

# Record World

FEBRUARY 23, 1980 \$2.50



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## Hits of the Week

### SINGLES

**BOB SEGER, "FIRE LAKE"** (prod. by Seger - Muscle Shoals Rhythm Section) (writer: Seger) (Gear, ASCAP) (3:32). Seger teams with the famed Muscle Shoals Rhythm Section and Eagles (Frey, Henley, Schmidt) for the first cut from his new "Against The Wind" LP. Dynamite! Capitol 4836.

**STEVIE WONDER, "OUTSIDE MY WINDOW"** (prod. by Wonder) (writer: Wonder) (Jobete / Black Bull, ASCAP) (3:45). A deep, dense bassline is mixed alongside Wonder's uplifting vocals on this mid-tempo track from his latest LP. Appropriate for several formats. Tamla 54308 (Motown).

**CLIFF RICHARD, "CARRIE"** (prod. by Richard-Britten) (writers: Britten-Robertson) (Unart / Cookaway, BMI / ASCAP) (3:42). "We Don't Talk Anymore" surprised and impressed with its top 10 success. Richard follows with this challenging side featuring his intense vocals. EMI-America 8035.

**HERB ALPERT, "STREET LIFE"** (prod. by Alpert-Badazz) (writers: Sample-Jennings) (Four Knights / Irving, BMI) (3:11). Alpert reworks the Crusaders' hit with a slick arrangement that uses brisk handclaps & a boss bass to buttress his showcase blow. A multi-format extra. A&M 2221.

### SLEEPERS

**PATTI LABELLE, "RELEASE"** (prod. by Toussaint) (writer: Toussaint) (Marsaint, BMI) (3:01). Labelle's vocals are a wonderful stylistic vehicle for Allen Toussaint's lyrics and R&B rhythms. A potent combo, and title cut, from her new LP that will explode on several formats. Epic 9-50852.

**ROCKETS, "DESIRE"** (prod. by Sandlin) (writers: Robbins - Badanjek) (Gear, ASCAP) (3:16). Guitars—a snakey lead and choppy/rapid rhythm—dominate this rocker from their new "No Ballads" LP. David Gilbert's vocals deliver the piercing hook for AOR-pop. RSO 1022.

**TEENA MARIE, "CAN IT BE LOVE"** (prod. by Rudolph) (writers: Marie-Wedlaw) (Jobete / Wedlaw, ASCAP) (3:57). Marie holds her ticket to stardom with this multi-octave valentine from the "Lady T" LP. Her romantic exuberance is overwhelming and a cinch on BOS-pop-A/C. Gordy 7180 (Motown).

**SUZANNE FELLINI, "LOVE ON THE PHONE"** (prod. by Burgh) (writers: Fellini-DAS-Waxman) (Liedela, ASCAP) (2:57). Fellini represents Casablanca's venture into the new rock with this initial release from her upcoming, self-titled LP. Her manic vocals stand out. Casablanca 2242.

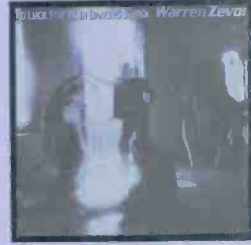
### ALBUMS

**THE KNACK, "... BUT THE LITTLE GIRLS UNDERSTAND."** The "Sharon"-ish "Baby Talks Dirty" is the centerpiece of this second album and it is overall masterful pop/rock produced by "Commander" Mike Chapman. There are a few new touches and this could be as big as their first. Capitol S00-12045 (8.98).

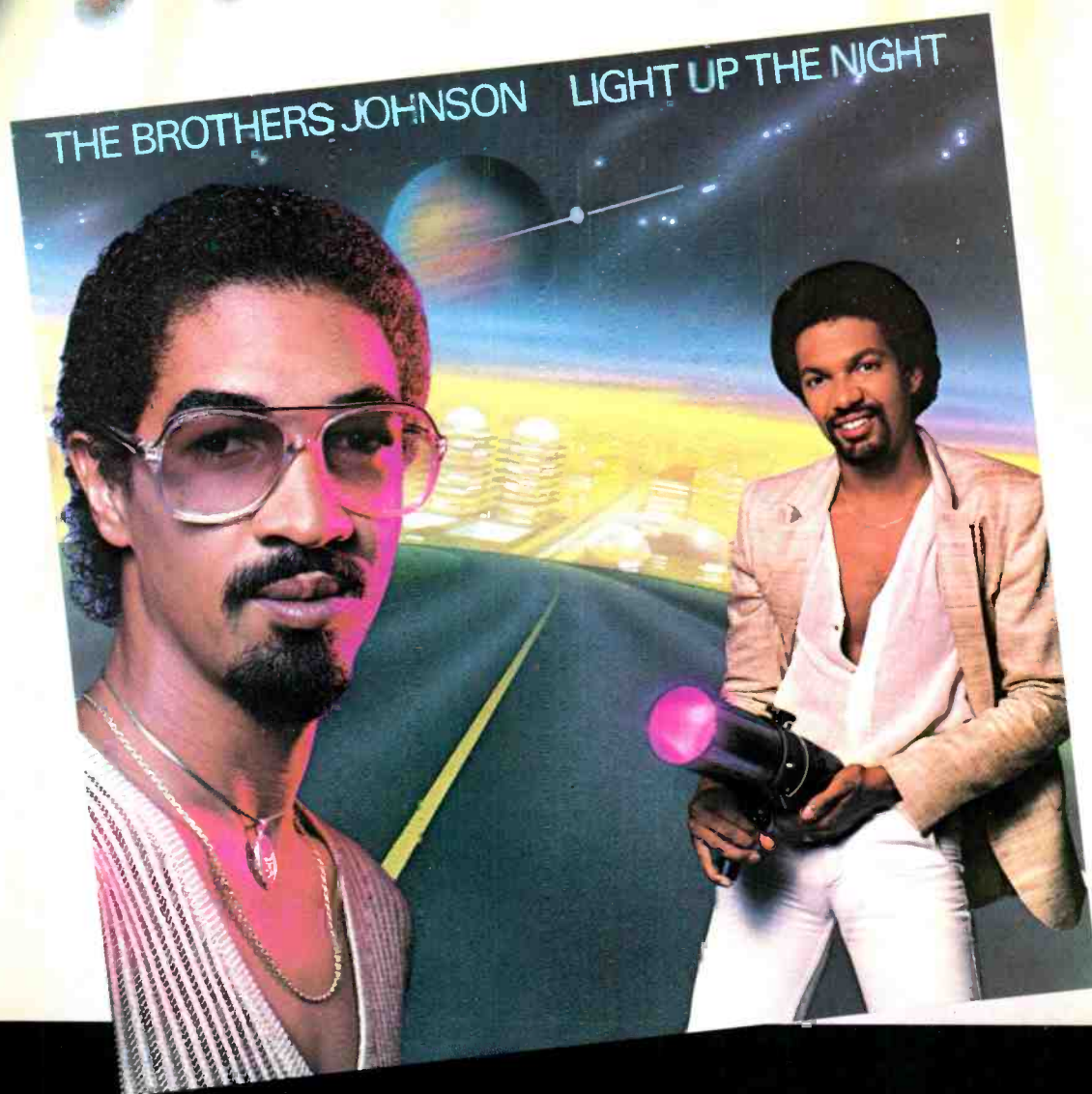
**SISTER SLEDGE, "LOVE SOMEBODY TODAY."** The follow-up to the Sisters' "We Are Family" megaseller is another collection of high spirited tunes, heavy on the harmony and perfectly set off by the Edwards/Rogers' production. It's loaded with singles with the title cut prime. Cotillion SD16012 (Atl.) (8.98).

**WARREN ZEVON, "BAD LUCK STREAK IN DANCING SCHOOL."** Zevon's black humor and crafty way with a lyric are the keys to his first album release in two years. With assists from his pals Ronstadt, Browne, Frey, etc., this is just the package his fans have been hankering for. Asylum 5E-509 (8.98).

**RAMONES, "END OF THE CENTURY."** After years of being the most loved cult artists in new rock, this absolutely terrific coupling with producer Phil Spector should finally give the Ramones the commercial acceptance they so richly deserve. The combination is breathtaking. Sire SRK 6077 (WB) (7.98).



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# Record World

FEBRUARY 23, 1980

## Performers Right Has a Chance In This Congress

By BILL HOLLAND

■ WASHINGTON — The sound recording performance rights bill (H.R. 997), which would enable recording artists to receive a royalty fee from broadcasters and other organizations for the use of their recorded performances, will be brought to full subcommittee markup session in late February or early March.

If the bill goes through final markup, it could possibly be considered by both Houses during this Congress, according to an exchange of letters between Rep. George E. Danielson and Rep. Robert W. Kastenmeier, the chairman of the subcommittee on Courts, Civil Liberties and the Administration of Justice.

In the series of letters, Kastenmeier and Danielson agreed that a speed markup is necessary now that final hearings have been completed (RW, Dec. 8), and under press of other legislative business, Kastenmeier asked Danielson to chair and manage the bill. Danielson has agreed.

According to staffers, all that remains is to re-arrange Danielson's scheduling of his own duties as chairman of the subcommittee on Administrative Law and Governmental Relations.

The bill is actually an amendment of the 1976 Copyright Law, but proponents at that time agreed not to press for the performance rights section of that law, knowing, as Kastenmeier wrote in his letter to Danielson, "that the controversy surrounding the issue might jeopardize

(Continued on page 49)

## Bird Replaces Bogart at Casablanca, Phonogram/Mercury Moves to New York In PolyGram Record Reorganization

By MARC KIRKEY

■ NEW YORK — Phonogram/Mercury Records' long-rumored move from Chicago to New York will be accomplished by June as part of a restructuring of the PolyGram record companies.

Those companies will now be grouped into PolyGram Record Operations U.S.A. (PRO USA), a newly-formed "umbrella" company. Irwin Steinberg will head PRO USA as chairman and chief executive officer while continuing as executive vice president of PolyGram Corp.

PolyGram has also created a financial-services division, Central PolyGram Record Services, to take on the business affairs of its owned labels. Walter Stein-Schomburg, vice president and chief controller of PolyGram Record Operations worldwide, will be chief financial officer.

The following companies now fall under the PRO USA umbrella:



Bruce Bird

—Polydor Inc., based in New York and headed by president Fred Haayen. Polydor will keep its Los Angeles office.

—Phonogram Inc., which will move into the PolyGram offices at 810 Seventh Avenue here, and continue to be headed by president Bob Sherwood. Phonogram will maintain its Los Angeles and Nashville offices.

—PolyGram Classics Inc., head-

(Continued on page 40)

By SAM SUTHERLAND



Neil Bogart

■ LOS ANGELES — Casablanca founder Neil Bogart has stepped down from the presidency of the company, confirming he will sell off most of his remaining interests in the multi-media combine created through his mid-'70s merger of the Casablanca label with Peter Guber's FilmWorks organization.

Acquiring controlling interest of Casablanca as a result of a new agreement with Bogart and Guber is the PolyGram Group, distributors and until now nearly 50 percent shareholders in Casablanca Records and FilmWorks' combined recording, television, film, and publishing interests.

PolyGram, which verified its ownership posture Tuesday (12), has confirmed that Bruce Bird will assume the post of president and chief executive officer of Casablanca Records. Bird, most recently executive VP at the label, will in turn be replaced by Peter Woodward, currently senior vice

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## Labels Take Another Look At Sunset Strip Billboards

By SAMUEL GRAHAM

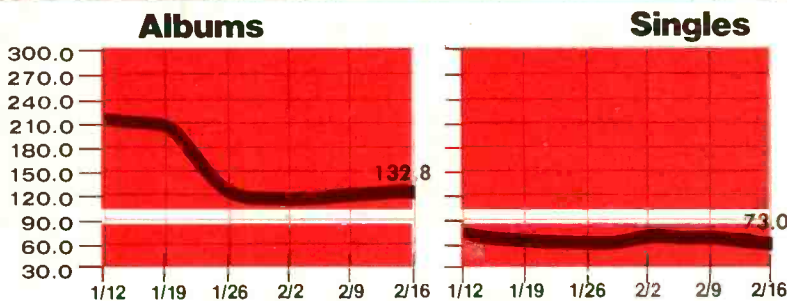
■ LOS ANGELES—Although opinions on the effectiveness of billboard advertising along the Sunset Strip here predictably vary according to the source—most billboard companies contend that the boards do in fact sell records and/or promote an artist's image, while some record companies are

skeptical—it seems clear that with industry conditions still less than sanguine, at least a few labels will discontinue renting some or all of their Strip billboard space.

Among labels contacted in a recent RW survey, indications

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## 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.

## Merv Salutes MCA



In a one-and-a-half hour tribute, MCA Records was saluted recently by "The Merv Griffin Show." Musically, the program was highlighted with performances by Elton John, Tom Petty and the Heartbreakers, Merle Haggard, Tanya Tucker and Sabu. Also featured was Ann-Margret discussing her soon to be released MCA LP "Ann-Margret." A special 15-minute montage, both visual and in narration, began the program and spotlighted the history of MCA Records. Pictured, from left, and discussing MCA's role in the music industry, are: label president Bob Siner, Ann-Margret, Griffin and Haggard.

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■ **Page 20.** The Foreigner story, which has already produced album and single sales in the tens of millions, is only three years old, and thus Mick Jones' Dialogue documents an unusually rapid rise to stardom. Jones also touches on his earlier bands, including Spooky Tooth, and responds to Foreigner's critics.



■ **Page 13.** Ken Scott, whose first major credit was as engineer of the Beatles' "White Album," has earned a reputation as a painstaking producer concerned with the state of the recording art. In a Record World interview, Scott talks about studio costs and industry attitudes toward them, and about his current projects.

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## Powerhouse Picks

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

**Ray, Goodman & Brown** (Polydor) "Special Lady." This BOS chart smash is quickly gaining acceptance at pop and A/C stations while retailers report crossover activity. It has achieved top-ten status at several pop outlets.

**Christopher Cross** (Warner Bros.) "Ride Like The Wind." In the last two weeks this single has taken pop radio by storm. Many programmers have jumped on the record with Atlanta already taking it top ten.

## CBS Reports Record Sales Up But Profits Down

■ **NEW YORK**—The CBS/Records Group's profits fell 46 percent in 1979, from 1978's \$93.8 million to \$51 million, although the group increased its sales 10 percent to top the billion-dollar mark at \$1,044,800,000.

CBS's Broadcast, Columbia and Publishing Groups set revenue and profit records for the year to give the corporation a one percent increase in net income, from \$198,079,000 in 1978 to \$200,707,000 in 1979. Revenues for 1979 rose 13 percent from \$3,290,052,000 to \$3,729,701,000, and earnings per share increased one percent from \$7.15 to \$7.21.

### Fourth Quarter

For the fourth quarter ended December 31, CBS reported net income of \$63,978,000, or \$2.29 per share, or revenues of \$1,109,572,000, compared with net income of \$56,496,000, or \$2.04 per share, on revenues of \$987,056,000 for the fourth quarter of 1978.

A CBS statement attributed the record slump to "a sluggish retail environment leading to poor sales and high levels of record returns... coupled with delays in delivery of product from major artists and severe pressures from increased marketing costs. Strong sales and profit growth for the group's international division partially offset these domestic problems."

## 1979 Was WCI's Best Year, But Record Profits Drop

■ **NEW YORK** — Warner Communications Inc. set records for revenues, net income and earnings per share in 1979 despite a 12 percent drop in operating income for its recorded music division.

WCI's record companies earned \$81,706,000 in 1979, down from \$92,557,000, although revenues increased from \$617,068,000 to \$725,323,000. For the fourth quarter ended December 31, 1979, the recorded music division reported net income of \$30,463,000, down from \$33,142,000 in the same period in 1978, despite a revenue increase from \$207,464,000 to \$226,712,000.

For 1979, WCI earned \$109,058,000, or \$5.26 per share, on revenues of \$1,648,027,000, compared with earnings of \$82,197,000, or \$4.15 per share, on revenues of \$1,243,134,000 for 1978. The figures do not reflect WCI's gain on the sale of half of its cable TV operations last fall.

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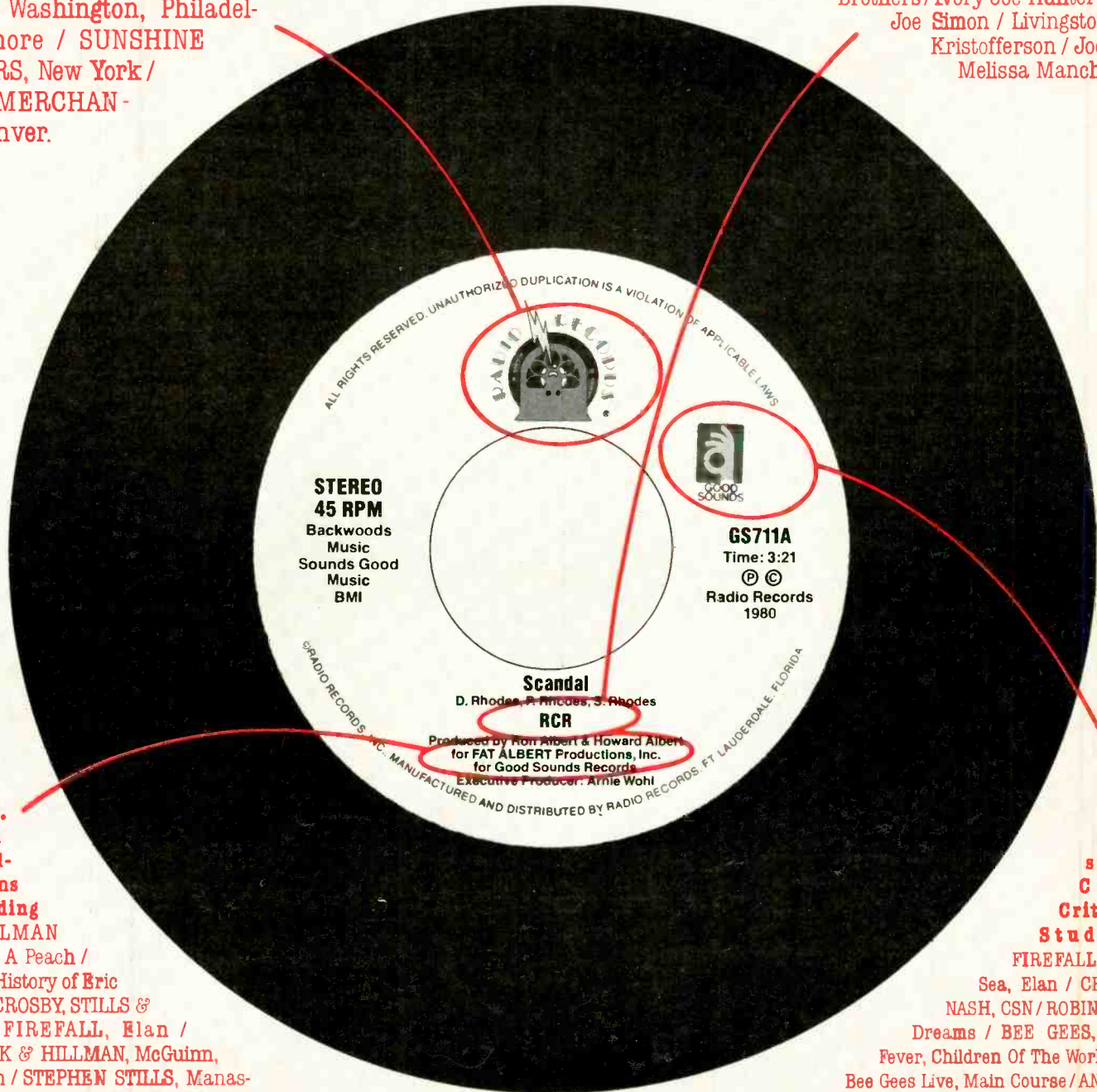
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# Solar Basks in Whispers, Shalamar Hits

By LAURA PALMER

■ LOS ANGELES—For Solar Records, a company less than two years old, this is their season to be jolly. The small RCA-distributed company is currently enjoying broad marketing penetration with its music, witnessed by the label's hottest crossover artists the Whispers and Shalamar.

Currently, the Whispers' self-named Solar LP is number nine on RW's Album Chart and number one on the Black Oriented Album chart, while their single, "And The Beat Goes On," is at number 59 bullet on the pop singles chart and number two on the Black Oriented Singles chart. Shalamar, a three-member L.A. group, is in a similar situation, bulleting across the boards. Their Solar LP "Big Fun" is currently at number 34 on the pop LPs and number seven on the Black Oriented Album. "Second Time Around," a single release, is now in the number 25 bullet position in pop singles and number three BOS after enjoying a three week engagement at number one.

## Live Act Important

According to Solar president and founder Dick Griffey, "Any record company has to be built on hit acts; our formula worked because we built up our artists step by step." Griffey emphasized that more attention should be placed on an act's overall talent and not merely its recorded music. "A Solar artist must be able to perpetuate what has happened in the studio. Their live performances must be able to turn people on, not off," he said, adding that "I'm fortunate to have one

of the most talented rosters in the industry today."

In less than two years, Griffey has developed the talents of eight strong acts, of which, he notes, no two are similar in style. The roster includes crossover artists including Shalamar, the Whispers, Lakeside, Carrie Lucas, and Dynasty, as well as the new signings of Midnight Star, Juanita Hines and Vaughn West. This signing strategy, Griffey feels, continues to enhance each Solar artist's career by displaying each act's separate identity and versatility, while also signifying the "Sound Of Los Angeles Records," a concept incorporated into Solar.

## Worked for 'Soul Train'

In April, 1978, Griffey launched the label which stemmed from his affiliation with Don Cornelius, which began with the production and management of "Soul Train"—a nationally syndicated TV dance program—and then eventually the formation of Soul

## Albrecht Joins ICM

■ NEW YORK—Lee Gabler, ICM senior executive vice president, has announced that ICM is increasing its emphasis on the comedic field with the appointment of Chris Albrecht as an agent in ICM's television division.

Albrecht joins ICM in Los Angeles directly from New York where he was the co-owner of the Improvisation. Gabler stressed that Albrecht will spearhead ICM's increased development of both writers and comedians in all fields of ICM's activities, especially television, motion pictures and personal appearances.

Train Records in late 1975, which evolved from the production deal with RCA Records.

## Griffey's Many Duties

Griffey's involvement in Solar extends further than his executive duties as president of the label, as he also is heavily involved in the personal management of his acts with Grif-Co management, owned by Griffey and Cornelius, Dick Griffey Productions, a concert promotion entity, and Spectrum 7, the publishing division of Solar. Griffey also acts as the producer on many of Solar's releases along with Leon Sylvers, who according to Griffey is his number one creative partner.

The Solar staff remains small, and according to Griffey, "I prefer it that way." The staff includes Edna Collison, vice president of marketing; Clyde Wasson, general manager; Cheryl Appling, R&B promotion director; Dina Andrews, executive assistant; Jan York and Donna Rabbitt, pop promotion; and Carl Dickens, Solar tour director.

## 20th Names Houdeshell Finance & Admin. VP

■ LOS ANGELES — Monty A. Houdeshell has been appointed to the post of vice president, finance and administration, it was announced by Neil Portnow, president, 20th Century-Fox Records Corp.



Monty A. Houdeshell

Houdeshell first joined Twentieth Century-Fox Film Corporation in October, 1973, as a financial analyst and later supervised acquisition and investment analysis programs before his appointment as controller for the record and music publishing divisions, in 1976.

## Arista Inks Average White Band



Clive Davis, president of Arista Records, has announced the signing of the Average White Band to an exclusive long term contract. The group is currently recording their first album for the label in Los Angeles with producer David Foster. Release is scheduled for spring. Shown at the signing ceremony are (from left): Onnie McIntyre, AWB; Hamish Stuart, AWB; Alan Gorrie, AWB; Clive Davis, president, Arista; Roger Ball, AWB; Malcolm "Molly" Duncan, AWB; Steve Ferrone, AWB.

## Bette Gets Globes



Atlantic recording artist Bette Midler has won two Golden Globe Awards for her starring performance in the motion picture "The Rose." Ms. Midler has been named Best New Female Star of the Year and Best Actress in a Comedy or Musical. In addition, the song "The Rose" (written by Amanda McBroom) has won a Golden Globe Award as Best Title Song of the Year. Atlantic recording artist Bette Midler is shown at the Golden Globe Awards presentation with actor Michael Douglas (left).

## Regional Breakouts

### Singles

#### East:

Babys (Chrysalis)  
Christopher Cross (Warner Bros.)  
Ray, Goodman & Brown (Polydor)  
Billy Preston & Syreeta (Motown)  
Michael Jackson (Epic)

#### South:

Pink Floyd (Columbia)  
ZZ Top (Warner Bros.)  
Chuck Mangione (A&M)  
Dr. Hook (Capitol)

#### Midwest:

Babys (Chrysalis)  
Christopher Cross (Warner Bros.)  
J. Geils (EMI-America)  
Heart (Epic)  
Dr. Hook (Capitol)  
Blondie (Chrysalis)

#### West:

Babys (Chrysalis)  
Christopher Cross (Warner Bros.)  
Billy Preston & Syreeta (Motown)  
Chuck Mangione (A&M)  
Michael Jackson (Epic)  
Heart (Epic)

### Albums

#### East:

Chuck Mangione (A&M)  
Ramones (Sire)  
Brides of Funkenstein (Atlantic)  
McGuinn & Hillman (Capitol)  
L. A. Boppers (Mercury)

#### South:

Chuck Mangione (A&M)  
Ramones (Sire)  
Off Broadway usa (Atlantic)

#### Midwest:

Chuck Mangione (A&M)  
Ramones (Sire)  
Gary Numan (Atco)  
D. L. Byron (Arista)  
Steve Walsh (Kirshner)

#### West:

Chuck Mangione (A&M)  
Clash (Epic)  
McGuinn & Hillman (Capitol)

## Merchandising Panels Scheduled by NARM

■ CHERRY HILL, N. J.—Aimed at the grass roots needs of retailers and rack jobbers who will be attending the 1980 NARM Convention at the MGM Grand Hotel in Las Vegas, Nevada, two breakfast-meetings will be devoted to the merchandising of high level profit lines: cut outs and accessories.

