOPER	79	ORIGINAL SOUNDTRACK:	
CHICK COREA	126	ALL THAT JAZZ	49
RANDY CRAWFORD	125	AMERICAN GIGOLO	35
CHRISTOPHER CROSS	16	COAL MINERS' DAUGHTER	76
MAC DAVIS	99	ELECTRIC HORSEMAN	17
DEF LEPPARD	85	EMPIRE STRIKES BACK	22
DEVO	87	ROSE	40
NEIL DIAMOND	143	URBAN COWBOY	39
DIXIE DREGS	105	GRAHAM PARKER	44
GEORGE DUKE	115	RAY PARKER JR. & RAYDIO	150
EAGLES	21	BERNADETTE PETERS	24
FATBACK	46	TOM PETTY	3, 77
FIREBALL	90	PINK FLOYD	116
ROBERTA FLACK FEATURING DONNY HATHAWAY	20	POINT BLANK	14
FLASH & THE PAN	135	PRETENDERS	101
DAN FOGELBERG	47	PURE PRAIRIE LEAGUE	65
RODNEY FRANKLIN	61	RAY, GOODMAN & BROWN	59
MICHAEL FRANKS	71	REO SPEEDWAGON	117
GAP BAND	80	ROCKIE ROBBINS	64
LARRY GATLIN	27	SMOKEY ROBINSON	8, 26, 38, 52
J. GEILS	18	KENNY ROGERS	9
GENESIS	119	LINDA RONSTADT	106
ANDY GIBB	119	RUSH	69
GLASS MOON	25	DAVID SANBORN	11
GRATEFUL DEAD	75	BOZ SCAGGS	72
G.Q.	76	SCORPIONS	2, 130, 138
HERBIE HANCOCK	43	FRANK SINATRA	29
EMMYLOU HARRIS	83	SKYY	92
ISAAC HAYES	132	GRACE SLICK	142
LEON HAYWOOD	54	LONNIE LISTON SMITH	127
HEART	139	SPYRO GYRA	51
HIROSHIMA	148	SQUEEZE	102
FREDDIE HUBBARD	94	BILLY SQUIER	133
HUMBLE PIE	55	STUFF	141
IAN HUNTER	110	STYX	88
INVISIBLE MAN'S BAND	5	SUGARHILL GANG	122
ISLEY BROTHERS	10	DONNA SUMMER	67
JERMAINE JACKSON	6	SWITCH	82
MICHAEL JACKSON	41, 137	SYREETA	121
WAYLON JENNINGS	1	BRAM TCHAIKOVSKY	118
BILLY JOEL	48	TEMPTATIONS	63
ELTON JOHN	23	PETE TOWNSHEND	15
JOURNEY	81	PAT TRAVERS	53
JUDAS PRIEST	98	TOMMY TUTONE	131
KLEER	68	TWO TONS O'FUN	129
EARL KLUGH	89	VAN HALEN	4, 113
GLADYS KNIGHT & THE PIPS		GROVER WASHINGTON, JR.	70
		WHISPERS	32

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK — Have you noticed what's happening on the disco charts lately? Better than 50 percent of all the artists on the RW Top 50 are black, with all playing material that's decidedly more R&B than disco. Though the return of black artists to prominence in the dance music area is not really a surprise, it is an important indication of the role black music will play in the industry's future. Now that the smoke has cleared and the dust has settled we can see once again that black music is perhaps the major influence on American music. And with all signs pointing in that direction, it's about time that the industry started spending more money on the music that has historically been a sure thing. By the way, for those who still don't believe disco is all but out the window, NARAS has eliminated the category of best disco recording just one year after its creation. All this should give you something to consider as we enter June, which is Black Music Month.

Nancy Wilson, who gave a superb performance last week at Avery Fisher Hall, has recorded her last album for the Capitol label, "Take My Love." She has been with Capitol for more than fifteen years. It's hard to imagine her not signing with another company before long.

"Gotta Get My Hands on Some (Money)" is the timely title of the Fatback Band's latest single from their "Hot Box" LP on the Spring label. The band, which is exploring some new musical directions, will be going out on a national tour with the Spinners and Con Funk Shun.

Kirshner Records artist, Sarah Dash, will be performing at Les Mouches June 11-14 and will feature an all-new stage show that will be full of surprises for those who catch her there.

Trouble, who record on Al & The Kidd Records, have been steadily picking up stations on their popular "E Flat Boogie" single. They are currently traveling around the country on a promotional sweep. Give them the cut a listen.

Millie Jackson will be making her first appearance on Broadway in mid-July at the Princess Theater (formerly the Latin Quarter). The show, entitled "Black Tie & Champagne With Millie Jackson," may be recorded by her Spring label. Her latest LP, "For Men Only," is scheduled for release any day now.

KDIA has made two new appointments. Ben Bolden is now general and national sales manager and Valerie Hubbard has been named director of promotion.

Congratulations to Alfred Watson and Gina Beasley the Warner Bros. duet who recently released a duet LP under their last names. The two capped off the success of their "What's On My Mind" single by tying the knock in late April. The honeymoon was brief, as they are preparing for a series of showcases for June.

GQ drummer, Paul Service, suffered a fractured wrist and multiple

abrasions to the head and body in an auto accident. The band will continue to perform with a substitute.

Chic will be going out on a national tour starting this week, having cancelled a number of earlier dates so that they could finish their forthcoming LP. For the tour they have built an incredible art deco stage that lives up to the group's reputation for style.

Los Angeles: It took five months of preparation by Berkeley students to make this year's jazz festival the event that it was. Categorically a smashing success, this year's festival held May 22 through May 25, offered four different phases of jazz on four nights, thus making the 14th annual Berkeley Jazz Festival an outstanding musical feast. According to Tony Krantz, a 20-year-old Berkeley junior and this year's festival director, "If an audience wants to see mainstream jazz or

(Continued on page 56)

Black Oriented Album Chart

JUNE 7, 1980

- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- TWO**
G.Q./Arista AL 9511
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- WINNERS**
KLEER/Atlantic SD 19262
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- RELEASED**
PATTI LABELLE/Epic JE 36381
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- 1980**
B.T. EXPRESS/Columbia JC 36333
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- TWO TONS O' FUN**
Fantasy/Honey F 9584
- MASTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (AtI)
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- NATURALLY**
LEON HAYWOOD/20th Century Fox T 613 (RCA)
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- SHINE**
AVERAGE WHITE BAND/Arista AL 9523
- SYREETA**
Tamla T7 372R1 (Motown)
- THE GAP BAND II**
Mercury SRM 1 3804
- BOUNCE, ROCK, SKATE, ROLL**
VAUGHAN MASON AND CREW/Brunswick BL 754221
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (AtI)
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- MUSIC TRANCE**
BEN E. KING/Atlantic SD 19269
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)

PICKS OF THE WEEK

DIANA

DIANA ROSS—Motown M8-936M1

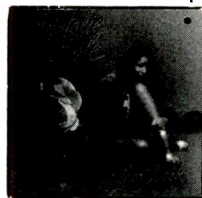


This long-awaited album brings together the powerful vocal skills of Diana and the consistently

successful Nile Rogers and Bernard Edwards. The eight-tune LP contains mostly up-tempo material. Rogers and Edwards have varied their style slightly, eliminating handclaps and employing reggae influences on one track. Watch for "Have Fun" as a leading track.

DON'T LOOK BACK

NATALIE COLE—Capitol ST-12079

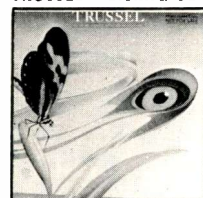


On her latest album, Natalie concentrates on ballads. Her talents as a vocalist and composer are

best displayed on the current single, "Someone That I Used To Love," and "Hold On." She also offers a potential pop-oriented cut with "Danger Up Ahead." Marvin Yancy and Gene Barge provide good production work.

LOVE INJECTION

TRUSSEL—Elektra 6E-272



This debut album for this seven-man band features all original material and demonstrates

why they have been so popular on stage. With the production of Allen Richardson and Fred Wesley, their infectious sound comes across fully here. The package includes ballad and dance tunes with the title track as the strongest selection.

CELESTIAL SKY

STARSHIP ORCHESTRA—Columbia NJC 36456



On this Norman Connors-produced album, this band makes an impressive debut. They are well

versed in the language of R&B and fusion and offer good material in both areas. Backed by a full contingent of star session musicians, they plow effortlessly through tunes by the talented Jacques Burvick and Bobby Lyle. Give this one a listen.

Black Oriented Singles

JUNE 7, 1980

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

JUNE 7

MAY 31

WKS. ON CHART

1	1	LET'S GET SERIOUS JERMAINE JACKSON Motown 1469 (3rd Week)	12
2	2	FUNKYTOWN LIPPS, INC./Casablanca 2233	12
3	7	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	8
4	4	SHINING STAR MANHATTANS/Columbia 1 11222	13
5	3	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	10
6	9	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	8
7	5	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	15
8	8	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	13
9	12	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	8
10	10	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	11
11	13	CLOUDS CHAKA KHAN/Warner Bros. 49216	7
12	15	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	7
13	6	LADY WHISPERS/Solar 11928 (RCA)	13
14	16	POWER TEMPTATIONS/Gordy 7183 (Motown)	9
15	17	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215	7
16	11	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	13
17	14	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	13
18	18	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	13
19	22	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)	6
20	21	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037	8
21	29	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/ Columbia 1 11249	8
22	25	YOU AND ME ROCKIE ROBBINS/A&M 2213	6
23	20	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	16
24	34	ONE IN A MILLION LARRY GRAHAM/Warner Bros. 49221	5
25	19	STOMP! BROTHERS JOHNSON/A&M 2216	18
26	26	COMING DOWN FROM LOVE BOBBY CALDWELL/ Clouds 21 (TK)	9
27	30	STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236	7
28	42	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	3
29	32	I DON'T GO SHOPPING PATTI LABELLE/Epic 9 50872	5
30	33	DOES SHE HAVE A FRIEND? GENE CHANDLER/20th Century Fox 2451 (RCA)	5
31	35	SITTING IN THE PARK G.Q./Arista 0510	4
32	37	LOVE CYCLES D. J. ROGERS/ARC/Columbia 1 11254	5
33	36	SAME OLD SONG (SAME OLD STORY) RANDY CRAWFORD/ Warner Bros. 49222	6
34	38	BEHIND THE GROOVE TEENA MARIE/Gordy 7184 (Motown)	5
35	31	WINNERS KLEEER/Atlantic 3650	9
36	27	SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS)	7
37	23	HIGH SKYY/Salsoul 2113 (RCA)	15



38	24	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844	11
39	45	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)	4
40	43	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251	7
41	46	HANGING OUT KOOL & THE GANG/De-Lite 804 (Mercury)	4
42	48	DON'T TELL ME, TELL HER ODYSSEY/RCA 11962	5
43	52	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M 2238	2
44	51	WELCOME TO MY WORLD DELEGATION/Mercury 76056	3
45	56	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)	3
46	54	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4859	2
47	50	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	6
48	53	DON'T TAKE MY LOVE AWAY SWITCH/Gordy 7181 (Motown)	4
49	49	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	6
50	55	SPACER SHEILA & B. DEVOTION/Carrere 7209 (Atl)	3
51	28	INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077	11
52	57	LOVE'S SWEET SENSATION CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029	3
53	58	I'M DANCING FOR YOUR LOVE RUFUS & CHAKA KHAN/ MCA 41230	3
54	59	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234	3
55	62	I AIN'T NEVER ISAAC HAYES/Polydor 2090	3
56	39	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	18
57	65	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620	2
58	64	SKYYZOO SKYY/Salsoul 72121 (RCA)	2
59	67	HONEY, HONEY DAVID HUDSON/Alston 3750 (TK)	3
60	69	ALL THE WAY BRICK/Bang 9 4810 (CBS)	2
61	40	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca)	13
62	63	SNAKE EYES GROVER WASHINGTON, JR./Motown 1486	3
63	70	DO YOUR THANG ONE WAY FEATURING AL HUDSON/ MCA 41238	2
64	41	BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	20
65	60	FREAKIN' TIME PART I ASPHALT JUNGLE/TEC 765	5
66	66	JUST US/I GOT THE FEELING TWO TONS O'FUN/Fantasy/ Honey 888	8

CHARTMAKER OF THE WEEK

67	—	WE SUPPLY STANLEY CLARKE Epic 9 50890	1
68	68	AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE) LOU RAWLS/Phila. Int'l. 9 3102 (CBS)	2
69	44	THAT THANG OF YOURS JOHN & ARTHUR SIMMS/ Casablanca 2251	9
70	47	REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl)	12
71	72	THE GIRL'S ALRIGHT WITH ME MASTERPIECE/Whitfield 49218 (WB)	2
72	61	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/ Atlantic 3655	11
73	71	STILL WAITING PRINCE/Warner Bros. 49226	5
74	73	DON'T YOU LIKE IT CHAPTER 8/Ariola 0802 (Arista)	5
75	74	RIGHT IN THE SOCKET SHALAMAR/Solar 11929 (RCA)	12



Black Music Report (Continued from page 55)

bebop, they have the option to see only that and not deal with fusion or contemporary pop." And there was an option. Beginning this year's festival were L. Shankar and Zakir Hussain, along with Keith Jarrett and the Heath Brothers. Friday's activities centered around the Oscar Peterson Trio, Joe Pass and jazz savior Betty Carter. Also in performance was Art Blakey and the Jazz Messengers. By the time Saturday rolled upon us, contemporary fusion artists like Ronnie Laws, Hubert Laws, Freddie Hubbard, Lee Ritenour, Harvey Mason, Ralph McDonald, Abe Laboriel, Bunny Brunel, Jorge Dalto, Chick Corea & Friends, Stuff (including Cornell Dupree, Gordon Edwards, Steve Gadd, Eric Gale, Christopher Parker and Richard Tee), and the Andy Narell Quartet were jamming with an audience of frozen bodies due to the concert's extended length and the night's chilling winds. It was near 1:00 a.m.

when thousands of jazz enthusiasts trekked to their various locations, in search of warmth, with hopes that Sunday's show would find better weather conditions. And better it was. Sunday was like icing on an already delicious piece of thawed cake. The combined afternoon performances of Stanley Clarke, Herbie Hancock, Jon Lucien, Alphonse Mouzon, Devadip Carlos Santana, McCoy Tyner, Ron Carter, Al Foster, John McLaughlin and Peter Apfelbaum and the Hieroglyphics Ensemble satisfied the needs of those in attendance until next year's jazz festival.

If a theme presided over this year's concert, it was that the '80s hold in-store-music galore. Interestingly enough, a trend surfaced, one that featured bassists. It is the decade of the bottom.

FACT: Black ownership of radio broadcast facilities has increased to
(Continued on page 57)

Croce Suits

(Continued from page 8)

Breslauer, Macnow, Rennert & Feldman, the law firm of Donnenfeld and Brent, and lawyers Donnenfeld and Brent as defendants. Ms. Croce's lawyers are asking for \$800,000.00 for damages and \$500,000.00 for special damage in nine of the counts. Additionally, they are seeking \$1,000,000.00 in exemplary and punitive damages in five of the counts. The total is close to \$17 million. Considering the amount sought in the California action, Croce and her lawyers are asking for over \$37 million.

Philip Kurnit, who is charged in several of the New York counts, speaking on behalf of all the New York defendants, said, "This action, commenced two years ago, has no foundation whatsoever. Mrs. Croce has embarked on a series of lawsuits, against Jim Croce's friends and against lawyers and accountants who helped her dedicatedly during the difficult period following Jim's death.

"Basically the problem started in 1975, with Mrs. Croce's un-

publicized marriage to a bigamist and the extravaganzas that followed, until the bigamist's marriage was dissolved. Disagreements arose when Mrs. Croce took steps to insure that she would be the sole heir to Jim Croce's writing and recording royalties to the exclusion of Jim's son Adrian. Of course, we moved from summary judgment (last year). The court, while not granting summary judgement (dismissal of all charges), stated 'Plaintiff (Mrs. Croce) makes numerous factual and legal claims, most seem meritless. The record presented by the defendants is impressive on virtually all the factual issues'."

