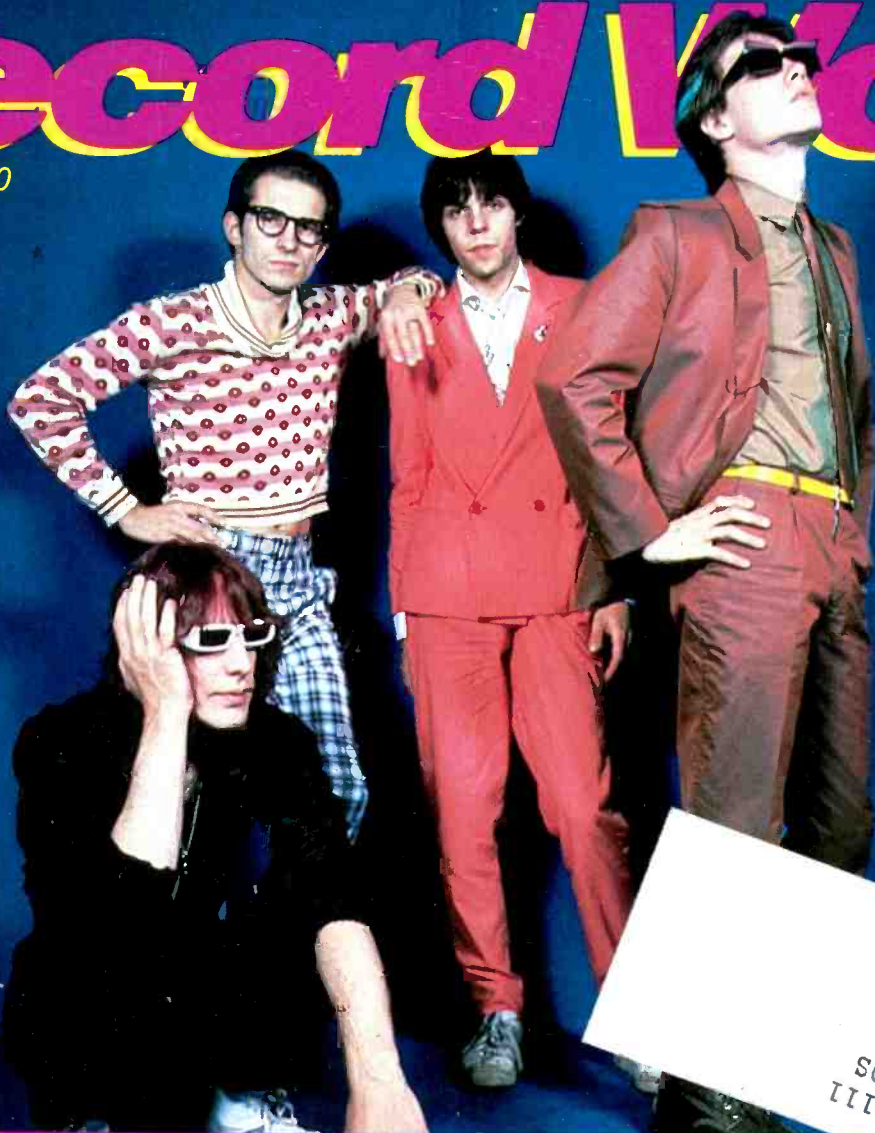


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Hits of the Week

SINGLES

ELECTRIC LIGHT ORCHESTRA, "I'M ALIVE" (prod. by Lynne) (writer: Lynne) (Jet/Unart, BMI) (3:46). From the forthcoming "Xanadu" soundtrack comes this pop-rock-dancer. Keyboard magic abounds with a Beatlesque melody line & heavenly falsetto choruses. Entering at #56 bullet, it's vintage ELO with strong multi-format life ahead. MCA 41246.

VAN HALEN, "AND THE CRADLE WILL ROCK" (prod. by Templeman) (writers: group) (Van Halen, ASCAP) (3:32). This quartet is the current definitive hard-rock outfit and they give the latest word here with some classic, pounding rock'n'roll. The initial single from their top 5 "Women And Children First" LP, it's a guaranteed AOR-pop hit. Warner Brothers 49501.

THE BROTHERS JOHNSON, "LIGHT UP THE NIGHT" (prod. by Jones) (writers: Johnson Bros.-Temperton) (State Of The Arts/Brojay, ASCAP) (3:46). The title cut from their latest LP & a follow-up to the top 15 "Stomp!", this is more funky party music with even broader appeal than their previous efforts. Building from a black/club base, it's a pop cinch. A&M 2238.

FLEETWOOD MAC, "SISTERS OF THE MOON" (prod. by Group) (writer: Nicks) (Fleetwood Mac, BMI) (4:14). Shooting for the fourth top 20 hit from "Tusk," Mac chooses Stevie's bewitching tale with it's dark, unrelenting rhythm. A haunting vocal-guitar mix makes this a favorite with AOR programmers and should also garner heavy pop airplay. Warner Brothers 49500.

OLIVIA NEWTON-JOHN, "MAGIC" (prod. by Farrar) (writer: Farrar) (John Farrar, BMI) (4:25). Also from the "Xanadu" soundtrack, this infectious pop ballad has a big beat production treatment. Olivia's vocal showcase conjures love fantasies that hit the mark with a lasting impact. This will score big with several audiences. MCA 41247.

GENESIS, "MISUNDERSTANDING" (prod. by Hentschel-group) (writer: Collins) (Hit & Run/Pun, ASCAP) (3:04). The first single from "Duke" has Phil Collins in the universal role as the hapless, burned date. Loveable and instantly consumable on AOR-pop, it should fuel this progressive group's return to radio and chart prominence. Atlantic 3662.

CHEAP TRICK, "EVERYTHING WORKS IF YOU LET IT" (prod. by Martin) (writer: Nielson) (Adult, BMI) (3:53). This guaranteed adrenalin-pumper is culled from the forthcoming "Roadie" soundtrack. George Martin's pop production & the group's rock recklessness are a superb combination that's likely to insure a long list of chart-toppers. Epic 7-1206.

KIM CARNES, "MORE LOVE" (prod. by Tobin-Piccirillo) (writer: Robinson) (Jobete, ASCAP) (3:40). Carnes' "Don't Fall In Love With a Dreamer" duet with Kenny Rogers is top 5 and this Miracles cover is headed in the same direction. From her forthcoming "Romance Dance" LP, it's smartly arranged for pop-A/C. EMI-America 8045.

SLEEPERS

BENNY MARDONES, "INTO THE NIGHT" (prod. by Mraz) (writers: Mardones-Tepper) (Papa Jack, BMI) (3:43). Mardones' vocal is truly awesome on this haunting ballad from his new "Never Run Never Hide" LP. Terse piano sprinkles add to the captivating sound and the powerful production makes this a winner on AOR-pop with A/C possibilities. Polydor 2091.

THE SCOOTERS, "STUCK ON YOU" (prod. by Wainman) (writer: Zamperini) (Lukey Toones, ASCAP) (2:54). The LA-based quartet explodes with young lust on this initial single from the new "Young Girls" LP. Desperate, yearning vocals and passionate guitar thrusts underscore the theme. A promising debut that should put them in the limelight. EMI-America 8041.

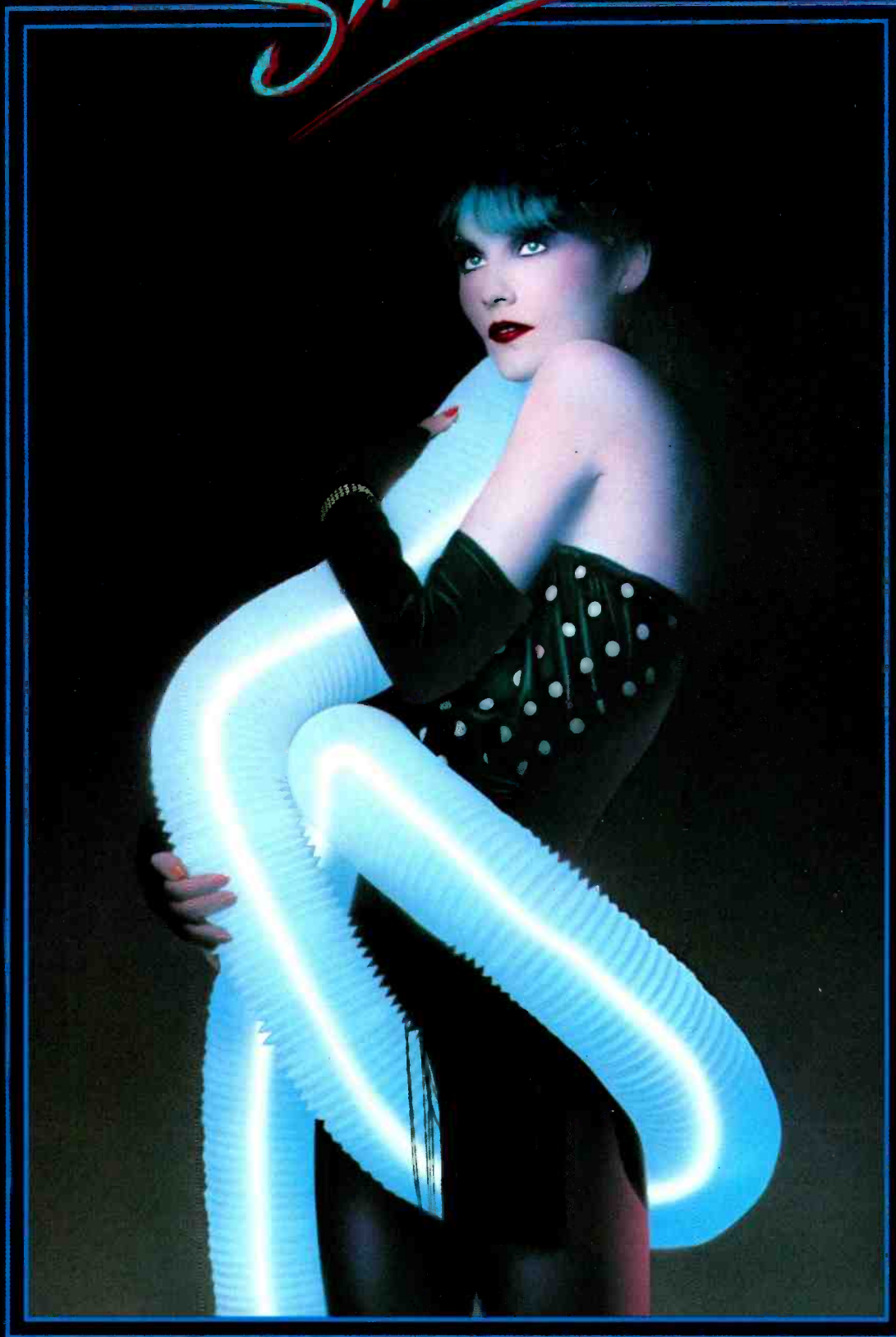
IRENE CARA, "FAME" (prod. by Gore) (writers: Gore-Pitchford) (MGM, BMI) (3:48). Keyboard swirls and a driving rhythm provide the dance incentive while Cara's vocals demand a listen on this exuberant title cut from the film soundtrack. Add the jubilant refrain and it's a pop hit. Cara is a young talent who you'll be hearing a lot of in the future. RSO 1034.

T.F.O. "I COME HERE TO PARTY" (prod. by Robinson) (writers: Fields-Reynolds-Davis) (Groovesville, BMI/Conquisted, ASCAP) (3:45). The Detroit-based band makes its label debut with this fun-filled, funky dancer. Billy Joyce Bowden's lead vocal is the showstopper, and the whole band cooks up a tight, spicy brew for clubs and crossover radio action. Venture 126.

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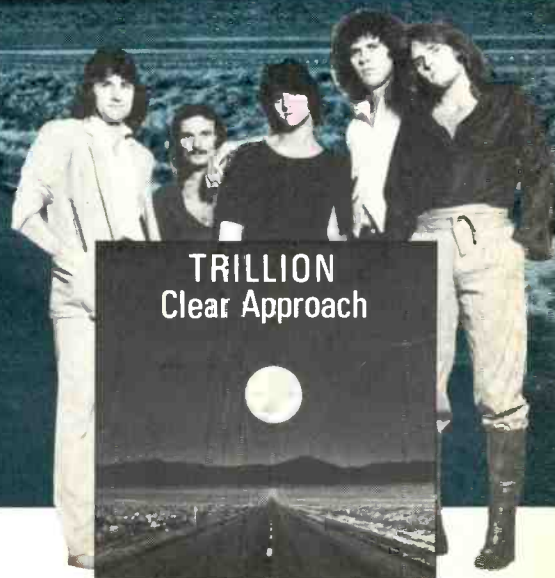
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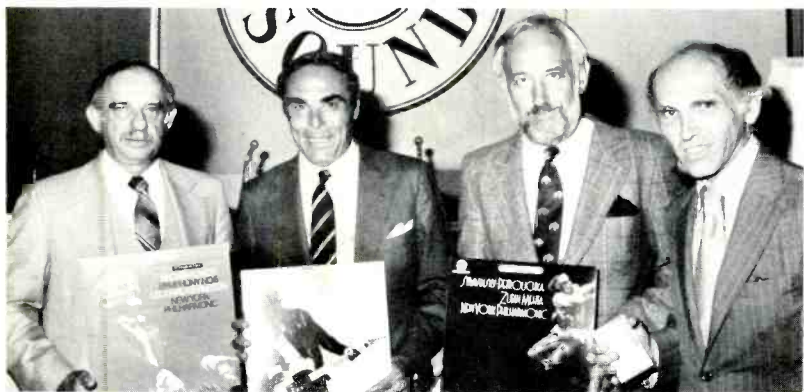
JE 35206



Give the gift of music.

CBS Introduces Audiophile Line

By JEFFREY PEISCH



Picture holding some of Mastersound's debut releases are, from left: Sam Burger, senior vice president, operations manufacturing, CBS Records Division; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; and Joe Dash, vice president and general manager, CBS Masterworks, and project supervisor for Mastersound.

■ NEW YORK — CBS Records unveiled its new Mastersound series of audiophile records and tapes at a press conference and presentation ceremony last Tuesday (13) at the label's 30th Street studios. The first series of Mastersound releases (four digitally-recorded classical LPs, four half-speed mastered pop LPs, and four chromium dioxide cassettes) are now available in the U. S. and Canada and will soon be marketed in other territories. CBS/Sony has its own Mastersound series available in Japan.

The initial releases coupled with plans for future releases throughout the year place CBS in the forefront of the audiophile field. Underscoring the label's strong commitment to the new venture, executives Dick Asher, deputy president and COO, CBS/Records Group, Bruce Lundvall, president, CBS Records Division, and Sam Burger, senior VP, operations manufacturing, CBS Records Division made speeches at the ceremony. A dozen other executives from all departments were also present to answer questions. Joe Dash, VP/GM, CBS Masterworks, hosted the affair.

In his speech Asher noted that the label was "most skeptical" about an audiophile line when initial research began, but now "we believe that the records sound much better." "We didn't just want to jump into digital gimmickry," said Asher. "We wanted something truly better, using all available technology."

Taking this a step further Burger pointed out that the label sees the Mastersound venture as a "profitable" area. "We have no evangelical motives," he said. "We believe there is a market for these records. It won't be an overnight process, but we're convinced it will happen." Burger also said that the label has conducted tests with consumers to determine the listener's reaction to the new records and that the

tests showed positive results.

Mastersound records and tapes will carry a list price of \$14.98 and will sell to retailers for between \$8.16 and \$8.45, depending on volume. The half-speed mastered discs now available are: Bruce Springsteen's "Born To Run," Billy Joel's "The Stranger," Pink Floyd's "Wish You Were Here" and "Boston" by Boston. Digital disc releases are: Stravinsky's "Petrouchka," by Zubin Mehta conducting the New York Philharmonic; Richard Strauss's "Tone Poems," by Lorin Maazel conducting the Cleveland Orchestra; Shostakovich's Symphony No. 5, by Leonard Bernstein conducting the New York Philharmonic; and Max Roach's "M'Boom." The four chromium dioxide cassette titles are the same as the digitally-recorded titles.

In June, half-speed LPs by Neil Diamond, Barbra Streisand, Boz

(Continued on page 67)

Sound Recording Rights Bill Goes To Subcommittee Markup

By BILL HOLLAND

■ WASHINGTON — The sound recording performance rights bill (H.R. 997), which under the press of other Congressional matters has not yet been brought to a vote this year, finally went to full subcommittee markup this past week.

The one-day, afternoon session was attended by members of the subcommittee on Courts, Civil Liberties and the Administration of Justice who, along with their staff aides, reviewed each section of the proposed bill before finally presenting the bill to the Congress for a final vote.

Opposition

The bill, which would enable recording artists to receive a royalty from broadcasters and other organizations for the use of their recorded performances, is an outgrowth of an amendment to the 1976 Copyright Law and follows hearings and a Congressional mandated Copyright Office study which concluded there was a need for a performance royalty. Broadcasters, jukebox and background music companies are still opposed to the idea of such a royalty.

The markup is being chaired and managed by Rep. George E. Danielson, although the original sponsor was the subcommittee's chairman, Rep. Robert W. Kastenmeier. In a series of letters (RW, Feb. 23), Kastenmeier asked Danielson to head the bill, citing the need to speed up work on the legislation despite his overworked schedule. Danielson, who

is also chairman of the subcommittee on Administrative Law and Governmental Relations, agreed.

If the bill goes through final markup, according to staffers, it could be considered by the Congress this session.

The shoe is on the other foot, however, at the continuing meetings at the Copyright Royalty Tribunal, where the officials from the RIAA are trying to stop the proposed hike in mechanical royalties to songwriters that publishers are demanding. These meetings will continue well into next month.

ITA Begins Program To Provide Stats for Video Cassette Sales

■ NEW YORK—In response to a marked need in the industry for accurate sales data of home video programs, ITA has announced that it is embarking on a new statistical program which, for the first time, will produce reliable industry statistics on pre-recorded video cassette sales.

Henry Brief, executive director of ITA, said affirmative and enthusiastic responses had been received from about two dozen companies which are members of ITA and are the leading licensors and/or licensee-distributors of pre-recorded video cassettes. The first data, he said, should be available for dissemination to industry and the public by late summer or early fall.

Participants

The companies that have so far agreed to participate in the ITA statistical program are: Blackhawk Films, Caravatt Communications, Columbia Pictures Home Entertainment, Walt Disney Productions, EMI Videograms, Fotomat Corp., Home Theatre/Visual Concepts, Inc., Instant Replay Videomagazine, Magnetic Video Corp., National Video Group, Niles Cinema, Sports World Cinema, Swank Motion Pictures, Time-Life Video, United Artists Corp., Universal Pictures, Video Communications, Video Corp. of America, Video Tape Network and WCI Home Video Inc.

CBS Platinum LPs

■ NEW YORK—Three CBS recording artists have had their albums certified Platinum by the RIAA. The titles of these records are "Glass Houses" by Billy Joel, "September Morn" by Neil Diamond and "Slow Train Coming" by Bob Dylan.

Regional Breakouts

Singles

East:

Pure Prairie League (Casablanca)
Spinners (Atlantic)
Joe Walsh (Full Moon/Asylum)

South:

Michael Jackson (Epic)
Pure Prairie League (Casablanca)
Rocky Burnette (EMI-America)

Midwest:

Paul McCartney (Columbia)
Elton John (MCA)
Spinners (Atlantic)
Rocky Burnette (EMI-America)
J. Geils (EMI-America)

West:

Pat Benatar (Chrysalis)
Ray Parker Jr. & Raydio (Arista)
Frank Sinatra (Reprise)

Albums

East:

Empire Strikes Back (RSO)
Def Leppard (Mercury)
Air Supply (Arista)
Emmylou Harris (Warner Bros.)
Isaac Hayes (Polydor)

South:

Anne Murray (Capitol)
B. T. Express (Columbia)
Emmylou Harris (Warner Bros.)
Leon Haywood (20th Century)

Midwest:

Empire Strikes Back (RSO)
Anne Murray (Capitol)
Air Supply (Arista)
Emmylou Harris (Warner Bros.)
Alice Cooper (Warner Bros.)
Pure Prairie League (Casablanca)

West:

Empire Strikes Back (RSO)
Air Supply (Arista)
Emmylou Harris (Warner Bros.)
Alice Cooper (Warner Bros.)
Leon Haywood (20th Century)
Pure Prairie League (Casablanca)

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ROBBIE DUPREE

"Steal Away"

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NEIL & DARA SEDAKA

"Should've Never Let You Go"

E-46615



JOE WALSH

"All Night Long"

E-46639



MICKEY GILLEY

"Stand by Me"

E-46640



ALLAN CLARKE

"Slipstream"

CURB
RECORDS

E-46617



THE CRETONES

"Real Love"

P-45911



ur Singles are Home Runs!

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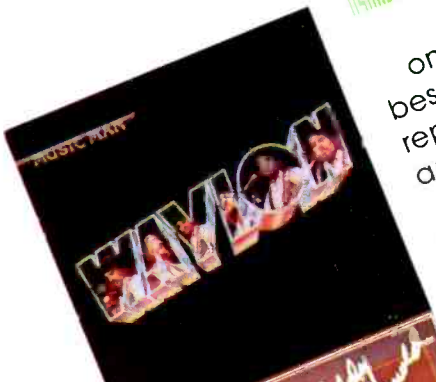
EDDIES

on an array of diversified artists with some of the best sales potential around. All inclusive, they represent a range of talent that appeals to a large array of consumers.

We at RCA and Associated Labels feel that our new releases, backed with extensive marketing plans such as this month's "Kickin' Country" campaign featuring this month's new releases by Waylon Jennings, Eddy Arnold, Jim Ed Brown & Helen Cornelius and Dave & Sugar, will deliver strong sales at retail.

Month by month we are clearly achieving our goals of building established artists while developing new talent.

Waylon Jennings
"Music Man"
AHL1-3602



Eddy Arnold
"A Legend And His Lady"
AHL1-3606



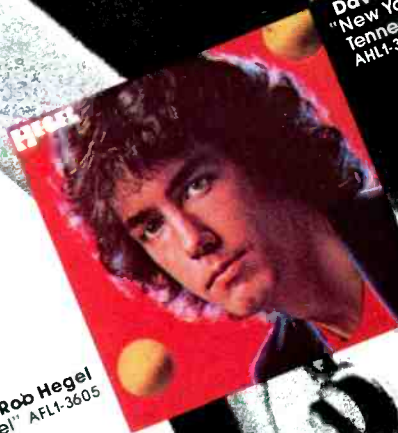
Jim Ed Brown and Helen Cornelius
"One Man, One Woman"
AHL1-3562



Dave and Sugar
"New York Wine And Tennessee Shine"
AHL1-3623



Rob Hegel
"Hegel"
AFL1-3605



FCC
"Do You Believe In Magic?"
AFL1-3612



"The Complete Betty Goodman,
Vol. VI / 1938"
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Maurice André
"J. S. Bach: Brandenburg
Concertos" CRL2-5801

Jose Serebrier & The Sydney
Symphony Orchestra
"Dvorak: Symphony No. 8"
ARL1-3550

Jean-Pierre Rampal
"J. S. Bach: Six Trio Sonatas"
ARL1-3590



"The World Of Red Seal Digital"
XRC1-3624



Guarneri Quartet
"Haydn: String Quartets"
ARL1-3485



Epic Readies 1st Nu-Disks

■ NEW YORK — On June 2nd, Epic Records will issue its first Nu-Disk releases, four ten inch records from the Continentals, Propaganda, New Musik and Cheap Trick.

The EP's contain four songs each and are list priced at \$3.98. The Cheap Trick release contains an additional seven inch single, "Everything Works If You Let It" and carries a \$4.98 list price.

The Nu-Disks serve a variety of purposes, providing an outlet for recordings by new artists, between-album projects by established stars and rare collections from Epic's rock archives.

For the new artist, the Nu-Disk could play a crucial role in career development, allowing the curious consumer to sample new music without being forced to make a full album price invest-

RCA Sets Program

For Black Music Month

■ NEW YORK — To underline its commitment to black music and celebrate "Black Music Month," RCA Records will launch in June an extensive, nationwide marketing campaign in behalf of seventeen albums by black artists.

Theme for the month-long campaign that will include albums on RCA Records, Solar Records, Salsoul Records, 20th Century-Fox Records/Chi Sound Records & Pablo Records, will be "Celebrate Black Music Month, Give The Gift of Music." Also utilized will be the Black Music Association's specially created logo, "Black Music Month Celebration!"

Artists represented in the Black Music Month push are: Grey & Hanks, Odyssey, Machine, Chocolate Milk, Wax, Shalamar, The Whispers, Lakeside, Dynasty, Gene Chandler, Edwin Starr, Stephanie Mills, Leon Haywood, Skyy, Aurra, Count Basie & Ella Fitzgerald and Sarah Vaughn.

A highlight of the support materials to be made available for the program is a dealer sales kit containing minis of all seventeen LPs, logos of all associated labels involved, "Black Music Celebration!" logos, "Give The Gift of Music" logos and "Celebrate Black Music Month" headlines, for in-store use across the country.

Rosenblatt, Marson Form New Company

■ NEW YORK — Michael Rosenblatt has announced that he is leaving Sire Records to join Nina Marson in partnership of Runaway Enterprises, through which they will be exclusively representing New York band the Necessaries for management.

ment.

Material on the Nu-Disks has not been previously available and is not intended for release in other forms, so these records should be of interest to collectors. The Cheap Trick release, "Found All The Parts" features recordings from early studio sessions (for the albums "Cheap Trick" and "In Color") and from live performances in 1978 and 1979.

Cheap Trick and the other ten inch discs, "Calling On Moscow," by Propaganda, "Straight Lines" by New Musik and Fizz Pop (Modern Rock) by the Continentals are packaged in cardboard sleeves with similar graphic designs. A special sampler ten inch disc, "Nu Colony," with cuts from each of the four releases is available for in-store play.

Brinton To Pavillion

■ LOS ANGELES—John Luongo, president of Pavillion Records, has announced the appointment of Jane Brinton as the label's director of promotion and creative affairs.

Brinton has served as director of artist development and International promotion with Salsoul Records, and was later VP of promotion for Tom Hayden & Assoc. She comes to Pavillion after leaving her position as a principal in Brinton & Company, an independent promotion firm based in Los Angeles.

Genesis Tour Set

■ NEW YORK—Atlantic recording group Genesis is set to begin a six-week solo headlining tour of North America. This series of shows marks the English group's first stateside dates since 1978. The itinerary coincides with the release of Genesis' new album, "Duke."

Terry Ellis Weds



Terry Ellis, co-chairman Chrysalis International Group of Companies, was recently married to the former Daniele Laure, on the island of Tortola.

Polydor Pacts Landers-Roberts



Polydor Records has completed an agreement with Bobby Roberts and Hal Landers for the worldwide distribution of recorded product by their artists, including Jamie Sheriff and Rick Dufay, it was announced by Fred Haayen, president, Polydor Records. The deal marks a return to the record business for Landers and Roberts, who participated in a number of major label pacts through the years. The first product scheduled for release will be "No Heroes," the debut album from songwriter Jamie Sheriff, produced by Ken Scott. The next release is scheduled for August, an LP by rocker Rick Dufay, produced by Jack Douglas. Pictured from left Bobby Roberts, Fred Haayen, Hal Landers and Dick Kline.

Bomp Files Reply in JEM-Visa Suit

By SAMUEL GRAHAM

■ LOS ANGELES—An answer to a legal complaint filed by JEM and Visa Records, and a cross-complaint against those two New Jersey companies, has been filed in Superior Court here by the Burbank-based Bomp Records Company. Bomp's answer to the JEM-Visa suit denies all of the latter firms' charges against Bomp and its president, Greg Shaw—charges alleging that Bomp violated a distribution agreement—while Bomp's own complaint charges JEM and Visa with failure to properly promote Bomp product and provide royalty statements for the sale of that product, as well as other improprieties.

The basis of the dispute concerns an oral agreement between Shaw and JEM-Visa, an agreement later specified contractually, whereby the latter would distribute two Bomp albums, "Iggy Pop" and "Live at the Whisky." According to Shaw, the arrangement was "open-ended" in regard to additional Bomp product. However, the contract signed by the two parties — a contract which, admitted Shaw, he signed without benefit of legal counsel — indicated that all Bomp releases, not merely the two records in question, would be licensed to JEM-Visa.

JEM-Visa's suit alleged that Bomp violated the terms of that contract by directly releasing various other albums, thereby circumventing the distribution pact.

Bomp's cross-complaint states that the original contract, as agreed to orally, concerned only "Iggy Pop" and "Live at the Whisky;" yet when the actual contract was prepared by JEM-Visa, the cross-complaint al-

leges, it "erroneously granted (JEM and Visa) exclusive rights to Shaw's rights to all future recordings" for a period of three years. The clause awarding those rights to JEM-Visa was not only part of the original, oral agreement, Bomp claims, but was "in essence buried surreptitiously and inconspicuously" in the final contract.

In refusing to alter the contract so as to "conform to the true intent of the parties," the cross-complaint continues, JEM and Visa "acted maliciously and were guilty of oppression, fraud, and a wanton disregard of the rights of Shaw," who is now seeking \$5 million in exemplary and punitive damages.

Cross-Complaint

In other areas of the cross-complaint, Shaw and Bomp allege that JEM-Visa neglected to provide royalty statements under the terms of the contract; "failed to use their best efforts to promote and turn to profit" the Iggy Pop and Whisky recordings, by not providing supplies of promotional copies, adequate advertising and so on; "injured (Bomp's) business reputation in the music industry," and in general attempted to "obstruct" or "interfere" with Bomp's operation by way of "derogatory statements" about Shaw and Bomp and attempts to "discourage artists and other entities from doing business with Shaw and Bomp." In sum, the cross-complaint claims, JEM-Visa "conspired" to drive Bomp (including subsidiaries Vox Records, Alternative Music Distributors and Bomp/London) out of business.

According to Shaw, Bomp's counter-suit was filed only after attempts to settle the matter out of court had failed.

URBAN COWBOY

ORIGINAL MOTION PICTURE

JIMMY BUFFETT

CHARLIE DANIELS BAND

EAGLES

DAN FOGELBERG

MICKEY GILLEY

GILLEY'S
"URBAN COWBOY" BAND

JOHNNY LEE



URBAN COWBOY

Original Motion
Picture Soundtrack



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"ALL NIGHT LONG"

E-46639

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"STAND BY ME"

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A **JAMES BRIDGES** FILM

Screenplay by **JAMES BRIDGES** and **AARON LATHAM**

Produced by **IRVING AZOFF** and **ROBERT EVANS**

Directed by **JAMES BRIDGES**

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asylum

EMI-A-UA's Jim Mazza: Facing the Issues of the '80s

By SAM SUTHERLAND



Jim Mazza

■ In the year of the shakedown, EMI-America/United Artists Records has offered proof positive that the much-vaunted slump of '79 didn't end growth opportunities in the music industry: in its first full year of operation following the purchase of the Liberty-United catalogue, the restructured EMI division posted net sales gains of 300 percent, underscored by an enviable chart profile spanning pop, a/c, country, jazz and black music. Apart from the phenomenal success enjoyed by crossover titan Kenny Rogers, roster acts including Robert John, The J. Geils Band, Michael Johnson, Dottie West, Cliff Richard and Ronnie Laws all had banner years. Helming the company is Detroit native Jim Mazza, a Capitol Records veteran and former musician whose background in branch management, international and domestic marketing, sales and promotion led to his appointment as president of the newly-created EMI-America division at its inception in 1977. Previously Capitol's vice president, international and domestic marketing, Mazza's current role also includes a post on the board of directors of Capitol Records, EMI-America Records and United Artists Records. In the following Dialogue, Mazza reviews both his own label's performance during the past year and the general industry climate, as well as the forecast for EMI-A-UA's future operations.

Record World: During the past 18 months, much of the music industry's attention has been fixed on a host of market problems, reflected in reduced profits and a new priority for economic control. As head of a label distinguished by its success in expanding its market share, how do you view the much-publicized slump? Are we heading out of those difficulties, or do we face what is, in effect, a new set of rules?

Jim Mazza: I think that there are certainly a lot of positive aspects that can be found in what's taken place. It's a shakedown period for the industry in general, and it offers an opportunity for more intelligence to be applied to the business in a lot of different areas.

I think that what you'll find this year is that this new intelligence will provide a format for going forward in a more sophisticated fashion, especially with respect to acquisitions. There's a change required there, and an obvious change required in distribution. More basically, there are changes required in the way manufacturers conduct their business overall, and that's a positive situation. I don't think it's a negative one.

RW: Then you see such basic policy changes as the returns and credit revisions we've seen in recent months as positive?

Mazza: Absolutely. You know, there was a huge balloon out there, and it came from the fact that the industry had been growing at an average of 10, 15 percent per year for about a decade.

What that meant was that no one was really able to get a fix

on what was happening. When you sell records on a 100 percent exchange basis, it's very difficult to really determine precisely what your sales are at any point in time, particularly when you're experiencing natural growth.

With the revisions we're seeing now, it's forcing greater intelligence from the manufacturer's standpoint, in terms of how they deal with their products, and it's imposing a similar intelligence in the sub-distribution of records and tapes. Both are crucial to the industry's profitability, and essential to its survival.

RW: I doubt anyone would challenge the wisdom of eliminating needless costs, and most label executives express their determination to avoid some of the extravagances that characterized the trade a few years back. At the same time, though, one general observation some analysts have made is that when trade is impeded by economic restraints, such as reduced disposable income, investment in marketing itself is, if anything, all the more vital. Is there any danger that some music marketers may have taken belt-tightening too far—that they are literally spending too little to properly exploit their product?

Mazza: One thing that's really important is that this is an entertainment business, and the flair, the magic of that business should never be lost. It's very difficult to determine the difference between extravagances and viable contributions to product and artist development. Bad business practices should be done away with regardless of the economic climate, but satin jackets may be a valid promotional tool.

Certainly the adjustments we're going through now in this sort of economy have a sobering effect on our business. We are suffering from other things beside the economy, including home duplication and, of course, counterfeiting. Visual consumption of audio consumers' leisure time and dollars also poses a short term problem for the recording industry as it is now structured.

RW: More sweeping is the video issue. EMI itself has set up a separate videogram division, and a June rollout via Capitol's distribution network has just been announced, yet the total population of the video boom is still in the distance, or are you already beginning to feel its impact on your business?

Mazza: I think so. All of us within the industry are faced with perplexing problems right now, and everyone is attempting to forecast the future to determine exactly what kind of market we'll be dealing with. We already know there may be an adjustment in terms of the marketplace's potential size.

So, as we look ahead, and attempt to forecast, taking into consideration all those things that may affect our business, I have a theory that we are dealing with a visual generation, one that will, to some extent, affect the potential sales for audio product. For example, looking at the television and film production industries, those businesses are growing in what is considered a down market for entertainment in general.

The question, then, is what do people do at home with their spare time, and how does it differ from what they did five or ten years ago, when the record business was growing more dramatically? I think they're spending more time involved in some sort of visual medium, whether it's television, which has more sophisticated production and provocative programming, or video games, or cable and subscription TV.

You also have more provocative film and theatrical productions in terms of sex, violence, even special effects.

RW: Apart from audio-visual product itself, how will these media affect artists in our existing business? In the past, television itself has been a tough medium to crack. Will this open new opportunities?

Mazza: Yes, I think that will happen: it will, in fact, benefit the development of new talent. You can compare it to the age when we went from silent films to talkies. You'll find artists that were successful on records, but can't cut it visually. Developing talent and superstar talent will also benefit by additional exposure in the visual medium. Visuals, however applied, should reinforce the overall economics of the music industry in the future.

RW: While EMI Videograms is a separate division, could you predict what type of video material you'll be getting involved in? Given

(Continued on page 38)

Goffin-King Catalogue Resurgence Anticipated by Screen Gems-EMI

By SAMUEL GRAHAM

■ LOS ANGELES—With two full albums of the songwriters' material currently available, one of them in general release and the other furnished only to radio programmers, Screen Gems-EMI Music, Inc. is anticipating a strong resurgence in the song catalogue of Carole King and Gerry Goffin.

According to Ira Jaffe, VP of creative affairs for Screen Gems, both albums—Screen Gems' own double set of Goffin-King material and Capitol Records' new "Pearls—Songs of Goffin and King"—are tied to the veteran writers' 20th year as a team. And since the Screen Gems "Solid Gold Programming" LP features other artists performing Goffin-King songs and "Pearls" is performed by King herself, Jaffe said—and in view of the fact that the former is promotional only and the latter is a commercial release—the two products should easily stay out of each other's ways.

The "Solid Gold Programming" LP, Jaffe noted, was issued to 3000 radio stations some three months ago, "strictly for the purpose of garnering performances." Since all tracks are presented in their entirety, he added, rather than excerpted (a common procedure when publishers manufacture such albums), "they (programmers) have found that it can simply be programmed as is. There are a lot of different artists on there (ranging from Herman's Hermits and Grand Funk Railroad to Donny Osmond and Helen Reddy), and a good balance of contemporary and older versions. The amount of airplay we've gotten from it has been phenomenal."

The Goffin-King anthology of covers, Jaffe noted, is actually

Screen Gems' second such release for these writers; a single album was assembled previously. "We were the first ones (publishers) to do promo LPs at all," Jaffe said. "We did one as long ago as 1968. This is about the twelfth one in our series."

Screen Gems knew of the "Pearls" project when the anthology was prepared, said Jaffe. "We knew she was doing something special, something with oldies on it, and we felt that in their 20th year in would be a good idea. Sure, there's some duplication between the two, but on ours they're performed by other artists." In general, he added, the Capitol album is "great for us. A lot of these songs, like 'Hey Girl' and 'One Fine Day,' are classics, and are constantly being cut. I think 'One Fine Day' has a good chance of being a hit, and between that and the album a lot of these songs should be revitalized. It shows that the lyrics and melodies from the early '60s are as good today as they were then—'Will You Still Love Me Tomorrow' is timeless, for example—and that's the greatest quality of these songs."

The principal attraction of "Pearls," said Jaffe, is that "it showcases Carole as an artist, which our own album isn't meant to do. Ours shows that other people can have hits with Goffin-King songs. From the standpoint of presenting her own material, she does a great job; this company has always been blessed with writers who can present their own songs." "Pearls," he added, "is important for Carole and for us, and we'll do anything we can to help it along," including a trade advertising campaign congratulat-

ing the team on their 20 years of success and servicing the product to managers, producers and so on. From those efforts, it is hoped, will come new cover versions of the Goffin-King songs.

The climate for such covers, Jaffe contended, is now a healthy one. "We're getting more covers in recent months than we have in the past few years, so the timing couldn't be better. There's a great resurgence in radio playing good songs and producers cutting good, quality songs, so Carole's album can't do anything but help her."

One song included in "Pearls," called "Dancin' With Tears in My Eyes," is a new Goffin-King offering. "We won't draw particular attention to it," Jaffe said. "A lot will depend on the initial exposure for her album. There's a single out now ("One Fine Day"), and their choice of a second single will have an effect on what we show to producers. Obviously, it would be hard to get covers of a song that Carole has out as a single," and since "Dancin'" is new, it might well be a single for King."

Hot Vinyl Releases

■ LOS ANGELES—Hot Vinyl Records has released the first single from the film "Deadline," according to label president David Levine. The recently-formed Hot Vinyl Records, backed by a Canadian film production company, will concentrate primarily on singles from film soundtracks. The label will also release a single from the film "Hot Wild." Executives at Hot Vinyl Records are: Henry Less, VP; Devera Little, A&R; and Chip Vallis, business affairs.

Spinners Get Gold



Atlantic recording group the Spinners were recently presented with RIAA gold record awards for their hit single, "Working My Way Back To You." The gold records were officially presented to the group at a special luncheon reception in New York City, where the large Atlantic contingent was led by president Jerry Greenberg and Cotillion president Henry Allen. Shown at the presentation luncheon in New York are: from left: Cotillion president Henry Allen; Clarence Bullard, Atlantic/Cotillion local promotion representative; the Spinners' Billy Henderson; Michael Zager, the Spinners' producer; the Spinners' John Edwards and Pervis Jackson; executive producer for the Spinners, Jerry Love; Bobbie Smith of the Spinners; Jim Delehant, Atlantic's vice president of A&R; Vince Faraci, vice president of pop promotion, Atlantic; the Spinners' Henry Fambrough; Everett Smith, vice president of promotion, Cotillion. Kneeling is Danny Buch, local promotion representative for Atlantic Records.

BMI Announces Student Composer Awards

■ NEW YORK — Twelve young composers from the United States and a young Canadian who received Honorable Mention are sharing in the 28th annual BMI Awards to Student Composers competition sponsored every year by Broadcast Music, Inc. (BMI), the performing rights organization. The winners, ranging in age from 10 to 25 years, were presented cash awards at a reception held in their honor at the St. Regis-Sheraton Hotel, New York City, May 15, 1980. Three of the students have been previous BMI winners. This year's awards, BMI president Edward M. Cramer announced, bring to 258 the number of young people in the Western Hemisphere who have been presented BMI student composers grants to be applied toward their musical education.

A Commendation of Excellence "for long and outstanding contribution to the world of concert music" was presented to BMI composer and Pulitzer Prize winner William Schuman, by Edward M. Cramer at the BMI Awards ceremony on May 15th. Schuman has served as chairman of the BMI Awards judging panel for 28 years.

The winners of the 1979-80 BMI Awards to Student Composers are:

Donald R. Davis, Corey Field, Mark Gustavson, Rebecca Hamman, Charles N. Mason, Priya Mayadas, William Neil, Larry Polansky, Thomas M. Sergey, Ray Shattenkirk, David Snow, Jeffrey Wood, and Bruno Deschenes.

Music Connection

Sets Staff Expansion

■ NEW YORK—The Music Connection has announced staff additions in various departments.

Barry Hirschberg has been named A&R staff producer, while Malcolm Fisher will hold the responsibility of development of new wave projects. Fisher comes to Music Connection from positions with EMI, UA, and Logo.

Paula Dorf is Music Connection's artistic development director. She was a former vice president with Sanford Ross Management.

Robert Gold Named A&M Adv. Manager

■ LOS ANGELES — Bob Reitman, vice president of marketing services, A&M Records, has announced the appointment of Robert Gold to the position of national advertising manager.

NLDC In Business To Help Small Labels

PHILADELPHIA — NLDC (National Label Distributing Company) is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product.

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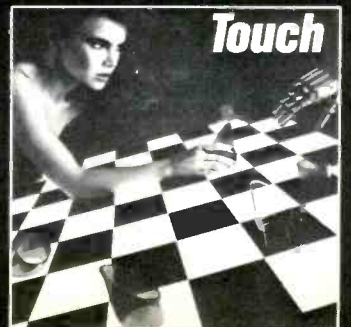
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Cover Story:

Utopia's Creativity Knows No Bounds

■ Since it was founded in 1974, Bears-ville Records' Utopia has pursued an unusual musical goal—to humanize space age technology. The band has utilized computers, state-of-the-art synthesizers, and numerous other devices to create technically perfect music with a human heart. The recently released album, "Adventures in Utopia," is no exception. The LP, which has gone top 30 and has spawned one top 25 hit ("Set Me Free") and the new single, "The Very Last Time," is partially based on a television show which Utopia intends to produce. For that project and other explorations in video, Utopia's founder, Todd Rungren, has constructed a sophisticated \$2 million video studio in Bears-ville, New York.

Utopia's members are an unusually accomplished lot. Keyboardist and vocalist Roger Powell is the inventor of an eight-pound portable synthesizer keyboard called The Probe that can be hung about a performer's neck like a guitar. Powell has delivered papers on the interface between computers and synthesizers to engineering societies, and has been a monthly columnist for Contemporary Keyboard magazine, a sign of the respect he commands among his fellow synthesizer players.

Drummer and vocalist "Willie" Wilcox is known as Po' Willie White Trash for his checkered polyester stage clothes and an on-stage synthesizer drum apparatus that looks like a 21st century, rocket-powered Hell's Angel road hog. Wilcox was trained classically at the Berklee School of Music. He went on to play with Bette Midler and Hall and Oates before joining Utopia.

Bassist and vocalist Kasim Sulton started a career as a recording engineer when he was still in his teens. He's sung back-up vocals with Meatloaf, Tom Robinson, Rick Derringer and Ian Hunter, and currently heads a band of his own in the New York area (solo projects are a part of the Utopian way of life).

And guitarist/producer/vocalist

Todd Rungren is widely known as one of the finest producers and solo artists in the record industry. Todd's solo LPs and his work with his early band, the Nazz, earned him a worshipful public following. And his production accomplishments with acts like Meatloaf, Patti Smith and Alice Cooper has won him considerable industry respect.

But it is as a unit that Utopia excels. The performances on their current tour (utilizing highly innovative video backdrops) have inspired wild enthusiasm.

Grass Resigns from Little Bear Enterprises

■ LOS ANGELES — Clancy Grass has announced his resignation as president of Little Bear Enterprises, Inc. Grass formed Little Bear with his partner Danny Kessler five years ago. The firm handled personal management, publishing, production, promotion and most recently a record label, Inphasion. Clients included Johnny Guitar Watson, Leon Haywood and the Chi-Lites.

Under the banner of Grass Management, Grass will devote himself to the areas of personal management and production. New clients include Shawn Phillips, Jimmy Boyd, Impulse and TXR.

Little Bear will continue to operate under the direction of Danny Kessler.

Mercury Names Broner To Natl. Promo Post

■ LOS ANGELES — Jim Jeffries, vice president national/promotion for Phonogram, Inc./Mercury Records, has announced the appointment of Carolyn Broner to the position of national promotion/west coast for the firm. She will be based in Phonogram/Mercury's Los Angeles office.

E/A Inks Dupree



Robbie Dupree's single "Steal Away" was climbing the charts even as the artist's Elektra/Asylum debut album was mastered. The self-titled LP, produced by Rick Chudacoff and Al Bunetta, who also play on it, is set for release this month. Pictured from left, standing: Ken Buttice, E/A vice president/A&R; Robbie Dupree; Al Bunetta, Dupree's management; Don Bacharach, attorney, and Rick Chudacoff. Seated is Peter Bunetta.

CBS Intl. Signs Industrials



CBS Records International has signed the Industrials to a worldwide recording contract for territories outside the U.S. and Canada. The group will soon release their debut album, "The Clones Of Radioland" and are anticipating the start of a tour of Western Europe. Pictured at the signing ceremonies are, from left: bottom row—Industrials members J. B. Frank, Jan Mackenzie, and Danny Stag, top row—Julian Shapiro, associate director, press and publicity, CBS Records International; Maggie Beverloo, product manager, CBS Records International; Kim Fowley, producer/writer/mentor of The Industrials; Joe Senkiewicz, vice president and acting department head, creative services, CBS Records International; and Steve Pritchitt, director, product management, CBS Records International.

E/A Names Ungar Director of A&R

■ LOS ANGELES — Rick Ungar has been named director of artist and repertoire for Elektra/Asylum Records, it was announced by Ken Buttice, E/A vice president/A&R.



Rick Ungar

In his new post, Ungar will assist Buttice in the areas of talent acquisition and administration, and studio recording supervision.

Prior to joining E/A, Ungar was an attorney in the entertainment law field and an artists' manager. He began his career as a practicing attorney in Detroit before moving to New York to work in management and consulting.

Visiondisc Enjoined In Newport Case

■ NEW YORK—The United States District Court in New York entered a permanent injunction yesterday (13) on behalf of Festival Productions, Inc. (FPI) and George Wein, producers for the last 27 years of the Newport Jazz Festival. Wein and FPI were granted the injunction against Charles Arden and his Visiondisc Corporation, distributors of a television film originally sold as "Newport Jazz '79."

Arsen's film was actually a film of a Rhode Island concert unrelated to the Newport Jazz Festival and was distributed in New York by Showtime, a pay television distributor with outlets in California and elsewhere. "The word 'Newport'," said Wein has come to mean something very special and important to fans and audiences throughout the world... The 1980 Newport Jazz Festival will begin in New York City on June 27, and continues with events throughout the summer.

Casablanca Names Greer Business Affairs VP

■ LOS ANGELES — Bruce Bird, president of Casablanca Records, has announced the appointment of Edward Greer as vice president of business affairs for the label.

Greer will be directly responsible for handling the business affairs as well as overseeing all legal affairs for the company.

Greer has been with Casablanca since 1977 when he served as general counsel, and soon thereafter as director of business affairs. Prior to his tenure at Casablanca, he was with the law firm Pryor, Cashman & Sherman, who at that time represented Casablanca.

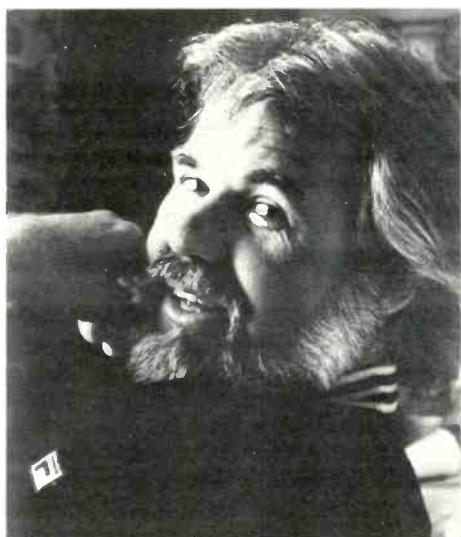
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Record World Single Picks

IAN HUNTER—Chrysalis 2405
WE GOTTA' GET OUT OF HERE



(prod. by Ronson-Hunter) (writer: Hunter) (April/Ian Hunter, ASCAP) (3:16)

Hunter and alter ego Mick Ronson always ignite for explosive AOR-pop rock and that's exactly what happens on this studio cut from his otherwise live "Welcome To The Club" LP. The pounding rhythm and Ronson's guitar glaze are enough to make this record a must but Hunter saves one of his finest vocal efforts for the hot hook & Ellen Foley gives a guest sleaze vocal.

JOAN ARMATRADING—A&M 2240



ME MYSELF I (prod. by Gottehrer) (writer: Armatrading) (Rondor/Irving, BMI) (3:16)

With a new producer, band, and great song, it looks like Joan finally has the across-the-boards hit that she's always deserved. Chris Spedding's guitar is a real bonus as is the steady, economical rhythm, but most of all it's Joan's affecting vocal that makes this such an outstanding record. Don't miss it!

THE DOOBIE BROTHERS WITH JOHN HALL AND JAMES TAYLOR—Asylum 46630



POWER (prod. by Browne-Nash-Hall-Raitt) (writers: John & Johanna Hall) (Siren, BMI) (4:58)

From the "No Nukes" LP comes this stirring anthem that's bound to receive widespread attention in this election year. The superstar lineup and live recording capture all the spirit of the moment, with John Hall's lead vocal standing out. Big names for AOR-pop listeners.

LANI HALL—A&M 2232



I DON'T WANT YOU TO GO (prod. by Willis-Rudolph) (writers: Willis-Roberts) (Irving/Fedora, BMI) (4:42)

Hall goes with her strength on this single from a forthcoming LP: the sensitive, introspective ballad. Her vocal is honest, fragile and in the spotlight. A delicate piano and appropriate string arrangement make this strictly pop-A/C fare. It's directed at the heartbroken lover and sure to soothe.

Pop

RUSSIA—Warner Brothers 49249
WHO DO YOU THINK YOU ARE (prod. by Ratajczak) (writers: group) (Peer Southern, BMI) (3:20)

This talented quintet of songwriters debuts with the first single from its new, self-titled LP. Griffith Stevens exhibits a fine sense for power pop vocal phrasing & the song is primed for heavy radio action.

