

# Record World

FEBRUARY 16, 1980 \$2.50



**Natalie Cole & Peabo Bryson**

**Hits of the Week**

SPECIAL SECTIONS *Classical Awards*  
**A/C RADIO**

**SINGLES**

**EAGLES, "I CAN'T TELL YOU WHY"** (prod. by Szymczyk) (writers: Schmidt-Henley-Fray) (Jedrah / Cass County / Red Cloud, ASCAP) (4:30). Tim Schmidt, the newest Eagle, lends his sweet falsetto and writing talents to this pretty love ballad. A pop-A/C-sure-shot. Asylum 46608.

**THE CAPTAIN & TENNILLE, "LOVE ON SHOESTRING"** (prod. by Dragon) (writers: Chater-Fox-Worthy) (Vogue / Unichappell, BMI) (3:37). The Captain's fragile piano introduces Tennille's full tenor on this dramatic successor to their #1 "Do That To Me One More Time." Casablanca 2243.

**KENNY LOGGINS, "KEEP THE FIRE"** (prod. by Dowd) (writer: Loggins-Loggins) (Milk Money /auripin Tunes, ASCAP) (3:45). The title track from her latest LP is released here while its predecessor, "Heart of a Lion," is a hot top 10 item. A joyous, uplifting musical cascade. Columbia 1-11215.

**BLONDIE, "CALL ME"** (prod. by Moroder) (writers: Moroder-Harry) (Ensign, BMI/Rare Blue, ASCAP) (3:30). The theme from the "American Gigolo" soundtrack teams Blondie with Giorgio Moroder on a stirring electronic dance cut. Harry's vocals make this a hit on any format. Chrysalis 2414.

**SLEEPERS**

**THE ROMANTICS, "WHAT I LIKE ABOUT YOU"** (prod. by Solley) (writers: Palmer-Marino-Skill) (Forever Endeavor, ASCAP) (2:56). Raw, brash guitars drive over a full-throated beat and the energetic, expressive vocals make this debut by the Detroit-based band a pick hit. Nemperor 9-7527 (CBS).

**UTOPIA, "SET ME FREE"** (prod. by Rundgren) (writers: Utopia) (Unearthly/Fiction, BMI) (3:09). This initial cut from the new "Adventures in Utopia" LP features a richly textured multi-vocal track and a thick, mid-tempo rhythm, expertly produced by Todd Rundgren. Bearsville 49180 (WE).

**MERRY CLAYTON, "EMOTION"** (prod. by Tyrell) (writers: Lewis-Barnes-Pitts) (Webb/Garnton/Bach To Rock, BMI) (4:30). Clayton provides one of her strongest pop outings to date with this title cut from her new LP. Big horn jabs punctuate the smooth rhythm flow. MCA 24195.

**RAY STEVENS, "SHRINER'S CONVENTION"** (prod. by Stevens) (writer: Stevens) (Ray Stevens, BMI) (4:10). Stevens applies his zany humor to a favorite American ritual and the result is this title cut from his new LP. A clever, hilarious effort that's already getting radio reaction. RCA 11911.

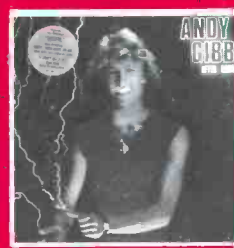
**ALBUMS**

**CHUCK MANGIONE, "FUN AND GAMES."** Mangione's inspiring new theme for the 1980 Winter Olympics is the cornerstone of this new disc replete with the artist's well-known warm melodies and sensational instrumental virtuosity. The package has the strongest multi-crossover potential. A&M SP 3715 (\$3.98).

**ANDY GIBB, "AFTER DARK."** Gibb's breathless vocals have matured somewhat but the energy in the higher ranges remains. The single "Desire" has a jazz rhythm and his duets with Olivia Newton-John are a particularly good idea. There are vocal assists from the Bee Gees throughout. RSO RS-1-3069 (\$3.98).

**JOHN DENVER, "AUTOGRAPH."** With the aid of his remarkable rhythm section, Denver has changed his sound a bit over the past two albums but he's kept his vocal and lyrical sensitivity nonetheless. The opener "Dancing With the Mountains" is the standout in a disco beat. RCA AOL 1-3449 (\$3.98).

**DAVID SANBORN, "HIDEAWAY."** Sanborn has gained the reputation as one of the premier saxophone masters in the business and this new album features that instrument on tunes by the artist and several co-writers, including Michael McDonald. It's a superb mood changer. Warner Bros. BSK 379 (\$3.98).



**CHUCK  
MANGIONE**

**FUN and GAMES**



**FUN AND GAMES** SP-3715

A NEW ALBUM FROM CHUCK MANGIONE

Includes the single "Give It All You Got" AM-2211

Produced by Chuck Mangione



ON A&M RECORDS AND TAPES

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# Record World



FEBRUARY 16, 1980

## Record Depts. May Survive

### Korvettes Closings

■ NEW YORK—The closing of 14 Korvettes department stores in the northeast was not because of poor business in the record departments, according to Dave Rothfeld, VP, Korvettes, record division. Each of the stores that were closed had a record department that was "very strong," said Rothfeld, and the record division of Korvettes is termed a "very profitable venture."

Rothfeld said that the chain is planning to open free-standing record stores in the areas where the chain has been closed. The stores will average 3000 square feet and probably won't be located in malls, but in strips. No date has been set.

The leasing of space in Kor-  
(Continued on page 58)

### Ellis Exits Motown

■ LOS ANGELES — RW has learned that Don Ellis has exited his post as executive vice president, creative, at Motown Records. Ellis' departure reportedly comes in the wake of irreconcilable policy disagreements regarding Motown's A&R strategy, but is said to be amicable.

Ellis had been with Motown less than a year, joining the company after an 11-year stint with CBS in various top marketing and A&R posts when Motown tapped him.

No replacement has yet been named by Motown, while Ellis is expected to announce new plans soon.

## Retailers Differ on Tape Quality

By MARC KIRKEBY

■ NEW YORK—Is the quality of tape—blank and pre-recorded—an issue to the American consumer?

Blank-tape manufacturers, predictably, say it is, while record manufacturers and tape duplicators, equally predictably, deny it. Music retailers are divided on the question, as they are on the meaning of the blank tape sales that make up an ever-greater share of their profits.

Both tape markets are booming. Pre-recorded cassette sales have doubled from 37 million units in 1977 to an estimated 75

million last year. Eight-tracks have continued to increase in sales, although at a slower rate, from 127 million in 1977 to perhaps 140 million in 1979.

In the same period, however, blank cassette sales have jumped from 200 to perhaps 250 million units, according to manufacturers' estimates, and many retailers report they have been selling more blanks in recent months than ever before.

With rack upon rack of high-grade blank cassettes lining their stores, many retailers are increasingly restive about the quality of the pre-recorded cassettes they

also carry. "I've complained about it for five years," says Steve Marmaduke of Western Merchandisers, "because I think the quality of any pre-recorded tape is pretty crappy. You can record a tape yourself and get much better quality than if you buy a pre-recorded cassette. I'm positive it's helping my sales in blank tape."

Tom Modica of Longhair Music in Portland, Oregon is even more emphatic. "I haven't noticed that the quality has deteriorated," he says, "but it was never any good. People just turn away from pre-recorded tapes even though it's easier, because you can make your own tapes and have the quality be much higher."

### Cassettes

"Cassettes are certainly a lot better than eight-tracks as far as defectives and sound quality," adds Michael Reff of the Everybody's chain in the Pacific Northwest, "but they're not as good as you can record yourself. I don't think it's drawing people away from buying pre-recorded cassettes now, but I think (sales) will level off as more and more  
(Continued on page 62)

### Convention Preview, Pt. II

## NARM Plans Detailed Look at Video Market

By DAVID MCGEE

■ NEW YORK—Apart from the introduction of an industry-wide gift-giving campaign, the major topic of discussion at the 1980 NARM convention figures to be the increasing popularity of home video programming—indeed, the growth of an entire industry devoted to the manufacture, market and merchandising of home video equipment, both hardware and software—and ways in which the music business might coexist with this potent new competitor for consumers' discretionary income. NARM's executive vice president Joe Cohen deems this issue so important as to warrant a full day of the convention being set aside for video manufacturer panel sessions and video programming presentations. Cohen's aim is to impress upon the NARM members the need for their immediate involvement in

the video field as a matter of survival in the coming decade.

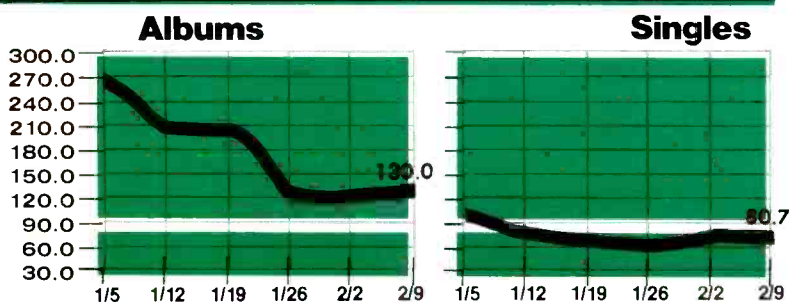
Essentially, the day is designed not only to stress the urgency of immediate participation in the video field, but to also serve notice that the policies and practices common to the music industry will be of little use in the dealing with the video industry.  
(Continued on page 58)

## Martell Foundation To Honor Davis



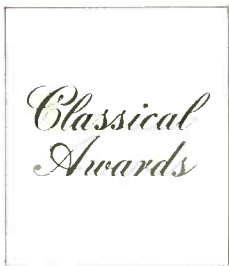
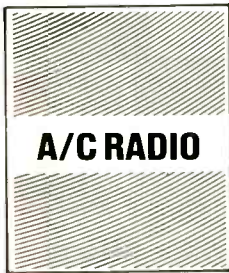
The T. J. Martell Memorial Foundation for Leukemia Research, an organization founded and supported by the music industry, has announced that Clive Davis, president of Arista Records, will be honored in 1980 with the foundation's fourth Humanitarian Award. The foundation, which in the past three years has made grants in excess of \$1 million to the leukemia research laboratory, was started by a group of concerned music industry executives in memory of T. J. Martell, son of CBS Records vice president Tony Martell. The award dinner will be held on April 19 at the Waldorf-Astoria. Shown at the east coast luncheon inaugurating the foundation's 1980 activities are, from left: Floyd S. Glinert, executive vice president, Martell Foundation, executive vice president, Shorewood Packaging Corporation, dinner chairman; George Levy, director, Martell Foundation, president, Sam Goody Inc.; Gil Friesen, president A&M Records; Bruce Lundvall, director, Martell Foundation, president, CBS Records Division; Clive Davis, president, Arista Records; Dr. James F. Holland, director, Martell Research Laboratory, professor and chairman, department of Neoplastic Diseases, Mt. Sinai School of Medicine; David Rothfeld, chairman of the board, Martell Foundation, vice president, divisional merchandise manager, Korvettes; Aaron W. Levy, treasurer, Martell Foundation, senior vice president, finance, Arista Records, east coast dinner chairman; Tony Martell, president, Martell Foundation, vice president and general manager, CBS Associated Labels.

## 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.

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■ **Page 18.** Adult/contemporary radio has risen from the ashes of MOR to become the medium's fastest-building format, as Record World's first comprehensive look at A/C describes. Coinciding with the introduction of RW's A/C Chart, a weekly singles chart, the special section also includes capsule looks at key A/C stations.

■ **Page 50.** A mixture of past favorites and promising newcomers makes up the winners of Record World's annual Classical Awards, voted by a panel of distinguished writers and broadcasters. Several new categories have been added to this year's awards.

## departments

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## Powerhouse Picks

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

**Chuck Mangione (A&M)** "Give It All You Got." Backed by substantial A/C action across the country, pop radio airplay continues to spread. Several major adds were reported along with firm chart moves and midwestern breakout sales.

## FCC Abandons Plugola Rulemaking

By **BILL HOLLAND**

■ **WASHINGTON** — The Federal Communications Commission voted last week to terminate any rulemaking proceedings on broadcast "plugola" and to continue to handle allegations on a case by case basis.

The decision ended an in-house FCC saga that lasted nearly 20 years. In 1961, the FCC began tentative work on a plugola rule, but the staff found that since each case investigated by the Commission differed, it was extremely difficult to come up with a rule that would cover all cases.

In 1969, the broadcast bureau recommended to the Commissioners that such a ruling be abandoned, and even though all but one commissioner agreed, staff was once again asked to work on an overall plugola rule. Throughout the last 10 years, it continued to be tossed around the FCC, a cold potato.

**William Ray**

Concurrently, the Commission continued to handle plugola complaints on a case by case basis. Finally, a semi-retired FCC official, William Ray, who now works on special assignments within the Commission, persuaded the Commissioners to face the obvious: the "case by case" method worked well and that writing a plugola rule was not only unnecessary but an exercise in futility.

So in a period of three minutes at a Commission meeting last week, 19 years of paperwork that never got past research for a "tentative notice of rulemaking" was finally voted down as unneeded.

The Commission also concluded last week that Westinghouse Broadcasting Co. was qualified to own a television license—KPIX-TV in San Francisco—even though its parent company, (Continued on page 66)

## Keller President Of Music Stop

■ **DETROIT** — Mary Keller has been elected president of Music Stop, a 12-store chain of record and tape outlets doing business in the Detroit area. She moves up from vice president of sales and operations.

Keller succeeds Louis Kwiker, principal stockholder of Music Stop, who has become president of Integrity Entertainment Corp., a publicly owned company that owns and operates Warehouse, the second largest record and tape retailer in the U.S. with some 140 stores.

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# We've Loaded the Bases Again!



**QUEEN**  
"Crazy Little Thing Called Love"  
(E-46579)

**PATRICE RUSHEN**  
PIZZAZZ

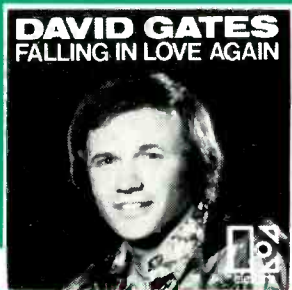


**PATRICE RUSHEN**  
"Haven't You Heard"  
(E-46551)  
From the album  
"Pizzazz"  
(6E-243)

**LINDA RONSTADT**  
"How Do I Make You"  
(E-46602)  
From the forthcoming album  
"Mad Love"  
(5E-510)



**DAVID GATES**  
"Where Does The Lovin' Go"  
(E-46588)  
From the album  
"Falling In Love Again"  
(6E-251)



We've begun spring training for the season's hits...

## Elektra/Asylum Batting Order

QUEEN		1*																		
LINDA RONSTADT			29*																	
PATRICE RUSHEN				63*																
DAVID GATES					87*															



Elektra/Asylum  
Records and Tapes

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## Asher Names Three To Staff



From left: Bernard DiMatteo, William Fox, Caroline Moore

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS/Records Group has announced three newly created staff position appointments. Bernard DiMatteo has been appointed vice president, operations; William P. Fox has been named vice president, finance; and Caroline Moore has been appointed vice president, administration and planning. The three executives will report directly to Asher on matters concerning combined U.S. and international areas of responsibility, including direct coordination with both the domestic and international divisions of CBS Records in the identification and achievement of the CBS/Records Divisions' major objectives.

Asher told *Record World*, "We have manufacturing operations in both the domestic and international divisions, and they (the staff) would be seeing to certain common problems, maintaining standards and seeing that we don't reinvent the wheel all over the world. I expect them to make my job a lot easier, they'll be advising me, coordinating the divisions, and I'm sure they'll be a positive asset to the company."

Bernard DiMatteo will report directly to Asher on combined U.S. and international technical, manufacturing and logistical operations. He will work closely with the operations heads of both divisions to formulate manufacturing and operation strategies and to identify and develop solutions to problems which are common to both divisions.

DiMatteo came to CBS in 1966 as a senior financial analyst for the CBS/Columbia Group. He then served as manager of the corporate budget unit, and in 1970 joined CBS Records International as director of financial analysis. He was appointed vice president, administration and development, CRI in 1973 and since 1977 has served as vice president, operations, CRI.

William P. Fox will report directly to Asher on all financial matters involving worldwide records operations. He will work with the domestic and international divisions in developing matters of common financial interest, will be responsible for financial reporting and analysis on

a worldwide basis, and will direct and coordinate financial planning for both record divisions from an international perspective.

Fox joined CBS in 1968 in the control analysis section of the corporate finance staff, moving in 1970 to the musical instruments division where he became vice president and controller. In 1975 he joined CBS Records Division as vice president and controller, his most recent position having been vice president, finance and administration.

Caroline Moore will report directly to Asher with regard to CBS Records Division and CBS Records International matters concerning personnel, planning, business affairs and music publishing. She will be working closely with both Divisions in coordinating policy and strategy in these areas, particularly in respect to resolving common problems on a worldwide basis and assisting in achieving the divisions' objectives in these areas.

Moore, who graduated from Wharton with an M.B.A., joined CBS Records International in 1976 in the area desk department. She was subsequently named assistant to the president, CBS Records International and then director of market research, CRI.

## Nash's Capitol Summit



Graham Nash, who recently pacted a solo recording deal with Capitol Records, met last week with top EMI Music and Capitol executives at the Capitol Tower in Hollywood to talk about the acclaimed artist's first LP for the label, titled "Earth & Sky." The album ships Monday (11). Pictured at the close of the meeting are (top row, from left): Bruce Wendell, vice president, promotion; Bhaskar Menon, chairman and chief executive, EMI Music—Worldwide Operations; Graham Nash; Don Zimmermann, president, Capitol/EMI America/United Artists Records Group; Rupert Perry, vice president, A&R; and Helmut Fest, vice president, international, Capitol/EMIA/UA Records Group. Seated are, from left: Harlan Goodman of Hartmann & Goodman, Nash's management firm; R. Mac Holbert, associate manager, Hartmann & Goodman; John Hartmann; and Leslie Hill, managing director—Europe, EMI Music—Worldwide Operations.

## EMI Will Distribute RSO's Times Square

■ LONDON—"Times Square," a contemporary drama featuring a rock music score, has been acquired from the Stigwood Organization for worldwide distribution by EMI. The announcement was made jointly today (1) by Barry Spikings, chairman and chief executive officer EMI Films and Theatre Corp., and Robert Stigwood.

"Times Square" will be distributed by AFD (Associated Film Distribution) in the U.S. and Canada, by Columbia-EMI-Warner in the United Kingdom, and by EMI throughout the rest of the world. Stigwood's RSO Records will release the original soundtrack album from "Times Square" approximately six weeks prior to the worldwide premier which is scheduled for autumn of 1980.

## RCA Names King Creative Services Dir.

■ NEW YORK—The appointment of Tony King as director, creative services, was announced last week by Jack Chudnoff, division vice president, marketing, RCA Records.



Tony King

King becomes responsible for the direction of RCA Records advertising, album design, sales promotion, editorial and literary services, in-house printing, audio-visual and market research.

King entered the recording industry in 1958 with the Decca Record Co. Ltd. in London.

In 1965, he joined Andrew Oldham and the Rolling Stones to form Immediate Records, the first independent label in England. He acquired publishing experience and worked with the Beatles, the Hollies, Manfred Mann, Tom Jones, and Engelbert Humperdinck when he joined George Martin's A.I.R. London, Ltd. Company.

When the Beatles formed Apple Records, King joined their staff as director of promotion and publishing, subsequently moving to the United States to work as the label's general manager, responsible for all releases on the Apple label.

King joined the Rocket Record Company in 1975 and rose to the position of executive vice president shortly thereafter. From Rocket, he came to RCA Records.

## Regional Breakouts

### Singles

#### East:

Linda Ronstadt (Asylum)  
Pink Floyd (Columbia)  
Tommy James (Millennium)  
Knack (Capitol)  
Whispers (Solar)

#### South:

Rupert Holmes (MCA/Infinity)  
Barry Manilow (Arista)  
Linda Ronstadt (Asylum)  
Pat Benatar (Chrysalis)  
Tommy James (Millennium)

#### Midwest:

Linda Ronstadt (Asylum)  
Pat Benatar (Chrysalis)  
Pink Floyd (Columbia)  
Babys (Chrysalis)  
Tommy James (Millennium)  
Knack (Capitol)

#### West:

Barry Manilow (Arista)  
Pink Floyd (Columbia)  
Ray, Goodman & Brown (Polydor)  
Patrice Rushen (Elektra)

### Albums

#### East:

Ronnie Laws (UA)  
Nazareth (A&M)  
Brides of Funkenstein (Atlantic)  
Patrice Rushen (Elektra)  
D. L. Byron (Arista)

#### South:

Nazareth (A&M)  
Yellow Magic Orchestra (Horizon)

#### Midwest:

Ronnie Laws (UA)  
Nazareth (A&M)  
Gary Numan (Atco)  
Off Broadway USA (Atlantic)  
McGuinn Hillman (Capitol)

#### West:

Ronnie Laws (UA)  
Nazareth (A&M)

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E A R T H & S K Y

SWAK  
12014



HIS FIRST ALBUM ON CAPITOL RECORDS 

Featuring "In The 80's"

Produced by Graham Nash & Stanley Johnston

Direction: Hartmann & Goodman

# Goody Counterfeit Probe Continues; Pickwick Asserts It Will Cooperate

By MARC KIRKEBY  
& SAM SUTHERLAND

NEW YORK — A Justice Department investigation was continuing last week into the alleged return to Polygram Distribution of a large quantity of counterfeit records from Sam Goody, the east coast retail chain affiliated with Pickwick International.

Pickwick called the return of the alleged counterfeits "individual acts and not the reflection of corporate policy," and said it would aid the investigation.

Criminal charges in the case remain "a distinct possibility," according to Arnold Rich, vice president of law and corporate counsel for Polygram. "We'll take whatever steps are necessary to protect Polygram Distribution and the labels we distribute," he said.

The alleged counterfeits were discovered during the week of January 21, when Polygram received a Justice Department subpoena for particular product returned by the Goody chain. Polygram had not found any such counterfeits until it received the subpoena, Rich said. The subpoena was part of an ongoing investigation into record counterfeiting coordinated by John Jacobs, executive assistant for the department's Organized Crime Strike Force, Eastern District of New York.

The alleged counterfeits cover a range of titles, Rich said, among which "Saturday Night Fever" and "Grease," both on the RSO label, are predominant. Polygram has retained possession of the records while the investigation goes on.

Neither Rich nor Bob Edson, senior vice president and general manager of RSO, would confirm published reports that put the value of the alleged counterfeits at \$400,000. Other Polygram sources suggested that the actual value might be much higher.

Ted Deikel, chairman of the board and chief executive officer of Pickwick, issued a prepared statement on the investigation last Thursday (7). "We are seriously concerned about reports of apparently counterfeit records being found in some shipments of merchandise from Pickwick and its Sam Goody affiliate," Deikel said. "Counterfeit merchandise can affect the very life blood of the record industry, and we support all efforts to expose and to prevent counterfeiting. For our part, we have a clear policy with firm procedures designed to discourage and prevent counterfeiting and we will not tolerate vio-

lations of that policy. The extent to which these principles may have been violated is unknown to us at this time, but in the event there have been such violations, we believe them to be individual acts and not the reflection of corporate policy.

"We are fully cooperating with our vendors to resolve this issue, and we as a major element in the industry continue to pledge ourselves to the conduct of our business consistent with the highest moral and ethical standards."

If the records prove to be counterfeit, they would be the largest such shipment ever uncovered in normal distribution channels. The largest single confiscation from counterfeits or pirated records remains the FBI's December 1978 "Modsoun" raid, which netted \$100 million in merchandise. The RIAA—which continues to withhold comment on the current investigation—estimates the industry's annual loss to all forms of piracy at \$400 to \$500 million.

Polygram's current concern over loss of sales to pirate interests is known to stretch back at least a year, spurred by reports of heavy counterfeit traffic on such titles as RSO's "Saturday Night Fever" and "Grease," as well as several Casablanca hits. Early last year, FBI sources in Los Angeles asserted "Fever" may have sold as briskly—and in equal volume—as legitimately produced copies of the package.

At that time, RSO also announced an anti-counterfeiting program, including reported security and intelligence measures that were held from public release, aimed at tracing the sources for illicit record and tape

product.

Federal sources also cited "Fever" and other late '78 hits—including much product later shipped back in returns cycles during the early stages of '79—as models for some of the most disturbingly sophisticated counterfeits yet seen in record bins. While poorer imitations could still be detected at retail through discrepancies in jacket fabrication and printing, some pirates had reportedly advanced their "art" to a level where slight alterations from legitimate fabricator to legitimate fabricator (as well as from presser to presser) were, in turn, being duplicated on different versions of the counterfeits.

With some major hits frequently being pressed by a wide variety of plants, and collated with sleeves and jackets from various legitimate suppliers, detection of pirate goods is thus becoming more challenging to labels and law enforcement agents.

## 20th Ups Weiner

LOS ANGELES — Mort Weiner has been appointed vice president, sales and merchandising, for 20th Century-Fox Records according to Neil Portnow, president. Weiner, who joined the company as director, sales and merchandising in May, 1979, is a veteran of 19 years in the recording industry. His previous associations include RCA, Motown, CBS and Metromedia Records. Weiner will report directly to Portnow.



Mort Weiner

## WEA Promotes Three



From left: Skid Weiss, Barbara Burns, Alan Perper

LOS ANGELES — The following appointments have been announced by Warner/Elektra/Atlantic's executive vice president, Vic Faraci: Skid Weiss, currently national director of advertising

and public relations, has been appointed to a newly created position, national director of communications; Alan Perper, currently national advertising manager, has been appointed national director of advertising; Barbara Burns, currently national advertising coordinator, has been appointed national advertising manager.

In his new role, Weiss will continue to serve as an advertising consultant, but he will concentrate on directing WEA's publicity and publishing activities national cross-merchandising promotions, and audiovisual productions. Weiss, who joined WEA in August, 1971, is credited by Faraci with formulating WEA's dealer advertising policy and procedures. Before joining WEA, Weiss had lengthy experience in book publishing, headed his own public relations firm, was vice president of United Syndications, Inc., and executive vice president of Automotive Institute.

Prior to joining WEA in May of 1977, Perper had, since 1970, (Continued on page 63)

## Bishop Signs with WB



Mo Ostin, chairman and president of Warner Bros. Records, has announced the signing of singer/songwriter Stephen Bishop to an exclusive, worldwide agreement. Pictured (from left) are: Warner Bros. staff producer Russ Titelman; Warner Bros. vice president/director of A&R Lenny Waronker; Stephen Bishop (seated); Mo Ostin.





# ROBIN TROWER VICTIMS OF THE FURY

ROBIN TROWER  
VICTIMS OF THE FURY

Robin Trower's power trio successfully combines the "Bridge of Sighs" period with 10 new songs in the genre of the 80's.

Robin Trower is:  
Bill Lordan – Drums;  
James Dewar – Bass and Vocals;  
Robin Trower – Guitar



**Chrysalis**  
Records and Tapes  
the album CHR 1215

Co-produced by Geoff Emerick and Robin Trower

# Talent, Not Distribution, Makes Sales, Clive Davis Tells Nashville Conference

By WALTER CAMPBELL

■ NASHVILLE—Stressing the importance of recognizing and exposing fresh, new talent, Arista Records president Clive Davis downplayed the importance of distribution in the record business here last week at the fourth annual Anti/Muscolo Southeast Radio Conference.

"The true record sale is determined by airplay, the ability to advertise, aesthetic treatment of the package, and of course the artist and the music itself," Davis told the assembled radio programmers in a special question and answer session during the conference. "The quality of the talent is the most important factor for success. The method of distribution is not relevant to success. You need a certain amount of business to afford a branch distribution system of your own, so branch distribution can be an albatross around a company's neck if you don't have that volume."

Addressing a variety of issues in the record and radio business, Davis pointed out that the record industry's problems have been at a business level and not with consumer demand. Higher expectations after unusually big successes led to higher overhead, he explained, adding: "There is no way that a company with a gigantic overhead can afford to be rusty at the creative level. It can't survive."

Davis said the economic conditions of the record industry will have little effect on radio as far as basic business. "The amount of records you receive, especially the very marginal records, will be fewer," he explained, "but I don't think the number of hits will be any less. The amount of disposable income available for advertising is down, but as far as the basic business is concerned, radio won't be affected."

Other subjects covered included the future of video. "The video tape business will be a separate business," he said. "I don't think this relates to music that much, and in a way it makes the music boring. You can listen to music for years and enjoy it, but it wears right out if you watch it at the same time. As far as video being directly competitive with records, I don't see it."

On radio album plays, Davis called it a "very serious act if a station says 'we don't care' and continues to announce entire albums to be played on the air. It's almost an act of war." At the same time, he voiced disagreement with claims that radio was playing only established artists.

The radio conference, a meeting of radio and music trade people from an 11-state area in the southeast, drew a total of 275 registrants and included panels on adult contemporary formats, secondary and small market programming, career building, and album radio and records.

"We also added four new panels this year," said Tony Muscolo, "one on men and women in radio with the theme 'does it really matter;' the session with Clive Davis; an air personalities meeting; and a GM and PD meeting with the theme 'it takes a team to make it work.'"

## Entertainment

Entertainment was provided by .38 Special, Tony Joe White, Charlie Rich, and Bobby Bare. The Charlie Daniels Band was also scheduled to perform but was forced to cancel because Daniels broke his arm.

"We found that the minimum number of dollars in the record business these days that radio attendance has not fallen off," Muscolo noted in evaluating the turn-out. "It has remained very stable, and because of the lingering attendance at a record level, it has enabled the conventions to develop at least a 50 percent base of radio people which in this day and age is quite uncommon and very encouraging as far as we're concerned."

## Kayak to Mercury

■ CHICAGO — Phonogram, Inc./Mercury Records has acquired the U.S. rights for future product by the Holland-based group, Kayak, it was announced by Bob Sherwood, president of Phonogram/Mercury.

## Best of Friends



United Artists recording artist Kenny Rogers began the '80s with a sold out headline engagement at the Riviera Hotel in Las Vegas which was attended by a host of celebrities, EMI/UA executives and their wives, and a few close friends. Pictured from left on opening night: La Verne Singer (husband Bob is national sales manager of EMI/UA), Carol Berland (husband Spence is a senior VP of Record World), Kenny Rogers, Lynn Mazza (husband Jim is president of EMI/UA) and Santia Petrone (husband Joe is marketing VP of EMI/UA).

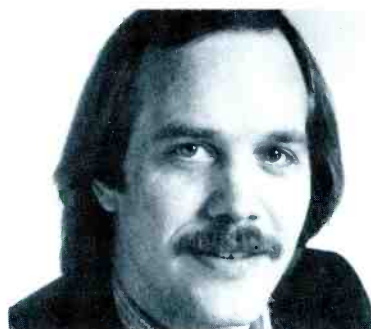
## 'Special' N.Y. Welcome



After their debut show in the United States, the Specials were visited backstage at Hurrah by some "special guests." The Specials are currently on tour in support of their *Chrysalis* debut album, which was produced by Elvis Costello. Pictured standing (from left): Neville Staples, Specials; Ruth Polsky, booking agent for Hurrah; Michael Brown, booking agent for Hurrah; Cherie Fonorow, publicity coordinator, Chrysalis; Freddie Salzberg, manager east coast publicity; Horace Panter, Specials; John Bradbury, Specials; Roddy Byers, Specials; Jane Hamburger, WPIX air personality; Terry Hall, Specials; Barbara Lackey, co-owner of Hurrah. (Kneeling) Jerry Dammers, Specials; Leona Faber, publicity director for Hurrah; Lynval Golding, Specials.

## Col Ups Rustici

■ NEW YORK — Pat Rustici has been appointed to the position of director, sales/artist development, Columbia label. He will report directly to Tom McGuinness, vice president, sales branch distribution, CBS Records.



Pat Rustici

Prior to joining CBS, Rustici worked for Discount Records in 1971 and 1972. In 1973 he joined WEA as an inventory clerk and then moved on to salesman for Southern Connecticut. In 1974 he was promoted to local promotion manager for Hartford.

## Solters Front Line VP

■ LOS ANGELES — Irving Azoff, president of Front Line Management, has announced the appointment of Larry Solters, to the position of vice president of Front Line Management. In his expanded role as vice president, Solters will continue to act as liaison to the president, and will oversee Front Line's day-to-day activities, working directly with Azoff.



Larry Solters

## Denver/Muppets LP Certified Platinum

■ NEW YORK — John Denver and the Muppets' album "A Christmas Together" has been certified platinum by the R.I.A.A., and thus becomes the sixth platinum album for Denver, who also has nine gold albums and five gold singles.

## Record Logic Names Myzal AOR Promo Dir.

■ NEW YORK—Roxy Myzal has been named director of national pop and AOR promotion for Record Logic by Tom Cossie, president of the company. Myzal will also be involved in the artist development and public relations aspects of careers guided by the company, which include Chic, David Werner, Ullanda, Merry Clayton and the Silencers.

Five years ago,  
we were  
the new kids  
on the block.

# Now, we're muscling past the big guys.

## Record World February 2, 1980

### 1979's Leaders in Total Singles Chart Positions

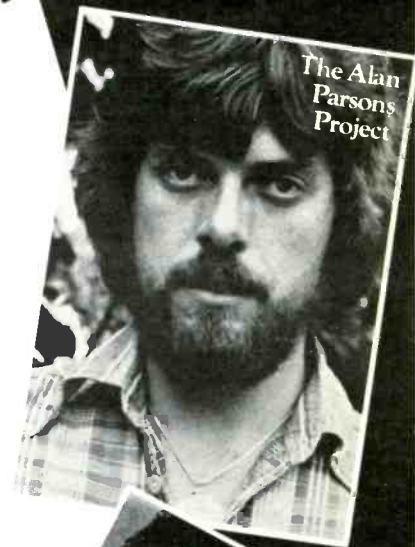
#### INDIVIDUAL LABELS

1. Columbia (548)
2. Warner Bros. (354)
3. Capitol (328)
4. Casablanca (298)
5. A&M (287)
6. Arista (251)
7. Polydor (234)
8. Atlantic (230)
9. RSO (221)
10. Epic (213)
11. EMI-A/UA (189)
12. Elektra/Asylum (180)
13. MCA (174)
14. Motown (158)
15. RCA (100)

### 1979's Leaders in Total Album Chart Positions

#### INDIVIDUAL LABELS

1. Columbia (539)
2. Warner Bros. (524)
3. A&M (308)
4. Arista (286)
5. Epic (270)
6. Casablanca (267)
7. Capitol (237)
8. Atlantic (229)
9. Elektra/Asylum (216)
10. MCA (210)
11. RSO (203)
12. Polydor (193)
13. Motown (179)
14. EMI-A/UA (132)
15. RCA (117)



The statistics are formidable. Our 80% LP chart success ratio. The twenty label artists whose most recent albums each topped the quarter-million mark. The ever-growing roster of acclaimed and accomplished new artists. Arista Records' first five years have set a standard for innovation, diversity, artistry. And we won't stop here.

**ARISTA**



GQ



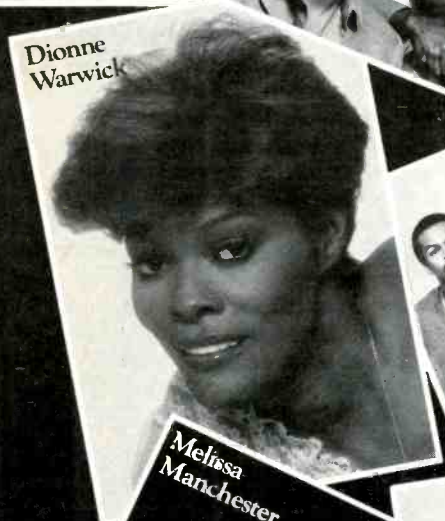
Patti Smith Group



Al Stewart



The Kinks



Dionne Warwick



Raydio



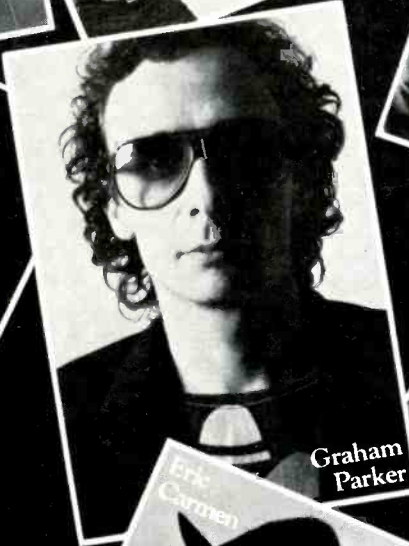
Outlaws



Phyllis Hyman



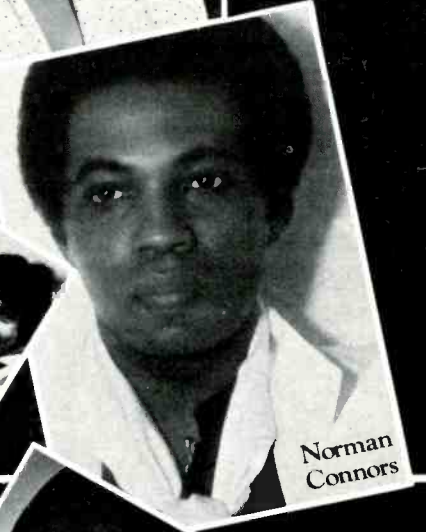
Melissa Manchester



Eric Carmen



Grateful Dead



Norman Connors



Graham Parker



Angela Bofill



Tycoon



Gil Scott-Heron

By DAVID MCGEE

■ A word was inadvertently dropped from a line in last week's item about the death of **Professor Longhair**, and what should have read "Jerry Wexler was invited to deliver a eulogy, but at press time there was no official word as to whether he would do so" came out as "... there was official word as to whether he would do so."

Wexler did in fact deliver a touching eulogy to the man with whom he recorded some legendary blues sides in the early '50s and whom he considered a close friend. Wexler praised the Professor (nee **Henry Roeland Byrd**) as "a classic, American, original musician, an innovator who may be remembered with **Louis Armstrong** and **Sidney Bechet** and **Jelly Roll Morton** as yet another gift from New Orleans to American blues and jazz."

Wexler said no one in the world could play in Longhair's style "unless personally taught by the man himself." He related the story of a "world famous jazz piano player" for whom **Ahmet Ertegun** played a tape of Longhair's music. "Totally intrigued," recounted Wexler, "that man sat down at the piano and tried to duplicate Fess's style. An hour and some busted knuckles later, he retired in confusion. 'I know I heard it,' he said, 'but it's impossible to play.'

"It was and is," Wexler continued, "except for the select few who were the beneficiaries of Professor Longhair's teaching—really the beneficiaries of his unselfish love for music and people—because this instructional part of his life didn't put penny one in his pocket or butter on his grits."

Wexler went on to describe "the absolutely unique relationship between Henry Roeland Byrd and five very special men"—**Allen Toussaint**, **James Booker**, **Mac Rebennack**, **Huey Smith** and **Fats Domino**—"five New Orleans-born and -raised musicians who went to school with Fess and who mastered his style and who based their lives and careers on that style and who became the apostles who brought to the world the message of the piano gospel according to Fess.

"As we know," Wexler said in closing, "Fess passed away the other night, quietly and without suffering. He had, in fact, played earlier in the evening with his own band at Tipitina, the club with which he has been successfully associated in recent years.

"For me the name Tipitina always has a special, personal magic, because—and this is not generally known—Fess made up this song to order when Ahmet and I came down to record him in 1953. Smiley Lewis had a big R&B hit with 'Tee Nah Nah,' and we asked Fess to come up with something similar on eight-bar changes, with a made-up title that people would think was a code word for something secret and alluring. And Fess came up with it right away in the studio, and to this day it is the great New Orleans-Professor Longhair anthem. 'Tipitina' is just like Fess: it's always as pretty as it could be—and any time you hear it, it hits you where you live."

Also in last week's column, the name of one of the late **Jimmy Durante's** partners was incorrectly listed as Eddie Johnson. **Eddie Jackson** was Durante's partner.

ON THE TOWN: "First Offence," the **Inmates'** debut album on Polydor, shows the band to have an appealing flair for recreating the sound and style of the sort of primordial mid-'60s rock that has now been identified as punk in its original state. For two sides of new material and cover versions, the Inmates rarely make a false move. So it was during the group's New York concert debut last week at the Bottom Line.

Comparisons to the **Standells** (whose 1966 hit "Dirty Water" is the centerpiece of the Inmates' set, for all intents and purposes) and the **Seeds** are most appropriate here. At times, the Inmates can sound uncannily like those two groups, and the musicians project a similar aggressive world-weariness in their poses. Of course, the Standells and the Seeds vanished into nothingness, and the Inmates have it in them to follow suit. Make no mistake, this group is lively and entertaining, but leaves this nagging feeling that there may not be a lot of substance behind all the proper playing.

TROUSER PRESS has appointed **Frank Horowitz** to the newly-created position of marketing director for the magazine. Horowitz was most recently northeast regional representative for Infinity Records. His 10-year career in the record business includes stints with CBS, MCA and ABC in various sales and promotion capacities. Horowitz's duties with Trouser Press will include finding and expanding new areas of distribution and advertising for the publication. He can be reached at Trouser Press, 212 Fifth Avenue, New York, N.Y.; phone 212-889-7145.

(Continued on page 63)

## Ferris Criticized by Media Forum

By LAURA PALMER

■ LOS ANGELES — The Media Forum, a newly-formed minority activist group here, hosted its first gathering last Monday (4), featuring an address on the role of the FCC in minority broadcasting delivered by FCC chairman Charles D. Ferris.

Ferris, introduced by Los Angeles county supervisor and panel moderator Yvonne Braithwaite Burke as "the architect of civil rights legislation in the FCC," delivered his views on minority broadcast interests, FCC control policy and practice and future opportunities in his speech, "The Changing Electronic Media: Its Impact On Minorities."

Despite the chairman's willingness to address the open forum, an audience, comprised of an estimated 400 black entertainment professionals, industry executives, government officials and civic leaders, was more than mildly dissatisfied with commissioner Ferris' statements.

Actor/director Ivan Dixon, one of the founders of the Media Forum, characterized Ferris' speech, as well as his answers to panelists' numerous questions, as "essentially nothing said." Dixon continued his harsh criticism by charging that "what this man said is that 20 years from now, your children will be sitting right here asking questions of some other white chairman of the FCC."

Ferris offered that the "FCC's greatest contribution (to minorities) can be made by removing barriers to the expansion of the electronic distribution chain and to the creation of a new television networks, whether by cable, by satellite or by pay TV." He continued, "The FCC should consider ways to encourage alternative program types," because "new programming initiatives are not likely to curb existing network excesses."

Generally, the questions from panelists Tony Cox, KFVB-AM; Felicia Jeter, KNBC-TV; Sidney Miller, Black Radio Exclusive; and Warren Wilson, KNBC-TV, reflected the feeling that the FCC is simply not tough enough.

Challenged by Wilson, Ferris was questioned about the FCC's alleged negligence in exercising its power in known cases of station violations of BEOC regulations. Ferris answered that the commission staff plans to institute tougher demands on the webs to live up to BEOC requirements. He also promised that if deregulation alienates minority audiences, he will not vote for it.

Ivan Dixon closed the forum by calling for "ideas of action" and commitments from other artists and industry executives to "design an attack" to work toward a solution of the problem.

The Media Forum is composed of 12 black industry professionals, including George Stanford Brown, Ann Burford Carter, Yvonne Demery, Judyann Elder, Ivan Dixon, Lonnie Elder III, Robert Hooks, Charles Johnson, Tracee Lyles, Janet MacLachlan, Brook Peters and DiDi Peters.

## RSO's Two 'Desire's'

■ LOS ANGELES — RSO Records is simultaneously releasing two singles entitled "Desire," it was announced by Al Coury, president of RSO Records.

"Desire" is the first single from The Rockets' new album, "No Ballads," and "Desire" is the first single from Andy Gibb's forthcoming album, "After Dark." To differentiate between the duplicate titles, and to minimize confusion, RSO is shipping The Rockets' "Desire" with a silver label and a white sleeve, while Andy Gibb's "Desire" is packaged with RSO's regular buff label and brown sleeve.

## 'Gigolo' Premier

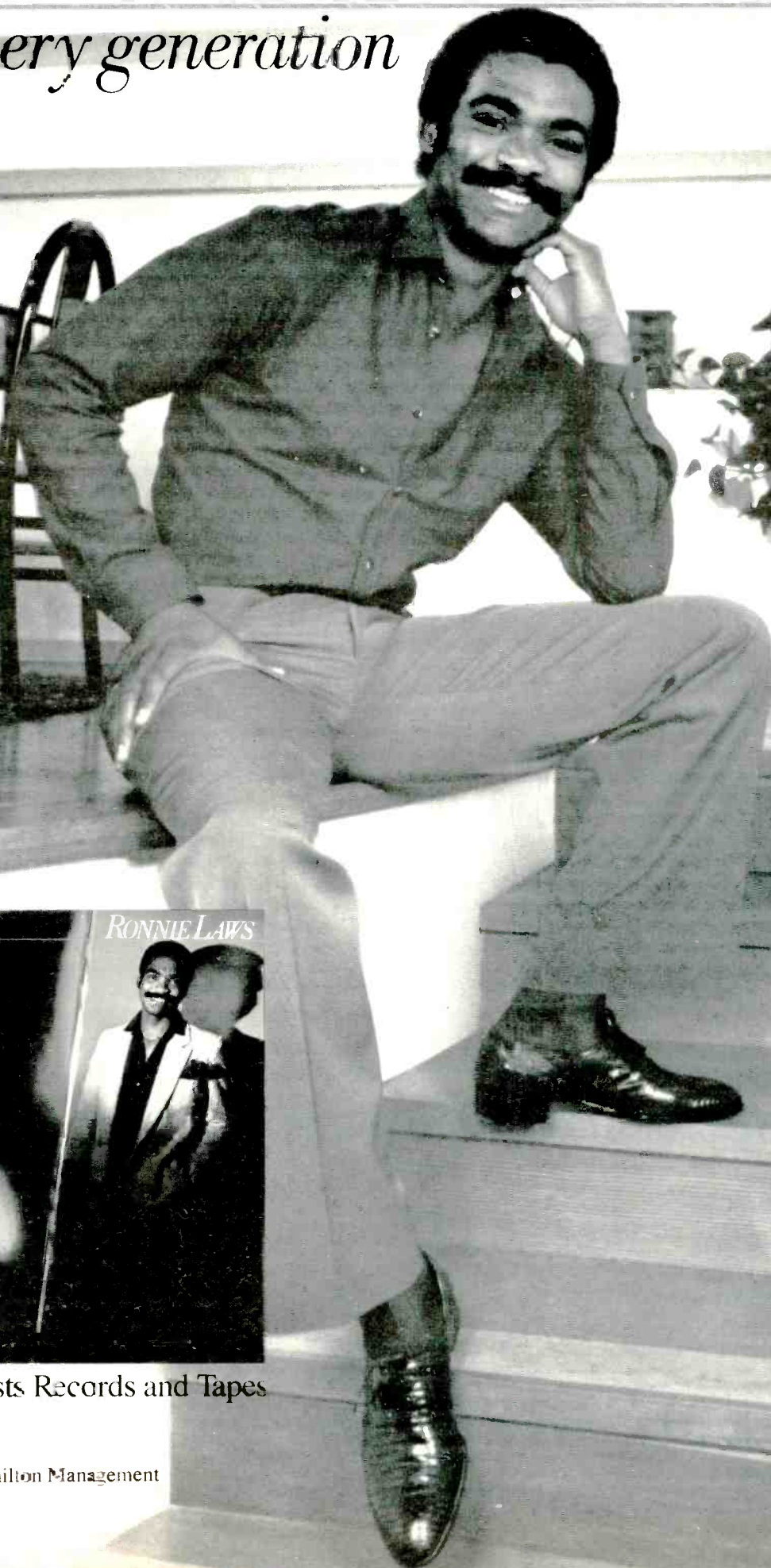


Polydor Records and Paramount Pictures joined together with radio station WKTU to sponsor a party immediately following the official New York premier of "American Gigolo." The film's soundtrack, produced by Giorgio Moroder, is being distributed by Polydor Records, and features tracks by Cheryl Barnes, Blondie and Moroder himself. On hand at the gathering after the premier, were (from left): Rick Stevens, vice president, a&r, Polydor Records; Howard Levine, executive director, production/marketing, Paramount Pictures; Paul Schrader, director, "American Gigolo;" Richard Gere, the film's star; and Dick Kline, executive vice president, Polydor Records.

*every generation has its Laws*

# RONNIE LAWS

*every generation*



the new album



on United Artists Records and Tapes



Direction: Forest Hamilton Management

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## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ The week's most interesting releases exhibit a scattering of styles that again points up the multi-faceted nature of disco. As our semi-annual convention meets in Los Angeles, it's well to reaffirm in our own minds the form's potential for continuing development.

**NEW ALBUMS:** **Sky** debuted on our chart last summer with the rhythm-box beat of "First Time Around"; for their second time around, they offer "Skyway" (Salsoul), a thoroughly enjoyable, mostly disco-oriented album. Their style plays velvety unison choruses against insistent, guitar-based rhythm tracks; their style of laid-back funk achieves its range through alternate emphasis on funkier or or further-laid-back elements. The disco disc breakout, "High" (5:04, as on the album), is of the laid-back variety, meandering along with a subtle but effective swaying undertow and hushed unison voices; guitars nudge the rhythm slightly. "Skyyzoo" (4:55) is much weightier, a big, funky cheer based on a chorus refrain: "To the beat, everybody . . . (sound familiar?) . . . Whatcha gonna do?/I wanna play by Skyyzoo." And to illustrate the meaning of the title, kazoo sections and solos trade with the chanting. Jug band meets the rock in "Skyyzoo" and both win. Also on "Skyway": a springy "Dance Dance Dance" (4:34); a pop-flavored, skillfully arranged "Love Plane" (5:25), and two rock-textured cuts, sparked with howling lead guitars: "Music, Music" (4:35) and the inspirational "Don't Stop" (4:16)—"Don't stop, give it all you got!" Sky takes a sizable step forward with their new album; so will we, on the dance floor.

**Area Code 212** is a studio group of New York musicians whose first album is called "Extensions," on the New York-based Friends and Co. label. In the course of the album, constant allusions are made to early and current disco styles, and the moment of recognition is frequent pleasure. "Manhattan Shuffle" (6:11) has a big band brass section; it's a breezy, jazz-influenced track that takes after the frothiest Salsoul revivals, especially "Tangerine." "Duke's Train" (6:45) delves even more deeply into the past with its very Savannah-sounding horn break. Two other cuts are total off-the-wall creations: "Gaz-O-Lean" (5:28) is a synthesizer-bottomed instrumental built around an Arabian motif, with finger cymbals and growls of "Pump it!" Very funny, when you think about it—it's sort of a topicalized "Open Sesame." "Daddy" (6:22) is a shrill unison call for a sugar daddy, presented in New York Wing-and-a-Prayer pop style, circa 1975. (Perhaps someone will revive Eartha Kitt's "Santa Baby" this way.) Light entertainment, to be sure, but there's something really racy and fun about "Extensions." Search it out.

**NEW DISCO DISCS:** Actually, **Positive Force's** "We Got the Funk" (6:00) is some months old; it's been picking up support, however, in the Boston New York-Philadelphia area, and nearly made the

chart this week. Produced in the Bahamas by All-Platinum boss **Sylvia Robinson**, and available on her New Jersey-based Turbo subsidiary, the cut has the spontaneous feel that sparked the last State-side hit from the Bahamas, the **Beginning of the End's** "Funky Nassau." It even has the same message: "We got the funk, we got the funk, yeah!" Just a riff, really, filled in with string synthesizer and including two party-time breaks: dare you to sit down. New music from Canada's **Erotic Drum Band** is due to appear immediately on New York's Prism label. "Pop Pop Shoo Wah" (6:22) is quite a bit different from 1978's hammering "Plug Me to Death;" instead, the sound is Giorgio and M once removed. Ping-ponging synthesizers achieve a new incarnation of the perfect walking bass vamp, with the crucial addition of human presence in choral chant. New York DJ **Richie Rivera** provided the well-ordered mix, along with two important half-stops later in the cut. Left-fielder of the week is Clifton Dyson's "Body in Motion" (7:45), formerly on All American, picked up for national distribution by Motown. This cut is one of the most hard-core, un-pretty disco records out lately, dominated by syndrum and percussion, with increasingly prominent guitar chords and soloing. The voices are filtered and treble-boosted so that they really cut, and the bass range is quite forceful. Not much can be said for the lyrics, and the song is rather overlong in the absence of real changes, but a late break refocuses the energy to provide a good, raw send-off heave. In essence, just a good beat, delivered with hot, dry energy: we all know there's nothing wrong with that. Note also the flip, "You Gotta Keep Dancin'," probably not suitable for club play, but fascinating because it sounds exactly as if an old Bobby Freeman record had been overdubbed with a high-hat cymbal.

**NOTABLE REISSUES:** We were delighted this week to receive lengthened versions of the two most popular cuts on **Jean Carn's** current album, "When I Find You Love," on non-commercial Philadelphia International disco disc. Both seem to be complete versions of cuts that had been faded at four minutes for the album. "Was That All It Was" now runs 6:30, the extra time given to Carn's full-bodied, expressive adlibbing at the tag; "What's on Your Mind" (5:45), a subtle **Dexter Wansel** number, is more fully developed in a longer break. Also, on Prelude, disco disc edits (non-commercial) of **Passion's** "In New York" (7:14) and **Bobby Thurston's** "You Got What it Takes" (7:29), both much tighter and better timed, done by Prelude's **Francois K.** They are backed, respectively, by the album mixes of "Don't Bring Back Memories" and "Check out the Groove." Our top candidate for disco disc repressing is **Manhattan Transfer's** "Twilight Zone"/"Twilight Tone" medley, which was just off the chart this week as a cut from the group's "Extensions" album on Atlantic. It's been quite a favorite in many locations since the album's release, a couple of months ago; no remix seems necessary for this ingenious adaption. Incidentally, we recommend the entire album highly as Manhattan Transfer's decisive triumph of art over camp.