The decision that Kurnit quoted from, dated August 1, 1979, went on to say, "The trial court will have considerably more authority to dismiss the counts in question after the plaintiff's case is introduced, or even after verdict. Beyond these (and possibly other) devices, defendant must be required to abide plaintiff's opportunity to present her case in full."

The Coast

(Continued from page 14)

Other new parents include producer **Barry Kobrin**, **Robert Goulet's** partner, and wife **Robin Blair**, a songwriter, whose daughter Emily was born May 2 . . . **Henry Lewy**, longtime recording engineer for **Joni Mitchell** and others, and his wife celebrated their 20th wedding anniversary at the Nucleus Nuance restaurant in Hollywood. Mitchell, **Leonard Cohen** and a few others were among the guests . . . With the closing of the Stor-Traks division of Macey Lipman Marketing, **Sylvi Brown** can now be reached at (213) 395-7930.

SHORT TAKES: The crossover spirit will take a new twist here June 20 when **Andy Gibb**, **Peaches and Herb**, and Hawaiian Tropic Suntan Lotion team up for "Roller Skating Day in L.A.," to be held on Venice Beach as a benefit for the U.S. Olympic athletes. Mayor **Tom Bradley** has made the date official, via a city proclamation. Pass the tanning butter . . . **BOX OFFICE CUTUPS** last Saturday (24) found **Genesis** members **Tony Banks**, **Phil Collins** and **Mike Rutherford** in the booth at The Roxy, personally selling tickets to their surprise benefit show there the following night. Proceeds went to the Children's Hospital and St. Jude's . . . **VIDEO KUDOS** have been awarded for **Toto's** taped presentation of four songs from their "Hydra" album, via seven nominations for Monitor Awards from the Videotape Production Association.

Black Music Report

(Continued from page 56)

63 commercial AM radio stations and 41 FM stations in the past year. **POSSIBILITY:** If we form a radio-pyramid, maybe we can triple the number of blacks in ownership positions more quickly.

Richard "Mr. Melody" Blackwell of L.A.'s KACE radio and freelance writer **Stan West** have formed In Tune Productions. The new company is a radio syndication concept featuring people with "messages." In Tune premiers with **Rockie Robbins**, **Gloria Jones**, **The Gap Band** and the **Invisible Man's Band**.

20th Century Records has added **Betty Everett** and the original **Chi-Lights** with **Eugene Record** to the label. The Lights album will again be co-produced by **Carl Davis** and Record. Correct me if I'm wrong, but my favorite song the Lights recorded was "Euphrates River" but the well known and substantiated hit was "Have You Seen Her."

As a consequence of my "Living on the Front Line" like another third world representative, **Eddie Grant**, this reporter has been granted "Survival" time, as in **Bob Marley**. I'm goin' to "Jam-down" where everything is "cris." But I shall return on July 7th, with new perspectives. Please contact Ken in N.Y. in my absence. Happy Black Music Month.

Fellini Comes Home



Casablanca recording artist Suzanne Fellini recently made her hometown debut in N.Y. at the Bottom Line. Pictured from left: Brian Interland, vice president/field promotion, Casablanca; Jeff Brodey, New York Polygram branch manager; Bobbi Silver, Casablanca promotion; Suzanne Fellini; Jackie Smolen, merchandising coordinator, Polygram, New York; John Brodey, Casablanca promotion; Lisa Seckler, promotion coordinator, Polygram, New York; Ira Bogart, Polygram promotion; Dan Pine, Casablanca publicity department.

Soundtrack Boom

(Continued from page 49)

he recalls that it took the release of his own Warner Bros. album of classically-oriented instrumental works, "St. Giles Cripplegate," to gain the attention of studio directors.

"Then I did a score for 'Candy,'" he recalls with a chuckle, "and they threw it out as soon as they heard it. It literally scared them: the music, the choice of musicians and the ideas threatened them."

Although that resistance is changing, Nitzsche feels the real momentum behind the current swing toward closer musical ties has been generated by independent producers and a new generation of film writers and directors who's grown up with music as a central feature of their lives. "They know the score to a film can radically alter the impact of the whole project," he says.

Nitzsche says he's had more success persuading producers to

let him hire his own music contractors, and notes that studios are now willing to let some film composers use their own engineers by paying penalties to the necessary film unions. Similarly, RSO's Oakes notes that projects like "Fever," "Grease," and the upcoming "Times Square" have found him working far more closely with film editors and directors than would have been the norm in past years.

Those gains are echoed by producer **Bones Howe**, whose work on the music for "Roadie" found him huddling with director **Alan Rudolph** weeks before production began, and by the principals behind "Urban Cowboy," who likewise developed the film's music as the project went before the cameras, not after shooting wrapping.

The partnership is thus seen to be improving, but still due for continued revision in the future.

The Jazz LP Chart

JUNE 7, 1980

- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
- SKAGLY**
FREDDIE HUBBARD/Columbia FC 36418
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- HIROSHIMA**
Arista AB 4252
- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- UN POCO LOCO**
BOBBY HUTCHERSON/Columbia FC 36402
- BARTZ**
GARY BARTZ/Arista AB 4263
- TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
- NITE RIDE**
DAN SIEGEL/Inner City IC 1046
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros. BSK 3421
- NUDE ANTS**
KEITH JARRETT/ECM 2 1171 (WB)
- NOMAD**
CHICO HAMILTON/Elektra 6E 257
- PASSION DANCE**
McCOY TYNER/Milestone M 9091 (Fantasy)
- FULL FORCE**
ART ENSEMBLE OF CHICAGO/ECM 1 1167 (WB)
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- KITTYHAWK**
EMI-America SW 17029
- 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197

Polydor Inks Alibi



Polydor Records has signed the group Alibi for exclusive distribution of their product in the United States on the Polydor/Magnet logo, it was announced by Fred Haayen, Polydor Records. The first release will be a single, "Friends" b/w "Hands Off," to be followed by an album. Pictured at the recent announcement made at Polydor Records' New York offices are, from left: Randy Roberts, national singles sales, Polydor Records; Jim Collins, vice president, promotion, Polydor Records; Brian Reza, Magnet Records; Harry Anger, senior vice president, marketing, Polydor Records; Cynthia Cox, national secondaries promotion manager, Polydor Records; Fred Haayen, president, Polydor Records; Michael Levy, managing director, Magnet Records; Jerry Jaffe, vice president, artist development, Polydor Records; and Alan Greenberg, associate counsel, Polydor Records.

ASCAP Names Lintgen

■ NEW YORK—Charles Lee Lintgen has been appointed ASCAP station relations representative for the southeast, according to ASCAP president Hal David.

Lintgen will be responsible for broadcast licensing in Florida, Georgia, Alabama, Tennessee and Mississippi. He replaces Howard Connors, late station relations representative in that territory.

20th Ups Grasberg

■ LOS ANGELES — Wendy Grasberg has been promoted to the position of coordinator, national secondary promotion for 20th Century-Fox Records, it was announced by Dave Parks, vice president, pop promotion, to whom she will report.

Prior to her appointment, Grasberg had worked in the pop and R&B promotion departments at 20th.

E/A Taps Rhone

■ LOS ANGELES — Sylvia Rhone has been named east coast regional promotion director/special markets for Elektra/Asylum Records, it was announced by Primus Robinson, E/A national promotion director/special markets. She will report directly to Robinson.

Rhone previously worked for Ariola Records, where she was responsible for northeast regional promotion for two years.

Columbia Ups LeVine

■ NEW YORK — Barry LeVine has been appointed manager, college program, CBS Records. The announcement was made by Mike Martinovich, vice president, merchandising, CBS Records.

Past

LeVine began his career with CBS Records as the college representative at Albany State University in Albany, New York.

Imports (Continued from page 22)

sound (moody backdrops and washes) further darkens the sound of the band. While not an optimistic LP, "17" does glisten with originality and is often very moving.

MORE ALBUMS: **Blackbeard** is Dennis Bovell, who is, outside of Lee Perry, probably the most influential producer in reggae. One of his most recent projects was the Slits' LP. Blackbeard is the name Bovell uses for his solo projects, of which "I Wah Dub" (More Cut) is the latest. Dub refers to very electric (and often electronic) reggae mixed so that instruments fall in and out of the mix. Often the rhythm is implied more than stated. (This technique has been used extensively by Gang of Four, the Clash and PiL). "I Wah Dub" shows off this style wonderfully. Using sound effects, echoes and synthesizer liberally, Blackbeard creates a hypnotic, but very funky effect. The songs are all instrumental and aside from the (often silly) sound of toilets flushing and people burping between songs, the album flows as one continuous dance . . . **Young Marble Giants** is a new trio from Cardiff, whose debut album "Colossal Youth" (Rough Trade) is great. Alison Statton's vocals are often reminiscent of Sandy Denny's while the instrumentation (Philip Moxhan, bass, and Stuart Moxhan, guitar and organ) is minimal with rock energy. Each of the 15 songs on the LP is arresting on first listening. With repeated listenings the songs reveal depth and originality rarely found these days.

SINGLES: Well, the backlash against the **Pretenders** has started. The poor band: they enjoyed a few short months as critics' darlings; now that they're a top 10-band, everyone is taking pot shots. The critic Mikal Gilmore articulated an accurate perspective towards the band: "(They are) a long overdue hybrid that (is) tough, venturesome, sexy and inherently appealing to a mass audience." In other words, the Pretenders are a watered-down punk band that (unlike the Knack) is tolerable, and, often, great. "Talk of the Town" (Sire) the new U.K. single, is great. It's perfect pop: good lyrics, a better hook, and an even better lick. It's not going to change the world, but it will sound great on the radio . . . This spring has seen three British ska groups visit the U.S.—the Specials, Selecter and Madness. Now we're ready to tackle the next batch. "She Has Changed (Not You)" (WEA) by the **Reluctant StereoTypes** is slow, yet adequately bouncy. The ska group we're really excited about though is the **Beat**, not to be confused with the California band by the same name. The English Beat (as they'll be called when they tour here this summer) released a great up-version of "Tears of a Clown" on 2-Tone, then got into the game themselves and started their own label, Go-Feet. Their second single, "Hand's Off She's Mine," was a killer, and now they've released a third single, "Mirror in a Bathroom," which is only distantly related to ska. This doesn't mean the song isn't danceable. Actually "Mirror" is refreshing for its lack of the 1/3 jump beat. Most of these songs will probably be on the Beat's first LP when it's released domestically on Sire in July . . . "Wardance/Pssyche" (Malicious Damage) is new by **Killing Joke**, whose three-song debut EP was so good. The new sides aren't quite as strong . . . Back Door Records has released, in its original sleeve, the first two **Who** songs, "I'm the Face," and "Zoot Suit" recorded when the band was called the **High Numbers**. It's tempting to say that this record is a must for Who fans, but one imagines that Who fans already have it in one version or another . . . A few indie singles should be mentioned. "Telephoto Lens"/"Glow in the Dark" (Fetish) is great American rock 'n' roll by the **Bongos**, who hail from Hoboken, New Jersey, center of all learning . . . "Cryin' Over You" (415) by **Jo Allen and the Shapes** is a feisty song that sounds like a hit. Allen is an Englishman who has written for Robert Palmer and Rachael Sweet . . . "Cool" and "Dub" (Caution) are two songs by the Athens, Georgia-based, female-led group **Pylon**. Singer Vanessa has a great voice and the two songs show a wide range of style. The sides were produced by Danny Beard, who did the first B 52's single.

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Classical Retail Report

JUNE 7, 1980

CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



PAVAROTTI'S GREATEST HITS London

BEST SELLERS OF THE WEEK*

PAVAROTTI'S GREATEST HITS—London
BEETHOVEN: FIDELIO—Behrens, Hoffman, Solti—London Digital
BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
DEBUSSY: IMAGES—Previn—Angel Digital
MOZART: COMPLETE SYMPHONIES, VOL. III—Academy of Ancient Music—L'Oiseau Lyre
LEONTYNE PRICE: PRIMA DONNA, VOL. V—RCA
VERDI: LUISA MILLER—Ricciarelli, Domingo, Maazel—DG

KORVETTES/EAST COAST

BEETHOVEN: FIDELIO—London Digital
BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
DEBUSSY: IMAGES—Angel Digital
MASCAGNI, LEONCAVALLO: CAV & PAG—Caballe, Scotto, Carreras, Muti—Angel
NIJINSKY SOUNDTRACK—Columbia
PAVAROTTI'S GREATEST HITS—London
PRICE: PRIMA DONNA, VOL. V—RCA
PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
DAME JOAN SUTHERLAND SINGS MOZART—London

SAM GOODY/EAST COAST

BARTOK: BLUEBEARD'S CASTLE—Varady, Fischer-Dieskau, Sawallisch—DG
BEETHOVEN: PIANO CONCERTOS NOS. 1, 2—Lupu, Mehta—London Digital
BEETHOVEN: FIDELIO—London Digital
MONTERRAT CABALLE: ARIE ANTICHE—London
MASCAGNI, LEONCAVALLO: CAV & PAG—Caballe, Scotto, Carreras, Muti—Angel
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
PRICE: PRIMA DONNA, VOL. V—RCA
FREDERICA VON STADE SINGS OPERA ARIAS—Philips
VERDI: LUISA MILLER—DG

RECORD WORLD/TSS/ NORTHEAST

BEETHOVEN: SONATAS—Belson—Nonesuch
BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital

BERG, STRAVINSKY: VIOLIN CONCERTOS

—Perlman, Ozawa—DG
DEBUSSY: IMAGES—Angel Digital
PACHELBEL: KANON—Canadian Brass—RCA
PAVAROTTI'S GREATEST HITS—London
PRICE: PRIMA DONNA, VOL. V—RCA
PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
SAINT-SAENS: VIOLIN SONATAS—Oliveira—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: BRANDENBURG CONCERTOS—Pennoch—DG Archiv
BEETHOVEN: COMPLETE SYMPHONIES—Bernstein—DG
BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
DVORAK: SYMPHONIES NO. 8—Karajan—Angel
HANDEL: PARTENOPE—Kuyjken—Harmoni Mundi (Import)
MOZART: DIE ZAUBERFLOETE—Fricsay—DG—Privilege
MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre
PAVAROTTI'S GREATEST HITS—London
ITZHAK PERLMAN: THE SPANISH ALBUM—Angel
SIBELIUS: VIOLIN CONCERTO, OTHER PIECES—Accardo—Philips

HARMONY HOUSE/DETROIT

BEETHOVEN: FIDELIO—London Digital
BOLLING: CONCERTO FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre...
PAVAROTTI'S GREATEST HITS—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
PRICE: PRIMA DONNA, VOL. V—RCA
FREDERICA VON STADE SINGS OPERA ARIAS—Philips
TCHAIKOVSKY: EUGENE ONEGIN—Solti—London
VERDI: UN BALLO IN MASCHERA—Pavarotti, Bartoletti—London

TOWER RECORDS/LOS ANGELES

BACH: BRANDENBURG CONCERTOS—Schwarz—Angel Digital
BOLLING: CONCERTO FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
MAHLER: SYMPHONY NO. 9—Tennstedt—Angel
NEVILLE MARRINER CONDUCTS SHORT ORCHESTRAL PIECES—Angel
MOZART: COMPLETE SYMPHONIES, VOL. III—L'Oiseau Lyre
PAVAROTTI'S GREATEST HITS—London
PRICE: PRIMA DONNA, VOL. V—RCA
RAMPAL PLAYS JAPANESE MELODIES—Columbia
SOLER: MUSIC FOR HARPSICHORD—Puyand—Nonesuch

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

A Horowitz Recital

By SPEIGHT JENKINS

■ NEW YORK—One of the events of any musical year is a recital by Vladimir Horowitz. For about the last seven years the maestro has performed annually in New York, and this year's events took place on May 4 and 11, at Avery Fisher Hall. It was his second appearance there; prior to 1979 Horowitz had always played either in Carnegie Hall (where he made his debut over 50 years ago) or at the Metropolitan Opera (where he was the first performer of any kind to give a solo recital).

His two recitals—as always at 4 p.m., the hour when he chooses to play—were of course sold out and both had a large complement of stage seats. These were peculiarly set up. Most of the time stage seats are grouped in a semi-circle around the pianist; for Horowitz the seats were arranged on rising tiers, exactly as is a chorus behind an orchestra. It may have allowed a shade fewer people to hear him, but they all could see better and were not breathing down his neck.