SUZANNE FELLINI—Casablanca 2263

PERMANENT DAMAGE (prod. by Burgh) (writers: Fellini-DAS-Waxman-Futterman) (Liedela, ASCAP) (3:07)
Fellini's ability to meld theatre drama and high-energy rock should make her a star. She does the trick here with an emotional reading over the rock'n'roll heat.

AIRPLAY—RCA 12013

NOTHIN' YOU CAN DO ABOUT IT (prod. by Graydon-Foster) (writers: Foster-Graydon-Kipner) (Garden Rake/Foster Frees/Irving, BMI/Stephen A. Kipner, ASCAP) (3:56)

The vocals, keyboards, horns, and their arrangement are all straight from a big theatre production, and an excellent one at that. Quality material for pop-A/C.

THE ELEVATORS—Arista 0513

STICKBALL KIDS (prod. by Mankey) (writer: Kennedy) (Arista/Vator, ASCAP) (3:29)

Ominous, winding guitars circulate beneath young & restless vocals on this initial single from the debut "Frontline" LP. There's something dangerously attractive here that should give this sound a long AOR-pop life.

JOHN DENVER—RCA 12017

DANCING WITH THE MOUNTAINS (prod. by Okun) (writer: Denver) (Cherry Lane, ASCAP) (3:21)

Denver strikes up the band and a full chorus on this upbeat song from the "Autograph" LP. A pretty, melodic flute runs throughout. Great for pop-A/C.

SURVIVOR—Scotti Brothers 517 (Atl)

REBEL GIRL (prod. by Porter-group) (writers: Peterik-Smith) (Saber Tooth, BMI/WB, ASCAP) (3:44)

This cut has several attractions for AOR-pop radio which should earn instant adds. The piercing lead guitar stings and dances over an infectious rhythm while the pop lead vocals work a convincing hook.

KUMANO—Prelude 8010

I'LL CRY FOR YOU (prod. by Kumano) (writers: Kumano-Peterson) (Stupet/Pigoda/Trumar, BMI) (3:36)

Stuart Peterson (vocals & co-writer) and Randy Kumano (producer-keyboards-co-writer) are the principals on this spicy dancer that should find a home on several formats. Glossy production captures the big horn section & sparkling back-up vocals.

SHOOTING STAR—Virgin 67010

BRING IT ON (prod. by Dudgeon) (writers: West-McLain) (Mad Ted, BMI) (3:45)

Using plenty of keyboard muscle on the upstart rhythm and catchy melody, Shooting Star aims for an AOR-pop smash. Abrupt rhythm shifts & spunky vocals give overall pizzazz.

MICHAEL ZAGER BAND—

Columbia 1-11273

DON'T SNEAK ON ME (prod. by Love) (writer: Zager) (Sumac, BMI) (3:18)

Alvin Fields & Luther Vandross share the lead vocals on this impressive cut from the "A Product Of Love" LP. The rhythm strut makes it impossible to sit still.

THE PHILADELPHIA LOVE

ENSEMBLE—Pavillion 9-6404 (CBS)

LOVE FANTASY (prod. by Ross) (writer: Fischhoff) (UA/Fischhoff, ASCAP) (3:28)

Stately woodwinds, an ornate piano melody, and a lush string arrangement give this package from the "Classic '10'" LP a relaxed sound for A/C and specialized programming

WRECKLESS ERIC—Stiff/Epic 9-50870

BROKEN DOLL (prod. by Bazza) (writers: Goulden-Hacon) (Participation, ASCAP) (3:45)

Eric opens in a pensive mood then erupts with brash declarations ramming the alternately ringing and soaring guitars. A solid AOR pick from the "Big Smash" LP.

LEVON HELM—MCA 41242

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

Joined by a host of Nashville session stalwarts, Helm cranks a rollicking tune with "back to basics" as the strong message. It feels like the Band & sounds good for several formats.

EXILE—Warner/Curb 49245

YOU'RE GOOD FOR ME (prod. by Coleman) (writers: Gray-Guidry) (Down'N Dixie/Irving, BMI/World Song, ASCAP) (3:35)

From the "Don't Leave Me This Way" LP comes this pop-rocker, borrowing a Doobie Brothers riff, adding trademark keyboards, and polishing with vocal interplay.

B.O.S./Pop

THE DRAMATICS—MCA 41241

BE WITH THE ONE YOU LOVE (prod. by Reynolds) (writer: Reynolds) (Conquistador, ASCAP) (3:37)

This is a wonderful song that will work well on several formats. An attractive lyrical guitar weaves around rich chorus harmony refrains while brassy horn chops spice the bouncy rhythm.

GARY BARTZ—Arista 0514

MUSIC (prod. by Mtume-Lucas) (writer: Eaves) (Frozen Butterfly, BMI) (3:33)

It's lucid sax music and Bartz works the fusion route as well as anyone on this funky piece from his new "Bartz" LP. Reggie Lucas & Hubert Eaves add playful guitar and keyboard lines.

CROWN HEIGHTS AFFAIR—

De-Lite 805 (Mercury)

SURE SHOT (prod. by DeCoteaux) (writers: Reid-Reid-Anderson) (Delightful/Crown Heights, BMI) (3:35)

The expressive lead vocals balance cute chorus adds and some perky horn shots on this medium-paced offering from the energetic octet. The crisp, sharp rhythm ties it all together.

CANDI STATON—WB 49240

LOOKING FOR LOVE (prod. by Simpson) (writers: Schwartz-Klein) (Hotlips, BMI) (3:24)

Staton's warm, expressive vocals fire-up on this cut from her forthcoming, self-titled LP. A crisp, marching beat, smart hook, and an impassioned guitar break equal multi-format appeal.

PYRYMYD—Capitol 4871

SHAKE IT DOWN (prod. by Collins, Jr.) (writers: Redding-Young-Collins-group) (Glenwood/Audio, ASCAP) (3:46)

The 10-man, LA-based collective debuts with this single from the new, self-titled LP. The funk wears thick percussion, twangy guitars and multi-vocal interaction. Try it on at clubs or radio.

BUSTA JONES—Spring 3009

(Polydor)

JUST A LITTLE MISUNDERSTANDING (prod. by Eli) (writers: Wonder-Broadnax-Paul) (Jobete, ASCAP/Stone Agate, BMI) (3:34)

Clap your hands and celebrate with the ace session bassist on this spunky, up-tempo tune. Jones' vocal gives strong pop possibilities.

D. J. HOLLYWOOD—Epic

9-50884

SHOCK, SHOCK, THE HOUSE (prod. by MacDonald) (writer: Hollywood) (Antisia, ASCAP) (3:45)

Already somewhat of a cult item in Manhattan clubs, this funky dancer is quick, slick and indebted to Sugarhill Gang. An expansion on the formula and well worth the time.

Record World Album Picks



INTERVIEW

Virgin VA 13141 (Atl.) (7.98)
Interview, a five man group from England, released an enchanting debut record last summer, "Big Oceans" which featured "You Didn't Have To Lie To Me" a song slated for huge pop success in the minds of everyone who heard it. This is not a new wave record, the values are much closer to melodic pop and there is every reason to believe that it will be a smash on AOR and Top 40 radio.



ABOUT LOVE

GLADYS KNIGHT & THE PIPS—Columbia JC 36387 (7.98)

The Gladys Knight & The Pips reunion album, and if that prospect doesn't excite you, then check your pulse, there might be something seriously wrong. Nickolas Ashford and Valerie Simpson, who have quite a track record of their own, produced and wrote all the tunes on this album. It's real nice to see Gladys back where she belongs.



YOU AND ME

ROCKIE ROBBINS—A&M SP-4805 (7.98)

Rockie Robbins' second album is going to make you sit up and take notice. The singer had a hand in writing two of the record's best offerings, "Together" and "Lost In Love Again" and gets the full treatment from arranger/producer Bobby Martin. Robbins has a wonderfully smooth, George Benson-type tenor and yes, he has soul.



BUY AMERICAN

D B COOPER—Warner Brothers BSK 3444 (7.98)

D. B. Cooper, if memory serves, was the man who jumped out of an airplane with a parachute and \$200,000 in a suitcase, and was never found. Though this may not be the same D. B. Cooper, there are several other points of interest on this fine, rockin' debut album. This record was recorded live in the studio and is as American as the guy with the suitcase.

HYPNOTISED

THE UNDERTONES—Sire SRK 6088 (WB) (7.98)



Punk has energy and certain pop has innocence. The Undertones are one of the few groups that can successfully combine these two distinctive genres. This album sees the group growing more sophisticated musically.

SHINE

AVERAGE WHITE BAND—Arista AL 9523 (8.98)



This is the smoothest and potentially the most successful Average White Band album in quite some time. Vocal harmonies are creamy and arrangements are warm and soothing.

EVERYTHING IS GREY

IRONHORSE—Scotti Brothers SB 7108 (Atl.) (7.98)



Ironhorse, the four man group led by Randy Bachman of the Guess Who and BTO, moves in a different direction on this, their second album. Lead singer Frank Ludwig lends a melodic flair.

'80

GENE CHANDLER—20th Century Fox T-605 (RCA) (7.98)



Gene Chandler's career reaches way back to "Duke Of Earl" and there's a lot of glory along the way, including last year's "When You're Number One" and "Does She Have A Friend," the single that preceded this LP.

A BRAZILIAN LOVE AFFAIR

GEORGE DUKE—Epic FE 36483 (8.98)



Holy Cow, what a great George Duke album! For some, the concept of jazz-rock fusion has become quite stale, but on this album Duke adds a strong Brazilian flavor and cooks.

SOLO IN SOHO

PHILIP LYNOTT—Warner Brothers BSK 3405 (7.98)



Philip Lynott is of course the voice, bass and base of Thin Lizzy. While not a complete departure from the stuff that made that band stars, this record also features material of a more quiet and reflective nature.

AMTRACK BLUES

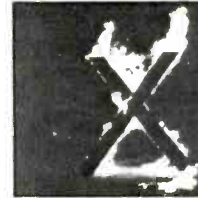
ALBERTA HUNTER—Columbia JC 36430 (7.98)



It can give you hope. Alberta Hunter is eighty-five years young and vibrant and sassy and talented. This record challenges you to stay in a bad mood once it starts to revolve. She can be positively "lewd" and this LP is a delight.

LOS ANGELES

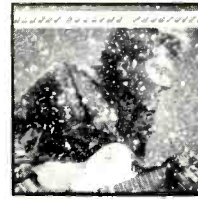
X—Slash SR-104 (JEM) (7.98)



This is not new wave, this is much more direct: punk-rock, L.A. pogo-a-go-go. It isn't cute, either, with rabid Sex Pistols guitar, demonic lyrics and Jim Morrison vocals. Production from the Doors' Ray Manzarek.

FROSTBITE

ALBERT COLLINS—Alligator 4719 (7.98)



This is blues, hard and nasty, the kind that might bite your ear off if you weren't looking. Collins, a contemporary blues artist, has an acerbic wit and his guitar playing has its own sting.

UNSPOKEN INTENTIONS

MICHAEL GULEZIAN—Takoma TAK 7076 (Chrysalis) (7.98)



Acoustic guitar players do not have a truly wide appeal, but fans of the instrument and its manipulators tend to be devoted. Gulezian is a soloist in the tradition of Leo Kottke, but blazes his own trail.

RIVERS OF MEMORY

JESSICA WILLIAMS—Clean Cuts C 701 (Adelphi) (9.98)



Fans of Keith Jarrett and pianists who blend classical and jazz stylings should go for this one. Williams is a sublime musician and the compositions range from neo-classical solo pianistics to jazz-rock fusion.

WATSON BEASLEY

Warner Brothers BSK 3445 (7.98)



Inspired and inspiring. What a privilege it would be to hear this coming over the airwaves—it could add a little movement (add a little joy) to even the most mundane day.

New York, N.Y.

By DAVID MCGEE

■ JAY CLEM CHECKS IN: It's not often that we here in New York have the pleasure to see someone from the infamous San Francisco-based Ralph Records label, home of the **Residents**, **Snakefinger**, **Tuxedomoon** and **MX-80 Sound**. Last week we—we being the Ralph Records cult following—were thrilled and delighted to find out that Ralph's **Jay Clem** was in town and planned to visit RW's offices. He turned out to be very pleasant and proper, as he is over the phone, straightforward in every respect but not without a sense of humor.

Ralph was formed in 1972 by the Residents (who all hail from the Shreveport, Louisiana area, as does Clem) and purchased by the Cryptic Corporation—Clem and three friends: **John Kennedy**, **Homer Flynn** and **Hardy Fox**—in 1976. To this day Ralph has only six employees, "all executives," Clem says, "but we all do some shitwork from time to time." The sales manager, for example, also answers the office phone.

Herewith, snippets of New York, N.Y.'s conversation with Clem.

Q: Why is Ralph so secretive about its activities?

Clem: Well, I don't think Ralph is particularly secretive. It's just that we haven't had a lot to talk about until recently due to the fact that the Residents themselves forego publicity in the normal sense. I'm sure you know by now that they don't divulge their names or faces or anything about themselves individually. They prefer instead to be dealt with as a group with a group identity.

Q: Why don't they talk to the press or let anybody know who they are?

Clem: Well, they don't really consider it relevant. Plus, I might suggest that in the early stage of their career they got a slight taste of what it was like to be an up-and-coming star and put a clamp on it immediately, foreseeing the problems it could cause.

Q: Who do you think listens to the music that Ralph artists record?

Clem: Intelligent people with a sense of humor who are bored by everything else, justifiably so. I think we have an audience in a younger demographic group which probably consists of the weirdest guy in every high school class.

Q: Is there an overall philosophy of Ralph Records regarding the type of product it will pull out?

Clem: I'd say so. It's never been laid down in precise language, but it should be rather apparent from the product. We're not interested in mainstream; we're interested in more challenging music, something new. We don't like formularized stuff. Obviously we'd like for it to be as commercial as possible within the artistic parameters set up, because we do have to sell records to continue.

Q: Do you sell records?

Clem: Yes.

Q: Enough to survive on?

Clem: Enough to send me to New York.

Q: Did you grow up with the Residents in Louisiana?

Clem: No, but one of my partners, Homer, has a little sister who was a classmate of one of the Residents, or of a person who became a Resident.

Q: And you're not a Resident?

Clem: No.

Q: One final question—

Clem: Hey, how about Record World spotlights Ralph Records, one of those special sections in the middle?

Q: I can arrange that. Can we get an exclusive interview with the Residents?

Clem: No.

Q: How can we have a special section on Ralph if we don't have anything on the Residents?

Clem: Well, the emphasis is on the company.

Q: Maybe the Residents will write something for us.

Clem: They've had invitations to do that type of thing before and each time they've turned them down.

Q: The last time we spoke you gave me some information about a Residents world tour, which at the time you said had been pushed back a couple of years. Is that information still accurate?

Clem: I think the information is current. The world tour is still planned for 1982. There's a few things to be worked out in the

(Continued on page 24)

Nile at the Line



After playing four shows at the Bottom Line in New York, including one that was simulcast on AOR stations in New York, Boston and Philadelphia, Arista recording artist Willie Nile was invited to return for a special three-day engagement at the Line over Memorial Day Weekend. Shown backstage on opening night at the Bottom Line are (from left): Andy McKaie, director, national publicity, Arista; Jeff Backer, local promotion representative, Arista; Rick Dobbis, vice president, artist development, Arista; Willie Nile; Richard Palmese, vice president, national promotion, Arista; Jane Palmese, national director, single sales/national accounts, Arista; Bob Feiden, vice president, east coast A&R, Arista; Mike Bone, vice president, national album promotion, Arista; Dennis Fine, vice president, publicity and press services, Arista.

Pegasus Records Bows

■ NEW YORK—Emilio Innocentia has announced the formation of Pegasus International Records, an independent label, to be affiliated with the composing/production team of Irwin Levine and Jimmy Wisner. The label's first release will be a single, "I Don't Want to Dance," performed by Linda Ransom and Sparkle, and produced by Levine-Wisner. An LP will follow soon.

Innocentia has worked in the

textile and entertainment industries. Composer - producer Levine has written such songs as "Tie A Yellow Ribbon," "This Diamond Ring" and "Sweet Gypsy Rose." Producer-arranger Wisner has worked with the Critters, Tommy James, and Spanky and our Gang. The address of Pegasus International Records is: Bld. 31 B, 20/21 Wagaraw Rd., Fair Lawn, New Jersey 07410; (201) 427-4202.

CBS Names Dickinson To Prod. Mgr. Post

■ NEW YORK—Bruce Dickinson has been appointed to the position of product manager for the Columbia label. The announcement was made by Barbara Cooke, director, merchandising, east coast, Columbia Records.

In his new capacity, Dickinson will be responsible for the planning and execution of merchandising programs for Columbia album releases.

Dickinson has held various positions in the record industry in the Boston area since 1973. His experience includes positions at Paul's Mall, Bomp Records and the Beacon Hill Music Shoppe. In addition he was the record department Rock Buyer for the Harvard Coop from 1976 to 1979. He then joined CBS Records in 1979 as an inventory specialist.

Polydor Names Garrish To Bus./Legal Post

■ NEW YORK — Eileen Garrish has been appointed to the position of director, legal and business affairs for Polydor Incorporated, it was announced by Fred Haayen, president, Polydor Records and Dr. Ekke Schnabel, senior vice president, legal and business affairs, Polygram Record Operations/U.S.A.

ASCAP Taps Schwartz

■ NEW YORK — Paul S. Adler, ASCAP director of membership, has announced the appointment of Sam Schwartz as membership representative in the Society's Los Angeles office.

In his new capacity, Schwartz will concentrate on the TV and film areas, maintaining the Society's active involvement with composers, lyricists, agents and attorneys, studio music directors and producers in that field.

Prior to this position, Schwartz was associated with a management firm, where he handled a variety of TV and film composers.

■ In reporting on the wave of current and forthcoming soundtrack projects, last week's issue incorrectly identified Meat Loaf and The Fabulous Thunderbirds as acts to be included on the forthcoming Warner Bros. soundtrack album from "Roadie."

Although Meat Loaf stars in the feature, and The Fabulous Thunderbirds are reportedly among the artists included in the film's musical score, neither will appear on the LP.

Cheap Trick's "Everything Works If You Let It," released last week as a single, is being included as a bonus with copies of that group's 10-inch "Nu-Disk" package, but is not on the EP itself.

Warm Welcome



Pictured above is ASCAP president Hal David welcoming Felipe de Leon, president of the Filipino Performing Rights Society (FILSCAP). De Leon visited ASCAP's New York headquarters during a recent trip to the east coast. From left: Paul Marks, ASCAP managing director; Mrs. De Leon; Felipe de Leon; Hal David; and Arnold Gurwitch, ASCAP foreign manager.

Ariola Appointees

(Continued from page 4)

ica after five years at RCA, the last two as division vice president, A&R.

Mike Manocchio, who comes to Ariola America after serving as Atlantic Records' director of national pop promotion, will report to Schatz and will direct all of the promotion activities of Ariola America. He will also be involved in the formation and implementation of marketing plans for Ariola America product and will handle day-to-day liaison between Ariola America and Arista, with particular emphasis on sales and promotion activities. Manocchio had joined Atlantic in 1977 as midwest regional promotion director, and prior to that was ABC's regional promotion director in Cleveland.



Mike Manocchio

Nonesuch LPs Set

■ LOS ANGELES—Nonesuch Records will release three records in May, "Joseph Haydn Piano Music Volume V," performed by Gilbert Kalish, piano; "Siegfried Idyll," by Richard Wagner and "Serenade No. 2 in A Major, Opus 16," by Johannes Brahms, performed by the South German Philharmonic Orchestra, Karl Ristenpart, conductor; and "Petite Symphonie for Nine Wind Instruments" by Charles Gounod and "Chansons et Danses for Seven Wind Instruments" by Vincent d'Indy, performed by the Maurice Bourgue Wind Ensemble.

The Press Office Taps Hendel Joel

■ LOS ANGELES — Hendel Joel has been appointed director of west coast operations for The Press Office Ltd., according to Carol Ross, president of the New York-based public relations firm.

Joel's responsibilities will encompass all Press Office activities, including entertainment, music and corporate accounts, working directly with Ross.

Prior to joining The Press Office, Joel worked as a publicist for the Australian Broadcasting Commission and the BBC in London, and as an independent publicist in America.

The new telephone number for The Press Office in Los Angeles is (213) 470-3084.

Riva Relocates

■ NEW YORK — Riva Records, Inc. and its affiliate, Gaff Music Inc., have relocated at new, larger headquarters on 232 East 61st Street, New York, N.Y. 10021; (212)-750-9494.

Also headquartered at the new address are Riva Music, Inc. (ASCAP) and HG Music, Inc. (ASCAP) which are formally opening U.S. offices in New York. The companies were formerly managed from the U.K. offices of affiliates Riva Music Ltd. and GH Music Ltd., and administered in the U.S. from the offices of Mayer, Nusbaum, Katz & Baker in New York.

Howarth To Chappell

■ NEW YORK — Jamie Howarth has joined Chappell and Intersong Music in New York as the engineer for the publishing companies' in-house 16-track recording studio. The announcement was made by Frank Military, vice president, creative, Chappell Music.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NOTES AND COMMENTS: Has anyone noticed the striking contrast between the album and singles charts recently? In last week's issue, a look at the top ten singles shows a predominance of ballads and typical A/C fare, what with the likes of **Dr. Hook's** "Sexy Eyes," **Air Supply's** "Lost in Love," **Kenny Rogers/Kim Carnes'** "Don't Fall in Love With a Dreamer" and offerings from **Ambrosia**, **Billy Preston/Syreeta**, **Linda Ronstadt** ("Hurt So Bad") and others. Meanwhile, on the LP side, rock and roll is the order of the day, more so than has been the case for a long while. Last week's top 20 was headed by **Bob Seger**, **Pink Floyd**, **Billy Joel**, **Ronstadt** and **Van Halen**, rockers all; even though Joel and Ronstadt have been MOR mainstays, their new albums have a harder edge than these artists have usually revealed. The top 20 also includes **Pretenders**, **Tom Petty**, **Eric Clapton** and others. What does it all mean? Who the hell knows—but we thought it was worth a mention anyway . . . Latest reports on the "Blues Brothers" movie say that the film went some \$7 million over budget, with the final tab nearing a hefty \$28 million. In that case, reports say, it must make between \$40 and \$50 million before profits start nearing the black. And they call this the age of new austerity in the entertainment biz . . . Just to show how very different things are on the English charts, the publication Record Business included no less than ten, count 'em, singles by the **Jam** in their top 100 listing a few weeks ago. That's pretty amazing, really.

PEOPLE AND PLACES: **Steven Soles**, who toured with **Bob Dylan** for a while (on the "Rolling Thunder" tour, for instance) and was a member of the late, lamented **Alpha Band**, will be performing June 9 at the Westwood Playhouse, accompanied by the extraordinary **David Mansfield** (also of the Alphas and Dylan) on various instruments and **Jude Johnstone** and **Wendy Matthews**, who call themselves the White Angels, on vocals. Soles has a religious album coming out on the Sangre label that will feature the same musicians, as well as drummer **Ronnie Tutt** and bass player **Jerry Scheff**. He apparently also has plans to record a secular album. Meanwhile, guitarist **T-Bone Burnett**, the third member of the Alpha Band, also has an album ready which will be issued soon on Takoma. We've heard some of it, and it sounds just fine, thank you . . . **Bette Midler** will be at Hunter's Bookstore in Westwood, this Wednesday (21) at 7:30, to autograph copies of her book, "View From a Broad" . . . The **Currie sisters**, **Cherie** and **Marie**, will appear on "Dinah!" on May 19, while **Graham Nash** will guest on **Mike Douglas'** show on May 23. Another Capitol singer, **Cheryl Ladd**, will have her own TV special, also on May 19 . . . Rumor has it that **Roxy Music** will tour in August. Several movie studios are apparently after **Roxy's Bryan Ferry** for both writing and acting . . . **ABBA** has reportedly finished editing footage taken during their first North American tour last fall. A possible network TV show is in the offing, which should be just swell . . . Tower Records on the Strip was the scene for **Carmine Appice's** first "drum battle" on May 11, where some 26 contestants beat their brains out for a chance to win Ludwig drum heads, syndrums, tickets to see Appice and band at the Whisky (where they played on May 13-14), and albums from the Tower outlet. Judges included the **Starship's Aynsley Dunbar**, the **Knack's Bruce Gary**, **Ollie Brown**, bass player **Alphonso Johnson** and Appice's brother **Vinnie**, who plays in Johnson's band . . . **Ray Campi** had quite a week not long ago. The rockabilly rebel joined English rockabillys **Matchbox** onstage at the Whisky for a version of Campi's own "Rockin' at the Ritz" on May 6; two days later, he was in New York guesting on **Tom Snyder's** "Tomorrow," and a day after that he joined Matchbox again, this time at Hurrah in NYC.

STUDIO NEWS: Current activity at the Record Plant here includes **High Inergy**, produced by **Eddie Coleman**; **Rodney Dangerfield**, who is apparently recording an album for Casablanca (they're no doubt hoping to do just a bit better with this one that they did with their **Johnny Carson** LP a few years back), and **Les Dudek** . . . The Record Plant in Sausalito, by the way, has just been sold, according to RP president **Chris Stone**. The new owner is **Laurie Nicholas** . . . Producer **Mike Melford** has put together what is being called a "new wave rhythm section" for a new album by country-bluegrass types **John Hartford** and brothers **Doug** and **Rodney Dillard**, now being recorded at Hit City here. Now, we would hardly call **Amos Garrett** a new wave player, although he is certainly one of the best guitarists who ever lived, but hey, who's splitting hairs? Others include **Scott**

(Continued on page 24)

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ I wish there were an out-and-out dance floor smash to highlight the week's new records: while there may be sizeable hits among the following, most all of them take some getting used to. It be that way sometimes, right?

NEW ALBUMS: The best work by **Gladys Knight and the Pips** has always seemed to suggest innocence or open-heartedness: sometimes betrayed ("Grapevine," "It Should Have Been Me"); sometimes faithfully affirmed ("If I Were Your Woman," "Midnight Train to Georgia"); and, often thrillingly, stated in real-life ambiguity ("I Don't Wanna Do Wrong," "Neither One of Us"). That's why the pairing of the group with producer/composers **Nickolas Ashford** and **Valerie Simpson** is such a success on their first Columbia album, "About Love:" the earnesty and idealism that A&S music expresses is given perfect voice through Gladys Knight. No one can sing with more heart than she, and even when the production leaves the rhythm a little slack for serious club play, Knight herself provides the margin of tension and energy to pull in the dancers. Two main attractions here: "Taste of Bitter Love" (4:37) is an easy midtempo with handclaps, sharing much in common with "No One Gets the Prize," from last summer's A&S/Ross album. The approach is very subtle, reflected in Knight's nuanced performance and the one low key break. The lyric explores disillusionment with typical Ashford/Simpson maturity, and, in all, it's another classy mood setter. Of perhaps more immediate interest, there's a new vocal version of "Bourgie", "Bourgie" (4:37), the instrumental hit from 1977's "Send It" album. The new track has almost the same lineup of musicians and rhythmic feel, but the group's vocal jabs and trades lend extra punch to this danciest version yet. Both could use disco disc extensions, although, frankly, I'm not holding my breath. Neither should anybody, really, since the **Jimmy Simpson** mix does provide adequate quality for an album pressing. Two other cuts sound promising, but need more extensive work: "Get the Love," simple, light fare with a fairly quick pace, and "We Need Love," slightly gospel-flavored with lots of sharp vocal interplay. One last tangential observation: Knight's recent interviews have referred pretty disparagingly to the rise of disco, and have implied—arbitrarily, and due more, we suspect, to the interviewers than the interviewee—that Knight was obscured as a vocalist by disco. To this we reply: how does one then account for dance triumphs like "Grapevine" and "Imagination"? Knight is certainly capable of handling herself in both up and down-tempo settings, and "About Love" makes it abundantly clear that there is room in disco for feeling, soulful singing.

"Fame" (RSO) is the soundtrack to a film just opening nationally,

which tells the stories of high school students applying and studying at New York's High School of Performing Arts. This witty, affirmative film makes skillful, integral use of music and dance and the soundtrack includes at least three possible club picks, according to some of our correspondents. "Red Light" (6:01) is a brand new cut by **Linda Clifford**, teen-aged in spirit and sound, where she warns off some intruding third party with a series of tough-group "do-do-do" 's. The midtempo pace really comes into focus at a great, bare main break, and at the close, Clifford is hollering hotly in response to a lead guitar. Good stuff—I've missed her, especially in light of the unjustified lack of response to her last album. Also note: the 5:14 title cut, a swirling track of mostly synthesizer and guitar, with a long list of star background vocalists led by **Irene Cara** (a principal film character whom we saw last in Broadway's "Gottu Go Disco"—she is fabulous in "Fame"). Not the most definite rhythm here, but the song has a great set of lyrics: "Fame! I'm gonna make it to heaven . . . I'm gonna live forever/Baby, remember my name." "Hot Lunch Jam" also caught some ears, although, conversely, I don't know if one might really dance to a song about beef stew. Personal left-field pick: "Never Alone," performed to piano and tambourine only by the **Contemporary Gospel Chorus of the High School of Music and Art**—those brave souls who played Peter Brown's "Love in Our Hearts" should try it if they dare.

When "All Night Thing" appeared this spring, it struck me as an offbeat tune that could probably become the summer's essential groove song (and sell like crazy) if it were picked up by the radio . . . sure enough, it's now a bulleting pop/R&B single that's sparked major retail interest in the album. "**The Invisible Man's Band**" (Mango) is the work of top-grade sessioneers, produced by **Clarence Burke** and **Alex Masucci**, and it includes more idiosyncratic R&B/funk that shows absolutely no regard for formula. "X-Country," for example, is a strange pairing of western square dance with Sly Stone funk; it's best at about a third of the way in, after the docey-does are left behind. The really intriguing cut here is a gentle after-peak piece, appropriately titled, "Love Has Come." It's a dreamy, hazy sort of sound, wrapped in Barry White-style strings, that sends one drifting through a jungly, warm space. Very atmospheric, even if not quite suited for radio.

NEW DISCO DISCS: Key remix of the week is **Sky's "Skyyzoo"** (Salsoul), redone by New York DJ **Larry Levan**. The cut now runs 8:35, lengthened with a slow, steady build up front created by intricate editing and new instrumental breaks at the end. "Skyyzoo" was the cut of choice for many DJs who picked up on the album: certainly, there's lots of life left in the cut. In new releases, **Candi Staton** is in left field territory with "Lookin' For Love" (4:42 on Warners). The moody rockishness of the cut is quite a departure for her and she sounds rather unfamiliar, especially with her voice double-tracked. Her fans are legion, however, and they might bring this one across. In the extreme uptempo end are both sides of **Skip Mahoney's** disco disc on Salsoul. "Janice (Don't Be So Blind to Love)" (7:01) pleasantly recalls the top 40 girl's-name songs of yesteryear, revved up with an overdriven, humming Philly-influenced rhythm. Best moments are the boogieing piano intro and the abrupt stop at the break and vocal build. "Don't Stop Me Now" (6:15) is another big wave of beat—the song is less appealing, but Mahoney turns in a great Pickett-sounding

(Continued on page 23)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

RENDEZVOUS/BOSTON

DJ: BILL STOOKE

ALL NIGHT THING—Invisible Man's Band—Mango
BEHIND THE GROOVE—Teena Marie—Gordy
BOUNCE ROCK SKATE ROLL—Vanghan Mason and Crew—Brunswick
DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Cotillion
FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. and Raydio—Arista
FUNKYTOWN—Lipps, Inc.—Casablanca
GAYLE ADAMS—Gayle Adams—Prelude (LP)
LET'S GET SERIOUS—Jermaine Jackson—Motown
LOVER'S HOLIDAY—Change—WB/RFC
RIGHT IN THE SOCKET—Shalamar—Solar
STOMP!—Brothers Johnson—A&M
SWEET SENSATION—Stephanie Mills—20th Century Fox
TAKE YOBR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
THIS FEELIN'—Frank Hooker and Positive People—Panorama
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

ODYSSEY/LOS ANGELES

DJ: STEVEN SMITH

ANOTHER BRICK IN THE WALL/RUN LIKE HELL—Pink Floyd—Columbia
BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire
BREAKAWAY/DON'T LET YOUR CHANCE GO—Bye/BODY FREE—Watson Beasley—WB
CAN'T BE LOVE—Peter Brown—Drive/TK
CARS—Gary Numan—Atlantic
CLEAN CLEAN—Buggles—Island
DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Cotillion
FLUSH THE FASHION—Alice Cooper—WB (LP)
THE GLOW OF LOVE—Change—WB/RFC (LP)
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
I'M READY—Kano—Emergency
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism
WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century Fox

THE ROXY/NEW YORK

DJ: DANNY KRIVIT

ALL NIGHT THING—Invisible Man's Band—Mango
ANOTHER BRICK IN THE WALL—Pink Floyd—Columbia
BEHIND THE GROOVE—Teena Marie—Gordy
CLONDS—Chaka Khan—WB
DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA
GOT TO BE ENOUGH—Con Funk Shun—Mercury
THE GROOVE—Rodney Franklin—Columbia
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE—Change—WB/RFC
MUSIC TRANCE—Ben E. King—Atlantic (LP)
OVERNIGHT SENSATION—Jerry Knight—A&M
SWEET SENSATION/D-A-N-C-I-N'—Stephanie Mills—20th Century Fox
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu
WE SUPPLY—Stanley Clarke—Epic

THE PLUM/WASHINGTON, D.C.

DJ: BOB ANDERSON

BAD LOVE—Cher—Casablanca
DO IT AGAIN—Voyage—Marlin
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
DYNAMITE—Stacy Lattisaw—Cotillion
I DON'T WANT TO BE WITH NOBODY ELSE/LOVE WAVES/99 1/2—Alton McClain & Destiny—Polydor
JUST HOW SWEET IS YOUR LOVE—Rhyze—Sam
LET'S GET SERIOUS—Jermaine Jackson—Motown
LET'S HAVE A PARTY—Danielle—Casablanca
LOVE STARTS AFTER DARK—Gene Page—Arista
ULTIMATE II—Ultimate—Casablanca (LP)
LOVER'S HOLIDAY—Change—WB/RFC
WAS THAT ALL IT WAS—Jean Carn—Phila. Intl.
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

Record World Disco File Top 50

MAY 24, 1980

MAY 24	MAY 17		WKS. ON CHART
1	1	LOVER'S HOLIDAY/SEARCHING CHANGE/Warner Bros./RFC (12"★/LP cut) 3438	9
2	4	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1	7
3	5	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992 R1 (Motown)	9
4	6	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	7
5	2	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	12
6	10	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12") 4Z8 5523 (CBS)	6
7	3	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	14
8	9	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT EROTIC DRUM BAND/Prism (12"/LP cut) PDS 402/PLP 1005	11
9	13	IN THE FOREST BABY'O/Baby'O (12") BO 1003	5
10	12	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"★/LP cut) SD 16013	8
11	16	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"★) AFL1 3031	7
12	15	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	6
13	7	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	13
14	8	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	12
15	11	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	10
16	17	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe 12 (12") MP 305	5
17	20	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	10
18	27	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/Cotillion (12"★/LP cut) SD 5219 (Atlantic)	2
19	14	RIGHT IN THE SOCKET SHALAMAR/Solar (12") YD 11930 (RCA)	30
20	18	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	14
21	28	JUST HOW SWEET IS YOUR LOVE RHYZE/Sam (12") S 12332	3
22	21	MUSIC TRANCE BEN E. KING/Atlantic (12"★) SD 19269	13
23	19	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	18
24	30	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE WATSON BEASLEY/Warner Bros. (LP cuts) BSK 3445	2
25	33	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505	5
26	34	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/Drive (12") 441 (TK)	2
27	38	THE GROOVE RODNEY FRANKLIN/Columbia (12"★) JC 36122	2
28	29	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	4
29	23	MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"★) 3226	9
30	40	STARS IN YOUR EYES/GO FOR IT HERBIE HANCOCK/Columbia (12"★) JC 36415	3
31	22	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	12
32	24	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM 1 3806	6
33	35	I LOVE YOU DANCER/MUSIC, MUSIC/DO IT AGAIN VOYAGE/Marlin (LP cuts) 2235 (TK)	2
34	36	IT DOESN'T ONLY HAPPEN AT NIGHT/GONNA TAKE THE EASY WAY OUT CISSY HOUSTON/Columbia (LP cut/12"★) JC 36193	3
35	31	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 9517	16
36	39	CLOUDS CHAKA KHAN/Warner Bros. (12"★) 49216	3
37	—	PLAIN OUT OF LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER GAYLE ADAMS/Prelude (LP cuts) PRL 12178	1
38	41	MYSTERY ACHIEVEMENT/BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire (12"★) SRK 6083 (WB)	3
39	25	KEEP IT HOT CHERYL LYNN/Columbia (12") 43 11261	17
40	—	I'M READY KANO/Emergency (12") EMDS 6504	
41	—	THIS FEELIN' FRANK HOOKER AND POSITIVE PEOPLE/Panorama (12") YD 11985 (RCA)	1
42	26	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (12"★/LP cut) VSD 79431	10
43	32	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	15
44	42	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943	7
45	45	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS)	4
46	46	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"★/LP cut) NBLP 2 7206	5
47	49	I'LL CRY FOR YOU/I HEARD IT/YOU GOT IT KUMANO/Prelude (LP cuts) PRL 12177	2
48	50	LET'S HAVE A PARTY DANIELLE/Casablanca (LP cut) NBLP 7210	2
49	44	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/Panorama (12") YD 12025 (RCA)	6
50	47	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	8

(★ non-commercial 12", • discontinued)

Disco File

(Continued from page 22)

vocal on both sides. James Purdie produced (he did the current Frank Hooker record). Not-too-slow, not-too-fast, but just right: **Young and Company's** "I Like (What You're Doing to Me)" (7:13), on Brunswick. This spare track has just enough in it to make the flow happen—notice the lithe bass line. The song and female lead are likeable as well, but the mix is rather weak—a sharper mix might be considered.

ALTERNATIVES: A couple of albums arrived this week that hold relatively greater pleasures than the disco discs that preceded them: perhaps the labels involved will choose these stronger cuts for single and club exposure. **Edwin Starr's** "Stronger Than You Think I Am" (20th Century) is being mentioned by a member of our correspondents on the strength of "Get Up-Whirlpool" (8:20), a piece that only makes one respect Starr more as a producer for the chances he takes. "Get Up" is a lead-in of slow sequenced synthesizer: Starr provides all the syncopation himself with improvisational shouting. It's one of those simple but inspired ideas that works doubly well because of the surprise of it. The "Whirlpool" passage is the main "song," and

a forceful one it is, with the attack of "Contact" and the tempo of "La Vie En Rose." It re-segues into the "Get Up" synthesizer figure for the close: unusual, indisputably energetic (**Rick Gianatos** mixed). **Trussel** also offers a downtempo cut-to-consider on the just-shipped "Love Injection" album (Elektra): "I Love It." This track is much more in character with the title hit than the recent single, "Big City Rocker," with a pulsating, slow beat beefed up subtly with muted horns. The best of it happens at the final breaks, which build with multiple counter melodies to a great concluding vocal/percussion break.

Finally, some note should be made of the longest-lived entry on our Disco File Top 50 this week, the mighty "Right in the Socket," by Shalamar, on Solar. The cut is now in its eighth boffo month, and still receives top 10 mentions on many of our reporter's lists. Other long-playing performers lately have included Michael Jackson and the Spinners, both of whom have seen some six months on the chart. A humble suggestion: I'll bet many of us would be delighted to see a new disco disc with thoroughly remixed versions of Shalamar's "I Owe You One" and the Whispers' "Out the Box" back-to-back.

Mi-Sex in N.Y.



Epic Records has joined forces with CBS Records International in launching the U.S. career of Australian recording group Mi-Sex. Pictured at CBS Records' offices are, from left: (bottom) Kevin Stanton, Mi-Sex; Peter Karpin, director, A&R, CBS Records International; Murray Burns and Steve Gilpin, Mi-Sex; (top) Ron McCarrell, VP, marketing, E/P/A; Al DeMarino, VP, artist development, E/P/A; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Allen Davis, president, CBS Records International; Bob Yates, manager; Richard Hodgkinson, Mi-Sex; and Don Dempsey, senior VP and general manager, E/P/A.

New York, N.Y.

(Continued from page 20)

meantime.

Q: Do you get a lot of offers for them to appear live?

Clem: Oh, yeah. Lots and lots.

Q: They have popped in on things occasionally, is that right? I vaguely recall a picture in Rolling Stone of one of them onstage wearing the eyeball.

Clem: That was one of them, yes. The event was Snakefinger's debut appearance. The Residents being close buddies and long-time associates decided to attend as a gesture of support. And Snakefinger coaxed one of them up onstage and they did a little duet and that was about the extent of it. The main thing is that the Residents actually appeared in public, which is rare in itself. That's the only non-performing public appearance they've ever made.

Q: What's Ralph's release schedule for the coming months?

Clem: There'll be nothing in the summer. Possibly a single in the summer, probably not. The fall release schedule looks—well for certain right now there's a new Snakefinger LP and a new Residents LP, and hopefully there'll be a debut LP by our latest signing whose name I cannot at this time divulge due to the fact that the contracts are not signed, and yak, yak. But it's forthcoming.

Q: One of your partners is named John Kennedy. Why would I have heard of John Kennedy?

Clem: Well, there was a guy with a similar name who was once president of the country . . .

Always nice to see you, Jay.

CONGRATULATIONS to **Nick** and **Diane Stearn**, who became the parents of a baby boy, **Ryan Nathan Stearn**, on May 9. Young Ryan weighed in at seven pounds even. His dad is on A&M Records' regional field staff, southwest region.

JOCKEY SHORTS: Dreamland Records is looking for an appropriate spot to showcase **Nervous Rex**. A spokesman for the company said Bellevue Hospital had been contacted, but officials at the hospital weren't too keen on the idea of holding a rock concert there. Anyone who can think of a suitable site should call **Elliot Sekuler** at (213) 275-4581 . . . the **Marshall Tucker Band** is now rehearsing for a late spring tour with **Franklin Wilkie**, a long-time friend of the band, as temporary replacement for the late **Tommy Caldwell**. Caldwell's last performance with the band was taped April 18 at Nassau Coliseum and broadcast on the King Biscuit Flower Hour on May 18 . . . **Bernie Taupin** and British writer **Ian La Frenais** have completed a screenplay of "Goodbye Yellow Brick Road," which will feature some 20 songs, all from the Taupin/**Elton John** catalogue. **Michael Lippman** is executive producer of the film; **Steve Leber** and **David Krebs** are the producers. Taupin and La Frenais have also completed a screenplay of an animated film, "Captain Fantastic and the Brown Dirt Cowboy," to be produced by **Al Brodax** and **Dick Clark**. Taupin and Lippman (Taupin's manager) have also formed Pistol Productions, a movie and music production company . . . **Michael Rosenblatt** has left Sire Records and will join **Nina Marson** in partnership of Runaway Enterprises, through which they will be exclusively representing New York band the **Necessaries** for management. Runaway will be based in New York. All mail should be sent to Box 702A, 225 Central Park West, New York, N.Y. 10024. Phone number is (212) 580-1747 . . . Tappan Zee recording artist **Joanne Brackeen** is at Soundmixers Studio working on her second LP project. **Bob James** is producing, **Joe Jorgensen** engineering. Soundmixers **Eddie Garcia** is assistant engineer.

Club Review

Lydon's Public Image Limited In Stunning NYC Performance

■ NEW YORK—In a frenzy of pretention and gall, the critic/essayist Susan Sontag recently called Hans-Jurgen Syberberg's seven-hour film "Our Hitler" "one of the greatest works of art of the 20th century." In the same spirit, without batting an eyelash, I proclaim the recent appearance by Public Image Limited at New York's Great Gildersleeves one of the great performances of the century.

There is an undefinable yet unmistakable feeling one gets at such events. It is partly the knowledge that what you've seen will be talked about and referred to for years to come. Even stronger though is the great feeling of witnessing a magical moment. John Lydon and PiL (Keith Levene, Martin Atkins, Jah Wobble) gave a stunning show that makes all the hassles and all the suffering through the noodling drudgery that passes for rock 'n' roll worth it.

Not only did PiL capture the essence of rock 'n' roll—and place it in a perfectly modern context—they captured the climate of the day. While laughing his way through his modern existential repertoire—laughing because things are so bleak we can only laugh—Lydon (sporting a "F--- Iran" button) seized the mood of the world perfectly, a world teetering between day-to-day physical crises and ennui/apathy. (We're a country that cares enough to wear a pin but not to vote.)

Lydon is unquestionably the most charismatic person this observer has ever shared a room

with. In a sense, seeing Lydon—spiked red hair, hunchbacked posture, smiles turning into sneers turning into looks of fear—was like being in a time warp. He looked exactly like the pictures one remembers from London circa 1977. And to be sure, the concert had all the energy and dynamics of the greatest punk bands (yes, even the Clash).

But the punk energy is only a small part of PiL. The group's music, as pure a rock 'n' roll as anyone's, is also breathtakingly new and experimental. Only drummer Martin Atkins plays a steady beat, always danceable, often straight disco. His drumming is the sound bassist Wobble and guitarist Levene play off of. Wobble is the lead instrument of the group. His bass owes a lot to dub techniques but he also carries the melody of the songs. It is Levene's guitar that defines PiL. He never plays strict rhythms and he certainly doesn't solo. His scratchy, metallic assault of chords are placed randomly before, after and even on the beat. In a way no one else has come close to doing, Levene's guitar playing combines psychedelic freakiness with punk's rawness.

As a footnote it should be added that virtually none of the music on PiL's masterpiece double LP "Second Edition" fits any sort of radio format, which probably says more about the state of radio than anything else. Anyone with a rock 'n' roll heart owes it to themselves to seek out the LP and catch the group on their short U.S. tour.

Jeffrey Peisch

The Coast

(Continued from page 21)

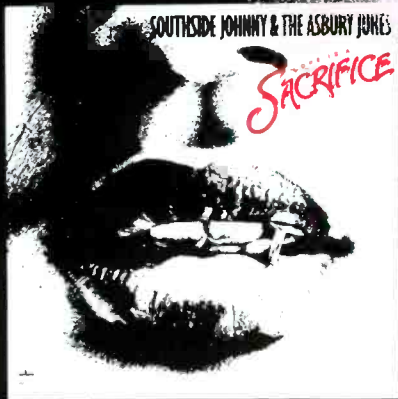
Matthews (of the **Duocs**) on drums, **Phil Waaburg** on keys and **Mac Cridlin** on bass . . . **Booker T. Jones** is heading to Nashville to work again with **Willie Nelson**. If the next album Jones produces for Nelson is anything as good as the marvelous "Stardust," we'll be in for quite a treat. Booker T.'s own A&M album, "The Best of You," was produced by **David Anderle** . . . Look for a live **Supertramp** album before long, recorded mostly in Paris . . . While in Houston, **Squeeze** met with producer **Peter Asher**, who was apparently impressed. Asher was interested in the English group's material, not as a potential producer, by the way.

NEWS FROM THE PERSONAL FRONT: Columbia product manager **Rob Wunderlich** and Mercury publicist **Eileen Schneider** are now engaged, we understand. No date has yet been set to tie the knot, but if it happens this year it'll probably be during the final game of the World Series, 'cause that's when the happy couple first met. Sigh . . . **Jerry Shirley**, drummer for **Humble Pie**, and wife **Charlotte**, are celebrating the birth of daughter Sara, born April 24 . . . RSO/New York's **Vivian Hochstein** and producer/engineer **Michael Barbiero** were married on May 4.

SISTERLY LOVE: One-time musical partners **Karla Bonoff** and **Andrew Gold** will have a reunion of sorts next Wednesday (28) with a pair of special benefit shows at The Roxy. The proceeds from both performances will aid Big Sisters of Los Angeles, a local organization devoted to the prevention of juvenile delinquency.

Southside Johnny and the Asbury Jukes

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The album.

5/14 Geneva, NY	6/13 San Francisco, CA
5/15 Uniontown, PA	6/26 Largo, MD
5/16 Middletown, NY	6/27-28 Cleveland, OH
5/17 Allegheny, PA	6/29 Saratoga, NY
5/18 Youngstown, OH	7/4 Salisbury, MD
5/20 Athens, OH	7/5 Freehold, NJ
5/30 Jackson, NY	7/7 Detroit, MI
6/6 San Diego, CA	7/8 Hoffman Estates, IL
6/7 Phoenix, AZ	7/18 Westchester, NY
6/8 Los Angeles, CA	7/19 Cape Cod, MA
6/12 Los Angeles, CA	7/20 Peterborough, NH

The tour.



ON MERCURY RECORDS AND TAPES

Produced by: Billy Rush and John Lyon
MANAGEMENT/DIRECTION: AMUNDO ENTERPRISES, INC.

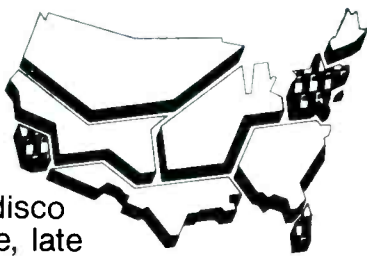


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The Record World

1



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

Ambrosia: 22-19 WABC, 10-7 WAXY, 19-15 WBBF, 3-1 WCAO, 8-4 WFBR, 14-10 WFIL, 4-2 WICC, 6-1 WIFI, 7-5 WKBW, 25-20 WNBC, 9-7 WPGC, 14-8 WRKO, 9-6 WTIC-FM, 14-11 WXLO, 5-4 WYRE, 8-2 KFI, 13-10 KFRC, 13-8 KHJ, 9-4 KEARTH, 11-6 KSFX, 3-1 PRO-FM, 18-15 F105, 17-14 JB105, 7-6 KC101, 10-5 Q107, 18-13 Y100, 20-19 14Q, 6-17 96X.

P. Benatar: d27 WAXY, 28-17 WCAO, 22-18 WFBR, d28 WICC, 8-6 WIFI, 26-21 WKBW, 27-25 WPGC, a30 WTIC-FM, 29-25 WYRE, a KFI, on KFRC, 29-28 KHJ, 30-27 KEARTH, d26 KSFX, 29-24 JB105, on 14Q, a29 96X.

Blondie: a WFBR, e WICC, on WIFI, a WKBW, on WXLO, on KSFX, hb-18 PRO-FM.

R. Burnette: a WAXY, e-hb WFIL, a WICC, ae WIFI, a WKBW, 30-26 WTIC-FM, on KFI, on KFRC, d30 KEARTH, 22-17 PRO-FM, d24 F105, 34-30 JB105, d30 KC101, on 14Q, d25 96X.

Change: a20 WABC, d16 WXLO, d23 KSFX.

Clash: 25-22 WBBF, on WCAO, 27-26 WICC, 4-3 WIFI, 28-25 WKBW, 30-27 WPGC, 23-20 WTIC-FM, d27 WYRE, on KFI, 28-25 KFRC, 27-25 KHJ, 28-25 KEARTH, 19-21 KSFX, 18-16 PRO-FM, 20-16 JB105, e Q107, 14-14 14Q.

B. Cockburn: 24-21 WCAO, 21-19 WFBR, 24-23 WFIL, d30 WICC, e WIFI, 27-27 WKBW, 28-26 WRKO, on KFI, 30-27 PRO-FM, 20-18 F105, 31-29 JB105, 30-28 14Q.