On Tuesday morning, March 25, a panel on the merchandising of carrying cases, record care products, needles, sheet music and music books, magazines and periodicals will address itself to creative and proven methods for merchandising these high profit items. The panel will be moderated by Scott Young, executive vice president, Pickwick International Retail Division. Participating as panelists will be Dr. Bruce Maier, president of Discwasher, Inc.; Martin Ostrow, national

(Continued on page 53)

When we released Bob and Earl's "One on One" collaboration, we knew it would be big, but we didn't realize how big.

For over seven weeks, it's been #1 on the jazz charts in all three trades. On the pop charts, it's hit the Top 40.

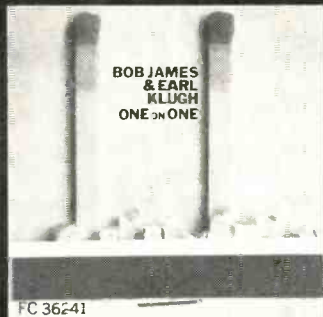
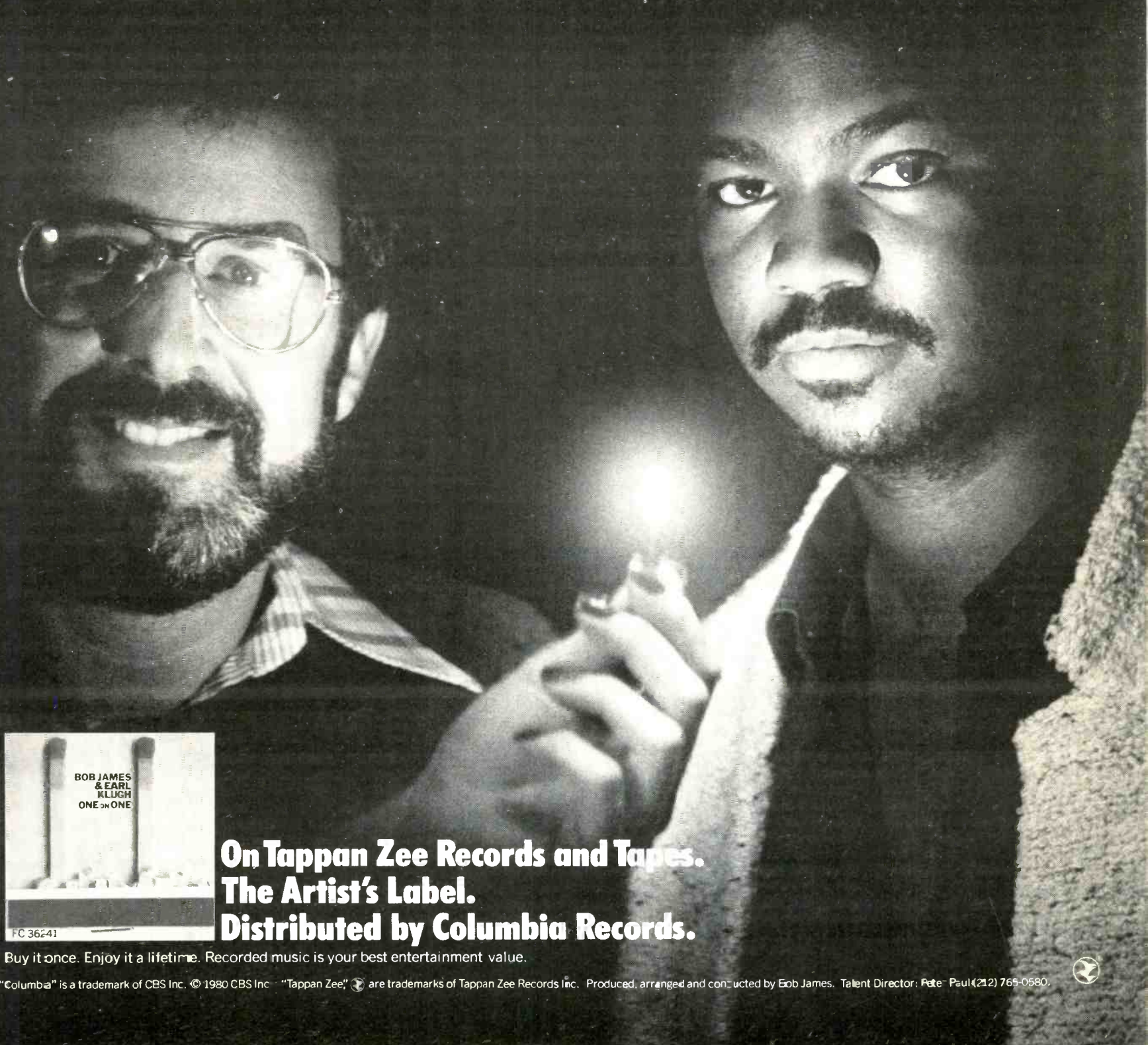
These numbers reflect sales and airplay breakthroughs.

Every major market jazz station is playing this album. While elsewhere on your dial, "Kari," the single, is crossing over as an Adult-Contemporary hit.

All of which adds up to a record that's well on its way to gold.

How did they do it? It's as simple as "One on One."

# BOB JAMES & EARL KLUGH WE KNEW WE COULD COUNT ON THEM.



**On Tappan Zee Records and Tapes.  
The Artist's Label.  
Distributed by Columbia Records.**

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

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc. "Tappan Zee" and the Tappan Zee Records logo are trademarks of Tappan Zee Records Inc. Produced, arranged and conducted by Bob James. Talent Director: Peter Paul (212) 765-0680.



# NARM Retail Management Course Bows Successfully in Atlanta

By DAVID MCGEE

■ NEW YORK — In an interview with *Record World* in 1977, Record Bar president Barrie Bergman remarked that the difference between a good store manager and a poor store manager amounted to a 25 percent swing in sales. Finding people with the proper balance of intelligence, sensitivity and common sense to run record stores is a conundrum that has plagued store owners from time immemorial. Acknowledging this fact upon being appointed executive vice president of the National Association of Recording Merchandisers (NARM), Joe Cohen set out to devise a program that would address the particular problems of store management in a dynamic way. It was both an ambitious and a costly undertaking by Cohen, but it became a reality on January 21 when NARM bowed its first session of a Retail Management Certification Program (RMCP) in Atlanta, Georgia. 28 students paid \$300 each to attend five days of discussions, lectures and workshops conducted by Dr. Garland Wiggs, president, Association Educational Services; Robert Benton, controller, Music Plus; and Van Webster of Hope Street Studios. Topics covered included advertising, promotion, merchandising, community relations, managerial communicating skills, motivation, asset management, financial analysis and time management. A workbook containing 150 pages of outlines, cases studies, role playing situations and question and answer workshop material augmented class meetings.

"It's a whole new educational level for us," Cohen told *RW* recently, "and really it's just an extension of the regionals. But it's the first industry-wide school of its kind in retail management. That's significant. If we can reach enough people with it and upgrade the talent at the street level, then we're obviously providing a service that you can't put a price tag on."

The price tag for establishing the RMCP was a hefty \$15,000, but NARM has recouped nearly \$7000 in course fees from the participants in the first program. The bulk of the start-up cost was earmarked for exploratory research conducted by NARM in order to determine the course's key subject areas. After interviewing over 2000 store managers and owners as part of its research, NARM retained Dr. Wiggs as consultant. From the information obtained in the survey, Dr. Wiggs compiled the

"Retail Store Manager Profile" report, which formed the basis for the RMCP.

Despite the rigorous schedule (sessions began at 8:30 a.m. and concluded in the early evening; homework assignment and exams were also given), students found the program worthwhile. Matt Mosier, manager of Record Land store in Flint, Michigan and an eight-year veteran of the music industry, told *RW* that the program, desite being "a lot like school," made him more aware of his responsibilities as a manager. In general, he added, "it fired me to get back to the store and start working on some of the things I'd learned in Atlanta. Two days after I returned I had a store meeting and went over everything in my notes that I could comprehend. A lot of it I already knew, but it was stuff that I didn't always think about every day."

Like many of the students, Mosier found the course had its pleasant surprises. "One of the advantages of this program," he said, "was the chance to talk to other store managers, owners and regional managers about different projects and promotions they'd been involved in. I wrote a lot of them down and expect to try some of them myself."

Ned Berndt, general manager of the Q Records and Tapes chain in Florida, said his "great expectations" for the RMCP were met in full. "My head's still buzzing from the experience," said Berndt. "They really packed the information in. There was no let-up, no wasted time. The program was really good at imparting in-

formation on how to communicate to subordinates what you want, how to get information from them as to their needs, and generally how to do a better job in the store."

Both Berndt and Mosier felt a couple of areas should be dealt with more thoroughly in future sessions. Mosier expressed concern that the matter of security in the store not be given short shrift. "It was discussed for about five minutes, I think," he said. "There were a lot of other stores represented there, and I would've liked to know the different ways they've dealt with the problem and ways to prevent it."

Berndt, who said he attended the program to learn about the "more vague things that are difficult to understand sometimes when you're in the middle of the forest — motivation, communication skills, time management and things like that—trying to understand why one person is a self-starter who does good work for you all the time and why another person does just enough not to get fired," called on NARM to be cognizant of the store employee's role as a salesman. "My number one concern is that my people know how to sell," Berndt stated. "I don't know how to teach somebody to sell. It is excruciatingly difficult to teach clerks who are working for \$3.50 an hour part-time and going to school — which is their number one priority—to sell and not just wait on customers. The people in my stores are supposed to sell:

(Continued on page 40)

## Slick Records Solo LP



Grace Slick, former lead singer with Jefferson Airplane and Jefferson Starship, has recently finished recording her first solo LP for RCA Records. Produced by Ron Frangipane, the LP, "Dreams," will be released in March. Pictured in the studio, from left: Ed Sprigg, engineer for "Dreams;" Slick; Frangipane; and Skip Johnson, manager of Slick.

## CBS Names Sullivan Finance Vice President Video Enterprises Div.

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Theodore R. Sullivan as vice president, finance, CBS Video Enterprises Division.



Theodore Sullivan

In this position, Sullivan will be responsible for the financial, planning and administrative functions of the newly formed CBS Video Enterprises Division.

Since 1977 Sullivan has served as vice president, administration, planning and finance, CBS Toys Division. He joined CBS in 1960 and in 1967 was named controller, CBS Records. In 1973 he was appointed vice president, CBS/Columbia Group.

## Greifinger Joins Glotzer Management

■ LOS ANGELES—Bennett Glotzer, president of Glotzer Management Corp., has appointed Marv Greifinger to director of creative services and marketing.

Greifinger has served as publicity director for United Artists Records, president of Wartoke West and most recently with Phonogram/Mercury Records.

Responsible for coordinating both domestic and international over-all promotion for Glotzer Mgt. and affiliated companies, Greifinger will report directly to Glotzer in Los Angeles.

## Kragen Taps Bennett

■ LOS ANGELES — Gordon Bennett has been named head of licensing and merchandising for Kragen & Company, according to company chief Ken Kragen.

Bennett will be involved with all aspects of licensing for the personal management and television production firm.

Previous to this appointment, Bennett acted as executive of Entertainment Licensing Corporation which involved him in all phases of marketing and licensing for youth oriented products bearing TV, sports and music personalities' names and likenesses.





**fact:**  
**inch-for-inch, this stylus  
 makes more money  
 than any item  
 in your store!**

## **Dollar-for-dollar, Shure replacement styli make good sense—and high profits!**

### **HIGH PROFITS:**

- Shure replacement styli are a high volume sales generator because Shure has been the top-selling cartridge for over 27 years—and that means a ready-made replacement market and assured sales for you.
- More turntables are equipped with Shure cartridges and styli than the next three manufacturers.
- They're seldom discounted!
- They require little space and only a modest investment.
- Shure replacement styli encourage repeat business.

### **Backed by world-respected Shure name and reputation:**

As the acknowledged industry leader in setting and holding the tightest tolerance and uniformity standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer's cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

### **The most extensive advertising program in the industry:**

Over 16 million exposures in national print advertising—in leading magazines like *Rolling Stone*, *High Fidelity*, *Stereo Review*, and dozens of others.

### **Sales aids to insure sell-through:**

Shure's new *Stylus Selection Guide*, *Counter Mat*, and *Stylus Sales Brochure* simplify stylus identification, explain the products, and show how easy styli are to replace. Plus, they encourage upgrade sales—higher profits for you!

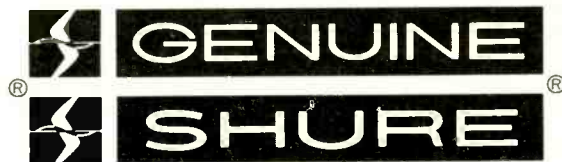
### **Shure styli are manufactured in the U.S.A.:**

No foreign imitations! No cost-cutting shortcuts of the quality! What's more, you have assured availability since Shure styli are made right here in the U.S.A.

### **One-year product warranty:**

Insures customer satisfaction and is backed by our over 50-year reputation for excellence!

**We build our styli better  
 and promote them better...  
 so you can sell them better!**



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204  
 In Canada: A. C. Simmonds & Sons Limited

Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor.  
 Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



# A/C Chart

FEBRUARY 23, 1980

FEB. 23	FEB. 16		WKS. ON CHART
1	1	<b>LONGER</b> DAN FOGELBERG/Full Moon/ Epic 9 50824	2
2	2	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	2
3	4	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	2
4	3	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	2
5	5	<b>WHEN I WANTED YOU</b> BARRY MANILOW/Arista 0481	2
6	7	<b>WORKING MY BACK TO YOU/FORGIVE ME GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	2
7	8	<b>HIM</b> RUPERT HOLMES/MCA 41173	2
8	9	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	2
9	6	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	2
10	13	<b>DESIRE</b> ANDY GIBB/RSO 1019	2
11	14	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	2
12	15	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	2
13	10	<b>DEJA VU</b> DIONNE WARWICK/Arista 0459	2
14	17	<b>KISS ME IN THE RAIN</b> BARBRA STREISAND/Columbia 1 11179	2
15	21	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	2
16	12	<b>SARA</b> FLEETWOOD MAC/Warner Bros. 49150	2
17	18	<b>LET ME GO, LOVE</b> NICOLETTE LARSON/Warner Bros. 49130	2
18	19	<b>99 TOTO</b> /Columbia 1 11173	2
19	23	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	2
20	22	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	2
21	11	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	2
22	16	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	2
23	26	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	2
24	20	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	2
25	28	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	2
26	29	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	2
27	25	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	2
28	24	<b>WE DON'T TALK ANYMORE</b> CLIFF RICHARD/EMI-America 8025	2
29	30	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 46588	2
30	43	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	2
31	39	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	2
32	41	<b>LOVING YOU WITH MY EYES</b> STARLAND VOCAL BAND/ Windsong 11899 (RCA)	2
33	34	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	2
34	38	<b>THE VERY FIRST TIME</b> MICHAEL JOHNSON/EMI-America 8031	2
35	47	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	2
36	50	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	2
37	44	<b>VOICE OF FREEDOM</b> JIM KIRK & THE TM SINGERS/Capitol 4834	2
38	—	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	1
39	—	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	1
40	40	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	2
41	42	<b>YEARS</b> WAYNE NEWTON/Aries II 108	2
42	27	<b>LOST HER IN THE SUN</b> JOHN STEWART/RSO 1016	2
43	35	<b>THE LONG RUN</b> EAGLES/Asylum 46569	2
44	32	<b>ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES/ MCA/Infinity 50,035	2
45	31	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	2
46	37	<b>SEND ONE YOUR LOVE</b> STEVIE WONDER/Tamla 54303 (Motown)	2
47	—	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	1
48	33	<b>HOLDIN' ON FOR DEAR LOVE</b> LOBO/MCA/Curb 41152	2
49	45	<b>ROTATION</b> HERB ALPERT/A&M 2202	2
50	—	<b>US AND LOVE</b> KENNY NOLAN/Casablanca 2234	1

## Murray Gets Gold



Capitol recording artist Anne Murray's latest LP, "I'll Always Love You," was certified gold by the RIAA February 8. Murray was presented a gold LP, her fourth, by top level Capitol executives after a special luncheon at the label's Hollywood Tower. Pictured standing are (from left): Larry Hathaway, national sales director; Helmut Fest, VP, international, Capitol/EMI-America/United Artists Records Group; Rupert Perry, VP, A&R; Don Zimmermann, president, Capitol/EMI/UA Records Group; Jim Ed Norman, producer; Murray; Bruce Wendell, VP, promotion; and Dennis White, VP, marketing. Pictured in the foreground are Leonard Rambeau, manager; Walter Lee, VP, sales; Dan Davis, VP, creative services; and Bob Young, VP, business affairs.

## Cover Story:

### The Whispers Shout About A Hit

■ Nobody releases "important" albums in December. Nobody, that is, but Dick Griffey, president of Solar Records. On December 18, with Santa Claus yet to make his run, Griffey made his move and issued "The Whispers." As interesting as this release date for a major album was the presence in the market place already of another LP by the Los Angeles-based vocal group, "Happy Holidays To You," their first Christmas album ever. Griffey's logic: Consumers would buy the Christmas LP to give to others as a yuletide offering; they would buy "The Whispers" for themselves—as one of the first available new recordings of the 80s.

And so the Whispers, who've been knocking on the Golden Door for years have hit pay dirt on their sixth album and become the music industry's latest, "overnight" success—after having performed together for more than 12 years. The album that brings them to stardom was produced by the group itself with Griffey. Less than a month after its release, the LP had crossed over to the Pop charts, bulleted up the Black Music charts and sold well over 350,000 copies.

#### Hathaway Fund Started

In short, The Whispers—identical twins Walter and Wallace Scott, Nicholas Caldwell, Leaveil Degree and Marcus Hutson—have themselves "a gorilla!" Helping the album soar is the single, "A Song For Donny," released months ago by Griffey to benefit the family of the late Donny Hathaway and to establish, with Solar distributor RCA Records, a musical scholarship in Hathaway's honor. A second single from the LP, "And The Beat Goes On,"

has busted wide open in discos and on charts, and is selling toward gold status too.

Wider recognition is at hand. The group has embarked on a 70-city tour touching every major metropolis and record market in the U.S. Named "The Solar Galaxy of Stars" and produced by Griffey, the tour brings The Whispers and three other Solar recording artists—Shalamar, Lakeside and Dynasty—to a new audience numbering close to half a million, by far the most extensive exposure they've ever had.

Not bad for an overnight success.

### 'Tusk' Platinum

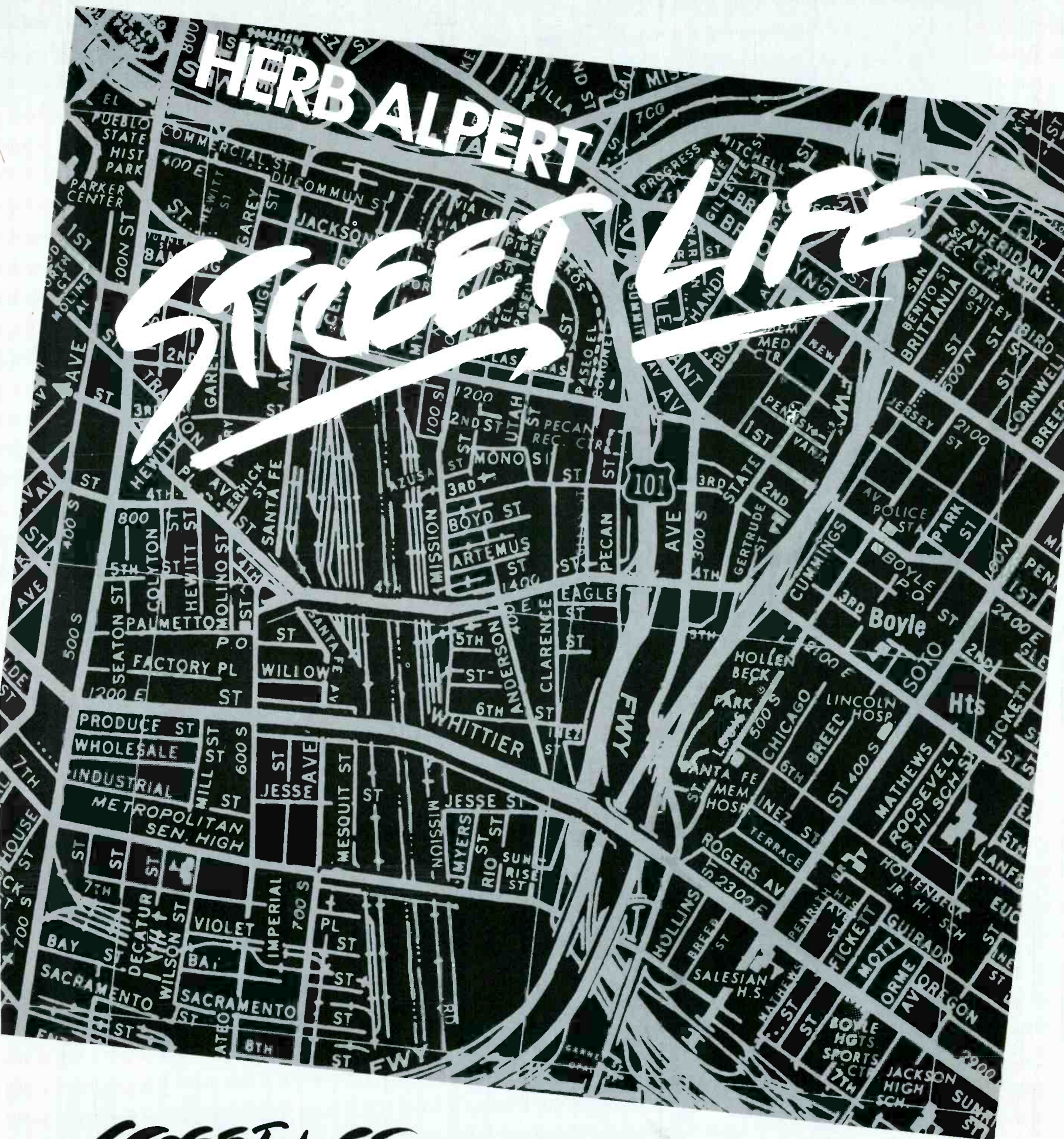
■ LOS ANGELES — "Tusk," the double album release from Warner Bros. recording artists Fleetwood Mac, has been certified both gold and platinum by the RIAA.

### Dottie Delivers



As part of a recent salute to "Great Ladies of Country Music," United Artists Records singer Dottie West was greeted by President Jimmy Carter after her performance at Ford's Theatre. Carter told Dottie he knew every song on her current "Special Delivery" United Artists LP.

The word is out on the street.



**STREET LIFE** AM 2221  
**HERB ALPERT'S RISE The Album** SP 3714

is the new single from  
**HERB ALPERT'S RISE The Album**



Produced by Herb Alpert and Randy Badazz  
Associate Producer Andy Armer

**ON A&M RECORDS AND TAPES**

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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 executive VP of The Handleman Co., John Kaplan has built a 34-year music career on the 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 merchandising as a contributor to 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.

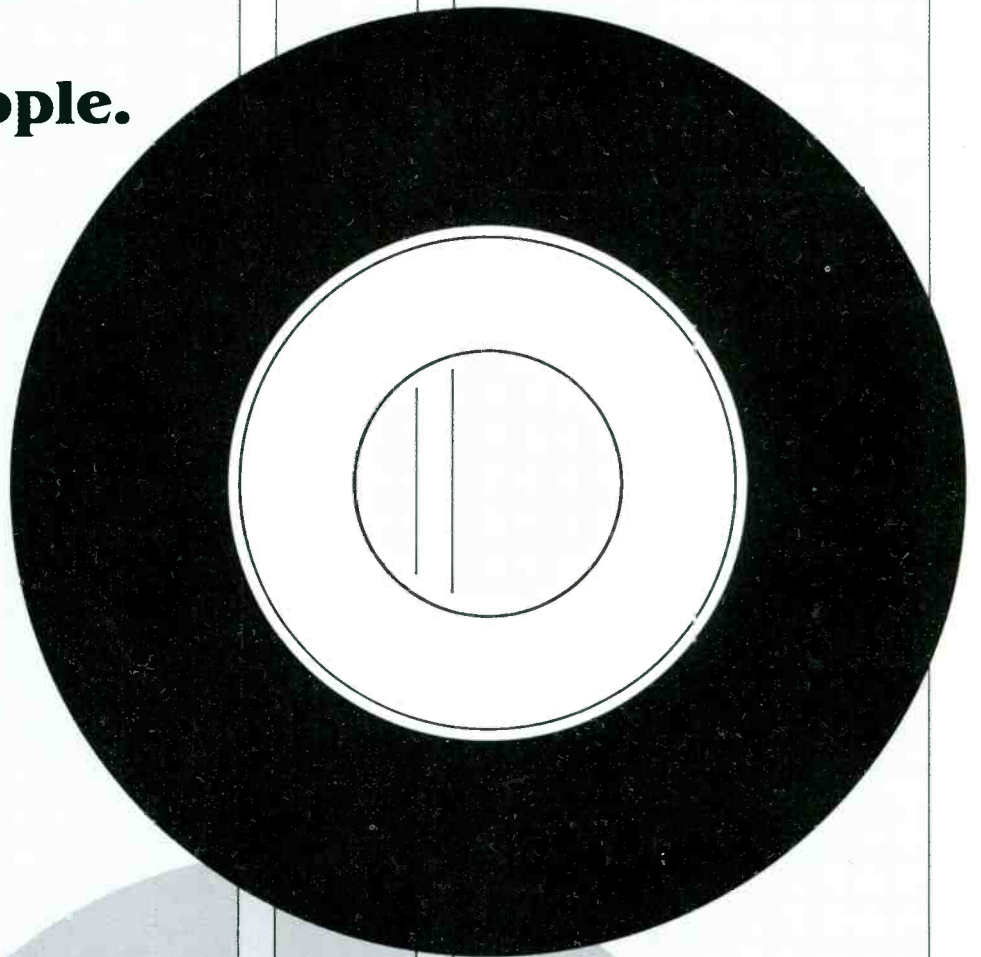
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## **A Tribute to John Kaplan**

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

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For further information contact our marketing specialists:  
New York—Stan Soifer—(212) 765-5020  
Los Angeles—Spence Berland—(213) 465-6126  
Nashville—Tom Rodden—(615) 329-1111



# Ken Scott Advances His Studio Art

By SAM SUTHERLAND

■ LOS ANGELES—While the recording industry's current cost-conscious climate has inspired frequent administrative laments over ballooning production costs, 'state of the art' master production has hardly fallen from favor, according to veteran producer and engineer Ken Scott.