For retailers the news is that again the recital was taped by RCA for a forthcoming recording. Not only were the May 4 and 11 recitals captured in digital sound, but his later recitals in Boston were recorded as well. The forthcoming record, drawn from all at these, should be excellent because the pianist—at least on May 4—had a superb afternoon. Before discussing Horowitz, I must point out the most obvious fact about him: he is unique, as a personality and as a pianist. This does not mean that he is the world's greatest pianist—no artist possesses such a distinction—or even the person whom I for one would like to hear above all others. But he is a performer of such exceptional gifts and amazing ideas that his every performance is worthy of study and respect. Even his piano is unusual. No one plays on his Steinway, and many pianists who have tried to practice on it, cannot make it sound attractively. The very structure of the hammers is special, exactly the way he wants it, and so far as I know only he can strike them properly.

All this can lead to idiosyncratic playing and such has sometimes been the case. But with one exception this recital was totally free of this kind of playing, and it had on it one of the most amazing performances I have ever

heard. Earlier this season Vladimir Ashkenazy played the first version of Rachmaninoff's Second Piano Sonata (Opus 36, No. 2). It was a sensational reading, with every note in place, but in no way did it convince that the piece is anything more than a virtuosic exercise. Horowitz played his own version—one which Rachmaninoff approved—which combined the easier second version of the Sonata with some Horowitzian ideas, and made the work wonderful. It was still more bravura than musically deep, but Horowitz played it so superbly and found so many phrases to turn that he completely silenced objections.

Liszt's Consolation in D-flat major, No. 3, had a singing lyricism that made it purely vocal, while Mendelssohn's Scherzo a Capriccio from the "Album for Pianists" moved with the nimbleness and glitter of the best performance of the *Midsummer Night's Dream* music. Three of Schumann's *Fantasiestuecke* and three of his *Nachstuecke* also had effective performance.

To me Horowitz failed in Chopin's Barcarolle, which became mannered and not at all songlike or Italianate, while the two opening pieces by Clementi did not raise the composer's music above the ordinary. But overall the recital was a great one—a whole orchestra in those powerful fingers, absolute clarity in the most thunderous bass imaginable, sweet singing legato when he wanted it.

Maazel Signs with CBS Masterworks



CBS Masterworks has announced that conductor Lorin Maazel has signed a long term recording contract. Maazel has been the music director of the Cleveland Orchestra since 1972 and will remain in this post until 1982, when he will become conductor emeritus. In September 1982 he will assume the position of general manager and artistic director of the Vienna State Opera, becoming the first American to hold this post. Maazel (left) is pictured with Joe Dash, VP & GM, CBS Masterworks.

German, Belgian Police Get Counterfeiters

(Continued from page 3)

group and the Phonoverband Industry Association, this crackdown followed weeks of coordination with German and Belgian tax, customs and police officials. On May 9, two Belgians and a German were apprehended in a raid on the offices of Decap sound in Turnhout, Belgium. The men were caught in the midst of a transfer of illegal merchandise. All company records, dating back six years, were confiscated, together with 6000 cassettes. A subsequent raid on STV Sieberth Tontraegervertrieb in Wuerseln, Germany, yielded another 13,500 cassettes. Belgian police also uncovered and closed down a litho plant, a printing press, and several small tape duplication facilities.

Most of the cassettes were copies of K-Tel and Arcade TV

product, but tapes on the Polydor Germany/Holland (James Last, Bert Kaempfert), Commonwealth France/Holland (Tom Jones) and Warwick U.K. (Everly Bros.) labels were also found.

Authorities are sure these cassette counterfeiters had contacts with record pirates. Pressing matrices for record production were discovered in the raids. German IFPI officials say that not just the police, but also tax and customs investigators from Germany and Belgium have been alerted to the seized material.

This was the third major success in three years for the German IFPI's anti-piracy campaign, which is benefitting from increased cooperation from both the German Federal Police (B.K.A.) and the music industry.

CBS UK Fetes Dickson



CBS Records U.K. recently hosted a reception in honor of recording artist Barbara Dickson to celebrate the success of her album, "The Barbara Dickson Album," and her top 10 single, "January February." Pictured at the festivities are (from left): Peter Robinson, director of marketing and marketing services, CBS U.K.; Teddy Warwick, BBC Radio 1 executive producer; Barbara Dickson; and Bernard Theobald, Barbara's manager.

Germany

By JIM SAMPSON

■ MUNICH—EMI central European MD **Wilfried Jung** says he will have a video catalogue ready for his Electrola sales team this fall. EMI has a large collection of theatrical films and video shows (**Pink Floyd**, **The Beatles**) available, but also has produced many shows for German television in the past five years. Jung calls the video cassette the "transitional picture and sound medium" pending the ultimate arrival of the videodisc. Pointing to the recently concluded deal between Thorn-EMI and JVC for a video disc system, Jung expects to introduce EMI Electrola video discs in 1982. At the moment, no German record company has aggressively entered the commercial video market, although WEA's **Siggi Loch** has announced plans to do so later this year and Ariola also is ready to commit itself once retail dealers get interested.

Classical Notes: Chancellor **Helmut Schmidt** attended the German premiere of the new "Don Giovanni" film, and was presented with the **Lorin Maazel**-conducted soundtrack album by Paris Opera Chief **Rolf Liebermann**. With 300,000 units of the one disc excerpt album and the three disc complete set already sold, Maazel's "Don" is CBS Germany's current classical bestseller . . . Composer **Carl Orff** turns 85 on July 10. To celebrate, DG is re-issuing several operas and the **Eugen Jochum** recordings of "Carmina Burana" and "Catulli Carmina," plus a new recording of Orff's "Die Bernauerin," conducted by **Ferdinand Leitner**.

England

By VAL FALLOON

■ LONDON—This week's takeover talk is dominated not by record companies, but by the retail world. Our Price Records, a successful discount chain which knocks up to a third off the price of new LPs, is to buy forty Harlequin record stores. This makes Our Price the largest independent record retail chain in the U.K. A total of 57 shops will now be under the Our Price banner, a deal said to have cost the discount stores over a million pounds. The two small shops and the offices not purchased will continue to be run by **Laurie Krieger**, head of the Harlequin chain. Krieger will now retire from Harlequin and will also give up his chairmanship of the Gramophone Record Retailers' committee. Our Price was formed four years ago and was recently valued at several million. The combined operation should turnover around ten million . . . The success of these large discounting operations is part of the reason for the majors wanting to abandon retail price maintenance. At the moment government legislation on the calculation of artist royalties is holding up the complete scrapping of the system, but the "ordinary list price" quoted last week by EMI and other dealer guidelines given, for example, by WEA will now provide the base figure for royalty negotiations until such time as the legislation can be changed . . . Meanwhile that other highly successful indie chain Virgin has introduced a credit card, the first record outlet to do so. The idea is to stimulate business and the scheme is experimental.

ZING WIN: Chappell Music delighted at the outcome of a complex court case over ownership of copyright in arrangements of "Zing Went the Strings of My Heart." After an eight day hearing, which was not without some moments of humour when the judge begged for a recess after hearing various versions of the title, it was decided that the liability of a publisher was very limited until such time as full title to specific works claimed had been fully established by the claimant, in this case Redwood Music Ltd., who brought the case. Among questions brought up were the liability of a publisher to the owner of the reversionary right for the period from the date of reversion, and whether if, after reversion, a publisher owns the copyright in the reversion if he has made an arrangement of the work. It was decided that there was copyright in arrangements, so the ownership in them made by Chappell in the interim was vested in Chappell. So Chappell won the case . . . Following last week's

(Continued on page 61)

France

By GILLES PETARD

■ **Alain Marouani** has left Barclay after more than ten years to join WEA as marketing director. WEA also took over the distribution of the "Black & Blue" catalogue, comprised of over a hundred jazz and blues LPs . . . Actor **Gerard Depardieu**, who was honored at the recent Cannes Film Festival, proved another facet of his talent with the release of his first album as a singer by RCA . . . During the Film Festival, **Paul McCartney** gave a much attended press conference, announcing the release of his new album, "McCartney II."

Pathé-Marconi is releasing a series of 20 albums, "Disque d'Or," featuring the greatest hits of his artists, past and present, in a lavish presentation . . . Pathé and Honda joined forces to launch a big multimedia campaign for "Rock on the Motorbikes." Eight groups are participating in a series of concerts and public contests for which 12 Hondas and 1000 records go to the winners . . . **Hugues Aufray's** new album cut in Nashville for Atlantic is doing well . . . The **Pre-tenders** were no. 1 in France with "Brass In Pocket."

Gérard Tournier has joined Aariane-Tee as administrator. This company, run by **Jean-Claude Pellerin** and **Jean Vanloo**, produced **Patrick Hernandez** ("Born To Be Alive") . . . **Brigitte Fontaine** and **Areski Belkacem** are getting good airplay with "La maison du café" from their latest LP . . . **Plastic Bertrand** is hitting again with his new album, aptly titled "L'Album" . . . **Milton Nascimento** gave several very successful concerts in Paris.

Japan

(This column appears courtesy of Original Contidence magazine)

■ CBS Sony will conduct the Super 5 campaign to coincide with the biannual bonus season in June and July. The Super 5 are **Billy Joel's** "Glass Houses," **Pink Floyd's** "The Wall," **Boz Scaggs' "Middle Man,"** **Bobby Caldwell's "Cat In The Hat"** and **Journey's "Departure."**

The first 15,000 persons who buy any of the Super 5 albums or cassettes will be given a poster right on the spot. On top of this, a lottery will be conducted each week and sports towels with these artists' logotypes will be given away to 1000 persons who sent in the stickers on these albums to SBC Sony.

Polystar Records has launched a monthly newspaper, "Polystar," beginning this month. It is a tabloid with eight pages and is sub-titled "The Monthly Quality Culture Paper."

It goes without saying that they will introduce new discs and "hot" news about their artists. Their credo is not to limit themselves simply to the world of music but to be more expansive, including cultural aspects as well.

They explained that they were going to keep an eye on their environment and select only the most pertinent news as well as what they should do right now. They further commented that the role of this paper plays an active part in the meeting of these ends.

Vol. 1 of "Polystar" features "The Special Interviews" of celebrities, asking them such questions as "What is the role of music in your life? What's music to you?"

England (Continued from page 60)

news of publishers forming record companies (well, labels) here is news of publishers becoming A&R men. Go-Ahead new publishers Neon have been snapping up new heavy bands from the northeast of England (the current in-vogue talent source) via a publishing deal with local outfit Neat Records. Now two of the acts—the **Tygers of Pan Tang** and **Fist** have scored after almost a year of solid effort. Both bands have made the indie top ten and the Tygers have a track on MCA's heavy metal compilation which charted this week. Fist have now signed to MCA records and a single is out now.

Video star-actress **Susan George** has a new career in music. She has made her first video, a music special which will hopefully also appear as an LP produced by **Mike Leander**. **Mike Mansfield** directed the video which is released by VCL this week. The interesting angle is the royalty negotiations in the absence of an agreed MCPS rate. VCL has done individual deals with Interworld and Rondor based on a license fee (synchronisation rights) plus an agreed royalty on retail selling LP price. According to VCL publishers are keen now to come to similar agreements to cash in on the increasing video market here . . . **Linda McCartney's** short cartoon "Seaside Woman" won the top prize of the Palm d'Or at the Cannes Film Festival. Now A & M is reviving the single that inspired cartoonist **Oscar Grillo**, "Seaside Woman" by "Suzy and the Red Stripes" . . . **Jeep**, one of the casualties of the ill-fated EMI Cobra label have set up their own label, Airport Records, which is where they started before the Cobra deal last year . . . Virgin has signed **Gillan**, the heavy rock band set up by **Ian Gillan** which has recorded for various labels. The Virgin deal is worldwide.

England's Top 25

Singles

- 1 **THEME FROM MASH** MASH/CBS
- 2 **NO DOUBT ABOUT IT** HOT CHOCOLATE/Rak
- 3 **WHAT ANOTHER YEAR** JOHNNY LOGAN/Epic
- 4 **OVER YOU** ROXY MUSIC/Polydor
- 5 **SHE'S OUT OF MY LIFE** MICHAEL JACKSON/Epic
- 6 **MIRROR IN THE BATHROOM** THE BEAT/Go Feet
- 7 **WE ARE GLASS** GARY NUMAN/Beggars Banquet
- 8 **GENO DEXY'S MIDNIGHT RUNNERS**/Parlophone
- 9 **HOLD ON TO MY LOVE** JIMMY RUFFIN/RSO
- 10 **RAT RACE SPECIALS**/2 Tone
- 11 **COMING UP** PAUL McCARTNEY/Parlophone
- 12 **DON'T MAKE WAVES** NOLANS/CBS
- 13 **FOOL FOR YOUR LOVING** WHITESNAKE/United Artists
- 14 **I SHOULDA LOVED YA** NARADA MICHAEL WALDEN/Atlantic
- 15 **FUNKYTOWN** LIPPS, INC./Casablanca
- 16 **YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES**
JONA LEWIE/Stiff
- 17 **LET'S GO ROUND AGAIN** AWB/RCA
- 18 **LET'S GET SERIOUS** JERMAINE JACKSON/Motown
- 19 **TEENAGE** UK SUBS/Gem
- 20 **I'M ALIVE** ELO/Jet
- 21 **JUST CAN'T GIVE YOU UP** MYSTIC MERLIN/Capitol
- 22 **CRYING** DON MCLEAN/EMI
- 23 **THE GROOVE** RODNEY FRANKLIN/CBS
- 24 **D-A-A-ANCE** LAMBRETTAS/Rocket
- 25 **MY PERFECT COUSIN** UNDERTONES/Sire

Albums

- 1 **THE MAGIC OF BONEY M**/Atlantic/Hansa
- 2 **SKY 2 SKY**/Ariola
- 3 **JUST ONE NIGHT** ERIC CLAPTON/RSO
- 4 **DUKE** GENESIS/Charisma
- 5 **HEAVEN & HELL** BLACK SABBATH/Vertigo
- 6 **GREATEST HITS** ROSE ROYCE/Whitfield
- 7 **SPORTS CAR** JUDIE TZUKE/Rocket
- 8 **OFF THE WALL** MICHAEL JACKSON/Epic
- 9 **12 GOLD BARS** STATUS QUO/Vertigo
- 10 **ME MYSELF I** JOAN ARMATRADING/A&M
- 11 **HYPNOTISED** UNDERTONES/Sire
- 12 **GREATEST HITS** SUZI QUATRO/Rak
- 13 **SINGLES ALBUM** BOBBY VEE/UA
- 14 **17 SECONDS** CURE/Fiction
- 15 **EMPTY GLASS** PETE TOWNEHEND/Atco
- 16 **REGGATA DE BLANC** POLICE/A&M
- 17 **IRON MAIDEN** IRON MAIDEN/EMI
- 18 **ONE STEP BEYOND** MADNESS/Stiff
- 19 **PRETENDERS** PRETENDERS/Real
- 20 **CORRECT USE OF SOAP** MAGAZINE/Virgin
- 21 **WHEELS OF STEEL** SAXON/Carrere
- 22 **ORCHESTRAL MANOEUVRES IN THE DARK**/ORCHESTRAL MANOEUVRES
IN THE DARK/Dindisc
- 23 **I JUST CAN'T STOP THE BEAT**/Go Feet
- 24 **THE BARBARA DICKSON ALBUM** BARBARA DICKSON/Epic
- 25 **CHAMPAGNE & ROSES** VARIOUS/Polystar

Germany's Top 10

Singles

1. **DER NIPPEL**
MIKE KRUEGER—EMI
2. **WEEKEND**
EARTH AND FIRE—Vertigo
3. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
4. **WHAT'S ANOTHER YEAR**
JOHNNY LOGAN—Epic
5. **SEXY EYES**
DR. HOOK—Capitol
6. **IT'S A REAL GOOD FEELING**
PETER KENT—EMI
7. **I SEE A BOAT ON THE RIVER**
BONEY M.—Hansa Intl.
8. **BOAT ON THE RIVER**
STYX—A&M
9. **SUN OF JAMAICA**
GOOMBAY DANCE BAND—CBS
10. **D.I.S.C.O.**
OTTAWAN—Carrere

Albums

1. **DIE SCHOENSTE MELODIEN DER WELT**
ANTHONY VENTURA—Arcade
2. **THE MAGIC OF BONEY M.**
BONEY M.—Hansa Intl.
3. **THE WALL**
PINK FLOYD—Harvest
4. **TRAEUMEREIEN**
RICHARD CLAYDERMAN—Telefunken
5. **DER NIPPEL**
MIKE KRUEGER—EMI
6. **NOCH EINMAL MIT GEFUEHL**
RUDI SCHURICKE—Polystar
7. **ZAUBER DER KARIBIK**
GOOMBAY DANCE BAND—CBS
8. **CORNERSTONE**
STYX—A&M
9. **HIGHWAY TO HELL**
AC/DC—Atlantic
10. **THE TEENS TODAY**
THE TEENS—Hansa Intl.