R. Dupree: 27-23 WAXY, aWBBF, 20-13 WCAO, 25-21 WFBR, 20-17 WFIL, 20-14 WICC, a30 WIFI, 18-15 WKBW, 24-19 WNBC, 25-17 WPGC, 24-21 WRKO, 26-23 WTIC-FM, 28-26 WXLO, 23-18 WYRE, d27 KFI, d30 KFRC, 23-20 KEARTH, 16-15 KSFX, 29-26 F105, 28-25 JB105, 21-26 KC101, d22 Q107, 31-28 Y100, d29 14Q, 20-12 96X.

ELO: a WFBR, ae WFIL, a WICC, ahb WPGC, a WYRE, on KHJ, a PRO-FM, d33 F105, a 14Q.

J. Geils: 10-9 WIFI, 30-24 WKBW, d30 KFI, a KFRC, 21-11 PRO-FM, 7-2 F105, 10-5 JB105, e Q107, 3-1 14Q.

Genesis: a WFBR, 30-17 WIFI, a WYRE, a PRO-FM, e Q107, **J. Jackson:** 23-18 WABC, 19-18 WPGC, 19-15 KHJ, a29 KEARTH, 15-10 KSFX, 13-11 JB105, 14-12 Y100.

M. Jackson: 15-11 WAXY, 21-16 WCAO, 15-8 WFBR, d21 WFIL, 26-19 WICC, 16-14 WRKO, e WTIC-FM, 20-19 WXLO, 14-21 WYRE, 20-15 KFRC, 12-9 KEARTH, 13-11 KSFX, a F105, 33-26 JB105, 15-11, KC101, 22-14 Y100, 7-7 14Q, 8-1 96X.

B. Joel: d28 WCAO, hb-28 WFBR, a WICC, a29 WNBC, 3-2 WPGC, a27 WTIC-FM, on WXLO, 26-15 WYRE, on KFI, 27-24 KEARTH, a F105, a34 JB105, e Q107, 18-16 14Q, 22-18 96X.

E. John: 28-25 WAXY, d23 WBBF, 31-27 WCAO, 28-22 WFBR, on WFIL, 28-25 WICC, 25-24 WIFI, e WKBW, 28-26 WPGC, 27-23 WRKO, 29-25 WTIC-FM, on WXLO, 28-23 WYRE, 29-25 KFI, a KEARTH, 27-22 PRO-FM, 33-30 F105, 32-28 JB105, 26-18 KC101, e Q107, a36 Y100, 27-24 14Q, 28-15 96X.

Lipps, Inc.: 4-3 WABC, 8-3 WCAO, 1-1 WFBR, 13-12 WICC, 10-8 WKBW, 10-6 WNBC, 1-1 WPGC, 5-2 WRKO, 18-11 WTIC-FM, 4-3 WXLO, 8-5 WYRE, 1-1 KFI, 6-2 KFRC, 1-1 KHJ, 1-1 KEARTH, 2-2 KSFX, 31-21 F105, 14-9 JB105, 24-12 KC101, 11-4 Y100, 10-3 14Q, 1-2 96X.

Manhattans: a WFBR, e WICC, a28 WPGC, 29-27 WRKO,

on WXLO, 24-19 KFI, 18-14 KHJ, 26-23 KEARTH, a29 KC101, 24-22 Y100.

Manhattan Transfer: 17-11 WABC, 18-12 WNBC, 9-6 WXLO, d28 KFI, 9-7 KHJ, 3-3 KEARTH, hb-26 PRO-FM, d32 JB105, a35 Y100.

B. Midler: 29-22 WAXY, 22-18 WBBF, 15-11 WCAO, 6-3 WFBR, 19-16 WFIL, 21-11 WICC, 1-1 WKBW, 15-10 WPGC, 4-4 WRKO, 16-12 WTIC-FM, 27-24 WXLO, 18-11 WYRE, on KFI, d21 KFRC, d26 KEARTH, 28-22 KSFX, 5-5 PRO-FM, 13-6 F105, 18-15 JB105, 11-5 KC101, 21-8 Q107, 34-21 Y100, 2-4 14Q, 9-9 96X.

P. McCartney: a22 WABC, 20-14 WAXY, 20-16 WBBF, 26-23 WCAO, 24-17 WFBR, 18-13 WICC, d30 WKBW, 30-25 WNBC, 21-20 WPGC, a WRKO, 19-14 WTIC-FM, 26-22 WXLO, 20-14 WYRE, 22-17 KFI, 19-13 KFRC, d23 KHJ, 24-17 KEARTH, 23-20 KSFX, 25-21 PRO-FM, 19-17 F105, 24-18 JB105, 27-17 KC101, 19-10 Q107, 30-27 Y100, 28-23 14Q, 23-13 96X.

O. Newton-John: a WAXY, alp WFBR, ahb WFIL, ahb WPGC, on WRKO, a KFRC, os KHJ, a KEARTH.

Pure Prairie League: a WAXY, a WCAO, hb-30 WFBR, d24 WFIL, a WICC, d26 WIFI, a WKBW, a WRKO, a29 WTIC-FM, d30 WYRE, on KFI, a KEARTH, hb-24 PRO-FM, d34 F105, a33 JB105, a28 KC101, on 14Q.

Raydio: 17-13 WKBW, d29 WRKO, on KFRC, on KEARTH, 36-32 Y100, e 96X.

K. Rogers: e WAXY, on WCAO, lp WFBR, e WFIL hb-e WPGC, 26-24 WRKO, on KFRC, on KEARTH.

N&D Sedaka: 23-19 WAXY, 25-22 WCAO, 23-20 WFBR, d22 WFIL, 17-15 WICC, 6-9 WKBW, d30 WPGC, 17-10 WRKO, e WTIC-FM, e WYRE, on KFI, on KHJ, 29-28 KEARTH, hb-30 PRO-FM, 18-14 KC101, on 14Q.

B. Seger: a30 WABC, 17-13 WAXY, a24 WBBF, d30 WCAO, 30-25 WFBR, d25 WFIL, 25-20 WICC, 28-16 WIFI, d26 WKBW, 29-24 WPGC, 18-9 WRKO, 25-18 WTIC-FM, 24-21 WXLO, 25-22 WYRE, 30-20 KFI, 18-17 KFRC, 25-22 KEARTH, 20-18 KSFX, 29-25 PRO-FM, 22-11 F105, 27-23 JB105, d27 KC101, 28-28 Q107, 19-18 14Q, 14-21 96X.

F. Sinatra: a WBBF, 30-24 WCAO, 29-26 WFBR, e WFIL, d28 WKBW, ahb WPGC, 25-15 WRKO, 21-20 WXLO, e WYRE, 29-24 KFRC, 18-16 KEARTH, on JB105.

Spider: e WFIL, 15-13 WIFI, e WKBW, a KFI, on KFRC, hb-29 PRO-FM, on JB105, a 14Q, a 96X.

Spinners: d28 WAXY, a WCAO, hb-29 WFBR, e-hb WFIL, d29 WICC, e KWBW, a30 WNBC, hb-e WPGC, a WRKO, a28 WTIC-FM, d30 WXLO, a WYRE, a KFI, a KEARTH, on KSFX, a28 PRO-FM, a F105, ahb JB105, 29-23 KC101, 35-33 Y100, a 14Q, d26 96X.

J. Walsh: on WCAO, d27 WIFI, a19 WPGC, e Q107, a 14Q.

2



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

Ambrosia: 6-4 WAKY, 3-3 WANS-FM, 7-4 WAYS, 2-2 WBBQ, 7-7 WBSR, 1-6 WCGQ, 21-17 WCIR, 5-5 WERC, 13-10 WFLB, 3-1 WGSV, 13-8 WHBQ, 2-1 WHHY, 2-1 WISE, 6-4 WIVY, 18-17 WKIX, 5-4 WLAC, 15-14 WLCY, 3-1 WNOX, 11-7 WMC, 5-2 WRFC, 10-5 WRJZ, 11-9 WSGA, 7-9 KJ-100, 8-4 KX-104, 2-1 KXX-106, 8-6 BJ-105, 4-1 V100, 10-4 Q105, 3-3 Z93, 20-15 92Q, 1-2 94Q.

P. Benatar: 14-10 WANS-FM, 27-27 WAYS, 30-25 WBBQ, 27-17 WCGQ, d30 WCIR, d34 WFLB, 36-25 WISE, 27-25 WIVY, 21-20 WNOX, e WRFC, e WRJZ, d29 KX-104, a KXX-106, 24-21 V100, 30-25 Q105, 30-26 Z93, d28 92Q, 25-21 94Q.

R. Burnette: a30 WAKY, 38-38 WANS-FM, e WAYS, e WBBQ, d31 WBSR, a WCGQ, a WCIR, a WERC, d33 WGSV, e WHBQ, d30 WHHY, d29 WISE, d37 WIVY, e WLAC, e WLCY, 30-25 WQXI, e WRFC, 35-9 WSGA, e KX-104, e KXX-106, e BJ-105, a V100, d29 Q105, 23-18 Z93, e 92Q, 27-23 94Q.

A. Cooper: a WBBQ, d24 WERC, e WLAC, a KX-104, 28-22 KXX-106, a BJ-105, e 92Q.

R. Dupree: 15-11 WAKY, 13-6 WANS-FM, 21-16 WAYS, 24-18 WBBQ, 8-8 WBSR, 13-10 WCGQ, 30-25 WCIR, 12-6 WERC, 34-29 WFLB, 17-14 WGSV, 20-16 WHBQ, 8-6 WHHY, 14-11 WISE, 23-18 WIVY, d25 WKIX, 24-20 WLAC, 28-23 WLCY, 12-9 WNOX, 25-22 WMC, 25-20 WQXI, 17-14 WRFC, 21-17 WRJZ, 24-20 WSGA, 16-15 KJ-100, 25-19 KX-104, 14-7 KXX-106, 24-19 BJ-105, 28-26 V100, 27-21 Q105, 15-11 Z93, d29 92Q, 6-5 94Q.

M. Gilley: e WAYS, a WBBQ, a WBSR, a WFLB, a WGSV, e WISE, a WLCY, e WQXI, e WRFC, a Z93, a27 94Q.

R. Holmes: a WAYS, e WCIR, d34 WCSV, a WQXI, 29-27 Q105, e 92Q.

E. John: 28-25 WAKY, 32-26 WANS-FM, 30-24 WAYS, 26-21 WBBQ, e WCIR, 21-13 WERC, a WFLB, 28-23 WGSV, 23-16 WHHY, d28 WISE, 24-17 WIVY, a WKIX, 26-21 WLAC, 30-26 WLCY, a WMC, 28-23 WQXI, d29 WRFC, 30-27 WRJZ, 27-22 WSGA, 17-13 KX-104, 22-15 KXX-105, 25-20 BJ-105' d29 V100, d28 Q105, 21-17 Z93, 30-27 92Q, 17-12 94Q.

O. Newton-John: a WANS-FM, a WBBQ, a WCGQ, a WCIR, a WERC, a WGSV, a WHBQ, a WHHY, a WISE, a WIVY, a WLCY, a26 WNOX, a WQXI, a WRFC, a WRJZ, a31 WSGA, e KX-104, a KXX-106, a39 BJ-105, a29 Z93, a 92Q.

Lipps, Inc.: 2-1 WANS-FM, 8-5 WAYS, 1-1 WBBQ, 3-2 WERC, 21-14 WFLB, 2-1 WHBQ, d24 WHHY, 15-10 WISE, 34-27 WIVY, 15-7 WKIX, 16-8 WLAC, 26-20 WLCY, 15-11 WNOX, 13-6 WMC, 7-1 WQXI, e WRFC, 14-3 WRJZ, 1-1 WSGA, 4-2 KX-104, 40-32 BJ-105, 4-3 Q105, 10-2 Z93, 14-10 92Q.

P. McCartney: 17-9 WANS-FM, 22-18 WAYS, 23-15 WBBQ, 18-16 WBSR, 14-9 WCGQ, d27 WCIR, 11-3 WERC, e WFLB, 21-17 WGSV, e WHBQ, 27-22 WHHY, 21-16 WISE, 29-24 WIVY, 29-23 WLAC, 20-15 WMC, 10-6 WQXI, d28 WRFC, 29-16 WRJZ, 19-11 WSGA, 23-19 KJ-100, 20-16 KX-104, 16-11 KXX-106, 27-21 BJ-105, 17-11 V100, 26-16 Q105, 17-13 Z93, e 92Q, 7-4 94Q.

B. Midler: 16-12 WAKY, 1-2 WANS-FM, 1-1 WAYS, 3-3 WBBQ, 3-2 WBSR, 8-5 WCGQ, 7-2 WCIR, 1-1 WERC, 19-3 WFLB, 1-2 WGSV, 28-26 WHBQ, 1-7 WHHY, 4-4 WISE, 3-2 WKIX, 7-3 WLAC, d28 WLCY, 27-16 WNOX, 22-18 WMC, 17-7 WQXI, 5-1 WRJZ, 3-2 WSGA, 18-17 KJ-100, 7-1 KX-104, 1-2 KXX-106, 37-24 BJ-105, d23 V100, a30 Q105, 22-16 Z93, 8-4 92Q, 15-10 94Q.

G. Numan: 4-1 WCGQ, 4-10 WERC, 7-2 WFLB, 18-11 WIVY, e WKIX, 11-6 WLAC, 7-4 WNOX, 8-5 WMC, 11-10 WQXI, e WRFC, 1-2 WRJZ, 2-3 WSGA, 1-1 KJ-100, 3-3 KX-104, 5-8 KXX-106, 6-8 BJ-105, 14-12 V100, 2-2 Q105, 7-5 Z93, 12-9 92Q.

R. Parker&Raydio: 19-9 WAYS, 23-21 WHBQ, e WISE, a WHHY, a WLAC, a WMC, 4-4 WSGA, a KX-104, a24 Z93, a 92Q.

Pure Prairie League: 29-26 WAKY, d36 WANS-FM, e WAYS, a WBBQ, d32 WBSR, d26 WCGQ, e WCIR, d30 WERC, e WFLB, d31 WGSV, a WHBQ, e WHHY, 37-23 WISE, a WIVY, a WKIX, e WLAC, e WLCY, 28-23 WNOX, a WQXI, e WRFC, e WRJZ, 31-24 WSGA, 28-26 KJ-100, 28-22 KX-104, 39-31 BJ-105, d30 V100, a Q105, d27 Z93, e 92Q, 30-26 94Q.

K. Rogers: e WANS-FM, e WAYS, e WBBQ, a WFLB, e WHBQ, a WLAC, e WLCY, e WQXI, e WRJZ, 29-23 WSGA, e Q105, 28-25 Z93, a 92Q, 18-15 94Q.

N&D Sedaka: e WAYS, 19-14 WBBQ, 6-5 WBSR, e WCGQ, e WCIR, 20-15 WERC, e WFLB, 18-15 WGSV, 29-27 WHBQ, 17-14 WHHY, 34-31 WISE, e WKIX, 21-18 WLAC, d27 WLCY, 24-21 WNOX, 3-2 WQXI, 9-6 WRFC, 19-18 WRJZ, 30-25 WSGA, e KJ-100, 29-23 KX-104, 18-17 KXX-106, a BJ-105, e Q105, 16-12 Z93, 25-21 92Q, 4-3 94Q.

Hottest:

Rock

Rocky Burnette, ELO, Billy Joel, Olivia Newton-John

Disco

Change

Radio Marketplace

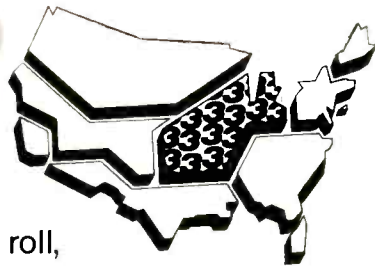
B. Seger: 22-11 WANS-FM, 24-19 WAYS, 8-5 WBBQ, d28 WBSR, 12-8 WCGQ, d28 WCIR, 17-8 WERC, 31-24 WFLB, 23-19 WGSV, 27-22 WHBQ, 10-5 WHHY, 6-2 WISE, 28-23 WIVY, 24-23 WKIX, 19-12 WLAC, e WLCY, e WMC, 27-24 WQXI, 21-16 WRFC, 26-13 WRJZ, 13-8 WSGA, 19-18 KJ-100, 10-7 KX-104, 11-6 KXX-06, 29-26 BJ-05, 30-28 V100, d24 Q105, 2-1 Z93, 29-25 92Q, 5-1 94Q.

Spinners: a31 WAKY, d35 WANS-FM, d32 WAYS, d29 WBBQ, e WBSR, e WCIR, d29 WERC, d31 WFLB, d30 WGSV, e WHBQ, d29 WHHY, e WISE, e WKIX, e WLAC, a WLCY, 30-27 WNOX, d26 WQXI, a WRFC, a WRJZ, 34-28 WSGA, d27 KX-104, e KXX-106, a BJ-105, a Q105, d28 Z93, d30 92Q.

P. Travers: a WANS-FM, e WFLB, a WISE, e WRFC, a KX-104, a KXX-106, a BJ-105, e Q105, a 92Q.

J. Walsh: a WANS-FM, e WCIR, a WFLB, a WHHY, e WISE, a WRJZ, a32 WSGA, 27-22 KJ-100, e KX-104, e V100, e Q105, 26-19 Z93, 29-25 94Q.

3



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

R. Dupree: 4-17 CKLW, 21-15 WDRQ, a-21 WFFM, 28-26 WGCL, 15-12 WHB, 8-6 WNDE, 23-16 WOKY, 26-20 WPEZ, 27-20 WSKS-FM, 17-13 WZUU, 21-16 KBEQ, 21-17 KSLQ, 26-22 KXOK, 22-16 Q102, 20-18 92X, 27-23 96KX.

ELO: a WDRQ, a WGCL, a WSKS-FM, d-30 KBEQ, a KSLQ, ant 92X, a-29 96KX.

R. Holmes: on CKLW, on WDRQ, d-26 WFFM, d-29 WOKY, 25-22 WPEZ, on WZUU.

M. Jackson: 25-21 CKLW, 16-13 WFFM, a21 WGCL, 21-15 WHB, on WPEZ, 24-22 WSKS-FM, a WZUU, a KBEQ, a28 KSLQ, a-26 KXOK.

B. Joel: a25 CKLW, 5-2 WDRQ, a28 WFFM, a WPEZ, 30-25 WSKS-FM, 23-14 KBEQ, a14 KSLQ, a28 KXOK, 33-28 Q102, d25 92X, 10-6 96KX.

E. John: a29 CKLW, 30-28 WDRQ, on WEFM, a23 WFFM, a24 WHB, 21-12 WNDE, 27-27 WOKY, 28-24 WPEZ, 28-18 WSKS-FM, d20 WZUU, 27-20 KBEQ, 28-25 KSLQ, 21-19 92X, 20-15 96KX.

O. Newton-John: a WFFM, aKSLQ, a31 96KX.

P. McCartney: 16-8 CKLW, 9-7 WDRQ, a12 WFFM, 14-12 WGCL, 19-13 WLS, 30-23 WOKY, 20-15 WPEZ, 5-5 WSKS-FM, 24-15 KBEQ, 26-15 KSLQ, 27-24 Q102, 19-15 92X, 15-11 96KX.

B. Midler: 5-2 CKLW, 6-4 WDRQ, 21-14 WFFM, 18-16 WGCL, 7-5 WHB, a27 WLS, 5-4 WNDE, 16-10 WOKY, a WPEZ, 22-12 WSKS-FM, 16-12 WZUU, 12-7 KBEQ, 18-10 KSLQ, 21-19 KXOK, 23-14 Q102.

G. Numan: 8-12 WDRQ, 1-3 WEFM, 1-3 WGCL, 7-6 WLS, 1-1 WOKY, 13-12 WPEZ, 4-6 WSKS-FM, 2-3 KBEQ, 9-7 KSLQ, 15-4 Q102, 3-2 92X.

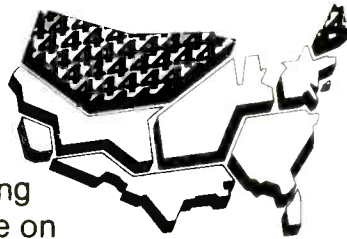
Pure Prairie League: a CKLW, on WDRQ, a29 WFFM, on WGCL, d19 WNDE, 26-25 WOKY, a27 WPEZ, d30 WSKS-FM, on WZUU, 28-22 KBEQ, d26 KSLQ, a30 Q102, on 92X, d32 96KX.

B. Seger: 30-24 CKLW, 27-19 WDRQ, 27-16 WFFM, 21-17 WGCL, 14-7 WHB, 15-11 WNDE, 28-26 WOKY, 27-19 WPEZ, e WSKS-FM, 16-11 KBEQ, 5-1 KSLQ, 9-7 KXOK, 31-25 Q102, 25-22 92X, 14-9 96KX.

Spinners: a CKLW, a WDRQ, a30 WFFM, a28 WOKY, d30 WPEZ, d28 WSKS-FM, d29 KBEQ, on KSLQ, 30-24 KXOK, 30-28 96KX.

T. Tutone: d30 WEFM, a WPEZ, 25-25 KBEQ, on 92X, on 96KX.

4



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

Ambrosia: 12-11 WEAQ, 6-4 WGUY, 2-1 WJBQ, 3-2 WOW, 10-4 WSPT, 1-2 KCPX, 5-2 KDWB, 2-1 KGW, 8-4 KING, 4-2 KJR, 1-1 KKLS, d25 KKOAA, 2-2 KLEO, 2-1 KMJK, 2-1 KSTP-FM.

R. Burnette: a WGUY, d25 WSPT, 25-19 KCPX, e KJR, e KKLS, e KKOAA, d34 KMJK.

B. Cockburn: a26 WOW, 25-19 KCPX, e KJR, a33 KLEO, d34 KMJK.

R. Dupree: 16-14 WEAQ, 23-19 WGUY, 21-14 WJBQ, 19-12 WOW, 14-10 WSPT, 13-8 KCPX, 10-8 KDWB, 17-11 KGW, 20-15 KING, 6-4 KJR, 11-8 KKLS, e KKOAA, 17-12 KLEO, 28-24 KMJK, d20 KSTP-FM.

M. Jackson: 19-17 WGUY, a WJBQ, 23-15 WOW, a28 WDWB, a29 KGW, 23-17 KING, a KKLS, d24 KKOAA, 26-20 KLEO, 18-15 KSTP-FM.

E. John: 16-11 WGUY, a23 WJBQ, 25-22 WOW, 29-23 WSPT, a30 KCPX, 21-16 KDWB, 31-27 KGW, 29-24 KING, 23-19 KJR, 26-17 KKLS, e KKOAA, 29-22 KLEO, d31 KMJK, d19 KSTP-FM.

O. Newton-John: a27 WOW, a WSPT, a27 KDWB, a32 KLEO, a KMJK.

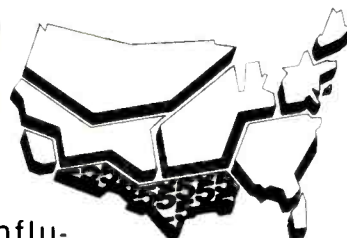
B. Midler: 19-16 WEAQ, 28-16 WGUY, 6-4 WJBQ, 1-1 WOW, 1-1 WSPT, 14-7 KCPX, 3-3 KDWB, 27-18 KGW, 7-2 KING, d20 KJR, 7-2 KKLS, 2-2 KKOAA, 10-4 KLEO, 24-16 KMJK, 10-3 KSTP-FM.

Pure Prairie League: a25 WEAQ, d28 WGUY, a21 WJBQ, d25 WOW, d28 WSPT, 31-27 KCPX, a22 KDWB, a KING, e KJR, d26 KKLS, e KKOAA, a28 KLEO, d32 KMJK, a KSTP-FM.

K. Rogers: a KING, a KKLS, a30 KLEO, e KMJK, e KSTP-FM.

B. Seger: a23 WEAQ, 26-22 WGUY, a22 WJBQ, 17-8 WOW, 15-7 WSPT, d23 KCPX, 25-17 KGW, 30-26 KING, 14-8 KJR, 17-13 KKLS, e KKOAA, 23-17 KLEO, 23-15 KMJK, 17-13 KSTP-FM.

5



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

Blondie: on WQUE, a WTX, a29 KGB, a KTS, a KUHL.

R. Dupree: 19-14 WQUE, 25-21 WTX, 14-11 KFMK, 23-20 KGB, 18-12 KILT, 35-24 KNOE-FM, 23-14 KRBE, 22-18 KROY-FM, 26-24 KTS, 13-7 KUHL, 28-24 B100, d29 B97.

R. Holmes: a WQUE, a WTX, on KUHL.

J. Jackson: 18-16 WQUE, 8-5 WTX, d30 KFMK, 28-20 KRBE.

M. Jackson: 21-18 WQUE, 2-2 WTX, 6-5 KFMK, 10-10 KILT, 16-11 KNOE-FM, 21-18 KRBE, 11-6 KUHL, a B100, 3-1 B97.

B. Joel (new): d30 WQUE, 39-19 WTX, 25-22 KFMK, 13-13 KGB, 27-18 KNOE-FM, a29 KRBE, 25-20 KROY, e KUHL, 30-28 B100, 28-23 B97.

E. John: d26 WQUE, 40-37 WTX, on KFMK, a27 KGB, a37 KILT, d31 KNOE-FM, d27 KRBE, a22 KTS, 27-22 KUHL, a B100, d30 B97.

Lipps, Inc.: 10-3 WQUE, 3-3 WTX, 1-1 KFMK, 4-4 KGB, 1-1 KILT, a KNOE-FM, 2-1 KRBE, 1-1 KTS, 30-26 KUHL, 3-2 B100, 11-5 B97.

P. McCartney: 17-12 WQUE, 20-10 WTX, d27 KFMK, 21-15 KGB, 26-18 KILT, 32-22 KNOE-FM, a30 KRBE, 12-7 KROY-FM, d29 KUHL, 27-16 B100, 20-14 B97.

B. Midler: 14-11 WQUE, 19-17 WTX, 18-13 KFMK, a26 KGB, 11-13 KILT, 1-2 KNOE-FM, 26-21 KRBE, 20-17 KTS, 15-11 KUHL, 25-15 B100, 29-27 B97.

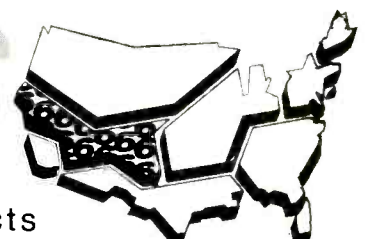
G. Numan: 16-17 WQUE, 1-1 WTX, 17-14 KFMK, 6-5 KGB, 9-8 KRBE, 7-6 KROY-FM, 9-5 KTS, 8-5 KUHL, 8-5 B100, 10-4 B97.

Pure Prairie League: on WQUE, on KFMK, a36 KILT, on KRBE, a KTS, e KUHL, a B100, e B97.

B. Seger: d23 WQUE, 20-18 KFMK, 8-9 KGB, 1p KILT, 22-13 KNOE-FM, 30-23 KRBE, 16-10 KROY-FM 21-19 KTS, e KUHL, 24-19 B100, d28 B97.

Spinners: a WQUE, d28 KFMK, 20-15 KGB, d35 KILT, a KNOE-FM, a28 KRBE, a KTS, a B97.

6



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

Ambrosia: 5-3 KIMN, 23-15 KNUS, 17-14 KOFM, 13-10 KOPA, 14-10 KVIL, 8-1 KYGO, 1-1 KZZP, 17-10 Z97.

P. Benatar: e KIMN, 28-28 KNUS, d28 KOPA, e KUPD, a KYGO, a24 Z97.

R. Dupree: 23-16 KIM, 22-14 KNUS, 21-18 KOFM, 23-18 KOPA, 25-17 KVIL, 28-12 KYGO, 11-5 KZZP.

M. Jackson: 30-21 KIMN, 21-21 KNUS, 12-7 KOPA, 16-15 KVIL, a KYGO.

E. John: 28-23 KIMN, e KNUS, d29 KOPA, d23 KVIL, a KYGO, 21-18 KZZP.

Lipps, Inc.: 1-1 KNUS, 29-25 KOFM, 8-3 KOPA, 13-9 KVIL.

P. McCartney: 26-24 KIMN, 31-30 KNUS, 30-28 KOFM, 27-19 KOPA, 28-17 KYGO, 18-15 KZZP, 23-16 Z97.

B. Midler: 2-1 KIMN, 3-4 KNUS, 25-20 KOFM, 22-16 KOPA, 19-11 KVIL, 1-7 KYGO, 15-7 KZZP.

G. Numan: a20 KIMN, 2-2 KNUS, 24-19 KOFM, 1-1 KOPA, 1-2 KUPD, 20-9 KYGO, 9-4 KZZP, 4-5 Z97.

Pure Prairie League: d25 KIMN, e KNUS, a KOFM, d30 KOPA, a KYGO, 29-20 KZZP.

N&D Sedaka: d28 KIMN, 36-36 KNUS, 30-26 KOPA, a KVIL.

B. Seger: 27-17 KIMN, d39 KNUS, d30 KOFM, 9-5 KOPA, 21-19 KUPD, d25 KVIL, 29-16 KYGO, a21 Z97.

B.O.S.

Manhattans, Ray Parker Jr. and Raydio, Spinners

Country

Mickey Gilley

A/C

ELO, Olivia Newton-John, Pure Prairie League, Spinners

LP Cuts

Kenny Rogers (Love The World Away) See individual market-places

Record World Singles 101-150

MAY 24, 1980

MAY 24	MAY 17	
101	128	SPELLBOUND RACHEL SWEET/Stiff/Columbia 1 11272 (Oval/Almo, ASCAP)
102	—	CLOUDS CHAKA KHAN/Warner Bros. 49216 (Nick-O-Val, ASCAP)
103	120	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037 (Cessess, BMI)
104	107	IT'S ALL OVER WILLIE NILE/Arista 0508 (Lake Victoria, ASCAP)
105	112	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)
106	103	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)
107	—	ONLY THE LONELY LA FLAVOUR/Sweet City (Bema, ASCAP)
108	106	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)
109	111	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
110	118	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)
111	108	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)
112	—	DANCING GIRLS CHRIS REA/Columbia 1 11243 (Magnet/Interworld, ASCAP)
113	117	LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI)
114	115	WOMAN REX SMITH/Columbia 1 11271 (Big Hill, ASCAP)
115	116	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Debdave/Briar Patch, BMI)
116	104	DALLAS FLOYD CRAMER/RCA 11916 (Railram, BMI)
117	113	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
118	110	CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelly, ASCAP)
119	—	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
120	121	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI)
121	131	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217 (Cross Keys, ASCAP)
122	123	JUST FOR THE MOMENT RAY KENNEDY/ARC/Columbia 1 11242 (X-ray/Darnoc, BMI)
123	114	A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H., H.G., ASCAP)
124	129	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215 (Almo/Crimasco, ASCAP)
125	—	WE'RE GOIN' OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)
126	—	BACK TOGETHER AGAIN ROBERTA FLACK with DONNY HATHAWAY/Atlantic 3661 (Scarab, BMI)
127	127	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)
128	125	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI)
129	—	YOU AND ME ROCKIE ROBBINS/A&M 2231 (Chinnichap/Careers, BMI)
130	124	DANCIN' JONES NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dog, ASCAP)
131	126	DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)
132	119	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257 (No Exit, BMI)
133	132	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI)
134	133	I'M BACK FOR MORE AL JOHNSON (With JEAN CARN)/Columbia 1 11207 (Jobete, ASCAP)
135	134	I DON'T LIKE YOUR FACE THE HEATS/Hrrr 001 (Boss Tones, ASCAP)
136	—	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270 (Almo, ASCAP/Irving, BMI)
137	—	SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS) (Seven Songs/Ba-Dake, BMI)
138	137	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)
139	138	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)
140	139	I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis, Cotillion, BMI)
141	140	HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI)
142	141	ALL THE TEA IN CHINA SUSAN JACKS/Epic 9 50846 (E.B. Marks/Rockfish, BMI)
143	142	HOT AND COLD MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP)
144	143	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajanca, BMI)
145	136	WHO SAID THE WORLD WAS FAIR DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI)
146	—	WINNERS KLEER/Atlantic 3650 (Darak/Good Groove, BMI)
147	145	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)
148	149	CHEAP SUNGLASSES ZZ TOP/Warner Bros. 49220 (Hamstein, BMI)
149	147	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)
150	—	FEEL ALRIGHT TAZMANIAN DEVILS/Warner Bros. 49231 (Oh Boy, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

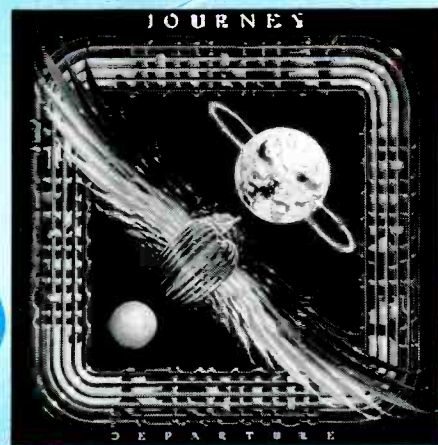
Journey.

**Their name says
they're going places.
The numbers say
they've already arrived.**

"Departure," the third Journey album to voyage beyond platinum, has done it in record-breaking time. Thanks to their Top-40 smash "Any Way You Want It." FC 36339

And you can count on Journey to continue taking their fans to new heights. Both on their current U.S. tour (where they're selling out in staggering numbers) and with their brand new single "Walks Like a Lady." 1-11275 So add it up. The figures show Journey has arrived, once again.

**Journey. "Departure." Featuring their new single,
"Walks Like a Lady." On Columbia Records and Tapes.**




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K W I C K



**“Let This Moment
Be Forever”**

KWICK. They're happening fast.

*On EMI America Records & Tapes
Produced by Allen Jones for Unisound Prod. Inc.*



Record World Singles



MAY 24, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAY 24	MAY 17		WKS. ON CHART
1	1	CALL ME BLONDIE Chrysalis 2414 (6th Week)	19
2	12	FUNKYTOWN LIPPS, INC./Casablanca 2233	9
3	3	SEXY EYES DR. HOOK/Capitol 4831	15
4	5	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	9
5	6	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	8
6	4	LOST IN LOVE AIR SUPPLY/Arista 0479	15
7	2	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	19
8	15	THE ROSE BETTE MIDLER/Atlantic 3656	9
9	9	HURT SO BAD LINDA RONSTADT/Asylum 46624	8
10	18	CARS GARY NUMAN/Atco 7211	14
11	8	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	11
12	10	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	15
13	13	STOMP! BROTHERS JOHNSON/A&M 2216	12
14	14	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	14
15	16	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	14
16	7	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	18
17	17	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	9
18	24	COMING UP PAUL McCARTNEY/Columbia 1 11263	5
19	23	STEAL AWAY ROBBIE DUPREE/Elektra 46621	7
20	21	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	10
21	25	AGAINST THE WIND BOB SEGER/Capitol 4863	4
22	11	BREADOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	9
23	19	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	18
24	29	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	10
25	28	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	13
26	26	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	10
27	33	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	7
28	20	DO RIGHT PAUL DAVIS/Bang 9 4908 (CBS)	12
29	32	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	8
30	35	LITTLE JEANNIE ELTON JOHN/MCA 41236	4
31	39	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE/ Casablanca 2266	3
32	22	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	15
33	46	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)* SPINNERS/Atlantic 3664	2
34	27	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	13
35	38	HEADED FOR A FALL FIREFALL/Atlantic 3657	7
36	40	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	9
37	41	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	8



CHARTMAKER OF THE WEEK

38	—	IT'S STILL ROCK & ROLL TO ME BILLY JOEL Columbia 1 11276	1
39	30	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	13
40	42	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	7
41	34	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	10
42	48	LADY WHISPERS /Solar 11928 (RCA)	7
43	52	TIRED OF TOEIN' THE LINE* ROCKY BURNETT/EMI-America 8043	3
44	49	NEW ROMANCE (IT'S A MYSTERY) SPIDER/Dreamland 100 (RSO)	6
45	36	GEE WHIZ BERNADETTE PETERS/MCA 41210	9



46	51	LOVE STINKS J. GEILS BAND/EMI-America 8039	6
47	47	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	9
48	57	SHINING STAR MANHATTANS/Columbia 1 11222	5
49	31	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	22
50	37	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	14
51	61	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO/Arista 0494	6
52	45	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	9
53	60	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/ Atlantic 3649	7
54	59	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)	4
55	63	ALL NIGHT LONG JOE WALSH/Full Moon/Asylum 46639	2
56	—	I'M ALIVE ELO/MCA 41246	1
57	58	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox 2443 (RCA)	8
58	—	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	1
59	53	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	9
60	72	ANSWERING MACHINE RUPERT HOLMES/MCA 41235	3
61	64	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	8
62	71	IS THIS LOVE PAT TRAVERS/Polydor 2080	3
63	69	IT'S NOT A WONDER LITTLE RIVER BAND/Capitol 4862	3
64	44	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	11
65	76	ANGEL SAY NO TOMMY TUTONE/Columbia 1 11278	2
66	70	INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077	3
67	73	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103	4
68	77	POWER TEMPTATIONS /Gordy 7183 (Motown)	4
69	80	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	2
70	31	ATOMIC BLONDIE/Chrysalis 2410	2
71	78	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264	3
72	82	MISUNDERSTANDING GENESIS/Atlantic 3662	2
73	74	FOOL FOR A PRETTY FACE HUMBLE PIE/Atco 7216	4
74	83	CLONES (WE'RE ALL) ALICE COOPER/Warner Bros. 49204	2
75	—	AND THE CRADLE WILL ROCK VAN HALEN/Warner Bros. 49501	1
76	88	ONE FINE DAY CAROLE KING/Capitol 4864	2
77	86	TIME FOR ME TO FLY REO SPEEDWAGON/Epic 9 50858	2
78	79	BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/ Island 49202 (WB)	3
79	87	ASHES BY NOW RODNEY CROWELL/Warner Bros. 49224	4
80	43	FIRE LAKE BOB SEGER/Capitol 4836	14
81	84	RUN LIKE HELL PINK FLOYD/Columbia 1 11265	2
82	90	SLIPSTREAM ALLAN CLARKE/Elektra 46617	2
83	50	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	17
84	—	TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/ Columbia 1 11247	1
85	93	REAL LOVE CRETONES/Planet 45911 (Elektra/Asylum)	7
86	89	LOVE AND LONELINESS THE MOTORS/Virgin 67007 (Atl)	3
87	—	WALKS LIKE A LADY JOURNEY/Columbia 1 11275	1
88	—	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	1
89	—	LANDLORD GLADYS KNIGHT & THE PIPS /Columbia 1 11239	1
90	109	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	1
91	91	I CAN SURVIVE TRIUMPH /RCA 11945	7
92	67	ROCK LOBSTER B-52S/Warner Bros. 49173	7
93	96	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	3
94	—	MESSAGE IN A BOTTLE POLICE/A&M 2190	1
95	—	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	1
96	68	MIDNIGHT RENDEZVOUS BABYS/Chrysalis 2425	5
97	54	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	17
98	55	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	20
99	101	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)	1
100	—	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	1

* Denotes Powerhouse Pick.

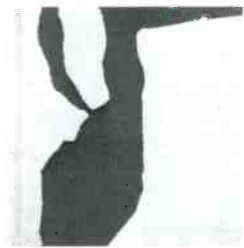
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Record World Album Airplay

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

MAY 24, 1980

FLASHMAKER



THE UP ESCALATOR
GRAHAM PARKER
Arista

MOST ADDED

THE UP ESCALATOR—Graham Parker—Arista (35)
21 AT 33—Elton John—MCA (17)
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic (16)
INTERVIEW—Virgin (15)
BRITISH STEEL—Judas Priest—Col (14)
BUY AMERICAN—D.B. Cooper—WB (13)
TOUCH—Atco (13)
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col (12)
SOLO IN SOHO—Phil Lynott—WB (12)
FLUSH THE FASHION—Alice Cooper—WB (8)

WNEW-FM/NEW YORK

ADDS:
BRITISH STEEL—Judas Priest—Col
BUY AMERICAN—D.B. Cooper—WB
I'M ALIVE (single)—ELO—MCA
INTERVIEW—Virgin
ME MYSELF I (single)—Joan Armatrading—A&M
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
SOLO IN SOHO—Phil Lynott—WB
TOUCH—Atco
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

LOVE STINKS—J. Geils—EMI—America
LONDON CALLING—Clash—Epic
AGAINST THE WIND—Bob Seger—Capitol
GO TO HEAVEN—Grateful Dead—Arista
ARGYBARGY—Squeeze—A&M
WILLIE NILE—Arista
THE PRETENDERS—Sire
EMPTY GLASS—Pete Townshend—Atco
THE UP ESCALATOR—Graham Parker—Arista
DAMN THE TORPEDOES—Tom Petty—Backstreet

WBCN-FM/BOSTON

ADDS:
BRITISH STEEL—Judas Priest—Col
CORRECT USE OF SOAP—Magazine—Virgin (import)
INTERVIEW—Virgin
ORLEANS—MCA
POINT OF VIEW (SQUEEZE A LITTLE LOVIN') (single)—Matumbi—EMI—America
ROSES IN THE SNOW—Emmylou Harris—WB
THAT'S WHAT YOU GET BABE—Kevin Ayers—EMI (import)

21 AT 33—Elton John—MCA
TWO PLACES AT THE SAME TIME—Raydio—Arista
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE PRETENDERS—Sire
LOVE STINKS—J. Geils—EMI—America
GO TO HEAVEN—Grateful Dead—Arista
LONDON CALLING—Clash—Epic
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
STRANGE SPIRITS—Skatt Bros.—Casablanca
TENEMENT STEPS—Motors—Virgin
ROBIN LANE & THE CHARTBUSTERS—WB
DUKE—Genesis—Atlantic

WLIR-FM/LONG ISLAND

ADDS:
BRITISH STEEL—Judas Priest—Col
BUY AMERICAN—D.B. Cooper—WB
FLUSH THE FASHION—Alice Cooper—WB
INTERVIEW—Virgin
LAURIE & THE SIGHS—Atlantic
RAY GOMEZ (12" single)—Col
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
TOUCH—Atco
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE WALL—Pink Floyd—Col
RIGHT ON TIME—Grinder Switch—Auric
BILLY FALCON—MCA
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
ARGYBARGY—Squeeze—A&M
GO TO HEAVEN—Grateful Dead—Arista
WIZARD ISLAND—Jeff Lorber—Fusion—Arista
GLASS HOUSES—Billy Joel—Col
LONDON CALLING—Clash—Epic
THE PRETENDERS—Sire

WAAF-FM/WORCESTER

ADDS:
BRITISH STEEL—Judas Priest—Col
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
MESSAGE IN A BOTTLE (single)—Police—A&M
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
TIRED OF TOEIN' THE LINE (single)—Rocky Burnette—EMI—America
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
LOVE STINKS—J. Geils—EMI—America
GLASS HOUSES—Billy Joel—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
THE PRETENDERS—Sire
ROBIN LANE & THE CHARTBUSTERS—WB
GO TO HEAVEN—Grateful Dead—Arista
EMPTY GLASS—Pete Townshend—Atco
MAD LOVE—Linda Ronstadt—Asylum

WPLR-FM/NEW HAVEN

ADDS:
ANIMAL MAGNETISM—Scorpions—Mercury
BRITISH STEEL—Judas Priest—Col

BUY AMERICAN—D.B. Cooper—WB
ME MYSELF I (single)—Joan Armatrading—A&M
SUZU—Terence Boylan—Asylum
THE TALE OF THE TAPE—Billy Squier—Capitol
TOUCH—Atco
THE UP ESCALATOR—Graham Parker—Arista
WIZARD ISLAND—Jeff Lorber—Fusion—Arista

HEAVY ACTION

GO TO HEAVEN—Grateful Dead—Arista
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
LOVE STINKS—J. Geils—EMI—America
THE HARD WAY—Point Blank—MCA
BEBE LE STRANGE—Heart—Epic
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
TENTH—Marshall Tucker Band—WB
AGAINST THE WIND—Bob Seger—Capitol
MIDDLE MAN—Boz Scaggs—Col

WQBK-FM/ALBANY

ADDS:
BURN BRIGADE—Brignola—Behind
HOLLYWOOD KNIGHTS—Original—Soundtrack—Casablanca
HYPNOTIZED—Undertones—Sire
I'M ALIVE (single)—ELO—MCA
INTERVIEW—Virgin
SOLO IN SOHO—Phil Lynott—WB
TOUCH—Atco
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista
WEST SIDE BOOGIE (12" single)—Ray Gomez—Col

HEAVY ACTION

LIGHTS IN THE NIGHT—Flash & The Pan—Epic
GO TO HEAVEN—Grateful Dead—Arista
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
THE SPECIALS—Chrysalis
FLUSH THE FASHION—Alice Cooper—WB
JUST ONE NIGHT—Eric Clapton—RSO
GET HAPPY—Elvis Costello—Col
LONDON CALLING—Clash—Epic
ARGYBARGY—Squeeze—A&M

WJMQ-FM/ROCHESTER

ADDS:
CLEAR APPROACH—Trillion—Epic
LOOKING FOR TROUBLE—Toronto—A&M (import)
TOUCH—Atco
THE UP ESCALATOR—Graham Parker—Arista
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
WHIRLWIND—Andrew Gold—Asylum

HEAVY ACTION

THE HARD WAY—Point Blank—MCA
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
DUKE—Genesis—Atlantic
WOMEN AND CHILDREN FIRST—Van Halen—WB
CIVILIAN—Gentle Giant—Col
TENEMENT STEPS—Motors—Virgin
LONDON CALLING—Clash—Epic
JUST ONE NIGHT—Eric Clapton—RSO
PROGRESSIONS OF POWER—Triumph—RCA
CHRISTOPHER CROSS—WB

WIOQ-FM/PHILADELPHIA

ADDS:
FIRIN' UP—Pure Prairie League—Casablanca
LOST IN LOVE—Air Supply—Arista
MY MYSELF I (single)—Joan Armatrading—A&M
NIGHTRIDE—Dan Siegel—Inner City
PEARLS: SONGS OF GOFFIN & KING—Carole King—Capitol
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

GO TO HEAVEN—Grateful Dead—Arista
TUSK—Fleetwood Mac—WB
THE LONG RUN—Eagles—Asylum
AGAINST THE WIND—Bob Seger—Capitol
21 AT 33—Elton John—MCA
GLASS HOUSES—Billy Joel—Col
DUKE—Genesis—Atlantic
KEEPIN' THE SUMMER ALIVE—Beach Boys—Caribou
PHOENIX—Dan Fogelberg—Full Moon
THE WALL—Pink Floyd—Col

WHFS-FM/WASHINGTON, D.C.