**FUSION:** The score of the newly-released film "American Gigolo" is available on Polydor; **Giorgio Moroder** (who won an Academy Award for his last film score) is the major creative contributor. Two tracks, inevitably, aim for the dance floor and they score direct hits. "Call Me" (8:04), performed by **Blondie**, is a peak-paced cut that immediately takes a place among the best progressive rock-disco fusion. A perfect pairing: Moroder's synthesizer tracks support and propel the group, never overwhelming them, and Blondie are

(Continued on page 45)

# Discotheque Hit Parade

## CACHE/BOSTON

DJ: **GEORGE BORDEN**  
**AND THE BEAT GOES ON**—Whispers—Solar  
**DO YOU LOVE WHAT YOU FEEL**—Rufus and Chaka—MCA  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HAVEN'T YOU HEARD**—Patrice Rushen—Elektra  
**I CAN'T HELP MYSELF**—Bonnie Pointer—Motown  
**I'M CAUGHT UP**—Inner Life—Prelude  
**I SHOULD LOVED YA**—Narada Michael Walden—Atlantic  
**I ZIMBRA**—Talking Heads—Sire  
**KIND OF LIFE (KIND OF LOVE)**—North End—West End  
**LIVE IT UP**—Sweet Touch—BC  
**QUEEN OF FOOLS**—Jessica Williams—Polydor  
**SMACK DAB IN THE MIDDLE**—Janice McClain—WB/RFC  
**VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Blue Sky  
**WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL**—Spinners—Atlantic  
**YOU KNOW HOW TO LOVE ME**—Phyllis Hyman—Arista

(Listings are in alphabetical order, by title)

## ODYSSEY/LOS ANGELES

DJ: **STEVEN SMITH**  
**AND THE BEAT GOES ON**—Whispers—Solar  
**EVITA**—Festival—RSO  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HAVEN'T YOU HEARD**—Patrice Rushen—Elektra  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**I CAN'T HELP MYSELF**—Bonnie Pointer—Motown  
**I WANT TO BE YOUR LOVER/SEXY DANCER**—Prince—WB  
**LOVE GUN**—Rick James—Gordy  
**MANDOLAY**—La Flavour—Sweet City  
**OFF THE WALL**—Michael Jackson—Epic (LP)  
**TWILIGHT ZONE/TWILIGHT TONE**—Manhattan Transfer—Atlantic  
**UP AND DOWN/ST. TROPEZ**—Diva Gray and Oyster—Columbia  
**VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Blue Sky  
**WE'RE GONNA ROCK**—Sabu—Ocean  
**YOU KNOW HOW TO LOVE ME**—Phyllis Hyman—Arista

## PLATO'S RETREAT/NEW YORK

DJ: **BACHO MANGUAL**  
**AND THE BEAT GOES ON**—Whispers—Solar  
**ARMED AND EXTREMELY DANGEROUS**—Merry Clayton—MCA (LP cut)  
**BODYSHINE**—Instant Funk—Salsoul  
**EVITA**—Festival—RSO (LP)  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**GOT TO LOVE SOMEBODY**—Sister Sledge—Cotillion  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP cut)  
**IN THE POCKET (MEDLEY)**—African Suite—MCA (LP cut)  
**KEEP IT HOT**—Cheryl Lynn—Columbia (LP cut)  
**KIND OF LIFE (KIND OF LOVE)**—North End—West End  
**LOOKIN' GOOD**—Chiba—Tree Line  
**LOVE INJECTION**—Trussel—Elektra  
**MONEY/RUSSIA**—Flying Lizards—Virgin  
**RIGHT IN THE SOCKET, THE SECOND TIME AROUND**—Shalamar—Solar

## PARADE/NEW ORLEANS

**DANCE YOURSELF DIZZY**—Liquid Gold—Parachute  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HOLLYWOOD**—Freddie James—WB  
**HOLLYWOOD PARTY (GETTING HIGH)**—Brooklyn Express—BC  
**I CAN'T DANCE WITHOUT YOU, THANK GOD THERE'S MUSIC**—Theo Vanes—Prelude  
**I'LL TELL YOU**—Sergio Mendes Brasil '88—Elektra  
**LADY-FIRE**—Vikki Holloway—Atlantic  
**LOVE RUSH**—Ann-Margret—Ocean  
**MANDOLAY**—La Flavour—Sweet City  
**ST. TROPEZ/HOTEL PARADISE**—Diva Gray and Oyster—Columbia  
**THAT'S WHAT I GET**—John Davis and the Monster Orchestra—Sam/Columbia  
**TWILIGHT ZONE/TWILIGHT TONE**—Manhattan Transfer—Atlantic  
**VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Blue Sky  
**WE'RE GONNA ROCK**—Sabu—Ocean  
**WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL**—Spinners—Atlantic





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**There are business people,  
and there are  
music business people.  
And then there are  
Record People...**

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*Record World takes  
special pride in announcing  
a tribute to an industry  
veteran who has helped  
define the crucial  
breed apart:*  
**John Kaplan.**

---

Now chief executive of The Handleman Co., John Kaplan has built a 34-year music career on the classic balance of vision, skill and persistence that typifies our industry's growth from "mom and pop" regional roots to its current strength as a multi-billion dollar global entertainment force.

From his beginnings as an independent distributor, where he helped shape the expansion of that sector's marketing involvement with its product, to his more recent impact on the style and substance of high-volume rack jobbing as an architect for the Handleman Company's role as a rack leader, John Kaplan sustained personal as well as professional respect from the music community.

In March, Record World will trace that story through the eyes of that community's most successful executives, many of them beneficiaries of Kaplan's own growth as friends and associates of the Detroit legend.

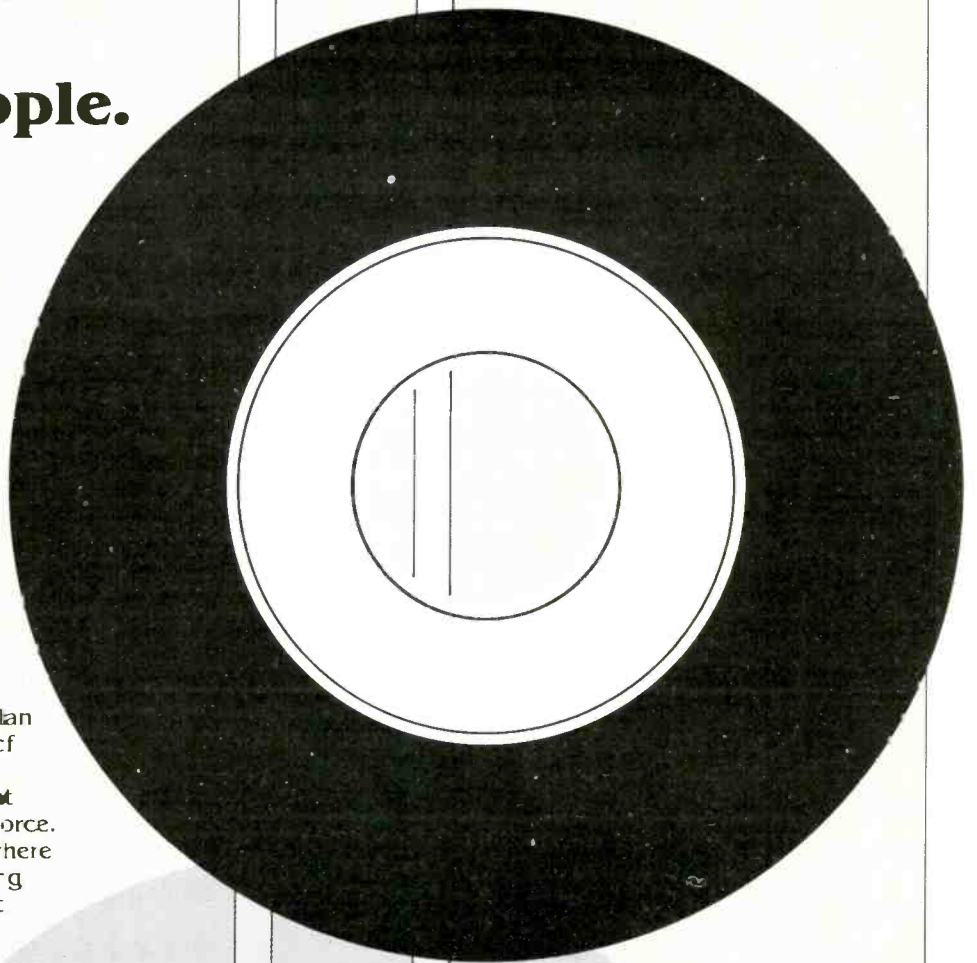
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## **A Tribute to John Kaplan**

*In Record World's NARM  
Issue: March 29, 1980*

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For further information contact our marketing specialists:  
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# A/C: The Middle of the Road Gets Wider

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By MARC KIRKEBY

The rapid renaissance of adult/contemporary radio testifies to a number of important trends in American broadcasting, all of them based on the same theme: the middle of the road has gotten a lot wider.

As the 1980s get under way, A/C radio in its various forms is the medium's fastest-growing format. More and more stations have switched to A/C playlists, more listeners are tuning in, and more artists are cutting records with those listeners in mind. The children of the post-World War II baby boom are now young adults, and fewer teenagers have come along to take their place; as the median age in America climbs higher and higher, the station with the ability to reach the most adults, not teens, has become the true "mass appeal" outlet.

Just a decade ago, "MOR" radio appeared to be on the ropes, punched out by competitors with lively, more youthful sounds, and by a lack of softer-sounding new records with which to freshen its playlists. Advertisers who had balked at buying time on "hippie" stations were being swayed by those stations' soaring ratings numbers, and were thereby taking dollars away from MOR radio. Perhaps most crucially, MOR stations were often "stranded" on the AM band while their adult audiences moved over to FM and "beautiful music" formats, generally automated and cheaper to run than established, personality-oriented MOR properties.

Not all of MOR radio fell victim to these problems, of course: such mainstays as WSB/Atlanta, WMAL/Washington, KDKA/Pittsburgh and WGN/Chicago maintained strong ratings and sales throughout the seventies, and enter the new decade with a still-bright outlook. They are indeed institutions in their markets, and are as little subject to the vagaries of radio ratings as any station can be in a slippery medium.

MOR became adult/contemporary when its programmers realized that their markets contained a sizable audience of people in their mid-twenties and older who had grown up with rock 'n' roll, but now felt as alienated from current hard-rock as they did from big-band music. A top 40 playlist, those programmers saw, could reach those listeners if a few ballads were substituted for a few louder records and if a mellower personality style took the place of pop-radio ranting and raving.

Frank Sinatra, they found, could comfortably rub elbows with Fleetwood Mac or even Alice Cooper, and a brighter, more upbeat presentation could blend well with MOR's traditional news, information and public service leanings.

Slowly but measurably, the music began to change as well. The softening of country music styles brought such artists as Kenny Rogers and Anne Murray to a much wider audience, and A/C stations found that country-sounding records sat well with their audiences just as country stations were finding they could get away with sounding a lot more "pop." Around mid-decade, soft-rock or "mellow-sound" formats spread the A/C message to an even younger demographic, joined by "solid gold" and even "black-adult" stations. By 1979 the tables had evidently turned: now it is the heavy-metal teen, and not the older adult, who must wonder if he will be able to find his favorite music on the radio in a few months or years.

Not that any of this is still news to A/C programmers: most of them have been watching and responding to these trends for a long time. The newly-awakened are the record companies, who have paid little attention to developments in A/C because those stations seldom "broke" records. With the exception of a "Music Box Dancer" here or "The Last Farewell" there, A/C stations pushed few of their selections onto top 40 lists, since A/C listeners apparently bought few records. A look at any recent sales chart will demonstrate how much influence adult record buyers now exercise. As a result, the record

industry is looking more closely at A/C radio than ever before. *Record World's* expanded coverage of the format and the introduction this week of an adult/contemporary singles chart are reflections of that interest.

Perhaps inevitably, the new adult/contemporary stations have had to face the problem of sounding alike. When so many stations in one city—pop, A/C, country, soft rock, even AOR—are sharing much the same music, telling them apart can be a challenge. At least a few stations, most notably WNEW-AM/New York, have responded by returning to more traditional adult playlists, although that is hardly a national trend. Most stations, as the following survey shows, are instead relying on A/C's proven strengths of personality and information to make themselves distinctive.

The recently-forged links between adult-oriented radio and contemporary pop hits are probably permanent ones, and middle-of-the-road's new look will almost surely be just as lasting.

**A**t KCBQ in San Diego, according to music director Ed Chandler, music programming is "basically 85-90 percent oldies, except in certain day parts, with one or two current songs per hour, things like Kenny Rogers, Neil Diamond, Dionne Warwick and so on. Our oldies—a lot of Beatles, and that kind of thing—don't go back too far; you might call a lot of them 'top 40 from the past.'"

A former top 40 station that converted to the A/C format early last year, KCBQ tempers its musical diet with news, phone talk programs, sports talk with local commentator Jerry Gross and other personality features. Remote broadcasts are also a regularity, Chandler said, including remotes from the recently-completed Andy Williams San Diego Open golf tourney.

KCBQ's program director is Jack Woods, while Michael Stafford is the general manager. Like most other A/C stations, the outlet is targeted to a 25-40 demographic.

● As the oldest public broadcaster in the U. S., Pittsburgh's KDKA can also lay claim to the longest involvement in adult-oriented programming. With the exception of a comparatively brief venture into mass appeal top 40 during the '60s, KDKA has always sought an older listening audience, today targeted by the station's programming staff as the prime 24 to 49 year-old sector that has come to define adult-contemporary programming.

During the past decade, the station has shifted from its earlier music-dominated base to its current balance of music during day parts and talk-oriented features and specials in the evening and at night. According to music director Randy Flick, the station's music mix is 50 percent current hits, and 50 percent gold; like many competitive A/C outlets, KDKA has confined the bulk of its gold

library to hits from the past 10 or 12 years.

As for market position, KDKA doesn't need to invoke seniority: in the most recent ratings book, the station pulled a 22.2 share, exceeding the total audience represented by all other area stations combined.

● According to Roger Collins, music director at KFI in Los Angeles, "We are a mass appeal contemporary radio station. We do play the Knack, but we are a border-line away from an A/C format. Our target audience is 18 to 49 year-olds with a program mix ranging from Dionne Warwick to ZZ Top. We play oldies, from 1959 to the present, and go after as many listeners as we can. We step across boundaries that a real A/C station wouldn't touch.

"For instance," Collins continued, "we broke the last three Kenny Rogers, Cliff Richard, and Warwick LPs, and although we play Rogers before we play the Knack, we do play the Knack."

KFI is a station that has been on the air over 50 years, but has been in its present format only three years. Prior to that, the station incorporated a lot of talk, sports, news and a little music, along with favorite personality jocks.

● "Our programming is a little more to the left than some other stations," said K101 San Francisco's general manager and program director Michael Lincoln. "We don't play any punk rock, but we're a lot more than background music, too."

K101 has been in business for over 20 years, Lincoln said. During that time, "we've made a few excursions into harder or softer music, or disco—basically, we've tried to be responsive to the tastes of the marketplace as they've happened—but we're pretty much been down the center as A/C station all along." K101 has also continued to emphasize music over other programming, unlike some stations  
(Continued on page 22)

# We're Single-minded!

**Captain & Tennille** "Do That To Me One More Time" NB 2215

**Donna Summer** "On The Radio" NB 2236

**Cher** "Holdin' Out For Love" NB 2228

**Teri DeSario** "Yes, I'm Ready" NB 2227

**Kenny Nolan** "Us And Love (We Go Together)" NB 2234

Donna Summer — "On The Radio" NB 2236  
Greatest Hits, Vol. I and II

**DONNA SUMMER**  
GREATEST HITS: On The Radio - VOLUMES I & II

**CAPTAIN TENNILLE**

Captain & Tennille — "Make Your Move" NB-P-7188

**CHER**  
PRISONER

Cher — "Prisoner" NBLP-7184

Teri DeSario — "Moonlight Madness" NBLP-7178

**TERI DESARIO**

Kenny Nolan — "Night Miracles" NBLP-7179

**Kenny Nolan**  
NIGHT MIRACLES

From Casablanca Record and FilmWorks



# RAY STEVENS SHRINER'S CONVENTION

## AN UNCONVENTIONAL HIT!

**92Q/WMAK** — John Bazoo, PD — *"One of the biggest adult novelty records in a long time."*

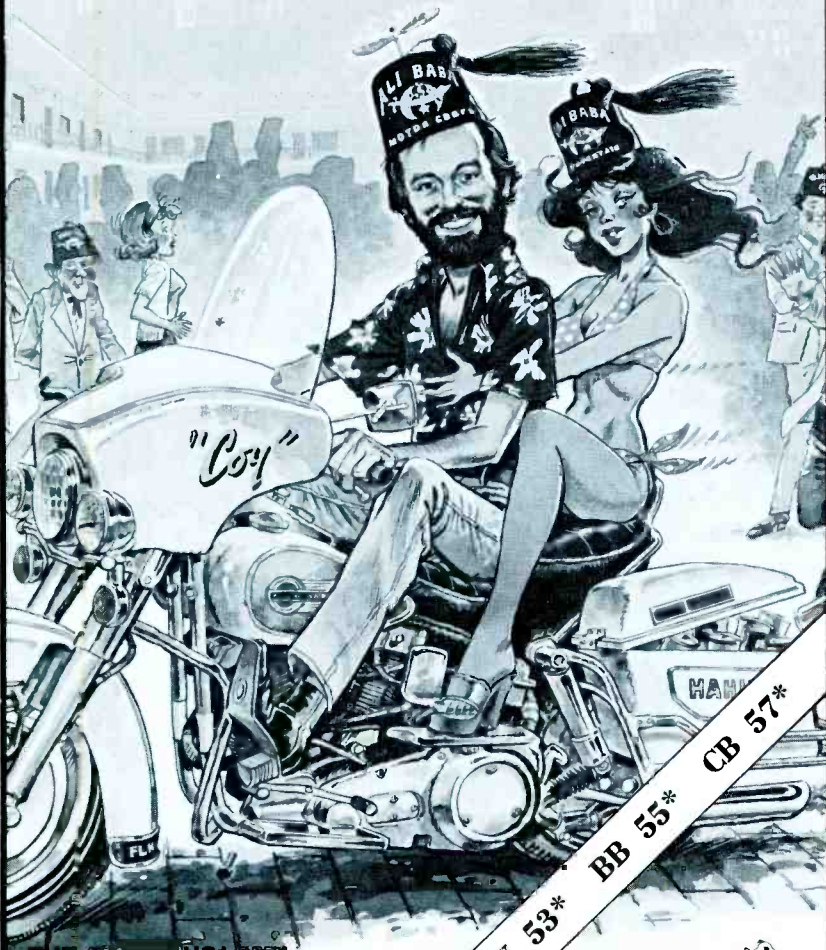
**KDWN** — Jack London, MD — *"50 positive calls on 'The Shriner's Convention' the first time we played it."*

**WSB** — George Fischer, PD — *"... started receiving good, strong requests as soon as it hit the airwaves..."*

**KEBC** — Al Hamilton, MD — *"Ray Stevens' 'Shriner's Convention' has entered our charts faster than any record in the last 2 years — most requested record we have."*

**WMAZ** — Steve Murphy, MD — *"Unbelievable #1 phones — by far head and shoulders above any other record out."*

**WSIX** — Dave Nichols, MD — *"... rated a 9.6 out of a possible 10 — highest ever in our history... listeners are fighting over who's going to be Coy and who's going to be Bubba."*



THE TAPE/AHS1-3574  
THE SINGLE/PB-11911  
THE ALBUM/AHL1-3574

**RCA**

# Record World A/C Chart

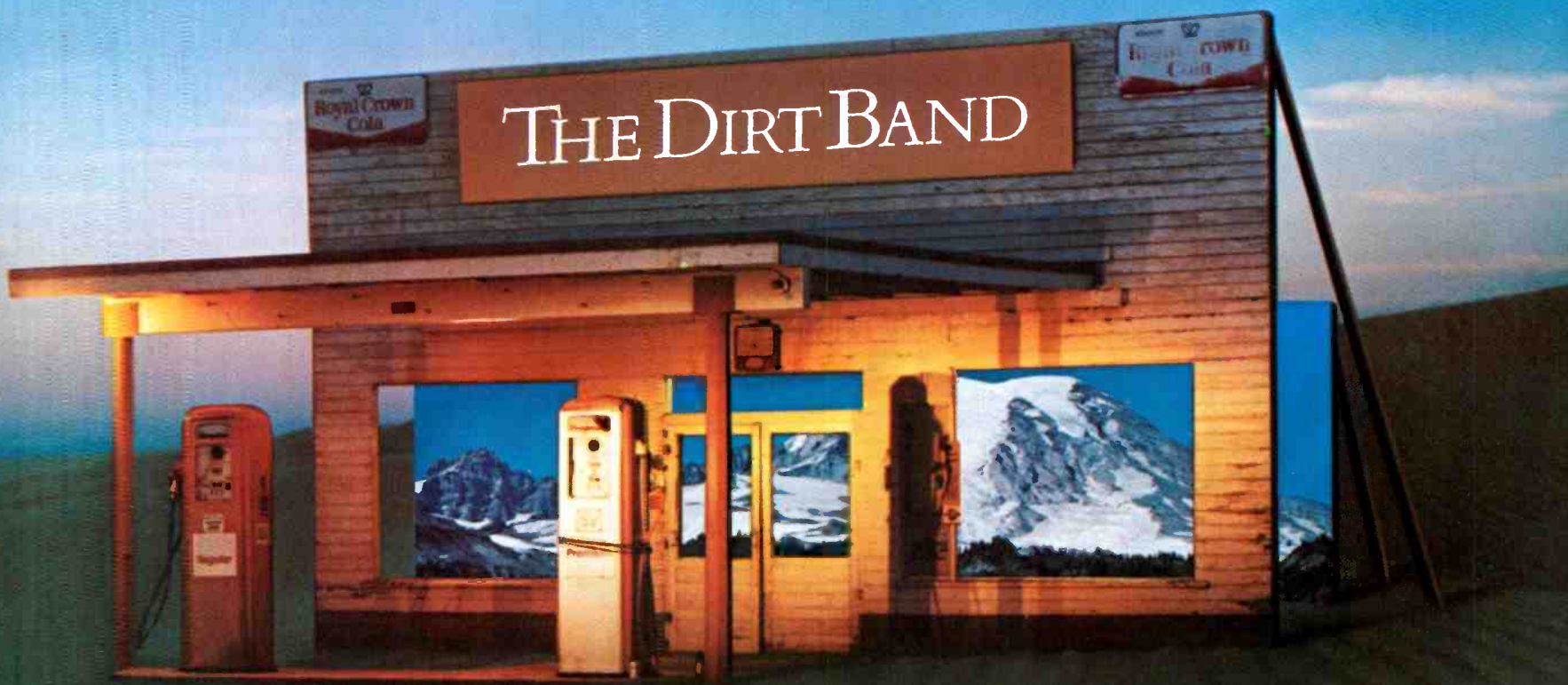
FEBRUARY 16, 1980

FEB.  
16

- |           |  |   |
|-----------|--|---|
| <b>1</b>  | LONGER DAN FOGELBERG/Full Moon/Epic 9 50824                                    | 1 |
| <b>2</b>  | SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175                                   | 1 |
| <b>3</b>  | YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227                           | 1 |
| <b>4</b>  | DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813                                     | 1 |
| <b>5</b>  | WHEN I WANTED YOU BARRY MANILOW/Arista 0481                                    | 1 |
| <b>6</b>  | ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797                                     | 1 |
| <b>7</b>  | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)<br>SPINNERS/Atlantic 3637 | 1 |
| <b>8</b>  | HIM RUPERT HOLMES/MCA 41173  | 1 |
| <b>9</b>  | AN AMERICAN DREAM DIRT BAND/United Artists 1330                                | 1 |
| <b>10</b> | DEJA VU DIONNE WARWICK/Arista 0459   | 1 |
| <b>11</b> | ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)                               | 1 |
| <b>12</b> | SARA FLEETWOOD MAC/Warner Bros. 49150  | 1 |
| <b>13</b> | DESIRE ANDY GIBB/RSO 1019  | 1 |
| <b>14</b> | GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211                                    | 1 |
| <b>15</b> | ON THE RADIO DONNA SUMMER/Casablanca 2236                                      | 1 |
| <b>16</b> | DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/<br>Casablanca 2215             | 1 |
| <b>17</b> | KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179                          | 1 |
| <b>18</b> | LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130                            | 1 |
| <b>19</b> | 99 TOTO/Columbia 1 11173   | 1 |
| <b>20</b> | COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327                          | 1 |
| <b>21</b> | CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579                             | 1 |
| <b>22</b> | TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)                                  | 1 |
| <b>23</b> | THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)                         | 1 |
| <b>24</b> | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025                           | 1 |
| <b>25</b> | THIS IS IT KENNY LOGGINS/Columbia 1 11109                                      | 1 |
| <b>26</b> | WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/<br>Motown 1477                | 1 |
| <b>27</b> | LOST HER IN THE SUN JOHN STEWART/RSO 1016                                      | 1 |
| <b>28</b> | IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia<br>1 11198              | 1 |
| <b>29</b> | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011                         | 1 |
| <b>30</b> | WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588                             | 1 |
| <b>31</b> | CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)                                  | 1 |
| <b>32</b> | ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/MCA/<br>Infinity 50,035            | 1 |
| <b>33</b> | HOLDIN' ON FOR DEAR LOVE LOBO/MCA/Curb 41152                                   | 1 |
| <b>34</b> | ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829                          | 1 |
| <b>35</b> | THE LONG RUN EAGLES/Asylum 46569   | 1 |
| <b>36</b> | LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500                                       | 1 |
| <b>37</b> | SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)                          | 1 |
| <b>38</b> | THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031                           | 1 |
| <b>39</b> | LOST IN LOVE AIR SUPPLY/Arista 0479  | 1 |
| <b>40</b> | FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485                             | 1 |
| <b>41</b> | LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong<br>11899 (RCA)            | 1 |
| <b>42</b> | YEARS WAYNE NEWTON/Aries II 108  | 1 |
| <b>43</b> | SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033                                 | 1 |
| <b>44</b> | VOICE OF FREEDOM JIM KIRK & THE TM SINGERS/Capitol 4834                        | 1 |
| <b>45</b> | ROTATION HERB ALPERT/A&M 2202  | 1 |
| <b>46</b> | COOL CHANGE LITTLE RIVER BAND/Capitol 4789                                     | 1 |
| <b>47</b> | THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)                              | 1 |
| <b>48</b> | MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/Tapestry 002                    | 1 |
| <b>49</b> | LONELY EYES ROBERT JOHN/EMI-America 8030                                       | 1 |
| <b>50</b> | RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184                        | 1 |

WILLIAM E. McEUEEN PRESENTS

# THE BEST DIRT YOU'VE EVER TASTED



A NEW  
UA-LA974-H ALBUM & SINGLE BY  
UA-X1330-Y THE DIRT BAND

AN AMERICAN DREAM

PRODUCED BY JEFF HANNA AND BOB EDWARDS FOR ASPEN RECORDING SOCIETY  
WILLIAM E. McEUEEN, ASPEN ARTISTS MANAGEMENT



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# A/C Stations

(Continued from page 18)

employing the A/C format.

In addition, Lincoln added, K101 was the first stereo station west of the Mississippi, and the first to conduct live stereo remotes—"sort of like local amateur hours," Lincoln said—from a nearby theater; K101 was also a test station for quadrophonic stereo broadcasts, some of them simulcast with TV. The station's other features include the "community access van," which travels around town to record messages for on-the-air play; "this has provided access that a lot of people, particularly handicapped people, wouldn't otherwise have," Lincoln noted.

● **KMBZ** in Kansas City, owned by Bonneville Broadcasting Corporation since 1966, dates back to 1919, when the station was still in its experimental stage, according to program director Steve Bell.

According to Bell, "KMBZ is a pop/adult personality formatted station, aimed at 25-54 year olds, which incorporates music like gentle Fleetwood Mac, Engelbert, Sinatra, Mathis and country music mixed into its daily talk programming."

From the hours of six p.m. to midnight, KMBZ is entirely talk-oriented, shifting after midnight to programming four hours of jazz nightly.

The station is heavily sports-oriented during the spring and fall, when broadcasting the Royals and University of Kansas football.

KMBZ has been in this general format since 1962, with only minimal variations in programming over the last seven years, according to Bell.

The general manager of KMBZ is Walt Lockman.

● **KMPC** in Los Angeles, according to program director Jim Davis, "is a personality/adult entertainment station. We are really limited to six or eight hours of music programming in which the hottest rotation occurs once every four hours, or so. Basically, the station is filled with sports, public affairs information, news and counseling."

The station is targeted to fit the 35 year-old plus generation of listeners and according to Davis, "covers a wide and broad variety of musical styles, including comedy, country and novelty songs, such as the cover for the movie '10,' as well as splashes of Pat Boone, religious songs and generally songs that tell a story."

"As the oldest station in the

nation," Davis commented, "we're known by what we do differently, not by what we do that is similar to other stations. We are the total information packaged station. If you listen to us for an extended period of time, you'll get all the information you'll need for your day," adding that "we've been in the same format for years" with only slight modifications.

● At **KOLO/Reno**, program director Dave Finley said that his station is targeted to reach 18-49 year olds, with a particular emphasis on the over-25 set. "We play a relatively contemporary music list," Finley said, "with only a few album cuts. We day-part some songs, but only a few; after six p.m. we'll play some slightly heavier stuff, but Cheap Trick's 'Voices' is about as heavy as we'll get right now." In addition, "we're a heavy personality station: lots of newsy telephone things, community activities, and a lot of sports, weather and news. We also have the only traffic watch in town."

Like some other stations, KOLO's success is based in part on its consistency, Finley noted. "We've been programmed basically toward the same audience since the early '60s," he said. "For instance, our three daytime time slots have been the same for seven or eight years. We also play kind of a broader range than the other stations in town. There are two or three rockers here, and none of 'em play much else but rock 'n' roll. We might play some country once in a while, as well as a lot of other things."

● At **KOMO** in Seattle, program director Larry Nelson notes that his station's programming hasn't departed radically from the mellow pop base developed during the heyday of MOR programming. "We've been programming to adults for 54 years," he notes, "but I don't know if you can call us an adult/contemporary station in the sense most people now use that term."

KOMO's current hits do support the distinction, since the station's programming opts for the classic vocal styles of performers like Neil Diamond, Barry Manilow and Dionne Warwick and generally avoids brisker, rock-inflected contenders in courting its 25 to 49 year-old listenership.

That "very mellow" style doesn't rely on nostalgia, though. Nelson reports the station only integrates oldies from the past decade or so, with the exception of a few superstar perennials.

If KOMO's approach is more

conservative than mass-appeal influenced, post-rock A/C outlets springing up elsewhere, the demographic wisdom of its approach is up to the minute. Says Nelson of its target audience, "It's continuing to grow, and as it does, the adult audience grows stronger and stronger."

● At **KOY** in Phoenix, general manager Gary Edens called his station "MOR, pop adult, A/C—it depends on who's describing it. We play music designed for mass appeal, targeted to the 25-49 age group." More specifically, Edens said that KOY's programming mix consists largely of "current hits that are on the charts," but "we don't really care if it's an album cut or a 45. The size of the hole doesn't make much difference—it's the songs. We don't play a lot of obscure LP cuts, though; we tend to put album tracks on carts and test them on the air, as we did with Barbra Streisand's 'Tomorrow.' But basically, if a song is good, we'll play it."

The key to KOY's continued success, Edens said—and the station changed to what Edens called "a more contemporary format for adults" as long ago as 1968—has been "our consistency year in and year out. Listeners know what to expect; a lot of our staff, like (PD) Nat Stevens, has been here for a number of years. Our personalities also set us apart, I think." The ratings back him up: the October-November ARBs showed that KOY, which also mixes in such features as talk shows, sports coverage, traffic watches and news with its music, is the top-rated AM station in Phoenix, second overall only to its sister FM station, KQYT.

KOY's staff also includes music director Dan Armstrong.

● "Like a lot of other stations, our philosophy of presenting music and personalities has changed a little," said **KSL/Salt Lake City** program director/music director George Lemich. "We were an old-line MOR station from our inception, targeted to a very wide area, urban and otherwise and throughout Utah and beyond. We're adult contemporary now, because that's where tastes have evolved. It's been a gradual move for us; it began six or eight years ago and has intensified in the last couple of years."

"We still play 'image cuts' by traditional MOR artists like Sinatra and Johnny Mathis," Lemich continued, "as well as other more contemporary people like Styx, the Commodores, Teri deSario and so on, and the artists coming from pop who are now basically MOR, like Manilow, John Denver and Dionne

Warwick." On the other hand, he added, "even though our music may have evolved, out of necessity and design, many traditional MOR aspects still maintain our image; personalities, news, public affairs, talk shows and sports programming are all vital. Music is only one portion of the reason people listen to our station—in fact, it only takes up about half of our airtime."

Lemich has noticed that his station's impact on the recording public is considerably greater now than it had been. "Now," he said, "if I add an unusual record, no matter what it is, it's remarkable to see the reaction from a lot of stores. It's indicative to me that part of the audience has changed from more passive to more active buyers of music. That's been a fascinating change, and one I'm certainly glad it is happening."

KSL's general manager is Dean Lindsay.

● Like a number of adult/contemporary radio stations, Minneapolis' **KSTP** has made its move to this programming area through a gradual format revision rather than a wholesale overhaul of its station sound. Originally a mass appeal top 40 outlet, KSTP only completed the shift to its new A/C base this fall.

"It was a very slow transition," says Don Michael, assistant program director, who adds that the final mix still draws from KSTP's mass-appeal past. "We consider ourselves a very contemporary sounding radio station, with our audience core at 25 to 34 year-olds."

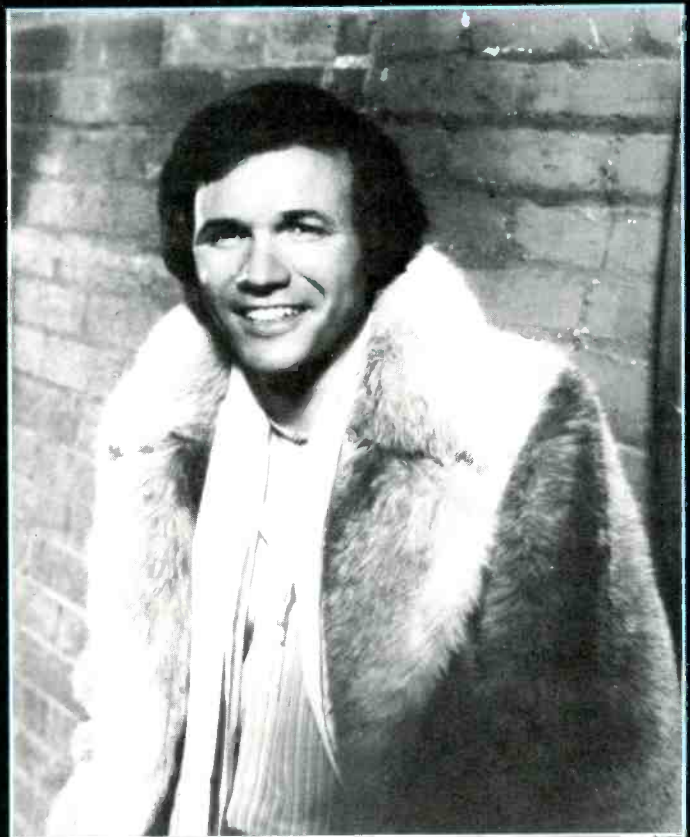
The station's music library thus emphasizes current hits, with its oldies library primarily devoted to the past decade's hits and certain older perennials by established superstar acts. Like a number of A/C outlets, KSTP does periodically substitute alternate album tracks in lieu of current superstar singles that don't fit their format, with research derived principally from station call-outs and computer-weighted to determine correct rotations.

● At **KULF** in Houston, according to program director Steve Roddy, "music programming consists in part of country, instrumentals and a regular rotation of oldies, incorporated with newer sounds like Chuck Mangione, Herb Alpert and Willie Nelson."

KULF, a former top 40 station, converted less than three years ago back to their original personality formatted A/C station. The station includes a variety of news and weather (KULF has its own meteorologist) talk, syndicated music features, personality teams like Stevens and Puritt,

(Continued on page 24)

# GROWN-UP MUSIC...



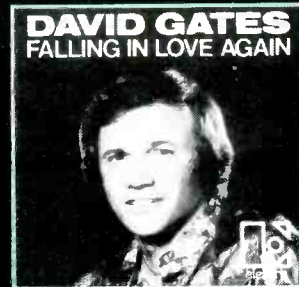
## Sergio Mendes

MAGIC LADY (6E-214)  
Contains the single,  
"I'll Tell You" (E-46567)



## David Gates

FALLING IN LOVE AGAIN (6E-251)  
Contains the single,  
"Where Does the Lovin' Go" (E-46588)



For people who need more  
than just a beat that goes on.

ELEKTRA RECORDS AND TAPES 

©1980 Elektra/Asylum Records A Warner Communications Co.

# A/C Stations

(Continued from page 22)

among others, and sports programs hosted by Anita Martini in their weekly diet, which also includes weekend top 30 programming from the Drake-Chenault syndicators.

KULF's general manager is Dick French, while the music director is Mike Mann. Unlike most other A/C stations, the target audience is 18-34.

● Seattle's **KVI** can qualify for adult status on its own, having broadcast for 50 years, about 20 of those with specifically adult-slanted programming. The station's current programming is definitely in the adult/contemporary vein, though, despite those roots in the mellower field of MOR fare, KVI's playlist is now hit-oriented.

According to Carol Strickland, assistant program director, the music mix generally combines about 60 percent current hits with 40 percent oldies. The station's oldies library places greater emphasis on records released during the past decade, but does go back to 1955, reflecting the broader familiarity with older titles typical of A/C listenerships.

KVI's pursuit of the adult demographic continues to garner a strong market position, but Strickland notes that competition is heating up—because adult/contemporary is now shaping up as a potent direction for major market AM outlets. "There's a lot of stations now trying to program to that audience," she rightly concludes.

● In St. Louis, **KXOK** has provided another example of adult/contemporary formats' potential for building a stronger listenership on the AM band. According to program director Lee Douglas, who master-minded KXOK's transition from a classic top 40 base to its current format nearly two years ago, the station's approach is aimed at the lucrative 25 to 49 year-old adult demographic while retaining elements of mass-appeal radio in its efforts to lock up the younger half of that overall audience sector.

As such, he sees KXOK's style as "almost A/C-40, in the sense that it's not that different from a competitive Top 40 station: we have a very tight playlist, and we rely heavily on research to support that list."

The A/C emphasis may be new, but Douglas stresses that the station has "always been a music station, first and foremost." The format change has clearly helped, as well, with

Douglas reporting the station's climb to a 6.2 share in the most recent ratings book, representing the highest come for any music station in St. Louis.

● Baltimore's **WBAL** is a full-service A/C station which pays careful attention to its music format. According to PD Jack Lacy, the format is chosen "not only on the basis of proven audience appeal, but also for sound content and stature of the artist." Expounding upon the full-service nature of the station, Lacy said, "WBAL is much more than music. We offer a two-way TV talk from 6 p.m. to 5 a.m. Throughout the day, we present a variety of features, such as interviews with people from various professions, commentaries that include observations on the way today's people live, reviews of local activities, and a complete weather forecast that is prepared and delivered by our own staff meteorologist. We are totally involved with our community through projects like our 'Kids Campaign,' which functions year round for the benefit of needy children in our area."

● Enjoying excellent ratings on the brink of its 50th anniversary, Buffalo's **WBEN** has a great deal to celebrate. According to PD Bob Wood, who came to the station nearly two years ago, WBEN has undergone a renaissance of sorts. "We have improved everything," said Wood, "from the technical sound of the station to its format. We are also very heavily into promotions; in the past two years, we've had something close to 2,000 promotions—and that's a great deal, by any standards." Citing the importance of being a full-service radio station, Wood commented, "Everyone is calling themselves an A/C station these days. In order to really prosper, you've got to give people a lot; you just can't rely on good music. We understand that at this station, and have consequently instituted an excellent news team, our own helicopter to monitor traffic (something which is unusual in this area), and we also have our own weather forecaster. We try and make these services the best, as it's very important to build up trust within your listening audience. We also now broadcast all the games of the Buffalo Bills, and that has helped a great deal."

● As one of the oldest (58 years on the air) and largest (50,000 watts) stations in the country, **WBT** in Charlotte has much to brag about. To program director Andy Bickel, the station's record in community service is what

makes it special. "This station has to be one of the leading ones in the entire south in terms of community service," he claims. "We're always doing something."

Among WBT's most successful community programs is the annual World's Largest Attic Sale, which involves some 80 or 90 non-profit organizations together under one roof selling off excess merchandise at discount prices. A WBT-sponsored blood drive held recently was, according to Bickel, "extremely successful."

"Carolina Country" starts the WBT broadcasting day at 1 a.m., with Larry James hosting. At 6 a.m., Bob Lacey comes on the air; he is succeeded at 10 by H. A. Thompson. From 2 to 5 p.m., Dick Durante mans the mike; Don Russell is on from 5 to 9 p.m.; and Henry Boggan's talk show concludes the day.

● News/talk, call-in, personality, adult/contemporary, and sports are the key words in **WCCO-AM's** diversified format. Known in the Minneapolis market for its novelties and community service, WCCO-AM is headed by program director By Napier and music director Denfy Long.

Comedy and music are stressed by Roger Erickson from 6-7 a.m., followed by the 20-year veteran comedy team of Charley Boone and Erickson from 8-10 a.m. Boone takes over with an interview program featuring local and national personalities from 10-11 a.m., and then it's back to music with Howard Viken from 11 a.m.-1 p.m. Dan Herts-gard mixes music with talk from 1 p.m.-4 p.m., followed by Steve Cannon and music from 4-7 p.m. The evenings are filled with specialized programming and sports including the Twins, Vikings and University of Minnesota football and basketball.

● "We're personality radio" is the unequivocal statement made by program director Dave Martin in describing Chicago's **WFYR-FM**. By that, Martin means the station employs disc jockeys who are more than mere golden voices; "FYR's trademark," he says, "is DJs who are so even-tempered, amiable and knowledgeable as to be like old friends to their listening audience."

With the exception of a Sunday night talk show, the station is all-music 24 hours a day. But the news department comes in for high praise from Martin. It is, in fact, Chicago's largest FM news team, and the fourth largest news department in all of Chicago radio (including an all-news station).

The key personalities: Fred Winston, a veteran Chicago

radio personality mans the morning drive slot between 6 and 10 a.m.; music director John Wetherbee from 10 a.m. to 2 p.m.; Stu Collins, another Chicago radio veteran, from 2 to 6 p.m.; Dean Richards, who worked for several years in suburban Chicago stations before coming to WFYR in a part-time capacity, is on between 6 and 10 p.m.; Dick Bartley, 10 to 2 p.m.; and Jerry Curtis, 2 to 5:30 a.m.

"We're not automated," says Martin with obvious pride. "There are no card readers here, and we don't use announcers who only tell you what record you've just heard. These people are known personalities who have a strong commitment to news, information and music. I think it's the best staff around for this type of radio."

● Although Cleveland's **WGAR** prides itself on being a personality-oriented station, program director Chuck Collier feels the station's sense of community commitment sets it apart from the competition. "We have a strong news department and we're involved in a lot of community projects," he explains. "For instance, at Christmas time we sponsored a drive to raise toys for kids. On the whole, we're a very promotion-minded station."

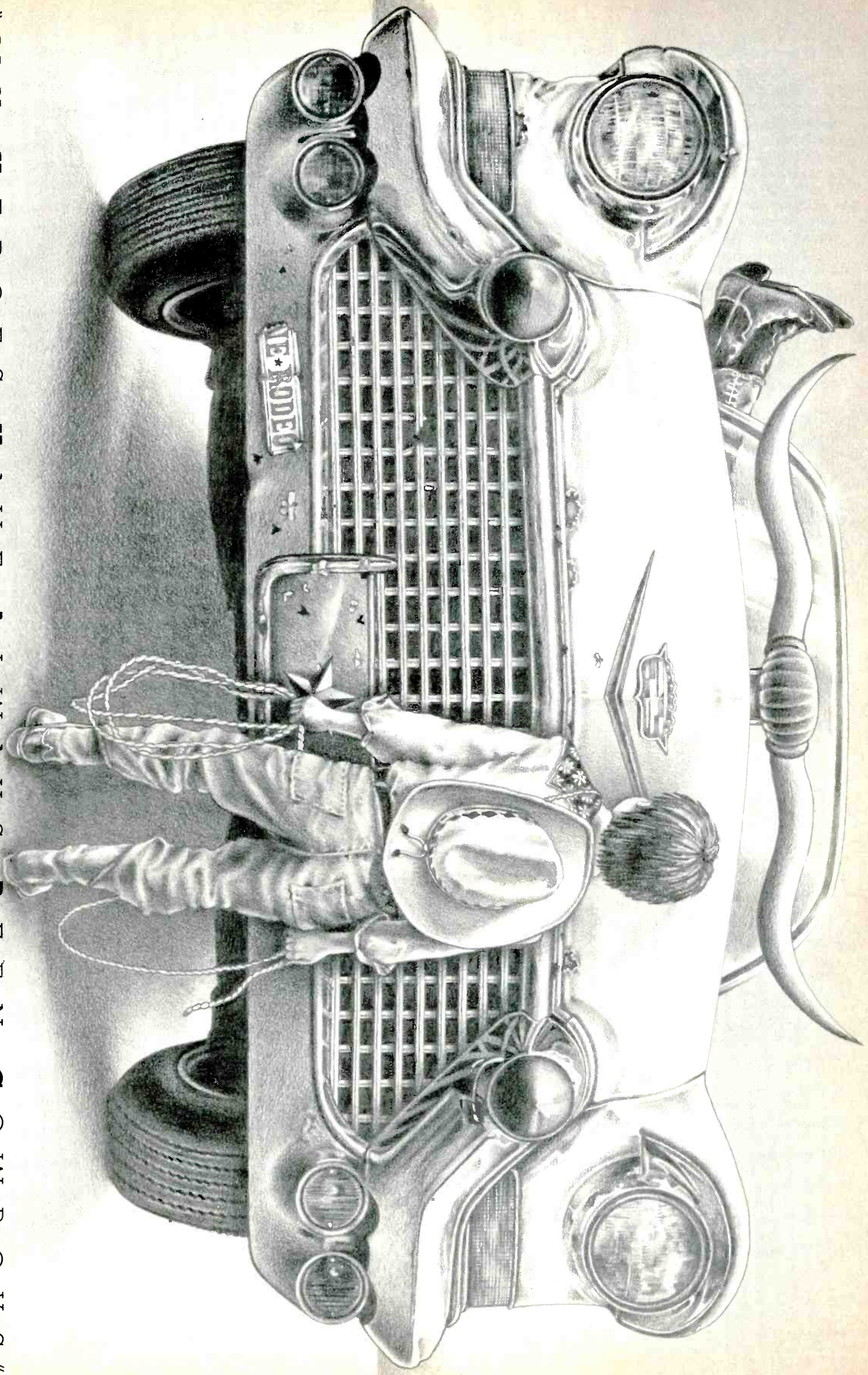
The key air people include: John Lanigan, who was voted "best personality in town" by a local television station, on the 6-10 a.m. morning drive; Joe Mayer from 10 a.m. to 1 p.m.; Paxton Mills from 1 to 4 p.m.; Fig Newton from 4 to 8 p.m.; Bruce Ryan (whose Music Magazine show is devoted to a new feature every night; recently Ryan played the music from 1962 exclusively) from 8 to 12 midnight; and Chip Bender from 12 to 6 a.m.

Ryan says the station pays little heed to short-lived "trends" and worries even less about the future of "personality radio." "I think radio goes through cycles," he says. "Personality radio has always been here but various markets get stronger and weaker according to the quality of the personalities at a given time. If you have a good sound and good people, you'll survive any trend."

● Chicago station **WGN**—"The largest independent station in the nation," according to program director Richard Jones—has based its popularity on a diverse format of talk, sports and music programs featuring on-air "personalities." "We don't have disc jockeys as such," explains Jones, "because a large part of our programming is devoted to phone-in shows, and the personality of the

(Continued on page 26)





" M Y H E R O E S H A V E A L W A Y S B E E N C O W B O Y S "

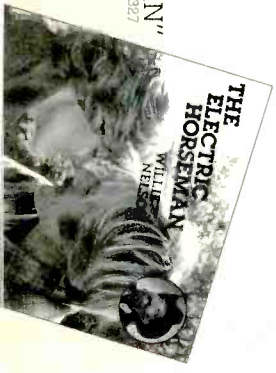
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# A/C Stations

(Continued from page 24)

person at the station is more important in those situations." He added, though, that one of the station's most popular shows is Roy Leonard's 10-12 a.m. and 1-2 p.m. shift in which the music of one artist—Benny Goodman was the most recent—is featured.

Bob Cullen's 2-4 p.m. and 7-9 p.m. shifts are primarily phone-ins that are spiced by Cullen's razor-sharp wit; music (WGN's music librarian is Catherine Rizzo) is interspersed between calls. Wally Phillips works the morning drive slot between 5:30 and 10 a.m., and Bill Berry mans the 4-7 p.m. slot.

● Although sports broadcasting attracts a powerful listening audience, Boston's **WHDH** has fared exceptionally well without providing this service. According to PD Bob Christy, "We received the highest ratings in the 25-49 and 25-54 demographics, and we accomplished this without sports." To what does Christy attribute the station's success? "We have good air personalities, a good sound, good music and good news," explained Christy, "and we try to provide all of these services on a first-class basis; it's the only way to really survive." Regarding the station's format, Christy said, "We play the hits, meaning that music which is destined to become, or already is, a standard. We also don't go on music too early because adults aren't panting to hear what the newest releases are; adults are geared to the song far more than they are to the artist. A/C programming is very complex. If you're going to program for adults, you have to think like them."

● **WIOD**/Miami plays MOR and is not ashamed of it. Important artists include Neil Diamond, Barbra Streisand, Barry Manilow and Jimmy Buffett. There is no MD, but PD Alan Anderson chooses the music for WIOD and WAIA-FM, the sister A/C station, which tends toward a more "contemporary" emphasis.

Imparting information is an important part of WIOD's philosophy and function, and to this end are two back-to-back talk shows at midday hosted by Sandy Payton and Bill Smith.

Other stand-out personalities include Mike Reiner, who handles early mornings, and Bob ZeCarlo, who has a show from 2:30 to 7:00.

● **WIP** in Philadelphia boasts an "extremely well-known staff of personalities," according to

the station's program manager Al Herskovitz. Most of the jocks have been with the station for over 10 years, says Herskovitz, who describes his format as "pop adult, adult/contemporary." WIP carries all the games of the Philadelphia Eagles and the Flyers; the station's music and sports format is peppered with occasional feature programming. The schedule at WIP is as follows: midnight-6 a.m., Nat Wright; 6-1 a.m., Ken Garland; 10 a.m.-1 p.m., Willie Webber; 1-4 p.m., Bill Neil; 4-8 p.m., Tom Moran; 8-11 p.m. Tom LaMaine, and from 11 p.m. to midnight, the Mystery Theatre.

● Starting the day with the #1 morning show isn't a bad idea and that's exactly what the Mark & Russell team does for **WJBO** in New Orleans. "Our station is built totally around personalities, not just good music," explained WJBO program director Joe London. "The jocks talk about things going on in the community and each one of them gets personally involved."

Besides the top-ranked morning duo, WJBO features the only full-time female jock in the market, Julie Tate, from 10 a.m.-2 p.m. London does the afternoon drive; Kevin McKay from 6-11 p.m.; the Larry King Show (Mutual syndication) all night; and Bob Terry and Johnny A on weekends. The jocks work with a 50-60 record rotation that ranges from Rupert Holmes to Bob James and Earl Klugh.

Sports are also a big part of WJBO's programming as they broadcast all Louisiana State University basketball and football, and Houston Astros baseball games.

● **WLW**/Cincinnati is an adult contemporary station that keeps an eye on top 40 action, says music director Karen Benham. "Anne Murray, Kenny Loggins, Neil Diamond, if someone like that, a well-known A/C artist, puts out a record, it's almost a sure add here." The station also plays occasional light rockers, provided the emphasis is not on "heavy guitars" and the group is not entirely unknown.

The station does not have a program director, though Lee Gillette, assistant operations manager, performs a similar function. Charles Murdock is the station's general manager.

Monday through Friday, 6-10 p.m., Bob Trumpy hosts a sports-talk show which features interviews with sports figures and phone-ins.

● "We're #1 here because we have always had the attitude that

we want to make our product resemble in content and sound, what people in Washington are like," commented **WMAL-AM** director of broadcast operations Jim Gallant. And, if WMAL's format is anything like what Washington's residents are all about, then they're a bunch of entertaining, athletic, musical, talkative, humorous and intelligent people.

Frank Harden and Jackson Weaver are celebrating their twentieth anniversary as the #1 morning team with a mixture of humor, characterizations, music and information from 6-10 a.m. Tom Gauger follows with music and talk from 10 a.m.-3 p.m., Bill Trumbell and Cris Core team for the drive shift, from 3-7 p.m., "Sports Call" with Ken Beatrice runs from 7-9 each evening, Felix Grant is the 9 p.m.-1 a.m. man, and Bill Mayhugh takes the all night shift. Ed Walker features music of the '40s and '50s every Sunday from 8 a.m.-1 p.m. on his "Play It Again Ed," and Dr. Joe Novello hosts the "Parenting" show every Saturday from 7-9 p.m. WMAL-AM also carries Paul Harvey and Redskins football plus all the University of Maryland football and basketball games.