(Courtesy: Der Musikmarkt)

(Courtesy: Record Business)

Record World en Brasil

By OLAVO A. BIANCO

■ Algo raro está pasando con las casas grabadoras en Brasil, en relación a la firma de artistas que aun permanecen contratados. Tal es el caso de Ariola que acaba de firmar a **Chico Buarque** (Polygram), cuando aun el cantante se encuentra firmado por Polygram y según rumores el cantante debe la cantidad de 3 LP's a Polygram. De todos modos, creemos que esta situación puede traer situaciones muy desagradables para el artista al igual que para la compañía grabadora... Una Cadena de Televisión Argentina se dispone a empezar una operación muy parecida a la de Som Livre (Globo), con un apoyo hasta de sectores del gobierno. La dirección estará a cargo de un conocido ejecutivo argentino. Seguiremos informando... **Carlos Lombardi** (Copacabana) emprendió viaje a España donde se presentará por un mes en las ciudades de Alicante y Benidorm... **Caetano Veloso** (Polygram) renovó su contrato, rechazando ofertas y presiones de otras casas grabadoras... Continúan los rumores de que la Warner Communications está en preparativos para un proyecto de televisión para Brasil. Lo que sí es cierto es que **Pelé**, el hoy retirado jugador de fútbol y **Walter Clark** (ex director de la Cadena Globo de Televisión) estarán involucrados en este proyecto... **Angela María**, conocida cantante brasileña, también renovó contrato con Odeón... Y, hablando de Odeón, todo parece indicar que las sucesivas transferencias de ejecutivos en la EMI, se hará presente en Brasil en las próximas semanas... **Tim Maia** deja EMI Odeón y

firma contrato con Polygram... Se confirma que **Clara Núñez** (EMI Odeón) renovó contrato, a pesar de las insistencias de Ariola para firmarla. La cantante permanecerá con EMI Odeón por tres años más... La RCA acaba de lanzar un LP con **Lindomar Castilho** y **Carmen Silva**, dos cantantes extraordinarios y a quienes hemos seguido desde sus primeros éxitos. Este disco merece nuestra total felicitación para quien tuvo tan excelente idea.

Claudio Fontana (Copacabana) grabando un disco en castellano, destinado al mercado internacional. Dos de los temas incluidos, nos han dado la impresión de ser grandes éxitos... Según se informa en Río de Janeiro, el cantante **Gilberto Gil** (WEA) renovó contrato con Warner, terminando así la duda de que había otras grabadoras interesadas en firmar al cantante... Un periodista de Sao Paulo, al hablar de los rumores de la salida de **José Víctor Rosa** de la gerencia general de Ariola en Brasil, llegó a indicar que este periodista podría ser el nuevo gerente general de Ariola en Brasil. Recibo la comunicación con mucho honor, pero puedo garantizar que ni **Ramón Segura** ni yo mismo, estábamos enterados de esto, y, al parecer, ni siquiera el periodista estaba bien informado... **Wilson Simonal** firma contrato con Copacabana y se dispone a grabar su primer LP en dos semanas.

Nazaré Pereira, artista brasileña radicada en París, se dispone a grabar en Francia música de **Pin-duca**, que tanto éxito le diera a **Eliana Pitman**... Todos los pe-

(Continued on page 63)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ Es un hecho indiscutible que las ventas del grupo sueco **ABBA** en Español, han batido "records" de venta y popularidad en toda Latinoamérica y España. Las grabaciones del grupo han logrado que muchos distribuidores, licenciados, et., de RCA, hayan podido cubrir ampliamente sus presupuestos y cifras adelantadas de ventas. **ABBA** ha sido para RCA en Latinoamérica un bálsamo, y conscientes de ello, los planes para la promoción de la nueva grabación

del grupo es más que amplia, casi increíble, lo cual da base fuerte a nuestra premonición de que **ABBA** seguirá muy fuerte por bastante tiempo. La situación de ventas en Estados Unidos de la grabación en Español de "Chiquitita" sufrió todos los rigores imaginables. Los programadores movieron sus esfuerzos hasta conseguir muestras del producto y casi al unísono lo lanzaron al aire. Es cierto que los "royalties" de "Chiquitita" fueron ofrecidos a la niñez del mundo. Todo el mundo estuvo consciente de ello y, por supuesto, de la excelente producción del número en Español. El "transhipping" o como quieran llamarle, de la grabación de México, a través de las líneas fronterizas fueron

en extremo interesantes. El lanzamiento tardío de Atlantic de esta grabación creó más conflicto aún entre todas las partes. Por un lado lo difícil de conseguir la versión mexicana y la falta de planeamiento y organización de Atlantic, para manejar producto en Español, produjo un movimiento frustrativo dentro de la propia empresa. Nosotros no sabíamos a quién se podrían reportar las ventas, ya que se nos informaban ventas acreditándose a ambos sellos indiscriminadamente.



ABBA

La posibilidad de copias piratas, distribuidas apropiadamente, a través de los canales de siempre, abrió interrogantes aún más profundas. Polar International, la empresa productora de **ABBA** se ha caracterizado por su energía y decisión. Discos CBS International acaba de obtener los derechos para el lanzamiento de **ABBA** en Español en Estados Unidos y a más de sentar un precedente muy interesante, el lanzamiento del sencillo conteniendo "Estoy Soñando" (Andersson-Ulvaeus-Buddy & Mary McCluskey) y "Conociéndome, conociéndote" (Anderson-Anderson-Ulvaeus-Buddy & Mary McCluskey) se ha efectuado en un tiempo "record".



Fruko

El lanzamiento del long playing será de inmediato y se espera que con la ya creada y eficiente distribución de Discos CBS en Norteamérica, el producto de Polar Music no caiga en manos de piratas o bastardos. De todas maneras, es indiscutible

que tendrá que haber un acercamiento entre RCA, México y CBS en Estados Unidos, para fortalecer el establecimiento de protecciones mutuas que impidan que ambos productos sufran los rigores del trasiego de la frontera, que conllevaría situaciones muy molestas y complicadas, sobre todo, contando con las fauces hambrientas de los "piratas del disco," siempre dispuestas a morder en todo aquello en que quede la más ínfima ranura abierta, que sirva a sus propósitos de inundar



Lucho Argain

ambos mercados, a incomprensibles precios que vuelvan locos a todos los ejecutivos involucrados. De todas maneras, todo este asunto está dejando muy claro y sentado el hecho de las grandes posibilidades y enorme potencial del mercado latino de Estados Unidos, ya demostrado por Discos CBS a sus altos ejecutivos y a muchos otros, que durante años han menospreciado un gran mercado, por no comprenderlo a veces, y por tener otros intereses más interesantes que aten-

(Continued on page 63)

Latin American Album Picks



PRIMAVERA DE UNA VIDA

NELSON NED—Alhambra AGS 10501

Producido y dirigido por Rafael Trabucchelli, Nelson Ned grabó este larga duración en España. Temas de excelente corte comercial son "Qué mal amada estás" (Cantoral-Ramos), "Eres tú" (J. L. Perales), "Dile a tu nuevo amor" (N. Ned) y "La primavera de vivir" (N. Ned) entre otras.

■ Produced and directed by Rafael Trabucchelli, this package by Brazilian Nelson Ned, recorded in Spain, is starting to move nicely. "Uno" (Discepolo-Mores), "Que te vaya bien" (Baena), "Cuando me siento solo" (N. Ned), more.

(Continued on page 64)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Ca.

By KCAL (FABIO RODRIGUEZ)

1. HEY
JULIO IGLESIAS—CBS
2. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
3. LA ROSA BLANCA
LOS PASTELES VERDE—Luna
4. LA PIEDRECITA
LOS HAPPY'S—Cronos
5. SACRIFICIO
LOS SOLITARIOS—Peerless
6. CONSEJOS
LOS TIGRES DEL NORTE—Fama
7. EL SUSTITO "PARODIA"
TROPICAL PALMERAS—Viza
8. ESTOY SONANDO
ABBA—Atlantic
9. POR QUE NO HE DE LLORAR
LOS JINETES—Cronos
10. MUJER Y NINA
ALVARO DAVILA—Profono

Tampa

By WYOU (WOODY GARCIA)

1. QUIEREME
ANGELA CARRASCO
2. HEY
JULIO IGLESIAS
3. AMAME UNA VEZ MAS
CAPTAIN & TENNILLE
4. NO ME DIGAN QUE ES MUY TARDE
WILLIE COLON/ISMAEL MIRANDA
5. EN A ESQUINA DEL CAFE
ROBERTO VANDER
6. DESAHOGO
ROBERTO CARLOS
7. SI ME DEJAS AHORA
JOSE JOSE
8. EL FINAL DE NUESTRA HISTORIA
JOSE AUGUSTO
9. UN AMOR ESPECIAL
MIAMI SOUND MACHINE
10. CUENTAME TU HISTORIA
ROBERTO TORRES

New York

By WJIT (MIKE CASINO)

1. NIDO DE AMOR
EL GRAN COMBO
2. COMPRENDER MAS
ANTHONY RIOS
3. UN ADIOS
FELITO FELIX
4. VAS POR AHI
SONORA PONCENA
5. DE PATITAS
LUIS "PERICO" ORTIZ
6. HEY
JULIO IGLESIAS
7. MI SON CUBANO
ROBERTO TORRES
8. INCONSOLABLE
GILBERTO MONROIG
9. CARTAS MARCADAS
ISMAEL MIRANDA
10. MENEAME LA CUNA
PETE "CONDE" RODRIGUEZ

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. VUELA COMO EL VIENTO
CHRISTOPHER CROSS
2. AFERRATE A MI AMOR
JIMMY RUFFIN
3. ACERCATE MAS
MANOLO OTERO
4. TODO POR LEYNA
BILLY JOEL
5. PERDIDO EN EL AMOR
AIR SUPPLY
6. BUSCANDO EL RETORNO A TI
SPINNERS
7. DEMASIADO CALIENTE
KOOL & THE GANG
8. Y EL RITMO CONTINUA
THE WHISPERS
9. AMANTE ETERNA, AMANTE MIA
JOSE LUIS RODRIGUEZ
10. NO PUEDO REMEDIARLO
ANDY GIBB

Ventas (Sales)

Chicago

1. UN SENTIMENTAL
JULIO IGLESIAS—CBS
2. TUS OJOS CASTANOS
NELSON NED—Alhambra
3. EL HIJO DE LA MUSIQUERA
LOS HURACANES DEL NORTE—Luna
4. MAMA SOLITA
PEDRITO FERNANDEZ—CBS
5. ELLA
JUAN GABRIEL—Arcano
6. SENOR DE TAL
VICENTE FERNANDEZ—CBS
7. CONSEJOS
LOS TIGRES DEL NORTE—Fama
8. LAURA YA NO VIVE AQUI
GRUPO MAZZ—Cara
9. O EL O YO
ALVARO DAVILA—Profono
10. YA NO QUIERO SER TU AMANTE
GERMAIN—Orfeon

San Antonio

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. EL GORRION Y YO
MANOELLA, TORRES—CBS
3. ENSENAME A OLVIDAR
RAMON AYALA—Freddie
4. MIS LAGRIMAS AMARGAS
GRUPO IMPACTO—Profono
5. INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
6. MI PEQUENITO
ROBERTO PULIDO—ARV
7. COMO YO TE AMO
RAPHAEL—Alhambra
8. SI ME DEJAS AHORA
JOSE JOSE—Pronto
9. HERMOSO CARINO
GRUPO FELICIDAD—Fireball
10. SENORA DE TAL
VICENTE FERNANDEZ—CBS

Sao Paulo

By GRANDE PARADA NACIONAL

1. PLEASE DON'T GO
KC & THE SUNSHINE BAND—CBS
2. FREAK LE BOOM BOOM
GRETCHEN—Building/Copacabana
3. MENINO DO RIO
BABY CONSUELO—WEA
4. BANDOLINS
OSVALDO MONTENEGRO—WEA
5. JUST WHEN I NEEDED MOST
PETFR GRIFFIN—Aquarius
6. RAPPER'S DELIGHT
SUGARHILL GANG—RCA
7. ME ESQUECI DE VIVER
JOSE AUGUSTO—Odeon
8. EU VOU SONHAR
JUANITA—RCA
9. BALLAD POUR ADELINE
RICHARD CLAYDERMAN—Copacabana
10. LADIES NIGHT
KOOL & THE GANG—RCA

Argentina

By AUGUSTO CONTE

1. DESDE EL ABISMO
TORMENTA—Microfon
2. NOCHES CALIDAS DE VERANO
NIGHT—Planet
3. MONTES DE KATMANDU
TANTRA—Phonogram
4. OTRO LADRILLO EN LA PARED
PINK FLOYD—CBS
5. CHICA SEXY
BOB McGILPIN—Interdisc
6. QUIEREME
ANGELA CARRASCO—Microfon
7. NO PARES HASTA CONSEGUIRLO
MICHAEL JACKSON—Epic
8. MUSICA POP
M.—Phonogram
9. HE NACIDO CANTANDO
FRANCO SIMONE—Microfon
10. WAKE UP
IAN DURAND—Epic

Nuestro Rincon

(Continued on page 62)

der. Bueno, ahora todo está saliendo a relucir y parece que será para mejor. Muchos se han enriquecido impunemente con este mercado, de mil maneras distintas y otros han visto el movimiento con una total apatía. Ojalá sea éste el inicio de una nueva era para esta amada industria, tan manipulada por unos, explotada por otros e ignorada por muchos.

También **KC & the Sunshine Band** de T.K. grabaron en Español, tomando en consideración el gran mercado latinoamericano. Llegando en Español se llega más profundo. Por supuesto, la grabación del grupo en Inglés "Please, Don't Go" (Casey-Finch) se encuentra en No. 1 en popularidad y ventas en Brasil, alcanzando cifras impre-

En Brazil

(Continued on page 62)

riodistas hablan de la personalidad sencilla y natural de **Tony Bennett** y de la gran diferencia entre su encanto personal y el de **Frank Sinatra**, cuya anterior visita al Brasil se puede comparar sólo a la de un jefe de Estado en visita a una país "no tan amigo." **Tony Bennett** empieza con éxito sus presentaciones que se extenderán después a los estados de Minas Gerais (Belo Horizonte) y Sao Paulo... En el recién terminado Festival de Jazz, el gran éxito fué de **Peter Tosh**, que como se sabe, es un artista de "reggae" de Jamaica. Los artistas brasileños

más destacados fueron **Egberto Gismonti**, **Hermeto Paschoal** (WEA), **Oswaldinho** (Copacabana) y **Dominguinhos** (Polygram).

En este mes de Mayo, tendremos nuevos precios para los discos y cintas en general. Muchos ejecutivos de la industria están preocupados pues creen que con los precios más altos, la reacción favorable que necesita el mercado para su recuperación será más difícil. La verdad es que el mercado sigue muy mal y las ventas están restringidas sólo a éxitos fuertes, estando en el suelo todas las ventas de material de catálogo.

sionantes en el coloso sudamericano y la versión en castellano del amigo **José Asensi**, titulada "Por favor no te vayas" ha sido lanzada con gran fuerza al mercado latinoamericano por CBS, que está demostrando actualmente una agresividad ilimitada e incomparable. **KC & the Sunshine Band** están preparando una gira que los llevará próximamente a Venezuela, Chile, Argentina y Brasil, donde, indiscutiblemente recogerán buen fruto por su trabajo.