ADDS:
BUY AMERICAN—D.B. Cooper—WB
DIRTY LOOKS—Stiff/Epic
FRANTIC CITY—Teenage Head—Attic
LE CHAT BLEU—Mink De Ville—EMI—Electrola (import)
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
STRANGE PARADISE—Cris Williamson—Olivia
SKAGGS & RICE—Sugar Hill
TERRAFORM—Randy VanWarmer—WB
TOUCH—Atco
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

JUST ONE NIGHT—Eric Clapton—RSO
BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
WILLIE NILE—Arista
ARGYBARGY—Squeeze—A&M
GET HAPPY—Elvis Costello—Col
ONE STEP BEYOND—Madness—Sire
GO TO HEAVEN—Grateful Dead—Arista
TOMMY TUTONE—Col
ROCKABILLY REBEL—Matchbox—Sire
ROBIN LANE & THE CHARTBUSTERS—WB

WKLS-FM/ATLANTA

ADDS:
BRITISH STEEL—Judas Priest—Col
GO TO HEAVEN—Grateful Dead—Arista

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
JUST ONE NIGHT—Eric Clapton—RSO
BEBE LE STRANGE—Heart—Epic
DUKE—Genesis—Atlantic
WOMEN AND CHILDREN FIRST—Van Halen—WB
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original—Soundtrack—Asylum
MIDDLE MAN—Boz Scaggs—Col
TENEMENTS STEPS—Motors—Virgin

ZETA 7-FM/ORLANDO

ADDS:
BARNET DOGS—Russ Ballard—Epic
BRITISH STEEL—Judas Priest—Col
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
FLUSH THE FASHION—Alice Cooper—WB
INTERVIEW—Virgin
THE TALE OF THE TAPE—Billy Squier—Capitol
38 SPECIAL (Live EP)—A&M
TOMMY TUTONE—Col
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
THE HARD WAY—Point Blank—MCA
DEPARTURE—Journey—Col
CRASH & BURN—Pat Travers—Polydor
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
BEBE LE STRANGE—Heart—Epic
JUST ONE NIGHT—Eric Clapton—RSO
WOMEN AND CHILDREN FIRST—Van Halen—WB
URBAN COWBOY—Original—Soundtrack—Asylum

WSHE-FM/FT. LAUDERDALE

ADDS:
COMING UP (single)—Paul McCartney—Col
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
PLAYING ON THE EDGE—Peter McLean—Arc/Col
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
SOLO IN SOHO—Phil Lynott—WB
TOUCH—Atco
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

WOMEN AND CHILDREN FIRST—Van Halen—WB
THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
LOVE STINKS—J. Geils—EMI—America
JUST ONE NIGHT—Eric Clapton—RSO
COMING UP (single)—Paul McCartney—Col
SPIDER—Dreamland
SCREAM DREAM—Ted Nugent—Epic
BEBE LE STRANGE—Heart—Epic

WMMS-FM/CLEVELAND

ADDS:
INTERVIEW—Virgin
THE TALE OF THE TAPE—Billy Squier—Capitol
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE PRETENDERS—Sire
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
LOVE STINKS—J. Geils—EMI—America
GLASS HOUSES—Billy Joel—Col
THE WALL—Pink Floyd—Col
JUST ONE NIGHT—Eric Clapton—RSO
GO TO HEAVEN—Grateful Dead—Arista
DAMN THE TORPEDOES—Tom Petty—Backstreet

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

Record World Album Airplay



MAY 24, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

AGAINST THE WIND—Bob Seger—Capitol (37)
EMPTY GLASS—Pete Townshend—Atco (33)
JUST ONE NIGHT—Eric Clapton—RSO (30)
WOMEN AND CHILDREN FIRST—Van Halen—WB (26)
GLASS HOUSES—Billy Joel—Col (23)
DUKE—Genesis—Atlantic (21)
GO TO HEAVEN—Grateful Dead—Arista (19)
THE WALL—Pink Floyd—Col (18)
THE PRETENDERS—Sire (15)
DEPARTURE—Journey—Col (13)
LONDON CALLING—Clash—Epic (13)

WABX-FM/DETROIT

ADDS:
BRITISH STEEL—Judas Priest—Col
707—Casablanca
SPIDER—Dreamland
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista
YOUNG GIRLS—Scooters—EMI—America

HEAVY ACTION

MAD LOVE—Linda Ronstadt—Asylum
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
JUST ONE NIGHT—Eric Clapton—RSO
EMPTY GLASS—Pete Townshend—Atco
SCREAM DREAM—Ted Nugent—Epic
FLUSH THE FASHION—Alice Cooper—WB
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
NAKED BUT NOT DEAD—Mitch Ryder—Seed & Stems

WLUP-FM/CHICAGO

ADDS:
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
GO TO HEAVEN—Grateful Dead—Arista
GROWING UP IN PUBLIC—Lou Reed—Arista
UNDERTOW—Firefall—Atlantic
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE PRETENDERS—Sire
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB

THE WALL—Pink Floyd—Col
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
SCREAM DREAM—Ted Nugent—Epic
THE PLEASURE PRINCIPLE—Gary Numan—Atco
FACE TO FACE—Angel City—Epic
ON TO VICTORY—Humble Pie—Atco

KSHE-FM/ST. LOUIS

ADDS:
ANIMAL MAGNETISM—Scorpions—Mercury
BRITISH STEEL—Judas Priest—Col
CLEAR APPROACH—Trillion—Epic
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
FLUSH THE FASHION—Alice Cooper—WB
LIGHTS IN THE NIGHT—Flash & The Pan—Epic
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
DUKE—Genesis—Atlantic
DEPARTURE—Journey—Col
THE WALL—Pink Floyd—Col
GLASS HOUSES—Billy Joel—Col
JUST ONE NIGHT—Eric Clapton—RSO
MAD LOVE—Linda Ronstadt—Asylum
EMPTY GLASS—Pete Townshend—Atco
OZARK MOUNTAIN DAREDEVILS—Col
SHOOTING STAR—Virgin

WQFM-FM/MILWAUKEE

ADDS:
BARNET DOGS—Russ Ballard—Epic
PRESSURE—Bram Tchaikovsky—Polydor
SCREAM DREAM—Ted Nugent—Epic
SPIDER—Dreamland

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
JUST ONE NIGHT—Eric Clapton—RSO
GLASS HOUSES—Billy Joel—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
EMPTY GLASS—Pete Townshend—Atco
THE WALL—Pink Floyd—Col
DUKE—Genesis—Atlantic
CRASH & BURN—Pat Travers—Band—Polydor
URBAN COWBOY—Original Soundtrack—Asylum
THE PRETENDERS—Sire

KZEW-FM/DALLAS

ADDS:
BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
INTERVIEW—Virgin
LIGHTS IN THE NIGHT—Flash & The Pan—Epic
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col

THE WALL—Pink Floyd—Col
UNION JACKS—Babys—Chrysalis
THE PLEASURE PRINCIPLE—Gary Numan—Atco
DEPARTURE—Journey—Col
MAD LOVE—Linda Ronstadt—Asylum
TOMMY TUTONE—Col
LONDON CALLING—Clash—Epic
JUST ONE NIGHT—Eric Clapton—RSO

KL0L-FM/HOUSTON

ADDS:
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
LIGHTS IN THE NIGHT—Flash & The Pan—Epic
SOLO IN SOHO—Phil Lynott—WB
THE KINGBEES—RSO
21 AT 33—Elton John—MCA

HEAVY ACTION

URBAN COWBOY—Original Soundtrack—Asylum
WOMEN AND CHILDREN FIRST—Van Halen—WB
AGAINST THE WIND—Bob Seger—Capitol
EMPTY GLASS—Pete Townshend—Atco
DUKE—Genesis—Atlantic
THE WALL—Pink Floyd—Col
ANIMAL MAGNETISM—Scorpions—Mercury
CRASH & BURN—Pat Travers—Polydor
JUST ONE NIGHT—Eric Clapton—RSO
ON THROUGH THE NIGHT—Def Leppard—Mercury

KAWY-FM/WYOMING

ADDS:
BUY AMERICAN—D.B. Cooper—WB
LEGENDARY HEROES—Allan Clarke—Elektra
LIGHTS IN THE NIGHT—Flash & The Pan—Epic
MANHATTAN UPDATE—Warren Bernhardt—Novus
SOLO IN SOHO—Phil Lynott—WB
38 SPECIAL (live EP)—A&M
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista
WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION

OZARK MOUNTAIN DAREDEVILS—Col
AGAINST THE WIND—Bob Seger—Capitol
DON'T FIGHT IT—Red Rider—Capitol
GO TO HEAVEN—Grateful Dead—Arista
TAKE A LITTLE RHYTHM—Ali Thomson—A&M
CATCHING THE SUN—Spyro Gyra—MCA
UNDERTOW—Firefall—Atlantic
EMPTY GLASS—Pete Townshend—Atco
GLASS HOUSES—Billy Joel—Col
TAZMANIAN DEVILS—WB

KSJO-FM/SAN JOSE

ADDS:
BREAKFAST IN MARIN (single)—Sean Tyla—Polydor
BRITISH STEEL—Judas Priest—Col
BUY AMERICAN—D.B. Cooper—WB
DON'T GET MAD (single)—The Impostors—415

I'M ALIVE (single)—ELO—MCA
I WISH I COULD BE LIKE HIM (single)—Spies—Broken
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
PRESSURE—Bram Tchaikovsky—Polydor
EMPTY GLASS—Pete Townshend—Atco
ANIMAL MAGNETISM—Scorpions—Mercury
WOMEN AND CHILDREN FIRST—Van Halen—WB
URBAN COWBOY—Original Soundtrack—Asylum
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
GET HAPPY—Elvis Costello—Col
DUKE—Genesis—Atlantic

KWST-FM/LOS ANGELES

ADDS:
ANIMAL MAGNETISM—Scorpions—Mercury
I'M ALIVE (single)—ELO—MCA
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

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

KMEL-FM/SAN FRANCISCO

ADDS:
EVERYTHING WORKS IF YOU LET IT (single)—Cheap Trick—Epic
OZARK MOUNTAIN DAREDEVILS—Col
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

GLASS HOUSES—Billy Joel—Col
MAD LOVE—Linda Ronstadt—Asylum
MIDDLE MAN—Boz Scaggs—Col
AGAINST THE WIND—Bob Seger—Capitol
COMING UP (single)—Paul McCartney—Col
UNDERTOW—Firefall—Atlantic
PAT BENATAR—Chrysalis
DEPARTURE—Journey—Col
JUST ONE NIGHT—Eric Clapton—RSO
URBAN COWBOY—Original Soundtrack—Asylum

KZOK-FM/SEATTLE

ADDS:
FLUSH THE FASHION—Alice Cooper—WB
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

AGAINST THE WIND—Bob Seger—Capitol
JUST ONE NIGHT—Eric Clapton—RSO
GLASS HOUSES—Billy Joel—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
CRASH & BURN—Pat Travers—Polydor
FACE TO FACE—Angel City—Epic
ANIMAL MAGNETISM—Scorpions—Mercury
EMPTY GLASS—Pete Townshend—Atco
LOVE STINKS—J. Geils—EMI—America

KZEL-FM/EUGENE

ADDS:
AMERIKA—Tonio K—Arista
GO TO HEAVEN—Grateful Dead—Arista
INTERVIEW—Virgin
ME MYSELF I (single)—Joan Armatrading—A&M
PASS THE GAS—Chuck Wagon & The Wheels—Wagon Tracks
SOLO IN SOHO—Phil Lynott—WB
STRAIGHT LINES (10" EP)—New Musik—Epic
TOUCH—Atco
21 AT 33—Elton John—MCA
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

EMPTY GLASS—Pete Townshend—Atco
CRASH & BURN—Pat Travers—Polydor
AGAINST THE WIND—Bob Seger—Capitol
WOMEN AND CHILDREN FIRST—Van Halen—WB
PRESSURE—Bram Tchaikovsky—Polydor
AMERICAN SON—Levon Helm—MCA
SCREAM DREAM—Ted Nugent—Epic
ROBIN LANE & THE CHARTBUSTERS—WB
FACE TO FACE—Angel City—Epic
JUST ONE NIGHT—Eric Clapton—RSO

KZAM-AM/SEATTLE

ADDS:
HYPNOTIZED—Undertones—Sire
SCREAMING TARGETS—Jo Jo Zep & The Falcons—Col
TALK OF THE TOWN (single)—The Pretenders—Real (import)
THE UP ESCALATOR—Graham Parker—Arista

HEAVY ACTION

LONDON CALLING—Clash—Epic
REALITY EFFECT—Tourists—Epic
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
KINGBEES—RSO
FACE TO FACE—Angel City—Epic
ARGYBARGY—Squeeze—A&M
FLUSH THE FASHION—Alice Cooper—WB
THE TEST OF LOVE & SEX—Fun With Animals—I.R.S.
EMPTY GLASS—Pete Townshend—Atco
LIGHTS IN THE NIGHT—Flash & The Pan—Epic

43 stations reporting this week.

In addition to those printed are:

WBAB-FM WMMR-FM KORS-FM
WCOZ-FM WYDD-FM KFML-AM
WBLM-FM WQDR-FM KBPI-FM
WCMF-FM WWWW-FM KOME-FM
WAQX-FM Y95-FM KNAC-FM
WOUR-FM WXRT-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ RUIZ ON DOWN THE ROAD: **Brian McGannon**, PD of WQUA/Moline, Illinois, was ready to run six miles, just to give his listeners the thrill of sneaking in at 26.2 meters (instead of miles, as in the standard marathon) before the end and beating him to the finish line. At two dollars per entry, the **Rosie Ruiz Race** (named for the notorious Boston Marathon womens' winner who was disqualified for faking) had created a great deal of excitement in the community, media interest (including NBC's Today Show), and stood to make a pile of money for the Illinois branch of the American Cancer Society. By Wednesday (14), however, the race was cancelled, because the Cancer Society had deemed it "unacceptable as a fund-raising event." McGannon described his reaction as "disappointed," but he wasn't angry. "I don't blame the Cancer Society for acting in what they feel is their best interest," he said. "We got varied comments on the idea: some people said it was in poor taste and others said it was the funniest thing they'd ever heard. I felt we were helping Cancer capitalize on a topical situation . . . I don't feel there was any defamation involved." McGannon was sorry not to be able to raise the money, and also sorry not to have witnessed the spectacle of hundreds, possibly thousands in jogging gear hopping the fence in shameless disregard of good sportsmanship. The PD has laid the matter to rest, and put his imagination to work on new ideas. "We're just apologizing to the community and inviting them to 'jump in' on our next fundraiser," he said with a twinkle. One question still puzzles us: Would WQUE have accepted checks from the contestants?

NEW WABC OPS DIRECTOR: **Jay Clark** has been appointed Operations Director at WABC/New York, filling the spot left open when **Al Brady** resigned last month. Clark comes to ABC from WTIC AM & FM in Hartford, where he was Vice President of Operations.

MORE MOVES: A familiar voice to New Yorkers, **Chuck Leonard**, who was on the air with WABC for 14 years, is now on WXLO-FM mornings . . . **Keith Adams** takes over as PD of KDIA/Oakland, following the resignation of **Jerry Boulding** . . . **Jerry Atchley** and **Ken Justiss**, both vice presidents of TM Productions, have left the company to pursue personal projects, Atchley with KSSN-FM/Little Rock, and Justiss with the Long-Pride Broadcasting Co. . . . **Dick Hungate** reported to have left WWWW-FM/Detroit . . . **Chris Andrews** leaving 'KXX 105 in Birmingham for WZYP/Huntsville. His replacement is **Larry O'Day**, from WCGQ/Columbia, Georgia.

I'D LIKE TO THANK MY . . . Lots of rock 'n' rollers complain about the unfairness of the Grammy Awards, but one of the few to do something about it is **Harvey**, morning personality on Philadelphia's WIOQ-FM. When the **Bee Gees** swept the 1978 Awards, Harvey decided that NARAS hadn't created enough categories to give certain artists fair exposure, so he used his show to announce awards for esoteric distinctions such as Best Song About Hot Weather or Most Expressive Use Of A Single Word. This year's Harvey Awards included categories such as Most Overused Backup Singers (a tie between **Mike MacDonald** and **Stevie Nicks**), Best Use of Eastern European Accent (won by **Lene Lovich** with **Flying Lizards** chosen runner-up) and Best Use of Shoes By A New Artist (of course, **Joe Jackson**). What really surprised Harvey this year was that the Most Missed Lead Vocalist, **Grace Slick**, showed up in person to collect her award. The station presented Grace with a handshake and a plaque, which she promised to hang on the wall of her bathroom. Apparently, most of Ms. Slick's gold and platinum records are embedded in lucite toilet seat covers . . . When WAQX-FM, Syracuse, learned that **Cheap Trick's Tom Petersson** would be playing their town on his birthday, May 9, they arranged with the band's other three members to stop the group in mid-set and surprise him with a birthday card . . . M 96-FM in Murfreesboro, Tenn. has been given clearance to upgrade from 20,000 watts to 100,000 watts, while increasing their tower from 170 to 1450 feet above sea level. The Nashville suburban station hopes to reach the suburbs of Louisville with this new energy surge, and an application has been made for a call letter switch to WKOS, aka 96 KAOS. Just in time for the reappearance of **Maxwell Smart** in "The Nude Bomb" . . . Casablanca artist **Suzanne Fellini's** recent Bottom Line appearance was simultaneously live-broadcast over WNEW-FM/New York, WCOZ-

FM/Boston and WMMR-FM/Philadelphia. Suzanne went out of her way to let listeners in each city know she was singing directly to them . . . Also live-broadcast over 'MMR was a recent Philadelphia Bijou showcase by Atlantic artists **Laurie & the Sighs**. New York media and agents were transported down to Philly via **Perry Cooper's** wingless jetliner . . . Exotic Gimmick of the Week goes to KING radio in Seattle for their mailing of pulverized volcanic ash collected from the slopes of Mt. St. Helens to illustrate their format, "Soft Rock and More." . . . Congratulations to JB 105's **Todd Chase** and his wife upon the birth of their son **Christopher William**.

ROCKERS IN EXILE: **Joe Piasek** and **Meg Griffin**, ex-program and music director of WPIX-FM/New York, have revealed details concerning their Caff-Manna Communications, a music programming consulting firm dedicated to new music and rock released on small, independent labels. Plans include production of shows similar to the "No Major Record Show" and the "New Rock 'N' Roll Show" (hosted by Griffin), both of which were broadcast under the previous 'PIX format, for dissemination to interested radio stations nationwide. Piasek and Griffin have been raising money for their venture by playing concerts with their own band, the **Mob**, which is slated to play New York's CBGB's June 5. Both the ex-WPIX'ers have been invited by Max's Kansas City to spin records on Sundays and Mondays during the summer, a season which they'll kick off with a Father's Day concert at Max's. They're also cutting a single, which will be, needless to say, independently released . . . Meanwhile, former WPIX news director **John Ogle** is carrying on with "Radio Radio" a live music/interview show which he co-hosted with **Rick Allison**. The program is now being taped every Sunday night at New York club Tramps, with intentions to syndicate in the future. **Deborah Harry**, **Sylvain Sylvain**, **Ian Hunter** and **Mick Ronson**, **David Johansen** and **Rachel Sweet** are among the celebrities who've appeared.

Shoes Tapped for Feats



For the second year in a row, Pat Shoes, a professional character, is the sole winner of the coveted Small Mammal Award. The award was presented at an April 31st gala event by RW senior editor Howard Levitt (left). New York, NY columnist Dave McGee (right) accepted the award for Shoes, who was unable to attend due to a prior commitment to appear in a Field and Stream cartoon. Shoes captured the award for his stunning portrayal of the receptionist in the Billy Joel cartoon (RW 4/26/80). Also in attendance at the affair was a bevy of Record Worlders.

Retailers Voice Mixed Feelings on Summer Outlook

(Continued from page 3)

Karol's thoughts on summer business, along with those of Record Bar's Barrie Bergman and Fathers and Suns' Don Simpson, represent the full spectrum of opinions found in a *Record World* survey of accounts reporting to the Retail Report. Karol, whose main store is located in the heart of Times Square and capitalizes on tourist trade during the summer, is upbeat about his prospects this year. Fathers and Suns stores are located primarily in the midwest, an area hard-hit by unemployment. Simpson's remarks reflect the realities of this situation. Bergman, president of the nation's second largest retail chain, has yet to get a fix on summer projections owing to a basically unstable pattern of consumer buying during the early months of the year.

Karol told RW that "a tremendous influx" of tourist trade has helped his stores break sales records each summer for the past five years, and "we're hopeful of breaking all records this year." He explained: "Our prices are cheaper than those in Europe, and we have titles that aren't readily available over there. There's certain things you have to have in order to attract tourists, and we try to accommodate them with classical records, show albums, eight-track tapes — for which there seems to be a greater demand among Europeans even though they're petering out here — and even open reel tape."

On the other hand, Simpson at Fathers and Suns noted "a lot of negative factors at work in this part of the country that don't show any sign of improving soon. We have to look at our business realistically as suppliers to our own stores and as suppliers to other stores. As long as the economy continues to falter we can't be optimistic."

The small midwestern towns where many of Fathers and Suns' customers are located have been rocked by massive layoffs of auto industry workers. Additionally, the Indiana state legislature is considering an anti-paraphernalia law which Simpson feels is "going to put a serious dent in retailers' business if it's passed. It will cut out a large profit center that allows dealers to discount records. A lot of retailers we service depend on paraphernalia for a big part of their margin. What it means is that a lot of retailers in this area may not survive. The economic forecast for the midwest is not good. We were the first to get hit hard and we'll probably be the last to recover."

Bergman's prediction is a matter-of-fact "I don't have the

slightest idea what's going to happen this year." Record Bar's projections for its first fiscal quarter, beginning in December, were flat and, as it happened, accurate. In March the chain's sales climbed slowly; by summer Record Bar hoped to be running six to eight percent ahead of last year's totals. To everyone's consternation, that increase was achieved by the end of March, a full two months earlier than anticipated. After Easter, Bergman said, "the consumer took a walk, and I don't know why. Something definitely happened for which there was no explanation. There was a dip in the sales graph until two weeks ago, when the dip came back up by half. That has never happened to us in the history of the company. Now we're watching sales on a daily basis trying to figure out what's going on. We've never seen anything like this before. We're hoping it's just an aberration, not permanent."

Asked if he had any theories with which to explain Record Bar's performance of late, Bergman opined that the consumer "is scared to death: scared by the situation in the world, scared by the state of the economy. Banks are suddenly pulling in their credit, and the consumer has never had to contend with that before. So he's scared."

"We're being very, very careful," he added. "If we start showing a little increase soon we'll breathe easier. If you believe consumers are frightened, then it makes sense that the drop would come after Easter, after people have bought clothes and other presents for the holiday. But I've never seen it happen quite like this before. I've talked to retailers in other businesses, and it's the same story: it's as if sales slammed into a wall and just dropped out of sight suddenly."

A sampling of comments from

other accounts surveyed follows the sentiments expressed by Karol, Simpson and Bergman, although one must search long and hard to find anyone quite as optimistic as Ben Karol. Closest to him is probably Jim Rose of Rose Records in Chicago, another major city that experiences a wealth of tourist trade during the summer.

Although Rose said summer business has generally been a "year-to-year thing, depending on the product that's out," he added that the number of tourists in town adequately supplant the city folk who retreat to the country. Rose noted that "The Empire Strikes Back" and "Urban Cowboy" soundtracks "could be super, super records," and said if the new Rolling Stones album comes out as scheduled and is as successful as their last one "it could really liven up the summer."

Martin Gary, of Gary's in Richmond, Virginia, is fairly optimistic about his prospects for the summer. "We're more resilient than a lot of the big cities," Gary explained, "because we have a wide base of employment in this area. Our unemployment rate is only four percent. When things slow down in other places, we go on as usual for awhile. So far I've noticed pretty much the usual pattern of last year: less traffic, but sales holding up real well. We've been doing promotions every month to keep up the pace, and that's one thing we didn't used to do."

"We're not in for any serious trouble" is how Lieberman's Brett Lehmann views the summer. Although business has been slow recently, that's typical for May and, said Lehmann, "no one's really pessimistic. We know the June releases are going to be strong, and if they are as strong as they can be we'll do alright. Probably not as good as last summer, but we'll hold our own."

Lehmann feels the slowdown in the economy has forced manufacturers and the Lieberman stores both to be more conscious of the value of strong merchandising. This, he feels, could be the critical difference between a good and a poor summer. "The labels have become more conscious of helping us attract customers by running more display contests and things on that order," he explained. "And our stores are taking it upon themselves to be more aggressive and 'retail conscious,' you might say, when it comes to promotions. They've found out that little things like keeping the bins clean and in order, rearranging the displays every so often and just giving the stores a different look can be effective."

The majority of retailers are either uncertain of what to expect (and leaning toward the negative side) or are looking for a slowdown. Jim Burge of Memphis-based Poplar Tunes said he's cutting back on his inventory orders this year and "really not looking for great things" out of the summer. He hopes, though, to equal last year's figures. Said Burge: "It's the economy. Everyone's scared; everyone's holding onto their money, which is probably the smart thing to do, to be honest. There's a lot of new product coming out at the first of the summer, but I expect sales on that will also be off."

Jimmy Grimes of National Record Mart, noting that several of the chain's markets have been hurt by layoffs, said bluntly, "If we don't have a couple of monster albums, I'll be worried about how well we'll do. We need something to come along and catch everybody's imagination. That would help us out. But I think with the economy being the way it is, with inflation being so high, it's going to hurt us quite a bit."

To Bruce Webb, of Webb Department Stores in Philadelphia, "price is the bottom line, and with the price of records going up all the time, I don't know what to expect this summer."

Webb does have some suggestions. "Billboards, plaques, t-shirts, signs, none of these things help," he offered. "The manufacturers shouldn't try to drain the customer's dollar; they should run some summer discount programs on albums, do anything to get the customers to come out and buy records. More companies ought to have a \$5.98 series like CBS's; that gives the customer something for his money, gives him some good music, and helps him build up his collection."

Tale of Billy Squier



New York-based rocker and Capitol recording artist Billy Squier's debut LP on the label is "The Tale Of The Tape." To help maximize the album's initial impact, Squier flew to Los Angeles to take on a week-long schedule of media interviews and visits to L.A.-based music trade publications and radio stations. On the second day of appointments, Capitol hosted a luncheon at the Tower in Hollywood so the artist could meet his in-house supporters. Pictured during the luncheon are, from left: Walter Lee, vice president, sales; Don Zimmermann, president, Capitol/EMI America/United Artists Record Group; Billy Squier; Dennis White, vice president, marketing; Bruce Wendell, vice president, Promotion; and Rupert Perry, vice president, A&R.

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your base in record labels, will you focus on musically-themed titles, or will you be a vendor of non-musical projects?

Mazza: Given the total distribution picture presented by EMI, Capitol and United Artists, it's quite possible that a certain segment will deal with non-musical software. By and large, though, we're music companies, so the basic thrust, at least initially, is leaning primarily toward musical concepts. We'll be handling the LP version of Marty Balin's musical, "Rock Justice," for example, which will be a video album for EMI Videograms, and The Knack, who record for Capitol, will also be featured in a video concert.

RW: With all these new media opportunities at hand, as well as the competition they present to record and tape producers, are there any areas you can identify where traditional audio product can better support and preserve its market position? Is there any area where record companies may be deficient in that regard?

Mazza: Firstly, it is my belief that the music industry's collaboration with film will have an enormous positive effect on audio software as we now know it, but it will take time to effectively integrate the two for maximum exploitative purposes.

I've always thought that the music business wasn't very effective in the areas of marketing. Since the advent of the poster and T-shirt, and the 60-second radio spot, nothing very stimulating or creative has come up from a merchandising standpoint. And our usage of television as a commercial medium has been sparse.

These are potential growth areas in the future.

RW: Few serious music fans would welcome the notion of an act or style "manufactured" solely to exploit a market. But in a more conservative sense, market research has enabled other businesses to really pinpoint their potential customer, something record and tape producers haven't really accomplished yet. In other words, where another business might routinely utilize a major agency or research firm to identify that buyer, we still rely on traditional means. Do you think we may be approaching an era where labels must learn to apply those techniques—and foot the necessary bills—to better their odds?

Mazza: Sure. We're going to have to be more sophisticated in the way we approach the marketplace. But there is a crucial difference in that the amount of product we deal with on an ongoing basis doesn't allow the opportunity to test market our product in that sense, something we would ideally love to do. Because of the structure of the industry and the radio market, it's very difficult to develop local or regional campaigns for test market purposes.

In the future, it may be something we'll have to address. Certainly you cannot continue to approach the broad spectrum of artistry that's available without closer control.

RW: One obvious and existing means toward that control is greater selectivity, allowing labels more time to evaluate, develop and support their artists. That would seem to be an apparent goal for you, specifically in terms of EMI America/United Artists' current roster, which given its parentage might today have a much larger stable of acts than it has. You have about 25 acts at present, don't you?

Mazza: Right. Right now, almost two thirds of our artists are on your various charts.

RW: Many labels have pared their rosters in recent months in an effort to achieve that kind of manageable pool of talent. But while those companies have sharpened their knives in response to the economy, do you think we may see them start staffing up and signing a lot of talent as bottom lines improve?

Mazza: No, I don't think that's going to happen. It's a sobering process that we're dealing with, and I'm absolutely convinced that there will be a radical change in our approach to our business in general.

With regard to EMIA/UA, dealing with our current roster of 25 acts, we can in fact do justice to the roster, to the talent, to the art. It's an ideal situation to be in.

RW: In a sense, aren't you really doing what the film industry has done over the past five or ten years, which has revitalized that business dollar-wise? The major studios have shifted from a wide-ranging product release stance, encompassing a certain number of "A" pictures and then a whole slew of "B" titles to fill their pipeline, because they found their percentage of return was diminishing. Now they're putting out fewer and fewer films, but are able to invest much more time and money in marketing them, and obviously hitting the target more often.

Mazza: That's a good analogy, because there are definitely parallels that you can draw between the two business. And that shake-down process is here for our business. At least within our own

corporate group, it's our theory that it's time for such a focusing of effort.

RW: Part of the economic pressure for films rests with escalating costs, including both production or "negative" costs, and marketing, merchandising and advertising costs. Beyond inflation itself, they're spending proportionately more, as I understand it.

Mazza: Yes, I think that equates to the record business as well. And, like I said before, I think it's healthy: it's going to provide a new platform for us to go forward in a very positive manner.

RW: That brings us to your own company's past year or so of operation. When EMI America and United Artists Records were merged, and UA subsequently purchased outright, observers anticipated a bloodbath. Yet actual consolidation, when compared to the cost streamlining seen throughout the trade, was both more gradual and perhaps less sweeping than it was in most other cases.

Mazza: We figure we're a year old in that sense, so we're a very young record company. Naturally, we have a lot of ambition, and at the same time we feel we're a very knowledgeable group of record people, and an effective one.

RW: Going back to that staging period following the merger, EMI America itself had been set up as a small label operation, one offering a 'second door' to acquisitions for the parent firm. With the addition of UA, its original premise must have come under review. Truthfully, what do you think the industry's view of the new company was? Do you think they perceived a separate entity, or just a spin-off of Capitol management?

“ Visuals, however applied, should reinforce the overall economics of the music industry in the future. ”

Mazza: I think most people sit back and watch to see what happens to new, young companies. They need time to be tested, and we're thankful that EMI gave us the opportunity to get out there and see what we could do. I'll tell you quite honestly that, under current industry conditions, EMI America on its own would most likely have been more a part of Capitol than an autonomous operation as it now is, as EMI America/United Artists Records. So the acquisition of United Artists in fact allowed us to grow and go forward with a more autonomous structure.

Now we have an opportunity to be in the league with the majors. We can be a 75 to 100 million dollar record company—and that's exactly where we're headed.

RW: With the purchase of United Artists, you could have absorbed the acts you wanted into the EMI America identity and eliminated the other company's staff virtually altogether. As it is, though, the UA label has been preserved, and the staff seems to comprise a significant number of key UA people.

Mazza: As everyone knows, it's very difficult to start a new company from scratch particularly during adverse economic times. We felt that it worked really well for us; we did it very smoothly, and within 30 days, we felt we had it in hand, and that we had acquired some tremendous assets not only in UA's roster but in its people. Those people have developed into executives that are very highly thought of within the EMI corporate structure. The fact that we're profitable in a down market is also an obvious reason to be pleased.

RW: Talent-wise, the acquisition expanded your musical base. Prior to the merger, EMI America had no country artists, and no acts targeted for the black-oriented market per se.

Mazza: Right, it made us a full-fledged record company, joining a small pop label with a broader based one. And those new areas were ones most of the people in EMI America, having come from Capitol, were already very familiar with, enabling us to adjust very quickly. We know that we want to be in those other areas, because they're true art forms, true music roots.

RW: As markets, aren't black and country somewhat more stable in terms of sustaining an artist's growth?

Mazza: There seems to be more loyalty involved, so you can affix truer figures to them. But there's also been a tremendous integration in this country to the point where those markets are broader, and overlap more. We approach them as mass market propositions. For example, in putting together our current Ronnie Laws project,

(Continued on page 55)

Buzz Cason

At Creative Workshop, Innovation Is a Must

By WALTER CAMPBELL

In the past 15 years, Creative Workshop has evolved from a makeshift studio operating in a converted house into a state-of-the-art studio complex with a second studio being readied for use. It has been the site of some of Nashville's most innovative recording work. Located at 2904 Azalea Place, Creative Workshop was one of the first businesses to open up in Berry Hill, a Nashville suburb community which was first zoned as a commercial area in 1965. Buzz Cason and Bobby Russell had opened the first commercial office in the area at 2820 Bransford.

The original building housed an eight-track studio with the control room in the garage, but as it turned out, the physical size of the building had little effect on the success of the records that began to come out of it. Among the early hits that started the flow of hit product from Creative Workshop were Carl Carlton's "Everlasting Love," produced by Don Schroeder on ABC Records; portions of Jimmy Buffett's "Havana Daydreamin'" LP also on ABC; a gold album for Olivia Newton-John; and all the early Larry Gatlin hits for Monument.

Gradually under the guidance of Buzz Cason, the studio developed a reputation and subsequent momentum as a viable alternative recording situation in Nashville. Travis Turk was the chief engineer of Creative until 1975 when he left to work at Eastern Studios in Toronto. As luck would have it, the day after he gave his notice, Brent Maher called Cason from Las Vegas where he had been working as an engineer at United Recording Studios.

Maher ended up moving back to Nashville, where he had once worked at Fred Foster's Sound Studio, and he and Cason undertook plans to build a new studio facility in Berry Hill with state-of-the-art technical capabilities. Tom Hidley, well-known for his work



on studios on the west coast and at Caribou in Colorado, was brought in for the technical design of the new studio, including the Westlake monitor system and control room design.

Creative's console is a model Eclipse custom designed for the studio by Sphere Electronics. It has 24 inputs and 24 output-mix channels plus quad, stereo and mono mixdown. Graphic equalization is provided on each of the 24 inputs for e.q. Graphics are in octave steps, one section can be shifted up or down a half octave in the presence range.

Other functions include four echo and two cue channels. Outboard accessories include 24 tracks of DBX limiters, keplexes, Eventide phaser and effect filters. Echo systems consist of two live chambers, one plate reverb and one Cooper Time Cube. Automated mixdown is achieved by utilizing the Sphere mixlog system. Also available is Allison's Memory Little Helper which is interfaced to the console.

The equipment installation was

supervised by Bob Todrank of Valley Audio Services. The studio decor was the creation of Brent Maher assisted by Nashville artist Chris Tibbott.

Opening in 1975, Creative Workshop's new facility was immediately booked solid. The first album completed in the studio was by Michael Bacon on Monument Records. Other artists quickly followed, including Larry Gatlin, Michael Johnson, Gene Cotton, Jimmy Buffett, and Olivia Newton-John.

Recently, Dottie West put new life into her solo recording career with her hit cut at Creative co-produced by Maher and Randy Goodrum, "Lesson In Leaving." Hotel and producer Dane Eric have been in to cut their first two albums on MCA; England Dan and John Ford Coley, as well as Dan Seals working solo, have turned out hits from Creative; and most recently Tanya Tucker has been in working on her next album on MCA. The list of artists goes on and on, repre-

(Continued on page 14)

Southern Writers Group Works for Its Artists

By MARGIE BARNETT

"Southern Writers Group USA is a service to help writers maintain their own publishing companies,"

explains Monty Winfrey, Creative Workshop vice president. To date Southern Writers Group USA services eleven publishing concerns: Buzz Cason Publications, ASCAP, and Tamrose Music, BMI, (Buzz Cason); Angel Wing Music, ASCAP, (Steve Gibb); Young World Music, BMI, (Freddy Weller); Dan Penn Music, BMI; Spooner Oldham Music, BMI; Donnie Fritts Music, BMI; Springcreek Music, ASCAP, (Brent Maher) and Lefty's Music, BMI, (John Greenebaum and Tom Gmeiner). Two companies set up for outside writers include Let There Be Music, ASCAP and Berry Hill Songs, BMI.

The foundation for Southern Writers Group USA was laid in 1974 when Buzz Cason and his publishing partner Bobby Russell sold their Russell-Cason Music catalogue, (which included such top ten records as "Little Green Apples," "Honey," "Franklin Park Circle Hero" and "The Joker Went Wild,") to the Welk Group. At this point Cason formed Cason Publications with its subsidiary Let There Be Music. Approximately 50 of Jimmy Buffett's early songs are included in the Let There Be catalogue, as Buffett worked for Creative Workshop in the early seventies in public relations.

During this same time writers like Dan Penn, Spooner Oldham ("I'm Your Puppet," "Sweet Inspiration" and "Cry Like A Baby") and Donnie Fritts left the Muscle Shoals scene and each formed his own publishing company. Cason and Penn had been writing together when the idea for Southern Writers Group USA came about. "We started out with Dan,

(Continued on page 14)

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Buzz Cason on the Evolution of Creative Workshop

By WALTER CAMPBELL

■ Working as a musician, recording artist, songwriter, producer and publisher, Buzz Cason has gained a reputation over the years as a pacesetter in popular music in Nashville and beyond. His total involvement in music is characterized by enthusiasm and innovation along with a willingness to experiment with new ideas and techniques. The result has been a multi-faceted career built around Creative Workshop, the studio in Berry Hill, Tenn., where hits of all styles are recorded and Southern Writers



Buzz Cason

Group, a flourishing group of writer-owned publishing companies. In the following interview Cason discusses the development of these operations, current projects, as well as plans for the future.

Record World: How did you get started in this business?

Buzz Cason: I was in a band called the Casuals that backed Brenda Lee. We were probably one of Nashville's first rock bands, in the late '50s. We actually were formed around 1956, and we backed various artists on the road. We played fraternities, high schools, anywhere we could plug in the juke. They would book something like a Bill Haley movie or some other kind of rock 'n' roll movie, and then we would play live. We replaced the Everly Brothers on the road as far back as 1957 because they had gotten their first hit. Brenda Lee's manager, Doug Allbritton, heard us somewhere and put us with her. Then I recorded some on my own with a group called the Statues on Liberty Records. We had "Blue Velvet" in the charts. That's when I did a solo thing under the name of Garry Miles and did "Look For A Star." When my daughter was young, I decided I ought to be off the road, and I came in and started working for a company making sound-alike records and running their publishing. Then Snuff Garrett, who had produced these records, came back through town about 1964 and suggested I move to the west coast. So I went home and talked to my wife, and we decided to move to California.

RW: What did you do there?

Cason: I worked two years for Liberty Records as kind of an assistant to him, a go-fer and learning production. I did a couple of records on the Crickets, Buddy Holly's old band, that charted in England. We ended up doing a tour of England. The lead singer, Jerry Naylor, got sick and couldn't go on the tour in 64; so I went over and filled in. I sang lead vocal, and we toured there for two months. Then we toured Texas and a lot of other places. I came back to Nashville after that and went to work for Bill Justis. Later on, Bobby Russell and I formed our own company, Russell-Cason Music. We were partners until about 1970. We were originally in the Music Row area, and we moved our partnership out here to Berry Hill which had just been zoned commercial. We were the first business here, and we bought 2820 Bransford Ave., which is now a real estate office. We stayed there for a short while; then I moved over here to start this studio.

RW: What made you decide to set up in Berry Hill instead of Music Row?

Cason: We felt like it was an opportunity for us. Prices were better out here, and we like being off the Row. To me it was awfully risky down there, with break-ins and with the walk-ins. We wanted to have privacy, and we wanted to have our identity. I live on this side of town, so it was just a natural thing. We were unhappy with studio situations. It seemed like the sound wasn't enough of a rock type sound or competitive enough for the pop market. We were working in a real small basement studio at the time, and I managed to hire Travis Turk away from this little studio, and we started a little eight-track studio out here. The control room was in the garage in a little block building. We began doing a lot of small label things. Then about 1974 we had one of the bigger pop records, Carl Carlton's "Everlasting Love" on ABC, produced by Don Schroeder.

RW: So you set out from the start to do something different in Nashville?

“ I think the fact that we just provided an alternative situation to the traditional studios was the good part about it. ”

Cason: Right. I think the fact that we just provided an alternative situation to the traditional studios was the good part about it. That record was right at the time. There were still some black things being cut here in this town. John R. was in this building during the early 70's doing some R&B stuff, using our studio some. There was still some of that being done here, and we had a group ourselves called the Unexpected. Then we started getting more into the pop-country things. Fred Foster started recording a lot of stuff here, all of the Larry Gatlin records. That started bringing in a whole lot of different people.

RW: What makes the difference here now besides the location?

Cason: Around 1975 Brent Maher came with me. It was amazing the transition of how he came to the studio. Travis told me he had taken a job in Canada with Eastern Studio. He had been the sole engineer here. Todd Cerney had come down on a college internship and was helping him out some, but Travis was the main engineer. He announced that he was going to Eastern in Toronto, and almost the same day or the day after, Brent Maher called me from Las Vegas and said he was looking for a job. I said, "Well, that's strange. I'm looking for an engineer. Come on down." So he came down and never left. It was probably the turning point of this studio, really, because he came in and said he would work here, but he wanted a new facility in order to do what he wanted to do, which was to provide a state-of-the-art studio comparable at the time to the west coast rooms and everywhere. We would have to make a real commitment, financially and everything. So we made plans to put in the full Westlake facility and Spñere console and everything. The new room opened up in 1975, and it was just immediately booked. I remember Michael Bacon did the first album in it, for Monument Records. I think the most convincing part of it was the atmosphere for the musicians. We figured if we could make the musicians happy working in a place that was comfortable, where they could go into the control room and monitor very realistically, that we would really have a winning combination. It has always been that way since. It seems like it's unanimous that we have one of the most comfortable places to work in as far as the studio atmosphere. That kind of word of mouth thing getting around about it was probably one of the bigger assets of the whole thing. After that a lot of studios went to the dropped ceiling or some Westlake imitation. That was before Tom Hidley moved to Europe. This was one of the last rooms he did in the United States. He did some work for Caribou, and this room was the last full one he designed here.

(Continued on page 12)



Freddy Weller, Buzz Cason, Steve Gibb

Berry Hill Group:

Catering To the Needs of the Entertainment Industry

■ The Berry Hill Group was formed in March of 1979, as a public relations-management firm catering to the needs of the entertainment industry. Buzz Cason and Woody Bowles had for a long time been aware of the void of effective and concentrated PR and management in Nashville, and developed the concept of the company to fill the needs of a growing and competitive music industry. Others were set up in Berry Hill along West Iris Dr. from CWI.

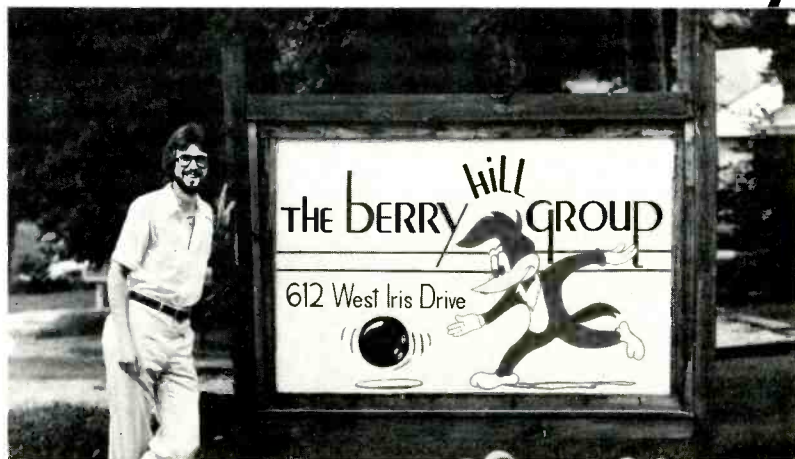
"Our initial idea was to work with the direction and development of artists directly involved with Southern Writers Group and Creative Workshop, and to handle PR for a handful of established entertainers who needed our services," explained Bowles, who heads up the operation. "To be quite honest, we were not anticipating the immediate response to the approach we were taking to publicity. We were contacted right off the bat by several of the country entertainers who felt that we would be able to solve certain problems they were encountering in lack of press or image development. We also were making very heavy progress in working on TV, both in Nashville and west coast projects. One of our first major deals was to land an appearance for Columbia Records artist Freddy Weller on the ABC series 'Fantasy Island.' Freddy had a song out at the time called 'Fantasy Island,' and at Buzz's suggestion I contacted Aaron Spelling, the executive producer of the show, who arranged for a script to be written around Freddy's appearance. As far as we know Freddy is the only person to have ever played himself on the highly rated show. We were also involved on a career development level with Steve Gibb. This was just prior to and during the time that 'She Believes In Me' was being released by Kenny Rogers. Steve was signed to Clouds (TK) Records, and we developed and implemented a full tour support campaign to coincide with the release of his LP."

Berry Hill Group was also involved in several other PR programs which were not included in a direct way with SWG or Creative Workshop. "Probably one of our most successful long-term programs has been with Columbia Records artist, Moe Bandy," stated

Bowles. "I had been working with Moe for a little over a year before forming Berry Hill Group, and Moe was pleased enough with our results to agree to place us on retainer. We had been handling press and radio interviews for Moe, and entered into several endorsement agreements on his behalf. During this past year we were able to have Moe appear as a celebrity contestant on the popular syndicated TV game show, 'Make Me Laugh.' We also were involved in landing Moe and Joe Stampley a guest spot on 'Dinah and Friends.' We've had several major articles in magazines and newspapers this year, and are handling tour support press for Moe on a very concentrated level. I think that this particular year will be the key year in his program, and we will see a marked increase in his exposure level. I think that Moe is truly one of the great talents in country music."

Additionally, during their first year of operation, The Berry Hill Group has been involved in PR programs with RCA artist Dottsy, Susie Allanson, Randy Barlow, Razy Bailey, Leon Everette, Vern Gosdin, Rodney Lay & The Wild West (Roy Clark's touring band) and The Grapevine Opry.

"One very important aspect of our effectiveness has been the support of the people associated with the record labels with whom we are involved," said Bowles. "Mary Ann McCready and Sue Binford at CBS, and Jerry Flowers and John Dotson at RCA have been absolutely super in their attitude toward us, and in their willingness to work with us. We have encountered very few situations where we have stepped on each



Woody Bowles

other's toes. In fact, we have managed to actually communicate and work together on most projects, and complement each other's efforts. I can't say enough good things about all of the people with whom we deal at the record labels.

In addition to Bowles, Berry Hill Group maintains a full time staff made up of Chip Brooks, and Carolyn Porter. Both Brooks and Porter are responsible for the daily operation of the PR division, and oversee the setting-up of interviews, articles, issuing of press releases, and tour support press. "I am very fortunate to have acquired the talents of two such dedicated people," Bowles stressed. "Dependability is such a difficult quality to find, and combined with the loyalty they have demonstrated, it has placed them in a position of being largely responsible for our first-year success. In my opinion, there are five basic steps to an effective PR program," Bowles explained, "planning, contacts, communication, progressive insight, and hard work over lots

of hours. When these steps are executed by a creative staff then results are achieved. This is where Buzz Cason's involvement has been such a tremendous asset. He is the most creative individual I know."

From the beginning, The Berry Hill Group has had a reputation for innovativeness, and a willingness to try something new. "I guess I owe a lot to several people who gave me a chance to learn this end of the business," Bowles said. "Mae Boren Axton gave me my first job several years ago, and through her I learned a lot about the importance of creativity within an overall program, and was able to meet many key people who have been so helpful over the years."

Currently Bowles is involved with the new Freddy Weller and Spurzz project. "This project was kind of a brainstorm between Buzz, Freddy, and myself. We had been searching for months for a vehicle by which Freddy could express his new 'power country' sound on stage. The whole idea manifested itself in Spurzz, which is the first theatrical country music band. A new management company, Legend Management has been formed to handle the entire project, and we are just now beginning to realize the magnitude of this project. The whole concept is so radical for country music, with fire, flash, smoke, flames, special effects, and space cowboy costumes; however, I think that people have a much more open attitude to new approaches, and are beginning to evaluate the level of entertainment which exists in a project, and not just their personal likes and dislikes. We have met with very little controversy or

(Continued on page 10)



Steve Gibb and Kenny Rogers

BUZZ CASON

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Brent Maher: In on the Ground Floor

■ Playing a major role in the development, and in fact the creation, of Creative Workshop is Brent Maher, chief engineer at the studio. It was Maher's return to Nashville from Las Vegas in 1975 which initiated plans for construction of what is now Creative Workshop I.

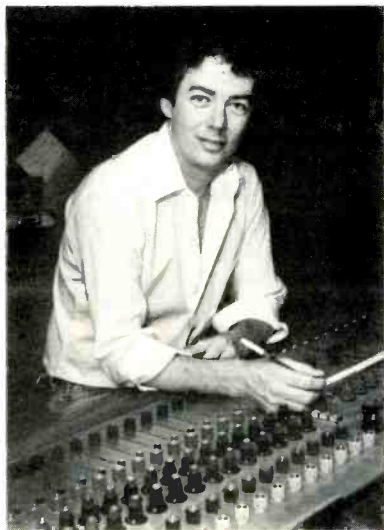
Meets Cason

Maher began his studio work in the mid-sixties at Fred Foster's Sound Studio in downtown Nashville where Roy Orbison's hit "It's Over" was cut his first day at work. "To show you how times have changed," Maher recalled, "we started that session at ten o'clock at night, mastered it at our own facility, and they kept the pressing plant open all night. The next morning on my way to work I heard 'It's Over' on the radio. The single, not a reference acetate."

It was during his stint at Foster's that Maher first met Buzz Cason. "Buzz was one of my first clients that really gave me a shot at cutting records," he said. "We cut Robert Knight's hit record—in fact it was the first hit record I ever cut—called 'Everlasting Love.' That brought Buzz and me real close as far as being able to work in the studio as well as being good friends."

Career Advances

A few years later, Maher accepted an offer to work as chief engineer and studio manager at



Brent Maher

United Recording in Las Vegas. Among the records cut at United while Maher was working there were the Fifth Dimension's "Aquarius" album, parts of Barbra Streisand's "Stoney End," Ike and Tina Turner's version of "Proud Mary," and Sly Stone's first album.

"I learned more in those few years working in that studio than I could in a lifetime in some other places," Maher said, "due to the guest engineers and producers who would come in there. Guys like Bones Howe, Larry Levine and Eddie Brackett, just to name a few. In fact, while working on the 'Aquarius' album with the Fifth Dimension, Bones and I be-

came good friends, and I almost moved to L.A. to work for him as an engineer-producer. But I couldn't get into living in L.A.—just too big a city for a Colorado boy."

Joins Cason

In 1975, Buzz Cason was looking for a new engineer, after Travis Turk had given notice to go to work at Eastern Studio in Toronto. "I remember telling everybody here that there was only one person I wish I could get," said Cason, "and that was Brent Maher. He called that same day, believe it or not, just to say hello. That was probably the turning point of the studio."

"Buzz hit me with the idea of building a real first-class studio," said Maher. "It seemed like a great idea; that's when I moved back." He and Cason spent the following year making plans for the new studio, the first Westlake room in the Nashville area.

Since then Maher has worked as chief engineer at Creative

Workshop and has produced several albums there as well. He views Nashville as a place of open opportunities for engineers and producers, one of the reasons he originally decided to move there from Las Vegas.

One of the first projects on which he worked at the new studio was Olivia Newton-John's first album recorded in the United States. Following that were two hit singles by Gene Cotton which Maher engineered for producer Steve Gibson. Maher and Gibson then began co-producing Michael Johnson, with "Bluer Than Blue" his first hit as a producer.

Currently Maher says he is leaning more toward production. In addition to Michael Johnson and Dave Loggins, Maher has recently teamed up with Randy Goodrum in producing Dottie West's hit record, "Lesson In Leaving," and a new album by Bill Medley soon to be released on United Artists Records.

Monty Winfrey Holds Things Together

■ Essential in holding everything together and making sure it all runs smoothly in the Creative Workshop and Southern Writers Group operations is Monty Winfrey, vice president of Creative Workshop, who handles many of the financial affairs and book-keeping systems of the studio.

Winfrey had extensive experience working with studios before she joined Buzz Cason and Creative Workshop in 1975. She was previously employed at several other major studios in the area, including Soundshop, Quadrafonic Studios and Woodland Sound Studios.

"I started out doing everything here," she explained, "from answering the phone and running the errands to doing the books and making coffee. Now we have two other girls here, Carol Lindsey and Donna Butler. We've recently added Donna to our staff. She's in charge of the reception, answering the phones, running the errands and everything."

Computerized Operation

Winfrey also began handling the administrative work of Southern Writers Group. "I slowly have been turning that over to Carol, who has been doing an excellent job," she said. "I have been training her in that area."

One of Winfrey's current projects is supervizing the programming of a computer recently pur-



Monty Winfrey

chased to keep the publishing data organized. "I will eventually put my books on the computer also," she added. "That's a little bit further down the line, though, because we've got so many companies and so much publishing stuff to put on the computer."

Ordered Flow

With the numerous and varied songwriters, artists and producers working at Creative Workshop, together with the Buzz Cason's ongoing projects, Winfrey's job sometimes becomes hectic and complicated "but never boring" as she maintains order in the flow of people and their work.

Rich Schirmer: Freelance Engineer

■ Rich Schirmer has been working part-time at Creative Workshop since 1977. On staff for a couple of studios in Nashville before turning freelance, Schirmer quickly learned the art of his profession and has worked on numerous projects inside and outside the Creative Workshop framework.

Chief Engineer

A native of Freeport, Ill., Schirmer came to Nashville in 1974 to do live sound work for some musician friends of his in a band. Having decided that engineering was his main interest, he submitted a test mix for an opening at Nugget Studio in Goodlettsville, Tenn., and got the job in the spring of '75. The following day Nugget's other engineer resigned leaving Schirmer as chief engineer after only one week's training.

Following a six-month stint at Nugget, Schirmer went to work at Bob Milsap's Ironside Studio

(now Wax Works) in Donelson. He remained there as chief engineer for six months before deciding to go freelance.

Album Projects

While working at Creative Workshop Schirmer has been involved in several album projects. He is credited with most of the Steve Gibb album "Let My Song" (TK/Clouds), Michael Johnson's "Dialogue" (EMI/America) and the last Gene Cotton LP. Currently Schirmer is engineering an upcoming Lynn Anderson (Columbia) release and a special project with K-Tel International. Schirmer has also worked on product by Dave Loggins and Dan Fogelberg's "Phoenix" (Full Moon/Epic) album.

As for the future Schirmer would like to be able to work with several producers full-time. Down the road about six years or so, he has the ultimate goal of doing some production work on his own.

