

Record World

SEPTEMBER 6, 1980

UNLIMITED GOLD RECORDS
12403 VENTURA COURT
STUDIO CITY, CA.
91604



Air Supply

Hits of the Week

SINGLES

THE DOOBIE BROTHERS, "REAL LOVE"



(prod. by Templeman) (writers: McDonald-Henderson) (Tauripin/Monsteri/April, ASCAP) (4:16). Michael McDonald's yearning blue-eyed scul and melodic keyboard finesse translate into another multi-format charttopper. Warner Bros. 49503.

BARBRA STREISAND, "WOMAN IN LOVE"



(prod. by Gibb-Galuten-Richardson) (writers: B. & R. Gibb) (Stigwood/Unichappell, BMI) (3:48). This highly-anticipated collaboration with the Gibb's lives up to expectations with Barry & Robin giving Barbra luscious backing. Col 1-11364.

DIANA ROSS, "I'M COMING OUT"



(prod. by Edwards-Rodgers) (writers: Edwards-Rodgers) (Chic, BMI) (3:54). While her "Upside Down" continues to be one of the hottest records on the chart, Diana releases this rhythmic, brassy statement of rebellion. Motown 1491.

ROGER DALTRY, "WITHOUT YOUR LOVE"



(prod. by Wayne) (writer: Nicholls) (F. G., ASCAP) (3:17). A delicate acoustic guitar dances over thick, rich keyboard textures while Daltry projects innocent desire on this tender ballad from the "McVicar" soundtrack. Polydor 2121.

THE CARS, "TOUCH AND GO" (prod. by Baker) (writer: Ocasek) (Lido, BMI) (3:41). This oddly affecting rocker has Ric Ocasek's arty vocals delivering an effective hook between sharp rhythm shifts. Guitars pulsate and keyboards glide melodically for AOR-pop listeners. Elektra 47039.



CLIFF RICHARD, "DREAMING" (prod. by Tarney) (writers: Tarney-Sayer) (ATV/Rare Blue, BMI/ASCAP) (3:37). Richard made a comeback last year with his top 10 "We Don't Talk Anymore." This contagious rocker should take him to the top of pop-A/C. EMI-America 8057.



HERB ALPERT, "KAMALI" (prod. by Alpert-Badazz-Armer) (writer: Barry) (Badazz/Almo, ASCAP) (3:24). Alpert plays a great melody line and also adds some beatific scat singing that, along with a funky guitar break and talking bass, make this a real bonus from the "Beyond" LP. A&M 2268.



SUZI QUATRO, "ROCK HARD" (prod. by Chapman) (writers: Chapman-Chinn) (Chinnichap / Careers, BMI) (3:23). Machine-gun drums and revved-up guitars give Suzi all the ammo needed to do as the title says. From her forthcoming LP & the "Times Square" soundtrack. Dreamland 104 (RSO).



ALBUMS

L-T-D, "SHINE ON." The group's past platinum successes are solid evidence that ten heads are better than one. With a wealth of writing and arranging talent, they are adept at creating funky grooves like "You Gave Me Love" and poignant ballads such as "Where Did We Go Wrong." A&M SP 4819 (7.98).



JETHRO TULL, "A." Aided by former UK/Roxy Music keyboard player Eddie Jobson, Ian Anderson is back as a futuristic tour guide on this sci-fi concept package. Featured are "Fylingdale Flyer," a tune in the patented Tull style, and the haunting finale, "And Further On." Chrysalis CHE 1301 (8.98).



ROBERT JOHN, "BACK ON THE STREET." The man who charted number one with "Sad Eyes" presents a grab-bag of singles, including "Hey There Lonely Girl" (a hit for Eddie Holman in '70), and a cover of the Four Seasons' "Sherry." Produced by George Tobin. EMI-America SW 17027 (8.98).



"BARRY GOUDREAU." With fellow Boston members Brad Delp and Sib Hashian assisting, the guitarist's solo LP is similar to those of the group from which he came, while collaborations with writer/vocalist Frank Cosmo add variety. His rock hooks are right on the commercial target. Epic NJR 36542 (7.98).



WALK AWAY

NB 2300

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DONNA SUMMER

FROM THE ALBUM

WALK AWAY

COLLECTOR'S EDITION
THE BEST OF 1977-1980

NBLP 7244



Give the gift
of music.

Record World



SEPTEMBER 6, 1980

UA Records Reassumes 'Liberty' Name, Logo

■ LOS ANGELES — Jim Mazza, president of the twin labels, EMI-America Records and United Artists Records, has announced that the United Artists Records will re-assume its original name, Liberty Records, Inc., and its "Statue of Liberty" logo effective September, 1980.



The company was originally founded as Liberty Records, Inc. in the early '60s. Its name was changed to United Artists Records in 1971 after its acquisition by United Artists Corporation. After Capitol Industries-EMI, Inc. purchased the label in 1979, its corporate name was Liberty / United Records, Inc., although the trading name United Artists Records was utilized. The label was then joined with its sister company EMI-America. These combined entities will now be known as EMI-America / Liberty Records.

Officially launching Liberty
(Continued on page 38)

■ CBS has announced major restructurings in its sales and distribution and A&R operations. Details on page 6.

Dealers See New Economic Vigor As July, August Retail Sales Rise

By DAVID MCGEE and SOPHIA MIDAS

■ NEW YORK—With several of the nation's leading business publications reporting a 2.5 percent increase in general retail sales during the month of July, a *Record World* survey of the nation's top retail record accounts has found record dealers coming in for a fair share of that increase during the first month of the third quarter. July's final tallies, coupled with August's traditionally-brisk activity, have served to both brighten what was expected to be a dismal summer at the checkout counter and to buoy retailer's spirits on the eve of the industry's peak selling season, the fourth quarter holidays.

Factors

Numerous factors have contributed to the sales climb. Most often cited is the multitude of

fast-selling hit product, primarily new releases by the Rolling Stones, Queen, Jackson Browne, the Commodores, George Benson, Dionne Warwick and Dynasty. \$5.98 mid-line product continues to have a major impact in many stores, particularly since other companies have joined CBS in tapping what has proven to be a lucrative market. Additionally, retailers have noted an unusual bottom-line common denominator of three blockbuster soundtrack releases: "Urban Cowboy," "Xanadu" and "Fame." As Ken Dobin of Waxie Maxie pointed out, these releases are drawing on diverse audiences, have multiple singles releases and employ different types of marketing strategies than is normally seen with this product. "In short," said Dobin, "they grab customers in a lot of different

ways."

Ultimately, say the retailers, the major factor is the return of consumer confidence in the nation's economy, with a concomitant rise in disposable income. Noting that "turned the corner" was threatening to become to the music industry what "light at the end of the tunnel" was to the Johnson and Nixon administrations during the height of the Vietnam War, dealers are now in agreement over the number of indisputable signs of recovery. Because of a nationwide extended heat wave, mall business has thrived throughout the summer. Foot traffic in free-standing operations has remained high as well. Record Bar president Barrie Bergman suggests the Carter administration is "priming the economic pump" in an effort to win votes in November, a strategy that the businessman in Bergman endorses. "This is just beautiful timing on the President's

(Continued on page 38)

Shorewood's '6 x 6' Cassette Package To Be Used by Several Labels in Fall

By JEFFREY PEISCH

■ NEW YORK — The Shorewood Packaging Corporation's long-awaited and highly-touted new 6" x 6" cassette package will be used by several record labels for new releases this fall. The new configuration, hailed by Shorewood executive VP Floyd Glinert as the "tape packaging standard of the future," has been in development for close to two years.

Glinert said that Shorewood is "very close" to signing deals

with at least three labels, and that he was "confident" that arrangements would be reached in time for October releases.

Both manufacturers and retailers have eagerly anticipated the use of the new design, which is expected to boost cassette sales by making counterfeiting and pilfering more difficult and by making the tape package more desirable visually.

Although Glinert would not say which labels will use the new packaging in the fall, it was

(Continued on page 32)

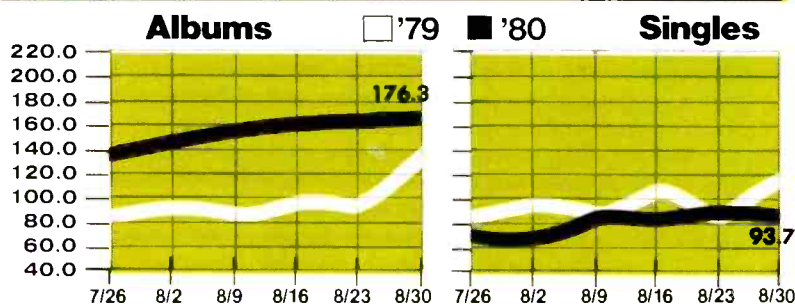
Soft Rock Sound Gains in Popularity

By JOSEPH IANELLO

■ NEW YORK—Will soft rock be the next big trend to dominate record company releases? Will it replace "the new rock" as the darling of the fickle media? With the baby boom currently bursting at the 30-and-over seams, top 40 radio softening in favor of an adult contemporary sound, and superstar veterans dominating the charts, indications point toward a shift in the balance of

(Continued on page 10)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

NAB Sessions Detail Radio's Future

By PHIL DIMAURO

■ NEW ORLEANS—The absence of record label representatives at the National Association of Broadcasters' third annual Radio Programming Conference, held at the Hyatt Regency Hotel here last week (24-27), underscored a major theme of the event: programming a radio station goes far beyond selecting music, and involves paying careful attention to the content of every moment of the broadcasting day.

The four-day schedule of gen-

eral sessions, forums and workshops covered varied aspects of station promotion, news and public services, management, technological advances, Arbitron and alternative ratings services, station research, and the problems of dealing on a day-to-day basis with FCC regulations. Nearly 1700 station managers, program directors, music directors, promotion managers and other radio station personnel participated in

(Continued on page 26)

Contents



■ **Page 16.** Jeff Barry, who teamed with Ellie Greenwich to write some of the most memorable rock hits of the '60s, is currently writing and producing music for the film, "The Idolmaker," a scene from which is shown here. Set in the '60s, the movie explores one of the most fertile eras in pop history. In this week's RW, Barry discusses his role in the project.



■ **Page 27.** Anyone who thought Robert Klein's radio show had been cancelled had better look again. "The Robert Klein Hour" has returned in full force, syndicated now by Klein's own production company. In this issue, Klein explains why he found it necessary to establish his own business, and comments on the directions the show will take in the future.

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Powerhouse Picks

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

Barbra Streisand (Columbia) "Woman In Love" Single has created an immediate impact at A/C and pop stations. Look for it to be on the air for a long time.

Doobie Bros. (Warner Bros.) "Real Love" The group has done it again. First week airplay has catapulted this single to top 30/Chartmaker status.

Small Sales Drop For PolyGram in 1979

■ **NEW YORK** — The PolyGram Group has reported sales of DM 2.275 billion (\$1.2 billion) for 1979, the second-highest turnover in the multinational organization's history. Compared with 1978, however, sales dropped four percent, the first decline since PolyGram was established in 1972. These figures and others are contained in PolyGram's recently-published "Report 79/80," which outlines last year's results and makes projections about the future.

The principle reason for PolyGram's decline in 1979 was a drop in turnover by PolyGram Record Operations. (Because it is a holding company controlled by Siemens and Philips, PolyGram does not release a consolidated balance sheet or a detailed accounting of its performance. To judge from rough graphs in the annual report, record operation sales dropped approximately seven percent.) In the U.S. market, which accounts for twenty percent of PRO's world turnover, dollar sales volume dropped "more than ten percent in 1979." Western Europe represents 56 percent of PRO's business; Japan accounts for nine percent.

While turnover for PRO in 1979 was lower than 1978, the report points out that 1979 figures were more than 20 percent higher than 1977: "The fact that 1979 turnover was not far off the extraordinary figures of 1978 was an accomplishment in itself."

As the annual report points out repeatedly, PolyGram is convinced that the industry-wide stagnation of 1979 is only temporary, and that "there is still (Continued on page 44)

BMA Announces Steering Committee

■ **PHILADELPHIA**—LeBaron Taylor, president and chief executive officer of the Black Music Association, has announced the creation of an advisory steering committee.

Members of the steering committee are: Ewart Abner, consultant; Larkin Arnold, vice president, A&R, Arista Records; David Lieberman, chairman, Lieberman Enterprises; George Schiffer, president, Corporate Affairs Limited; and Jim Tyrell, president, T-Electric Records. Additionally, Kenneth Gamble, chairman, Philadelphia International Records and co-founder and chairperson of BMA; Ed Wright, president, GEI Communications and co-founder and vice-chairperson of BMA; and Taylor will all serve as ad hoc (Continued on page 45)

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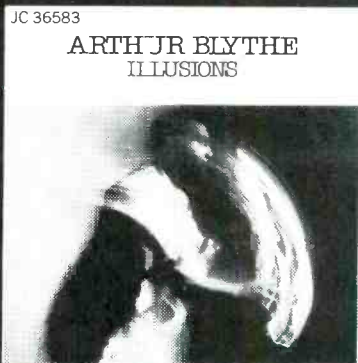
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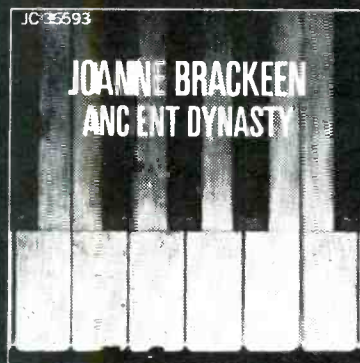
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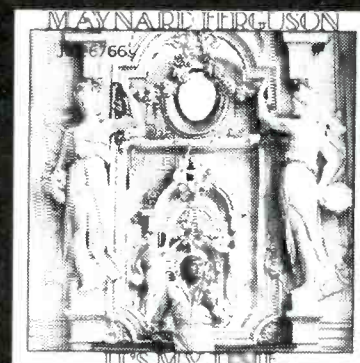
**Don't think about the days getting shorter.
Think about the nights getting hotter.**



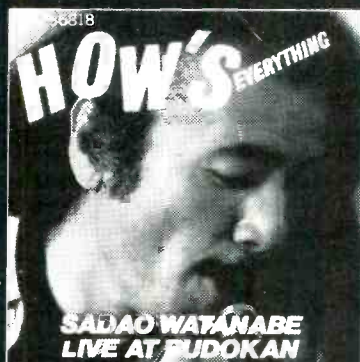
America's widely-acclaimed sax master is back with his third Columbia release, featuring entirely new recordings of "Bush Baby" and other classics.



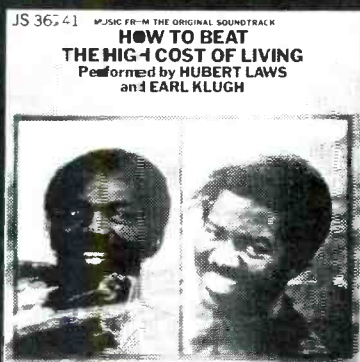
JoAnne's created a growing legion of fans, thanks to some of the most ambitious composing and piano dexterity of the decade. Her new album carries her quartet to regal heights.



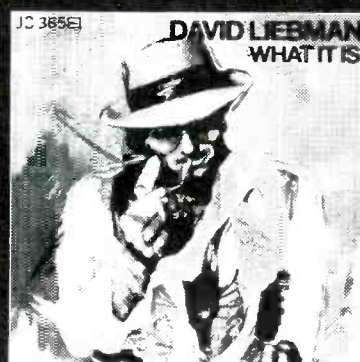
Maynard's having the time of his life on his hottest effort since the gold "Conquistador" album. Featuring the production and arranging expertise of Bert deCoteaux and TOM TOM 84.



Recorded live at Budokan, Watanabe's two-record superset is the talk of the music world. Featuring Eric Gale, Richard Tee, Ralph MacDonald, Anthony Jackson and The Tokyo Philharmonic.



This "How To" soundtrack album is the first collaboration between two of the most respected musicians in jazz's Who's Who. You can't afford to miss it.



From Miles to Chick to his solo success, Liebman's gifts have always amazed—but never more than on his latest album, where he's joined by Steve Gadd, Marcus Miller and others.

On Columbia and Tappan Zee Records and Tapes.

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CBS Restructures Sales & Distribution Organization

■ NEW YORK — CBS Records Division president Bruce Lundvall has announced a restructuring of the company's field sales and distribution organization.

The national sales territories have been redivided from five regions into six. Each region will be headed by a marketing vice president. The six regions will be divided into three divisions; each division (eastern, central and western) will be headed by newly-appointed distribution vice presidents, who will oversee two regions each. The three distribution VPs will report to Tom McGuinness, who has been tapped to fill the newly-created position of vice president, marketing branch distribution, CBS Records. The entire distribution organization will be headed by Paul Smith, senior VP and general manager, marketing CBS Records.

Lundvall Statement

In making the announcement of the restructuring, Lundvall said: "We have seen a great deal of growth and change recently in the structure and direction of sales and distribution in this country. Many major accounts have implemented radical realignment—in some cases becoming more centralized and in others emphasizing regional operations. CBS Records has undergone a transformation in the breadth and emphasis of its sales and distribution arm. We have expanded our sales base with the advent of new and diversified product lines, while devoting more time to concentrated regional and local artist development activities. In order to maximize our efforts on a local and regional level we have created a new system."

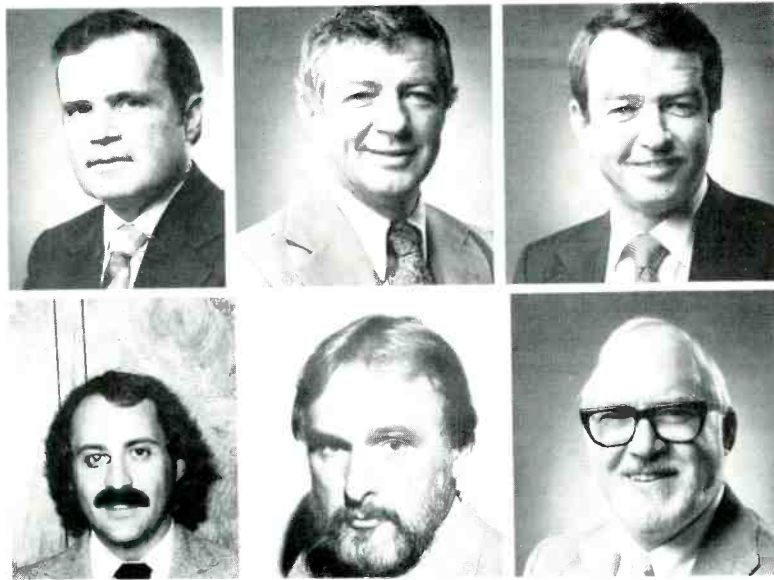
Concurrent with the announcement of the new system, Lundvall has announced several key appointments.

John Kotecki has been named vice president, CBS Records Distribution, eastern division. Kotecki, formerly VP, national accounts marketing, CBS Records, will oversee the northeast and southeast regions and will report to McGuinness.

Division VPs

Don Van Gorp has been named VP, CBS Records Distribution, central division, and will oversee the midwest and newly-created mid-central regions. Van Gorp's last position was VP, marketing, midwest region. Frank Mooney has been appointed VP, CBS Records Distribution, western division, supervising the western and southwest regions. He was formerly VP, marketing branch distribution, CBS Records.

Each distribution vice president will direct the marketing, sales



(top row, from left) Tom McGuinness, John Kotecki, Frank Mooney; (bottom row) Rich Kudolla, Jim Scully, Don Van Gorp.

and distribution activities in the two regions which comprise his division, working closely with the CBS Records headquarters staff in developing business strategies. Reporting to each distribution VP will be the two vice presidents, regional marketing in each area, as well as the regional operations managers.

Regional VPs

Jack Chase, Del Costello, Roger Metting and Ron Piccolo will continue in their positions as regional marketing VPs of the southwest, west, southeast, and northeast regions, respectively. Jim Scully has been appointed VP, marketing, midwest region, and Rich Kudolla

has been named VP, marketing, of the newly-formed mid-central region.

The regional marketing VPs—Chase, Costello, Metting, Piccolo, Scully and Kudolla — will direct the marketing sales and distribution activities in their respective regions. They will oversee branch managers, single record coordinators, and regional coordinators in their particular regions, and work closely with the regional promotion executives.

Division of Markets

Under the new structure the CBS distribution arm will be di-

(Continued on page 42)

Bossin Back to Arista As Sales, Dist. VP

■ NEW YORK—Gordon Bossin has been appointed to the position of vice president, sales & distribution for Arista Records, it was announced by Elliot Goldman, executive vice president and general manager for the label.



Gordon Bossin

Bossin, who rejoins Arista Records after a three and one half year absence, will be responsible for the overall direction of Arista activities in the areas of sales, distribution and field merchandising, including the supervision of sales policies and campaigns and the maintaining of Arista's relationships with its distributors. He will also be responsible for the coordination of Arista's field force and the company's regional sales directors.

Bossin, who most recently was vice president and co-owner of Project Three Records, has also served as vice president, marketing for United Artists Records.

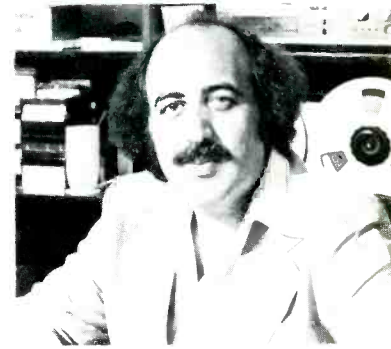
Major A&R Changes Announced at CBS Records: Eichner, Geller Named Nat'l VPs; Petze to Portrait



Mickey Eichner



Gregg Geller



Lennie Petze

■ NEW YORK — Confirming what has been widely reported for several weeks, CBS Records Division president Bruce Lundvall has announced the appointment of new vice presidents of national A&R at both Columbia and Epic and a vice president and general manager of the newly reactivated Portrait label, now known as Epic/Portrait.

Mickey Eichner, who has been Columbia's vice president of east coast A&R since 1974, has been promoted to the position

of national A&R vice president of the label. Gregg Geller, who has been Columbia's vice president of east coast contemporary music A&R for the past year, moves over to Epic to become Eichner's counterpart there. And Lennie Petze, whom Geller replaces as Epic's national A&R vice president, assumes the new position of vice president and general manager of the Epic/Portrait label. Eichner will report to Lundvall. Both Geller and Petze will report to Don Dempsey, senior vice president

and general manager, Epic/Portrait/CBS Associated Labels.

Portrait Activity

Petze, who became Epic's national A&R vice president in 1977, will have complete A&R control over Epic/Portrait. The first artist Petze has signed to the label, which will be identified by the combined Epic and Portrait logos, is Barry Goudreau, whose first album and single have just been released. Goudreau is one of the two guitarists

(Continued on page 35)

T U S K T O U R 1 9 7 9 / 1 9 8 0

1979

October

26	Pocatello, ID	Mini Dome
27	Ogden, UT	Dee Events Center
28	Salt Lake City, UT	Salt Palace
31	Denver, CO	McNichol's Sports Arena

November

1	Denver, CO	McNichol's Sports Arena
2	Albuquerque, NM	Tingley Coliseum
5	St. Louis, MO	Checker Dome
6	St. Louis, MO	Checker Dome
7	Cincinnati, OH	Riverfront Coliseum
10	New Haven, CT	Veterans Memorial Coliseum
11	Uniondale, NY	Nassau Veterans Mem. Col.
12	Uniondale, NY	Nassau Veterans Mem. Col.
15	New York, NY	Madison Square Garden
16	New York, NY	Madison Square Garden
17	Boston, MA	Boston Gardens
20	Rochester, NY	War Memorial
21	Philadelphia, PA	The Spectrum
22	Providence, RI	Civic Center
25	Largo, MD	Capital Center
26	Pittsburgh, PA	Civic Arena
29	Ann Arbor, MI	Crisler Arena
30	Champaign, IL	Assembly Hall

December

1	Cedar Falls, IA	Uni-Dome
4	Los Angeles, CA	The Forum
5	Los Angeles, CA	The Forum
6	Los Angeles, CA	The Forum
9	San Diego, CA	Sports Arena
10	Los Angeles, CA	The Forum
11	Los Angeles, CA	The Forum
14	San Francisco, CA	Cow Palace
15	San Francisco, CA	Cow Palace
16	San Francisco, CA	Cow Palace

1980

February

3	Tokyo, Japan	Budokan
4	Tokyo, Japan	Budokan
5	Tokyo, Japan	Budokan
8	Kyoto, Japan	Kaikan
9	Gifu, Japan	Shimin Kaikan
11	Sapporo, Japan	Kuseinenkin Hall
13	Yokohama, Japan	Kenmin Hall
14	Sendai, Japan	Sports Center
16	Osaka, Japan	Festival Hall
17	Osaka, Japan	Festival Hall
21	Perth, Australia	Entertainment Centre
22	Perth, Australia	Entertainment Centre
25	Adelaide, Australia	Tennis Stadium
27	Sydney, Australia	Hordern Pavilion
28	Sydney, Australia	Hordern Pavilion

March

1	Melbourne, Australia	Festival Hall
2	Melbourne, Australia	Festival Hall
3	Melbourne, Australia	Festival Hall
6	Brisbane, Australia	Festival Hall
7	Brisbane, Australia	Festival Hall
8	Brisbane, Australia	Festival Hall
11	Melbourne, Australia	Festival Hall
12	Melbourne, Australia	Festival Hall
15	Sydney, Australia	Hordern Pavilion
16	Sydney, Australia	Hordern Pavilion
17	Sydney, Australia	Hordern Pavilion
20	Wellington, NZ	Athletic Park

March (continued)

22	Auckland, NZ	Western Springs
27	Honolulu, HI	Neil Blaisdell Center (HIC)
28	Honolulu, HI	Neil Blaisdell Center (HIC)
29	Honolulu, HI	Neil Blaisdell Center (HIC)

April

30	Portland, OR	Coliseum
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May

1	Seattle, WA	Hec Edmundson Pavilion
2	Vancouver, BC	P.N.E. Coliseum
5	Alberta, Canada	Coliseum
6	Alberta, Canada	Coliseum
9	Minneapolis, MN	MET Center
10	Minneapolis, MN	MET Center
11	Madison, WI	Dane County Arena
14	Chicago, IL	Rosemont Horizon
15	Chicago, IL	Rosemont Horizon
16	Indianapolis, IN	Market Square Arena
19	Buffalo, NY	Municipal Auditorium
20	Richfield, OH	Richfield Coliseum
21	Richfield, OH	Richfield Coliseum
23	Detroit, MI	Joe Louis Arena
24	Detroit, MI	Joe Louis Arena

June

1	Munich, Germany	Olympic Horse Riding Stadium
3	Bremen, Germany	Stadthalle
4	Cologne, Germany	Sportshalle
8	Frankfurt, Germany	Betzenburg Stadium
9	Zurich, Switzerland	Hallenstadion Zurich
12	Brussels, Belgium	Forest National
13	Rotterdam, Netherlands	Ahoy
14	Paris, France	Palais De Sport
16	Stafford, England	Bingley Hall
17	Stafford, England	Bingley Hall
20	London, England	Wembley Arena
21	London, England	Wembley Arena
22	London, England	Wembley Arena
25	London, England	Wembley Arena
26	London, England	Wembley Arena
27	London, England	Wembley Arena

August

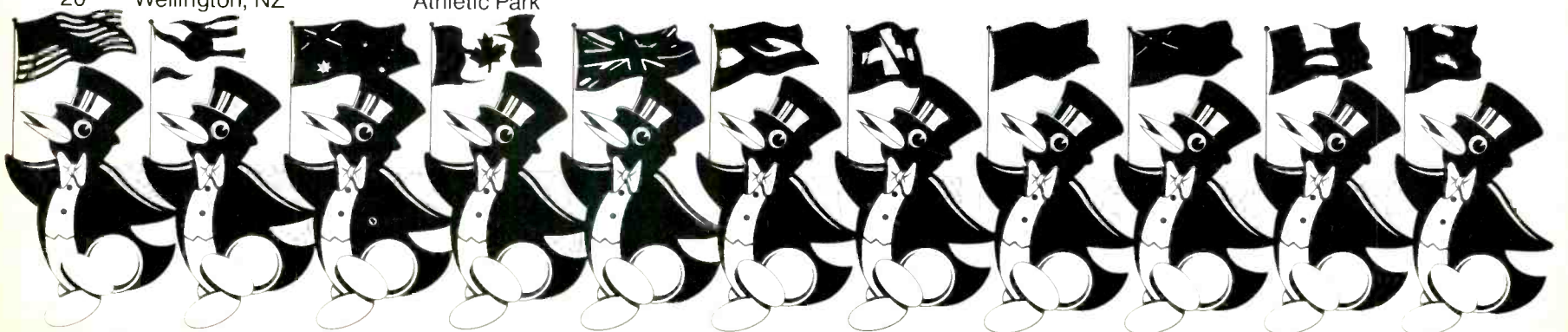
5	Lakeland, FL	Civic Center
6	Miami, FL	Sportatorium
8	Atlanta, GA	Ogni
11	Mobile, AL	Municipal Auditorium
12	Birmingham, AL	Jefferson Civic Center Coliseum
13	Baton Rouge, LA	Riverside Centroplex
16	Dallas, TX	Reunion Arena
17	San Antonio, TX	Convention Center Arena
18	Houston, TX	The Summit
21	Omaha, NB	Civic Auditorium
22	Oklahoma City, OK	Myriad
23	Wichita, KS	Kansas Coliseum
24	Kansas City, MO	Kemper Arena
27	Las Cruces, NM	Pan Am Center
28	Tucson, AZ	McKale Center
29	Phoenix, AZ	Compton Terrace
31	Los Angeles, CA	Hollywood Bowl

September

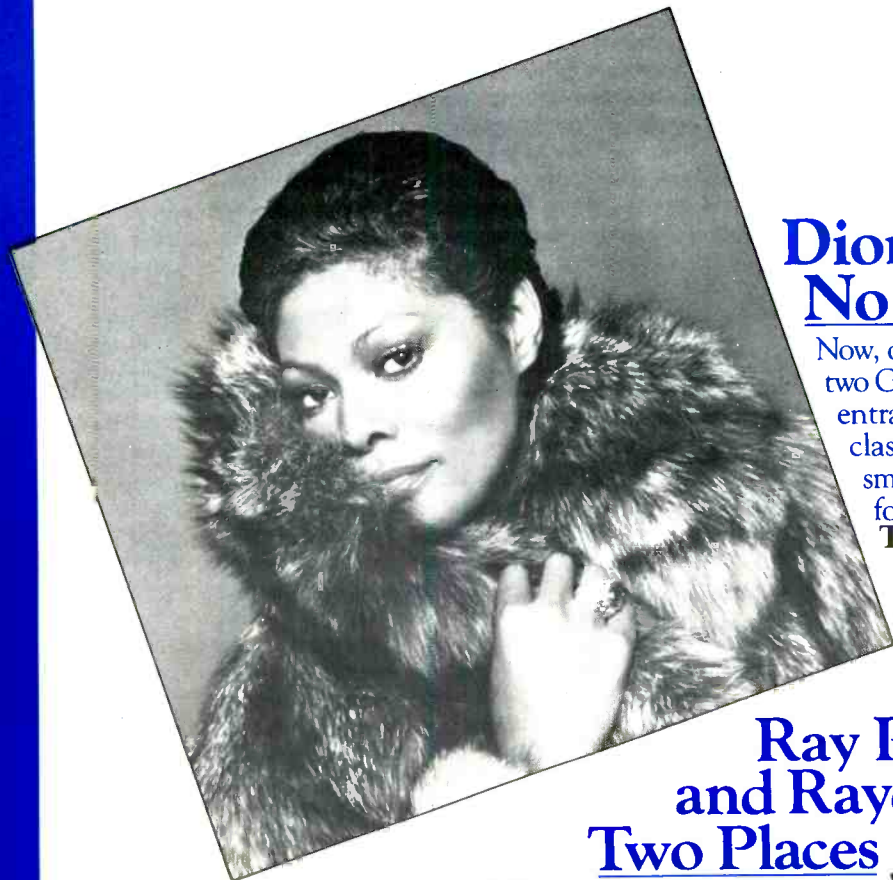
1	Los Angeles, CA	Hollywood Bowl
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WITH THANKS AND APPRECIATION TO YOU ALL

FLEETWOOD MAC



Arista. A major force in modern black music.



Dionne Warwick. No Night So Long.

Now, one year, a platinum album, two gold singles and two Grammy Awards after her spectacular Arista entrance, comes No Night So Long. The title single is a classic performance that is already a pop-R&B-a/c smash, and the album is another unqualified triumph for the first lady of song.

The single:

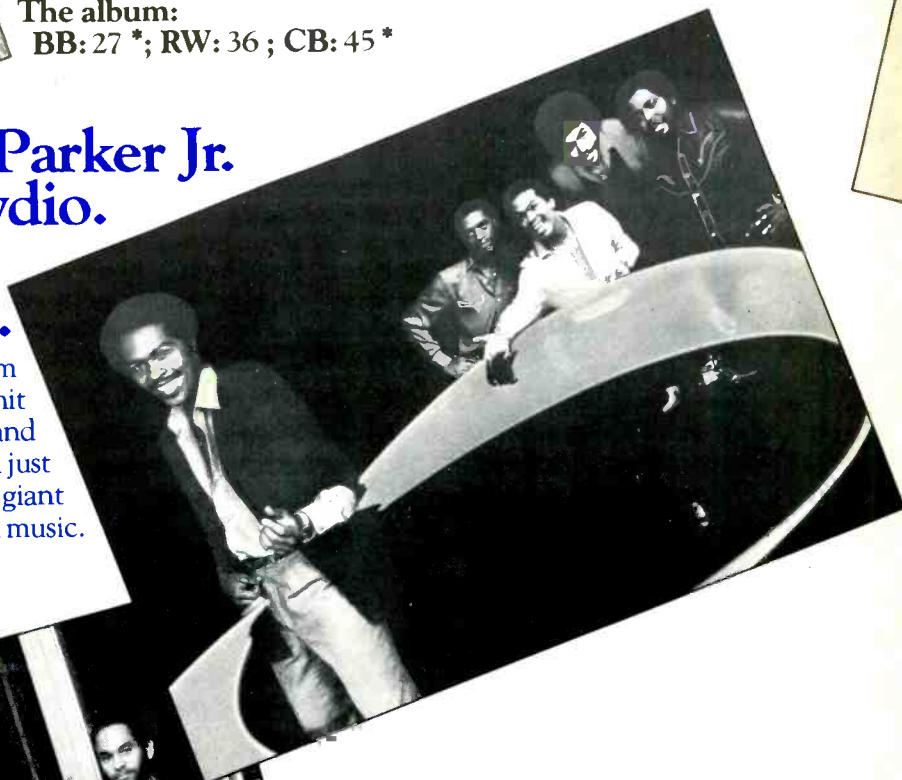
BB: 38*; RW: 36*; CB: 37*

The album:

BB: 27*; RW: 36; CB: 45*

Ray Parker Jr. and Raydio. Two Places At The Same Time.

Two Places At The Same Time is the third consecutive gold album by Ray Parker Jr. & Raydio. The LP has already produced two hit singles—the title cut and “For Those Who Like To Groove”—and number three is just shipping: “Can’t Keep From Crying.” In just three years, Ray Parker Jr. has emerged as an influential, giant talent in contemporary black music.



GQ. GQ Two.

GQ is batting a million. Their latest album, GQ Two, featuring “Standing Ovation,” “Sitting In The Park” and their brand new single “Someday (In Your Life)” is gold, following in the platinum-plus footsteps of their debut Disco Nights. They’ve come to the top of the charts in record time, and there’s no end in sight for this dynamic quartet.

Tom Browne. Love Approach.

The Love Approach album is launching Tom Browne as a major new star, with giant reorders happening all over the country: In only six weeks, the LP first doubled and then redoubled its initial shipment. Now sales have exploded past the quarter-million mark and are rapidly growing. The single, "Funkin' For Jamaica," is a giant R&B smash, and is primed for crossover.

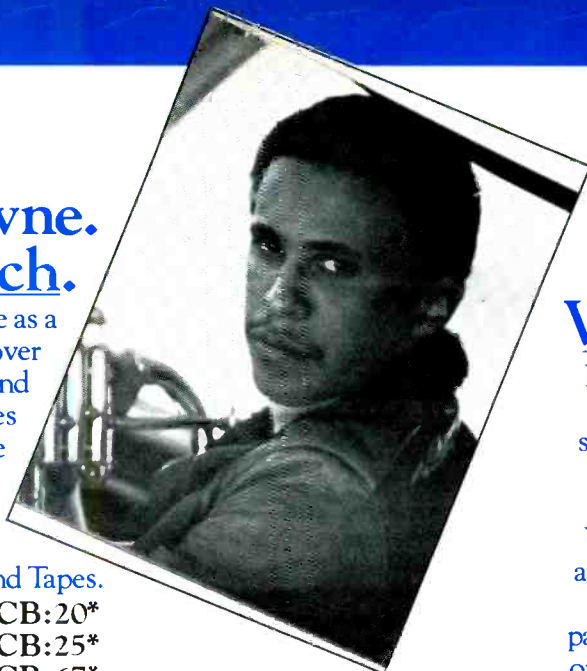
Tom Browne is hot!

On Arista/GRP Records and Tapes.

R&B album: BB: 12*; RW: 16*; CB: 20*

R&B single: BB: 15*; RW: 19*; CB: 25*

Pop album: BB: 49*; RW: 33*; CB: 67*



Michael Henderson. Wide Receiver.

Michael Henderson is back, and stronger than ever. His single "Wide Receiver" is the fastest-rising hit of his illustrious career, and the Wide Receiver album is off-and-running, bulleting up the pop and R&B charts and passing 200,000 album sales in only two weeks. This record is Henderson's big score! On Buddah Records and Tapes.

Pop album: BB: 85*;

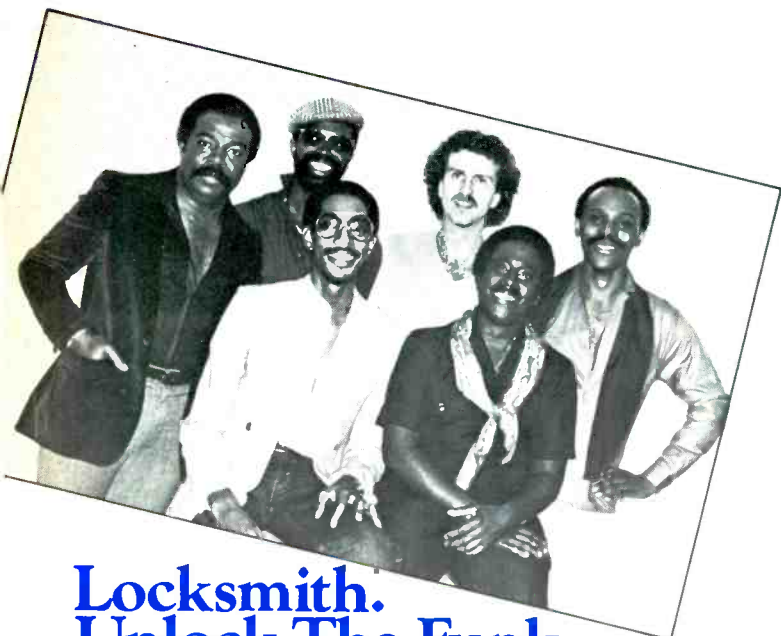
RW: 45*; CB: 85*

R&B album: BB: 17*;

RW: 11*; CB: 19*

R&B single: BB: 12*;

RW: 11*; CB: 16*



Locksmith. Unlock The Funk.

An important debut that's having an instant impact.