## Started with Beatles

Scott's own current visibility backs him up. Although he established his reputation as an engineer with high-budget album projects in his native England, and today is identified with equally ambitious assignments as a producer, Scott has seen no decline in demand for his services, despite his own admission that a drive for sonic perfection has frequently taken him over initial budget projections.

"I was brought up all wrong," cracks Scott by way of commentary. "Starting with the Beatles was a bad influence on me." That allusion to his first major engineering credit, the double "white" album titled with the quartet's name, is similarly whimsical, given Scott's subsequent production style on albums for David Bowie, Supertramp, the Tubes, Dixie Dregs, Devo, John McLaughlin and Stanley Clarke. While the respective styles involved may have varied, virtually all Scott's work has shared a common emphasis, on spacious, meticulously detailed recording.

"I've always made records I like," says Scott of his production goals as an engineer, "and I've been lucky enough to consistently find people to work with who've liked what I like. Although I change the type of acts I work with, the essential needs are really the same: they all require a certain clarity in production sound. I could never work with the Rolling Stones, for example."

## Attempts at Scouting

The advent of new wave and punk stylists consciously opting for a rougher sonic finish hasn't limited Scott's potential range. Among his most recent assignments is 3D, a Polydor act working squarely within the new power pop base; like most of Scott's albums since relocating to Los Angeles in the mid-'70s, the group's debut was referred to the 32-year-old producer by label and management.

"I gave up trying to find bands a couple of years ago," he explains of his reliance on such referrals. "I'd set up a company with my ex-manager, Jackie Krost, in order to find new unsigned talent. We found three acts, and took them into the studio, where we cut tracks with each of them. Those were master quality per-

formances, with the exception of leaving off string arrangements and certain other elements. But there was no interest, and we heard some of the strangest responses to those artists."

## Scott's Technique

Since then, he's focused primarily on progressive rock, pop and rock-inflected jazz artists, and while albums in the last category have found Scott utilizing more straight-forward live recording techniques, his basic approach emphasizes multi-channel overdubbing. Where some producers have lately to the former approach, recording most instrumental tracks simultaneously and dubbing only vocals, solos and sweetening, Scott has continued to layer his sound, often starting with just bass and drums and frequently overdubbing instrumental parts by having musicians play in the control room, their instruments plugged directly into the recording console.

## Overdubbing Vs. Live

Scott attributes his adherence to that more time-consuming method both to superior isolation and musical feel, arguing that the 'live-in-the-studio' approach is often a misnomer. "Most players, when cutting in a studio, tend to close their eyes while they're playing anyway, and they monitor through cans [headphones]," explains Scott. "So they are essentially ignoring each other, while listening to the band through the headphone mix."

Paradoxically, having instrumentalists overdub their parts from the control room, where they can listen to basic tracks through monitor speakers more closely approximating stage situations, "actually sounds 'liver' than playing together in the studio itself, using cans."

He's tested that comparison on several of his fusion-oriented

projects, notably albums with Stanley Clarke, Billy Cobham and Dixie Dregs, where he's convinced jazz-trained players—who traditionally cut live, and almost never resort to dubbing for basic rhythm section and basic ensemble work—to submit to the more painstaking approach Scott favors.

## Costly Style

If Scott thus upholds his career identification with super sonics, he's quick to note that his production style is otherwise anything but profligate. Major cost factors ultimately boil down to basic studio time, he says, rather than ancillary costs, changes of studio in mid-project, or extensive reliance on outside musicians whose fees drive up the budget. Although he's favored

(Continued on page 36)

## Cotillion/Walden Taps Offitzer

■ NEW YORK—Barry Offitzer has been named to the position of professional manager for Cotillion/Walden Music, the music publishing arm of Atlantic Records. The announcement was made this week by Cotillion/Walden vice president/general manager Linda Wortman, to whom Offitzer reports.

## Responsibilities

Offitzer will be primarily responsible for screening artists/songwriters for consideration by the company. In this capacity, he will work closely with Atlantic Records' A&R department. In addition, he will be dealing with extensive Cotillion/Walden back catalogue, promoting material to various artists, producers, managers and A&R representatives.

Offitzer joined Atlantic Records in 1977, serving as a member of the royalties department prior to this new appointment.

## Rogers at the Riviera



United Artists Records artist Kenny Rogers recently opened an engagement at the Riviera Hotel in Las Vegas. On hand to wish him well opening night were key Capitol and EMI-America/United Artists Records executives and friends. Pictured (from left) are: Ken Krage, Krage & Co. (Rogers' manager); Bhaskar Menon, chairman/chief executive officer, Capitol/EMI-America/United Artists Records Group; Kenny Rogers; Don Zimmermann, president, Capitol/EMI-A/United Artists Records Group; Larry Butler, Rogers' producer, and Jim Mazza, president, EMI-A/UA.

## CBS Names Reed Executive Assistant To the President

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Stephen D. Reed as executive assistant to the president, CBS Records Division.



Stephen D. Reed

In his new capacity, Reed will be responsible for assisting Lundvall in the ongoing activities of the CBS Records Division.

Since 1978 Reed has held the position of director, development, CBS Records. He joined CBS in 1976 as a planning analyst in the corporate planning office, and in 1977 was named manager, planning.

## Arista Names Newman Associate Prom. Dir.

■ NEW YORK—Richard Palmese, vice president of national promotion, Arista Records, has announced the appointment of Joel Newman to the position of associate director, national promotion. Newman will be based in Arista's west coast office.



Joel Newman

In this capacity, Newman will be responsible for all promotion activities regarding Arista product on the west coast, will direct the activities of local promotion personnel in the region, deal with radio chains, and act as a liaison between Arista and all tip sheets and trade papers in the west.

Newman's prior industry experience includes four years with CBS's EPA labels, first as local promotion manager in San Francisco, and then as associate director, national promotion. Most recently, he held the position of associate director, national promotion at Infinity Records.

## NARM Scholarships Increased To 21

■ CHERRY HILL, N.J. — Twenty-one scholarships will be awarded at the 1980 Scholarship Foundation Dinner on Monday, March 24, at the annual NARM Convention at the MGM Grand Hotel in Las Vegas, Nevada. This is the greatest number of scholarships ever presented in the Foundation's thirteen year history.

Kenneth Gamble, chairman of Philadelphia International Records and president of the Black Music Association, has contributed a \$6,000 scholarship in honor of BMA.

CBS has contributed a \$6,000 scholarship in memory of Andre Kostelanetz. The Kostelanetz Memorial Scholarship brings the total of CBS scholarships to be presented this year to three. Endowed in past years is the Goddard Lieberman Memorial Scholarship and one in the name of the corporation.

In addition to the BMA Scholarship and the three CBS grants, other scholarships to be awarded include the Paul Ackerman Memorial Scholarship contributed by *Billboard* Publications; the American Can Scholarship contributed by the American Can Co.; the Mile-Hi One Stop Scholarship

and the Sound Unlimited Scholarship contributed by Mr. & Mrs. Noel Gimbel; the Polygram Record Corporation Scholarship contributed by Polygram Corporation; the Rainbo Records Scholarship contributed by Mr. & Mrs. Jack Brown; the Joel Friedman Memorial Scholarship contributed by Warner Communications, Inc.; the Shelley Siegel Memorial Scholarship contributed by Milton and John Salstone, M.S. Distributing Co.; the Elvis Presley Memorial Scholarship contributed by RCA Records; the Record World Scholarship contributed by Robert Austin and Sid Parnes; the Casablanca Record and FilmWorks Scholarship contributed by Casablanca Record and FilmWorks; the Heilicher Family Scholarship contributed by Amos and Daniel Heilicher; the Capitol Records Scholarship contributed by Capitol Records; the Leonard Golden-son Scholarship contributed by ABC Records; the David Kapp Memorial Scholarship; the Warner Communications Scholarship contributed by Warner/Elektra/Atlantic Corporation, and the Theodore Izenstark Memorial Scholarship contributed by Surplus Records and Tapes.

## Butterfly Sues MCA

By SAMUEL GRAHAM

■ LOS ANGELES — Butterfly Records last Wednesday (13) filed suit against MCA Records, with whom Butterfly has had a distribution arrangement, alleging breach of contract based on MCA's withholding of guaranteed advances and royalties, and citing generally improper accounting procedures. The Butterfly suit seeks \$24 million in punitive damages, in addition to general damages according to proof.

"I was very reluctant to file," Butterfly president A. J. Cervantes told *RW*. "I don't want to litigate with anyone, and I'm disappointed that the relationship (between Butterfly and MCA) has deteriorated to this point. But the bottom line is that we were not getting paid."

Central to Butterfly's suit is MCA's alleged withholding, as of February 16, of five monthly advances "guaranteed against sales, in essence," and totaling some \$500 thousand. Those advances, Cervantes said, "were withheld improperly, we feel."

Also in dispute, Cervantes said, are certain "cash flow royalties," money allegedly owed Butterfly based on product already sold and to be paid after MCA's recoupment of its own costs, including the "hard costs" of manufacturing and distribution. For the 700 thousand pieces of product sold under the Butterfly-MCA

arrangement, Cervantes said, Butterfly has received just \$102 thousand in ten months, the duration of the contract to this point; Butterfly is contending that MCA owes the former some \$400 thousand in unpaid cash or royalties.

According to Cervantes, the above-named royalties have been withheld by MCA on the basis of some "very creative procedures for the process of withholding reserves; they will hold the reserves against the largest figure, our gross sales, and then deduct that figure from what I believe are arbitrarily selected collections." That procedure, he added, "is contrary to industry practice."

"After they (MCA) didn't pay us (the cash flow royalties)," Cervantes continued, "they then demanded full payment for our advertising," the cost of which was to be applied against those same royalties. Since Butterfly had not received the latter, they were thus unable to pay the former.

Referring to MCA's accounting procedures, Cervantes said, "I think there's probably a company policy (at MCA) enforced to maximize cash flow. We were forced to litigate—I was willing to make a settlement—but the corporate mentality says it's more cost-effective to litigate than to pay."

MCA spokespersons had no response to Cervantes' comments when contacted by *RW*.

# Nashville Report

By WALTER CAMPBELL

■ The month of February is usually not exactly the best time for concerts and shows, or even going outdoors for that matter, in Music City, but live music in clubs and concerts is gaining renewed interest at a grassroots level. Partially due to the temporary closing of the Exit/In as well as the diversity and availability of musical talent trying to make its presence known, there have been full houses at both concerts and small places like J. Austin's and luxurious Springwater, among others. **Billy Joe Shaver, Guy Clark, Marshall Chapman, David Allan Coe and Mac Gayden** have been playing to capacity audiences at J. Austin's, joined by folks like **Dickey Betts, Johnny Cash, Johnny Rodriguez and Joe Sun**.

Responding to the usual slow time for concerts this time of year, Sound Seventy Productions has initiated a series of shows at the Tennessee Theatre this month in conjunction with the celebration of Nashville's bi-centennial. Titled "FebuRock," the shows feature performances by Nashville artists ranging in style from disco to country, with tickets at the door going for 200 cents. Among those scheduled to play: **Thomas Cain, Bandera, Steve Davis, the White Animals, Don Schlitz, Tim Krekel and the Sluggers, Dave Perkins**, and a special guest, the multi-talented **Arthur Noel**.

NOT FADE AWAY: The **Cricket**s are putting finishing touches on an album for release, according to a ramblin' *RW* source. On top of that **J. I. Allison, Joe B. Mauldin and Sonny Curtis** were featured Monday (11) on "Buddy Holly Reminiscing," a television special on the Public Broadcasting System, and Curtis' studio performance of "The Real Buddy Holly Story" has prompted enough inquiries at Elektra Records (where Curtis is signed) for the label to go to work on rush releasing

(Continued on page 59)

## Clinton at 'KTU



With the latest Parliament LP, "Gloryhallastoopid," rising on the charts, Casablanca Record and FilmWorks artist (and Parliament leader) George Clinton visited New York radio station WKTU recently. Pictured above are, from left: Ruben Rodriguez, associate national director, R&B promotion, Casablanca; Mark Cichon, G. Keith Alexander, and Dale Reeves of WKTU; George Clinton; Guy Broady and Paul Zarcone of WKTU.

## Summer/Streisand Receives First RIAA 12-Inch Certification

■ NEW YORK—The Recording Industry Association of America has certified the first 12-inch disco gold single, and the 7-inch regular gold single for the Donna Summer-Barbra Streisand "No More Tears (Enough is Enough)."

The 12-inch version was released by Casablanca Record & Filmworks, and the regular-size 7-inch 45 by Columbia Records. Each was certified this week for sales in excess of one million units.

Previously at least eight gold and one platinum commingled 12-inch and 7-inch similar version singles had been certified, but these are the first awards to individual 12-inch and 7-inch versions of the same title.

## RCA Taps Levy

■ NEW YORK—The appointment of Margaux Levy as contract development specialist, business affairs, has been announced by Leslie Miller, manager, contracts, RCA Records.

Reporting to Miller, Levy joins RCA Records after having been counsel to the New York State Legislative Subcommittee on Government Productivity.

Levy was admitted to the New York State Bar in the spring of 1979. Prior to becoming an attorney, she held several positions in the recording and concert industries, both in New York and California, including business affairs director with Ashwood International. Prior to that, she was executive assistant at Fantasy Records and Films in San Francisco.

■ Last week, due to a printer's error, the George Burns single was positioned at number 75 on the *RW* Singles Chart. The correct number was 66 with a bullet.

# New York, N.Y.

By DAVID MCGEE

■ **PEOPLE IN THE NEWS:** As reported here a couple of weeks ago, **Carl Perkins**, after giving everyone a scare by coming down with a sinus infection that threatened to spread to his brain and endanger his life, has recovered and resumed a full schedule of activity. In addition to making up some of the dates that were cancelled because of the illness, Perkins taped a segment of *Austin City Limits* on February 13, and a week before that he appeared as a guest on **Johnny Cash's** 25th Anniversary TV special. "Carl's working hard again," said Perkins' agent **John Swanner** last week. "Every time I turn around I hear some new rumor about something bad that's happened to him, and none of them are true. I just got a call from some guy who said he'd heard Carl had been killed in a car wreck. That's not true either. He's out there and he's working."

And how much more time can pass without an update from **Major Bill Smith**? Well, no sooner had six Americans been spirited away from Iran by the Canadian Embassy staff than did the phone ring at New York, N.Y. and a familiar voice on the other end of the line shout, "One more time, baby!" It was the ol' Maj calling with news of his latest recording, "Thank You, Canada."

"Man, I've had some new thoughts on the situation that just knock me plum out," said the Maj. "I really hit the nail on the head this time. Every time Canada's been in trouble they've come to us for help, and now that we're in trouble they've come to our aid. This is my way of thanking them. I'm just telling 'em how much I appreciate them helping the cause. Not since the sight of those tattered, ragged, freezing, starving men at Valley Forge has our nation been so united, and Canada's a part of that spirit now."

"The main thing," added the Maj, "is just to say, thank you Canada, ol' podnah."

Finally, congratulations to **Dean Sciarra** and **Marion Perkins**, who were married last week. Perkins is Warner Bros.' east coast publicity manager. Sciarra, former radio and music editor of *Walrus*, has formed a new management firm, Big Star Productions, and signed singer/songwriter **Danny Baker**. Sciarra can be reached at (212) 254-2509.

**IN THE STUDIOS:** Record Plant's remote recording unit has been on the go recently, having caught **Stuff** live at Mikell's (**David Hewitt** engineering, **Gordon Edwards** and **Frank Yandalino** producing), **Bob James** on his "Around the Town" tour (Hewitt and **Joe Jorgenson** engineering, James producing), **Zubin Mehta** and the **New York Philharmonic** for the Lincoln Center Media Development, and **Johnny Paycheck** live at the Lone Star Cafe (engineered by Hewitt and **Nick Palladino**) . . . **Ted Nugent** is currently recording his seventh Epic album, "Scream Dream," at CBS Studios in New York. **Lew Futterman** and **Cliff Davies** are producing, **David (Dansir) McCullough** is co-producing, and **Timmy Gielan** is engineering. The LP is slated for May release . . . **David Crosby** is cutting his first album for Capitol at **Graham Nash's** Rudy Records in Los Angeles. Crosby is producing himself, and **Stanley Johnston** is engineering . . . at the Automatt in San Francisco, **Herbie Hancock**, **Journey**, **Con Funk Shun**, **Tazmanian Devils** and **Pharoah Sanders** are putting finishing touches on their LPs, and **Randy Hansen** is now recording . . . **Mutt Lange** is currently producing **Rough Edge** in London at the Battery Studios for Atco. Lange is scheduled to produce **AC/DC's** next album, also to be done at the Battery . . . **Tim Friese-Greene**, who just completed **Dirty Looks** for Stiff Records, is currently producing **Quincy** for Columbia at CBS Studios in New York . . . the **Shirts** are set to record their third LP for Capitol in Los Angeles this spring with producer **John Palladino** . . . **Jerry Lee Lewis's** next for Elektra, "When Two Worlds Collide," is due this month and is reported to be "primarily country music," save for one track entitled "Rockin' Jerry Lee."

**JOCKEY SHORTS:** **George Simon**, special consultant to the National Academy of Recording Arts and Sciences (NARAS), is recuperating from recent surgery and will be back at work in a few weeks . . . **Pink Floyd's** "The Wall" tour of L.A. and New York is reported to be one of the most effective meldings yet of musical and visual presentation ("The pig comes crashing through the wall right on cue," said a reliable source), and rumor has it that the group is planning a feature length film based on the album concept. The lighting for the Floyd tour, by the way, is being done by **Marc Brickman**, noted for his work with **Bruce Springsteen**, **Rickie Lee Jones** and **Boz Scaggs** . . . **Harry Chapin** will write the score for the upcoming ABC film, "Mother and Daughter: The Loving War," set to air next spring . . . **Janet Oseroff**,  
(Continued on page 53)

## Club Review

### Bofill's Vocal Prowess Dazzles L.A.

■ **LOS ANGELES** — If a tree can grow in Brooklyn, surely the South Bronx can grow a flower. The bloom at the Roxy Theatre Wednesday, February 6th, was **Angela Bofill** (Arista), one of the few genuine new stars on the rise. Her concert was sold out three weeks before she arrived—Hollywood recording stars like **Roy Ayers**, **Norman Connors**, **Rick James**, **George Duke**, **Lenny White**, **Marilyn McCoo** and **Billy Davis**, **New Birth**, and **Willie Bobo** showed up to give their support.

The eager audience applauded with great respect after "Anger of the Night," where Bofill's deep, resonant voice put a little sting on the lyrics and her tearful phrasing reflected a bit of Broadway. Broadway was also the backdrop for the jazzy *Cinderella*, whose stage approach was a little too over-styled; at no time in the evening did she break her rigid format to try a more personal approach to working the audience.

Tonight's performance was an artistic approach to feeling. The torchy melodies, mostly from her new album, "Angel of the Night," displayed her as a singer of real emotion, while original compositions like "I Try," "Rainbow Child," and "The Feelin's Love" showcased a unique vocal stylist who gets high on love.

Bofill sang Seawind's "Follow

Your Road" with confidence, earthiness and a gut level intensity that reached out and grabbed the audience. Linda Creed's "People Make the World Go 'Round" was also inspiring because of the up-tempo, funky bass lines and soothing jazz hooks.

Despite the fact that much of her material was plagued by cerebral storybook lyrics — when the audience longed for concrete messages such as "Rough Times"—**Angela Bofill** and her gospel exultation, her soulful renderings and her jazzy interpretations proved that she's got a sensual, visual attack that is both exotic and very new. She's come a long way since the early days in the South Bronx.

Stan West

### Atlantic Ups Cureton

■ **NEW YORK**—**Bill Cureton** has been named director R&B product, A&R for Atlantic and Atlantic/Cotillion Records. The announcement was jointly made by **Henry Allen**, president, Cotillion Records, and **Jim Delehant**, vice president, A&R, Atlantic Records.



Bill Cureton

Cureton has been with Atlantic since 1976, joining the company as R&B A&R/product manager.

In this newly created position, Cureton will be working closely with **Henry Allen** on the acquisition of new acts for Cotillion, as well as working on a daily basis with **Jim Delehant** and Atlantic's R&B roster.

Prior to joining Atlantic, Cureton was east coast professional manager with April/Blackwood Music. He was also R&B music director for Famous Music and assistant workshop director with Chappell & Co.

### Tapestry Names Bradley Natl. Publicity Dir.

■ **LOS ANGELES**—**Vince Carbone**, vice president and general manager of L.A.-based **Tapestry Records**, has announced the appointment of **Eileen Bradley** as national publicity director for the label.

Bradley's responsibilities will include overseeing the entire publicity and creative service department, and involvement in all phases of creative media for both **Tapestry** and its present company, **Rexford Productions**.

### PAI Taps Lider

■ **NEW YORK**—**Sid Rogoff**, director, national credit of **Polygram Distribution, Inc.** has announced the appointment of **Dorothy Lider** as regional credit manager-west for PDI. She will be based at PDI's Sun Valley Depot.

### Goldman To Coast

■ **NEW YORK** — **Susan Goldman** has been named director of west coast operations for the **Entertainment Company**. She is responsible for promotion, marketing, and all aspects of business and creative affairs.

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# Record World Single Picks

**FOGHAT**—Bearsville 49192  
(WB)



**SOMEBODY'S BEEN SLEEPIN' IN MY BED** (prod. by group-Outeda) (writers: Johnson-Perry-Bond) (Gold Fever, 3:43)

Foghat's first single from the "Boogie Motel" LP went top 20 as a ballad. This follow-up is back to the boogie rock 'n' roll they're best known for, and it's full tilt from start to finish. The churning rhythm section is in a heated battle with a seething lead guitar. A powerful rocker for AOR-pop.

**SPYRO GYRA**—MCA 41180



**CATCHING THE SUN** (prod. by Beckenstein) (writer: Beckenstein) (Harlem/Crosseyed Bear, BMI) (3:23)

A perfect song to chase away the winter blues, this title cut from their upcoming LP is a mellifluous, multi-format chartbuster that will continue the notoriety this outstanding band gained with their gold "Morning Dance." Jay Beckenstein's sax is heavenly and guitarist Chet Catallo shows he's a name to watch with his lyrical solos.

**XTC**—Virgin 67004 (Atlantic)



**TEN FEET TALL** (prod. by Wainman) (writer: Moulding) (Nymph/O.P. Virgin, BMI) (3:11)

Culled from their highly acclaimed "Drums & Wires" LP, this re-mixed and re-produced single has bassist Colin Moulding as the articulate lead vocalist. Sharp tempo shifts introduce the winning hook that's destined to be a standard on AOR-pop. It's challenging yet simple pop-rock by this British quartet, with a two-song bonus on the flip side.

**MARTI WEBB**—Polydor 2062



**TAKE THAT LOOK OFF YOUR FACE** (prod. by Webber) (writers: Webber-Black) (Really Useful/Dick James, BMI) (3:28)

Webb is a British actress/vocalist with an impressive list of stage/musical credits. On this cut from the Andrew Lloyd Webber ("Evita," "Jesus Christ Superstar") "Tell Me On A Sunday" TV special, Webb exhibits a flair for the dramatic with a rangy vocal performance. A monumental chorus and full orchestration give impact for pop-A/C.

## Pop

**IAN McLAGAN**—Mercury 76046  
**LITTLE TROUBLEMAKER** (prod. by Workman) (writer: Schell) (Hot Sheet, BMI) (2:27)  
McLagan's new "Troublemaker" LP is the result of last year's New Barbarians tour and this first single from the album is in that powerhouse, raunchy rock spirit. An AOR must.

**TONI BROWN**—Fantasy 884  
**KNOCKIN'** (prod. by Lewy-Brown) (writer: Brown) (Winds and Dragons, BMI) (3:33)  
As one-half of Joy Of Cooking, Brown remained fairly anonymous, but this first cut from her new, self-named LP is a definite newsmaker. Brown's vocals are lush and the guitar backing matches. For pop-A/C and even country.

**SANTANA**—Columbia 1-11218  
**ALL I EVER WANTED** (prod. by Olsen) (writers: Santana-Solberg-Ligertwood) (Light Music, BMI/Urmila, ASCAP) (3:26)  
Santana follows its top 40 "You Know That I Love You" with this second cut from the "Marathon" LP, perhaps the group's strongest pop-rock album in years. Carlos' guitar is at its best and vocalist Alex Ligertwood makes the difference.