● "This station is a tradition in Cedar Rapids," says **WMT** program director Rick Sellers, "and that can work against you sometimes. If you change your personnel around, or shift your policy in some area, people respond as if you've hurt some old and dear friend." Nevertheless, Sellers says, WMT is not so staid as to be locked into some bygone era in its music programming. "Musically we've undergone a metamorphosis," Sellers explains. "We still play plenty of Ray Coniff and Andy Williams, but we also play England Dan and even Styx. We have a huge record library, and our disc jockeys are encouraged to pull whatever they like from it. We're not conservative."

According to Sellers, WMT is a "service-oriented" station constantly involved in community affairs and constantly doing promotions to benefit some local charity. Sellers feels one of the station's best promotional tools is its basketball team, which sometimes travels as much as 150 miles to play a benefit game in one of the surrounding rural communities. "That's a pretty long drive" he says with a laugh, "but everyone has fun, and in the long run it helps out a lot of people."

The typical WMT broadcasting day starts with morning man Jerry Carr, who gives way at midday to music director Frank Hanford. From 2 to 3 p.m. Jim

Rogers hosts a non-music "Open Line" recipe show, just ahead of Gary Edwards' 3 to 7 shift. From 7 to 10 p.m. Rogers returns for Night Line, a live talk show emanating from a custom studio built in a downtown Cedar Rapids hotel. From midnight to 5 a.m., WMT features Larry King's syndicated all-night talk show.

● "We're blazing a new AM trail," says **WNEW-AM**/New York program director Russ Knight. The innovative format that he and station general manager Jack Thayer conceived is still in its infancy and constantly changing, but with regular special features, extensive sports coverage, and music that's "tailored after the city," WNEW-AM is living up to its "America's Original Music and News Station" logo line.

Knight describes the station's music as "like nothing you've ever heard before." The rotation includes 23 currents, selected album cuts and the regular features: William B. Williams' daily (10 a.m.-2 p.m.) re-creation of the "Make Believe Ballroom" which features the best of the big band era, the "Broadway Hour" with Stan Martin from 10 to 11 p.m. nightly, Bob Jones' re-creation of the "Milkman's Matinee" on his all-night show. Ted Brown is the morning man; Bob Fitzsimmons takes the afternoon slot; Bill St. James from 6-8 p.m.; Jonathan Schwartz and Jim Lowe, weekends, and Maryann Roque, swing shifts.

WNEW-AM broadcasts all the Knicks, Rangers, Giants and Cosmos home games.

● Dave McNanee, program director for **WPRO-AM**/Providence, is proud of the fact that all his radio personalities have been with the station for at least six years. One, Salty Brine, who shares a morning show with Larry Kruger, has been with the station for 36 years. McNanee says that WPRO is "heavy on personality, music, entertainment information and some sports." John Bina is the music director at the station and is on the air from 6-9 p.m.; Ed Cheribuino runs the 10 a.m.-2 p.m. slot, and he is followed by Gary DeGraide, from 2-6 p.m.; Holland Cooke is on the air from 9 p.m.-midnight and Greg Reynolds is the all-night man.

● **WRVA** in Richmond, Virginia has had an A/C format since its inception in 1925. PD Walt Williams now describes his station's format as "conservative A/C, in between A/C and MOR." Williams says that WRVA  
(Continued on page 28)

# HOT ON THE SINGLES CHARTS!

# HOT ON THE SALES CHARTS!

With total sales well over 2,000,000 units, four Motown singles are bulleting to the top of the charts!



**"CRUISIN'"** T-54306F  
**SMOKEY ROBINSON**

Top 5 and still going strong, Smokey's heading for #1!



**"I CAN'T HELP MYSELF"**  
**BONNIE POINTER** M-1478F

Bullet after bullet is shooting "I Can't Help Myself" up the charts everywhere!



**"WONDERLAND"** M-1479F  
**COMMODORES**

The third single from the multi-platinum "Midnight Magic" album which includes the #1 hits "Sail On" and "Still!"



**"WITH YOU I'M BORN AGAIN"**  
**BILLY PRESTON & SYREETA** M-1477F

England's hottest single is now warming up the U.S. charts with major bullets across the board! (Written by Carol Connors and David Shire)



## A/C Stations

(Continued from page 26)

places a strong emphasis on news and information. "We're a full-service, popular radio show among truckers in the country. "The Big John Trimble Show," which airs each night from 11:30 p.m. to 4:45 a.m. is the most popular truckers show in the country.

Lou Dean's "Viewpoint," an issues-oriented interview show from 7-10 p.m. each night, is also very popular. The rest of WRVA's jocks are Alden Aroe, who doubles as Millard the Mallard in a morning personality and music show; Pat Wilson, from 10 a.m.-3 p.m.; and Dick Henley, from 3-7 p.m.

● Elmo Ellis, VP/general manager of Atlanta's **WSB**, contends that his station provides much-needed services for his listening audience. "The night of the Super Bowl game," said Ellis, "we aired our usual 'Person to Person Show,' whereby the deejay of the show discusses an issue and asks the listening audience to respond by phone. We thought that the Super Bowl game would severely compete with our show. As this was not the case, it goes to show that there are always listeners, as long as you are doing something interesting." Functioning as a full service A/C station, WSB also provides traffic reports, and broadcasts sports and news. "We have developed the reputation of offering top notch news reports," said Ellis, "and have won numerous awards in this capacity, such as the Associatec Press Pace Maker Award."

● Under the leadership of program director Mike Elliott, Milwaukee's **WTMJ-AM** scored a 15.3 in the last ratings to lead their market with a sound that features adult/contemporary music, talk shows and major league sports. "We don't have any competition, we have contemporaries," said Elliott, a 20-year veteran of the business, working the last six at WTMJ.

With a jock staff that features an unusually high percentage of females—half—WTMJ uses a tight 25-record rotation in addition to regular evening news/sports talk shows hosted by Kathie Dunn and Jack Baker.

"When we add a record it gets played," commented Sam Armato, WTMJ music director. Gordon Hinkley is the morning man followed by Robb Edwards on the midday shift and Misty Raymore doing overnight. Donna Walker works weekends and swing shifts while Catherine

Catalane handles the air traffic reports.

● At **WTVN**/Columbus, Ohio, being "adult" does not mean limiting one's taste to music made 20 years ago. "We are very hit-oriented adult/contemporary," says music director Denny Nugent. "There are 'image' artists that are strong with our audience, but I wouldn't say we rely on them. We play Fleetwood Mac, the Eagles and John Denver."

There is something vital about WTVN, where tradition resides next to the brand new. The general manager is Perry Frey and Ted Cramer is the new program director as of mid-February.

"We probably have the most pronounced personalities in Columbus," says Nugent. Morning man Bob Conners has been with the station 14 years and midday's Dave Logan has been on Columbus radio for 18 years. Evenings are highlighted by a talk show hosted by Steve "Boom Boom" Cannon.

● **WWWL**/Miami is an unusual station. Music director Horace Straws refers to his station as "A/C" but terms the format "R&B." He hesitates to name any favored acts as the station prefers not to rely on a select group of musicians to identify their sound. Variety seems the key. "We try to play many of the great artists," says Straws.

Straws, who hosts a morning show, is one of the station's key personalities, as is program director Robert Hall, who also functions as the station's news director.

● **WZUU-FM**/Milwaukee calls itself "The Source Station" because "we're giving the people something they can't find anywhere else on FM," according to Chris Curtis, program director. Curtis, music director Bill Shannon and 'ZUU's jocks have devised a format that includes three categories of music: new hits, over 900 oldies, and medium rotation favorites, that aims at the 25-34 adult demographic.

The jocks, who are heavily involved in community service projects, are headed by Larry "The Legend" Johnson, the market's #1 morning man; Jack Randall on the afternoon drive; Charlie McCarthy from 6-10 p.m.; Kelly McCoy covering 10-2; and Dave Dunkin all night.

● (Adult/contemporary station capsules were prepared by Steven Blauner, Samuel Graham, Joseph Ianello, David McGee, Sophia Midas, Laura Palmer, Jeffrey Peisch and Sam Sutherland.)

## Copy Writtes

By PAT BAIRD

■ (UN) COVERED: **Ian Gomm's** "Hold On" and **Nick Lowe's** "Cruel to Be Kind" were two of last year's big sleeper single hits. As you probably already know, both artists were once members of the seminal U.K. rock group **Brinsley Schwarz** and co-wrote "Cruel." Gomm, who wrote "Hold On," apparently did a whole slew of publishing demos over the past few years (some co-written by Lowe) and they've just been let loose by his managers/publishers **Dai Davies** and **Derek Savage** of Albion Music. The demos are available only to "seriously interested" artists and producers and can be had through a mere phone call to **Barry Taylor**, general manager of Stiff Records, (212) 765-3977.

PRODUCER UPDATE: **Jimmy Iovine** has just finished up work on the new **Motors** LP and segued right into the next **Graham Parker & the Rumour** album. Come spring he'll be producing **Meatloaf**. Seems Meat and collaborator **Jim Steinman** have decided to do two separate albums, dividing up some of the material they've already recorded. This does not mean, however, that they are splitting up their extremely successful relationship. After Meatloaf, Iovine will be working on his second **Tom Petty & The Heartbreakers** album.

TEEVEE: **Ezra Cook** of Bandora Music/Fire Sign Ltd., checked in this week with the news that the company's new wave concert show "Rock World" is getting heavy viewer reaction in the syndies' 15 markets. The show has thus far featured such artists as **Blondie**, **XTC**, **Gary Numan**, **X-Ray Spex** and the **Boomtown Rats** . . . It was nice to see that when Pan Am was looking for a "busy music executive" it picked a publisher. That's Chappell's **Frank Military** seen regularly on the tube . . . **Charles Fox** and **Norman Gimble** composed the title theme to the **Miller/Milkus** series "Good Time Girls" for Paramount . . . **Dinah Shore**, who has always been courageous with her selection of musical acts, recently featured **The Commodores** in a 90-minute salute. Dinah did a duet with lead singer **Lionel Richie** on the Commodores' gorgeous ballad, "Still" . . . **Stanley Mills'** September/Galahad Music has the U.S. rights on the mini-series "Edward & Mrs. Simpson" currently getting big ratings in syndication.

COVERS: **Jamie/Dandelion** Music, already high on the charts with the **Teri DeSario/KC** hit "Yes, I'm Ready," just picked up another cover with **Robert Gordon's** version of "Need You" originally down by **Donnie Owens** in 1967 . . . New Capitol Records' artists **Cherie** and **Marie Curie** debuted recently with an album containing new versions of **The Raspberries'** "Overnight Sensation (Hit Record)" and **Russ Ballard's** oft-recorded "Since You've Been Gone" . . . **Pat Traver's** upcoming LP "Crash and Burn" will include a cover of **Bob Marley's** "Is This Love."

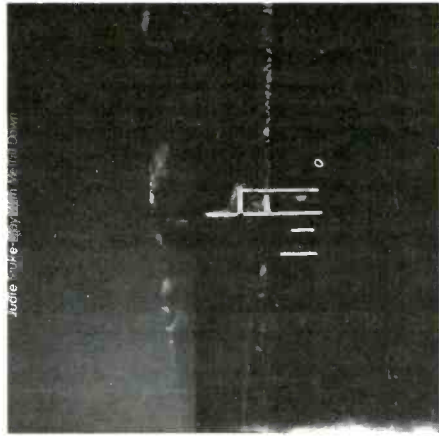
FLIX: **Gary Williams** has scored the feature film "Survival" including the title song with lyric by **Will Holt** . . . **Alan** and **Marilyn Bergman** have picked up a preliminary "best song" Oscar nomination for "The Promise (I'll Never Say Goodbye)." Their song (with **Neil Diamond**) "You Don't Bring Me Flowers" has been nominated for best record and best pop vocal performance by a group, and "Ballroom" (for which they wrote lyrics) is Grammy nominated for best Broadway cast album. LEGIT: **Elliot Rossoff**, who heads Proboscis Music, has announced the opening of the off-off-Broadway production of "Forty-Deuce," a Times Square musical. It opened Jan. 31 at the Double Image Theater on W. 54th St.

MOVIN': **Stu Greenberg** has left his position at United Artists Music and can be reached at (201) 364-7663.

SIGNINGS: Two of the biggest deals of late have happened at Chappell/Intersong. Chappell picked up worldwide co-publishing and administration on **Pink Floyd** (whose LP moved into the #1 spot last week) and Intersong, through its BMI affiliate will represent the songs of writer/producer **Isaac Hayes** . . . Chappell also recently signed up Seattle-based writer **Eric A. Poe** via the west coast's **Roger Gordon** and **Randy Talmadge** . . . **Brian Minasian** and **Bill Rich** have signed an exclusive songwriting contract with Dreena Music, a division of RBR Communications. They are currently writing the score to the upcoming **Ed McMahon/Cloris Leachman** feature film "No More Echos My Dear" . . . **George Pincus** and Sons have picked up the U.S., Canadian and U.K. rights to the song "Meanwhile" by Hungarian composer **Gabor Knisch** with English lyrics by **Carl Sigman**. An instrumental version was recorded by **Acker Bilk** and a number of covers in Hungarian have already been released in that country . . . **Doug Riley** has been signed to Proboscis Music via **John Gomez** and **Elliot Rosoff**.

# ADULT CONTEMPORARY

JUDY TZUKE



MCA-27001

featuring the single:  
**"STAY WITH ME TILL DAWN"**  
 PG-41133



SPYRO GYRA



MCA-5108

featuring the single:  
**"CATCHING THE SUN"**  
 MCA-41180

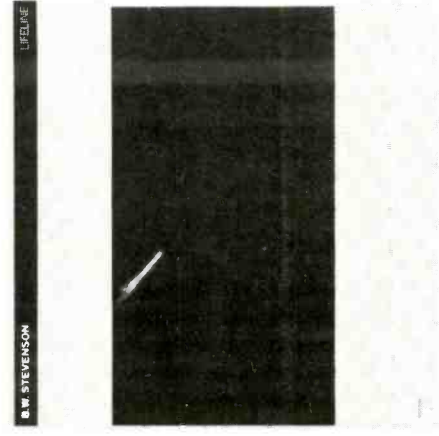
RUPERT HOLMES



INF-9020

featuring the single:  
**"HIM"**  
 MCA-41173

B.W. STEVENSON



MCA-3215

featuring the single:  
**"HEADIN' HOME"**  
 MCA-41166



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BARBARA MANDRELL



MCA-3165

featuring the single:  
**"YEARS"**  
 MCA-41162

JIMMY BUFFETT



MCA-5102

featuring the single:  
**"SURVIVE"**  
 MCA-41199

RAFE VAN HOY



MCA-3207

featuring the single:  
**"KEEP ME HANGIN' ON"**  
 MCA-41190

PRESSURE



MCA-3195

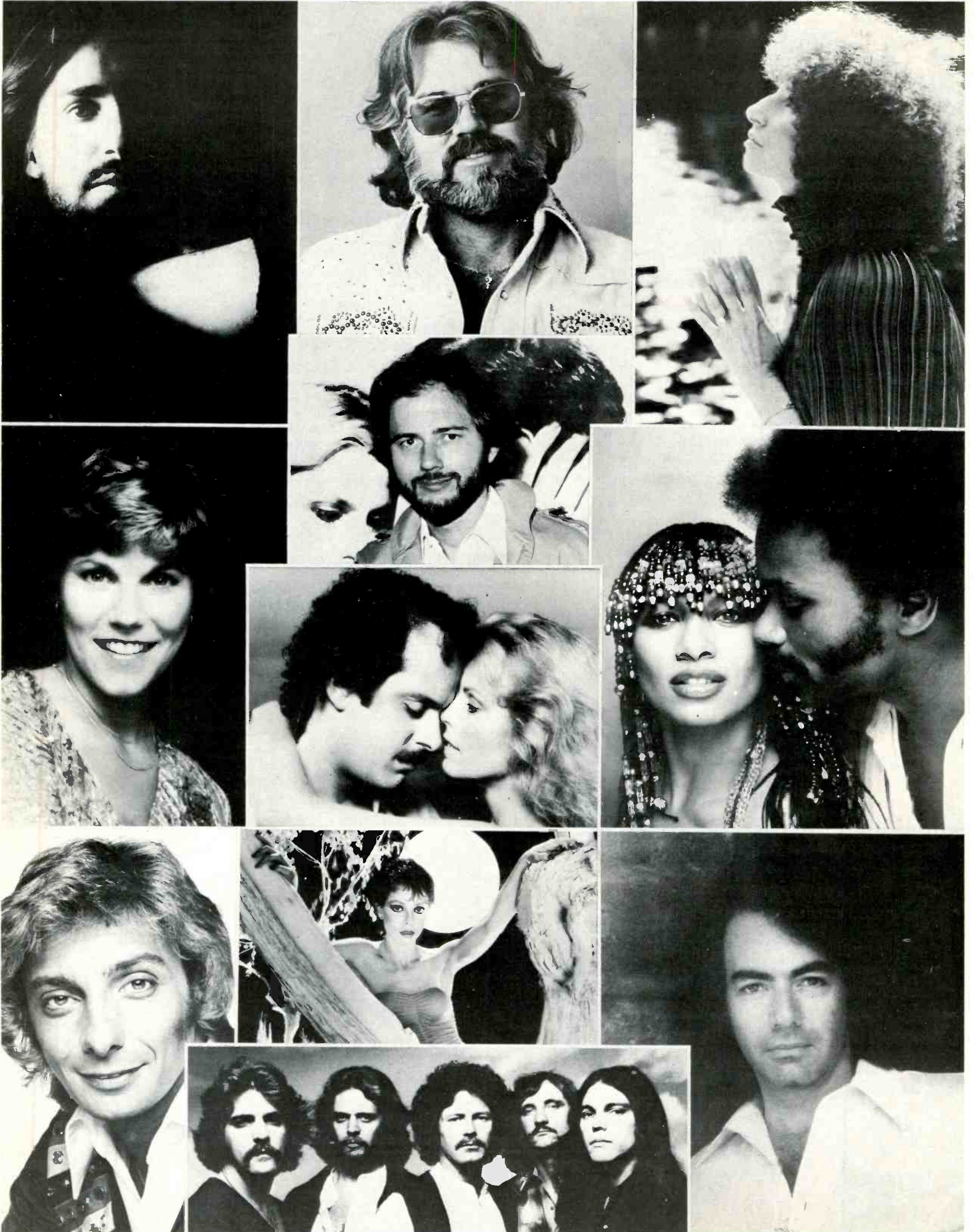
featuring the single:  
**"CAN YOU FEEL IT?"**  
 MCA-41179



DON'T MISS RITCHIE ADAMS' NEW SINGLE "THE BEST OF THE REST OF OUR LIVES" MCA-41182

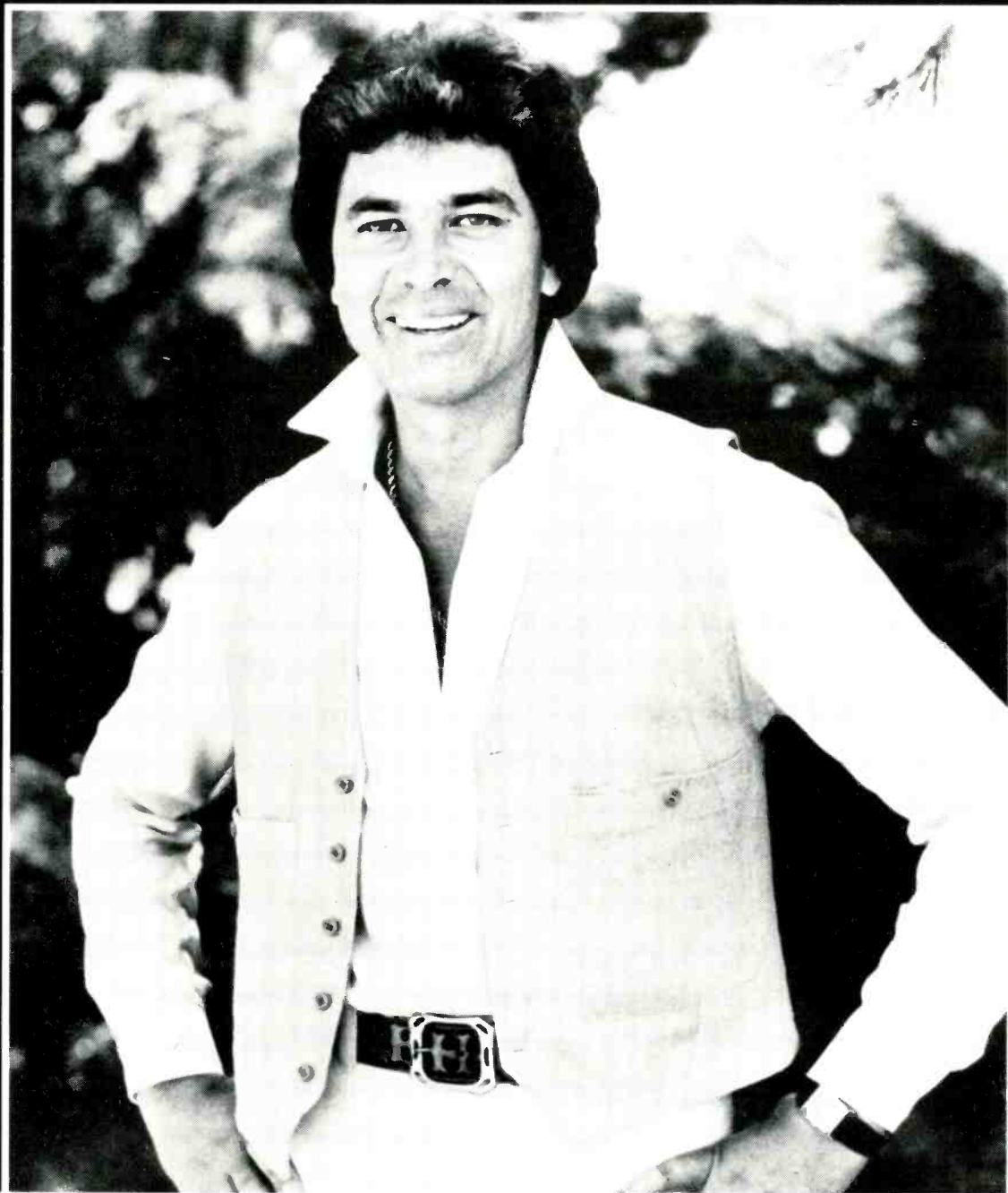
## THE MCA COLLECTION FOR THE ACCOMPLISHED LISTENER

# A/C's Bright Lights



Adult/contemporary artists, as the performers above demonstrate, are in the mind of the beholder, and encompass a wide range of musical styles. Pictured top to bottom are (left row) Dan Fogelberg, Anne Murray and Barry Manilow; Kenny Rogers, Rupert Holmes, the Captain and Tennille, Teri De Sario and the Eagles; (right row) Barbra Streisand, Peaches & Herb and Neil Diamond.

# The one and only.



"Love's Only Love." Engelbert's new single shipped last week. And already the reaction at A/C radio is sensational. 9-50844

Engelbert and Adult/Contemporary: a perfect match. Watch for his new album, "Love's Only Love," coming soon. JE 36431

## On Epic Records and Tapes.

Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

Produced by Joel Diamond for Silver Blue Productions, Ltd.

Personal Management: Harold Davison.



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# Record World Singles 101-150

FEBRUARY 16, 1980

FEB. 16	FEB. 9				
101	104	HIGH SOCIETY	NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI)		
102	105	CARS	GARY NUMAN/Atco 7211 (Geoff & Eddie/Blackwood, BMI)		
103	—	BRASS IN POCKET (I'M SPECIAL)	PRETENDERS/Sire 49181 (WB) (Modern/Hynde House of Hits/ATV, U.K.)		
104	—	BABY DON'T GO	KARLA BONOFF/Columbia 1 11206 (Seagrape/Valgovind, BMI)		
105	114	YOU WON'T BE THERE	THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI)		
106	—	LONG HAIRD COUNTRY BOY	CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)		
107	—	ALL NIGHT LONG	RAINBOW/Polydor 2060 (Thames Talent, BMI)		
108	117	CATHY'S CLOWN	TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)		
109	—	DON'T EVER SAY GOODBYE	RICK DERRINGER/Blue Sky 9 2788 (CBS) (Derringer, BMI)		
110	121	ONLY A LONELY HEART SEES	FELIX CAVALIERE/Epic 9 50829 (KI, ASCAP)		
111	113	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)	ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/Twelf Street/Whiffie, ASCAP)		
112	118	SKINNY GIRLS	ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)		
113	120	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)	INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerads, ASCAP)		
114	115	I CAN'T TAKE MY EYES OFF OF YOU	MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)		
115	122	SHE (POWER TO BE)	ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)		
116	109	TOUCH TOO MUCH	AC/DC/Atlantic 3644 (Edward B. Marks, BMI)		
117	116	STEPPING GAP	BAND/Mercury 76021 (Total Experience, BMI)		
118	112	CATCHIN' UP ON LOVE	KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)		
119	—	YOUR LAST LETTER	CHISHOLM & SPENCE/Columbia 1 11191 (April, ASCAP)		
120	130	LOVING YOU WITH MY EYES	STARLAND VOCAL BAND/Windsong 11899 (RCA) (Cherry Lane, ASCAP)		
121	—	STAY IN TIME OFF BROADWAY	usa/Atlantic 3647 (Screen Gems-EMI/Modern Fun, BMI)		
122	123	SIT DOWN AND TALK TO ME	LOU RAWLS/Phila. Intl. 9 3738 (CBS) (Mighty Three, BMI)		
123	124	I DON'T WANT TO BE LONELY	DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)		
124	128	SHRINER'S CONVENTION	RAY STEVENS/RCA 11911 (Ray Stevens, BMI)		
125	127	DON'T YA HIDE IT	STONEBOLT/RCA 11910 (Deepest/Dunbar Canada Ltd, PROC)		
126	132	YOU ARE MY HEAVEN	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627 (Black Bull, ASCAP)		
127	129	A LESSON IN LEAVIN'	DOTTIE WEST/United Artist 1339 (Chappell/Sailmaker/Welback/Blue Quill, ASCAP)		
128	110	FOREVER	REX SMITH/Columbia 1 111163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)		
129	131	PRAYIN'	HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)		
130	137	THE VERY FIRST TIME	MICHAEL JOHNSON/EMI-America 8031 (Chappell/Sailmaker, ASCAP)		
131	119	REBEL ROUSER	BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP)		
132	111	STARGAZER	PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)		
133	107	IT'S MY HOUSE	DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)		
134	—	EVERY GENERATION	RONNIE LAWS/United Artists 1334 (Fizz/At Home, ASCAP)		
135	133	NEW AND DIFFERENT WAY	JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)		
136	134	GIMME SOME TIME	NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)		
137	125	SHOUT AND SCREAM	TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)		
138	138	KARI BOB JAMES	EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP)		
139	141	BEACH GIRLS	JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)		
140	136	MAIN THEME FROM STAR TREK	BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI)		
141	126	MY LOVE DON'T COME EASY	JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)		
142	135	BLAME IT ON THE NIGHT	FANDANGO/RCA 11761 (Life and Times, BMI)		
143	140	EVERYBODY NEEDS A LITTLE HELP	CALIFORNIA/RCA 11769 (Word, ASCAP)		
144	143	STAY WITH ME TILL DAWN	JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)		
145	139	MANDOLAY	LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)		
146	142	AUTOMOBILE	HANSIE/Millennium 11783 (RCA) (Bandora, BMI)		
147	144	MAIN THEME FROM STAR TREK	MAYNARD FERGUSON/Columbia 1 11183 (Ensign, BMI)		
148	—	YEARS	BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)		
149	147	FLY TOO HIGH	JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)		
150	—	HOW LONG	TANTRUM/Ovation 1135 (Creative, ASCAP)		

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

ALL AROUND	Martin (Twenty-nine/Poison Oak, ASCAP)	96	LONGER	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	4
AN AMERICAN DREAM	Hanna-Edwards (Jolly Cheeks, BMI)	16	LOOKS LIKE LOVE AGAIN	Gardiner (Duchess, BMI)	99
AND THE BEAT GOES ON	Griffey & Group (Spectrum VII/Rosey, ASCAP)	68	LOST HER IN THE SUN	J. Stewart (Bugle/Stigwood/Unichappell, BMI)	53
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	33	LOST IN LOVE	Chertoff (Arista/BRM, ASCAP)	67
BABE	Group (Stygian/Almo, ASCAP)	38	MY HEROES HAVE ALWAYS BEEN	COWBOYS Nelson-Pollack (Jack & Jill, BMI)	90
BABY TALKS DIRTY	Chapman (Eighties/Small Hill, ASCAP)	60	99 T. Knox & Group	(Hudmar, ASCAP)	22
BACK ON MY FEET AGAIN	Olsen (Pendulum/Unichappell/Paper Wait, BMI)	37	NO MORE TEARS (ENOUGH IS ENOUGH)	G. Klein(Olga/Fedora, BMI)	51
BAD TIMES	Colombo (Donna-Dijon/MacAlley/Home Grown, BMI)	64	OFF THE WALL	Jones (Almo, ASCAP/Rondor London, LTD)	69
BETTER LOVE NEXT TIME	Haffkin (House of Gold, BMI)	55	ON THE RADIO	Moroder (Ricks/Revelation, BMI)	9
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	83	PEANUT BUTTER	Dunn-White (Noodlew/McHoma, BMI)	75
COME BACK	Justman (Center City, ASCAP)	56	PLEASE DON'T GO	Casey/Finch (Sherlyn/Harrick, BMI)	32
COMPUTER GAMES	Hosono (Alpha/Almo, ASCAP)	92	RAPPER'S DELIGHT	S. Robinson (Sugarhill, BMI)	61
COOL CHANGE	Boylan & Group (Screen Gems-EMI, BMI)	49	RAVEL'S BOLERO	Reisman (Hollyweed/Wells, ASCAP)	97
COWARD OF THE COUNTY	Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	3	REFUGEE	Petty-lovine (Skyhill, BMI)	36
CRAZY LITTLE THING CALLED LOVE	Group (Queen/Beechwood, BMI)	1	RIDE LIKE THE WIND	Omartian (Pop 'n' Roll, ASCAP)	58
CRUISIN'	S. Robinson (Bertham, ASCAP)	5	ROCKIN' INTO THE NIGHT	Mills (WB, ASCAP/Fites/Saber Tooth, BMI)	65
DAYDREAM BELIEVER	J. Norman (Screen Gems-EMI, BMI)	14	ROCK WITH YOU	Jones (Almo/Rondor, ASCAP)	6
DEJA VU	B. Manilow (Ikeco/Angela, BMI)	19	ROMEO'S TUNE	Simon (Rolling Tide, ASCAP)	11
DESIRE	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	12	SARA	Group (Fleetwood Mac, BMI)	7
DON'T DO ME LIKE THAT	Petty-lovine (Skyhill, BMI)	24	SEPTEMBER MORN	B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	13
DON'T LET GO	I. Hayes (Screen Gems-EMI, BMI)	42	SET ME FREE	Rundgren (Unearthly/Fiction, BMI)	86
DO THAT TO ME ONE MORE TIME	D. Dragon (Moonlight & Magnolias, BMI)	8	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	80
ESCAPE (THE PINA COLADA SONG)	Holmes-Boyer (WB/Holmesline, ASCAP)	20	SHOOTING STAR	Neil (World Song/Facehaze, ASCAP)	93
EVEN IT UP	Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	71	SMALL PARADISE	Albert (G.H./H.G., ASCAP)	79
FIRE IN THE MORNING	Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	95	SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	46
FLIRTIN' WITH DISASTER	T. Werman (Mister Sunshine, BMI)	47	STILL	Carmichael & Group (Jobete/Commodore Entertainment, ASCAP)	57
FOOL IN THE RAIN	Page (Flames of Albion, ASCAP)	35	THE HARDEST PART	Chapman (Rare Blue/Monster Island, ASCAP)	85
FOREVER MINE	Gamble-Huff (Mighty Three, BMI)	34	THE LONG RUN	B. Szymczyk (Cass County/Red Cloud, ASCAP)	26
GIVE IT ALL YOU GOT	Mangione (Gates, BMI)	48	THE SECOND TIME AROUND	Sylvers (Spectrum VII/Rosy, ASCAP)	27
GOODNIGHT MY LOVE	B. Spector & M. Pinera (Bayard, BMI)	94	THE SPIRIT OF RADIO	Brown & Group (Core, CAPAC/ASCAP)	78
GOT TO LOVE SOMEBODY	Rodgers-Edwards (Chic, BMI)	77	THE WALK	Maile (Arc, BMI)	84
HAVEN'T YOU HEARD	Mims-Rushen-Andrews (Babyfingers/Mims/Showenbrere, ASCAP/Freddie Dee, BMI)	63	THIRD TIME LUCKY	Outeda & Group (Riff Bros., ASCAP)	39
HEARTBREAKER	Coleman (Dick James, BMI)	30	THIS IS IT	T. Dowd (Milk Money, ASCAP/Snug, BMI)	10
HIM	Holmes-Boyer (WB/Holmes Line, ASCAP)	23	THREE TIMES IN LOVE	James (Big Teeth/Tommy James, BMI)	41
HOW DO I MAKE YOU	Asher (Billy Steinberg)	29	TOO HOT	Deodato (Delightful/Gang, BMI)	21
I CAN'T HELP MYSELF	J. Bowen (Stone Agate, BMI)	59	US AND LOVE	Nolan-Koppers (Sound of Nolan, BMI)	70
I DON'T LIKE MONDAYS	Wainman-Group (Zomba, BMI)	74	VOICE OF FREEDOM	TM Productions (TM, ASCAP)	76
I PLEDGE MY LOVE	Perren (Perren-Vibes, ASCAP)	73	VOICES	T. Werman (Screen Gems-EMI/Adult, BMI)	40
I SHOULDA LOVED YA	(Walden/Gratitude Sky, ASCAP/Irving, BMI)	82	WE DON'T TALK ANYMORE	B. Welch (ATV, BMI)	31
I THANK YOU	Ham (Birdees/Walden, ASCAP)	43	WHAT I LIKE ABOUT YOU	Solley (Forever Endeavor, ASCAP)	89
I WANNA BE YOUR LOVER	Prince (Ecnirp, BMI)	17	WHEN A MAN LOVES A WOMAN	Rothchild (Pronto/Quincy, BMI)	50
I WISH I WAS EIGHTEEN AGAIN	Kennedy (Tree, BMI)	66	WHEN I WANTED YOU	Manilow-Dante (Home Grown, BMI)	28
JUST A TOUCH OF LOVE	Douglas (Corillion/Sputree/Slave/It's still our funk, BMI)	98	WHERE DOES THE LOVIN' GO	Gates (Kipahula, ASCAP)	87
KISS ME IN THE RAIN	Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP)	62	WHY ME	Group (Stygian/Almo, ASCAP)	18
LADIES NIGHT	E. Deodato (Delightful/Gang, BMI)	25	WITH YOU I'M BORN AGAIN	DiPasquale & Shire (Check Out, BMI)	45
LET ME GO, LOVE	Templeman (Snug/Big Stroke, BMI)	52	WOMEN	Jones-Baker-McDonald (Somerset/Evansongs, ASCAP)	88
LET'S GO ROCK AND ROLL	Casey-Finch (Sherlyn/Harrick, BMI)	100	WONDERLAND	Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	72
LONELY EYES	Tobin (High Sierra/World Song, ASCAP)	54	WORKING MY WAY BACK TO YOU	FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	15
			YEARS	Collins (Pi-Gem, BMI)	91
			YES, I'M READY	Casey (Dadelia, BMI)	2
			YOU KNOW THAT I LOVE YOU	Olsen-Devore-Group (Light, BMI/Urmila, ASCAP)	44
			YOU MIGHT NEED SOMEBODY	Richards (Braitree/Snow/Necles, BMI)	81



## Backstage with Mother's Finest



Epic group Mother's Finest recently appeared at New York's Nassau Coliseum. The group has been touring in support of its latest album, "Mother's Finest Live." Pictured backstage are, from left: (bottom) Scott Folks, assoc. product manager, E/P/A; David Krebs, management; Jerry Smallwood, dir., national promotion, Epic; Joyce Kennedy, Moses Mo of MF; Stephen Dessau, director, product management, east coast, E/P/A; B. B. Queen, MF; and Dan Castanga, assoc. dir., artist development, E/P/A; (top) Glen Murdock, Wizzard Seay of MF; Al Gurewitz, VP promotion, E/P/A and Harvey Leeds, assoc. dir., national album promotion, E/P/A.

### ICM Promotes Jensen

■ ICM vice president Sheldon Schultz has announced that Steve Jensen is moving from Los Angeles to New York to head the New York ICM Concerts Department.

The N. Y. ICM Concerts Department will continue to report to Schultz whose responsibilities were recently expanded to include both the N. Y. Concerts and Locations units.

Jensen has been in the Los Angeles ICM Concerts Department for five years.

### Major Tour Set for Police

■ LOS ANGELES—A&M recording artists the Police began a tour entitled "The First Anglo-American Police Action Since World War II" in Tokyo, Japan on February 13. The tour, lasting two and a half months and including 37 cities and 19 countries will be highlighted by concerts in Taipei, Taiwan, Bangkok, Thailand and Bombay, India.

### Lubin to Phonogram

■ CHICAGO — Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the appointment of Peter Lubin to the position of director of A&R, east coast, for the firm. Lubin will be based in Mercury's New York office.



Peter Lubin

Prior to joining Phonogram, Lubin was in the publicity department of Columbia Records. He was also an account executive at the Howard Bloom Organization.

### Eagles' 'Long Run' Certified Platinum

■ NEW YORK—"The Long Run," the seventh album by Elektra/Asylum artists the Eagles, has been certified platinum by the RIAA. In addition, "Heartache Tonight," the first single from the LP, has been officially cited as a gold seller.

### CRI Latin Taps Farra

■ NEW YORK — Jose Pastor, director of manufacturing and technical services, CRI, Latin American Operations has announced the appointment of Jorge V. Farra to the newly created position of associate director of manufacturing and technical services, CRI, Latin American Operations.

### E/P/A Ups Demers

■ NEW YORK—Dave Demers has been appointed to the position of director, sales/artist development, Epic / Portrait / Associated Labels. The announcement was made by Tom McGuinness, vice president, sales branch distribution, CBS Records.



Dave Demers

Demers has an extensive background in the music business. Prior to his joining CBS, he held positions as a sales representative, buyer and promotion manager for a one stop, rack jobber and an independent distributor. In 1970 Demers joined CBS Records as local promotion manager in the Hartford branch for both the Columbia and Epic Labels, and in 1977 he became E/P/A regional promotion marketing manager in the Northeast Region.

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ POST-MORTEM—We'd had more than our fill of ruminations on the decade just past and the new one just beginning—until we saw the March issue of Musician/Player & Listener, with a lengthy survey that captures the verdicts of leading rock, pop and jazz musicians, producers and executives on where the music went in the '70s, and where it's headed now.

We could exhaust most of the column on just the highlights, given M/P&L's enlightened choice of spokespersons, but we can at least spotlight a sample:

**Steely Dan's Walter Becker** and **Donald Fagen** concluded that, in recent years, "Rock'n'roll seems to have taken a turn for the deliberately plodding and stupid, much more in the past few years than before. It seems to be a genuinely desirable pose, musically anyway, to make really primitive-sounding things. We both really like rock 'n' roll when it's good . . . But we don't like much of what's being done—you probably don't, either."

For **Pete Townshend**, "The '70s were really boring, I'm glad they're over with, and let's go ahead upwards and onwards. Well, I definitely don't want to see World War III, but on the other hand, I don't think we will. America's far too weak to fight a third world war—you puny little nation you—Russia would crush you." Turning serious again, he asserts, "I don't think we've arrived at a new sound."

And, in **Nick Lowe's** view, "What seems to have happened is that the musicians themselves, who by and large are a bunch of bozos, began believing what was written and said about them . . . Ever since the musicians themselves, poor bastards that they are, started believing what was written about them being poets or composers comparable to **Elgar** or **Shostakovich** or something, that's when the troubled started . . ."

"After that's when these geezers said, 'Oh, got a bit o'poetry 'ere, Brian. Wot about this: The Schemellion laughed at the gates of heaven . . . How's that?'"

"Very good, very good. Put a bit o'moog on that, and I think we got it . . ."

Other pundits include **David Byrne**, **Ted Nugent**, **Steve Backer**, WB marketing/promo VP **Ed Rosenblatt**, **George Clinton**, **Sun Ra** and **Seymour Stein**, among others. Between them, they offer a range of views that should be required reading for music professionals in danger of being overwhelmed by the trend-of-the-week syndrome.

HOUSEHOLD HINTS—This just in for our do-it-yourself files, courtesy of publicist **Gail Roberts**: Thrifty vinyl junkies stymied by what to do with their old records might want to search out "Gadgets Galore!," a book by "one of TV's brightest stars," **Dorsey Connors**, and published by Popular Mechanics, probably in the early '50s.

Old-style 78 rpm album jackets are touted as "fine storage books for different grades of sandpaper," and can be used to store dress patterns.

She also shows how "discarded, chipped or cracked phonograph records can become attractive candy dishes, cigarette holders, card holders or mail caddies."

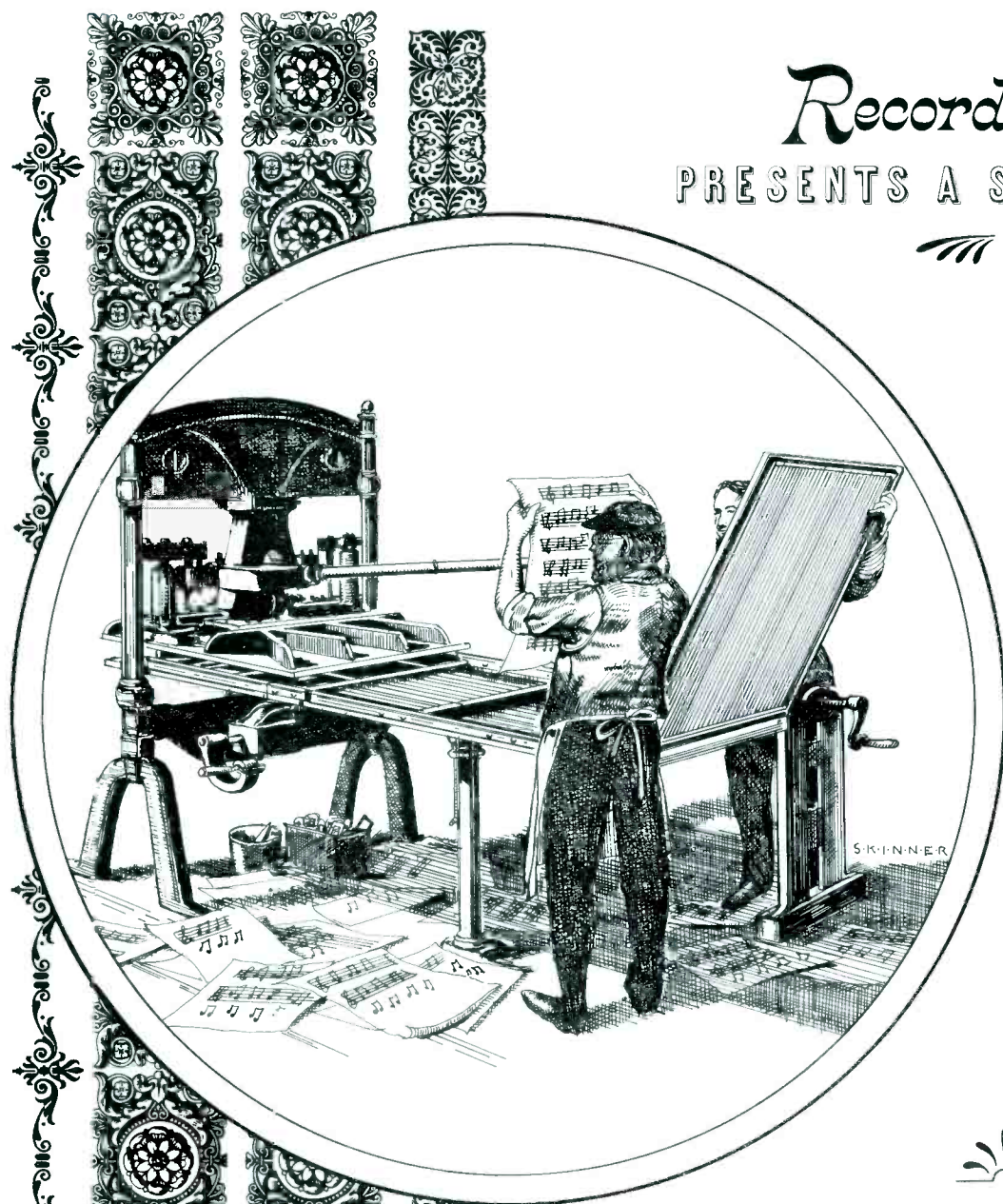
SOURCES OF THE NILE—We were trying to describe this new album (on Arista) by a young musician named **Willie Nile** to a friend not long ago, and about all we were able to come up with was, "You know, he's from that New York school." While that's essentially a nebulous description, of course, there is more than a touch of the New Yorker in Nile's music: tough, undecorated rock, laced with the kind of influences (jangling guitars, **Dylan**-esque vocal delivery, songs that owe a considerable debt to **Buddy Holly** and others) that have done a lot to revive rock's waning spirit in recent months. No, Nile isn't the new **Springsteen**—hell, he isn't even the new **Arlyn Gale** or **Elliott Murphy**. With luck, he'll be able to avoid those tags entirely and be listened to on his own merits, which are fairly substantial. Nile's album will be out any day now—check it out.

ROLL 'UM EASY—Gov. **Jerry Brown's** show biz constituency will strike its next blow on behalf of his presidential campaign with a February 17 party at Flipper's roller disco, hosted by **Linda onstadt**, **Nicolette Larson**, **Dave Mason**, **Chaka Khan**, **Chick Corea**, **Susan St. James**, **Helen Reddy** and **Cindy Williams**.

NO BENEFITS ARE PLANNED, but a new group calling itself **NUSE** is already getting results from City Hall. No, it isn't Nerds United For Safe Energy, but a cadre of publicists and writers called **Neighbors United to Save their Environment**, namely the vintage art deco apartment complex they all share, the Laurelwood Penthouse Apartments in North Hollywood. The tenants' group, including publicists

(Continued on page 62)

*Record World*  
PRESENTS A SPECIAL ISSUE



*Music Publishing*

A PROUD TRADITION



**F**or the fourth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section. Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.