Locksmith were the players and writers behind

Grover Washington Jr.'s ride to the forefront of

fusion; they've backed such musicians

as Bob James and Earl Klugh,

and now, on their own, they

prove they hold the key to

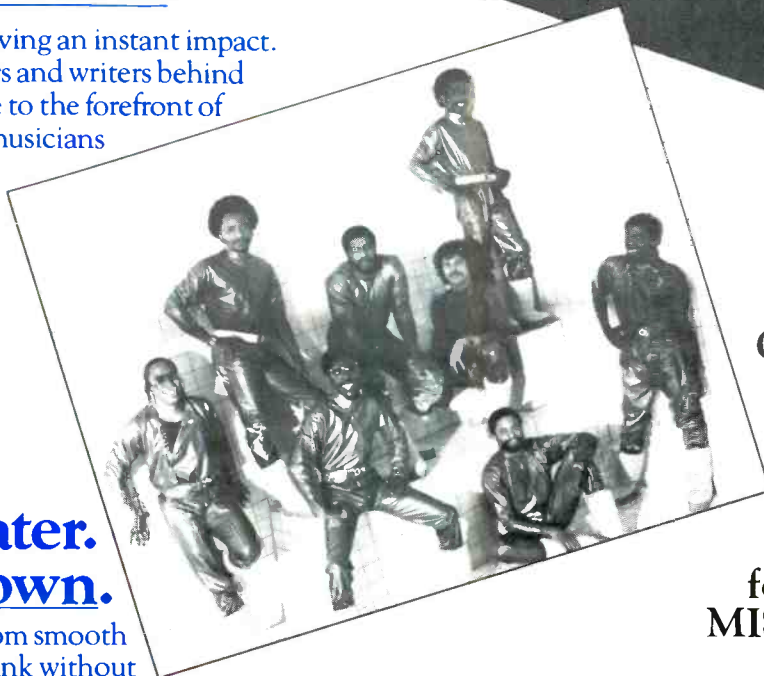
the music of the new

decade. "Unlock The

Funk" is taking off strong

on R&B radio, and

spreading.



Breakwater. Splashdown.

A band that can go from smooth ballads to thrashing funk without

breaking stride. Building on the sales success of their

Arista debut, their new one is already past 150,000 and

climbing, with "Say You Love Me Girl" bulleting onto the R&B

charts. A direct hit by one of the '80's most promising groups.



...Add to this the artistry of Angela Bofill, Gil Scott-Heron, Hiroshima, Phyllis Hyman...

the great new album by Norman Connors, Take It To The Limit

...and the sensational

forthcoming Arista debut of MISS ARETHA FRANKLIN.

It's clear that Arista has become a major force in modern black music. Because our heart is in it.

ARISTA

Soft Rock Sound Gains In Popularity; A&R Execs Cautiously Get On Bandwagon

(Continued from page 3)

musical styles we're likely to hear in the near future.

A RW survey of A&R executives—those record company ears who help determine what we'll be listening to six months from now—revealed a general consensus about the softening of music, but also indicated an almost across-the-board belief that the future of pop music will be fragmented rather than dominated by any one trend or style.

While the success of "Saturday Night Fever" signalled the subsequent disco deluge and last summer's "My Sharona" breakout resulted in the Knack leading the charge of skinny-tie bands, the phenomena of Christopher Cross (#1 last week on the RW singles chart) and Air Supply (#1 this week) point to a similar barrage of soft rockers. "There's no question about it," said David Kershenaum, VP of A&R at A&M, "we're in a softer period now. We're still getting a heavy concentration of new rock-type demo tapes, but that's because anytime there's a successful trend, there's going to be a certain lag period for that (style) to sink in and then you're going to be barraged with things of that style." Kershenaum's philosophy at A&M puts an emphasis on signing and developing an artist rather than being guided by trends. He referred specifically to Joe Jackson and the Police as examples of artists that transcend current fashion. "I try not to direct my staff into any one area," he added.

Radio Role

The refusal-to-bandwagon sentiment was echoed consistently, but A&R executives showed particular concern over the direction and importance of radio when assessing the current situation. "There's a lot of top 40 stations that have been softening their sound and it's something that A&R departments have to deal with," said Jeff Aldrich, VP of A&R at Chrysalis. "Radio plays a very major part in helping to break an act, and because of the increase in stations that are softening their formats, we obviously have to pay attention."

Chrysalis' history of success with harder rock bands like Jethro Tull and Ten Years After has not deterred it from achieving success in other areas, as evidenced by platinum records from Blondie and Pat Benatar. "Blondie became a little broader-based with 'Heart Of Glass' and 'Call Me,' and that's the kind of area

we're going to expand into," said Roger Watson, national A&R director at Chrysalis. "We're altogether more open to signing a softer act now. Promotion is screaming for it."

At Epic, A&R director Bruce Harris takes pride in the balanced nature of their artist roster while emphasizing a "tempered" attitude toward the current radio situation. "The trend that we're talking about as far as soft rock is not something that we are anticipating as much as something that we are observing," Harris opened. "It's simply a moment in time when radio is starting to find its feet a little bit after a lot of confusion. What we are saying is that the trends of radio cannot be the guide to an A&R department. You can't ignore radio, they're part of the way you make records sell. If you take the input from radio, you have to mix it in the pot and stir it around to come up with the answer."

If Harris' views about radio reflect a guarded stance, Bob Feiden, VP of A&R at Arista, places a definite emphasis on the importance of airplay in breaking an act—with good reason, considering the breakout success of Air Supply. "Any rock group can get concentrated AOR airplay and raves on the tip sheets but if the single doesn't emerge... they're not breaking," said Feiden. "I think the public right now is get-

ting more song-oriented, and at Arista we've had enormous success in being a song-oriented company. Now more than ever a song has to have a simple shot at top 40 success."

Somewhat of a dissenting view was expressed by Gregg Geller, who has just moved from Columbia to Epic as national A&R VP (see separate story this issue). "Just because adult contemporary radio may seem to predominate now, that doesn't mean a band like Molly Hatchet, for in-

(Continued on page 28)

RSO To Release 'Shogun' Soundtrack

LOS ANGELES—RSO Records has announced that it will release the soundtrack to the highly anticipated television miniseries, "Shogun," on September 8, marking the label's first association with a television production. The music for the 12-hour adoption of James Clavell's best-selling novel has been scored by Maurice Jarre, who has won Academy Awards for the scores of "Lawrence of Arabia" and "Doctor Zhivago."

Jarre also conducted the score of "Shogun," using over sixty classical musicians and a variety of ancient Japanese instruments.

The Incredible Elton



MCA Records recently threw a party for Elton John at the Palomino in Los Angeles to commemorate the 10th anniversary of his American premiere. At the party, John was given a five-foot plaque displaying the 12 gold singles that he has received during his 10-year career. The plaque was carried on stage by the Incredible Hulk, from the Universal City Tour, and presented to the performer by label President Bob Siner. John begins a two-month national tour September 4.

Regional Breakouts

Singles

East:

Carly Simon (Warner Bros.)
Queen (Elektra)
Larsen-Feiten (Warner Bros.)

South:

Pointer Sisters (Planet)
Queen (Elektra)
Robert John (EMI-America)

Midwest:

Carly Simon (Warner Bros.)
Queen (Elektra)
Dionne Warwick (Arista)
Robert John (EMI-America)

West:

Pointer Sisters (Planet)
Queen (Elektra)

Albums

East:

Cars (Elektra)
Paul Simon (Warner Bros.)
Honeysuckle Rose (Columbia)
Yes (Atlantic)
LTD (A&M)
Devadip Carlos Santana (Columbia)

South:

Cars (Elektra)
Paul Simon (Warner Bros.)
Honeysuckle Rose (Columbia)
LTD (A&M)
Devadip Carlos Santana (Columbia)

Midwest:

Cars (Elektra)
Paul Simon (Warner Bros.)
Honeysuckle Rose (Columbia)
Yes (Atlantic)
Devadip Carlos Santana (Columbia)

West:

Cars (Elektra)
Paul Simon (Warner Bros.)
Honeysuckle Rose (Columbia)
Yes (Atlantic)
Devadip Carlos Santana (Columbia)

EMIA/Liberty Names Ben Edmonds

LOS ANGELES—Don Grierson, vice president, A&R, EMI America/Liberty Records, has announced the appointment of Ben Edmonds to the position of A&R manager as part of the department's planned expansion.



Ben Edmonds

Edmonds joins the company's A&R staff after having served as senior A&R manager for EMI Records in London. Prior to that he was director of A&R for Arista Records in London following a stint as director of talent acquisition, west coast at Capitol Records. He came to Capitol from Record World, where he was associate west coast editor.



"Woman In Love" 1-11364

From Streisand's forthcoming album, "Guilty." FC 36750
The single. Written by Barry Gibb and Robin Gibb.
The album. Produced by Barry Gibb,
Albhy Galuten & Karl Richardson.
On Columbia Records.



Record World Single Picks

CAROLE KING—Capitol 4911



OH NO NOT MY BABY (prod. by Hallman-King) (writers: Goffin-King) (Screen Gems-EMI, BMI) (3:01)

Maxine Brown first hit the charts (#24) with this Goffin-King chestnut in 1964. Carole gives her own vivid interpretation here with powerful piano accompaniment sparked by lyrical guitar adds. From her "Pearls . . ." LP and following the success of the top 20 "One Fine Day," this is destined for the upper reaches of pop-A/C.

GREGG CLEMONS—Nemperor 9-7534 (CBS)



I FEEL YOU NEAR (prod. by Solley) (writer: Clemons) (Canvas, BMI) (3:08)

The Illinois native debuts with this haunting single from his new, self-titled LP. Clemons packs plenty of emotion into his rangy tenor and gets standout production help from Pete Solley (the Records, Forbert). A catchy keyboard riff keeps grabbing and the whole package glides along at a comfortable pace for pop-A/C.

ROCK JUSTICE (From The Rock 'n Roll Musical)—EMI-A 8052



ROCK 'N ROLL DREAMS (prod. by Heyman-Varney) (writers: Balin-Helman-Kessner) (Rock Justice, BMI) (3:27)

From the forthcoming soundtrack LP to the video rock musical, it's the brainchild of former Airplane/Starship vocalist Marty Balin. Vocalist Jeff Pilson is in the forefront with some convincing ballad work that reaches epic proportions. A stylish arrangement should help garner multi-format action.

AC/DC—Atlantic 3761



YOU SHOOK ME ALL NIGHT LONG (prod. by Lange) (writers: Young-Young-Johnson) (J. Albert Marks, BMI) (3:28)

With a truckload of gravel and enough raunch to satisfy a stadium-size crowd, Brian Johnson relates his ribald nocturnal experiences on this first release from the top 15 "Back In Black" LP. Havoc-wrecking guitar blasts appropriately take their place in the total ordeal and its all wrapped in "Mutt" Lange's tempered production.

Pop

SAMMY JOHNS—Real World 7307 (AtI)

FALLING FOR YOU (prod. by Stroud-Lang) (writer: Johns) (Lowery, BMI) (3:47)
It's been six years since Johns' "Chevy Van" went to #2 but the vocal spark is ever-present on this sparkling mid-tempo ballad. A sharp hook and bright production should take this a long way on pop & A/C.

NRBQ—Red Rooster/Rounder 1005

ME AND THE BOYS (prod. not listed) (writer: Adams) (Hi Varieties, ASCAP) (3:28)
The eclectic quartet captures the essence of summer vacation survival on this carefree rocker. A souped-up rhythm section drives the all-american vocals through a fun-filled arrangement.

JAY FERGUSON—Capitol 4923
MODERN GIRL (prod. by Ferguson-Verdick) (writer: Ferguson) (Painless, BMI) (3:12)
A pulsating guitar is punctuated by staggered drum explosions while Ferguson pleads his case on this first release from his new "Terms And Conditions" LP. The chorus hook is for top 40 while the whole package rocks for AOR.

TOMMY TUTONE—Col 1-11353
GIRL IN THE BACK SEAT (prod. by Thacker) (writers: Kelly-Heath) (Tutone Keller) (2:58)
A simple, biting rhythm drives this latest offering from the L.A.-based rockers. The falsetto chorus trades with Heath's lead vocals while inventive guitar solos blast away.

WAYNE MASSEY—Polydor 2112
ONE LIFE TO LIVE (prod. by Diamond) (writers: Adams-Nissenson) (Silver Blue, ASCAP) (3:22)
The title of this heartwarming ballad is the same as that of a daytime T.V. soap which stars Massey. It's ready-made for pop-A/C audiences.

HUEY LEWIS AND THE NEWS—Chrysalis 2458

NOW HERE'S YOU (prod. by Schnee) (writers: Hopper-McFee) (Hulex/Red Admiral/Long Tooth, BMI) (3:27)
An exciting wave of guitar/keyboard suspense builds, breaks, then builds again while Huey's confident romanticism stays in the forefront.

CRISTINA—Antilles 4503
DRIVE MY CAR (prod. by Cristina-Zilkha-Darnell) (writers: Lennon-McCarney) (Maclen, BMI) (3:12)
The implications are far from subtle and needless to say quite effective when Cristina purrs "But I can show you a better time." A seductive dance piece with pure genius in the arrangement.

JAMES BOLDEN—Fantasy 894
PRIORITIES (prod. by Savoie-Robinson-Bolden) (writers: Robinson-Bolden) (Parker, BMI) (3:15)

The French songwriter makes his singing debut with this dance-oriented rocker that's likely to attract equal attention at clubs and pop radio. Syndrum spice and a catchy melody line make this an attractive offering.

AVERAGE WHITE BAND—Arista 0553

FOR YOU, FOR LOVE (prod. by Foster) (writers: Ball-Champlin) (Big Heart/Average/Ackee, ASCAP) (3:32)
We never have enough premium love songs, and this ballad is another addition to that genre. Shimmering vocals breeze along effortlessly in the same groove that carried EW&F's "After The Love Has Gone" to the top.

BOB JAMES—Tappan Zee/Col 1-11360

SNOWBIRD FANTASY (prod. by James) (writer: James) (Turkey Music/Wayward, ASCAP) (3:29)
The keyboard master concocts a refreshing late-summer cooler with Airtio's percussion colors and creative acoustic guitar solos by Bruce Dunlap. Great for pop-A/C interludes.

ROXY MUSIC—Atco 7310
OH YEAH (ON THE RADIO) (prod. by group-Davies) (writer: Ferry) (E.G., BMI) (3:07)

From the superb "Flesh & Blood" LP comes this touching Brian Ferry-penned ballad. Elaborate production captures all of the band's subtle detail and Ferry's vocal grandeur.

BLACK SABBATH—WB 49549

LADY EVIL (prod. by Birch) (writers: group) (TRO-Exsex, ASCAP/Muggins, BMI) (3:55)
In typical Black Sabbath fashion, this first release from the "Heaven And Hell" LP utilizes a wrecking-ball rhythm section (the neighbors will love the bozo bass) to clear a path for Ronnie James Dio's vocal madness.

B.O.S./Pop

HIGH ENERGY—Gordy 7187
MAKE ME YOURS (prod. by Bond-Weatherspoon-Jackson) (writer: Champion) (Jobete, ASCAP) (3:33)

The young and gifted trio does a fantastic job of covering this top 20 hit from '67. The vocals, in lead and harmony, are absolutely stunning. From the "Hold On" LP, it's primed for several formats.

JOHNNY GUITAR WATSON—DJM 1305 (Phonogram)

TELEPHONE BILL (prod. by Watson) (writer: Watson) (Vir-Jon, BMI) (3:30)
Johnny deals with everyone's nemesis in his inimitable funky manner on this spin from his "Love Jones" LP. The rap is laughable, and the funk danceable.

INTERLUDE—Star Vision 1104

PROMISES (prod. by Dockett) (writer: Dockett) (Botanical, BMI) (4:30)
This is one of the most creatively executed vocal arrangements in recent memory. A stunning ballad by the Jimmy Dockett-led trio and a welcome addition to any black-oriented music format.

EVELYN "CHAMPAGNE" KING—RCA 12075

LET'S GET FUNKY TONIGHT (prod. by Life) (writers: Life-Hasson/Ali-Kwame/Hadi-King) (Mills & Mills/Six Continents/Aqualeo, BMI) (3:36)
From her forthcoming "Call On Me" LP comes this exotic dancer with a spirited, percussion-clad rhythm track side-by-side with King's dynamic vocal centerpiece.

MUTINY Featuring Jerome Brailey—Col 1-11342

SEMI-FIRST CLASS SEAT (prod. by Brailey) (writer: Brailey) (Hymbad, BMI) (3:59)
The Mutiny ship is healthy and buoyant with this brash, straight-ahead funk piece from the forthcoming "Funk Plus One" LP. Brailey shows sensitive vocal phrasing and inflection.

RAY PARKER JR. & RAYDIO—Arista 0554

CAN'T KEEP FROM CRYIN' (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:30)
A punchy rhythm kick underlines the intense feeling on this heartfelt, medium-paced ballad. The well-crafted chorus hook and funky undercurrent are irresistible.

RAMSEY LEWIS—Col 1-11356

WHISPER ZONE (prod. by Dunn) (writers: Lind-Dunn-McKay) (Deertrack/Charleville, BMI/Cherubim/Steelchest, ASCAP) (3:00)
Lewis shares the keyboard spotlight with Larry Dunn (who also produced and co-wrote) while Maurice White (EW&F) and Jon Lind scat-sing. It's a lovely melodic track from the "Routes" LP with strong pop-A/C potential.

GONZALEZ—Capitol 4921

FELL IN LOVE (prod. by G. & R. Jones) (writers: Jacas-Zelaznog-Jones) (Buckwheat/Gonzalez, ASCAP) (3:34)
The London collective hits the mark with this spirited, funky track from the forthcoming "Watch Your Step" LP. Soulful vocal trades between Alan Marshall & Linda Taylor are captivating.

THE TREMBLERS.

WHEN THEY GET SHAKIN',
THEY REALLY BRING DOWN THE HOUSE.



The Tremblers' new debut album features singer/
songwriter Peter Noone — a leader of the original British invasion —
plus an army of special guests. So don't just sit there, get shakin'.

THE TREMBLERS, "TWICE NIGHTLY." JZ 36532
BECAUSE WHEN IT COMES TO ROCK 'N' ROLL, ONCE IS NOT ENOUGH.
ON JOHNSTON RECORDS AND TAPES.

Produced by Peter Noone.
Executive Producer: Bruce Johnston.
Management: Jerry Schilling Management.
Distributed by CBS Records. © 1980 CBS Inc.

Jerry Schilling
MANAGEMENT

Johnston
RECORDS

 Give the gift of music.

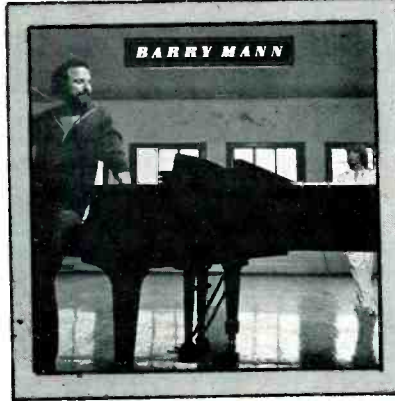


Record World Album Picks



THESE DAYS
CRYSTAL GAYLE—Columbia JC 36512 (7.98)

If the success of her last album (and in particular the single, "Half the Way") is any indication, this offering may be the one that firmly establishes Crystal as an effective crossover artist. Whether it's up-tempo AOR, illustrated by "Too Many Lovers," or the bluesy "Lover Man," this album offers something for everyone.



BARRY MANN
BARRY MANN—Casablanca NBLP 7228 (7.98)

Although he did have a hit in '61 with "Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)," for the last 20 years Barry Mann has been content to crank out the hits for other artists. This album, which includes the pretty "We're Over" and "You're the Only One," shows just what he can do when he keeps them for himself.



BRASS CONSTRUCTION SIX
United Artists LT 1060 (8.98)

B.C.'s brand of infectious dance music was a near-instant success six albums ago, and they're still going strong on their latest, produced by perennial collaborator Jeff Lane. The funky harmonica of "Do Ya" and ballad strains of "We Can Do It" will find home on black-oriented playlists.



FRESH BLOOD
STEVE SWINDELLS—Atco SD 38-128 (7.98)

This former member of Pilot and the Hawklords sound like neither of the above. He delivers his lines at a high emotional pitch, often half-spoken with the edge of a British accent, and writes songs like "Bit-ter And Twisted," which you've heard by Roger Daltrey on "McVicar."

YOU CAN CALL ME BLUE
MICHAEL JOHNSON—EMI-America SW-17035 (7.98)



After the success of last year's "Bluer Than Blue," you can call this album an A/C contender (with cuts like "After You"), you can call it diverse (with cuts like "Staying With It"), but you don't have to call him Mr. Johnson.

ZIGGURAT
Robox EQAD 7932 (7.98)



These Georgia rockers combine a variety of musical styles that fit together nicely to give their rock 'n' roll a southern edge. Such tracks as "Rounder" and "Sally Paradise" are ideal for AOR radio.

LOOK IN YOUR HEART
ERNE WATTS—Elektra 6E-285 (7.98)



Although this album does contain a couple of disco cuts with vocals, its true strength lies in the beauty of its instrumental tracks, particularly the title cut and the three-part "Beyond the Cosmic Void Suite."

2
GAMMA—Elektra 6E-288 (7.98)



Sparked by the hot guitar licks of founder/leader Ronnie Montrose, this band cooks on every cut. The selections range from "Dirty City" (which features Genya Ravan's backing vocals) to a cover of "Something In The Air."

THUNDER
Atco SD 38-129 (7.98)



The band hails from Nashville, but their sound is a far cry from the Grand Ole Opry. One of the finer cuts, "Easy Street," is a natural for AOR radio, while "Santiago Midnight Moonlight" could go on AOR or A/C playlists.

YOU'VE GOT IT
BABY'O-BABY'O—BO-1000 (7.98)



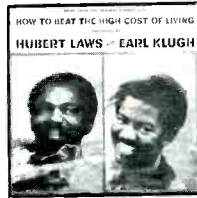
Make no mistake about it; this is a dance album. Under the direction of producer Rafael Villafane, the package includes the hit single "In the Forest" along with the appropriately named "Dance All Night."

CAN YOU IMAGINE
DAVID BENOIT—AVI 6074 (7.98)



Sporting tight arrangements and tasty production, this offering allows Benoit to put his keyboard technique to good use. The album features the light and jazzy "East Coast Dancer."

HOW TO BEAT THE HIGH COST OF LIVING
(ORIGINAL SOUNDTRACK)
HUBERT LAWS AND EARL KLUGH—Columbia JS 36741 (7.98)



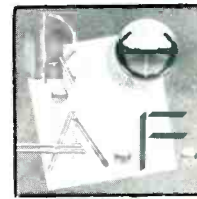
Flautist Hubert Laws and guitarist Earl Klugh merge their talents on this collection of songs written by Patrick Williams. The jazz/progressive influence is obvious on "The Edge."

THE SOUNDS OF ASBURY PARK
Vicn 7014 (JEM) (7.98)



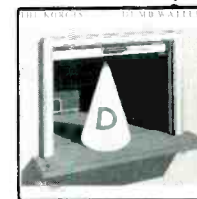
From the geographical area that launched such rock 'n' roll notables as Bruce Springsteen and Southside Johnny comes this collection by local artists. Included are cuts by Ken Viola & Friends, Lord Gunner Group and others.

R.A.F.
A&M SP-4816 (7.98)



This debut quartet packs an inordinate number of hooks into every tune. Vocal harmony is the key on "Sweet Melinda" and "Still Crazy Now," while "Take Me To Your Leader" has a verse reminiscent of "Message In A Bottle."

DUMB WAITERS
THE KORGIS—Asylum 6E-290 (7.98)

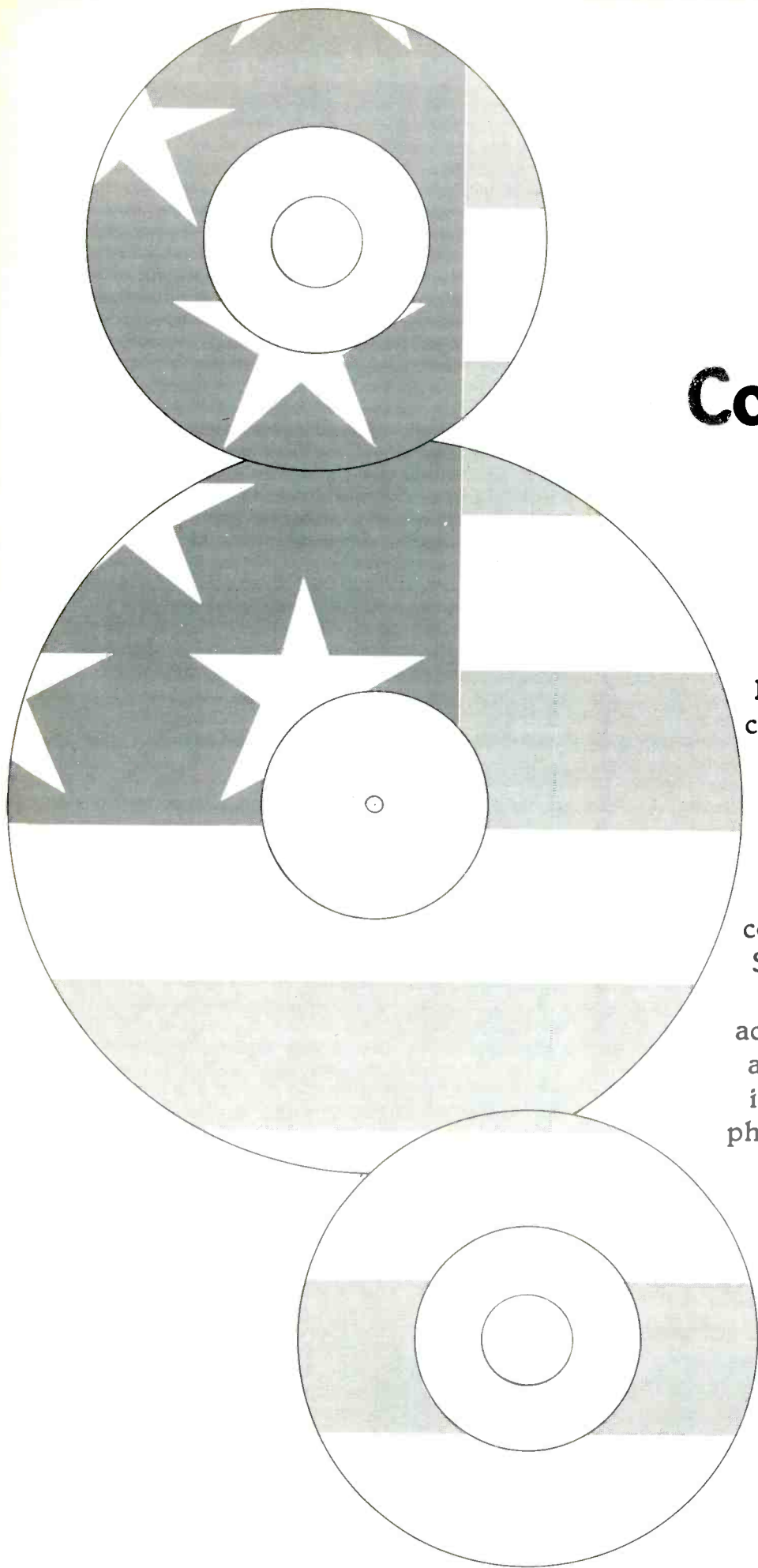


James Warren's silky voice and multi-colored keyboard washes identify this group, currently topping the U.K. charts with the ballad "Everyone's Got To Learn Sometime." Much of the LP rocks hard enough for intense AOR.

FACE FACTS
T. ROTH & ANOTHER PRETTY FACE—Reflection CHRIS 2627 (7.98)



This New York-area rock expressionist tackles grandly passionate ballads ("People In Love") and Devo-esque, disjointed cover versions (the Beatles' "She's A Woman") all in the space of one LP.



Country Music 1980: The Great American Sound

Record World is preparing its annual special on country music, and as in the past, it will contain the most comprehensive coverage on the country music industry you'll find anywhere.

The **Record World** special, which will be distributed during CMA week, Oct. 13-18, will cover every major aspect of the Great American Sound's growth and changes over the past year.

Included will be articles on the increasing acceptance country music has found in TV, radio, and the movies. We'll also spotlight the growing international interest in country music, and the phenomenal effect country has had on American culture in general over the past year.

Of course, you'll also find the traditional highlights in this country music special: the coveted **Record World** awards, detailed chart analyses, and closeups on artists, labels, and companies.

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Record-Biz Veteran Jeff Barry Undertakes 'Idolmaker' Film Project

By SAM SUTHERLAND

■ LOS ANGELES—Veteran producer and songwriter Jeff Barry will garner his first major exposure as a force in film music with the upcoming fall release of "The Idolmaker," a period drama set in the early-'60s pop world that saw Barry emerge as one of New York's most prolific pop avatars.

Major Campaign Set

With the action centering on the careers of two young male idols-to-be, evoking the turn-of-the-decade hysteria generated by such models as Bobby Rydell, Frankie Avalon, Fabian and other heart-throbs, Barry has developed both new original songs and scoring materials for the movie-with-music, set to open in an estimated 1,000 theaters in mid-November. As the latest release from the executive producer of "Rocky" and "Rocky II," Gene Kirkwood, and co-producer Howard W. Koch, Jr., the film is already expected to be the focal point for a major theatrical marketing campaign.

Ideal Project

Although Barry has handled a number of television theme assignments and helped develop music for other films, "The Idolmaker," which wrapped up filming here in mid-summer, marked his first venture as the chief musical arbiter for an entire film.

"I think I got involved with the project because Gene and Howard have an unerring sense of who to work with," Barry explained during a recent visit to one of the movie's key locations, Gazzari's rock club on the Sunset Strip, which stands in as a '60s pop venue. "I wrote my first major hit in 1960, so it just made sense for me to handle this, because it's that period."

Identifies With Characters

Back then, Barry's songwriting collaboration with Ellie Greenwich led to some of the decade's first classics, including hits for the Dixie Cups, the Shangri-La's, and various acts on Phil Spector's Philles label. For "The Idolmaker," he's mated modern recording technology with his feel for the era to create material for the movie's two key leads, played by actors Peter Gallagher and Paul Land, but Barry himself actually identifies most with the title character—the singers' career mentor, Vinnie Vicari, played by Ray Sharkey.

"Nobody really intended that link," says Barry, "and maybe I shouldn't even point it out. But this character took what these singers had, and spread his own

personality over that. I feel like I'm part of that character, on the musical side. I'd never take credit for the managerial side of the careers I was involved with, although I have seen that side as well."

Barry agrees that his appointment as "Idolmaker's" musical architect follows other recent breaks from Hollywood tradition in screen music, and feels the creative team behind the feature helped make his transition mutually productive, rather than problematic. "I haven't been involved in that much film work," he says, "but I've been around it a lot. Certainly Howard and Gene have experience, but they've never worked together before."

Fresh Standpoint

"In that sense, the crew and cast are both taking it from a fresh standpoint. Ray Sharkey has had other roles, but this is really his first major starring role, while the director, Taylor Hankford, has an Oscar as a short film director, but is making his first really major feature film on this project."

For Barry, those new associations led to an openness throughout the project. His own role, he feels, transcended the normal musical director's mandate in that the producers and directors would poll him as well in mapping out the dramatic coverage of key scenes. "No one here looked at me as the songwriter, so I felt totally free to jump on Taylor or Gene with an idea," he notes. "And there's been more of that 'first-time' excitement than you'd see on most projects—nobody's jaded or cynical about what we're trying to do."

(Continued on page 38)

More Acts, Venues Confirmed For New York Music Week

By BEN LIEMER

■ NEW YORK — The New York Music Task Force is busy adding new artists to its roster and determining outdoor venues for a series of free concerts to be presented during the second annual New York Music Week. The task force is also currently confirming various club dates and assembling producers and emcees for its performances to be held September 29 through October 4.

Among the new acts recently confirmed for free concerts are: Evelyn "Champsagne" King, Bobbi Humphrey, Stormin' Norman and Suzy, Odyssey, David Amram and Crown Heights Affair. Al Steckler, chairman of the New York Music Task Force, along with Linda Dintenfass and Andy Tilson, vice chairmen, have been directing this flurry of activity. Dintenfass and Shel Freund have been working to establish the various outdoor venues for these performances.

Steckler also confirmed a number of major events for the lineup. Snatch, Crown Heights Affair, Bobbi Humphrey and the Right Direction will be appearing at the Harlem State Office Building, 125th Street and Seventh Avenue. Brenda Murphy who has been coordinating the event for the Harlem Talent Association, has scheduled the event for 12-2 p.m. and 7-9 p.m. to be held with certain artists every day during the week. Another daily occurrence throughout Music Week will be

Summer Worldwide Pact

■ LOS ANGELES—Nesuhi Ertegun, president of WEA International, and Ed Rosenblatt, president of David Geffen's new record company, have announced the signing of an exclusive worldwide contract with Donna Summer.

the appearances of classical and classical/new wave performers outside of Lincoln Center. Jeanne Saxon, classical coordinator has scheduled Peter Gordon's French Toast, Sharon Freeman, Kirk Nurrock and Bill Hellermann to appear during the week from 12-2 p.m. Also in the works is a free extravaganza sponsored by Hurray Video Music, Inc. featuring new wave groups and a fashion show. Plans are being made to close part of 62nd Street for the outdoor event.

Neil Cooper has been busy in his role as Music Week club coordinator, lining up a "New York Music Week Night" at the 80's, Club 57, Danceteria, Tramps, Snaflu, the Mudd Club and Trax.

In other Music Week news, Tilson and Peter Rodis have been coordinating the Broadway Spectacular with assistance from the Schubert and Nederlander Organizations. So far Kevin Conway, star of "The Elephant Man" and PBS' science fiction show "The Lathes of Heaven," has been slated to emcee the event. Ron Dante, producer for Barry Manilow and co-producer of Broadway's "Children of a Lesser God," has agreed to produce the spectacular. Also hard at work is Arnold J. Smith, who is coordinating the jazz lineup for Music Week.

Music Week has been provided with temporary offices by *Record World*; those wishing to participate should contact Andrew Tilson or Linda Dintenfass at (212) 765-5020. Further information may be obtained through Al Steckler at 399-0300.

T-Shirt Company Sued by Kenny Rogers

■ LOS ANGELES—Kenny Rogers Productions, Inc., and Liberty Records have filed suit against Grand Illusion Design Inc., and its owner, Lawrence Rice, charging the company with manufacturing and selling unauthorized Kenny Rogers T-shirts.

A federal judge in Chicago has issued a temporary restraining order forbidding Grand Illusion, which is based in Schaumburg, Ill., from making and selling T-shirts.

According to lawyers for Rogers, who say this suit is the first step in a campaign against the unauthorized use of the singer's name and likeness, the shirts were being sold near the parking areas of venues where Rogers performed, thus reaching potential purchasers before they enter the halls, where the authorized T-shirts are sold.

'Times Square' in Atlanta



RSO recently held a convention in Atlanta to discuss the coordination of merchandising, marketing and promotion for the soundtrack and motion picture, "Times Square." RSO Records' promotion, sales and publicity staff, the Stigwood film company (producers of the motion picture), PolyGram Distribution regional vice presidents and sales managers (distributors of RSO product), AFD national distribution staff and regional sales managers (distributing the film in the U.S.) and EMI (distributing internationally) attended the convention. Pictured at the convention luncheon are (from left): Freddie Gershon, president of the Stigwood Group; Leo Greenfield, senior vice president, marketing and distribution, AFD; John Frisoli, president of PDI; and Al Coury, president of RSO Records.

Cover Story:

Air Supply: Love Songs for 1980

■ With "All Out Of Love" ascending the charts at an even swifter pace than their previous top 3 single "Lost In Love," and their debut album for Arista following suit, Air Supply has clearly captivated the music world in a very short time.

Their dramatic rise began earlier this year when Arista acquired, and then adapted for the U.S. market, Air Supply's Australian hit "Lost In Love." Within a few weeks, top 40 and A/C radio had established the single as a major hit—it went to #1 on the A/C charts and nearly as high on the pop singles charts—and an album of the same title was set in motion.

Arista president Clive Davis acted as the LP's executive producer, and had an active hand in shaping Air Supply's next single. Liking the melody of "All Out Of Love," but finding the lyrics not as effective as "Lost In Love," Davis worked on the song's words with composer Graham Russell. The result was Air Supply's second smash record.

Air Supply was formed in Australia in 1976. Graham Russell and Russell Hitchcock were both appearing in a production of "Jesus Christ Superstar." Hitchcock acted at different times the rival roles of Jesus and Judas, and Russell portrayed Peter. The

two vocalists (Hitchcock also plays guitar) released their first single as Air Supply in the late months of 1976, "Love And Other Bruises," which reached Australia's top 3. The subsequent album, "Air Supply," attained gold status in Australia.

It was around this time that Air Supply was chosen as the supporting act for Rod Stewart's 1977 tour of Australia, Graham and Russell subsequently opened for Stewart in North America as well. They spent the latter half of 1977 in the U.S. doing approximately 50 concerts with Stewart from the L.A. Forum to Madison Square Garden, while also finding time to record. Their second and third singles in Australia, "Empty Pages" and "Do What You Do," were both hits and spawned a second gold album.

Until this time, Graham and Russell were backed on record and on stage by studio musicians, but in 1978 they recruited guitarist David Moyse, drummer Ralph Cooper and bassist Criston Barker to complete Air Supply. The first single with the new lineup was "Bring Out The Magic." The second was "Lost In Love" from album number three, "Life Support." "Lost In Love," a continent-wide smash, was heard at Arista in the U.S. and remixed under Davis' supervision, and went on to become the band's breakthrough American hit.

RIAA 'Hitline Alert' Activated After Raid

■ NEW YORK — The Recording Industry Association of America has put its "hitline alert" plan into effect for the first time following the seizure of 20,000 allegedly illegal tapes by the Kentucky State Police last Saturday (23).

The "hitline alert" plan, announced in April, provides complete descriptions of all product seized in such raids to the manufacturers and, through the National Association of Recording Merchandisers, to distributors and retailers as well.

Eight people allegedly involved in the sale and distribution of illegal cassettes and eight-tracks were cited, and 12 others were arrested, according to Detectives Anthony Frazier and Douglas Smith of the Kentucky State Police Special Investigations Unit. Formal charges are expected to be brought shortly against all 20 individuals.

The product seized in the raids at three locations included 15 titles on 12 labels by the Bee Gees, Led Zeppelin, Bob Seger and other major artists.

WEA Intl's Nobs Named WCI Consultant

■ NEW YORK — Claude Nobs, head of the European artists relations office for WEA International, has been named European consultant to Warner Communications Inc. His new post is in addition to his position with WEA International.



Nesuhi Entegun, Claude Nobs

Nobs has been with WEA International since 1972, based in Montreux, Switzerland where he has produced the Montreux Jazz Festival every summer for almost two decades. As head of the European artist relations office for WEA International, he coordinates all European tours of artists on the Warner Bros., Elektra/Asy-
(Continued on page 44)

New York, N.Y.

By DAVID MCGEE

■ Peter Criss is not the first nor will he be the last member of a rock supergroup to go off in pursuit of a solo career. But Criss is different. Never mind that he was one-fourth of Kiss, a bonafied teenage phenomenon, probably the most merchandised group in rock history and one that has made significant accomplishments on record and certainly in concert.

Surely the burning issue here is Peter Criss's willingness—yea, even eagerness—to in effect stand naked before the world. That he's going to record a solo album is really a trivial matter, since he's already done that anyway, long after he'd gained credibility as a singer and writer via the hit single "Beth" on Kiss's exemplary Bob Ezrin-produced "Destroyer" album. Even finding himself surrounded by new faces onstage should seem inconsequential compared to the moment Criss—who, like the other members of Kiss, has never been photographed (for publicity purposes, that is) sans makeup—strolls onstage and feels the heat of a spotlight on his bare face. He admitted during a visit to *Record World* that it could be the scariest moment of his life. "One night I'm going to be backstage and someone's going to say, 'Five minutes, Peter,' and I'm going to have to walk out there without makeup on. When you had the makeup you could play games and you could fake it a lot of nights. On nights we were really tired we could fake it and make people believe we were putting so much emotion into it. Can't fake it without makeup. So yeah, I'm scared."

Why, then, did he leave? For many reasons, but primarily because he disagreed with Gene Simmons, Paul Stanley and Ace Frehley on the group's musical direction, and not least of all because he felt he was losing his identity after a decade behind the greasepaint.

"As far as music goes," Criss explained, "my opinion is that there's more chords than three. Music's changing, it's moving on. I've listened to a lot of radio lately, and I've heard the Commodores, I've heard the Doobie Brothers. These groups are singing songs again, their lyrics are meaningful, and people are listening. I told the guys, 'ten years is a long time together. I still care for you, but I'm frustrated as an artist. I have a lot of musical things to offer, but they don't seem to fit into what the hell we're doing. I want to try it on my own.' They wished me luck and we split as really good friends." (Criss remains a vice president of the Kiss corporation and shares in the group's profits).