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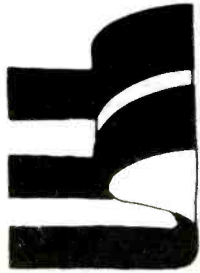
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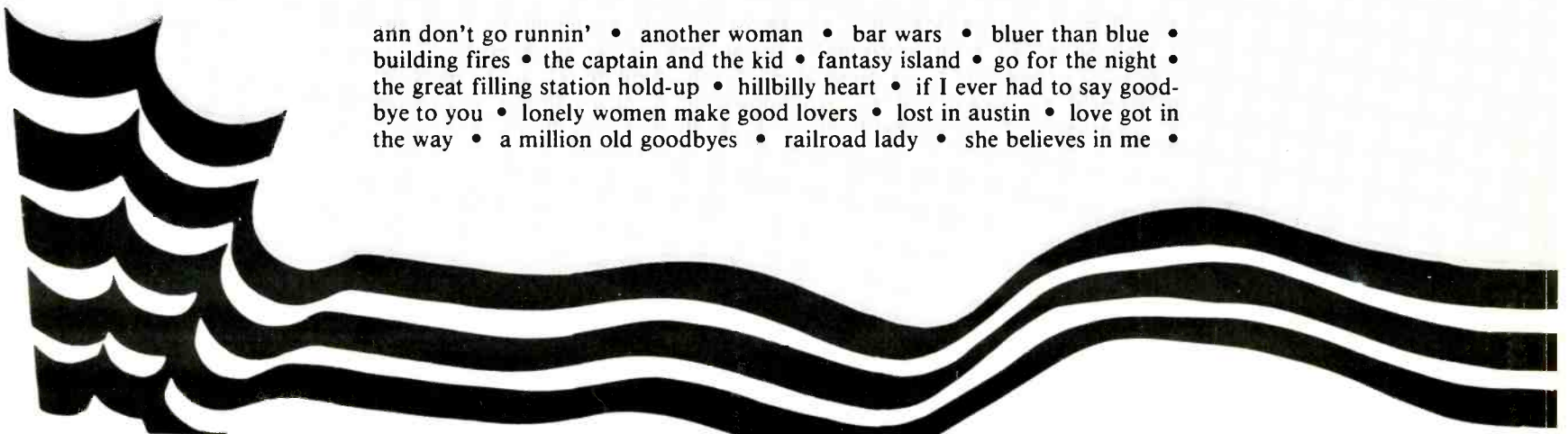
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The Creative Workshop, Southern Writers Group and Berry Hill Group staff: (front row, from left) Brent Maher, Carol Lindsey, Buzz Cason, Carolyn Porter, Monty Winfrey, Todd Cerney, (back row, from left) Rich Schirmer, Richard Carpenter, Donna Butler, Woody Eowles, Steve Gibb, Chip Brooks, and Mark Chapman.

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Todd Cerney:

From Student To Studio Engineer

■ A native of Zanesville, Ohio, Todd Cerney was the second engineer to join the staff at Creative Workshop. His training for the job was at the studio itself, working on everything from janitorial tasks to assistant engineering duties with Brent Maher, after moving to Nashville to work in a college apprenticeship program.

Enrolling in 1971 at Earlham College in Indiana, Cerney gravitated toward music production after switching majors from biology, in preparation for medical school, to the college's art department. Utilizing three years of guitar lessons, Cerney began to sing and write songs during his freshman year. He produced a live album for the school from a stage show of local talent.

Advisors at Earlham recommended that each student participate in an off campus program for at least one term during their enrollment. Cerney's original designs called for a paint-

ing apprenticeship, but finding nothing to suit his needs, he applied for and was accepted in a music apprenticeship with Charles Morrow in New York through the GOCA Arts Program there. Morrow had been listed as one of the ten best new composers and had a studio where he worked with such artists as Simon & Garfunkel and Vanilla Fudge. In light of Morrow's avant-garde style, Cerney felt he could not obtain exactly what he wanted there; therefore, Nashville was offered as an alternative. Cerney was the first person at Earlham to complete the apprenticeship program outside New York.

Through Dr. Gilbert Trythall at Peabody College in Nashville, six possible apprenticeships were offered including Acuff-Rose, Woodland Sound Studios RCA's studios and Buzz Cason's Creative Workshop. An apprenticeship at RCA was particularly ap-

pealing to Cerney because of Chet Atkins. "A part of our application to Earlham was to write three pages on the person we most admired," recalls Cerney. "I wrote on Chet Atkins, because at the time I was really obsessed with his playing and technique. He was my idol, but I turned it into a job. I picked Buzz because I thought it was the one place where I could turn the apprenticeship into a job."

Cerney began his apprenticeship at Creative Workshop in the summer of '74. Chief engineer Brent Maher took Cerney under his wing, teaching him the tricks of engineering. "I was really Brent's apprentice more than Buzz's at the time," says Cerney. "He did all the work, so I would hang in there and watch him, and he would teach me and show me. He was real good about showing me things. He would point out exactly what he was doing right there in a session. He made sure that I really understood everything that was going on."

After about six months, Cerney began drawing a salary for doing janitor work in the studio. Gradually he took over inventory, taping, supplies and editing and eventually worked into doing demo sessions with Cason. With overdub work and a few sessions under his belt, Cerney left Creative at the end of 1975 to finish school. Upon graduating from Earlham in the summer of '76, Cerney returned to Creative.

On his return to Nashville, Cerney's first project was an Olivia Newton-John album. Not having time to find an apartment while working on Olivia's LP, Cerney lived in a motel for about a month. Following the Newton-John album, Cerney cut Twiggie, Long John Baldry, Peters & Lee, Larry Gatlin, Glen Campbell, Tanya Tucker, Freddy Weller and Hotel with Brent Maher.

Cerney has also demonstrated skills in songwriting. When he first came to Creative, he was already writing songs on what he terms a "semi-consistent basis," following in the fashion of PoCo and early Eagles music. Cerney and Kenny Walker, also affiliated with Creative, began writing together in '74. "Brent listened to a couple of the songs and helped me put them on tape," explains Cerney.

Cerney is affiliated with Let



Todd Cerney

There Be Music, ASCAP, and Southern Writers Group. His songs have been cut by Twiggie, Suzanne Lynch with Ringo Starr, Levon Helm, Bill Medley and Michael Clark.

Production work and his own recording deal are future goals for Cerney, working in strictly a pop, rock'n'roll vein. He has done background singing on Kenny Rogers' "Kenny" LP, albums by John Conlee, Bill Medley, Gene Cotton, Michael Johnson and Levon Helm plus some jingles. "If I get a chance to be an artist, I will," states Cerney. "If that chance doesn't come along within a reasonable amount of time, I will try to find someone else to produce and write material for."

Berry Hill Group

(Continued from page 4)

criticism of the Spurz concept. Because of it we have probably tripled Weller's exposure level in the last two months."

Long term plans call for The Berry Hill Group to continue along the same lines that they established from the beginning. "We will continue our in-house projects with Buzz, because these are the ones that allow us to maintain total creative control," Bowles said. "We will also continue our PR programs on a handful of outside artists, with the one exception that we will probably become even more selective in the programs that we accept. In this way we will simply concentrate our efforts and deliver greater exposure for those that we do represent. I have very positive feelings about our future, and the future of the music and entertainment business in general in Nashville."

Steve Gibb

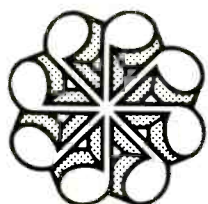
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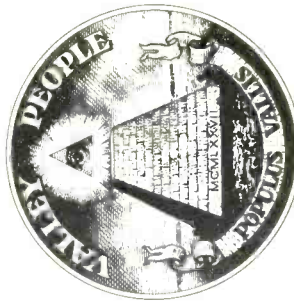
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Dialogue

(Continued from page 3)

RW: Meanwhile, the publishing concerns flourished.

Cason: Yes, thanks to the talents of excellent writers like Bobby Russell, Mac Gayden, Jimmy Buffett, Donnie Fritts, Spooner Oldham, Dan Penn, Randy Goodrum, Steve Gibb and now Freddy Weller. We have now expanded to about nine companies. The latest is called Lefty's Music. We have a company with John Greenbaum and Tom Geminer, two writers from Chicago. One of our engineers, Todd Cerney, is becoming real active as a writer, and his material is in "Let There Be Music."

RW: With records like "Bluer Than Blue" and Dottie West's single "Lesson In Leaving" and Michael Johnson's records, is there a conscious effort to keep that sound, not rock 'n' roll, not country, just that smooth pop sound?

Cason: Yeah, we have, I think, probably a cleaner sound. We're constantly changing things, experimenting with mike techniques, baffling and things to stay up with what's happening. Again I think it has a lot to do with the console. It has been an extremely quiet console. We have one of the new ones coming in here with the new studio. We've been so happy with the Sphere.

RW: Of course, isn't much of that sound due to the producers and artists themselves?

Cason: Yeah, you have a certain set of guys each producer uses that do tend to give some continuity to the sound, but we've been able to go from some of the more country things to things like the Larry Gatlin records and some of Olivia Newton-John's records that crossed over in 1976. There is also a very good vocal sound here. I don't really know how to explain why, other than the engineering work of Brent Maher, Todd Cerney and Rich Schermer. They're just very aware of a vocal sound and of matching the microphone to the artist's voice. It's just an amazing sound to me on vocals that they have. You can listen to some of Gatlin's records that were cut elsewhere and then listen to the ones that were cut here, and it seems to me there's more presence on the voice. It's just a question of dynamics. You try to get as much power, as much ambience or whatever on the tape as possible. At this point, we don't have the most sophisticated equipment, but with the new facility we will.

RW: Did you decide to build the new studio because you needed more room, or you just wanted a nicer place to work in?

Cason: We felt like with everybody around here producing more and the publishing expanding so much, writers writing more and needing more demo time, that we could keep two rooms busy. We were afraid to tamper with the combination of the board and the studio in Creative I because it worked so well; so we wanted to leave it running as is with that board, even if we got to where we were just doing tracks over there and the finishing stuff in the new room. It also gives us a room where we can remix, where we can really spend a lot of time on remix and not tie up the tracking room. Then we could be cutting tracks at the same time. We wanted more variation and isolation, too, and we're going to get that in the new room with more floor space out in the studio itself. George Ausberger,



From left: Woody Bowles, Buzz Cason, Ricardo Montalban and Freddy Weller on the set of "Fantasy Island."



Brent Maher (left) and Buzz Cason in the control room.

with Perceptions on the west coast did the basic design on the new room, combining some of our ideas and some of Brent's ideas with his. It's going to be pretty compatible with Creative I, yet it will be more flexible and will probably have a more live sound.

RW: Right now you are sort of in charge of the whole thing here, and you're still actively involved in songwriting.

Cason: Yeah, I write with Freddy Weller. We're in the middle of a project now for his next material; we're co-writing. I go out on the road with him, and we write some there, and we write some in Atlanta, and we write some here. He and I constantly have songs going, started here and there. We have about three started now on a project called "The Joker," a story about a picker that's going to be a ten-song album project. We're also writing for our group Spurzz for an album. Steve Gibb and I are also co-writing. We write probably every other week. Steve is just a tremendously prolific writer. He writes four or five songs a week on his own, plus he sometimes writes with other writers here. We're constantly interchanging different people writing together.

RW: Most of your production work right now is involved with Freddy Weller, isn't it?

Cason: Freddy and Spurzz, and I'm going to do a session with Dickey Lee. Those are the projects right now. There are a couple of other things in the planning stages.

RW: What about long range plans?

Cason: We're going to do music for several films. It's an independent company, and we'll be utilizing all our writers here. We'll be doing themes and scores, the whole thing, for several films. Then from the other angle, we have people working for us in Los Angeles securing film, maybe the title song, assignments for Steve Gibb. We feel like his music is of a quality that will really be beneficial to films. It will take us a couple of years, but we'll have a representative on the coast, and I think we're one of the only management groups here that has an office in New York. Ezra Cook is our contact up here. We feel like we have so much material and masters that are more than just what you can place here in Nashville. Right now I travel to the west coast several times a year and also go to Muscle Shoals.

RW: As a publisher and as a producer?

Cason: Yes, but our main thrust is going to be on the in-house production. We feel like we're on the way to building a real nice catalogue. For instance, with Steve's songs, Bobby Goldsboro is cutting a couple. People like this that are getting across the board airplay, like Wayne Newton's next single. Of course "She Believes In Me" has been just great for us, an outstanding copyright, to say the least. It has been cut by everybody from the Royal Canadian Mounted Band to several bluegrass groups. But I think the film thing is going to be real exciting.

RW: Do you have any problem living in Nashville doing that kind of thing, with the attitudes of other people for instance?

Cason: Not really. It has always been that if someone really wants to tackle the film scene, Hollywood per se, they have to get out there. There's no two ways about it. Should Steve Gibb get hot writing films, he can go out there. He can go to where the work is, as far as assigning him things. The company that I'm talking about dealing with is a Southern based company; so that won't be a prob-

(Continued on page 13)

Dialogue

(Continued from page 12)

lem. They're looking more at what we can offer, just looking at our track record in publishing and the potential that we have through our writers and all the different combinations. We are able to provide a wide scope of music for several of these films. That's exciting. It appears that there is going to be a huge need for product because of cable TV and video expanding so rapidly. With home entertainment and everything, it looks like there's going to be a tremendous need for more and more music.

RW: Have you considered getting into video production itself?

Cason: I think probably the act Spurzz will be our first venture into that. We would like to produce a thing or two on them because their concert is visually so appealing. We will be doing some things within a year or so on them. We have implemented all the effects into their show. It's kind of a long-range thing; there are so many phases of that that we have planned, it's going to take us a while to get up to where the show is at the point where we feel like it would be something visually to film.

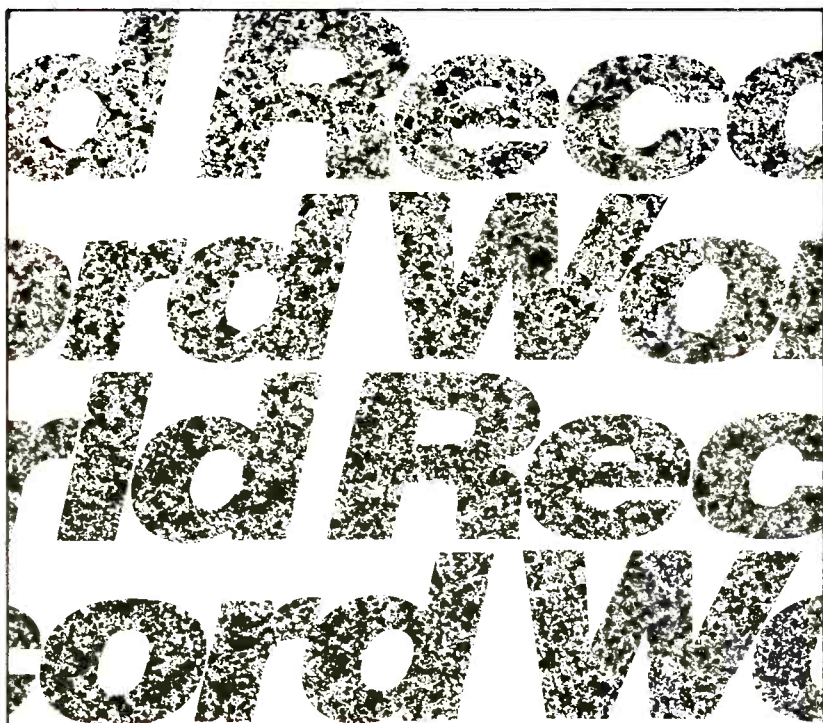
RW: The group is a pretty unique concept itself. How did you come up with that?

Cason: We felt like there was a certain amount of holding back in country music, that people have been playing it safe for so long that it was time somebody stepped out and got bold and had a little more fun, got a little more gutsy with the music and put a little more power on the tape. If you have to call it rock, well let it rock a little. Not necessary a Jerry Lee Lewis rockabilly type thing, but more power chords on guitars, more melodic lines on synthesizers and things that would really put a more dramatic effect on the music but yet still be basically country songs, just spruced up with a new style. We were playing back "Night Man" off of Freddy Weller's

new album, and I just flashed on the idea of a show opening up with a pin spot on a silver boot with a silver spur and said it would be wild if we called the band Spurzz. Freddy just said let's do it. It was just that fast. He was travelling all over the country having to do pick up bands, just every kind of little old local band in the country, and there are a lot of bad ones out there. He'd get the bad ones every weekend just about. So there was a need for him to have his own show. Freddy was having more young appeal, and with the potential to create a new audience for himself, the Spurzz thing was a natural way to go about it. We got lucky and found a band called Blue Creek that was kind of splitting up. So we took the nucleus of that band, and they added a couple of other guys, and that's what Spurzz became. The whole idea was just to be able to present a more free type concert, more of a thing where they could come on strong and get the people shouting and clapping and stomping and dancing, and yet be able to revert back to country, which is what this group can do fortunately. They can play some traditional country, but they can just let it go and blast off. It's really stepping out on a limb, but a lot of people in the business have praised us for going on and doing it. A lot of mail has been coming in off the new album, and maybe one out of a stack of a hundred would say they'd rather hear the same old honky tonk stuff. There is a mixture of sounds on the album, "Go For The Night." The first full-flung "power country" album will be the next Freddy Weller & Spurzz album.

RW: Plus the visual show. That's by the same people that worked with Kiss, right?

Cason: The same company. Peter Menefee did that. We're just going through different phases of the staging of the thing. More than anything, it's the way they play and the way they know how to use the effects. It has involved an intense amount of preparation for the thing, but the band is really capable of holding it all together. This project led to the formation of Legend Management between Woody Bowles, Freddy, and myself.



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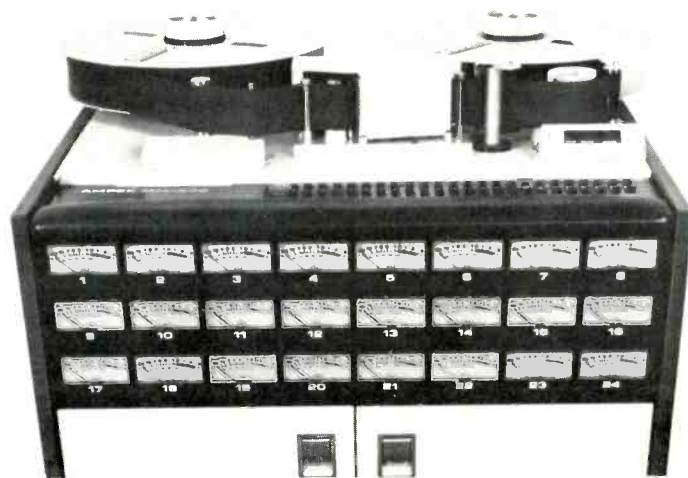
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Creative Workshop

(Continued from page 1)

senting all varieties of music, from the number one pop sounds of Randy Vanwarmer's "Just When I Needed You Most" and Michael Johnson's "Bluer Than Blue," to the gospel songs of B. W. Stevenson, to hit country records by Bobby Bare, Larry Gatlin, John Conlee and Brenda Lee, to rock 'n' roll with Hotel, and most recently the "power country" debut of Freddy Weller and Spurzz. Tanya Tucker recently recorded several new solo cuts in addition to a duet with Glen Campbell with producer Jerry Crutchfield.

All this activity has enabled and necessitated the construction of a second studio right next door, appropriately named Creative Workshop II.

"The new room will offer significant added flexibility," said Maher, who is supervising its construction along with Cason. "There are more and more independent producers and engineers working in town now, so it is important for a studio today to be flexible for different approaches."

Designed by George Ausberger of Perceptions in Los Angeles, Creative II features a new Sphere console with 24 track capability, Dolby and DBX noise reduction and EMT and Lexicon digital reverb. The room itself has three different isolation areas for added adaptability and capability, and more floor space than Creative I in the studio itself.

"With the second studio we will be able to provide a better service to our clients," added Maher. "One of our real problems has been studio availability, but now we'll be able to ease that booking problem with another facility which is very compatible with Creative I."

Also housed in the studio building are new office space for Buzz Cason, areas for administrative work, and writers' rooms for Southern Writers Group.

Southern Writers

(Continued from page 1)

Spencer Oldham and Donnie Fritts," says Cason. "Then Freddy Weller got interested in what we were doing, so we started administering Freddy's Young World Music. Then Steve Gibb came along, and I formed Angel Wing with his manager and later bought his manager out. All of a sudden we had a real nice little group, and we administered the foreign on them, all the rights, sheet music, everything."

Bill Martin was the professional manager of the group at that time, and he and Cason as well as the writers were all involved in pitching songs. By 1978 some sort of administrative company was needed to handle all the little individually owned companies, and Southern Writers Group officially came into being.

According to Winfrey all publishing deals with SWG call for a standard reasonable percentage of the writer's publisher's share of royalties. An obvious advantage to such a deal is the added financial gain for the writer who receives not only 100 percent of writer's royalties, but the larger percent of the publishing as well.

"It's all for the writer," says Carol Lindsey, Cason's assistant in Southern Writers Group. "We help establish working relationships with foreign publishers and the writers who wouldn't necessarily be able to get foreign cuts on their material and probably wouldn't know the ins and outs of it as we would. We attend MIDEM and Musexpo representing all of these writers."

At the present time, says Winfrey, Cason does most of the pitching assisted by Richard Car-

penter, with Lindsey involved in the related paper work. However, Workshop gets everyone involved in all aspects of the multi-faceted the family atmosphere at Creative complex. The family environment has also influenced the writers. "It creates a situation where a lot of us co-write together," states Cason. "For instance, Austin Roberts has moved to town, is writing some for Let There Be and is co-writing with different ones of us here. There are just a lot of different combinations. We also have a west coast representative Allen Rider plugging for us as well as Ezra Cook in New York."

Cason feels that the most activity comes out of Angel Wing, Young World and his own publishing company. "The other guys just write a few songs a year," continues Cason. "We try to keep a highly selective group of companies. We don't have a totally open door policy to new writers at this time, because I feel like we have so much activity within the house here. Unless someone makes a personal contact or we go out and seek or hear a writer somewhere or they are highly recommended by someone else, we just don't have the staff to pitch and take on a whole lot of outside songs."

Let There Be Music and Berry Hill Songs are set up for such outside writer arrangements whether the writer is signed to the company or just on a per-piece basis. A notable instance would be Randy Goodrum's "Bluer Than Blue" in the Let There Be and Springcreek catalogues. Goodrum was in between

companies at the time. He now produces with Creative's Brent Maher. Todd Cerney, an engineer at Creative, has material in Let There Be including an upcoming Bill Medley cut "Full Moon Fool." "This is going to be a big year for Todd Cerney," asserts Cason, "who in addition to being an engineer here is really writing super strong material. I'm fortunate that he's been with us since college, and his input of songs is really an asset to Let There Be Music."

Top titles from SWG's catalogues include Kenny Rogers' big hit "She Believes In Me" and "If I Ever Had To Say Goodbye To You" cut by Eddy Arnold, Helen Reddy and Wayne Newton, both by Steve Gibb, Angel Wing Music; "Captain And The Kid," "In The Shelter" and "Railroad Lady" by Jimmy Buffett, Let There Be Music; "Hillbilly Heart," "Building Fires" and "I Hate You" by Dan Penn, Dan Penn Music; "Woman Left Lonely" by Penn and Spooner Oldham; "Lay Down Your Sword And Shield" by Oldham and Freddy Weller, Spooner Oldham Music/Young World Music; "Go For The Night" by Freddy Weller, Young World Music; and "Bar Wars" and "Fantasy Island" (which was performed on the television show) by Buzz Cason and Freddy Weller, Cason Publications.

Winfrey and Lindsey say there is no set limit to the number of companies Southern Writers Group will represent. "We have just gotten a computer," says Lindsey, "and are categorizing our songs so that publishing information will be more readily available to us, and we can do our job a little better and quicker."

Writer Steve Gibb is all for Southern Writers Group. "I think the Southern Writer's Group is a great thing," he says. "You have the necessary personnel to do all the jobs—organizing the material, cataloguing, pitching. It would be kind of rough on me to have to worry about all of the office procedures that are necessary to be done. I feel grateful, because it takes some of the load off of me. I'm allowed to go ahead and concentrate on my job, and my job is writing. Southern Writers Group is a brand new thing, and we are in the process right now of expansion with our new building. I'm proud to be part of it."



Interior of Creative Workshop.

**TO: Buzz, Woody,
Freddy,
and Spurzz**

**I Am With You
All The Way**

—The Joker

Record World Presents A Special Section

DIRECT MARKETING:

THE Invisible BUSINESS

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

Records World's First Annual Directory of

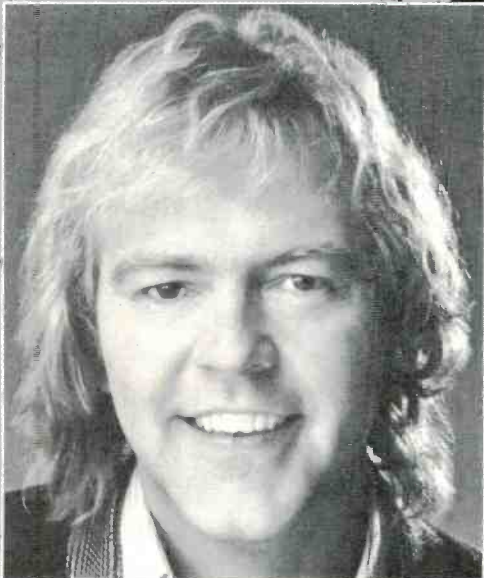
- TV Compilation Album Marketers
- Mail Order Marketing Companies
- Advertising Media Buyers/TV Commercial Producers
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- Manufacturers, Printers and Suppliers

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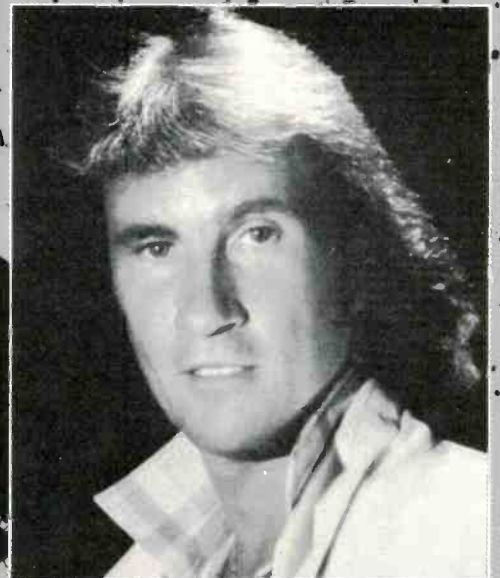
CREATIVE PEOPLE RECORD AT CREATIVE WORKSHOP



MICHAEL JOHNSON
The Album - "STRAIGHT
THROUGH THE HEART"
- Out Soon.



DOTTIE WEST
The Single - "LESSON IN
LEAVIN'" #1 Country. The
New Single - "LEAVIN'S
FOR UNBELIEVERS" - Out
Now. From The LP -
"SPECIAL DELIVERY"



BILL MEDLEY
The Single - "STILL A
FOOL" - Out Now.

THANK YOU



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Dialogue (Continued from page 38)

we're tapping the broadest possible market, utilizing the jazz format, the R&B base, pop and adult contemporary.

RW: His newest record marks his debut as a vocalist. As I understand it, the label management team was involved in that decision.

Mazza: We have created an environment that is truly sensitive to the artists community while maintaining the necessary overall business disciplines. We've had a series of discussions with all the artists in which we provide our observations on their potential marketplace from a commercial standpoint. In Ronnie's case, everything just came together at the right time, with the right management, the right label and the right creative direction.

The same thing applies to Dottie West. Without abandoning her country roots, we're attempting to broaden her base to encompass a more sophisticated demographic spread. The country base becomes a springboard for the mass market.

Then you have an act like The J. Geils Band. Their new album, which is self-produced, is by far the best they've ever recorded, more accessible and more commercial than anything they've ever done. What's interesting about it is that the record is very new wave-influenced, sounding like the work of a true band of the '80s, not the '70s, but there are no outside influences: outside musicians, outside arrangements, nothing but basic, honest rock 'n' roll.

RW: Your most phenomenal artist, though, has to be Kenny Rogers, whose current chart success is leading to some pretty ambitious outside plans. Apart from the TV movie developed from "The Gambler," there are also plans for future film and stage projects. Obviously, he has amassed a huge audience, and given you a lot of momentum this year. With those new options, though, don't you face a possible trade-off in record sales versus other avenues of exposure? How can you sustain his recording career if he becomes increasingly active in areas that have, in the past, diminished other recording careers?

Mazza: History may work to your disadvantage in situations like this, because trying to cap aspirations or manufacture peaks with someone like Kenny may not be the right approach. The tremendous advantage we have with Kenny Rogers, though, is the fact that Kenny himself is a very intelligent businessman, and his management is by far the best I've ever confronted in the music industry. He has some interesting ingredients that isolate him in the entertainment business. Look at his musical base for example—country, R&B/gospel, jazz, rock 'n' roll and pop. That just about covers it for mass market appeal.

At the same time he obviously has tremendous potential in film and television, because of the added advantage of his personal image and charisma. Television, in terms of a recording career, has a way of

RW: Eating its young?

Mazza: Well said. So how do you sustain his career if that becomes a major factor? Planning. A long term game plan that's constantly revised and updated as new developments occur. And with tested management like Ken Kragen at the helm, you can rest assured that Kenny's recording career will not suffer as a result of his other endeavors.

At this point, we feel we're dealing with an artist who is going on to new areas of success.

RW: Beyond an across-the-board pop success like Rogers, though, you've also done well in the emerging adult contemporary field with artists like Michael Johnson, Robert John and Cliff Richard. What are your next priorities?

Mazza: Fortunately, every project that we deal with is a priority. And some of the new acts on the horizon, we're obviously very excited about. In the contemporary area we're anxiously awaiting the new Kim Carnes and Gerry Rafferty albums. Kim, as you know, co-wrote along with her husband Dave Ellingson, the current Kenny Rogers album, "Gideon" and performs a duet with Kenny on the album's first single, "Don't Fall In Love With A Dreamer."

Some new acts you'll be hearing about soon—The Fools, Korona, Kittyhawk, The Scooters, Gallagher, Rocky Burnette, and Kwick—are all new aggressive projects for the company.

RW: With the broadening span of talent, which now covers rock, black music and comedy as well as your original pop base, how do you see the size of the company changing? Do you have any projections on how large a roster you might carry in the future, or how large your staff and structure will be?

Mazza: We would hope that we could constantly provide the vehicle for artists to succeed to the maximum degree of their potential. We will only grow to the point where we can continue to deal effectively with them. We will increase the staff and make any structural changes as needed, to meet those demands.

ECM's Annual Huddle



Representatives from Europe and the U.S. recently converged on ECM's Munich headquarters for the label's annual A&R/marketing meetings. Pictured from left are ECM's director, Robert Hurwitz, Thomas Stowsand (ECM, Munich), Steve Lake (ECM, Munich), French product manager Jean-Pierre Weiller, Hans Wendl (ECM, Munich), and label head Manfred Eicher. Also attending but not pictured were Spanish label director Mario Pacheco and Italian director Roberto Massotti.

Atlantic Promotes Vogel, Morris, Glew

(Continued from page 3)

the status quo will continue."

With noticeable pride, Morris pointed out that Atlantic Records was "eminently successful" in 1979 and that he sees no reason to "create waves" in established company practices. "I think the reason that I've been asked to take the job is that I've worked with everyone in the company for a long time," he said. "I know who does everything and what their functions are. Jerry (Greenberg) and I have actually worked very closely together, probably more than most people realize."

Talent Acquisition

Morris said that he will attempt to oversee every acquisition at the label. He stressed though that "we don't divide our acquisitions to a Kalodner signing, or a Delehant signing or a Morris signing. We use the term 'we' here. If it's Atlantic it's we, not I. And I think that's the kind of approach that's made our company successful. Atlantic runs along the same lines that Ahmet (Ertegun) started it on many years ago: we try to keep the roster as small as we can and we're deeply committed to the acts that we sign. Atlantic is a company that is happy with its relationships with its artists and the artists are happy with their relationships with the company, and I'd like to keep it that way."

Sheldon Vogel joined Atlantic Records in 1962 as controller, after working for Barney's Clothes in New York and Vogel's Department Store in New Jersey. In a prepared statement, Ertegun said that "(Vogel) has had an indispensable role in the growth of Atlantic Records. His expertise in the financial area, combined with a keen sense and in-depth awareness of the business, have made him a key member of our executive team."

Dave Glew began his industry career in 1961 at Dot Records. As an independent distributor with

Seaway in the '60s he began to work Atlantic product, and in 1969 he became Atlantic's national sales manager. In 1976 he was named senior VP/GM, the title he has held until the present promotion. Commenting on Glew's promotion, Ertegun said, "Over the past ten years, (Glew) has demonstrated a fantastic awareness of the music marketplace. He has not only been responsible for developing the smooth, effective day-to-day workings of the label, but has been of principal importance in ensuring that Atlantic product is given maximum exposure across the country and around the world."

Ertegun On Morris

In a prepared statement Atlantic chairman Ertegun called Morris "absolutely one of the very best executives in our industry. With a background that encompasses virtually every facet of the business, from promotion to producing to songwriting to label management and much more, he is one of those rare and ultra-valuable all-around music people. Over the past six years, I have worked very closely with Doug . . . and have come to have the greatest respect and appreciation for (his) abilities. His remarkable skill and knowledge in this business make him the perfect choice to take over as our new president."

Background


Morris began his music industry career in 1963 working for Robert Mellin, Inc., music publishers. From 1965 to 1970 Morris worked for Laurie Records; he left that label to start his own Big Tree Records. Big Tree was distributed by Atlantic beginning in 1974, and in 1978 the major bought Big Tree. In 1978 Morris became president of the revitalized Atco Records, and Custom Labels, where he has remained up until the latest promotion.

A/C Chart

MAY 24, 1980

MAY 24
MAY 17

WKS. ON
CHART

1	1	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES United Artists 1345		9
2	2	LOST IN LOVE AIR SUPPLY/Arista 0479		15
3	5	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225		8
4	10	THE ROSE BETTE MIDLER/Atlantic 3656		9
5	8	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0401		7
6	6	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862		9
7	7	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026		9
8	3	SEXY EYES DR. HOOK/Capitol 4831		14
9	9	LUCKY ME ANNE MURRAY/Capitol 4844		8
10	11	GEE WHIZ BERNADETTE PETERS/MCA 41210		8
11	4	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)		11
12	17	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871		6
13	18	STEAL AWAY ROBBIE DUPREE/Elektra 46621		4
14	12	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)		13
15	16	HURT SO BAD LINDA RONSTADT/Asylum 46624		8
16	20	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615		7
17	19	THEME FROM NEW YORK, NEW YORK FRANK SINATRA/ Reprise 49233 (WB)		4
18	13	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184		15
19	14	I CAN'T TELL YOU WHY EAGLES/Asylum 46608		14
20	15	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477		15
21	27	LITTLE JEANNIE ELTON JOHN/MCA 41236		4
22	29	AGAINST THE WIND BOB SEGER/Capitol 4863		4
23	25	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071		7
24	31	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)		5
25	39	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		2

CHARTMAKER OF THE WEEK

26	—	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE Casablanca 2266		1
27	21	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485		15
28	23	WORKING MY WAY BACK TO YOU, FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637		15
29	32	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)		7
30	35	ANSWERING MACHINE RUPERT HOLMES/MCA 41235		3
31	30	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244		6
32	26	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232		8
33	—	MAGIC OLIVIA NEWTON-JOHN/MCA 41247		1
34	24	WHEN THE FEELING COMES AROUND JENNIFER WARNES/ Arista 0497		9
35	22	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829		15
36	28	FIRE LAKE BOB SEGER/Capitol 4836		13
37	38	WALKING ON A CLOUD B. J. THOMAS/MCA 41207		5
38	—	SHINING STAR MANHATTANS/Columbia 1 11222		1
39	—	ONE FINE DAY CAROLE KING/Capitol 4864		1
40	—	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270		1
41	—	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865		1
42	44	FUNKYTOWN LIPPS, INC./Casablanca 2233		2
43	—	HAPPY TOGETHER (A FANTASY) CAPTAIN & TENNILLE/ Casablanca 2264		1
44	—	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043		1
45	49	LADY WHISPERS /Solar 11928 (RCA)		2
46	47	STOMP! BROTHERS JOHNSON/A&M 2216		2
47	46	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241		4
48	—	COMING UP PAUL McCARTNEY/Columbia 1 11263		1
49	48	CHINA DANN ROGERS/1A 503		4
50	50	GONE TO FAR EDDIE RABBITT/Elektra 46613		2

Retail Rap

By SOPHIA MIDAS

■ A RARE EXCEPTION: Although 1980 has been singled out as a year for serious composition by Leonard Bernstein, he declared a moratorium on this isolation on May 5th. On that day, Bernstein autographed copies of his recent Deutsch Grammophon release of the "Complete Beethoven Symphonies" at the Barnes & Noble record



store. The new eight-record set was recorded live with the Vienna Philharmonic and marks the first complete cycle of the Symphonies with an American conductor and European orchestra. Afterwards, a reception was held at the Hampshire House with music critics and personalities . . . According to Butch Savage, the Disco Mat store in New Jersey went all-out to celebrate their first anniversary. Kicking off the celebration was a visit by recording artists Mass Production, followed by appearances by jazz

artists Al DiMeola and Lenny White. Label executives from major record companies also stopped by to wish the retail outlet continued success. The party was a huge success and drew hundreds of fans . . . Turtle's Records recently opened its first store outside metropolitan Atlanta and recording artist Bruce Blackman of Korona was on hand for the festivities . . . Solar recording artists Shalamar also made a visit to this fair southern city and stopped by Record Bar's Georgia store where they autographed copies of their album "Big Fun" for fans.

MORE RARITIES: Camelot Music, a subsidiary of Stark Records and Tapes, is currently involved with a chain-wide Beatles catalogue sale. The gigantic sale will feature all 24 Beatles' albums on the Apple and Capitol labels with prices at \$4.99 and up for albums, eight-tracks and cassettes. Prompted by the success of the "Rarities" release, the promotion was kicked off with chain-wide newspaper ads. Back-up support is currently being offered with radio spots on 25 stations. Every Camelot store is featuring heavy in-store play of all Beatles product. The promotion ends on May 31st. Vice president of advertising Gerry Gladioux said, "We feel that a lot of young teens will be exposed to the Beatles for the first time through this promotion, and a lot of older buyers will be reminded of just how great these Beatles releases are." Jim Rose of Rose Records also reports that his outlet recently completed a very successful Beatles promotion. "We never expected the promotion to take off as well as it did," said Rose, "and the interesting thing is that most of the people who came in were adults. They seemed most interested in the very old Beatles records. We had a large window display and sold memorabilia . . ." Virgin Records is interesting Boston retailers these days by giving away a 250 cc motorcycle to the best promotion for the Motor's album "Tenement Steps." The promotion is being tied in with the "Boston Phoenix" newspaper and radio stations WAAF and WBCN . . . Capitalizing on the vanity of humanity, no matter how old you are, the Record Bar in Norman, Oklahoma and a local figure salon did a joint promotion for George Burns' album "I Wish I Were 18 Again." With each purchase of the album, the customer receives a free pass to the figure salon which proclaims, "Let Us Help You Feel Like 18 Again."

TAKING THE SHOW ON THE ROAD: Because of the enthusiastic reception at the NARM Convention in Las Vegas for the "Give The Gift Of Music" multi-media presentation, members of the NARM staff will be taking to the road showing the audio-visual campaign to NARM members throughout the country. The WEA meeting on May 21st in Tucson, Arizona is the cite of the first show. The same presentation will be shown to the Black Music Association in Washington, D.C. from June 26-30th . . . Baltimore's Record & Tape Collector was also on the road, bringing their product to the "Lifestyle '80 Fair." According to Wayne Steinberg, the fair involved 30 different retailers and it was successful on a long-term basis. "We figured that the fair would introduce Record & Tape Collector to many consumers who didn't know about us yet, and we met a lot of new faces." The fair was co-sponsored by radio stations V103 and WCAL.

Retail Report Record World



MAY 24, 1980

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

SALESMAKER OF THE WEEK



EMPTY GLASS
PETE TOWNSHEND
Atco

TOP SALES

- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista

HANDLEMAN/NATIONAL

- DOLLY, DOLLY, DOLLY—Dolly Parton—RCA
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- JUST ONE NIGHT—Eric Clapton—RSO
- LOST IN LOVE—Air Supply—Arista
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- REACHING FOR TOMORROW—Switch—Gordy
- SOMEBODY'S WAITING—Anne Murray—Capitol
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- THE ROSE—Atlantic (Soundtrack)
- URBAN COWBOY—Asylum (Soundtrack)

KORVETTES/NATIONAL

- EMPTY GLASS—Pete Townshend—Atco
- GLASS MOON—Radio
- GLOW OF LOVE—Change—RFC
- GO TO HEAVEN—Grateful Dead—Arista
- LADY T—Teena Marie—Gordy
- LOST IN LOVE—Air Supply—Arista
- ON TO VICTORY—Humble Pie—Atco
- ONE EIGHTY—Ambrosia—WB
- POWER—Temptations—Gordy
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

PICKWICK/NATIONAL

- EMPIRE STRIKES BACK—RSO (Soundtrack)
- 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
- SOMEBODY'S WAITING—Anne Murray—Capitol
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TRILOGY—Frank Sinatra—Reprise
- URBAN COWBOY—Asylum (Soundtrack)

RECORD BAR/NATIONAL

- ARISE IN HARMONY—Third World—Island
- BRAZILIAN LOVE AFFAIR—George Duke—Epic
- FIRIN' UP—Pure Prairie League—Casablanca
- HARD WAY—Point Blank—MCA
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- MAC MCANALLY—RCA
- NATURALLY—Leon Haywood—20th Century-Fox
- 1980—B.T. Express—Col
- ROSES IN THE SNOW—Emmylou Harris—WB
- SHINE—Average White Band—Arista

SOUND UNLIMITED/NATIONAL

- ANIMAL MAGNETISM—Scorpions—Mercury
- CLEAR APPROACH—Trillion—Epic
- DREAMS—Grace Slick—RCA
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- ONE EIGHTY—Ambrosia—WB
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- UNDERTOW—Firefall—Atlantic
- URBAN COWBOY—Asylum (Soundtrack)

WHEREHOUSE/NATIONAL

- FLUSH THE FASHION—Alice Cooper—WB
- GLOW OF LOVE—Change—RFC
- GO TO HEAVEN—Grateful Dead—Arista
- INVISIBLE MAN'S BAND—Mango
- NATURALLY—Leon Haywood—20th Century-Fox
- ONE BAD HABIT—Michael Franks—WB
- SKYWAY—Skyy—Salsoul
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TRILOGY—Frank Sinatra—Reprise
- TWO TONS O' FUN—Fantasy

ALEXANDER'S/NEW YORK

- EMPIRE STRIKES BACK—RSO (Soundtrack)
- GO TO HEAVEN—Grateful Dead—Arista
- JUST ONE NIGHT—Eric Clapton—RSO
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- LOST IN LOVE—Air Supply—Arista
- MICKY MOUSE DISCO—Disney/VISTA
- MIDDLE MAN—Boz Scaggs—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- SKYWAY—Skyy—Salsoul
- SWEET SENSATION—Stephanie Mills—20th Century-Fox

KING KAROL/NEW YORK

- AFTER MIDNIGHT—Manhattans—Col
- GO TO HEAVEN—Grateful Dead—Arista
- JERRY KNIGHT—A&M
- NATURALLY—Leon Haywood—20th Century-Fox
- 1980—B.T. Express—Col
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- ROSES IN THE SNOW—Emmylou Harris—WB
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TWO TONS O' FUN—Fantasy
- URBAN COWBOY—Asylum (Soundtrack)

SAM GOODY/EAST COAST

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- CRASH & BURN—Pat Travers Band—Polydor
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- GLASS HOUSES—Billy Joel—Col
- JUST ONE NIGHT—Eric Clapton—RSO
- MIDDLE MAN—Boz Scaggs—Col
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TRILOGY—Frank Sinatra—Reprise

CUTLER'S/NEW HAVEN

- CAMEOSIS—Cameo—Chocolate City
- EMPTY GLASS—Pete Townshend—Atco
- FRONTLINE—Elevators—Arista
- GLOW OF LOVE—Change—RFC
- GO TO HEAVEN—Grateful Dead—Arista
- LET ME BE YOUR ANGEL—Stacy Lattisaw—Cotillion
- MAD LOVE—Linda Ronstadt—Asylum
- 1980—B.T. Express—Col

- PRETENDERS—Sire
- SWEET SENSATION—Stephanie Mills—20th Century-Fox

RECORD & TAPE COLLECTOR/BALTIMORE

- AND ONCE AGAIN—Isaac Hayes—Polydor
- CAMEOSIS—Cameo—Chocolate City
- DREAMS—Grace Slick—RCA
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- INVISIBLE MAN'S BAND—Mango
- LADY T—Teena Marie—Gordy
- PRETENDERS—Sire
- ROSES IN THE SNOW—Emmylou Harris—WB
- SOMEBODY'S WAITING—Anne Murray—Capitol

KEMP MILL/WASH., D.C.

- ANIMAL MAGNETISM—Scorpions—Mercury
- ARGYBARGY—Squeeze—A&M
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- GIDEON—Kenny Rogers—UA
- HANG TOGETHER—Odyssey—RCA
- NATURALLY—Leon Haywood—20th Century-Fox
- PRESSURE—Bram Tchaikovsky—Polydor
- SYREETA—Tamla
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

RADIO 437/PHILADELPHIA

- CAMEOSIS—Cameo—Chocolate City
- HE WHO RIDES THE TIGER—Bernie Taupin—Asylum
- KWICK—EMI America
- NOMAD—Chica Hamilton—Elektra
- PRESSURE—Bram Tchaikovsky—Polydor
- ROSES IN THE SNOW—Emmylou Harris—WB
- SHINE—Average White Band—Arista
- SKAGLY—Freddie Hubbard—Col
- WINNERS—Kleer—Atlantic
- WIZARD ISLAND—Jeff Lorber Fusion—Arista

RECORD REVOLUTION/PA.-DEL.