ISSUE DATE: FEB 23  
AD DEADLINE: FEB 12



For further information contact our marketing specialists:  
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• Nashville—Tom Rodden—(615) 329-1111

# Record World Singles



FEBRUARY 16, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

WKS. ON  
CHART

FEB. 16	FEB. 9	TITLE, ARTIST, Label Number, (Distributing Label)	WKS. ON CHART
1	2	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN Elektra 46579	7
2	4	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	12
3	3	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	12
4	9	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	8
5	5	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	17
6	6	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	14
7	7	<b>SARA</b> FLEETWOOD MAC/Warner Bros. 49150	8
8	1	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	16
9	14	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	5
10	10	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	17
11	12	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	10
12	23	<b>DESIRE</b> ANDY GIBB/RSO 1019	4
13	19	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	7
14	16	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	7
15	20	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637	8
16	21	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	9
17	13	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	14
18	18	<b>WHY ME</b> STYX/A&M 2206	7
19	11	<b>DEJA VU</b> DIONNE WARWICK/Arista 0459	12
20	17	<b>ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES/ MCA/Infinity 50,035	15
21	31	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	5
22	26	<b>99 TOTO</b> /Columbia 1 11173	7
23	30	<b>HIM</b> RUPERT HOLMES/MCA 41173	5
24	8	<b>DON'T DO ME LIKE THAT</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	12
25	22	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	18
26	15	<b>THE LONG RUN</b> EAGLES/Asylum 46569	10
27	34	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	6
28	32	<b>WHEN I WANTED YOU</b> BARRY MANILOW/Arista 0481	7
29	33	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	3
30	35	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	7
31	25	<b>WE DON'T TALK ANYMORE</b> CLIFF RICHARD/EMI-America 8025	16
32	24	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	24
33	41	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	5
34	28	<b>FOREVER MINE</b> THE O'JAYS/Phila. Intl. 9 3727 (CBS)	10
35	36	<b>FOOL IN THE RAIN</b> LED ZEPPELIN/Swan Song 71003 (Atl)	7
36	40	<b>REFUGEE</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	4
37	44	<b>BACK ON MY FEET AGAIN</b> THE BABYS/Chrysalis 2398	4
38	27	<b>BABE</b> STYX/A&M 2188	18
39	29	<b>THIRD TIME LUCKY (FIRST TIME I WAS A FOOL)</b> FOGHAT/ Bearsville 49125 (WB)	13
40	38	<b>VOICES</b> CHEAP TRICK/Epic 9 50814	10
41	50	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	5
42	37	<b>DON'T LET GO</b> ISAAC HAYES/Polydor 2011	15
43	55	<b>I THANK YOU</b> ZZ TOP/Warner Bros. 49136	5
44	42	<b>YOU KNOW THAT I LOVE YOU</b> SANTANA/Columbia 1 11144	10
45	56	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	4
46	62	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	4
47	53	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic 9 50822	6
48	58	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	4
49	39	<b>COOL CHANGE</b> LITTLE RIVER BAND/Capitol 4789	16
50	60	<b>WHEN A MAN LOVES A WOMAN</b> BETTE MIDLER/ Atlantic 3643	5



51	46	<b>NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	16
52	57	<b>LET ME GO, LOVE</b> NICOLETTE LARSON/Warner Bros. 49130	5
53	45	<b>LOST HER IN THE SUN</b> JOHN STEWART/RSO 1016	8
54	47	<b>LONELY EYES</b> ROBERT JOHN/EMI-America 8030	10
55	43	<b>BETTER LOVE NEXT TIME</b> DR. HOOK/Capitol 4785	16
56	66	<b>COMEBACK</b> J. GEILS BAND/EMI-America 8032	3
57	49	<b>STILL</b> COMMODORES/Motown 1474	19

## CHARTMAKER OF THE WEEK

58	—	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS Warner Bros. 49184	1
59	61	<b>I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER/Motown 1478	7
60	72	<b>BABY TALKS DIRTY</b> KNACK/Capitol 4822	2
61	63	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	15
62	65	<b>KISS ME IN THE RAIN</b> BARBRA STREISAND/Columbia 1 11179	4
63	69	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	4
64	70	<b>BAD TIMES</b> TAVARES/Capitol 4811	4
65	71	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/A&M 2205	6
66	68	<b>PEANUT BUTTER</b> TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	6
67	84	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	2
68	78	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	3
69	—	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	1
70	80	<b>US AND LOVE</b> KENNY NOLAN/Casablanca 2234	3
71	83	<b>EVEN IT UP</b> HEART/Epic 9 50847	2
72	73	<b>WONDERLAND</b> COMMODORES/Motown 1479	5
73	75	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	3
74	74	<b>I DON'T LIKE MONDAYS</b> BOOMTOWN RATS/Columbia 1 11117	4
75	76	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/ Mercury 47011	6
76	—	<b>VOICE OF FREEDOM</b> JIM KIRK & THE TM SINGERS/ Capitol 4834	1
77	77	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)	4
78	88	<b>THE SPIRIT OF RADIO</b> RUSH/Mercury 76044	2
79	81	<b>SMALL PARADISE</b> JOHN COUGAR/Riva 203 (Mercury)	4
80	—	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	1
81	89	<b>YOU MIGHT NEED SOMEBODY</b> TURLEY RICHARDS/Atlantic 3645	4
82	90	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	3
83	—	<b>CALL ME</b> BLONDIE/Chrysalis 2414	1
84	87	<b>THE WALK</b> INMATES/Polydor 2058	3
85	86	<b>THE HARDEST PART</b> BLONDIE/Chrysalis 2408	2
86	—	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	1
87	—	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 36588	1
88	—	<b>WOMEN</b> FOREIGNER/Atlantic 3651	1
89	—	<b>WHAT I LIKE ABOUT YOU</b> ROMANTICS/Nemperor 9 7527 (CBS)	1
90	93	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	2
91	—	<b>YEARS</b> WAYNE NEWTON/Aries II 108	1
92	98	<b>COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA/ Horizon 127 (A&M)	2
93	96	<b>SHOOTING STAR</b> DOLLAR/Carrere 7208 (Atl)	3
94	94	<b>GOODNIGHT MY LOVE</b> MIKE PINERA/Spector 0003	7
95	97	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	2
96	99	<b>ALL AROUND AMERICA</b> /Capitol 4817	2
97	—	<b>RAVEL'S BOLERO</b> HENRY MANCINI/Warner Bros. 49139	1
98	91	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion 45005 (Atl)	4
99	67	<b>LOOKS LIKE LOVE AGAIN</b> DANN ROGERS/IA 500	8
100	—	<b>LET'S GO ROCK AND ROLL</b> KC & THE SUNSHINE BAND/ TK 1036	5



PRODUCERS & PUBLISHERS ON PAGE 32



# Record World Album Airplay

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

FEBRUARY 16, 1980

## FLASHMAKER



**SHOOTING STAR**  
Virgin

### MOST ADDED

- SHOOTING STAR—Virgin (29)
- END OF THE CENTURY—Ramonones—Sire (16)
- SUE SAAD & THE NEXT—Planet (13)
- THE SEARCHERS—Sire (11)
- THE AGE OF PLASTIC—Buggles—Island (10)
- EVEN IT UP (single)—Heart—Epic (9)
- WHAT'S NEXT—Frank Marino & Mahogany Rush—Cal (7)
- CALL ME (single)—Blondie—Chrysalis (6)
- THE BIGGEST PRIZE IN SPORT—999—Polydor (6)

### WNEW-FM/NEW YORK

- ADDS:**
- A DIFFERENT KIND OF TENSION—Buccocks—IRS
  - ANYWAY YOU WANT IT (single)—Journey—Col
  - CALL ME (single)—Blondie—Chrysalis
  - CATCHING THE SUN (single)—Spyro Gyra—MCA
  - END OF THE CENTURY—Ramonones—Sire
  - FLEX—Lene Lovich—Stiff/Epic
  - FLYING LIZARDS—Virgin
  - ONE STEP BEYOND—Madness—Sire
  - SHOOTING STAR—Virgin
  - FUN & GAMES—Chuck Mangione—A&M

### HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- TUSK—Fleetwood Mac—WB
- THE LONG RUN—Eagles—Asylum
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- I'M THE MAN—Joe Jackson—A&M
- LOVE STINKS—J. Geils—EMI—America
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- THE PRETENDERS—Sire

### WBCN-FM/BOSTON

- ADDS:**
- CITY—McGuinn & Hillman—Capitol
  - CRISTINA—ZE
  - END OF THE CENTURY—Ramonones—Sire
  - FLEX—Lene Lovich—Stiff/Epic
  - ONE STEP BEYOND—Madness—Sire
  - BONNIE POINTER—Motown
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - THE SEARCHERS—Sire

THE STEVE HOWE ALBUM—Atlantic

### HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- I WANT YOU—Wilson Pickett—EMI—America
- DRUMS & WIRES—XTC—Virgin
- LONDON CALLING—Clash—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- END OF THE CENTURY—Ramonones—Sire
- REGGATTA DE BLANC—Police—A&M
- ADVENTURES IN UTOPIA—Utopia—Bearsville

### WLIR-FM/LONG ISLAND

- ADDS:**
- A DIFFERENT KIND OF TENSION—Buccocks—IRS
  - AIR POCKET—Roger Powell—Bearsville
  - ANYWAY YOU WANT IT (single)—Journey—Col
  - BRUFORD TAPES—Bill Bruford—Polydor (import)
  - EVEN IT UP (single)—Heart—Epic
  - FLYING DOESN'T HELP—A. More—Quango (import)
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - SHORT STORIES—Jon & Vangelis—Polydor (import)
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

### HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- LOVE STINKS—J. Geils—EMI—America
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy
- DOWN ON THE FARM—Little Feat—WB
- LONDON CALLING—Clash—Epic
- ROCKIN INTO THE NIGHT—38 Special—A&M
- GUITARS & WOMEN—Rick Derringer—Blue Sky
- THIS DAY & AGE—D. L. Byron—Arista

### WBAB-FM/LONG ISLAND

- ADDS:**
- AIR POCKET—Roger Powell—Bearsville
  - AIRPLAY—RCA
  - ANYWAY YOU WANT IT (single)—Journey—Col
  - CALL ME (single)—Blondie—Chrysalis
  - CASTLES IN THE AIR—Felix Cavaliere—Epic
  - COMPUTER GAMES (single)—Mi-Sex—Epic
  - END OF THE CENTURY—Ramonones—Sire
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - THE SEARCHERS—Sire

### HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- PHOENIX—Dan Fogelberg—Full Moon
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- ADVENTURES IN UTOPIA—Utopia—Bearsville

DEGUELLO—ZZ Top—WB  
UNION JACKS—Babys—Chrysalis  
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

ROCKIN INTO THE NIGHT—38 Special—A&M  
SCHEMER DREAMER—Steve Walsh—Kirshner

### WCOZ-FM/BOSTON

- ADDS:**
- CITY—McGuinn & Hillman—Capitol
  - END OF THE CENTURY—Ramonones—Sire
  - ON—Off Broadway—Atlantic
  - SUE SAAD & THE NEXT—Planet
  - SCHEMER DREAMER—Steve Walsh—Kirshner
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - THE SEARCHERS—Sire
  - THE UNDERTONES—Sire
  - THUG OF LOVE—Dirk Hamilton—Elektra

### HEAVY ACTION (airplay in descending order):

- THE LONG RUN—Eagles—Asylum
- TUSK—Fleetwood Mac—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- NO NUKES—Various Artists—Asylum
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- PHOENIX—Dan Fogelberg—Full Moon
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI—America
- THE PLEASURE PRINCIPLE—Gary Numan—Atco

### WBLM-FM/MAINE

- ADDS:**
- END OF THE CENTURY—Ramonones—Sire
  - SETTING SONS—Jam—Polydor
  - SHOOTING STAR—Virgin
  - THE CRACK—Ruts—Virgin Intl.
  - THE SEARCHERS—Sire
  - THUG OF LOVE—Dirk Hamilton—Elektra

### HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- LONDON CALLING—Clash—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- UNION JACKS—Babys—Chrysalis
- THE WALL—Pink Floyd—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- PHOENIX—Dan Fogelberg—Full Moon
- THE LONG RUN—Eagles—Asylum
- HYDRA—Toto—Col

### WQBK-FM/ALBANY

- ADDS:**
- END OF THE CENTURY—Ramonones—Sire
  - FLYING LIZARDS—Virgin
  - FUN & GAMES—Chuck Mangione—A&M
  - JOE'S GARAGE (Acts II & III)—Frank Zappa—Zappa
  - ONE STEP BEYOND—Madness—Sire
  - SHOOTING STAR—Virgin
  - SOON FORWARD—Gregory Isaacs—Virgin Intl.
  - THE AGE OF PLASTIC—Buggles—Island
  - THE BIGGEST PRIZE IN SPORT—999—Polydor

THE SEARCHERS—Sire

### HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- TUSK—Fleetwood Mac—WB
- LOVE STINKS—J. Geils—EMI—America
- THE WALL—Pink Floyd—Col
- LONDON CALLING—Clash—Epic
- LIVE RUST—Neil Young—Reprise
- THE LONG RUN—Eagles—Asylum
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- NO BALLADS—Rockets—RSO

### WCMF-FM/ROCHESTER

- ADDS:**
- SHOOTING STAR—Virgin
  - HEAVY ACTION (airplay in descending order):
  - TUSK—Fleetwood Mac—WB
  - CORNERSTONE—Styx—A&M
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - THE LONG RUN—Eagles—Asylum
  - THE WALL—Pink Floyd—Col
  - NO NUKES—Various Artists—Asylum
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - EAT TO THE BEAT—Blondie—Chrysalis
  - DOWN ON THE FARM—Little Feat—WB

### WOUR-FM/UTICA

- ADDS:**
- AIR POCKET—Roger Powell—Bearsville
  - CALL ME (single)—Blondie—Chrysalis
  - END OF THE CENTURY—Ramonones—Sire
  - ONE STEP BEYOND—Madness—Sire
  - THE AGE OF PLASTIC—Buggles—Island
  - THE SEARCHERS—Sire
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

### HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- NO NUKES—Various Artists—Asylum
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- NIGHT IN THE RUTS—Aerosmith—Col
- IN THROUGH THE OUTDOOR—Led Zeppelin—Swan Song
- LIVE RUST—Neil Young—Reprise
- DOWN ON THE FARM—Little Feat—WB
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

### WMJQ-FM/ROCHESTER

- ADDS:**
- EVEN IT UP (single)—Heart—Epic
  - WILLIAM OZ—Capitol
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - HEAVY ACTION (airplay in descending order):
  - CHRISTOPHER CROSS—WB
  - HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
  - BABY TALKS DIRTY (single)—Knack—Capitol
  - PERMANENT WAVES—Rush—Mercury
  - RATHER BE ROCKIN—Tantrum—Ovation

LIVE RUST—Neil Young—Reprise  
FLIRTIN WITH DISASTER—Molly Hatchet—Epic  
THE WALL—Pink Floyd—Col  
THE LONG RUN—Eagles—Asylum  
PHOENIX—Dan Fogelberg—Full Moon

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- CITY—McGuinn & Hillman—Capitol
  - LOVE STINKS—J. Geils—EMI—America
  - HEAVY ACTION (airplay in descending order):
  - TUSK—Fleetwood Mac—WB
  - THE WALL—Pink Floyd—Col
  - NO NUKES—Various Artists—Asylum
  - HYDRA—Toto—Col
  - PHOENIX—Dan Fogelberg—Full Moon
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
  - THE LONG RUN—Eagles—Asylum
  - JACKRABBIT SLIM—Steve Forbert—Nemperor

### WYDD-FM/PITTSBURGH

- ADDS:**
- SHOOTING STAR—Virgin
  - 3-D—Polydor
  - HEAVY ACTION (airplay in descending order):
  - THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - PHOENIX—Dan Fogelberg—Full Moon
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - DEGUELLO—ZZ Top—WB
  - JACKRABBIT SLIM—Steve Forbert—Nemperor
  - SCHEMER DREAMER—Steve Walsh—Kirshner
  - NO NUKES—Various Artists—Asylum
  - PERMANENT WAVES—Rush—Mercury
  - LOVE STINKS—J. Geils—EMI—America

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

- ADDS:**
- AIR POCKET—Roger Powell—Bearsville
  - END OF THE CENTURY—Ramonones—Sire
  - FLEX—Lene Lovich—Stiff/Epic
  - FLYING LIZARDS—Virgin
  - HIDEAWAY—David Sanborn—WB
  - ONE STEP BEYOND—Madness—Sire
  - SHOOTING STAR—Virgin
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

### HEAVY ACTION (airplay in descending order):

- HOW CRUEL—Joan Armtrading—A&M
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- BAD BOY—Robert Gordon—RCA
- TROUBLEMAKER—Ian McLagan—Mercury
- HELL OF A SPELL—Doug Sahm—Takoma
- LONDON CALLING—Clash—Epic
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- THE PRETENDERS—Sire
- THE SPECIALS—Chrysalis
- THUG OF LOVE—Dirk Hamilton—Elektra

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

# Record World Album Airplay



FEBRUARY 16, 1980

## TOP AIRPLAY

PINK FLOYD THE WALL

THE WALL  
PINK FLOYD  
Col

## MOST AIRPLAY

- THE WALL—Pink Floyd—Col (38)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (36)
- LOVE STINKS—J. Geils—EMI-America (22)
- PHOENIX—Dan Fogelberg—Full Moon (21)
- ADVENTURES IN UTOPIA—Utopia—Bearsville (20)
- THE LONG RUN—Eagles—Asylum (19)
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (15)
- LONDON CALLING—Clash—Epic (13)
- THE PRETENDERS—Sire (12)
- TUSK—Fleetwood Mac—WB (12)

## WQDR-FM/RALEIGH

- ADDS:**
- MALICE IN WONDERLAND—Nazareth—A&M
  - 3-D—Polydor
  - THUG OF LOVE—Dirk Hamilton—Elektra

## HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- PHOENIX—Dan Fogelberg—Full Moon
- THE LONG RUN—Eagles—Asylum
- KEEP THE FIRE—Kenny Loggins—Col
- TUSK—Fleetwood Mac—WB
- DOWN ON THE FARM—Little Feat—WB
- NO NUKES—Various Artists—Asylum
- JACKRABBIT SLIM—Steve Forbert—Nemperor
- ADVENTURES IN UTOPIA—Utopia—Bearsville

## WSHE-FM/FT. LAUDERDALE

- ADDS:**
- END OF THE CENTURY—Ramones—Sire
  - MALICE IN WONDERLAND—Nazareth—A&M
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

## HEAVY ACTION (airplay, sales, phones in descending order):

- THE ROMANTICS—Nemperor
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- PHOENIX—Dan Fogelberg—Full Moon
- REGGATA DE BLANC—Police—A&M
- NO NUKES—Various Artists—Asylum
- DEGUELLO—ZZ Top—WB
- THINK PINK—Fabulous Poodles—Epic
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

## WMMS-FM/CLEVELAND

- ADDS:**
- AURA—David Wolf—Buddah
  - CALL ME (single)—Blondie—Chrysalis
  - DAWN OF THE DICKIES—Dickies—A&M
  - END OF THE CENTURY—Ramones—Sire
  - MALICE IN WONDERLAND—Nazareth—A&M
  - SHOOTING STAR—Virgin
  - SUE SAAD & THE NEXT—Planet
  - THE AGE OF PLASTIC—Buggles—Island
  - HEAVY ACTION (airplay in descending order):**
  - LOVE STINKS—J. Geils—EMI-America
  - THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - LONDON CALLING—Clash—Epic
  - DEGUELLO—ZZ Top—WB
  - THE LONG RUN—Eagles—Asylum
  - TUSK—Fleetwood Mac—WB
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - UNION JACKS—Babys—Chrysalis

## WWWW-FM/DETROIT

- ADDS:**
- END OF THE CENTURY—Ramones—Sire
  - ON—Off Broadway—Atlantic
  - SHOOTING STAR—Virgin
  - HEAVY ACTION (airplay in descending order):**
  - THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - THE ROMANTICS—Nemperor
  - LOVE STINKS—J. Geils—EMI-America
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
  - NO BALLADS—Rockets—RSO
  - PERMANENT WAVES—Rush—Mercury
  - CORNERSTONE—Styx—A&M
  - THE LONG RUN—Eagles—Asylum
  - DEGUELLO—ZZ Top—WB

## WXRT-FM/CHICAGO

- ADDS:**
- CRAWFISH FIESTA—Professor Longhair—Alligator
  - SHOOTING STAR—Virgin
  - THE SEARCHERS—Sire
  - HEAVY ACTION (airplay in descending order):**
  - THE PRETENDERS—Sire
  - LONDON CALLING—Clash—Epic
  - DAMN THE TORPEDOES—Tom Petty—Backstreet

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- THE SPECIALS—Chrysalis
- THE WALL—Pink Floyd—Col
- TUSK—Fleetwood Mac—WB
- NO NUKES—Various Artists—Asylum
- LIVE RUST—Neil Young—Reprise
- REGGATA DE BLANC—Police—A&M

## KSHE-FM/ST. LOUIS

- ADDS:**
- MESSIN WITH THE BOYS—Cherie & Marie Currie—Capitol
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - TEMPTATION—Marc Tanner Band—Elektra
  - HEAVY ACTION (airplay, sales in descending order):**
  - PERMANENT WAVES—Rush—Mercury
  - THE WALL—Pink Floyd—Col
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - THE FINE ART OF SURFACING—Boomtown Rats—Col
  - UNION JACKS—Babys—Chrysalis
  - NO BALLADS—Rockets—RSO
  - SCHEMER DREAMER—Steve Walsh—Kirshner
  - LOVE STINKS—J. Geils—EMI-America
  - FLIRTIN WITH DISASTER—Molly Hatchet—Epic
  - MALICE IN WONDERLAND—Nazareth—A&M

## KZEW-FM/DALLAS

- ADDS:**
- END OF THE CENTURY—Ramones—Sire
  - SHOOTING STAR—Virgin
  - THIS DAY & AGE—D.L. Byron—Arista
  - HEAVY ACTION (airplay, sales, phones in descending order):**
  - DEGUELLO—ZZ Top—WB
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - THE WALL—Pink Floyd—Col
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - TUSK—Fleetwood Mac—WB
  - NO BALLADS—Rockets—RSO
  - UNION JACKS—Babys—Chrysalis
  - PHOENIX—Dan Fogelberg—Full Moon
  - THE LONG RUN—Eagles—Asylum

## KFML-AM/DENVER

- ADDS:**
- BANG BANG (single)—D.A. Robertson—Scotti Brothers
  - CALL ME (single)—Blondie—Chrysalis
  - CATCHING THE SUN (single)—Spyro Gyra—MCA
  - EVEN IT UP (single)—Heart—Epic
  - FULL HOUSE—Nighthawks—Adelphi
  - IGGY POP (aor sampler)—Arista
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - THE BIGGEST PRIZE IN SPORT—999—Polydor

## HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI-America
- PHOENIX—Dan Fogelberg—Full Moon
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- LONDON CALLING—Clash—Epic
- CITY—McGuinn & Hillman—Capitol
- THE WALL—Pink Floyd—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy
- DOWN ON THE FARM—Little Feat—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet

## KAWY-FM/WYOMING

- ADDS:**
- EVEN IT UP (single)—Heart—Epic
  - FUN & GAMES—Chuck Mangione—A&M
  - HIDEAWAY—David Sanborn—WB
  - RUNNING ALL NIGHT—Lion—A&M
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - THE AGE OF PLASTIC—Buggles—Island
  - THE SEARCHERS—Sire

## HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- PHOENIX—Dan Fogelberg—Full Moon
- LOVE STINKS—J. Geils—EMI-America
- DOWN ON THE FARM—Little Feat—WB
- CITY—McGuinn & Hillman—Capitol
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- NOWHERE TO RUN—UFO—Chrysalis
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE OTHER ONE—Bob Welch—Capitol
- ADVENTURES IN UTOPIA—Utopia—Bearsville

## KOME-FM/SAN JOSE

- ADDS:**
- GALLAGHER—United Artists
  - SUE SAAD & THE NEXT—Planet
  - SHOOTING STAR—Virgin
  - THIS DAY & AGE—D.L. Byron—Arista
  - THUG OF LOVE—Dirk Hamilton—Elektra
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

## HEAVY ACTION (airplay in descending order):

- UNION JACKS—Babys—Chrysalis
- THE LONG RUN—Eagles—Asylum
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- CORNERSTONE—Styx—A&M
- DEGUELLO—ZZ Top—WB
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- HEAD GAMES—Foreigner—Atlantic

## KNAC-FM/LONG BEACH

- ADDS:**
- EVEN IT UP (single)—Heart—Epic
  - FLYING LIZARDS—Virgin

- GARAGE KINGS—Kenny & The Kasuals—Mark

## HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- DEGUELLO—ZZ Top—WB
- LIVE RUST—Neil Young—Reprise
- PEARL HARBOR & THE EXPLOSIONS—WB
- LONDON CALLING—Clash—Epic
- CORNERSTONE—Styx—A&M
- THE B-52'S—WB
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

## KMEL-FM/SAN FRANCISCO

- ADDS:**
- AMERICAN GIGOLO (soundtrack)—Polydor
  - CHRISTOPHER CROSS—WB
  - MALICE IN WONDERLAND—Nazareth—A&M

## HEAVY ACTION (airplay, sales in descending order):

- THE WALL—Pink Floyd—Col
- EVEN IT UP (single)—Heart—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- EAT TO THE BEAT—Blondie—Chrysalis
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- UNION JACKS—Babys—Chrysalis
- PHOENIX—Dan Fogelberg—Full Moon
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- CORNERSTONE—Styx—A&M

## KZAM-AM/SEATTLE

- ADDS:**
- SUE SAAD & THE NEXT—Planet
  - THE BIGGEST PRIZE IN SPORT—999—Polydor
  - THE WHOLE WIDE WORLD—Wreckless Eric—Stiff
  - HEAVY ACTION (airplay in descending order):**
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - DREAM POLICE—Cheap Trick—Epic
  - CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
  - THINK PINK—Fabulous Poodles—Epic
  - I'M THE MAN—Joe Jackson—A&M
  - THE BEAT—Col
  - HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
  - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
  - THE WALL—Pink Floyd—Col

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

- WPX-FM ZETA 7-FM KGB-FM
- WAAF-FM WABX-FM KSJO-FM
- WPLR-FM Y95-FM KWST-FM
- WAQX-FM WKDF-FM KZEL-FM
- WMMR-FM WQFM-FM

Universal Pictures  
proudly congratulates  
Elwood and Jake Blues,  
and The Blues Brothers  
Band on receiving three  
Grammy Award  
Nominations from  
The National Academy  
of Recording  
Arts & Sciences:

**BEST NEW ARTIST(S)**

**2. BEST ROCK VOCAL  
PERFORMANCE**

By a Duo or Group

for the album,

*"Briefcase Full of Blues"*

**3. BEST COMEDY  
RECORDING**

*"Rubber Biscuit"*

from the album,

*"Briefcase Full of Blues"*

**"THE BLUES BROTHERS"**

Coming this summer  
from Universal Pictures.





# Radio World

## Radio Replay

By MARC KIRKEBY

■ **WKRP TAKES A STAND:** The CBS-TV affiliate in Cincinnati was justifiably reluctant to air tonight's (February 11) episode of "WKRP in Cincinnati": the subject is the December 3 Who concert at which 11 people died. Would **Dr. Johnny Fever** be cracking wise about the mob violence and its aftermath? Not at all, as it turns out. The MTM Productions series is using the episode to make a strong statement about the ills of "festival" seating—a bit too strong, it seems, for CBS. The first half of the show, according to its writer, **Steven Kampmann**, has the WKRP staff making plans to attend an unidentified concert; following the quarter-hour break, the action moves to the morning after, the humor ceases, and a serious look at the incident fills the remainder of the show. As originally written, the episode ended with a "crawl" across the bottom of the screen which gave the dates of the concert and of the passage of a city ordinance banning festival seating, and concluded with the statement, "As of January 1, 1980, the following cities have banned festival seating . . . Cincinnati." CBS considered this "a pretty strong statement for a comedy series," according to a network spokesperson, and ordered it removed. Kampmann says that CBS also told the "WKRP" staff that the final statement crossed the line from entertainment into editorializing, and would invite a demand for equal time from any city that had not passed a festival-seating ban. The network is, however, running a "card" at the episode's end which reports the festival ban in Cincinnati. Kampmann feels his point still gets across. "The fact that they did the show at all is quite remarkable," he says. WCPO-TV in Cincinnati, by the way, is carrying the show.

**MOVES:** and a couple of unpleasant ones, as two young program directors die of heart attacks within three days. **Jim La Fawn**, of KZLA-AM-FM/Los Angeles was 33, and **Doc Donovan** of WLAV-FM/Grand Rapids was 30. La Fawn is survived by his wife and two children; Donovan by his wife. Sobering news . . . **Bob Bailie** is out as operations director of K104/Phoenix in the wake of his station group's sale to Western Cities Broadcasters, and the AOR outlet may be going contemporary. Bob can be reached at (602) 993-8228 . . . **Moon Mullins** promoted from to PD at country WDAF/Kansas City, replacing **Ted Cramer**, who went to WTVN/Columbus, Ohio . . . **Terry Nelson** from KFRC/San Francisco named PD at KXOA/Sacramento, which also names **Kris Mitchell** from KERN/Bakersfield MD . . . **Bruce Kelly** named MD at 96X/Miami . . . **Doug Walker** is the new MD at WUNI/Mobile, replacing **Reggie Davis**, who moves into sales . . . **Lynn Waggoner** gives up MD chores at KEBC/Oklahoma City to **Al Hamilton**; Waggoner remains PD . . . Drake-Chenault names **Bonnie Shubb** VP-operations for the syndicator . . . KWST/Los Angeles adds two air staffers from rival KLOS, **J. J. Jackson** (2-6 pm.) and **China Smith** (5-10 p.m.) . . . WAVA/Arlington, Va. names **Lou Katz** production director . . . **Bud Becker** joins WKTK/Baltimore as promotions director . . . Cleveland honored WMMS-FM with "Buzzard Day" January 30 . . . **Al Ham's** "Music of Your Life" format adds WQSN/Charleston, WAVZ/New Haven, KIXI/Seattle, WTB/Winston-Salem, and WINK/Ft. Meyers, Fla.

**FAREWELL TO ALL THAT:** The King Biscuit Flower Hour and the National Lampoon Radio Hour, which were competitors for progressive client stations once upon a time, will be united for one night, February 17, when the Biscuit airs a two-hour tribute to the Lampoon shows of 1974-75 on its 250-station network. The Lampoon show will also coincide with the 10th anniversary of the National Lampoon magazine. That radio series, if you missed it the first time round, introduced John Belushi, Chevy Chase, Bill Murray, Michael O'Donoghue and Gilda Radner to a national audience, and hit comedic heights that radio hasn't attained since. Well worth a listen.

**FUTURECASTING II:** **Rick Sklar**, programming VP for ABC Radio, had the eighties on his mind during a January 31 address to the New Jersey Broadcasters Association. Among his predictions: "We will be in a world of instant networks and syndications built around individual events, programs, personalities or series that spring up and disappear as fast as they came"; "By the end of the 1980s, the

(Continued on page 66)

## CBS Branch, WWDC Raise Money For D.C. Special Olympics Chapter

By JEFFREY PEISCH

■ **NEW YORK** — The Olympic spirit is alive and well in Washington, D.C. The staffs of WWDC-FM (DC 101) and Epic Records Washington have combined their efforts to raise more than \$30,000 for the Washington chapter of the Special Olympics in a variety of campaigns during the last year. The Special Olympics is the international organization that holds year-round sports and training programs for the mentally retarded.

The fund-raising events thus far have included a basketball game between the DC 101 staff and members of the group Boston; the auctioning of oversized album jackets; and, most recently the marketing of a special edition, colored-vinyl EP with songs by three CBS artists. One of the songs, a live version of "Gator Country" by Molly Hatchet, is not available on any commercial record.

The idea for the joint fund-raising ventures came from DC 101's PD Dave Brown, Jim Chiodo, branch manager, CBS Re-

ords, Baltimore, Washington and Virginia, and Jerry Thompson, Epic and Associated Labels, local promotion marketing manager, Baltimore, Washington and Virginia. In the grand tradition of brainstorming, the idea of a basketball game started as a "joke, but soon became a very serious project," says Brown.

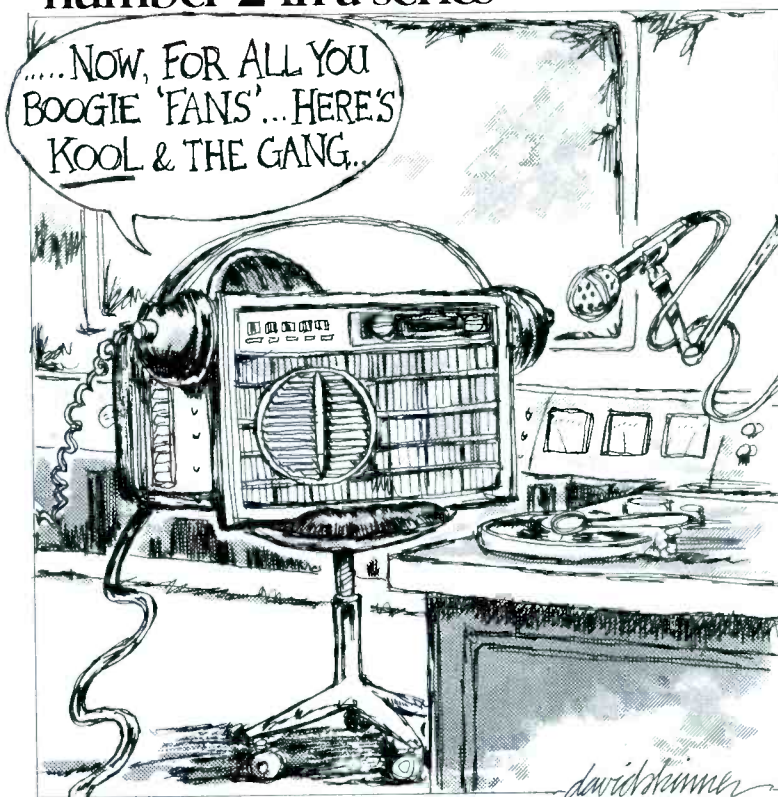
**Boston**

The game was played at the University of Maryland field house before a crowd that included several dozen mentally retarded children. At halftime members of Boston went into the audience and visited with the children. Close to \$10,000 was raised from the game, half from profits and half from matching funds that DC 101 donated. Boston, by the way, won the game.

The auctioning of 6x6 album covers took place at a Peaches record store in Rockville, Maryland. A professional auctioneer was used for the event that raised \$2000 (which was matched by DC 101) for the Special

(Continued on page 66)

## Great Moments in Radio History number 2 in a series



First A/C Format



# Retail Report Record World



FEBRUARY 16, 1980

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

## SALESMAKER OF THE WEEK



**LONDON CALLING**  
CLASH  
Epic

### TOP SALES

- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M

### HANDLEMAN/NATIONAL

- BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
- LOVE STINKS—J. Geils Band—EMI America
- NO PLACE TO RUN—UFO—Chrysalis
- ON THE RADIO, VOL. II—Donna Summer—Casablanca
- PARTNERS IN CRIME—Rupert Holmes—Infinity
- PERMANENT WAVES—Rush—Mercury
- TERI DESARIO—Casablanca
- UNION JACK—Babys—Chrysalis

### KORVETTES/NATIONAL

- BONNIE POINTER—Motown
- HIROSHIMA—Arista
- LIVE & UNCENSORED—Millie Jackson—Spring
- LONDON CALLING—Clash—Epic
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- PERMANENT WAVES—Rush—Mercury
- ROMANTICS—Nemperor
- TERI DESARIO—Casablanca
- THIS DAY & AGE—D. L. Byron—Arista
- WHISPERS—Solar

### PICKWICK/NATIONAL

- BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
- DANCIN' & LOVIN'—Spinners—Atlantic
- DEGUELLO—Z.Z. Top—WB
- DIRT BAND—UA
- HYDRA—Toto—Col
- LADIES' NIGHT—Kool & the Gang—Delite
- PARTNERS IN CRIME—Rupert Holmes—MCA/Infinity
- PERMANENT WAVES—Rush—Mercury
- TERI DESARIO—Casablanca
- UNION JACK—Babys—Chrysalis

### RECORD BAR/NATIONAL

- B-52s—WB
- COUNTRY CLASSICS—Anne Murray—Capitol
- DANCIN' & LOVIN'—Spinners—Atlantic
- LONDON CALLING—Clash—Epic
- MALICE IN WONDERLAND—Nazareth—A&M
- ON THE RADIO, VOL. I—Donna Summer—Casablanca
- ON THE RADIO, VOL. II—Donna Summer—Casablanca
- SHOTGUN IV—MCA
- TERI DESARIO—Casablanca
- WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

## SOUND UNLIMITED/NATIONAL

- ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
- HIROSHIMA—Arista
- LOVE STINKS—J. Geils Band—EMI America
- MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
- MASTERJAM—Rufus & Chaka—MCA
- NO BALLADS—Rockets—RSO
- ON—Off Broadway usa—Atlantic
- PIZZAZZ—Patrice Rushen—Elektra
- PLEASURE PRINCIPLE—Gary Numan—Atco
- TROUBLEMAKER—Ian McLagan—Mercury

## WHEREHOUSE/NATIONAL

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- CHRISTOPHER CROSS—WB
- EVERY GENERATION—Ronnie Laws—UA
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- PERMANENT WAVES—Rush—Mercury
- SCHEMER DREAMER—Steve Walsh—Kirshner/CBS
- SUE SAAD & THE NEXT—Planet
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

## ALEXANDER'S/NEW YORK

- BIG FUN—Shalamar—Solar
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- DISCO EVITA—Festival—RSO
- LIVE & UNCENSORED—Millie Jackson—Spring
- NO STRANGER TO LOVE—Roy Ayers—Polydor
- PERMANENT WAVES—Rush—Mercury
- RAY, GOODMAN & BROWN—Polydor
- SPECIALS—Chrysalis
- THIS DAY & AGE—D. L. Byron—Arista
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

## CRAZY EDDIE/NEW YORK

- BIGGEST PRIZE IN SPORT—999—Polydor
- DANCE OF LIFE—Narada Michael Walden—Atlantic
- DISCO EVITA—Festival—RSO
- FIRTIN' WITH DISASTER—Molly Hatchet—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MASTER OF THE GAME—George Duke—Epic
- RAY, GOODMAN & BROWN—Polydor
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- SETTING SONS—Jam—Polydor
- SPECIALS—Chrysalis

## KING KAROL/NEW YORK

- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MOODSWING—Robert Kraft & the Ivory Coast—RSO
- PERMANENT WAVES—Rush—Mercury
- PHOENIX—Dan Fogelberg—Epic/Full Moon
- PIZZAZZ—Patrice Rushen—Elektra
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- SYLVAIN SYLVAIN—RCA
- THIS DAY & AGE—D. L. Byron—Arista

## SAM GOODY/EAST COAST

- BAD GIRLS—Donna Summer—Casablanca
- BIG FUN—Shalamar—Solar
- CORNERSTONE—Styx—A&M
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- EVITA—MCA (Original Cast)
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

- LIVE & UNCENSORED—Millie Jackson—Spring
- NIGHT IN THE RUTS—Aerosmith—Col
- OFF THE WALL—Michael Jackson—Epic
- THE WALL—Pink Floyd—Col

## CUTLER'S/NEW HAVEN

- BAD BOY—Robert Gordon—RCA
- BROKEN ENGLISH—Marianne Faithfull—Island
- DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
- EVERY GENERATION—Ronnie Laws—UA
- HIROSHIMA—Arista
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- LONDON CALLING—Clash—Epic
- MASTER OF THE GAME—George Duke—Epic
- OFF THE WALL—Michael Jackson—Epic
- WHISPERS—Solar

## RECORD & TAPE COLLECTOR/BALTIMORE

- BIGGEST PRIZE IN SPORT—999—Polydor
- CORNERSTONE—Styx—A&M
- LONDON CALLING—Clash—Epic
- MALICE IN WONDERLAND—Nazareth—A&M
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- ON THE RADIO, VOL. 2—Donna Summer—Casablanca
- OSIRIS—Marlin
- PRETENDERS—Sire
- SEPTEMBER MORN—Neil Diamond—Col
- SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.

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

- EVERY GENERATION—Ronnie Laws—UA
- L.A. BOPPERS—Mercury
- LIVE & UNCENSORED—Millie Jackson—Spring
- LONDON CALLING—Clash—Epic
- MALICE IN WONDERLAND—Nazareth—A&M
- OSIRIS—Marlin
- RIPE—Ava Cherry—RSO
- ROCKIN' INTO THE NIGHT—38 Special—A&M
- ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
- TROUBLEMAKER—Ian McLagan—Mercury

## PENGUIN FEATHER/NO. VIRGINIA

- DAWN OF THE DICKIES—A&M
- FULL HOUSE—Night Hawks—Adelphi
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- PRETENDERS—Sire
- ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
- SCHEMER DREAMER—Steve Walsh—Kirshner/CBS
- SINGLES GOING STEADY—Buzcocks—IRS
- THE STEVE HOWE ALBUM—Atlantic

## WEBB/PHILADELPHIA

- DANCE OF LIFE—Narada Michael Walden—Atlantic
- EVERY GENERATION—Ronnie Laws—UA
- GENETIC WALK—Ahmad Jamal—20th Century-Fox
- IN LOVE—Cheryl Lynn—Col
- KEEP THE FIRE—Kenny Loggins—Col
- L.A. BOPPERS—Mercury
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- ONLY LOVE—Spyder Turner—WB
- RIPE—Ava Cherry—RSO

## RECORD REVOLUTION/PA.-DEL

- BAD BOY—Robert Gordon—RCA
- DISCO EVITA—Festival—RSO
- FIRST OFFENCE—Inmates—Polydor
- GENETIC WALK—Ahmad Jamal—20th Century-Fox
- GREAT ENCOUNTERS—Dexter Gordon—Col
- L.A. BOPPERS—Mercury
- RAY, GOODMAN & BROWN—Polydor
- SINGLES GOING STEADY—Buzcocks—IRS
- STROKIN'—Richard Tee—Col/Tappan Zee
- THE ROSE—Atlantic (Soundtrack)

## RECORD REVOLUTION/CLEVELAND

- BIGGEST PRIZE IN SPORT—999—Polydor
- BRUCE WOOLLEY & THE CAMERA CLUB—Col
- CHAIR IN THE SKY—Mingus Dynasty—Elektra
- END OF THE CENTURY—Ramones—Sire
- EVERY GENERATION—Ronnie Laws—UA
- HIDEAWAY—David Sanborn—WB
- LONDON CALLING—Clash—Epic
- PICK 'EM—Ron Carter—Milestone
- SETTING SONS—Jam—Polydor
- SPECIALS—Chrysalis

## RAINBOW/CHICAGO

- CHRISTOPHER CROSS—WB
- FIRST OFFENCE—Inmates—Polydor
- HIROSHIMA—Arista
- LIVE WITHOUT A NET—Angel—Casablanca
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MAKE YOUR MOVE—Captain & Tennille—Casablanca
- MALICE IN WONDERLAND—Nazareth—A&M
- PRETENDERS—Sire
- ROMANTICS—Nemperor

## RADIO DOCTORS/MILWAUKEE

- BEST SIDE OF GOODBYE—Jane Olivor—Col
- BRUCE WOOLLEY AND THE CAMERA CLUB—Col
- CONNECTIONS—Richie Havens—Elektra
- FALLING IN LOVE AGAIN—David Gates—Elektra
- HIROSHIMA—Arista
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- MALICE IN WONDERLAND—Nazareth—A&M
- SHOTGUN IV—MCA
- SINGLES GOING STEADY—Buzcocks—IRS
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy

## LIEBERMAN/MINNEAPOLIS

- BROKEN ENGLISH—Marianne Faithfull—Island
- EVERY GENERATION—Ronnie Laws—UA
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- PERMANENT WAVES—Rush—Mercury
- ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
- ROMANTICS—Nemperor
- SCHEMER DREAMER—Steve Walsh—Kirshner/CBS
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy

## EAST-WEST RECORDS/CENTRAL FLORIDA

- FRANKIE ELDORADO—Epic
- FREEZE FRAME—Godley Creme—Polydor
- MALICE IN WONDERLAND—Nazareth—A&M
- PERMANENT WAVES—Rush—Mercury
- RAY, GOODMAN & BROWN—Polydor

- SYLVAIN SYLVAIN—RCA
- TWENNYNINE—Lenny White—Elektra
- WHISPERS—Solar
- YELLOW MAGIC ORCHESTRA—Horizon

## INDEPENDENT RECORDS/COLORADO

- BROKEN ENGLISH—Marianne Faithfull—Island
- EMOTION—Merry Clayton—MCA
- EVERY GENERATION—Ronnie Laws—UA
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- PRETENDERS—Sire
- PRIME TIME—Grey & Hanks—RCA
- RIPE—Ava Cherry—RSO
- SHOTGUN IV—MCA
- SYLVAIN SYLVAIN—RCA

## SOUND WAREHOUSE/COLORADO SPRINGS

- BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
- DIRT BAND—UA
- EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
- FINE ART OF SURFACING—Boomtown Rats—Col
- FIRST OFFENCE—Inmates—Polydor
- NO BALLADS—Rockets—RSO
- ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
- SOMETHING MORE—Eddie Kendrick—Arista
- TWENNYNINE—Lenny White—Elektra
- UNION JACK—Babys—Chrysalis

## CIRCLES/ARIZONA

- BOBBY THURSTON—Prelude
- COUNTRY CLASSICS—Anne Murray—Capitol
- EVERY GENERATION—Ronnie Laws—UA
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
- SCHEMER DREAMER—Steve Walsh—Capitol
- SHOTGUN IV—MCA
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy

## MUSIC PLUS/LOS ANGELES

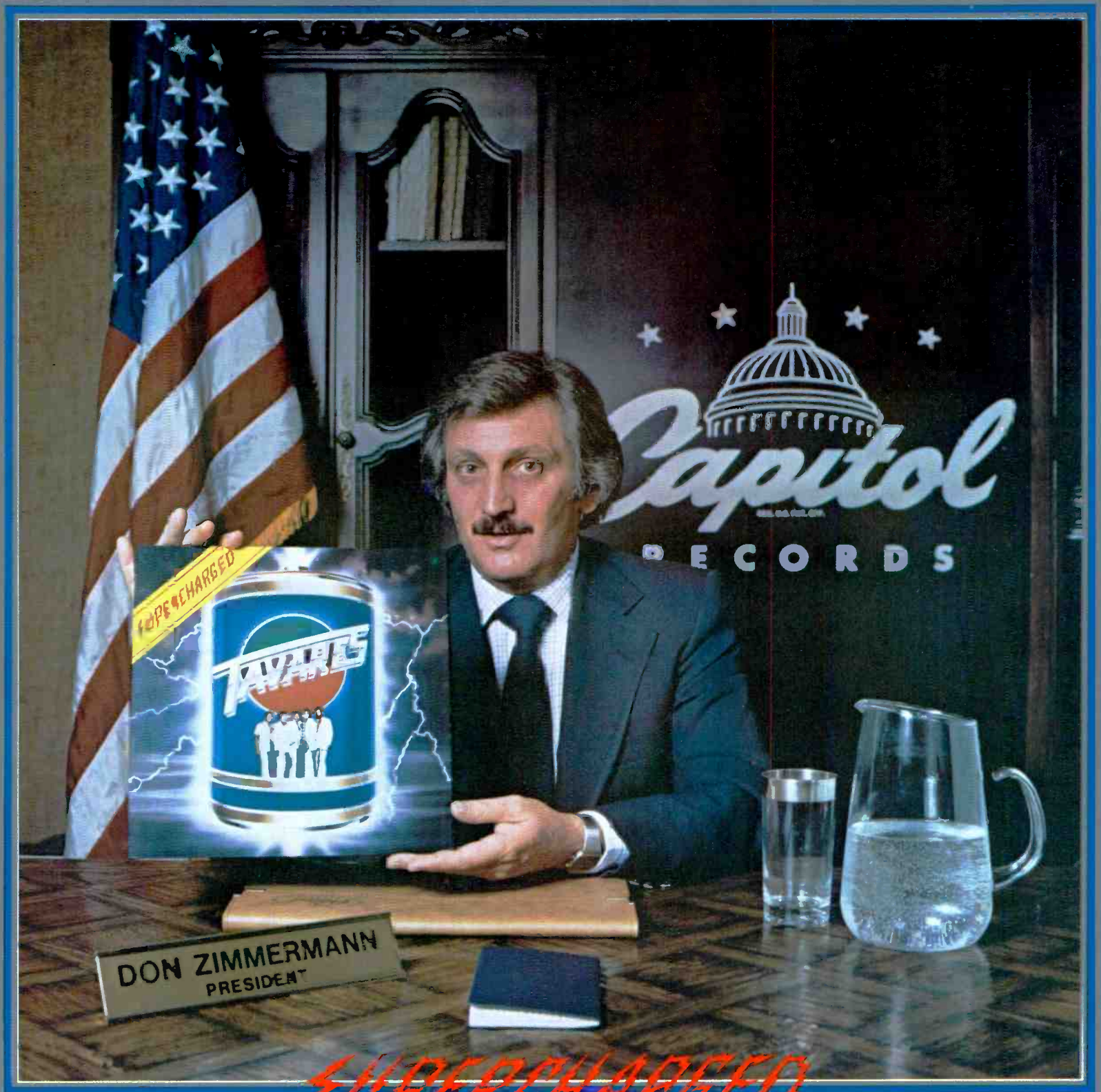
- BIGGEST PRIZE IN SPORT—999—Polydor
- EVERY GENERATION—Ronnie Laws—UA
- FINE ART OF SURFACING—Boomtown Rats—Col
- I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- ON—Off Broadway usa—Atlantic
- RAY, GOODMAN & BROWN—Polydor
- SUE SAAD & THE NEXT—Planet
- TOGETHER—RCA (Soundtrack)

## EUCALYPTUS RECORDS/WEST & NORTHWEST

- BRASS CONSTRUCTION 5—UA
- COUNTRY CLASSICS—Anne Murray—Capitol
- ELECTRIC HORSEMAN—Col (Soundtrack)
- HARDER... FASTER—April Wine—Capitol
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils Band—EMI America
- MALICE IN WONDERLAND—Nazareth—A&M
- PERMANENT WAVES—Rush—Mercury
- PRETENDERS—Sire
- RAY, GOODMAN & BROWN—Polydor



# “Our Answer To The Energy Crisis..”



**SUPERCHARGED**

ST-12026

The New Album From TAVARES.  
A Spectacular Musical Resource In America Now!

Contents: Includes The Hit Single “Bad Times.”<sup>4811</sup>



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# Record World Albums 101-150

## FEBRUARY 16, 1980

FEB. 16	FEB. 9	
101	76	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203
<b>102</b>	112	NEVER BUY TEXAS FROM A COWBOY BRIDES OF FUNKENSTEIN/Atlantic SD 19261
<b>103</b>	113	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120
104	95	BAD GIRLS DONNA SUMMER/NBLP 2 7150
105	105	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183
106	115	HARDER . . . FASTER APRIL WINE/Capitol ST 12013
<b>107</b>	117	ON OFF BROADWAY usa/Atlantic SD 19263
<b>108</b>	121	ROGER McGUINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043
<b>109</b>	124	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327
110	110	VAN HALEN/Warner Bros. BSK 3075
111	111	TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786
<b>112</b>	122	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782
113	119	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
<b>114</b>	134	YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M)
115	120	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
<b>116</b>	126	BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB)
<b>117</b>	129	THIS DAY AND AGE D. L. BYRON/Arista AB 4258
<b>118</b>	128	MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214
119	99	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
<b>120</b>	130	SYLVAIN SYLVAIN/RCA AFL1 3475
121	106	FIRST OFFENCE INMATES/Polydor PD 1 6241
122	77	DYNASTY KISS/Casablanca NBLP 7152
123	114	MARATHON SANTANA/Columbia FC 36154
124	125	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
125	118	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
126	127	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679
<b>127</b>	137	THE B-52'S/Warner Bros. BSK 3355
128	92	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)
<b>129</b>	141	SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS)
<b>130</b>	147	THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024
131	131	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751
132	101	PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404
133	116	ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
134	142	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493
135	136	REGGATTA DE BLANC THE POLICE/A&M SP 4792
<b>136</b>	—	SETTING SONS JAM/Polydor PD 1 6249
<b>137</b>	—	THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256
<b>138</b>	—	EVITA FESTIVAL/RSO RS 1 3061
<b>139</b>	—	L. A. BOPPERS/Mercury SRM 1 3816
140	140	THE GRAND ILLUSION STYX/A&M SP 4637
141	139	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude PRL 12175
142	138	BAD BOY ROBERT GORDON/RCA AFL1 3523
143	146	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
144	150	SWITCH II/Gordy G7 988R1 (Motown)
145	—	ONE WAY FEATURING AL HUDSON/MCA 3178
146	149	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
147	148	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
148	—	MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 7178
149	—	AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
150	—	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025

# Albums 151-200

## FEBRUARY 16, 1980

151	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
152	DRUMS AND WIRES XTC/Virgin VA 13134 (All)
153	GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 35978
154	GENETIC WALK AHMAD JAMAL/20th Century Fox T600 (RCA)
155	PRIME TIME GREY & HANKS/RCA AFL1 3477
156	LED ZEPPELIN IV/Atlantic SD 19129
157	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
158	LIVE WITHOUT A NET ANGEL/Casablanca NBLP 2 7203
159	THE UNDERTONES/Sire SRK 6081 (WB)
160	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202
161	STAY WITH ME TILL DAWN JUDY TZUKE/Rocker 2001 (MCA)
162	IV SHOTGUN/MCA 3201
163	THE STEVE HOWE ALBUM/Atlantic SD 19243
164	SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)
165	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
166	LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
167	GAMMA I/Elektra 6E 219
168	JUST FOR YOU CHUCK CISSEL/Arista AB 4257
169	A DIFFERENT KIND OF TENSION BUZZCOCKS/IRS SP 009 (A&M)
170	O SOLO MIO LUCIANO PAVAROTTI/London OS 26560
171	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
172	CHRISTOPHER CROSS/Warner Bros. BSK 3383
173	YOU SHOULD SEE THE REST OF THE BAND DAVID BROMBERG/Fantasy F 9590
174	RATHER BE ROCKIN' TANTRUM/Ovation OV 1747
175	RIPE AVA CHERRY/RSO RS 1 3072
176	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36203
177	STREET BEAT TOM SCOTT/Columbia JC 36137
178	"10" (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3399
179	OZONE OSIRIS/Marlin 2234 (TK)
180	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799
181	BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
182	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
183	SUNDAY MORNING SUITE FRANK MILLS/Polydor PD 1 6225
184	THE WHOLE WIDE WORLD WRECKLESS ERIC/Stiff USE 1
185	PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
186	I WANT YOU WILSON PICKETT/EMI-America SW 17019
187	MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
188	MOTHER'S FINEST LIVE/Epic JE 35976
189	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
190	FREEZE FRAME GODLEY & CREME/Polydor PD 1 6257
191	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
192	GIANTS/MCA 3188
193	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
194	DANCING IN THE DRAGON JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
195	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
196	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005
197	DAWN OF THE DICKIES DICKIES/A&M SP 4796
198	THE BLACK HOLE (ORIGINAL SOUNDTRACK)/Disney/Vista V 5008
199	SABOTAGE/LIVE JOHN CALE/Spy/IRS SP 004 (A&M)
200	ONLY MAKE BELIEVE BELL & JAMES/A&M SP 4784

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

## Album Cross Reference

ABBA	39	IAN McLAGEN	111
AC/DC	119	McGUINN, HILLMAN	108
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HERB ALPERT	29	PAT METHENY	97
APRIL WINE	106	STEVE MARTIN	90
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BABYS	47	ANNE MURRAY	81
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PEARL HARBOR	132	SANTANA	123
ISAAC HAYES	70	SHALAMAR	40
HIROSHIMA	59	SLAVE	56
RUPERT HOLMES	83	38 SPECIAL	112
AL HUDSON	145	SPECIALS	98
PHILLIS HYMAN	58	SPINNERS	94
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BOB JAMES & EARL KLUGH	65	SWITCH	144
JEFFERSON STARSHIP	10	SYLVAIN SYLVAIN	120
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JOURNEY	100	UTOPIA	50
KC	143	UTOPIA	43
KISS	122	VAN HALEN	110
KNACK	68	VILLAGE PEOPLE	105
KOOL & THE GANG	25	STEVE WALSH	129
L.A. BOPPERS	139	NARADA MICHAEL WALDEN	73
LAKESIDE	128	DIONNE WARWICK	93
RONNIE LAWS	74	WHISPERS	13
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LITTLE FEAT	67	STEVIE WONDER	71
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LITTLE RIVER BAND	99	NEIL YOUNG	18
LYNYRD SKYNYRD	14	ZZ TOP	32

# Record World Disco File Top 50

FEBRUARY 16, 1980

FEB. 16	FEB. 9		WKS. ON CHART
1	1	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	5
2	2	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	13
3	3	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1	8
4	5	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	9
5	6	EVITA FESTIVAL/RSO RS 1 3061 (entire LP/12"*)	10
6	14	FUNKYTOWN LIPPS INC./Casablanca (12"*) NBLP 7197	4
7	8	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202	5
8	12	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut)	5
9	9	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	9
10	4	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	14
11	10	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) BXL1 3479 (RCA)	16
12	11	WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS/Atlantic (12"*) SD 19256	15
13	7	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	12
14	18	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	7
15	16	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	7
16	13	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	12
17	15	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) F79010	9
18	25	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	3
19	22	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"*) PRL 12173	7
20	21	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) 45007 (Atlantic)	4
21	23	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125	4
22	17	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	5
23	19	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12"*) AL 9509	13
24	36	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/AVA CHERRY/RSO RS 1 3072 (LP cuts)	2
25	20	I'M CAUGHT UP INNER LIFE/Prelude (12"*) PRL 12175	15
26	26	TAKE ALL OF ME/SHAKE YOUR BAIT BARBARA LAW/Pavillion (12"/LP cut) 4Z8 6401/NJZ 36148 (CBS)	10
27	27	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"*) SA 8529 (RCA)	11
28	24	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"*) 6073	8
29	35	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"*) JE 36263	4
30	37	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136	5
31	45	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"*) F 9587	2
32	32	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSR8 8896 (WB)	8
33	—	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	1
34	43	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"*) SRK 6076 (WB)	2
35	42	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	2
36	41	THE VISITORS GINO SOCCIO/Warner Bros./RFC (12") DRCS 8894	3
37	—	DON'T STOP THE FEELING ROY AYERS/Polydor (12"*) PD 1 6246	1
38	38	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor PD 1 6248 (entire LP)	3
39	30	MONEY FLYING LIZARDS/Virgin (12") DK 4809 (Atlantic)	9
40	46	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	8
41	—	IN THE POCKET (MEDLEY)/PYGMY/GRASS AFRICAN SUITE/MCA (LP cuts) 3205	1
42	—	ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (12"*/LP cuts) NJC 36265	1
43	31	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") 426	10
44	47	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	3
45	29	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	11
46	48	FLY TOO HIGH JANIS IAN/Columbia (12") 43 11123	5
47	34	ROCK WITH YOU/DON'T YOU STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"*) FE 35745	25
48	33	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	21
49	50	WEAR IT OUT/RUNNING FROM THE LAW STARGARD/Warner Bros. (12"*) BSK 3386	19
50	40	RUNNING FROM PARADISE/PORTABLE RADIO DARYL HALL AND JOHN OATES/RCA (12"*) AFL1 3494	4

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 16)

about the only new wave performers who are able to make direct reference to disco without satirizing it heavy-handedly. The song itself, co-written by Moroder and Blondie lead **Deborah Harry**, is unavoidably catchy, a single smash for sure. On the dance floor, "Call Me"'s wild pace risks energy burn-out over eight minutes, but subtle changes in texture keep the cut fresh, while key changes and stops provide extra jolts of power. This collaboration can't help but further both Moroder's and Blondie's reputations as stylistic pioneers. "Love and Passion" (6:54), sung by **Cheryl Barnes**, also exhibits a rock influence, but in the context of a steamy, sleazy rhythm track that jerks eccentrically forward. Barnes has a strong high register, and she sings in a loud, intense wail that threatens to overpower the growling backup. The result is double-threat, sledgehammer impact. Try this one on a wild-eyed early morning crowd.

NOTES: To come, details on new music by **Lene Lovich** (Stiff/Epic), whose new "Flex" album is mostly dance-rock; **Ben E. King** (Atlantic), who is back with **Bert deCoteaux**, the producer of his 1974 hit, "Supernatural Thing;" and the **Players Association** (Vanguard). Our error: the forthcoming instrumental version of **Dan Hartman's** "Relight My Fire" is not (as of now) scheduled to be commercial; it will be distributed to disc jockeys as a promotional thank-you.