Beyond this, Criss says he was "losing" himself in Kiss. "I was really starting to lose my identity. The minute you put that stuff on you change; it's like Dr. Jekyll and Mr. Hyde. I'd get in there and the routine was from jet to limo to the gig, and then back to the limo. My whole life was that way for so long. I'd get home and wake up at night thinking I was in a hotel. It would take me a month to realize I wasn't on the road. I don't mind dedicating myself to music, but I was just going around in circles. It was never-ending. Now I just want to break out."

Plumper than the Cat Man ever was, full-bearded and, he claimed, "really happy" (he's remarried following a traumatic divorce from his first wife; the new Mrs. Criss is now an expectant mother, a development that brings great joy to the expectant father), Criss's first step in breaking out is his second solo album, produced by himself, Dave Wilford and Stan Penridge (who co-wrote "Beth" and several other songs with Criss during the Kiss days; Criss and Penridge were once part of a band called Chelsea that recorded one album for MCA), and due out on Casablanca September 8. Criss says the LP is in "the Bob Seger-Billy Joel vein," and contains everything from pop ballads to the blue-eyed soul he excels at. "It's really music," Criss added. "It's good, listenable stuff. I know that when I come onstage I won't have to duck bottles. I'll be looking at a new audience. I don't think I'll get smacked in the face with stuff." He said, with a laugh, that between sessions one day he wrenched a knee in a soccer game and recorded the last half of the album while standing in front of a microphone on a pair of crutches. "It was really painful, and you can hear the pain in the songs. It sounds like I was very emotional, but I was really in a lot of pain from my soccer injury!"

As Tom Snyder might put it, won'tcha miss it, Peter? All the fame and the glory and the hysteria surrounding Kiss? C'mon, be honest now. Criss turned somber. "The band left last night to do a European tour, and I kind of felt a little . . . well, it bothered me. I made my decision and I'm really happy, but it was like a marriage
(Continued on page 32)

WB's Progressive Division: New Faces, New Plans

By SAM SUTHERLAND

■ LOS ANGELES — A stronger east coast presence, development of internal product management capability, and expanded multi-market exposure for its roster are central goals behind new management appointments at Warner Bros. Records' progressive music division, according to vice president Tommy LiPuma, head of the sector, and newly-installed director of progressive music Charlie Lourie.

Talking on the eve of formal announcements confirming Lourie's appointment and the addition of veteran executive Bob Gooding as manager of east coast marketing and promotion for the division, LiPuma and Lourie reviewed the sector's direction since LiPuma's return to the label over a year ago. In an exclusive interview with *RW*, the two executives discussed career game plans for both the Warner Bros. progressive music roster and artists affiliated with the division via the Warner Bros.-distributed ECM label.

For Lourie, who fills the post vacated by Ron Goldstein in his move to the top U. S. post at Island Records, the move from product manager to director of progressive music represents a full-cycle career turn. A former Epic Records merchandising director, Lourie is himself a jazz musician.

"I came out here to specialize in jazz," he explained. "When I left CBS, it was to work for Blue Note, which made me pretty visible in that community. I'd always been involved with it as a fan and as a player." Yet Lourie is quick to add that the label's current roster demands that the "jazz" tag be downplayed to avoid programmers' typecasting.

"One of the reasons we decided to drop the 'jazz' from 'jazz and progressive music,' the division's earlier title, is that music, like water, seeks its own level," interjected LiPuma, who enacted the name change upon rejoining Warner Bros. after his tenure as head of A&M's short-lived Horizon Records project. "When a term begins to lead to pigeonholing, it can create problems."

For LiPuma, the crossover potential he discerns in the recent albums and singles from such division acts as Randy Crawford, David Sanborn and Larry Carlton has made the divisional name change appropriate — and also suggests the mandate he has cut out for himself is to find effective alternate methods of exposure for these artists.

Both are sensitive to the changing face of jazz programming and to the fact that elements of black

music, rock and pop have entered the work of many acts who had once been thought of as strictly jazz. "Jazz isn't really an apt term for what these musicians are trying to do, but then progressive isn't either, really," Lourie said. "It's just more appropriate for the reason that although all our acts have roots in jazz, they now have other elements that carry them into other fields."

Added LiPuma, "Talk to (recently-signed) Jaco Pastorius, and you'll find he's looking to widen his audience, just as many of these artists are. I didn't want the bulk of the artists on this roster to be labelled in any way that might keep them trapped in just one area of the store."

At the same time, both LiPuma and Lourie noted that such acts as Bill Evans and Chick Corea suggest more traditional jazz guidelines. But the overall thrust is toward music that can ultimately span several different formats, leading to a sequence of acceptance that LiPuma says typically begins with contemporary black, AOR and fusion-oriented stations.

"There are stations that are playing these records, like a 'BLS or a KJLH,'" he explained, "and I've noticed that many of the records we've been involved with have started at that level. But I felt we needed a stronger presence on the east coast, which is where Bob Gooding comes in."

Gooding, whose most recent post was national promotion director for Arista's jazz and progressive music roster, is himself a former programming executive who held posts at WCOL in Columbus and WCAU, and has worked extensively with both the Public Broadcasting System and National Public Radio.

Beyond promotion, which Lourie said he feels must be approached along the same crossover lines as other popular forms of music, retail merchandising is a major priority—and something

of a battle. "You have a mainstream, traditional jazz business which is really all onesies and twosies, rather than heavy orders," he explained. "You have to constantly shepherd your accounts."

"With the more commercial, progressive areas of the music, we're in the radio ballgame with every other record, and it's the same game as any pop record you could talk about."

One exception to that rule is the ECM roster, which Lourie agrees provides the company with a strong base in avant-garde, acoustic jazz styles. Because of producer Manfred Eicher's recording approach, which serves as an aural signature on all but a handful of the 160 or so titles in that catalogue, Warner Bros. has been able to use sampler albums very effectively. "In many instances, the cuts that are selected are edited in that the originals are too long for conventional airplay," Lourie said. "So these collections serve airplay well, and function equally as an in-store tool."

That approach would be inappropriate for the more disparate artists on the regular progressive roster, though. As for that roster's size, LiPuma noted that it has remained relatively stable, and while he continues to screen new artists, he feels the current goal of the division is to concentrate on the existing acts. Apart from Pastorius, the only other new signing since the addition of David Grisman is an ensemble called Yellowjacket.

No new staff appointments are currently planned, but Lourie noted one area of the division's management that is currently being adjusted: "There has been a major change in the structure of the department in that product management, which was previously conducted within that department here, will now be brought into the division itself."

Brothers Johnson Platinum



A&M recording artists The Brothers Johnson were recently honored with platinum records making the sale of one million units of their most recent LP, "Light Up The Night." All four albums the duo has released since signing with A&M in 1975 have gone platinum, and label chairman Jerry Moss recently announced that they have re-signed with A&M. Pictured at the presentation are, from left: Gil Friesen, A&M president; Louis Johnson; Moss; George Johnson, and Harold Childs, A&M senior vice president of sales and promotion.

RCA Promotes Four In Field Sales Force

■ NEW YORK—Four promotions in RCA Records' field sales organization have been announced by Larry Gallagher, division vice president, national sales.

Joe Wallace, who had been manager, distribution, Rockaway in the New Jersey distribution center, has been named to the position of manager, Detroit branch.

In Atlanta, George Jackson, who had been manager, branch sales, Atlanta becomes manager, Atlanta branch; Harry Fox, who had been a field sales representative in Atlanta, moves up to manager, branch sales, Atlanta and Susan Gabriel, who had been a field merchandiser, becomes a field sales representative in Atlanta.

Wallace joined RCA Records in 1968 as a shipper-receiver at Rockaway and held various administrative positions at the distribution center until 1974 when he was appointed to marketing services in New York. A year later, he returned as manager, distribution, Rockaway.

Jackson joined RCA Records in 1972 as a field sales representative in Atlanta. In 1979, he was promoted to manager, branch sales Atlanta, a position he held until his current appointment.

Fox joined RCA Records in 1973 as a field merchandiser in the New York branch. In 1976, he became field sales representative in Miami, and in 1979 was transferred to the Atlanta Sales office.

Gabriel joined RCA Corp. in 1972, and in the same year transferred to RCA Records as secretary to the director, commercial sales, southern region. In 1979, she was promoted to the position of field merchandiser in the Atlanta Branch.

Goody Motions Denied; Tucker Trial To Start

■ NEW YORK—Federal District Court Judge John Platt gave indication last week (25) that he will deny three of the four pre-trial motions filed by lawyers for Sam Goody Inc. in the ongoing counterfeit tape trial. In a meeting with Goody lawyer Kenneth Holmes and U.S. prosecutor John Jacobs, Platt said that Goody's motions to drop all or part of the government's charges against Goody because of prosecutorial misconduct will be denied. Platt was expected to rule on the fourth motion, concerning a defense claim that counterfeit recordings are not necessarily stol-

(Continued on page 45)

Backstage with Roberta Flack



Atlantic recording artist Roberta Flack recently played before a sold-out house at Radio City Music Hall in New York as part of her cross-country tour, which began in early June and is set to run until September 21. Shown backstage are, from left: attorney David Franklin; Atlantic vice president of sales Sal Uterano; Cotillion president Henry Allen; Atlantic/Cotillion A&R director of R&B product Bill Cureton; Peabo Bryson; Flack; Atlantic vice president Noreen Woods; Atlantic executive vice president/general manager Dave Glew, and Atlantic associate director of national publicity/director of special markets publicity Simo Doe.

Kinetic Productions Taps Greenwald, Newall

■ LOS ANGELES—Luke O'Reilly, president, Kinetic Productions Ltd. (Al Stewart management), has announced the appointments of Dave Greenwald for radio and retail promotion and Mandi Newall (Mandrake Consultants, Inc.) for publicity coordination. Both Greenwald and Newall are currently involved with promotional activities surrounding the release of Al Stewart's new album "24 Carrots" on Arista.

Greenwald comes from Mushroom Records, where he was national promotion director. Prior to that he was at Janus Records, his last position being west coast regional promotion director.

Newall has worked press and publicity for Warner Bros. in London, Alice Cooper/Alive Enterprises, Lou Reed, and Rolling Stone magazine. She coordinated all media-related events on Stewart's tour of Japan last year.

Kragen Names Coulter Tour Merchandising VP

■ LOS ANGELES—John Coulter has been named art director and vice president of tour merchandising at KK Sales, a division of Kragen & Company, it was announced by Ken Kragen, chairman of the board of Kragen & Company.

Kenny Rogers Fan Club

Coulter will be involved in the management and development of the Kenny Rogers Fan Club. He will oversee design and production of all tour merchandise for Rogers and assist Kragen in directing graphic projects and tour merchandising for other Kragen & Co. clients.

Concorde Studios Open in Los Angeles

■ LOS ANGELES — The former ABC Recording Studios, which had been briefly operated by Scott/Sunstorm following the sale of ABC Records, have been remodeled and reopened as the Concorde Recording Center.

The Concorde Recording Center features three 24-track recording studios, one of which is also equipped with complete video sweetening and post-production facilities. Two of the studios have recently undergone a complete re-design and restructuring and now feature state-of-the-art acoustical design and recording equipment. The third room will be re-designed by the end of the year, with additional redecoration of the reception, lounge and common areas currently underway.

Warren Entner, who has been supervising the re-design of the studio for the past three months, has been named managing director. A former member of the Grass Roots, Entner has also been involved in management and production.

RIAA Video Council Organizes Committees

■ LOS ANGELES — The 15-member council of the Recording Industry Association of America's new video division met here last Tuesday (19) to establish committees to deal with such issues as audio/visual legal rights, negotiations with craft unions, and piracy.

The council, which is chaired by CBS Video Enterprises president Cy Leslie, also discussed the recruitment of new members for the fledgling RIAA division. A general membership meeting has been set for Nov. 20.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ WHO'S IN THE NEWS: You'd think they had slightly more important things to worry about, but on page three of the August 25 edition of the New York Post, that bastion of journalistic integrity, there appear two stories concerning major musical figures. In one of them, **Deborah Harry** is complaining loudly about the cover photo that Forum magazine planned to use to accompany an article in which "Blondie Talks About Sex!" or something like that. The picture, bearing a conspicuous similarity to the famous shot of Marilyn Monroe with her skirt up above her waist, was eventually replaced, but not before "a few million" copies were already printed with the original . . . Then there's an excerpt or two from **Willie Nelson's** People magazine interview, in which Nelson describes how his first wife sewed him up in a sheet and proceeded to beat him with a broomstick while he was roaring drunk. Hey, fascinating stuff, guys. But on page three? . . . Move over, **Cheryl Tiegs**, **Charlene Tilton** and all you other blonde cuties whose posters have, ah, caused many a man's hair to curl. The newest poster rave promises to be **Linda Green**, Peaches of **Peaches and Herb**. The poster's manufacturers, a firm called Pro Arts, claims it's the first such item featuring a black female star, and they're looking for it to be a big seller. Actually, as these things go this one is fairly modest; Linda's wearing a P&H t-shirt over her bikini bottoms.

CLASS ACT: One of the more surprising video thrills we've had in recent months is an Olympia beer ad we've learned has actually been playing various markets for some months.

After the usual litany of hip attributes characterizing the commercial's male protagonist, we're told his favorite pastimes include listening to blues, at which point the scene changes to a smokey bar where none other than **Son Seals** is seen playing.

We checked with Alligator Records' **Bruce Iglauer**, who confirmed that the Chicago bluesman had flown to L.A. early this year to shoot the piece at the Troubadour. Although the spot doesn't let us hear his potent music, it's still heartening to see the advertising world show some taste.

MYSTIC REVISITED: Late summer promises a bloom of long-awaited albums from major artists, but it also brings a somewhat unexpected triumph from one of the most influential singers and songwriters of the past 15 years.

That **Van Morrison's** new album should be good isn't surprising, since recent LPs have shown a renewed vitality and consistency sometimes lacking a few years earlier. On "Common One," co-produced with **Henry Lewy** and shipping this week from Warner Bros., the surprise is Morrison's musical direction—straight into the heart of the fevered, mystical raps that rendered towering classics like "Astral Weeks" and "Veedon Fleece" haunting masterpieces.

Signs that he was trying to contemporize his backing arrangements and enforce a more concise song sense aren't entirely reversed here, but the set's focus is on the swinging, free-form majesty of Van's best.

We won't blow the whistle on the whole set, beyond noting that the jazzy brass and ethereal string charts that color its more contemplative moments also veer into strutting Memphis soul. As for Morrison the singer, his joyousness is in full flight.

On "Summertime in England," the album's centerpiece, he swings around all these poles in an extended stream of consciousness about . . . well, streams of consciousness. Any song that can plug **Blake**, **Wordsworth**, **Coleridge**, **T. S. Eliot**, **James Joyce** and **Mahalia Jackson** and evoke the spontaneous earthiness of "Brown Eyed Girl" and "Astral Weeks" itself has to be heard to be believed. As Van himself exclaims elsewhere in the song, "It ain't why, it just is." And what it is, is revelatory.

OTHER STUFF: Looking for something unusual to do this fall? Well, you can always enroll in a course being offered by the UCLA Extension which offers an opportunity to build a harpsichord. In this course, directed by one **Jerome Prager** (a pro harpsichord builder, which must indeed make him a true specialist), students may purchase their own kits on which to work. Prager will also detail the history of the instrument (the one in question is actually the Flemish "Mother and Child" virginal, a close relative of the harpsichord per se). Your fee? A mere two hundred clams, plus kit fees . . . **The Cars'** shows at the Sports Arena were sold out in four hours, with the result that another show will be added . . . Speaking of cars, Detroit native **Ted Nugent**, who seems to be just an ole softy

(Continued on page 32)

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ A small, solid group of new releases, and surprising import activity highlight this last week of an increasingly optimistic summer.

NEW ALBUMS: It's hard to say what I love most about **Sylvester**: his taste, his wit, or his spirit. There's a great deal of each on his new album, "Sell My Soul," appearing this week on Fantasy/Honey. Again, veteran **Harvey Fuqua** co-produced with Sylvester, and often, the eight cuts here exhibit a sense of emotional urgency that gives extra power to an already punchy set of rhythm tracks. The album gets off to a gospelly peak immediately with "I Need You" (4:40), where Sylvester is in fine voice, taking several incendiary high-note flights, supported by what turns into a pumping piano groove. "I'll Dance to That" (4:05) follows, another joyous, testifying romp that combines "can-I-get-a-witness" banter with non-stop rhythm. The next two "up" songs turn out to be crucial, as they reach for an emotional peak that's extraordinary for peak-energy disco: a dramatic "Sell My Soul" (6:39) and "Doin' It For the Real Thing" (5:00). "Sell My Soul" finds Sylvester singing the blues in disco tempo, with touching vulnerability contrasted by an intriguing, changeable arrangement that breaks into occasional sax soloing. Rarely does one hear something quite this serious on the dance floor—but, for sure, it works. The tremendous tension of "Sell" is offset in the side two opener, "Real Thing," a call-and-answer cut (assisted vocally by **Hodges, James and Smith**), that asserts, "that's the only thing that satisfies me." Here and throughout, Sylvester's technique is more confident than ever, and he's even torchy at times—especially on the splashy, high-voltage revival of "Cry Me a River," debuted last spring on his tour. Wrapping up the dance cuts is a remake of Peggy Lee's "Fever," done with strong synthesizer and percussion work and lots of sudden vocal bursts jumping out of a generally restrained performance: "You, you, you, give it to me, yeah!" "Fever" and "Sell My Soul" are due out soon in special club mixes, done by San Francisco's Bob Viteritti and New York's Jonathan Fearing, respectively. Rounded out with two ballads (Grey and Hanks' "Change Up" and "My Life is Loving You," featuring Ron Carter on string bass), "Sell My Soul" is a very full album indeed, with its share of lighter moments accompanying the passion and meaning at its core.

Ernie Watts' album "Look in Your Heart" (Elektra) was being tipped to us repeatedly as a test pressing circulated in New York prior to its release this week. Sure enough, its two opening cuts are surprisingly direct and immensely enjoyable pieces of jazz/

boogie. Watts, a saxophonist, is joined vocally by the **McCrarys** and, together, they leap over and weave around each other in alternating passages that consistently reinforce energy and interest. "Just Holdin' On" (4:12, scheduled for a promotional disco disc) is a party-hearty, high-stepping singalong, powered with a fabulous sequencer and keyboards groove. The vocals are vibrant and inviting, as befits this song for the masses: "We ain't got no money/We got bills to pay—it ain't funny." "Dance Music" (5:08) is just as hard-hitting, combining chant, a happy-sounding sax solo and a hook that just won't quit. The choruses recall the most festive of disco records and, with similar steaming, forward momentum, "Dance Music" as well as "Just Holdin' On" should prove themselves wide appeal peak and after-peak staples. So enjoy! **High Inergy's** "Hold On" album (Gordy) involved a number of producers (including Narada Michael Walden and Bond/Weatherspoon/Jackson of recent Temptations success) but is by no means a disjointed collection: on the contrary, side one is a particularly coherent showcase for the trio which includes three strong dance cuts, all unfailingly bright pop-soul. "I Just Can't Help Myself" (4:29) is the tensely, trickily rhythmic opener, full of bits of percussion and clicking wah-wah guitar bouncing all over and fine vocal interplay: "Aw, shucks . . . I'm his puppet when he pulls my string." "Sweet Man" (4:32) sounds like an old Motown-beat song updated to today's rhythm — well done, but beware a rocky edit into the final passage. "Make Me Yours" the single, is in fact a revival of the late sixties Motown sound; not a dance cut but an irresistibly catchy charmer. "Hold On to My Love" (5:03), not the recent David Ruffin song, holds the strongest possibilities, sung with labelmates **Switch** and taken at a measured, deep-grooving tempo made up of great bass and guitar work and hot hand-clapping—also note the neat a cappella stop.

Interesting development: It will be noted by the eagle-eyed statisticians among us that, for the first time since late 1978, an import has charted on the Disco File top 50, and it is the highest debuting entry, at that. **Harry Thumann's** "American Express" album, on Canada's Uniwave label, has been gathering increasing amounts of talk lately, along with top-ten reports. The album was co-produced and written by Thumann in Germany and licensed to Uniwave from Italy's Baby label. The cut of choice, "Underwater" (6:05), a swirling melange of orchestral and synthesizer sounds, is an instrumental; pop-flavored and spacey all at once, it has the power of Meco's disco symphonies with a minimum of kitsch. Also on the album: the 7:26 title track, a fairly commercial pop song, dressed up with generously applied phasing effects. It's especially good when a tom-tom break swings back into the rhythm on a wall of synthesizer hum. "Give a Little Help" (8:30) opens with multiple guitars and a vocodered lead voice; it parallels Gino Soccio's pop-rock fusion. Clavinet gradually overtakes the track and virtuoso use of the mixing board is noticeable. Hope to see it out domestically; our thanks again to Toronto's one and only Vince DeGiorgio for securing our copy. Out in America by way of Italy: "Capricorn" (7:20) by **Capricorn** (Emergency), produced by the Easy Going team, **Giancarlo Meo** and **Claudio Simonetti**. They set a funkier pace here than on their current "Fear," and emulate the sharp, staccato drum

(Continued on page 43)

Discotheque Hit Parade

EMERALD CITY/

CHERRY HILL, N.J.

DJ: ANN YAEGER

- ANOTHER NAIL IN MY HEART—Squeeze—A&M
- ECHO BEACH—Martha & the Muffins—DinDisc/Virgin
- EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
- I CAN'T REMEMBER—Peter Gabriel—Charisma
- MOSCOW 1980—Manicured Noise—Charisma
- MYSTERY ACHIEVEMENT/THE WAIT—Pretenders—Sire
- ON MY RADIO—The Selector—Chrysalis
- PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52'S—WB
- SLEEPWALKING—Ultravox—Chrysalis
- TEARS OF A CLOWN—English Beat—Sire
- TURN THE OTHER WAY—Quincy—Columbia
- TURNING JAPANESE—Vapors—UA
- WE GOT THE BEAT—Go-Gos—Stiff (Import UK)
- WHIP IT/GATES OF STEEL—Devo—WB
- YOU REALLY GOT ME—Silicon Teens—Sire

(Listings are in alphabetical order, by title)

MENJO'S/DETROIT

- DJ: JERRY JOHNSON
- CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- EMOTIONAL RESCUE/DANCE PART I—Rolling Stones—Rolling Stones
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- GIVE ME THE NIGHT—George Benson—Qwest/WB
- HELPLESS—Jackie Moore—Columbia
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
- IS IT ALL OVER MY FACE?—Loose Joints—West End
- LADY OF THE NIGHT—Ray Martinez and Friends—Import 12
- LET'S GO 'ROUND AGAIN—Average White Band—Arista
- LOVE DON'T MAKE IT RIGHT—Ashford and Simpson—WB
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- PARTY ON—Pure Energy—Prism
- SEARCHING—Change—WB/RFC
- WARM LEATHERETTE—Grace Jones—Island (LP)

CACHE/BOSTON

- DJ: GEORGE BORDEN
- BIG TIME—Rick James—Gordy
- CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- DANCE OF LOVE—Mandrill—Arista
- DOES IT FEEL GOOD—B. T. Express—Columbia
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- GET IT OFF—Cameron—Salsoul
- I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City
- I WANNA GET WITH YOU—Ritz—Posse
- I'M COMING OUT/UPSIDE DOWN—Diana Ross—Motown
- LET'S GO 'ROUND AGAIN—Average White Band—Atlantic
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- QUE SERA MI VIDA—Gibson Brothers—Mango
- TAKE ME IN YOUR ARMS TONIGHT—Teddy Pendergrass—Phila. Intl.
- TASTE OF BITTER LOVE—Gladys Knight & the Pips—Columbia
- THINK—Aretha Franklin (Blues Bros. Soundtrack)—Atlantic

XENON/NEW YORK

- DJ: TONY SMITH
- ANOTHER ONE BITES THE DUST—Queen—Elektra
- CAN'T FAKE THE FEELING/COULD WE—Geraldine Hunt—Prism
- CAPRICORN—Capricorn—Emergency
- DOES IT FEEL GOOD—B. T. Express—Columbia
- EMOTIONAL RESCUE/DANCE PART I/SHE'S SO COLD—Rolling Stones—Rolling Stones
- FAME/RED LIGHT—Irene Cara/Linda Clifford—RSO
- FUNKY CELEBRATION—Queen Samantha—Polydor (Import France)
- GIVE ME THE NIGHT/LOVE X LOVE/OFF BROADWAY—George Benson—Qwest/WB
- I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy
- I WANNA TAKE YOU THERE (NOW)—Gino Soccio—WB/RFC
- LOVE SENSATION—Loleatta Holloway—Gold Mind
- TOUCH ME NOW—Bravo—Launch
- UNDERWATER—Harry Thumann—Uniwave (Import Canada)
- UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown
- YOUR LOVE IS A LIFESAVER/STRETCHIN' OUT/PLAIN OUT OF LUCK—Gayle Adams—Prelude

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ALL OUT OF LOVE Porter (Careers/BRM, BMI/Riva, PRS)	1	LOOKIN' FOR LOVE Boylan (Southern Nights, ASCAP)	10
ALL OVER THE WORLD Lynne (Jet/Unart, BMI)	19	LOVE DON'T MAKE IT RIGHT Ashford-Simpson (Nick-O-Val, ASCAP)	84
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI)	32	LOVE THE WORLD AWAY Butler (Southern Nights, ASCAP)	41
BACKSTROKIN' Curtis-Thomas (Clita, BMI)	94	MAGIC Farrar (John Farrar, BMI)	6
BOULEVARD Browne-Ladanyi (Swallow Turn, ASCAP)	22	MAKE A LITTLE MAGIC Hanna-Edwards DeBone-Aire/Vicious Circle, ASCAP	100
CAN'T WE TRY Pendergrass-Faith (Stone Diamond, BMI)	52	MIDNIGHT ROCKS Stewart-Desmond (Frabjous/Approximate/Lobster, BMI)	65
COMING UP McCartney (MPL, ASCAP)	98	MISUNDERSTANDING Hentschel-Group (Hit Run/Pun, ASCAP)	44
COULD I HAVE THIS DANCE Norman (Vogue & Maple Hill c/o Welk/Onhisown, BMI)	83	MORE LOVE Tobin (Jobete, ASCAP)	38
CUPID I'VE LOVED YOU FOR A LONG TIME (MEDLEY) Zager (Kags/Sumac, BMI)	40	MY GUY/MY GIRL Leng-May (Jobete, ASCAP)	77
DON'T ASK ME WHY Ramone (Impulsive/April, ASCAP)	20	MY PRAYER Castellano (Shapiro, Bernstein & Co./Peter Maurice, ASCAP)	73
DON'T MISUNDERSTAND ME Rossington-Collins-Harwood (Moonpie, BMI)	64	NEVER KNEW LOVE LIKE THIS BEFORE Mtume-Lucas (Frozen Butterfly, BMI)	43
DON'T YA WANNA PLAY THIS GAME NO MORE Franks-John (Jodrell/Beechwood, ASCAP/BMI)	63	NO NIGHT SO LONG Buckingham (Irving, BMI)	36
DRIVIN' MY LIFE AWAY Malloy (DebDave/Briarpatch, BMI)	13	OLD FASHION LOVE Carmichael-Group (Jobete, ASCAP)	33
EMOTIONAL RESCUE Glimmer Twins (Colgems-EMI, ASCAP)	7	ONE IN A MILLION YOU Graham (Irving/Medad, BMI)	16
EMPIRE STRIKES BACK Monardo-Bongiovi-Quinn (Fox Fanfare/Bantha, BMI)	21	ON THE ROAD AGAIN Nelson (Willie Nelson, BMI)	79
FAME Gore (MGM, BMI)	3	OUT HERE ON MY OWN Gore (MGM, BMI/Variety, ASCAP)	68
FIRST . . . BE A WOMAN M-L-P Sebastian (Seacoast, BMI)	91	REAL LOVE Templeman (Tauripin Tunes/Monster/April, ASCAP)	27
FIRST TIME LOVE Baxter-Boylan (Bait & Beer/Songs of Bandier-Koppelman, ASCAP)	47	REBELS ARE WE Rodgers-Edwards (Chic, BMI)	70
FOOL FOR YOUR LOVING Birch (Sunburst-Whitesnake/Dump-Eaton, ASCAP)	58	RED LIGHT Gore-Askey (MGM, BMI)	59
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	23	RUNNING BACK Nevison (B&C/Mooncrest/Davalex, ASCAP)	99
GAMES WITHOUT FRONTIERS Lillywhite (Cliffine/Hidden, BMI)	57	SAILING Omartian (Pop 'n' Roll, ASCAP)	4
GIRL, DON'T LET IT GET YOU DOWN Gamble-Huff (Mighty Three, BMI)	69	SHAKE YOUR PANTS Blackman (Better Nights, ASCAP)	96
GIVE ME THE NIGHT Jones (Rodsongs, ASCAP)	8	SHINING STAR Graham (Content, BMI)	15
GOOD MORNING GIRL/STAY AWHILE Workman-Elson (Weed High Nightmare, BMI)	67	SOMEONE THAT I USED TO LOVE Masser (Screen Gems-EMI, BMI/Prince Street/Arista, ASCAP)	35
HE'S SO SHY Perry (ATV/Mann & Weill/Braintree & Snow, BMI)	28	STAND BY ME Norman (Rightsong/Trio/ADT, BMI)	24
HEY THERE LONELY GIRL Tobin (Famous, ASCAP)	37	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	92
HOT ROD HEARTS Chudacoff-Banetta (Captain Crystal/Blackwood/Dar-Jan, BMI)	14	SWITCHIN' TO GLIDE Ezrin (Diamond-Zero, BMI)	71
HOW DOES IT FEEL TO BE BACK Hall-Oates (Hot-Cha/Six Continents, BMI)	39	TAKE A LITTLE RHYTHM Thomson-Kelly (Rondor/Almo, ASCAP)	45
HOW DO I SURVIVE McDonald-Henderson (April/Paul Bliss, ASCAP)	48	TAKE YOUR TIME (DO IT RIGHT) PART I Sigidi (Avante Garde, ASCAP/Interior/Sigidis, BMI)	5
I GOT YOU Tickle (Enz)	74	THE BREAKS (PART I) Ford (Neutral Gray/Funkgroove, ASCAP)	62
I HEAR YOU NOW Vangelis (WB/Spheric B.V., ASCAP)	61	THE LEGEND OF WOOLEY SWAMP Boylan (Hat Band, BMI)	56
I'M ALMOST READY Ryan (Kentucky Wonder/Vince Gill, BMI)	55	THE ROYAL MILE (SWEET DARLIN') Murphey-Rafferty (Screen Gems-EMI, BMI)	93
I'M ALRIGHT (THEME FROM CADDYSHACK) Loggins-Botnick (Milk Money, ASCAP)	26	THUNDER AND LIGHTNING Dowd (Little Sacha/Street Sense, ASCAP)	95
I'M COMING OUT Edwards-Rodgers (Chic, BMI)	80	TIRED OF TOEIN' THE LINE Seiter-House (Trio-Cheshire, BMI)	82
IN AMERICA Boylan (Hat Band, BMI)	50	TOUCH AND GO Baker (Lido, BMI)	88
INTO THE NIGHT Maraz (Papa Jack, BMI)	9	TRUE LOVE WAYS Norman (Wren, BMI/MPL, ASCAP)	89
IT'S STILL ROCK AND ROLL TO ME Ramone (Impulsive/April, ASCAP)	12	TURN IT ON AGAIN Hentschel-Group (Pun, ASCAP)	78
I'VE JUST BEGUN TO LOVE YOU Sylvers (Spectrum VII/Mykinda, ASCAP)	90	UNDER THE GUN Flicker (Tarantula, ASCAP)	51
JESSE Mainieri (Quackenbush/Redeye, ASCAP)	31	UPSIDE DOWN Edwards-Rodgers (Chic, BMI)	2
JOJO Schnee (Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	53	WHIP IT Margouloff-Group (Devo/Nymph, BMI)	75
LATE AT NIGHT Lehning (Pink Pig-First Concourse/Van Hoy/Unichappell, BMI)	66	WHO'LL BE THE FOOL TONIGHT Lipuma (Buzz Feiten, BMI)	42
LATE IN THE EVENING Ramone-Simon (Paul Simon, BMI)	11	WHY NOT ME Knoblock-Whitsett (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	49
LEAVING L.A. Group-Kirsten (Global, ASCAP)	81	WIDE RECEIVER Henderson (Electrocord, ASCAP)	97
LET ME BE YOUR ANGEL Walden (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	60	WOMAN IN LOVE Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	29
LET MY LOVE OPEN THE DOOR Thomas (Towser Tunes, BMI)	17	XANADU Lynne (Jet/Unart, BMI)	30
LITTLE JEANNIE Frank-John (Jodrell, ASCAP)	46	YOU BETTER RUN Olsen (Downtown, ASCAP)	54
LIVE EVERY MINUTE Thomson-Kelly (Rondor/Almo, ASCAP)	86	YOU CAN CALL ME BLUE Maher-Gibson (Special, ASCAP)	76
LOLA Davies (Davray, PRS)	85	YOU'LL ACCOMPANY ME Seger-Punch (Gear, ASCAP)	25
LOOK WHAT YOU'VE DONE TO ME Schnee-Foster (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	34	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME Wonder (Jobete/Black Bull, ASCAP)	72
		YOU'RE THE ONLY WOMAN (YOU & I) Piro-Group (Rubicon, BMI)	18
		YOU SHOOK ME ALL NIGHT LONG Lange (J. Albert/Marks, BMI)	87

Record World Singles

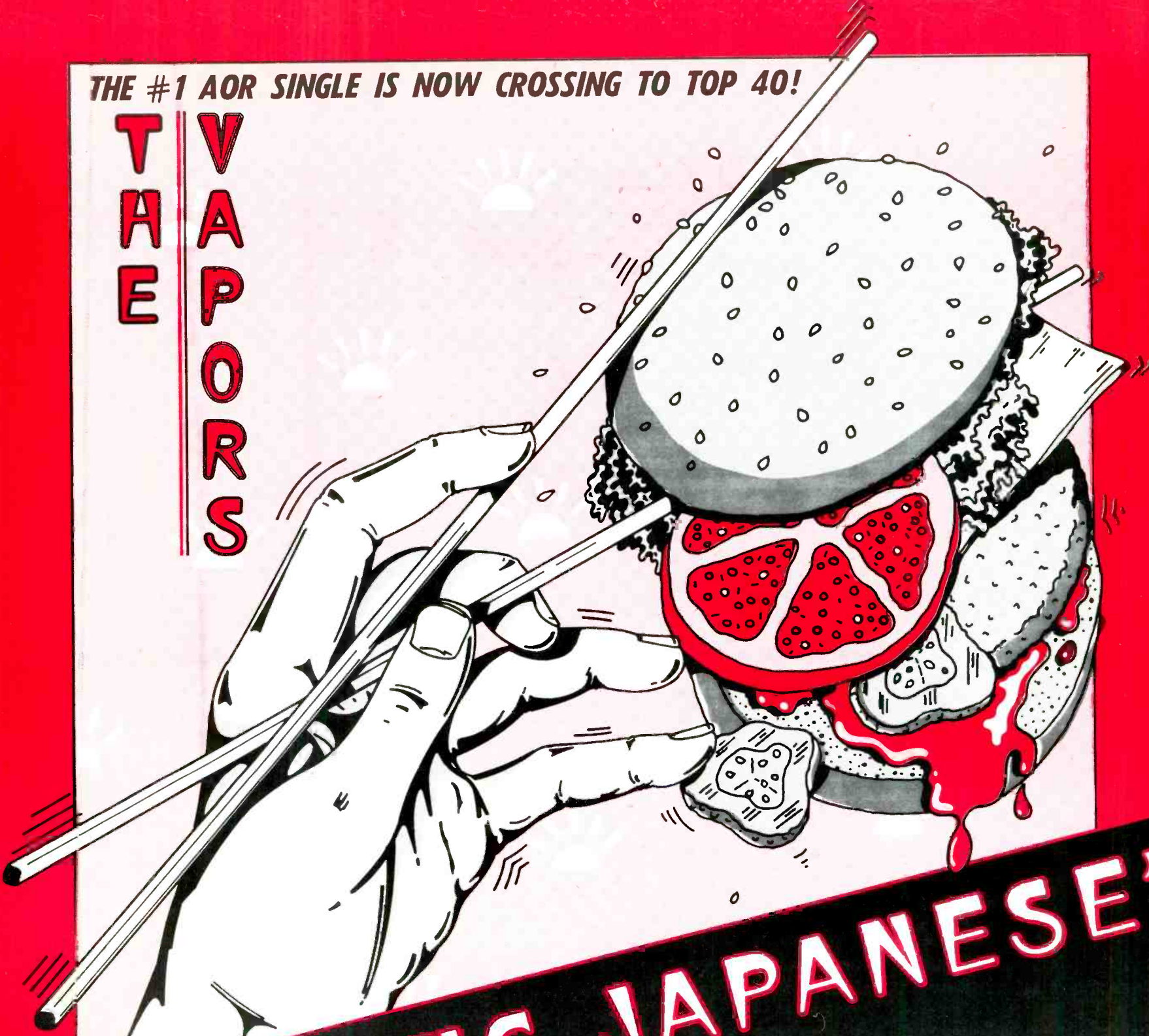
101-150

SEPTEMBER 6, 1980

SEPT. 6	AUG. 30	
101	102	HOW GLAD I AM JOYCE COBB/Cream 8040 (Screen Gems-EMI, BMI)
102	104	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca) (Harrindur, BMI)
103	103	STARLIGHT RAY KENNEDY/ARC/Columbia 1 11298 (X-Ray/Darnoc, BMI)
104	101	WANGO TANGO TED NUGENT/Epic 9 50907 (Magicland, ASCAP)
105	105	TREASURE BROTHERS JOHNSON/A&M 2254 (Rodsongs, no licensee listed)
106	107	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON JENNINGS/RCA 12067 (Warner-Tamerlane/Rich Way, BMI)
107	108	DIFFERENT KINDA DIFFERENT JOHNNY MATHIS/Columbia 1 11313 (Jobete, ASCAP)
108	109	IF YOU SHOULD SAIL NIELSEN/PEARSON/Capitol 4910 (Third Story/Poorhouse, BMI)
109	106	YOUR PRECIOUS LOVE STEPHEN BISHOP & YVONNE ELLIMAN/Warner Bros. 49513 (Jobete, ASCAP)
110	110	MAMA SEZ LOVE AFFAIR/Radio Records 421 (Solarium/Diode, ASCAP)
111	—	THE REST OF THE NIGHT CLIFF NEWTON/Scotti Bros. 602 (Atl) (Flowering Stone, ASCAP)
112	113	MAKE ME A STAR KC/TK 1038 (Sherlyn/Harrick & Fedora, BMI)
113	114	TAKE ME TO THE MOON MARGARET REYNOLDS & KC/Seventy First 5004 (TK) (Capraqua/Harrick, BMI)
114	115	TURNING JAPANESE VAPORS/United Artists 1364 (Glenwood, ASCAP)
115	116	SOME LOVIN' TONIGHT ELEKTRICS/Capitol 4905 (Android Pop/Colgems-EMI, ASCAP)
116	117	JAILHOUSE ROCK THE BLUES BROTHERS/Atlantic 3758 (Gladys, ASCAP)
117	—	LEAVIN' TONIGHT BARRY GOUDREAU/Portrait/Epic 2 70041 (Jessi Ann/Pure, ASCAP)
118	118	OCEAN OF LOVE JOHN O'BANION/Arista 0531 (Sixty-Ninth Street, BMI)
119	119	ONLY HIS NAME HOLLY PENFIELD/Dreamland 102 (RSO) (Chinnichap/Careers, BMI)
120	124	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035 (Mayfield, BMI)
121	121	EVERYTHING IS ALRIGHT SPIDER/Dreamland 103 (RSO) (Land of Dreams, ASCAP)
122	—	THE TRAVELLER CHRIS deBURGH/A&M 2259 (Crusty/Red Head, ASCAP)
123	123	SPENDIN' CABBAGE BLACKFOOT/Atco 7303 (Bobnal, BMI)
124	125	HOLD TIGHT JIMMY SPHEERIS/Warner/Curb 49527 (Blue Grass, BMI)
125	126	SOUTHERN GIRL MAZE/Capitol 4891 (Amusement, BMI)
126	120	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
127	112	LOVE MAKING MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
128	141	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)
129	130	DANGER MOTELS/Capitol 4896 (Clean Sheets/Clams Casino, BMI/ASCAP)
130	122	EVEN THE SCORE TORONTO/A&M 2255 (Solid Gold, ASCAP)
131	131	WHAT'S ANOTHER YEAR JOHNNY LOGAN/Columbia 1 11301 (Countless/Mogull, no licensee listed)
132	111	YOU MAY BE RIGHT CHIPMUNKS/Excelsior 1001 (Impulsive/April, ASCAP)
133	135	PERCOLATOR SPYRO GYRA/MCA 41275 (Harlem/Crosseyed Bear, BMI)
134	136	I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN/Columbia 1 11280 (Maplehill/Vogue, BMI)
135	137	RESCUE ME A TASTE OF HONEY/Capitol 4888 (Rhythm Planet/Conductive/Big One, BMI/ASCAP)
136	127	IF YOU DON'T WANT MY LOVE J. D. SOUTHER/Columbia 1 11302 (Ice Age, ASCAP)
137	128	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL/Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
138	129	IT'S ALL IN THE GAME ISAAC HAYES/Polydor 2102 (Warner, ASCAP)
139	132	GIVE IT TO YOU RCR/Radio 712 (Backwoods/Sounds Good, BMI)
140	138	ON THE BEACH SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury 76074 (Armando/Dangerous, ASCAP)
141	143	BACK IN MY ARMS NICOLETTE LARSON/Warner Bros. 49520 (Jobete, ASCAP)
142	139	ALL THE WAY BRICK/Bang 9 4810 (CBS) (Web IV, BMI)
143	145	HEART OF MINE OAK RIDGE BOYS/MCA 41280 (Silverline, BMI)
144	140	ROCK 'N ROLL SOLDIER POINT BLANK/MCA 41268 (Down 'n Dixie/Irving, BMI)
145	133	HALF MOON SILVER HOTEL/MCA/Scotti Bros. 41277 (Blair/Bellhop, BMI)
146	149	THE OTHER SIDE OF THE SUN JANIS IAN/Columbia 1 11327 (Mine/Albert Hammond, ASCAP)
147	142	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522 (Raydiola, ASCAP)
148	144	NEVER GIVIN' UP AL JARREAU/Warner Bros. 49234 (Al Jarreau/Desperate, BMI)
149	146	THIS TIME (I'M GIVING ALL I GOT) FRANCE JOLI/Prelude 8013 (Cicada, PRO/Trumar, BMI)
150	134	TURN ON YOUR LIGHT IN TRANSIT/RCA 12045 (Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungarees, BMI)

THE #1 AOR SINGLE IS NOW CROSSING TO TOP 40!