**ENGELBERT**—Epic 9-50844  
**LOVE'S ONLY LOVE** (prod. by Diamond) (writer: Ryan) (Silver Blue/Ryan, ASCAP) (3:54)  
Engelbert's suave tenor wrings each note for all its emotional impact on this romantic single that's bound to score on pop-A/C.

**B.A. ROBERTSON**—Scotti Brothers 514 (Atlantic)  
**BANG, BANG** (prod. by Britten) (writers: Britten-Robertson) (Unart, BMI/Cookaway, ASCAP) (3:25)  
An oddly infectious, mid-tempo tune that grows with each listening, this single by Scottish tunesmith Robertson could be a top 40 sleeper. His cockney vocals are charming.

**DIRK HAMILTON**—Elektra 46606  
**THE MAIN ATTRACTION** (prod. by Hamilton-Evans) (writer: Hamilton) (Rabbit, BMI) (3:06)  
Lyrically and vocally, Hamilton is akin to Van Morrison. This first release from his "Thug Of Love" LP is a stark, melodic, mid-tempo ballad that should find success on AOR-pop.

**TOM JOHNSTON**—Warner Brothers 49186  
**REACHIN' OUT FOR LOVIN' FROM YOU** (prod. by Templeman) (writer: Johnston) (Windecor, BMI) (4:11)  
The former Doobie Brother lets his roots show on this dazzling follow-up to his top 40 "Savannah Nights." An effervescent chorus swings the hook & the Memphis Horns season for pop-A/C.

**JESSE RAE**—Bold 202 (TK)  
**D.E.S.I.R.E.** (prod. by Rae-Houison) (writer: Rae) (Leeds/MCA, ASCAP) (3:25)  
This debut by the Scottish potato farmer will open a few ears and formats. Rae sings, plays, arranges and co-produces this electronic dancer, for AOR & clubs, that features a speeding synthesizer line.

**BRYAN ADAMS**—A&M 2220  
**HIDIN' FROM LOVE** (prod. by Vallance-Adams) (writers: Adams-Vallance-Kagna) (Irving/Adams Bros./Calypso Toonz, BMI) (3:17)  
From his upcoming, self-titled LP comes this lilting pop-rocker with a stomping beat. The Canadian singer/songwriter should make his presence felt on pop-A/C with this sharp slice.

## B.O.S./Pop

**PHYLLIS HYMAN**—Arista 0495  
**UNDER YOUR SPELL** (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:24)  
Following the success of her "You Know How To Love Me," Hyman comes back with this even stronger mid-tempo side that's bright and bouncy and sure to become a radio standard.

**TRIPLE "S" CONNECTION**—20th Century Fox 2440 (RCA)  
**SINGING A SONG ABOUT YOU** (prod. by Sheppard) (writer: Matthews) (ATV/Fox Fanfare, BMI) (4:30)  
The Detroit-based trio is getting great pop radio response with this big-beat ballad. The falsetto are injected with horn shots, a cottony back-up chorus and smart percussion. An outstanding selection.

**SARAH DASH**—Kirshner 9-4286 (CBS)  
**OO-LA-LA, TOO SOON** (prod. by Anthony-Gold-Siegel) (writer: Anthony) (THA, ASCAP) (3:07)  
The title cut from her upcoming LP has been getting plenty of airtime via a popular designer jeans TV commercial. It's catchy and made to sell with Dash's vocals providing the substance.

**JIMMY RUFFIN**—RSO 1021  
**HOLD ON TO MY LOVE** (prod. by Gibb-Weaver) (writers: Gibb-Weaver) (Stigwood/Unichappell, BMI) (2:58)  
Ruffin collaborates with Robin Gibb here and the result is a moving finger snapper that's great for BOS formats with strong pop & club potential. Joyous music on or off the dance floor.

**LONNIE LISTON SMITH**—Columbia 1-11217  
**GIVE PEACE A CHANCE (MAKE LOVE NOT WAR)** (prod. by Smith) (writer: Smith) (Cosmic Echoes/Unichappell, BMI) (3:40)  
Liston's keyboards tell the story here with numerous memorable solos played over a steaming rhythm section. From his upcoming "Love Is The Answer" LP, it's right for fusion audiences & the funky dancers.

**TYRONE DAVIS**—Columbia 1-11199  
**CAN'T YOU TELL IT'S ME** (prod. by Graham) (writer: Graham) (Content/Tyronza, BMI) (3:52)  
Davis gets soft and sensual on this bedside rap. Casual guitar lines underscore the leisurely pace that's made for slipping into something more comfortable.

**WILSON PICKETT**—EMI-America 8034  
**LIVE WITH ME** (prod. by Perry) (writers: Perry-Conway) (Erva/Ragmap, BMI) (3:30)  
A perky rhythm provides Pickett with an excellent canvass for his colorful vocal phrasing and soulful splashes. Music that no BOS radio should be without.

**MILLIE JACKSON & ISSAC HAYES**—Spring 2063 (Polydor)  
**YOU NEVER CROSS MY MIND** (prod. by Jackson-Shapiro) (writers: Van Hoy/Allan/Putnam) (Tree/Suchess/Posey, BMI) (3:55)  
Jackson and Hayes evoke a spiritual aura with their intense vocal trades on the verses. It's an interesting sound that's destined to hit big on the BOS chart.

## Country/Pop

**GEORGE JONES and TAMMY WYNETTE**—Epic 9-50849  
**TWO STORY HOUSE** (prod. by Sherrill) (writers: Tubb-Lindsey-Wynette) (ATV/First Lady, BMI) (2:41)  
This superstar reunion reaches epic proportions on the harmony choruses. Both artists sing best together as their pairing ignites a creative energy that's captivating.

**CHARLIE PRIDE**—RCA 11912  
**HONKY TONK BLUES** (prod. by Bradley-Pride) (writer: Williams) (Fred Rose, BMI) (1:57)  
Culled from his new "There's A Little Bit Of Hank In Me" LP, this Hank Williams chestnut features an expressive fiddle line and Pride doing a credible imitation of the legend.

**DONNA FARGO**—Warner Brothers 49183  
**WALK ON BY** (prod. by Silver) (writer: Hayes) (Lowery, BMI) (2:28)  
Fargo gets a slick production from husband Stan on this rousing country rocker that's a classic in its own right. The cute female chorus & hot fiddle give Donna's vocal centerpiece great support.

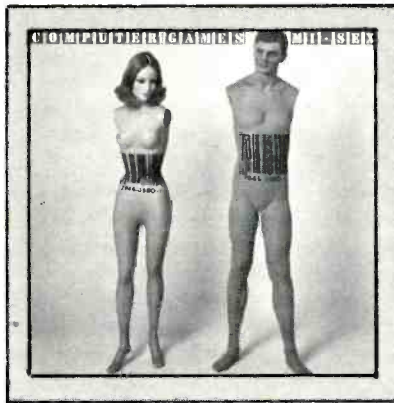


# Record World Album Picks



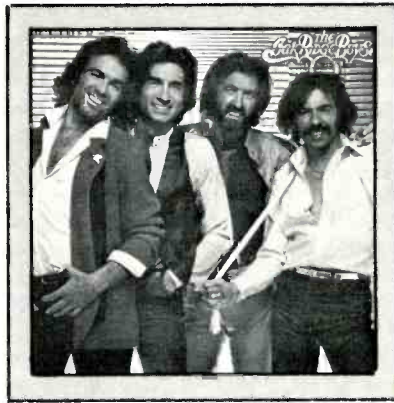
**EARTH & SKY**  
GRAHAM NASH—Capitol SWAK 12014  
(8.98)

Nash's first solo album since the early '70s is another lovely chapter in his career of writing introspective and romantic songs. He's always been the sweet, high vocal with the other artists he's harmonized with and, alone, his interpretations are even more plaintive. There's an all star cast of friends on the LP.



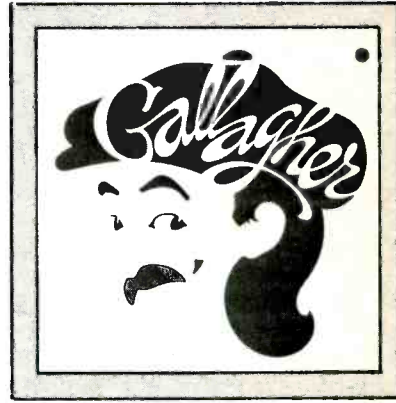
**COMPUTER GAMES**  
MI-SEX—  
Epic NJE 36349 (7.98)

The title track of this LP became an AOR staple within weeks of release and the Australian group's first U.S. album should get the same kind of attention. While the single is a sophisticated electronic rocker the rest of the LP is more traditional pop/rock. It's a strong debut with lots of multi-format possibilities.



**TOGETHER**  
THE OAK RIDGE BOYS—  
MCA 3220 (7.98)

The Oaks crossed emphatically, and successfully, from gospel to country over the past few years and each new LP has the possibility of crossing once again to pop. The follow-up to the big selling "Have Arrived" LP does contain a hint of pop but it's really more of a fine representation of the "new" country music. Give it a listen.



**GALLAGHER**  
United Artists—  
LT-1019 (7.98)

It's rare that a relatively unknown comic gets the chance to put his material on vinyl but Gallagher's debut outing shows the concept is absolutely valid. Everything here is clean enough for radio play and his bits on drugs (of course) and non-scatalogical bodily functions are particularly good.

## RAISIN' CAIN

JOHNNY WINTER—Blue Sky JZ 36343  
(CBS) (7.98)



The original blues-bred rock and roller here dishes up another collection of tunes with a solid blues base and the kind of guitar work only he can play. "New York New York" sounds like a winner.

## O-ZONE

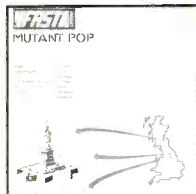
OSIRIS—Marlin 2234 (T.K.) (7.98)



Coming out of the P-Funk school of shouting, funky counter rhythms, Osiris here dishes up a whole new slew of characters to remember and songs that will likely leave a lasting impression as well. You can dance to it, for sure.

## FAST PRODUCT—MUTANT POP

PVC 7912 (JEM) (7.98)



This collection of U.K. released singles produced by Bob Last features some of the strangest and most experimental of the new wave rockers. Cuts are donated by Gang of Four, The Mekons, Scars, Flowers, The Human League and 2-3.

## THE CALL OF THE WILD

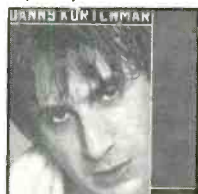
MAX DEMIAN—RCA AFL1-3525 (7.98)



The band's second album shows they've picked up a stronger new wave sensibility in the interim but the package is still a commercially viable one. Paul Rose's compositions are just right for the teens.

## INNUENDO

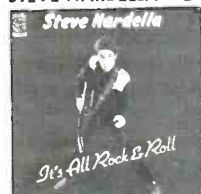
DANNY KORTCHMAR—Asylum 6E-250  
(7.98)



Seems like Kortchmar is on every major album to come out of an L.A. studio and he shows here he can do it all very well for himself. His melodies are new rock and the self-penned lyrics are especially interesting.

## IT'S ALL ROCK & ROLL

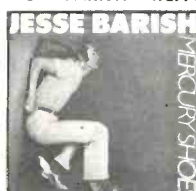
STEVE NARDELLA—Blind Pig BP 879 (7.98)



Nardella is one of those artists who'll have you shaking your head trying to figure out his age. His influences are strictly foot stomping R&R and his versions of tunes by Chuck Berry, Doc Pomus, Carl Perkins, etc. are on the mark.

## MERCURY SHOES

JESSE BARISH—RCA AFL1 3420 (7.98)



Barish's vocals are on the mark for boogie beat rock 'n' roll and this debut album is chock full of those rhythms. He gets able assists on backgrounds and production by Marty Balin. The title track is the show stopper.

## WITH ALL MY LOVE

WILBERT LONGMIRE—Columbia/Tappan  
Zee JC 36342 (7.98)



Longmire is another guitar player much in demand for studio work and this second album shows off his abilities with style. The music is jazzy with a bit of funk and guests include Steve Khan, Jimmy Maelen and Barry Miles.

## 1980

GIL SCOTT-HERON & BRIAN JACKSON—  
Arista AL 9514 (7.98)



Scott-Heron's second collaboration with Jackson is an LP filled with thick dancing rhythms and the kind of thoughtful, topical lyrics you'd expect. "Shut 'Um Down" sounds like a single.

## LADY T

TEENA MARIE—Gordy G7-992R1  
(Motown) (7.98)



The artist's second LP is a collection of tunes from traditional disco to Streisand-esque ballads. She also gets the chance here to show off her considerable talents as songwriter and producer. "Behind the Groove" is the prime cut.

## WINNERS

KLEER—Atlantic SD 19262 (7.98)



This slick five-man group (plus two women on backgrounds) here releases a second album of funky chunky dancin' songs. The vocals are polished and inspiring and this has lots of appeal for a number of audiences.

## RUNNING ALL NIGHT

LION—A&M SP-4755 (7.98)



Searing guitar parts are the core of this new disc with musical styles that range from hard core rock to more melodic ballads. "Summer Ghosts" is the prime cut and the whole package is ripe AOR material.

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ SWEEPING THE GRAMMYS: Not all Grammy Award nominees spend their time waiting to be seen at Ma Maison, immersing themselves in redwood hot tubs or huddling with various advisors as they make plans for their next magnum opus. Far from it, in fact. Take songwriter **Johnny Mullins**, whose song "Blue Kentucky Girl," written years ago and recorded by **Loretta Lynn** in '65, is one of the nominees for this year's best country song, courtesy of **Emmylou Harris'** Warner Bros. recording on her album of the same name. Mullins is staying pretty far from the limelight as Grammy time approaches; after all, he has little time off from his gig as janitor of the Wilder Elementary School in Springfield, Missouri. According to an interview conducted with Mullins by that city's News-Leader last month, the 56 year-old writer—winner of three BMI Awards for his songs—is non-plussed by the whole thing. "I don't get excited," he told the paper, "but I do get shocked now and again. I didn't believe it when I got the Mailgram from Warner Bros. Records. I called my publisher, 'cause I thought it was a mistake, but he said, 'Yeah, it's for real, and you've got as good a chance as any.'" Mullins, who said he's "been told I look like I rode into town on a truckload of turnips," will be in fabulous Hollywood, California later this month for the Grammys. We sure hope his trip is a fruitful one—even if he doesn't want to quit his janitorial work, at least he could then buy himself a platinum broom.

**SOUL TO SPARE:** When **Muddy Waters** and his band came to town a few weeks ago for a couple of nights at the Roxy, it came almost as an afterthought that singer **Etta James** would be opening for him. As it turned out, however, while the Mud's set was a bit perfunctory—good, mind you, as always, but lacking that extra spark—Etta's was a soulful revelation. She was backed by a young, white band, who did their jobs adequately but anonymously; that's exactly what was called for, because James could carry a show without any band at all, so powerful is her voice and so commanding is her very presence. An uninhibited, raunchy and genuinely funky woman, Etta had the place alternately marveling at her singing (it'd be tough to find anyone else who could sing "I'd Rather Be a Blind Girl" without any microphone and still be heard loud and clear) and laughing at her candidly accurate stage remarks ("I know a lot of you kids are thinking, 'Hey, she sounds just like **Janis Joplin**.' Lemme tell you, Janis Joplin sounded like *me*, honey!"). It's really criminal that in a time when so many female artists are coming up through the ranks, a singer as influential (ask **Christine McVie**, for one) and just plain *real* as Etta James could be overlooked. She put out an album for Warners last year or so, "Deep in the Night," which despite its **Jerry Wexler** production didn't quite do her justice. Someday, though, maybe soon (we hear she's going to sign a new contract with another label), that justice will be done—and when it is, look out.

**CARTER'S CROSSOVER:** Veteran bassist and composer **Ron Carter** has more than made his mark on his jazz peers, establishing his richly melodic, wryly conversational command of double bass and piccolo bass on both his own albums and countless classics by other top flight leaders.

Now Carter is setting his sights beyond that spectrum, as indicated by a guest appearance on **Sylvester's** next LP for Fantasy. Lest anyone think Carter's spot on that ballad ("My Life Is Loving You") is merely a lark, it should be added that the lanky musician is also featured on that set as a composer. Carter's "Hymn or Him," described by its author as a "hip gospel tune," will mark his first exposure as both composer and lyricist, and Carter himself sees the event as a career highlight comparable to his decision to join **Miles Davis'** seminal band.

"Joining Miles put me in a different musical category, a whole different level of musical acceptance," explains Carter. "It was an environment that was conducive to turning out great players, and being considered one of the potential great players was a wonderful thing.

"Having some of my thoughts articulated by a good singer like Sylvester, who will hopefully sell enough records to have many people hear my point of view lyrically, could be as important in the long run as joining Miles turned out to be."

**TUBE UPDATE:** "Hollywood Heartbeat 1980," a new TV show described in these pages some months ago, finally has an air date for its first program, and it looks very promising indeed. When the first show airs February 29 (actually March 1) at 12:40 a.m., simulcast on KABC-Channel 7 and KLOS-FM, the performers will include

(Continued on page 55)

## Court Upholds Heilman Conviction

■ CHICAGO—The United States Court of Appeals for the 7th Circuit affirmed the conviction of David Heilman on charges of criminal copyright infringement two weeks ago. In a decision issued February 8th the court rejected Heilman's arguments that the copyright law was constitutionally vague, that his infringements, if they occurred, were not willful, and that he was selectively prosecuted.

### Civil Litigation

Heilman was convicted of 18 counts of infringing the copyrights of musical compositions in a February, 1979 trial. Heilman, who operated E-C Tape Service, has also been the subject of much civil litigation. Most recently a Milwaukee court rendered a decision holding Heilman and E-C Tape liable for more than \$4,000,000 in damages to record companies based on Heilman's illegal duplication.

### Court Rejects Argument

In rejecting his argument concerning willful violations of the law, the court pointed out Heilman's knowledge of numerous civil actions which had ruled against his position. The court stated, "Instead of confirming his conduct to the bounds of the law, defendant chose to persist in conduct which he knew had 'a high likelihood of being held by a court of competent jurisdiction to be a violation of the criminal statute.' That is surely sufficient to meet the accepted definition of willfulness."

## CBS Names Bache Finance/Admin. VP

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Theodore S. Bache as vice president, finance and administration, CBS Records. He will report directly to Lundvall.

In his new position, Bache will be responsible for financial and administrative matters concerning CBS Records.



Theodore S. Bache

Since 1976 Bache has served as vice president and controller, CBS Specialty Stores Division, which includes the Pacific Stereo chain of stores. He joined CBS in 1964 and 1969 and was appointed assistant controller, CBS Television Networks. In 1971 Mr. Bache was named assistant controller, CBS Inc.

## PDI Promotes Biundo

■ NEW YORK—Jules Abramson, vice president, planning, Polygram Distribution, has announced the appointment of Lisa Biundo as national advertising administrator. She joined PDI in May of 1979 as advertising coordinator.

## Davis to Receive Humanitarian Award



Following an east coast luncheon inaugurating the 1980 activities of the T. J. Martell Memorial Foundation for Leukemia Research, it was announced that the foundation's fourth Humanitarian Award will be presented to Arista Records president Clive Davis at a dinner to be held on April 19 at the Waldorf-Astoria. The foundation, which in the past three years has made grants in excess of \$1,000,000 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. Shown at the luncheon are (from left): Joseph Cohen, national director, NARM; Bob Austin, publisher, Record World; Clive Davis, president, Arista Records; Dr. James F. Holland, professor and chairman, Department of Neoplastic Diseases, Mt. Sinai School of Medicine; Tony Martell, vice president and general manager, CBS Associated Labels.

# Record World DISCO

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ THESE GIRLS CAN SING, Y'ALL: "Two Tons O'Fun" (Honey/Fantasy) is the debut album by the two women who sing background vocals for Sylvester, **Martha Wash** and **Izora Rhodes**. It is cause for rejoicing. Wash and Rhodes have always been given prominent play on Sylvester's records, especially "Dance (Disco Heat)" and the ballad side of "Living Proof," and they demonstrate here every bit of the accomplishment that one could possibly expect of them. For the clubs, there are two cuts scheduled for back-to-back disco disc release: "Just Us" (4:39), an irrepressibly joyous bit of pop-funk that features beautiful vocal interplay, especially in the chorus and break, and "I Got the Feeling" (5:22), a churning, synthesizer-based bubbler overlaid in lush, multi-tracked harmony and paced with a perfectly timed phased guitar break. These standouts alone constitute producer **Harvey Fuqua's** finest work since "Step II," Sylvester's breakthrough, and nearly brought springtime to a flu-ridden New York mid-winter week. But there's much more to recommend "Two Tons O'Fun" besides: "Do You Wanna Boogie, Hunh?" and "One Sided Love Affair," both flashy, sharply executed cuts taken at a jumpy pace, with lots of arrangement to counterpoint the women's voices, as well as two semi-philosophical songs that make explicit the gospel feel of the album, "Earth Can Be Just Like Heaven" and "Make Someone Happy Today." Add two smashing ballads and you've got one of the year's major releases. This duo is a can't-miss combination: Wash cuts intricate patterns with her soprano while Rhodes nails us to the spot with her gutsy calls. Two tons of fun, indeed, and equal amounts of talent and soul.

NEW ALBUMS: Another group of girls who can sing, y'all, **Sister Sledge**, have released a new album this week, "Love Somebody Today" (Cotillion). Like the preceding platinum-plus "We Are Family," the album is written and produced entirely by Chic's **Bernard Edwards** and **Nile Rodgers**. Not surprisingly, the album's sound is not far from the mellow funk that's become familiar, but "Love Somebody" is very much Sister Sledge's album. Lead **Kathie Sledge** takes every opportunity to shine through the music and the group consistently succeeds in standing out collectively. At least four cuts should be noted, all mid-to-downtempo: "You Fooled Around" (4:28), a hazy, trancelike piece that's very melodic in its own way; "Easy Street" (4:34), and an almost biting "Pretty Baby" (4:03), both carrying the upward mobility theme that's so popular with Edwards and Rodgers; and "Reach Your Peak" (4:55), quite short of peak tempo, but still a convincing call to party (note **Meco Monardo's** sax work). "Love Somebody Today" may even be Sister Sledge's most consistent album yet: the songs are interesting enough, and the group never fails to give shape and individuality to the ever-more-widely influential Chic sound.

The **Players' Association** also turns in a very easy-to-take album this week, their fourth on Vanguard, called "We Got the Groove." The four cuts have a polished texture similar to Gregg Diamond's work; there is a wide range of tempo to provide variety from track to track. Your choice: the bright New York-style "We're Almost There" (6:50) and a similarly pop-sounding "We Got the Groove" (8:09); a cool, unforced "The Get Down Mellow Sound" (7:55), which sounds like a lush, eight-minute long station break; or "Dance" (7:11), a jittery instrumental that occasionally slips into light electronic arrangements. Early club reaction is good; especially on "Dance," although radios might best choose "Get Down Mellow."

NEW DISCO DISCS: Unquestionably, the major release of the week is "Rapper's Reprise," the second by the phenomenally successful **Sugarhill Gang**, on Sugarhill. They are joined on this cut by female counterparts **the Sequence**, for a six-person rap-off that runs 7:40. Strangely, the men's voices sound better here than on their first release, while the women sound more distorted. Not that it makes a difference though—and the new record is even more indispensable because it has a different "B" side, called "Sugarhill Groove," which is a slightly rock-flavored 9:52. These "professional magicians of the microphone" look set to make another commercial splash with "Rapper's Reprise."

**Ben E. King's** "Music Trance" (5:59), out this week on Atlantic, has been drawing play already as a seven-inch single, a very good omen. He is produced by **Bert deCoteaux**, who also worked on King's disco hit of several years ago, "Supernatural Thing." Like that cut, "Music Trance" is a spare, rather subtle production brightened with horns and voices. And it's great to hear King's torn-up voice punching across on this song to the power of music. Look for the early break-out in Philly and New York. **Billy Nichols'** "Diamond Ring" is his follow-up "Give Your Body Up to the Music." He wrote and co-produced, with interesting, idiosyncratic results. Nichols' high tenor wafts over the raw, punchy rhythm track (DJ **Larry Levan** was mix consultant), strongly recalling Curtis Mayfield not only in sound, but in the seriousness of the message: "Diamond ring can put you through a change/Hanging on a string like a ball and chain." A bit overlong at 9:25, perhaps (a five minute edit is provided), but somehow, moody and fascinating.

Three reappearances: "I Heard It Through the Grapevine," an R&B/pop hit three times over, is now available in a disco version running 7:58, by **P'zzazz**, the first release on New York promoter **Roy B.'s** label, called Roy B. DJ **Mike Pace** mixed; he gives the track a good percussion build and a lovely keyboard ending that's one of the record's main attractions. Excellent vocal scoring and a pervasive guitar line give this revival good lift. Andy Gibb's hit, "Shadow Dancing" also makes a discofied appearance this week, on a non-commercial Epic disco disc, by **Ndugu and the Chocolate Jam Co.** Uncredited on the label are featured vocalists **the O'Jays**, **the Jones Girls**, **Hubert Laws** and **George Duke**. These special guests weave in and around each other, and all of them are recognizable in this jazz-funk adaptation. Good, solid feel—more than justice is done to the song in the course of 6:56. And: now available, promotional only, the "progressive instrumental remix of **Dan Hartman's** "Relight My Fire" now running 11:22, which doubles the length of "Vertigo" and creates several new breaks (especially at the end). **John Luongo** and **Michael Barbiero** mixed; their work could well bolster the cut's already sensational chart performance. On the flip is "Free Ride" (7:02), not remixed, but with new disco disc clarity and power. The cut has been slightly overshadowed by "Relight;" don't pass it up now.