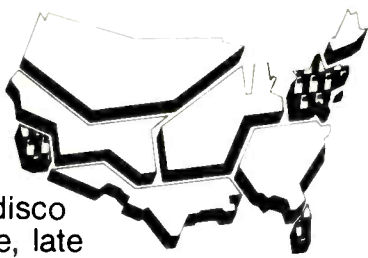
## King's Court



RCA recording star Evelyn "Champagne" King appeared last week at Avery Fisher Hall where she opened for Kool And The Gang with a brand new act, brand new band and new material. After the show she enjoyed some backstage clowning with (from left): Don Burkholder, division vice president, marketing and talent acquisition, RCA Records International; Bob Schwaid, Evelyn's manager; Mel Ilberman, division vice president business affairs; Bob Fead (partially hidden in background), division vice president, RCA Records-U.S.A.; Evelyn; Bob Summer, president of RCA Records and Eddie DeJoy, division vice president, pop A&R, RCA Records.

# The Record World

# 1



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

**Air Supply:** a WAXY, a WRKO, a KEARTH, a PRO-FM.

**Babys:** a WAXY, 28-25 WFBR, a24 WIFI, d29 WKBW, aHB WPGC, e WTIC-FM, a30 WYRE, d30 KFI, d29 KFRC, a F105, a PRO-FM, 23-19 Y100, d31 14Q.

**P. Benatar:** 4-3 WIFI, 19-15 WKBW, a31 WTIC-FM, on KFRC, d29 KHJ, 30-27 KEARTH, 21-18 PRO-FM, ae Y100, on 14Q.

**Blondie (Call):** a WFBR, a WKBW, a WRKO, e WTIC-FM, a KFRC.

**C. Cross:** d26 WCAO, HB WFBR, on WRKO, a WXLO, a30 WYRE, a KFRC, a KEARTH, a PRO-FM, a 14Q.

**N. Diamond:** 15-14 WAXY, 10-9 WBBF, 19-13 WCAO, 18-14 WFBR, 17-15 WFIL, 11-9 WICC, a21 WKBW, 27-25 WNBC, 16-9 WPGC, 20-17 WRKO, 28-25 WTIC-FM, 27-25 WXLO, 15-10 WYRE, 26-23 KFI, 22-20 KFRC, 13-9 KEARTH, 34-30 F105, 15-11 KC101, 6-5 PRO-FM, a33 Y100, 22-19 14Q.

**Dirt Band:** 23-21 WAXY, a23 WBBF, 14-7 WCAO, 8-7 WFBR, 22-19 WFIL, 12-8 WICC, 16-12 WIFI, 21-19 WKBW, e WPGC, 16-10 WRKO, 7-5 WTIC-FM, on WXLO, 20-17 WYRE, 29-26 KFI, d28 KFRC, 22-18 KEARTH, 25-19 F105, 17-15 KC101, 14-11 PRO-FM, 29-28 14Q.

**C. Dore:** a WKBW, a WPGC, on KEARTH.

**D. Fogelberg:** a35 WABC, 7-5 WAXY, 17-8 WBBF, 7-4 WCAO, 2-2 WFBR, 21-20 WFIL, 3-1 WICC, 10-9 WIFI, 2-2 WKBW, a30 WNBC, 2-2 WPGC, 21-16 WRKO, 4-2 WTIC-FM, 30-22 WXLO, 11-5 WYRE, 13-8 KFI, 9-6 KFRC, 23-18 KHJ, 4-2 KEARTH, 22-17 F105, 7-3 KC101, 15-12 PRO-FM, 27-15 Y100, 11-9 14Q.

**S. Forbert:** a34 WABC, 21-15 WAXY, 4-3 WBBF, 9-6 WCAO, 14-10 WFBR, 16-13 WFIL, 9-7 WICC, 3-2 WIFI, 13-16 WKBW, 19-16 WNBC, 12-7 WPGC, 22-25 WRKO, 5-6 WTIC-FM, 23-20 WXLO, 9-8 WYRE, 10-10 KFI, 17-16 F105, 13-13 KC101, 11-4 Y100, 7-8 14Q.

**J. Geils:** on WIFI, e WKBW, d22 WRKO, d30 KFRC, a F105, a PRO-FM, 30-26 14Q.

**A. Gibb:** 35-29 WABC, 22-19 WAXY, 24-20 WBBF, 16-12 WCAO, 25-22 WFBR, 20-17 WFIL, 24-16 WICC, a29 WIFI, 25-25 WKBW, a28 WNBC, 20-19 WPGC, 25-20 WRKO, 26-24 WTIC-FM, 24-21 WXLO, 18-14 WYRE, 14-9 KFI, 24-21 KFRC, a KHJ, d28 KEARTH, 31-24 F105, 20-18 KC101, 20-14 PRO-FM, 25-17 Y100, 32-30 14Q.

**M. Hatchet:** 25-16 WIFI, 26-23 WKBW, d29 PRO-FM.

**R. Holmes:** d23 WAXY, e WBBF, 21-16 WCAO, 22-20 WFBR, 22-18 WICC, 30-26 WPGC, 28-19 WRKO, 29-26 WTIC-FM, d30 WXLO, 29-26 WYRE, a KFI, 30-24 KFRC, 28-25 KHJ, 24-19 KEARTH, a F105, 18-16 KC101, on PRO-FM, 31-24 14Q.

**T. James:** a WCAO, 29-27 WFBR, d25 WICC, 30-22 WKBW, 30-27 WYRE, 30-28 KC101, d30 PRO-FM, d33 14Q.

**J. Kirk:** a WFBR, a WRKO, a WXLO, a KFRC, a KHJ, a KEARTH.

**Knack:** ae WABC, d26 WIFI, a KHJ, d23 PRO-FM, on 14Q.

**Kool & The Gang:** 23-10 WABC, e WAXY, 18-14 WCAO, 26-17 WFBR, a WICC, HB-30 WPGC, d28 WRKO, d27 WXLO, 28-23 WYRE, a KFI, 21-15 KFRC, 16-14 KHJ, 20-16 KEARTH, a F105, 29-27 KC101, 22-20 PRO-FM, 34-30 Y100, a 14Q.

**C. Mangione:** e WAXY, a WFBR, d29 WRKO, on WXLO, on KFI, d32 F105, on 14Q.

**B. Manilow:** 29-26 WAXY, d21 WBBF, 23-20 WCAO, 21-19 WFBR, 18-11 WFIL, 19-17 WICC, 14-12 WKBW, 23-20 WNBC, e WPGC, 13-11 WRKO, e-30 WTIC-FM, 21-18 WXLO, 27-24 WYRE, 7-6 KFI, 26-24 KEARTH, a F105, 23-22 KC101, 18-17 14Q.

**B. Midler:** 27-24 WFBR, ae WIFI, 16-14 WKBW, d29 F105, a PRO-FM, a32 14Q.

**A. Murray:** 41-24 WABC, 17-16 WAXY, 26-21 WCAO, 19-15 WFBR, 19-16 WFIL, 18-14 WICC, 12-9 WKBW, 21-18 WNBC, 26-22 WPGC, 7-4 WRKO, 16-14 WTIC-FM, 28-26 WXLO, 23-20 WYRE, 22-19 KFI, 25-21 KEARTH, 19-12 F105, 14-14 KC101, 10-7 PRO-FM, 27-25 14Q.

**T. Petty:** 12-8 WIFI, 23-20 WKBW, 29-25 KEARTH, 24-19 PRO-FM, a 14Q.

**Pink Floyd:** a44 WABC, a WBBF, 25-22 WICC, 19-14 WIFI, a29 WNBC, a11 WPGC, 32-28 WYRE, 13-9 KFRC, a30 KHJ, d31 F105, 16-11 14Q.

**B. Preston:** 15-11 WCAO, 15-9 WFBR, on WIFI, e WKBW, 8-4 WPGC, d30 WRKO, d28 WXLO, on KFRC, a KEARTH. **R.G&B:** a17 WABC, 24-17 WCAO, 23-12 WFBR, 21-17 WPGC, a WRKO, a WXLO, a KFI, a KFRC, a KEARTH.

**Romantics:** on KFI, a KFRC, a KHJ.

**L. Ronstadt:** e WABC, d24 WAXY, 26-19 WICC, 21-15 WIFI, e WKBW, 28-26 WNBC, d29 WPGC, 30-27 WRKO, 27-22 WTIC-FM, a27 WYRE, 25-20 KFI, on KFRC, 28-22 KEARTH, a24 PRO-FM, d29 14Q.

**P. Rushen:** on KFI, d26 KEARTH, 30-27 Y100.

**Shalamar:** 13-9 WABC, a27 WAXY, 12-9 WCAO, 9-8 WFBR, e WKBW, 25-23 WNBC, 17-13 WPGC, 24-18 WRKO, 17-11 WXLO, 21-13 WYRE, d28 KFI, 25-19 KFRC, 21-17 KHJ, 17-14 KEARTH, 19-17 KC101, 25-22 PRO-FM, 32-28 Y100.

**Spinners:** 9-8 WABC, d29 WAXY, 25-15 WBBF, 6-3 WCAO, 6-3 WFBR, 11-9 WFIL, 16-13 WICC, 7-6 WKBW, 11-9 WNBC, 28-18 WPGC, 11-6 WRKO, 17-13 WTIC-FM, 6-5 WXLO, 30-25 WYRE, 16-14 KFI, on KFRC, 18-8 KEARTH, 23-18 F105, 9-8 KC101, 9-8 PRO-FM, a34 Y100, 33-23 14Q.

**D. Summer:** 12-5 WABC, 8-8 WAXY, d17 WBBF, 17-15 WCAO, 7-5 WFBR, 14-5 WFIL, 15-10 WICC, 26-22 WIFI, d26 WKBW, 2-2 WNBC, 11-14 WPGC, 22-18 WTIC-FM, 3-2 WXLO, 5-4 WYRE, 1-2 KFI, 3-3 KFRC, 3-2 KHJ, 2-4 KEARTH, 5-3 F105, 11-9 KC101, d15 PRO-FM, 1-3 Y100, 4-4 14Q.

**Tavares:** d30 WFBR, 18-14 WRKO, a F105, 18-13 PRO-FM.

**Toto:** 26-17 WAXY, 25-22 WCAO, 24-21 WFBR, 17-12 WICC, 18-13 WIFI, 29-25 WPGC, 27-24 WRKO, 20-17 WTIC-FM, 25-24 WXLO, 25-22 WYRE, a KFI, on KFRC, 27-23 KEARTH, a F105, 22-21 KC101, 23-21 PRO-FM, 28-18 Y100, 28-27 14Q.

**ZZ Top:** 22-19 WIFI, on KFI.

# 2



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

**Air Supply:** e WANS-FM, a WAYS, a WBBQ, e WCGQ, e WCIR, a WISE, a WRFC.

**C. Cross:** a WANS-FM, d31 WAYS, d28 WBBQ, a WCGQ, e WCIR, a WGSV, a WHHY, a WISE, a WIVY, a WLCY, d23

WNOX, a WRFC, e WRJZ, a KX-104, 29-25 KXX-106, a39 BJ-105, a V100, a Q105, a30 Z93, d30 92Q, 21-15 94Q.

**N. Diamond:** 25-18 WAKY, e WANS-FM, 7-5 WBBQ, 2-2 WBSR, 20-13 WCGQ, 19-14 WCIR, 15-14 WERC, 31-25 WFLB, 13-8 WGSV, 16-11 WHHY, 13-6 WISE, 14-13 WIVY, 6-6 WKIX, 22-20 WLAC, 25-21 WLCY, 28-25 WNOX, 21-18 WMC, 19-15 WRFC, 13-11 WRJZ, 14-12 WSGA, 15-8 KX-104, 24-20 BJ-105, 27-20 V100, 29-23 Q105, 26-25 Z93, 18-10 92Q.

**Dr. Hook:** a WANS-FM, a WBBQ, d31 WBSR, a WERC, a WGSV, e WHHY, a WIVY, a WLCY, d27 WNOX, a WRFC, a WRJZ, a KX-104, a Q105, a Z93, a 92Q.

**D. Fogelberg:** 3-1 WAKY, 10-2 WANS-FM, 2-2 WAUG, 5-5 WAYS, 6-2 WBBQ, 1-4 WBSR, 2-1 WCGQ, 23-18 WCIR, 1-1 WERC, 18-15 WFLB, 6-3 WGSV, 8-3 WHHY, 1-1 WISE, 9-5 WIVY, 3-2 WKIX, 9-6 WLAC, 12-6 WLCY, 10-6 WNOX, 4-1 WMC, 4-1 WQXI, 1-1 WRFC, 1-1 WRJZ, 8-5 WSGA, 1-1 KX-104, 1-1 KXX-106, 28-22 BJ-105, 11-4 V100, 9-6 Q105, 2-1 Z93, 1-1 92Q, 1-3 94Q.

**A. Gibb:** 17-13 WAKY, 32-28 WANS-FM, 17-15 WAYS, 28-20 WBBQ, 15-14 WBSR, 28-23 WCGQ, 18-10 WERC, 27-24 WFLB, 24-15 WGSV, 19-13 WHHY, 20-16 WISE, 32-27 WIVY, d20 WKIX, d30 WLAC, 26-23 WLCY, 19-15 WNOX, 22-20 WMC, 26-18 WQXI, 27-24 WRFC, 26-22 WRJZ, 20-18 WSGA, 22-20 KX-104, 22-18 KXX-106, 30-27 BJ-105, 24-15 V100, 20-16 Q105, 18-15 Z93, 24-19 92Q.

**R. Holmes:** 29-25 WAKY, 23-19 WAUG, 26-20 WAYS, 30-22 WBBQ, 5-1 WBSR, 25-18 WCGQ, d29 WCIR, 22-16 WERC, 32-27 WFLB, 19-10 WGSV, 28-19 WHHY, 27-19 WISE, 27-22 WIVY, e WKIX, d28 WLAC, 30-25 WLCY, 26-17 WNOX, d23 WMC, 29-20 WQXI, 26-23 WRFC, 10-9 WRJZ, 21-19 WSGA, 21-18 KX-104, d29 KXX-106, 20-16 BJ-105, e V100, 22-17 Q105, 24-16 Z93, 25-23 92Q, 16-16 94Q.

**Kool & The Gang:** 30-29 WAKY, e WANS-FM, 21-18 WAYS, e WBBQ, 18-15 WBSR, e WCIR, 23-21 WERC, 24-19 WFLB, 31-21 WGSV, 15-9 WHHY, d24 WISE, 17-14 WIVY, e WKIX, e WLAC, 3-9 WLCY, 23-19 WMC, 18-7 WQXI, e WRFC, d31 WRJZ, 18-14 WSGA, 26-24 KX-104, 10-6 BJ-105, 23-20 Z93, d29 92Q.

**A. Murray:** 8-4 WAKY, 31-29 WANS-FM, 20-14 WAYS, 21-18 WBBQ, 18-13 WCIR, 16-13 WERC, 15-9 WGSV, 29-25 WISE, e WIVY, 19-16 WKIX, 23-18 WLAC, e WLCY, 15-10 WNOX, 18-16 WMC, 17-15 WQXI, 25-22 WRFC, 16-16 WRJZ, 15-13 WSGA, 18-15 KX-104, 28-26 KXX-106, 38-31 BJ-105, 29-24 V100, d27 Z93, 17-16 92Q.

**Pink Floyd:** 20-10 WANS-FM, 8-3 WAUG, 18-7 WBBQ, 30-22 WCGQ, e WCIR, d17 WERC, d33 WFLB, d25 WHHY, 9-4 WISE, 24-15 WKIX, 30-27 WLAC, 23-13 WLCY, a WQXI, d20 WRFC, 21-18 WRJZ, a28 WSGA, 27-17 KX-104, 25-20 KXX-106, e V100, 15-13 Q105, 29-23 Z93, 30-24 92Q, 9-6 94Q.

**B. Preston & Syreeta:** a WAYS, a WBBQ, e WCIR, d34 WISE, d30 WNOX, 25-14 WQXI, d29 WRFC, e WRJZ, a29 WSGA, 30-26 Z93, 25-20 94Q.

**L. Ronstadt:** 31-23 WAKY, 36-31 WANS-FM, d25 WAUG, e WAYS, d27 WBBQ, 29-24 WCGQ, e WCIR, 24-19 WERC, d35 WFLB, d27 WHHY, e WISE, a WIVY, a WKIX, e WLAC, d29 WLCY, e WMC, d27 WQXI, 29-26 WRFC, 30-21 WRJZ, 27-25 WSGA, d28 KXX-106, a38 BJ-105, d29 V100, d29 Q105, 24-19 94Q.

**Shalamar:** a WANS-FM, 14-11 WAYS, 4-3 WBBQ, 25-16 WBSR, 15-10 WCIR, 1-1 WERC, 1-1 WFLB, 32-24 WGSV, 31-26 WISE, 5-5 WKIX, d29 WLAC, 27-20 WNOX, 15-10 WMC, a WQXI, 8-3 WRFC, d28 WRJZ, 10-8 WSGA, 29-22 KX-104, a27 Q105, a 92Q.

**Spinners:** 22-17 WAKY, 21-16 WANS-FM, 13-3 WAYS, 14-10 WBBQ, 12-10 WBSR, 14-9 WCGQ, 4-1 WCIR, 5-4 WERC, 15-9 WFLB, 11-7 WGSV, 12-7 WHHY, 12-7 WISE, 11-8 WKIX, 21-16 WLAC, 22-16 WLCY, 17-14 WNOX, 10-4 WMC, 21-9 WQXI, 7-5 WRFC, 9-6 WRJZ, 2-1 WSGA, 19-19 KX-104, 9-7 KXX-106, 12-10 Q105, 19-11 Z93, 16-13 92Q.

**Toto:** 14-9 WAKY, 15-12 WANS-FM, 10-6 WAUG, 19-9 WAYS, 24-14 WBBQ, 7-7 WBSR, 15-11 WCGQ, e WCIR, 9-7 WERC, e WFLB, 9-5 WGSV, 9-6 WHHY, d33 WISE, 11-7 WIVY, 23-18

# Hottest:

Rock  
Knack

Disco  
none

# Radio Marketplace

WKIX, 26-22 WLAC, 27-24 WLCY, 24-19 WNOX, d24 WMC, 13-8 WQXI, 21-16 WRFC, 19-15 WSGA, 8-6 KX-104, 2-2 KXX-106, 26-23 BJ-105, 18-11 V100, 28-21 Q105, 11-9 Z93, 7-5 92Q, 6-1 94Q.

**ZZ Top:** a WBBQ, e WCIR, d27 WERC, d28 WISE, d36 WIVY, e WKIX, 29-26 WLAC, a WLCY, a31 WSGA, a28 KX-104, a KXX-106, 30-25 Q105, d25 92Q, 28-24 94Q.



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

**C. Cross:** a WPEZ, a KSLQ, a28 Q102.

**N. Diamond:** 29-29 CKLW, 6-5 WFFM, 28-26 WGCL, e-45 WLS, 6-4 WNDE, 27-18 WOKY, on WPEZ, 7-5 WZUU, 15-7 WZZP, 25-25 KBEQ, 14-6 KSLQ, 20-17 KXOK, 25-20 92X, 26-23 96KX.

**Dirt Band:** 11-11 CKLW, 23-19 WEFM, 16-13 WFFM, 2-2 WNDE, 17-15 WOKY, 23-18 WPEZ, 14-13 WZUU, 24-21 WZZP, 17-20 KBEQ, 19-14 Q102, 15-10 92X, 1-1 96KX.

**D. Fogelberg:** 6-2 CKLW, 14-8 WEFM, 5-4 WFFM, 9-2 WGCL, 22-11 WLS, 4-3 WNDE, 20-11 WOKY, 14-10 WPEZ, 12-6 WZUU, 7-1 WZZP, 6-5 KBEQ, 3-2 KSLQ, 20-19 KWK, 5-4 KXOK, 4-1 Q102, 4-1 92X, a29 96KX.

**S. Forbert:** 19-19 CKLW, 7-5 WEFM, 9-9 WFFM, 19-12 WGCL, e-40 WLS, 11-13 WNDE, 13-8 WOKY, 4-2 WPEZ, 25-17 WZUU, 10-8 WZZP, 11-10 KBEQ, 17-15 KSLQ, 14-13 KXOK, 9-5 Q102, 5-5 92X, a96KX.

**A. Gibb:** 21-21 CKLW, 33-29 WFFM, 20-19 WGCL, 12-8 WNDE, 24-19 WOKY, a27 WZZP, 32-30 KBEQ, 28-23 KSLQ, 18-13 Q102, 16-15 92X.

**R. Holmes:** 26-17 CKLW, 10-7 WFFM, 16-14 WNDE, 30-25 WOKY, 18-14 WPEZ, a23 WZUU, a28 WZZP, on KBEQ, 30-25 KSLQ, 27-22 Q102, 24-21 92X, 20-15 96KX.

**T. James:** a30 CKLW, 31-23 WFFM, a WGCL, 19-15 WPEZ, 24-21 WZUU, on WZZP, 25-22 96KX.

**Knack:** e-22 WEFM, 26-25 WGCL, on WLS, on WPEZ, 33-32 KSLQ.

**Kool & The Gang:** 15-15 CKLW, e-38 WFFM, 27-21 WGCL, 26-22 WOKY, on WPEZ, a WZUU, 35-31 KBEQ, 26-22 KSLQ, 11-10 Q102.

**A. Murray:** 13-22 CKLW, 28-28 WFFM, 3-1 WNDE, 25-23 WOKY, 5-3 WZUU, 20-19 WZZP, 23-26 KBEQ, 9-8 KSLQ, 17-11 KXOK, a23 92X, 17-25 96KX.

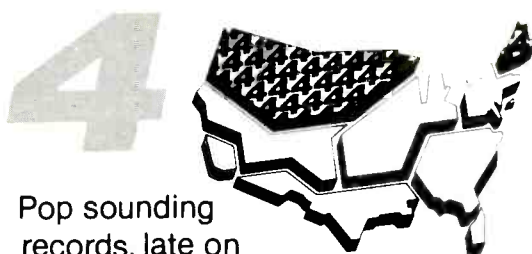
**Nolan:** a WFFM, a WZUU.

**Pink Floyd:** a27 CKLW, 27-16 WEFM, 11-1 WGCL, e-25 WLS, e-29 WPEZ, 37-34 KBEQ, 23-18 KSLQ, 23-17 KWK, 23-18 Q102.

**L. Ronstadt:** a25 CKLW, 30-28 WEFM, on WGCL, 31-28 WOKY, 29-27 WPEZ, on KBEQ, 20-16 KSLQ, 21-14 KWK, 24-20 Q102, a 92X, 28-24 96KX.

**Spinners:** 4-4 CKLW, 1-1 WFFM, 21-20 WGCL, 9-7 WNDE, 29-24 WOKY, 6-8 WPEZ, on WZUU, 22-20 WZZP, 28-24 KBEQ, 19-12 KSLQ, 19-14 Q102, 17-14 92X, 1-1 96KX.

**ZZ Top:** a30 WEFM, a27 WGCL, a WPEZ, on KBEQ, a30 KSLQ, NT 92X.



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

**P. Benatar:** d27 WEAQ, e WGUY, a KCPX, 10-7 KDWB, 6-5 KJR, a KKOA.

**C. Cross:** a WGUY, a WJBQ, a WSPT, d28 KGW, a KJR, e KLEO, a KMJK, a KSTP.

**N. Diamond:** 22-20 WEAQ, 3-3 WJBQ, 16-11 WOW, 14-10 WSPT, 13-8 KCPX, d21 KGW, 4-3 KING, 9-7 KJR, 26-19 KKLS, 5-3 KLEO, 2-2 KSTP.

**Dirt Band:** e WEAQ, 26-18 WGUY, 15-12 WJBQ, 27-26 WOW, 4-6 WSPT, 19-16 KCPX, 26-21 KDWB, 17-14 KGW, 21-12 KING, 5-2 KKOA, 16-12 KLEO, 22-19 KMJK, 14-9 KSTP.

**Dr. Hook:** a WGUY, d28 KCPX, a KING, a KSTP.

**D. Fogelberg:** 7-4 WEAQ, 2-1 WGUY, 2-1 WJBQ, 1-1 WOW, 2-1 WSPT, 1-1 KCPX, 4-3 KDWB, 9-1 KGW, 5-1 KING, 3-1 KJR, 18-9 KKLS, 7-6 KKOA, 2-1 KLEO, 13-10 KMJK, 8-4 KSTP.

**A. Gibb:** 28-19 WGUY, 21-20 WJBQ, 19-15 WOW, 26-20 WSPT, 27-19 KGW, d27 KKLS, d25 KKOA, 27-25 KLEO, 18-16 KMJK, d28 KSTP.

**R. Holmes:** e17 WGUY, 16-13 WJBQ, 20-19 WOW, 22-16 WSPT, 23-15 KCPX, 26-18 KGW, 11-10 KING, 24-16 KJR, 25-21 KKLS, 20-12 KKOA, 22-16 KLEO, 25-20 KMJK, 28-24 KSTP.

**T. James:** 29-26 WEAQ, e WGUY, d23 WJBQ, e WOW, 15-11 WSPT, 24-17 KCPX, 28-18 KDWB, d30 KGW, e KING, e KKLS, a KKOA, 26-23 KLEO, a KMJK, 30-26 KSTP.

**Kool & The Gang:** a WGUY, d22 WJBQ, 21-16 WOW, d29 KCPX, 6-2 KGW, a KING, e KKLS, a27 KLEO, 1-5 KMJK, e KSTP.

**C. Mangione:** a WGUY, a WOW, a KCPX, d29 KGW, 20-16 KING, 29-25 KSTP.

**B. Manilow:** 23-21 WEAQ, 29-29 WGUY, 20-19 WJBQ, 24-24 WOW, d27 WSPT, 25-20 KCPX, a27 KDWB, 6-5 KING, a KJR, 15-14 KKLS, 15-11 KLEO, 10-7 KSTP.

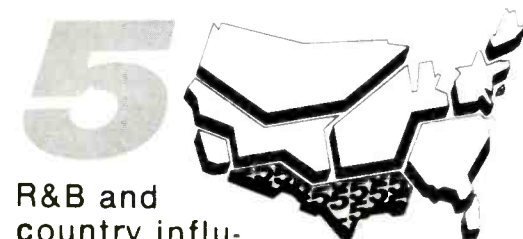
**A. Murray:** 13-10 WEAQ, 7-4 WJBQ, 22-22 WOW, 17-12 WSPT, 9-7 KCPX, d25 KGW, 7-4 KING, 20-14 KJR, 27-23 KKLS, 23-22 KKOA, 12-9 KLEO, d25 KMJK, 7-3 KSTP.

**T. Petty:** e WEAQ, a WSPT, d26 KCPX, 14-11 KJR.

**Pink Floyd:** e WEAQ, 20-15 WGUY, 12-5 WOW, 8-4 WSPT, 21-12 KDWB, 29-20 KGW, 8-4 KJR, a KKLS, d23 KKOA, 16-12 KMJK.

**Spinners:** 11-9 WEAQ, a WGUY, 14-11 WJBQ, 23-23 WOW, 4-4 KCPX, a29 KDWB, a KGW, 19-14 KING, a KJR, e KKLS, 25-18 KKOA, 23-17 KLEO, 23-19 KSTP.

**Toto:** 22-12 WGUY, 8-7 WJBQ, 22-18 KCPX, 1-1 KDWB, 18-15 KGW, 10-8 KING, 13-8 KJR, 24-15 KKLS, 20-13 KLEO, 12-9 KMJK, 24-21 KSTP.



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

**Babys:** 35-31 WNOE, 35-32 WTIK, 33-27 KILT, a28 KRBE, e KUHL, 28-25 Magic 91.

**P. Benatar:** 22-20 WNOE, 17-14 WTIK, 30-26 KRBE, 23-19 B100, 25-24 Magic 91.

**N. Diamond:** 24-21 WNOE, 21-17 WTIK, 16-13 KFMK, 15-13 KNOE-FM, 11-20 KRBE, d26 KUHL, 9-4 Magic 91.

**Dirt Band:** 21-19 WNOE, 18-16 WTIK, 25-25 KFMK, 21-20 KILT, 13-12 KNOE-FM, 25-19 KRBE, 17-13 KROY-FM, 8-5 KUHL, 30-29 B100, 20-16 Magic 91.

**D. Fogelberg:** 12-6 WNOE, 4-4 WTIK, 4-4 KFMK, 15-11 KILT, 5-4 KNOE-FM, 17-12 KRBE, 1-1 KROY-FM, 11-11 KTSA, 3-2 KUHL, 10-5 B100, 11-2 Magic 91.

**A. Gibb:** 20-9 WNOE, 11-9 WTIK, 20-15 KFMK, 36-24 KILT, 33-30 KNOE-FM, 29-25 KRBE, 19-18 KTSA, 25-13 KUHL, 28-25 B100, 16-13 Magic 91.

**Knack:** a40 WNOE, a34 KNOE-FM, a30 KRBE, a22 Magic 91.

**Kool & The Gang:** 39-24 WNOE, 23-7 WTIK, 29-26 KFMK, 26-23 KILT, e KUHL, a28 B100, a28 Magic 91.

**A. Murray:** 16-14 WNOE, 18-15 WTIK, 9-8 KFMK, e KNOE-FM, 17-17 KRBE, 9-8 KUHL, 19-15 Magic 91.

**Pink Floyd:** a38 WNOE, a40 WTIK, 38-16 KILT, a27 KRBE, 8-4 KROY-FM, e KUHL, 29-26 Magic 91.

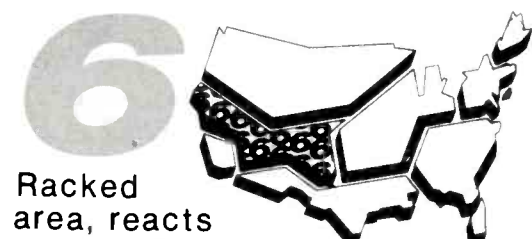
**L. Ronstadt:** 37-32 WNOE, a39 WTIK, a KILT, 30-26 KNOE-FM, a21 KRBE, 23-14 KROY-FM, e KUHL, a30 B100, 30-27 Magic 91.

**Shalamar:** 14-8 WNOE, 15-10 WTIK, 7-2 KFMK, 8-4 KILT, a7 KRBE, a KTSA, e KUHL, a29 Magic 91.

**Spinners:** 15-13 WNOE, 24-21 WTIK, 16-10 KFMK, 10-6 KILT, 24-18 KNOE-FM, 14-10 KRBE, a28 KTSA, e KUHL, a27 B100, 21-17 Magic 91.

**Toto:** 29-25 WNOE, 30-27 WTIK, 22-19 KFMK, 22-18 KILT, 10-7 KNOE-FM, 10-8 KRBE, 10-8 KROY-FM, 26-20 KUHL, 29-26 B100, 22-18 Magic 91.

**ZZ Top:** 29-29 KILT.



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

**P. Benatar:** 17-14 KIMN, e KOFM, 4-4 KOPA, d23 KYGO, 22-21 Z97.

**C. Cross:** a KIMN, a KOPA, a KYGO.

**N. Diamond:** 1-1 KIMN, 25-23 KOFM, 12-9 KOPA, 14-9 KVIL, 8-6 KYGO, a Z97.

**D. Fogelberg:** 3-2 KIMN, 7-4 KOFM, 3-2 KOPA, 13-6 KVIL, 4-1 KYGO, 20-18 Z97.

**A. Gibb:** 26-16 KOFM, 18-12 KOPA, d22 KVIL.

**R. Holmes:** 25-20 KIMN, 28-18 KOFM, d30 KOPA, a KVIL.

**Kool & The Gang:** 27-16 KOPA, a KVIL.

**A. Murray:** 19-13 KIMN, 29-25 KOFM, 20-17 KOPA, 22-17 KVIL, 11-8 KYGO.

**T. Petty:** 29-25 KIMN, d29 KOPA, d22 KYGO, 6-5 Z97.

**Pink Floyd:** d27 KIMN, e KOFM, 10-5 KOPA, 9-6 KUPD, 27-15 KYGO, 1-1 Z97.

**Spinners:** 28-24 KIMN, d29 KOFM, 30-26 KOPA, a KVIL, 30-16 KYGO.

## B.O.S.

Ray, Goodman & Brown  
Shalamar

## Country

none rs

## Adult

Chuck Mangione

## LP Cuts

none

# Record World Single Picks

**PRETENDERS**—Sire 49181 (WB)



**BRASS IN POCKET (I'M SPECIAL)** (prod. by Thomas) (writers: Hynde-Scott) (Modern/Hynde House Of Hits/ATV) (3:01)

Currently boasting the #1 single and album in England, Pretenders formulate a contagious mix of jolting rock rhythms and Chrissie Hynde's temptuous vocals. Hynde's voice and rhythm guitar are American-bred while her three male mates hail from Britain. The combination, both vocally and instrumentally is refreshing and challenging for AOR-pop audiences.

**HIGH ENERGY**—Gordy 7178 (Motown)



**I LOVE MAKIN' LOVE (To The Music)** (prod. by Jones-Coleman, Jr.) (writers: Mason-Jones-Coleman, Jr.) (Old Brompton Road, ASCAP) (3:57)

Strings, falsettos and a thumping dance beat are the female trio's forte and on this spin from their "Frenzy" LP, they're at their best. Bernessa and Barbara Mitchell share lead vocals and get plenty of fuel from the boiling percussion and horn shots. An exciting, busy cut that's right for BOS radio and club action.

**OFF BROADWAY usa**—Atlantic 3647



**STAY IN TIME** (prod. by Werman) (writer: Johnson) (Screen Gems/EMI/Modern Fun, BMI) (2:53)

Explosive percussion opens this powerful pop-rocker by the Chicago-based quintet. A smart choice from their debut album, the song mixes an instantly consumable pop hook with ferocious rock guitar chording: all produced by Cheap Trick wiz (Tom Werman). It's an impressive outing that should go to the top of AOR-pop formats.

**PRINCE**—Warner Brothers 49178



**WHY YOU WANNA TREAT ME SO BAD** (prod. by Prince) (writer: Prince) (Ecnirp, BMI) (3:49)

Prince's stunning soprano became a household sound with the success of his top 15 "I Wanna Be Your Lover," and thereby made him one of Warner Brothers' biggest new act breakouts. This follow-up should keep him on top with the lyrical keyboards and a sweltering guitar break spicing the dance beat. A multi-format pick by a multi-talented artist.

## Pop

**THE BEAT**—Columbia 1-11211

**DON'T WAIT FOR ME** (prod. by Botnick) (writer: Collins) (Grajonca, BMI) (3:02)

Paul Collins' pulsating rhythm guitar and sharp vocal phrasing give this smartly constructed cut striking pop radio appeal. Lead guitarist Larry Whitman earns special plaudits for his stinging solo.

**ABBA**—Atlantic 3652

**GIMME! GIMME! GIMME! (A Man After Midnight)** (prod. by Andersson-Ulvaeus) (writers: Andersson-Ulvaeus) (Artwork, ASCAP) (3:35)

A captivating chorus hook is nailed down by the prominent dance beat on this previously unreleased single from their "Greatest Hits Vol. 2" LP.

**THE DUDEK, FINNIGAN, KRUEGER BAND**—Columbia 1-11203

**JUST LIKE THE WEATHER** (prod. by Howard-Johns) (writers: Dudek-Olmstead-Finnigan) (April/Dudzack, ASCAP/Blackwood, BMI) (3:30)

These three veteran rockers have a list of credits as long as their hair and that experience is put to good use on this classy pop-rocker from their self-titled, upcoming LP. The background vocals are superb.

**THE FLYING LIZARDS**—Virgin 67006 (Atl.)

**TV** (prod. by Cunningham) (writers: General-Strike-Solomon-Cunningham-Evans) (Artsong) (3:52)

David Cunningham's quivering keyboards match Deborah's rather odd vocal approach step-for-step while a synthesizer drone provides a solid base. It's new and inventive electronic dance music from Britain with AOR appeal.

**SCOTT ALLAN**—Dash 5055 (TK) **I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW** (prod. by Jordan) (writers: Cordell-Goffin-King) (Big Seven, BMI/Screen Gems-EMI, BMI) (3:53)

New Yorker Allan delivers an intelligent and stimulating medley of these two pop classics with a big dance beat and expert production. For pop-A/C and clubs.

**RICK DERRINGER**—Blue Sky 9-2788 (CBS)

**DON'T EVER SAY GOODBYE** (prod. by Rundgren-Derringer) (writer: Derringer) (Derringer, BMI) (3:38)

This cut finds Derringer in a sensitive ballad setting with simple guitar-percussion accompaniment. His vocals spotlight for maximum impact on AOR-pop.

**TOGETHER? Featuring Jackie DeShannon**—RCA 11902

**I DON'T NEED YOU ANYMORE** (prod. by Bacharach-Anka) (writers: Bacharach-Anka) (New Hidden Valley, ASCAP/Paulanne, BMI) (2:53)

The main title from the "Together" film has DeShannon in one of her finest performances. It's a touching, delicate ballad that's a pop-A/C winner.

**ENGLAND DAN & JOHN FORD COLEY**—Big Tree 17002 (Atl.)

**IN IT FOR LOVE** (prod. by Lehning) (writers: Henson-Guidry) (Amachris/April, ASCAP) (3:36)

Culled from their "Best Of" LP but never a single release, this bright, bouncy side showcases the duo's wholesome pop vocals with crafty keyboard and guitar work.

**GIORGIO MORODER**—Polydor 2064

**NIGHT DRIVE** (prod. by Moroder) (writer: Moroder) (Ensign, BMI) (3:52)

From the "American Gigolo" soundtrack comes this Moroder one-man show. There's synthesizer tension and a grinding dance beat that are certain to keep the clubs and skating rinks sweaty.

**CARLENE CARTER**—Warner Brothers 49155

**TWO SIDES TO EVERY WOMAN** (prod. by Quinn-Bongiovini) (writer: Carter) (Rare Blue/Carlooney, ASCAP) (3:45)

With this title cut from her latest LP, Carter proves she can belt with the best. A menacing guitar line and pounding beat signal danger. Look out for this excellent rocker.

## B.O.S./Pop

**LENNY WHITE**—Elektra 46597

**BEST OF FRIENDS** (prod. by Dunn-White) (writers: Miller-White-Rene) (Mchoma, BMI/Pure Love, ASCAP) (3:53)

White's new "Twennynine" band has earned him a multi-format success with the single "Peanut Butter" and the album from which this title track is culled. It's a spirited dancer with sparkling keyboards & vocals.

**LEON HAYWOOD**—20th Century-Fox 2443 (RCA)

**DON'T PUSH IT DON'T FORCE IT** (prod. by Haywood) (writer: Haywood) (Jim-Edd, BMI) (3:27)

Haywood's body music treats the nitty gritty with racy vocals and an irresistible dance beat aimed at the libido. Great night action.

**THE GAP BAND**—Mercury 76037

**I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS, UP SIDE YOUR HEAD)** (prod. by Simmons) (writers: Simmons-Wilson Bros.-Taylor) (Total Experience, BMI) (3:29)

The Tulsa trio gets down with their homebred brand of southwestern funk. The vocals are from the George Clinton school and the rhythm is very danceable.

**THE INVISIBLE MAN'S BAND**—Mango 103 (Island)

**ALL NIGHT THING** (prod. by Burke-Masucci) (writer: Burke) (Ackee, ASCAP) (3:48)

Clarence Burke's Sly-ish vocals saunter across a recurring rhythm riff that's simple yet cutting. A catchy dancer for radio & clubs.

**KEITH & DARRELL**—Tamla 54309 (Motown)

**KICKIN' IT AROUND** (prod. by Robinson) (writers: Burston-Burston) (Bertam, ASCAP) (3:47)

Produced and arranged by their uncle Smokey Robinson, this talented young team has all the support and skill to become hit-makers as evidenced by this BOS-pop debut.

**THE EMOTIONS**—ARC/Columbia 1-11205

**WHERE IS YOUR LOVE?** (prod. by White) (writer: Vannelli) (Ross Vannelli/Charleville, BMI) (3:29)

Floating falsettos are this female trio's trademark and they're ever-present on this slickly produced package for BOS-pop radio.

**HIROSHIMA**—Arista 0487

**ROOMFUL OF MIRRORS** (prod. by Henderson) (writer: Kuramoto) (Little Tiger, ASCAP) (3:26)

The nine-piece group fuses several cultures into one soothing ballad that's right for several audiences and formats. Teri Kusumoto's sweet vocals are exceptional.

## Country/Pop

**EMMYLOU HARRIS**—Warner Brothers 49164

**BENEATH STILL WATERS** (prod. by Ahern) (writer: Frazier) (Acuff-Rose, BMI) (3:41)

Harris is especially poignant on this ballad of unrequited love. The Hot Band's truly expressive backing remains unparalleled.

**HANK THOMPSON**—MCA 41176

**TONY'S TANK-UP, DRIVE-IN CAFE** (prod. by Butler) (writer: Sutton) (Rodeo Cowboy, BMI) (2:29)

An instant country smash, this latest from one of western swing's greatest is a fast-movin' tribute to an American institution. Hank's vocals fit the theme perfectly.



# Record World Album Picks



## THE SEARCHERS

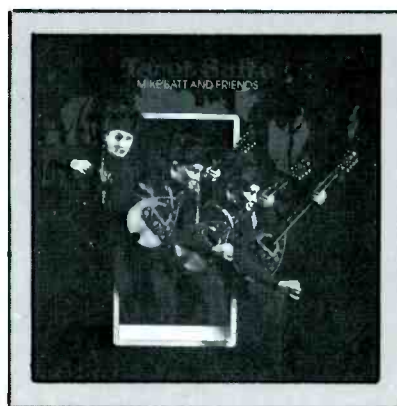
Sire SRK 6082 (WB) (7.98)  
Just when English rock music is producing hard edged groups with working class ethics, The Searchers re-emerge with an album just packed with light and perfect pop tunes a la their mid-'60s hit singles. All but the current drummer was in the original group and this is one of the most refreshing new albums to appear this year. "Hearts In Her Eyes" sounds like a smash.



## FLEX

LENE LOVICH—Stiff/Epic NJE 36308 (7.98)

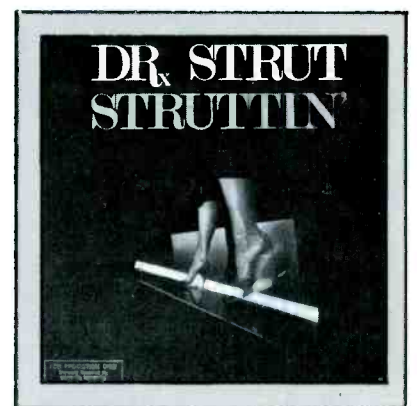
The lovely Lene is often considered the spiritual godmother of the Stiff roster although this second LP release is certainly more quirky earthy than spiritual. Cuts such as "You Can't Kill Me" and "Monkey Talk" border on the bizarre but by the second listening you'll have "What Will I Do Without You" committed to memory. The lady is unique.



## TAROT SUITE

MIKE BATT & FRIENDS—Epic NJE 36312 (7.98)

Batt's concept album is eerie and quite lovely but it will doubtless be the "friends" that earn it the most attention. The pieces based on the meanings of the Tarot cards feature such musicians as Colin Blunstone, Roger Chapman, Rory Gallagher, Chris Spedding and Ray Cooper as well as The London Symphony Orchestra. It deserves AOR attention.



## STRUTTIN'

DR. STRUT—Motown M7-931R1 (7.98)

The group's debut album last year harkened Motown's new commitment to jazz. This second disc is more in the vein of good timey jazz works by a slickly energetic ensemble. Produced by Lee Young Sr., the opener "Struttin'" sounds like a multi-format hit single and the rest is geared to please every listening taste.

## THE AGE OF PLASTIC

THE BUGGLES—Island ILPS 9585 (7.98)



The group's first single "Video Killed the Radio Star" was a hit both here and in the U.K. (it's included on this LP) and the rest of the material here is equally catchy pop/rock with hooks aplenty. For AOR and A/C.

## A DIFFERENT KIND OF TENSION

BUZZCOCKS—I.R.S. SP 009 (A&M) (7.98)



The group was one of the first "punk" bands to make it in the U.S. market and this third album dishes up more of their frantic rock rhythms with a growl in the vocals and working class sentiments in the lyrics. For the courageous.

## HEART UNDER FIRE

DANN ROGERS—I.A. 5000 (7.98)



Rogers is a new artist with an already mature and romantic style. Drawing from several songwriters, and with a few good tunes of his own, this is a strong debut outing and there are plenty of singles to choose from.

## RICHARD FAGAN

Mercury SRM-1-3811 (7.98)



Fagan's debut album is a healthy dose of rock 'n' roll in the U.S. genre and Bob Gaudios' expert production gives him the perfect surrounding. There are a half dozen standouts but "You Better Run" sounds like a single.

## SCANDAL

RHODES-CHALMERS-RHODES—Radio Records GS 5001 (7.98)



The male/female trio sings rock and roll with a vengeance and occasionally sounds like the Bee Gees (Barry Gibb gets a thank-you on the sleeve). The music is overall prime commercial material for AOR and A/C.

## YOU CAN GET CRAZY

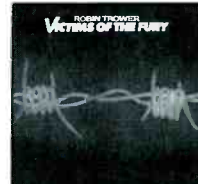
BELLAMY BROTHERS—Warner Bros. BSK 3408 (7.98)



Michael Lloyd handled the production chores for the duo here and, while their success of late has been in country music, there's lots here for pop listeners as well. "Foolin' Around" is the prime cut.

## VICTIMS OF THE FURY

ROBIN TROWER—Chrysalis CHR 1215 (7.98)



Since leaving Procul Harum Trower has established himself as one of rock music's virtuoso guitarists. The new album is heavy rock at its most energetic with the kind of sophisticated lyrics you'd expect from him.

## WILLIAM OZ

Capitol ST-12015 (7.98)



Oz' hard rock numbers are still and all polished and commercial songs that he presents in a fine radio active vocal style. His version of "Stop In the Name of Love" will likely get the most attention.

## ORIGINAL MOTION PICTURE SOUNDTRACK

AMERICAN GIGOLO—Polydor PD-1-6259 (7.98)



The master producer Giorgio Moroder wrote and produced all the music on this LP and co-wrote the theme song "Call Me" with Debby Harry. It's already on the charts by Blondie.

## HELL OF A SPELL

DOUG SAHM—Takoma TAK 7075 (Chry.) (7.98)



Sahm's Texas beats have made him a best seller both on his own and with the Sir Douglas Quintet. This new disc shows off more of those easy rhythms and some chunky guitar work.

## THE HARRIS MACHINE

NORMAN HARRIS—Phila. Intl. NJZ 36313 (CBS) (7.98)



Harris has, in the past few years, established himself as one of the brightest producers in the R&B/disco field. This new album, featuring Harris on guitar, has a bright perfect sound in a light R&B vein.

## CRAWFISH FIESTA

PROFESSOR LONGHAIR—Alligator 4718 (7.98)



When the Professor died two weeks ago the obituaries pointed out that he had influenced an entire generation of musicians. This album, recorded just recently shows that his New Orleans Cajun rhythms were as strong as ever. Features Dr. John.

# The Record World Classical Awards

## BEST RECORD OF CONTEMPORARY MUSIC

Shostakovich: Violin and Viola Sonatas  
 Kremer, Gavrilov; Druzhinin, Muntyan (Columbia)

## BEST STANDARD ORCHESTRAL RECORDING

MAHLER: SYMPHONY NO. 4  
 Ameling; Pittsburgh Symphony, Previn (Angel)  
 MAHLER: SYMPHONY NO. 9  
 Philadelphia, Levine (RCA)

## BEST NON-STANDARD ORCHESTRAL RECORDING

IVES: THREE PLACES IN NEW ENGLAND  
 St. Paul Chamber Orchestra, Davies (Sound 80)

## BEST BALLET RECORDING

MARKEVITCH CONDUCTS SATIE, AURIC, MILHAUD, SAUGUET  
 [Varese/Sarabande]

## BEST STANDARD OPERA

DEBUSSY: PELLEAS ET MELISANDE  
 Von Stade, Stillwell, Van Dam; Karajan (Angel)  
 MASCAGNI: CAVALLERIA RUSTICANA  
 Scotto, Domingo, Elvira; Levine (RCA)

## BEST NON-STANDARD OPERA

MASSENET: CENDRILLON  
 Von Stade, Gedda; Rudel (Columbia)

## BEST 20TH-CENTURY OPERA

BERG: LULU  
 Stratas, Mazura; Boulez (DG)  
 JANACEK: THE MAKROPOLOUS CASE  
 Soederstroem; Mackerras (London)

## BEST SONG RECITAL

MUSSORGSKY: SONGS AND DANCES OF DEATH  
 Nesterenko (Columbia)  
 RACHMANINOFF: COMPLETE SONGS VOL. IV  
 Soederstroem, Ashkenazy (London)

## BEST VOCAL RECORDING WITH ORCHESTRA

SHOSTAKOVICH: SUITE ON VERSES By MICHAELANGELO  
 Soederstroem; Moscow Radio Symphony, Shostakovich (Columbia)

## BEST CHORAL RECORDING

STRAVINSKY: LES NOCES  
 Chicago Symphony, Levine (RCA)

## BEST RECORDING OF A KEYBOARD CONCERTO

BARTOK: PIANO CONCERTOS NOS. 1, 2  
 Pollini; Chicago Symphony, Abbado (DG)

## BEST RECORDING OF A STRING CONCERTO

BRUCH: COMPLETE VIOLIN CONCERTOS  
 Accardo; Leipzig Gewandhaus, Masur (Philips)

## BEST RECORDING BY A KEYBOARD ARTIST

BUSONI: SIX SONATAS  
 Jacobs (Nonesuch)  
 BACH, MOZART, CHOPIN: FANTASIES  
 Egorov (Peters International)

## BEST RECORDING BY A STRING ARTIST

DOWLAND, BYRD: THE ENGLISH LUTE  
 O'Dette (Nonesuch)  
 ITZHAK PERLMAN ENCORES (Angel)

## BEST RECORDING BY A BRASS OR WOODWIND ARTIST

HAYDN, HUMMEL: TRUMPET CONCERTOS  
 Schwarz; Chamber Symphony, Schwarz (Delos)

## BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE

BEETHOVEN: THE MIDDLE QUARTETS  
 Cleveland Quartet (RCA)

## BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE

STRAUSS: WALTZ TRANSCRIPTION BY BERG, SCHOENBERG AND WEBERN  
 Boston Symphony Chamber Players (DG)  
 SHOSTAKOVICH: QUARTETS NOS. 1, 2, 5, 6, 9, 10  
 Fitzwilliam Quartet (L'Oiseau Lyre)

## BEST RECORDING OF A PRE-1700 WORK

CHRISTEMAS IN ANGLIA  
 Ensemble for Early Music, Renz (Nonesuch)  
 WELCOME, SWEET PLEASURE  
 Waverly Consort (Columbia)

## BEST REISSUE OF AN LP

VICTORIA DE LOS ANGELES SINGS OPERA ARIAS  
 (Seraphim)  
 SCHUBERT: SYMPHONY NO. 9  
 Furtwaengler (Seraphim)

## BEST HISTORICAL ISSUE

THE ART OF ELISABETH SCHUMANN  
 (Seraphim)

## BEST IMPORT

THE ART OF BORIS CHRISTOFF  
 (EMI)  
 KOKONEN: LAST TEMPTATION  
 (Finlandia)

## BEST UNCLASSIFIABLE RECORDING

THE COMPLETE WORKS OF ANTON WEBERN, VOL. I  
 Boulez (Columbia)

## SPECIAL CITATION

TO TERESA STERNE for setting and maintaining an extraordinary standard of taste, imagination and integrity in the production of Nonesuch Records  
 TO ANTHONY GRIFFITH OF EMI for setting the highest standard in transfer of historical sound recordings to modern media

At RW's invitation, seven music critics and recordings editors met on December 27 at the Princeton Club to select the best classical records of 1979. Everyone suggested whatever record in each category he thought was a possible winner. Only those records that received at least one vote were considered nominated.

The seven who selected the winning records for RW this year were Peter G. Davis, recordings editor of the New York Times, John W. Freeman, recordings editor of Opera News; David Hamilton, music critic of the Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent for the Guardian; George Jellinek, music director of radio station WQXR; this writer; and a newcomer: for many years a distinguished musicologist and reviewer of recordings, David Hall of Stereo Review.

Some categories were reinstated this year and others were dropped out as not having any particularly notable product. The major addition was a further division of those categories devoted to opera. It may well be unique for 1979, but the panel was quite gratified at the enormous number of quality recordings of 20th-century opera. So as not to confuse these with the non-standard 18th- and 19th-century operas—which also had more than a few con-

tenders—it was decided to create a category for those operas composed in a recognizably 20th-century style (Puccini and Strauss, for instance, though composing most of their works in this century would not fall into this category as their styles were basically of the last century).

When the decision had been made to have a 20th-century Opera category, it was agonizing to decide which of the excellent recordings should win. After much backing and filling, we ended up with two winners, each with two votes, Berg's *Lulu* on DG, clearly a historically important recording led by Pierre Boulez, and Janeck's *Makropoulos Case* on London. The vibrant performance of Elisabeth Soederstroem as Elena Makropoulos and the fine conducting of Charles Mackerras made the recording special. The other works nominated were almost equally important: Shostakovich's *Lady Macbeth of Mtsensk* on Angel, conducted by Mstislav Rostropovich with Galina Vishnevskaya in the title role, won a vote as did the Philips recording of *Peter Grimes* with Jon Vickers and the Angel pressing of Hindemith's *Mathis der Maler*, led by Rafael Kubelik.

The session as usual began with the contemporary music area, and this time there was no division on a winner, with the Shostakovich Violin and Viola Sonatas on Columbia handily the victor.