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'TURNING JAPANESE'

the single from the album

NEW CLEAR DAYS



ON
UNITED ARTISTS
RECORDS

RAMCASTER



Record World Singles



SEPTEMBER 6, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

SEPT. 6
AUG. 30

WKS. ON
CHART

1	2	ALL OUT OF LOVE AIR SUPPLY Arista 0520		14
2	7	UPSIDE DOWN DIANA ROSS/Motown 1494		9
3	6	FAME IRENE CARA/RSO 1034		13
4	1	SAILING CHRISTOPHER CROSS/Warner Bros. 49507		13
5	4	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)		16
6	3	MAGIC OLIVIA NEWTON-JOHN/MCA 41247		16
7	5	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones 20001 (Atl)		10
8	10	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505		11
9	9	INTO THE NIGHT BENNY MARDONES/Polydor 2091		14
10	12	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004		9
11	14	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511		5
12	8	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276		16
13	16	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		12
14	19	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005		8
15	11	SHINING STAR MANHATTANS/Columbia 1 11222		20
16	17	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		12
17	13	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217		13
18	20	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/ Warner Bros. 49508		9
19	27	ALL OVER THE WORLD ELO/MCA 41289		6
20	23	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331		6
21	15	EMPIRE STRIKES BACK (MEDLEY) MECO/RSO 1038		13
22	18	BOULEVARD JACKSON BROWNE/Asylum 47003		10
23	21	FUNKYTOWN LIPPS, INC./Casablanca 2233		24
24	22	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640		17
25	28	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904		7
26	30	I'M ALRIGHT (THEME FROM CADDYSHACK) KENNY LOGGINS/Columbia 1 11317		8

CHARTMAKER OF THE WEEK

27	—	REAL LOVE* DOOBIE BROTHERS Warner Bros. 49503		1
28	33	HE'S SO SHY POINTER SISTERS/Planet 47916 (Elektra/ Asylum)		8
29	—	WOMAN IN LOVE* BARBRA STREISAND/Columbia 1 11364		1
30	35	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285		5
31	34	JESSE CARLY SIMON/Warner Bros. 49518		6
32	37	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		4
33	29	OLD-FASHION LOVE COMMODORES/Motown 1489		12
34	39	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/ Columbia 1 11349		3
35	36	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869		10
36	40	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		7
37	41	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049		8
38	24	MORE LOVE KIM CARNES/EMI-America 8045		15
39	43	HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES/RCA 12048		8
40	26	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		17
41	25	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		13
42	55	WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND/ Warner Bros. 49282		7
43	50	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/ 20th Century Fox 2460 (RCA)		5
44	38	MISUNDERSTANDING GENESIS/Atlantic 3662		17

45	31	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243		14
46	32	LITTLE JEANNIE ELTON JOHN/MCA 41236		19
47	52	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894		6
48	53	HOW DO I SURVIVE AMY HOLLAND/Capitol 4884		5
49	46	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)		11
50	45	IN AMERICA CHARLIE DANIELS BAND/Epic 9 50888		15
51	42	UNDER THE GUN POCO/MCA 41269		9
52	60	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)		4
53	44	JOJO BOZ SCAGGS/Columbia 1 11281		13
54	54	YOU BETTER RUN PAT BENATAR/Chryslis 2450		7
55	65	I'M ALMOST READY PURE PRAIRIE LEAGUE/Casablanca 2294		3
56	62	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/Epic 9 50921		4
57	58	GAMES WITHOUT FRONTIERS PETER GABRIEL/Mercury 76063		6
58	59	FOOL FOR YOUR LOVING WHITESNAKE/Mirage 3672 (Atl)		6
59	64	RED LIGHT LINDA CLIFFORD/RSO 1041		5
60	70	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		4
61	63	I HEAR YOU NOW JON & VANGELIS/Polydor 2089		7
62	66	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010		7
63	71	DON'T YA WANNA PLAY THIS GAME NO MORE? ELTON JOHN/MCA 41293		4
64	61	DON'T MISUNDERSTAND ME ROSSINGTON COLLINS BAND/ MCA 41284		7
65	75	MIDNIGHT ROCKS AL STEWART/Arista 0552		3
66	67	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674		5
67	69	GOOD MORNING GIRL/STAY AWHILE JOURNEY/Columbia 1 11339		4
68	76	OUT HERE ON MY OWN IRENE CARA/RSO 1048		3
69	74	GIRL, DON'T LET IT GET YOU DOWN O'JAYS/TSOP 9 4790 (CBS)		3
70	72	REBELS ARE WE CHIC/Atlantic 3665		4
71	78	SWITCHIN' TO GLIDE KINGS/Elektra 47006		3
72	73	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490		4
73	80	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116		3
74	82	I GOT YOU SPLIT ENZ/A&M 2252		3
75	85	WHIP IT DEVO/Warner Bros. 49550		2
76	79	YOU CAN CALL ME BLUE MICHAEL JOHNSON/ EMI-America 8054		3
77	86	MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL/ Handshake 7 5300 (CBS)		2
78	87	TURN IT ON AGAIN GENESIS/Atlantic 3751		2
79	—	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		1
80	—	I'M COMING OUT DIANA ROSS/Motown 1491		1
81	83	LEAVING L.A. DELIVERANCE/Columbia 1 11320		3
82	47	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043		18
83	—	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		1
84	88	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. 49269		3
85	89	LOLA KINKS/Arista 0541		2
86	—	LIVE EVERY MINUTE ALI THOMSON/A&M 2260		1
87	—	YOU SHOOK ME ALL NIGHT LONG AC/DC/Atlantic 3761		1
88	—	TOUCH AND GO CARS/Elektra 47039		1
89	90	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876		4
90	92	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)		4
91	68	FIRST... BE A WOMAN LEONORE O'MALLEY/Polydor 2055		6
92	57	STEAL AWAY ROBBIE DUPREE/Elektra 46621		22
93	93	THE ROYAL MILE (SWEET DARLIN') GERRY RAFFERTY/ United Artists 1366		8
94	94	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)		7
95	—	THUNDER AND LIGHTNING CHICAGO/Columbia 1 11345		1
96	99	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)		2
97	100	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		2
98	48	COMING UP PAUL McCARTNEY/Columbia 1 11263		20
99	—	RUNNING BACK EDDIE MONEY/Columbia 1 11325		1
100	49	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356		13

* Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 21



Record World Album Airplay

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

SEPTEMBER 6, 1980

FLASHMAKER



24 CARROTS
AL STEWART
Arista

MOST ADDED

- REAL LOVE (single)—Doobie Brothers—WB (27)
- 24 CARROTS—Al Stewart—Arista (25)
- GAMMA 2—Elektra (19)
- DECLARATION OF INDEPENDENTS—Various Artists—Ambition (13)
- ROCK HARD (single)—Suzi Quatro—Dreamland (12)
- I DIE: YOU DIE (single)—Gary Numan—Atco (9)
- NO MORE DIRTY DEALS—Johnny Van Zant—Polydor (7)
- PRIVATE IDAHO (single)—B-52's—WB (7)
- THUNDER—Atco (7)
- ONE TRICK PONY—Paul Simon—WB (6)

WNEW-FM/NEW YORK

- ADDS:**
- ASHES TO ASHES (single)—David Bowie—RCA (import)
 - BACK ON THE STREETS—Donnie Iris—Midwest National
 - BANK ROBBER (single)—Clash—CBS (import)
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - GARY MYRICK & THE FIGURES—Epic
 - I DIE: YOU DIE (single)—Gary Numan—Atco
 - OFF THE COAST OF ME—Kid Creole & the Coconuts—ZE/Antilles
 - PRIVATE IDAHO (single)—B-52's—WB
 - REAL LOVE (single)—Doobie Brothers—WB
 - ROCK HARD (single)—Suzi Quatro—Dreamland

- HEAVY ACTION:**
- VOICES—Hall & Oates—RCA
 - ONE TRICK PONY—Paul Simon—WB
 - PANORAMA—Cars—Elektra
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - EMPTY GLASS—Pete Townshend—Atco
 - THE GAME—Queen—Elektra
 - DRAMA—Yes—Atlantic
 - AGAINST THE WIND—Bob Seger—Capitol
 - LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
 - HOLD OUT—Jackson Browne—Asylum

WBCN-FM/BOSTON

- ADDS:**
- BLACK ON THE STREETS—Donnie Iris—Midwest National
 - BALL ROOM—Sea Level—Arista
 - CAUGHT—Teri DeSario—Casablanca
 - DRIVIN' MY LIFE AWAY (single)—Eddie Rabbit—Elektra

- FRAMED—Asleep At the Wheel—MCA
- GARY MYRICK & THE FIGURES—Epic
- OFF THE COAST OF ME—Kid Creole & the Coconuts—ZE/Antilles
- REAL LOVE (single)—Doobie Brothers—WB
- ROCK HARD (single)—Suzi Quatro—Dreamland
- 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- PANORAMA—Cars—Elektra
 - NERVOUS EATERS—Elektra
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - PRETENDERS—Sire
 - FREEDOM OF CHOICE—Devo—WB
 - FLESH AND BLOOD—Roxy Music—Atco
 - GOING DEAF FOR A LIVING—Fisher-Z—EMI-America
 - BARRY GOUDREAU—Epic
 - CAREFUL—Motels—Capitol
 - VOICES—Hall & Oates—RCA

WLIR-FM/LONG ISLAND

- ADDS:**
- BARRY GOUDREAU—Epic
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - FISH 'N' CHIPS—Eddie & the Hot Rods—EMI-America
 - FRAMED—Asleep at the Wheel—MCA
 - FRESH BLOOD—Steve Swindells—Atco
 - I DIE: YOU DIE (single)—Gary Numan—Atco
 - POLYROCK—RCA
 - SOUNDS OF ASBURY PARK—Various Artists—Visa
 - STREET PARADE—Steve Gibbons—Polydor
 - TWICE NIGHTLY—Tremblers—Johnston

- HEAVY ACTION:**
- LOVE IS A SACRIFICE—Southside Johnny & the Asbury Jukes—Mercury
 - VOICES—Hall & Oates—RCA
 - DRAMA—Yes—Atlantic
 - BLOTTO (EP)—Blotto
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - PETER GABRIEL—Mercury
 - SPLENDIDO HOTEL—Al Dimeola—Col
 - ARGYBARGY—Squeeze—A&M
 - EMPTY GLASS—Pete Townshend—Atco
 - McVICAR—Original Soundtrack—Polydor

WAAF-FM/WORCESTER

- ADDS:**
- CURRENT EVENTS—Elektrics—Capitol
 - INNER SLEEVE—Shirts—Capitol
 - ONE TRICK PONY—Paul Simon—WB
 - REAL LOVE (single)—Doobie Brothers—WB

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - ONE FOR THE ROAD—Kinks—Arista
 - PANORAMA—Cars—Elektra
 - THE GAME—Queen—Elektra
 - EMPTY GLASS—Pete Townshend—Atco
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - BACK IN BLACK—AC/DC—Atlantic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - NEW CLEAR DAYS—Vapors—UA

WPLR-FM/NEW HAVEN

- ADDS:**
- ASHES TO ASHES (single)—David Bowie—RCA (import)
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capitol
 - I DIE: YOU DIE (single)—Gary Numan—Atco
 - REAL LOVE (single)—Doobie Brothers—WB
 - ROCK HARD (single)—Suzi Quatro—Dreamland
 - SIAMESE FRIENDS—Ian Matthews—Mushroom
 - TRUTH DECAY—T-Bone Burnette—Takoma
 - TWICE NIGHTLY—Tremblers—Johnston
 - 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- PANORAMA—Cars—Elektra
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE GAME—Queen—Elektra
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - REACH FOR THE SKY—Allman Brothers—Arista
 - WILD SUMMER NIGHTS—Beaver Browne—Coastline
 - FULL MOON—Charlie Daniels—Epic
 - CAREFUL—Motels—Capitol

WQBK-FM/ALBANY

- ADDS:**
- ASHES TO ASHES (single)—David Bowie—RCA (import)
 - CODE BLUE (EP)—WB
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - GAMMA 2—Elektra
 - I DIE: YOU DIE (single)—Gary Numan—Atco
 - I WANT TO BE STRAIGHT (single)—Ian Dury—Stiff (import)
 - JOHNNY & MARY (single)—Robert Palmer—Island
 - PRIVATE IDAHO (single)—B-52's—Island
 - REAL LOVE (single)—Doobie Brothers—WB
 - 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- PANORAMA—Cars—Elektra
 - PRETENDERS—Sire
 - DRAMA—Yes—Atlantic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FLESH AND BLOOD—Roxy Music—Atco
 - PETER GABRIEL—Mercury
 - CAREFUL—Motels—Capitol
 - ONE TRICK PONY—Paul Simon—WB
 - NEW CLEAR DAYS—Vapors—UA

WMJQ-FM/ROCHESTER

- ADDS:**
- DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capitol
 - FISH 'N' CHIPS—Eddie & the Hot Rods—EMI-America
 - GAMMA 2—Elektra
 - I DIE: YOU DIE (single)—Gary Numan—Atco
 - ROCK HARD (single)—Suzi Quatro—Dreamland

- THUNDER—Atco
- 4 CARROTS—Al Stewart—Arista
- HEAVY ACTION: LOOKIN' FOR TROUBLE—Toronto—A&M
- NEVER RUN NEVER HIDE—Benny Mardones—Polydor
- PANORAMA—Cars—Elektra
- JACK IN BLACK—AC/DC—Atlantic
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- DUKE—Genesis—Atlantic
- PETER GABRIEL—Mercury
- ROMANCE DANCE—Kim Carnes—EMI-America
- RAF—A&M
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones

WMMR-FM/PHILADELPHIA

- ADDS:**
- JOHNNY AND MARY (single)—Robert Palmer—Island
 - REAL LOVE (single)—Doobie Brothers—WB
 - ROCK HARD (single)—Suzi Quatro—Dreamland
 - SOUNDS OF ASBURY PARK—Various Artists—Visa
 - 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - REACH FOR THE SKY—Allman Brothers—Arista
 - PETER GABRIEL—Mercury
 - DRAMA—Yes—Atlantic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - THE GAME—Queen—Elektra
 - UNDER THE GUN—Poco—MCA
 - VOICES—Hall & Oates—RCA
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WFHS-FM/WASHINGTON

- ADDS:**
- CODE BLUE (EP)—WB
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - DUMB WAITERS—Korgis—WB
 - FISH 'N' CHIPS—Eddie & the Hot Rods—EMI-America
 - FRESH BLOOD—Steve Swindells—Atco
 - GAMMA 2—Elektra
 - JOHNNY & MARY (single)—Robert Palmer—Island
 - ROCK HARD (single)—Suzi Quatro—Dreamland
 - ROMEO'S (EP)—Col
 - 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - FLESH AND BLOOD—Roxy Music—Atco
 - PETER GABRIEL—Mercury
 - AFL1 3603—Dave Davies—RCA
 - UPRISING—Bob Marley—Island
 - REACH FOR THE SKY—Allman Brothers—Arista
 - TRUE COLOURS—Split Enz—A&M
 - VIENNA—Ultravox—Chrysalis
 - STORM WINDOWS—John Prine—Asylum
 - CRIMES OF PASSION—Pat Benatar—Chrysalis

WKLS-FM/ATLANTA

- ADDS:**
- BALL ROOM—Sea Level—Arista
 - GAMMA 2—Elektra

- REAL LOVE (single)—Doobie Brothers—WB
- THUNDER—Atco
- 24 CARROTS—Al Stewart—Arista
- HEAVY ACTION: THE GAME—Queen—Elektra
- HOLD OUT—Jackson Browne—Asylum
- EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
- THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
- BACK IN BLACK—AC/DC—Atlantic
- CRIMES OF PASSION—Pat Benatar—Chrysalis
- FULL MOON—Charlie Daniels—Epic
- REACH FOR THE SKY—Allman Brothers—Arista
- CADDYSHACK—Original Soundtrack—Col

WYMX-FM/AUGUSTA

- ADDS:**
- CADDYSHACK—Original Soundtrack—Col
 - DECLARATION OF INDEPENDENTS—Various Artists—Ambition
 - REAL LOVE (single)—Doobie Brothers—WB

- HEAVY ACTION:**
- THE GAME—Queen—Elektra
 - ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum
 - THE BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
 - FULL MOON—Charlie Daniels—Epic
 - BACK IN BLACK—AC/DC—Atlantic
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - PANORAMA—Cars—Elektra
 - REACH FOR THE SKY—Allman Brothers—Arista

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- BARRY GOUDREAU—Epic
 - REAL LOVE (single)—Doobie Brothers—WB
 - 24 CARROTS—Al Stewart—Arista

- HEAVY ACTION:**
- ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
 - THE GAME—Queen—Elektra
 - CRIMES OF PASSION—Pat Benatar—Chrysalis
 - McVICAR—Original Soundtrack—Polydor
 - UNDER THE GUN—Poco—MCA
 - VOICES—Hall & Oates—RCA
 - CADDYSHACK—Original Soundtrack—Col
 - FULL MOON—Charlie Daniels—Epic
 - EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
 - HOLD OUT—Jackson Browne—Asylum

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

Record World Album Airplay



SEPTEMBER 6, 1980

TOP AIRPLAY



EMOTIONAL RESCUE
ROLLING STONES
Rolling Stones

MOST AIRPLAY

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones (38)
HOLD OUT—Jackson Browne—Asylum (29)
THE GAME—Queen—Elektra (29)
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA (27)
CRIMES OF PASSION—Pat Benatar—Chrysalis (26)
PANORAMA—Cars—Elektra (23)
BACK IN BLACK—AC/DC—Atlantic (20)
EMPTY GLASS—Pete Townshend—Atco (18)
REACH FOR THE SKY—Allman Brothers—Arista (14)
FULL MOON—Charlie Daniels—Epic (12)
PETER GABRIEL—Mercury (12)

WMMS-FM/CLEVELAND ADDS:

DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capitol
FRESH BLOOD—Steve Swindells—Atco
GAMMA 2—Elektra
JOHNNY & MARY (single)—Robert Palmer—Island
ROCK HARD (single)—Suzi Quatro—Dreamland

HEAVY ACTION:

PANORAMA—Cars—Elektra
AMERICAN NOISE—Planet
PLAYING FOR KEEPS—Eddie Money—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
LOVE AFFAIR—Radio
THE GAME—Queen—Elektra
HOLD OUT—Jackson Browne—Asylum
VOICES—Hall & Oates—RCA
RAVE ON—Artful Dodger—Ariola-America

WABX-FM/DETROIT ADDS:

BACK ON THE STREETS—Donnie Iris—Midwest National
DECLARATION OF INDEPENDENTS—Various Artists—Ambition
GAMMA 2—Elektra
HAVE A GOOD TIME—Iron City Houserockers—MCA
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PRIVATE IDAHO (single)—B-52's—WB
REAL LOVE (single)—Doobie Brothers—WB
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

CRIMES OF PASSION—Pat Benatar—Chrysalis
McVICAR—Original Soundtrack—Polydor
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
BACK IN BLACK—AC/DC—Atlantic
PLAYING FOR KEEPS—Eddie Money—Col
PANORAMA—Cars—Elektra
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
BARRY GOUDREAU—Epic
CADDYSHACK—Original Soundtrack—Col
KINGBEES—RSO

KSHE-FM/ST. LOUIS ADDS:

DON'T RUSH THE GOOD THINGS (single)—Bob Welch—Capitol
GAMMA 2—Elektra
RAF—A&M
REAL LOVE (single)—Doobie Brothers—WB
ROCK HARD (single)—Suzi Quatro—Dreamland
TOUCH YOU—Jimmy Hall—Epic
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
McVICAR—Original Soundtrack—Polydor
READY AN' WILLING—Whitesnake—Mirage
FULL MOON—Charlie Daniels—Epic
REACH FOR THE SKY—Allman Brothers—Arista
DRAMA—Yes—Atlantic
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WLUP-FM/CHICAGO ADDS:

ASHES TO ASHES (single)—David Bowie—RCA (import)
GAMMA 2—Elektra
PRIVATE IDAHO (single)—B-52's—WB
REAL LOVE (single)—Doobie Brothers—WB
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PETER GABRIEL—Mercury
HOLD OUT—Jackson Browne—Asylum
DUKE—Genesis—Atlantic
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

WQFM-FM/MILWAUKEE ADDS:

NEW CLEAR DAYS—Vapors—UA
ONE TRICK PONY—Paul Simon—WB
SWEET VI—Capitol
HEAVY ACTION:
HOLD OUT—Jackson Browne—Asylum
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
QFM HOMETOWN ALBUM—QFM
THE GAME—Queen—Elektra

CRIMES OF PASSION—Pat Benatar

—Chrysalis
UNDER THE GUN—Poco—MCA
McVICAR—Original Soundtrack—Polydor
READY AN' WILLING—Whitesnake—Mirage
PETER GABRIEL—Mercury
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA

KZEW-FM/DALLAS ADDS:

REAL LOVE (single)—Doobie Brothers—WB
ROCK AND ROLL AND LOVE AND DEATH—Romeos—Col
TRUE COLOURS—Split Enz—A&M
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
PANORAMA—Cars—Elektra
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
McVICAR—Original Soundtrack—Polydor
CADDYSHACK—Original Soundtrack—Col
HOLD OUT—Jackson Browne—Asylum
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
UNDER THE GUN—Poco—MCA
ARE HERE—Kings—Elektra

KTXQ-FM/DALLAS ADDS:

DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
NO MORE DIRTY DEALS—Johnny Von Zant—Polydor

HEAVY ACTION:

ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
BACK IN BLACK—AC/DC—Atlantic
REACH FOR THE SKY—Allman Brothers—Arista
CRIMES OF PASSION—Pat Benatar—Chrysalis
PLAYING FOR KEEPS—Eddie Money—Col
EMPTY GLASS—Pete Townshend—Atco
TOMCATTIN'—Blockfoot—Atco

KLBJ-FM/AUSTIN ADDS:

BREAKING GLASS—Original Soundtrack—A&M
GAMMA 2—Elektra
ON THE ROAD AGAIN (single)—Willie Nelson—Col
POP ART—Elton Motello—Passport
ROMEOS (EP)—Col

HEAVY ACTION:

PANORAMA—Cars—Elektra
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
CRIMES OF PASSION—Pat Benatar—Chrysalis
ONE TRICK PONY—Paul Simon—WB
DRAMA—Yes—Atlantic
REACH FOR THE SKY—Allman Brothers—Arista
PETER GABRIEL—Mercury
BACK IN BLACK—AC/DC—Atlantic
HOLD OUT—Jackson Browne—Asylum
PLAYING FOR KEEPS—Eddie Money—Col

KBPI-FM/DENVER ADDS:

NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE TRICK PONY—Paul Simon—WB
ROCK HARD (single)—Suzi Quatro—Dreamland
TOUCH YOU—Jimmy Hall—Epic

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
CADDYSHACK—Original Soundtrack—Col
ONE TRICK PONY—Paul Simon—WB
REACH FOR THE SKY—Allman Brothers—Arista
EMPTY GLASS—Pete Townshend—Atco
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
THE GAME—Queen—Elektra
CRIMES OF PASSION—Pat Benatar—Chrysalis
MAKE A LITTLE MAGIC—Dirt Band—UA

KJSO-FM/SAN JOSE ADDS:

GAMMA 2—Elektra
ONE TRICK PONY—Paul Simon—WB
RAVE ON—Artful Dodger—Ariola-America
REAL LOVE (single)—Doobie Brothers—WB
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
CRIMES OF PASSION—Pat Benatar—Chrysalis
HOLD OUT—Jackson Browne—Asylum
BACK IN BLACK—AC/DC—Atlantic
McVICAR—Original Soundtrack—Polydor
PANORAMA—Cars—Elektra
THE GAME—Queen—Elektra
EMPTY GLASS—Pete Townshend—Atco
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
DRAMA—Yes—Atlantic

KWST-FM/LOS ANGELES ADDS:

BARRY GOUDREAU—Epic
GAMMA 2—Elektra
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
REAL LOVE (single)—Doobie Brothers—WB

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
THE GAME—Queen—Elektra
PANORAMA—Cars—Elektra
DRAMA—Yes—Atlantic
BACK IN BLACK—AC/DC—Atlantic
PRETENDERS—Sire
DUKE—Genesis—Atlantic
EMPTY GLASS—Pete Townshend—Atco
FREEDOM OF CHOICE—Devo—WB
CRIMES OF PASSION—Pat Benatar—Chrysalis

KZOK-FM/SEATTLE ADDS:

GAMMA 2—Elektra
PETER GABRIEL—Mercury
REAL LOVE (single)—Doobie Brothers—WB
ROCK HARD (single)—Suzi Quatro—Dreamland
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

CRIMES OF PASSION—Pat Benatar—Chrysalis
HOLD OUT—Jackson Browne—Asylum
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
BACK IN BLACK—AC/DC—Atlantic
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
UNDER THE GUN—Poco—MCA
THE GAME—Queen—Elektra
DUKE—Genesis—Atlantic
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
EMPTY GLASS—Pete Townshend—Atco

KZEL-FM/EUGENE ADDS:

A BIT IRRATIONAL—Yipes!—Millennium
DUMB WAITERS—Korgis—WB
FLAMIN' OH'S—Fat City
GAMMA 2—Elektra
LE CHAT BLEU—Mink DeVille—Capitol
ONE TRICK PONY—Paul Simon—WB
REAL LOVE (single)—Doobie Brothers—WB
ROCK HARD (single)—Suzi Quatro—Dreamland
THUNDER—Atco
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers—Arista
HUEY LEWIS & THE NEWS—Chrysalis
PLAYING FOR KEEPS—Eddie Money—Col
READY AN' WILLING—Whitesnake—Mirage
THE GAME—Queen—Elektra
FLESH AND BLOOD—Roxy Music—Atco

KQFM-FM/PORTLAND ADDS:

BLACK ROSE—Casablanca
LE CHAT BLEU—Mink DeVille—Capitol
TWICE NIGHTLY—Tremblers—Johnston
SAXON—Wheels of Steel—Carrere
24 CARROTS—Al Stewart—Arista

HEAVY ACTION:

CRIMES OF PASSION—Pat Benatar—Chrysalis
BACK IN BLACK—AC/DC—Atlantic
EMOTIONAL RESCUE—Rolling Stones—Rolling Stones
HOLD OUT—Jackson Browne—Asylum
THE GAME—Queen—Elektra
GLASS HOUSES—Billy Joel—Col
URBAN COWBOY—Original Soundtrack—Full Moon/Asylum
ANYTIME ANYPLACE ANYWHERE—Rossington Collins—MCA
CULTOSAURUS ERECTUS—Blue Oyster Cult—Col
UNDER THE GUN—Poco—MCA

38 Stations reporting this week:
In addition to those printed are:

WBAB-FM WOUR-FM KQRS-FM
WAQX-FM WYDD-FM KOME-FM
WBLM-FM Y95-FM KLOS-FM
WCMF-FM WXRT-FM KZAM-AM

the sessions, a record number for the event.

The RPC's futuristic outlook was evident from the Monday (25) opening session, which featured an extravagant, quadrophonic multi-media vision of broadcasting in the year 2076 entitled "Tomorrow Media," produced by the TM Companies of Dallas, Texas (the same presentation was premiered at NAB's Las Vegas Convention earlier in the year). The opening session also included remarks by NAB board chairman Edward O. Fritts, president of Fritts Broadcasting, who explained that the conference was designed "to increase the level of professionalism in radio programming and thereby guarantee the successful future of the radio industry and the thousands of professionals working in it."

The Conference's most comprehensive look at the future came during the closing session on Wednesday (27), in a discussion titled "Radio of the '80s — An Era of Excellence." The panel, which was more a succession of prepared addresses than a discussion, was moderated by Rick Sklar, vice president of programming for ABC Radio, who predicted that "the next ten years look like the greatest in our history . . . I feel it at this conference."

Sklar projected that changing demographics and fractionalization of the marketplace are inevitable, and that "of all media, radio is best suited to benefit from these changes." Sklar's list of radio's intrinsic advantages included its ability to adapt to the changing marketplace through rapid shifts in format; the new technology and marketing and research techniques that will become available in the next ten years; the fact that the expanding age 25-54 population represents the people who "spend the most," and the increasing indication that advertisers will funnel

dollars that previously were spent in the more expensive media into radio; radio's "unique ability to reach people while they're engaged in some other activity;" radio's portability; the "instant networks" that will be created by advances in satellite technology; and the fact that radio is still the only medium that offers consumers "free music."

Sklar called the future of the AM band radio's "toughest challenge," warning that AM stereo will take a long time to implement and probably will not give AM stations the competitive edge over FM that some broadcasters hope for.

A government-oriented viewpoint on the immediate future came from Len Hensel, vice president and general manager of WSM in Nashville, who asserted that the FCC, with its plan to increase the number of stations on the AM band through 9 KHZ spacing, its duplication of clear channels, and its proposed reduction of FM channel spacing, is sending the radio industry down a "treadmill to oblivion." Noting that one-third of all stations did not make a profit last year, Hensel warned that a possible doubling of the number of stations could increase competition to the point where it interferes with radio's "ability to serve the public."

Bruce Marr, operations director of KVI in Seattle, predicted that "radio of the '80s will be more akin to that of the '40s and '50s rather than the '60s and '70s." Marr did not suggest a return to "old-fashioned" programs; rather he suggested that "dynamic programming" in the non-music areas is "clearly the way to adapt to fractionalization" for some AM stations.

Citing the inherent problems with the industry's reliance on quantitative data, Al Brady, program director of WHDI in Boston, said that radio stations are "slaves to a monster of our own

making . . . that monster is Arbitron." Brady said that increasing the number of stations would result in share diminishment in the ratings, and that "as shares get closer," radio stations will have to find different, qualitative ways "to set their stations apart" in the competition for advertising dollars.

The final session also included predictions of radio's future by Inside Radio's editor and publisher, Jerry Del Colliano, who stated that "in 1990, radio will have to take advantage of its best natural resource — immediacy." The success of a small market station, WSDR in Sterling, Illinois, was outlined by its operations manager, Cary Davis, who explained how the station's relatively expensive 31-member staff more than paid for itself. "We do not program to age groups," he asserted. "We program to interest groups of every age bracket." Davis stated that, with intelligently programmed local news and services, the "future is great" for small market stations.

The RPC's "working luncheons," which were more entertaining than the other official sessions, were both keyed to the importance of exploiting the radio medium completely. Air personalities Larry King, Don Imus, Dan Ingram and Robert W. Morgan were living proof of the value of entertaining personalities to a station's ratings. Hi Brown, producer/director of the CBS Mystery Theatre, explained his revival of a form of radio entertainment that most broadcasters thought had been killed by television (see Radio Replay).

Over thirty workshops and day-long forums (including a promotion forum lasting two days) covered the details of running a radio station as they relate to programming. At a session titled "Beyond The Music," executives of four successful stations explained how promotion, talk and news services had given

their stations the edge in markets where they competed with other stations playing similar music. Gary Havens, program director of WIRE in Indianapolis, asserted that what had turned the ratings in his station's favor was the decision to "program to how people use radio." Havens explained that simply including traffic reports, weather, film reviews and fashion reports was not the total answer; "the challenge," he said, "is to interweave all that stuff into something listenable." Havens has assigned a producer to each air personality to make sure that the information presented in the talk portion of what is basically a country music radio station is comprehensive, relevant to the community and presented in the best manner possible. Tom Barsanti of WTIC AM and FM in Hartford emphasized news treatment, which he said should be "tailored to the listeners . . . just like music."

"Changing Formats and Living To Tell About It" was highlighted by a nuts-and-bolts list of questions to ask before contemplating a format change, provided by Marlin Taylor, president of Bonneville Broadcast Consultants. The panelists also fielded questions regarding the relative advantages of announcing the format change or keeping it secret until the change occurs, and they debated the criteria for changing call letters. Dan Halyburton, program director of WQAM in Miami, warned station managers and programmers, "Don't be too quick to change call letters."

Alternative ratings services were the subject of "Is There Life After Arbitron," where heads of independent research companies explained how their services fit in with Arbitron estimates, and provided different types of information to broadcasters. All the panelists were doubtful when confronted with the often-asked question of whether any ratings service could ever equal Arbitron's influence in the marketplace. Todd Wallace of Radio Index said that in his experience getting ad agency support is "a tremendous uphill battle . . . agencies don't want to hear about another service that's going to complicate things for them." Wallace said that unless a major corporation is willing to make a multimillion-dollar investment in an alternative ratings service, Arbitron's supremacy will remain unshakable.

The RPC's exhaustive Promotion Forum was capped Wednesday morning (27) by a session devoted to promoting radio through television, moderated by RKO Radio vice president Harvey Mednick.

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Bus Boys Bow



At an informal gathering in Hollywood, a listening session was recently held for the first Arista album by the Bus Boys, a Los Angeles group. The album is entitled "Minimum Wage Rock & Roll." Shown at the album premiere fete are (top row, from left): Steve Felix, Bus Boys; Victor Johnson, Bus Boys; Bud Scoppa, director, west coast a&r, Arista; Mike Jones, Bus Boys; George Koeffler, Bus Boys' attorney; Gus Lounderman, Bus Boys; and Brian O'Neal, Bus Boys; (bottom row, from left): Kevin O'Neal, Bus Boys; Larkin Arnold, senior vice president, Arista; Clive Davis, president, Arista; and Roger Perry, Bus Boys' manager.

Radio World

Radio Replay

By PHIL DIMAURO

■ UNCONVENTIONAL: Or, "Putting Your Mouth Where the Money Is." The National Association of Broadcasters' Radio Programming Conference, held in New Orleans August 23-27, was a relatively serious, work-oriented event. That is, until four "men who came to lunch" set everybody's sides splitting with a humorous repartee that more than transcended the boundaries of good taste. The luncheon was opened by **Larry King** of Mutual Radio Network's national talk show, "The Larry King Show," who was subbing for the announced but absent **Merv Griffin**. King said he was actually fourth choice for host. Griffin didn't show, he explained, "because he heard about the reaction to his radio tapes;" **Phil Donahue** didn't come because he learned that "men would be here;" and **Mike Douglas** declined because "there wouldn't be any teleprompters." Perhaps King himself wished he hadn't been there, after introducing **Don Imus** of New York's WNBC as a "certifiably sick man" and asking him what problems he had encountered with his unique radio style. "You're a problem, Larry," jabbed Imus, who launched into a monologue on the obvious double entendre in the luncheon's title, "Making Money With Your Mouth." WABC, New York's legendary **Dan Ingram**, described by King as a "semi-millionaire" because of all the money he's made doing voice-overs, said the main qualification for a DJ is the ability "to defecate in less than three minutes . . . thank God for 'Hey Jude.'" **Robert W. Morgan**, the familiar morning man from KMPC in Los Angeles, told about a time in New York when he was sitting in on a show with Imus, who tried to trick him by pulling out the plug on his mike. Morgan got his ultimate revenge by pulling out every mike at the station, putting them in his briefcase and quietly walking out of the building to the Hotel Warwick. Barricaded in at the hotel, Morgan informed the station management that he wouldn't come back until Imus, who "finished up his show on the phone," came to pick him up in a limousine. He got what he wanted.

Later Imus, whose humor covered every subject from sex to drugs to ethnic origin, made his most irreverent comment by excusing himself, before about 2000 people, mind you, to go to the bathroom.

The luncheon was one of the hits of the convention, but one observer raised an important point: Wasn't this display of so-called "free-spirited personalities" enough to send chills of mortal fear up the spine of the most stalwart general manager? Radio Replay sincerely hopes that no one had any nightmares on returning home from New Orleans.

THE CREAKING DOOR: The Conference's second luncheon featured a delightful talk by 51-year radio veteran **Hi Brown**, the originator of "The Inner Sanctum," "Grand Central Station," "Dick Tracy," "The Thin Man" and countless other radio dramas that were American entertainment staples before the advent of television. Radio drama ceased to exist in 1959, but Brown, who turned to television to make a living, never believed the idea was extinct. He beat down the network doors until 1974, when he finally got clearance to direct and produce the "CBS Mystery Theatre," which has been running successfully (now on 270 stations) ever since. Brown talked about the economy of "theatre of the mind," suggesting that the TV equivalent of the mini-series for radio he's now planning about Alexander the Great would require a cast of thousands and cost millions. "I just push a cart, and I've got ten thousand soldiers," Brown smiled. "It's a cinch." Brown offered some very funny anecdotes from the "golden days," like the demise of Donald Bane, who did animal sound effects. During a jungle war drama, Bane was called upon to play a malaria-carrying mosquito with strict directions from Brown to stop buzzing the moment he was "slapped" to death. But Bane couldn't resist hamming it up with a post-slap cry of mosquito death agony. Said Brown, "He never did another bird for me again." Hi Brown's talk opened possibilities for alternate forms of radio entertainment, and provided the entire conference with an outstanding insight into the power of the medium itself.

A LOT OF NIGHT MUSIC: Evening entertainment at the NAB conference was strictly platinum-certified, and also very appropriate for (Continued on page 28)

Robert Klein Hour Returning to FM Radio, Syndicated by the Comedian's Own Firm

By JOSEPH IANELLO

■ NEW YORK — Improvisation has always been a key element in Robert Klein's career as a comedian and entertainer. It is less than coincidental, then, that Klein has utilized his talent for improvisation to give his "Robert Klein Hour" a second run on FM radio.

After DIR (the syndicator responsible for carrying the bi-weekly radio talk show to over 180 outlets) suddenly canceled the program because of what Klein terms "slightly imprudent management," the popular comedian turned businessman and decided to syndicate the show through his own company, Froben. The result may be viewed as a good example of life imitating art, for what worked onstage has made the October 12 nationwide premiere of the "Robert Klein Hour" a reality.