- AND ONCE AGAIN—Isaac Hayes—Polydor
- COLLINS & COLLINS—A&M
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- GLOW OF LOVE—Change—RFC
- GO TO HEAVEN—Grateful Dead—Arista
- LOST IN LOVE—Air Supply—Arista
- ROSES IN THE SNOW—Emmylou Harris—WB
- SHORT STORIES—Jon & Vangelis—Polydor

NATL. RECORD MART/MIDWEST

- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FACE TO FACE—Angel City—Epic
- GO TO HEAVEN—Grateful Dead—Arista
- HARD WAY—Point Blank—MCA
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- LOST IN LOVE—Air Supply—Arista
- SCREAM DREAM—Ted Nugent—Epic
- SUZY—Terence Boylan—Asylum
- TWO TONS O' FUN—Fantasy
- UNTIL YOU—Terry Bradshaw—Benson

RECORD RENDEZVOUS/CLEVELAND

- ANIMAL MAGNETISM—Scorpions—Mercury
- CRASH & BURN—Pat Travers Band—Polydor

- EMPTY GLASS—Pete Townshend—Atco
- FLUSH THE FASHION—Alice Cooper—WB
- GO TO HEAVEN—Grateful Dead—Arista
- GROUP 87—Col
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- PRESSURE—Bram Tchaikovsky—Polydor
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- SMALLCREEP'S DAY—Mike Rutherford—Passport

RECORD REVOLUTION/CLEVELAND

- ARISE IN HARMONY—Third World
- BRAZILIAN LOVE AFFAIR—George Duke—Epic
- BRITISH STEEL—Judas Priest—Col
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- HYPNOTISED—Undertones—Sire
- PRESSURE—Bram Tchaikovsky—Polydor
- RECOLLECTIONS—I Love—Rhino
- TAP STEP—Chick Corea—WB
- UP ESCALATOR—Graham Parker—Arista

MUSIC STOP/MICHIGAN

- DUKE—Genesis—Atlantic
- EMPTY GLASS—Pete Townshend—Atco
- JUST ONE NIGHT—Eric Clapton—RSO
- LONDON CALLING—Clash—Epic
- PARADISE—Peabo Bryson—Capitol
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- TRILOGY—Frank Sinatra—Reprise
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

RAINBOW/CHICAGO

- DON'T FIGHT IT—Red Rider—Capitol
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- GO TO HEAVEN—Grateful Dead—Arista
- JUST ONE NIGHT—Eric Clapton—RSO
- MIDDLE MAN—Boz Scaggs—Col
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- RUSS BALLARD & THE BARNET DOGS—Epic
- SOLO IN SOHO—Phil Lynott—WB
- URBAN COWBOY—Asylum (Soundtrack)

RADIO DOCTORS/MILWAUKEE

- BRAZILIAN LOVE AFFAIR—George Duke—Epic
- BREAKDOWN IN PARADISE—Chilliwack—Mushroom
- BRITISH STEEL—Judas Priest—Col
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- FIRIN' UP—Pure Prairie League—Casablanca
- FLUSH THE FASHION—Alice Cooper—WB
- ROSES IN THE SNOW—Emmylou Harris—WB
- SCREAM DREAM—Ted Nugent—Epic
- SHINE—Average White Band—Arista

LIEBERMAN/MINNEAPOLIS

- ANIMAL MAGNETISM—Scorpions—Mercury
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- FLUSH THE FASHION—Alice Cooper—WB
- GO TO HEAVEN—Grateful Dead—Arista

- HARD WAY—Point Blank—MCA
- OZARK MOUNTAIN DAREDEVILS—Col
- PRESSURE—Bram Tchaikovsky—Polydor
- SCREAM DREAM—Ted Nugent—Epic
- UP ESCALATOR—Graham Parker—Arista

SOUND WAREHOUSE/COLORADO

- AND ONCE AGAIN—Isaac Hayes—Polydor
- ANIMAL MAGNETISM—Scorpions—Mercury
- FIRIN' UP—Pure Prairie League—Casablanca
- FLUSH THE FASHION—Alice Cooper—WB
- HARD WAY—Point Blank—MCA
- LOST IN LOVE—Air Supply—Arista
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ORLEANS—MCA
- ROSES IN THE SNOW—Emmylou Harris—WB
- WHIRLWIND—Andrew Gold—Asylum

CIRCLES/ARIZONA

- AMERIKA—Tonio K—Arista
- COLLINS & COLLINS—A&M
- EMPTY GLASS—Pete Townshend—Atco
- FREEDOM—Malaco
- LIVE IN NEW YORK—Stuff—WB
- LOOK HEAR—1 Occ—WB
- ROSES IN THE SNOW—Emmylou Harris—WB
- SHINE—Average White Band—Arista
- SUNRISE—Jimmy Ruffin—RSO
- VOYAGE—Marlin

TOWER/PHOENIX

- ARISE IN HARMONY—Third World—Island
- EMPIRE STRIKES BACK—RSO (Soundtrack)
- EMPTY GLASS—Pete Townshend—Atco
- FIRIN' UP—Pure Prairie League—Casablanca
- FLUSH THE FASHION—Alice Cooper—WB
- GREGG ARRELL—MCA
- LOST IN LOVE—Air Supply—Arista
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- URBAN COWBOY—Asylum (Soundtrack)
- WIZARD ISLAND—Jeff Lorber Fusion—Arista

MUSIC PLUS/LOS ANGELES

- ARGYBARGY—Squeeze—A&M
- FLUSH THE FASHION—Alice Cooper—WB
- INVISIBLE MAN'S BAND—Mango
- KINGBEE'S—RSO
- LOST IN LOVE—Air Supply—Arista
- MONSTER—Herbie Hancock—Col
- PHOTOGLO—20th Century-Fox
- ROSES IN THE SNOW—Emmylou Harris—WB
- 3-D—Polydor
- YOUNG GIRLS—Scooters—EMI America

EUCALYPTUS RECORDS/WEST & NORTHWEST

- CAMEOSIS—Cameo—Chocolate City
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- EMPTY GLASS—Pete Townshend—Atco
- FACE TO FACE—Angel City—Epic
- GO TO HEAVEN—Grateful Dead—Arista
- JUST ONE NIGHT—Eric Clapton—RSO
- NATURALLY—Leon Haywood—20th Century-Fox
- ONE EIGHTY—Ambrosia—WB
- SWEET SENSATION—Stephanie Mills—20th Century-Fox
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis



Record World Albums

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

MAY 24, 1980

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

MAY 24	MAY 17				WKS. ON CHART
1	1	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND	Capitol SOO 12041 (2nd Week)	11 H
2	2	THE WALL	PINK FLOYD/Columbia PC2 36183		22 L
3	3	GLASS HOUSES	BILLY JOEL/Columbia FC 36384		10 H
4	4	MAD LOVE	LINDA RONSTADT/Asylum 5E 510		12 H
5	5	WOMEN AND CHILDREN FIRST	VAN HALEN/Warner Bros. HS 3415		6 H
6	6	OFF THE WALL	MICHAEL JACKSON/Epic FE 35745		37 H
7	7	GO ALL THE WAY	ISLEY BROTHERS/T-Neck FZ 36305 (CBS)		6 H
8	8	GIDEON	KENNY ROGERS/United Artists LOO 1035		6 H
9	11	JUST ONE NIGHT	ERIC CLAPTON/RSO RS 2 4202		4 L
10	10	CHRISTOPHER CROSS	Warner Bros. BSK 3383		11 G
11	12	PRETENDERS	Sire SRK 6083 (WB)		17 G
12	14	MIDDLE MAN	BOZ SCAGGS/Columbia FC 36106		6 H
13	9	LIGHT UP THE NIGHT	BROTHERS JOHNSON/A&M SP 3716		12 H
14	15	MICKEY MOUSE DISCO	Disneyland/Vista 2504		9 X
15	13	THE LONG RUN	EAGLES/Asylum 5E 508		31 H
16	19	MOUTH TO MOUTH	LIPPS, INC./Casablanca NBLP 7197		8 G
17	23	SWEET SENSATION	STEPHANIE MILLS/20th Century Fox T 603 (RCA)		4 G
18	16	DEPARTURE	JOURNEY/Columbia FC 36339		10 H
19	24	LET'S GET SERIOUS	JERMAINE JACKSON/Motown M7 928R1		7 G
20	25	DUKE	GENESIS/Atlantic SD 16014		5 H
21	20	ROBERTA FLACK FEATURING DONNY HATHAWAY	Atlantic SD 16013		8 H
22	17	AMERICAN GIGOLO	(ORIGINAL SOUNDTRACK)/Polydor PD 1 6259		12 H
23	18	DAMN THE TORPEDOES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		27 H
24	22	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis CHR 1236		27 G
25	21	THE WHISPERS	Solar BXL1 3521 (RCA)		19 H
26	27	RARITIES	BEATLES/Capitol SHAL 12060		6 H
27	28	LOVE STINKS	J. GEILS BAND/EMI-America SOO 17016		16 H
28	31	THE ROSE	(ORIGINAL SOUNDTRACK)/Atlantic SD 16010		20 H
29	26	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H		72 G
30	45	EMPTY GLASS	PETE TOWNSHEND/Atco SD 32 100		2 H
31	51	GO TO HEAVEN	GREATFUL DEAD/Arista AL 9508		2 H
32	35	CRASH AND BURN	PAT TRAVERS BAND/Polydor PD 1 6262		8 G
33	29	PHOENIX	DAN FOGELBERG/Full Moon/Epic FE 35634		23 H
34	36	TWO PLACES AT THE SAME TIME	RAY PARKER JR. AND RAYDIO/Arista AL 9515		7 H
35	41	TRILOGY: PAST, PRESENT & FUTURE	FRANK SINATRA/Reprise 3FS 2300 (WB)		5 X
36	32	CATCHING THE SUN	SPYRO GYRA/MCA 5108		9 H



CHARTMAKER OF THE WEEK

37 — **STAR WARS/THE EMPIRE STRIKES BACK**
 (ORIGINAL SOUNDTRACK)
 RSO RS 2 4201



38	38	SPIRIT OF LOVE	CON FUNK SHUN/Mercury SRM 1 3806		7 G
39	40	THE PLEASURE PRINCIPLE	GARY NUMAN/Atco SD 38 120		14 G
40	34	WARM THOUGHTS	SMOKEY ROBINSON/Tamla T8 367M1 (Motown)		10 H
41	33	ON THE RADIO—GREATEST HITS I & II	DONNA SUMMER/Casablanca NBLP 2 7191		28 L
42	30	KENNY	KENNY ROGERS/United Artists LWAK 979		33 H
43	37	BEBE LE STRANGE HEART	Epic FE 36371		13 H

44	63	ONE EIGHTY	AMBROSIA/Warner Bros. BSK 3368		4 G
45	42	RAY, GOODMAN & BROWN	Polydor PD 1 6240		18 G
46	48	DREAM COME TRUE	EARL KLUGH/United Artists LT 1026		7 G
47	50	LONDON CALLING	CLASH/Epic E2 36328		16 I
48	46	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378		53 G
49	44	CORNERSTONE	STYX/A&M SP 3711		31 H
50	39	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H		21 G
51	105	URBAN COWBOY	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002		1 X
52	58	ALL THAT JAZZ	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198		3 H
53	55	SKYWAY SKYY	Salsoul SA 8532 (RCA)		9 G
54	56	HIDEAWAY	DAVID SANBORN/Warner Bros. BSK 3379		10 G
55	57	UNDERTOW	FIREBALL/Atlantic SD 16006		6 H
56	61	PARADISE	PEABO BRYSON/Capitol SOO 12063		3 H
57	70	AFTER MIDNIGHT	MANHATTANS/Columbia JC 36411		3 G
58	92	CAMEOSIS	CAMEO/Chocolate City CCLP 2011 (Casablanca)		2 G
59	66	HOT BOX	FATBACK/Spring SP 1 6726 (Polydor)		4 G
60	43	FUN AND GAMES	CHUCK MANGIONE/A&M SP 3715		14 H
61	54	DREAMS	GRACE SLICK/RCA AFL1 3544		8 G
62	97	THE GLOW OF LOVE	CHANGE/Warner/RFC RFC 3438		2 G
63	68	WELCOME TO THE CLUB	IAN HUNTER/Chrysalis CH2 1296		5 J
64	75	EXTENSIONS	MANHATTAN TRANSFER/Atlantic SD 19258		4 G
65	67	COAL MINER'S DAUGHTER	(ORIGINAL SOUNDTRACK)/MCA 5107		5 H
66	71	ON TO VICTORY	HUMBLE PIE/Atco SD 38 122		5 G
67	73	A DECADE OF ROCK AND ROLL 1970 TO 1980	REO SPEEDWAGON/Epic KE2 36444		4 L
68	64	TWO G.Q.	Arista AL 9511		9 H
69	53	PERMANENT WAVES	RUSH/Mercury SRM 1 4001		17 H
70	76	LADY T TEENA MARIE	Gordy G7 992R1 (Motown)		3 G
71	65	PROGRESSIONS OF POWER	TRIUMPH/RCA AFL1 3524		8 G
72	80	YOU'LL NEVER KNOW	RODNEY FRANKLIN/Columbia NJC 36122		4 G
73	47	BEE GEES GREATEST	RSO RS 2 4200		26 L
74	52	LADIES NIGHT	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		29 G
75	49	BUT THE LITTLE GIRLS UNDERSTAND	KNACK/Capitol SOO 12045		13 H
76	62	MIDNIGHT MAGIC	COMMODORES/Motown M8 926M1		39 H
77	72	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 11163 (Capitol)		15 G
78	96	ONE BAD HABIT	MICHAEL FRANKS/Warner Bros. BSK 3427		2 G
79	84	SKYLARKIN'	GROVER WASHINGTON, JR./Motown M7 933R1		12 G
80	86	KEEP THE FIRE	KENNY LOGGINS/Columbia JC 36172		29 G
81	59	AFTER DARK	ANDY GIBB/RSO RS 1 3069		12 H
82	74	RELEASED	PATTI LABELLE/Epic JE 36381		5 G
83	89	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192		6 G
84	88	ARGYBARGY	SQUEEZE/A&M SP 4802		4 G
85	91	GOLD & PLATINUM	LYNYRD SKYNYRD/MCA 2 11008		21 K
86	87	REACHING FOR TOMORROW	SWITCH/Gordy G8 993M1 (Motown)		5 H
87	99	ANIMAL MAGNETISM	SCORPIONS/Mercury SRM 1 3825		2 G
88	93	THE ELECTRIC HORSEMAN	(ORIGINAL SOUNDTRACK)/Columbia JS 36327		14 H
89	78	EAT TO THE BEAT	BLONDIE/Chrysalis CHE 1225		31 H
90	85	THE CARS	Elektra 6E 135		93 G
91	103	ON THROUGH THE NIGHT	DEF LEPPARD/Mercury SRM 1 3828		1 G
92	116	SOMEBODY'S WAITING	ANNE MURRAY/Capitol SOO 12064		1 H
93	81	STARDUST	WILLIE NELSON/Columbia KC 35305		16 G
94	114	POWER TEMPTATIONS	Gordy G8 994M1 (Motown)		1 H
95	60	GAP BAND II	Mercury SRM 1 3804		19 G
96	98	FLIRTIN' WITH DISASTER	MOLLY HATCHET/Epic JE 36110		32 G
97	69	BACKSTAGE PASS	LITTLE RIVER BAND/Capitol SWBK 12061		5 L
98	111	1980 B.T. EXPRESS	Columbia JC 36333		1 G
99	102	MASSTERPIECE	MASS PRODUCTION/Cotillion SD 5218 (Atl)		6 G
100	130	LOST IN LOVE	AIR SUPPLY/Arista AB 4268		1 G

JERMAINE JACKSON

Let's Get Serious

If you like the single,
M-1469F
 you'll love the album.
M7-928R1
Seriously.

	The Single: <small>M-1469F</small>		The Album: <small>M7-928R1</small>	
	R&B	POP	R&B	POP
Billboard	1	25	2	19
Cashbox	1	26	2	20
Record World	1	36	2	19
Black Radio Exclusive	1		2	



**On Motown
Records & Tapes**

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Record World Albums 101-150

Albums 151-200

MAY 24, 1980

MAY 24	MAY 17	
101	101	VICTIMS OF THE FURY ROBIN TROWER/Chrysalis CHR 1215
102	113	WINNERS KLEER/Atlantic SD 19262
103	95	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245
104	112	DREGS OF THE EARTH DIXIE DREGS/Arista AL 9528
105	—	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
106	94	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/ Source SOR 3197 (MCA)
107	106	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)
108	90	TENTH MARSHALL TUCKER BAND/Warner Bros. HS 3410
109	—	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422
110	118	LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
111	121	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
112	122	MONSTER HERBIE HANCOCK/Columbia JC 36415
113	82	LET THE MUSIC DO THE TALKING THE JOE PERRY PROJECT/ Columbia JC 36388
114	77	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009
115	135	AND ONCE AGAIN ISAAC HAYES/Polydor PD 1 6269
116	140	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
117	137	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/ Millennium BXL1 7747 (RCA)
118	—	FLUSH THE FASHION ALICE COOPER/Warner Bros. BSK 3436
119	129	NATURALLY LEON HAYWOOD/20th Century Fox T613 (RCA)
120	126	SPLASHDOWN BREAKWATER/Arista AB 4264
121	—	FIRIN' UP PURE PRAIRIE LEAGUE/Casablanca NBLP 7212
122	100	THE B-52'S/Warner Bros. BSK 3355
123	115	EVERY GENERATION RONNIE LAWS/United Artists LT 1001
124	108	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501
125	120	WHAT'S THE WORD FABULOUS THUNDERBIRDS/Chrysalis CHR 1287
126	79	GET HAPPY!! ELVIS COSTELLO & THE ATTRACTIONS/ Columbia JC 36347
127	128	VAN HALEN/Warner Bros. BSK 3075
128	138	TAP STEP CHICK COREA/Warner Bros. BSK 3425
129	139	PRESSURE BRAM TCHAIKOVSKY/Polydor PD 1 6273
130	83	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350
131	110	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
132	119	LOVE SOMEBODY TODAY SISTER SLEDGE/Cotillion SD 16012 (Atl)
133	133	SUZANNE FELLINI/Casablanca NBLP 7205
134	104	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202
135	142	LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373
136	107	SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121
137	—	INVISIBLE MAN'S BAND/Mango MLP5 9537
138	146	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
139	—	THE HARD WAY POINT BLANK/MCA 5114
140	147	TWO TONS O'FUN/Fantasy/Honey F 9584
141	144	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523
142	127	HIROSHIMA/Arista AB 4252
143	145	SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem)
144	—	FACE TO FACE ANGEL CITY/Epic NJE 36344
145	148	TOMMY TUTONE/Columbia NJC 36372
146	—	SHINE AVERAGE WHITE BAND/Arista AL 9523
147	149	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708
148	—	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546
149	150	THE TALE OF THE TAPE BILLY SQUIER/Capitol ST 12062
150	136	BERNADETTE PETERS/MCA 3230

MAY 24, 1980

151	TENEMENT STEPS MOTORS/Virgin VA 13139 (Atl)
152	SYREETA/Tamla T7 372R1 (Motown)
153	GROWING UP IN PUBLIC LOU REED/ Arista AL 9522
154	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)
155	JERRY KNIGHT/A&M SP 4788
156	SOLD OUT FOOLS/EMI-America SW 17024
157	THE SPECIALS/Chrysalis CHR 1265
158	PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI/London PAV 2003-4
159	GLASS MOON/Radio RR 2003
160	NUDE ANTS KEITH JARRETT/ ECM 2 1171 (WB)
161	THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
162	PRIVATE LIGHTNING/A&M SP 4791
163	SECOND EDITION PUBLIC IMAGE LTD/ Island 2WX 3288 (WB)
164	OZARK MOUNTAIN DAREDEVILS/ Columbia JC 36375
165	YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
166	BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/ Asylum 5E 509
167	HANG TOGETHER ODYSSEY/RCA AFL1 3526
168	BARTZ GARY BARTZ/Arista AB 4263
169	RUNNING FOR MY LIFE JUDY COLLINS/Elektra 6E 253
170	SURE SHOT CROWN HEIGHTS AFFAIR/ De-Lite DSR 9517 (Mercury)
171	KITTYHAWK/EMI-America SW 17029
172	PAUL DAVIS/Bang JZ 36094 (CBS)
173	SHORT STORIES JON & VANGELIS/ Polydor PD 1 6272
174	A BRAZILIAN LOVE AFFAIR GEORGE DUKE/Epic FE 36483
175	ROBIN LANE & THE CHARTBUSTERS/ Warner Bros. BSK 3424
176	LED ZEPPELIN IV/Atlantic SD 19129

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

177	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
178	NOMAD CHICO HAMILTON/Elektra 6E 257
179	SKAGLY FREDDIE HUBBARD/Columbia FC 36418
180	LOS ANGELES X/Slash SR 104 (Jem)
181	LIVE AT ST. DOUGLAS CONVENT FATHER GUIDO SARDUCCI/ Warner Bros. BSK 3440
182	NOW WE MAY BEGIN RANDY CRAWFORD/Warner Bros. BSK 3421
183	TOO MUCH PRESSURE SELECTER/ Chrysalis CHR 1274
184	COLLINS & COLLINS/A&M SP 4806
185	ZAMFIR/Mercury SRM 1 3817
186	KINGBEEES/RSO RS 1 3075
187	SONGS THE LORD TAUGHT US CRAMPS/IRS SP 007 (A&M)
188	REALITY EFFECT TOURISTS/Epic NJE 36386
189	ANNIE (ORIGINAL CAST ALBUM)/ Columbia PS 34712
190	GALLAGHER/United Artists LT 1019
191	SPIDER DREAMLAND/DL 1 5000 (RSO)
192	VOYAGER ROGER WHITTAKER/RCA AFL1 3518
193	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/ Warner Bros. BSK 3407
194	NEVER RUN NEVER HIDE BENNY MARDONES/Polydor PD 1 6263
195	ROOM WITH A VIEW PLAYER/ Casablanca NBLP 7217
196	BARNET DOGS RUSS BALLARD/Epic NJE 36186
197	IN THE POCKET NEIL SEDAKA/Elektra 6E 259
198	DON'T FIGHT IT RED RIDER/Capitol ST 12028
199	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
200	PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337

Album Cross Reference

ABBA	114	LIPPS, INC.	16
AC/DC	131	LITTLE RIVER BAND	97
AIR SUPPLY	100	KENNY LOGGINS	80
AMBROSIA	44	JEFF LORBER	116
ANGEL CITY	144	LYNYRD SKYNYRD	85
AWB	146	CHUCK MANGIONE	60
B-52s	122	MANHATTANS	57
BEATLES	26	MANHATTAN TRANSFER	64
BEE GEES	73	TEENA MARIE	70
PAT BENATAR	24	MASS PRODUCTION	99
BLONDIE	83, 89	HAROLD MELVIN	106
ANGELA BOFILL	124	STEPHANIE MILLS	17
BREAKWATER	120	MOLLY HATCHET	96
BROTHERS JOHNSON	13	MICKY MOUSE DISCO	14
PEABO BRYSON	56	ANNE MURRAY	92
BT EXPRESS	98	WILLIE NELSON	93
CAMEO	58	GARY NUMAN	39
CARS	90	ORIGINAL SOUNDTRACK:	
CHANGE	62	ALL THAT JAZZ	52
ERIC CLAPTON	9	AMERICAN GIGOLO	22
CLASH	47	COAL MINER'S DAUGHTER	65
COMMODORES	76	ELECTRIC HORSEMAN	88
CON FUNK SHUN	38	EMPIRE STRIKES BACK	37
BRUCE COCKBURN	117	ROSE	28
ALICE COOPER	118	URBAN COWBOY	51
CHICK COREA	128	RAY PARKER JR. & RAYDIO	34
ELVIS COSTELLO	126	DOLLY PARTON	148
CHRISTOPHER CROSS	10	JOE PERRY PROJECT	113
MAC DAVIS	111	BERNADETTE PETERS	150
DEF LEPPARD	91	TOM PETTY	23
NEIL DIAMOND	136	PINK FLOYD	2, 77
DIXIE DREGS	104	POINT BLANK	139
EAGLES	15	BILLY PRESTON	110
FABULOUS THUNDERBIRDS	125	PRETENDERS	11
FATBACK	59	PURE PRAIRIE LEAGUE	121
SUZANNE FELLINI	133	RAY, GOODMAN & BROWN	45
FIREFALL	55	REO SPEEDWAGON	67
ROBERTA FLACK FEATURING DONNY HATHAWAY	21	SMOKEY ROBINSON	40
FLEETWOOD MAC	130	KENNY ROGERS	8, 29, 42, 50
DAN FOGELBERG	33	LINDA RONSTADT	4
RODNEY FRANKLIN	72	RUSH	69
MICHAEL FRANKS	78	MIKE RUTHERFORD	143
GAP BAND	95	DAVID SANBORN	54
LARRY GATLIN	105	BOZ SCAGGS	12
J. GEILS	7	SCORPIONS	13
GENESIS	27	BOB SEGER	1, 138, 141
ANDY GIBB	20	FRANK SINATRA	35
GRATEFUL DEAD	31	SISTER SLEDGE	132
G.G.	68	SKYY	53
EMMYLOU HARRIS	109	GRACE SLICK	61
ISAAC HAYES	115	LONNIE LISTON SMITH	135
HERBIE HANCOCK	112	SPYRO GYRA	36
LEON HAYWOOD	119	SQUEEZE	84
HEART	43	BILLY SQUIER	149
HIROSHIMA	142	SWITCH	86
HUMBLE PIE	66	STYX	49
IAN HUNTER	63	SUGARHILL GANG	103
INVISIBLE MAN'S BAND	137	DONNA SUMMER	41, 134
ISLEY BROTHERS	7	SUPERTRAMP	147
JERMAINE JACKSON	19	BRAM TCHAIKOVSKY	129
MICHAEL JACKSON	6	TEMPTATIONS	94
WAYLON JENNINGS	48	PETE TOWNSHEND	30
BILLY JOEL	3	PAT TRAVERS	32
JOURNEY	18	TRiumPH	71
KLEER	102	ROBIN TROWER	101
EARL KLUGH	46	TOMMY TUTONE	145
KNACK	75	TWO TONS O'FUN	140
KOOL & THE GANG	74	MARSHALL TUCKER BAND	108
PATTI LABELLE	82	VAN HALEN	5, 127
RONNIE LAWS	123	GROVER WASHINGTON, JR.	79
LED ZEPPELIN	107	WHISPERS	25

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Epic artist Sarah Dash is preparing to do her next album and will be making some changes from the way her first two solo projects were done. "For the first time in my singing career I have a manager who says I want you to write some songs." Her new manager, Dee Anthony, suggested that Sarah team up with other composers, one of which will be Norman Harris, to come up with material not only for herself but to catalogue in her publishing company. "I want to do more R&B and pop types of songs as well as some things that lend themselves to video." She is still in the process of considering a producer for the next LP, and she will soon be heading out on a national tour.

New York's West Bank Cafe has become one of the newest night spots featuring name headliners, mostly in the jazz and fusion categories. During the month of May both Billy Taylor and Milt Jackson were featured. Roland Hanna will perform on May 22. The West Bank is located at Ninth Ave. & 42 St., (212) 695-6909.

Isaac Hayes, whose fourth Polydor album, is currently climbing up the charts, has just completed producing four tracks for an upcoming Linda Clifford album. Hayes is also working on a touring schedule for the early fall.

Sharyn Brown-Powell, formerly with A&M Records, has established an independent public relations firm. Among those already utilizing her services are Rockie Robbins and the Neville Brothers. Her office is located at 270 Canon Dr., Suite #103, Beverly Hills, CA 90210, (213) 274-7249. The Neville Brothers, an exciting group from New Orleans that deserves close observation, will be performing at New York's Bottom Line June 10 and 11.

Making a rare appearance in New York this week will be Jessica Hagedorn and the Gangster Choir. The seven-piece San Francisco-based band will roll into Folk City on Tuesday, May 20.

Marvin Gaye is currently in Hawaii working on tracks for his forthcoming album.

Lenny White, whose trademark black hat was stolen during a concert in Chicago, has had no luck with his \$200 offer for its return. While waiting for another one to be made, he sports a copy of it and makes continued pleas for the original.

The original Flamingos (Frank Ayers, Zeke Carey and Jake Carey) marked their 28th anniversary with their first manager, Fletcher Weatherspoon, in Chicago. The famed group got their start in the windy city in 1952.

From Los Angeles: It is now questionable whether radio station KDIA in San Francisco will program the Oakland A's baseball season, as previously reported. Questions arose when Jerry Boulding, who

is no longer the program director, was unavailable for comment. This latest shift leaves the position of program director available. The ever-present grapevine has odds that Keith Adams will be Boulding's replacement. Unfortunately, Kernie Anderson, general manager, was also unavailable for comment.

Seattle's only black-oriented radio station, KYAC/AM, has made a dramatic change in their staff. Robert L. Scott, former program director, initiated a strike nearly three weeks ago, which closed the station for one week. This strike eventually cost Scott and his followers their jobs. The strike reportedly began over Scott's dispute with KYAC's owner and general manager, Don Dudley, concerning Scott's

(Continued on page 63)

Black Oriented Album Chart

MAY 24, 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 T603 (RCA)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/
Arista AL 9515
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- TWO**
G.Q./Arista AL 9511
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- POWER**
TEMPTATIONS/Gordy G8 994M1 (Motown)
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/
Source SOR 3197 (MCA)
- WINNERS**
KLEER/Atlantic SD 19262
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown
M7 933R1
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- RELEASED**
PATTI LABELLE/Epic JE 36381
- 1980**
B. T. EXPRESS/Columbia JC 36333
- THE GAP BAND II**
Mercury SRM 1 3804
- AND ONCE AGAIN**
ISAAC HAYES/Polydor PD 1 6269
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- TWO TONS O'FUN**
Fantasy/Honey F 9584
- NATURALLY**
LEON HAYWOOD/20th Century Fox
T613 (RCA)
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- SPLASHDOWN**
BREAKWATER/Arista AB 4264
- MASSTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (Atl)
- INVISIBLE MAN'S BAND**
Mango MLPS 9537
- RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- 10 1/2**
DRAMATICS/MCA 3196
- BRASS CONSTRUCTION**
United Artists LT 977
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- PRINCE**
Warner Bros. BSK 3366
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- MIDNIGHT DESIRE**
RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- JERRY KNIGHT**
A&M SP 4788
- NOW WE MAY BEGIN**
RANDY CRAWFORD/Warner Bros.
BSK 3421
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)

PICKS OF THE WEEK

ABOUT LOVE

GLADYS KNIGHT & THE PIPS—Columbia
JC 86387



This beautiful album marks a triumphant reuniting of Gladys and the Pips, and the occasion is made even sweeter with Ashford and Simpson's excellent compositions and production work. The material here offers something for dancing and listening. With the "Landlord" single climbing, pay attention to "Taste of Bitter Love" and "Friendly Persuasion."

YOU AND ME

ROCKIE ROBBINS—A&M SP-4805



This talented vocalist is supported on his second album by an all-star line-up of professionals. Heading the list is producer Bobby Martin, whose own sound blends very well with Robbins'. Others include Larry Graham, Ron Kersey and James Gadson. Robbins has written two of the nine tunes including the beautiful ballad, "Lost In Love Again."

RENAISSANCE

ADC BAND—Cotillion SD 5221 (Atl)



On this album the band demonstrates their versatility as musicians with funk, dance and fusion flavored tunes. The funk is in the forefront, with "Work That Body" and "Hangin' Out" among the leading tracks. This self-produced project offers a good number of potential singles and should gather even more fans for them.

'80

GENE CHANDLER—20th Cent.-Fox T-605



On his latest LP, Chandler has a good selection of eight winning songs which he has produced along with Carl Davis. A mixture of lush ballads and catchy dance numbers, the album shows that this vocalist is capable of handling both tempos with lots of appeal. In addition to the current rising single, "Does She Have a Friend?" other leading tracks are "Lay Me Gently" and "I'll Be There."

Black Oriented Singles

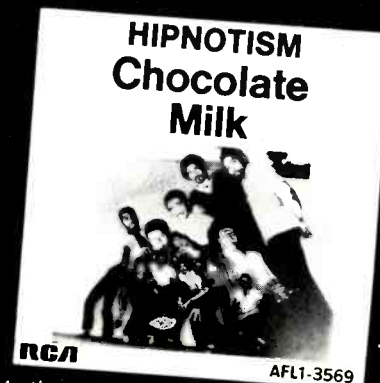
MAY 24, 1980

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

MAY 24	MAY 17			WKS. ON CHART			
	2	LET'S GET SERIOUS	JERMAINE JACKSON				
			Motown 1469		10		
2	1	FUNKYTOWN	LIPPS, INC./Casablanca 2233		10		
7		SWEET SENSATION	STEPHANIE MILLS/20th Century Fox 2449 (RCA)		8		
4	4	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	ISLEY BROTHERS/T-Neck 9 2290 (CBS)		13		
5	3	LADY WHISPERS	Solar 11928 (RCA)		11		
6	5	LET ME BE THE CLOCK	SMOKEY ROBINSON/Tamla 54311 (Motown)		11		
7	6	GOT TO BE ENOUGH	CON FUNK SHUN/Mercury 76051		11		
	12	SHINING STAR	MANHATTANS/Columbia 1 11222		11		
9	10	ALL-NIGHT THING	INVISIBLE MAN'S BAND/Mango 103		11		
10	9	TWO PLACES AT THE SAME TIME	RAY PARKER, JR. & RAYDIO/Arista 0494		11		
	13	LANDLORD	GLADYS KNIGHT & THE PIPS/Columbia 1 11239		6		
12	8	STOMP!	BROTHERS JOHNSON/A&M 2216		16		
	21	GOTTA GET MY HANDS ON SOME MONEY	FATBACK/Spring 3008 (Polydor)		9		
	20	A LOVER'S HOLIDAY	CHANGE/Warner/RFC 49208		6		
	22	CLOUDS	CHAKA KHAN/Warner Bros. 49216		5		
16	11	DON'T PUSH IT, DON'T FORCE IT	LEON HAYWOOD/20th Century Fox 2443 (RCA)		14		
	30	TAKE YOUR TIME (DO IT RIGHT) PART I	THE S.O.S. BAND/Tabu 9 5522 (CBS)		6		
	28	BACK TOGETHER AGAIN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661		5		
	27	POWER TEMPTATIONS	Gordy 7183 (Motown)		5		
	23	OVERNIGHT SENSATION	JERRY KNIGHT/A&M 2215		7		
21	14	HIGH SKYY	Salsoul 2113 (RCA)		13		
22	15	MINUTE BY MINUTE	PEABO BRYSON/Capitol 4844		9		
	26	LET THIS MOMENT BE FOREVER	KWICK/EMI-America 8037		6		
24	24	INSIDE OF YOU	RAY, GOODMAN & BROWN/Polydor 2077		9		
25	16	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	GAP BAND/Mercury 76037		16		
	31	WE'RE GOING OUT TONIGHT	CAMEO/Chocolate City 3206 (Casablanca)		4		
27	17	WE OUGHT TO BE DOIN' IT	RANDY BROWN/Chocolate City 3204 (Casablanca)		11		
	32	COMING DOWN FROM LOVE	BOBBY CALDWELL/Clouds 21 (TK)		7		
	33	SHEET MUSIC	BARRY WHITE/Unlimited Gold 9 1415 (CBS)		5		
	40	YOU AND ME	ROCKIE ROBBINS/A&M 2231		4		
	34	WINNERS	KLEER/Atlantic 3650		7		
32	18	BOUNCE, ROCK, SKATE, ROLL, PT. I	VAUGHAN MASON AND CREW/Brunswick 55548		18		
	37	STARS IN YOUR EYES	HERBIE HANCOCK/Columbia 1 11236		5		
34	19	REACH YOUR PEAK	SISTER SLEDGE/Cotillion 45013 (Atl)		10		
35	36	THAT THANG OF YOURS	JOHN & ARTHUR SIMMS/Casablanca 2251		7		
36	29	TONIGHT I'M ALRIGHT	NARADA MICHAEL WALDEN/Atlantic 3655		9		
	42	GIVE UP THE FUNK (LET'S DANCE)	B. T. EXPRESS/Columbia 1 11249		6		
	48	I DON'T GO SHOPPING	PATTI LABELLE/Epic 9 50872		3		
	49	DOES SHE HAVE A FRIEND?	GENE CHANDLER/20th Century Fox 2451 (RCA)		3		
	46	SAME OLD SONG (SAME OLD STORY)	RANDY CRAWFORD/Warner Bros. 49222		4		
	41	25 RIGHT IN THE SOCKET	SHALAMAR/Solar 11929 (RCA)		10		
	42	35 FOREVER MASS PRODUCTION	Cotillion 45009 (Atl)		7		
	54	SITTING IN THE PARK	G.Q./Arista 0510		2		
	44	44 JUST US/I GOT THE FEELING	TWO TONS O FUN/Fantasy/Honey 888		6		
	50	BEHIND THE GROOVE	TEENA MARIE/Gordy 7184 (Motown)		3		
	46	39 STANDING OVATION	G.Q./Arista 0483		16		
	56	ONE IN A MILLION	LARRY GRAHAM/Warner Bros. 49221		3		
	55	LOVE CYCLES	D. J. ROGERS/ARC/Columbia 1 11254		3		
	49	51 THE GROOVE	RODNEY FRANKLIN/Columbia 1 11251		5		
	50	43 I CAN'T GO ON LIVING WITHOUT YOU	TAVARES/Capitol 4836		5		
	62	HANGING OUT	KOOL & THE GANG/De-Lite 804 (Mercury)		2		
	66	DYNAMITE	STACY LATTISAW/Cotillion 45015 (Atl)		2		
	60	DON'T TELL ME, TELL HER	ODYSSEY/RCA 11962		3		
	54	57 SHE'S OUT OF MY LIFE	MICHAEL JACKSON/Epic 9 50871		4		
	55	58 BIGGEST PART OF ME	AMBROSIA/Warner Bros. 49225		4		
		CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)	SPINNERS				
			Atlantic 3664				1
		WELCOME TO MY WORLD	DELEGATION/Mercury 76056				1
	58	59 STILL WAITING	PRINCE/Warner Bros. 49226		3		
	65	DON'T TAKE MY LOVE AWAY	SWITCH/Gordy 7181 (Motown)		2		
	60	61 FREAKIN' TIME PART I	ASPHALT JUNGLE/TEC 765		3		
		SPACER	SHEILA & B. DEVOTION/Carrere 7209 (Atl)		1		
		I SHOULD BE YOUR LOVER	HAROLD MELVIN & THE BLUE NOTES/Source 41231 (MCA)		1		
	63	64 DON'T YOU LIKE IT	CHAPTER 8/Ariola 0802 (Arista)		3		
		I'M DANCING FOR YOUR LOVE	RUFUS & CHAKA KHAN/MCA 41230		1		
	65	67 DON'T WANNA SEE YOU CRY	CLIFFORD COULTER/Columbia 1 11202		2		
		LOVE'S SWEET SENSATION	CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 1029		1		
		NEVER GIVIN' UP	AL JARREAU/Warner Bros. 49234		1		
		I AIN'T NEVER	ISAAC HAYES/Polydor 2090		1		
		SNAKE EYES	GROVER WASHINGTON, JR./Motown 1486		1		
	70	38 I'M BACK FOR MORE	AL JOHNSON (WITH JEAN CARN)/Columbia 1 11207		13		
	71	41 YOU ARE MY HEAVEN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627		18		
	72	45 AFTER YOU	DIONNE WARWICK/Arista 0498		7		
	73	HONEY, HONEY	DAVID HUDSON/Alston 3750 (TK)		1		
	74	47 FROM 9:00 UNTIL LAKESIDE	Solar 11931 (RCA)		6		
	75	52 SEXY EYES	DR. HOOK/Capitol 4831		7		

Repeat after me... "I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it, I will love it."

"HIPNOTISM"
The mesmerizing new album from
CHOCOLATE MILK
Their new single: "Hey Lover" PB-12030



RCA



The Future Never Sounded Better.

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

BMA Convention Approaches

(Continued from page 3)

Jules Malamud, senior vice president and managing director.

The BMA, in the span of 18 months, has managed a number of significant accomplishments for such a young organization. Most impressive among these was the recognition it obtained from President Carter and the White House in having June declared Black Music Month. It has published the first directory of those working in the various areas connected with black music. Its membership has grown to slightly over 2,000 with representation from across the country as well as abroad. "These things are all in keeping with BMA's three overall goals," said Glenda Gracia, executive director. "Those goals are the improvement of the image of black music around the world; to increase the dissemination of information about black music's contribution to world cultures; and to improve the bottom line for black music through economic parity."

While blacks in the music and related industries have demonstrated strong support for the BMA and its concepts, it has its share of detractors. Malamud is concerned that these critics understand the difficulties the still growing organization is faced with. "The BMA is a baby organization, and people want it to do more than it can possibly do in the short period of a year and a half." Malamud, as one of NARM's co-founders, is used to the criticism that people have about new associations. In the beginning people hated NARM. They thought it was a waste of time. They didn't understand why there was a need for an organiza-

tion like that. It wasn't until we began to achieve certain programs that people began to go along with the idea. The same is true here."

Last year's BMA gathering focused primarily on identifying what the problems facing black music and those working in black music areas were. From the insight provided by more than 1,000 participants this year's conference brings together an impressive selection of panels and seminars that will impart valuable information and permit a dialogue with key industry figures.

There are two criticisms of the Black Music Association that were widely heard even before last year's conference took place. One is the financial ties that the organization has maintained with the major record companies. Many feel that this amounts to "hush money" and that it will prevent the BMA from tackling the real problems that its members are concerned with. "I don't know of any other way that this organization could just jump off and open offices and say 'hey, we're in business.' It took the support of many companies who have in the past and still are making a lot of money from black music. And most of them contributed of their own free will."

One of the other concerns voiced by critics is that too much of the BMA's activities are concentrated in Philadelphia and that it hasn't related enough to its national membership. Malamud explains that it is a problem that they are aware of, and that it stems mostly from their limited financial and manpower resources.

Black Music Report

(Continued from page 61)

three-month financial woes. As a direct result **Jimmy Pipkin**, a one time PD for the ten-year-old station, is back in that position as well as in the MD position. Pipkin has added to his staff six new jocks, plus a new news and sales department. Pipkin's slogan is, "Seattle's newest music sounds are found on KYAC." The station programs to adult listening audiences and will remain a highly visible, community-oriented station.

It has been confirmed from **Jim Veal**, VP of Taurus Productions, owned by **Quentin Perry**, that the **Isleys** have contracted with Taurus for approximately 50 concert dates slated to begin late spring and continuing well into the fall.

Take a suggestion and read a good book entitled "Don't Explain." Written by **Alexis De Veaux**, "Don't Explain" is an unconventional biography of **Billie Holiday**, a lady who "had the jazz and wasn't afraid to sing it."

Lewis Grey Productions hosted on May 16 a special awards celebration at L.A.'s Contempo Disco honoring Arista's **Chuck Cissell**, **The Waters**, **Jean Paige** and agent **Bruce Brown Lecrouix**.

Hearty congratulations go to **Source Records** on their second anniversary. Source, distributed by MCA, has earned several gold records since their debut, and has hit the charts with nearly every record released since. Source president, **Logan Westbrooks**, along with his executive staff (including **Ralph Bates** and **Marnie Tattersall**) are looking ahead to the '80s by emphasizing that Source Records is "making more music than the body can stand." Their current roster includes **Harold Melvin & The Bluenotes**, **Chuck Brown & The Soul Searchers**, **Opus 7**, **Rose Banks** and **Travis Biggs**.

A reality at Fantasy Records is that **Marlon McClain**, leader of **Pleasure**, has left the group to go solo. Pleasure's remaining members have some "Special Things" in store for consumers when their new title-tracked single ships in late-May, followed closely by their new album.

Yutaka Yokokura, of no label fame, will perform in concert with the Universal Symphony at the Grand Finale in New York on May 22. Yutaka will play the koto and the piano at the same time. Now that should ignite those in attendance.

The Jazz LP Chart

MAY 24, 1980

1. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
2. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
3. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
4. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
5. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
6. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
7. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
8. **ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
9. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
10. **WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
11. **LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
12. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
13. **TAP STEP**
CHICK COREA/Warner Bros. BSK 3425
14. **1980**
GIL SCOTT-HERON & BRIAN JOHNSON/Arista AL 9514

15. **HIROSHIMA**
Arista AB 4252
16. **SKAGLY**
FREDDIE HUBBARD/Columbia FC 36418
17. **NOMAD**
CHICO HAMILTON/Elektra 6E 257
18. **UN POCO LOCO**
BOBBY HUTCHERSON/Columbia FC 36402
19. **LIVE AT THE PUBLIC THEATER**
HEATH BROS./Columbia FC 36374
20. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
21. **NUDE ANTS**
KEITH JARRETT/ECM 2 1171 (WB)
22. **BARTZ**
GARY BARTZ/Arista AB 4263
23. **OCEANLINER**
PASSPORT/Atlantic SD 19265
24. **8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
25. **RISE**
HERB ALPERT/A&M SP 3714
26. **LIVE IN NEW YORK**
STUFF/Warner Bros. BSK 3417
27. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
28. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
29. **NITE RIDE**
DAN SIEGEL/Inner City IC 1046
30. **IN PERFORMANCE**
OREGON/Elektra 9E 304

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

Gino Soccio's New Album S-Beat

Coming Soon On Warner/RFC Records & Tapes
RFC 3430

RFC RECORDS
RFC Trademark of RFC Records

WARNER BROS.

Give the gift of music.

(Continued from page 3)

and producers that are ready for him. The situation is reminiscent of the burst of talent that came out of Los Angeles in the 1960s."

"There are 30 million people between the ages of 25-35," said Lynn Schults, director of operations, Nashville, Capitol/EMI-America / United Artists, "that established strong record buying habits during the 1960s and 1970s. In the past 20 years, music was led by a sub-culture, but now we have a situation where the post-war baby boom generation has matured. They can't return to their youth, in terms of their musical preference, and frequently view today's rock music as being a little rough around the edges. These people, for the most part, have cast away their militant and rebellious ways and want to breathe in a relaxed atmosphere."

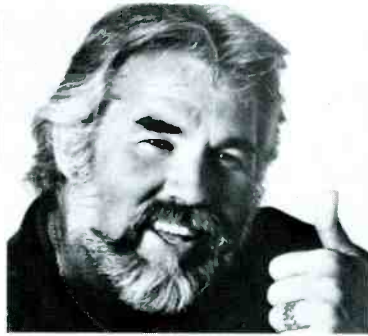
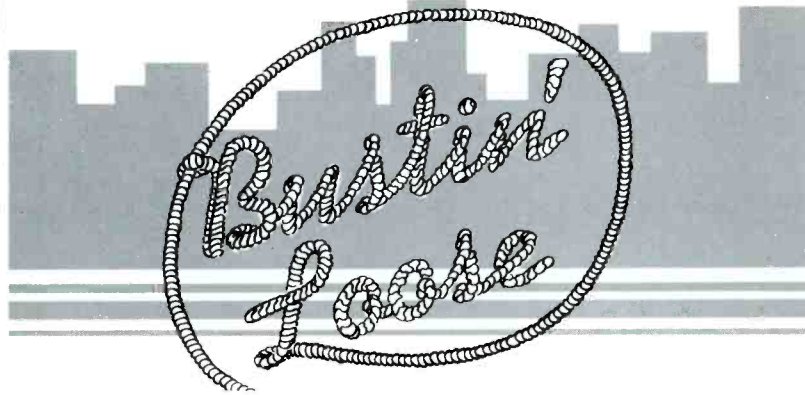
Norro Wilson, director of A&R, Nashville, Warner Brothers, commented, "We live in a time of such chaos, pressure and paralysis of analysis that this generation is turning toward a music that creates a wilderness of the mind — an expansive escape. Country music is a reflection of basic human emotion and its lyrics speak of feelings in a very natural and honest way."

Honesty Is Important

Honesty has been cited as being one of the most significant factors in contributing to country music's growing appeal. Producer Jimmy Bowen explained, "We are dealing with a large group of people who heralded honesty as an intrinsic part of their philosophy, and what they are relating to in country music is the distant calling of something very familiar to them, but not easily found in today's music." Producer Jim Ed Norman added, "I frequently go to a restaurant in Nashville which offers its customers about 50 different cassettes to listen to. Every time I look at the selection of tapes, I always notice music by artists such as Crosby, Stills and Nash and other recording artists whose music depicts honesty. The same sensibility exists in country music, and I've got to believe it's very appealing to the '60s generation." Producer Larry Butler stated, "The consumer can trust country music; its honesty will always be an integral part of it."

Although both marketing and A&R spokesmen have determined that the demographic of people between 25-35 is primarily responsible for creating the growing adult contemporary market, a market which country music frequently crosses over to, produc-

Country Music: Force for The '80s



Clockwise from top left: Kenny Rogers, Willie Nelson, Anne Murray and Dolly Parton.

uct will not sell to a mass market unless it meets up to certain standards of musical excellence. The present decade finds the record consumer demanding the best songwriters, recording artists and production styles. According to country music experts, country music has never been better prepared to meet the consumer's demands. The steady and healthy evolution of country music, especially in the last ten years, has shown its artists refining their craft; the days of "hillbillies" playing two fiddles on a poorly produced record are a thing of the past. "The talent and professionalism in Nashville," said Joe Galante, VP/marketing, Nashville, RCA, "from the songwriting and production point of view is phenomenal, and I'm inclined to say that there's a special integrity about this talent. Perhaps it has to do with traditional values because the present generation of artists has inherited a unique legacy of discerning values from the past generation of country artists." The abundant talent in Nashville was acclaimed by all industry observers, and Rick

Blackburn, VP/general manager, marketing, Nashville, CBS said, "The present situation in Nashville is analogous to Los Angeles in the 1960s. Nashville has given birth to its own indigenous talent and it has also attracted an amazing amount of talent from other cities, including L.A. and New York. When you put it all together, you begin to understand where the undercurrent of electricity is coming from and why the industry is beginning to seriously consider whether country music is on the verge of becoming one of the major musical trends of the 1980s."

Any discussion of talent and country music ultimately focuses upon the songwriter. "Nashville is the city of song," touted one industry spokesman, "and that's because its artists regard the art of making a song as a craft." Billy Sherrill, VP and executive producer, CBS said, "Good songs are born in Nashville, and they are getting better. The songwriters are creating better songs because their lyrics have become more graphic. When the song 'Help Me Make It Through The Night' was released, country

music was revolutionized because it proved that, if the lyrics were tasteful, country radio and the consumers would accept a song that graphically dealt with sensitive issues in love relationships. Country songwriters have a real gift for carving a very beautiful, basic and graphic lyric; the music is growing up and the consumer is finding it very appealing." Jim Ed Norman added, "If any one factor were to be attributed to making country music one of the musical trends of the '80s, I would have to say that it is its songwriters. The '60s generation has grown and country artists have grown right along with them. At the same time, the production of country music has grown, and the cooperative efforts between songwriter and producer have richly paid off. Nashville, like the rest of the country is bombarded by the media of society; we are never deprived of the sensual experience of music, so it becomes increasingly more important for producers and songwriters to create and select only the best compositions before they go into the studio."

Larger Production Budgets

Financial support is the first thing which must be considered before recording artist and producer enter the studio. According to Rick Blackburn, country artists are being allocated more money for production purposes than at any other time. "In the early '70s," said Blackburn, "Nashville was a much smaller recording center. There wasn't as much interest in country music at that time, but in 1975-76, labels began to open more marketing offices in Nashville, and the general interest in country music significantly increased. Well, country music has come out of the closet, and labels are offering recording artists hefty budgets for production purposes. This has enabled country artists to really spend time in the studio and it shows in their records; they're much more professional." Sound and production, according to Jimmy Bowen, reflect the most dramatic changes in country music during the last two years. "Modern technology and bigger budgets are making country music bigger and better, and this is causing us to reach a broader marketplace," said Bowen.

If country music is reaching a broader marketplace, how much of its growth can be attributed to the success of crossover records? This issue, according to the label spokesmen, must be addressed very carefully. Bowen explained, "I don't even like to use the word 'crossover'; it's got a lot of negative

(Continued on page 73)

Classical Retail Report

MAY 24, 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, Hoffmann, Solti—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—Mehta—London Digital
- DEBUSSY: IMAGES—Previn—Angel Digital
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Muti—Angel
- LEONTYNE PRICE, PRIMA DONNA VOL. V—RCA
- DAME JOAN SUTHERLAND SINGS MOZART—London

SAM GOODY/EAST COAST

- BEETHOVEN: FIDELIO—London Digital
- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- MONTSERRAT CABALLE SINGS ARIE ANTICHE—London
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- CHOPIN: POLONAISE—Berman—DG
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA VOL. V—RCA
- RAMPAL PLAYS JAPANESE MELODES—Columbia
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips

KING KAROL/NEW YORK

- BEETHOVEN: TRIPLE CONCERTO—Karajan—DG
- BEETHOVEN: FIDELIO—London Digital
- BOITO: MEFISTOFELE—Cheek, Shaw—Telarc
- DEBUSSY: IMAGES—Angel Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- NIJINSKY SOUNDTRACK—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PRICE: PRIMA DONNA, VOL. V—RCA
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- SUTHERLAND SINGS MOZART—London

RECORD & TAPE, LTD./ WASHINGTON

- BEETHOVEN, MOZART: FORTEPIANO SONATAS—Belson—Nonesuch
- BEETHOVEN: SYMPHONY NO. 6—Muti—Angel

- BOLLING: SUITE FOR GUITAR AND JAZZ PIANO—Angel Digital
- MASCAGNI, LEONCAVALLO: CAV & PAG—Angel
- MOZART: CLARINET AND BASSOON CONCERTOS—Ozawa—DG
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PRICE: PRIMA DONNA, VOL. V—RCA
- PURCELL: THEATER MUSIC—L'Oiseau Lyre
- SUTHERLAND SINGS MOZART—London

RADIO DOCTORS/MILWAUKEE

- BERG, STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG
- BRAHMS: VARIATIONS ON A THEME OF HANDEL—Serkin—Columbia
- CHOPIN, VOL. V—Ashkenazy—London
- DEBUSSY: IMAGES—Angel Digital
- HANDEL: CONCERTI GROSSI—Malcolm—Nonesuch

- PROKOFIEV: ALEXANDER NEVSKY—Abbado—DG

- PRICE: PRIMA DONNA, VOL. V—RCA
- SHOSTAKOVICH: SYMPHONY NO. 4—Haitink—London

- VAUGHAN-WILLIAMS: CONCERTO FOR OBOE AND STRINGS—Marriner—Argo
- VIVALDI: FOUR SEASONS—Grumiaux—Philips

SOUND WAREHOUSE/DALLAS

- BERLIOZ: SYMPHONIE FANTASTIQUE—London Digital
- BOLLING: SUITE FOR GUITAR AND JAZZ PIANO—Angel Digital
- MONTSERRAT CABALLE SINGS ARIE ANTICHE—London
- CHOPIN: VOL. V—Ashkenazy—London
- MOZART: COMPLETE SYMPHONIES, VOL. III—Hogwood—L'Oiseau Lyre
- PAVAROTTI'S GREATEST HITS—London
- RAVEL: BOLERO—Bernstein—Columbia
- SCHUMANN, SCHUBERT: PIANO WORKS—De Larrocha—London
- SUTHERLAND SINGS MOZART—London
- WEBER: SONGS—Hill—L'Oiseau Lyre

TOWER RECORDS/ SAN FRANCISCO

- BEETHOVEN: FIDELIO—London Digital
- CHOPIN, VOL. V—Ashkenazy—London
- DEBUSSY: IMAGES—Angel Digital
- MOZART: BASSOON AND OBOE CONCERTO—Ozawa—DG
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- PRICE: PRIMA DONNA VOL. V—RCA
- RILEY: SHRAMEL—Columbia
- SCHUMANN, SCHUBERT: PIANO WORKS—De Larrocha—London
- SUTHERLAND SINGS MOZART—London

*Best Sellers are determined from retail lists of stores listed above, plus those of the following: Korvettes/East Coast, Record World/Northeast, Cutler's/New Haven, Record and Tape Collectors/Baltimore, Specs / Miami, Harmony House / Detroit, Rose Discount/Chicago, Laury's/Chicago, Streetside/St. Louis, Jeff's Classical/ Tucson, Tower Records/Los Angeles, Discount Records/San Francisco, and Tower Records/Seattle.

Columbia's Mastersound

By SPEIGHT JENKINS

NEW YORK—At a press conference on May 13 attended by representatives of newspapers, magazines, radio, television from all over the U.S., Columbia Records formally introduced its Mastersound line, a digital process which Columbia executives hail as "the state of the art" in digital recording and nearly as important a step for Columbia and the record industry as the introduction of the LP back in 1949.

Joe Dash, the new chief of Masterworks, served as master of ceremonies at the conference which took place at the Columbia studios on E. 30th St. in Manhattan and introduced CBS Records/Group deputy president Dick Asher and CBS Records Division president Bruce Lundvall. Mastersound records will be of-

ferred at a suggested list price of \$14.98. Extensive consumer testing has taken place already in New York, Chicago and several cities in California, and the results have convinced Columbia executives that the public is ready, willing and eager to buy these records at that price. They also feel that though audiophiles will obviously flock to buy them, the records' quality will turn far more of the general public in an audiophile direction.

The first records on the Mastersound line are the Shostakovich Fifth Symphony led by Leonard Bernstein, *Petrushka* with Zubin Mehta conducting the New York Philharmonic and Strauss' *Don Juan*, *Till Eulenspiegel* and *Death and Transfiguration* with the

(Continued on page 71)

Classical Retail Tips

A new Perlman album from Angel will be good news to retailers across the country. The young violinist, all of whose recent records have been best sellers, has made one called "The Spanish Album." It contains music by Sarasate, De Falla, Granados and Halfter, and has Samuel Sanders as piano accompanist. Manuel De Falla and Enrique Granados are more often encountered as vocal or piano composers and it will be fascinating to hear what they have composed for the violin. Fortunately, the public has by this time learned that Perlman's name on a record means something interesting to hear.