# Discotheque Hit Parade

## EMBERS' RAFTER ROOM/ PORTLAND

DJ: GEORGE ADAMS  
ALL NIGHT THING—Invisible Man's Band—Mango  
AND THE BEAT GOES ON—Whispers—Solar  
DANCIN' FOR YOUR LOVE—Rufus and Chaka—MCA  
FUNKYTOWN—Lipps, Inc.—Casablanca  
GIVE IT TO ME—RCR—Radio  
I CAN'T HELP MYSELF—Bonnie Pointer—Motown  
I FOUND LOVE—Deniece Williams—ARC/Columbia  
KEEP IT HOT—Cheryl Lynn—Columbia  
LADY-FIRE—Vikki Holloway—Atlantic  
LET'S FLY—Paradise Express—Fantasy  
MADE IN MUNICH—M—Sire  
PLANET CLAIR/ROCK LOBSTER—B-52's—WB  
RUNNING FROM THE LAW/FOOTSTOMPIN'—MUSIC—Stargard—WB  
TONIGHT I'M ALRIGHT/I SHOULD A LOVED YA—Narada Michael Walden—Atlantic  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic

## THE RITZ/HOUSTON

DJ: KEN SMITH  
ALL NIGHT THING—Invisible Man's Band—Mango  
AND THE BEAT GOES ON—Whispers—Solar  
CAN YOU FEEL IT—Beverly Johnson—Buddah  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HAVEN'T YOU HEARD—Patrice Rushen—Elektra  
HIGH ON YOUR LOVE—Debbie Jacobs—MCA  
HOTEL PARADISE/ST. TROPEZ—Diva Gray and Oyster—Columbia  
I CAN'T HELP MYSELF—Bonnie Pointer—Motown  
INCH BY INCH—Persia—Casablanca  
I ZIMBRA—Talking Heads—Sire  
JUST A TOUCH OF LOVE—Slave—Cotillion  
KEEP IT HOT—Cheryl Lynn—Columbia  
LOVE INJECTION—Trussel—Elektra  
MANDOLAY—La Flavour—Sweet City  
SATISFIED—Dynasty—Solar

(Listings are in alphabetical order, by title)

## ALFIE'S/CHICAGO

DJ: PETER LEWICKI  
AND THE BEAT GOES ON—Whispers—Solar  
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HIGH ON YOUR LOVE—Debbie Jacobs—MCA  
I SHOULD A LOVED YA—Narada Michael Walden—Atlantic  
JUST A TOUCH OF LOVE—Slave—Cotillion  
KEEP IT HOT—Cheryl Lynn—Columbia  
LOVE IN OUR HEARTS—Peter Brown—Dash (LP cut)  
LOVE INJECTION—Trussel—Elektra  
MUSIC—One Way Featuring Al Hudson—MCA  
RIPE—Ava Cherry—RSO (LP)  
THE SECOND TIME AROUND/RIGHT IN THE SOCKET—Shalamar—Solar  
WAS THAT ALL IT WAS/WHAT'S ON YOUR MIND—Jean Carn—Phila. Intl.  
WE'RE GONNA ROCK—Sabu—Ocean  
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox

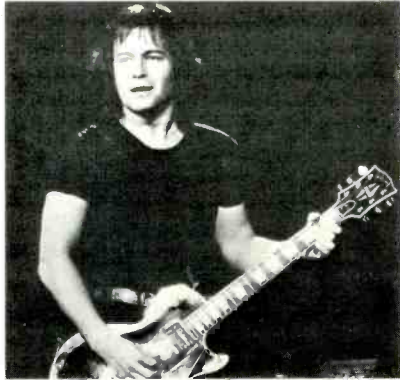
## L'AMOUR/BROOKLYN, N.Y.

DJ: MIKE PACE  
AND THE BEAT GOES ON—Whispers—Solar  
BODYSHINE—Instant Funk—Salsoul  
CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude  
EVITA—Festival—RSO  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HAVEN'T YOU HEARD—Patrice Rushen—Elektra  
I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B.  
I CAN'T HELP MYSELF—Bonnie Pointer—Motown  
I'M CAUGHT UP—Inner Life—Prelude  
I ZIMBRA—Talking Heads—Sire  
LOVE INJECTION—Trussel—Elektra  
RIGHT IN THE SOCKET/THE SECOND TIME AROUND—Shalamar—Solar  
STANDING OVATION—GQ—Arista  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky  
WORKIN' MY WAY BACK TO YOU—Spinners—Atlantic

# Mick Jones & Foreigner: Growing in the Public Eye

By JEFFREY PEISCH

There is no shortage of impressive figures attesting to Foreigner's phenomenal success of the last three years. The group has sold over 13 million albums worldwide since 1977, 11 million of them in the U.S. They've had eight top 20 singles in a two-and-a-half year period. The only groups to pull off this feat since the Beatles are the Beach Boys, Herman's Hermits and the Jacksons. The real tribute to Foreigner's achievement is that they've succeeded in an industry that is much more complicated and challenging than it was in the '60s, when the Beatles set the records. Foreigner has been a supergroup from the moment their first LP was released in 1977. Mick Jones and Ian McDonald (the two co-producers in Foreigner) met in New York in 1976 and formed the nucleus of Foreigner late that year. Keyboard player Al Greenwood joined the two soon after. With vocalist Lou Gramm, drummer Dennis Elliott and bassist Ed Gagliardi the group soon became complete. In 1979 Gagliardi was replaced by Rick Wills. In the following Dialogue lead guitarist, singer, writer and co-producer Mick Jones discusses the formation of Foreigner, how he feels about the group's success and what he thinks about the future.



Mick Jones

**Record World:** What are some of your earliest memories of rock 'n' roll?

**Mick Jones:** I was exposed to rock when I was 11 or 12, and at that time it was just a matter of hearing everything that was around at the time—primarily through America: Presley, Holly, etc. Buddy Holly was probably the biggest influence on me at that point, yet when I first started playing my influences were quite varied. A lot of it was what we called soul music—Bobby Bland, Marvin Gaye—which was all quite obscure in England. It was a question of rooting out obscure songs by black artists. England was quite starved for that type of music at that time.

**RW:** Before Foreigner you played with a lot of interesting people; Jimi Hendrix was one of them. What was that like?

**Jones:** It was during the time that I was with Johnny Halliday as guitar player, writer and musical director. We were recording in London and Hendrix had just come over. Chas Chandler had brought him over and was taking him around the clubs, where he would sit in and blow everybody's mind. We were in a club seeing Brian Auger when Hendrix sat in and we decided to see if he was available to work in France with Halliday. He was just putting a band together at the time—with Noel Redding and Mitch Mitchell—so they jumped at the chance to play together on stage. I didn't play with them on stage, but we did jam a few times. It was a very interesting experience, watching his evolution. He was like a new animal.

**RW:** What did you learn from your time with Halliday?

**Jones:** That was my first big, professional experience. It was a very intriguing, learning period. The thing that I appreciated about it—although it wasn't necessarily my idea of what I really wanted to do—was that by being in that position I was brought into contact with a lot of people. I was getting a lot of experience in studios and just generally forming myself musically. I felt that I wanted to find out as much about everything as possible: I wanted to know how records were made; I wanted to write; I wanted to be informed about everything. For me that was the perfect vehicle at the time. It broadened me, it opened up my life.

**RW:** You also had contact with the Beatles during the early years.

**Jones:** I was playing with Sylvie Vartan at the Olympia in Paris in 1964. I was one of two English people in our band; the Beatles were the headliners. I idolized them, it felt incredible to play on the same bill. One night, before I had met them, I dropped my guitar and swore in English, and Lennon came up and said, "You're English." From that point on I spent a lot of time with them on the tour. I was

very young and impressionable at that point. It was a great experience, to see how they lived, what kind of people they were.

**RW:** Did you have a clear-cut idea of the sound you wanted when you started Foreigner?

**Jones:** Not really, I had a feeling about something, but it wasn't precise. I had finally started to write seriously, which was a turning point. I had always been very introspective about writing, especially the few years before Foreigner. When I was with Spooky Tooth and Leslie West, I was very guarded and timid about it. I wasn't very confident. I didn't feel that it was my strong writing period. Suddenly in 1976 a feeling came on. It was actually just sitting down and working hard at it, I suppose, and being in a position where I really had to work hard at it. It was a mixture of all those things. There was pressure on me to survive at that time—that might have brought the flow out of me. Foreigner really came out of three or four songs that I was writing. I knew vaguely the kind of direction I wanted to go in. It was probably an evolution of what I had been doing with Spooky Tooth. At that point in time that was the kind of music I felt I wanted to play. The music we're doing now is probably an evolution of the musical mood that I was into the few years before Foreigner.

**RW:** How do you see the differences between now (Foreigner) and then (Spooky Tooth)?

**Jones:** I felt at the time (Spooky Tooth)—as much as I liked the kind of music we were doing—that we were getting bogged down. We were getting a little over-involved and not quite direct enough or close enough to get the point across. And I suppose that I wanted to get the music across in a more direct way; I really wanted the music to be exposed to a lot of ears.

**RW:** Foreigner has mastered the sound of singles radio. You seem to have a perfect understanding of what it takes. Do you write with the radio in mind?

I don't think anyone can have a perfect understanding of what it takes to make a hit . . . I think it all comes down to melody.

**Jones:** I don't think anybody can have a perfect understanding of what it takes to make a hit. When I have an idea that I feel is a strong idea, a very definite kind of idea, then I'll try to make that idea into a song and make the song as strong as possible. It all comes down to melody. If you've got a strong melody, or, as I say, a strong idea, one that you can write down and then walk around humming for a few days, then you know it's a song that will probably catch on. If you like to hum a song then chances are other people will too. It's not an easy thing to come up with those sorts of things. And it's not the kind of thing that I find I can sit down and calculate and work out. It's the sort of thing that comes. It's an idea, a little melodic line that might float through your head, and you put it down or tape it. I'd say it's impossible to just construct a totally commercial song that you know will go into the top five.

**RW:** Then how do you guys do it so consistently? Your record in the late '70s for success with singles is as good as anyone's.

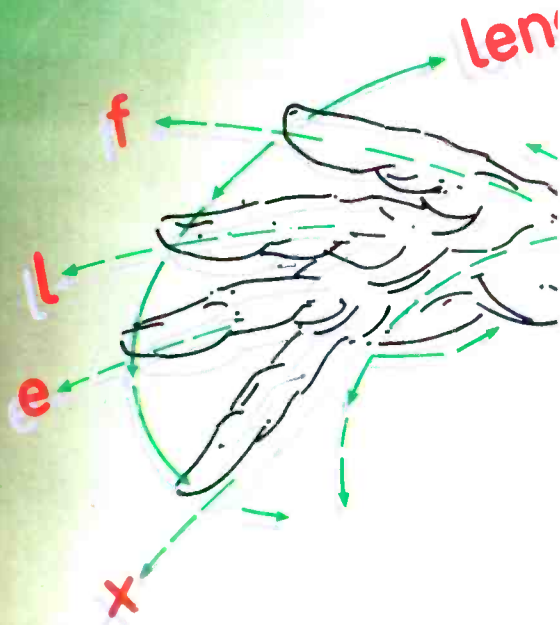
**Jones:** Well, of course, you have to have the good songs, but as far as making them singles, that's in large part the label's responsibility.

**RW:** Then if it's the label that makes them hits, would you feel fulfilled if they weren't popular?

**Jones:** As long as I was fulfilled, yes. My level, my standard, is very high. For every album we do, we probably have anywhere from 75 to 100 ideas floating around. It's a question at that point of honing those ideas down, eliminating some, and coming up with the strongest material that you have, or that you feel is the strongest and most fulfilling to you . . . the type of things you want portrayed.

**RW:** Why has Foreigner used a different producer with each album?

(Continued on page 54)



# “Flex” The Lene Lovich Way!

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- 3/2 Detroit, MI
- 3/4 Chicago, IL
- 3/5 Schaumburg, IL
- 3/6 Cleveland, OH
- 3/7 Buffalo, NY
- 3/8 Albany, NY
- 3/10 New Haven, CT
- 3/12 New Brunswick, NJ
- 3/13 Amherst, MA
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# Record World Disco File Top 50

FEBRUARY 23, 1980

FEB. 23	FEB. 16		WKS. ON CHART
1	1	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	6
2	2	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	14
3	6	FUNKYTOWN LIPPS INC./Casablanca (12"*) NBLP 7197	5
4	4	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	10
5	5	EVITA FESTIVAL/RSO RS 1 3061 (entire LP/12"*)	11
6	3	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1	9
7	7	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202	6
8	8	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut)	6
9	9	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	10
10	12	WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS/Atlantic (12"*) SD 19256	16
11	10	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	15
12	11	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"*/LP cut) BXL1 3479 (RCA)	17
13	15	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	8
14	14	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	8
15	13	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	13
16	19	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"*) PRL 12173	8
17	18	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	4
18	24	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE AVA CHERRY/RSO RS 1 3072 (LP cuts)	3
19	20	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) 45007 (Atlantic)	5
20	21	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125	5
21	17	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) SW 49902	8
22	16	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	13
23	22	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	6
24	33	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	2
25	23	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12"*) AL 9509	14
26	29	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"*) JE 36263	5
27	35	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782 (Island)	3
28	31	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"*) F 9587	3
29	34	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"*) SRK 6076 (WB)	3
30	30	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136	6
31	26	TAKE ALL OF ME/SHAKE YOUR BAIT BARBARA LAW/Pavillion (12"/LP cut) 4Z8 6401/NJZ 36148 (CBS)	11
32	28	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"*) 6073	9
33	32	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSRS 8896 (WB)	9
34	36	THE VISITORS GINO SOCCIO/Warner Bros./RFC (12") DRCS 8894	4
35	37	DON'T STOP THE FEELING ROY AYERS/Polydor (12"*) PD 1 6246	2
36	38	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor PD 1 6248 (entire LP)	4
37	25	I'M CAUGHT UP INNER LIFE/Prelude (12"*) PRL 12175	16
38	—	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (LP cut) SD 19258	1
39	41	IN THE POCKET (MEDLEY)/PYGMY/GRASS AFRICAN SUITE/MCA (LP cuts) 3205	2
40	40	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	9
41	42	ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (12"*/LP cuts) NJC 36265	2
42	27	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"*) SA 8529 (RCA)	12
43	44	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	4
44	—	STANDING OVATION GQ/Arista (12") 0483	1
45	—	STOMP! BROTHERS JOHNSON/A&M (12"*) SP 3716	1
46	—	LET'S FLY PARADISE EXPRESS/Fantasy (entire LP) F 9589	1
47	49	WEAR IT OUT/RUNNING FROM THE LAW STARGARD/Warner Bros. (12"*) BSK 3386	20
48	47	ROCK WITH YOU/DON'T STOP 'TILL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"*) FE 35745	26
49	—	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	1
50	50	RUNNING FROM PARADISE/PORTABLE RADIO DARYL HALL AND JOHN OATES/RCA (12"*) AFL1 3494	5

(★ non-commercial 12", • discontinued)

## Warner To Head Creative Music Group

■ LOS ANGELES Jay Warner has been tapped to head the Creative Music Group, a new music publishing operation formed in association with K-Tel International.

Warner, a member of the ASCAP advisory board, was formerly vice president, publishing, for the Entertainment Group. Prior to assuming that post, he held a similar position with the Wes Farrell Organization.

### Plans

Initial plans for the new company include acquisition and development of performing and producing songwriters, as well as pursuit of possible catalogue acquisitions, according to Warner.

The company will be based at 6430 Sunset Boulevard, Suite 716, Los Angeles, Ca. 90028.

## Boutwell Bows Firm

■ NEW YORK — Ron Boutwell has announced the formation of Ron Boutwell Enterprises, Inc., a merchandising firm created to service major recording artists in the area of in-concert sales, licensing, infringement protection, mail order sales and fan club organization.

Boutwell was most recently chairman of the board of Boutwell Inc./Niocua Enterprises Ltd., and formerly owner/president of Boutwell Enterprises Inc. His new address is: 6525 Sunset Blvd. (Berwin Entertainment Complex), Hollywood, Ca. 90028; phone: (213) 469-4038.

## Cheap Trick Platinum

■ NEW YORK—"Dream Police," the latest album by Epic recording group Cheap Trick, has been certified platinum by the RIAA.

## Fine Time for Phyllis



On opening night of her engagement at New York's City Center, Arista recording artist Phyllis Hyman, whose current LP is "You Know How To Love Me," was greeted by Arista executives. Shown backstage at the show are (from left): Clive Davis, president, Arista Records; Phyllis Hyman; Richard Smith, vice president, national R&B promotion, Arista; Andre Perry, director, artist development, black and progressive music.

# Record World Singles 101-150

FEBRUARY 23, 1980

FEB. 23	FEB. 16	Artist	Label
101	105	YOU WON'T BE THERE THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI)	
102	106	LONG HAIR ED COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)	
103	107	ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI)	
104	111	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/Twelf Street/Whiffie, ASCAP)	
105	108	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)	
106	110	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 (KI, ASCAP)	
107	120	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/WindSong 11899 (RCA) (Cherry Lane, ASCAP)	
108	119	YOUR LAST LETTER CHISHOLM & SPENCE/Columbia 1 11191 (April, ASCAP)	
109	101	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI)	
110	112	SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)	
111	115	SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)	
112	—	STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)	
113	113	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerads, ASCAP)	
114	114	I CAN'T TAKE MY EYES OFF YOU MAUREEN MCGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)	
115	126	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627 (Black Bull, ASCAP)	
116	121	STAY IN TIME OFF BROADWAY USA/Atlantic 3647 (Screen Gems-EMI/Modern Fun, BMI)	
117	124	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)	
118	129	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)	
119	—	SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP)	
120	118	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)	
121	122	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3739 (CBS) (Mighty Three, BMI)	
122	123	I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)	
123	125	DON'T YA HIDE IT STONEBOLT/RCA 11910 (DeeCove/Dunbar Canada Ltd, PROC)	
124	—	BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP)	
125	—	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)	
126	127	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	
127	130	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031 (Chappell/Sailmaker, ASCAP)	
128	117	STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI)	
129	116	TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI)	
130	134	EVERY GENERATION RONNIE LAWS/United Artists 1334 (Fizz/At Home, ASCAP)	
131	128	FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)	
132	131	REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP)	
133	132	STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)	
134	133	IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)	
135	135	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)	
136	136	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)	
137	139	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)	
138	137	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)	
139	138	KARI BOB JAMES/EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP)	
140	140	MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI)	
141	141	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	
142	142	BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI)	
143	143	EVERYBODY NEEDS A LITTLE HELP CALIFORNIA/RCA 11769 (Word, ASCAP)	
144	145	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
145	148	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)	
146	144	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)	
147	—	TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP)	
148	150	HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP)	
149	—	ROCK LOBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI)	
150	—	YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

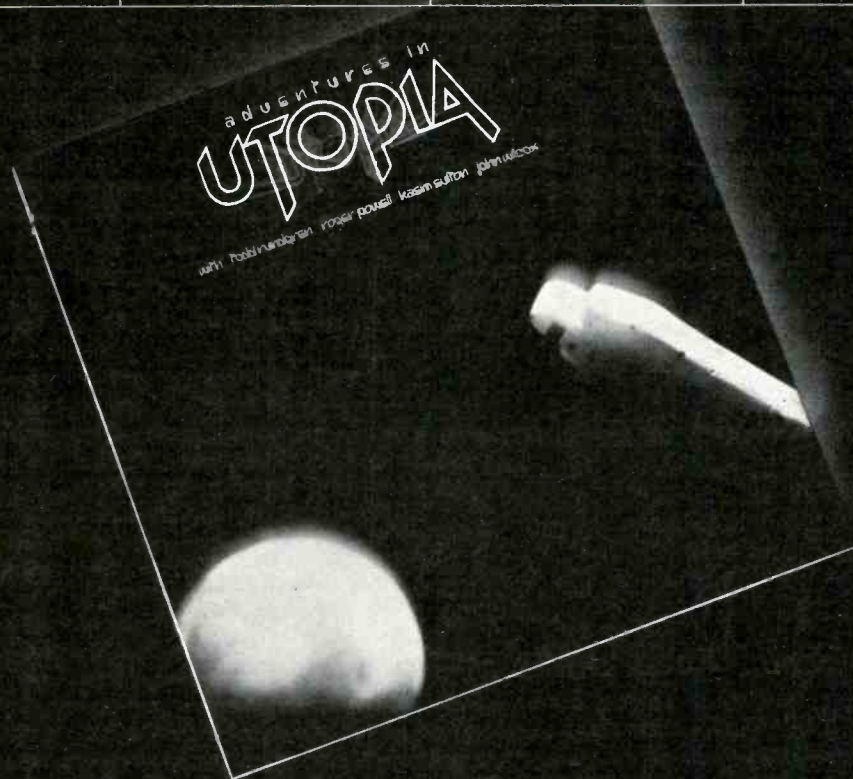
ALL AROUND Martin (Twenty-nine/Poison Oak, ASCAP) 93	KISS ME IN THE RAIN Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP) 56
AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI) 14	LADIES NIGHT E. Deodato (Delightful/Gang, BMI) 27
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP) 59	LET ME GO, LOVE Templeman (Snug/Big Stroke, BMI) 44
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI) 25	LET'S GO ROCK AND ROLL Casey-Finch (Sherlyn/Harrick, BMI) 96
BABE Group (Stygian/Almo, ASCAP) 48	LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) 3
BABY DON'T GO Edwards (Seagrape/Valgovind, BMI) 99	LOST IN LOVE Chertoff (Arista/BRM, ASCAP) 54
BABY TALKS DIRTY Chapman (Eighties/Small Hill, ASCAP) 55	MY HEROES HAVE ALWAYS BEEN COWBOYS Nelson-Pollack (Jack & Jill, BMI) 82
BACK ON MY FEET AGAIN Olsen (Pendulum/Unichappell/Paper Wait, BMI) 30	99 T. Knox & Group (Hudmar, ASCAP) 20
BAD TIMES (THEME FROM DEFIANCE) Colombo (Harlene/Macalley/Ripparthur, ASCAP) 63	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI) 94
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.) 86	OFF THE WALL Jones (Almo, ASCAP/Rondor London, LTD) 53
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP) 70	ON THE RADIO Moroder (Ricks/Revelation, BMI) 4
CARS Numan (Geoff & Eddie/Blackwood, BMI) 97	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP) 65
COME BACK Justman (Center City, ASCAP) 50	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 40
COMPUTER GAMES Hosono (Alpha/Almo, ASCAP) 84	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI) 66
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP) 5	RAVEL'S BOLERO Reisman (Hollyweed/Wells, ASCAP) 95
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) 1	REFUGEE Petty-Iovine (Skyhill, BMI) 32
CRUISIN' S. Robinson (Bertham, ASCAP) 11	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP) 33
DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI) 13	ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Fitest/Saber Tooth, BMI) 60
DEJA VU B. Manilow (Rightsong/Angela, BMI) 29	ROCK WITH YOU Jones (Almo/Rondor, ASCAP) 6
DESIRE Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 7	ROMEO'S TUNE Simon (Rollin Tide, ASCAP) 10
DESIRE Sandlin (Gear, ASCAP) 90	SARA Group (Fleetwood Mac, BMI) 19
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI) 42	SEPTEMBER MORN B. Gaudio (Stonebridge/EMA-Suisse, ASCAP) 8
DON'T EVER SAY GOODBYE Rundgren-Derringer (Derringer, BMI) 98	SET ME FREE Rundgren (Unearthly/Fiction, BMI) 75
DON'T LET GO I. Hayes (Screen Gems-EMI, BMI) 51	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI) 68
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI) 9	SHOOTING STAR Neil (World Song/Facehaze, ASCAP) 91
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP) 21	SMALL PARADISE Albert (G.H./H.G., ASCAP) 77
EVEN IT UP Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP) 62	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI) 36
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP) 92	THE HARDEST PART Chapman (Rare Blue/Monster Island, ASCAP) 87
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) 37	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP) 31
FLIRTIN' WITH DISASTER T. Werman (Mister Sunshine, BMI) 46	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) 23
FOOL IN THE RAIN Page (Flames of Albion, ASCAP) 34	THE SPIRIT OF RADIO Brown & Group (Core, CAPAC/ASCAP) 71
FOREVER MINE Gamble-Huff (Mighty Three, BMI) 43	THE WALK Maile (Arc, BMI) 85
GIRL WITH THE HUNGRY EYES Nevison (Little Dragon, BMI) 89	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP) 52
GIVE IT ALL YOU GOT Mangione (Gates, BMI) 41	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI) 16
GOT TO LOVE SOMEBODY Rodgers-Edwards (Chic, BMI) 73	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI) 35
HAVEN'T YOU HEARD Mims-Rushen-Andrews (Babyfingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI) 58	TOO HOT Deodato (Delightful/Gang, BMI) 15
HEARTBREAKER Coleman (Dick James, BMI) 26	US AND LOVE Nolan-Koppers (Sound of Nolan, BMI) 61
HIM Holmes-Boyer (WB/Holmes Line, ASCAP) 17	VOICE OF FREEDOM TM Productions (TM, ASCAP) 76
HOW DO I MAKE YOU Asher (Billy Steinberg) 22	WE DON'T TALK ANYMORE B. Welch (ATV, BMI) 49
I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI) 57	WHAT I LIKE ABOUT YOU Solley (Forever Endeavor, ASCAP) 81
I CAN'T TELL YOU WHY Szymczyk (Jedrah/Cass County/Red Cloud, ASCAP) 47	WHEN A MAN LOVES A WOMAN Rothchild (Pronto/Quincy, BMI) 45
I DON'T LIKE MONDAYS Wainman-Group (Zomba, BMI) 72	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI) 24
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP) 67	WHERE DOES THE LOVIN' GO Gates (Kipahula, ASCAP) 78
I SHOULD LOVED YA (Walden/Gratitude Sky, ASCAP/Irving, BMI) 74	WHY ME Group (Stygian/Almo, ASCAP) 28
I THANK YOU Ham (Birdsees/Walden, ASCAP) 39	WITH YOU I'M BORN AGAIN DiPasquale & Shire (Chek Out, BMI) 38
I WANNA BE YOUR LOVER Prince (Echnirp, BMI) 18	WOMEN Jones-Baker-McDonald (Somerset/Evansongs, ASCAP) 79
I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI) 64	WONDERLAND Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) 69
IT'S LIKE WE NEVER SAID GOODBYE Reynolds (Cookway/Dejamus, ASCAP) 88	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) 12
	YEARS Collins (Pi-Gem, BMI) 83
	YES, I'M READY Casey (Dadelia, BMI) 2
	YOU KNOW THAT I LOVE Olsen-Devore-Group (Light, BMI/Urmila, ASCAP) 100
	YOU MIGHT NEED SOMEBODY Richards (Braintree/Snow/Necles, BMI) 80



# Adventures In Utopia:

It's taking Todd Rundgren and Utopia to some exotic places...