Lanzó Fuentes en Colombia el nuevo larga duración de **Fruko y sus Tesos**, titulado "El Espectacular." Fruko y su grupo acaban de regresar de actuaciones en Lima, Perú, calificadas de muy exitosas. Fuentes también lanzó en Colombia el long playing titulado "20 Años de Éxitos" con la popular **Sonora Dinamita**, con su cantante **Lucho Argáin**. Se han incluido entre los temas "Se fué Carmen," "Hace Diez Años" y "De color de Rosa." La **Sonora Dinamita** tuvo recientemente un éxito espectacular en México y costa oeste de Estados Unidos con "Se me perdió la cadanita"... Y ahora... ¡Hasta la próxima!

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Hey" *

(J. Iglesias-G. Belfiore-
M. Balducci-R. Arcusa)
JULIO IGLESIAS
(CBS)

* Second Time-Segunda Vez

(Regional)

"Vas Por Ahí"

(Roberto Angleró)
SONORA PONCENA
(Inca)

New York, N.Y. (Continued from page 12)

score: Atlantic 19, RW 10.

BITS AND PIECES: Two of the industry's respected trade journalists are moving around. Variety's **Frank Meyer**, veteran of many a NARM affair, is leaving to pursue freelance opportunities, either as a writer or in public relations. He's also written a book—"It's an astrology book for parents of small children," Meyer told New York, N.Y.—which he hopes to sell to a publisher. He can be reached at (212) 799-4382.

Cashbox managing editor **Ken Terry** is moving to Variety as Meyer's replacement.

The Nabisco Corporation is reportedly going to become involved in some sort of record project in the near future in association with an independent production company called General Entertainment Corporation. Both sides confirmed that a project concerning cassettes only is in the works.

The site of the New York Music Task Force Songwriters' Contest finals has been moved to the Grand Finale at 210 West 70th Street. The finals will be held on June 23 at 8:00 p.m.

JOCKEY SHORTS: Elektra is set to release "No Fun," a **Stooges** "greatest hits" LP compiled from the group's long out-of-print albums, "The Stooges" and "Funhouse." Nine cuts in all are included, one of them being a personal favorite of former RW staffer, intimate friend of **Idi Amin** and earth mama **Pat Baird**. That would have to be "I Wanna Be Your Dog." Brings back good memories doesn't it, Pat? . . . Virgin Records has signed **Ian Gillan** to a worldwide recording contract, with an album tentatively set for August release . . . the **Police's Sting** and **Andy Summers** are currently in Ireland writing material for the group's next LP. They'll begin recording in July. No release date set yet . . . Warner Bros. recording artists **Alfred Watson** and **Gina Beasley**, aka **Watson Beasley**, were married April 19 in Cincinnati, Ohio.

Retailers' Memorial Day

(Continued from page 3)

ber of stores are also closing completely on Memorial Day rather than catering to a handful of customers. Among those dealers choosing to stay open there was some head-scratching over the outcome. For instance, Ben Karol, of King Karol in New York, had keyed his optimistic summer projections to an influx of tourist trade, which thus far has failed to materialize. "Business was off," Karol told RW. "We didn't have the tourists we expected. They just weren't around."

On the other hand, the Detroit-based Music Stop chain made a last-minute decision to stay open on Monday, and, according to Gloria Smith, "it was the right move. Sales were excellent and up to our projections. It was one of the best weekends, in terms of sales, that we've had all year." Likewise, 1812 Overture in Milwaukee opened for four hours on Monday with excellent results. "We had a supersale going on in the store," said 1812's Bonnie Biegel, "and considering that we were open for such a short time our figures held up and met our projections."

"Fair" is how Strawberries' Jerry Warren described business. Only one of the Boston chain's four stores was open, and in light of that, Warren said sales "weren't as good as last year, but not bad, considering."

Several retailers who expressed disappointment in weekend tallies did so because a flurry of sales

activity over the past two weeks had raised hopes for a good holiday. "We had two good weeks heading into the weekend," explained Bruce Webb, "but overall business was about the same as last year and the year before. My specials helped keep it going. We also did a pretty good business in accessories—cassettes, batteries and so forth—and that helped us a lot."

"Traditionally the Memorial Day weekend is never a great one for us," said Bill Blankenship of For the Record in Baltimore. "But during the week business had picked up over the previous week, although not by much. Saturday it rained, but Sunday and Monday were nice. I don't think this proves anything except that sometimes people don't even shop when it rains."

"We should have done better," said Waxie Maxie's Ken Dobin. "Over the course of the whole week we were flat compared to last year. Unfortunately we had good weather here. Our best days come when it rains."

At Cleveland's Record Rendezvous Jim Jones reported sales down compared to 1979's, but up over the previous two weeks'. And in assessing the activity in the store over the weekend, Jones pretty much summed up the prevailing attitude among his peers when he stated, "Memorial Day is beginning to become not such an important thing for record retailers."

Turning a Trick



Epic recording group Cheap Trick recently made its first headlining appearance at Madison Square Garden. The group has been touring in support of its latest album, "Dream Police." Pictured backstage are (from left): Al Gurewitz, VP, promotion, E/P/A; Al DeMarino, VP, artist development, E/P/A; Lennie Petze, VP, national A&R, Epic; Robin Zander, Cheap Trick; Lois Marino, manager, east coast publicity, E/P/A; Bun E. Carlos, Rick Nielsen, Cheap Trick; Ray Free, local promotion manager, E/P/A; Bruce Harris, dir., east coast A&R, Epic; Tom Petersson, Cheap Trick; Don Dempsey, senior VP and general manager, E/P/A and Bill Freston, VP, merchandising, E/P/A

Latin American Album Picks

(Continued from page 62)

MARVIN SANTIAGO AND BOBBY VALENTIN

Fania JM 563

Unen sus talentos Marvin y Bobby Valentin, para ofrecernos una producción salsa cargada de ritmo y sabor. Muy buenos arreglos y mezcla salsa. "El Jibaro y la Naturaleza" (E. Jiménez), "Safa Diablo" (R. Angleró), "Hay cráneo" (T. Rodríguez) y otras.

■ Bobby Valentin and Marvin Santiago united efforts and talents, coming up with an excellent salsa production. Superb arrangements! "El Jibaro y la Naturaleza," "Guaraguao" (D.R.), "Bella Mujer" (D.R.), others.

OLGA MARIA

Musart T 10778

Con arreglos de Ch. Ferrer, Gustavo A. Santiago y Mario Tovar, Olga María interpreta baladas con su toque especial. Excelente paquete! "Si te habla de mí" (M. Alejandro-Magdalena), "Quiero sentir" (E. Velázquez), "Será que estoy enamorada" (D. Beigbeder), "No notas que estoy temblando" (Calderón) y otras.

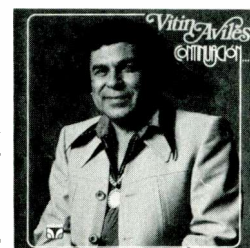
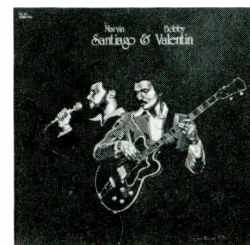
■ With arrangements by Ferrer, Santiago and Tovar, Olga María offers a very commercial package of ballads. "Tener un Hijo Tuyo" (Moreno-Cosentino), "Noche y Día" (E. Velázquez) and "Quisier Morir Contigo" (Alejandro-Magdalena).

CONTINUACION

VITIN AVILES—Velvet 3010

En su acostumbrado estilo, Vitin Avilés brinda aquí una muy comercial producción de boleros. "La gran señora" (V. Ampuero), "El huerfanito" (B. J. Gutiérrez), "No me lo digan" (B. Capó) y "Basta" (D.R.).

■ Vitin Avilés maintains a flow of sales through his boleros performances. Here are quite a few new ones such as "No me lo Digam," "Son las Doce" (M. A. Amadero), "Dueña de mi Corazón" (Delgado), "Uno" (Canaro-Mores-Pela), "Enamorado de Tí" (R. Hernández) and "Ta Bien" (C. Alonso). Arrangements by Ray Santos, R. Hernández and Jerry La Furn.



ASCAP To Hold Membership Meet

■ NEW YORK—A general membership meeting of the American Society of Composers, Authors and Publishers will be held in Nashville, Tennessee on Thursday, June 12, according to ASCAP president Hal David.

David Presides

Slated to begin at 5 p.m. at the Maxwell House Hotel on Metro Center Boulevard, the membership meeting will mark David's first as president since taking office in April. ASCAP writer and publisher members from some 20 states have been invited.

Also attending will be managing director Paul Marks, general counsel Bernard Korman, membership director Paul Adler, southern executive regional director Ed Shea, and director of public relations Karen Sherry. A cocktail reception will follow the meeting.

Regency Signs Stanley

■ LOS ANGELES — Lloyd Segal, president of Regency Records has announced the signing of singer/songwriter James Lee Stanley.

Debut Album

Stanley's upcoming Regency album, entitled "Midnight Radio," is scheduled for release the first week in June. The album was produced by James Lee Stanley and includes guest appearances by Bonnie Raitt, Stephen Bishop, and Pamala Stanley.

Almo/Irving Ups Chelgren

■ LOS ANGELES — Chuck Kaye, president of Almo/Irving Music, has announced the promotion of Linda Chelgren to manager of Almo Publications.

Chelgren, whose background includes tenures at Beechwood Music and Jobete Music, most recently worked in the licensing department of Almo Publications.

ASA Honors Zell Miller



Officers of the Atlanta Songwriters Association pose with Georgia's lieutenant governor Zell Miller, himself an aspiring songwriter, after the group made Miller a lifetime member for his efforts to boost Atlanta and Georgia as music and recording centers. Pictured from left are: Tim Kirby, ASA executive director; Jim Thompson, treasurer; Donna Barnett, secretary; Miller; Julie Thomas, vice president; and Tom Long, president.

Musexpo Canadian Reps

■ NEW YORK — Roddy S. Shashoua, Musexpo president, has announced the appointment of Dominique Zgarka and Michel Zgarka as Canadian area representatives for Musexpo's 6th Annual International Record/Video and Industry Market, to be held at the Americana Bal Harbour Hotel, Miami Beach, Florida, September 26-30, 1980.

As Canadian area representatives, they will be responsible for coordinating the participation and requirements of French and English speaking Canadian representatives.

Dominique Zgarka, representing the Toronto area, can be reached at Suite 815, 85 Tornccliffe Park, Toronto, Ontario, (416) 429-4973. Michael Zgarka, representing the Quebec area, is located at 1421 Crescent St., Suite 6, Montreal, Quebec H3G 2B2, (514) 843-4189.

EMIA/UA Launches Kim Carnes Campaign

■ LOS ANGELES—EMI America/United Artists Records has announced a comprehensive marketing, merchandising and promotion campaign to coincide with the release of Kim Carnes' latest LP, "Romance Dance."

Phase I of the label's campaign involved a promotional tour on which EMI/UA promotion VP Charlie Minor took Carnes to 10 major markets for meetings with key radio personnel. A special release date, June 2, has been set for "Romance Dance" and is the kickoff of a multi-phase program.

Two different size posters will be sent to the retail and radio communities, one 36" x 36", the other 24" x 30". 15,000 easels (die-cuts of the jacket) will also be shipped to the field in attempt at total retail penetration. Ad mats and LP covers will literally be available by the thousands for display at point of purchase.

Ambrosia at RW



With "The Biggest Part of Me" proving their fastest-rising single yet, Burleigh Drummond, David Pack and Joe Puerta of Ambrosia still managed to keep straight faces during a recent huddle with RW's west coast staff. Pictured from left are Burleigh Drummond; Bill Pfordresher, Rubicon Management; RW west coast editor; Sam Sutherland; Joe Puerta; Spence Berland, senior vice president and west coast manager, RW; David Pack; RW research director Jack Forsythe; and Pat McCoy, national promotion director and trade liaison for Warner Bros. Records.

Capitol Release Set

■ LOS ANGELES — Capitol Records, Inc. will release 14 albums in June 1980. Ten are set for release June 9 and the remaining four are set for release June 23.

The June 9 releases are: "Take What You Find" by Helen Reddy; "Amy Holland" by Amy Holland; "Dreamers Matinee" by Don Schlitz; "Careful" by Motels; "About Face" by Face Dancer; "Endangered Species" by Klaatu; the "Up The Academy" soundtrack LP, featuring various artists; "Somethin' 'Bout You Baby I Like" by Glen Campbell; "Sun Over The Universe" by Sun and, on Sunbird Records (distributed by Capitol), "A Sure Thing" by Freddie Hart.

Set for release June 23 are: "Up" by Le Roux; "Changin' All The Time" by La Costa; "For The Sake Of Love" by Donna Washington; and "Twice As Sweet" by A Taste Of Honey.

Epic Promotes Reilly

■ NEW YORK — Doreen Reilly has been appointed to the position of associate director, A&R, east coast, Epic Records. The announcement was made by Bruce Harris, director, A&R, east coast, Epic Records.

Reilly will be responsible for auditioning new artists and making recommendations for signings to the Epic roster. She will also seek out songs and producers for signed artists and will serve as A&R coordinator for various Epic artists. Since 1978 Reilly has held the position of manager, A&R, east coast, Epic Records. She joined Epic Records in 1973.

Cohan Joins ATI

■ NEW YORK — William Elson, vice president of American Talent International, has announced that Ronnie Cohan has joined the company as a booking agent.

Cohan was formerly with ICM, where for six years he worked with many of their top acts.

Col Pictures Sets Home Video Products

■ NEW YORK — Columbia Pictures unveiled its first major acquisition of home video product last week via a pact bringing rights to 42 film titles from Cinema 5.

The agreement, reportedly totalling about \$1 million for the package, awards the film studio exclusive videocassette rights to those titles, and non-exclusive videodisc rights.

Among the titles included in the acquisition are such features as "A Special Day," "Pumping Iron," "Gimme Shelter," "The Garden of The Finzi-Continis," "The Man Who Fell To Earth" and "Scenes From A Marriage." Columbia will bow an initial release of approximately 20 titles, with the first orders to be taken during the upcoming Consumer Electronics Show in Chicago later this month.

Concurrent with the Columbia acquisition, Cinema 5 has also entered an agreement with Time-Life, awarding that firm with exclusive mail-order rights to the same package of titles.

Crosslight Mgmt. Bows

■ NEW YORK—Peter Golden and Bill Siddons have announced the formation of Crosslight Management Ltd. The new firm will share the existing offices of Peter Golden and Associates, Inc., at 1592 Crossroads of the World, Hollywood, Ca. 90028.

First clients for the new partners are Jesse Colin Young, Poco and producer/engineer Greg Ladanyi.

Staffing the new personal management office are Stephen Pillster and Bonnie Halpern. Pillster joins as an associate following his recent stint managing Van Morrison in Europe and America. Halpern comes from New York where she served in the office of the president at CBS Records.

Problem Solving To Key Natl. Gospel Radio Meet

■ DALLAS—The agenda for the 1980 National Gospel Radio Seminar slated for July 18-20 at the Dunfey Dallas Hotel here will focus on problem solving in the key areas of sales and programming.

Mike Sears, president and general manager of WAEC in Atlanta, will deliver the keynote address, followed by in-depth sessions on "Sales Motivation" and "Sales Skills" conducted by Karl Kettering, sales manager of WBYO in Boyertown, Pa. The next day will be devoted to programming with teaching sessions on the communication process, on-air promotion, format construction, Christian music programming and production. The panel for this discussion will include John Young, PD, WZGC, Atlanta; Bob Christie, former PD, WHDH, Boston; Larry Alford, OM, KXYZ, Houston; Gary McCartie, former OM KBIG-KBRT, Los Angeles; Craig Hodgson, radio network director, Christian Broadcasting Network; and David Benware, president, Benware & Assoc., and owner of KBHL in Lincoln, Neb. A roundtable question-and-answer session featuring the same panel will follow. July 20 sessions include "Building an Image" conducted by Courtland Newton, Jr., Daniel J. Edelman Public Relations; "State of the

Music Industry," with an as-yet unnamed panel of record company executives; and "Where Do We Go from Here," a review of the seminar.

The banquet to be held the evening of July 19 and will be highlighted by the "Broadcaster of the Year" awards and a new talent show. A confirmed list of artists for the show will be released later.