This meant that four Soviet artists were honored: for the Violin Sonata Gidon Kremer and pianist Andrei Gavrilov, and for the Viola Sonata Fedor Druzhinin and pianist Mikhail Muntyan. Four other recordings were nominated. From Nonesuch came Rzewski's *Song and Dance* and Harbison's *Flower-Fed Buffaloes*, performed by the forces of the Speculum Musicae, and from CRI George Perle's *Songs of Emily Dickinson*, with Bethany Beardslee. Columbia had recordings other than the winner mentioned: Shostakovich's *Suite of Poems* by Michelangelo with Yvgeny Nesterenko (of which more later) and George Crumb's *Lux Aeterna* with Jan de Gaetani.

As usual there were many records suggested in the Best Standard Orchestral category, with the prize evenly split—two votes for each of two Mahler symphonies: the fourth with Andre Previn on Angel and the Ninth with James Levine on RCA. Mahler was nominated another time: the Fifth Symphony in its Angel recording with Klaus Tennstedt conducting. Tennstedt — alas a perpetual nominee and never a winner—was also nominated for another of his Angel recordings, the Schumann Third Symphony, while number four was the Philips pressing of Debussy's *Images* with Bernard Haitink conducting the Concertgebouw.

The Non-standard Orchestra

went with three votes to an unusual digital recording of Charles Ives' *Three Places in New England* on Sound 80. Dennis Russell Davies conducted the St. Paul Chamber Orchestra. Others nominated were Bloch's *Concerto Grosso* on Angel with Neville Marriner conducting, and Shostakovich's *Symphony No. 15* on Philips led by Bernard Haitink. Both those records won one vote; though *Concertstueck with Four Horns and Orchestra* did not win, it garnered two votes as led by Klaus Tennstedt on his Schumann record for Angel that had been nominated in the Standard Orchestral category.

The Ballet category had fewer competitors this year with all votes cast going to the winner on Varese/Sarabande. It is a two-record set led by Igor Markevitch of short ballets by Satie, Auric, Milhaud and Sauguet.

The field of classical and Romantic opera was generally strong this year with more good recordings among standard operas than in recent years. The winners were split with two votes each: Debussy's *Pelleas et Melisande*, led by Herbert von Karajan on Angel, and Mascagni's *Cavalleria Rusticana* led by James Levine on RCA. Three other operas were nominated: Humperdinck's *Hansel und Gretel* with John Pritchard on Columbia, Verdi's *Don Carlo* led by Herbert (Continued on page 52)

# POLYGRAM CLASSICS

## Thanks Record World

### and

## Our Winners Of The

# Classical Record Awards

**BEST**

20th Century Opera of 1980



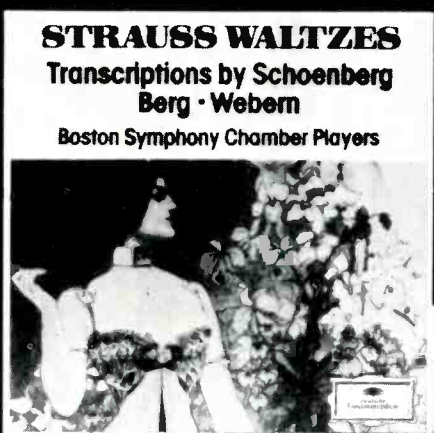
**BEST**

Keyboard Concerto of 1980



**BEST**

Non-Standard Chamber Work of 1980



**BEST**

String Concerto of 1980



AND

Bruch: Violin Concertos No. 1 & 2  
 Bruch: Scottish Fantasy  
 Salvatore Accardo/Leipzig  
 Gewandhaus Orchestra/Kurt Masur

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# Classical Awards (Continued from page 50)

von Karajan on Angel and Strauss' *Ariadne auf Naxos* conducted by Sir Georg Solti on London. The Non-standard category was dominated by Massenet's *Cendrillon* led by Julius Rudel on Angel, a wonderful recording that won five votes. Two others were nominated: Berlioz' *Beatrice et Benedict* on Philips and Schubert's *Alfonso und Estrella* on Angel. The former was led by Colin Davis as part of his Berlioz cycle for Philips and the latter was conducted by Otmar Suitner.

The Operetta category was not filled this year as there were very few if any operettas recorded and none that the panel thought worthy of an award. The Best Song Recital, on the other hand, was bitterly contested with the nod going equally to Yvgeny Nesterenko's version of Mussorgsky's *Songs and Dances of Death* on Columbia, and the fourth volume of the complete Rachmaninoff Songs with Elisabeth Soederstroem and Vladimir Ashkenazy at the piano on London. Two other records were nominated: the Schumann disc of Jan de Gaetani on Nonesuch and a previously unreleased song recital on Angel by Victoria de los Angeles taped live in 1964 at the Royal Festival Hall with Gerald

Moore at the piano.

In years past we have had one category for aria recitals and one for voice with orchestra. This year we decided to put the two together because neither category had a large number of contenders. The winner with three votes was the treatment on Columbia of Shostakovich's *Orchestral Song Cycle on Verses* by Michelangelo by Yevgeny Nesterenko. Maxim Shostakovich, the composer's son, conducts the Moscow Radio Symphony Orchestra. Two other Columbia recordings were nominated: Kiri Te Kanawa singing the Four Last Songs of Richard Strauss, and other selected Lieder, with orchestra conducted by Andrew Davis, and Judith Blegen singing Mozart Arias with the Mostly Mozart Orchestra, led by Pinchas Zukerman. The other album nominated was Dame Joan Sutherland singing Wagner arias on London, conducted by Richard Bonyng.

## Choral

The Choral category drew a measure of unanimity—4 votes—for James Levine's reading of Stravinsky's *Les Noces* on RCA. The record was part of the "Music from Ravinia" series which employs the Chicago Symphony Or-

chestra, and in this case the Chorus. Three other albums were nominated. "American Music for Chorus" on DG with the Tanglewood Chorus under the leadership of John Oliver drew one vote, as did both Leonard Bernstein's *Missa Solemnis* on DG and the Argo pressing of Rossini's *Petite Messe Solennelle*.

The Concerto area was dominated by two recordings, both from Classics International. The first, as Best Keyboard Concerto, was the recording of the first two piano concertos of Bela Bartok with Maurizio Pollini as soloist and Claudio Abbado leading the Chicago Symphony on DG. The second was four single albums of the violin and orchestra—works of Max Bruch with Salvatore Accardo and Kurt Masur leading the Leipzig Gewandhaus Orchestra on Philips. The Bartok received six votes, the most votes any record received in the whole session, and the Bruch received four. No other Keyboard Concertos mentioned were nominated; in the String category Itzhak Perlman's version of the Tchaikovsky Violin Concerto with Eugene Ormandy leading the Philadelphia Orchestra on Angel was nominated, as was another Angel disc, Vladimir Spivakov leading the English

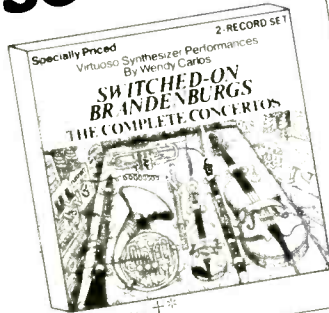
Chamber Orchestra and acting as soloist in two Mozart Violin Concertos.

This year the Keyboard Artist area had slightly fewer contestants. Again the prize was split, and Paul Jacobs, a winner last year, won a prize again. This year it was his Nonesuch release of the six Busoni Sonatinas, fascinating music, rarely performed and played brilliantly by Jacobs. The other winner was a newcomer, the Soviet emigre Youri Egorov, in a Peters International record made from the live performance taped at Carnegie Hall at his concert in December of 1978. It contains the Chromatic Fantasy of Bach and Fantasies by Mozart and Chopin. Only two other albums were nominated: Bela Davidovitch, also an emigre from the Soviet Union, in a Chopin record for Philips and another Paul Jacobs record, this time his complete version of the Debussy Etudes.

The Best Recording by a String Artist was shared between Lutenist O'Dette and violinist Itzhak Perlman. O'Dette plays for Nonesuch the music of John Dowland and William Byrd, and Perlman plays a wide variety of short, encore-type pieces for Angel.

*(Continued on page 54)*

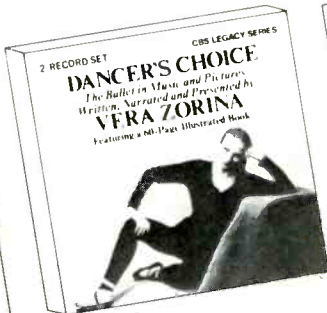
## The Number One domestic classical label sounds like this:



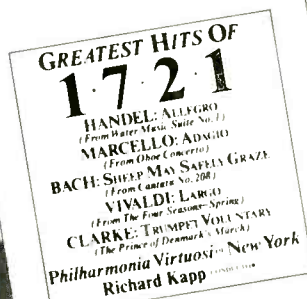
M2X 3581†\*



M3X 3590†



L2X 3519B



M 3582†\*



M3X 3519Z



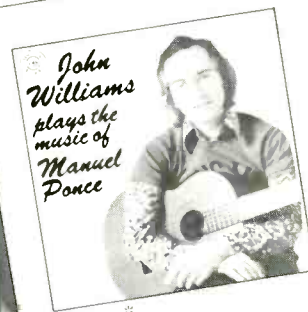
M3 35194



M8X 35191



M39156†\*



M 35820\*

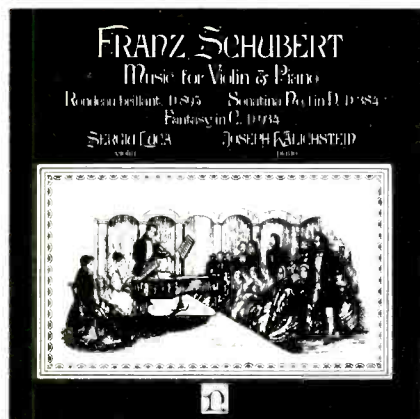
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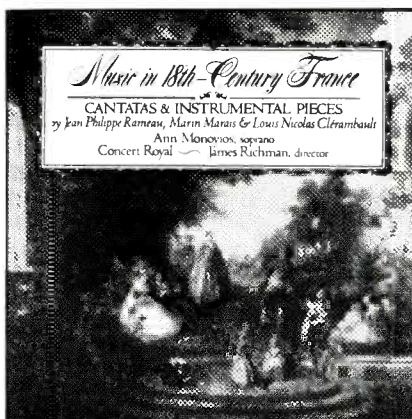
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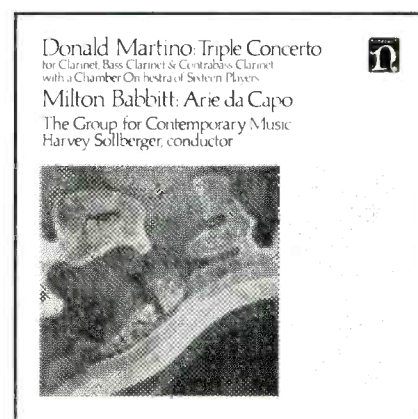
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 Sergiu Luca, violin  
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**MUSIC IN 18th-CENTURY FRANCE**  
**Cantatas & Instrumental Pieces**  
 by Rameau, Marais & Clerambault  
 Ann Monoyios, soprano  
 Concert Royal  
 James Richman, director  
 H-71371

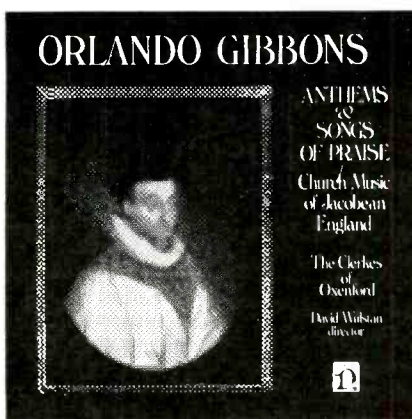


Donald Martino: Triple Concerto  
 for Clarinet, Bass Clarinet & Contrabass, Clarinet  
 with a Chamber Orchestra of Sestern Flutes  
 Milton Babbitt: Arie da Capo  
 The Group for Contemporary Music  
 Harvey Sollberger, conductor

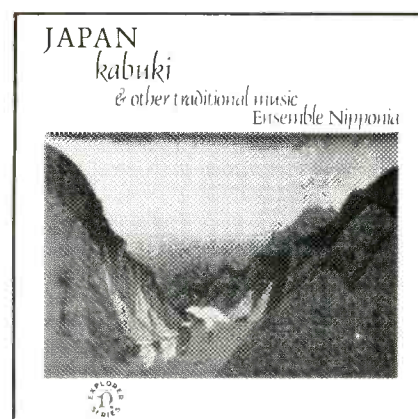
**DONALD MARTINO:**  
**Triple Concerto/**  
**MILTON BABBITT:**  
**Arie da Capo**  
 The Group for Contemporary Music  
 Harvey Sollberger, conductor  
 H-71372



**SONGS BY**  
**SERGEI RACHMANINOFF**  
**&**  
**ERNEST CHAUSSON**  
 Jan DeGaetani, mezzo-soprano  
 Gilbert Kalish, piano  
 H-71373



**ORLANDO GIBBONS**  
**Anthems & Songs of Praise:**  
**Church Music of Jacobean England**  
 The Clerkes of Oxenford  
 David Wulstan, director  
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**JAPAN**  
**Kabuki**  
**&**  
**Other Traditional Music**  
 Ensemble Nipponia  
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## Classical Awards (Continued from page 52)

Also nominated was John Williams playing on Columbia the music of Barrios.

### Best Brass or Woodwind

The Best Brass or Woodwind category gave us the opportunity to note a most promising organization, the Y Chamber Symphony and its conductor Gerard Schwarz. The group, now only four years old, made its first records, for Delos Records, and the Haydn and Hummel Trumpet Concertos had as soloist Gerard Schwarz. The record will probably be the last recorded contribution of Schwarz to the trumpet literature, because he has given up his trumpet to conduct. On this record he plays brilliantly and, as always, so musically. The orchestra sounds superb, and the two familiar works have life and zest. Schwarz and the Y Chamber Symphony received three votes; one other vote was gleaned by Heinz Holliger in his recording for Archiv of the works of Albinoni with the Camerata Bern.

### Standard Chamber Ensemble

The Standard Chamber Ensemble was dominated by the Cleveland Quartet's recording for RCA of the Middle Beethoven Quartets. Other votes came to the Juilliard Quartet for its taping of the Haydn Opus 20 Quartets and the Borodin Quartet for its Souvenir de Florence Quartet by Tchaikovsky on Odyssey.

Non-standard Chamber had a split prize. One went to the most popular chamber recording of the year: the transcriptions for chamber ensemble of familiar Strauss waltzes by Alban Berg, Arnold Schoenberg and Anton Webern. The Boston Symphony Chamber Players recorded the works for DG, and the charming result was a big hit. The other winners were the three discs by the Fitzwilliam Quartet on L'Oiseau Lyre of six quartets by Dmitri Shostakovich. Two other records were nominated: a Schoenberg String Trio on Desmar and the Dohnanyi Serenade with Lynn Harrell, Pinchas Zukerman and Itzhak Perlman on Columbia.

### No Best Baroque

The Best Baroque category was omitted this year as the panel felt that nothing of real distinction had been recorded. The Pre-1700 category, on the other hand, had two worthy albums that split the title: "Christmas in Anglia" with the Early Music Consort led by Frederick Renz on Nonesuch and "Welcome, Sweet Pleasure" by the Waverly Consort on Columbia. Two other albums were nominated. On Angel "The Music for St. Marks," for Multiple Choirs and Brass by a variety of 16th century composers (with the King's College Choir of Cam-

bridge, won a citation, and on Nonesuch the Music of Dufay as sung by Pomerium Musices was noted.

### Best Reissue

The Best Reissue of an LP had two winners: the well-loved recording of the Schubert Ninth on Seraphim with Wilhelm Furtwaengler conducting, and Victoria de los Angeles' opera recital of familiar arias, recorded in 1955 for Angel. Three works were nominated: Guido Cantelli leading the Brahms Third Symphony on Seraphim, the Walton and Hindemith Viola Sonatas with William Primrose on Odyssey and as a group the reissues of Isaac Stern sonatas and concerti also on Odyssey.

The Historical Reissues category, not filled in last year's awards, this year went overwhelmingly to "The Art of Elisabeth Schumann" on Seraphim, while one vote was cast for the record of the early virtuosity of Claudio Arrau, found on Desmar. In the field of Imports the choice was split between two recordings: on Finlandia the modern Finnish opera *Last Temptations* by Kokkonen and "The Art of Boris Christoff" on EMI. Both "The Art of Tito Gobbi" (EMI) and an eight-record set on the

art of Sir Thomas Beecham on World Record Club received one vote as did Handel's recording of *Admeto* on German EMI.

A category begun several years ago has proved rewarding, the Best Unclassifiable. Every year there are several recordings which stubbornly resist fitting into one or more categories. The winner this year was the first volume of the complete works of Anton Webern recorded under the supervision of Pierre Boulez. The recording includes a rich compendium of the Viennese master's work, including songs, symphonies, and chamber music. Two other recordings received votes here: the Ravel disc on Nonesuch including songs, piano works and a sonata for violin and cello, and recording by and of the works of Percy Grainger on RCA.

### Citations

Finally there were the two citations. The first went with much feeling and affection to Teresa Sterne, a woman known and admired by each member of the panel. And the second to the EMI's Anthony Griffith, known to most of us only for his superb work and fine professional skill in the transfer of historical recordings to modern sound.

## Polygram Classics Names Lewis VP

NEW YORK—James Lewis has been appointed vice president of marketing for Polygram Classics, Inc., it was announced by Guenter Hensler, president of Polygram Classics, Inc.

As vice president of marketing, Lewis will be responsible for the development and implementation of all sales and marketing programs for Polygram Classical music activities in the U.S.

Lewis, who joined PolyGram in November 1979, spent his first six weeks visiting Amsterdam, Baarn, Hanover, Hamburg, London and Paris in an intensive program that provided an overview of PolyGram's European

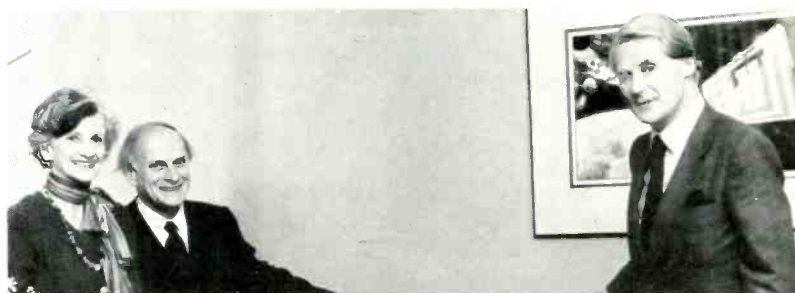


James Lewis

record operations.

He previously was director of product management and assistant to the senior vice president/general manager at Atlantic Records.

## 50 Years Tribute to Menuhin



Violinist Yehudi Menuhin (second from left) was presented with a silk-screen print of two EMI records which span the 50 years for which he has been associated with the company. The presentation was made by Peter Andry (right), director of EMI Music's International Classical Division, at an informal luncheon given for Yehudi and his wife Diana (left), at EMI Music's London offices. The print which was presented to Menuhin is by award-winning British artists John Furnival and John Vince. The two records featured are Menuhin's first for EMI—a 78 r.p.m. recording of a Beethoven sonata released in 1929—and one that came 50 years later—an album of works by Mendelssohn released in 1979.

# Classical Retail Report

FEBRUARY 16, 1980

## CLASSIC OF THE WEEK



**PUCCHINI**  
**LA BOHEME**  
RICCIARELLI, CARRERAS, DAVIS  
Philips

## BEST SELLERS OF THE WEEK\*

**PUCCHINI: LA BOHEME**—Ricciarelli, Carreras, Davis—Philips  
**BEETHOVEN: PIANO CONCERTO NO. 5**—Pollini, Boehm—DG  
**BERG: LULU**—Stratas, Mazura, Boulez—DG  
**GREATEST HITS OF 1721**—Columbia  
**MAHLER: SYMPHONY NO. 4**—Mathis, Karajan—DG  
**MASSENET: WERTHER**—Trojanos, Kraus, Plasson—Angel  
**LUCIANO PAVAROTTI: O SOLE MIO**—London  
**STRAUSS: FOUR LAST SONGS, OTHER LIEDER**—Te Kanawa, Davis—Columbia  
**VERDI: REQUIEM**—Scotti, Baltsa, Lucchietti, Nesterenko, Muti—Angel

## KORVETTES/EAST COAST

**ANNIE'S SONG**—Galway—RCA  
**FAURE, DEBUSSY: VIOLIN SONATAS**—Zukerman—Columbia  
**HITS OF 1721**—Columbia  
**MOZART: DON GIOVANNI**—Moser, Te Kanawa, Raimondi, Maazel—Columbia  
**BRAVO PAVAROTTI**—London  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCHINI: LA BOHEME**—Philips  
**RAVEL: BOLERO**—Mehta—London  
**STRAUSS: FOUR LAST SONGS**—Columbia  
**DAME JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS**—London

## KING KAROL/NEW YORK

**CHAMBER WORKS BY WOMEN COMPOSERS**—Vox/Turnabout  
**HITS OF 1721**—Columbia  
**KERN: SURE THING**—Tuckwell—Angel  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCHINI: LA BOHEME**—Philips  
**STRAUSS: FOUR LAST SONGS**—Columbia  
**TCHAIKOVSKY: 1812 OVERTURE**—Telarc  
**TOMITA: BOLERO**—RCA  
**VERDI: REQUIEM**—Angel  
**WATER MUSIC OF IMPRESSIONISTS**—Rosenberger—Varese/Sarabande

## RECORD & TAPE COLLECTORS/ BALTIMORE

**BEETHOVEN: PIANO CONCERTO NO. 5**—DG  
**BOCCHERINI: QUINTETS**—Quarteto Esterhazy—Telefunken  
**GOUNOD: SYMPHONIES NOS. 1, 2**—Plasson—Angel

**RAVEL: BOLERO**—Bernstein—Columbia  
**SCHUBERT: SYMPHONY NO. 8**—Giulini—Seraphim  
**SCHUMANN: FANTASIA, NOVELETTEN**—Rubinstein—RCA  
**STRAUSS: THE EGYPTIAN HELEN**—Jones, Dorati—London  
**TCHAIKOVSKY: SYMPHONY NO. 6**—Haitink—Philips  
**VERDI: REQUIEM**—Angel  
**ZEMLINSKY: STRING QUARTET NO. 2**—La Salle Quartet—DG

## RADIO DOCTORS/MILWAUKEE

**BERG: LULU**—DG  
**HITS OF 1721**—Columbia  
**MASSENET: WERTHER**—Angel  
**PONCE: GUITAR PIECES**—Williams—Columbia  
**PUCCHINI: LA BOHEME**—Philips  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Svetlanov—Angel  
**SCHUMANN: FANTASIA, NOVELETTEN**—Rubinstein—RCA  
**BEVERLY SILLS, OPERA ARIAS, VOL. II**—Angel  
**TCHAIKOVSKY: 1812 OVERTURE**—Telarc  
**VERDI: REQUIEM**—Angel

## TOWER RECORDS/LOS ANGELES

**BACH: FANTASIES, OTHER PIECES**—Tureck—Columbia  
**BEETHOVEN: PIANO CONCERTO NO. 5**—DG  
**BEETHOVEN: EARLY QUARTETS**—Cleveland Quartet—RCA  
**MOZART: EINE KLEINE NACHTMUSIK**—Bohm—DG  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Maazel—Telarc  
**PACHELBEL: KANON**—Paillard—RCA  
**PUCCHINI: LA BOHEME**—Philips  
**RECORD OF SINGING, VOL. II**—EMI (Import)  
**BEVERLY SILLS, OPERA ARIAS, VOL. II**—Angel  
**VERDI: REQUIEM**—Angel

## DISCOUNT RECORDS/ SAN FRANCISCO

**BAKFARK: LUTE MUSIC**—Hungaraton  
**GOUNOD: SYMPHONIES NOS. 1, 2**—Plasson—Angel  
**MUSGRAVE: MARY, QUEEN OF SCOTS**—Putnam, Mark—Vox/Turnabout  
**MASSENET: WERTHER**—Angel  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCHINI: LA BOHEME**—Philips  
**RAVEL: BOLERO**—Solti—London  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Svetlanov—Angel  
**SAINT-SAENS; SYMPHONY NO. 3**—Coppola—Past Masters  
**FREDERICA VON STADE SINGS OPERA ARIAS**—Columbia

\* Best Sellers are determined from the retail listed above and from those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Harmony House/Detroit, Stateside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco and Tower Records/Seattle.

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CHRISTA LUDWIG, ISOBEL BUCHANAN  
RICHARD BONYNCE  
OSAL1173

**Tchaikovsky Symphony No. 4**  
The Philharmonia Orchestra  
Vladimir Ashkenazy  
OS 7144

**World Premiere Recording**  
**R. STRAUSS**  
**THE EGYPTIAN HELEN**  
GWYNETH JONES  
DORATI - DETROIT SYMPHONY  
OSAL13135

**Tchaikovsky · Symphony No. 3**  
Los Angeles Philharmonic  
Zubin Mehta  
OS 7154

**Mendelssohn**  
**Die Erste Walpurgisnacht**  
**Symphony No. 2 'Lobgesang'**  
Vienna Philharmonic  
Christoph von Dohnányi  
OS 2250

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**ORCHESTRE DE LA SUISSE ROMANDE**  
**TCHAIKOVSKY**  
**SLEEPING BEAUTY**  
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## NMPA Song Awards Set

■ NEW YORK — The first annual National Music Publishers' Association Song Awards will be presented on Wednesday, March 19th, NMPA president Leonard Feist has announced. Publishers and writers of 1979's outstanding songs in ten categories, including Song of the Year, will be honored at 4:30 p.m. ceremonies in the Baroque Room of the Plaza Hotel.

The categories in which the NMPA members voted for winners in a three-step selection process included the best Broadway, pop, R&B, country, disco, easy listening, gospel, Latin and movie works.

"Songs are our members' sole business," Feist said in announcing the new awards date, "and the NMPA Awards are the only ones devoted purely to songs. This is important, for the entire music-recording-entertainment industry has long known but not always hailed the fact that it all begins with a song. The men and women voting for these awards are an elite group of peer professionals with high standards whose judgments of songs are definitive."

### Pop

The 48 songs nominated for the awards are, in pop: Rod Stewart and Carmine Appice's "Da Ya Think I'm Sexy?" published by Riva Music; Billy Joel's "My Life" (Impulsive/April); Dino Fekaris/Freddie Perren's "Reunited" (Perren Vibes); Michael McDonald/Kenny Loggins' "What A Fool Believes" (Snug/Milk Money) and Randy Goodrum's "You Needed Me" (Chappell/Ironside).

The R&B finalists (in alphabetical order) are: David Foster, Jay Graydon and Bill Champlin's "After the Love Has Gone" (Ninth / Garden Rake / Irving / Foster Frees/Jobete); "Boogie Wonderland" by J. Lind and Allee Willis (Charleville / Irving / Deertrack/Ninth); Frederick Knight's "Ring My Bell" (Two Knights); "Still" by Lionel Richie (Jobete) and "We Are Family" by Nile Rogers and Bernard Edwards (Chic).

### Broadway

The Broadway stage works are "Don't Blame Me" by Jimmy McHugh and Dorothy Fields (Robbins Music) from "Sugar Babies"; "Don't Cry for Me Argentina" from "Evita" written by Webber and Rice (Leeds); "I Still Believe In Love" from "They're Playing Our Song" by Carol Bayer Sager and Marvin Hamlisch (Chappell) plus the title song from that play as well as Eubie Blake's "Low Down Blues" from "Eubie" (Warner Bros.).

In country, the finalists are Bob McDill's "Amanda" (Gold Dust); Randy Goodrum's "Broken Heart-

ed Me" (Chappell/Sailmaker) and Don Schlitz' "The Gambler" (Writer's Night) plus two other Chappell songs co-written by Rory Burke, "I Know A Heartache When I See One" by Bourke, K. Chater and C. Black (Chappell/Unichappell/Tri-Chappell) and "Shadows in the Moonlight" by Bourke and Black (Chappell/Tri-Chappell).

### Disco

The six songs in the disco area are: "Ain't No Stoppin' Us Now" by Whitehead, McFadden and Cohen (Mighty Three); "Bad Girls" by Donna Summer, B. Sudano, J. Esposito and E. Hokenson (Starrin / Earborne / Sweet Summer Night); "I Love the Nightlife" by Alicia Bridges and S. Hutchinson (Lowery); "I Will Survive" by Perren/Ferakis (Perren Vibes); "MacArthur Park" by Jimmy Webb (Canopy) and "Pop Muzik" written and published by Robin Scott.

Nominated in the easy listening category are: Carol Bayer Sager/Peter Allen's "Don't Cry Out Loud" (Irving / Woolnough / Jemeva / Unichappell / Begonia); "I'll Never Love This Way Again" by Richard Kerr and Will Jennings; Frank Mills' "Music Box Dancer" (Unichappell); "She Believes In Me" by Steve Gibb (Angel Wing) and the Neil Diamond-Alan and Marilyn Bergman song "You Don't Bring Me Flowers" (Stonebridge / Three-some).

Contenders in Gospel are: "God Knows" by Allee Willis and Peter Noone (Almo / Peter Noone); "Hallelujah" by Oshrat and S. Orr; Stuart K. Hine's "How Great Thou Art" (Manna); "Jesus On My Mind" by Archie Jordan (Chess) and A. F. Carter's "Will the Circle Be Unbroken" (Peer).

### Latin

The half dozen Latin nominees are: "Como Tu" by Lolita De La Colina and "Ha Vuelto Ya" by Ernesto Alejandro (both Peer Intl.); "No Vengo Ni Voy" by Dino Ramos (Rightsong); "Si, Pero No" by Moncada and Paco Cepero (Ediciones April/SRL Spain) Rafael Ferro's "Todos Los Dias Un Dia" (Peer Intl.) and "Tarde" by Joan Gabriel (Rightsong).

The six movie songs are: the title song from "Every Which Way But Loose" by D. Dorff, M. Brown and T. L. Garrett (Warner/Tamermale / Pesp / Malkyle); the Sager-Hamlisch "If You Remember Me" from "The Champ" (Chappell); Paul Jabara's "Last Dance" from "Thank God It's Friday" and the "Main Event" title song by Jabara and B. Roberts (both Rick's Music); Norman Gimble / Charles Fox' "Ready to Take A Chance Again" from "Foul Play" (Ensign) and Paul Williams/Kenny Ascher's "The Rainbow Connection" from "The Muppet Movie" (Welbeck).

## Clark Fetes Rufus



MCA recording artists Rufus & Chaka Khan celebrate their receiving a platinum album for "Masterjam" and a gold single for "Do You Love What You Feel" on the February 16th edition of Dick Clark's "American Bandstand" airing on the ABC-TV Network. Pictured from left are Tony Maiden (Rufus), David Wolinski (Rufus), Dick Clark, John Robinson (Rufus), Chaka Khan, Kevin Murphy (Rufus) and Bobby Watson (Rufus).

## Rocket Names John Hall GM

■ LONDON—Dave Crocker has resigned his directorship of Rocket Records after five years with the company. Rocket group chairman John Reid has announced the appointment of John Hall as general manager of the label effective immediately. Crocker, who resigned last September, leaves at the end of this month when the company moves to new premises, but has yet to announce his future plans.

### Background

Hall, previously head of promotion with Rocket, headed the Ebony label, and was with RCA Records U.K. for five years. He also worked with Tony Visconti's Good Earth label.

### Elton John

Crocker was "fired" two years ago after a row over non-TV exposure for an Elton John single, but was later reinstated with the company. A new Elton John album is expected to be announced in the near future.

## Ian Gomm Signs With Entertainment Company

■ NEW YORK—Stiff recording artist Ian Gomm whose most recent album "Gomm With The Wind," includes the single, "Hold On," has signed with the Entertainment Company.

The Entertainment Company and Ian Gomm have entered into an agreement whereby they will be representing his catalogue here in the United States and in Canada. He is represented in the United Kingdom by Albion Music.

## MCA Distributing To Meet in Arizona

■ NEW YORK — MCA Distributing Corporation will hold its annual western regional marketing meeting February 15-16 in Scottsdale, Arizona at the Las Posada resort, according to Al Bergamo, president of MCA Distributing. Besides corporate personnel, representatives from the Chicago, Minneapolis, Los Angeles, Seattle, Houston, Dallas and Denver branches will attend. The presidential award will be given to both branch of the year and salesperson of the year.

## Interworld Pacts Sklerov



Michael Stewart, president of the Interworld Music Group, has announced the signing of Gloria Sklerov to an exclusive, long-term songwriting agreement. Sklerov, who has co-written numerous top pop and country tunes, including Anne Murray's recent hit "I Just Fall In Love Again," has composed material for television and motion pictures along with her work in the recording field. Pictured from left at the signing: Al Bart, president Bart Associates; Ross Schwartz, attorney; Michael Stewart, president Interworld Music Group; Gloria Sklerov (seated); Stan Milander, Bart Associates; and Rick Riccobono, general professional manager Interworld Music Group.



## BPI Is Claiming Tape-Levy Breakthrough

■ LONDON—The British Phonographic Industry is claiming a breakthrough in the battle over a levy on blank tape. The Department of Trade has agreed in principle that the levy would be a solution to the continually-growing home taping threa.

The BPI and the Department have had several meetings on this issue and though no firm agreement has been reached the way is now open for discussions on legislation.

Though this may take some time, the move is felt to be so positive that the BPI has postponed its advertising campaign. This was announced some months ago and was designed to impress upon the public the illegality of home duplicating, and to inform record buyers that a license did exist for copying records for private purposes.

## Atl. Marketing Push

■ NEW YORK — Atlantic/Cotillion Records, in conjunction with the WEA organization has mounted an extensive marketing campaign in support of four current releases. Entitled the "Atlantic Soul Explosion," the program keys in on albums by Slave, "Just A Touch Of Love;" Narada Michael Walden's "The Dance Of Life;" "Dancin' And Lovin'" by the Spinners; and the Brides of Funkenstein's "Never Buy Texas From A Cowboy."

The "Atlantic Soul Explosion" campaign includes extensive sales, merchandising, advertising and promotion plans. A national merchandising contest has been set up, with awards being given for the best in-store displays utilizing all four albums. In addition to merchandising materials that are available for each of the albums, a special "Atlantic Soul Explosion" vertical streamer has been produced. The contest will run February 15 to March 15 and is open to all field merchandisers, sales and Atlantic promotion representatives. A number of markets have also been selected for radio time buys in support of this campaign.

## Changes at WB Holland

■ LONDON—Frans de Wit, formerly general manager of Warner Brothers Music Holland, has been appointed managing director of EMI Music Publishing, Holland, it was announced this week. This follows the resignation of the former M.D., Peter Schoonhoven, and the general manager, Pieter van Bogdegraven, who will be setting up an independent publishing company.

## 'Roadie' Film

# Howe Expands Musical Director's Role

By SAM SUTHERLAND

■ LOS ANGELES—While movies and contemporary music have recently conducted a profitable affair at the marketing level, most major features, including those using current hits by recognized acts to spice soundtrack prospects and beef up box office receipts, still leave music for last in product development. Even in the wake of "Saturday Night Fever," composing, recording and most source music insertions are still being conceived after the cameras have stopped rolling and the project is in post production.

That chronic criticism of movie business musicmaking is being brought home by veteran recording engineer and producer Bones Howe, who's using his first assignment as musical director on a major feature release to test an alternative approach bringing filmmakers and musical contributors together prior to shooting. Howe—now in post-production on "Roadie," the upcoming comedy directed by Alan Rudolph and starring Meat Loaf—has been involved with developing both on-camera musical performances (by Blondie and Alice Cooper, among others) and scoring elements. Steve Wax is executive producer of the soundtrack for Warner Bros. Records.

"It was the 'Postage Stamp Theory,'" says Howe of the film industry's traditional approach to providing music for movies. "You made the film, and then just stuck the music on last." That approach persists today, he adds, although he does cite earlier examples where music was successfully integrated with screen action earlier in the creative process, notably "Easy Rider," the first movie with an extensive soundtrack involvement with contemporary rock.

"I started working on the project in the script stage," he says of his strategy in developing music for "Roadie," "sitting down and talking with the producer and director about where it should go. People were still being cast at that point, and they were just getting ready to go Austin, Texas, and scout locations."

Howe himself visited the prospective locations not long after, to prepare for actual shooting. "We went and listened to local bands, for those scenes that dramatically needed that real sense of place," he explained. "The film starts and ends in Texas, so there were certain things we needed to do to give it authenticity."

He stayed on location with the "Roadie" company throughout



Bones Howe

shooting, both to prepare for later scoring and to assist with the film's live performance slots. For the latter, he added, Rudolph eschewed the more common practice of using prerecorded audio tracks, opting instead to shoot fully live performances. Apart from enabling Howe to map out the mix of live footage, underscoring and source usages that would likely dominate the final version, the film's musical director feels his ongoing direct involvement yielded important revisions even before basic production wrapped.

"This is a romantic comedy masquerading as a rock film," explains Howe, "not a musical. The film could have been made without these artists, in that sense, because the script and the leading characters hold up. It's a real comic book. But the attitude about music is real serious, and I think that shows." Although the shift from concert stage to interiors, score to source music, was constant, forcing Howe to "deal with a whole new act, a whole new scheme, each week of shooting," the net result, in his view, is that "the material was arranged on its feet. We could change the camera setups to fit the music, or adjust the music to the filmed action."

Austin's own lively local music scene also deeply impressed Howe, director Rudolph and executive producer Zalman King, and led to changes in the music selected. "Musicians there like Joe Ely helped bring so much more authenticity," Howe said, "and we found that we ended up using much more local music than we'd originally expected to."

Howe's presence on the set also helped avert possible mismatches between screen action and musical backdrop, as in one scene calling for several principals to talk during an Italian meal. Because the restaurant chosen for the scene was Italian, Rudolph had expected to play "scratchy Italian records, probably Caruso," according to Howe. "But the restaurant didn't look

like that kind of place at all. It was very elegant, rather stodgy, and what we needed, I felt, was a violin and piano playing semi-classical music—the sort of thing you'd expect at Perino's, or in Pasadena . . ." Howe's suggestion was put to use instead, and, in his view, "It makes the restaurant seem that much stuffier, and those people in the scene, rockers all, seem that much more out of place . . ."

If the project is Howe's first formal movie making venture, his interest in the medium is long-standing. "It's kind of a combination of the right project with the right people doing it," he says of "Roadie," going on to note, "It's been an ongoing dream of mine for several years to bring the knowledge I've accumulated in producing records to a film project. I also just enjoy film. I studied with Jeff Corey [well-known actor and dramatic coach] for two years, in fact, because I wanted to be a director."

Taking the class at the suggestion of his wife, herself an actress, Howe had then been actively involved with the west's then emerging folk-rock community, engineering and producing for a variety of acts. While his dramatic studies ultimately "reinforced my love of music and sense of commitment, rather than leading me away," Howe is already enthusiastically mulling future challenges in mating music with screen action.

For one thing, he concedes his own discomfort with the music business' current dominant trends, arguing that movie assignments could provide him with an outlet for his wide-ranging background (apart from '60s and '70s pop and rock classics, Howe's credits include a number of stellar west coast jazz sessions from the '50s and '60s) now sadly missing in music.

After finishing "Roadie," which Alive Enterprises, the film's backer, is tentatively scheduling for this summer, Howe hopes to further pursue his views on effective scoring techniques, which met their first test on the current project.

"You can't make a movie about contemporary life without contemporary music," summarizes Howe, who feels filmmakers need to work more pointedly toward opening film music beyond traditional orchestral and ensemble scores, "because contemporary music already is the underscore to life . . . I have some ideas beyond what's going on in this film. Have you ever seen 'Black Orpheus,' and how native Brazilian music was used throughout?"

# NARM Preview

(Continued from page 3)

Says Cohen: "We're going to give the video manufacturers a chance to very objectively explain to the record industry, specifically the merchandisers, that there is an alternative to using them as a vehicle for distributing video and, therefore, if they wait for the videodisc to be a big hit and a mass marketed item—as I feel many of the merchandisers will—they'll get the videocassette and they'll never get the videodisc."

"The opportunities that exist in the video area are immense," he continues, "and my major concern is that we as an industry can be bypassed easily — especially from the merchandising side — and replaced by merchandisers in other areas: electronic hardware, pure video retailers and, unbelievably so, the Fotomats of the world. They're very successful and are supported by every manufacturer of software." Fotomat recently established a videocassette rental service in its 3000-plus outlets.

## New Policies Needed

Cohen wants NARM members to realize that certain quid pro quo business tactics prevalent in the music industry may have already scared off video manufacturers. "I suspect that part of the reason (the video industry) has pursued other vehicles for distribution so far relates to that fact that we as an industry have been known to put tremendous pressure on the manufacturing community when it comes to dating, co-op advertising, discounting the product at retail, and, far surpassing any of those specifics, displaying a mentality of always trying to get that extra quarter percent. This is a totally different industry with a different product, different economic conditions and probably different conditions of sale—and that's a very important statement to make because many in the video sector have said we just can't assume that we'll be able to translate those kind of policies and practices to the video industry and do it successfully, because there's competition for the distribution and retail of those products."

The video day will feature panels composed of both manufacturers and distributors of video products who will speak candidly about their industry, about where and how to buy their merchandise, and offer merchandising suggestions. A number of exhibitors will be on hand to demonstrate the latest hardware. Throughout the day, members will have the opportunity to view what Cohen terms "the most dynamic video programming we can get our hands on." There is

more than feature films, pornographic films and documentaries available to the consumer, explains Cohen, "and we want our members to get a feel for how broad the medium is in terms of presenting musical talent. There's some people out there such as Ron Hayes, John Weaver and Michael Nesmith who have done some tremendous video programming. I feel it's important that our industry understand what the hell we're talking about five years from now. What are we going to be selling? It's not just going to be 'The French Connection' and 'Mash'; it's other types of programming that we haven't even experienced yet at the consumer level."

Cohen's concern stems from his feeling that the music industry has conned itself into believing it will dominate the video field simply because its channels of distribution and marketing are so well developed. Not so, he warns. Video manufacturers are well aware of Fotomat's success as a rental center, and they have also taken note of the fact that in three test markets, MCA has yet to go into a music store with its videodisc. "In addition to the Fotomats and the Rich's department stores in Atlanta and all these other department stores that are carrying video software," Cohen states, "there's a tremen-

dous spurt of pure video retailing stores popping up, selling the hardware and the software in combination. Which is quite different than the scenario that we once saw occur in the recording industry when we won the eight-track by default basically — the auto supply store just couldn't care less. That's not the case in the home video area. There are alternatives to us that have been pursued by the manufacturers and are being realized right now for distribution purposes."

To underscore his remarks, Cohen cites a number of ways in which money that would have been ticketed for record purchases has gone instead to other pursuits, such as jogging, racquetball and tennis, all of which Cohen feels will increase in popularity in the years ahead. Pay and cable television, he predicts, will become a major passive leisure time business and thus spell further trouble for the music dealer who hasn't prepared for the future. "If the software aspect of home video entertainment grows into the industry I think it could," he advises in closing, "it has potential that could be realized by the recording industry. That's the one area where I see growth for the music merchandiser in the '80s. And now's the time for him to immerse himself in this field."

## Korvettes Closings

(Continued from page 3)

ettes stores, as announced last week, will not affect the record division, according to Rothfeld. The 14 Korvettes stores to be closed are located in Pennsylvania, New Jersey, Maryland, Virginia, upstate New York and Long

Island. In announcing the move, Alain Mathieu, Korvettes chairman said that the decision was an "integral part of (a) new marketing strategy and will enable Korvettes to generate more profit from fewer stores."

## ASCAP Theater Workshop



ASCAP's Musical Theater Workshop, headed by composer Charles Strouse ("Annie"), continues to draw the top names from the theater. Guest panelists on Monday night (Feb. 4th) were composer Marvin Hamlisch ("Chorus Line" and "They're Playing Our Song"); screenwriter/librettist Peter Stone ("1776," "Father Goose"); lyricist Sheldon Harnick ("Fiddler On The Roof"); Joe Krakora (director of the composer/librettist program at the O'Neill Playwright Center); Michael Price (director of Goodspeed Opera Company, Conn.); and Chris Sharp (Women's Wear Daily critic). They critiqued participants' material and offered tips on crafting successful show tunes. Also present observing the Workshop were Stephen Sondheim (a previous panelist), John Kander, Fred Ebb, Steven Schwartz, Gretchen Cryer and Nancy Ford. Pictured from left: Charles Strouse, Marvin Hamlisch, Michael Price and Joe Krakora.

## Bar Code Survey Set by NARM

■ CHERRY HILL, N.J.—In an effort to establish accuracy the current state of computerization in the retail and wholesale segment of the recorded music industry, NARM has sent a questionnaire to its regular membership, requesting pertinent information. The questionnaire was prepared by Michael Sandifer, president of ADVCOM, in cooperation with the NARM Staff:

The purpose for compiling the information is twofold. NARM is currently preparing its educational programs for the next fiscal year. Included in those plans will be a series of conferences and workshops devoted to specific subject areas. One of those areas is the use of computers. The information gathered via the questionnaire will give NARM an accurate picture of the "state of the computer art" in the industry and thus the educational level which the workshops should take.

The second objective for gathering this information is the strengthening and enhancement of the campaign bar code all recorded product. NARM has been in the forefront of the bar coding effort from its inception, and needs specific, quantitative information from its members in order to go forward in the campaign to have all recorded product bar coded by the manufacturers.

## Solar Artists Tour As Group

■ NEW YORK — Recalling Motown's mid-sixties bus 'n' truck showcase tours, Dick Griffey of Solar Records (manufactured and distributed by RCA Records) has assembled a 70 city tour for four Solar artists: The Whispers, Shalamar, Lakeside and Dynasty. A special stage has been constructed to enable the bands to quickly changover. The "Solar Galaxy of Stars" tour, which began on February 14 in Baton Rouge and will continue into June, is supported by RCA Records.

## Gibb Makes Promo Tour

■ NEW YORK — RSO recording artist Andy Gibb began a two week promotion tour of the United Kingdom and Europe on February 10 in support of his album "After Dark," it was announced by Mike Hutson, vice president and general manager/international. Cities Gibb will visit include Amsterdam, Munich, Paris and London.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Composer/arranger/session musician/producer Norman Harris was in New York last week to talk about his new album, "The Harris Machine." Though he has been a professional musician for more than thirteen years and has a number of hit records for other artists to his credit, this is the first time he has released an LP under his own name. Harris started his career in Philly in the late sixties working as a session guitarist with Gamble & Huff artists. In 1972 he formed his own label, Golden Fleece Records, and turned out hits on the Tramps and Love Committee. His recognition in the industry was solidified in 1973 when he, along with Bobby Eli, Vinnie Barrett and Alan Felder, produced and arranged "Sideshow," "Spell" and "Welcome To The Club" for Blue Magic. This was followed by work with the Whispers, the Dells, Lolleatta Holloway, Eddie Kendricks and Double Exposure. His work as part of the team Baker-Harris-Young created hits for the O'Jays ("I Love Music," "Family Reunion"). Harold Melvin and the Bluenotes ("Be For Real," "Satisfaction Guaranteed") and the Delfonics ("Walk Right Up To The Sun").

Lately he has written and produced a string of disco winners that have gained him much recognition as a "disco producer" but he approached his own album with a different intent. "I was trying to get away from the disco stuff and make it a little easier for listening, almost MOR but still danceable." Jazz makes up a large part of Harris' musical background and he hopes to display more of that influence in his future efforts. "When I started playing I was mostly influenced by jazz musicians. Back when I was playing in the Uptown Theatre house band, all the guys were into jazz. If I wanted to work on the weekends, I had to know all the jazz songs. I was also influenced heavily by Wes Montgomery in my style and technique." Insomuch as the MFSB sound that dominates his album comes out of the jazz idiom, you can hear those influences on "The Harris Machine" LP. As always his current schedule is hectic. He's just finished another album for First Choice and is in various stages on projects for the Manhattans, Double Exposure and Lolleatta Holloway. Then in about six weeks he will go out on tour with an 18-piece band. Somewhere in between all of this "I'll try to get some rest," he sighs.

Popular air personality, Perry Johnson, who has been with Philly's WDAS-FM for a number of years, has moved over to rival station, WCAU. Thus far no more other personnel or format changes have been announced at CAU.

Salsoul artists Skyy held a party recently at Blank Tape Recording Studios to preview their soon to be released album "Skyway" that was

produced by Randy Muller and Solomon Roberts. The affair even received coverage on WABC-TV news.

WEST COAST: Have you heard that Atlantic Records has released a new single by Roberta Flack, "You Are My Heaven," which features the late Donny Hathaway? At the time of his death, in January '79, Hathaway had been working on a new album in collaboration with Flack. Selections from those sessions will be included in a new LP by Flack, planned for release in March . . . Gloria Gaynor recently announced plans for a worldwide tour, covering five continents. The tour began Friday (8) and will run 'til May 30 . . . On Saturday, February 9th, the 1980 Reggae forum was held for the general promotion of reggae music. The agenda included topics such as reggae on record, a reggae retail and wholesale panel, reggae on radio and reggae in  
(Continued on page 60)

## Black Oriented Album Chart

FEBRUARY 16, 1980

1. **OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
2. **THE WHISPERS**  
Solar BXL1 3521 (RCA)
3. **PRINCE**  
Warner Bros. BSK 3366
4. **MASTERJAM**  
RUFUS & CHAKA KHAN/MCA 5103
5. **GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
6. **LIVE! COAST TO COAST**  
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
7. **JUST A TOUCH OF LOVE**  
SLAVE/Cotillion SD 5217 (Atl)
8. **WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
9. **PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
10. **YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN/Arista AL 9509
11. **BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
12. **THE GAP BAND II**  
Mercury SRM 1 3804
13. **RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
14. **LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
15. **ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
16. **WE'RE THE BEST OF FRIENDS**  
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
17. **BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
18. **MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
19. **ON THE RADIO—GREATEST HITS VOLUMES I & II**  
DONNA SUMMER/Casablanca NBLP 2 7191
20. **NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
21. **THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
22. **LIVE & UNCENSORED**  
MILLIE JACKSON/Spring SP 2 6725
23. **BRASS CONSTRUCTION 5**  
United Artists LT 977
24. **INJOY**  
BAR-KAYS/Mercury SRM 1 3781
25. **SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
26. **EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
27. **HIROSHIMA**  
Arista AB 4252
28. **IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
29. **DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
30. **ONE WAY FEATURING AL HUDSON**  
MCA 3178
31. **DANCIN' AND LOVIN'**  
SPINNERS/Atlantic SD 19256
32. **JOURNEY THROUGH THE SECRET LIFE OF PLANTS**  
STEVIE WONDER/Tamla T13 371C2 (Motown)
33. **NEVER BUY TEXAS FROM A COWBOY**  
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
34. **ROYAL RAPPIN'S**  
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
35. **THE MUSIC BAND 2**  
WAR/MCA 3193
36. **MAGIC LADY**  
SERGIO MENDES BRASIL '88/Elektra 6E 214
37. **MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
38. **YELLOW MAGIC ORCHESTRA**  
Horizon SP 736 (A&M)
39. **WHEN I FIND YOU LOVE**  
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
40. **RISE**  
HERB ALPERT/A&M SP 4790
41. **ROUGH RIDERS**  
LAKESIDE/Solar BXL1 3490 (RCA)
42. **JUST FOR YOU**  
CHUCK CISSEL/Arista AB 4256
43. **BONNIE POINTER**  
Motown M7 929R1
44. **FIRE IT UP**  
RICK JAMES/Gordy G8 990M1 (Motown)
45. **ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
46. **GENETIC WALK**  
AHMAD JAMAL/20th Century Fox T600 (RCA)
47. **SWITCH II**  
Gordy G7 988R1 (Motown)
48. **8 FOR THE 80's**  
WEBSTER LEWIS/Epic JE 36197
49. **IV**  
SHOTGUN/MCA 3201
50. **PRIME TIME**  
GREY & HANKS/RCA AFL1 3477

## PICKS OF THE WEEK

**MAMMATAPEE**  
Whitfield—WHK 3171



On their debut LP, this mixed quintet is augmented by Jr. Walker, Wah Wah Ragin and others. They're all brought skillfully together by producer Norman Whitfield. The album contains mostly good up-tempo R&B tunes with "Caught Up In The Race" and "Something On Your Mind" as the leading tracks.

**FUN AND GAMES**  
CHUCK MANGIONE—A&M SP-3715



Mangione's latest, with all six tracks self-written, arranged and produced, is steeped more in his jazz roots. It is a very mellow-sounding album that is sure to gain wide appeal across the board, especially for the cuts "Give It All You Got" and "You're The Best There Is." The title tune is the only track set in up-tempo.

**THE HARRIS MACHINE**  
NORMAN HARRIS—Phila. Intl. JZ 36313



Though he has contributed to the success of numerous other artists as a guitarist, composer and producer, this is Harris' first solo outing. It features the unmistakable MFSB sound, tempered here to appeal to more A/C and MOR listeners. Check out "I Wish" and "Just Don't Want To Be Lonely."

**AN EVENING WITH TWO GRAND PIANOS**

JOHN LEWIS & HANK JONES—  
Little David LD 1079 (Atl.)



There are duets and there are duets, but this is a supreme collaboration between two of the most skillful masters of the keyboard. The blending of Lewis' sensitivity with Jones' flexibility has created an album that may prove to be one of this year's most creatively important releases.