RW	BB	CB	R&R (AOR)
•39	•32	•35	7



While Utopia's previous flights haven't gone uncharted, there's no mistaking *Adventures* for what it is: the fastest added, most played, best selling Utopia album ever.

Featuring the single "Set Me Free" BSS 49180  
Produced by Todd Rundgren & Utopia for Alchemedia Productions.  
On Bearsville Records & Tapes. BRK 6991

Watch for Utopia on tour March 14-June 30.

Manufactured & distributed by Warner Bros. Records Inc.



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**T**o my Casablanca  
Family and Friends-  
Here's looking at you, kids.

See you in the sequel.....  
coming soon.

With love, appreciation  
and wishes  
for good fortune.

*Neil*

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# Record World Singles



FEBRUARY 23, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 23	FEB. 16		WKS. ON CHART
1	1	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN Elektra 46579 (2nd Week)	8
2	2	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	13
3	4	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	9
4	9	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	6
5	3	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	13
6	6	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	15
7	12	<b>DESIRE</b> ANDY GIBB/RSO 1019	5
8	13	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	8
9	8	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	17
10	11	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	11
11	5	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	18
12	15	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	9
13	14	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	8
14	16	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	10
15	21	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	6
16	10	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	18
17	23	<b>HIM</b> RUPERT HOLMES/MCA 41173	6
18	17	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	15
19	7	<b>SARA</b> FLEETWOOD MAC/Warner Bros. 49150	9
20	22	<b>99 TOTO</b> /Columbia 1 11173	8
21	20	<b>ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES/ MCA/Infinity 50,035	16
22	29	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	4
23	27	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	7
24	28	<b>WHEN I WANTED YOU</b> BARRY MANILOW/Arista 0481	8
25	33	<b>A: IOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	6
26	30	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	8
27	25	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	19
28	18	<b>WHY ME</b> STYX/A&M 2206	8
29	19	<b>DEJA VU</b> DIONNE WARWICK/Arista 0459	13
30	37	<b>BACK ON MY FEET AGAIN</b> THE BABYS/Chrysalis 2398	5
31	26	<b>THE LONG RUN</b> EAGLES/Asylum 46569	11
32	36	<b>REFUGEE</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	5
33	58	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	2
34	35	<b>FOOL IN THE RAIN</b> LED ZEPPELIN/Swan Song 71003 (Atl)	8
35	41	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	6
36	46	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	5

CHARTMAKER OF THE WEEK

37	—	<b>FIRE LAKE</b> BOB SEGER Capitol 4836	1
38	45	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESSION & SYREETA/ Motown 1477	5
39	43	<b>I THANK YOU</b> ZZ TOP/Warner Bros. 49136	6
40	32	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	25
41	48	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	5
42	24	<b>DON'T DO ME LIKE THAT</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	13
43	34	<b>FOREVER MINE</b> THE O'JAYS/Phila. Intl. 9 3727 (CBS)	11
44	52	<b>LET ME GO, LOVE</b> NICOLETTE LARSON/Warner Bros. 49130	6
45	50	<b>WHEN A MAN LOVES A WOMAN</b> BETTE MIDLER/Atlantic 3643	6
46	47	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic 9 50822	7
47	—	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	1
48	38	<b>BABE</b> STYX/A&M 2188	19



49	31	<b>WE DON'T TALK ANYMORE</b> CLIFF RICHARD/EMI-America 8025	17
50	56	<b>COMEBACK</b> J. GEILS BAND/EMI-America 8032	4
51	42	<b>DON'T LET GO</b> ISAAC HAYES/Polydor. 2011	16
52	39	<b>THIRD TIME LUCKY (FIRST TIME I WAS A FOOL)</b> FOGHAT/ Bearsville 49125 (WB)	14
53	69	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	2
54	67	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	3
55	60	<b>BABY TALKS DIRTY</b> KNACK/Capitol 4822	3
56	62	<b>KISS ME IN THE RAIN</b> BARBRA STREISAND/Columbia 1 11179	5
57	59	<b>I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)</b> BONNIE POINTER/Motown 1478	8
58	63	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	5
59	68	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	4
60	65	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/A&M 2205	7
61	70	<b>US AND LOVE</b> KENNY NOLAN/Casablanca 2234	4
62	71	<b>EVEN IT UP</b> HEART/Epic 9 50847	3
63	64	<b>BAD TIMES (THEME FROM DEFIANCE)</b> TAVARES/Capitol 4811	5
64	66	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 47011	7
65	—	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	1
66	61	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	16
67	73	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	4
68	80	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	2
69	72	<b>WONDERLAND</b> COMMODORES/Motown 1479	6
70	83	<b>CALL ME</b> BLONDIE/Chrysalis 2414	2
71	78	<b>THE SPIRIT OF RADIO</b> RUSH/Mercury 76044	3
72	74	<b>I DON'T LIKE MONDAYS</b> BOOMTOWN RATS/Columbia 1 11117	5
73	77	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)	5
74	82	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	4
75	86	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	2
76	76	<b>VOICE OF FREEDOM</b> JIM KIRK & THE TM SINGERS/Capitol 4834	2
77	79	<b>SMALL PARADISE</b> JOHN COUGAR/Riva 203 (Mercury)	5
78	87	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 46588	2
79	88	<b>WOMEN</b> FOREIGNER/Atlantic 3651	2
80	81	<b>YOU MIGHT NEED SOMEBODY</b> TURLEY RICHARDS/Atlantic 3645	5
81	89	<b>WHAT I LIKE ABOUT YOU</b> ROMANTICS/Nemperor 9 7527 (CBS)	2
82	90	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	3
83	91	<b>YEARS</b> WAYNE NEWTON/Aries II 108	2
84	92	<b>COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA/ Horizon 127 (A&M)	3
85	84	<b>THE WALK</b> INMATES/Polydor 2058	4
86	—	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	1
87	85	<b>THE HARDEST PART</b> BLONDIE/Chrysalis 2408	3
88	—	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	1
89	—	<b>GIRL WITH THE HUNGRY EYES</b> JEFFERSON STARSHIP/ Grunt 11921 (RCA)	1
90	—	<b>DESIRE</b> ROCKETS/RSO 1022	1
91	93	<b>SHOOTING STAR</b> DOLLAR/Carrere 7208 (Atl)	4
92	95	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	3
93	96	<b>ALL AROUND AMERICA</b> /Capitol 4817	3
94	51	<b>NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	17
95	97	<b>RAVEL'S BOLERO</b> HENRY MANCINI/Warner Bros. 49139	2
96	100	<b>LET'S GO ROCK AND ROLL</b> KC & THE SUNSHINE BAND/ TK 1036	6
97	—	<b>CARS</b> GARY NUMAN/Atco 7211	1
98	—	<b>DON'T EVER SAY GOODBYE</b> RICK DERRINGER/Blue Sky 9 2788 (CBS)	1
99	—	<b>BABY DON'T GO</b> KARLA BONOFF/Columbia 1 11206	1
100	44	<b>YOU KNOW THAT I LOVE YOU</b> SANTANA/Columbia 1 11144	11

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# Record World Album Airplay

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

FEBRUARY 23, 1980

## FLASHMAKER



**BUT THE LITTLE GIRLS UNDERSTAND**  
THE KNACK  
Capitol

### MOST ADDED

- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol (32)  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis (30)  
**FIRE LAKE** (single)—Bob Seger—Capitol (21)  
**ANYWAY YOU WANT IT** (single)—Journey—Col (18)  
**DAD LUCK STREAK**—Warren Zevon—Asylum (15)  
**EARTH & SKY**—Graham Nash—Capitol (12)  
**JUST TESTING**—Wishbone Ash—MCA (12)  
**END OF THE CENTURY**—Ramones—Sire (9)  
**EVEN IT UP** (single)—Heart—Epic (7)  
**CALL ME** (single)—Blondie—Chrysalis (6)  
**SURVIVOR**—Scotti Brothers (6)  
**THE AGE OF PLASTIC**—Buggles—Island (6)

### WNEW-FM/NEW YORK ADDS:

- AIR POCKETS**—Roger Powell—Bearsville  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**EARTH & SKY**—Graham Nash—Capitol  
**FIRE LAKE** (single)—Bob Seger—Capitol  
**FLYING DOESN'T HELP** (import)—A. More—Quango  
**HOT TRACKS**—John Hammond—Vanguard  
**JUST TESTING**—Wishbone Ash—MCA  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**WILD THING** (single)—Skids—Venture  
**HEAVY ACTION** (airplay in descending order):  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE WALL**—Pink Floyd—Col  
**THE LONG RUN**—Eagles—Asylum  
**PHOENIX**—Dan Fogelberg—Full Moon  
**I'M THE MAN**—Joe Jackson—A&M  
**TUSK**—Fleetwood Mac—WB  
**LOVE STINKS**—J. Geils—EMI—America  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**PRETENDERS**—Sire  
**END OF THE CENTURY**—Ramones—Sire

### WBCN-FM/BOSTON ADDS:

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**CRAWFISH FIESTA**—Professor Longhair—Alligator

- EXTENSIONS**—Manhattan Transfer—Atlantic  
**JUST TESTING**—Wishbone Ash—MCA  
**NINETEEN-EIGHTY**—Gil Scott Heron & Brian Jackson—Arista  
**SCHEMER DREAMER**—Steve Walsh—Kirshner  
**SOLDIER**—Iggy Pop—Arista  
**THE BIGGEST PRIZE IN SPORT**—999—Polydor  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- THE WALL**—Pink Floyd—Col  
**LOVE STINKS**—J. Geils—EMI—America  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PRETENDERS**—Sire  
**LONDON CALLING**—Clash—Epic  
**FLEX**—Lene Lovich—Stiff/Epic  
**ONE STEP BEYOND**—Madness—Sire  
**BROKEN ENGLISH**—Marianne Faithfull—Island  
**PEARL HARBOR & THE EXPLOSIONS**—Warner Brothers

### WLIR-FM/LONG ISLAND ADDS:

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**DAWN OF THE DICKIES**—The Dickies—A&M  
**EARTH & SKY**—Graham Nash—Capitol  
**FLEX**—Lene Lovich—Stiff/Epic  
**HIDEAWAY**—David Sanborn—WB  
**JUST TESTING**—Wishbone Ash—MCA  
**THE BIGGEST PRIZE IN SPORT**—999—Polydor  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- THE WALL**—Pink Floyd—Col  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**YOU SHOULD SEE THE REST OF THE BAND**—David Bromberg—Fantasy  
**FIRST OFFENCE**—Inmates—Polydor  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PRETENDERS**—Sire  
**LOVE STINKS**—J. Geils—EMI—America  
**I'M THE MAN**—Joe Jackson—A&M  
**DOWN ON THE FARM**—Little Feat—WB  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol

### WAAF-FM/WORCESTER ADDS:

- ANYWAY YOU WANT IT** (single)—Journey—Col  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**EARTH & SKY**—Graham Nash—Capitol  
**FIRE LAKE** (single)—Bob Seger—Capitol  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- NIGHT IN THE RUTS**—Aerosmith—Col  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**PHOENIX**—Dan Fogelberg—Full Moon  
**LOVE STINKS**—J. Geils—EMI—America  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE WALL**—Pink Floyd—Col

- PERMANENT WAVE**—Rush—Mercury  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville

### WPLR-FM/NEW HAVEN ADDS:

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**FLYING DOESN'T HELP** (import)—A. More—Quango  
**FUN & GAMES**—Chuck Mangione—A&M  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**HOW DO I MAKE YOU** (single)—Linda Ronstadt—Asylum  
**NO NUKES**—Various Artists—Asylum  
**I'M THE MAN**—Joe Jackson—A&M  
**LOVE STINKS**—J. Geils—EMI—America  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**PHOENIX**—Dan Fogelberg—Full Moon  
**EVEN IT UP** (single)—Heart—Epic

### WQBK-FM/ALBANY ADDS:

- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**CHRISTOPHER CROSS**—WB  
**EVERY MAN A KING**—D. B. Cooper (ep)—Mountain Railroad  
**EARTH & SKY**—Graham Nash—Capitol  
**FLEX**—Lene Lovich—Stiff/Epic  
**HOT TRACKS**—John Hammond—Vanguard  
**JUST TESTING**—Wishbone Ash—MCA  
**MERCURY SHOES**—Jesse Barrish—RCA  
**THE CALL OF THE WILD**—Max Demian—RCA  
**WHAT'S NEXT**—Mahogany Rush—Col

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

- LONDON CALLING**—Clash—Epic  
**LOVE STINKS**—J. Geils—EMI—America  
**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE LONG RUN**—Eagles—Asylum  
**I'M THE MAN**—Joe Jackson—A&M  
**REGGATTA DE BLANC**—Police—A&M  
**SPECIALS**—Chrysalis  
**DOWN ON THE FARM**—Little Feat—WB

### WCMF-FM/ROCHESTER ADDS:

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PERMANENT WAVE**—Rush—Mercury  
**PHOENIX**—Dan Fogelberg—Full Moon  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**CORNERSTONE**—Styx—A&M  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**LIVE RUST**—Neil Young—Reprise

### WAQX-FM/SYRACUSE ADDS:

- ANYWAY YOU WANT IT** (single)—Journey—Col  
**BRUCE WOOLLEY AND THE CAMERA CLUB**—Epic  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**EVEN IT UP** (single)—Heart—Epic  
**FIRE LAKE** (single)—Bob Seger—Capitol  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**WILLIAM OZ**—Capitol

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

- THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Col  
**FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**NIGHT IN THE RUTS**—Aerosmith—Col  
**PHOENIX**—Dan Fogelberg—Full Moon  
**LOVE STINKS**—J. Geils—EMI—America  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**EVEN IT UP** (single)—Heart—Epic  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis

### WMJM-FM/ROCHESTER ADDS:

- ANYWAY YOU WANT IT** (single)—Journey—Col  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**FIRE LAKE** (single)—Bob Seger—Capitol  
**SURVIVOR**—Scotti Brothers  
**UNDERGROUND** (single)—Gentle Giant—Col  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis  
**WHAT'S NEXT**—Mahogany Rush—Col

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

- CHRISTOPHER CROSS**—WB  
**HOW DO I MAKE YOU** (single)—Linda Ronstadt—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**RATHER BE ROCKIN'**—Tantrum—Ovation  
**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**CORNERSTONE**—Styx—A&M  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**LIVE RUST**—Neil Young—Reprise  
**UNION JACKS**—Babys—Chrysalis

### WIOQ-FM/PHILADELPHIA ADDS:

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**FIRE LAKE** (single)—Bob Seger—Capitol

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

- THE LONG RUN**—Eagles—Asylum  
**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PHOENIX**—Dan Fogelberg—Full Moon  
**CORNERSTONE**—Styx—A&M  
**TUSK**—Fleetwood Mac—WB  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**NO NUKES**—Various Artists—Elektra  
**CANDY-O**—Cars—Elektra  
**BREAKFAST IN AMERICA**—Supertramp—A&M

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

- BAD LUCK STREAK**—Warren Zevon—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**EARTH & SKY**—Graham Nash—Capitol  
**JUST TESTING**—Wishbone Ash—MCA  
**NINETEEN-EIGHTY**—Gil Scott Heron & Brian Jackson—Arista  
**RUTS**—Virgin  
**SOLDIER**—Iggy Pop—Arista  
**TWO YEARS IN A PADDED CELL**—Earthquake—Berserkley  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- DANCING IN THE DRAGON'S JAWS**—Bruce Cockburn—Millennium  
**SPECIALS**—Chrysalis  
**PRETENDERS**—Sire  
**BAD BOY**—Robert Gordon—RCA  
**THUG OF LOVE**—Dirk Hamilton—Elektra  
**HOW CRUEL**—Joan Armatrading—A&M  
**LONDON CALLING**—Clash—Epic  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**LOVE STINKS**—J. Geils—EMI—America  
**SETTING SONS**—Jam—Polydor

### WKLS-FM/ATLANTA ADDS:

- EVEN IT UP** (single)—Heart—Epic  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**SHOOTING STAR**—Virgin

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

- CORNERSTONE**—Styx—A&M  
**NO BALLADS**—Rockets—RSO  
**THE WALL**—Pink Floyd—Col  
**FREEDOM AT POINT ZERO**—Jefferson Starship—RCA  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PHOENIX**—Dan Fogelberg—Full Moon  
**DEGUELLO**—ZZ Top—WB  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville

### WMMS-FM/CLEVELAND ADDS:

- ANYWAY YOU WANT IT** (single)—Journey—Col  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**COMPUTER GAMES** (single)—Mi-Sex—Epic  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**FIRE LAKE** (single)—Bob Seger—Capitol  
**ONE STEP BEYOND**—Madness—Sire  
**TWO YEARS IN A PADDED CELL**—Earthquake—Berserkley  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- THE WALL**—Pink Floyd—Col  
**LOVE STINKS**—J. Geils—EMI—America  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**SYLVAIN SYLVAIN**—RCA  
**PRETENDERS**—Sire  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**LONDON CALLING**—Clash—Epic  
**LIVE RUST**—Neil Young—Reprise  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**PERMANENT WAVE**—Rush—Mercury

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

# Record World Album Airplay

FEBRUARY 23, 1980

## TOP AIRPLAY

PINK FLOYD  
THE WALL

THE WALL  
PINK FLOYD  
Col

## MOST AIRPLAY

THE WALL—Pink Floyd—Col (34)  
DAMN THE TORPEDOES—Tom Petty—Backstreet (34)  
LOVE STINKS—J. Geils—EMI—America (24)  
PHOENIX—Dan Fogelberg—Full Moon (21)  
THE LONG RUN—Eagles—Asylum (17)  
ADVENTURES IN UTOPIA—Utopia—Bearsville (15)  
CORNERSTONE—Styx—A&M (15)  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (15)  
THE PRETENDERS—Sire (13)  
LONDON CALLING—Clash—Epic (10)  
PERMANENT WAVE—Rush—Mercury (10)  
TUSK—Fleetwood Mac—WB (10)

## WWW-FM/DETROIT

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BAD LUCK STREAK—Warren Zevon—Asylum  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
FIRE LAKE (single)—Bob Seger—Capitol  
SYLVAIN SYLVAIN—RCA  
VICTIMS OF THE FURY—Robin Trower—Chrysalis  
**HEAVY ACTION (airplay, sales in descending order):**  
CORNERSTONE—Styx—A&M  
THE WALL—Pink Floyd—Col  
LOVE STINKS—J. Geils—EMI—America  
ROMANTICS—Nemperor  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
PERMANENT WAVE—Rush—Mercury  
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis  
NO BALLADS—Rockets—RSO  
PHOENIX—Dan Fogelberg—Full Moon  
UNION JACKS—Babys—Chrysalis

## KSHE-FM/ST. LOUIS

**ADDS:**  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
CHRISTOPHER CROSS—WB  
LONDON CALLING—Clash—Epic  
SURVIVOR—Scotti Brothers  
THE SEARCHERS—Sire  
VICTIMS OF THE FURY—Robin Trower—Chrysalis  
**HEAVY ACTION (airplay, sales in descending order):**  
PERMANENT WAVE—Rush—Mercury  
THE WALL—Pink Floyd—Col

ADVENTURES IN UTOPIA—Utopia—Bearsville  
MALICE IN WONDERLAND—Nazareth—A&M  
LOVE STINKS—J. Geils—EMI—America  
THE FINE ART OF SURFACING—Boomtown Rats—Col  
UNION JACKS—Babys—Chrysalis  
NO BALLADS—Rockets—RSO  
SCHEMER DREAMER—Steve Walsh—Kirshner  
PLEASURE PRINCIPLE—Gary Numan—Atco

## WKDF-FM/NASHVILLE

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BAD LUCK STREAK—Warren Zevon—Asylum  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
CHRISTOPHER CROSS—WB  
EARTH & SKY—Graham Nash—Capitol  
JUST TESTING—Wishbone Ash—MCA  
LIVE WITHOUT A NET—Angel—Casablanca  
SUE SAAD & THE NEXT—Planet  
SURVIVOR—Scotti Brothers  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

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

THE WALL—Pink Floyd—Col  
THE LONG RUN—Eagles—Asylum  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
KEEP THE FIRE—Kenny Loggins—Col  
PERMANENT WAVE—Rush—Mercury  
TUSK—Fleetwood Mac—WB  
HYDRA—Toto—Col  
NO NUKES—Various Artists—Asylum  
CORNERSTONE—Styx—A&M  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

## WQFM-FM/MILWAUKEE

**ADDS:**  
CITY—McGuinn & Hillman—Capitol  
SCHEMER DREAMER—Steve Walsh—Kirshner  
SHOOTING STAR—Virgin  
SUE SAAD & THE NEXT—Planet  
**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—Elektra  
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis  
PERMANENT WAVE—Rush—Mercury  
LIVE RUST—Neil Young—Reprise  
DEGUELLO—ZZ Top—WB  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
JACKRABBIT SLIM—Steve Forbert—Nemperor

## QKRS-FM/MINNEAPOLIS

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
FIRE LAKE (single)—Bob Seger—Capitol  
PRETENDERS—Sire  
VICTIMS OF THE FURY—Robin Trower—Chrysalis  
**HEAVY ACTION (airplay in descending order):**  
THE WALL—Pink Floyd—Col  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
UNION JACKS—Babys—Chrysalis  
DEGUELLO—ZZ Top—WB  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

TUSK—Fleetwood Mac—WB  
PERMANENT WAVE—Rush—Mercury  
HARDER...FASTER—April Wine—Capitol  
LIVE RUST—Neil Young—Reprise  
PHOENIX—Dan Fogelberg—Full Moon

## KZEW-FM/DALLAS

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BAD LUCK STREAK—Warren Zevon—Asylum  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
CHRISTOPHER CROSS—WB  
EVEN IT UP (single)—Heart—Epic  
FIRE LAKE (single)—Bob Seger—Capitol  
SURVIVOR—Scotti Brothers—WB  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

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

DEGUELLO—ZZ Top—WB  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
THE WALL—Pink Floyd—Col  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
TUSK—Fleetwood Mac—WB  
UNION JACKS—Babys—Chrysalis  
CORNERSTONE—Styx—A&M  
PHOENIX—Dan Fogelberg—Full Moon  
THE LONG RUN—Eagles—Asylum

## KBPI-FM/DENVER

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
FIRE LAKE (single)—Bob Seger—Capitol  
JUST TESTING—Wishbone Ash—MCA  
LONDON CALLING—Clash—Epic  
SCHEMER DREAMER—Steve Walsh—Kirshner  
SHOOTING STAR—Virgin  
SYLVAIN SYLVAIN—RCA  
VICTIMS OF THE FURY—Robin Trower—Chrysalis  
WHAT'S NEXT—Mahogany Rush—Col

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

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis  
THE LONG RUN—Eagles—Asylum  
TUSK—Fleetwood Mac—WB  
PHOENIX—Dan Fogelberg—Full Moon  
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—Columbia  
CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra  
CORNERSTONE—Styx—A&M

## KAWY-FM/WYOMING

**ADDS:**  
ANYWAY YOU WANT IT (single)—Journey—Col  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
EARTH & SKY—Graham Nash—Capitol  
FIRE LAKE (single)—Bob Seger—Capitol  
HEARTS UNDER FIRE—Dann Rogers—IA  
JUST TESTING—Wishbone Ash—MCA  
MERCURY SHOES—Jesse Barrish—RCA  
SURVIVOR—Scotti Brothers  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

## HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col  
LOVE STINKS—J. Geils—EMI—America  
PHOENIX—Dan Fogelberg—Full Moon  
CITY—McGuinn & Hillman—Capitol  
NO PLACE TO RUN—UFO—Chrysalis  
DOWN ON THE FARM—Little Feat—WB  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
THE OTHER ONE—Bob Welch—Capitol  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
ADVENTURES IN UTOPIA—Utopia—Bearsville

## KGB-FM/SAN DIEGO

**ADDS:**  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
END OF THE CENTURY—Ramones—Sire  
EVEN IT UP (single)—Heart—Epic  
FIRE LAKE (single)—Bob Seger—Capitol  
ONE STEP BEYOND—Madness—Sire  
SUE SAAD & THE NEXT—Planet  
THE PLEASURE PRINCIPLE—Gary Numan—Atco  
ROMANTICS—Nemperor  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

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

HOMEGROWN VII—KGB  
TUSK—Fleetwood Mac—WB  
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt  
THE WALL—Pink Floyd—Col  
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song  
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis  
PHOENIX—Dan Fogelberg—Full Moon  
PRETENDERS—Sire  
UNION JACKS—Babys—Chrysalis  
THE LONG RUN—Eagles—Asylum

## KSJO-FM/SAN JOSE

**ADDS:**  
AMERICAN GIGOLO (soundtrack)—Polydor  
ANYWAY YOU WANT IT (single)—Journey—Col  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
FIRE LAKE (single)—Bob Seger—Capitol  
JUST TESTING—Wishbone Ash—MCA  
SYLVAIN SYLVAIN—RCA  
THE AGE OF PLASTIC—Buggles—Island  
THE CALL OF THE WILD—Max Demian—RCA  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

## HEAVY ACTION (airplay in descending order):

END OF THE CENTURY—Ramones—Sire  
THIS DAY AND AGE—D.L. Byron—Arista  
LONDON CALLING—Clash—Epic  
THE WALL—Pink Floyd—Col  
LOVE STINKS—J. Geils—EMI—America  
OBSESSIONS—UFO—Chrysalis  
MALICE IN WONDERLAND—Nazareth—A&M  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
BIGGEST PRIZE IN SPORT—999—Polydor  
UNDERTONES—Sire

## KMEL-FM/SAN FRANCISCO

**ADDS:**  
VICTIMS OF THE FURY—Robin Trower—Chrysalis  
ANYWAY YOU WANT IT (single)—Journey—Col

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

THE WALL—Pink Floyd—Col  
EVEN IT UP (single)—Heart—Epic  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
CALL ME (single)—Blondie—Chrysalis  
UNION JACKS—Babys—Chrysalis  
PHOENIX—Dan Fogelberg—Full Moon  
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum  
LOVE STINKS—J. Geils—EMI—America  
ANYWAY YOU WANT IT (single)—Journey—Col  
TUSK—Fleetwood Mac—WB

## KZAM-AM/SEATTLE

**ADDS:**  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
CALL ME (single)—Blondie—Chrysalis  
END OF THE CENTURY—Ramones—Sire  
EVEN IT UP (single)—Heart—Epic  
FLEX—Lene Lovich—Epic  
SYLVAIN SYLVAIN—RCA  
THE AGE OF PLASTIC—Buggles—Island

## HEAVY ACTION (airplay in descending order):

PRETENDERS—Sire  
I'M THE MAN—Joe Jackson—A&M  
DREAM POLICE—Cheap Trick—Epic  
HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum  
THINK PINK—Fabulous Poodles—Epic  
LONDON CALLING—Clash—Epic  
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis  
UNION JACKS—Babys—Chrysalis  
LOVE STINKS—J. Geils—EMI—America  
DAMN THE TORPEDOES—Tom Petty—Backstreet

## KZEL-FM/EUGENE

**ADDS:**  
AIR POCKET—Roger Powell—Bearsville  
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol  
EARTH & SKY—Graham Nash—Capitol  
END OF THE CENTURY—Ramones—Sire  
HEARTS UNDER FIRE—Dann Rogers—IA  
JUST TESTING—Wishbone Ash—MCA  
LIVE WITHOUT A NET—Angel—Casablanca  
NINETEEN-EIGHTY—Gil Scott Heron & Brian Jackson—Arista  
SEARCHERS—Sire  
VICTIMS OF THE FURY—Robin Trower—Chrysalis

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

PRETENDERS—Sire  
LOVE STINKS—J. Geils—EMI—America  
YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy  
LONDON CALLING—Clash—Epic  
MALICE IN WONDERLAND—Nazareth—A&M  
DAMN THE TORPEDOES—Tom Petty—Backstreet  
SUE SAAD AND THE NEXT—Planet  
THIS DAY AND AGE—D.L. Byron—Arista  
THE ROSE [ORIGINAL SOUNDTRACK]—Atlantic  
NO BALLADS—Rockets—RSO

38 stations reporting this week.