Registration for the seminar, which will again precede the Christian Booksellers Association convention to be held here, is July 17. Registration fee before June 20 is \$100, after that date \$125. Successive company registrations are \$25 less.

Graham To Address NRB/NAE Convention

■ WASHINGTON, D.C.—The National Association of Evangelicals and National Religious Broadcasters will hold a joint convention January 25-28, 1981, here at the Sheraton Washington Hotel. Evangelist Billy Graham will be a featured speaker at the convention, which has "Church and Media—Partners in World Evangelization" as its theme.

The four-day event, highlighted by the annual NRB Congressional Breakfast and FCC Luncheon, will feature plenary sessions and workshops.

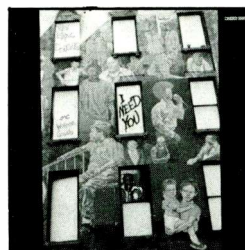
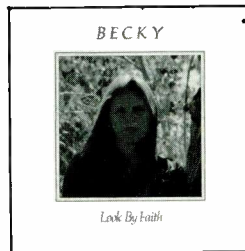
Gospel Time

By MARGIE BARNETT

■ WWGM Radio in Nashville in cooperation with Opryland USA is presenting Freedom Festival 1980 at the Opry House July 4. Three concerts throughout the day will feature Larnelle Harris, the Cruse Family, the Nashville Gospel Ensemble, the Cumberland Quartet, and Grady Nutt acting as emcee. Dallas Holm and Praise will perform at the evening concert, during which a live album will be recorded for release later this year. Showtimes are 11:30 a.m., 2 p.m. and 7 p.m. . . . A special gospel singing celebration was held May 23 for WDAO, Dayton radio personality Jim "Gospel Man" Johnson in Dayton with Bobby Jones & New Life, Becky Fender, and the Evening Stars. Johnson was also honored by the city of Columbus when Mayor Tom Moody proclaimed April 13, 1980 as Jim Johnson Day.

Rick Sandidge of Sword Records has signed a distribution deal with Distribution by Dave. The first Sword LPs to be distributed are "Morning Dove" by Bill Barnes and "Evening Pastoral" by Rob Casels . . . The Wall Brothers (Greentree) have signed a booking and management agreement with the Malcolm Greenwood Agency in Atlanta . . . Music from the Sparrow children's LP, "Sir Oliver's Song," by Candle, received its world premiere live performance during the 1980 MusiCalifornia gathering at the Hyatt Regency in Los Angeles. Young people from the First Baptist Church of Van Nuys performed under the direction of O.D. Hall, Jr.

Gospel Album Picks



LOOK BY FAITH

BECKY—Light LS 5764 (Word)

Packed with self-penned tunes, Becky Urgartechea's debut light LP is a strong one. Demonstrating exceptional vocal skill, Becky moves easily through pop, rock and country styled tunes. "Tell All The World" and "Little Bit Of Faith" are top cuts.

I NEED YOU

ISAAC DOUGLAS—Creed 3097 (Nashboro)

Douglas makes a successful blend of the old and new sounds in black gospel. Representative tunes are "I'll Go Anywhere," "I'll Live For Him Always" and "Keep On Working For The Lord."

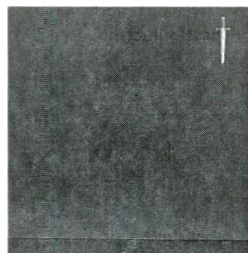
(Continued on page 67)

Contemporary & Inspirational Gospel

JUNE 7, 1980		JUNE MAY	
7	24	7	24
1	2	1	2
2	1	2	1
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4	6	4	6
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40	35	40	35

Gospel Album Picks

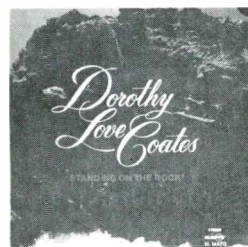
(Continued from page 66)



AIM FOR THE HEART

PAUL CLARK—Seed PSR 008 (Word)

The true quality of this LP lies in the superbly crafted songs penned by Clark and given contemporary musical dress. The title cut, "Your Loving," "Transformation" and "Author Of Love" (with Kelly Willard) are standouts.



STANDING ON THE ROCK

DOROTHY LOVE COATES—Savoy SL 14570 (Arista)

Solidly steeped in tradition, Coates' guttural sound is the epitome of black gospel. The title cut, "A Child Of God" and "Where Shall I Be" are prime selections.

Soul & Spiritual Gospel

JUNE 7, 1980

JUNE 7	MAY 24	
1	2	I'LL BE THINKING OF YOU ANDRE CROUCH/Light LS 5763 (Word)
2	3	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
3	4	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Saoy SL 14527 (Arista)
4	1	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217
5	6	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
6	5	TRAMAINE TRAMAINE HAWKINS/Light LS 5760 (Word)
7	7	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
8	8	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
9	12	IT STARTED AT HOME JACKSON SOUTHERNAIRES/Malaco 4366
10	13	TRY JESUS TROY RAMSEY & THE SOUL SEARCHERS/Nashboro 7213
11	11	AT THE MEETING ERNEST FRANKLIN/Jewel 0151
12	9	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
13	16	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
14	17	FIRST CLASS GOSPEL WILLIAMS BROTHERS/Tomato TOM 7036 G
15	15	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362
16	18	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
17	10	LIFE IS FRAGILE . . . HANDLE WITH PRAYER MYRNA SUMMERS/Savoy SL 14509 (Arista)
18	14	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
19	24	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209

20	21	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
21	20	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
22	23	WITHOUT YOU WHAT WOULD I DO TESSIE HILL/MCA 3204
23	27	SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
24	19	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
25	—	I NEED YOU ISAAC DOUGLAS/Creed 3097 (Nashboro)
26	—	IF YOU CAN MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY DONALD VAILS CHORALEERS/Saoy SGL 7039 (Arista)
27	31	WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
28	—	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
29	36	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
30	33	THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro)
31	30	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
32	29	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
33	22	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
34	25	STAYIN' STRONG BRIGHT STARS/Nashboro 7221
35	26	I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
36	38	REACHING OUT WILLIAMS BROTHERS/Nashboro 7223
37	33	YOU BRING THE SUN OUT JESSY DIXON/Light LS 5747 (Word)
38	34	DON'T FORGET TO PRAY VIOLINAIRES/Jewel 0152
39	32	SOMETHING WITH ME REV. MACCO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SL 14540 (Arista)
40	38	25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/Savoy SGL 7041 (Arista)

Savoy Taps McCloud

■ ELIZABETH, N.J.—Fred Mendelsohn, president of Savoy Records, has announced the appointment of Arnold McCloud as director of promotion and publicity for the label.

Impact Inks Harris

■ NASHVILLE—Mike Cowart, executive senior vice president of the Benson Company, has announced the signing of Larnelle Harris to a recording agreement with the Impact label.

Radio Replay (Continued from page 32)

the only station I find worth listening to around here." Ah, if only all listeners were so devoted! Radio Replay wonders what Flynn will do if the station undergoes a major format change? . . . When it became apparent that Philadelphia's WZZD would be programming religious shows with its sale to Communicon Corp., the city's WCAU-FM decided to spend a few dollars on a unique salvage operation. 'CAU bought spots aimed at Wizzard 100's soon to be alienated disco audience, advertising their own "Fascinatr' Rhythm" format . . . Three actors from TV's "WKRP In Cincinnati" got a taste of real radio May 20th when they appeared on KMEL in San Francisco . . . Other not-quite-real DJ's last week included the **Jags** on WBAB and **Benny Mardones** on WLIR, both Long Island AOR stations . . . **Bob Laws**, PD of WWRL in New York, has developed an ambitious running feature: an anthology of black music from the thirties to the present, with interviews, historical spots and music. WWRL, programming black music since 1964, can claim to be part of that history . . . WMMS-FM/in Cleveland recently hosted an interview with **Miss Lillian**, the Presidential mother, who wasn't shy about her opinions on two of the Democratic party's former Presidents. "I didn't think **Franklin Roosevelt** was very hot," she informed listeners, "and I didn't know **Truman** was a good president until he was dead . . . The Black Music Association's upcoming second annual Conference, to be held June 26-30 at the Sheraton Washington Hotel, will feature several panels of interest to black radio. Among the topics to be covered are: Ownership by minorities of broadcast properties; the 1979 World Administrative Radio Conference; Programming black music in the '80's (co-chaired by **Jim Maddox**, Sr. vice president of KMJQ); and FCC, black radio and the black community.

WEA, Capitol Up Wholesale Prices

(Continued from page 3)

Introduction of the new line is effective immediately, with all invoicing and returns authorizations for the affected titles now being made according to WEA's \$5.98 schedule. Wholesale price increases for other product are not being carried over to the new price category.

To kick off the line, WEA also announced a limited time sales program, which went into effect concurrent with the new schedule Tuesday (27), and will continue through June 13. Accounts will be permitted to purchase quantities of the \$5.98 product at a five percent discount, with orders limited to no more than two times the account's purchased of those titles during the preceding 90-day period.

Back orders will be carried until June 27, at which time any unfilled orders will be canceled. The new \$5.98 line will be subjected to the same returns control formula already in effect for other WEA titles.

Included in WEA's \$5.98 catalogue are 128 titles carrying that list, along with a single \$6.98 item, George Benson's two-disc "Livin' Inside Your Love" (Warner Bros.).

Among the Atlantic, Elektra/Asylum and Warner Bros. titles listed are selected catalogue

sellers by ABBA, AC/DC, Average White Band, Bad Company, Chuck Berry, Black Sabbath, Debby Boone, Buffalo Springfield, George Carlin, Harry Chapin, Billy Cobham, Joe Cocker, Judy Collins, Alice Cooper, Bill Cosby, King Crimson, Devo, Doobie Brothers, The Doors, The Drifters, Eagles, Firefall, First Edition, Roberta Flack and Fleetwood Mac.

Other featured artists include Crosby, Stills, Nash and Young; Emerson, Lake and Palmer; England Dan and John Ford Coley; Foghat; Michael Franks; Peter Gabriel; J. Geils Band; Genesis; The Grateful Dead; Arlo Guthrie; Hall and Oates; Emmylou Harris; Richard Harris; Jimi Hendrix; Dough Karshaw; Gordon Lightfoot; Little Feat; Lobo; Manhattan Transfer; Steve Martin; Bette Midler; Charles Mingus; Joni Mitchell; Van Morrison; Graham Nash; Willie Nelson; Tony Orlando and Dawn; Pointer Sisters; Jean Luc Ponty; John Prine; Eddie Rabbit; Bonnie Raitt; Ramones; Kenny Rankin; The Rascals; Leon Redbone; Linda Ronstadt; Todd Rundgren; Leo Sayer; Sex Pistols; Carly Simon; Percy Sledge; Rod Stewart; Talking Heads; James Taylor; Tom Waits; Joe Walsh; Gary Wright; Yes; Frank Zappa; Warren Zevon, and ZZ Top.

Record World Country

Old Glory, J.R. Ewing Figure Prominently in New Releases

By AL CUNIFF

■ NASHVILLE — Old Glory and J.R. Ewing, the oil baron people love to hate on TV's "Dallas," both find themselves topics of a rash of recent single releases in the country field.

CBS Records seems to have "cornered the market" on the patriotic front with three recent issues: Johnny Cash's "Song of the Patriot," the Charlie Daniels Band's "In America," and Chuck Woolery's "The Greatest Love Affair." Coauthored by Marty Robbins, Cash's "Patriot" features a fife and drum spirit; Daniels' tune brought the crowd to its

feet during the May 1 Academy of Country Music Awards Show and was rush-released due to radio demand; TV game show host Woolery makes his single debut with a recitation song co-written by Billy Sherrill.

Other recent patriotic entries include "Don't Tread on Me," by Billy Joe Clayton, on Buzz Records, which opens with military drums and a reference to Valley Forge; Frank Rich's "Wake Up America," on Stargem, which cites world problems and asks the country to wake up before its too late; and "Uncle Sam Wants You," by Mike Capitaine, on the ECI label, which tells of a beer-drinkin' boy grabbed by Uncle Sam who is about to be turned into a man.

J.R. Ewing may be hated by millions of viewers, but it's obvious that a lot of people want to hear more about him, because at least

(Continued on page 70)

Performers Set for CMA Reunion Show

■ NASHVILLE — The Country Music Association has announced that its Reunion Show, to be held during Fan Fair on Saturday, June 14 from 2 to 4:30 p.m., will feature several of the 100 "Reunionnaires" who will attend Fan Fair. They are: The Bailey Brothers, Jean Chapel, Zeke Clements, Smokey Dawson, Hank Garland and the Sugarfooters, Hard Rock Gunter, "Fiddling" Sid Harkreader, Paul Howard, Laura Lee McBride, Patsy Montana, Kitty Wells and Johnny Wright, Boxcar Willie, Doc and Chickie Williams, Lulu Belle and Scotty Wiseman, and the First Texas Troubadour reunion.

For the third consecutive year, the Reunion Show is being written and produced for the CMA by veteran radio air personality and DJ Hall of Fame member Biff Collie. Other members of the DJ Hall of Fame acting as masters of ceremony will be "Uncle Joe" Allison, Hugh Cherry, and Grant Turner.

Milsap To Perform In NARAS Benefit

■ NASHVILLE — RCA recording artist Ronnie Milsap will perform in a special benefit show for the Nashville chapter of the National Academy of Recordings Arts and Sciences on June 16 at 8 p.m. in the Tennessee Ballroom of the Opryland Hotel here.

Songwriter / performer Paul Craft will be the guest star of the show, which will be broadcast live over WSM radio.

NARAS expects an audience of about 1500 for the event. Tickets at \$7 each are available at the Opryland Hotel, the Grand Ole Opry ticket office, Nashville's NARAS office, and Nashville's third National Bank.

Murray Makes Opry Debut



Anne Murray met with Nashville music executives after her recent premiere concert at the Grand Ole Opry House. The Capitol Records artist was greeted at a reception at the Opryland Hotel by (from left) Jerry Seabolt, national director country promotion, Capitol/EMI/UA; Mrs. Mike Milom; Mike Milom, Country Music Association legal counsel; Lynn Shults, vice president Capitol/EMI/UA Nashville; Murray; Phyllis Shults; Mrs. Joe Talbot; Joe Talbot, CMA board member; and Ed Benson, CMA associate executive director.

Nashville Report

By AL CUNIFF

■ THERE'S GOLDSBORO IN THEM THAR HILLS: We're going to be seeing and hearing a lot more from Bobby Goldsboro in weeks to come. Larry Butler recently produced Bobby on sides that will result in a CBS/Curb single (the first release on that new label) by the end of June, and an LP to follow. "I have been doing talk shows all along, but I've held off doing music on TV because for contractual reasons I didn't have a release to link the appearances to," Goldsboro explained. "I taped a 'Dinah' show that should air in early July, and I'll do the 'Tonight' show the end of June or early July." Bobby's name has not exactly been off the charts—he penned "The Cowgirl and the Dandy," which Brenda Lee rode up the charts recently.

TENNIS NETS \$ FOR CHARITY: The recent (May 20-22) Music City Tennis Invitational netted (ouch) about \$13,000 for Nashville's Memorial Hospital. The money will go toward a family waiting center for the critical care unit. Winners and their categories are as follows: Music/Music Sharps, Allen Dick and James A. Dick; Music/Music Flats, Phil Ehart and Clay Schell; Music/Open Sharps, Dave Rowland and Gene Morris; Music/Open Flats, David Skepner and Charlie Cates; Mixed Flats, Julie Haley and Harold Bradley; Mixed Sharps, Margaret Ann Warner and Duard Sullivan; and Music/Open Highnotes, Mick Lloyd and Jerry Klein.

STAR TRACKS: July is going to be Eddie Rabbitt month, for all practical purposes. The Elektra recording artist is slated for a "People" magazine profile in the July 7 issue, he'll have his own NBC-TV prime

(Continued on page 72)

PICKS OF THE WEEK

SINGLE
Epic

GEORGE JONES AND JOHNNY PAYCHECK, "WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL)" (prod.: Billy Sherrill) (writers: D. Goodman, R. Schulman) (Pi-Gem, BMI) (2:25). These veteran song stylists have a great time trading barbs in this gritty, rockin' tune. A soulful chorus provides excellent backup to the humorous lyric. Epic 9-50891.