# Black Oriented Singles

FEBRUARY 16, 1980

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

FEB. 16	FEB. 9		WKS. ON CHART
1	1	<b>THE SECOND TIME AROUND</b> SHALAMAR Solar 11709 (RCA) (3rd Week)	17
2	2	<b>ROCK WITH YOU/WORKING DAY AND NIGHT</b> MICHAEL JACKSON/Epic 9 50797	15
3	6	<b>SPECIAL LADY RAY</b> , GOODMAN & BROWN/Polydor 2033	10
4	4	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	12
5	5	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion 45005 (Atl)	13
6	11	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	5
7	3	<b>PEANUT BUTTER</b> TWENNYNINE FEATURING LENNY WHITE/Elektra 46552	13
8	10	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	9
9	12	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	6
10	7	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	19
11	8	<b>FOREVER MINE</b> O'JAYS/Phila. Intl. 9 3727 (CBS)	10
12	14	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)	6
13	9	<b>DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA KHAN/MCA 41131	17
14	13	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN/Arista 0463	16
15	15	<b>SPARKLE CAMEO</b> /Chocolate City 3202 (Casablanca)	14
16	16	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	23
17	17	<b>HIGH SOCIETY</b> NORMA JEAN/Bearsville 49119 (WB)	8
18	20	<b>BAD TIMES</b> TAVARES/Capitol 4811	6
19	19	<b>WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)</b> ANGELA BOFILL/Arista/GRP 2503	8
20	18	<b>MOVE YOUR BOOGIE BODY</b> BAR-KAYS/Mercury 76015	16
21	22	<b>I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)</b> INNER LIFE/Prelude 8004	8
22	21	<b>GIMME SOME TIME</b> NATALIE COLE & PEABO BRYSON/ Capitol 4804	12
23	23	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	17
24	28	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	4
25	29	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	5
26	27	<b>SIT DOWN AND TALK TO ME</b> LOU RAWLS/Phila. Intl. 9 3738 (CBS)	7
27	31	<b>PRAYIN'</b> HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	6
28	37	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	5
29	35	<b>THEME FROM THE BLACK HOLE</b> PARLIAMENT/Casablanca 2235	4
30	34	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	4
31	24	<b>LADIES' NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	23
32	26	<b>STEPPING</b> GAP BAND/Mercury 76021	9
33	42	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists 1334	4
34	48	<b>BOUNCE, SKATE, ROLL, PT. 1</b> VAUGHAN MASON AND CREW/Brunswick 55548	4
35	36	<b>CATCHIN' UP ON LOVE</b> KINSMAN DAZZ/20th Century Fox 2435 (RCA)	6



36	33	<b>WONDERLAND</b> COMMODORES/Motown 1479	7
37	30	<b>SHOUT AND SCREAM</b> TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	7
38	25	<b>SEND ONE YOUR LOVE</b> STEVIE WONDER/Tamla 54303 (Motown)	13
39	39	<b>BRAZOS RIVER BREAKDOWN</b> STIX HOOPER/MCA 41165	6
40	43	<b>FUNK YOU UP</b> SEQUENCE/Sugarhill 543	4
41	65	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	2
42	46	<b>I DON'T EVER (WANNA LOVE NOBODY BUT YOU)</b> CREME DE COCOA/Venture 118	5
43	51	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	3
44	49	<b>BODYSHINE</b> INSTANT FUNK/Salsoul 2112 (RCA)	4
45	47	<b>I'LL TELL YOU</b> SERGIO MENDES BRASIL '88/Elektra 46567	7
46	52	<b>LOVE INJECTION</b> TRUSSEL/Elektra 46560	4
47	53	<b>WELCOME BACK HOME</b> DRAMATICS/MCA 41178	2
48	40	<b>CISSELIN' HOT</b> CHUCK CISSEL/Arista 0471	8
49	54	<b>MUSIC ONE WAY</b> FEATURING AL HUDSON/MCA 41170	4
50	59	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	2
51	67	<b>WHAT YOU WON'T DO FOR LOVE</b> NATALIE COLE & PEABO BRYSON/Capitol 4826	2
52	57	<b>COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	3
53	58	<b>WHY YOU WANNA TREAT ME SO BAD</b> PRINCE/Warner Bros. 49178	2
54	60	<b>IT'S NOT MY TIME</b> L. V. JOHNSON/ICA 026	4
55	56	<b>RIGHT PLACE</b> BRASS CONSTRUCTION/United Artists 1332	3
56	62	<b>STANDING OVATION</b> G.Q./Arista 0483	2
57	63	<b>YES I'M READY</b> TERI DESARIO/Casablanca 2227	2
58	64	<b>WAY BACK WHEN</b> BRENDA RUSSELL/A&M 2207	2
59	66	<b>COME INTO MY LIFE</b> RICK JAMES/Gordy 7177 (Motown)	2
60	61	<b>YOU'RE MY SWEETNESS</b> BILLY PAUL/Phila. Intl. 9 3736 (CBS)	3
61	70	<b>WE DON'T CONTROLLERS</b> /Juana 3426 (TK)	2
62	68	<b>LOVE IS GOOD NEWS</b> AVA CHERRY/RSO 1017	2
63	69	<b>IS THIS THE BEST (BOP-DOO-WAH)</b> L.A. BOPPERS/Mercury 76038	2

CHARTMAKER OF THE WEEK

64	—	<b>GIVE ME SOME EMOTION</b> WEBSTER LEWIS Epic 9 50832	1
65	41	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	5
66	—	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	1
67	—	<b>COUNTRY FREAKIN'</b> MIGHTY FIRE/Zephyr 001	1
68	—	<b>HERE COMES THE SUN</b> FAT LARRY'S BAND/Fantasy/WMOT 881	1
69	—	<b>US AND LOVE (WE GO TOGETHER)</b> KENNY NOLAN/ Casablanca 2234	1
70	32	<b>DON'T TAKE IT AWAY</b> WAR/MCA 41158	7
71	55	<b>MAGIC CARPET RIDE</b> DIVA GRAY AND OYSTER/Columbia 43 11113	4
72	38	<b>DON'T STOP THE FEELING</b> ROY AYERS/Polydor 2037	9
73	—	<b>NEVER BUY TEXAS FROM A COWBOY, PT. 1</b> BRIDES OF FUNKENSTEIN/Atlantic 3640	1
74	44	<b>GET UP</b> VERNON BURCH/Chocolate City 3203 (Casablanca)	6
75	45	<b>I'VE GOT FAITH IN YOU</b> CHFRYL LYNN/Columbia 1 11174	5



## Black Music Report

(Continued from page 59)

the press. The event included performances by Jack Miller and the Rebel Rockers, films, live D.J.'s, displays, Jamaican food and more . . . Congratulations go to Maurice Warfield on his promotion at CBS. Warfield has moved to regional promotion . . . Fired last week from Inner City Broadcasting were Cal Milner, former operations manager of KUTE/KGFJ, Jerry Lang, former production manager and Lucky Pierre at KUTE . . . Cheryl Lynn, prior to her stunning performance on "The Gong Show," was a speech pathology major at USC. She said that singing had never really been on her mind, but that a persistent friend Delbert Langston, had started the whole thing. Cheryl frankly blames Delbert for everything that has followed . . . Don't get me wrong, Cheryl isn't complaining, she's overjoyed that her new LP, "Cheryl Lynn In Love," produced by Barry Blue, is out on the streets. Personally, Cheryl's pick off the LP is "In Love" and she said that she hopes that this will be the second single released.

## CBS Aids King Center



CBS Record recently made a donation to the Martin Luther King, Jr. Center for Social Change at the organization's 12th Annual Conference in Atlanta, Ga. Pictured are LeBaron Taylor, vice president and general manager, divisional affairs, CBS Records (left), presenting the check to Mrs. Coretta Scott King, president, and Jesse Hill, Jr., chairman of the board.

## Playboy Sets Jazz Fest Lineup

By SAMUEL GRAHAM

■ LOS ANGELES — Playboy Enterprises last Wednesday (6) announced plans for its second Playboy Festival. The two-day event, again produced by Festival Productions' George Wein, is scheduled for June 21 and 22 at the Hollywood Bowl, the site of last year's Festival.

Performers already set (more are expected to be confirmed in coming months), several of whom also appeared last year, include Benny Goodman, Carmen McRae, Dizzy Gillespie, Chick Corea, Herbie Hancock, Mel Torme, Buddy Rich, Stephane Grappelli, Michael and Randy Brecker, Bob Crosby and the Toshiko Akiyoshi-Lew Tabackin Big Band.

Other artists, featured "in segments created especially for the Playboy Jazz Festival," according to Playboy literature, will include Eddie "Lockjaw" Davis, Zoot Sims and others in a "Battle of the Saxes," Teddy Wilson and singer Adelaide Hall. Two Los Angeles-based acts, Baya and Roy McCurdy and Compass, will also appear.

Last year's event was "successful beyond our hopes," producer Wein told *RW* prior to a Festival announcement at Playboy chairman Hugh M. Hefner's Holmby Hills mansion. "It's so difficult to do an important jazz festival here (in Los Angeles), but I was determined to do it—and Playboy gave me the backing. I think we showed that if something is promoted right here, it can really be successful. That's what we learned last year. In general, jazz concerts don't do well in L.A.—I myself bombed a few years ago—but the audience for the music is here." Attendance last year, according to Playboy figures, reached above 31 thousand over both days, about five thousand short of capacity.

While the 1979 concerts took place on a Friday and a Saturday, this year's will fall on a Saturday and a Sunday, a scheduling change that will allow more performance time (the Friday show

last year began at 6:00 p.m., whereas Saturday and Sunday events will start three or four hours earlier), thus providing customers—and for this very reason, perhaps more customers—with more music for their money, Wein said.

As for the acts, Wein continued, "we'll use the same formula"—i.e., a mixture of both young and old, both traditional and contemporary performers. "It's all jazz," Wein said, "whether it's New Orleans, the Brecker Brothers or bebop. Last year, the people who came to hear Joni Mitchell were screaming when she didn't do an encore, but two minutes later they were screaming again when Benny Goodman came on."

Two minutes was literally the average time between acts at last year's Festival, and Wein indicated that the staging should be every bit as smooth this year.

In addition, each performer's set will again not exceed an hour in length, the promoter said. "If an act stays on too long, it hurts the show—and this is a show, not just some little night club. This isn't a compromise (having short sets); it's just an intelligent scheduling structure. And if you (musicians) can't do what you need to do in 50 minutes or an hour, you just don't have that much to say anyway."

Plans to expand the Playboy Jazz Festival beyond two days may be considered if this year's event is successful, Wein said. "If we sell out the Bowl twice, we'll look for something else," including a third day of concerts. "But you're only as good as your last success," he continued. "If last year wasn't good, I'd be dead in L.A. now."

As was the case in 1979, Playboy will precede the Festival with a series of free-to-the-public events, beginning with a band concert at the Playboy building in Hollywood on May 23 and including several other concerts and jazz film showings.

## Cameo Re-Signs with Casablanca



Cameo has re-signed with Casablanca/Chocolate City Records. Pictured (from left): Jheryl Busby, national R&B promotion director, Casablanca; Sanford Ross, Cameo manager; Larry Blackmon, leader of Cameo; Cecil Holmes, senior vice president, Casablanca Record and FilmWorks and president/Chocolate City Records.

## Cover Story:

### Natalie and Peabo's Spontaneous Success

■ When two of contemporary music's most talented, soulful singers and writers—Natalie Cole and Peabo Bryson—took their friendship into the studio, sparks flew. Out of those magical moments comes their first album of duets, appropriately titled "We're The Best Of Friends" (currently bulleting at #44 on *RW*'s Album Chart. It's a striking collection of love songs showcasing some of the warmest, most spontaneous vocal interplay recorded by a man and a woman in some time.

The seed for this album was sown a couple of years ago, when Natalie and Peabo first toured together, and their friendship has deepened during their subsequent outings. During the summer of '78, Natalie wrote "Your Lonely Heart" (the first she'd penned without a co-writer) while she was spending a rare quiet moment alone in her Ft. Lauderdale hotel room while on tour.

The following August, when she and Peabo teamed to play the Universal Amphitheatre near Hollywood, Natalie closed her set with the song, inviting Peabo, who'd opened the show, to sing it with her. The audience loved it, and ever since then, people have urged the two to share their friendship and intertwining voices with everyone by recording together.

Both Natalie and Peabo have had success over the last few years as Capitol solo artists. Since she burst into the limelight in 1975 with her first LP, all six of Cole's albums — "Inseparable," "Natalie," "Unpredictable," "Thankful," "Natalie . . . Live" and "I Love You So"—have won

gold certification, with "Unpredictable" and "Thankful" reaching Platinum as well.

Signed at age 18 to Bang Records as a producer/singer/songwriter in the early '70s, Peabo produced several other artists for the label before cutting his first single, "Underground Music," in 1976. His first LP, "Peabo," yielded twin top 30 black hits—"Just Another Day" and "I Can Make It Better"—and charted well in '77 as a result. After signing with Capitol late that year, Peabo won gold with his label debut LP, "Reaching For The Sky," for which he wrote all the songs. His follow-up "Crosswinds" LP (November '78) topped the black charts, made the pop top 30 and went gold after spawning another pair of smash singles—the No. 1 black hit "I'm So Into You" and the Top 30 title track. Peabo's warm, romantic style on records and on stage has earned for him the nickname "Gentleman of Soul" from his fans and the press.

The close of the '70s found these two young stars joining their talents to record "We're The Best Of Friends." Each contributed new songs to the album, and the production was a joint effort, with Mark Davis, Marvin Yancy, Johnny Pate and Peabo and both artists' musicians contributing to the excellent backing.

## ELO Garners Gold

■ NEW YORK — Jet recording group the Electric Light Orchestra recently garnered their first million-selling single since joining the CBS family of Associated labels. The single, "Don't Bring Me Down," was certified gold.

## The Jazz LP Chart

FEBRUARY 16, 1980

- ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
- BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY  
WHITE/Elektra 6E 223
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- AMERICAN GARAGE**  
PAT METHENY/ECM 1 1155 (WB)
- HIROSHIMA**  
Arista AB 4252
- RISE**  
HERB ALPERT/A&M SP 4790
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- A TASTE FOR PASSION**  
JEAN-LUC PONTY/Atlantic SD 19253
- STREET BEAT**  
TOM SCOTT/Columbia JC 36137
- STREET LIFE**  
CRUSADERS/MCA 3094
- MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19259
- GREAT ENCOUNTERS**  
DEXTER GORDON/Columbia JC 35978
- PRESSIONE**  
MCA 3195
- 8:30**  
WEATHER REPORT/ARC/Columbia  
PC2 36030
- WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
- MORNING DANCE**  
SPYRO GYRA/MCA/Infinity INF 9004
- THE HAWK**  
DAVE VALENTIN/Arista/GRP GRP 5006
- PASSION DANCE**  
McCOY TYNER/Milestone M 9091  
(Fantasy)
- GIANTS**  
MCA 3188
- BROWNE SUGAR**  
TOM BROWNE/Arista/GRP GRP 5003
- GENETIC WALK**  
AHMAD JAMAL/20th Century Fox T600  
(RCA)
- CIRCLE IN THE ROUND**  
MILES DAVIS/Columbia KC2 36278
- PICK-EM**  
RON CARTER/Milestone M 9092 (Fantasy)
- DON'T ASK**  
SONNY ROLLINS/Milestone M 9090  
(Fantasy)
- AND 125TH STREET, NYC**  
DONALD BYRD/Elektra 6E 247
- THE WORLD WITHIN**  
STIX HOOPER/MCA 3180
- FRIENDSHIP**  
Elektra 6E 241

## Retailers on Tape Quality

(Continued from page 3)  
people record their own."

Retailers are hardly unanimous on the subject, however. "We've had no customer complaints," says Ken Dobin of the Waxie Maxie chain, "and very few defective cassettes. Our LP return rate is 10 to 20 times higher. If defective albums were returned like cassettes, we'd be in great shape."

"We've had no increase in cassette defectives, and pre-recorded cassette sales are up," says Bonnie Biegel of the 1812 Overture stores. "We've had fewer defective eight-tracks, but we've sold fewer eight-tracks, too."

In some areas, dealers are even having difficulty getting their pre-recorded cassette orders filled. "Cassettes are getting harder and harder to get," Biegel continued. "If you order cassettes, you're much more likely to get back-ordered."

Most retailers say they attribute tape's sales growth in the face of a slump in LP unit sales to the expanding market for tape hardware.

There seems to be less and less overlap, however, between the two tape markets, and some retailers are echoing tape manufacturers' belief that more and more consumers are learning to prefer home recordings to store-bought tapes.

"I would say that the average consumer, the person with a player in his car or a portable, doesn't care as much as the guy who invests in a system to record on his own," says Don Unger, national sales manager for Sony audio tape. "That person can recognize a difference, in wow, flutter, hiss, and background noise. There's certainly a backlash among the audio enthusiasts, but that sort of person is probably not buying pre-recorded cassettes."

While more and more consumers are turning to "premium" cassettes, coated with chrome, ferrichrome or pure metal particles and capable of reproducing a much wider frequency range, American pre-recorded cassettes are still made with "high output, low noise" tape that can't match the new blanks in quality.

Just as vitally, "the high-speed duplicating process has remained the same ever since the process was invented," according to Maxwell spokesperson Mike Thomas. "What you sacrifice is frequency response. There's a rapid roll-off in the high end, and very little bass."

Pre-recorded cassette makers, for their part, argue that they have little room to move in duplication. "What are the alternatives?" asks Paul Wexler, quality

assurance supervisor for Warner Brothers Records. "We're already working with the best equipment available that does high-speed duplication."

As for the quality of the tape itself, manufacturers say that they are struggling to keep cassette prices on a par with LPs despite increases in the costs of the petroleum byproducts used to make the tapes and their housings. A higher grade of cassette tape, they say, would add significantly to their cost-per-tape, now about \$.70.

"We've listened to some of them," says Burger, senior vice president, operations / manufacturing, CBS Records, of the new cassette technologies, "but I think the cost is too far out of line."

"We're always trying to upgrade the state of the art," he added. And although similar research to improve pre-recorded cassettes goes on at several companies, record companies seem in no hurry to make drastic changes.

"I can't say there's been any pressure," says Paul West, who oversees national quality control for WCI tapes. "We've just seen a big increase in the growth of pre-recorded cassettes."

But American manufacturers may soon face the same competition for the demanding consumer in pre-recorded tapes that they now contend with in the "audiophile" LP market. Victor of Japan is about to introduce a line of pre-recorded cassettes, using music from such American artists as Spyro Gyra licensed from U.S. labels, made with "super-fi" TDK metal-particle tape. Although the cassettes sell for 4000 yen (about \$16) in Japan and will retail for \$18 or more here, some retailers are already showing interest.

## Scooters to EMI-America



Jim Mazza, president of EMI-America/United Artists Records has announced that the L.A. based group Scooters has signed with EMI-America. Their debut album, "Young Girls," is scheduled for March release to coincide with a major national tour. Pictured outside the company's Los Angeles headquarters are (back row, descending from left) Joe Petrone, vice president, marketing, EMI/UA, Luke Zamparini, Robert Ferero, Larry Lee, and Bobby Wicklund of the Scooters; (front row, from left) Mark Levinson, VP, business affairs, EMI/UA, Jim Mazza, president, EMI/UA, Don Grierson, VP, A&R, EMI/UA, Gary Gersh, manager, west coast A&R, EMI/UA, and Eva Ringe, manager of the Scooters.

## The Coast

(Continued from page 33)

Patty Faralla, Sally Stevens and Evan Hosie, and writers Merrill Shindler, Salley Rayl and Sylvie Simmons, last week persuaded the Cultural Heritage Board here to declare the complex an historical monument, thus giving a reprieve from plans for demolition . . . Meanwhile, another local residence, Hollywood's Peyton Hall, is also fighting for survival. The residents, who include writers (and COAST constituents) Art Fein and Todd Everett, are hoping that their complex will be declared a monument as well, and thus avoid that creeping condo fever sweeping the area. At press time, results of a hearing last week to earn Peyton Hall some relief weren't in yet; but if the tenants are successful, we kind of doubt if it will really be due to what an article in the L.A. Times called a lot of "scurrying around" by Everett and a couple of others. Those who know Todd realize that "scurrying" isn't a major part of his repertoire.

NOTES—Paul Drew's new label is now called Real World Records, a change from the original Zephyr handle. Look for the Holland-Dozier-Holland team to end up at the label in some production/writing capacity, or so we understand. Real World is located, by the way, at 2049 Century Park East, #2705, L.A. 90067 . . . February 21 at U.C.L.A.'s Royce Hall, Local Productions will present Dr. John, Libby Titus and the Metro Jets. Tickets for the 8:00 p.m. event are going for \$7.50 . . . Debbie Colton has ankled BNB Management, after five years there, to pursue independent management. She can be reached in L.A. at 654-7084.

RUMOR CONTROL—No confirmation on continued rumors promising a consolidation of Casablanca and Phonogram/Mercury, despite the increasing flurry of "inside scoops"—which run a long gamut of different scenarios. Meanwhile, Casablanca's Bruce Bird has been consistently denying what are at least premature reports of president Neil Bogart's departure. According to Bird, Bogart has not sold off his remaining equity in the label to partners at Polygram, as widely rumored early last week, and remains very much on the scene at the label's Hollywood offices.

## Court Cites Composition Infringement In Two Cases; More Bootleg LPs Seized

■ NEW YORK—In recent counterfeiting and piracy convictions an illegal duplicator was sentenced to a year in prison, an infringer on probation was found guilty on four new counts of musical composition infringement, and the Federal Bureau of Investigation confiscated bootleg albums and plating paraphernalia in a California raid, and illegal tapes in a Georgia seizure.

James Maddin, on probation for a 1977 conviction on copyright infringement, was found guilty on

four counts of infringing musical composition copyrights in the sale of bootleg LPs of live performances of Elvis Presley. A fifth count of infringing a Presley belt buckle copyright was dismissed Jan. 23 in Federal District Court, Central District of California.

Maddin faces a maximum \$40,000 fine and four years imprisonment—\$10,000 and up to one year on each count, plus an addition penalty for violation of probation, at sentencing scheduled for Feb. 26.

Arthur C. Lehman of Florida, Mass., was sentenced to one year in jail, nine months suspended, plus two years probation, for violation of Title 17, U.S. Code, for illegal duplication of a sound recording.

The FBI investigation which preceded the guilty plea resulted in the confiscation of finished product and duplicating equipment from Lehman's residence. He had been selling pirate 8-track tapes in New York, Massachusetts and Vermont, uncovered during the "Modsoun" investigation.

Some 250 bootleg Joni Mitchell albums, mothers, stampers and lacquers valued at \$542,000 were confiscated by the FBI from Robert Collins, Anaheim, Calif., on Jan. 18. No arrest was made, but the FBI is continuing its investigation in the alleged underground record operation.

## Szabo Sues Vanguard Artists Intl.

■ LOS ANGELES—Veteran jazz guitarist Gabor Szabo is seeking more than \$21 million in damages from Vanguard Artists International, the management firm headed by Chick Corea, and the Church of Scientology, via a civil action filed in Los Angeles County Superior Court here Tuesday (5).

Szabo's suit, which accuses his former management of misappropriation of funds and career mismanagement, cites alleged failures by that firm—which is better known in industry circles simply as Artists International—to provide accountings of his earnings, and further charges improper calculation of fees.

The suit cites his initial contract with Artists International signed on Nov. 17, 1978, and characterizes the company as a subsidiary of the Church of Scientology.

Initial responses from defendant both flatly dismiss Szabo's charges, beginning with his assertion of a direct link between the two entities. Church of Scientology spokespersons denied any involvement in Szabo's management affairs, while Sue Garson, representing Artists International and Chick Corea Productions, reiterated, "This is a private, profit-making company, associated in no way with the Church of Scientology." Corea and some other executives, however, are members of the Church.

Garson also characterized Szabo's charges in the suit as "completely false," and further noted that a key charge in the suit—misappropriation of \$15,000 for Scientology training for the guitarist—is legally void in the wake of a signed statement from Szabo confirming receipt of a refund, and releasing the defendants from any liability for the money.

Szabo's action, which also claims the management compa-

ny coerced him into turning over \$20,000 in funds to them, and failed to prepare his tax returns, asks \$1 million in general damages, and \$20 million in punitive damages.

The guitarist also asserts that the bulk of his concert bookings were non-profit benefit appearances for Narconon, a Scientology drug rehabilitation program in which Szabo had been participating.

Said Corea's manager, Garson, "None of the points is correct. Gabor has admitted, and we have a signed release to the effect, that he has been taking illegal drugs . . ."

"He had a management company that was behind him, and wanted to help him get back on his feet, and he blew it."

She also asserted Szabo's current action might be the result of representation by "unscrupulous attorneys."

As for Artists International director, keyboardist Chick Corea, he was quoted as saying, "If Gabor needs money, he should go out and work."

## WEA Promotes Three

(Continued from page 8)

been national director of creative services for the J.L. Marsh Co. (predecessor of Pickwick International). Perper, a graduate of the University of Minnesota, will report directly to Faraci.

Formerly with ABC/Dunhill Records, Burns joined WEA's Cleveland branch sales order department in 1974. After a short tenure in sales, she was promoted to the position of Media Buyer/Promotion secretary in the expanding advertising/promotion department. She was promoted to national advertising coordinator for WEA in August, 1978, headquartered at the Home Office in Burbank.

## Special RIAA Award



Neil J. Welch, left, assistant director in charge, FBI New York Division, accepts an honorary gold record from Jules Yarnell, Recording Industry Association of America Special Counsel, Anti-Piracy, for outstanding leadership. His accomplishments include the "Modson" undercover investigation in the New York Division in 1978-79, resulting in multiple east coast raids and confiscation of \$100 million worth of counterfeit recordings and equipment, and the House of Sounds investigation in Philadelphia in 1977, resulting in the first successful Racketeer Influenced Corrupt Organizations (RICO) Act prosecution of a recording pirate and counterfeiter.

## Lane & Chartbusters in L.A.



Boston group Robin Lane and the Chartbusters, in Los Angeles putting finishing touches on their debut Warner Bros. LP produced by Joe Wissert, recently appeared at Hollywood's Whisky-A-Go-Go for their debut California performance. On hand after the show, from left: Ted Cohen, Warner Bros. national artist development manager; Clyde Bakkemo, Warner Bros. vice president of product management; Ed Rosenblatt senior vice president, director of sales and promotion; Chartbusters Leroy Radcliffe, Scott Baerenwald, Tim Jackson and Robin Lane; group manager Mike Lembo of Mike's Management; Chartbuster Asa Brebner and Warner Bros. product manager Tim Divine.

## New York, N.Y.

(Continued from page 14)

NEW ALBUM NEWS: Among the March releases announced thus far are two that qualify under the "long- and anxiously-awaited" category. **Rodney Crowell's** second for Warner Bros., "But What Will the Neighbors Think," is finally complete. It includes seven new tunes by Crowell, and one each by **Keith Sykes**, **Guy Clark** and **Hank DeVito**. If this LP is as good as Crowell's first, "Ain't Living Long Like This," it'll only be one of the best records of the year.

Another Warner Bros. release that should stir some interest is **Frank Sinatra's** ambitious "Trilogy: Past, Present & Future" album. Produced by **Sonny Burke**, "Trilogy" reunites Sinatra with three conductors with whom he's been notably successful over the years. **Billy May**, whose work with Sinatra dates back to the singer's "Come Fly With Me" album recorded in 1957, will conduct the "Past" section of the LP, in which Sinatra sings songs from the big band era of the late '30s and '40s. Sinatra covers the rock era in the "Present" section of "Trilogy" with conductor **Don Costa**, who worked on Sinatra's "Cycles," "My Way" and "A Man Alone" albums. Finally, the future is contemplated by **Gordon Jenkins** in a suite written especially for Sinatra. Jenkins, of course, was the conductor on one of Sinatra's finest recorded efforts to date, the "September of My Years" album. Aside from his work with Sinatra, Jenkins has done some outstanding records of his own, one of them being a suite of songs called "Manhattan Tower," which remains one of the neglected classics of American popular music. If nothing else, the teaming of Sinatra with Jenkins again is cause enough for rejoicing.

JOCKEY SHORTS: **Melissa Manchester** has signed a million-dollar agreement to perform as a headliner at the Riviera Hotel in Las Vegas over a two-year period . . . the Hollywood Foreign Press Club Association has presented two of its Golden Globe Awards to **Bette Midler** as Best New Female Star of the Year and Best Actress in a Comedy or Musical. "The Rose" theme song won a Golden Globe as Best Title Song . . . remember those goodies hanging on the inside of **Joe Jackson's** coat on the cover of his "I'm the Man" LP? WPIX and Sam Goody, Inc. are co-sponsoring a contest in which the person who writes in with the best description of the loot wins a free trip to London from February 24 to 27, along with free hotel accommodations at the Kensington and an introduction to Jackson backstage after one of his shows at the Rainbow. The winner will be announced on the air February 18 . . . **Critical Mass**, a power pop band from Florida whose first album was produced in England by **Lee Abrams**, will be the only act to perform at the Burkhart/Abrams 1980 Superstars Program Directors Meeting set for Atlanta on February 27. Three major labels are reportedly vying for the LP. The group is managed by **Stephen R. Friedman** and **Irwin Meyer**, producers of the Broadway hit, "Annie" . . . **Todd Rundgren** is producing **Shaun Cassidy's** next LP for Warner Bros. at Bearsville Studios . . . **Orleans** is now completing its next LP at Trident Sound in London with producer **Robin Lumley**, keyboard player for **Brand X**. Former Orleans members **John Hall** and **Jerry Marotta** make guest appearances on the album. Release is set for April . . . **Jimi LaLumia** & the **Psychotic Frogs** are reported to have finished work on their eagerly-awaited masterpiece, "Death To Disco—The Album," for the Death Records label. Tracks include a stereo update of "Death to Disco (Disco Sucks)," a "neanderthal" rendition of the **Freddie Cannon** oldie, "Palisades Park," and several LaLumia-Scarlatina originals.

## Record World en Argentina

By AUGUSTO CONTE

■ Buenos Aires — Con motivo de la finalización del año 1979, RW entrevistó a ejecutivos del disco para analizar la marcha de distintas compañías. **Jorge Schutt** director gerente de RCA nos manifestó "que con todos los altibajos tenidos en 1979 me considero satisfecho, estamos manteniendo nuestro porcentual de mercado dentro de una cost bastante irregular como ha sido el 79 o sea que lo considero satisfactorio en volúmenes de unidades, no en rentabilidad que eso en este momento nadie lo puede pedir, estamos viviendo el medio de la importación y lo estamos llevando con distintas estrategias cada compañía. Creo que estamos ya con las bases concretadas como para poder despegar bien y desarrollar un año 80 de crecimiento a pesar de todo."

Por su parte, **John Lear**, director gerente de Phonogram SAIC, manifestó: "El 79 fué un año muy interesante para el disco, porque nos obligó a cambiar un poco la política de comercialización, especialmente en cuanto a las fuentes del disco. Indudablemente la importación está afectando y va a afectar nuestro negocio en un grado bastante grande si se mantienen las presentes disposiciones."

Las cifras de la Cámara del Disco nos dan la pauta de que este ha sido mejor que el año pasado, gracias en su totalidad al "cassette," que ha tenido un aumento de más del 100% que el año pasado. Entonces no podemos decir que éste fué un mal año, éste fue un año mejor, no fué todavía un gran año, pero fué un

año mejor." **Mario Kaminsky** presidente de Microfón Argentina SA, nos dijo que "Este ha sido el mejor año en la historia de la compañía en todo concepto. El 79, a diferencia de momentos circunstanciales buenos del 77-78, ha sido el año de afirmación de nuestra compañía en todos los niveles, y eso ha traído aparejado, el liderazgo desde hace unos cuantos meses, liderazgo que nos ha costado mucho y que es un bravo desafío porque si es difícil llegar, más difícil es mantenerse. Con respecto a la importación entendemos que es una de las reglas de juego a las que debemos adaptarnos, nos ha forzado a mejorar el producto nacional y a cuidarlo más, y como estamos totalmente de acuerdo con la política económica, si esta es una de las reglas, en consecuencia de ella actuamos y nos ha ido mejor que nunca."

### Rodolfo Liendo

Ha sido reestructurada la gerencia de A&R de discos CBS. **Rodolfo Liendo** es el nuevo gerente coordinador de producto nacional, a él reportan **Eduardo Alberto Bueno**, director artístico de CBS y **Francisco Marafioti**, director artístico de la división EPO. La gerencia internacional quedó a cargo de **Ramón Villanueva**, quien reporta a dirección general.\* Existe preocupación en el seno de la asociación de representantes de artistas, motivada por el hecho de que cada día hay más artistas que forman su productora para manejar sus negocios personalmente. Buscan una medida oficial que obligue a los cantantes a tener personal manager afiliado a la entidad.

## Latin American Album Picks



### "QUERERTE A TI"

ANGELA CARRASCO—Pronto PTS 1069

En producción de Camilo Sesto y con arreglos de Alejandro Monroy, Rene de Coupeaud y Joaquin Torres, la dominicana Angela Carrasco ofrece aquí sus éxitos "Quererte a ti" (C. Blanes) y "Tú también me haces falta." (C. Blanes) Otras muy elaboradas baladas son "Quiereme," (C. Blanes) y "Hablando de ti." (A. Monroy-C. Blanes)

■ Produced by Camilo Sesto and with arrangements by A. Monroy, R. de Coupeaud and J. Torres, Dominican singer Angela Carrasco offers here her smashing hits "Quererte a ti" and "Tú también me haces falta." Also good "Quiereme" and "Hablando de ti."

(Continued on page 66)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Me comunica **Stanley Steinhauss** que Velvet de Venezuela acaba de firmar contrato exclusivo de distribución del producto MCA en toda Latinoamérica, excluyendo los territorios de Brasil y México. En el acuerdo realizado en Londres se acordaron todos los detalles para hacer de Velvet de Venezuela, la primer empresa independiente latina que se lanza a la conquista de los mercados internacionales, a competir fuertemente con las organizaciones multinacionales. Es indiscutible

que el paso es interesante para la empresa de **José Pagé**, con base en Venezuela y que ha demostrado, lenta pero aplastantemente, que su capacidad ejecutiva y comercial, va más allá de la cordial sonrisa cubana. Por otra parte, Velvet abrirá de entrada sus oficinas y operaciones a mediados de año en San José, Costa Rica y ampliará los catalogos representados por sus representantes Velvet en cada país, con las producciones MCA, ABC e Infinity. Por supuesto, Velvet abrirá en cada país que así lo amerite, empresas asociadas (joint ventures) con la suya, para impulsar los recientemente firmados catalogos. Entre otros, también se cuentan (Ciao y Panarecords de Italia . . . Al lanzar



Evelio Alvarez

Caytronics Corp. la grabación larga duración titulada "El Recado" interpretada por **Rigo Tovar**, Melody Records le notificó que no tenía autorización de dicha empresa para efectuar ese lanzamiento. Caytronics por su parte, le notificó a Melody, que la autorización para el lanzamiento de esa grabación había sido de manos de **Gastón Ponce** de Texas, descubridor y lanzador de las iniciales grabaciones de este artista . . . A pasos agigantados la organización de la próxima Convención de CBS (Latin America) que habrá de celebrarse en Miami, Fla. a mediados de Febrero . . . RCA prepara en Mexico su Convención Anual Local que se celebrará los días 21, 22 y 23 en la Ciudad de Los Palacios en Febrero proximo.



Sousa y Felix

En reunión extraordinaria celebrada por la Junta Directiva de la Cámara de Productores Fonográficos de Venezuela, quedó establecido el nuevo cuerpo ejecutivo para el período 80-81 de la siguiente manera: **Evelio Alvarez Cortes**, Presidente, **Bernardo Brecht**, Vice-presidente, **Ernesto Aue**, Tesorero, **Gonzalo Peña**, Primer vocal, Prudencio **Sánchez**, segundo vocal y **Carlos Esparragoza**, Secretario. La nueva junta de la Cámara Venezolana de Productores Fonográficos se propone en estos momentos, entablar una fuerte campaña contra la piratería discográfica. **Evelio Alvarez C.** se desempeñaba anteriormente como Vice-Presidente y debido a su efectividad en este cargo, fue electo unánimemente como President de la entidad. **Alvarez C.** es tambien propietario de las firmas Industrias Evesol, Fonodisco y Discorona C.A. Felicidades a la Cámara Venezolana y éxitos en su período, de sus amigos en Record World.



Dario Jose

Recibo del colega **Luis Mario** de Diario de Las Américas, Miami, Fla., su nuevo libro titulado "Prófugo de la Sal," que con Prologo del afamado poeta **José Angel Bueza**, hace una muy amplia exposición de la gran obra poética del muy talentoso amigo. De su poema "Meta" extraigo: "Yo no buscaba honores de la vida. La vida, cuando da ciertos honores, no logra con sus lauros exteriores neutralizar la sátira escondida . . ." ¡Muy bueno, muy bueno! . . . El colega **Wilfredo García** ha sido nombrado Director de la Sección Discográfica de la Revista "Hombre de Mundo." Material de prensa y fotográfico será apreciado al 1655 W. 44 Pl. Suite 523, Hialeah, Fla., 33012. ¡Saludos Wilfredo!

El dolor del gran cantante brasileño **Roberto Carlos**, ante la pérdida

(Continued on page 65)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Hartford

By WRYM (O. AGUILERA/W. MARTINEZ)

1. BRAVO DE VERDAD  
OSCAR DE LEON—T.H.
2. QUE ME PERDONE TU SENORA  
LINA CON LOS BESTIALES—Fuentes
3. MAS FEO QUE YO  
EL GRAN COMBO—Combo
4. NOSTALGIA  
ANGEL CANALES—Selena
5. DOS CAMINOS DIFERENTES  
YOLANDITA MONGE—Discofon
6. OLVIDAME  
EL GRAN TRIO—Algar
7. LLEVARE CANDELA  
ORQUESTA REFRAN—Criollo
8. SERA VARON, SERA MUJER  
LOS ANGELES NEGROS—Latin Int.
9. ROCIO  
LOS VECINOS—Baron
10. LA PICUA  
MARVIN SANTIAGO—T.H.

### Tucson

By KXEW (RAUL AGUIRRE)

1. TE PERDI  
GRUPO MAZZ
2. QUIEN SERA  
CAMILO SESTO
3. SI ME DEJAS AHORA  
JOSE JOSE
4. EL ASESINO  
LOS POTROS
5. POR UN CAPRICHITO  
RITMO 7
6. MENTIRAS TUYAS  
WILLIE COLON
7. PORQUE NO PERDONAR  
LOS FREDDY'S
8. LA MUSQUERA  
LOS TAMMY TEX
9. AL FINAL  
EMMANUEL
10. Y LLEGASTE TU  
RITMO 7

### San Francisco

By KBRG (OSCAR MUNOZ)

1. YA ME VOY  
CHELO
2. SI DIOS FUERA NEGRO  
TIERRA NEGRA
3. SI ME DEJAS AHORA  
JOSE JOSE
4. TE QUIERO A TI  
LOS BUKIS
5. EL RECADO  
RIGO TOVAR
6. ELLA  
JUAN GABRIEL
7. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO DE MONTEMORELOS
8. TU SILENCIO  
ESTELITA NUNEZ
9. ME DEJO  
OSCAR D'LEON
10. EL MOSQUITO  
LOS POLIFACETICOS

### Houston

By KEYH (ALFREDO RODRIGUEZ)

1. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
2. SI NO AMANTES, TAMPOCO AMIGOS  
MASSIAS—Mercurio
3. LA MUSQUERA  
LOS TAMMY TEX—Ramex
4. NO PONGAS ESE DISCO  
JAVIER SANTOS—Orfeon
5. QUIEN SERA  
CAMILO SESTO—Pronto
6. EL LLEGO  
GA-BI—CBS
7. AMARRADO  
ALVARO DAVILA—Profono
8. POR UN CARINO  
GRUPO BAGDAD—Nova Vox
9. TABACO Y RON  
RODOLFO—Fuentes
10. CARLOS MI AMOR  
MARYLIN PUPO—Orfeon

## Ventas (Sales)

### Puerto Rico

1. PONLE UN SE VENDE  
ORQUESTA NACIMIENTO—T.H.
2. CALLATE CORAZON  
BOBBY VALENTIN—Bronco
3. LOS CELOS DE MI COMPANYY  
EL GRAN COMBO—Combo
4. CON TU SILENCIO  
JULIO ANGELA—Music Stamp
5. MIS HIJOS  
OSCAR D'LEON—T.H.
6. CUCHU CUCHA  
PATRULLA QUINCE—Gema
7. EL DIFUNTO  
JOHNNY VENTURA—Combo
8. YO TE AMO  
FELITO FELIX—Mega
9. QUE ME PERDONE TU SENORA  
MONICA—Borinquen
10. SI DIOS FUERA NEGRO  
TIERRA NEGRA—S.B.

### New York

1. CORAZON DE ACERO  
LOS VIRTUOSOS—Discolor
2. CHIQUITITA  
ABBA—Atlantic
3. MI BAJO Y YO  
OSCAR D'LEON—T.H.
4. CUCHU CUCHA  
PATRULLA QUINCE—Gema
5. CORAZON MALVADO  
ORQ. LA SELECTA—Borinquen
6. QUERERTE A TI  
ANGELA CARRASCO—Pronto
7. YO TE AMO  
FELITO FELIX—Mega
8. CON UN MARINERO  
TOMMY OLIVENCIA—T.H.
9. SI LA TIERRA TIEMBLA  
HECTOR CASANOVA/JOHNNY PACHECO  
—Fania
10. MAS FEO QUE YO  
EL GRAN COMBO—Combo

### San Antonio

1. LA MUSQUERA  
LOS TAMMY TEX—Ramex
2. QUERERTE A TI  
ANGELA CARRASCO—Pronto
3. AMARRADO  
ALVARO DAVILA—Profono
4. 30 ANOS  
NAPOLEON—Raff
5. EL AMOR DE MI VIDA  
CAMILO SESTO—Pronto
6. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
7. EL TIQUETITO  
WALLY GONZALEZ—Falcon
8. NOCHECITA  
RITMO 7—Fama
9. PUNALADA TRAPERA  
RAMON AYALA—Freddie
10. YA ME VOY  
CHELO—Musart

### Phoenix

1. VENGO A VERTE  
MERCEDES CASTRO—Musart
2. POR ESTA CALLE  
RUBEN NARANJO—Zarape
3. QUERERTE A TI  
ANGELA CARRASCO—Pronto
4. 30 ANOS  
NAPOLEON—Raff
5. YA ME VOY  
CHELO—Musart
6. LA ANSELMA  
YOLANDA DEL RIO—Arcano
7. INGRATO DOLOR  
LOS POTROS—Peerless
8. LA MUSQUERA  
LOS HURACANES DEL NORTE—Luna
9. CULPABLE  
JIMMY EDWARD—Texas Best
10. PUNALADA TRAPERA  
RAMON AYALA—Freddie

## Nuestro Rincon

(Continued from page 64)

de su padre, lacera mis sentimientos. ¡Lo lamento Roberto!

Sigue adelante y con fuerza, la promoción del intérprete colombiano **Dario José** con el tema "Calla," en la etiqueta CBS . . . En "release de prensa" de Caytronics, se anuncia la firma por **Rinel Sousa** a la etiqueta, del cantante puertorriqueño, **Felito Félix**. El contrato firmado en Puerto Rico asciende a la suma de un millón de dólares por una duración de cinco años. No dudo que Felito dé un "palo discográfico" internacional. ¡Me alegro! . . . Está comenzando a dar muy fuerte **Claudio del Villar** en México y Estados Unidos con "Amor Maldito" de **Cuco Lozano** . . . Y ahora . . . ¡Hasta la próxima!

Stanley Steinhaus from Velvet de Venezuela, informed me of the signing of an exclusive distribution contract with his firm for all MCA product for Latin America, with the exception of the territories of Brazil and México. At the signing in London were accorded all the details which will make out of Velvet de Venezuela, the first independent Latin enterprise to be deeply involved in the international market. It is obvious that this is a very important step for **José Pagé's** enterprise based in Venezuela and has proven once more his executive and com-

## Radio Action

### Most Added Latin Record

(Tema más programado)

- |  |   |
|--|---|
| <p>(Internacional)</p> <p>• "Si no amantes, tampoco amigos"<br/>(José Macías Gomez)<br/>• MASSIAS<br/>(Mercurio)</p> | <p>(Salsa)</p> <p>• "Si Dios Fuera Negro"<br/>(Roberto Anglero)<br/>• ROBERTO ANGLERO<br/>(Borinquen)</p> |
|--|---|

mercial abilities. At the same time, Velvet will start operating in mid 1980 in San José, Costa Rica and will also increase its catalogues represented in each country with MCA, ABC and Infinity. At the same time, Velvet is ready to start associated enterprises (joint ventures) in several countries in order to promote the new recently acquired catalogues. Other catalogues signed by Velvet for Venezuela are Ciao and Panarecords from Italy . . . Melody Records notified Caytronics Corp. that they didn't have any authorization to release **Rigo Tovar's** LP entitled "El Recado," Caytronics replied that the authorization came from **Gaston Ponce** in Texas, who discovered **Rigo Tovar** and is responsible for his first releases in the market . . . About to be held in Miami, the next CBS Latin American Convention in mid February . . . RCA will hold in Mexico their Annual Local Convention on February 21, 22 and 23.

An extraordinary meeting was held by the Venezuelan Chamber of Records Manufacturers. The new executive staff for the period 1980-1981 will be: **Evelio Alvarez Cortes**, president; **Bernardo Bretch**, vice president; **Ernesto Aue**, treasurer; **Gonzalo Peña**, first voter; **Prudencio Sanchez**, second voter and **Carlos Esparroza** as secretary. Among the main duties of the new Board of Directors will be to intensify the fight against record piracy. **Evelio Alvarez Cortes**, formerly vice president of the chamber, was unanimously elected president. He is also owner of record enterprises Industrias Evesol, Fonodisco and Discorona C.A. My congratulations to the Venezuelan Chamber and wishes for success to all its new members.

Our colleague **Luis Mario** from Diario Las Americas, Miami, Fla., sent me his new poem book entitled "Profugo de la Sal" with prologue notes by famed poet **José Angel Buesa**. Very good! . . . Also our colleague, **Wilfredo García**, has been appointed Director of the Records Section of the international magazine "Hombre de Mundo." He will like press and photo material sent to 1655 West 44th Place, Suite 523, Hialeah, Fla. 33012. I deeply regret the death of **Roberto Carlos's** father, the great Brazilian singer.

## Photoglo to 20th



20th Century-Fox Records (manufactured and distributed by RCA Records) president Neil Portnow has announced the world-wide signing of a new recording artist: Photoglo. His self-titled debut album has just been released and its premier single "We Were Meant To Be Lovers" is beginning its affair with radio programmers everywhere. Seen above at the signing are (from left): Brian Neary, co-writer/producer of the debut album, Photoglo; and Neil Portnow.

## Bauer Joins KSR

■ LOS ANGELES — Ken Story, president of KSR Recording Studios located in Hollywood, announced the appointment of Shelly Bauer as director of marketing.

## Parker Taps Sparks

■ NEW YORK—John Parker Promotion and Marketing has announced the appointment of Nancy Sparks to the position of director of promotion, southern secondaries. Sparks was previously with CBS Records and MCA Records.

## PIL on Island

■ LOS ANGELES — Marshall Blonstein, president of Island Records, has announced his label's planned release of the Public Image Limited album, "Second Edition." The release, by special arrangement between Warner Bros. and Island Records, applies to Canada and the United States, and marks the first time Public Image product will be made available in those countries domestically. "Second Edition" includes the material on PIL's "Metal Box," which in the U.K. is a top 20 chart success.

## Radio Replay

(Continued from page 40)

youth and young adult audiences, responsible for so many of the changes in radio programming in the 70s, will be far smaller in both absolute numbers and relative to the rest of the population as the middle and upper age groups grow. Will tomorrow's adult listeners take their teen rock tastes with them as they grow older . . . or will this demography-shift be a bonanza for beautiful-music operators? Or will some other format prevail? Sklar went on to predict that ratings methodology will help determine radio's direction in the eighties. If the Arbitron diary method prevails, he said, programmers will be more inclined to cater to an over-35 audience; if a telephone survey system like the defunct Burke method is adopted, "Youth" formats may continue to thrive.

## FCC on Plugola

(Continued from page 4)

Westinghouse Electric Co., had made illegal or improper domestic political contributions and foreign country foreign payments.

The conclusion followed a recent ruling in which RKO General, Inc. had been found unfit to own a broadcast license because its parent company had made similar improper foreign payments and also illegal domestic political contributions.

If upheld in the courts, the decision meant that RKO could lose all its 16 radio and television stations.

What differed in the Westinghouse case, according to the FCC, was that the parent company's misdeeds were separate from its broadcasting company, Group W. The operations of Group W, which owns 13 radio and television stations, are autonomous from those of the parent company, the Commission found. Also, the illegal Westinghouse actions had been conducted by only one employee of the company and had not been the policy of Westinghouse's management, according to Justice Department investigations brought forth at the meeting.

## D.C. Special Olympics Fundraiser

(Continued from page 40)

Olympics. Partial receipts (\$1.01 from each ticket) from a Santana/Eddie Money concert were also donated to the charity.

The three-song EP promotion, which raised \$20,000, was the "finest moment" of the campaign, according to Thompson. "Our primary consideration was always the charity," says Chiado, "but we obviously had other objectives. We wanted to get people to listen to the radio, give them something they couldn't normally buy, and hopefully have them go into the stores and pick up the disc."

"The idea was to make it something special, a collector's item," says Thompson. "And the live version of the Molly Hatchet song makes it special." Also included on the EP is "I Know What I Want," from Cheap Trick's "Dream Police" LP and

"What's Right" from David Werner's debut LP.

CBS Records donated their pressing services to make 10,000 copies of the EP. Forty-four stores in the Washington area (the Kemp Mill, Waxie Maxie, Lords, and Variety chains) sold the record for \$1.01 and gave all the receipts to the Special Olympics. DC 101 then matched this total.

Annie Joe Denney, executive director, D.C. Special Olympics Inc., called the campaign "very successful" and said that the national office of the Special Olympics—based in Washington—is attempting to run similar activities with other chapters throughout the country. Chiado said that five CBS branches (including Chicago and Cleveland) are currently involved with Special Olympics chapters and arranging similar, record-related projects.

## Latin American Album Picks

(Continued from page 64)



### SANDRO

CBS 120012

Decir que es la mejor producción de Sandro sería aventurado. Una de las mejores es más amplia por respeto a las anteriores. "Mi gran locura," (Sandro) "Que me perdone la ley," (Salako) "Se nos va la vida" (Sandro-Anderle) y "Quinto A" se convierten en máximas expresiones de talento interpretativo. El resto extremadamente bien logrado. "Fué la última," (Sandro-Anderle) "Nada, no me debes nada" (Sandro-H. Orlando J. Besunis) y otras.

■ To say that this is his best production or his top performances could be a bit too much. One of his best sounds truthful. Well, it is! One of the top performers of America, Sandro from Argentina performs here as only he could do "Mi Gran Locura," "Quinto A," "Que me perdone la ley," "Se nos va la vida" and "Agua Caliente." (Martinha)



### "¡REVENTON!"

LOS JOAO—Musart 1781

Simple y cargados de ritmo y sabor, Los Joao de Mexico se lucen en "medleys" de grandes e inolvidables temas hitmicos. Se destacan en "Cuentame," (Armenteros) "Sigue el reventón" y "Las Congas de los Joao." Vendiendo bien en Mexico y Estados Unidos.

■ Simplicity is one of their credits. Rhythm and spicy latin flavor are what move people to dance to their performances. Medleys of very popular tunes are handled appropriately. "Congas de los Joao," "A mitad de fiesta," "Cuentame," others.



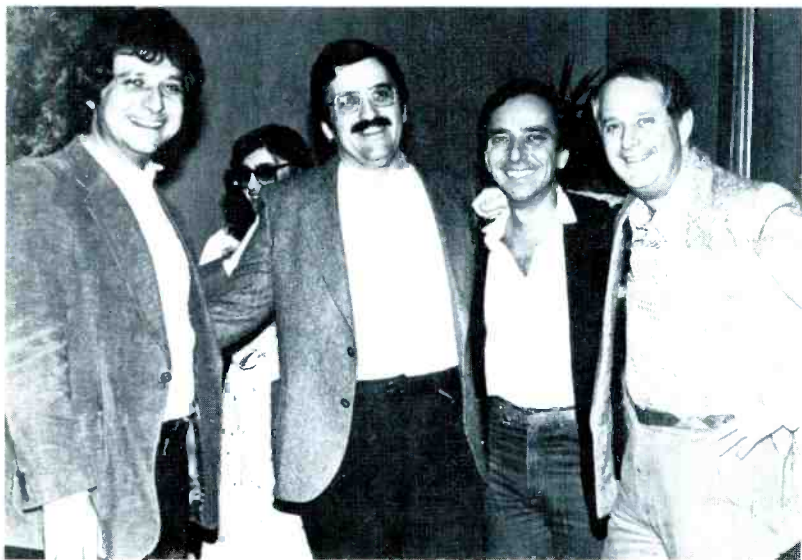
### KAROL CAROLLA

Liznel LP 1391

Con arreglos de Zito Zelante y Wison Torres Jr., Karol Carolla se luce en esta producción "disco" bilingüe, realizada en Puerto Rico. Entre otros temas de gran colorido figuran "Put your head on my shoulders," (P. Anka) "Silent Night," "No me lo digan," (B. Capó) y "Por primera vez." (D. De Kalafe)

■ With arrangements by Zito Zelante and Wison Torres Jr., Karol Carolla sounds real good in this disco production, produced in Puerto Rico. "Adiviname," (Myles-Loubriel) "Don't put the blame on me," (E. Pistacchi) and "My Way." (Anka-Thibault)

## Ent. Co. Celebration



The Entertainment Company recently kicked off their activities for the new year with a celebration at the Beverly Hills Hotel. Pictured at the reception are (from left): Entertainment Company executive vice president Martin Bandier, producer Nick de Caro, Gary Klein, senior vice president of a&r and president Charles Koppelman.