In addition to those printed are:

VPIX-FM WMMR-FM KFML-AM  
WCOZ-FM WYDD-FM KNAC-FM  
VBLM-FM WQDR-FM KOME-FM  
WOUR-FM Y95-FM KZOK-FM

# Radio World

## Radio Replay

By MARC KIRKEBY

■ CANADA (SMALL) FRY: If you're like me, you've probably stayed awake nights wondering what would happen if **Lena Zavaroni** married **Victor Lundberg**. The answer may be **Shelley Looney**, an eight year-old girl who has recorded "Thank You Canada," a 1:28 Mercury single due this week, which thanks our neighbor to the north for helping six Americans to escape from Iran. It's something like an answer record to Canadian **Gordon Sinclair's** laudatory "Americans" of some years back, and should get similar radio attention. (What do you mean, who are Lena Zavaroni and Victor Lundberg?)

MOVES: **Bobby Ocean** leaves KHJ/Los Angeles for his own syndication company, Bobby Ocean Inc., (213) 664-2373 . . . Another KHJ veteran, **Don Bleu**, joins KYUU-FM/San Francisco in afternoon drive and **Jack Friday** moves to midday . . . WMMR-FM/Philadelphia music director **Jane Norris** is promoted to director of audience marketing, and air staffer **Joe Bonadonna** becomes MD . . . **Ken Noble** moves from KZOK/Seattle to middays at KFOX-FM/Redondo Beach, Cal. . . Nashville's legendary **Captain Midnight** ends his five-year coffee break and returns to co-host a WMAK/Nashville show with **Bill Berlin** Saturdays 7 p.m.-midnight . . . **Ronald F. Werth** is named director of research for Mutual Broadcasting . . . KERE/Denver switches from country to AOR . . . WQQT/Savannah is looking for a daytime jock; tapes to Box 2026, Savannah, GA 31402 . . . **Ken Shepherd** joins KWKH/Shreveport as MD, from KROK-FM there . . . **Joseph J. McCluskey** is named vice president/general manager of WSNY-WAIV/Jacksonville, from WAPE . . . New lineup at KJLA/Kansas City: **Joey Lascon** midnight-6; **Jack Diamond** 6-10; **Mark Gelder** 10-2; new PD **Chris Stevens** 2-7; and **M. J. Roberts** 7-midnight . . . **Jackie McCauley** resigns as PD of KSAN-FM/San Francisco.

THE EAR OF THE BEHOLDER: RADIO REPLAY spent a few pleasant hours last week listening to "What Is New Wave?", a three-and-a-half-hour "rodocumentary" aired February 3 on ABC's WRIF-FM/Detroit. The work of 'RIF staffer **Mark Pasman**, under the supervision of program director **Tom Bender**, the program mixed music, interviews, and commentary by Detroit AOR veteran **Ken Calvert**. "What Is New Wave?" reached for a variety of opinions, including those of rock critics (from **Creem** and **Rolling Stone**), managers (**Malcolm McLaren**, formerly with the **Sex Pistols**), and plenty of artists, ranging from **Chris Frantz** (**Talking Heads**) to **Ric Ocasek** (**Cars**). Musical selections pointed up new wave's debt to early rock, its English and American incarnations, and its divergent styles.

But after three and a half hours, "What Is New Wave?" really hadn't answered its own question, any more than most radio stations have come to terms with a movement that has now been written and talked about for five years. For 'RIF—a mainstream hard-rocker in the "Rock'n Stereo" tradition, with an audience whose tastes run to **Ted Nugent** and **Kiss**—the program acknowledged some artists and records that the station had not paid great attention to when they were new, although the program still shied from the new wave's avant-garde (as does the station). At that, 'RIF is hardly arch-conservative: in dozens of cities less hip than Detroit, new wave remains little more than a rumor (not to say a **Rumour**) and punk, like other discouraging words, is seldom heard.

Which brings us to **Lee Abrams'** celebrated "memo" to his stations of two months ago, in which he informed his programmers that new wave music was not the new Beatlemania, and that even in the U.K. it was far outsold by the same superstars who dominated the airwaves in the seventies. Abrams' assessment has occasioned some outrage among radio people, but even more approval. Most programmers, whatever their format, have long since opted to play records that are selling, or have sold; most of them don't need to be told to go slow and be careful. Even such new-wave mavericks as WPIX-FM/New York are keeping one eye on the charts these days.

It's hard to dispute Abrams' evidence: **Led Zeppelin** does indeed sell more records and concert tickets than **Wazmo Nariz**. In most cities, all-new-wave formats would stand little chance, comprising as they would unknown artists and unfamiliar music. But album-oriented radio, the stepchild of "progressive rock," got where it is by aggres-

(Continued on page 49)

## Moppet Thanks Canadians In Patriotic Mercury Single

By LEE ROLONTZ

■ NEW YORK—A surge of Canadian patriotism may be started with the release of a new Mercury single by an eight year-old girl.

The song, entitled "Thank You Canada," is in the form of a letter thanking our northern neighbors for "helping those six American in Iran." While a marching band plays "This Is My Country" in the background, Shelley Looney talks about America, Canada and the Iran crisis.

"I don't know why the man with the beard doesn't like us," she says to Canada, "but I'm glad you do . . . In this bad time, we need all our friends."

It all began with Johnny Williams, an American DJ at CKLW/Windsor, Ontario, who was touched by the Canadian help given to the Americans hiding in Iran. "I went home and I wanted to do something," he said, "so I wrote this song."

Encouraged by his friends in the business, he began looking for a young girl to sing it. Having no young female relatives, he mentioned the idea to his next-door neighbors in Trenton, Michigan, whose daughter Shel-

ley was his son's playmate. Shelley read the song, and Williams was enchanted. They went to a recording studio the next Saturday and laid down the tracks.

Dick Bozzi, one of Williams' partners in the Detroit/Windsor-based Rock City/Trillium production company, was at the studio at the time. Upon hearing the song, he immediately took it to Frank Shiveley, the other partner in the company and also Phonogram/Mercury's independent promotion rep for the Detroit market.

Shiveley, too, was excited about the song. He had tapes sent out to radio stations throughout the country. Another Mercury promotion man, Ray Chivari, heard the song on the radio, saw the response it was getting, and called Jim Jeffries, vice president of national promotion for Phonogram.

"I immediately thought it was a great record," Jeffries said. "It's timely, positive and very touching. I got goose pimples the first time I heard it."

Jeffries got in touch with Bob (Continued on page 49)



"Congratulations. Your album just went ivory."

RECORD WORLD FEBRUARY 23, 1980

## Classical Retail Report

FEBRUARY 23, 1980

### CLASSIC OF THE WEEK



**O SOLE MIO**  
LUCIANO PAVAROTTI  
London

### BEST SELLERS OF THE WEEK\*

LUCIANO PAVAROTTI: **O SOLE MIO**—London  
**BERG: LULU**—Stratas, Mazura, Boulez—DG  
**FAURE, DEBUSSY: SONATAS**—Zukerman—Columbia  
**GOUNOD: SYMPHONIES, NOS. 1, 2**—Plasson—Angel  
**MAHLER: SYMPHONY NO. 4**—Mathis, Karajan—DG  
**MASSENET: WERTHER**—Trojanos, Kraus, Plasson—Angel  
**PUCCINI: LA BOHEME**—Ricciarelli, Putnam, Carreras, Davis—Philips  
**SCHUMANN: FANTASIA, NOVELETTEN**—Rubinstein—RCA  
**VERDI: REQUIEM**—Scotto, Baltsa, Lucchetti, Nesterenko, Muti—Angel

### SAM GOODY/EAST COAST

**BERG: LULU**—DG  
**FAURE, DEBUSSY: SONATAS**—Columbia  
**GOUNOD: SYMPHONIES NOS. 1, 2**—Angel  
**MAHLER: SYMPHONY NO. 4**—DG  
**MOZART: PIANO CONCERTOS**—Brendel, Marriner—Philips  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: LA BOHEME**—Philips  
**STRAUSS: FOUR LAST SONGS, OTHER LIEDER**—Te Kanawa, Davis—Columbia  
**VERDI: REQUIEM**—Angel  
**STRAUSS: ELEKTRA**—Nilsson, Solti—London

### KING KAROL/NEW YORK

**BACH: COMPLETE CANTATAS, VOL. XXIV**—Harnoncourt—Telefunken  
**BERG: LULU**—DG  
**GREATEST HITS OF 1721**—Columbia  
**PUCCINI: LA BOHEME**—Philips  
**PUCCINI: SUOR ANGELICA**—Sutherland, Ludwig, Bonyngge—London  
**SCHUMANN: FANTASIA, NOVELETTEN**—RCA  
**STRAUSS: FOUR LAST SONGS, OTHER LIEDER**—Te Kanawa, Davis—Columbia  
**TCHAIKOVSKY: 1812 OVERTURE**—Telarc  
**TOMITA: BOLERO**—RCA  
**VERDI: REQUIEM**—Angel

### RECORD WORLD/TSS/ NORTHEAST

**FAURE, DEBUSSY: SONATAS**—Zukerman—Columbia

**MAHLER: SYMPHONY NO. 4**—DG  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: LA BOHEME**—Philips  
**PONCE: GUITAR PIECES**—Williams—Columbia  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Svetlanov—Angel  
**SCHUMANN: FANTASY, NOVELETTEN**—RCA  
**RAVI SHANKAR PLAYS RAGAS**—DG  
**TOMITA: BOLERO**—RCA  
**VERDI: RIGOLETTO**—Sills, Kraus, Milnes, Rudel—Angel

### SPECS/MIAMI

**BEETHOVEN: PIANO CONCERTO NO. 5**—Lupu, Mehta—London Digital  
**JANACEK: THE MARKOPOLOUS AFFAIR**—Soederstrom, Mackerras—London  
**MASSENET: WERTHER**—Angel  
**NEW YEAR'S IN VIENNA**—Boskovsky—London Digital  
**PAVAROTTI: O SOLE MIO**—London  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**PUCCINI: LA BOHEME**—Philips  
**PUCCINI: SUOR ANGELICA**—Sutherland, Ludwig, Bonyngge—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—Jones, Kastu, Dorati—London  
**STRAVINSKY: FIREBIRD**—Mata—RCA Digital

### ROSE DISCOUNT/CHICAGO

**BRAHMS: REQUIEM**—Solti—London  
**GOUNOD: SYMPHONIES NOS. 1, 2**—Angel  
**HINDEMITH: MATHIS DER MALER**—Kubelik—Angel  
**MAHLER: SYMPHONY NO. 4**—DG  
**OVERTURES**—Barenboim—DG  
**RAVEL: BOLERO**—Solti—London  
**STRAVINSKY: FIREBIRD**—Mata—RCA Digital  
**VERDI: FOUR SACRED PIECES**—Solti—London  
**VERDI: REQUIEM**—Angel  
**ZEMLINSKY: STRING QUARTET NO. 2**—La Salle Quartet—DG

### TOWER RECORDS/SEATTLE

**BEETHOVEN: FIDELIO**—Rysanek, Fricsay—DG Privilege  
**CHOPIN: SONATA, OTHER PIECES**—Gilels—DG  
**FAURE, DEBUSSY: SONATAS**—Columbia  
**MUSIC OF EIGHTEENTH CENTURY FRANCE**—Nonesuch  
**MASSENET: WERTHER**—Angel  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: LA BOHEME**—Philips  
**RIMSKY-KORSAKOV: SCHEHERAZADE**—Svetlanov—Angel  
**SCHUBERT: VIOLIN MUSIC**—Lucas—Nonesuch  
**BEVERLY SILLS SINGS OPERA ARIAS, VOL. II**—Angel

\* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, D.C., Laury's/Chicago, Harmony House/Detroit, Radio Doctors/Milwaukee, Streetside/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Tower Records/San Francisco and Discount Records/San Francisco.

## A Powerful Requiem

By SPEIGHT JENKINS

NEW YORK — As of the February Schwann catalogue, there are ten stereo versions of Verdi's Manzone Requiem available. With so many recordings any newcomer must offer a powerful reason for being; the new Angel release succeeds. Not, I must say, without reservation. But maybe the very nature of the piece denies complete satisfaction. Composed shortly after *Aida*, the Requiem was inspired by the death of Alessandro Manzoni, a hero of Italian liberty. Verdi used the Catholic Requiem format and created a deeply personal, theatrical work. I have never understood why some seemingly knowledgeable observers tend to frown at the theatricality in Verdi's Requiem, when indeed the Roman Catholic mass was the basis of theater in the West. Verdi's drama actually makes his one of the most successful of Requiems, for he catches as does no other composer, save Berlioz, the awesome images contained in the Requiem's words. Obviously the complaints have always been

connected to its operatic image: this is a great Verdi opera and demands opera singers. But this too, seems an unlikely criticism. Church music, with all the moods and variants within it, should always bring to it the greatest singers.

My reservations about this Requiem go to the conductor. But in this they are not severe. So many versions of this work, particularly the last three or four to have appeared, are ruined by idiosyncratic approaches that have nothing to do with Verdi. Riccardo Muti is simply a little uneven. His work with the soloists is invariably good; in every case their voices are heard to strong advantage and their blend is excellent. His weakness, comes in the purely choral passages and in some of his dynamic choices. Like his countryman Abbado, whose version of the Requiem is yet to be recorded but who has performed it frequently, Muti believes in achieving Verdi's dynamic markings accurately. Though in

(Continued on page 48)

## Classical Retail Tips

Columbia should have a really big seller coming: Bellini's *Norma*. Renata Scotto will sing the Druid priestess, Tatiana Troyanos is Adalgisa, Giuseppe Giacomini, Pollione and Paul Plishka, Orovoso. James Levine conducts. This marks Levine's second *Norma* on disc, his first opera repeat, and, strangely, he has not conducted the opera yet at the Metropolitan. The new *Norma* will find Miss Scotto back in bel canto, but in a role that she only recently took up. She first sang it almost three years ago in the Cincinnati Summer Festival and since has performed it with great success in Florence and in Houston, the last broadcast nationwide. The role should suit her voice perfectly, and she should revel in the complex of emotions that must be captured if *Norma* is to reflect all that is inherent in her personality. *Norma*, of course, is the perfect role for the expressive soprano, for not only must she convey more emotions in a three-hour period than any other character save perhaps Bruennhilde but she must do so completely with the voice. In the Houston performance Miss Troyanos was Miss Scotto's Adalgisa,

and the two artists have often worked together. The men in *Norma* are not really crucial to the opera's success, but both have sung the role often.

In a rich February release, Columbia offers something for the German opera buff in a debut recital by the German tenor, recently at Metropolitan as Lohengrin, Siegfried Jerusalem. The disc explores the repertory from Meyerbeer's "O Paradiso" (in German) to Flotow to Mozart (Tami-no's first aria in *The Magic Flute*) to a lot of Wagner. This young tenor will definitely be heard a great deal in the next few years in the United States in German repertory, and opera buffs—who did not get to hear him on a Met broadcast—will want this album.

Two major instrumental recordings also can be found in this release. First off is Zubin Mehta conducting the Los Angeles Philharmonic in the Bartok Violin Concerto with Pinchas Zukerman as soloist. This work should be perfect for the almost unbelievable perfection of Zukerman's technique. If anyone can play it superbly and make it

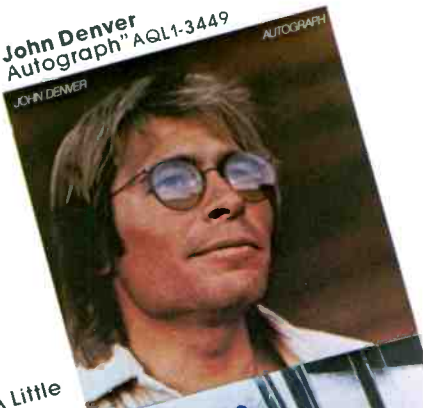
(Continued on page 48)

# FANDANGO

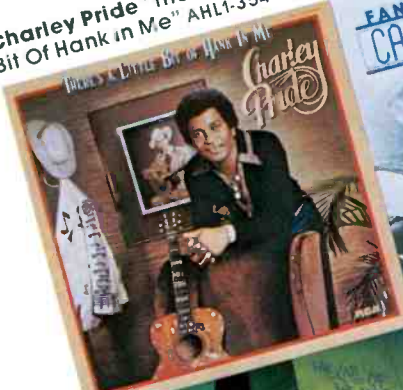
on a comprehensive spectrum of sound from RCA and its associated labels. A brilliant range of music that reaches from the lyric flute of James Galway all the way to the vast energy of Fandango.

These February releases exemplify our direction towards new talent and their exciting new albums, while we still continue to focus on our outstanding established acts.

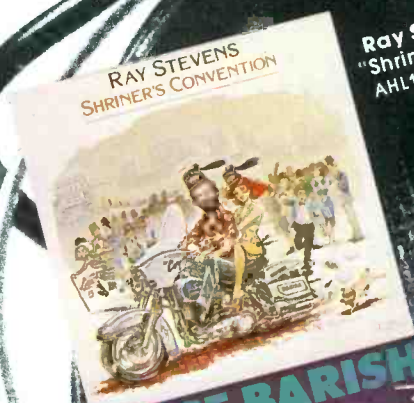
John Denver  
Autograph" AQL1-3449



Charley Pride "There's A Little Bit Of Hank in Me" AHL1-3548



Fandango  
"Cadillac" AFL1-3591



Ray Stevens  
"Shriner's Convention"  
AHL1-3547



Kalyan  
"All The Way Live"  
AFL1-3514



Jesse Barish  
"Mercury Shoes" AFL1-3420



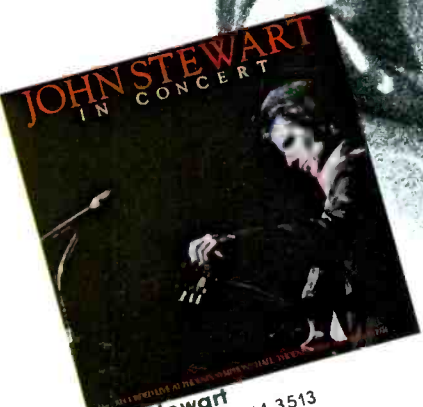
Max Demian  
"The Call Of The Wild" AFL1-3525



Danny Davis And Willie Nelson  
With The Nashville Brass  
AHL1-3549



Frank Weber AFL1-3547



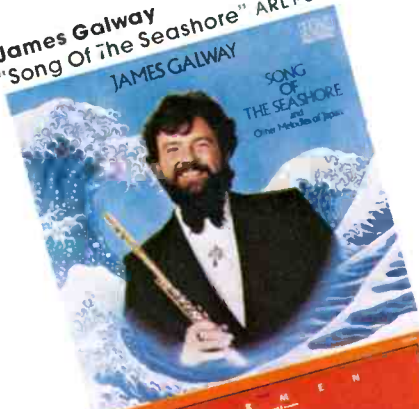
John Stewart  
"In Concert" AFL1-3513



\*Manufactured and Distributed by RCA Records



James Galway  
"Song Of The Seashore" ARL1-3534



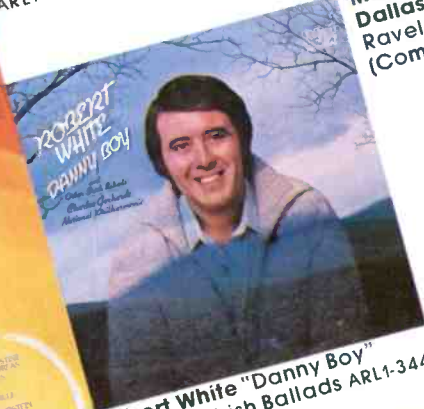
Ormandy,  
The Philadelphia Orch. Bizet:  
Carmen Suites Nos. 1 & 2/  
L'Arlesienne Suite No. 2  
ARL1-3343



Maia,  
Dallas Symph. Orch. and Cho.  
Ravel: Daphnis et Chloe  
(Complete) ARC1-3458



"Oklahoma!"  
Broadway Cast Album  
CBL1-3572



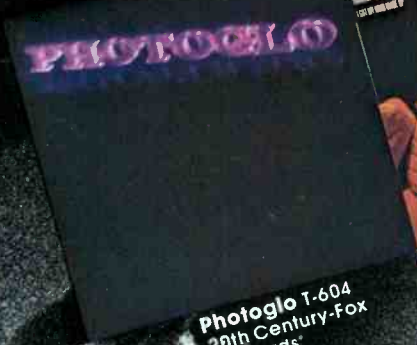
Robert White "Danny Boy"  
and Other Irish Ballads ARL1-3442



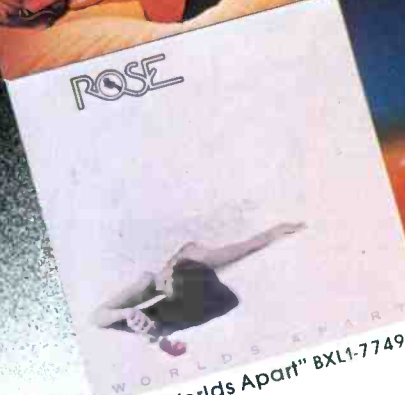
Tommy James "Three Times  
In Love" BXL1-7748 Millennium



Larry Levan's  
Greatest Mixes, Vol. 2  
SA-8533 Salsoul



Photoglo T-604  
20th Century-Fox  
Records



Rose "Worlds Apart" BXL1-7749  
Millennium

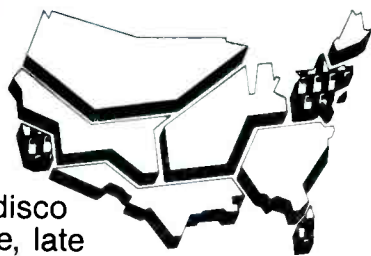


Skyy "Skyway" SA-8532 Salsoul

# FEBRUARY RCA



# 1



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

**Air Supply:** e WAXY, a WCAO, a WFBR, a WICC, a WKBW, d30 WRKO, a WXLO, a WYRE, a KFI, on KEARTH, HB-29 PRO-FM.

**Babys:** d30 WAXY, a WCAO, 25-23 WFBR, 24-15 WIFI, 29-25 WKBW, e WPGC, 30-25 KFI, 29-29 KFRC, d34 F105, 25-21 PRO-FM, 19-15 Y100, 31-28 14Q.