The DIR-syndicated "Robert Klein Hour" was highly acclaimed for its innovative approach to ra-

dio programming and well received by the participating stations, all of which requested contract renewals. Problems arose when Budweiser, the participating sponsor wanted Klein to do beer commercials. "I made it very clear from the start that I would turn down the gig if they asked me to do commercials," he said in a recent interview. "I walked in one day and they had a whole commercial set up, and that was a very unfair thing to do."

After DIR changed the show to a weekly airing, he decided it was time to do his own show. "I was doing Broadway (he had a one-year contract to co-star in the Neil Simon musical "They're Playing Our Song") and often losing five pounds each night so I didn't have the time or energy to fully participate. Now my whole attitude about the show has changed. I'll be involved in everything."

(Continued on page 42)



"And another thing . . . the kids have been listening to entirely too much Devo."

A/C Chart

SEPTEMBER 6, 1980

SEPT. 6	AUG. 30		WKS. ON CHART
1	2	ALL OUT OF LOVE AIR SUPPLY Arista 0520	12
2	1	SAILING CHRISTOPHER CROSS/Warner Bros. 49507	12
3	4	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 47004	7
4	5	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656	11
5	6	LATE IN THE EVENING PAUL SIMON/Warner Bros. 49511	5
6	3	MAGIC OLIVIA NEWTON-JOHN/MCA 41247	16
7	8	DON'T ASK ME WHY BILLY JOEL/Columbia 1 11331	5
8	9	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869	11
9	7	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 46640	15
10	12	YOU'RE THE ONLY WOMAN (YOU & I) AMBROSIA/Warner Bros. 49508	7
11	18	UPSIDE DOWN DIANA ROSS/Motown 1494	5
12	14	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49505	7
13	15	HOT ROD HEARTS ROBBIE DUPREE/Elektra 47005	6
14	16	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527	6
15	11	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)	9

CHARTMAKER OF THE WEEK

16	—	WOMAN IN LOVE BARBRA STREISAND Columbia 1 11364	1
----	---	--	---

17	10	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359	13
18	24	JESSE CARLY SIMON/Warner Bros. 49518	4
19	23	FIRST TIME LOVE LIVINGSTON TAYLOR/Epic 9 50894	8
20	21	YOU'LL ACCOMP'NY ME BOB SEGER/Capitol 4904	4
21	22	HEY THERE LONELY GIRL ROBERT JOHN/EMI-America 8049	7
22	13	MORE LOVE KIM CARNES/EMI-America 8045	15
23	26	XANADU OLIVIA NEWTON-JOHN/ELO/MCA 41285	4
24	25	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221	6
25	17	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356	12
26	19	TAKE A LITTLE RHYTHM ALI THOMSON/A&M 2243	12
27	27	INTO THE NIGHT BENNY MARDONES/Polydor 2091	8
28	29	LATE AT NIGHT ENGLAND DAN SEALS/Atlantic 3674	5
29	30	FAME IRENE CARA/RSO 1034	5
30	34	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)	2
31	35	LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS/Columbia 1 11349	3
32	—	REAL LOVE DOOBIE BROTHERS/Warner Bros. 49503	1
33	39	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)	2
34	20	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL/Columbia 1 11276	15
35	36	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116	2
36	28	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664	17
37	31	JOJO BOZ SCAGGS/Columbia 1 11281	12
38	32	LITTLE JEANNIE ELTON JOHN/MCA 41236	19
39	33	LOVE THAT GOT AWAY FIREFALL/Atlantic 3670	11
40	41	ALL OVER THE WORLD ELO/MCA 41289	2
41	37	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262	10
42	44	TRUE LOVE WAYS MICKEY GILLEY/Epic 9 50876	2
43	40	WHERE DID WE GO WRONG FRANKIE VALLI/MCA/Curb 41253	11
44	—	FIRST LOVE SEALS & CROFTS/Warner Bros. 49522	1
45	38	TIRED OF TOEIN' THE LINE ROCKY BURNETTE/EMI-America 8043	16
46	43	TAKE YOUR TIME (DO IT RIGHT) PART I S.O.S. BAND/Tabu 9 5522 (CBS)	4
47	45	OLD-FASHION LOVE COMMODORES/Motown 1489	6
48	48	PERCOLATOR SPYRO GYRA/MCA 41275	5
49	46	YOU AND ME FRANK SINATRA/Warner Bros. 49517	5
50	47	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND/Atco 7217	7

Soft Rock Gains

(Continued from page 10)

stance, isn't selling millions of records." And Stu Fine, director of A&R at Polydor, while recognizing the softness of top 40 radio, feels much the same as Geller about the necessity of a hit single: "In terms of A&R and signing new bands, there was a time when you'd sign a rock 'n' roll band and you'd hope they had a hit single. But I think there are bands like Def Leppard and Scorpions that are selling 200,000 records without even coming close to a hit single."

Regardless of the emphasis placed on the importance of top 40 radio's softness, all those polled stressed songs and the potential longevity of the artist as foremost considerations in determining future sounds. "All those bands that came out of the new wave movement lacked one thing: they lacked songs," said Don Grierson VP of A&R at EMI-America/UA. "When you're talking about soft rock, those types of artists can happen at any point in time because they have melody and they have something that the masses can zero in on." Grierson was also quick to point

out that EMI-America/UA, a company that has always focused on mass appeal artists, would continue to point its music at a market that's centered around the aging baby boom: "Some people will probably criticize this philosophy of A&R, but I think my responsibility as head of A&R is in creating music that we can sell, and that means reaching the broadest population base we can."

Although no A&R executive chose to act as a sage and predict what the "next big thing" would be, they all agreed that the current softness has already had an effect on several established acts that heretofore were primarily rockers. Acts like Genesis, Bob Seger, Nazareth, and Pete Townshend have all had top 40 and A/C hits recently or have softened their sound. "We have an artist, Lenny Williams, whose last LP sold a couple hundred thousand copies," said Danny Rosencrantz, VP of A&R at MCA. "We've made a few suggestions (to him) about softening up a few songs. I think a lot of companies may be doing that with some of their groups."

Radio Replay (Continued from page 27)

a radio audience since the artists involved are textbook examples of multi-format crossover. **Chuck Mangione** played the grand ball on Tuesday night, turning in an excellent set with his quartet, which allowed for more improvisation than the big, orchestral sound with which he's often associated. The previous evening belonged to the **Commodores**, who were as impressive as reported by New York, New York at their Record Bar convention performance. Not that the Commodores are on the convention trail—they're just one third of the way into a little tour that will encompass about 90 dates!

MOVES: Life goes on in the radio business, NAB conference or not. In fact, the experienced won't be at all surprised if lots of job moves come the week after the convention—it's the main reason a great many people were there. This week, **Charlie Cook** became PD of KHJ in Los Angeles, ending speculation about who would fill the post, but doing nothing to stop rumors of a KHJ format change. **GM Neil Rockoff** has yet to make any official announcements . . . **John Bibbs** is the new VP/GM of WCFL in Chicago . . . **Sherman Wildman** has been named vice president and general manager of WCAU-FM in Philadelphia . . . **Bill Thomas** has been appointed VP/GM of WREC and WZXR, Memphis.

Capitol, Memphis Unisound Pact



Bob Young, vice president of business affairs for Capitol Records (right), watches as Allen A. Jones, co-owner of Unisound Productions of Memphis, signs an agreement to develop acts for the label. Jones, who has produced the Bar-Kays for 15 years, will produce Ebonee Webb for Capitol. Unisound signed Kwick to EMI-America last year. Also present at the signing was attorney Jim Zumwalt, vice president in charge of business affairs for Unisound.

Retail Report Record World



SEPTEMBER 6, 1980

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

SALESMAKER OF THE WEEK



PANORAMA
CARS
Elektra

TOP SALES

PANORAMA—Cars—Elektra
ONE-TRICK PONY—Paul Simon—WB
DRAMA—Yes—Atlantic
HONEYSUCKLE ROSE—Col (Soundtrack)
SWING OF DELIGHT—Devadip
Carlos Santana—Col
CRIMES OF PASSION—Pat Benatar—Chrysalis
LOVE LIVES FOREVER—Minnie Riperton—Capitol
SHINE ON—LTD—A&M

HANDLEMAN/NATIONAL

BACK IN BLACK—AC/DC—Atlantic
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CRIMES OF PASSION—Pat Benatar—Chrysalis
FULL MOON—Charlie Daniels Band—Epic
GARDEN OF LOVE—Rick James—Gordy
JOY & PAIN—Maze featuring Frankie Beverly—Capitol
McVICAR—Roger Daltrey—Polydor (Soundtrack)
MY HOME'S IN ALABAMA—Alabama—RCA
NO NIGHT SO LONG—Dionne Warwick—Arista
10TH ANNIVERSARY—Statler Brothers—Mercury

RECORD BAR/NATIONAL

BRASS VI—Brass Construction—UA
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
HONEYSUCKLE ROSE—Col (Soundtrack)
ONE-EIGHTY—Ambrosia—WB
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
SWING OF DELIGHT—Devadip
Carlos Santana—Col
WIDE RECEIVER—Michael Henderson—Buddah

SOUND UNLIMITED/NATIONAL

BARRY GOUDREAU—Portrait
DRAMA—Yes—Atlantic
FULL MOON—Charlie Daniels Band—Epic
LOVE APPROACH—Tom Browne—Arista/GRP
NO RESPECT—Rodney Dangerfield—Casablanca
READY AN' WILLING—Whitesnake—Mirage
SHINE ON—LTD—A&M
SWING OF DELIGHT—Devadip
Carlos Santana—Col
TP—Teddy Pendergrass—Phila. Intl.
WLUP—Various Artists—WLUP

ALEXANDER'S/NEW YORK

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
CRIMES OF PASSION—Pat Benatar—Chrysalis

FAME—RSO (Soundtrack)
McVICAR—Roger Daltrey—Polydor (Soundtrack)
NO NIGHT SO LONG—Dionne Warwick—Arista
ONE FOR THE ROAD—Kinks—Arista

CRAZY EDDIE/NEW YORK

BLACK ROSE—Casablanca
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
LOST IN LOVE—Air Supply—Arista
NEVER RUN NEVER HIDE—Benny Mardones—Polydor
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
SWING OF DELIGHT—Devadip
Carlos Santana—Col

RECORD WORLD-TSS/NEW YORK

AFL1-3603—Dave Davies—RCA
GIVE ME THE NIGHT—George Benson—Qwest/WB
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PLAYING FOR KEEPS—Eddie Money—Col
REACH FOR THE SKY—Allman Brothers Band—Arista
SCREAMING TARGETS—Jo Jo Zep & the Falcons—Col
TRUE COLOURS—Split Enz—A&M
YEAR 2000—O'Jays—TSOP

SAM GOODY/NEW YORK

BLACK ROSE—Casablanca
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CAREFUL—Motels—Capitol
FIRST . . . BE A WOMAN—Lenore O'Malley—Polydor
GIVE ME THE NIGHT—George Benson—Qwest/WB
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
THERE AND BACK—Jeff Beck—Epic
VOICES—Hall & Oates—RCA

CUTLER'S/NEW HAVEN

BEYOND—Herb Alpert—A&M
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
CAMERON—Salsoul
JOY AND PAIN—Maze featuring Frankie Beverly—Capitol
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
TP—Teddy Pendergrass—Phila. Intl.
VOICES—Hall & Oates—RCA

FOR THE RECORD/BALTIMORE

DRAMA—Yes—Atlantic
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
SOFTONES—Park-way
STARPOINT—Chocolate City
THE GAME—Queen—Elektra
YEAR 2000—O'Jays—TSOP

KEMP MILL/WASH., D.C.

BADDEST—Grover Washington Jr.—Motown
BLACK ROSE—Casablanca
BRASS VI—Brass Construction—UA

DRAMA—Yes—Atlantic
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SHINE ON—LTD—A&M
SWING OF DELIGHT—Devadip
Carlos Santana—Col
WIDE RECEIVER—Michael Henderson—Buddah

RADIO 437/PHILADELPHIA

BLACK ROSE—Casablanca
DRAMA—Yes—Atlantic
HOW TO BEAT THE HIGH COST OF LIVING—Col
IRONS IN THE FIRE—Teena Marie—Gordy
LOVE LIVES FOREVER—Minnie Riperton—Capitol
MUSICAL AFFAIR—Ashford & Simpson—WB
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
READY FOR LOVE—Main Ingredient—RCA
SWING OF DELIGHT—Devadip
Carlos Santana—Col

FATHERS & SONS/MIDWEST

ARE HERE—Kings—Elektra
BARRY GOUDREAU—Portrait
CRIMES OF PASSION—Pat Benatar—Chrysalis
DRAMA—Yes—Atlantic
HONEYSUCKLE ROSE—Col (Soundtrack)
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
SWING OF DELIGHT—Devadip
Carlos Santana—Col
YEAR 2000—O'Jays—TSOP

RECORD REVOLUTION/CLEVELAND

BADDEST—Grover Washington Jr.—Motown
CRIMES OF PASSION—Pat Benatar—Chrysalis
DEFECTOR—Steve Hackett—Charisma
DRAMA—Yes—Atlantic
FISH 'N CHIPS—Eddie & the Hot Rods—EMI-America
LE CHAT BLEU—Mink DeVille—Capitol
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SWING OF DELIGHT—Devadip
Carlos Santana—Col
24 CARROTS—Al Stewart—Arista

RAINBOW/CHICAGO

ARE HERE—Kings—Elektra
FAME—RSO (Soundtrack)
HONEYSUCKLE ROSE—Col (Soundtrack)
McVICAR—Roger Daltrey—Polydor (Soundtrack)
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
READY AN' WILLING—Whitesnake—Mirage
SEEDS OF CHANGE—Kerry Livgren—Kirshner

RECORD CITY/CHICAGO

BARRY GOUDREAU—Portrait
DEFECTOR—Steve Hackett—Charisma
DRAMA—Yes—Atlantic
PANORAMA—Cars—Elektra
SCOTT WILK & THE WALLS—Polydor
SEEDS OF CHANGE—Kerry Livgren—Kirshner
STEVE GIBBONS—Polydor
SWING OF DELIGHT—Devadip
Carlos Santana—Col
VIENNA—Ultravox—Chrysalis
YACHTS WITHOUT RADAR—Yachts—Polydor

RADIO DOCTORS/MILWAUKEE

A BIT IRRATIONAL—Yipes—Millennium
BARRY GOUDREAU—Portrait
BRASS VI—Brass Construction—UA
DRAMA—Yes—Atlantic
HONEYSUCKLE ROSE—Col (Soundtrack)
IRONS IN THE FIRE—Teena Marie—Gordy
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
PANORAMA—Cars—Elektra
SHINE ON—LTD—Elektra
SWING OF DELIGHT—Devadip
Carlos Santana—Col

GREAT AMERICAN/MINNEAPOLIS

BEYOND—Herb Alpert—A&M
DOUG MAYNARD BAND—Shadow
ELVIS ARON PRESLEY—RCA
FEEL THE HEAT—Henry Paul Band—Atlantic
MUSICAL AFFAIR—Ashford & Simpson—WB
PARTY OF ONE—Tim Weisberg—MCA
REACH FOR THE SKY—Allman Brothers Band—Arista
SHORT STORIES—Jon & Vangelis—Polydor
SMOKEY & THE BANDIT II—MCA (Soundtrack)
STORM WINDOWS—John Prine—Asylum

LIEBERMAN/MINNEAPOLIS

A BIT IRRATIONAL—Yipes—Millennium
BARRY GOUDREAU—Portrait
DRAMA—Yes—Atlantic
LE CHAT BLEU—Mink DeVille—Capitol
METRO MUSIC—Martha & the Muffins—DinDisc/Virgin
NO MORE DIRTY DEALS—Johnny Van Zant—Polydor
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PORTER & DOLLY—Porter Wagner/Dolly Parton—RCA
TWICE NIGHTLY—Tremblers—Johnston

MUSICLAND/ST. LOUIS

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
HONEYSUCKLE ROSE—Col (Soundtrack)
ONE-TRICK PONY—Paul Simon—WB
STRIKES TWICE—Larry Graham—WB
URBAN COWBOY—Asylum (Soundtrack)
VOICES—Hall & Oates—RCA
XANADU—MCA (Soundtrack)
YEAR 2000—O'Jays—TSOP

SPEC'S MUSIC/FLORIDA

ANYTIME-ANYPLACE-ANYWHERE—Rossington-Collins Band—MCA
CRIMES OF PASSION—Pat Benatar—Chrysalis
ELVIS ARON PRESLEY—RCA
MY HOME'S IN ALABAMA—Alabama—RCA
ONE FOR THE ROAD—Kinks—Arista
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SMOKEY & THE BANDIT II—MCA (Soundtrack)
TP—Teddy Pendergrass—Phila. Intl.
WINNERS—Various Artists—I&M

TAPE CITY/NEW ORLEANS

BACK IN BLACK—AC/DC—Atlantic
CRIMES OF PASSION—Pat Benatar—Chrysalis
HONEYSUCKLE ROSE—Col (Soundtrack)
LOVE LIVES FOREVER—Minnie Riperton—Capitol

MUSICAL AFFAIR—Ashford & Simpson—WB
PANORAMA—Cars—Elektra
REACH FOR THE SKY—Allman Brothers Band—Arista
SHINE ON—LTD—A&M
TP—Teddy Pendergrass—Phila. Intl.
YEAR 2000—O'Jays—TSOP

SOUND WAREHOUSE/HOUSTON

AFL1-3603—Dave Davies—RCA
CAREFUL—Motels—Capitol
CURRENT EVENTS—Elektrics—Capitol
ELTON MOTELLO—Passport
FIRIN' UP—Pure Prairie League—Casablanca
MUSIC FOR PARTIES—Silicon Teens—Sire
SCOTT WILK & THE WALLS—WB
SURF PUNKS—Col
TRUE COLOURS—Split Enz—Chrysalis
UP—LeRoux—Capitol

INDEPENDENT RECORDS/COLORADO

ADVENTURES IN THE LAND OF MUSIC—Dynasty—Solar
ARE HERE—Kings—Elektra
BRASS VI—Brass Construction—UA
LOVE LIVES FOREVER—Minnie Riperton—Capitol
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
PARTY OF ONE—Tim Weisberg—MCA
REACH FOR THE SKY—Allman Brothers Band—Arista
SPECIAL THINGS—Pointer Sisters—Planet
X-MULTIPLIES—Yellow Magic Orchestra—A&M

CIRCLES/ARIZONA

BRASS VI—Brass Construction—UA
DRAMA—Yes—Atlantic
HOLD ON—High Inergy—Gordy
HONEYSUCKLE ROSE—Col (Soundtrack)
IRONS IN THE FIRE—Teena Marie—Gordy
OFF THE COAST OF ME—Kid Creole & the Coconuts—ZE/Antilles
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
SPECIAL THINGS—Pointer Sisters—Planet
SWING OF DELIGHT—Devadip
Carlos Santana—Col

MUSIC PLUS/LOS ANGELES

BADDEST—Grover Washington Jr.—Motown
BOYS FROM DORAVILLE—Atlanta Rhythm Section—Polydor
GARY MYRICK & THE FIGURES—Epic
HONEYSUCKLE ROSE—Col (Soundtrack)
LIVE—Pierre Moerlen's Gong—Arista
LOVE LIVES FOREVER—Minnie Riperton—Capitol
NEW CLEAR DAYS—Vapors—UA
READY AN' WILLING—Whitesnake—Mirage
ROUTES—Ramsey Lewis—Col
SWING OF DELIGHT—Devadip
Carlos Santana—Col

EVERYBODY'S RECORDS/NORTHWEST

CRIMES OF PASSION—Pat Benatar—Chrysalis
DIANA—Diana Ross—Motown
DRAMA—Yes—Atlantic
FRAMED—Asleep at the Wheel—MCA
HONEYSUCKLE ROSE—Col (Soundtrack)
NEW CLEAR DAYS—Vapors—UA
ONE-TRICK PONY—Paul Simon—WB
PANORAMA—Cars—Elektra
QUINTEY '80—David Grisman—WB
SWING OF DELIGHT—Devadip
Carlos Santana—Col



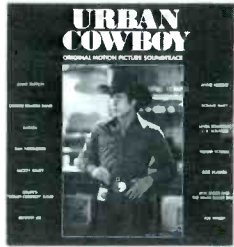
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 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

SEPTEMBER 6, 1980

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

SEPT. 6 AUG. 30



WKS. ON CHART

1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS Full Moon/Asylum DP 90002 (4th Week)	16	X
2	2	GLASS HOUSES BILLY JOEL/Columbia FC 36384	25	H
3	3	EMOTIONAL RESCUE ROLLING STONES/Rolling Stones COC 16015 (Atl)	8	H
4	4	HOLD OUT JACKSON BROWNE/Asylum 5E 511	8	H
5	5	THE GAME QUEEN/Elektra 5E 513	8	H
6	6	DIANA DIANA ROSS/Motown M8 936M1	13	H
7	7	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3543	5	H
8	8	CHRISTOPHER CROSS /Warner Bros. BSK 3383	26	G
9	12	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	8	I
10	10	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	5	H
11	11	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	10	H
12	13	TP TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)	4	H
13	9	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	26	H
14	15	BACK IN BLACK AC/DC/Atlantic SD 16018	4	H
15	20	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	3	H
16	16	ANYTIME ANYPLACE ANYWHERE ROSSINGTON COLLINS BAND/MCA 5130	9	H

CHARTMAKER OF THE WEEK

17 — PANORAMA

CARS

Elektra 5E 514



1 H

18	17	S.O.S. S.O.S. BAND/Tabu NJZ 36332 (CBS)	11	G
19	14	BLUES BROTHERS (ORIGINAL SOUNDTRACK)/Atlantic SD 16017	11	H
20	—	ONE-TRICK PONY PAUL SIMON/Warner Bros. HS 3472	1	H
21	18	HEROES COMMODORES/Motown M8 939M1	11	H
22	19	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	52	H
23	21	EMPTY GLASS PETE TOWNSHEND/Atco SD 32 100	17	H
24	22	CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008	6	G
25	—	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	1	L
26	23	MICKEY MOUSE DISCO /Disneyland/Vista 2504	24	X
27	26	STAR WARS/THE EMPIRE STRIKES BACK (ORIGINAL SOUNDTRACK)/RSO RS 2 4201	16	L
28	24	ONE FOR THE ROAD KINKS/Arista A2L 8401	11	K
29	33	LOST IN LOVE AIR SUPPLY/Arista AB 4268	11	H
30	31	JOY AND PAIN MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087	5	G
31	28	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. BSK 3447	10	G
32	35	A MUSICAL AFFAIR ASHFORD & SIMPSON/Warner Bros. HS 3458	3	H
33	36	LOVE APPROACH TOM BROWNE/Arista/GRP GRP 5008	5	H
34	25	REAL PEOPLE CHIC/Atlantic SD 16016	7	H
35	29	DUKE GENESIS/Atlantic SD 16014	20	H
36	37	NO NIGHT SO LONG DIONNE WARWICK/Arista AL 9526	4	H
37	38	RHAPSODY AND BLUES CRUSADERS/MCA 5124	9	H
38	32	McCARTNEY II PAUL McCARTNEY/Columbia FC 36511	13	H
39	43	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	4	H
40	39	THIS TIME AL JARREAU/Warner Bros. BSK 3434	12	G
41	73	THE YEAR 2000 O'JAYS/TSOP FZ 36416 (CBS)	2	H
42	44	GIDEON KENNY ROGERS/United Artists LOO 1035	21	H

43	—	DRAMA YES /Atlantic SD 16019	1	H
44	45	WINNERS VARIOUS ARTISTS/I&M 1 017 (RCA)	4	I
45	60	WIDE RECEIVER MICHAEL HENDERSON/Buddah BDS 6001 (Arista)	2	G
46	47	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106	21	H
47	49	McVICAR (ORIGINAL SOUNDTRACK)/Polydor PD 1 6284	4	H
48	46	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	87	G
49	40	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	35	H
50	30	CAMEOSIS CAMEO/Chocolate City CCLP 2011 (Casablanca)	17	G
51	56	ADVENTURES IN THE LAND OF MUSIC DYNASTY/Solar BXL1 3576 (RCA)	7	G
52	53	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415	21	H
53	72	REACH FOR THE SKY ALLMAN BROTHERS BAND/Arista AL 9535	3	H
54	51	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	68	G
55	27	BEYOND HERB ALPERT/A&M SP 3717	7	H
56	61	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion SD 5219 (Atl)	9	G
57	42	THE WALL PINK FLOYD/Columbia PC2 36183	37	L
58	63	ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368	19	G
59	34	JUST ONE NIGHT ERIC CLAPTON/RSO RS 2 4202	19	L
60	50	DEPARTURES JOURNEY/Columbia FC 36339	25	H
61	62	ROBBIE DUPREE /Elektra 6E 273	7	G
62	52	CULTOSAURUS ERECTUS BLUE OYSTER CULT/Columbia JC 36550	8	G
63	65	SWEET SENSATION STEPHANIE MILLS/20th Century Fox T 603 (RCA)	19	G
64	70	PLAYIN' FOR KEEPS EDDIE MONEY/Columbia FC 36514	4	H
65	115	LOVE LIVES FOREVER MINNIE RIPERTON/Capitol SOO 12097	1	H
66	68	STARDUST WILLIE NELSON/Columbia KC 35305	31	G
67	58	NAUGHTY CHAKA KHAN/Warner Bros. BSK 3385	12	G
68	41	UNDER THE GUN POCO/MCA 5132	6	H
69	48	SCREAM DREAM TED NUGENT/Epic FE 36404	15	H
70	67	"H" BOB JAMES/Columbia/Tappan Zee JC 36422	9	G
71	54	AFTER MIDNIGHT MANHATTANS/Columbia JC 36411	18	G
72	64	MAKE A LITTLE MAGIC DIRT BAND/United Artists LT 1042	5	G
73	66	BARRY WHITE'S SHEET MUSIC BARRY WHITE/Unlimited Gold FZ 36208 (CBS)	6	H
74	57	THE LONG RUN EAGLES/Asylum 5E 508	46	H
75	83	NO RESPECT RODNEY DANGERFIELD/Casablanca NBLP 7229	3	H
76	71	THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438	17	G
77	55	UNMASKED KISS/Casablanca NBLP 7225	12	H
78	74	MAD LOVE LINDA RONSTADT/Asylum 5E 510	27	H
79	75	PETER GABRIEL /Mercury SRM 1 3848	12	G
80	77	KENNY KENNY ROGERS/United Artists LWAK 979	48	H
81	—	SHINE ON L.T.D./A&M SP 4819	1	G
82	96	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435	12	G
83	85	ROMANCE DANCE KIM CARNES/EMI-America SW 17030	3	G
84	59	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1	22	G
85	76	THERE AND BACK JEFF BECK/Epic FE 35684	9	H
86	79	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	12	G
87	87	DAMN THE TORPEDES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	52	H
88	92	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	4	G
89	94	ONE WAY FEATURING AL HUDSON/MCA 5127	5	H
90	80	HOT BOX FATBACK/Spring SP 1 6726 (Polydor)	19	G
91	102	MAGNIFICENT MADNESS JOHN KLEMMER/Elektra 6E 284	1	G
92	86	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	42	G
93	78	CAMERON /Salsoul SA 8535 (RCA)	5	G
94	97	THE ADVENTURES OF LUKE SKYWALKER /RSO RS 1 3081	2	G
95	99	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444	10	L
96	103	THE BOYS FROM DORAVILLE ATLANTA RHYTHM SECTION/Polydor PD 1 6285	1	H
97	106	READY AN' WILLING WHITESNAKE/Mirage WTG 19276 (Atl)	1	G
98	109	HORIZON EDDIE RABBITT/Elektra 6E 276	1	G
99	114	ELVIS ARON PRESLEY /RCA CBLP 8 3699	1	X
100	69	GARDEN OF LOVE RICK JAMES/Gordy G8 995M1 (Motown)	4	H

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SEPTEMBER 6, 1980

- 151 **CADDYSHACK** (ORIGINAL SOUNDTRACK)/Columbia JS 36737
- 152 **MY HOME'S IN ALABAMA** ALABAMA/RCA AHL1 3644
- 153 **STARPOINT**/Chocolate City CCLP 2013 (Casablanca)
- 154 **NIGHT CRUISER** EUMIR DEODATO/Warner Bros. BSK 3467
- 155 **KEEP THE FIRE** KENNY LOGGINS/Columbia JC 36172
- 156 **CONCERNED PARTY #1** CAPTAIN SKY/TEC 1202
- 157 **ANNIE** (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 158 **NEVER RUN NEVER HIDE** BENNY MARDONES/Polydor PD 1 6263
- 159 **DAVID GRISMAN-QUINTET '80**/Warner Bros. BSK 3469
- 160 **DETENITE** BRECKER BROTHERS/Arista AB 4272
- 161 **DEFECTOR** STEVE HACKETT/Charisma CL 1 3103 (Mercury)
- 162 **CRASH AND BURN** PAT TRAVERS BAND/Polydor PD 1 6262
- 163 **X 00** MULTIPLIES YELLOW MAGIC ORCHESTRA/A&M SP 4813
- 164 **CALLING** NOEL POINTER/United Artists LT 1050
- 165 **THE MUPPET MOVIE** (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 166 **ROBIN LANE & THE CHARTBUSTERS**/Warner Bros. BSK 3424
- 167 **UNLOCK THE FUNK** LOCKSMITH/Arista AB 4274
- 168 **HUEY LEWIS AND THE NEWS**/Chrysalis CHR 1292
- 169 **SEEDS OF CHANGE** KERRY LIVGREN/Kirshner NJZ 36567 (CBS)
- 170 **WHITE MUSIC** CRACK THE SKY/Lifesong LS 8028
- 171 **RAVE ON** ARTFUL DODGER/Ariola-America OL 1503 (Arista)
- 172 **BODY LANGUAGE** PATTI AUSTIN/CTI JZ 36503 (CBS)
- 173 **10TH ANNIVERSARY** STATLER BROTHERS/Mercury SRM 1 5027
- 174 **LONG WAY TO THE TOP** NANTUCKET/Epic NJE 36523
- 175 **SCOTT WILK & THE WALLS**/Warner Bros. BSK 3460

- 176 **SOMETHING TO BELIEVE IN** CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- 177 **BLACK ROSE**/Casablanca NBLP 7234
- 178 **CABLE'S VISION** GEORGE CABLES/Contemporary 14001
- 179 **DIFFERENT KINDA DIFFERENT** JOHNNY MATHIS/Columbia JC 36505
- 180 **RUNNING ON EMPTY** JACKSON BROWNE/Asylum 6E 113
- 181 **EVOLUTION** JOURNEY/Columbia FC 35797
- 182 **THE BEST OF YOU** BOOKER T. JONES/A&M SP 4789
- 183 **READY FOR LOVE** MAIN INGREDIENTI FEATURING CUBA GOODING/RCA AFL1 3641
- 184 **PLAY ME OR TRADE ME** PARLET/Casablanca NBLP 7224
- 185 **LED ZEPPELIN IV**/Atlantic SD 19129
- 186 **WARM LEATHERETTE** GRACE JONES/Island ILPS 9592 (WB)
- 187 **UP FROM THE ALLEY** LAMONT CRANSTON BAND/Waterhouse 10
- 188 **SCREAMING TARGETS** JO JO ZEP AND THE FALCONS/Columbia NJC 36442
- 189 **SPORTS CAR** JUDY TZUKE/Rocket PIG 3249 (MCA)
- 190 **A BIT IRRATIONAL** YIPESII/Millennium BXLI 7750 (RCA)
- 191 **HOLD ON HIGH** INERGY/Gordy G8 996M1 (Motown)
- 192 **FRIDAY NIGHT** BLUES JOHN CONLEE/MCA 3246
- 193 **BARNUM** (ORIGINAL CAST ALBUM)/CBS Masterworks JS 36576
- 194 **IRON MAIDEN**/Harvest ST 12094 (Capitol)
- 195 **INNER SLEEVE** SHIRTS/Capitol ST 12085
- 196 **1980 B.T.** EXPRESS/Columbia JC 36333
- 197 **MEO PLAYS MUSIC FROM THE EMPIRE STRIKES BACK**/RSO RS 1 3086
- 198 **EMPIRE JAZZ** VARIOUS ARTISTS/RSO RS 1 3085
- 199 **HAVE A GOOD TIME (BUT GET OUT ALIVE)** IRON CITY HOUSEROCKERS/MCA 5111
- 200 **FLAMIN' OH'S**/Fat City 2504

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NATALIE COLE	144	XANADU	9
COMMODORES	21	TEDDY PENDERGRASS	12
CHRISTOPHER CROSS	8	TOM PETTY	87
CRUSADERS	37	PINK FLOYD	57
RODNEY DANGERFIELD	75	POCO	68
CHARLIE DANIELS	10	POINTER SISTERS	111
DAVE DAVIES	116	ELVIS PRESLEY	99
DELLS	146	PRETENDERS	124
DEVO	82	JOHN PRINE	133
AL DI MEOLA	137	QUEEN	5
DIRT BAND	72	EDDIE RABBITT	98
ROBBIE DUPREE	61	MINNIE RIPERTON	65
DYNASTY	51	REO SPEEDWAGON	95
EAGLES	74	KENNY ROGERS	42, 48, 80, 109
FATBACK	90	ROLLING STONES	3
PETER GABRIEL	79	LINDA RONSTADT	78
LARRY GATLIN	141	DIANA ROSS	6
J. GEILS	145	ROSSINGTON COLLINS BAND	16
GENESIS	35	ROXY MUSIC	147
BARRY GOUDREAU	139	CARLOS SANTANA	101
LARRY GRAHAM	31	BOZ SCAGGS	46
HALL & OATES	39	SCORPIONS	130
EMMYLOU HARRIS	142	SEA LEVEL	118
MICHAEL HENDERSON	45	BOB SEGER	13
AL HUDSON	89	CARLY SIMON	102
JERMAINE JACKSON	84	PAUL SIMON	20
MICHAEL JACKSON	22	LUKE SKYWALKER	94
BOB JAMES	70	S.O.S. BAND	18
RICK JAMES	100	SPLIT ENZ	103
AL JARREAU	40	SPYRO GYRA	126
WAYLON JENNINGS	54, 86	PETE TOWNSHEND	23
BILLY JOEL	2	ULTRAVOX	127
FRANCE JOLI	123	VAN HALEN	52, 104
JOURNEY	60	JOHNNY VAN ZANT	132
CHAKA KHAN	67	VAPORS	129
KINGS	121	DIONNE WARWICK	36
KINKS	28	TIM WEISBERG	143
KISS	77	BARRY WHITE	73
JOHN KLEMMER	91	WHITESNAKE	44
		WINNERS	44
		YES	43

Record World Albums 101-150

SEPTEMBER 6, 1980

SEPT. 6	AUG. 30	
101	—	THE SWING OF DELIGHT DEVADIP CARLOS SANTANA/Columbia C2 36590
102	98	COME UPSTAIRS CARLY SIMON/Warner Bros. BSK 3443
103	113	TRUE COLOURS SPLIT ENZ/A&M SP 4822
104	104	VAN HALEN /Warner Bros. BSK 3075
105	84	UPRISING BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
106	112	ROUTES RAMSEY LEWIS/Columbia JC 36423
107	95	TOMCATTIN' BLACKFOOT/Atco SD 32 101
108	111	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35642
109	93	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
110	105	THE CARS /Elektra 6E 135
111	121	SPECIAL THINGS POINTER SISTERS/Planet P 9 (Elektra/Asylum)
112	110	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008
113	107	ABOUT LOVE GLADYS KNIGHT & THE PIPS/Columbia JC 36387
114	120	CAREFUL MOTELS/Capitol ST 12070
115	127	CHICAGO XIV /Columbia FC 36517
116	82	AFLI 3603 DAVE DAVIES/RCA AFLI 3603
117	—	BRASS VI BRASS CONSTRUCTION/United Artists LT 1060
118	118	BALL ROOM SEA LEVEL/Arista AL 9531
119	91	HEAVEN AND HELL BLACK SABBATH/Warner Bros. BSK 3372
120	81	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197
121	131	ARE HERE KINGS/Elektra 6E 274
122	100	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089
123	136	TONIGHT FRANCE JOLI/Prelude PRL 12179
124	89	PRETENDERS /Sire SRK 6083 (WB)
125	88	'80 GENE CHANDLER /20th Century Fox/Chi-Sound T 605 (RCA)
126	130	STRIKES TWICE LARRY CARLTON/Warner Bros. BSK 3380
127	137	VIENNA ULTRAVOX/Chrysalis CHR 1296
128	90	THE SON OF ROCK AND ROLL ROCKY BURNETTE/EMI-America SW 17033
129	139	NEW CLEAR DAYS VAPORS/United Artists LT 1049
130	116	ANIMAL MAGNETISM SCORPIONS/Mercury SRM 1 3825
131	108	CAN'T STOP THE MUSIC (ORIGINAL SOUNDTRACK) VILLAGE PEOPLE/Casablanca NBLP 7220
132	—	NO MORE DIRTY DEALS JOHNNY VAN ZANT BAND/Polydor PD 1 6289
133	138	STORM WINDOWS JOHN PRINE/Asylum 6E 286
134	133	ROCKS, PEBBLES AND SAND STANLEY CLARKE/Epic JE 36506
135	124	CATCHING THE SUN SPYRO GYRA/MCA 5108
136	126	WIZARD ISLAND JEFF LORBER FUSION/Arista AL 9516
137	117	SPLENDIDO HOTEL AL DI MEOLA/Columbia C2X 36270
138	132	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
139	—	BARRY GOUDREAU /Portrait/Epic NJR 36542
140	101	ME MYSELF I JOAN ARMATRADING/A&M SP 4809
141	134	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
142	145	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422
143	119	PARTY OF ONE TIM WEISBERG/MCA 5125
144	144	DON'T LOOK BACK NATALIE COLE/Capitol ST 12079
145	125	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016
146	150	I TOUCHED A DREAM DELLS/20th Century Fox T 618 (RCA)
147	128	FLESH AND BLOOD ROXY MUSIC/Atco 32 102
148	—	IRONS IN THE FIRE TEENA MARIE/Gordy G8 997M1 (Motown)
149	—	CLOSER MELBA MOORE/Epic JE 36412
150	—	SMOKEY AND THE BANDIT 2 (ORIGINAL SOUNDTRACK)/MCA 6101

Shorewood's New Cassette Package

(Continued from page 3)

learned that Arista Records and Chrysalis Records are planning releases in October using the new design. Milton Sincoff, director of manufacturing and purchasing for Arista Records, said, "There is a strong possibility that we'll be using the Shorewood 6 x 6 for the new Barry Manilow album (to be released) in mid-October. We have very strong feelings about the new packaging."

And Stan Layton, VP of sales for Chrysalis Records, said: "We're considering using (the 6 x 6) for the new release of one of our major artists in October." Layton would neither confirm nor deny that the new release would be by Blondie.

Joint Campaign?

Sincoff also said that Chrysalis and Arista are discussing the possibilities of working together on a joint marketing campaign for the new cassette packages. Specifically, Sincoff said that Arista has designed a special rack display for 6 x 6 cassettes that Chrysalis is now inspecting. "If we can work out the timetable," said Sincoff, "there's a strong possibility that we'll be working together with Chrysalis."

Underscoring the importance of such a venture, Layton said, "This would be the first time that I know of that two or three labels will work together on such a project." Other labels are considering using the Shorewood 6 x 6 in the fall and are negotiating with Chrysalis and Arista about joint marketing. Glinert said that virtually every major label had expressed interest in the new configuration.

Dennis White, VP of marketing for Capitol Records, said that Capitol "hopes to use the 6 x 6 package with some releases in October or November." White said that Capitol would test market the package with one or two catalogue items and one new

Warren Goldberg, representing **Simons Records Ltd.**, is staying at the **New York Hilton** from Thursday-September 4th until Monday-September 8th and he is buying Cut-Outs, Deletions and Overstocks at the best prices.

●
335 Barking Road
London E6
Tel: 01-552 5211

release.

Shorewood began working on an alternative tape package two years ago. The initial design of the 6 x 6 package used a cardboard tuck flap and contained a plastic tray suitable for use with both cassettes and eight-tracks.

"We did some self-critiquing," said Glinert, "and we felt that this package was weak for two reasons: it used plastic, an OPEC-related component, and was therefore price-sensitive; we also decided that a tuck flap was not right as the ultimate package, and since eight-track sales were declining, we decided to only concentrate on a cassette package." The new 6 x 6 design, to be used in the fall, features a completely removable cardboard top, similar to a candy box, and a cardboard inner sleeve that holds the cassette.