## New Way Productions Opens in L.A., N.Y.

■ LOS ANGELES — New Way Productions, a management, public relations and production firm, has opened with offices in Los Angeles and New York. Dan Sugerman is responsible for management and public relations. Ray Manzarek, the former Doors keyboard player, is music director/producer of the firm. New Way Productions is currently working with the Zippers and X. Sugerman has recently co-authored a biography of Jim Morrison. The company's address is 140 S. Roxbury Drive #9, Beverly Hills, CA 90212. Phone: (213) 858-6093. Eric Rudolph is New Way's New York representative at 154 W. 76 St., #4, New York, New York 10023.

## RCA Mounts Galway Campaign

■ NEW YORK—RCA Records has announced that it is launching a major national advertising-promotion-publicity campaign in support of classical flutist James Galway.

Galway's new album on Red Seal is entitled "Song of The Seashore (And other Melodies of Japan)," and the current campaign is geared toward widening the pop audience for the classical artist.

Time-buys will be made at adult contemporary radio stations in ten major markets, and a special promotion LP with six pop-oriented cuts from Galway's catalogue will be serviced to participating stations.

## Capitol Signs Mystic Merlin



Mystic Merlin, a self-contained, seven-piece New York-based soul/funk/rock group that laces feats of magic throughout its stage show, has signed a long-term recording agreement with Capitol Records, Inc., announced Dr. Cecil Hale, vice president, black music division, CRI. The band's debut LP, titled "Mystic Merlin," ships Monday, February 11. Pictured as the agreement was signed are, from left: Mystic Merlin member Betty Brown, Rusty Moody, northeast R&B promotion manager; Barry Bergman, producer of "Mystic Merlin;" Dr. Cecil Hale; Mystic Merlin members Keith Gonzales, Leslie Dorsey, Sly Randolph, Barry Strutt and Jerry Anderson; and Mitchell Schoenbaum, east coast director of talent acquisition. Mystic Merlin member Clyde Bullard is pictured seated.

## Club Review

### Hiroshima Bows 'Cultural Fusion'

■ LOS ANGELES — Hiroshima (Arista) opened the Roxy January 9th with a blistering set which reflected a new artistic milieu of eroticism, jazz, R&B, and Japanese-American music in a new hybrid called "cultural fusion." The nine piece band's debut performance made use of ancient Japanese instruments for the first time in an American pop-contemporary setting, with a group consisting mostly of third generation Japanese-Americans.

#### Theatrical Staging

They opened with theatrical staging featuring a Japanese drummer playing the taiko (a drum originally used to get troops together) in "Taiko Song." The approach was original and the technique was resounding. They also performed a mood piece called "Kokoro" (the spirit and the soul), which weaved a magical spell combining blues, rock and Japanese folk music. Flute work by Don Kuramoto was inspiring. His solo punctuated the collection of images.

#### Crowd Pleaser

The real crowd pleaser was "Da-Da," which is without question the group's strongest tune. Teri Kusimoto's luscious vocals

introduced a personal, human element to Hiroshima's music, while June Kuramoto stole the show with a moving virtuoso solo on koto (a 13 string traditional Japanese instrument similar to a harp). The audience marveled at her relentlessly bright technique.

"Roomful of Mirrors" was a slick, jazzy song using cute but uninspired vocals by Kusumoto. On the whole, the group's main problem was weak vocals on tunes like "Holidays" and "Long Time Love;" the instrumental songs received better reaction from tonight's crowd. Hiroshima's fusion of musical styles is similar to the Crusaders'—(Former Crusader) Wayne Henderson's influence in arrangement was unmistakable.

Stan West

## Expansion for Paday

■ NASHVILLE — Paday records president Dave Davis has announced that the company has opened a Los Angeles branch office located in Wilmington, Cal. Initially the office will carry a staff of three with Larry Davis, former midwest distribution head of Paday, heading up the office.



Enclosed is check for:

- 1 Year (51 issues) \$110.00  
 2 Years (102 issues) \$180.00

- Air Mail \$175/Year  
 Foreign Air Mail \$185/Year

Send to: Record World/1697 Broadway/N.Y., N.Y. 10019

Nature of Business:

- |                                     |   |   |
|-------------------------------------|---|---|
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| <input type="checkbox"/> One Stop   | <input type="checkbox"/> Distributor    | <input type="checkbox"/> Independent Record Producer  |
| <input type="checkbox"/> Tape Mfr.  | <input type="checkbox"/> Rack Jobber    | <input type="checkbox"/> Promotion and Publicity      |
| <input type="checkbox"/> Retail     | <input type="checkbox"/> Communications | <input type="checkbox"/> Other                        |

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

**Record World**

## 'Summit' Meeting



Shown here at an extraordinary Whitehall meeting to promote "The Summit"—a K-Tel rock compilation album in aid of the Year of the Child—are members of Led Zeppelin, Thin Lizzy, Bad Company, Dire Straits, Yes, Electric Light Orchestra, and Eric Clapton, along with compilers Richard Stanley (appeals director, International Year of the Child), Nigel Mason (A&R manager, K-Tel), Colin Ashby (managing director, K-Tel), Phil Caron (vice president, Atlantic International). The album also contains tracks by Paul McCartney & Wings, Elton John, Pink Floyd, Gerry Rafferty, Cliff Richard and Supertramp.

## BBC May Cut New-Release Play

■ LONDON—The British Broadcasting Commission and Phonographic Performance Limited have reached agreement on new release airplay which may result in Radio 1, the top national pop station, cutting back on the number of its broadcasts. A certain amount of "review time" has always been exempt from needle-time payments by Radio 1, which is reportedly featuring new material more than was expected

under the earlier deal, made in 1968 and officially expiring in 1973.

Payment is calculated as a lump sum per annum for the BBC's four national radio networks.

At the same time, the independent network is trying to get needle-time payments reduced. Decisions will be made when the performing right tribunal hearings end, possibly at the beginning of next month.

# Germany

By JIM SAMPSON

■ MUNICH—On Jan. 31 at a Bavarian resort hotel, Drs. **Johannes van der Velden** (Polygram) and **Richard Busch** (Polydor M.D.) presented **James Last** with 15 gold records, bringing the bandleader's total to an astounding 150 gold discs worldwide. A source at Polygram speculated that Last's worldwide record sales in the seventies represented about 10 percent of Polydor International's gross revenues, adding that Last has qualified for over 170 gold and silver discs. He is not only one of the best selling bandleaders of all time, but Germany's top export artist, with legions of devoted fans in every market in the world except the United States, and a back catalogue that year for year is outsold probably only by the **Beatles** and **Elvis Presley**. Polydor's inability to market Last successfully in the States perplexes both the artist and the label, but is probably reflective of the weakness of most U.S. record companies in marketing easy listening product. Polydor's claim that Last has a world record with his 150 gold discs should be qualified. The label has a policy of awarding multiple gold instead of letting an album go platinum, thus boosting the number of golds.

MIDEM POST MORTEM: **Peter Kirsten** picked up the Chrysalis and **Bob Welch** catalogues for his Global Music Publishing, and will add Shelter Publishing (including **Tom Petty**) effective July 1. . . **Wolfgang Mewes** of Melodie der Welt reports landing **Genesis** and the **Knack** sub-publishing plus Aviation Music and numerous extensions (**Jefferson Starship**, **Little River Band**, **Gilbert Becaud**) . . . **Gerd Mueller** and **Francis, Day & Hunter** pact St. Anne's Music (**10CC**, **Barclay James Harvest**, **Sad Cafe**) . . . **Peter Meisel** added the Venice catalogue with its fine standards to his Intro operation . . . at Intersong, **Peter Ende** now has the **Sylvain Sylvain** album rights plus **B. A. Robertson** . . .

(Continued on page 69)

# England

By VAL FALLOON

■ LONDON—A new show business trade paper is to be launched here in March by **David Bailey**, **David Litchfield** (the publishers of Ritz magazine) and **Michael White**. The editor will be **Anthony McCall**, formerly with Stage, the theatre/TV trade paper that last week celebrated its centenary. The new weekly, titled Showbiz, will cover the business side of theatre, TV, films and music and will make theatrical history here by publishing West End theatre box office grosses. The coverage is potentially international . . . Ecstatic reviews greeted the newest **Andrew Lloyd Webber/Don Black** project, "Tell Me on a Sunday." The LP was premiered at an extravagant Polydor London reception last week, with **Marti Webb** (the new star of "Evita" here) as soloist. Though only 45 minutes long, the LP is expected to be developed into a musical . . . A single, "Take That Look Off Your Face" entered the charts last week.

RKO TO RKO—**Robert Kingston**, M.D. of the Robert Kingston Organization, has followed up the news of his video deal with RKO Films with the announcement that he also has the recording rights for the world outside the U.S.A. and Canada. He can now release complete soundtrack LPs, excerpts with narration, compilations, and any original music from the movies (with the exception of titles owned or published outside the RKO sphere). His RK label is distributed by Pye, whose entry into the video market has been aggressive. Pye will also distribute any RKO videos Kingston releases here. Some of the artists featured in the massive 740-movie catalogue include **Fats Waller**, **Frank Sinatra**, **Hoagy Carmichael**, **Eddie Cantor**, **Astaire and Rogers**, **Rudy Vallee**, **Jimmy Durante**, **Ray Noble**, **Stan Kenton** and **Duke Ellington**. The films date from the classic western "Stagecoach." Some of the soundtracks are available here on import but priced at around 17 pounds. Kingston plans to enter the market with his product at midprice (around 2.65 pounds).

MOVES—**Steve Shrimpton**, former EMI Australia M.D., took up his new post this week as managing director of MPL . . . EMI Records U.K. has restructured its management following the closure of the Licensed Repertoire Division. **Peter Buckleigh** becomes director of marketing and promotion and the following divisions report to him: classical, M.O.R., commercial development, group and licensed repertoire, and the new video projects department headed by **Geoff Kempin** . . . on the way out is Chappell's long-established record store in fashionable Bond Street. Polygram is "reconsidering its retail involvement in the U.K.," reads a cautiously worded statement. The shop, which was opened in 1881, recently sold off its pop records and brought in more musical instruments. Though the good will is valued highly, another record store there would still seem out of place amid the exclusive dwellers, fashion and shoe stores in one of London's most expensive shopping streets. The Chappell publishing offices are above the store . . . The Gramophone Record Retailers' Committee has cancelled its annual meeting after the apathetic response of record dealers. Last year's attendance was a mere 50. This year, the GRRC has had such a poor response that the meet was considered not worth the effort . . . The independents' continuing boom has been made official with four radio stations using the Record Business indie labels chart. The chart will now be published weekly . . . An announcement is awaited from M.D. **David Platz** regarding the future of the Essex Music U.K. operation.

## CBS U.K. Gathers Record Gold, Platinum

■ NEW YORK—CBS Records U.K. has announced that according to recently published figures, the company earned more gold and platinum awards in 1979 than in any previous year of its history. Final year-end tallies indicate that the company registered 29 album awards and 17 single

awards led by Art Garfunkel's "Bright Eyes." 27 CBS U.K. recording artists, including Abba, Michael Jackson, Earth, Wind & Fire and the Clash, were instrumental in garnering gold and platinum for the company in 1979.

# Japan

(This column appears courtesy of Original Confidence magazine)

■ **Paul McCartney**, who was arrested for allegedly violating the Cannabis Control Law and Customs Law, was deported from Japan Jan. 25. at about 4:00 p.m. Paul left the Metropolitan Police Department (MPD) detention house. Immediately following his release, Paul, together with his wife, **Linda**, and their four children, left New Tokyo International Airport at Narita at 9:50 p.m. for Paris aboard a Japan Air Lines jet.

The reasons given for his sudden release were: 1) The quantity of marijuana Paul brought to Japan was 187 grams (previously reported to be 219 grams), which is not small, but was for his own personal use and not for sale to others. 2) Comparing him to other tourists, Paul's visit was only for a short period. There was actually no serious damage caused to Japan. 3) Paul had already suffered enough social punishment by the time this case was reported. 4) He showed sincere repentance. 5) There will never be a second offence because of his deportation.

During his stay in the detention house several interesting events were taking place outside. The Beatles Cine Fan Club sent a telegram to Paul: "We are worrying about you. We are always with you. We love you."

On Jan. 21 at 5:00 p.m. members of the Complete Beatles Fan Club got together in front of the Nippon Budokan Hall and started a signature-collecting campaign. One of the members said, "We'd like Paul to know that there are a lot of warm-hearted fans in Japan. Being arrested was his mistake but we don't want him to hate Japan." Each one of the one thousand fans gathered there wrote down some words of encouragement to Paul. They would like to hand these signatures to Paul personally if possible. If not, these will be sent to his fan club in London.

On Jan. 21, at 3:20 p.m. the press surrounded a car just entering the MPD. All of the fans waiting for Paul thronged the car screaming "Paul, Paul." But they were disappointed when they found out who was inside the car. It was Miyanaga, a retired Japan Self-Defense Forces major general charged with espionage here in Japan.

On the evening of the 23d, some radio station in Virginia called up the Public Safety Section of the MPD and asked, "We are live on air. How's Paul doing? We'd like to send him some cakes. What can we do?"

Meanwhile, Paul's wife, Linda, often went out shopping and brought underwear and special-made sandwiches to her vegetarian husband.

According to the person in charge at the MPD, Paul became more relaxed day by day and recovered some of his cheerfulness. Paul was seen singing and whistling to himself. In fact, during the daily 10 minute exercise period, Paul was the most active among all the inmates detained at the MPD.

Following the release and prior to his departure at the Narita Airport, he said, with a smile, that life in the detention house was "not too bad."

After completing the departure formalities, he was amazed to find about 100 people from the press waiting for him. He was taken aback slightly but immediately he was ready to respond to their questions. He asked them to "take it easy." To the question, "Did you compose a song in the detention house?" he answered in Japanese "Sukoshi (a little)". A TV reporter said, "Music!" and handed him a microphone. Paul took it and started to hum some melody.

Paul expressed his desire to visit Japan again if possible, but that seems unlikely. A shrewd promoter, taking advantage of this impossible situation, appeared from somewhere. "How about this plan . . . taking advantage of the fan's frustration, we will make a tour to Guam. 'Let's go to Guam to see Paul's concert.' This is going to be a hit! Here's to all the Japanese fans, let's see what happens!"

"The End" was made into a single cut in Japan, as well as in France, and was released on Jan. 25.

A German song, **Kraftwerk's** "Showroom Dummies," is currently being used as a TV commercial song for Suntory whiskey from Jan. 16.

## Germany

(Continued from page 68)

**Ralph Siegel** claims the hit of MIDEM with the **Werner Schuler**-produced "Disco Is Dead" by the **Critics**, licensed at Cannes to MCA in the States, Victor in Japan, and in all other major markets . . . A surprising number of Europeans are planning trips to Las Vegas next month for the NARM convention. Peer, Global and Breeze Music are firm from Germany, with several others possible.

# England's Top 25

## Singles

- 1 **THE SPECIAL AKA LIVE (EP) SPECIALS/2 Tone**
- 2 **I'M IN THE MOOD FOR DANCING NOLANS/Epic**
- 3 **BRASS IN POCKET PRETENDERS/Real**
- 4 **MY GIRL MADNESS/Stiff**
- 5 **IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M**
- 6 **COWARD OF THE COUNTY KENNY ROGERS/UA**
- 7 **BABE STYX/A&M**
- 8 **WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown**
- 9 **PLEASE DON'T GO KC & THE SUNSHINE BAND/TK**
- 10 **SOMEONE'S LOOKING AT YOU BOOMTOWN RATS/Ensign**
- 11 **GREEN ONIONS BOOKER T & THE MG'S/Atlantic**
- 12 **I WANNA HOLD YOUR HAND DOLLAR/Carrere**
- 13 **7 TEEN REGENTS/Rialto**
- 14 **BETTER LOVE NEXT TIME DR. HOOK/Capitol**
- 15 **THREE MINUTE HERO SELECTER/2 Tone**
- 16 **I HEAR YOU NOW JON & VANGELIS/Polydor**
- 17 **LIVING BY NUMBERS NEW MUSIK/GTO**
- 18 **SAVE ME QUEEN/EMI**
- 19 **AND THE BEAT GOES ON WHISPERS/Solar**
- 20 **BUZZ BUZZ A DIDDLE IT MATCHBOX/Magnet**
- 21 **TOO HOT KOOL & THE GANG/Mercury**
- 22 **SPACER SHEILA & B. DEVOTION/Carrere**
- 23 **ESCAPE RUPERT HOLMES/Infinity**
- 24 **JAZZ CARNIVAL AZYMUTH/Milestone**
- 25 **JANE JEFFERSON STARSHIP/Grunt**

## Albums

- 1 **PRETENDERS PRETENDERS/Real**
- 2 **ONE STEP BEYOND MADNESS/Stiff**
- 3 **REGGATA DE BLANC POLICE/A&M**
- 4 **GREATEST HITS VOL. II ABBA/Epic**
- 5 **GOLDEN COLLECTION CHARLEY PRIDE/K-Tel**
- 6 **PERMANENT WAVE RUSH/Mercury**
- 7 **GREATEST HITS BEE GEES/RSO**
- 8 **THE WALL PINK FLOYD/Harvest**
- 9 **SPECIALS SPECIALS/2 Tone**
- 10 **SHORT STORIES JON & VANGELIS/Polydor**
- 11 **20 HOTTEST HITS HOT CHOCOLATE/RAK**
- 12 **NO PLACE TO RUN UFO/Chrysalis**
- 13 **GREATEST HITS ROD STEWART/Riva**
- 14 **OFF THE WALL MICHAEL JACKSON/Epic**
- 15 **SEMI-DETACHED SUBURBAN—20 GREAT HITS OF THE 60'S MANFRED MANN/EMI**
- 16 **VIDEO STARS VARIOUS/K-Tel**
- 17 **SUMMIT VARIOUS/K-Tel**
- 18 **I'M THE MAN JOE JACKSON/A&M**
- 19 **OUTLANDOS D'AMOUR POLICE/A&M**
- 20 **PARALLEL LINES BLONDIE/Chrysalis**
- 21 **EAT TO THE BEAT BLONDIE/Chrysalis**
- 22 **SOMETIMES YOU WIN DR. HOOK/Capitol**
- 23 **SEPTEMBER MORN NEIL DIAMOND/CBS**
- 24 **DISCOVERY ELECTRIC LIGHT ORCHESTRA/Jet**
- 25 **20 GOLDEN GREATS DIANA ROSS/Motown**

(Courtesy: Record Business)

# Record World COUNTRY

## Songwriters Saluted With Albums

By WALTER CAMPBELL

■ NASHVILLE — With the importance of the song and songwriters in country music, albums with material by one particular songwriter or songwriting team are a little more commonplace than with other kinds of music. This type of concept album is starting to show up more often lately, however, to the delight of the publishers involved.

The most current of these to be released is "Willie Nelson Sings Kristofferson" on Columbia (now at four with a bullet on the Country Album Chart), a tribute by a fellow songwriter and singing stylist to Kristofferson, one of the more significant creative forces in the evolution of country music in the '70s. Nelson has done tribute albums before, notably "To Lefty From Willie" (RCA), dedicated to Lefty Frizzell.

Hank Williams, recognized as one of the all-time great songwriters, is paid tribute most recently in an album to be released on RCA by Charlie Pride, entitled "I've Got A Little Hank In Me," and with a double album release on Standing Stone Rec-

ords by Williams' original band, the Drifting Cowboys.

### Charley Pride

Pride has had several hits with Hank Williams songs, including "Kaw-Li-Jah" and "Love-sick Blues." He explained the idea of recording an entire album of Hank Williams material had been with him for some time. "Way before I got my own material to do, I used to do a lot of Hank's stuff in my show," he said, "and when people would hear me do these songs onstage, like 'Your Cheatin' Heart' and 'I Can't Help It If I'm Still In Love With You,' they said why not do a Hank Williams album. So now we've finally done it. Another project I want to do later is an album of songs made famous by Jim Reeves."

Also set to be released soon is  
(Continued on page 72)

## Outlaws Goes Double-Platinum



RCA division vice president, Nashville operations Jerry Bradley (right) presents Waylon Jennings and Jessi Colter with plaques recognizing the RIAA certification of double-platinum status of their LP, "Wanted: The Outlaws." The album has sold in excess of two million units since its release in 1976, a first for a Nashville-based country record. Pictured with Waylon and Jessi is manager Neil Reshen (left).

## Grand Ole Opry Goes to Europe

■ NASHVILLE — The Grand Ole Opry will be going to Europe this spring with a live broadcast of the April 26 Saturday matinee

over Radio Luxembourg, the largest commercial radio station in Europe.

The broadcast has been arranged through London Radio Productions by Nashville Radio Workshop, a production company which has leased broadcast rights for the program from WSM Inc.

This marks the first time an Opry performance has been broadcast live overseas. The two-hour broadcast will originate at the Grand Ole Opry House in Nashville and will be relayed to Luxembourg via New York. Radio Luxembourg, which transmits with a power of 1.3 megawatts, will then broadcast the show to all of western Europe, north Africa and several east European countries including parts of the Soviet Union.

The Opry broadcast is expected to reach as many as four million listeners. Nashville Radio Workshop and London Radio Productions are footing the bill for the broadcast, and in return are selling commercial sponsorships to businesses interested in reaching the European marketplace.

# Nashville Report

By RED O'DONNELL

■ BARE FACTS?—Barbara Mandrell, Charly McClain and Tanya Tucker have been asked to pose for Playboy magazine. All refused.

COIN ARTIST?—Who coined the word "Superstar?" In his upcoming autobiography, motion picture music man Walter Scharf takes credit. Used the word for first time in 1967 to describe Barbra Streisand's singing.

SLOW DELIVERY—Loretta Lynn's manager Dave Skepner opened important looking letter this week. Inside were his four tickets to the Jan. 16 Super Bowl game for which he paid \$30 per pop! All is not lost, however. Skepner says he plans to have 'em framed—and hung in his apartment den!

REVIVAL—Bobby Russell resuming his songwriting career after long layoff. Russell in late 1960s wrote "Honey" (a biggie for Bobby Goldsboro). Then he quickly wrote, "Little Green Apples," a monster for O. C. Smith. The latter song won Grammys for Song of the Year and Country Song of the Year in 1968. Ironically, Bob Shane first cut "Honey," and Roger Miller had the original release on "Apples," (covered by Goldsboro.)

BOUNDING MAIN MAN—Roy Clark on vacation until later this month. He's aboard his boat in the Florida Keys. Clark opens March 6 at Las Vegas' Frontier Hotel.

OBSERVATION DECK—Add Crystal Gayle—to the list of artists who  
(Continued on page 72)

## Songwriter Showcase Line-Up Announced

■ NASHVILLE — The line-up for the Nashville Songwriters Association songwriter showcase scheduled for Feb. 29 at the Tennessee Theatre has been confirmed, according to talent coordinator Del Bryant.

In conjunction with the NSAI Songwriter Workshop, the show is scheduled to include performances by Randy Goodrum, Sonny Throckmorton, and (in their first Nashville performance) Boudleaux & Felice Bryant. One or two additional writers may be added, to be announced at a later date, according to Bryant.

## PICKS OF THE WEEK

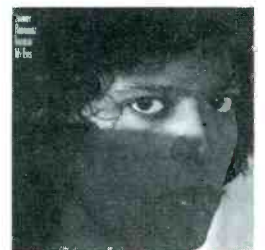
**SINGLE** EMMYLOU HARRIS, "BENEATH STILL WATERS" (prod.: Brian Ahern) (writer: D. Frazier) (Acuff-Rose, BMI) (3:41). Harris sings with sweet sorrow here a love ballad from her "Blue Kentucky Girl" album. Guitars weave through the melody with subtle ease to back up her soothing vocals. Warner Bros. 49164.



**SLEEPER** KEITH STEGALL, "THE FOOL WHO FOOLED AROUND" (prod.: Charlie Monk & Keith Stegall) (writers: K. Stegall/E. Kahane) (April/Blackwood, BMI/ASCAP) (2:59). For his debut single, Stegall does a straight and true country song which he co-wrote. The theme of lost love is brought out here with simple, convincing style. Capitol P-4835.



**ALBUM** JOHNNY RODRIGUEZ, "THROUGH MY EYES." Rodriguez mixes some funky material in with hard country tunes here to present a versatile collection of performances, all with his warm, expressive vocals. Standouts range from "One-Two-Three" and "You've Lost That Lovin' Feelin'" to "Whatever Gets Me Through The Night" and "Where Did It Go." Epic JE 36274.



## CMF Opens Audio Restoration Lab

■ NASHVILLE — The Country Music Foundation Library and Media Center has announced the opening of its new Audio Restoration Laboratory, an addition to the technical capabilities of Nashville's music industry.

The laboratory is the most sophisticated facility in the United States for restoring the sound on pre-stereo recordings to its original quality, according to designer builder Art Shifrin, a leading sound restoration authority. The audio restoration laboratory is the result of over 18 months of planning and construction.

In addition to handling Country Music Foundation sound restoration projects, the laboratory will be available to outside companies for commercial uses and will be especially useful to record companies involved in re-issuing historical recordings.

The Audio Restoration Laboratory has complete variable speed, two-track recording capabilities for quarter-inch tape. Its basic mastering machines are full-track mono. The lab contains over 30 pieces of equipment, some of which were custom-designed for the Country Music Foundation. The lab includes two mastering machines, sound filtering and equalization equipment, special styluses for different record groove sizes, turntables, and noise suppression units designed especially for audio restoration work.

Bill Ivey, director of the Country Music Foundation, said primary use of the audio restoration laboratory will be for the

Library and Media Center to preserve the sounds on materials that are deteriorating. The best example of this is acetate radio transcriptions, which literally fall apart with the passing of time.

"Secondly, we hope this lab, by being in the center of the country music recording industry, will stimulate the re-release of historical material in the country field," he said. "Country music has lagged behind jazz in reissuing historical recordings, and we'd like to spark an interest in this area. Thirdly, through licensing, leasing, and other cooperative arrangements, the foundation hopes to reissue some historical recordings on its own label."

Ivey added that "with the holdings of our Library, our staff's knowledge, and the technical resources of our audio lab, we can help any record label develop reissues of their own product. This means we can do everything from developing a concept for an album and choosing selections, to produce master tapes."

Engineer Alan Stoker will operate the Audio Restoration Laboratory for the Country Music Foundation Library and Media Center.

## Whitcombe to TBI

■ NASHVILLE—Tandy Rice, president and chairman of Top Billing Inc., has announced the appointment of Allen Whitcombe to the position of full-time agent and business associate.

Whitcombe was previously an agent for United Talent in Nashville. A native of Old Town, Maine, he currently resides in Lebanon, Tenn.

## Theis Forms P.A.I.D. Records

■ NASHVILLE — Arnold Theis, formerly national sales manager of Republic Records, has announced the formation of P.A.I.D. Records Inc., "a label that will allow independent producers and artists to find an outlet for their talents through a dynamic marketing concept."

P.A.I.D. Records is a confederation of independent distributors who have a vested interest in the project, according to Theis. "Recognizing the fact that there is a shrinking number of independent manufacturers' product available for distribution today," he said, "they have decided that it is necessary to form a distributor-backed label concept."

Theis will head up the merchandising and general operations of the company, including the search for viable product. "We currently have several pieces of product under consideration for immediate national distribution and sale," Theis said, "and I

hope that by the forthcoming NARM meeting we will be able to announce the participation of several other distributors in our organization."

## Hudson to Mercury



Bob Sherwood (right), president, Phonogram, Inc./Mercury Records has announced the signing of Larry G. Hudson to a long term recording contract with the label. Hudson's first Mercury single, "I Can't Cheat," is set for a mid February release.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Debby Boone — "Are You On The Road To Lovin' Me Again"

Kenny Dale — "Let Me In"

Carol Chase — "Sexy Song"

Billie Jo Spears — "Standing Tall"

Jim Weatherly shows his best yet in "Gift From Missouri" already playing at KRMD, KHEY, KVOO, KFDI, KGA, KSSS, WTOD, KNIX, KSOP, WQQT, KKYX, KMPS, KRAK, KTTS, KLZ, KLLL, WHK, KBUC, KEBC, WGTO.



Chet Atkins

Debby Boone has early adds on "Are You On The Road to Lovin' Me Again" at WFAI, WSLC, KRAK, KTTS, WESC, KRMD, KEBC, KLZ, KGA, KTMT, KD JW, WPNX, WIVK, KLLL, WBAM, WCMS, WHK, WTSO, KFDI, WUNI, WMNI, WGTO, KVOO.

Diane Pfeifer's Capitol debut is getting a lot of attention! "Free To Be Lonely Again" spinning at KEBC, WUNI, KSOP, KMPS, KVOO, WXCL, KRMD, WPLD, WMZQ, WSLC, WFAI. Jim Kirk and the TM Singers showing up with "Voice of Freedom" at WPLD, KNEW, WBAP, WFAI.

Carol Chase has a "Sexy Song" playing at WUNI, WXCL, KFDI, KWKH, KXLR, WPNX, KKYX, KSO, WBAM, KBUC, KRMD, KVOO, KJJJ, WGTO, KSSS. Chet Atkins showing with "Blind Willie" at WQIK, WCXI, KNIX, KFDI, KVOO, WSLC, WJEZ.



Don King

Super Strong: Charley Pride, Brenda Lee, Moe Bandy, Crystal Gayle (Columbia), Hank Williams, Jr., Dottie West, Rex Allen, Jr.

Curtis Foster & Darrell McCall team up to recreate the western swing era in "San Antonio Medley," added at KD JW, KTTS, KKYX, KBUC, KFDI, KVOO, KEBC.

Don King's Epic debut, "Lonely Hotel," getting airplay at WSM, WQIK, KKYX, KSOP, WIRK, KRAK, WFAI, KRMD, KEBC, WMNI, KBUC, WPNX, WBAM, WTOD, KVOO, KHEY, WGTO, KSO, WJQS, WXCL, KFDI, KSSS.

Reaching back to 1975, the Charlie Daniels Band brings out "Long Haired Country Boy" again, this time on Epic. Early adds at KSSS, KNEW, WPNX, KSSS, KVOO, WIRE, WBAM, WTOD, KRMD, WJQS.

Kenny Dale looks strong with "Let Me In" at WKDA, KEBC, WXCL, WBAM, KSSS, WTMT, WSM, KKYX, KXLR, WSLC, KTTS, WFAI, KRMD, WUNI, KSO, KVOO, WPNX, KFDI, WCMS.

## SURE SHOTS

Emmylou Harris — "Beneath Still Waters"

Billie Jo Spears — "Standing Tall"

Charlie Daniels Band — "Long Haired Country Boy"

## LEFT FIELDERS

J. D. Souther — "White Rhythm and Blues"

Carroll Brown — "Foot Loose and Nancy Free"

John Wesley Ryles — "Perfect Strangers"

John Denver — "Autograph"

## AREA ACTION

Jimmie Peters — "Hearts" (KKYX, WFAI)

Bobby Wright — "I Wish You Could Have Turned My Head" (KKFDI, WPNX)

## George & Tammy Reunion



Pictured here after former husband and wife duo George Jones and Tammy Wynette's announcement of plans to perform together again are left to right: (standing) George Richey, husband/manager of Tammy; Diana Pugh, executive vice president, Jim Halsey Company, booking agency for both George and Tammy; Paul Richey, George's manager; Rich Schwan, manager, Epic Promotion, Nashville. Sitting in front are Tammy and George.

## Songwriters Albums

(Continued from page 70)

a Jerry Reed album of songs by Jim Croce, entitled "Jerry Reed Gets In Jim Croce" (RCA). "I just believe his songs are some of the best around," explained Reed, who knew Croce when he was alive, "and this is the best way I can think of to express my admiration for Jim Croce as a man. I think the whole idea is a good one simply because the material is great and because it gives the album a cohesiveness, since he wrote everything on it."

Unlike most other songwriter albums, Reed's is at least partly the result of the publisher of Croce's catalogue. "I was going to pitch some of Jim Croce's songs to Chip Young for Jerry Reed," explained Karen Scott-Conrad, professional manager for

Blendingwell Music in Nashville, "and since so many of Jim's songs sounded right for Jerry, I took several over there. While I was there I told him it would be a good idea for Jerry to do this concept album of Jim Croce songs. A couple of week later, Chip called back and said he and Jerry had talked about it and decided to go with the album idea.

### Songwriter Album

Still another songwriter album on the way contains material by Boudleaux and Felice Bryant. The artists on this one, however, are Boudleaux and Felice themselves, performing some of their well-known standards along with six new songs. Produced by Steve Singleton, the LP is tentatively titled "Old Surfers On A New Wave."

## Nashville Report

(Continued from page 70)

would like to see more country on country television shows instead of crossovers. Crystal clearly comments: "Crossovers seem to be all that are performed any more on country-oriented specials, etc. Songs by Dolly, myself or, you know . . . I see now it all makes for good TV publicity or whatever, but I think the other way would also be entertaining and it would be nice if the producers would have some of the old country sounds, the pure country, the roots on shows, and let viewers get an all around picture of country music."

**NICE WORK DEPT.**—Is there a chance for all of us in this words business? Former music trade writer-editor **Jeffrey Douglas Thomas** has been cast to portray Dolly Parton's husband in her upcoming motion picture debut "Nine to Five," now in production. Obviously, writer-turned-actor Jeffrey decided acting with Dolly was much more enjoyable than writing.

**VISITING**—That pretty face on snowbound Music Row last week belongs to **Carol Chase**. Carol's been in Nashville promoting her "Sexy Songs" album on Casablanca west (**Snuff Garrett** producing.) Carol's home is in Los Angeles, but looks good enough to be from Chase Manhattan.

**RUMOR AREA**—There's talk around town that filming of the "Concrete Cowboy" (CBS-TV series) is tentatively scheduled to start here May 1. (A 2-hour Pilot of the project aired during 1979.) **Jerry Reed** stars.

**FASTER, FASTER**—Driver **Gary Baker's** racing car is entered in the annual Daytona Beach 500. So what's that got to do with the local music scene? Well, Baker's sponsor is **Waylon Jennings**. It seems that Jennings and Baker are business associates in other enterprises.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**BILLIE JO SPEARS**—United Artists X1336-Y

**STANDING TALL** (prod.: Larry Butler) (writers: L. Butler/B. Peters) (Blackwood/Ben Peters, BMI) (3:06)

Spears has picked a choice tune here and given it a light touch. The sound is easy and soothing to create a pleasant, understated mood.

**LINDA RONSTADT**—Asylum 46602-B

**RAMBLER GAMBLER** (prod.: Peter Asher) (P.D. arranged by Linda Ronstadt) (Normal, BMI) (2:08)

Taken from the flip side of her current pop release, "How Do I Make You," this song stays warm and mellow with Ronstadt's distinctive ballad touch. With an acoustic guitar and a dobro, production is simple and unadorned to highlight vocals.

**MAX D. BARNES**—Ovation 1142

**MEAN WOMAN BLUES** (prod.: Brien Fisher) (writer: M.D. Barnes) (Plum Creek, BMI) (2:57)

Barnes sings authentic blues here with ease, backed up with fine production. Harmonica and steel guitar parts punctuate the lyrics with clear, clean arrangements.

**THE CHARLIE DANIELS BAND**—Epic 9-50845

**LONG HAIRD COUNTRY BOY** (prod.: Paul Hornsby) (writer: C. Daniels) (Kama Sutra/RadaDara, BMI) (4:01)

The CDB hit once before with this tune, and the time is ripe for it to happen again in country as well as pop markets. The message is straight and clear as is the sound.

**JOHN WESLEY RYLES**—MCA 41184

**PERFECT STRANGERS** (prod.: Bob Montgomery) (writers: S. Lorber/J. Silbar) (Bobby Goldsboro, ASCAP) (2:52)

Ryles moves to a slightly smoother and sweeter sound here. He retains plenty of power and expression, though, in another strong contender.

**J. D. SOUTHER**—Columbia 1-11196

**WHITE RHYTHM AND BLUES** (prod.: J.D. Souther) (writer: J.D. Souther) (Ice Age, ASCAP) (4:40)

Souther has hovered on the fringes of country and California pop for some time, and this tune has plenty of country ingredients. His last hit single, "You're Only Lonely," paved the way with significant cross-over acceptance.

**JOHN DENVER**—RCA PB-11915

**AUTOGRAPH** (prod.: Milton Okun) (writer: J. Denver) (Cherry Lane, ASCAP) (3:36)

Denver sings about his love and his music in this dreamy, romantic song. Plenty of strength here for country and A/C play.

**JIM POOLE**—Dolphin 582

**STRANGER PLEASE BE KIND** (prod.: Bob Mullan & Lane Sherrill) (writers: B. Corbin/D. Hanner) (Sabal, ASCAP) (2:40)

A nighttime encounter is the subject of this thoughtful ballad. Piano and acoustic guitar parts, backed up with a steel guitar and strings, help to keep the mood reflective and romantic.

**CARROLL BROWN**—Decade 122081

**FOOT LOOSE AND NANCY FREE** (prod.: Cliff Williamson) (writers: C. Brown/C. Williamson) (M.J. Mitchell) (Pinball, BMI) (3:05)

The play on words here is obvious, but the sound and sentiments are still there. Brown gets across the sad, soft feelings with an appealing style.

**DAVID HOUSTON**—Lifestream 3004

**LORD DON'T GIVE UP ON ME** (prod.: N.S. Parkerson Jr. & Jimmy Capps) (writers: M. Haggard) (Shade Tree, BMI) (3:51)

Sorrowful with a slightly gospel flavor is the mood of this tune which Houston sings convincingly. The pace is slow and deliberate, emphasizing the bluesy lyrics.



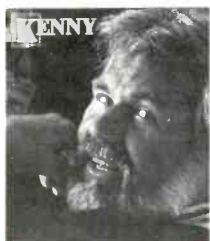
# Record World Country Albums



FEBRUARY 16, 1980

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

FEB. 16	FEB. 9				WKS. ON CHART
1	1	<b>KENNY</b>			
		KENNY ROGERS			
		United Artists LWAK 979			20
		(17th Week)			
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H			61
3	3	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			41
4	6	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188 13			
5	5	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H 108			
6	4	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203 20			
7	7	<b>STRAIGHT AHEAD</b> LARRY GATLIN/Columbia JC 36250 18			
8	12	<b>THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II</b> /Mercury SRM 1 5024 4			
9	10	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982 15			
10	9	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012 15			
11	8	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS/RCA AHL1 3493 13			
12	14	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305 92			
13	13	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON</b> /Columbia JS 36327 5			
14	15	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135 45			
15	11	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235 14			
16	18	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H 44			
17	19	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./Elektra/Curb 6E 237 13			
18	22	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192 13			
19	20	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326 63			
20	17	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743 104			
21	16	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037 210			
22	21	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H 85			
23	24	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096 38			
24	23	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751 40			
25	25	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849 52			
26	29	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165 22			
27	27	<b>A COUNTRY COLLECTION</b> ANNE MURRAY/Capitol ST 12039 2			



WKS. ON CHART

31	28	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194 38
32	26	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/Columbia JC 36202 18
33	31	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119 53
34	57	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000 29
35	38	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury SRM 1 5025 3
36	36	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181 37
37	34	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/Epic JE 36200 10
38	35	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318 40
39	39	<b>BEST OF CHET ON THE ROAD . . . LIVE</b> CHET ATKINS/RCA AHL1 3515 2
40	40	<b>MY MUSIC</b> ROY CLARK/MCA 3189 2
41	50	<b>ME AND PEPPER</b> MEL TILLIS/Elektra 6E 236 13
42	32	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088 69
43	43	<b>M-M-MEL</b> MEL TILLIS AND THE STATESIDERS/MCA 3208 2
44	46	<b>FROM THE HEART</b> JANIE FRICKE/Columbia 36268 2
45	55	<b>THE GAME</b> GAIL DAVIES/Warner Bros. BSK 3395 3
46	45	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106 12
47	42	<b>HEART OF THE MATTER</b> THE KENDALLS/Ovation OV 1746 9
48	47	<b>MY VERY SPECIAL GUESTS</b> GEORGE JONES/Epic JE 35544 13
49	58	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/Columbia KC 2 36064 34
50	52	<b>COMPASS POINT</b> DAVID ALLAN COE/Columbia JC 36277 10
51	—	<b>NASHVILLE MIRRORS</b> BILL ANDERSON/MCA 3214 1
52	44	<b>DIAMOND DUET</b> CONWAY TWITTY & LORETTA LYNN/MCA 3190 13
53	54	<b>JERRY CLOWER'S GREATEST HITS</b> /MCA 3092 21
54	49	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA AHL1 3454 20
55	48	<b>A BELIEVER SINGS THE TRUTH</b> JOHNNY CASH/Cachet CL 3 9001 9
56	51	<b>SHOULD I COME HOME</b> GENE WATSON/Capitol ST 11947 18
57	59	<b>STRAIGHT FROM TEXAS</b> JOHNNY DUNCAN/Columbia JC 36260 9
58	60	<b>TOO OLD TO CHANGE</b> JERRY JEFF WALKER/Elektra 6E 239 7
59	62	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102 22
60	64	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/Arista AB 4217 24
61	70	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000 9
62	53	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346 35
63	72	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/Cachet CL 3001 28
64	56	<b>FOREVER</b> JOHN CONLEE/MCA 3174 21
65	63	<b>BANDED TOGETHER</b> VARIOUS ARTISTS/Epic JE 36177 15
66	68	<b>JUST MARGO</b> MARGO SMITH/Warner Bros. BSK 3388 9
67	69	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155 20
68	71	<b>ONE OF A KIND</b> MOE BANDY/Columbia JC 36228 13
69	30	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993 122
70	41	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069 74
71	61	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441 26
72	65	<b>MICKEY GILLEY</b> /Epic JE 36201 9
73	66	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016 43
74	67	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628 65
75	74	<b>THE VERY BEST OF LORETTA AND CONWAY</b> LORETTA LYNN & CONWAY TWITTY/MCA 3164 28

CHARTMAKER OF THE WEEK

28 — **DAYTIME FRIENDS**  
KENNY ROGERS  
United Artists LA 754 G



112

29 33 **3/4 LONELY** T. G. SHEPPARD/Warner/Curb BSK 3353 27  
30 37 **I DON'T WANT TO LOSE YOU** CON HUNLEY/Warner Bros. BSK 3378 3

AHL1-3548

There's a Little Bit of Hank in Me  
**Charley Pride**

RCA

## TWO GOOD!

CHARLEY PRIDE featuring the hit single:

**"Honky Tonk Blues"** PB 11912 BB46\* CB43\* RW48\*

**DANNY DAVIS & WILLIE NELSON** featuring the

hit single: **"Night Life"** PB11893 BB 58\* CB 62\* RW 59\*

AHL1-4539

**DANNY DAVIS & WILLIE NELSON**



# Record World Country Singles

FEBRUARY 16, 1980

TITLE, ARTIST, Label, Number

FEB. 16	FEB. 9		WKS. ON CHART
1	2	<b>LOVE ME OVER AGAIN</b> DON WILLIAMS MCA 41155	10
2	5	<b>YEARS</b> BARBARA MANDRELL/MCA 41162	9
3	4	<b>BABY, YOU'RE SOMETHING</b> JOHN CONLEE/MCA 41163	9
4	1	<b>I'LL BE COMING BACK FOR MORE</b> T. G. SHEPPARD/ Warner/Curb 49110	11
5	9	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	7
6	6	<b>YOUR OLD COLD SHOULDER</b> CRYSTAL GAYLE/United Artists 1329	10
7	11	<b>I AIN'T LIVING LONG LIKE THIS</b> WAYLON JENNINGS/ RCA 11898	6
8	13	<b>I CAN'T GET ENOUGH OF YOU</b> RAZZY BAILEY/RCA 11885	8
9	15	<b>NOTHING SURE LOOKED GOOD ON YOU</b> GENE WATSON/ Capitol 4814	7
10	10	<b>BACK TO BACK</b> JEANNE PRUETT/IBC 0005	12
11	17	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	5
12	12	<b>SUGAR FOOT RAG</b> JERRY REED/RCA 11764	11
13	20	<b>WHY DON'T YOU SPEND THE NIGHT</b> RONNIE MILSAP/ RCA 11909	5
14	19	<b>THE OLD SIDE OF TOWN/JESUS ON THE RADIO</b> TOM T. HALL/RCA 11888	7
15	16	<b>SHUFFLE SONG</b> MARGO SMITH/Warner Bros. 49109	10
16	18	<b>COME TO MY LOVE</b> CRISTY LANE/United Artists 1328	9
17	23	<b>LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE</b> MEL TILLIS/Elektra 46583	5
18	25	<b>(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN</b> STATLER BROTHERS/Mercury 57012	5
19	21	<b>DRINKIN' AND DRIVIN'</b> JOHNNY PAYCHECK/Epic 9 50818	8
20	22	<b>CHAIN GANG OF LOVE</b> ROY CLARK/MCA 41153	9
21	27	<b>MEN</b> CHARLY McCLAIN/Epic 9 50825	5
22	29	<b>NUMBERS</b> BOBBY BARE/Columbia 1 11170	7
23	24	<b>LET JESSE ROB THE TRAIN</b> BUCK OWENS/Warner Bros. 49118	9
24	28	<b>PLAY ANOTHER SLOW SONG</b> JOHNNY DUNCAN/Columbia 1 11185	5
25	26	<b>NEVER SEEN A MOUNTAIN SO HIGH</b> RONNIE McDOWELL/ Epic 9 50753	7
26	31	<b>I'D LOVE TO LAY YOU DOWN</b> CONWAY TWITTY/MCA 41174	3
27	38	<b>SUGAR DADDY</b> BELLAMY BROTHERS/Warner/Curb 49160	3
28	3	<b>LEAVING LOUISIANA IN THE BROAD DAYLIGHT</b> OAK RIDGE BOYS/MCA 41154	11
29	36	<b>WILD BULL RIDER</b> HOYT AXTON/Jeremiah 1003	5
30	43	<b>ONE OF A KIND</b> MOE BANDY/Columbia 1 11184	3
31	33	<b>I'D DO ANYTHING FOR YOU</b> JACKY WARD/Mercury 57013	7
32	37	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	7
33	34	<b>LOVE HAS TAKEN ITS TIME</b> ZELLA LEHR/RCA 11754	9
34	35	<b>CRYING</b> STEPHANIE WINSLOW/Warner Bros./Curb 49146	5
35	7	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	13
36	8	<b>BLUE HEARTACHE</b> GAIL DAVIES/Warner Bros. 49108	13
37	41	<b>SILENCE ON THE LINE</b> HENSON CARGILL/Copper Mountain 201	8
38	69	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	2
39	40	<b>I'M INTO THE BOTTLE</b> DEAN DILLON/RCA 11881	9
40	45	<b>YOURS FOR THE TAKING</b> JACK GREENE/Frontline 704	6
41	39	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> RITA COOLIDGE/ A&M 2199	8
42	55	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 46591	2
43	68	<b>WOMEN I'VE NEVER HAD</b> HANK WILLIAMS, JR./Elektra/ Curb 46593	2
44	49	<b>TENNESSEE WALTZ</b> LACY J. DALTON/Columbia 1 11190	3
45	47	<b>(I STILL LONG TO HOLD YOU) NOW AND THEN</b> REBA McENTIRE/Mercury 57014	7
46	65	<b>A LESSON IN LEAVIN'</b> DOTTIE WEST/United Artists 1339	2
47	53	<b>COULDN'T DO NOTHIN' RIGHT</b> ROSANNE CASH/Columbia 1 11188	3



## CHARTMAKER OF THE WEEK

48	—	<b>HONKY TONK BLUES</b> CHARLEY PRIDE RCA 11912	1
49	56	<b>LOVE IN THE MEANTIME STREETS</b> /Epic 9 50827	4
50	54	<b>BLUE MOON OF KENTUCKY</b> EARL SCRUGGS REVUE/ Columbia 1 11176	5
51	58	<b>MY HOME'S IN ALABAMA</b> ALABAMA/MDJ 1002	3
52	60	<b>TONY'S TANK UP, DRIVE IN CAFE</b> HANK THOMPSON/ MCA 41176	3
53	67	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA 11911	2
54	63	<b>SUNSHINE JUICE</b> NEWTON/Capitol 4818	3
55	62	<b>WHAT I HAD WITH YOU</b> SHEILA ANDREWS/Ovation 1138	5
56	—	<b>YIPPY CRY YI</b> REX ALLEN, JR./Warner Bros. 49168	1
57	64	<b>TONIGHT LET'S SLEEP ON IT</b> BABY MEL STREET/Sunbird 103	3
58	14	<b>WHAT'LL I TELL VIRGINIA</b> JOHNNY RODRIGUEZ/Epic 9 50808	12
59	66	<b>NIGHT LIFE</b> DANNY DAVIS & WILLIE NELSON/RCA 11893	3
60	61	<b>MR. &amp; MRS. UNTRUE</b> PRICE MITCHELL & RENE SLOANE/ Sunset 101	6
61	30	<b>HOLDING THE BAG</b> MOE & JOE/Columbia 1 11147	13
62	74	<b>THREE CHORD COUNTRY SONG</b> RED STEAGALL/Elektra 46590	2
63	70	<b>THE STORY BEHIND THE STORY</b> BIG AL DOWNING/ Warner Bros. 49161	2
64	32	<b>I LOVE THAT WOMAN</b> LEON EVERETTE/Orlando 105	10
65	42	<b>YOU'D MAKE AN ANGEL WANT TO CHEAT</b> THE KENDALLS/ Ovation 1136	13
66	52	<b>IT'S NOT SUPPOSED TO BE THAT WAY</b> PAM ROSE/Epic 9 50819	7
67	51	<b>THE MIDNIGHT CHOIR</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11161	7
68	—	<b>THE COWGIRL AND THE DANDY</b> BRENDA LEE/MCA 41187	1
69	44	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> WILLIE NELSON/ Columbia 1 11126	14
70	48	<b>YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL</b> CONWAY TWITTY & LORETTA LYNN/MCA 41141	14
71	71	<b>WE USED TO KISS EACH OTHER ON THE LIPS/I LIKE BEING LONELY</b> ANN J. MORTON/Prairie Dust 7633	4
72	80	<b>THE FIRE OF TWO OLD FLAMES</b> ROY HEAD/Elektra 46582	3
73	86	<b>BIG MAN'S CAFE</b> NICK NOBLE/Churchill 7755	2
74	90	<b>DRIFTIN' AWAY</b> MIKI MORI/Oak 1010	3
75	46	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> CHARLIE RICH/United Artists 1325	12
76	57	<b>POUR ME ANOTHER TEQUILA</b> EDDIE RABBITT/Elektra 46558	15
77	59	<b>A LITTLE GETTING USED TO</b> MICKEY GILLEY/Epic 9 50801	13
78	50	<b>YOU'RE AMAZING</b> DAVID ROGERS/Republic 04R	9
79	72	<b>OH, HOW I MISS YOU TONIGHT</b> JIM REEVES/RCA 11737	15
80	78	<b>MISSIN' YOU</b> CHARLEY PRIDE/RCA 11751	15
81	73	<b>HOLD ON TIGHT</b> PORTER WAGONER/RCA 11771	7
82	75	<b>OUT OF YOUR MIND</b> JOE SUN/Ovation 1137	10
83	88	<b>AMERICA THE BEAUTIFUL</b> MICKEY NEWBURY/Hickory 1673	2
84	76	<b>SWEET MOTHER TEXAS</b> EDDY RAVEN/Dimension 003	10
85	—	<b>(IF I'D ONLY KNOWN) IT WAS THE LAST TIME</b> FARON YOUNG/MCA 41177	1
86	—	<b>LONELY HOTEL</b> DON KING/Epic 9 50840	1
87	89	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	2
88	—	<b>GIFT FROM MISSOURI</b> JIM WEATHERLY/Elektra 46592	1
89	81	<b>I WISH I WAS CRAZY AGAIN</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	13
90	82	<b>YOUR LYING BLUE EYES</b> JOHN ANDERSON/Warner Bros. 49089	16
91	91	<b>NAG, NAG, NAG</b> BOBBY BRADDOCK/Elektra 46585	3
92	92	<b>MADE IN THE USA</b> IVORY JACK/NSD 36	2
93	96	<b>YOU WIN AGAIN</b> JERIS ROSS/Door Knob 9 117	2
94	—	<b>YOU TURN MY LOVE LIGHT ON</b> BILLY WALKER/Caprice 2060	1
95	—	<b>FREE TO BE LONELY AGAIN</b> DIANE PFEIFER/Capitol 4823	1
96	—	<b>I DON'T FEEL MUCH LIKE SMILIN'</b> RAY SAWYER/Capitol Capitol 4820	1
97	97	<b>THREE LITTLE WORDS</b> BOYER TWINS/Sabre 4516	2
98	98	<b>HAVEN'T I LOVED YOU SOMEWHERE BEFORE</b> BLUESTONE/ Dimension 1002	2
99	99	<b>ONE NIGHT HONEYMOON</b> TROY SEALS/Elektra 46573	2
100	—	<b>WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS)</b> SPRINGER BROTHERS/Elektra 46575	1





# Gospel Music: A New Decade

Record World has been the leader in comprehensive gospel music industry coverage, from the inception of a bi-weekly gospel section in February 1977 to special salutes to Gospel in '77 and '78. This year's close-up, "Gospel Music: A New Decade," coincides with Gospel Music Week and the 11th Dove Awards program. Join us in our exciting documentation of gospel music's growth and potential.

**Issue Date: March 29**  
**Ad Deadline: March 10**

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# THE KNACK IS BACK

and they're beautiful



## THE NEW ALBUM

Produced by Commander Chapman

*...but the little girls understand*



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