Mahler often said that his time would come, a prediction that came to pass in the '70s. He was popular from the mid-'50s on, but record sales of his works went crazy in the last decade. No one can compete on the long-term with Beethoven or Mozart, but since 1970 I would guess that Mahler has sold as many records as has Brahms. One of the more difficult to perform symphonies is the Ninth. Recently Carlo Maria Giulini issued a remarkable performance on DG; then last year James Levine did the same on RCA. Now comes another of the world's most interesting Mahlerians, Klaus Tennstedt, in his version of the Ninth. I for one will be eager to hear this interpretation, as will many who have enjoyed his previous

Mahler symphonies.

Returning to Perlman and his violin, there is another Angel recording that should be quite successful: Music for Two Violins, with Perlman and Pinchas Zukerman. Again with Sanders at the piano they play a Suite by Moszkowski, three violin duets by Shostakovich and Prokofiev's Sonata (Opus 56). What with the two violin recordings and the focus of the last movement of the Ninth Symphony on a string choir Angel's May fortunes are definitely set on the strings.

Westminster/MCA

MCA meanwhile is revitalizing its classical line and has recently issued eight new classical albums on the Westminster/MCA label, at \$4.98 per record. Among these albums is the famous *Fidelio* conducted by Hans Knappertsbusch with Sena Jurinac and Jan Peerce. Knappertsbusch's conducting is slow, but the singing is marvelous. Maria Stadter makes an unforgettable Marzelline; Miss Jurinac is a Leonore of conviction and Peerce was in strong and radiant voice as Florestan when this recording was made, in the early '60s. Among other recordings in the first eight can be found William Walton's *Facade*, recited by Hermione Gingold and Russell Oberlin, and Bach's complete Brandenburgs led by Hermann Scherchen with the Vienna State Opera Orchestra. This was a famous and admired version of the Brandenburgs.

McCartney Honored at BASCA Ceremony

By VAL FALLOON

■ LONDON — Paul McCartney was presented with a special award for international achievement at this year's Ivor Novello ceremony, the first under the new Songwriters' Guild banner of the British Academy of Songwriters, Composers and Authors. Sponsored by the Performing Rights Society, these awards are considered the Oscars of the UK music business. A suitably star-studded audience attended the luncheon at the Grosvenor House, and invited guests presented the awards. These included Yul Brynner and Virginia McKenna, both currently starring in "The King and I" revival in London; artists such as Cilla Black, Kate Bush, and Bruce Woolley; impresario and author Ned Sherrin; and newscaster Reggie Bosanquet attended.

In celebration of the first "BASCA" event, special awards were given: one went to E. Y. Yip Harburg for life achievement

(The award was collected by David Rose). BASCA chairman Jimmy Kennedy was another recipient, coinciding with 50 years in the business; and Sir Robert Mayer was honored for outstanding services to British music. Sir Robert is now 101 years old and was last year honored by a special concert attended by royalty. Songwriter of the year was Ben Findon, who has written numerous hits for artists such as the Dooleys and the Nolans. The full list of awards is as follows: "The Logical Song" (best musically and lyrically); "I Don't Like Mondays" (best pop and outstanding lyrics); "Nunc Dimittis" (top TV theme); "Caravans" (best movie score); "War of the Worlds" (best instrumental); "We Don't Talk Anymore" (international hit); "British Eyes" (most performed work); and "Best Selling A Side and Songbook" (best British musical).

Japan

(This column appears courtesy of Original Contidence magazine)

■ **Dick St. Nicklaus'** "Magic" has deeply touched the hearts of the Japanese. "Magic" was released here on March 15 by Epic Sony and is currently moving up the charts. The album is at no. 32 (no. 10 on the foreign LP chart) and the single titled the same is at no. 44.

To begin with, the igniting point of his popularity was in Kansai where a limited number of "Magic" LPs were released on Jan. 25. Next came Sapporo. At the record shop which is famous for its top record sales in Sapporo, his album placed first to beat out the latest albums of both **Billy Joel** and **Bobby Caldwell**.

Although Dick is virtually unknown here and no special promotional tactics were used, the album has become a hit. The melody of the title song takes on a peculiar melancholy tone which seems to particularly appeal to the Japanese.

Dick's visit to Japan, from April 17-25, was most timely due to his rising popularity.

Tommy Shaw of **Styx** also came to Japan for promotional purposes April 20-26. Since **John Panozzo**, who was supposed to be here with Tommy, couldn't come because of his illness, Tommy had to conduct a tremendous number of interviews by himself.

On the afternoon of the 25th, the Styx Festival was held at the Nakano Sun Plaza Hall. It was the film screening of their live concert and an open question and answer session was held between Tommy and the audience. In the evening, a reception was held at the Miyako Hotel by Alfa Records. Playing his mandolin, Tommy sang "Boat On The River," which enjoys the no. 7 position on the Radio Request 50 chart this week. After a photo session, pictures taken with each person were given to those present. These photo sessions sponsored by Alfa have always been well received. The music sheets of "Boat On The River" were given to all of the participants as a souvenir.

Styx's concerts in Japan will finally happen next year.

Udo, promoter, has announced the schedule for **J. Geils Band's** first concerts in Japan. Scheduled are a total of five concerts: June 24 in Osaka, June 25 in Nagoya and Tokyo on June 27, 28 & 29. Udo will also present the **Wilson Brothers** sometime in July and **Steve Forbert** in August.

England

By VAL FALLOON

■ LONDON — Virgin has announced several new appointments as a result of an internal reshuffle. **Adrian Rose** is named managing director of the exports arm, Caroline Exports, and **Chris Stylianou**, as well as continuing as joint chairman of Caroline, is made consultant to the Virgin Group. **Laurie Dunn** has been made international director of Virgin Records (from international manager) and **Steve Lewis**, previously special projects manager has been given the newly-created post of general manager of the record division. Art director **Dave Martin** has moved to a similar position at the new Virgin books division . . . The BPI has had more success of late in the continuing war against pirates and bootleggers. Recent cases in court included Bonaparte Records (bootleg and counterfeit product) ; Oberoi's gift shop (pirate cassettes), which resulted in a payment of over seven thousand pounds in damages to the BPI; a **Beatles** cassettes counterfeit distributor; and an Oxford street trader selling counterfeit cassettes. An importer of **Elvis Presley** bootleg LPs from the U.S. was also in court, pending trial at a later date.

NEW FORCE: Magnet Records and Pye Records have joined their field promotion teams. Magnet signed a P & D deal with Pye earlier this year. Rumours are now circulating here that Pye is buying Magnet, and that an executive has been appointed to head some sort of joint operation between Pye and RCA. Announcements are awaited . . . Logo Records has signed **Quartz**, a heavy metal outfit, and the **Books**, both worldwide (Quartz outside the U.S.) . . . And two more new labels debut this week: Cocteau, set up by former **Be Bop Deluxe** artist **Bill Nelson**, and Riviera Records, started by the Sawmills Studio in Cornwall . . . Pye is distributing. The label has been formed in association with **Ron McCreight's** RMO Music.

SOUL HOLIDAY: Arista artists **GQ** are to headline at the Knebworth National Soul Day on bank holiday May 26 . . . The show, the largest of its kind in Europe has a potential audience of 15,000 and is promoted by Showstopper . . . The new **Eric Clapton** band tours the U.K. this month, his first for almost two years. RSO releases his live at the Budokan LP, "Just One Night" to coincide with the dates . . . And another extra date has been added to the **Fleetwood Mac** tour at Wembley Arena at the end of June . . . Virgin is putting together a **Rave From The Grave** compilation from the recently-acquired Immediate catalogue. Seventeen tracks are available from the five years of the label's existence. Hits and flops are promised . . . **Rod Stewart's** new 45 is "If Loving You is Wrong I Don't Want to be Right" . . . Rod is working on an album in L.A. and will hopefully tour here later this year . . . And Pye/PRT has put together a **Searchers** package. The band recently signed to Sire, but this set is their early hits from the early sixties.

Slick in London



RCA Records recently threw a buffet reception for Grace Slick at the company's offices in London. Slick was in town for a one week promotional visit which coincides with the release of her first solo album since leaving the Jefferson Starship last year. Pictured (from left, sitting) at the party are: Skip Johnston (Slick's manager), Slick, Jack Cragio (managing director, RCA Records); (standing) Derek Everett (director of creative development, RCA Records), John Howes (manager, commercial marketing) and Shirlee Stone (manager, press & public affairs, RCA Records).

Germany

By JIM SAMPSON

■ MUNICH—Figures released by EMI Electrola show a clear upward trend in the company's recent sales. Led by **Pink Floyd's** "The Wall," with well over one million units sold, EMI reports a three percent hike in record/tape sales for the fiscal year July 1, 1979-March 31, 1980 (shortened to nine months by the Thorn-EMI fusion). Singles turnover jumped nine percent while album sales were stable. Electrola has bucked the industry trend of deteriorating low price cassette sales by showing a 41 percent jump in that category. Central European MD **Wilfred Jung** says EMI Electrola has been on a "sharp slimming-down program." 1979 releases were reduced by one third, and the 1980 schedule in some fields was cut up to 50 percent. Jung says the German market is simply flooded with too much product. This, coupled with rising production costs, imports and home taping is leading all firms to concentrate on a limited number of releases, backed by intensified promotion and marketing. One such effort is Electrola's current Motown 20th anniversary campaign: intensive in-store merchandising, trade and consumer advertising, plus 100 video cassettes for promotion support of five sampler albums, four greatest hit collections, six top back catalog albums, five maxi-singles and the new **Diana Ross** and **Jermaine Jackson** albums.

TEUTONIC TELEX: New CRI president **Allen Davis**, currently on a world tour, was in Munich last week for the CBS regional management meeting . . . Prom Publishing's **Bernd Majewski** has moved to Global Music, where he is running **Peter Kirsten's** publishing and administration . . . Dierks studio near Cologne recorded the recent War/Blood, Sweat & Tears tour for **Jerry Goldstein**, as well as handling sound for the Rockpalast TV show and taping **Mitch Ryder** and **Police** concerts for German radio . . . **Sylvester Levay** and **Michael Kunze**, the forces behind **Silver Convention's** international breakout a few years ago, are again working together with three female vocalists. But this time, they are three solo acts: **Emily Woods**, **Vicky Payton** and **Jennifer Kemp**, all with new singles on the DG/Polydor-distributed Karma label.

Germany's Top 10

Singles

1. **WEEKEND**
EARTH AND FIRE—Vertigo
2. **DER NIPPEL**
MIKE KRUEGER—EMI
3. **SUN OF JAMAICA**
GOOMBAY DANCE BAND—CBS
4. **IT'S A REAL GOOD FEELING**
PETER KENT—EMI
5. **BOAT ON THE RIVER**
STYX—A&M
6. **TAKE THAT LOOK OFF YOUR FACE**
MARTI WEBB—Polydor
7. **I SEE A BOAT ON THE RIVER**
BONEY M.—Hansa Intl.
8. **ANOTHER BRICK IN THE WALL**
PINK FLOYD—Harvest
9. **THE BALLAD OF LUCY JORDAN**
MARIANNE FAITHFULL—Island
10. **SEXY EYES**
DR. HOOK—Capitol

Albums

1. **DIE SCHOENSTE MELODIEN DER WELT**
ANTHONY VENTURA—Arcade
2. **THE WALL**
PINK FLOYD—Harvest
3. **THE MAGIC OF BONEY M.**
BONEY M.—Hansa Intl.
4. **TRAEUMEREIEN**
RICHARD CLAYDERMAN—Telefunken
5. **DER NIPPEL**
MIKE KRUEGER—EMI
6. **CORNERSTONE**
STYX—A&M
7. **THE TEENS TODAY**
THE TEENS—HANSA INTL.
8. **NOCH EINMAL MIT GEFUEHL**
RUDI SCHURICKE—Polystar
9. **DUKE**
GENESIS—Charisma
10. **HIGHWAY TO HELL**
AC/DC—Atlantic
(Courtesy: Der Musikmarkt)

(Courtesy: Der Musikmarkt)

CBS Audiophile Line (Continued from page 6)

Scaggs and Electric Light Orchestra will be released. Chromium dioxide cassettes and digital discs titles will be releases of music by Haydn, Prokofiev, Lazar Berman, and Ettore Stratta conducting "Music of the Galaxies."

Beyond Catalogue

Although all planned releases thus far will be pulled from catalogue, Burger said that beginning in 1981, the label plans to bring out new releases available simultaneously in Mastersound and traditional versions. Burger also said that the label has been

"stockpiling" digital recordings of recent jazz and classical sessions.

All Mastersound records are pressed at CBS's Terra Haute, Indiana plant, the only CBS facility that can handle the strict quality control standards for the series. Every Mastersound record is inspected visually and is played on a computerized device to insure production consistency. Mastersound records are packaged in a static-reducing inner sleeve and a larger, plastic outer sleeve, designed to eliminate shrink wrapping.

England's Top 25

Singles

- 1 **GENO DEXY'S MIDNIGHT RUNNERS**/Parlophone
- 2 **WHAT ANOTHER YEAR** JOHNNY LOGAN/Epic
- 3 **COMING UP** PAUL McCARTNEY/Parlophone
- 4 **TOCCATA** SKY/Ariola
- 5 **HAPPY HOUSE** SIOUXSIE & THE BANSHEES/Polydor
- 6 **NO DOUBT ABOUT IT** HOT CHOCOLATE/Rak
- 7 **GOLDEN YEARS (EP)** MOTORHEAD/Bronze
- 8 **CALL ME** BLONDIE/Chrysalis
- 9 **HOLD ON TO MY LOVE** JIMMY RUFFIN/RSO
- 10 **THE GROOVE** RODNEY FRANKLIN/CBS
- 11 **I SHOULDA LOVED YA** NARADA MICHAEL WALDEN/Atlantic
- 12 **FOOD FOR THOUGHT** UB40/Graduate
- 13 **MIRROR IN THE BATHROOM** BEAT/Go Feet
- 14 **CHECK OUT THE GROOVE** BOBBY THURSTON/Epic
- 15 **MY PERFECT COUSIN** UNDERTONES/Sire
- 16 **BREATHING** KATE BUSH/EMI
- 17 **FOOL FOR YOUR LOVING** WHITESNAKE/United Artists
- 18 **DON'T MAKE WAVES** NOLANS/CBS
- 19 **DON'T PUSH IT, DON'T FORCE IT** LEON HAYWOOD/20th Century
- 20 **SHE'S OUT OF MY LIFE** MICHAEL JACKSON/Epic
- 21 **SEXY EYES** DR. HOOK/Capitol
- 22 **THIS WORLD OF WATER** NEW MUSIK/GTO
- 23 **THE GREATEST COCKNEY RIP OFF** COCKEY REJECTS/Zonophone
- 24 **WORKING MY WAY BACK TO YOU** SPINNERS/Atlantic
- 25 **JUST CAN'T GIVE YOU UP** MYSTIC MERLIN/Capitol

Albums

- 1 **THE MAGIC OF BONEY M.**/Atlantic/Hansa
- 2 **SKY 2 SKY**/Ariola
- 3 **GREATEST HITS** SUZI QUATRO/Rak
- 4 **DUKE** GENESIS/Charisma
- 5 **GREATEST HITS** ROSE ROYCE/Whitfield
- 6 **HEAVEN & HELL** BLACK SABBATH/Vertigo
- 7 **12 GOLD BARS** STATUS QUO/Vertigo
- 8 **EMPTY GLASS** PETE TOWNSHEND/Atco
- 9 **SINGLES ALBUM** BOBBY VEE/UA
- 10 **BY REQUEST** LENA MARTELL/Ronco
- 11 **HYPNOTISED** UNDERTONES/Sire
- 12 **THE BARBARA DICKSON ALBUM** BARBARA DICKSON/Epic
- 13 **IRON MAIDEN** IRON MAIDEN/EMI
- 14 **SNAKES AND LADDERS** GERRY RAFFERTY/UA
- 15 **17 SECONDS** CURE/Fiction
- 16 **WHEELS OF STEEL** SAXON/Carrere
- 17 **ANMAL MAGNETISM** SCORPIONS/Harvest
- 18 **REGGATTA DE BLANC** POLICE/A&M
- 19 **SOMETIMES YOU WIN** DR. HOOK/Capitol
- 20 **JUST ONE NIGHT** ERIC CLAPTON/RSO
- 21 **PRETENDERS** PRETENDERS/Real
- 22 **BRITISH STEEL** JUDAS PRIEST/CBS
- 23 **CORRECT USE OF SOAP** MAGAZINE/Virgin
- 24 **CHAMPAGNE & ROSES** VARIOUS/Polystar
- 25 **ONE STEP BEYOND** MADNESS/Stiff

(Courtesy: Record Business)

Record World en Ecuador

By MARCELO NAJERA

■ La prestigiosa columna vespertina "Guayaquil Luminoso" que dirige nuestro amigo **Armando Garcés** (ARGARMAN) cumplió 10 años de labores con una preciosa velada artística realizada en el set de Canal 4 TV se premió destacadas actuaciones del año 79 a figuras importantes como: **Hilda Murillo** por su Show en televisión, **Carlos Armando Romero Rodas** por su trabajo a través de la Radio Cristal, a **Alfonso Espinosa de los Monteros** por la conducción de Televistazo, a la **Boite Los Cisnes** por su serie continuada de éxitos con artistas internacionales, entre otros. Deseamos al popular **Argarman** muchos años más de rotundos triunfos... Se presentaron en 300 Millones y con mucho éxito el primer grupo folklórico del país: Los Huayanay. **José Domingo Castaño** tuvo frases muy expresivas para el folklore Latinoamericano que se enriquece y sublimiza con la interpretación de **Los Huayanay**, su mejores exponentes. Este grupo viene de cosechar un éxito apoteósico en las ferias de Colombia. ¡Felicitaciones!... A propósito de José Domingo, creemos que éste sería su año de éxitos a partir de esa serie televisiva que se ha hecho tan popular en toda Iberoamérica. Si bien su tema "Motivos" no tuvo el respaldo adecuado de las difusoras, la publicidad indirectamente lo beneficiará para introducir su estilo y sus canciones en nuestro mercado y el tema que lo consagra puede ser su Hit "Terciopelo y Fuego"; ojalá y sea así.

Ahora que se han puesto tan de moda los Mixer" y las versiones "Disco" proliferan por doquier, en nuestro país aparece el grupo De Luxe otrora conocidos como **Los Pumas** con su versiones de "Disco Tango" y "Disco Rumba" alcanzando en su marca, Sona, un rotundo éxito a todo nivel... Las programaciones de Radio están saturadas en las últimas semanas por voces femeninas popularizando varios temas que marcan importantes porcentajes sobre vocalistas hombres y conjuntos. Entre ellas se destacan: "En la oscuridad" de **María Jiménez**, "Sí pero no" por **Lolita**, "Mi amante amigo" por **Rocío Jurado**, "Justo Yo" por **Lisette**, "No es mejor que yo" de **Charitín**, "Nomás contigo" por **Mari-luz**, "Quererte a tí" de **Angela Carrasco**, "Apasionadamente" de **Marian Conde**, "Tú me has hecho sentir" por **Vicky Leandros**, y "Que me perdone tu señora" de **Manoela Torres**... Me escribe desde Madrid, **Luisa María Guell**, participándome de su éxito en el Gran Prix de París de la canción en el que obtuvo el premio "Edith Piaf" y una bonificación económica de 12,000 Francos... ¡Congratulaciones Luisa María!

La nota social más importante de la temporada la constituyó la boda del astro español **Danny Daniel** con la modelo de televisión Ecuatoriana **Rocío Castilla**, el acontecimiento que concitó la atención de numerosas personalidades de España y Ecuador se realizó el pasado 14 de Febrero (Día de San Valentín).

Latin American Album Picks



HASTA QUE AMANEZCA

JOAN SEBASTIAN—Musart 1774

Con "Hasta que amanezca" y "Melodía para dos" incluídas en este album, Joan Sebastian de México está vendiendo fuerte en la costa oeste y México. Otros temas de corte simple y contagioso hacen de esta producción, un muy comercial producto. Otros temas de la propia inspiración del cantante son "Dime si eres verdad," "Nunca olvidaré," "Tengo un amigo" y "Como guitarra en serenata."

■ With "Hasta que amanezca" and "Melodía para dos" selling nicely in Mexico and on the west coast, Joan Sebastian is moving well with this very commercial product. Other tunes are "Tengo un amigo," "Como un león, como un gorrión" and "Esta penita."

(Continued on page 71)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ A medida que han pasado los años de nuestras campañas a favor de darle el merecido crédito a los autores y compositores en las etiquetas y contraportadas de los discos, pudiera considerarse que el 95% de las empresas discográficas están llenando este elemental requisito de buen gusto y agradecimiento. El 5% restante se va animando, aunque sé que al final, habrá siempre un muy pequeño porcentaje que no cumplirá con el detalle, debido en primer lugar, a la creación de confusión normal en el proceso de cobro y pago de derechos de autor y en segundo lugar, a que indudablemente, pertenecen a los que no les dan crédito ni a su propia madre. Por otra parte, cada día más estaciones de radio están mencionando el nombre de los autores cada vez que un tema va al aire. Ahora le toca el turno a los arreglistas y productores, ya que sin ellos, es muy posible que la labor de los intérpretes vocales no pudiera lograr ningún lucimiento ni posibilidad de expresión. Son los arreglistas los que deben recibir su debido crédito. Primero, porque ante un arreglo que llene todos los requisitos que conlleven al éxito, su creatividad merece el reconocimiento. Por otra parte, hay gran cantidad de arregladores que protegidos por el incógnito, hacen cada clase de arreglos que no llevarían al estudio de grabación si cargaran con su nombre como creadores de ellos. Lo mismo aplica a los productores, que México y algunas otras áreas ha bautizado como realizadores, nombre inventado a capricho motivado por intereses bastardos. Démosle crédito a todo el que lo merece, a su favor, y al que no lo merece, en su contra, y estaremos funcionando como es debido.



Joe Vias

Henry Stone de T.K. Productions me llama entusiásticamente, anunciándome el lanzamiento de una nueva grabación de **K.C. and the Sunshine Band**, realizada en Español. Se trata de "Por favor no te vayas" (Casey-Finch-Asensi) y "Qué pasa?" (Casey-Finch) del long playing "Do you wanna go party," que será lanzado totalmente en Castellano. Henry ha sido siempre un amante de lo latino y su empresa fué una de las pioneras en esta especialidad, a través de su sello Tone Latino, que tuve a gusto dirigir por varios años... **Cepillín**, el intérprete mexicano que ha cautivado a los niños en México y costa oeste de Estados Unidos, se presentará de nuevo en Los Angeles, en un Festival en Magic Mountain, presentado por **Tony Demarco**, el día 5 de Mayo... RCA someterá al nuevo long playing de **ABBA** en Español a gran promoción en todos los países en los cuales, el producto es representado y distribuido por el sello del perrito Nipper. El sencillo que se está lanzando simultáneamente contiene "Gracias por la música" y "Dame, dame, dame," que servirá de promoción al long playing titulado "Gracias por la música," que será lanzado por RCA en todo el mercado latino a principios de Junio o finales de Mayo. Según me comunica el amigo **Joe Vias**, Director de la Regional de Miami, la campaña de prensa, radio y televisión, a favor de este producto, será en extremo fuerte, con ventas esperadas por más de un millón de copias.



Moreno, Pijuan y Torres

en un Festival en Magic Mountain, presentado por **Tony Demarco**, el día 5 de Mayo... RCA someterá al nuevo long playing de **ABBA** en Español a gran promoción en todos los países en los cuales, el producto es representado y distribuido por el sello del perrito Nipper. El sencillo que se está lanzando simultáneamente contiene "Gracias por la música" y "Dame, dame, dame," que servirá de promoción al long playing titulado "Gracias por la música," que será lanzado por RCA en todo el mercado latino a principios de Junio o finales de Mayo. Según me comunica el amigo **Joe Vias**, Director de la Regional de Miami, la campaña de prensa, radio y televisión, a favor de este producto, será en extremo fuerte, con ventas esperadas por más de un millón de copias.



Flavio

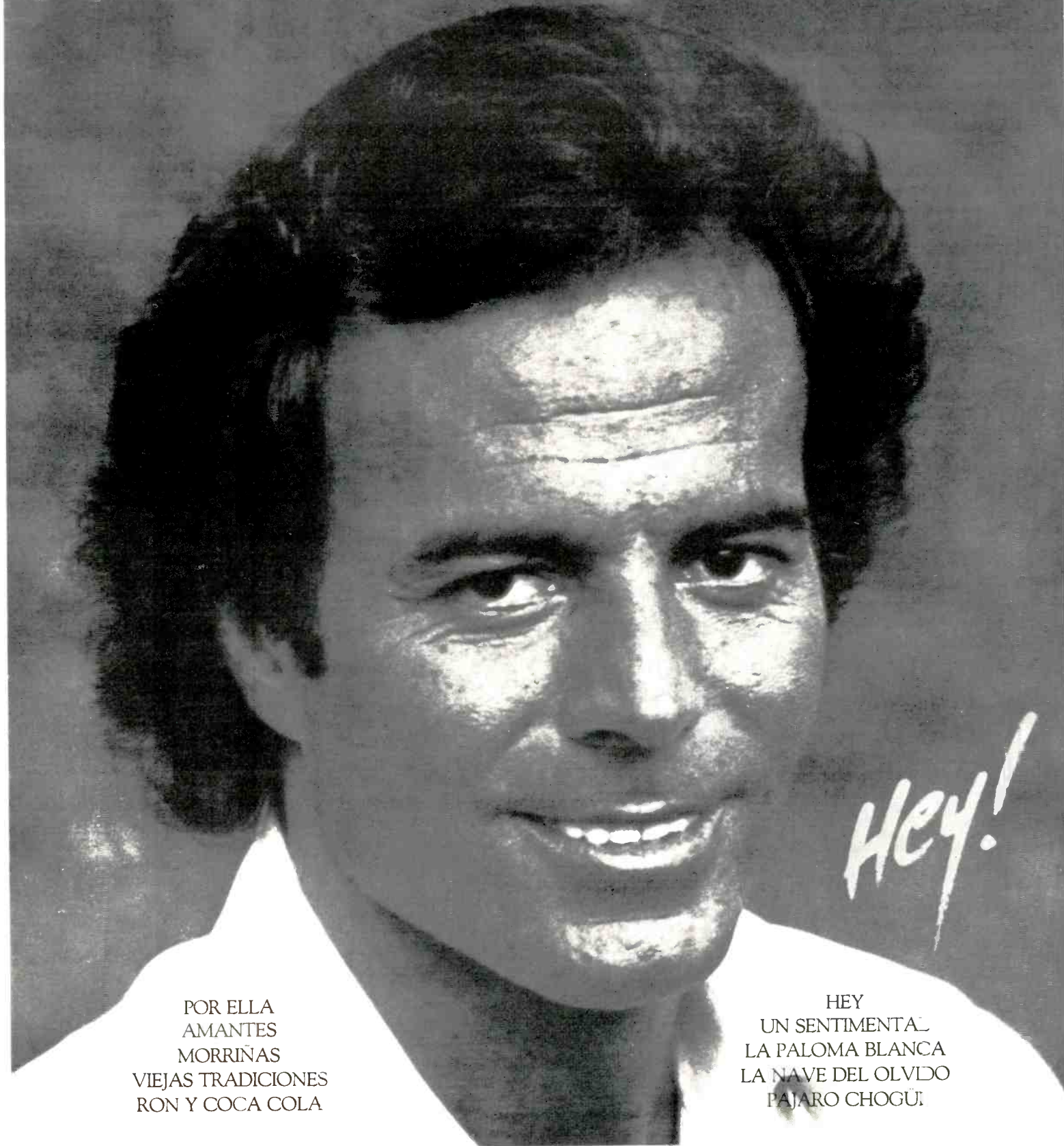
Firmó **Pijuan Piñero**, a nombre de su empresa discográfica puertorriqueña, Melón Records, un contrato con la firma TH Records de Estados Unidos, a virtud del cual, las producciones Melón serán fabricadas, promocionadas y distribuidas por Top Hits y sus repre-

(Continued on page 70)



CBS RECORDS INTERNATIONAL PRESENTS

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Hartford

By WRYM (O. AGUILERA/W. MARTINEZ)

1. NIDO DE AMOR
EL GRAN COMBO—Combo
2. ME PRENDISTE VELAS
OSCAR D'LEON—T.H.
3. CHUCUCHA
LOS INIMITABLES—Camilo
4. CHICHARRON
CONJUNTO DIAMANTE—Kim
5. TABACO Y RON
RODOLFO—Fuentes
6. DESAHOGO
ROBERTO CARLOS—CBS
7. MADRE SOLTERA
MILLY—Algar
8. ESTA SITUACION
BEATRIZ ADRIANA—Peerless
9. CONTESTACION AL BARBARAZO
JOSE ORTIZ—Tizor
10. CORAZON CUBANO
VALEN—Caytronics

San Antonio

By KVAR-FM (JOSE RICARDO BRIONES)

1. EL GORRION Y YO
MANOELLA TORRES—CBS
2. LA NEGRA CANDELOSA
SUPER ESTRELLA—Viza
3. EL RECADO
RIGO TOVAR—Melody
4. PERDONAME
JOHANA ROSALY—Velvet
5. DULCEMENTE AMARGO
JOSE LUIS—T.H.
6. MIS LAGRIMAS AMARGAS
GRUPO IMPACTO—Profono
7. INOCENTE POBRE AMIGA
LUCHA VILLA—Musart
8. DIME QUE ME QUIERES
LUPITA D'ALESSIO/JORGE VARGAS—Orfeon
9. LAURA YA NO VIVE AQUI
GRUPO MAZZ—Cara
10. MI COMPADRE VILLANUEVA
PASTOR LOPEZ—Orfeon

New York

By WJIT (MIKE CASINO)

1. MIS HIJOS
OSCAR D'LEON
2. QUERERTE A TI
ANGELA CARRASCO
3. NIDO DE AMOR
EL GRAN COMBO
4. COMPRENDER MAS
ANTHONY RIOS
5. YO SOY UN BARCO
CHIRINO
6. VAS POR AHI
SONORA PONCENA
7. UN ADIOS
FELITO FELIX
8. MI SON CUBANO
ROBERTO TORRES
9. INCONSOLABLE
GILBERTO MONROIG
10. HEY
JULIO IGLESIAS

Puerto Rico

By WTRR (MAELO MENDEZ)

1. SI ME DEJAS AHORA
JOSE JOSE—Pronto
2. NIDO DE AMOR/BRUJERIA
EL GRAN COMBO—Combo
3. DESAHOGO
ROBERTO CARLOS—CBS
4. DE PATITAS
LUIS "PERICO" ORTIZ—New Generation
5. SONAMBULO
JUNIOR TOLEDO—Performance
6. MANUEL GARCIA
BOBBY VALENTIN—Bronco
7. MI MANERA DE AMAR
NELSON NED—WS Latino
8. NO ME DIGAN QUE ES MUY TARDE
ISMAEL MIRANDA—Fania
9. YO QUISIERA/NA MERCE
OSCAR D'LEON—T.H.
10. ES IMPOSIBLE VOLVER
ORQUESTA MULENZE—DPE

Ventas (Sales)

San Francisco

1. UN SENTIMENTAL
JULIO IGLESIAS—CBS
2. EL GORRION Y YO
MANOELLA TORRES—CBS
3. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
4. ME ESTOY ACOSTUMBRANDO A
QUERERTE
JOSE VELEZ—Alhambra
5. QUIEREME
ANGELA CARRASCO—Pronto
6. REFLEXIONA
RIGO TOVAR—Profono
7. SACRIFICIO
LOS SOLITARIOS—Peerless
8. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
9. BRUJERIA
EL GRAN COMBO—Combo
10. LISTOS PARA AMAR
CAPTAIN & TENNILLE—Casablanca

Los Angeles

1. EL GORRION Y YO
MANOELLA TORRES—CBS
2. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
3. HEY
JULIO IGLESIAS—CBS
4. COMO YO TE AMO
RAPHAEL—Alhambra
5. EL FAROLITO
EL GARRAFON Y SUS CINCO MONEDAS—LAD
6. COMO GUITARRA EN SERENATA
JOAN SEBASTIAN—Musart
7. LA PIEDRECITA
LOS HAPPY'S—Cronos
8. EL ASESINO
GILBERTO VALENZUELA—Gas
9. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
10. TE VOLASTE LA BARRA
HERMANAS HUERTA—CBS

Rio De Janeiro

By GRANDE PARADA NACIONAL

1. FREAK LE BOOM
GRETCHEN—Copacabana
2. RAPPER'S DELIGHT
SUGARHILL GANG—RCA
3. MENINO DO RIO
BABY CONSUELO—WEA/Elektra
4. DON'T STOP TILL YOU GET ENOUGH
MICHAEL JACKSON—Epic/CBS
5. I CAN STILL REMEMBER
SAMANTHA SANG—A&M/Odeon
6. DESCAMINHOS
JOANNA—RCA
7. DISCONNECTED
NEW VIEW—RCA
8. HERE COMES THAT SOUND AGAIN
LOVE DE LUXE—WEA/Warner
9. GENGHIS KHAN
GENGHIS KHAN—Young/Fermata
10. LIES
CHRISTIAN—Young/Fermata

Argentina

By AUGUSTO CONTE

1. CHICA
BOB MCGILPIN—Interdisc
2. QUIEREME
ANGELA CARRASCO—Microfon
3. MONTES DE KATMANDU
TANTRA—Phonogram
4. MUSICA POP
M—Phonogram
5. SPIDERMAN
SHANE GOULD—Music Hall
6. HEY
JULIO IGLESIAS—CBS
7. GRACIAS POR LA MUSICA
ABBA—RCA
8. WAKE UP
IAN DURAND—Epic
9. NO PARES HASTA CONSEQUIRLO
MICHAEL JACKSON—Epic
10. DESDE EL ABISMO
TORMENTA—Microfon

Nuestro Rincon (Continued from page 68)

sentantes a través del mundo. Firmaron el amigo Pijuán, Tony Moreno, a nombre de T.H. y el Gerente General de P.R., Frank Torres. Los primeros sencillos que saldrán al mercado son "Mi alumna más avanzada" de Pijuán, cantando Hanibal con "El amor está en los dos" (T. Romeo) al dorso y "Ensalada de Amores" por Harry Fratelli... Se presentó Flavio, joven cantante español, en el Telemaratón del Canal 23 de la Ciudad de Miami, el día 3 de Mayo, con objeto de recaudar fondos destinados a los cubanos asilados en la Embajada del Perú en La Habana. Flavio, artista exclusivo en Estados Unidos de Al Records, está logrando impacto con el tema "Madre" en el área y su presentación causó una excelente recepción... Bobby Marín, Gerente General de Salsa International Records está de gira por Latinoamérica, relacionándose con la distribución del producto de la empresa presidida por Ismael Maisonave. Entre los últimos releases se cuentan "Rompiendo Collora" por La Charanga Sensual y "Tumbando Puertas" por Santiago Cerón. Salsa está preparando un nuevo long playing que será lanzado al mercado, en la interpretación de Rafael Cortijo... Y ahora... ¡Hasta la próxima!

After several years of campaigning in favor of the proper credit extended to Latin authors and composers on all labels and back covers of LPs, our work has been fruitful. More than 95 percent of the record companies are now doing this. The other five percent are taking this step slowly, even though at the end, it will always be a small percentage which won't take this initiative, due in first place to their interest in creating the usual confusion that this process may bring out, which could help them in not paying the proper royalties to the authors and composers, and secondly because there are always people that will not extend credit to anyone in particular in any case. Every day, more and more Latin radio stations are men-

tioning the author's name every time a tune goes on the air. Now it's the time to credit arrangers and producers, because, undoubtedly, without their creativity and work, performer wouldn't achieve success. Arrangers should get proper credit in all recordings, even though there are some that love to be ignored because of their poor quality of work. The fact that their name will be shown on the label should force them to be more careful. Let's give credit to everybody.

Henry Stone, from T.K. Productions, has announced a release by K.C. and the Sunshine Band in Spanish, entitled "Por Favor No Té Vayas" (Casey-Finch-Asensi) b/w "Qué Pasa" (Casey-Finch), from the LP "Do You Wanna Go Party," which will be released in Spanish. Henry has been always linked to the Latin market and his company was one of the pioneers in Florida through his Tone Latino label which I directed several years ago... Cepillin, Mexican performer who has captivated children all over Mexico and on the west coast, *(Continued on page 71)*

Radio Action

Most Added Latin Record (Tema más programado)

(Internacional) *
"Un Sentimental" *
(J. Iglesias-R. Ferro-R. Arcusa)
JULIO IGLESIAS
(CBS)
* (Second Time-Segunda Vez)

(Regional)
"Sonámbulo"
(Pancho Correa)
JUNIOR TOLEDO
(Performance)

Motown's Counterfeit-Detecting Process

(Continued from page 3)

sued by Motown Industries vice chairman and chief operating officer Michael Roshkind, identified the process as the brainchild of two M.I.T. graduates, partners in a newly-formed company here called OPROC, an acronym for Owner Protection Company, which has refined the duo's basic formula.

Neither OPROC nor Motown is providing detailed descriptions of the system's components, but have confirmed that it utilizes an elaborate marriage of data processing gear and special electronic devices. Said Roshkind, "The system is absolutely fool-proof and is so clever that I could invite a counterfeiter to our meetings when we discuss the whole idea and there would be nothing he could do about it."

Hailing the OPROC process as "100 percent effective," Roshkind said it would yield additional benefits, including tighter inventory control. Said to pinpoint any unauthorized product by both location and quantity, the system is reportedly simple to operate, despite its technological sophistication, and also provides built-in safeguards against security leaks to would-be pirates. "No one person, or combination of people, either at Motown or OPROC will know the entire code, so there is no way human frailty can break down the system," said Roshkind.

Prior to its unveiling for Motown executives and that label's decision to adopt the process, OPROC was fine-tuned by a management team including several music industry veterans. President of the new firm is personal manager Marty Pichinson, who told RW that his involvement with the system's inventors began with his own decision to expand his clientele to include technological clients. Through an earlier

electronics client, Pichinson was introduced to the system.

Before bringing OPROC to the attention of record labels, however, Pichinson brought in former A&M sales and merchandising executive Bernie Grossman to help complete development. "It gave us additional knowledge as to what the labels' problems are," said Pichinson, "not just what we think they are. Apart from counterfeiting itself, we wanted to be able to understand and address the day-to-day operation."

Although the OPROC system's full capabilities are being kept under wraps, Pichinson said it is "convertible once it's in use—it can be utilized for other purposes such as inventory control and research." That facet reflects the process's use of data processing, he confirmed.

Several other anti-counterfeiting codes have reportedly been introduced, or are about to be introduced, by other labels. But while a patent on OPROC is still pending, Pichinson is confident it not only works, but is the best solution yet found to the alarming increase in illicit product being trafficked.

"We've seen the other systems, and they just don't work," he said, adding that OPROC's initial presentation to Motown led to tough testing by that company. "It was our first meeting with any company, and they really grilled us," he recalled. "They brought in a whole room of computer experts to try and break the code, but they couldn't."

Motown's executives then sought an immediate deal, and are rushing the application of the OPROC code to safeguard their product. At press time, OPROC principals had not initiated formal huddles with other companies, but Pichinson said they would begin talks this week.

Columbia's Mastersound (Continued from page 65)

Cleveland Orchestra led by Lorin Maazel.

Precision Recording

At this writing I have played only the Shostakovich Fifth, and it is very impressive indeed. MasterSound apparently is created to define precisely every instrument in the ensemble. The result, the antithesis of performances in a "blending" hall such as Carnegie, makes for a clear, clean and precise realization of the music. Every oboe, in other words, is clearly an oboe, a bassoon line can be picked out easily from strings and other winds but the ensemble is not destroyed. In terms of New York halls the sound is more like Avery Fisher Hall, but even then it is different. MasterSound on the basis of one

recording seems to be creating a record experience unique to it. The New York Philharmonic plays brilliantly for Bernstein — in this process Heaven help any orchestra that plays sloppily; everyone will hear everything — and the conductor, as usually, interprets Shostakovich very personally with a very slow Largo. One of the most exciting things about MasterSound is the clarity maintained in extremely quiet passages. One expects a new sound technique to be good or at least different in loud brassy sections, but MasterSound is consistent throughout the whole gamut of dynamic range. The future, particularly with piano, vocal and string records, will be eagerly awaited.

Nuestro Rincon (Continued from page 70)

performed May 5th in Los Angeles at a festival at Magic Mountain, presented by **Tony Demarco** . . . RCA will increase the promotion on **ABBA's** latest LP in Spanish in all countries in which they have the distribution rights. Their new single, "Gracias Por La Música" b/w "Dame, Dame, Dame," will be released shortly and will serve as a promotional force before the release of the LP, which will be in the market by end of May or early June.

Pijuan Piñero, owner of Puerto Rican label Melon Records just signed with T. H. Records in the States. All Melon Records' productions will be pressed, distributed and promoted by T. H. and all of its distributors through the world. The contract was signed by **Pijuan, Tony Moreno** from T.H. Records and **Frank Torres**, general manager in Puerto Rico. The first releases will be "Mi Alumna Mas Avanzada" (Pijuan), sung by **Hanibal**, b/w "El Amor Están Los Dos" (T. Romero) and "Ensalada de Amores" by **Henry Fraticelli** . . . **Flavio**, the youthful Spanish singer, performed May 3rd at the Telemarathon sponsored by Channel 23 in Miami, dedicated to collect funds for the Cuban refugees. **Flavio**, exclusive artist from Alhambra Records in the States, is enjoying heavy promotion in the Miami area with the tune "Madre" and his performances were a total success . . . **Bobby Marin**, general manager for Salsa International Records, is travelling throughout Latin America in order to get acquainted with the distribution of Salsa International Records. The record company is owned by **Ismael Maisonave**. Among their latest releases are: "Rompiendo Collora" by **La Charanga Sensual** and "Tumbando Puertas" by **Santiago Ceron**. Salsa Records is also preparing a new LP by **Rafael Cortijo**.

Latin American Album Picks

(Continued from page 68)

LOS ACUARIO DE MEXICO

Arriba ADS 6007

En producción de Carlos Rangel, Los Acuario de México lucen sus talentos en "La huella de mis besos," "Carta perdida," "Anillo de compromiso" "Cuando volveré" y otras. Lamentablemente, no se mencionan autores en ningún lugar.



■ Los Acuario from Mexico, produced by Carlos Rangel, are enjoying good promotion in the States. Could go to the top in the Mexican markets. "Para morir iguales," "Un sueño de tantos," "Lo que me preocupa de tí," more. Writers are not mentioned.

EL SECRETO CALLADO

DIEGO VERDAGUER—Profono MI 8062

Producida en Nueva York por Diego y Antonio Marra, esta grabación ha logrado un muy buen sonido que acopla con la categoría de los números de Verdaguer. Muy buenos son "El Secreto Callado," "Yo no lloro por llorar," "Yo no sé rezar, Señor" y "Del brazo de él mentirás." No se mencionan arreglistas en la etiqueta ni en créditos de portadas. Muy mal hecho.



■ Produced in New York by Diego and Antonio Marra, this package is a superb accomplishment in sound, giving proper backing to the excellent tunes of Verdaguer. "Soy así, vagabundo y andariego," "El secreto callado" and "Es así mi amor."

HAY QUE CAMBIAR LA RUTINA

BOBBY RODRIGUEZ Y LA COMPANIA—

Vaya JMV5 085

En producción de Johnny Pacheco y con Junior Córdoba en las partes vocales. Se destacan también los solos de trompeta de Joe Wohletz. "Historia de un amor" (Carlos Almarán), "Penas de amores" (C. Alonso), "Vitin Vitrola" (E. González) y Days of Wine and Roses" (H. Mancini). Muy buenos Al Dorsey en Piano, Bobby Rodríguez en el tenor y Eddie Hernández en el trombón.



■ Produced by Johnny Pacheco and with Junior Cordoba taking care of the vocals, this package is a winner. The trumpet solos of Joe Wohletz, piano solos of Al Dorsey, trombone solos of Eddie Hernandez, tenor sax solo of Bobby Rodriguez are great. "Days of Wine and Roses," "A primera vista" (J. Fernández), "Angelina" (R. Rodríguez) and "Hip Tip" (B. Rodríguez).

Record World Gospel

Light/Lexicon Inks Agajanian



Ralph Carmichael, president of Light Records/Lexicon Music, has announced the signing of singer/songwriter Dennis Agajanian, known as the "fastest flat picking guitarist." Pictured from left at the signing are Carmichael, Agajanian, Light/Lexicon's executive vice president Larry Jordan, and vice president Bill Cole.

Contemporary & Inspirational Gospel

MAY 24, 1980

MAY 24	MAY 10	
1	1	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
2	2	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
3	3	NEVER THE SAME EVIE TORNQUIST/Word WSB 8806
4	5	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
5	9	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)
6	6	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)
7	4	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
8	14	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
9	7	THE VERY BEST OF THE VERY BEST FOR KIDS BILL GAITHER TRIO/Word WSB 8835
10	10	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
11	13	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)
12	12	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
13	11	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
14	16	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
15	15	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)
16	8	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
17	20	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)
18	22	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
19	19	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
20	24	START BELIEVIN' STEVE CAMP/Myrrh MSB 6621 (Word)
21	27	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
22	18	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
23	17	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
24	21	WINDBORNE BOB & JOY CULL/Chalice CRT 1030
25	26	AMY GRANT Myrrh MSB 6586 (Word)
26	28	GENTLE MOMENTS EVIE TORNQUIST/Word WSB 8714
27	35	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
28	—	UNTIL YOU TERRY BRADSHAW/Benson R 3702 (Great Circle)
29	—	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
30	23	RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
31	—	DOWN BY THE CREEKBANK DOTTIE RAMBO/Impact R 3484 (Great Circle)
32	30	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
33	—	STAND UP ARCHERS/Light LS 5755 (Word)
34	39	THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
35	—	BEYOND A STAR GLAD/Myrrh MSB 6634 (Word)
36	40	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
37	33	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Great Circle)
38	37	SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise)
39	31	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
40	25	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)

Word Initiates 'Kids Contest'

WACO, TEXAS—Word Record Group has initiated a national "Kids Contest" in conjunction with the new Bill Gaither Trio album release, "The Very Best Of The Very Best For Kids." The contest, for children ages 5-12, will run June 7-30 with Word declaring June 7 as National Kids Day.

Playing off one of the Gaither Trio's top songs, "I'm A Promise," entrants are to draw a self portrait with crayons and complete the sentence "I am a promise because . . ." in 25 words or less. The national grand prize will be three Eastern Airline tickets good for unlimited air travel for 21 days to any of the cities serviced by Eastern. Local winners will receive prizes from retailers, while Word will award \$100 U.S. Savings Bonds to six regional winners. The national winner will be announced at the Christian Booksellers Association convention July 21 in Dallas.

Product for the contest will be shipped to participating retailers who order on May 15. Retailers ordering the Gaither Kids Merchandiser, a floor display rack containing 50 albums, ten tapes and ten cassettes, will become a Kids Contest Center receiving contest entry forms, poster,

banner, radio spot, newspaper ad and a detailed Gaither Kids Idea Book to assist in the promotion.

According to Word's vice president of marketing Dan Johnson, though the company anticipates the kids album to be a strong seller, "the central focus of this campaign . . . is to put kids back on the priority list of our families this summer."

Star Song Pacts With Kingsway Music

HOUSTON — Wayne Dono-who, president of Jubilee Communications, Inc., parent company of Star Song, announced the signing of an exclusive distribution / publishing agreement with Kingsway Music of Eastbourne, England.

Servicing the needs of the United Kingdom, Europe and South Africa, Kingsway will release Star Song albums "Awaiting Your Reply" and "Rainbow End" by Resurrection Band and "Washes Whiter Than" by Petra this year. Thank you Music, publishing arm of Kingsway Music, will be administered exclusively in the U.S. by Dawn Treader Music, the SESAC publishing house of Star Song.

Gospel Time

By MARGIE BARNETT

Tomato Records has appointed **Rodney L. Brown** to the position of gospel sales and promotion director. The company has also relocated its offices at 185 Montague St., Brooklyn, N.Y. 11201, (212) 852-3090 . . . Star Song has signed due **Jim & Jerome** to a publishing and recording contract. Their first LP, "Pauper In Paradise," is due in June.

Re'Generation will be breaking up into four smaller groups to expand the number of appearances they can make during the day, while remaining together for major evening performances. The groups are **Miles & Webb** (Kevin Miles and Rick Webb), **Connection** (Patti McConnell and Rod Fletcher), **Loving Touch** (Robin Whitlow, Jeri Johnson and Phyllis Parker) and **Full Circle** (Mike Hester, Debbie McClanahan, Mark Welch and Daryl Crawford). Each group will have its own unique sound. This arrangement will allow Re'Generation's individual members to better present their own personalities and talents while allowing churches and civic groups, previously unable to afford the entire group, an opportunity to bring in a live performance.

Dony McGuire, writer for Lexicon Music, is working on a project titled "The Lord's Prayer" for Light Records. A song will be written for each phrase of the prayer. Light is negotiating with numerous "top name" artists to participate . . . Dunamis Music has released its third Chuck Girard songbook, "Take It Easy/Written On The Wind," based on his last two albums . . . Singspiration Records has issued its first in-house publication "Off The Record," which includes artist itineraries, new product and an artist feature story. Singspiration will issue the paper every three months, sending out 200,000 copies to approximately 500 bookstores as well as servicing the media and over 600 radio stations.

Word Revamps SingTrax Tapes

■ WACO, TEXAS—Word Record Group has revamped its Sing-Trax accompaniment tapes with a new plan designed for "greater sales impact," according to Dan Johnson, vice president marketing.

Word's market research pointed up the need for several changes, including repackaging the cassettes with new designs and colors for easy identification, familiar arrangements similar to the actual recordings, background instrumentation in a common key for medium voices, sheet music to match the Sing-Trax, and plans to release only the best songs possible on a quarterly basis.

Marketing plans for the retail outlets include the provision of demonstration records, mobiles and circulars, and inclusion of SingTrax in Word's one-free-for-four coupon campaign. The Record and Tape Club promotion allows customers who buy four records to obtain one Sing-Trax without additional charge.

New Series

The next series of songs for SingTrax will be released in July and announced that month at the Christian Booksellers Association convention in Dallas. Word will also highlight Sing-Trax at its Dallas and Birmingham Music Congress for church music directors this fall.