Several Advantages

The advantages of the 6 x 6 package over conventional cassette packages are several. Because the graphics of an album were never translated onto a tape package, "the customer did not psychologically perceive the value of a cassette being equal to an album," said Glinert. The graphics on the 6 x 6 package will be the same as those on the album cover, and a label will have the option of inserting a poster or lyric sheet into the package.

Also, the size of the 6 x 6 will make it almost impossible to steal. Since it will not have to be locked up, as cassettes normally are, customers will have the luxury to browse; this, reasons Glinert, will increase sales.

The complexity of the package design, and the high quality of the graphics, are expected to discourage counterfeiting. And, according to Glinert, the 6 x 6 package may lessen the amount of home taping. "There are people," said Glinert, "that would buy pre-recorded cassettes, but because they don't get any intrinsic value other than the tape itself—there's no graphic value—they tape themselves. Once the packaging is more substantial these people might elect to buy the cassettes."

Increased Costs

Glinert said that the cost of the 6 x 6 package to manufacturers, depending on automation at the tape duplicating level, will range from 12 cents upwards. Although the cost of a complete cassette package will be more to manufacturers, it is believed that manufacturers that use the new packaging will keep the same list price for cassettes. The hoped-for increase in unit sales will offset increased costs.

The Coast

(Continued from page 19)

after all, is concerned that a lot of the folks who build autos in Motortown have been getting laid off. So when Ted played Detroit last weekend (29-30), he arranged for 350 tickets to be given to the children of some of the unemployed workers. Distribution of the tix was handled by the United Auto Workers . . . In signing news, **The Resistors**, who record for Rocket, have signed with Shelli Banks and Lloyd Segal Management for representation, while Casablanca's **Player** have re-signed with Palmer-Roswell and Company for management . . . **Barry Manilow**, after having been honored simultaneously with a star on the Hollywood Walk of Fame and a day in his name courtesy of Mayor **Tom Bradley**, remarked, "Just what L.A. needed: another Jewish holiday" . . . The members of **Ambrosia** are moving into film work. **David Pack** has written the theme song for a film called "Inside Moves;" the tune, written with **Michael McDonald**, is called "Outside." Meanwhile, Ambrosia's **Joe Puerta** is writing a tune for a movie called "Coast to Coast."

THANKS FOR THE OPPORTUNITY: You say **Madame Wong** doesn't "hear" your direction, and **Doug Weston** thinks your songs are passé? And A&R reps are sending your cassettes back in plain brown bags, or with cryptic notes about how the world really isn't ready for a new version of "Lady of Spain?" Is that what's troubling you, Bunky?

Well, lift up your heads, friends and neighbors, because you still may have a chance for a breakthrough: Talent auditions will be held Tuesday (9) at the **Bob Hope** USO Club on North Ivar in Hollywood, where director **Don Archer** will help screen "dancers, novelty acts, masters of ceremonies and comedians." No-wavers presumably need not apply.

HITCHED: **Joel Selvin**, columnist/critic for the San Francisco Chronicle, recently married **Marti Olmstead**, a freelancer who works for the PSA airlines magazine . . . Also, there is some indication that **Tom Waits** is now married, although we've no idea to whom (apparently it's not **Rickie Lee Jones**) . . . Record promoter **Tom Hayden** and wife **Suzanne**, a United Artists Music Publishing exec, are celebrating the birth of their first child, son **Ryan Hamilton**. He was born on August 26 . . . On a more somber note, Elektra/Asylum national sales manager **Lou Maglia** is recuperating from a recent car accident in L.A. He can be reached through the company's local offices, where he apparently is managing to check in almost daily despite the cracked ribs he suffered in the crash.

New York, N.Y.

(Continued from page 17)

I've got a lot of gold and platinum on my wall that I'm real proud of. Yeah, I'm gonna miss it. But any move I've made from the heart I felt was the right move. And I think this is the right move.

"You see, I've played for 60,000 people; I know what that's like. I want to get back to where I can touch my audience. I miss that too. I loved the early days with Kiss when we played for smaller crowds, when it was more intimate. But it got bigger and bigger and bigger. I began to wonder who those people were way in the back of the hall and how to get closer to them. Now I'm going to find out."

JOCKEY SHORTS: **Bobby Tench**, guitarist with **Humble Pie**, and his wife **Belinda** have become the proud parents of a baby girl, **Holly Anne**, born August 21 in London . . . checking in with Deli-Platters: **Michael Lembo's** indie label has been swamped with entries in its "What the Words Deli Platters Mean to Me" contest. Lembo said mail has been tapering off of late, and he urged anyone considering entering the contest to go ahead and do so. Deadline for entries is September 15 . . . **Huw Gower**, original guitarist for the **Records**, is in London producing DinDisc/Virgin group the Name and Fried Egg Records/Spartan group, the **Various Artists**. He has also cut tracks for the **Sinceros'** forthcoming Columbia LP. In addition to session work as a guitarist, Gower and drummer **Alan Platt** (formerly of the **Solid Senders** and **Roy Sundholm**) are in the studio recording their own material . . . **Marty Balin** has signed with EMI-America as a solo artist. The label is also going to release Balin's acclaimed "Rock Justice" project shortly . . . **Joe South**—where have you been, Joe?—is scheduled to perform at the Georgia Music Week awards banquet on September 20 . . . **Henry Lewy**, who is currently producing **Van Morrison** and has worked with and/or produced, among others, **Joni Mitchell**, **Stephen Bishop**, **Judy Sill** and **Leah Kunkel**, is going to produce unsigned singer/songwriter **Brian Gari**. Gari is represented by the Mike Conner Office in Los Angeles (213-276-7103) . . . **Lou Christie** has recorded his first album for Mid-song International Records, with **Charlie Calello** producing.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ NEW YORK—As the month of August came to a close we were reminded of two historical facts which up until this time had never been tied together. You probably recall in June our Black Music Month Special focused on the sixtieth anniversary of black recorded music. The point of reference for that anniversary is a recording made in August 1920 by **Mamie Smith** entitled "Crazy Blues" which was written by **Perry Bradford**. It was not only the first commercial record by a black artist, but the first black hit record, selling well over 75,000 copies by that November.

Last week was also the sixtieth anniversary of another important event in black music history, namely the birth of **Charlie "Yardbird" Parker** in Kansas City. It's an eerie coincidence to think that both things occurred in the same month, the same year. There is a growing movement to recognize 1980 as the Year of The Bird, to commemorate the contributions of one of music's geniuses. Not to take anything away from the need for such a celebration, but it might be even more fitting if someone or some organization saw fit to call for celebration of all that black people have contributed to American music over the last six decades.

New York is still buzzing about the Aug. 21 concert by **Roberta Flack** and **Peabo Bryson** at Radio City Music Hall. This was Roberta's first major concert date in this town in over four years. Bryson opened the evening with a warmly received set of mostly ballads. Flack's performance has to rank as one of the year's best. The repertoire consisted primarily of songs from her current LP, and her voice sailed magnificently through them. The audience reaction was nothing short of frenzied when she was joined on stage by Bryson for the duets she had recorded with **Donny Hathaway**. The little loving suggestions between them were not wasted on the crowd, which sent cheers through the house. The show will be recorded for a live album when it comes into Indiana. Those of you who missed it may want to hustle over to Philly on Sept. 7.

Lamar Thomas has signed with MCA Records and a single entitled "Feel So Good Inside" is scheduled for release in two or three weeks. The production is being handled by Thomas' newly formed company, Thom/Tay Productions, whose two other partners are his wife, **Judy Taylor** and **Victor Salopo**. Also working on the single and forthcoming album is **Sammy Lowe**.

Melba Moore's new Epic album, "Closer," represents an increased involvement on her part in her music. The talented singer has in the past been associated with a wide range of material that covers pop, dance, R&B and theatrical music. By getting more involved in the producing and composing (and she is an accomplished pianist), she hopes to incorporate the success she has enjoyed in various areas into

an album that will appeal to her broad audience. "There is a combination that comes out of what my performing experiences have been that I would like to translate into recording," she explained in a recent interview. "I don't think that has been done and that's why I'm putting my foot in it. I keep waiting for someone to do it and they haven't done it.

"I know that there is something there that is very commercial, meaning that you communicate with people so that they will plunk down that money and come and spend time listening to your record or come see you. I've learned this from my performances. I work

(Continued on page 34)

Black Oriented Album Chart

SEPTEMBER 6, 1980

- DIANA**
DIANA ROSS/Motown M8 936M1
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- TP**
TEDDY PENDERGRASS/Phila. Intl. FZ 36745 (CBS)
- ONE IN A MILLION YOU**
LARRY GRAHAM/Warner Bros. BSK 3447
- HEROES**
COMMODORES/Motown M8 939M1
- JOY AND PAIN**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 12087
- CAMEOSIS**
CAMEO/Chocolate City CCLP 2011 (Casablanca)
- REAL PEOPLE**
CHIC/Atlantic SD 16016
- S.O.S.**
S.O.S. BAND/Tabu NJZ 36332 (CBS)
- A MUSICAL AFFAIR**
ASHFORD & SIMPSON/Warner Bros. HS 3458
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- ADVENTURES IN THE LAND OF MUSIC**
DYNASTY/Solar BXL1 3576 (RCA)
- THE YEAR 2000**
THE O'JAYS/TSOP FZ 36416 (CBS)
- LET ME BE YOUR ANGEL**
STACY LATTISAW/Cotillion SD 5219 (A1)
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- NAUGHTY**
CHAKA KHAN/Warner Bros. BSK 3385
- SWEET SENSATION**
STEPHANIE MILLS/20th Century Fox T 603 (RCA)
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- CAMERON**
Salsoul SA 8535 (RCA)
- LOVE LIVES FOREVER**
MINNIE RIPERTON/Capitol SOO 12097
- GARDEN OF LOVE**
RICK JAMES/Gordy G8 995M1 (Motown)
- BARRY WHITE'S SHEET MUSIC**
BARRY WHITE/Unlimited Gold FZ 36208 (CBS)
- ONE WAY FEATURING AL HUDSON**
MCA 5127
- THE GAME**
QUEEN/Elektra SE 513
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- NO NIGHT SO LONG**
DIONNE WARWICK/Arista AL 9526
- '80**
GENE CHANDLER/20th Century Fox/Chi-Sound T 605 (RCA)
- ABOUT LOVE**
GLADYS KNIGHT & THE PIPS/Columbia JC 36387
- SHINE ON**
L.T.D./A&M SP 4819
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- TWICE AS SWEET**
A TASTE OF HONEY/Capitol ST 12089
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- WINNERS**
VARIOUS ARTISTS/I&M 1 017 (RCA)
- I TOUCHED A DREAM**
DELLS/20th Century Fox T 618 (RCA)
- SPECIAL THINGS**
PLEASURE/Fantasy F 9600
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- FAME (ORIGINAL SOUNDTRACK)**
RSO RX 1 3080
- BRASS VI**
BRASS CONSTRUCTION/United Artists LT 1060
- LOVE JONES**
JOHNNY GUITAR WATSON/DJM DJM 31 (Mercury)
- SPECIAL THINGS**
POINTER SISTERS/Planet P 9 (E/A)
- DON'T LOOK BACK**
NATALIE COLE/Capitol ST 12079
- YOU AND ME**
ROCKIE ROBBINS/A&M SP 4805
- SOMETHING TO BELIEVE IN**
CURTIS MAYFIELD/Curtom/RSO RS 1 3077
- UPRISING**
BOB MARLEY & THE WAILERS/Island ILPS 9596 (WB)
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- PARADISE**
PEABO BRYSON/Capitol SOO 12063
- READY FOR LOVE**
MAIN INGREDIENT FEATURING CUBA GOODING/RCA AFL1 3641
- STARPOINT**
Chocolate City CCLP 2013 (Casablanca)

PICKS OF THE WEEK

BRASS VI

BRASS CONSTRUCTION—United Artists
LT-1060



Stronger than ever, this nine-man band has a winning album on its hands with their new release. The musical formula here concentrates on a solid R&B foundation, with cut-in-the-funk tracks that would make anyone want to get up. It comes across best on "Do Ya," "We Can Do It" and "How Do You Do." All three are airplay naturals. Also catch the ballad "I'm Not Gonna Stop."

SHADOW

Elektra 6E-293



James Williams, Clarence Willis and William Beck have teamed with noted songwriter Leon Ware to create an impressive eight-tune debut album. The three vocalists have a pleasant and smooth quality that works equally well on up-tempo cuts and ballads. The arrangements are superb and they are assisted in this area with strings and horns by David Blumberg and Sonny Burke.

IN PERFORMANCE

DONNY HATHAWAY—Atlantic SD 19278



This album consists of six performances by one of the finest talents that ever lived. All but one of the tracks are from those made for his first live album. While the presence of the audience is a bit out front, it doesn't obscure the strength of Donny's vocals. "Nu-Po," which comes from a Carnegie Hall date with Roberta Flack, and "Sack Full of Dreams" deserve a place on R&B and jazz formats.

ILLUSIONS

ARTHUR BLYTHE—Columbia JC 36582



His newest album finds the versatile saxophonist vigorously exploring new concepts on six old and new original compositions. He is supported by Fred Hopkins, Steve McCall, James "Blood" Ulmer, John Hicks and others. Included on this LP is a performance of his popular ballad "My Son Ra," originally done on India Navigation. Also re-recorded are "Bush Baby" and "As Of Yet."

Black Oriented Singles

SEPTEMBER 6, 1980

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

SEPT. 6	AUG. 30			WKS. ON CHART
1	1	UPSIDE DOWN DIANA ROSS Motown 1494 (2nd Week)		9
2	2	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB 49506		11
3	5	CAN'T WE TRY TEDDY PENDERGRASS/Phila. Intl. 9 3107 (CBS)		10
4	4	ONE IN A MILLION YOU LARRY GRAHAM/Warner Bros. 49221		18
5	3	THE BREAKS (PART I) KURTIS BLOW/Mercury 4010		12
6	11	GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS/TSOP 9 4790 (CBS)		7
7	10	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar 12021 (RCA)		10
8	9	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/Warner Bros. 49269		9
9	14	SHAKE YOUR PANTS CAMEO/Chocolate City 3210 (Casablanca)		7
10	8	REBELS ARE WE CHIC/Atlantic 3665		10
11	15	WIDE RECEIVER (PART I) MICHAEL HENDERSON/Buddah 622 (Arista)		9
12	6	BACKSTROKIN' FATBACK/Spring 3012 (Polydor)		11
13	7	OLD-FASHION LOVE COMMODORES/Motown 1489		11
14	12	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/Tabu 9 5522 (CBS)		21
15	16	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City 3208 (Casablanca)		10
16	17	PAPILLON (AKA HOT BUTTERFLY) CHAKA KHAN/Warner Bros. 49256		9
17	19	SOUTHERN GIRL MAZE/Capitol 4891		7
18	13	CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY) SPINNERS/Atlantic 3664		16
19	33	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP 2506		5
20	21	RESCUE ME A TASTE OF HONEY/Capitol 4888		9
21	23	BIG TIME RICK JAMES/Gordy 7185 (Motown)		8
22	25	HE'S SO SHY POINTER SISTERS/Planet 47916 (E/A)		5
23	43	ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031		3
24	27	SEARCHING CHANGE/Warner/RFC 49512		7
25	29	LET ME BE YOUR ANGEL STACY LATTISAW/Cotillion 46001 (Atl)		5
26	30	WHERE DID WE GO WRONG L.T.D./A&M 2250		4
27	35	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS/20th Century Fox 2460 (RCA)		4
28	18	SHINING STAR MANHATTANS/Columbia 1 11222		26
29	28	(BABY) I CAN'T GET OVER LOSING YOU TTF/RSO/Curtom 1035		11
30	34	NO NIGHT SO LONG DIONNE WARWICK/Arista 0527		5
31	32	LOVE MAKIN' MUSIC BARRY WHITE/Unlimited Gold 9 1418 (CBS)		8
32	20	DYNAMITE STACY LATTISAW/Cotillion 45015 (Atl)		17
33	22	JOJO BOZ SCAGGS/Columbia 1 11281		12
34	36	MAGIC OF YOU (LIKE THE WAY) CAMERON/Salsoul 2124 (RCA)		8
35	45	HERE WE GO MINNIE RIPERTON/Capitol 4902		3

36	37	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME JERMAINE JACKSON/Motown 1490		7
37	42	I TOUCHED A DREAM DELLS/20th Century Fox 2463 (RCA)		5
38	40	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/Columbia 1 11330		5
39	24	YOU AND ME ROCKIE ROBBINS/A&M 2213		19
40	26	HERE WE GO AGAIN (PART I) ISLEY BROTHERS/T-Neck 9 2291 (CBS)		13
41	50	THAT BURNING LOVE EDMUND SYLVERS/Casablanca 2270		5
42	46	I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD/TSOP 9 4788 (CBS)		4
43	47	GIRL OF MY DREAM MANHATTANS/Columbia 1 11321		6
44	48	FUN TIME (PART I) PEACHES & HERB/Polydor/MVP 2115		3
45	31	FOR THOSE WHO LIKE TO GROOVE RAY PARKER, JR. & RAYDIO/Arista 0522		11
46	51	POP IT ONE WAY FEATURING AL HUDSON/MCA 41298		4
47	49	POP YOUR FINGERS ROSE ROYCE/Whitfield 49274 (WB)		7
48	53	SOUL SHADOWS CRUSADERS/MCA 41295		4
49	62	MORE BOUNCE TO THE OUNCE (PART I) ZAPP/Warner Bros. 49534		2
50	55	GIVE IT ON UP (IF YOU WANT TO) MTUME/Epic 9 50917		3
51	56	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude 8014		7
52	58	TREASURE BROTHERS JOHNSON/A&M 2254		3
53	63	MY PRAYER RAY, GOODMAN & BROWN/Polydor 2116		2
54	64	DANCE TURNED TO ROMANCE JONES GIRLS/Phila. Intl. 9 3111 (CBS)		2
55	57	BABY, WHEN LOVE IS IN YOUR HEART JOE SIMON/Posse 5001		5
56	38	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239		21
57	72	COMING HOME TRUTH/Devaki 4001		2
58	39	YEARNIN' BURNIN' PLEASURE/Fantasy 893		11
59	65	EVERYTHING SO GOOD ABOUT YOU MELBA MOORE/Epic 9 50909		2
60	54	SOMEONE THAT I USED TO LOVE NATALIE COLE/Capitol 4869		15
61	61	I LOVE IT TRUSSEL/Elektra 46664		5
62	52	I LOVE THE WAY YOU LOVE PEABO BRYSON/Capitol 4887		10
63	41	HEY LOVER CHOCOLATE MILK/RCA 12030		9

CHARTMAKER OF THE WEEK

64	—	I NEED YOUR LOVIN' TEENA MARIE Gordy 7189 (Motown)		1
65	—	MAKING LOVE HERBIE HANCOCK/Columbia 1 11323		1
66	66	SHE BELIEVES IN ME D.J. ROGERS/ARC/Columbia 1 11324		4
67	—	RED LIGHT LINDA CLIFFORD/RSO 1041		1
68	44	WE'RE GOING OUT TONIGHT CAMEO/Chocolate City 3206 (Casablanca)		19
69	59	HOUSE PARTY FRED WESLEY/RSO/Curtom 1037		7
70	60	I ENJOY YA 7TH WONDER/Chocolate City 3207 (Casablanca)		11
71	—	TAKING AWAY YOUR SPACE TWO TONS O'FUN/Fantasy/Honey 896		1
72	67	HANGIN' OUT ADC BAND/Cotillion 45019 (Atl)		5
73	68	JUST LIKE YOU HEAT/MCA 41267		5
74	69	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208		21
75	70	SITTING IN THE PARK G.Q./Arista 0510		17

Black Music Report (Continued from page 33)

whether I have a record or not. I've come to believe that what I feel should be incorporated in my music is commercial. I don't think that I have pigeonholed myself as much as other people would. I don't view my versatility in the strange way that others might because I've had to bridge those gaps and I know what people really want from me. That's what I want to put into my music."

On the new LP she has collaborated with **Bruce Hawes** and **Victor Carstarphen** on five of the ten tunes, as well as working as co-producer. The material is varied and will certainly offer something for all of her listeners. Other composers include **McFadden and Whitehead**, **Jerry Butler**, **Rodney Massey** and **Larry Hanks**. "What it turns out to be is a combination of, say, a masculine R&B musical base coupled with my acting very petite, although it's very powerful. If

somebody puts me with real pop music I don't think it works because I need that strength, that assertiveness. Why, I don't know, but that seems to work. I didn't create it, but I have observed it and I think that's the most viable kind of music for me."

Has she felt the need to maintain more than one public image of her self at one time in order to satisfy different expectations? "Yes, in order to work as much as I do you have to do that. There's no one area that can offer that kind of steady employment all the time, but coupled together you can work as much as you want to. It's like a series of culture shocks to go from one environment to the other because they are vastly different. You don't become a Jekyll and Hyde, you can only be yourself. You can shape it to suit what people want."

Record World Jazz

By PETER KEEPNEWS

■ A GRANZ BONANZA: It hasn't been that many years since impresario **Norman Granz** emerged from premature retirement to launch the Pablo label, but he has already amassed enough of a catalogue to allow for the release, this week, of no less than 14 "Best Of" albums. All of the artists represented in this release had been without a recording contract at the time Granz signed them, and many of them hadn't had an album in years; almost all of them are recognized giants of the music. The Pablo "Best Of" series offers an excellent opportunity for the less-than-fanatic jazz listener to get a heavy dose of solid playing by **Duke Ellington, Ray Bryant, Joe Turner, Zoot Sims, Milt Jackson, Count Basie, Dizzy Gillespie, Mary Lou Williams, Roy Eldridge, Eddie "Lockjaw" Davis, Benny Carter, Tommy Flanagan, Louis Belson, and Harry "Sweets" Edison**—in conveniently condensed form.

MORE BLASTS FROM THE PAST: An even more ambitious reissue series is on the way from MCA, a company that has not exactly been conspicuous in its support of jazz in recent years. A 38-album "Jazz Heritage" release has been culled from a French series of reissues of classic American recordings (got that straight?) by the likes of **King Oliver, Fletcher Henderson, Earl Hines, Jimmie Lunceford**, and, most notably, **Louis Armstrong**, who is represented on ten of the 38 titles.

DEXTERITY: Some people who have heard **Dexter Gordon** in action of late have suggested that the legendary tenor saxophonist is in something less than peak form these days. But an advance listen to his next Columbia album, happily, gives the lie to that gloomy idea. For the first time since he signed with Columbia, Gordon is backed by a truly world-class rhythm section; it would be hard for Gordon, or anyone else, not to sound great with **Cedar Walton** on piano, **Percy Heath** on bass and **Art Blakey** on drums. On some tracks, frequent cohort **Woody Shaw** is heard on trumpet; on others, there is a guitarist present—none other than bad **George Benson**, who proves conclusively that his straight-ahead jazz chops are as good as ever. Co-producers **Jim Fishel** and **Michael Cuscuna** hope to have the album out by the end of the year; they also hope to have Dexter in the studio soon with a slightly younger but equally stellar group of accompanists.

Columbia, meanwhile, has just issued one of its periodic slews of jazz product; the two LPs that are likely to be of the most interest to discriminating listeners are **Arthur Blythe's** "Illusions" and **Joanne Brackeen's** "Ancient Dynasty." Brackeen, one of the most startlingly original of contemporary pianists, is joined by bassist **Eddie Gomez**, drummer **Jack DeJohnette** and her onetime employer **Joe Henderson** on tenor sax. Blythe appears with two different groups on his third Columbia album, one of them his much-praised "In the Tradition" quartet and the other a quintet featuring the notorious **James "Blood" Ulmer**, who mixes earthy funk with spacey free jazz, on guitar. And speaking of Ulmer, are he and Columbia close to a deal? Just asking . . .

PAT DOESN'T STAND PAT: Speaking of guitarists, his numerous fans will be glad to know that **Pat Metheny** has a new album due out later this month on ECM. And even some of his non-fans will be glad to know that, on this album, Metheny breaks out of the jazz-rock mold (some would say rut) of his recent work in the stimulating company of **Charlie Haden** on bass, **Dewey Redman** and **Michael Brecker** on saxophones, and the redoubtable DeJohnette on drums.

The remainder of ECM's late-September release schedule is equally intriguing. **Keith Jarrett** has another solo piano album—hardly unusual in itself, except that on this one he's playing the compositions of the noted mystic **Gurdjieff**. Jarrett's occasional associate, saxophonist **Jan Garbarek**, is heard on an album of duets with keyboardist **Kjell Johnson**—on church organ. There's also an album of the haunting, hypnotic compositions of **Steve Reich**, and a live album by the ubiquitous **Jack DeJohnette**, with Gomez on bass, **John Abercrombie** on guitar and **Lester Bowie** on trumpet. Bowie, by the way, recently stole the show at an all-star benefit performance in New York for the non-profit jazz organization **Outward Visions** with a one-man performance that combined elements of solo trumpet and slightly obscene stand-up comedy. Well, you had to be there . . .

HERE AND THERE: One of the highlights of the Aurex Jazz Festival being held this week in Japan, under the auspices of the Toshiba company, is **Benny Goodman's** first appearance in that country in 17 years . . . **Herbie Mann** will be recording his first album for his new label later this month. It's going to be a live recording at San Francisco's Great American Music Hall . . . Concord Jazz Records this week releases "Two for the Road," a collaboration between **Carmen McRae**

and **George Shearing**. The two old pros laid down the whole album—ten selections in all—in what is probably the record-breaking time of three hours and 46 minutes.

ARTISTS HOUSE FINDS A HOME: Until now, the Artists House label has been one of the better-kept secrets in the record business. The brainchild of **John Snyder**, the original head of A&M's Horizon label, Artists House is a ferociously quality-oriented operation. Everything about the label's first ten releases—packaging, sound quality, choice of musicians—has reflected Snyder's unusually high standards. Unfortunately, the records were almost impossible to find in this country; only a handful of independent distributors carried the line, and the bulk of the label's sales were made by mail order. But now Artists House has become the first label to make a distribution-only deal with MCA Distributing Corp., and its future suddenly looks bright. MCA will be responsible for getting the records into the stores, but everything else—manufacturing, packaging, advertising, and of course A&R—will be left in the hands of Snyder, his staff, and his artists. The initial ten releases (including albums by **Ornette Coleman, Paul Desmond**, and the aforementioned James "Blood" Ulmer) are being serviced to stores this week, in both LP and cassette form. New product from **Art Pepper** and **Chet Baker** is due out in early October.

CBS A&R (Continued from page 6)

in the band Boston, one of several successful acts Petze brought to Epic.

All product on Epic/Portrait will be marketed and merchandised by the Epic/Portrait/CBS Associated Labels marketing staff. Artists already on the Portrait roster include Ringo Starr, Frannie Golde and 20/20.

Both Geller and Eichner will oversee the entire A&R staffs and artist rosters of their respective labels, as well as working closely with their labels' promotion, merchandising, artist development and publicity departments in scheduling the release of albums and singles.

Eichner joined Columbia in 1972 as director of independent productions. Among his signings have been the Manhattans, Gladys Knight and the Pips, Rex Smith, B.T. Express and Jane Olivor. He was responsible for teaming Billy Joel with producer Phil Ramone and for getting Ashford and Simpson to produce

Gladys Knight and the Pips.

Geller's appointment marks his return to Epic, where he worked from 1972 to 1977, first as east coast A&R director and then as west coast A&R director. Among his signings while at Epic were Minnie Riperton and Labelle. At Columbia, Geller was responsible for signing a number of important and influential new rock acts, most notably Elvis Costello, Nick Lowe and the Boomtown Rats. Prior to joining CBS, Geller had been the editor of *Record World*. Petze joined Epic Records in 1970 as local promotion manager, Epic/Associated Labels in Boston. He was subsequently promoted to north-east regional promotion marketing manager, and in 1975 moved to New York as Epic's east coast A&R director. Among the artists Petze signed to Epic were Boston, Cheap Trick, and Molly Hatchet. He also helped rejuvenate the careers of Charlie Daniels and the Jacksons.

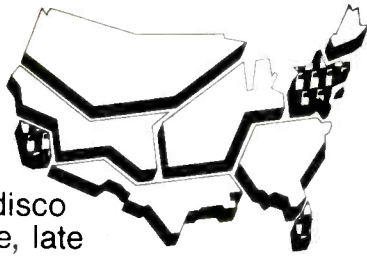
The Jazz LP Chart

SEPTEMBER 6, 1980

- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- RHAPSODY AND BLUES**
CRUSADERS/MCA 5124
- LOVE APPROACH**
TOM BROWNE/Arista/GRP GRP 5008
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- "H"**
BOB JAMES/Columbia/Tappan Zee JC 36422
- MAGNIFICENT MADNESS**
JOHN KLEMMER/Elektra 6E 284
- ROUTES**
RAMSEY LEWIS/Columbia JC 36423
- SPLENDIDO HOTEL**
AL DI MEOLA/Columbia C2X 36270
- ROCKS, PEBBLES AND SAND**
STANLEY CLARKE/Epic JE 36506
- WIZARD ISLAND**
JEFF LORBER FUSION/Arista AL 9516
- STRIKES TWICE**
LARRY CARLTON/Warner Bros. BSK 3380
- PARTY OF ONE**
TIM WEISBERG/MCA 5125
- BEYOND**
HERB ALPERT/A&M SP 3717
- CALLING**
NOEL POINTER/United Artists LT 1049
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- NIGHT CRUISER**
EUMIR DEODATO/Warner Bros. BSK 3467
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- DAVID GRISMAN-QUINTET '80**
Warner Bros. BSK 3469
- WIDE RECEIVER**
MICHAEL HENDERSON/Buddah BDS 6001 (Arista)
- HOW TO BEAT THE HIGH COST OF LIVING (ORIGINAL SOUNDTRACK)**
HUBERT LAWS AND EARL KLUGH/Columbia JS 36741
- A BRAZILIAN LOVE AFFAIR**
GEORGE DUKE/Epic FE 36483
- BADDEST**
GROVER WASHINGTON, JR./Motown M9 940A2
- DETENTE**
BRECKER BROTHERS/Arista AB 4272
- INFLATION**
STANLEY TURRENTINE/Elektra 6E 269
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- ONE BAD HABIT**
MICHAEL FRANKS/Warner Bros. BSK 3427
- BODY LANGUAGE**
PATTI AUSTIN/CTI JZ 36503 (CBS)

The Record World

1



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

Air Supply: 14-10 WABC, 5-5 WCAO, 4-3 WFBR, 4-3 WFIL, a2 WIFI, 3-3 WKBW, 18-14 WNBC, 4-4 WPGC, 10-8 WRKO, 14-9 WXLO, 17-16 KFI, 17-9 KFRC, 23-17 KHJ, 21-16 KEARTH, 10-5 PRO-FM, 11-5 Q107, 14-5 Y100, 6-5 14Q.

Ambrosia: 46-38 WABC, 14-14 WAXY, 19-15 WBBF, 7-2 WCAO, 10-5 WFBR, 10-8 WFIL, 5-4 WIFI, 19-16 WKBW, 28-23 WNBC, 17-12 WPGC, d27 WRKO, 15-11 WTIC-FM, 22-20 WXLO, 17-14 WYRE, 25-17 KFI, 29-26 KHJ, 20-17 KEARTH, 9-7 PRO-FM, 14-11 KC101, e Q107, 28-24 Y100, 18-17 14Q.

G. Benson: 4-4 WCAO, 3-6 WFBR, 5-4 WFIL, a5 WIFI, 1-1 WKBW, 10-5 WNBC, 6-9 WPGC, 4-2 WRKO, 5-3 WXLO, 21-15 KFI, 6-5 KFRC, 6-4 KHJ, 5-4 KEARTH, 16-14 PRO-FM, 4-3 Y100, 10-6 14Q.

I. Cara: 4-2 WABC, 16-7 WCAO, 12-9 WFBR, 15-11 WFIL, 16-15 WIFI, 7-7 WKBW, 1-1 WNBC, 14-10 WPGC, 1-1 WRKO, 10-5 WXLO, e WYRE, 3-4 KFI, 19-17 KFRC, 4-6 KHJ, 7-12 KEARTH, 11-2 PRO-FM, 10-6 Y100, 4-2 14Q.

L. Clifford: 29-24 WPGC, 17-11 WRKO, on KFI, on KFRC, 28-25 KHJ, 28-25 PRO-FM, 28-25 14Q.

Doobie Bros.: a WAXY, a WBBF, a WCAO, a WFBR, a WFIL, a WIFI, a30 WNBC, a28 WPGC, a WRKO, a WTIC-FM, a WXLO, a24 WYRE, a KFI, a KFRC, a KHJ, a KEARTH, a PRO-FM, a KC101, a Q107, a39 14Q, a 96X.

R. Dupree: 30-21 WAXY, d25 WBBF, 6-6 WCAO, 13-11 WFBR, 22-20 WFIL, 16-13 WKBW, 11-8 WPGC, 30-25 WRKO, 12-10 WTIC-FM, 10-7 WYRE, 23-20 KFI, 13-13 KFRC, 19-14 KHJ, 22-20 KEARTH, 22-19 PRO-FM, 10-10 KC101, 14-11 Q107, 32-30 Y100, 24-24 14Q.

ELO: d23 WBBF, 21-9 WCAO, 21-13 WFBR, 20-18 WFIL, 9-9 WIFI, 11-9 WKBW, d28 WNBC, 16-13 WPGC, 21-19 WTIC-FM, 15-12 WYRE, 16-14 KFI, 14-8 KFRC, 26-24 KHJ, 18-15 KEARTH, 23-21 PRO-FM, 9-10 Q107.

Larsen-Feiten: e WCAO, d29 WFBR, a WIFI, e WKBW, d28 WRKO, e WYRE, on KFI, d29 KHJ, a PRO-FM, 38-36 14Q.

S. Lattisaw: 30-21 WCAO, 20-18 WFBR, a WKBW, 21-17 WPGC, d30 WYRE, a KHJ, a37 Y100.

J. Lee: 22-11 WAXY, 24-22 WBBF, 10-10 WCAO, 11-7 WFBR, d25 WFIL, 25-22 WIFI, 21-14 WKBW, 27-21 WNBC, 18-16 WPGC, 18-14 WRKO, 18-12 WTIC-FM, 21-19 WXLO, 16-15 WYRE, 12-6 KFI, 25-23 KFRC, 14-10 KHJ, 8-7 KEARTH, 20-20 PRO-FM, 12-9 KC101, 21-19 14Q.

S. Mills: a24 WABC, 26-20 WCAO, 18-14 WFBR, on WFIL, 28-22 WKBW, 24-19 WPGC, 18-13 WXLO, on KFI, on KFRC, on KHJ, 26-23 KEARTH, a KC101, 30-28 14Q.

D. Newton-John/ELO: 4-8 WAXY, 23-19 WBBF, 27-24 WCAO, 24-22 WFBR, 29-16 WFIL, 10-8 WKBW, 29-22 WNBC, 27-26 WPGC, 26-22 WTIC-FM, d28 WXLO, 21-19 WYRE, d28 KFI, a27 KEARTH, 22-17 KC101, 31-26 Y100, 26-10 14Q.
O'Jays: on WXLO, on KFI, on KFRC, d28 KHJ.

Pointer Sisters: d22 WAXY, 8-8 WCAO, 6-4 WFBR, d27 WFIL, a27 WIFI, 24-18 WKBW, 2-1 WPGC, 30-26 WTIC-FM, on WXLO, 11-2 WYRE, 24-21 KFI, a PRO-FM, 23-20 KC101, 3-3 Q107, 19-12 Y100, 33-30 14Q.

Queen: 27-13 WABC, a WAXY, 18-8 WIFI, a26 WKBW, 30-18 WNBC, 15-7 WPGC, d27 WTIC-FM, 29-17 WXLO, 25-10 WYRE, 26-24 KFI, 24-16 KFRC, 3-2 KEARTH, d29 PRO-FM, 7-4 Q107, a32 Y100.

Ray, Goodman & Brown: d30 WCAO, on WFBR, e WKBW, on KFI, on KEARTH.

D. Ross (Up): 2-3 WABC, 13-3 WCAO, 2-2 WFBR, 18-6 WFIL, 20-11 WIFI, 14-10 WKBW, 14-8 WNBC, 7-3 WPGC, 12-6 WRKO, 2-1 WXLO, 5-1 KFI, 8-4 KFRC, 2-1 KHJ, 2-1 KEARTH, 15-8 PRO-FM, 2-1 Q107, 1-1 Y100, 20-9 14Q.

D. Ross (I'm): ahp WABC, a WPGC, on WXLO.

B. Seger: a29 WABC, 28-24 WAXY, 18-14 WBBF, 24-19 WCAO, 22-17 WFBR, on WFIL, 11-10 WIFI, 20-15 WKBW, 25-23 WPGC, 5-3 WRKO, 17-14 WTIC-FM, 26-24 WXLO, 24-21 WYRE, 30-27 KFI, a KFRC, 27-18 KHJ, d28 KEARTH, 18-16 PRO-FM, e Q107, 16-15 14Q.

C. Simon: 27-27 WAXY, a WBBF, 25-23 WCAO, 23-21 WFBR, 30-30 WIFI, 25-23 WKBW, 7-5 WRKO, 28-25 WTIC-FM, 27-23 WXLO, 29-27 WYRE, on KHY, d30 KEARTH, 19-18 PRO-FM, d23 KC101, e Q107, 36-35 Y100, 22-21 14Q.

P. Simon: 23-19 WABC, 11-9 WAXY, 20-18 WBBF, 18-14 WCAO, 16-8 WFBR, 23-21 WFIL, 17-17 WIFI, 22-17 WKBW, 20-18 WPGC, 8-4 WRKO, 11-9 WTIC-FM, 16-10 WXLO, 20-18 WYRE, 15-12 KFI, 20-15 KFRC, 22-16 KHJ, 25-22 KEARTH, 13-9 PRO-FM, 30-21 KC101, d15 Q107, 24-16 Y100, 25-22 14Q.

B. Streisand: ahp WABC, a WAXY, a WBBF, a WCAO, a WFBR, a WFIL, a WIFI, a29 WNBC, a WPGC, a WRKO, a WTIC-FM, a WXLO a WYRE, a KFRC, a KHJ, a KEARTH, a PRO-FM, a KC101, a38 Y100, a40 14Q, a 96X.

D. Warwick: 25-23 WAXY, 20-17 WCAO, 15-12 WFBR, 30-26 WFIL, 23-19 WKBW, 28-25 WPGC, 28-26 WRKO, a WXLO, 28-26 WYRE, a KFI, on KHJ, 27-23 PRO-FM, 24-22 KC101, 34-32 14Q.

C. Daniels Band: 30-26 WBBQ, e WCIR, d25 WERC, d24 WGH, d27 WHHY, d23 WMC-FM, d25 KX-104, 31-27 KXX-106, 29-26 Q105, 27-25 92Q.

Devo: a WBBQ, a WCGQ, e WGH, a WHHY, a WISE, a WLAC, e KX-104, a BJ-105, e Q105.

Doobie Brothers: a26 WAXY, a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, a WERC, a WGSV, a WHBQ, a WHHY, a36 WISE, a WIVY, a WKIX, a WLAC, a30 WLCY, a WNOX, a WMC-FM, a WQXI, a WRFC, a WRJZ, a33 WSGA, a28 KJ-100, a KX-104, a KXX-106, a38 BJ-105, a V100, a28 Q105, a30 Z93, a 92Q, a29 94Q.

A. Holland: a WAYS, e WBBQ, e WCIR, e WLAC, 19-14 WQXI, e WRFC, d31 WRJZ, e KX-104, d29 KXX-106, e BJ-105, e Q105, 27-24 Z93, e 92Q, 13-11 94Q.

Larsen/Feiten Band: a27 WAXY, e WANS-FM, e WAYS, 28-25 WBBQ, e WBSR, e WCIR, e WGH, e WLAC, d30 WRFC, e WRJZ, 36-32 WSGA, a KJ-100, 28-22 KX-104, 14-9 KXX-106, e Q105, 29-26 Z93, e 92Q, 10-7 94Q.