SLEEPER
Elektra

PENNY DE HAVEN, "BAYOU LULLABY" (prod. Snuff Garrett) (writers: C. Crofford, S. Garrett) (Peso/Warner - Tamerlane / Bronco, BMI) (2:39). Penny does a good job with this bright song with a cajun influence. The cut, taken from the "Bronco Billy" soundtrack, also features good fiddle work and a memorable bridge. Elektra 46645.

ALBUM
Hank Williams Jr., "HABITS OLD AND NEW." Hank Jr. should continue to expand his following with this outstanding album that touches all the bases: rockers, ballads, a couple of Hank Sr. songs, and a string of solid lyrics guaranteed to make an impact on you. Highlights: "Old Habits," "Move It On Over," and "If You Don't Like Hank Williams." Elektra 6E-278.



Country Hotline

By MARIE RATLIFF

Larry Gatlin — "We're Number One"

Reba McEntire — "(You Lift Me) Up To Heaven"

Billy "Crash" Craddock — "Sea Cruise"



Reba McEntire

WSM, KKYX, WCMS, WIVK, WPNX.

Reba McEntire has her best ever, with immediate adds at WFAI, KEBC, WGTO, KSO, KRMD, WBAM, WJQS, KFDI, KRAM, WDEN, WXCL, KBUC, KKYX, KLLL, WIVK, WSLR, WPNX.

Larry Gatlin comes back with a hope fully prophetic title, "We're Number One," now airing at KXLR, KHEY, KCKC, KMPS, KNIX, KEEN, WTMT, KEBC, KVOO, KWJJ, WJQS, KFDI, WPLO, WXCL, KBUC,

Crash Craddock has a remake on the '60s hit "Sea Cruise," already added at WQIK, WSDS, WTMT, KSO, WUNI, WQQT, WIRK, WESC, WDEN, KRMD, KBUC, WSM, WPNX.

After awhile away from the recording end of the business, Gary Stewart is back with "Cactus and a



Eddy Raven

WTSO, KFDI, KBUC.

Rose" at KRMD, WGTO, KEBC, WIRK, KLLL, KBUC, KSSS, KFDI, KRAM, KSO. Newcomer Steve Douglas has several adds on "This Is Time;" chalk up KIKK, KFDI, WWVA, WPNX, WWOK, KMPS, WSLC, WSDS, KEBC, KKYX.

Eddy Raven has a strong start on "You've Got Those Eyes" at WYDE, WSDS, KXLR, KD JW, KMPS, WKKN, WSM, WTMT, KKYX, WPNX, WUNI, KRMD, KEBC, KVOO,

Loretta Lynn is back in the winning groove with "Naked In The Rain" at WBAM, KSO, KRMD, WUNI, WTMT, WQQT, WMZQ, WKKN, KNIX, WIRK, WSAI, KRAK, KLAC, WYDE, WQIK, WSDS, WMNI, WTSO, WXCL, WSM, WCMS.

Super Strong: Waylon Jennings, Alabama, Dottie West, Charlie Daniels Band, Johnny Duncan, Freddie Hart.

New duo combination David Allan Coe and Bill Anderson getting play on "Get A Little Dirt On Your Hands" at WCXI, KXLR, KHEY, KMPS, KVOO, WSM, WPNX. Another duo of established acts, George Jones & Johnny Paycheck, team up again with early adds at KEBC, KSO, WBAM, KFDI, WCMS, WPNX.

SURE SHOTS

George Jones & Johnny Paycheck — "When You're Ugly Like Us (You Just Naturally Got To Be Cool)"

LEFT FIELDERS

Penny DeHaven — "Bayou Lullaby"

John Denver — "Dancing With The Mountains"

Johnny Russell — "We're Back In Love Again"

Peggy Sue — "Why Don't You Go To Dallas"

AREA ACTION

Max D. Barnes — "Cowboys Are Common As Sin" (KFDI, KVOO, WSDS)

Lynn Bailey — "The Best Is Yet To Come" (WSDS, KSOP, WPNX)

Jim West — "When We're Makin' Love" (KVOO, WSDS, WSLC)

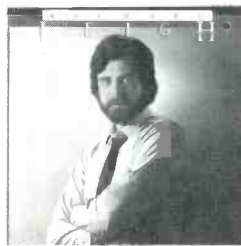
Country Album Picks



LONELY HOTEL

DON KING—Epic NJE 36469

Tasteful production is well suited to King's sincere, crisp vocals here. Material culled from a variety of proven writers includes Bob McDill's mellow "Ain't It Amazing," Dan Fogelberg's "Anyway I Love You" and the Harris-Stegall title cut.



RICHARD LEIGH

United Artists LT-1036

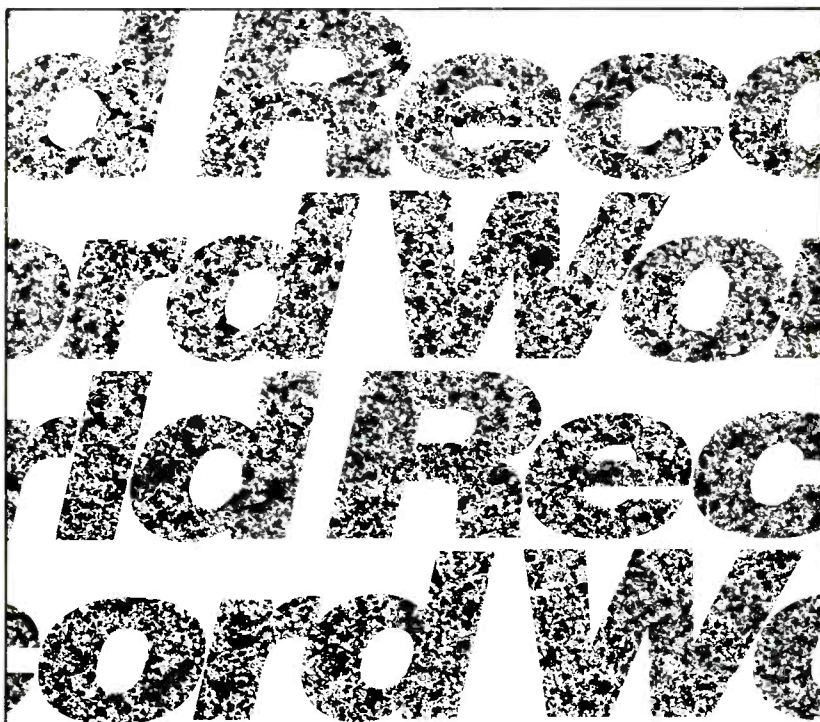
The deft touch of producer Allen Reynolds adds much to this LP, which couches Leigh's unique, intimate vocals in classy material such as "Maybe Tomorrow," "In the Arms of a Pretty Gal," "If It's So Easy," and "I've Come a Long Way."



NEW YORK WINE AND TENNESSEE SHINE

DAVE ROWLAND & SUGAR—RCA AHL1-3623

Designed for easy, pleasant listening, this offering contains more mellow material by this smooth act. Best cuts include "Delta Queen," "Learnin' to Feel Love Again," "Make Believe It's Your First Time," and the title song.



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Record World

Nashville Honors Marie Ratliff



Marie Ratliff, research editor for Record World in Nashville, was feted May 23 on the occasion of her 10th anniversary with the magazine. Music dignitaries from throughout Nashville attended the reception held at ASCAP's offices. Pictured from left are Nashville Mayor Richard Fulton presenting Ratliff with a proclamation naming May 23 Marie Ratliff Day in Nashville; ASCAP Nashville PR director John Sturdivant, Ratliff, ASCAP southern regional director Ed Shea, RW vice president and southeastern manager Tom Rodden with a special tribute plaque from ASCAP; Nashville Sheriff Fate Thomas presenting Ratliff with a key to the city jail; ASCAP assistant director Connie

Bradley, RCA Nashville's division vice president of marketing Joe Galante, Ratliff, RCA Nashville's director of marketing development Dave Wheeler; CBS Nashville's director of marketing Roy Wunsch, Ratliff, CBS Nashville's director of artist development Mary Ann McCready; SESAC's country director Dianne Petty, Ratliff, ASCAP's Connie Bradley, April/Blackwood's general professional manager Judy Harris, Nashville Songwriter's Association executive director Maggie Cavender; Capitol/EMI/UA national country promotion director Jerry Seabolt, Walter Campbell, Jensing, Ratliff; Elektra/Asylum marketing director Nick Hunter, Ratliff, and independent producer Eddie Kilroy.

CMA Offering New Promo Film

■ NASHVILLE — The Country Music Association has announced that its new promotional film, "The Music For The Times," is now available to CMA members. The motion picture was designed to sell country music to advertisers, merchandisers and media. Videocassettes or 16mm film copies may be purchased at cost or borrowed from CMA for short-term use by paying the cost of postage and handling.

Included in the presentation are scenes from movies, television shows, concerts, and national ads featuring country artists. The presentation was introduced at the CMA's recent quarterly board meeting in Washington, D.C.

Jones-Hawkins Agency Formed in Nashville

■ NASHVILLE — Eloise Jones-Hawkins announces the formation of the Jones-Hawkins Agency, which she will direct from the company's new offices at 50 Music Square West.

Formerly director of fairs at the Dick Blake Agency, Jones-Hawkins, daughter of Grandpa Jones, will manage and book Jones and the Jones Family, and will set fair dates for other artists. She will also represent the catalogue of the Loray El Marlee publishing company, which she co-owns with Grandpa Jones.

Talent Announced for Willie Nelson Picnic

■ AUSTIN—Organizers of the 8th annual Willie Nelson Fourth of July Picnic have announced the talent lineup for noon to midnight festival planned for the Pedernales Country Club, 27 miles west of Austin, Texas.

Artists

Slated to perform at the July 4 event are: the Charlie Daniels Band, Ray Price, Asleep at the Wheel, Don Bowman, Ernest Tubb, Leon Russell, Merle Haggard, Delbert McClinton, and Johnny Paycheck.

Tickets, \$12.50 in advance and \$15 at the gate, are available by writing Willie's Picnic, P.O. Box 550, Austin, Texas 78789, or by calling (512) 264-1231.

Old Glory, Ewing

(Continued from page 68)

three new singles focus on this "Dallas" baddie. Peggy Sue's "Why Don't You Go to Dallas," on Door Knob, rips into her unfortunate target with such lines as "Your friends get such a screwin', your last name should be Ewing." Gary Burbank's Ovation single "Who Shot J.R.?" seeks to capitalize on the air of mystery surrounding this season's final "Dallas" episode, in which J.R. is gunned down by a mystery assailant. Erin Wayne's "Talkin' 'Bout J.R.," on Common Ground, also rips into the wheelin', dealin' Ewing.

Country Radio Makes Major Market Inroads

(Continued from page 32)

they has controlling interest (ironically, it is Autrey's first country station).

Traditional Sounds

Nelson Hobdell, who is now programming WCRP in Philadelphia, is also convinced that traditional country music is in demand in the market, and he has been experimenting with different proportions of older and current records. "The charts mean nothing here," he stated. "People find it difficult to even buy the records . . . I'm concentrating on playing the genre rather than doing chart music." Hobdell is currently building a basic library on tape, concentrating on "melodic and relatively smooth country, such as Don Williams, Jim Reeves or Red Price."

At New York's immensely successful country station WHN, program director Ed Salamon is acutely aware that his listeners' taste runs in different directions. "Nobody is more like us than us in terms of playing things that might be considered pop by the country community," said Salamon.

Crossovers

The WHN PD is most conscious of "pop" records that cross onto the country charts, and he can give instances where WHN led off records such as Debby Boone's "You Light Up My Life," which went on to become a country

hit. "Country programmers don't get pop service," stated Salamon, "and that inhibits the crossover from pop to country. It all has to do with the politics of country music as a Nashville institution. Do major record labels keep their black music divisions in Philadelphia?"

Research Is Key

Salamon's comments point to the difficult question of when a radio station ceases to become a "country" station. In terms of programming, however, it's purely an esthetic question. Every programmer surveyed by Record World emphasized the need to keep in touch with listener requests, and most stressed the importance of any kind of listener research. It's a simple fact of life to programmers, country or not: no matter what trends might be taking place nationwide, every market is an entity unto itself.

(The number and kinds of venues featuring live country music has increased dramatically in the past year. Theme parks, supper clubs, theatres, ballrooms and even colleges are now having huge successes with country music shows. Next week, Record World will examine both sides of this multi-billion dollar business, the booking agencies and the venues, in the last part of its series on the growth of country music.)

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY RUSSELL—Mercury 57026

WE'RE BACK IN LOVE AGAIN (prod.: Jerry Kennedy) (writers: G. Martin, S. Throckmorton) (Tree, BMI) (3:12)

A pretty ballad that rejoices over regaining that lost love. Russell's clean, sure vocal is backed by his wife, Beverly Heckel, and by the song's co-writer, Sonny Throckmorton.

KEITH STEGALL—Capitol P-4874

GOODBYES DON'T COME EASY (prod.: Charlie Monk & Keith Stegall) (writer: K. Stegall) (Blackwood, BMI) (3:34)

Stegall's clean, up-front voice rides atop an easy rhythm track with a trace of an Eagles influence.

PEGGY SUE—Door Knob 80-131

WHY DON'T YOU GO TO DALLAS (prod.: Gene Kennedy) (writers: B. Landon, J. Landon) (Chip 'n Dale/Janis, ASCAP) (3:16)

This is the ultimate put-down—Peggy Sue tells her man he's so bad he ought to join up with J. R. Ewing! A saucy song peppered with one-liners.

BRIAN COLLINS—RDS 2033

I LOVE YOU (prod.: Brian Collins & A. V. Middelstedt) (writer: B. Collins) (Beef Baron, BMI) (no time listed)

Collins lends extra meaning to the uncomplicated message with his strong, sexy vocal, which has more than a touch of Presley to it.

DANNY WOOD—RCA JH-11968

A HEART'S BEEN BROKEN (prod.: Jim Vienneau) (writers: C. Stewart, D. Wood) (Hall-Clement/Upstart, BMI) (2:46)

The band of gold takes another beating in this quiet, sultry ballad that exhibits Wood's good range.

JOHN DENVER—RCA PB-12017

DANCING WITH THE MOUNTAINS (prod.: Milton Okun) (writer: J. Denver) (Cherry Lane, ASCAP) (3:21)

Denver mixes several styles in this uptempo celebration of the great outdoors.

ISAAC PAYTON SWEAT—Blue Island 001

YOU STILL KNOW THE WAY TO MY HEART (prod.: John Owens & Johnny Winter) (writers: C. Kelly, J. Didier) (Bobby Goldsboro, ASCAP) (2:59)

You'll find no unnecessary frills on this fine country ballad sung by a man who tells us why he's hooked on his woman.

MARVIN RAINWATER—Okie 1957

HENRYETTA (prod.: not listed) (writers: M. Rainwater, D. Siegenthaler) (Brave/Big Valley, BMI) (2:12)

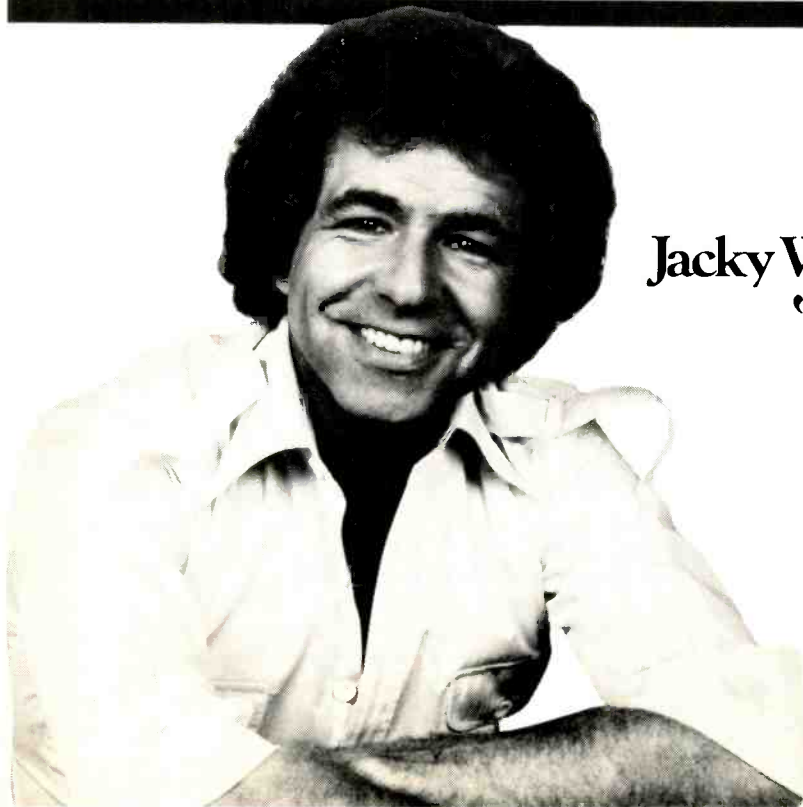
A happy, romping, tongue-in-cheek poke at a stodgy Texas town where "they don't allow no dancin'."