Soul & Spiritual Gospel

MAY 24, 1980

MAY 24	MAY 10	
1	2	AIN'T NO STOPPING US NOW WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/ Nashboro 27217
2	4	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
3	3	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR / Light LS 5735 (Word)
4	1	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
5	5	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)
6	6	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
7	9	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR / Savoy SGL 7040 (Arista)
8	7	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
9	10	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
10	11	LIFE IS FRAGILE... HANDLE WITH PRAYER MYRNA SUMMERS/Savoy SL 14509 (Arista)
11	19	AT THE MEETING ERNEST FRANKLIN/Jewel 0151
12	8	IT STARTED AT HOME JACKSON SOUTHERNAIRES/ Malaco 4366
13	12	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
14	17	OH LORD, YOU SAID SO REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
15	15	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/ Malaco 4362
16	18	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
17	23	FIRST CLASS GOSPEL WILLIAM BROTHERS/Tomato TOM 7036G
18	22	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
19	13	VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
20	14	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207
21	30	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/ Savoy SL 14525 (Arista)
22	26	I DON'T FEEL NOWAYS JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
23	20	WITHOUT YOU WHAT WOULD I DO TESSIE HILL/MCA 3204
24	16	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
25	28	STAYIN' STRONG BRIGHT STARS/Nashboro 7221
26	31	I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
27	—	SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
28	21	REACHING OUT WILLIAMS BROTHERS/Nashboro 7223
29	33	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
30	24	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
31	—	WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
32	36	SOMETHING WITHIN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SL 14540 (Arista)
33	25	THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/ Creed 3095 (Nashboro)
34	27	DON'T FORGET TO PRAY VIOLINAIRES/Jewel 0152
35	37	YOU BRING THE SUN OUT JESSY DIXON/Light LS 5747 (Word)
36	29	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
37	34	GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista)
38	38	25TH SILVER ANNIVERSARY INSTITUTIONAL RADIO CHOIR/Savoy SGL 7041 (Arista)
39	35	LIVE IN CONCERT DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)
40	32	HOME COMING PILGRIM JUBILEE SINGERS/ Nashboro 27212

Country: Force for The '80s

(Continued from page 64)

There will always be the artist who will go into the studio with the idea of consciously creating a top 40 hit. Most of these records wind up in the trash. The sensitive artist comes into the studio with only one idea, and that is to make the best music possible. This is the artist who wants to grow, and in many cases this growth will lead an artist into a more pop/adult direction. A good song will always be able to break down barriers and attract mass appeal. If you look at Eddie Rabbitt, for example, and carefully study his growth during the last six years, you come to see that it was very logical for him to have arrived at where he is today."

Roots Music

The general consensus among industry spokesmen is that country music will continue to make great strides in its multi-market direction, but that intangible "thing" that deems a song as being country is in no danger of being neutralized by mass market pop trends. Frank Leffel, national country promotion director, Mercury/Phonogram, commented, "The roots of country music are as strong as those of an oak tree, and the fact that both progressive and country music are selling well is a testimony to that. Kenny Rogers is probably the hottest selling recording artist, bar none, but the more traditional country artists, such as Larry Gatlin, are also selling well and even producing gold and platinum records." Jim Foglesong stated, "Both 'Lucille' and 'Coward of the County' were tremendous hits, and you can't get two songs that are more country than those two." Allen Reynolds said, "If anything, there appears to be a reawakening of country music."

Willie Johnson Dies

■ LOS ANGELES — Willie Johnson, the gospel stylist whose innovations as a vocal arranger helped shape both postwar rhythm & blues and later rock-'n-roll itself, has died here at 67.

Johnson, who had lived in Southern California in virtual anonymity for the past three decades, reportedly succumbed to cancer on May 3 in South-Central Los Angeles, according to the Los Angeles Times.

The Norfolk, Va., gospel singer first captured national attention as founder of the Golden Gate Quartet, formed with three high school classmates and distinguished by Johnson's success in legitimizing syncopated vocal arrangements that would later influence such seminal artists as

The stage for country music has been set literally. There are a great many Hollywood producers and filmmakers who have cast their spotlights upon the singing and acting abilities of country recording artists. Some of these films include "The Electric Horseman," which opened late last year and stars Willie Nelson on soundtrack and debuts him in his first film performance; the recently released and very successful "Coal Miner's Daughter," featuring Sissy Spacek in the life of Loretta Lynn; and the upcoming and most talked about film, "Urban Cowboy" which stars John Travolta and Waylon Jennings in a tale of cowboy dancing at Gillely's Place in Houston. What impact will these movies have upon the country music recording industry, and will "Urban Cowboy" turn out to be the "Saturday Night Fever" of country music? Lynn Shults commented, "I think that these movies may be the thing that breaks country to a mass market; country music is going to be exposed to a mass population for the first time. Credit has to be given to the success of the movie 'Every Which Way But Loose.' That movie paved the way for all of these movies." Allen Reynolds said, "The only thing I don't like about all of the country films that are presently coming out is that the industry tends to zero in on a trend and ravage it until it doesn't understand it anymore." Frank Leffel concluded, "No media shapes the consumer's tastes as much as movies."

(Do country sales reflect the increased interest in country music? Next week Record World will discuss this issue with retailers, rack-jobbers and one-stops throughout the nation.)

Louis Jordan, who latter incorporated Johnson's use of vocal riffing into Jordan's own Tympany Five. Folklorists thus credit Johnson with providing the gospel model for subsequent small ensemble R&B styles.

Drafted during World War II, Johnson returned after his service to find himself ousted from the group as a result of a copyright dispute. He formed a new group, the Jubalairs, but never attained the same popularity as he had attained before the war.

Johnson remained unsung until about eight years ago, when guitarist and Warner Bros. recording artist Ry Cooder found him in retirement and began working on an oral history of Johnson's career.

Record World Country

'Bronco Billy' Soundtrack LP, Movie Campaigns in Full Swing

By AL CUNNIFF

■ NEW ORLEANS — Over 200 country radio programmers, members of the press, and record retailers were hosted by Warner Bros. Pictures and Elektra/Asylum Records Saturday (10) to the world premiere of the Clint Eastwood film "Bronco Billy" and the simultaneous kickoff of E/A's marketing of the movie's soundtrack.

The soundtrack, which involves artists from E/A, RCA Records and MCA Records, will bask in the light of a cooperative effort among those record companies and Warner Bros. Pictures, as well as a massive media campaign planned for the film.

"Warner Bros. Pictures has been kind enough to supply us with 400 special 'Bronco Billy' display units," said E/A national sales manager Lou Maglia, referring to an elaborate, backlit 3D display measuring about six feet by six feet and featuring Eastwood atop a bucking bronco. "Our merchandising effort will be concentrated around the release of the movie" (slated for June 11).

"We already have great market penetration on the LP itself,"

Maglia said. "It shipped Monday (12), with concentration in the southeast and southwest on the rack level. Warner Bros. plans an extensive ad campaign on country radio to support 'Bronco Billy.' Their TV, radio and promotional campaign for the film will be massive, and we'll no doubt benefit from that."

The "Bronco Billy" E/A soundtrack album features MCA artist Merle Haggard, RCA's Ronnie Milsap, and E/A's Penny De Haven; each artist will have at least one single pulled from the soundtrack on his respective label. "All the singles from the album will have four-color sleeves, which will incorporate the album's graphics on the back—even the MCA and RCA singles," Maglia said. "The success of this album will be based on the variety of singles pulled from it, and the cooperation among E/A, MCA, and RCA to work these records."

"Bar Room Buddies," by Haggard and Eastwood (in his singing debut) has shot to number 38 after just two weeks on *Record World's* Country Singles chart.

(Continued on page 76)



"Bronco Billy" star Clint Eastwood (third from left) meets with *Record World* staffers and others connected with the film/soundtrack kickoff celebration in New Orleans: (from left) Marie Ratliff, *Record World* research editor, Nashville; Peter Svenson, independent promoter; Eastwood; Steve Dorff, composer and arranger of the soundtrack; Al Cuniff, *Record World* southeastern editor; MCA artist Merle Haggard; and Bruce Hinton, independent promoter.

RW Names Cuniff Southeastern Editor

■ NASHVILLE—*Record World* has announced the appointment of Al Cuniff to the position of southeastern editor, based in the organization's Nashville office.

Cuniff will be in charge of all *Record World* editorial matter emanating from Nashville. He was an entertainment feature editor with the Baltimore News-American from 1972-78, and head of press relations and publicity for the Country Music Foundation from 1979 until his present appointment.

CMF Elects New Officers

■ NASHVILLE — The Country Music Foundation has announced the results of the recent annual meeting of its Board of officers and trustees to elect members who will serve for the 1980-81 term.

The Country Music Foundation's new officers are: Bill Lowery, Lowery Music, president; Ralph Emery, executive vice president; Pee Wee King, first vice president; Brad McCuen, vice president; Irving Waugh, Tennessee Dept. of Tourism, vice president; Bob Kirsch, Warner Bros., vice president; Jerry Bradley, RCA Records, vice president; Roy Horton, Peer-Southern Organization; secretary; and Joe Talbot, Joe Talbot and Associates, treasurer.

The Foundation's new trustees are: Frank M. Jones, chairman of the board; and J. William Denny, Cedarwood Publishing Co.; Richard Frank, of Barksdale, Whalley, Gilbert, Frank, Ludwick and Milom; Jim Foglesong, MCA Records; Wesley Rose, Acuff-Rose Publications; Frances Preston, Broadcast Music, Inc.; Grelun Landon; Connie B. Gay;

Bill Ivey is director of the Country Music Foundation. Legal (Continued on page 76)

Talented Twosome



Budding film actress Dolly Parton (right) gave co-star Jane Fonda a unique introduction to country music during a recent surprise appearance at Nashville's Grand Ole Opry. The audience, delighted with the RCA artist's homecoming, did not seem to notice Fonda, who joined a group of backup singers on Dolly's "Applejack." The two actresses, who have just finished work on the upcoming film "Nine To Five," were in Tennessee to research Fonda's latest film, in which she plays an Appalachian wood carver.

Anderson To Host New Opry TV Show

■ NASHVILLE — Opryland Productions and Show Biz, Inc., Nashville have announced that television personality and Grand Ole Opry star Bill Anderson will host the new nationally-syndicated TV show, "Backstage at the Grand Ole Opry." Set to air this fall, "Backstage" will be the first regularly scheduled TV show to carry the name and the "seal of approval" of the Grand Ole Opry.

According to Show Biz, Inc., which is backing, packaging and syndicating the 30-minute program, "Backstage" will follow a magazine format. Anderson will host special guests, both Opry and non-Opry members, in interviews and Opry performances.

Opryland Productions will handle production and direction of the new TV show. Elmer Alley has been named executive director; Bayron Binkley will act as producer/director for the syndicated series.

Anderson has also moved to Top Billing, Inc. of Nashville for exclusive representation in booking and publicity.

PICKS OF THE WEEK

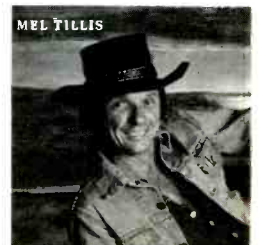
SINGLE EMMYLOU HARRIS, "WAYFARING STRANGER" (prod.: Brian Ahern) (Trad./Arr. Brian Ahern) (Visa, ASCAP) (3:26). Emmylou's distinctive vocals lend a mournful, haunting touch to this traditional tune. Production is very clear and uncomplicated, effectively emphasizing the artist and the song. Warner Bros. 49239.



SLEEPER PEBBLE DANIEL, "GOODBYE EYES" (prod.: Allen Reynolds) (writer: D. Loggins) (Leads/Patchwork, ASCAP) (3:18). Familiar to the stages of Nashville clubs, Pebble Daniel has a solid debut with a steady flowing tune which she sings in an easy, soulful style. Strong for several formats. Elektra 46643.



ALBUM MEL TILLIS, "YOUR BODY IS AN OUTLAW." Tillis includes both uptempo cuts and outstanding ballads on his latest album release. Produced by Jimmy Bowen, the sound is clear and balanced, with some fine fiddle and horn on several tunes. Standouts: "A Thing Called Sadness," "Steppin' Out" and the title cut. Elektra 6E-271.



Country Single Picks

COUNTRY SONG OF THE WEEK

WAYLON JENNINGS—RCA PB-12007

CLYDE (prod.: Richie Albright & Ron Haffkine (writer: J.J. Cale)
(Johnny Binstock, BMI) (2:40)

With Ron Haffkine now co-producing with Richie Albright, Waylon does this J.J. Cale tune with a solid, gutsy sound. The more rock 'n' roll oriented style should pave the way for pop play as well as country.

DOTTIE WEST—United Artists X1352-Y

LEAVIN'S FOR UNBELIEVERS (prod.: Brent Maher & Randy Goodrum)
(writers: R. Goodrum/B. Maher) (Chappell/Sailmaker/Welbeck/
Blue Quill, ASCAP) (3:28)

West follows her latest hit single with a love ballad full of feeling. Production is again on target with a piano, strings and singers giving strong support.

MICKEY GILLEY—Asylum/Full Moon 46640

STAND BY ME (prod.: Jim Ed Norman) (writers: J. Lieber/M. Stoller/
B.E. King) (Rightsong/ADT, BMI) (3:38)

From the "Urban Cowboy" soundtrack, Gilley covers a classic ballad with a sound that glides smooth and easy. Already gaining pop play, the crossover potential is strong.

LEON EVERETTE—Orlando 107

OVER (prod.: Ronnie Dean & Leon Everette) (writers: J. Foster/B. Rice)
(Jack & Bill, ASCAP) (3:18)

Everette sings solid country here about losing in-love. Material, production and performance all add up to another strong single from this relatively new face.

NIGHTSTREETS—Epic 9-50886

FALLING TOGETHER (prod.: Robert John Jones) (writers: R.J. Jones/
M.D. Barnes) (Blue Lake/Plum Creek, BMI) (2:26)

This trio made an impressive debut with "Love In The Meantime" and follows it up here with an equally strong love song. The pace is steady and deliberate while harmonies do the trick.

TRACEY BALIN—Starflite 9-4909

FOOLS LIKE ME (prod.: Huey P. Meaux) (writers: M. Maddux/J. Clement)
(Knox, BMI) (2:51)

Balin sings a mournful song, backed by a steady rhythm section with the distinctive touch of producer Huey Meaux. A piano and steel guitar add icing to the cake.

FREDDIE HART—Sunbird 110

SURE THING (prod.: Nelson Larkin & Earl Conley) (writers: N. Larkin/
E. Conley) (Merilark/Blue Moon/April, ASCAP) (2:52)

A dreamy, romantic mood is given a fine treatment with Hart's distinctive vocals, full of feeling and expression. A solid country single.

RED SOVINE—Gusto GT4-9030

IT'LL COME BACK (prod.: Tommy Hill) (writer: G. Martin) (Tree, BMI) (3:07)

Some of Sovine's biggest records were touching songs about children and the passage of time, like this one. Children's voices sing the chorus as Sovine tells the story in the verses.

STEPHANY SAMONE—MDJ 1004

DO THAT TO ME ONE MORE TIME (prod.: Harold Shedd & Larry McBride)
(writer: T. Tennille) (Moonlight & Magnolias, BMI) (3:24)

Samone puts a country touch to Toni Tennille's recent hit. Strings, a harmonica and a touch of steel provide strong support on this cover record.

Dalton Gang



Columbia recording artist Lacy J. Dalton recently performed at the Palomino in North Hollywood. Pictured from left are: Pat Thomas, associate director, press information & artist affairs, Columbia Records; Shelley Selover, director, press information & artist affairs; Jack Lameier, regional country music marketing, manager; Dalton; Rob Wunderlich, product manager, Columbia Records; Rick Blackburn, vice president & general manager, CBS Records/Nashville; and Joe Casey, director country & western promotion, CBS Records/Nashville.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

David Wills — "She's Hangin' In There"

Dean Dillon — "What Good Is A Heart"

Alabama — "Tennessee River"



Bellamy Brothers

An excellent version of the classic "Wayfarin' Stranger" will carry Emmylou Harris back to the top in record time!

The Bellamy Brothers start strongly with "Dancin' Cowboy" at WMC, WPLO, KSO, KRMD, KEBC, WTSO, WJQS, WXCL, KBUC, KSOP, WCMS, WNYN, KGA, WWVA, KDJW, WSLR, WTOD, KMPS, WYDE, KHEY, WFAI, WCXI, KVOO, WGTO, WHOO.

Hank Snow's duet with Kelly Foxton, "There's Something About You," taking off at KBUC, WFAI, KSO, KVOO, KFDI, WQQT, WSDS.

Jerry Lee Lewis goes with "Honky Tonk Stuff" at WWVA, WUNI, WBAM, KRMD, KEBC, KDJW, KMPS, KHEY, WIRK, WFAI, KRAK, WXCI.



Dean Dillon

Dean Dillon is getting play on "What Good Is A Heart" at KRMD, WDEN, WPNX, WMZQ, KVOO, KMPS, KRAK, WSDS.

Bobby Hood's "Special Kind Of Lovin'" spinning at WPNX, KVOO, KEBC, WSDS.

David Houston has early adds on "You're The Perfect Reason" at KEBC, KRMD, KVOO, KFDI, WSLC.

Kay Austin has a start on "The Rest Of Your Life" at WMZQ, WSDS, KVOO, KXLR.

New duo Rex Gosdin & Tommy Jennings getting adds on "What You Think Is Fair" on the Sabre label at WPNX, KEBC, KFDI, KVOO.

Super Strong Oak Ridge Boys, George Jones, Merle Haggard & Clint Eastwood, Charley McClain, Hank Williams, Jr., Rex Allen, Jr., Jacky Ward.

SURE SHOTS

Emmylou Harris — "Wayfarin' Stranger"

Waylon Jennings — "Clyde"

Dottie West — "Leavin's For Unbelievers"

LEFT FIELDERS

Nightstreets — "Falling Together"

Leon Everette — "Over"

Freddie Hart — "Sure Thing"

Pebble Daniel — "Goodbye Eyes"

AREA ACTION

Roger Bowling — "The Diplomat" (WUNI, WSDS, KVOO)

Jack Reno — "Proud Mary" (KVOO, WUBE)

Talent Set for Fan Fair Shows

■ NASHVILLE — Over 70 artists and songwriters are slated to appear in the more than 20 hours of live shows at Fan Fair this June. Co-sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair attracted more than 14,000 country music fans from all over the world in 1979. WSM president and CMA board member Bud Wendell said registration is already more than nine percent over 1979's.

Acts

Acts tentatively scheduled to appear on the six major label shows are: Plantation/Sun Records: June 11, 10:00 a.m. (Rodney Lay and the Wild West, Charlie Walker, Roy Drusky, Dave Dudley, Orion); Monument Records: June 11, Noon (Boots Randolph, Charlie McCoy, Tommy Jennings, Tommy Cash, Laney Smallwood); RCA Records: June 12, 10:00 a.m. (Ronnie Milsap, Alabama Band, Steve Wariner, Sylvia, Dean Dillon); MCA Records: June 12, 3:00 p.m. (Barbara Mandrell, Conway Twitty, the Oak Ridge Boys, Brenda Lee); Elektra Records: June 12, 8:00 p.m. (Eddie Rabbitt, The Claser Brothers, Sonny Curtis); CBS Records: June 13, 10:00 a.m. (Janie Fricke, Don King, Louise Mandrell, R. C. Bannon, Moe Bandy, Lacy J. Dalton, Ronnie McDowell).

E/A Pubbery Inks Whipple

■ NASHVILLE — Elektra recording artist Sterling Whipple has signed an exclusive publishing agreement with newly formed Elektra/Asylum Music.

'Bronco Billy'

(Continued from page 74)

Upcoming singles and their tentative release dates are: "Bayou Lullabye," Penny De Haven (E/A), May 26; "Cowboys and Clowns," Ronnie Milsap (RCA), May 27; and "Misery and Gin," Merle Haggard (MCA), June 20. An E/A executive said that a Milsap RCA single featuring the song "Bronco Billy" would "probably" follow the other four singles pulled from the soundtrack.

In addition to viewing the premiere of "Bronco Billy" (in which Eastwood portrays the owner and star of a small traveling wild west show), the radio, press, and retail representatives lunched with the film's stars and recording artists at Arnaud's restaurant here, and attended a dinner/concert at Antoine's restaurant.

The Antoine's show featured Penny De Haven performing her "Bayou" cut from the soundtrack; Scatman Crothers, who

CMA Radio Survey Finds County Growing

■ NASHVILLE — Country radio appears to be following the surging growth pattern of other phases of the industry, according to the Country Music Association's 1980 Country Radio Survey. The number of full-time country stations is up eight percent over last year—increasing from 1424 in 1979 to 1534 in 1980. The total number of stations programming country music has risen from 2278 last year to 2403 at present, a growth of six percent.

For the past 19 years, CMA has annually surveyed all radio stations in the United States, Canada and the islands. The published results represent the most comprehensive listing of country broadcasters. Copies of the new radio list will be available to CMA members at the end of May.

CMF Officers

(Continued from page 74)

counsel is Mike Milom.

During its meeting the Country Music Foundation Board also discussed plans for a major new exhibit to be installed for the 1981 season in the Country Music Hall of Fame and Museum, which the Foundation operates. With a working title of "This Is Country Music," the multimedia exhibit will spotlight contemporary country music.

The Foundation officers also discussed plans for arranging computerized access to information on the Country Music Foundation Library and Media Center's Records and other holdings.

performed in the film, singing his self-penned "Clint Eastwood Is Bronco Billy;" Haggard singing more than half a dozen tunes, including "Misery and Gin" and "Orange Blossom Special"; and Milsap running the gamut from "Get It Up" to "Cowboys and Clowns."

Unique Moment

The most unique musical moment occurred when Eastwood joined Haggard on stage to sing their "Bar Room Buddies" duet. Haggard also makes his acting "debut" in the film, when he ducks a bottle that hits his microphone on the stage where he's performing in a bar.

"Bronco Billy" marks the second film/soundtrack collaboration between Eastwood and Snuff Garrett Enterprises, which also provided the music for Eastwood's previous film release, "Every Which Way But Loose."

Nashville Report

By AL CUNIFF

■ When Acuff-Rose Publications stages of golf tournament, it really knows how to whip up some excitement: onlookers at the recent fourth annual invitational at Henry Horton State Park in Chapel Hill, Tenn. were treated to no less than a hole in one, scored by real estate salesman Curtis Rucker. *Record World* sponsored the Monday night (12) dinner, which featured performances by **Con Hunley, Jack Greene, Webb Pierce, and Del Reeves** and band. Tuesday (13) featured presentation of trophies and a show by **Emmylou Harris**. Music Row participants who fared well in the tourney were **Combie's Bob Beckham** and Chappell's **Henry Hurt**, who were on the winning team; **Billy Ed Wheeler**, who won handicap honors; and **Mary Reeves Davis** and **J. D. Sumner**, whose team finished just two shots behind the leaders.

ANNIVERSARY TIME: **Bobby Goldsboro, Bob Montgomery, and Kenny O'Dell** recently celebrated the 10th anniversary of House of Gold Music, today one of the most successful independent publishers in town. While they were at it, the group also celebrated the completion of Goldsboro's new album, produced by **Larry Butler**.

BRONCO BILLY TRIVIA: If you want to outsmart your friends, grab a copy of the soundtrack LP and ask them to spot a small photo blooper on it. The character **Two Gun Lefty LeBow** wears a hook on his right hand in the photo in the center of the jacket, but the hook is on his left hand on the back cover. The back photo was apparently reversed in printing; Lefty wore his hook on his right hand in the film.

A REAL HALL OF FAMER: **Merle Travis** is the only entertainer to have been elected to the Nashville Songwriters Hall of Fame (1970), the Country Music Hall of Fame (1977), and the Gibson Guitar Hall of Fame (1979).

TELEVISION NOTES: Warner/Curb recording artists the **Bellamy Brothers** and Columbia's **Bobby Bare** will be featured on the "Dinah!" show in July. The **Kendalls** also recently taped a segment for that show . . . Columbia's **Johnny Duncan** visited Nashville recently to tape "That Nashville Music," which he will host. **Don Gibson** will be his special guest . . . **Ronnie Prophet's** show "Grand Ole Country" is now called "The Ronnie Prophet Show." The CTV network show will soon tape 24 new shows in Toronto . . . **Jayne Lybrand**, whose "body language" nonverbal communication tips have improved the stage show of the **Oak Ridge Boys** (among other groups) recently brought her "body appeal" message to WSM (channel 4) in Nashville, where she appeared on the "Noon Show."

WHAT'S A WILD TURKEY? The Wild Turkey Jamboree of Country Music has chosen a panel of five judges to preside at the national finals of the three-month-long competition to select the "country music star of the future" at the outdoor jamboree in Columbia, Tenn. June 7 and 8. These judges will vote on the musical efforts of 20 young vocalists and groups: **Maggie Cavender**, executive director, Nashville Songwriters' Association; **Del Bryant**, director of performance rights relations, BMI; **Rusty Jones**, southern director of publicity, ASCAP; **Dianne Petty**, SESAC; and **Bob Campbell**, Nashville editor, Country Music Magazine. The jamboree will also feature performances by **Marty Robbins, Lynn Anderson, Merle Haggard, Johnny Paycheck, the Nashville Superpickers, Asleep at the Wheel, and the Carl Tipton Gospel Show**. For more facts on the two-day event call 800-523-9916.

ARTIST NEWS: **Charlie Daniels** is the guest of honor at the third annual Carolina Brick Festival parade (20) in Sanford, N.C. . . . **Anne Murray** is appearing with the Nashville Symphony at the Grand Ole Opry House Wednesday (21) . . . **Faron Young** has been booked to appear at **Willie Nelson's** Fourth of July picnic, to be held in Austin, Texas. The outing will also feature **Merle Haggard** and **Ray Price**, among others . . . **Marty Robbins** penned **Johnny Cash's** new single, "Song of the Patriot," over a decade ago, when his son Ronnie was in the army. Marty said he touched up the lyric a bit and made it fit current times . . . Even as you read this Elektra recording artist **Tommy Overstreet** is busy promoting himself and his music in Australia and New Zealand. He's due to return to Nashville later this month, around the time Elektra plans to release his new single, "Sue."

STUDIO HAPPENINGS: **Joe South** is busy in Atlanta producing his sister-in-law, **Barbara South**, who is looking for a label. Joe has contributed some original tunes to the project; he's also writing for himself . . . Ovation recording artist **Sheila Andrews** has begun work on her second album, which she describes as "very country."



Good Show.

To those of our Music Family who received accolades on the occasion of The Fifteenth Annual Academy of Country Music Awards Show, we say congratulations, for these were your finest hours.

Entertainer of The Year
WILLIE NELSON

Song of The Year
"IT'S A CHEATIN' SITUATION"
MOE BANDY

Top New Female Vocalist
LACY J. DALTON

Top New Male Vocalist
R. C. BANNON

Top Male Vocalist
LARRY GATLIN

Single Record of The Year
"ALL THE GOLD IN CALIFORNIA"
**LARRY GATLIN & THE
GATLIN BROTHERS BAND**

Album of The Year
"STRAIGHT AHEAD"
**LARRY GATLIN & THE
GATLIN BROTHERS BAND**

Top Female Vocalist
CRYSTAL GAYLE

Band of The Year (Touring)
CHARLIE DANIELS BAND

Country Music
Movie of The Year
ELECTRIC HORSEMAN

Top Vocal Group
MOE BANDY/JOE STAMPLEY

CBS Records/The Nashville Family of Music

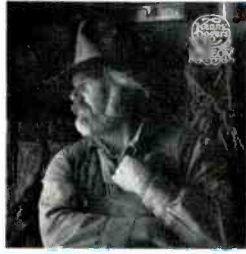
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Record World Country Albums

MAY 24, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
MAY 24 MAY 17



WKS. ON CHART

1	1	GIDEON KENNY ROGERS United Artists LOO 1035 (15th Week)	6
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	75
3	3	KENNY KENNY ROGERS/United Artists LWAK 979	36
4	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	55
5	5	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	9
6	7	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	122
7	6	ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327	19
8	9	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	8
9	10	TOGETHER OAK RIDGE BOYS/MCA 3220	12
10	12	STARDUST WILLIE NELSON/Columbia KC 35305	106
11	8	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	12
12	22	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	4
13	14	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	12
14	18	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	8
15	17	THE WAY I AM MERLE HAGGARD/MCA 3229	5
16	16	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Asylum DP 90002	2
17	15	HEART & SOUL CONWAY TWITTY/MCA 3210	12
18	11	AUTOGRAPH JOHN DENVER/RCA AQL1 3449	12
19	26	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	3
20	20	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	77
21	13	STRAIGHT AHEAD LARRY GATLIN/Columbia KC 36250	32
22	21	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	59
23	23	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	27
24	27	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	29
25	28	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	23
26	30	THE BEST OF THE STATLER BROTHERS RIDES AGAIN , VOL. II/Mercury SRM 1 5024	18
27	31	LET'S KEEP IT THAT WAY ANNE MURRAY/ Capitol ST 11743	118
28	32	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	34
29	25	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	27
30	41	YOU CAN GET CRAZY THE BELLAMY BROTHERS/ Warner Bros. BSK 3408	13

CHARTMAKER OF THE WEEK

31	—	ROSES IN THE SNOW EMMYLOU HARRIS Warner Bros. BSK 3422	1
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32	34	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	58
33	47	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	9
34	50	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	52
35	35	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/ Mercury SRM 1 5025	17
36	19	LORETTA LORETTA LYNN/MCA 3217	9
37	37	ENCORE JEANNE PRUETT/IBC 1001	13
38	42	BEST OF EDDIE RABBITT /Elektra 6E 235	28
39	33	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	14
40	29	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034	7
41	44	ASK ME TO DANCE CRYSTY LANE/United Artists LT 1023	4
42	39	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	54
43	49	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ MCA DO 2993	136
44	46	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	99
45	45	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	224
46	53	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	46
47	43	BEST OF BARBARA MANDRELL /MCA AY 1119	67
48	36	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	29
49	48	JUST GOOD OL' BOYS MO BANDY & JOE STAMPLEY/ Columbia JC 36202	32
50	55	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	52
51	40	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	27
52	54	PORTRAIT DON WILLIAMS/MCA 3192	27
53	52	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	48
54	—	DALLAS FLOYD CRAMER/RCA AHL1 3613	1
55	58	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	43
56	56	JERRY REED SINGS JIM CROCE /RCA AHL1 3604	2
57	57	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	54
58	24	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	16
59	63	LACY J. DALTON /Columbia JC 36322	8
60	59	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	36
61	60	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/ Epic JE 36200	24
62	62	WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408	4
63	38	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549	13
64	64	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/ Elektra 6E 254	9
65	51	LOVELINE EDDIE RABBITT/Elektra 6E 181	51
66	67	CHANGES BILLY "CRASH" CRADDOCK/Capitol ST 12054	8
67	66	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	34
68	72	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	17
69	—	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407	1
70	75	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	126
71	61	M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208	16
72	70	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018	14
73	65	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	111
74	68	LOVE SO MANY WAYS RONNIE McDOWELL/ Epic JE 36336	6
75	74	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321	187

This may very well be the last word on sad songs.

"HE STOPPED LOVING HER TODAY"

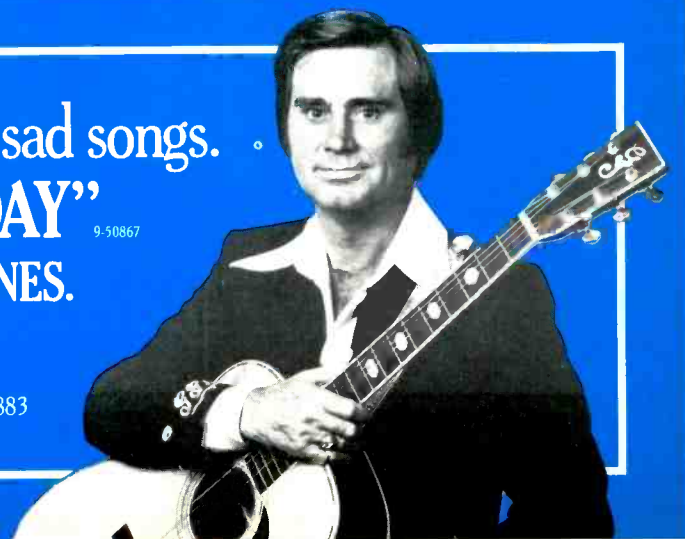
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The new single from the LEGENDARY GEORGE JONES.

Produced by Billy Sherrill. On **Epic** Records.

Representation: The Jim Halsey Company: 5800 East Skelly Drive: Tulsa, Oklahoma 74135: 918/663-3883

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BMI

the winner!

ACADEMY OF COUNTRY MUSIC 1979 AWARDS NOMINATIONS

1. BASS

- Tony Booth
- BMI** Billy Graham
- Chris Stone
- Steve Warner

2. FIDDLE

- Doug Atwell
- BMI** Fred Fike
- Harold Hensley
- Gordon Terry

3. DRUMS

- Richie Albright
- BMI** Francis
- Lemie Londin
- George Manz

4. GUITAR

- BMI** Al Bruno
- James Burton
- Dick Annels
- Ben Miller
- Billy Walker

5. KEYBOARD

- Glen D. Hardin
- John Hobbs
- Jimmy Prueit
- BMI** Hargus "Pig" Robbins
- Danny Stonestreet

6. STEEL GUITAR

- BMI** Buddy Emmons
- Joel Houston
- F. J. Mims
- Ralph Mooney

7. SPECIALITY INSTRUMENT

- Danny Davis (Trumpet)
- John Hartford (Banjo)
- Jerry Johnson (Lap Steel)
- Charlie McCoy (Harmonica)
- BMI** Smokey Rogers (Banjo)

8. BAND OF THE YEAR (TOURING)

- Asleep At The Wheel
- BMI** Charlie Daniels Band
- Original Texas Playboys
- The Waylors

9. BAND OF THE YEAR (NON-TOURING)

- All Stars
- Country Sunshine
- BMI** Midway Riders
- Flamingo Riders
- Rebel Playboys
- Sound Company

10. KFDI RADIO, WICHITA, KS. Radio Station of the Year

11. KING EDWARD IV, ROANOKE, VA. Disc Jockey of the Year

12. GILLEY'S, PASADENA, TX Country Night Club of the Year

13. TOP NEW FEMALE VOCALIST

- Rosanne Cash
- BMI** Lacy Locklin
- G. L. Stone
- Loretta Lindell
- Sylvia

14. TOP NEW MALE VOCALIST

- John Anderson
- BMI** Razy Drey
- Randy Barlow
- Big Al Downing

15. TOP VOCAL GROUP

- BMI** Moe Bandy, Joe Stampley
- Jimmy Bowen, Helen Cornelius
- Loretta Lindell, R. C. Bannon
- Old Ridge Boys
- Statler Brothers

16. ALBUM OF THE YEAR (Award to Artist-Producer-Record Company)

- "Blue Kentucky Girl" (Emmylou Harris)
- "Grease" (Loretta Jennings)
- BMI** "Straight Ahead" (Larry Gatlin)
- "Willie Sings Kristofferson" (Willie Nelson)

17. TOP MALE VOCALIST

- Moe Bandy
- BMI** Jimmy Bowen
- Loretta Jennings
- Kenny Rogers
- Don Williams

18. TOP FEMALE VOCALIST

- BMI** Crystal Gayle
- Loretta Lindell
- Barbara Mandrell
- Anne Murray
- Dolly Parton

19. SINGLE RECORD OF THE YEAR (Award to Artist-Producer-Record Company)

- BMI** "All The Gold In California" (Larry Gatlin)
- "Amanda" (Waylon Jennings)
- "Coward Of The Country" (Kenny Rogers)
- "Devil Went Down To Georgia" (Charlie Daniels Band)
- "Half The Way" (Crystal Gayle)

20. ENTERTAINER OF THE YEAR

- Crystal Gayle
- Waylon Jennings
- BMI** Loretta Lindell
- Kenny Rogers

21. SONG OF THE YEAR (Award to Artist-Composer-Publisher)

- "All The Gold In California" (Larry Gatlin)
- BMI** "It's A Wonderful Situation" (Moe Bandy, Joe Stampley)
- "Lovers Cheaters Waltz" (T. G. Sheppard)
- "She Believes In Me" (Kenny Rogers)
- "You're The Only One" (Dolly Parton)

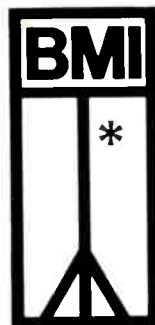
22. COUNTRY MUSIC MOVIE OF THE YEAR

- BMI** "Concussion" (Frankel Films)
- "The Gambler" (Columbia Pictures)
- Elvis (Dick Clark Motion Pictures)
- Living Legend (The EO Corporation)

SPECIAL AWARDS

- BMI** BILL WARD, KLAC Radio, L.A.
- Jim Reeves Memorial Award
- BMI** P. PAGE, Pioneer Award
- BMI** LORETTA LINDELL, Artist of the Decade

ACADEMY OF COUNTRY MUSIC



What the world expects from the world's largest music licensing organization.



Record World Country Singles

MAY 24, 1980

TITLE, ARTIST, Label, Number

MAY 24	MAY 17		WKS. ON CHART
1	3	GOOD OLE BOYS LIKE ME DON WILLIAMS MCA 41205	9
2	1	THE WAY I AM MERLE HAGGARD/MCA 41200	11
3	4	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	10
4	7	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	8
5	2	GONE TOO FAR EDDIE RABBITT/Elektra 46613	11
6	9	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	7
7	5	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	12
8	11	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	9
9	10	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	11
10	12	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	11
11	14	LUCKY ME ANNE MURRAY/Capitol 4848	8
12	15	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	10
13	21	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/ MCA 41217	6
14	17	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	9
15	18	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	8
16	23	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	7
17	20	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	8
18	6	BENEATH STILL WATERS EMMYLOU HARRIS/ Warner Bros. 49164	13
19	19	PASS ME BY JANIE FRICKE/Columbia 1 11224	10
20	26	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	7
21	25	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/ Epic 9 50859	8
22	8	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	14
23	29	BEDROOM BALLAD GENE WATSON/Capitol 4854	7
24	32	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	7
25	30	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	6
26	33	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	6
27	34	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	5
28	36	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	4
29	28	SHOTGUN RIDER JOE SUN/Ovation 1141	10
30	37	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 41233	4
31	42	YOU WIN AGAIN CHARLEY PRIDE/RCA 12002	3
32	39	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	3
33	44	IT'S TRUE LOVE CONWAY TWITTY & LORETTA LYNN/ MCA 41232	3
34	38	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	5
35	40	THE CHAMP MOE BANDY/Columbia 1 11255	5
36	13	AFTER HOURS JOE STAMPLEY/Epic 9 50854	11
37	51	THE BLUE SIDE CRYSTAL GAYLE/Columbia 1 11270	3
38	53	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634	2
39	45	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	5
40	55	LET'S PUT OUR LOVE IN MOTION CHARLEY McCLAIN/ Epic 9 50873	4
41	41	FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863	8
42	43	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	7
43	52	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	4
44	47	RODEO EYES ZELLA LEHR/RCA 11953	7
45	46	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	7
46	54	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	5
47	48	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	7
48	72	KAW-LIGA HANK WILLIAMS, JR./Elektra/Curb 46636	2
49	50	EVANGELINA HOYT AXTON/Jeremiah 1005	7



50	57	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	6
51	16	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	11
52	56	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	5
53	22	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	12
54	31	WORKIN' AT THE CRAWFISH BLUES/AGE JERRY REED/ RCA 11944	9
55	35	THE REAL BUDDY HOLLY STORY SONNY CURTIS/ Elektra 46616	9
56	64	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	5
57	59	RIVER ROAD CRYSTAL GAYLE/United Artists 1347	4
58	24	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	10

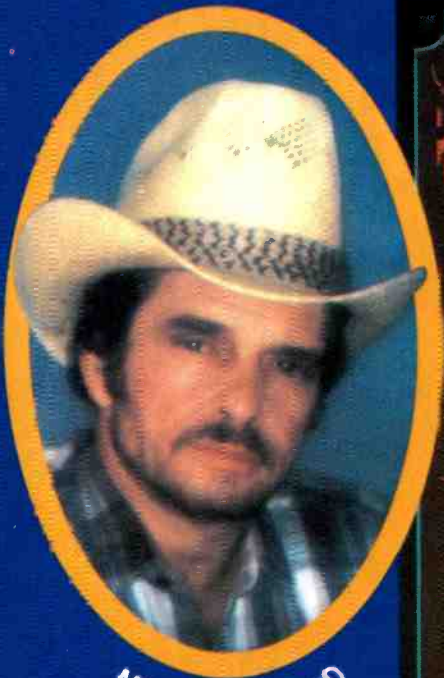
CHARTMAKER OF THE WEEK

59	—	IT'S OVER REX ALLEN, JR. Warner Bros. 49128	1
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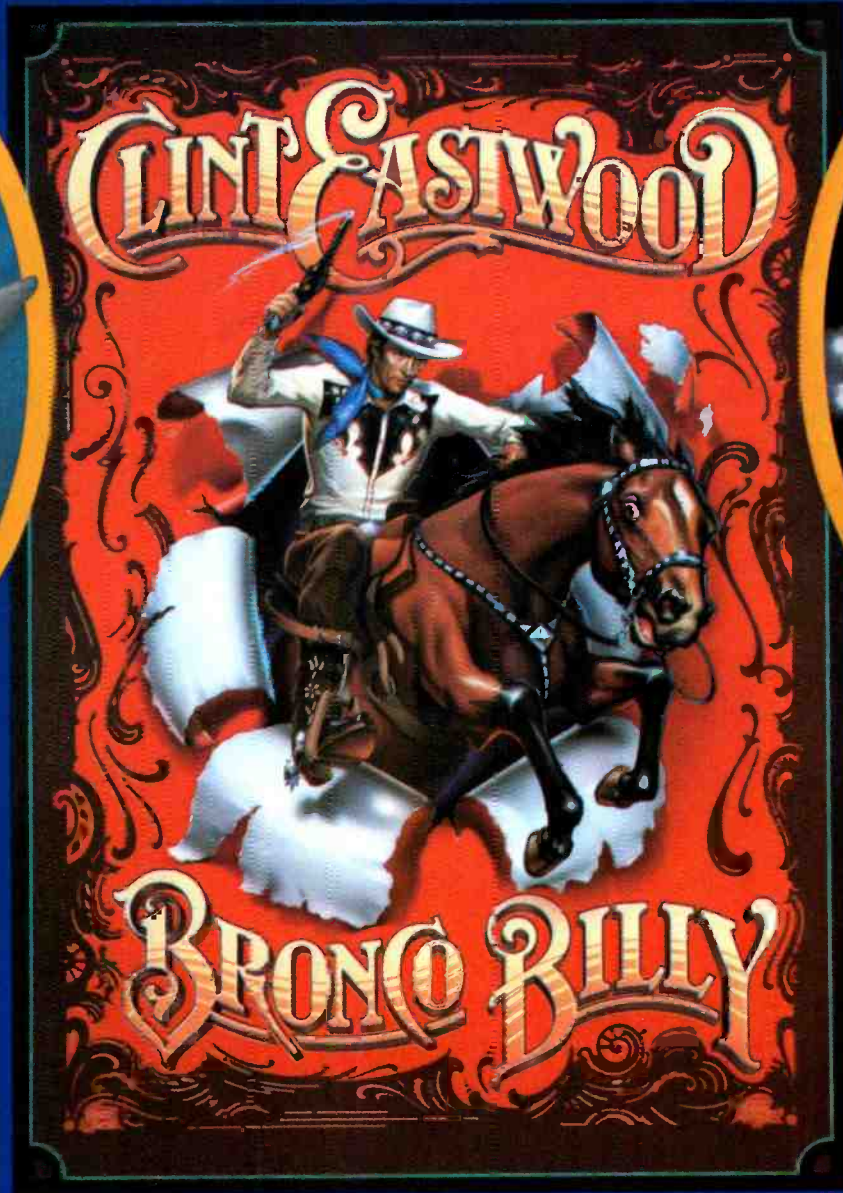


60	27	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	13
61	58	I'M NOT THROUGH LOVING YOU YET PAM ROSE/ Epic 9 50861	6
62	—	SAVE YOUR HEART FOR ME JACKY WARD/Mercury 57022	1
63	49	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/ MCA 4 1208	7
64	74	DIM THE LIGHTS AND POUR THE WINE ROD STEAGALL/ Elektra 46633	3
65	66	EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869	4
66	88	J.R. B. J. WRIGHT/Soundwaves 4604	3
67	81	FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON/RCA 11999	2
68	61	DIANE ED BRUCE/MCA 41201	12
69	—	DANCIN' COWBOYS BELLAMY BROTHERS/ Warner/Curb 49241	1
70	76	LOST IN AUSTIN FREDDY WELLER/Columbia 1 11266	2
71	79	SATURDAY NIGHT IN DALLAS KENNY SERRATT/ MDJ 1003	3
72	—	HERE COMES THAT FEELING AGAIN DON KING/ Epic 9 50877	1
73	73	STAY UNTIL THE RAIN STOPS KATHY CARLILLE/ Frontline 705	5
74	85	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/ Sunbird 108	4
75	96	CHANGING ALL THE TIME LA COSTA/Capitol 4830	2
76	98	THE ROCK I'M LEANING ON JACK GREENE/Frontline 706	2
77	78	UNTIL YOU TERRY BRADSHAW/Benson 2001	5
78	63	LOVE IS A WARM COWBOY BUCK OWENS/ Warner Bros. 49200	8
79	65	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	11
80	88	HAVE A GOOD DAY HENSON CARGILL/ Copper Mountain 589	4
81	—	SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE/Capitol 4865	1
82	69	BULL RIDER JOHNNY CASH/Columbia 1 11237	6
83	86	A STRANGER IN MY PLACE ORION/Sun 1152	5
84	—	SOLDIER OF FORTUNE TOM T. HALL/RCA 12005	1
85	62	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	12
86	87	ROSES AIN'T RED DIANE PFIEFER/Capitol 4858	3
87	67	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	16
88	—	IF YOU'RE SERIOUS ABOUT CHEATIN' R. C. BANNON/ Columbia 1 11267	1
89	—	HONKY TONK STUFF JERRY LEE LEWIS/Elektra 46642	1
90	97	ONE GOOD REASON MELISSA LEWIS/Door Knob 80 129	2
91	—	IS IT ONLY CAUSE YOU'RE LONELY PORTER WAGONER/ RCA 11998	1
92	—	A REAL GOOD CIGAR/THE ARIZONA WHIZ GEORGE BURNS/Mercury 57021	1
93	—	NO WAY TO DROWN A MEMORY STONEY EDWARDS/ Music America 107	1
94	60	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	12
95	68	CLING TO ME JERRY WALLACE/Door Knob 127	8
96	80	I CAN HEAR KENTUCKY CALLING ME OSBORNE BROTHERS/ CMH 1524	6
97	89	CATHY'S CLOWN SPRINGER BROTHERS/Elektra 46622	4
98	70	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	9
99	71	DALLAS FLOYD CRAMER/RCA 11916	11
100	75	STANDING TALL BILLIE JO SPEARS/United Artists 1336	14

THE ORIGINAL SOUNDTRACK ALBUM (SE-512)
FROM THE FORTHCOMING MOTION PICTURE



MERLE HAGGARD



RONNIE MILSAP

FEATURES MERLE HAGGARD, RONNIE MILSAP,
NEWCOMER PENNY DEHAVEN,
AND SPECIAL GUEST ARTIST CLINT EASTWOOD.

CONTAINS THE SINGLE,
"BAR ROOM BUDDIES." (E-46634)

PRODUCED BY SNUFF GARRETT 
MUSIC ARRANGED AND CONDUCTED BY STEVE DORFF

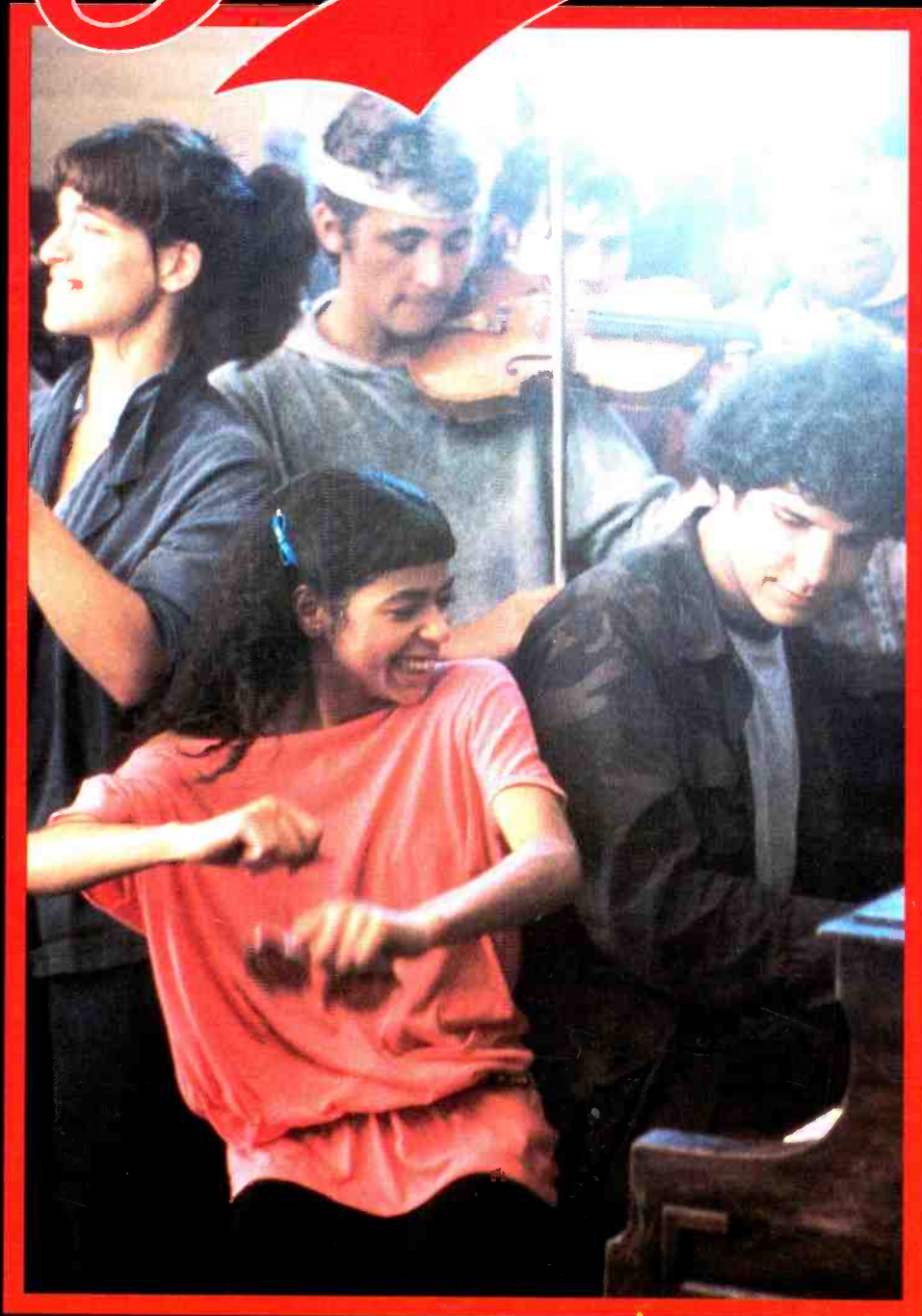
ON ELEKTRA RECORDS AND TAPES 

CLINT EASTWOOD IS "BRONCO BILLY" STARRING SONDRA LOCKE • EXECUTIVE PRODUCER ROBERT DALEY
PRODUCED BY DENNIS HACKIN AND NEAL DOBROFSKY • ASSOCIATE PRODUCER FRITZ MANES • WRITTEN BY DENNIS HACKIN
DIRECTED BY CLINT EASTWOOD • MUSIC SUPERVISED BY SNUFF GARRETT AND CONDUCTED BY STEVE DORFF
DISTRIBUTED BY WARNER BROS. A WARNER COMMUNICATIONS COMPANY 

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE
AN ALAN PARKER FILM

Fame

TM



THE FIRST SINGLE
FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK
IS THE TITLE SONG

"FAME"

BY

IRENE CARA

PRODUCED BY MICHAEL GORE

Give the gift
of music.