S. Lattisaw: 24-22 WAYS, a WBBQ, a WERC, d33 WGSV, d24 WLAC, 4-3 WSGA, e KX-104, a 92Q.

K. Loggins: 17-16 WAXY, 8-4 WANS-FM, 27-20 WAYS, 27-23 WBBQ, 18-14 WCGQ, 21-12 WCIR, 8-4 WERC, 14-14 WGH, 22-16 WGSV, a WHBQ, 22-18 WHHY, 17-11 WISE, 37-34 WIVY, a WKIX, 18-13 WLAC, 23-19 WMC-FM, 3-2 WQXI, 31-29 WRJZ, 20-18 WSGA, 28-28 KJ-100, 18-17 KX-104, 21-16 KXX-106, 30-24 V100, 28-19 Q105, 21-18 Z93, 19-15 92Q, 5-2 94Q.

O. Newton-John/ELO: 27-20 WAXY, 30-22 WANS-FM, 18-14 WAYS, 29-22 WBBQ, 19-10 WBSR, d27 WCIR, 27-17 WERC, 17-12 WGH, 27-23 WGSV, d30 WHBQ, 18-15 WHHY, 36-33 WISE, 35-31 WIVY, a WKIX, d22 WLAC, 19-13 WLCY, 24-19 WNOX, 25-21 WMC-FM, d20 WQXI, 29-23 WRFC, d32 WRJZ, 24-19 WSGA, 26-20 KX-104, 26-21 KXX-106, 14-8 BJ-105, d30 V100, 24-21 Q105, 15-10 Z93, d27 92Q, 26-22 94Q.

Pointer Sisters: 26-21 WAXY, d27 WANS-FM, 28-24 WAYS, 19-17 WBBQ, 25-22 WBSR, d28 WCIR, d27 WERC, 12-8 WGSV, 15-13 WHHY, 33-22 WISE, 26-20 WIVY, a WKIX, e WLAC, 20-19 WLCY, 17-13 WNOX, a WMC-FM, 9-9 WQXI, 23-18 WRFC, 16-11 WRJZ, 12-10 WSGA, 26-21 KJ-100, d30 KX-104, d18 KXX-106, 30-24 BJ-105, d27 V100, 27-23 Q105, 13-13 Z93, 17-14 94Q.

Queen: 14-7 WANS-FM, a29 WAYS, 3-1 WBBQ, 6-1 WCGQ, d25 WCIR, 13-5 WERC, d29 WHBQ, 10-6 WHHY, 20-13 WISE, 34-27 WIVY, a WKIX, 23-15 WLAC, a17 WNOX, 18-12 WMC-FM, d18 WQXI, a29 WRFC, d25 WRJZ, 21-11 WSGA, d22 KJ-100, 7-3 KX-104, 6-4 KXX-106, a37 BJ-105, 18-9 V100, 22-10 Q105, 23-15 Z93, 28-22 92Q, 28-23 94Q.

D. Ross: a WGH, a35 WSGA, a KX-104.

B. Scaggs: a25 WAXY, 5-5 WANS-FM, 29-27 WAYS, 20-18 WBBQ, d27 WCGQ, d29 WCIR, 14-7 WERC, 5-2 WGH, 24-20 WGSV, e WHBQ, 28-20 WHHY, d38 WISE, d38 WIVY, a WKIX, d20 WLAC, 17-14 WLCY, a26 WNOX, a25 WMC-FM, 19-11 WRFC, a WRJZ, 25-22 WSGA, e KJ-100, 17-16 KX-104, 22-17 KXX-106, e V100, 25-15 Q105, 2-2 Z93, 13-9 92Q, 7-4 94Q.

B. Seger: 15-13 WAXY, 21-18 WANS-FM, 17-15 WAYS, 16-15 WBBQ, 22-17 WBSR, 14-12 WCGQ, 27-23 WCIR, 17-14 WERC, d23 WGH, 18-14 WGSV, 28-28 WHBQ, 22-18 WHHY, 16-8 WISE, 28-25 WIVY, 15-13 WKIX, 21-17 WLAC, 14-10 WLCY, 23-21 WNOX, 17-13 WMC-FM, 16-10 WQXI, 14-10 WRFC, 27-24 WRFC, 18-16 WSGA, 6-2 KJ-100, 20-18 KX-104, 19-14 KXX-106, 20-17 BJ-105, 24-19 V100, 18-17 Q105, 20-17 Z93, 25-23 92Q, 22-19 94Q.

2



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

I. Cara: e WBBQ, e WGSV, d29 WHHY, d30 WISE, a WQXI, d27 WRFC, e KXX-106, 29-24 94Q.

Rock
Doobie Bros.

Disco
Queen

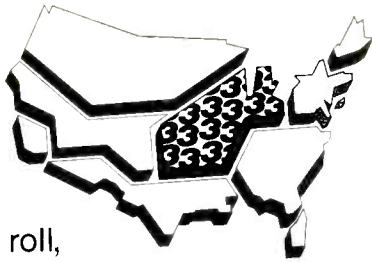
Hottest:

Radio Marketplace

B. Streisand: a28 WAKY, a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCIR, a WERC, a WGH, a WGSV, a WHBQ, a WHHY, a WISE, a WIVY, a WLAC, a28 WLCY, a WNOX, a WQXI, a WRFC, a WRJZ, a34 WSGA, a KX-104, a KXX-106, a39 BJ-105, a29 Q105, a29 Z93, a28 94Q.

D. Warwick: 30-23 WAKY, 22-18 WAYS, d29 WBBQ, d26 WBSR, e WCIR, d30 WERC, e WGH, 20-18 WGSV, 29-25 WHBQ, e WKIX, e WLAC, 21-15 WLCY, e WNOX, 20-16 WQXI, 30-28 WRFC, a KX-104, a 92Q, e 94Q.

3



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

Ambrosia: 22-21 CKLW, 24-22 WEFM, 16-15 WGCL, 11-10 WHB, a WLS, 4-2 WNDE, 15-9 WOKY, 17-15 WPEZ, 14-9 WSKS-FM, 23-17 WZUU, 4-2 WZZP, 2-3 KBEQ, 14-9 KSLQ, 10-9 KXOK, 13-10 Q102, 10-4 92X, a 96KX.

N. Cole: 24-24 WGCL, 18-17 WHB, a28 WZUU, 18-17 WZZP, on KSLQ.

C. Daniels Band: on WDRQ, 20-16 WEFM, d39 WLS, 27-25 WPEZ, a WSKS-FM, 14-6 KBEQ, 1-1 KWK, on 92X, a24 96KX.

Doobie Brothers: a CKLW, a WDRQ, a28 WEFM, a WFFM, a WLS, a21 WNDE, a WOKY, a WPEZ, a27 WSKS-FM, a WZZP, a15 KBEQ, a KSLQ, a23 92X, a 96KX.

D. Hall & J. Oates: 22-22 WDRQ, a WFFM, 29-28 WGCL, 21-18 WHB, d27 WPEZ, 24-19 WZZP, 5-8 KBEQ, 35-30 Q102, on 96KX.

Kings: d28 WDRQ, a30 WEFM, 20-18 KBEQ, 2-2 KWK.

K. Loggins: 13-8 CKLW, 12-9 WDRQ, 18-17 WEFM, 7-8 WGCL, 29-26 WOKY, 26-26 WPEZ, 25-23 WSKS-FM, 22-15 WZZP, 1-1 KBEQ, 20-18 KSLQ, 34-28 Q102, 24-22 92X, 1-2 96KX.

D. Newton-John/E.L.O.: d11 CKLW, 23-15 WDRQ, a23 WGCL, 28-24 WOKY, d22 WPEZ, 24-22 WSKS-FM, d26 WZZP, d22 KSLQ, 10-7 Q102, 30-28 96KX.

Pointer Sisters: a30 CKLW, 30-25 WDRQ, 20-20 WHB, 20-19 WOKY, 21-16 WPEZ, d28 WSKS-FM, d24 WZZP, on KSLQ, 30-24 Q102, 26-22 96KX.

Pure Prairie League: a WDRQ, d30 WGCL, 19-17 KBEQ, 25-24 KSLQ, on KWK, a34 Q102, on 92X, 22-18 96KX.

E. Rabbitt: a26 CKLW, a WFFM, 1-4 WHB, 12-7 WNDE, 3-5 WOKY, 21-17 WSKS-FM, 17-6 WZUU, d28 WZZP, d25 KSLQ, 26-21 Q102, 21-14 92X.

B. Scaggs: d29 WDRQ, d29 WOKY, 1-2 WPEZ, 27-20 WSKS-FM, 5-5 WZZP, 21-14 KSLQ, 24-21 KXOK, 20-16 Q102, 5-1 96KX.

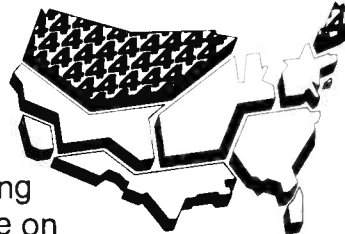
B. Seger: 20-20 WDRQ, 27-21 WEFM, 15-14 WGCL, 42-31 WLS, 8-6 WNDE, a30 WOKY, 23-19 WPEZ, on WSKS-FM, 28-16 WZZP, 16-14 Q102, 25-21 92X.

A. Stewart: a WGCL, 30-27 WOKY, on WSKS-FM, a KSLQ.

B. Streisand: a CKLW, a WDRQ, a WFFM, a25 WHB, a WPEZ, a26 WSKS-FM, a WZZP, a KSLQ, a30 KXOK, a35 Q102, a 96KX.

D. Warwick: 25-25 CKLW, 30-29 WGCL, 14-12 WOKY, a WZUU, d20 KSLQ, 13-12 KXOK.

4



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

I. Cara: a KCPX, d33 KMJK.

C. Daniels Band: a WSPT, d28 KCPX, e KKO, d32 KMJK.

Doobie Brothers: a WGUY, a25 WOW, a WSPT, a KJR, a KKLS, a KKO, a KMJK.

Kings: a WOW, a KCPX, 17-15 KDWB, d30 KKLS.

Larsen/Feiten Band: d30 WSPT, 31-27 KCPX, a KJR, d28 KKLS, d30 KKO, a KMJK, a KS95-FM.

D. Newton-John/E.L.O.: 29-25 WEAQ, 23-17 WGUY, 19-14 WJBQ, d25 WSPT, 25-21 KCPX, d26 KGW, 24-20 KJR, 29-25 KKO, 35-30 KLEO, 17-13 KMJK.

Pointer Sisters: a WGUY, a WJBQ, e WOW, 19-15 WSPT, d29 KCPX, e KDWB, a KGW, 30-26 KKO, 36-34 KLEO, d31 KMJK, e KS95-FM.

Queen: 27-23 WGUY, e WOW, 21-11 WSPT, a KCPX, a KGW, e KJR, e KKO, 12-6 KMJK.

B. Scaggs: a28 WEAQ, d29 WGUY, 27-26 WOW, a WSPT, a KCPX, a20 KDWB, d28 KGW, d25 KJR, d29 KKLS, d29 KKO, 34-33 KLEO, a KMJK, e KS95-FM.

B. Seger: 17-13 WEAQ, 21-20 WGUY, 21-18 WJBQ, e WOW, 18-10 WSPT, 20-17 KCPX, 23-19 KGW, 20-18 KJR, 21-21 KKO, 24-22 KLEO, 29-24 KMJK, 19-15 KS95-FM.

C. Simon: 24-21 WEAQ, 28-26 WGUY, 25-22 WJBQ, 9-7 WOW, 29-21 WSPT, 28-25 KCPX, 18-14 KDWB, 29-25 KGW, 19-16 KJR, 27-24 KKLS, 26-23 KKO, 32-29 KLEO, 30-26 KMJK, d18 KS95-FM.

B. Streisand: a27 WOW, a KCPX, a KDWB, a KJR, a KKLS, a KKO, a35 KLEO, a KMJK, a KS95-FM.

5



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

N. Cole: a WQUE, 33-31 WTI, on KFMK, 26-23 KILT, on KRBE.

Doobie Brothers: a29 KFMK, a KGB, a KRBE, a KROY-FM, a KTSA, a KUHL, a B97.

E.L.O.: 26-22 WQUE, d34 WTI, 25-22 KGB, 27-17 KILT, d26 KNOE-FM, 7-5 KROY-FM, d28 KTSA, 4-2 KUHL.

D. Hall & J. Oates: d30 WQUE, 31-28 WTI, 39-34 KILT, on KTSA, on KUHL.

E. John: a WQUE, d39 WTI, 35-37 KILT, on KRBE, 30-28 B100.

Larsen/Feiten Band: a WQUE, a38 KILT, 18-16 KRBE.

S. Lattisaw: on WQUE, 39-21 WTI, a KTSA, d24 B97.

D. Newton-John/E.L.O.: 21-18 WQUE, 38-27 WTI, 29-27 KFMK, d15 KGB, 37-22 KILT, d23 KNOE-FM, 29-20 KRBE, 29-27 KTSA, 23-19 KUHL, 28-22 B97.

Queen: d27 WQUE, 9-4 WTI, 21-14 KGB, 25-20 KNOE-FM, 12-6 KRBE, 13-7 KROY-FM, a KTSA, 1-1 B97.

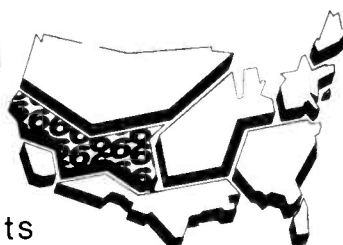
B. Scaggs: d25 WQUE, 40-35 WTI, 13-9 KFMK, a KGB, 29-13 KILT, 23-18 KNOE-FM, 30-25 KRBE, 15-12 KROY-FM, on KUHL, 2220 B100, 24-18 B97.

A. Stewart: 36-35 KILT, d30 KRBE, a KROY-FM, a29 B100.

B. Streisand: a WQUE, a30 KFMK, a KGB, a40 KILT, a KRBE, a KTSA, a B97.

D. Warwick: d29 WQUE, 35-33 WTI, on KFMK, d30 KGB, 31-31 KILT, a KNOE-FM, a KTSA, 28-26 KUHL, a30 B100.

6



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

Doobie Brothers: a30 KIMN, a KNUS, a28 KOFM, a KOPA, a KUPD, a KVIL, a24 KZZP.

D. Newton-John/E.L.O.: 11-1 KOFM, 21-11 KOPA, a KVIL, 21-15 KZZP.

Pointer Sisters: 29-26 KOPA, a KVIL, 25-18 KZZP.

Pure Prairie League: a KIMN, a Z97.

E. Rabbitt: 1-1 KIMN, 8-7 KOFM, 9-8 KVIL, a Z97.

B. Scaggs: a KIMN, a29 KOFM, 2-1 KZZP, a Z97.

B. Seger: 19-14 KIMN, 26-22 KOFM, 22-18 KOPA, d22 KVIL, e Z97.

C. Simon: d28 KIMN, 30-27 KOPA, 24-20 KZZP, e Z97.

B. Streisand: a KNUS, a KOPA, a KVIL, a23 KZZP.

D. Warwick: e KIMN, a KOPA, d21 KVIL.

Stephanie Mills, Teddy Pendergrass

Barbra Streisand

None

None

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Atrévete"

(P. Herrero-J. L. Armenteros)
JOSE LUIS RODRIGUEZ
(T.H.)

(Regional)

"El Descolón"

(Manolo Marroquí)
VERONICA CASTRO
(PEERLESS)

Record World en Miami

By PEPE FERNANDEZ TABRAUE

Después de unas muy disfrutadas vacaciones en España, nuevamente paso a reportar las incidencias del mundillo musical de esta ciudad, puente de Las Américas. En primer lugar quiero agradecer todas las atenciones que tantas personas me han deparado en la Madre Patria. Gracias especialmente para **Manuel Díaz Pallares** (RCA España), **Rocío Jurado**, **Maíto** (C.O.P.E.) y mi buen amigo **Nonito Pereira**. Enhorabuena a tí por tu excelente labor en la FM 88 "Radio Feliz."

Camilo Sesto

Durante mi estancia allí, he tenido la ocasión de presenciar las actuaciones de **Camilo Sesto**, con su nuevo show, y de **Paco de Lucía**. Con respecto a Camilo diré que su espectáculo, aunque le llaman nuevo, lo he encontrado muy similar a todas sus anteriores actuaciones. No sólo eso, sino que también le he encontrado muy frío ante el público. Esperemos que Camilo ponga un poco más de amor a su público. Todo lo contrario cabe decir de **Paco de Lucía**, que en un recital de más de dos horas en La Coruña ha sabido conquistar al público asistente. Sus interpretaciones acompañado de su grupo de "flamenco-jazz," son dignas de mencionarse y una experiencia inolvidable.

Con respecto a Miami, desde mi última columna, tengo que decir que se ha abierto una nueva emisora de radio transmitien-

do las 24 horas del día, en español. Me estoy refiriendo a Radio HIT (WHTT) que con base en Hollywood, cubre en la frecuencia de AM 1260 las áreas de los condados de Dade y Broward. Mucho éxito les deseo a **David Gleason** como Gerente, a **Tony Rivas** como Director de Programas y a **Agustín Acosta** como programador musical, en su nuevo empeño de engrandecer la importancia de nuestro idioma en esta área.

Otro acontecimiento digno de destacar ha sido la celebración del Telemaratón de la Liga contra el Cáncer, celebrado en esta ciudad el pasado 17 de Agosto y auspiciado por el Canal 23 (WLTV). Muy meritorias las labores de todos los que colaboraron en este exhaustivo evento, siendo de destacar sobre todo la muy profesional postura y conducción de **Omar Marchant**, y la colaboración especialísima de **Rolando Barral**. No quiero mencionar a ningún artista en especial de los más de treinta que actuaron en favor de esta campaña, ya que todas sus actuaciones han sido muy plausibles y, lo que es más importante, la causa por la que actuaron merece eso, y mucho más. Quiero destacar que la cantidad recaudada superó en más de \$100,000 la del año anterior y ésto es realmente importante, especialmente debido a la aguda situación económica que atraviesa esta zona, después del último flujo de refugiados.

CBS Restructure

(Continued from page 6)

CBS distribution arm will be divided as follows: the eastern division will contain the northeast region (New York, Boston, Hartford, Philadelphia and Washington) and the southeast region (Atlanta, Miami, and Memphis); the central division will include the midwest region (Chicago, Minneapolis and St. Louis) and the mid-central region (Cleveland, Cincinnati and Detroit); the western division will include the western region (Los Angeles, San Francisco, Seattle and Honolulu) and the southwest region (Dallas, Houston and Denver).

Robert Klein

(Continued from page 27)

And that promises to make the "Robert Klein Hour" an even bigger success than it was before. Taped at RCA's midtown Manhattan Studio B before a live audience, the radio talk show is completely un-scripted. The format is loosely structured around a monologue, guest interview, and musical interlude scenario that allows for a maximum of spontaneity. While the format borrows somewhat from television talk shows (Klein is a regular guest host on the "Tonight Show"), Klein takes pride in the fact that he has purposely "reduced the aura of modularity. We proved that Rodney Dangerfield and Pete Townshend can interact in the studio at the same time rather than have one come in after the other leaves. It's an event."

While Klein considers himself a musical person, he does not pretend to be an authority on the current pop scene. He nevertheless makes a point of being familiar with his guests' careers and music through the aid of his producer and talent director Sandra Furton. Furton left DIR with Klein after serving as associate producer of Direct News there for three years. Her knack for matching diverse talents while finding subtle connections between them—Daryl Hall and Justin Hayward were paired on the first show when Furton discovered Hayward recorded a Hall & Oates song on his new album—is as much responsible for the success of the show as is Klein's quick wit. "How about Ray Charles at the piano, Robert Klein on harmonica, and background vocals provided by Bonnie Raitt and Rodney Dangerfield?," mused Furton. "This is something

I'd like to do. The potential is really unlimited."

That unlimited potential for creativity has given Klein's show a special breath-of-fresh-air quality on today's tightly-formatted AOR radio. Yet, because of the medium and the focus of the show, there are limits that Furton and Klein are cautious not to exceed. "I really want it (the show) to be a Groucho Marx of rock and roll music," Klein grinned. "It is a little more music than talk because too much talk is anathema to these stations."

The show, in addition to being uniquely entertaining, works as an effective, perhaps unparalleled, vehicle for giving its guests invaluable media exposure. Aired in the 50 major markets with plenty of promotional push (Klein's new sponsor is Faberge), the show gives superstars and new talent the kind of exposure that could only be duplicated by costly and cumbersome tours. "This is reaching somewhere around two million individuals who are presumed to be demographically right up the alley of our guests," said Klein. "It's radio that plays their albums to begin with so it's really an efficient kind of hype that's in many ways better than television."

Aside from the many structural and promotional advantages the show may have, its biggest resource is its star. Klein conducts his interviews and orchestrates the flow of the hour with a keen sense of his guests' interaction that has brought out some fascinating anecdotes (Greg Allman reminiscing about sitting on the floor and listening to albums with Jimmy Carter) while maintaining a comfortable atmosphere and emphasizing fun.

Mas in New York



Mercury recording artist Carolyn Mas recently kicked off an East Coast tour at The Other End in New York in support of her second album, "Hold On." Her first single from the album, "He's So Cool," will be released on September 18. Pictured bottom row, from left: Jerry Jaffe, vice president rock department, Polygram East; Mike Flanagan, booking agent for APA; Jim Sotet, national AOR promotion manager, Polygram East; Steve Burgh, producer of the LP; Jeff Brody, New York branch manager, Polygram Distribution; Carolyn Mas; Bob Sherwood, president of Mercury Records; Jim Lewis, senior vice president, Polygram Records; Jim Collins, national pop promotion vice president, Polygram East; top row from left: Faris Bouhafa, manager; Steve Greenberg, New York promotion, Polygram East; Sheldon Rudin, regional vice president, Polygram Distribution; Jim DelBalzo, assistant AOR promotion, Polygram East; Peter Lubin, director of a&r, east coast, Mercury Records; Joe Grossman, national promotion manager, Polygram East.

Peter Lassar of Blazer Records will be interested in meeting anyone at the **New York Hilton** during Thursday-September 4th until Monday-September 8th, who can offer current product at the best USA price.

Antwerpseweg 9-007
Gouda, Holland
Tel: 182014766

Record World Disco File Top 50



SEPTEMBER 6, 1980

SEPT. 6	AUG. 30		WKS. ON CHART
1	2	RED LIGHT/FAME LINDA CLIFFORD/IRENE CARA ("FAME" ORIGINAL SOUNDTRACK)/RSO (12★) RX 13080	14
2	4	LOVE SENSATION LOLEATTA HOLLOWAY/Gold Mind (12") GG 505 (Salsoul)	8
3	1	I'M COMING OUT/UPSIDE DOWN DIANA ROSS/Motown (LP cut/12"★) M8 936 M1	12
4	3	GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB (12"★) HS 3453	9
5	6	ANOTHER ONE BITES THE DUST QUEEN/Elektra (12"★) 5E 513	5
6	5	I'VE JUST BEGUN TO LOVE YOU DYNASTY/Solar (12") YD 12027 (RCA)	10
7	8	CAN'T FAKE THE FEELING GERALDINE HUNT/Prism (12") PDS 405	5
8	7	I WANNA TAKE YOU THERE (NOW)/RHYTHM OF THE WORLD GINO SOCCIO/Warner Bros./RFC (12"★/LP cut) RFC 3430	12
9	10	EMOTIONAL RESCUE/DANCE PART I ROLLING STONES/ Rollings Stones (12"★/LP cut) COC 16015 (Atlantic)	7
10	11	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Mango (12") MPLS 7783	8
11	12	LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON/ Warner Bros. (12"★) HS 3458	8
12	9	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART FRANCE JOLI/Prelude (12"★) PRL 12179	13
13	13	SHAKE IT UP (DO THE BOOGALOO) ROD/Prelude (12") PRLD 601	10
14	16	STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/PLAIN OUT OF LUCK GAYLE ADAMS/Prelude (12"★/LP cut) PRL 12178	16
15	14	PARTY ON PURE ENERGY /Prism (12") PDS 404	12
16	15	THE BREAKS KURTIS BLOW/Mercury (12") MDS 4010	12
17	19	GET IT OFF CAMERON/Salsoul (12") SG 334 (RCA)	11
18	18	I LIKE (WHAT YOU'RE DOIN' TO ME) YOUNG AND COMPANY/Brunswick (12") D 213	12
19	21	I JUST WANNA DANCE WITH YOU STARPOINT/Chocolate City (12"★) 3208 (Casablanca)	6
20	20	SEARCHING/LOVER'S HOLIDAY CHANGE/Warner Bros./ RFC (12"★) RFC 3438	24
21	22	LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND/Arista (12"★) AL 9523	6
22	17	I'M READY KANO/Emergency (12") EMDS 6504	16
23	25	DOES IT FEEL GOOD B. T. EXPRESS/Columbia (12"★) JC 36333	5
24	24	LADY OF THE NIGHT RAY MARTINEZ AND FRIENDS/ Importe 12 (12") MP 306	5
25	26	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista/GRP (12"★) GRP 5008	3
26	30	WHAT'S ON MY MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY WATSON BEASLEY/Warner Bros. (12"★) BSK 3445	17
27	31	I WANNA GET WITH YOU RITZ/Posse (12") POS 1201	4
28	28	LOVE IS THE DRUG/BULLSHIT/WARM LEATHERETTE GRACE JONES/Island (12"★) ILPS 9592 (WB)	9
29	33	SATURDAY NIGHT/STARS IN YOUR EYES HERBIE HANCOCK/Columbia (12"★) JC 36415	18
30	36	WHIP IT/GATES OF STEEL DEVO/Warner Bros. (12"★) BSK 3435	2
31	40	IS IT ALL OVER MY FACE? LOOSE JOINTS/West End (12") WES 22129	3
32	23	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) NJZ 36332 (CBS)	21
33	29	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS/ Columbia (12"★) JC 36387	13
34	42	BIG TIME RICK JAMES/Gordy (12"★) G8 995M1 (Motown)	2
35	—	UNDERWATER HARRY THUMANN/Uniwave (LP cut) WLP 1007 (Import Canada)	1
36	38	SLIP AND DIP COFFEE/De-Lite (12"★) DSR 9520 (Mercury)	2
37	44	FOR YOUR LOVE IDRIS MUHAMMAD/Fantasy (12"★) F 9598	2
38	—	I NEED YOUR LOVIN' TEENA MARIE/Gordy (12"★) G8 997M1 (Motown)	1
39	41	HEARTACHE #9 DELEGATION/Mercury (12"★) SRM 1 3821	6
40	37	EARTH CAN BE JUST LIKE HEAVEN/DO YOU WANNA BOOGIE, HUNH?/I GOT THE FEELING TWO TONS O'FUN Honey/Fantasy (12"★) F 9584	27
41	35	HELPLESS JACKIE MOORE/Columbia (12") 43 11293	8
42	32	CAN'T BE LOVE (DO IT TO ME ANYWAY) PETER BROWN/ Drive (12") 441 (TK)	17
43	43	CAN'T STOP THE MUSIC VILLAGE PEOPLE/Casablanca (12"★) NBLP 7220	4
44	—	JUST LET ME DANCE SCANDAL/Sam (12") 1 12333	1
45	45	ALL ABOUT THE PAPER DELLS /20th Century Fox (12") TCD 112 (RCA)	2
46	—	UNLOCK THE FUNK LOCKSMITH/Arista (12"★) AB 4274	1
47	27	DYNAMITE/JUMP TO THE BEAT STACY LATTISAW/ Cotillion (12"★/LP cut) SD 5219 (Atl)	17
48	47	PARTY BOYS FOXY/TK (12") 442	15
49	49	IN THE FOREST/YOUR EYES BABY O/Baby O (12"★) BO 1000	20
50	34	REBELS ARE WE/REAL PEOPLE CHIC/Atlantic (12"★/LP cut) SD 16016	6

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 20)

rhythm of "Dancer." I rather prefer the instrumental side — the science fiction lyrics get in the way of a good electronic track. Could be another sleeper, following the example of Kano's "I'm Ready." Also out in America by way of Italy: "Touch Me Now," by **Bravo**, appearing this week on a new label called Launch, based in New York. The cut is led vocally by Philadelphia's Sweethearts of Sigma, supported by an unusual but distinctive combination of guitar and fiddle. Grooving bass and vocal breaks provide the hook: "get funky, let me see you get down." The mix is especially clear and well-defined; also true of the flip, "Look at Me, Baby" (6:10), where the vocals and lead guitar suggest late-period Cerrone, while the sighing and conga breaks recall early Midney. Another standout in a field of fast favorites: "Feel Good, Party Time" (6:47), by **J. R. Funk and the Love Machine**, on Brass disco disc. There's not a great deal to describe or tell, except that this is a nasty, nasty groove with simple, starkly mixed guitar licks and a fine, gritty lead vocalist who sings

and shouts without resorting to familiar rap formulas. Perfect timing, just enough of everything. There's an instrumental on the back, but the vocal is more interesting by far.

NOTES: Next week, a rundown of independent label product and more imports; in the news, Kurtis Blow's "The Breaks" has been certified gold, the second disco disc in history to be so honored (the first: Donna and Barbra's "Enough"); Claudja Barry has been signed by Casablanca, D.C. LaRue's album is in progress there, and Lipps, Inc.'s second, "Pucker Up," has been completed. In response to import demand, the incredible disappearing Viola Wills record, a revival of Gordon Lightfoot's "If You Could Read My Mind," will be rush-released in America by Ariola. Wills' "Gonna Get Along Without You Now," one will recall, was a leftfield hit that got more radio coverage than club play. An even newer cut, a remake of "Up on the Roof," has been negotiated by Ariola and will appear as a follow-up. Significant sign?

Boardwalk, Bellaphon Pact



Neil Bogart, president of The Boardwalk Entertainment Company, and Branko Zivanovic, president of Bellaphon, have announced the signing of a long term licensing agreement between their companies. Under the terms of this pact, Bellaphon will be the sole distributor of Boardwalk's records in Germany, England, Switzerland, Austria, Scotland, Ireland and Wales. Prominent among Boardwalk's upcoming releases will be the eagerly awaited "Popeye" soundtrack featuring music and lyrics by Harry Nilsson. Pictured at the signing are, from left: Arthur Indursky, attorney; Jeff Franklin, president of ATI Equities; Zivanovic; Bogart; and Irv Biegel, executive vice president, Boardwalk Entertainment Company.

Germany

By JIM SAMPSON

■ HAMBURG—Announcement of the long-awaited senior management change at the world's oldest record company, Deutsche Gramophon Gesellschaft, was made last week. **Rudolph Gasner**, currently MD at Metronome, becomes president of DGG, succeeding **Richard Busch**, who earlier this year was named head of Polydor International. **Oskar Drechsler** remains managing editor of DG and **Reinhard Stehn** deputy MD. It is expected that Busch will soon be named vice president of Polygram. The MD job at Metronome goes to the company's current marketing and A&R head, **Heino Wirth**. Also last week, Metronome held its annual sales convention in Hamburg. After the chart success of the first half, a euphoric mood prevailed, in which the company set its sights on fifth place in the German market, ahead of Teldec and even Polygram sister Phonogram. The recordings which could clinch that goal for Metronome, the new single and album by **Peter Maffay**, were premiered during the convention. Advance orders of 220,000 almost qualified the album for gold.

NEW TELDEC MINI-DISC PREMIERES: At a press conference during the Duesseldorf hi-fi exhibition, AEG Telefunken and Teldec Records demonstrated the new generation of their jointly-developed mini-disc. Originally premiered in 1970, the mini-disc is still used for commercial video applications, despite its failure as a home video medium. Development of the mini-disc continued, to a point where its owners claim a storage capacity of one million information bits per square millimeter, significantly higher than the storage capacity of magnetic tape. With Sony apparently out of the race, Telefunken and Philips are now competing before the digital audio disc conference in Japan to win standardization approval for their digital audio hardware. Philips uses a laser system, but the mini-disc is grooved (using a Piezoelectric stylus), meaning it can be produced on regular record presses.

Polygram Report

(Continued from page 4)

ample room for growth in the music industry."

PolyGram's publishing division was able to increase turnover slightly last year, as both Chappell and Intersong reported higher sales.

The report states that PolyGram Pictures, developed out of Casablanca FilmWorks, "intensified its efforts to tap the long-term growth potential of the audio-

visual industry." But in 1979, the film and TV division also registered a drop in turnover, slightly smaller percentage-wise than that of PRO.

The PolyGram group in 1979 was active in 31 countries. It produced 270 million discs and 53 million cassettes. The number of employees rose last year by 90 to 177,785.

England

By VAL FALLOON

■ LONDON—The TV chart hyping expose is predictably bouncing its way round the business. The media will not let it rest. One national newspaper claims that music companies' insistence on blaming home taping for its troubles is unfounded . . . Meanwhile **George Martin's** new book "All You Need Is Ears" practically names the day when a major's tactics began the upslide in artist royalties and advances which led to the current industry slump . . . But back at WEA **John Fruin**, butt of most of the criticisms in the TV program on hyping, has offered the BPI Code of Conduct committee free access to the company. He has promised to make available all information on promotion and sales methods and supply sales statistics. He re-emphasized that WEA policy is totally opposed to hyping records by registering false information. . . . The Association of Independent Radio Contractors (AIRC) is to appeal against the Performing Rights Tribunal decision to change the sliding scale of royalty payments. AIRC originally set up the 80-day one million pound hearing in a bid to reduce its needletime fees but lost the day. Capital, the top station, will end up paying a quarter of a million pounds more but tiny stations will pay less. It will be interesting to see what form the appeal will take as a tribunal's ruling is usually final.

PYE IN THE SKY: Following last week's news that the RCA/PRT deal was off, Magnet MD **Michael Levy**, who was to head the joint company, has said he knew nothing of the collapse of talks until his return from holiday late last week. He stated that Lord Grade (for ACC) and **Bob Sumner** (for RCA) approached him several months ago with a deal whereby Magnet Records and Music would be purchased as well. Contracts have been issued but not inked and Levy was due to start in August. Levy said that now the deal was off he has no intention of selling Magnet to anyone. There will be no changes in the company's artist roster or set-up in any way . . . Meanwhile over at RCA, MD **Jack Craigo**, who returns to the U.S. soon, has named **John Howes** and **Ed Lavish** as joint deputy managing directors. Howes was head of commercial marketing and Lavish director of finance . . . **Harry Nilsson** in town for album promo on his "Flash Harry" LP, his first for Phonogram on the Mercury label. Nilsson signed for Europe in May but is still without a U.S. record deal. Lots of other things happening though: he has penned twelve songs for the Popeye movie being filmed in Malta with **Robin "Mork" Williams** and **Shelley Duvall** and is writing music for a forthcoming Broadway show about Blondie and Dagwood.

MAC FACT: WEA denies rumours that **Fleetwood Mac** is to split. Could these have started because **Mick Fleetwood** is buying a property outside Sydney, Australia? . . . Three new signings to Arista/Ariola: **Urge**, a North England rock outfit; **Eddie "Knock on Wood" Floyd** (via the distributed I Spy label). . . . MCA U.K. has inked Birmingham heavy rock band **Quartz** long term . . . 10CC's **Duncan Mackay** has quit the band and signed solo to the Edge label with a debut LP, "Visa," out soon . . . **Gerry Rafferty** has moved his publishing to EMI worldwide outside the U.S. . . . Cult disc jockey **Kenny Everett** has left his Capital Radio weekend show to concentrate on other projects. One is the movie based on his space oddity character **Captain Kremmen**, and this week EMI releases the soundtrack from the cartoon movie, which is currently warming up for "Can't Stop The Music" . . . Top WEA band the **Pretenders** touring here in October after dates in U.S. and Canada . . . **Simple Minds** join **Peter Gabriel** on European tour dates.

Claude Nobs

(Continued from page 17)

lum, and Atlantic Records labels, and he and his staff attend most of the concerts of WEA artists throughout Europe. His office furnishes information to all WEA International offices and licensees about these overseas concert tours, including those in prog-

ress and new ones being formulated. Working closely with Nobs on all tour coordination and arrangements is WEA International European tour manager, **Jaque-lyne Ledent-Vilain**.

Nobs heads the audio-visual department of WEA Intl.

BMA Steering Comm. (Continued from page 4)

members of the BMA Board on the steering committee.

Taylor also announced that the following members of the advisory board will serve on this committee: Robert Austin, Publisher, *Record World*; Joe Cohen, executive vice president, NARM; David Franklin, attorney and manager, David McCoy Franklin & Associates; Gil Friesen, president, A&M Records; Stanley Gortikov, president, RIAA; Bruce Lundvall, president, CBS Records Division; Jerry Moss, chairman, A&M Records, Inc.; Mo Ostin, board chairman and president, Warner Bros. Records Inc.; Bob Siner, president, MCA Records Inc.; Joe Smith, board chairman,

Elektra/Asylum Records; Irwin Steinberg, president, Polygram Corp.; Bob Summer, president, RCA Records.

New Officers

The BMA Advisory Board has also established the new offices of co-chairpersons, enabling its activities to be implemented more successfully on both coasts. Berry Gordy, chairman of the board, Motown Industries, will continue to serve as honorary chairperson. The co-chairpersons will be Stanley Gortikov, president, RIAA, and Jerry Moss, chairman, A&M Records. Dionne Warwick will continue to serve as the Advisory Board's Vice-Chairperson.

Japan

(This column appears courtesy of Original Confidence magazine)

By CARMEN ITOH

■ As part of Bob Seger's promotional campaign, Toshiba EMI held a DJ contest for female university students on July 12. Since the vast majority of Bob's records are bought by men, the purpose was to enlighten female listeners to Bob's unique charm.

The contenders vying for the No. 1 DJ title were talented ladies from various universities. Out of 50, seven were selected, who were then given 15 minutes each to recite the lyrics of "Against The Wind" and then introduced the record on the air.

Victor Musical Industries Inc. has launched a campaign called "The Declaration of Black Contemporary Music."

In spite of the prevalent myth that it is difficult to promote black music in Japan, the great success of Michael Jackson and the Commodores illustrates that black music can be appreciated by everyone if it is good enough. At present, the mainstream of foreign music in Japan is AOR, represented by Boz Scaggs, J.D. Souther, Rupert Holmes and others. For these fans, Victor is aiming carefully to select easy and contemporary black music.

"Chic black music should definitely be understood by those fans who listen to AOR," said Kaname Tajima of Victor. "First of all, black artists have been achieving remarkable successes. Some white artists, influenced by black music, have become stars. We cannot close our eyes to this fact. Therefore, we would like to introduce black artists to Japanese fans as black contemporary music."

Goody Trial (Continued from page 18)

en goods, on Friday (29).

Legal Tangle

At the same meeting, Platt and Holmes discussed the repercussions of the legal tangle surrounding Holmes' request for RIAA documents, and the RIAA's unwillingness to turn over the documents. Platt had granted the motion of Goody's lawyers requesting close to 10,000 RIAA reports. When the RIAA delayed in turning over the reports, lawyers for Goody filed for contempt action against the RIAA. The RIAA then appealed Platt's decision and asked him for a stay in turning over the documents until the appeal was decided.

With this subtext, Platt said to Holmes last week: "Assuming I hold the (RIAA) in contempt and they were to go through with their appeal, they are probably entitled to have a stay pending appeal, and that is going to

knock this thing over for several months."

Holmes replied, "This delay is not the defendant's making," to which Platt then replied, "It is in the sense that you have asked for the records."

Holmes then said, "It is the RIAA which in my judgment has been unreasonable. I am not prepared for my client to say that justice is going to be tempered slightly . . . because of the inconvenience to the RIAA . . ."

Platt ended the discussion by saying that "(We'll) be lucky if we get going by next spring."

Platt was expected to rule on Goody's request for contempt charges against the RIAA and the RIAA's request for a stay on Friday.

In a related matter, convicted counterfeiter George Tucker was to go to trial on charges of perjury on Tuesday (2).