'Bandit' Biggies



Don Williams, director Hal Needham, and actor Dom DeLuise are pictured during a lull in the filming of "Smokey & The Bandit II," a Universal Pictures release set for July release. Williams was on location with the film in Florida this spring; it was his second movie project with "Bandit" star Burt Reynolds. Williams co-wrote and performed the song "To Be Your Man," featured in the film.

WARD'S OUT!



Jacky Ward's fastest moving single ever,
"Save Your Heart For Me."

#57022

RECORD WORLD 43

(Country Singles)



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Record World Country Albums

JUNE 7, 1980

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

JUNE 7	MAY 31				WKS. ON CHART
1	1	GIDEON			
		KENNY ROGERS			
		United Artists			
		LOO 1035			
		(7th Week)			8
2	2	THE GAMBLER	KENNY ROGERS/United Artists	LA 834 H	77
3	5	KENNY	KENNY ROGERS/United Artists	LWAK 979	38
4	4	URBAN COWBOY	(ORIGINAL SOUNDTRACK)/Asylum DP 90002		4
5	3	GREATEST HITS	WAYLON JENNINGS/RCA	AHL1 3378	57
6	19	STRAIGHT AHEAD	LARRY GATLIN/Columbia	KC 36250	34
7	7	SOMEBODY'S WAITING	ANNE MURRAY/Capitol	SOO 12064	5
8	6	COAL MINER'S DAUGHTER	(ORIGINAL SOUNDTRACK)/MCA	5107	11
9	8	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/			
			Columbia	JS 36327	21
10	10	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca	NBLP 7207	10
11	13	TEN YEARS OF GOLD	KENNY ROGERS/United Artists		
			LA 835 H		124
12	12	DOLLY, DOLLY, DOLLY	DOLLY PARTON/RCA	AHL1 3546	6
13	11	STARDUST	WILLIE NELSON/Columbia	KC 35305	108
14	14	TOGETHER	OAK RIDGE BOYS/MCA	3220	14
15	9	MILSAP MAGIC	RONNIE MILSAP/RCA	AHL1 3563	10
16	18	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros.		
			BSK 3422		3
17	15	THERE'S A LITTLE BIT OF HANK IN ME	CHARLEY PRIDE/RCA	AHL1 3548	14



CHARTMAKER OF THE WEEK

18	—	MUSIC MAN			
		WAYLON JENNINGS			
		RCA	AHL1 3602		1



19	20	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia	KC 34326	79
20	22	THE WAY I AM	MERLE HAGGARD/MCA	3229	7
21	24	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists	LOO 982	31
22	23	THE OAK RIDGE BOYS HAVE ARRIVED	MCA	AY 1135	61
23	17	AUTOGRAPH	JOHN DENVER/RCA	AHL1 3449	14
24	27	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol	ST 11743	120
25	21	HEART & SOUL	CONWAY TWITTY/MCA	3210	14
26	28	DALLAS FLOYD	CRAMER/RCA	AHL1 3613	3
27	25	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia	JC 36203	36
28	26	WILLIE NELSON SINGS KRISTOFFERSON	Columbia	JC 36188	29
29	41	JUST GOOD OL' BOYS	MOE BANDY & JOE STAMPLEY/Columbia	JC 36202	34
30	31	SPECIAL DELIVERY	DOTTIE WEST/United Artists	LT 1000	25
31	32	LACY J. DALTON	Columbia	JC 36322	10

32	36	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists	LA 946 H	60
33	37	LORETTA	LORETTA LYNN/MCA	3217	11
34	38	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II	Mercury	SRM 1 5024	20
35	16	SHRINER'S CONVENTION	RAY STEVENS/RCA	AHL1 3574	14
36	64	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA	AFL1 2686	113
37	40	I WISH I WAS EIGHTEEN AGAIN	GEORGE BURNS/Mercury	SRM 1 5025	19
38	39	BEST OF EDDIE RABBITT	Elektra	6E 235	30
39	34	THE BEST OF DON WILLIAMS, VOL. II	MCA	3096	54
40	46	BEST OF THE STATLER BROTHERS	Mercury	SRM 1 1037	226
41	29	WHISKEY BENT AND HELL BOUND	HANK WILLIAMS, JR./Elektra/Curb	6E 237	29
42	—	HANK WILLIAMS, SR. 24 GREATEST HITS	MGM	SE 4755	1
43	75	THE OUTLAWS	VARIOUS ARTISTS/RCA	AFL1 1321	189
44	43	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros.		
			BSK 3318		56
45	45	A RUSTY OLD HALO	HOYT AXTON/Jeremiah	JG 5000	45
46	44	FAVORITES	CRYSTAL GAYLE/United Artists	LOO 1034	9
47	42	WHEN I DREAM	CRYSTAL GAYLE/United Artists	LA 858 H	101
48	—	AMERICAN SON	LEVON HELM/MCA	5120	1
49	33	LOVE HAS NO REASON	DEBBY BOONE/Warner/Curb	BSK 3419	11
50	51	BEST OF BARBARA MANDRELL	MCA	AY 1119	69
51	49	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol	SOO 12012	31
52	47	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA	DO 2993	138
53	50	PORTRAIT	DON WILLIAMS/MCA	3192	29
54	—	YOUR BODY IS AN OUTLAW	MEL TILLIS/Elektra	6E 271	1
55	55	BRONCO BILLY	(ORIGINAL SOUNDTRACK)/Elektra	5E 512	2
56	52	NEW KIND OF FEELING	ANNE MURRAY/Capitol	SW 11849	48
57	57	JERRY REED SINGS JIM CROCE	RCA	AHL1 3604	4
58	54	ONE FOR THE ROAD	WILLIE NELSON & LEON RUSSELL/Columbia	KC 36064	50
59	59	BUT WHAT WILL THE NEIGHBORS THINK	RODNEY CROWELL/Warner Bros.	BSK 3407	3
60	69	ENCORE	JEANNE PRUETT/IBC	1Q01	15
61	48	WHAT GOES AROUND COMES AROUND	WAYLON JENNINGS/RCA	AHL1 3493	29
62	71	DAYTIME FRIENDS	KENNY ROGERS/United Artists	LA 754 G	128
63	56	A COUNTRY COLLECTION	ANNE MURRAY/Capitol	ST 12039	18
64	53	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/Epic	KE 35751	56
65	58	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra/Curb	6E 194	54
66	35	DOWN & DIRTY	BOBBY BARE/Columbia	JC 36323	16
67	60	LOVELINE	EDDIE RABBITT/Elektra	6E 181	53
68	66	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS	RCA	AHL1 3549	15
69	61	JUST FOR THE RECORD	BARBARA MANDRELL/MCA	3165	38
70	62	M-M-MEL	MEL TILLIS & THE STATESIDERS/MCA	3208	18
71	63	EVERYBODY'S GOT A FAMILY	JOHNNY PAYCHECK/Epic	JE 36200	26
72	67	WOMEN GET LONELY	CHARLY McCLAIN/Epic	JE 36408	6
73	68	WHEN TWO WORLDS COLLIDE	JERRY LEE LEWIS/Elektra	6E 254	11
74	70	THE GAME	GAIL DAVIES/Warner Bros.	BSK 3395	19
75	30	YOU CAN GET CRAZY	THE BELLAMY BROTHERS/Warner Bros.	3408	15

Nashville Report (Continued from page 68)

time special on July 10, and he'll be the subject of a one-hour ABC radio network special to be carried over 500 affiliated stations on July 12. As if that weren't enough, his seventh Elektra LP should be available by the first week of July . . . "Bronco Billy" premiered in Nashville Wednesday (21) and drew about 325 people, including many from the music industry. That's a surprising turnout, considering the film coincided with Anne Murray's Nashville premiere at the Opry House . . . Elektra artist Tommy Overstreet recently helped judge the 1980 Miss Rodeo America pageant in Tulsa . . . Dolly Parton will do a one-hour stint at the RCA booth at this year's Fan Fair. Dolly has not appeared at the past couple of Fan Fairs . . . UA artist Crystal Gayle will debut in Las Vegas at the Congo Room of the Sahara Hotel July 3.

Don Williams has a new bass player. It's David Pomeroy, who is said to be a dead ringer for MCA-Nashville publicity director Jerry Bailey. No word on what Pomeroy thinks of that.

TV NEWS: Lacy J. Dalton will appear soon on the "Dinah!" show . . . MCA artist Barbara Mandrell recently taped "John Schneider Back Home," a CBS prime time special which stars the "Dukes of Hazzard" actor . . . Tammy Wynette has taped a TV special set to air this summer in the U.S. and Europe. Produced by Osmond Productions for Country Roads Ent., of London, the show also includes Epic act Nightstreets.

AND IN THE STUDIOS: Waylon Jennings stopped by Combine Music's demo studio to help friend Tony Joe White lay down some new songs. Tony Joe's new Casablanca single is "I Get Off On It" . . . RCA artist Jerry Reed recently visited the Sound Emporium to cut "Take That Ride," to be included in the made-for-TV "Concrete Cowboy" . . . The Charlie Daniels Band is working on its new Epic album at Woodland, which has also seen the likes of Brenda Lee, Barbara Mandrell, and Barry Goudreau, lead guitarist of Boston, who's cutting his first solo LP.

“WE MISS YOU RED SOVINE” IRDA593

(Peggy M. Hendrix/Marvin Dawson)

b/w

“THE TRUCKING TRUTH”

(Mike Sullivan/Zero Jones)

by **Marvin Ray**



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RECORDS



Record World Country Singles

JUNE 7, 1980

TITLE, ARTIST, Label, Number

JUNE 7 MAY 31

WKS. ON CHART

1	4	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP RCA 11952	9
2	2	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	10
3	8	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	8
4	7	LUCKY ME ANNE MURRAY/Capitol 4848	10
5	6	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	11
6	1	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	11
7	3	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	12
8	10	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	11
9	11	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	10
10	13	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	9
11	15	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	9
12	5	THE WAY I AM MERLE HAGGARD/MCA 41200	13
13	14	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	10
14	17	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	9
15	18	BEDROOM BALLAD GENE WATSON/Capitol 4854	9
16	20	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	8
17	22	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	8
18	23	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	7
19	9	GONE TOO FAR EDDIE RABBITT/Elektra 46613	13
20	24	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	6
21	25	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	6
22	28	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	5
23	27	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	5
24	29	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	5
25	32	BARROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	4
26	30	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	7
27	33	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	5
28	31	THE CHAMP MOE BANDY/Columbia 1 11255	7
29	39	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241	3
30	36	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/ Epic 9 50873	6
31	37	KWA-LIGA HANK WILLIAMS, JR./Elektra 46636	4
32	12	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	12
33	35	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	7
34	38	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	6
35	76	CLYDE WAYLON JENNINGS/RCA 12007	2
36	40	RODEO EYES ZELLA LEHR/RCA 11953	9
37	41	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	7
38	49	IT'S OVER REX ALLEN, JR./Warner Bros. 49128	3
39	43	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	9
40	52	TENNESSEE RIVER ALABAMA/RCA 12018	2
41	45	EVANGELINA HOYT AXTON/Jeremiah 1005	9
42	47	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	7
43	48	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	3
44	16	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	13
45	21	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	10
46	54	WAYFARING STRANGER EMMYLOU HARRIS/Warner Bros. 49239	2
47	55	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	2
48	58	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	3
49	56	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	4



50	51	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	7
51	19	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	13
52	59	J.R. B. J. WRIGHT/Soundwaves 4604	5

CHARTMAKER OF THE WEEK

53	—	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST United Artists 1352	1
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54	61	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	4
55	63	HERE COMES THAT FEELING AGAIN DON KING/Epic 9 50877	3
56	69	TAKE ME, TAKE ME ROSANNE CASH/Columbia 1 11268	2
57	—	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888	1
58	—	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280	1
59	60	DIM THE LIGHTS AND POUR THE WINE RED STEAGALL/ Elektra 46633	5
60	62	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	4
61	64	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	3
62	75	OVER LEON EVERETT/Orlando 107	2
63	—	SURE THING FREDDIE HART/Sunbird 110	1
64	66	SATURDAY NIGHT IN DALLAS KENNY SERRATT/MDJ 1003	5
65	72	ROSES AIN'T RED DIANE PFIEFER/Capitol 4858	5
66	68	CHANGING ALL THE TIME LaCOSTA/Capitol 4830	4
67	67	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/ Sunbird 108	6
68	74	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	3
69	80	WHAT GOOD IS A HEART DEAN DILLON/RCA 12003	2
70	73	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	3
71	26	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	14
72	65	EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869	6
73	78	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	3
74	42	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	9
75	34	PASS ME BY JANIE FRICKE/Columbia 1 11224	12
76	53	SHOTGUN RIDER JOE SUN/Ovation 1141	12
77	57	RIVER ROAD CRYSTAL GAYLE/United Artists 1347	6
78	44	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	9
79	50	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	8
80	87	ONE GOOD REASON MELISSA LEWIS/Door Knob 80 129	4
81	—	NAKED IN THE RAIN LORETTA LYNN/MCA 41250	1
82	88	A REAL GOOD CIGAR/THE ARIZONA WHIZ GEORGE BURNS/Mercury 57021	3
83	89	IS IT ONLY CAUSE YOU'RE LONELY PORTER WAGONER/ RCA 11998	3
84	—	SONG OF THE PATRIOT JOHNNY CASH/Columbia 1 11283	1
85	46	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	15
86	96	GONNA GET ALONG WITHOUT YOU NOW THE CATES/ Ovation 1144	2
87	70	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	16
88	97	JUST GIVE ME WHAT YOU THINK IS FAIR REX GODDIN & TOMMY JENNINGS/Sabre 4520	2
89	90	SHE'S HANGIN' IN THERE DAVID WILLS/United Artists 1350	2
90	—	YOU'VE GOT THOSE EYES EDDY RAVEN/Dimension 1007	1
91	79	HAVE A GOOD DAY HENSON CARGILL/Copper Mountain 589	6
92	—	FALLING TOGETHER NIGHTSTREETS/Epic 9 50886	1
93	82	UNTIL YOU TERRY BRADSHAW/Benson 2001	7
94	81	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208	9
95	—	DO THAT TO ME ONE MORE TIME STEPHANY SAMONE/ MDJ 1004	1
96	—	THE DIPLOMAT ROGER BOWLING/NSD 46	1
97	100	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. 49230	2
98	—	YOU'RE THE PERFECT REASON DAVID HOUSTON/ Country International 145	1
99	—	I WANNA DO IT AGAIN BILL WENCE/Rustic 1009	1
100	63	A STRANGER IN MY PLACE ORION/Sun 1152	7

When two lives are shattered
The pieces get scattered
Like toys scattered all around the yard.
Picking up the pieces is easy to do
Putting them back together is hard.

Vowed from the very start,
That would never happen
That our love

would find a way
To pull us through.
You'd be number one
to me

I'd be number one
to you

Neither would be
number two.



We're number one.

The new single by

LARRY GATLIN

& THE GATLIN BROTHERS BAND

From the album **STRAIGHT AHEAD** (C 3625)

Produced by Larry Gatlin, Steve Gatlin, Rudy Gatlin.

 **Columbia Records & Tapes**

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of music.





Shalamar

RIAA CERTIFIED GOLD:
"BIG FUN" the album BXL1-3479

"THE SECOND TIME AROUND" the single.

Produced by Leon Sylvers/Executive Producer Dick Griffey

YB-11709



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