England's Top 25

Singles

- 1 START JAM/Polydor
- 2 ASHES TO ASHES DAVID BOWIE/RCA
- 3 THE WINNER TAKES IT ALL ABBA/Epic
- 4 9 TO 5 SHEENA EASTON/EMI
- 5 UPSIDE DOWN DIANA ROSS/Motown
- 6 FEELS LIKE I'M IN LOVE KELLY MARIE/Calibre Plus
- 7 OOPS UPSIDE YOUR HEAD GAP BAND/Mercury
- 8 OH YEAH ROXY MUSIC/Polydor
- 9 TOM HARK PIRANHAS/Sire/Hansa
- 10 GIVE ME THE NIGHT GEORGE BENSON/Warner
- 11 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE/Arista
- 12 SUNSHINE OF YOUR SMILE MIKE BERRY/Polydor
- 13 I DIE: YOU DIE GARY NUMAN/Beggars Banquet
- 14 ALL OVER THE WORLD ELO/Jet
- 15 MORE THAN I CAN SAY LEO SAYER/Chrysalis
- 16 BANKROBBER CLASH/CBS
- 17 EIGHTH DAY HAZEL O'CONNOR/A&M
- 18 MARIANA GIBSON BROTHERS/Island
- 19 MODERN GIRL SHEENA EASTON/EMI
- 20 PRIVATE LIFE GRACE JONES/Island
- 21 DREAMING CLIFF RICHARD/EMI
- 22 CAN'T STOP THE MUSIC VILLAGE PEOPLE/Mercury
- 23 BEST FRIEND BEAT/Go Feet
- 24 BIKO PETER GABRIEL/Charisma
- 25 LIP UP FATTY BAD MANNERS/Magnet

Albums

- 1 FLESH AND BLOOD ROXY MUSIC/Polydor
- 2 BACK IN BLACK AC/DC/Atlantic
- 3 KALEIDOSCOPE SIOUXSIE AND THE BANSHEES/Polydor
- 4 GIVE ME THE NIGHT GEORGE BENSON/Warner Bros.
- 5 GLORY ROAD GILLAN/Virgin
- 6 DRAMA YES/Atlantic
- 7 XANADU SOUNDTRACK/Jet
- 8 OFF THE WALL MICHAEL JACKSON/Epic
- 9 SKY 2 SKY/Ariola
- 10 BREAKING GLASS SOUNDTRACK/A&M
- 11 SEARCHING FOR THE YOUNG REBELS DEXY'S MIDNIGHT RUNNERS/
Late Night Feelings
- 12 DEEPEST PURPLE DEEP PURPLE/Harvest
- 13 UPRISING BOB MARLEY AND THE WAILERS/Island
- 14 EMOTIONAL RESCUE ROLLING STONES/Rolling Stones
- 15 VIENNA ULTRAVOX/Chrysalis
- 16 ME MYSELF I JOAN ARMATRADING/A&M
- 17 REGGATA DE BLANC POLICE/A&M
- 18 JUST CAN'T STOP IT BEAT/Go Feet
- 19 CLOSER JOY DIVISION/Factory
- 20 DIANA DIANA ROSS/Motown
- 21 LIVING IN A FANTASY LEO SAYER/Chrysalis
- 22 McCARTNEY II PAUL McCARTNEY/Parlophone
- 23 MANILOW MAGIC BARRY MANILOW/Arista
- 24 BAT OUT OF HELL MEATLOAF/Epic
- 25 PETER GABRIEL PETER GABRIEL/Charisma

(Courtesy: Record Business)

Record World Country

CMA Announces Hall of Fame Nominees

■ NASHVILLE—The Country Music Association has announced the names of 16 nominees for election to the Country Music Hall of Fame. Three new Hall of Fame inductees, selected by an anonymous panel of 200 electors, will be announced during the CMA's nationally televised awards show on Oct. 13.

Nominees for inclusion in the Hall of Fame, which now has 33 members, are:

Category 1: Active or Inactive Non-Performers (new category, 1980)

Connie B. Gay: country radio pioneer, founding president of the CMA, and past president of the Country Music Foundation. **Roy Horton:** former entertainer turned music publisher and promoter of hit artists; instrumental in the creation of Country Music Month. **Don Law:** Columbia Records executive who went on to produce such artists as Lefty Frizzell, Marty Robbins, Johnny Cash, and Ray Price. **Ken Nelson:** former radio announcer and director of WIND's "Supper-time Frolic;" as a Capitol Records executive he produced such artists as Tex Ritter, Hank Thompson, and Merle Haggard. **Jack Stapp:** former program director for WSM radio and manager of the Grand Ole Opry who founded Tree Publishing.

Category 2: Inactive Persons

Rod Brasfield: popular Opry comedian (1944-58) who also starred in NBC's "Prince Albert" show and the Pet Milk Grand Ole Opry. **Elton Britt:** country music's most famous yodeler, best remembered for his wartime ballad "There's a Star Spangled Banner Waving Somewhere," country music's first gold record. **Vernon Dalhart:** pioneer artist whose "Prisoner's Song/The Wreck of the Old 97" was country music's first million seller. **Lefty Frizzell:** Texas-born and an early disciple of Jimmie Rodgers, Frizzell was a writer-artist who at one time had four

songs simultaneously within the national country top ten. **Original Sons of the Pioneers:** western group formed in 1934 by Bob Nolan, Tim Spencer, Hugh and Karl Farr, and Leonard Slye (Roy Rogers), whose repertory included such classics as "Cool Water" and "Tumbling Tumbleweeds." The group also appeared in movies which starred John Wayne and their own Roy Rogers.

Category 3: Active Persons

Johnny Cash: now celebrating his 25th anniversary in country music, Cash has hosted his own network TV series, appeared in several movies, and won several

(Continued on page 47)

Artists Aid Leukemia Victim



While appearing at the Nugget in Sparks, Nev., Jimmy Dean learned of 12-year-old Rick McKinley, a leukemia victim who owed over \$25,000 in medical expenses. Dean, along with BMI's Joe Moscheo, organized a benefit concert at the Nugget and, aided by performances from Larry Gatlin, Zella Lehr, and Roy Clark, raised money to pay for McKinley's expenses. Celebrating the happy occasion are, from left, Gatlin, Dean, McKinley, Clark, and Moscheo.

Nashville Report

By AL CUNIFF

■ **Johnny Rodriguez** is said to be collaborating with **Willie Nelson** on soundtrack music for Willie's next movie, "Barbarossa" . . . **Diane Pfeifer** said two of her biggest goals in music were to play overseas and perform on tour with **Don Williams**. Guess what: she'll perform on tour for 12 days with Williams in Great Britain in early November.

Tammy Wynette's tell-it-like-it-is autobiography, "Stand By Your Man," written with Joan Dew, is now available in paperback (Pocket Books, \$2.75) . . . Graceland drew an estimated 24,000 visitors during the recent week that included the anniversary of **Elvis Presley's** death. The city estimates it attracted 30,000 visitors during the Salute to Memphis Music Week. Memphis State University presented **Jerry Lee Lewis** with a distinguished achievement award at a special banquet during the week. Over 450 people were present at the ceremony, and they saw Lewis deliver an outstanding live show. He later traveled to the city's Cook Convention Center auditorium, where he gave another live show.

ATV Music has songs by **Roger Bowling**, **Byron Hill**, and **Mike Reid** in the upcoming movie "The Exterminator," and the Byron Hill-penned "Pickin' Up Strangers" (sung by **Johnny Lee**) in "Coast to Coast," to be released in a few weeks. ATV also has two songs in the upcoming CBS-TV movie "Rodeo Girl" . . . **George Hilliard**, a Texas A&M sophomore from Longview, Texas, stopped by *Record World's* Nashville offices recently with a banjo he made. It took three months to make, and it's made of tiger maple, with Indian rosewood fingerboard and mother of pearl inlay, with a Gibson pre-war florentine style. It's a beaut.

"Country Music People," a British magazine, unveiled its Country

(Continued on page 49)

FICAP Announces Plans For October Banquet

■ NASHVILLE — The Federation of Country Air Personalities will host its annual banquet at the Hyatt Regency Hotel here on Friday, Oct. 17. The evening will include the induction of two country music personalities into the Country Music Disc Jockey Hall of Fame, and a show by Columbia Records featuring Lacy J. Dalton, Bobby Bare, Moe Bandy and Joe Stampley, and Crystal Gayle.

Cocktails will be offered at 6 p.m., and the dinner and awards presentation will begin at 7 p.m. Tickets for the banquet and show are 25, and are limited. Ticket orders may be made with the FICAP office, care of Georgia Twitty, executive director, 1201 16th Ave. South, Nashville, Tenn. 37212.

The banquet will also feature the introduction of new FICAP board members Les Acree, WMC; Ralph Emery, WSM; RCA artist and host of "Pop Goes the Country" Tom T. Hall; and new lifetime members Freddie Hart and Larry G. Hudson.

PICKS OF THE WEEK

SINGLE **EMMYLOU HARRIS, "THE BOXER"** (prod.: Brian Ahern) (writer: P. Simon) (Paul Simon, BMI) (3:28). Backed by an acoustic group and excellent vocal harmony, Emmylou lends a brand-new country touch to this classic Paul Simon ballad. Warner Bros. 49551.

SLEEPER **TERRI GIBBS, "SOMEBODY'S KNOCKIN' "** (prod.: Ed Penney) (writers: E. Penney, J. Gillespie) (Chiplin, ASCAP/Tri-Chappell, SESAC) (2:52). This bluesy upbeat cut is Gibbs' recording debut. It features inventive production and Terri's full, distinctive vocal. MCA 41309.

ALBUM **GEORGE JONES, "I AM WHAT I AM."** Jones is back in full stride with this solid collection of outstanding songs done as only Jones can do them. All tracks are worthy of note, but the best cuts are "He Stopped Loving Her Today," "I've Aged Twenty Years in Five," and "If Drinking Don't Kill Me." Epic JE 36586.



Ready for Reed



RCA's Jerry Reed (third from left) welcomes guests to the recent premiere of his new movie, "Smokey & the Bandit 2," at Nashville's Lion's Head Cinema. Turning in their reviews following the showing are (from left): Harry Warner, Reed's manager; Georgeanne Galante, No-Big Productions; Reed; fellow RCA artist Sylvania; Dave Wheeler, director, marketing development, RCA Nashville; and Hutch Carlock, Music City Record Distributors.

Charron Named Pres. Of Gilley Pubberies

■ PASADENA, TEXAS—Anita Charron has been appointed president of Points West Publishing Co. (BMI) and Red Rose Music, Inc. (ASCAP), companies co-owned by Mickey Gilley. The announcement was made by Sherwood Cryer, Gilley's manager and owner/operator of Gilley's club and recording studio.

Sharron has worked with the publishing companies since January, 1980.

The writer roster for Points West and Red Rose includes Johnny Lee, Mark Charron, Pat Hunt, Steve Michaels, and Michael Schillaci. The companies are located at 4500 Spencer Highway, Pasadena, Texas 77504. Phone is (713) 941-7990.

MCA Country Program

■ LOS ANGELES—"Our Country's Choice" is the theme of MCA Records fall country music program, to be kicked off September 5 and including 80 selections, featuring new releases, major current product and the best of the catalogue items, announced Bob Siner, president of MCA Records and Al Bergamo, president of MCA Distributing Corporation.

Because of the size of the program, various merchandising aids, radio spots and consumer print will be used.

To be promoted will be produced by: Merle Haggard, Conway Twitty, Tanya Tucker, Roy Clark, Brenda Lee, Don Williams, John Conlee, Jerry Jeff Walker, Jimmy Buffett, Jerry Clower, Oak Ridge Boys, Asleep at the Wheel, Commander Cody, Hoyt Axton, Barbara Mandrell, Hank Thompson, Mel Tillis, Bill Anderson, Billy Crash Craddock, Ed Bruce and Loretta Lynn as well as the soundtracks "Coal Miner's Daughter" and "Smokey and the Bandit."

Two Country TV Shows Set for New Season

■ NASHVILLE—"Pop! Goes the Country," a syndicated TV show which begins its seventh season with a new host, Tom T. Hall, and "Backstage at the Grand Ole Opry," a new syndicated offering with host Bill Anderson, are set for release and station availability as of Sept. 8, according to Red Dunlap, president of Show Biz, Inc., which is syndicating both programs.

Hall, an RCA artist, replaced Ralph Emery as host of "Pop!" in March of this year. Hall will perform some of his own tunes on the upcoming shows, as well as showcasing and interviewing other musical guests.

"Backstage," the first nationally syndicated TV show to originate from the Opry stage and carry its "seal of approval," is a weekly 30-min. show that has been set for 125 markets. Anderson, an MCA artist, will perform on the show, as well as interviewing and spotlighting performances by his special Opry and non-Opry guests.

Waylon LP Gold

■ NASHVILLE — "Music Man," the latest release from RCA's Waylon Jennings, has been certified gold by the RIAA, signifying sales in excess of 500,000 units. It is the ninth gold album for Jennings, joining his four platinum and two double platinum achievements.

The album, released in May, is being supported by a double-pronged, second marketing phase. Highlights of the expanded thrust include a total re-service of all display material available on the album, including four-color 2x2 cover reproductions and streamers, along with a schedule of trade and consumer print support and a radio buy currently in place.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

John Conlee — "She Can't Say That Anymore"

Emmylou Harris — "The Boxer"

Ray Stevens — "Night Games"

Crystal Gayle — "If You Ever Change Your Mind"

Ray Stevens is showing his serious side on "Night Games" and has taken off with WPL0, WGTO, KSO, KSOP, KRMD, KFDI, WJQS, WXCL, KSSS, WBAM, WPNX, WUNI, WIVK, WDEN, WMZQ, WSM.



Ray Stevens

Jacky Ward's "That's The Way A Cowboy Rocks 'N' Rolls" is moving at KSO, KEBC, WBAM, WUNI, WPNX, WFAI, KIKK, KVOO, KSOP, KRMD, KFDI, WXCL, KSSS, KKYX, KGA.

R. C. Bannon is starting strong with "Never Be Anyone Else" at WPNX, KMPS, WMC, KD JW, WGTO, KSOP, KRMD, KEBC, KFDI, KBUC, KKYX, WSM.

"Coal Miner's Daughter" soundtrack duet "Back In Baby's Arms" by Sissy Spacek and Beverly D'Angelo has picked up adds on KNEW, KVOO, KRMD, KFDI, KSSS. David Wills is beginning to move at KEBC, WTMT, WDEN, KBUC, WPNX with "The Light Of My Life (Has Gone Out Again Tonight)."

Super Strong: Jerry Lee Lewis, Anne Murray, Sylvia, George & Tammy, Mel Tillis, Hank Williams, Jr., Willie Nelson (Col).

Bobby Hood's "Mexico Winter" is attracting attention at KEBC, WSLC, KVOO, KRMD. Diane Pfiefer has adds on WFAI, KSOP, KRMD, WPNX, KXLR, WDEN with "Wishful Drinkin'."



R. C. Bannon

Out of the box, Eddy Raven is seeing action at KEBC, KFDI, KBUC, WUNI with "Another Texas Song."

Foxfire's "What's A Nice Girl Like You (Doin' In A Love Like This)" is beginning to move at WMNI, KRMD, KEBC, KFDI, KBUC, WPNX, WSLC, KVOO, KSO, WBAM. Freddie Hart's "Rose's Are Red" is spinning at KRAK, KCKC, KNIX, KVOO, WGTO, KSOP, WTMT, KFDI, KEBC, KBUC, WPNX.

SURE SHOTS

Emmylou Harris — "The Boxer"

John Conlee — "She Can't Say That Anymore"

Crystal Gayle — "If You Ever Change Your Mind"

LEFT FIELDERS

Terri Gibbs — "Someone's Knockin' "

Becky Hobbs — "I Learned All About Cheatin' From You"

Ray Roberson — "Out Of A Clear Blue Sky"

CMA Hall of Fame Nominees

(Continued from page 46)

Grammys; he is the only person ever to win five CMA awards in one year. Little Jimmy Dickens: one of country music's most colorful entertainers, an Opry star since 1949, and performer of such novelty hits as "Take An Old Cold Tater and Wait" and "May the Bird of Paradise Fly Up Your Nose." Whitey Ford: Ford has delighted audiences for decades as the Duke of Paducah; also a fine banjoist, he has appeared on network shows such as the "WLS Barn Dance," "Plantation Party,"

and "The Grand Ole Opry."

Also, Bradley Kincaid: the dean of country folksingers, Kincaid was one of country radio's first stars, having performed on the "WLS Barn Dance" and WSM's "Grand Ole Opry." Floyd Tillman: singer and composer of country music standards such as "Slipping Around" and "I Love You So Much It Hurts." Lulu Belle and Scotty Wiseman: The Sweethearts of Country Music were WLS "Barn Dance" regulars for over 25 years.

Country Single Picks

COUNTRY SONG OF THE WEEK

DON KING—Epic 9-50928

TAKE THIS HEART (prod.: Ken Laxton) (writer: R. Batteau) (April/Robin Batteau/Apple Cider, ASCAP) (3:40)

King's clear vocal is matched by precise production on this plaintive ballad which says give this heart away, I don't need it any more.

CRYSTAL GAYLE—Columbia 1-11359

IF YOU EVER CHANGE YOUR MIND (prod.: Allen Reynolds) (writers: P. McGee, B. Gundry) (Dawnbreaker, BMI/Silver Nightingale, ASCAP) (3:16)

Crystal offers another stellar vocal effort on this classy ballad from her new LP. The soft, intimate sound features electric piano and strings.

EDDY RAVEN—Dimension 1011

ANOTHER TEXAS SONG (prod.: Ray Pennington & Ronnie Gant) (writer: E. Raven) (Milene, ASCAP) (2:41)

A Texas rose left her thorn in him, Raven tells us in this plucky, self-penned tune that displays more of his writer-artist talents.

JOHN CONLEE—MCA 41321

SHE CAN'T SAY THAT ANYMORE (prod.: Bud Logan) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:39)

A mysterious, minor-chord sound highlights this Sonny Throckmorton composition about boundaries crossed and promises broken.

BECKY HOBBS—Mercury 57033

I LEARNED ALL ABOUT CHEATIN' FROM YOU (prod.: Jerry Kennedy) (writer: B. Hobbs) (Al Gallico, BMI) (3:24)

Brush drums and a blue waltz tempo are effective components of this memorable cut from a talented young writer-artist.

WILLIE NELSON—MCA 41313

FAMILY BIBLE (prod.: Willie Nelson) (writers: P. Buskirk, G. Gray, W. Breeand) (Glad, BMI) (2:52)

This simple, sincere cut from Willie's Songbird LP features Nelson on guitar and vocals and his sister on piano.

DAVID ALLAN COE (WITH KRIS KRISTOFFERSON AND DICKEY BETTS)—Columbia 1-11325

HANK WILLIAMS JUNIOR-JUNIOR (prod.: Billy Sherrill) (writers: D. Betts, B. Bramlett) (Careers/Pangola, BMI) (2:41)

Coe's lively, brassy tribute to Hank Jr. (and some old-time country greats) is spiced with great guitar work by Betts.

GARY STEWART—RCA JB-12081

ARE WE DREAMIN' THE SAME DREAM (prod.: Chips Moman) (writers: B. Burnette, J. Christopher) (Baby Chick/Easy Nine/Vogue, BMI) (4:03)

"Do you hurt they way I do?" Stewart wonders with an emotion-packed vocal in this well-crafted lyric couched in a full studio sound.

R. E. HARDAWAY—TRX 5040

CHEERS (prod.: David Kastle & R. E. Hardaway) (writer: R. E. Hardaway) (Milene, ASCAP) (2:58)

Hardaway's gritty vocal is effective in this tune about drinking a toast to the heartache and hangover he knows are on the way.

BOB DUNCAN—Firstline 707

OUR HOUSE WILL RISE AGAIN (prod.: Charles Underwood) (writers: B. Duncan, D. Lee) (Rightsong/Underwood, BMI) (2:52)

Duncan's strong vocal shows excellent range in this smooth, sweet production. Just like the South, their house will rise again, he promises.

KENNY SPEER—Sound Track 1021

EASY TO SAY, HARD TO DO (prod.: Bernie Vaughn & Wayne Edmondson) (writer: C. Howard) (Tree, BMI) (2:20)

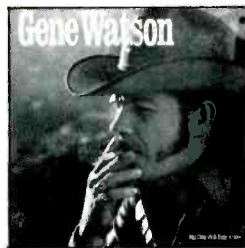
Speer turns in a touching version of this solid song by veteran hit-man Chuck Howard.

RAY ROBERSON—Bonanza 1006

OUT OF THE BLUE SKY (prod.: J. Gilmer & B. J. Schindler) (writers: C. Putman, M. Kosser) (Tree, BMI/Cross Keys, ASCAP) (3:00)

The production shines in this crisp, bouncy tribute to the woman who stepped out of the blue into his arms.

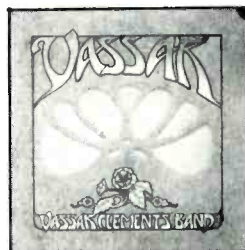
Country Album Picks



NO ONE WILL EVER KNOW

GENE WATSON—Capitol ST 12102

Watson lends his strong, pure vocal to a package of mellow cuts here. Best tracks are "A Cold Day in July," "One Too Many Times," and "Tryin' to Satisfy You."



VASSAR

VASSAR CLEMENTS BAND—Flying Fish 232

Clements' fiddle wizardry is complemented by his laid-back vocals on a number of tracks here. Vassar blends country, jazz, and other styles for great effect on such tracks as "Up Town & Country," "Prove to the World," and "Rumpus."

Records Collectors' Convention Slated

■ **NASHVILLE**—The first annual Nashville Record Collectors' Convention has been scheduled for Sept. 26-28 at the Municipal Auditorium here. Organizer Bob Szymakowski told *Record World* he has contacted record and music instrument stores in 15 states near Tennessee in preparation for the event.

Vendor tables are available on a limited basis at \$35 for a 4-foot x 8-foot table. The event will be held from 5 p.m.-midnight on the 26th, noon-midnight on the 27th, and noon-5 p.m. on the 28th. Tickets, \$1 in advance and \$1.50 at the door, are available from Bob Gumz, P.O. Box 482, Franklin, Tenn. 37064. Phone is (615) 790-7625.

Chappell Inks Black

■ **NASHVILLE**—Charlie Black has been re-signed to a long-term writer's contract with Chappell Music, according to Irwin Schuster, senior vice president, Chappell New York, and Henry Hurt, vice president and general manager of Chappell's Nashville division.

Black has co-written "Shadows in the Moonlight," "I Know a Heartache When I See One," and "Lucky Me."

Kelly Promotions Bows

■ **NASHVILLE**—Barbara Kelly has announced the formation of Barbara Kelly Promotions, an independent record promotion company with offices at 1217 16th Avenue South, Nashville, Tenn. 37212. Phone is (615) 320-5908.

Kelly formerly worked in the promotion departments of Gazelle and Republic Records.

CMF Publishes New 'Journal'

■ **NASHVILLE**—The press wing of the Country Music Foundation has released a new volume of "The Journal of Country Music," which is published three times a year by the CMF.

The 106-page journal (Vol. VIII, No. 2) features an exclusive interview with Willie Nelson, an updated discography of Waylon Jennings, and an in-depth story on Hank Penny's career, plus historical photos of these and other artists, and reviews of country music-related books.

The journal is available by subscription (\$10 per year) from the CMF Press, 4 Music Square East, Nashville, Tenn. 37203.

Capitol Signs Allen

■ **LOS ANGELES**—Deborah Allen, best known for her successful duets with the late Jim Reeves, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., announced Lynn Shults, divisional vice president, CRI, Nashville.

Allen's compositions have been recorded by Stella Parton, Billie Jo Spears, Tammy Wynette, John Conlee, T.G. Sheppard, Tanya Tucker, Kenny Rogers and Peggy Lee. She wrote or co-wrote all ten tracks on her forthcoming LP, "Trouble In Paradise."

Farris Intl. Bows

■ **NASHVILLE**—Jerry West, president of Farris International Talent, has announced the formation of his company, which has offices at 50 Music Square West, suite 309 here. Zip is 37203 and phone is (615) 329-9264.

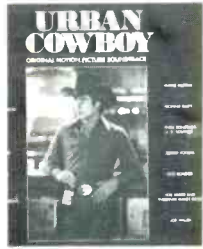
Record World Country Albums



SEPTEMBER 6, 1980

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

SEPT. 6	AUG. 30	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/Asylum DP 90002 (9th Week)	17
2	2	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	5
3	3	GIDEON KENNY ROGERS/United Artists LOO 1035	21
4	4	HORIZON EDDIE RABBITT/Elektra 6E 276	9
5	5	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	70
6	7	STARDUST WILLIE NELSON/Columbia KC 35305	121
7	8	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	14
8	9	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	90
9	6	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	12
10	10	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422	16
11	12	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	13



WKS. ON CHART

CHARTMAKER OF THE WEEK

12 — **HONEYSUCKLE ROSE**
(ORIGINAL SOUNDTRACK)
WILLIE NELSON & FAMILY
Columbia S2 36752



13	11	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	92
14	16	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	137
15	13	HABITS OLD AND NEW HANK WILLIAMS, JR./Elektra/Curb 6E 278	13
16	17	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027	4
17	14	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36488	75
18	18	KENNY KENNY ROGERS/United Artists LWAK 979	51
19	15	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36492	10
20	25	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	2
21	19	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207	23
22	20	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	47
23	27	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563	23
24	33	BEST OF EDDIE RABBITT /Elektra 6E 235	43
25	24	TOGETHER OAK RIDGE BOYS/MCA 3220	27
26	22	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548	27
27	23	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107	24
28	21	BRONCO BILLY (ORIGINAL SOUNDTRACK)/Elektra 5E 512	15
29	29	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	42

Nashville Report

(Continued from page 46)

Music People Tropny at the July Brighton Festival. It's designed to encourage new country talent in Britain . . . **Maria Elena Holly** reportedly loves **Mickey Gilley's** version of "True Love Ways," which was written by **Buddy Holly** and **Norman Petty** . . . **T. G. Sheppard** is said to have played before the largest crowd (12,000) ever to attend the Georgia Mountain Fair in Hiawasse . . . **Joe Stampley** says the story of his new Epic single "There's Another Woman" is based on his own life.

The Kansas City Royals have invited the **Oak Ridge Boys** to sing the national anthem at the opening game of the American League playoffs.

Merle Haggard was recently coproducing a new album at the Sound Emporium, where **Steve Popovich** and **Bill Justis** were at work producing a children's album for Cleveland International.

SPECIAL LOCAL NOTES: the "Nashville Gazette" tabloid, which

30	32	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	74
31	30	ELECTRIC HORSEMAN FEATURING WILLIE NELSON / Columbia JS 36327	34
32	35	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	133
33	28	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246	10
34	26	WHERE DID THE MONEY GO HOYT AXTON/Jeremiah JH 5001	8
35	34	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	69
36	37	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	44
37	51	SMOKEY & THE BANDIT 2 (ORIGINAL SOUNDTRACK)/ MCA 6101	2
38	40	SOMEBODY'S WAITING ANNE MURRAY/Capitol SOO 12064	18
39	41	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	126
40	39	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	47
41	43	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	73
42	49	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	239
43	31	DOUBLE TROUBLE GEORGE JONES & JOHNNY PAYCHECK/ Epic JE 35783	8
44	42	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	67
45	44	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	49
46	68	SMOOTH SAILIN' J. G. SHEPPARD/Warner/Curb BSK 3423	2
47	53	BEST OF BARBARA MANDRELL /MCA AY 1119	82
48	50	HANK WILLIAMS, SR. 24 GREATEST HITS /MGM SE 4755	14
49	56	AUTOGRAPH JOHN DENVER/RCA AHL1 3449	27
50	47	THE WAY I AM MERLE HAGGARD/MCA 3229	20
51	45	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	69
52	59	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	42
53	54	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	67
54	58	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II / Mercury SRM 1 5024	33
55	55	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	63
56	46	CACTUS AND A ROSE GARY STEWART/RCA AHL1 3627	6
57	48	VOLUNTEER JAM VI HOSTED BY CHARLIE DANIELS BAND/ Epic KE2 36438	11
58	61	LOVELINE EDDIE RABBITT/Elektra 6E 181	66
59	57	HEART & SOUL CONWAY TWITTY/MCA 3210	27
60	60	FRAMED ASLEEP AT THE WHEEL /MCA 5131	2
61	63	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	44
62	65	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	27
63	67	IN MY DREAMS JOHNNY DUNCAN/Columbia JC 36508	2
64	52	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	16
65	66	JOHN ANDERSON /Warner Bros. BSK 3459	5
66	36	DOLLY, DOLLY, DOLLY DOLLY PARTON/RCA AHL1 3546	19
67	70	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	38
68	69	THE CHAMP MOE BANDY/Columbia JC 36487	11
69	62	WITH LOVE MARTY ROBBINS/Columbia JC 36507	5
70	—	NO ONE WILL EVER KNOW GENE WATSON/Capitol ST 12102	1
71	—	RAZZY BAILEY /RCA AHL1 3688	1
72	—	FARGO DONNA FARGO/Warner Bros. BSK 3470	1
73	64	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	29
74	73	I'VE GOT SOMETHING TO SAY DAVID ALLAN COE/ Columbia JC 36489	10
75	38	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 6E 271	14

has published five issues since April, has launched a major search for investment capital and "business expertise" . . . **Placid Fury**, a four-man rock band based here, has released a four-song EP on the Royal American label . . . J. Austin's will feature **Pat McLaughlin** Sept. 3, **Uncle Walt's Band** Sept. 4 and 5, **Rock Killough** and Friends Sept. 6, and **Zack Van Arsdale** Sept. 7.

Bill Wence has a fine version of "Night Lies" on Rustic Records. The song, which Wence cowrote, is produced by Wence and Jim Foster . . . Nashco Record Service announces the creation of a foreign development division, which is handling "European record releases for two Nashville based companies, Chain and Safari . . . **Carleen Anderson** of Professional Marketing Service announces opening Nashville offices for Steamboat Records, Chaparral, and the Hot Politics label at 50 Music Square West.



Record World Country Singles

SEPTEMBER 6, 1980

TITLE, ARTIST, Label, Number

SEPT. 6
AUG. 30

WKS. ON
CHART

1	3	LOOKIN' FOR LOVE JOHNNY LEE Full Moon/Asylum 47004		8
2	7	MISERY AND GIN MERLE HAGGARD/MCA 41255		10
3	1	COWBOYS AND CLOWNS/MISERY LOVES COMPANY RONNIE MILSAP/RCA 12006		12
4	2	DRIVIN' MY LIFE AWAY EDDIE RABBITT/Elektra 46656		12
5	4	CRACKERS BARBARA MANDRELL/MCA 41263		12
6	11	CHARLOTTE'S WEB STATLER BROTHERS/Mercury 57031		9
7	9	MAKING PLANS PORTER WAGONER & DOLLY PARTON/ RCA 11983		12
8	12	HEART OF MINE OAK RIDGE BOYS/MCA 41280		8
9	5	I'VE NEVER SEEN THE LIKES OF YOU CONWAY TWITTY/ MCA 41271		11
10	14	OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON/RCA 12040		8
11	16	DO YOU WANNA GO TO HEAVEN T. G. SHEPPARD/ Warner/Curb 49515		7
12	13	THAT'S WHAT I GET FOR LOVING YOU EDDY ARNOLD/ RCA 12039		11
13	17	LET'S KEEP IT THAT WAY MAC DAVIS/Casablanca 2286		10
14	6	THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS/Warner Bros. 49262		12
15	20	HE'S OUT OF MY LIFE JOHNNY DUNCAN & JANIE FRICKE/ Columbia 1 11312		9
16	24	LOVING UP A STORM RAZZY BAILEY/RCA 12062		7
17	21	THE LAST COWBOY SONG ED BRUCE/MCA 41273		10
18	18	GOOD LOVING MAN GAIL DAVIES/Warner Bros. 49263		11
19	22	THE BEDROOM JIM ED BROWN & HELEN CORNELIUS/ RCA 12037		9
20	25	FADED LOVE WILLIE NELSON & RAY PRICE/Columbia 1 11329		5
21	23	IT'S TOO LATE JEANNE PRUETT/IBC 00010		11
22	26	YESTERDAY ONCE MORE MOE BANDY/Columbia 1 11305		7
23	27	FREE TO BE LONELY AGAIN DEBBY BOONE/Warner/Curb 49281		7
24	30	PUT IT OFF UNTIL TOMORROW/GONE AWAY THE KENDALLS/Ovation 1154		7
25	29	RAISIN' CANE IN TEXAS GENE WATSON/Capitol 4898		7
26	28	EVEN COWGIRLS GET THE BLUES LYNN ANDERSON/ Columbia 1 11296		10
27	34	WHEN SLIM WHITMAN/Epic/Cleve. Intl. 9 50912		6
28	37	I BELIEVE IN YOU DON WILLIAMS/MCA 41304		3
29	31	LOVE IS ALL AROUND SONNY CURTIS/Elektra 46663		8
30	35	STARTING OVER TAMMY WYNETTE/Epic 9 50915		5
31	39	THEME FROM THE DUKES OF HAZZARD (GOOD OL' BOYS) WAYLON/RCA 12067		3
32	8	(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE/Mercury 57025		13
33	33	BRING IT ON HOME BIG AL DOWNING/Warner Bros. 49270		9
34	41	WOMEN GET LONELY CHARLY McCLAIN/Epic 9 50916		5
35	40	IF THERE WERE NO MEMORIES JOHN ANDERSON/ Warner Bros. 49275		7
36	10	LOVE THE WORLD AWAY KENNY ROGERS/United Artists 1359		11
37	45	I'M NOT READY YET GEORGE JONES/Epic 9 50922		3
38	63	ON THE ROAD AGAIN WILLIE NELSON/Columbia 1 11351		2
39	44	SWEET SEXY EYES CRISTY LANE/United Artists 1369		4
40	43	WORKIN' MY WAY TO YOUR HEART DICKEY LEE/Mercury 57027		7
41	47	BOMBED, BOOZED AND BUSTED JOE SUN/Ovation 1152		5
42	53	PECOS PROMENADE TANYA TUCKER/MCA 41305		3
43	56	OLD HABITS HANK WILLIAMS, JR./Elektra/Curb 47016		2
44	64	STEPPIN' OUT MEL TILLIS/Elektra 47015		2
45	55	THEY NEVER LOST YOU CON HUNLEY/Warner Bros. 49528		4
46	50	A LOVE SONG DAVE ROWLAND & SUGAR/RCA 12063		4
47	48	LONG LINE OF EMPTIES DARRELL McCALL/RCA 12033		5
48	52	WHILE I WAS MAKIN' LOVE TO YOU SUSIE ALLANSON/ United Artists 1365		5
49	77	HARD TIMES LACY J. DALTON/Columbia 1 11343		2

50	57	BACK WHEN GAS WAS 30 CENTS A GALLON TOM T. HALL/ RCA 12066		4
51	60	I'M STILL IN LOVE WITH YOU LARRY G. HUDSON/ Mercury 57029		4
52	59	WHY NOT ME FRED KNOBLOCK/Scotti Brothers 518 (Atl)		4
53	83	TEXAS BOUND AND FLYIN' JERRY REED/RCA 12083		2
54	54	IT DON'T GET BETTER THAN THIS SHEILA ANDREWS/ Ovation 1146		7
55	58	YOU BETTER HURRY HOME (SOMETHIN'S BURNIN') CONNIE CATO/MCA 41287		5
56	67	GONE RONNIE McDOWELL/Epic 9 50925		3
57	68	HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL/Elektra 47014		3
58	66	ALWAYS PATSY CLINE/MCA 41303		3
59	15	TENNESSEE RIVER ALABAMA/RCA 12018		15
60	19	STAND BY ME MICKEY GILLEY/Full Moon/Asylum 40640		15
61	61	LAND OF COTTON DONNA FARGO/Warner Bros. 49514		5

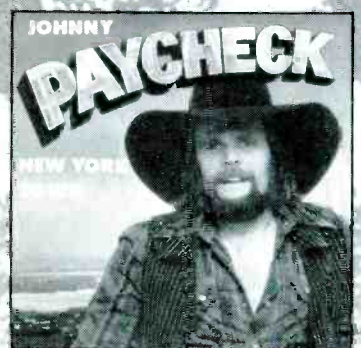
CHARTMAKER OF THE WEEK

62	—	OVER THE RAINBOW JERRY LEE LEWIS Elektra 47026		1
63	—	COULD I HAVE THIS DANCE ANNE MURRAY/Capitol 4920		1
64	36	HELLO DADDY, GOOD MORNING DARLING MEL McDANIEL/Capitol 4886		10
65	65	HOT SUNDAY MORNING WAYNE ARMSTRONG/NSD 57		5
66	69	ROCK 'N' ROLL TO ROCK OF AGES BILL ANDERSON/ MCA 41297		3
67	—	A PAIR OF OLD SNEAKERS GEORGE JONES & TAMMY WYNETTE/Epic 9 50930		1
68	76	COLD LONESOME MORNING JOHNNY CASH/Columbia 1 11340		3
69	89	IN MEMORY OF A MEMORY JOHNNY PAYCHECK/Epic 9 50923		2
70	32	I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY/ Capitol 4878		11
71	38	DANCIN' COWBOYS BELLAMY BROTHERS/Warner/Curb 49241		16
72	—	TUMBLEWEED SYLVIA/RCA 12077		1
73	75	FOR LOVE'S OWN SAKE ROY CLARK/MCA 41288		5
74	42	LEAVIN'S FOR UNBELIEVERS DOTTIE WEST/United Artists 1352		14
75	71	MAKE A LITTLE MAGIC DIRT BAND/United Artists 1356		8
76	46	THE EASY PART'S OVER STEVE WARINER/RCA 12029		10
77	87	LONG ARM OF THE LAW ROGER BOWLING/NSD 58		3
78	79	YOU NEVER CROSS MY MIND DEBORAH ALLEN/Capitol 4903		3
79	49	THANK YOU, EVER LOVIN' KENNY DALE/Capitol 4882		11
80	51	OVER LEON EVERETTE/Orlando 107		15
81	62	HEART MENDER CRYSTAL GAYLE/United Artists 1362		8
82	86	RIDE CONCRETE COWBOY RIDE ROY ROGERS & THE SONS OF THE PIONEERS/MCA 41294		4
83	88	HOLLYWOOD SMILES GLEN CAMPBELL/Capitol 4909		3
84	84	FIRST LOVE FEELINGS GLENN BARBER/Sunbird 7551		4
85	78	WAYFARIN' STRANGER EMMYLOU HARRIS/Warner Bros. 49239		15
86	82	BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD/Elektra 46634		17
87	72	THE LAST FAREWELL MIKI MORI/NSD 49		7
88	95	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) CHUCK HOWARD/Warner/Curb 49509		3
89	90	COWBOY STOMP SPURZZ/Epic 9 50911		3
90	93	I CAN HEAR KENTUCKY CALLING ME CHET ATKINS/ RCA 12064		3
91	70	MY GUY MARGO SMITH/Warner Bros. 49250		8
92	94	TEARJOINT FARON YOUNG/MCA 41292		2
93	80	LOST LOVE AFFAIR B. J. WRIGHT/Soundwaves 4610		5
94	85	FALLIN' FOR YOU JERRI KELLY/Little Giant 026		4
95	97	JUST TO PROVE MY LOVE TO YOU JIMMY SYNDER/E.I.O. 1126		3
96	—	A LETTER FROM JEANNIE JEANNIE HODGES/RCA 12068		1
97	—	THE LEGEND OF WOOLEY SWAMP CHARLIE DANIELS BAND/ Epic 9 50921		1
98	—	THE DEVIL STANDS ONLY FIVE FOOT FIVE "BLACKJACK" JACK GRAYSON/Hitbound 4504		1
99	99	ONE NIGHT LED TO TWO PAUL EVANS/Cinnamon Intl. 604		2
100	—	WHAT AM I GONNA DO DEL REEVES/Koala 594		1

Give the gift of music.



ADDRESS
New York hasn't been the same
since Paycheck loved it,
shoved it, drunk it, drove it
and sang the hell out of it.



^{JE 35496}
"New York Town." Johnny Paycheck recorded live at the Lone Star Cafe. Including the single, "In Memory Of A Memory." Produced by Billy Sherrill. On Epic Records and Tapes. ⁹⁻⁵⁰⁹²³

Produced by Billy Sherrill. Representation: Buddy Lee Attractions, 38 Music Square East, Nashville, TN 37203 (615) 244-4336

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Barbara Mandrell

Love Is Fair

*Good times, bad times
But in the end...
LOVE IS FAIR*

BARBARA MANDRELL
her new album, LOVE IS FAIR
features the hit single,
"CRACKERS" (MCA-41263)

Produced by Tom Collins
for Barbara Mandrell Productions.



MCA RECORDS

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