**P. Benatar:** 3-3 WIFI, 15-10 WKBW, d25 KFRC, 29-28 KHJ, 27-21 KEARTH, 18-14 PRO-FM, a32 Y100.

**Blondie:** HB WFBR, a WICC, e WKBW, a WPGC, on WRKO, on KFRC, a KEARTH.

**C. Cross:** a WAXY, 26-22 WCAO, HB-30 WFBR, ae WFIL, ae WIFI, a WKBW, d29 WRKO, on WXLO, e WYRE, a KFI, on KFRC, a KHJ, d27 KEARTH, HB-30 PRO-FM, a33 Y100, on 14Q.

**N. Diamond:** 14-11 WAXY, 9-7 WBBF, 13-12 WCAO, 14-10 WFBR, 15-13 WFIL, 9-5 WICC, 21-14 WKBW, 25-23 WNBC, 9-6 WPGC, 17-16 WRKO, 25-20 WTIC-FM, 25-24 WXLO, 10-6 WYRE, 23-19 KFI, 20-17 KFRC, 9-7 KEARTH, 30-27 F105, 5-7 PRO-FM, 31-21 Y100, 19-18 14Q.

**Dirt Band:** 21-17 WAXY, 23-23 WBBF, 7-20 WCAO, 9-11 WFBR, 19-17 WFIL, 9-6 WICC, 12-10 WIFI, 19-16 WKBW, e-29 WPGC, 10-8 WRKO, 5-6 WTIC-FM, d30 WXLO, 17-14 WYRE, 26-21 KFI, 28-23 KFRC, 18-17 KEARTH, 19-14 F105, 15-12 KC101, 11-8 PRO-FM, 28-19 14Q.

**C. Dore:** a WFBR, e WKBW, e WPGC, on WXLO, a KFI, d38 KEARTH.

**Eagles:** d24 WCAO, a WFBR, e WFIL, a WICC, a30 WTIC-FM, a F105, 35-30 Y100, a26 14Q.

**S. Forbert:** 34-25 WABC, 6-4 WCAO, 10-6 WFBR, 13-12 WFIL, 2-2 WIFI, 16-19 WKBW, 16-14 WNBC, 7-4 WPGC, 20-19 WXLO, 10-14 KFI, 16-2 F105, 4-4 Y100, 8-13 14Q.

**A. Gibb:** 29-29 WABC, 19-14 WAXY, 20-18 WBBF, 12-10 WCAO, 22-15 WFBR, 17-15 WFIL, 16-12 WICC, 29-25 WIFI, 25-22 WKBW, 28-26 WNBC, 19-19 WPGC, 20-12 WRKO, 24-21 WTIC-FM, 21-15 WXLO, 14-12 WYRE, 9-7 KFI, 21-19 KFRC, 28-27 KHJ, 28-25 KEARTH, 24-19 F105, 18-16 KC101, 14-11 PRO-FM, 17-13 Y100, 30-30 14Q.

**R. Holmes:** 16-14 WCAO, 20-16 WFBR, 22-20 WFIL, a26 WIFI, 26-24 WPGC, 19-14 WRKO, 30-27 WXLO, d28 KFI, 24-22 KFRC, 25-23 KHJ, 19-11 KEARTH, d31 F105, d28 PRO-FM, 24-12 14Q.

**M. Jackson:** a36 WABC, 28-22 WFBR, a20 WPGC, 23-20 WRKO, d18 WXLO, 15-13 KFI, 25-15 KFRC, 24-18 KHJ, 17-8 KEARTH, 26-16 Y100, a25 14Q.

**T. James:** e WCAO, 27-24 WFBR, HB WFIL, 25-22 WICC, a27 WIFI, 22-20 WKBW, a WPGC, a WRKO, 27-24 WTIC-FM, d30 WYRE, a KFI, 28-25 KC101, 30-26 PRO-FM, 33-29 14Q.

**J. Geils:** d24 WIFI, d30 WKBW, 22-17 WRKO, 30-27 KFRC, d29 F105, HB-29 PRO-FM, 26-20 14Q.

**Knack:** e WABC, 26-21 WIFI, 27-25 WNBC, on KFI, on KHJ, 23-18 PRO-FM, on 14Q.

**Kool & The Gang:** 10-12 WABC, 14-8 WCAO, 17-13 WFBR, a30 WNBC, 30-25 WPGC, 28-23 WRKO, 27-10 WXLO, d30 KFI, 15-12 KFRC, 14-7 KHJ, 16-9 KEARTH, d24 F105, 20-15 PRO-FM, 30-26 Y100, d31 14Q.

**C. Mangione:** d22 WAXY, a30 WCAO, d27 WFBR, HB WFIL, 29-26 WRKO, d29 WXLO, on KFRC, 32-28 F105, on 14Q.

**B. Manilow:** 26-24 WAXY, 21-16 WBBF, 20-16 WCAO, 19-19 WFBR, 11-9 WFIL, 17-16 WICC, a30 WIFI, 12-11 WKBW, 20-18 WNBC, e-30 WPGC, 11-9 WRKO, 30-27 WTIC-FM, 18-17 WXLO, 24-22 WYRE, 6-6 KFI, d32 F105, 22-20 KC101, 17-17 14Q.

**B. Midler:** 24-20 WFBR, e WIFI, 14-12 WKBW, 29-20 F105, on PRO-FM, 32-24 14Q.

**A. Murray:** 24-21 WABC, 16-16 WAXY, 21-17 WCAO, 15-12 WFBR, 16-14 WFIL, 14-10 WICC, 9-9 WKBW, 18-16 WNBC, 22-21 WPGC, 4-4 WRKO, 14-12 WTIC-FM, 26-25 WXLO, 20-7 WYRE, 19-15 KFI, 21-19 KEARTH, 12-9 F105, 14-13 KC101, 7-4 PRO-FM.

**W. Newton:** 24-22 WFIL, e WIFI, a WRKO, d30 KEARTH, adp PRO-FM.

**K. Nolan:** HB-29 WFBR, a KFI, a35 Y100.

**T. Petty:** 29-26 WICC, 8-7 WIFI, 20-17 WKBW, 21-18 WTIC-FM, 12-7 KFRC, a KHJ, 25-22 KEARTH, a F105, 19-16 PRO-FM, a36 Y100, d32 14Q.

**Pink Floyd:** 44-32 WABC, a28 WCAO, 14-1 WIFI, 29-27 WNBC, 11-7 WPGC, a KFI, 9-5 KFRC, 30-26 KHJ, 31-21 F105, a PRO-FM, a31 Y100, 11-3 14Q.

**B. Preston:** e WAXY, 11-11 WCAO, 9-5 WFBR, d24 WFIL, 26-24 WICC, 17-14 WPGC, d25 WRKO, d26 WXLO, 9-4 WYRE, on KFI, d20 KFRC, d26 KEARTH, a F105.

**Ray Goodman & Brown:** 17-28 WABC, 17-15 WCAO, 12-9 WFBR, d24 WFIL, 17-14 WPGC, d25 WRKO, d26 WXLO, on KFI, d20 KFRC, d26 KEARTH, a F105, a29 KC101.

**L. Ronstadt:** 24-23 WAXY, 19-14 WICC, 15-11 WIFI e WKBW, 26-24 WNBC, 29-26 WPGC, 27-24 WRKO, 22-17 WTIC-FM, 27-24 WYRE, 20-12 KFI, on KFRC, 22-15 KEARTH, a F105, 24-20 PRO-FM, 29-23 14Q.

**P. Rushen:** on KFI, a KHJ, 26-23 KEARTH, 27-23 Y100.

**B. Seger:** a WAXY, a WFBR, a WICC, a WPGC, a WRKO, a WYRE, a KFRC, a KEARTH, a F105, a PRO-FM, a 14Q.

**Shalamar:** 9-11 WABC, 9-5 WCAO, 8-7 WFBR, d26 WKBW, 23-21 WNBC, 13-10 WPGC, 18-15 WRKO, 11-8 WXLO, 28-23 KFI, 19-16 KFRC, 17-8 KHJ, 14-12 KEARTH, a F105, 22-19 PRO-FM, 28-20 Y100, a27 14Q.

**Spinners:** 8-4 WABC, 3-2 WCAO, 3-2 WFBR, 9-4 WFIL, 6-5 WKBW, 10-5 WNBC, 18-13 WPGC, 6-3 WRKO, 5-2 WXLO, 14-9 KFI, d26 KFRC, a22 KHJ, 8-4 KEARTH, 18-13 F105, 8-5 PRO-FM, 34-27 Y100, 23-10 14Q.

**D. Summer:** 5-5 WABC, 8-9 WAXY, 17-14 WBBF, 15-13 WCAO, 5-4 WFBR, 5-3 WFIL, 10-7 WICC, 22-22 WIFI, 26-18 WKBW, 2-1 WNBC, 14-18 WPGC, 18-9 WTIC-FM, 2-1 WXLO, 4-5 WYRE, 2-2 KFI, 3-6 KFRC, 2-3 KHJ, 4-6 KEARTH, 3-3 F105, 9-5 KC101, 15-10 PRO-FM, 3-5 Y100, 4-4 14Q.

**Toto:** 17-15 WAXY, 22-18 WCAO, 21-14 WFBR, 23-21 WFIL, 12-9 WICC, 13-8 WIFI, 25-17 WPGC, 24-21 WRKO, 17-10 WTIC-FM, 24-23 WXLO, 22-18 WYRE, on KFI, on KFRC, 23-20 KEARTH, d30 F105, 21-19 KC101, 21-17 PRO-FM, 18-8 Y100, 27-22 14Q.

**Whispers:** 4-8 WABC, a27 WPGC, 17-11 WXLO, d19 KHJ, a37 Y100.

**ZZ Top:** 19-19 WIFI, a WKBW, d29 KFI.

# 2



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

**Air Supply:** e WANS-FM, d34 WAYS, e WBBQ, a WCGQ, a WFLB, e WHBQ, a WHHY, e WISE, a WLCY, a WNOX, d28 WRFC, e WRJZ, a KX-104, d30 KXX-106, a30 Z93, a30 94Q.

**Babys:** 30-27 WANS-FM, 15-12 WAUG, 17-11 WBBQ, 26-22 WCGQ, 24-20 WCIR, d24 WERC, 32-28 WFLB, 14-12 WHBQ, d27 WHHY, 13-9 WISE, 30-29 WLCY, d24 WQXI, d29 WRFC, 30-28 WRJZ, 27-25 WSGA, d26 KX-104, 24-21 KXX-106, 39-36 BJ-105, e V100, 30-27 Q105, 29-26 Z93, 28-26 92Q, 25-22 94Q.

**Blondie:** a WANS-FM, a WAUG, a WAYS, a WBBQ, e WCGQ, d30 WCIR, a WIVY, d23 WNOX, a WQXI, e WRFC, a31 WSGA, a V100, a Q105, e 92Q, 29-19 94Q.

**C. Cross:** a29 WAKY, e WANS-FM, 17-14 WAUG, 31-27 WAYS, 28-23 WBBQ, 29-28 WBSR, d29 WCGQ, e WCIR, a WERC, a WFLB, d31 WGSV, 28-26 WHBQ, d26 WHHY, e WISE, d38 WIVY, a WKIX, a WLAC, e WLCY, 23-21 WNOX, d26 WRFC, d30 WRJZ, a33 WSGA, d30 KX-104, 25-20 KXX-106, e V100, e Q105, 30-25 Z93, 30-27 92Q, 15-9 94Q.

**N. Diamond:** 18-14 WAKY, e WANS-FM, 5-5 WBBQ, 2-2 WBSR, 13-9 WCGQ, 14-14 WCIR, 14-14 WERC, 25-20 WFLB, 8-7 WGSV, 15-13 WHBQ, 11-9 WHHY, 6-5 WISE, 13-9 WIVY, 6-7 WKIX, 21-21 WLCY, 25-24 WNOX, 18-14 WMC, 15-12 WRFC, 11-9 WRJZ, 12-12 WSGA, 8-6 KX-104, 20-18 BJ-105, 20-16 V100, 23-19 Q105, 25-22 Z93, 10-6 92Q.

**Dr. Hook:** e WANS-FM, d30 WBBQ, a WCIR, d27 WERC, d30 WFLB, d32 WGSV, d28 WHHY, d37 WIVY, a WLAC, d30 WLCY, e WRFC, d34 WRJZ, d23 KX-104, e Q105, d27 Z93, e 92Q.

**Eagles:** a25 WAKY, a WANS-FM, a WAUG, a25 WAYS, a WBBQ, a WBSR, d30 WCGQ, a WCIR, a WERC, d33 WFLB, a WGSV, a WISE, d25 WIVY, a WLCY, e WNOX, a WRFC, 26-24 WSGA, 16-13 KXX-106, a V100, a29 Q105, a Z93, e 92Q.

**A. Gibb:** 13-9 WAKY, 28-24 WANS-FM, 15-15 WAYS, 20-13 WBBQ, 14-10 WBSR, 23-20 WCGQ, 26-24 WCIR, 10-6 WERC, 24-18 WFLB, 15-11 WGSV, 22-17 WHBQ, 13-8 WHHY, 16-12 WISE, 27-21 WIVY, 20-20 WKIX, 23-20 WLCY, 15-11 WNOX, 20-17 WMC, 18-16 WQXI, 24-17 WRFC, 22-16 WRJZ, 18-16 WSGA, 20-15 KX-104, 18-16 KXX-106, 27-24 BJ-105, 15-11 V100, 16-12 Q105, 15-14 Z93, 19-17 92Q.

**R. Holmes:** 25-7 WAKY, 34-28 WANS-FM, 19-15 WAUG, 20-12 WAYS, 22-18 WBBQ, 1-1 WBSR, 18-13 WCGQ, 29-23 WCIR, 16-8 WERC, 27-21 WFLB, 10-6 WGSV, 4-7 WHBQ, 19-10 WHHY, 19-14 WISE, 22-19 WIVY, e WKIX, 25-22 WLCY, 17-7 WNOX, 23-18 WMC, 20-13 WQXI, 23-20 WRFC, 9-7 WRJZ, 19-15 WSGA, 18-12 KX-104, 29-24 KXX-106, 16-12 BJ-105, d29 V100, 17-14 Q105, 16-13 Z93, 23-22 92Q.

**M. Jackson:** a35 WAYS, a WBBQ, a WCIR, a WERC, d25 WKIX, 9-7 WSGA, 26-24 KX-104, 19-17 Q105, a 92Q.

**T. James:** d36 WANS-FM, 27-23 WAUG, d32 WAYS, 9-7 WBBQ, 13-11 WBSR, e WCGQ, e WCIR, d32 WFLB, 23-22 WGSV, e WHBQ, 26-23 WHHY, d32 WISE, e WKIX, a WLAC, 27-23 WRFC, 32-29 WRJZ, 24-22 WSGA, 21-19 KXX-106, e 92Q, 14-12 94Q.

**Kool & The Gang:** 19-16 WAKY, d34 WANS-FM, 18-10 WAYS, d27 WBBQ, 15-13 WBSR, e WCIR, 21-15 WERC, 19-14 WFLB, 21-18 WGSV, d29 WHBQ, 9-4 WHHY, 24-17 WISE, 14-11 WIVY, d26 WKIX, a WLCY, 19-15 WMC, 7-4 WQXI, 17-10 WRFC, 31-27 WRJZ, 14-10 WSGA, 24-20 KX-104, 30-25 BJ-105, a V100, 20-16 Z93, 29-24 92Q.

**C. Mangione:** 22-17 WAYS, 29-24 WBBQ, a WCGQ, d29 WCIR, d31 WFLB, 21-18 WSGA, a KX-104, a KXX-106, 17-10 Z93, 10-7 94Q.

**A. Murray:** 4-3 WAKY, 29-25 WANS-FM, 14-11 WAYS, 18-17 WBBQ, 13-11 WCIR, 14-12 WFLB, 9-8 WGSV, 7-5 WHBQ, 25-21 WISE, e WIVY, 16-16 WKIX, e WLCY, 10-9 WNOX, 16-13 WMC, 15-14 WQXI, 22-19 WRFC, 13-13 WSGA, 15-8 KX-104, 26-26 KXX-106, 24-19 V100, 27-21 Z93, 16-16 92Q.

Rock

Christopher Cross

Disco

none

# Hottest:

# Radio Marketplace

**Pink Floyd:** 10-3 WANS-FM, 3-1 WAUG, 7-6 WBBQ, 22-15 WCGQ, e WCIR, 17-11 WERC, 25-12 WHHY, 4-4 WISE, 15-10 WKIX, 13-1 WLCY, a WMC, d18 WQXI, 20-14 WRFC, 18-14 WRJZ, 28-21 WSGA, 17-14 KX-104, 20-15 KXX-106, d28 V100, 13-10 Q105, 23-17 Z93, 24-20 92Q, 6-3 94Q.

**L. Ronstadt:** 23-18 WAKY, 31-26 WANS-FM, 25-20 WAUG, d33 WAYS, 27-21 WBBQ, 24-19 WCGQ, e WCIR, 19-12 WERC, 35-29 WFLB, 27-24, WHHY, d31 WISE, d36 WIVY, e WKIX, 29-18 WLCY, d22 WMC, 27-17 WQXI, 26-22 WRFC, 21-17 WRJZ, 25-23 WSGA, 28-25 KXX-106, 38-35 BJ-105, 29-23 V100, 29-24 Q105, e 92Q, 19-16 94Q.

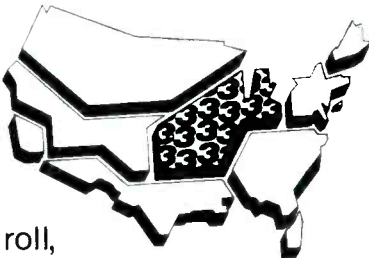
**B. Seger:** a 28 WAKY, a WANS-FM, d27 WAUG, a WAYS, a WBBQ, a WCGQ, a WCIR, a WERC, a WFLB, a WGSV, a WHHY, a WISE, a WIVY, a WLAC, a WMC, a WQXI, a WRFC, a WRJZ, a32 WSGA, a KX-104, a KXX-106, a BJ-105, a V100, a Q105, a23 Z93, a 92Q, a29 94Q.

**Spinners:** 3-2 WAYS, 10-9 WBBQ, 26-21 WHBQ, 4-2 WMC, 9-3 WQXI, 1-1 WSGA, 19-16 KX-104, 7-6 KXX-106, 10-8 Q105, 11-9 Z93, 13-11 92Q.

**Toto:** 9-10 WAKY, 12-9 WANS-FM, 6-3 WAUG, 9-6 WAYS, 14-8 WBBQ, 7-6 WBSR, 7-4 WCGQ, 7-4 WERC, 5-4 WGSV, e WHBQ, 6-7 WHHY, 33-28 WISE, 7-4 WIVY, 18-17 WKIX, 24-18 WLCY, 19-14 WNOX, 24-20 WMC, 8-5 WQXI, 16-9 WRFC, 15-11 WSGA, 6-5 KX-104, 2-4 KXX-106, 23-21 BJ-105, 11-10 V100, 21-15 Q105, 9-7 Z93, 5-4 92Q, 1-1 94Q.

**ZZ Top:** 33-30 WANS-FM, 21-17 WAUG, e WBBQ, a WCGQ, e WCIR, 27-26 WERC, 23-19 WHBQ, a WHHY, 28-22 WISE, 36-32 WIVY, e WKIX, d26 WLCY, 18-15 WNOX, e WQXI, e WRFC, 16-13 WRJZ, 31-28 WSGA, 28-25 KX-104, d27 KXX-105, a40 BJ-105, 25-22 Q105, 25-23 92Q, 24-20 94Q.

# 3



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

**Air Supply:** 39-28 WFFM, a WPEZ, on WZUU, a KBEQ.

**Babys:** nt e WGCL, a31 WOKY, 28-24 WPEZ, 21-17 KSLQ.

**C. Cross:** a CKLW, a WFFM, a nt WGCL, a WOKY, d27 WPEZ, a WZZP, on KBEQ, a31 KSLQ.

**N. Diamond:** 29-29 CKLW, 5-4 WFFM, 20-14 WGCL, 45-30 WLS, 18-20 WOKY, d27 WPEZ, 5-3 WZUU, 7-3 WZZP, 25-23 KBEQ, 6-5 KSLQ.

**Eagles:** a CKLW, 6-9 WGCL, a WZUU, a KBEQ.

**A. Gibb:** 21-18 CKLW, 29-23 WFFM, 15-10 WGCL, 19-17 WOKY, d22 WZUU, 27-23 WZZP, 30-27 KBEQ, 23-15 KSLQ.

**R. Holmes:** 17-12 CKLW, 7-5 WFFM, 21-15 WGCL, 25-21 WOKY, 14-12 WPEZ, 23-15 WZUU, 28-17 WZZP, d32 KBEQ, 25-18 KSLQ, a KWK.

**T. James:** 30-26 CKLW, 23-21 WFFM, 27-25 WOKY, 15-14 WPEZ, 21-17 WZUU, d28 WZZP.

**Kool & Gang:** 15-15 CKLW, 38-31 WFFM, 22-20 WOKY, d26 WPEZ, d23 WZUU, 31-19 KBEQ, 22-14 KSLQ, a22 KWK.

**B. Manilow:** 14-17 CKLW, 20-20 WFFM, 29-26 WOKY, 2-1 WZUU, 14-8 WZZP, 32-30 KBEQ, 24-21 KSLQ.

**K. Nolan:** on WFFM, a WOKY, a WZUU.

**Pink Floyd:** 27-11 CKLW, d25 WGCL, 25-11 WLS, d23 WOKY, 29-25 WPEZ, 34-26 KBEQ, 18-6 KSLQ.

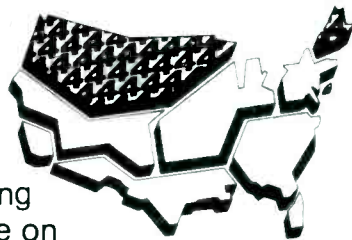
**L. Ronstadt:** 25-20 CKLW, 24-20 WGCL, 28-22 WOKY, 27-23 WPEZ, d34 KBEQ, 16-13 KSLQ, 6-3 KWK.

**Rush:** a WPEZ, on KBEQ, 17-11 KSLQ, 7-4 KWK, a 96KX.

**B. Seger:** a CKLW, a WFFM, a WOKY, a WPEZ, a20 KSLQ, a23 KWK, a30 KXOK, a30 Q102, a 96KX.

**Spinners:** 4-3 CKLW, 1-6 WFFM, 14-6 WGCL, 24-19 WOKY, 8-4 WPEZ, d21 WZUU, 20-9 WZZP, 24-20 KBEQ, 20-10 KSLQ, a21 KXOK, 14-10 Q102, 1-3 96KX.

# 4



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

**Air Supply:** a WGUY, a WOW, a KING, a KJR, e KSTP.

**C. Cross:** e WGUY, d23 WJBQ, a WOW, d29 WSPT, a KCPX, a29 KDWB, 28-26 KGW, 25-21 KING, d23 KJR, a KKLS, a KKO, d25 KLEO, d28 KMJK, e KSTP.

**N. Diamond:** 20-19 WEAQ, e WGUY, 3-2 WJBQ, 11-7 WOW, 10-8 WSPT, 8-5 KCPX, 26-21 KDWB, 21-18 KGW, 3-2 KING, 7-7 KJR, 19-14 KKLS, 21-19 KKO, 3-4 KLEO, 2-1 KSTP.

**Dr. Hook:** d19 WGUY, 28-23 KCPX, e KING, a KLEO, a KMJK, e KSTP.

**Eagles:** a WJBQ, a KING, d27 KKLS, a KLEO, a KMJK, a KSTP.

**D. Gates:** 30-25 KDWB, e KING, e KKLS, e KSTP.

**A. Gibb:** 19-16 WGUY, 20-18 WJBQ, 15-14 WOW, 20-17 WSPT, a24 KCPX, 19-17 KGW, 27-23 KKLS, 25-20 KKO, 24-18 KLEO, 16-11 KMJK, 28-23 KSTP.

**Heart:** a KCPX, a27 KDWB, 22-15 KJR, d31 KMJK.

**R. Holmes:** 17-3 WGUY, 13-13 WJBQ, 19-15 WOW, 16-10 WSPT, 15-10 KCPX, 18-11 KGW, 10-9 KING, 16-10 KJR, 21-12 KKLS, 12-10 KKO, 16-5 KLEO, 20-18 KMJK, 24-15 KSTP.

**T. James:** 26-24 WEAQ, e WGUY, 23-20 WJBQ, d32 WOW, 11-9 WSPT, 17-14 KCPX, 18-13 KDWB, 30-28 KGW, d20 KING, d26 KKLS, e KKO, 23-20 KLEO, d30 KMJK, 26-22 KSTP.

**C. Mangione:** a28 WEAQ, e WGUY, d30 WOW, a WSPT, d21 KCPX, 29-27 KGW, 16-12 KING, a KJR, a KKLS, a KKO, 25-20 KSTP.

**B. Manilow:** 21-20 WEAQ, 19-17 WGUY, 24-19 WOW, 27-23 WSPT, 20-17 KCPX, 27-22 KDWB, a KGW, 5-5 KING, d24 KJR, 14-13 KKLS, e KKO, 7-5 KSTP.

**A. Murray:** 16-7 WEAQ, 4-5 WJBQ, 22-17 WOW, 12-6 WSPT, 7-6 KCPX, a26 KDWB, 25-20 KGW, 4-4 KING, 14-12 KJR, 23-21 KKLS, 22-14 KKO, 9-9 KLEO, 25-20 KMJK, 3-3 KSTP.

**Pink Floyd:** e WEAQ, 15-10 WGUY, 5-3 WOW, 4-1 WSPT, a KCPX, 12-6 KDWB, 20-10 KGW, 4-1 KJR, e KKO, a KLEO, 12-9 KMJK.

**B. Seger:** a WSPT, a KCPX, a28 KDWB, a KJR, a KLEO, a KMJK.

**Spinners:** e WGUY, 4-3 KCPX, 29-24 KDWB, d29 KGW, 14-10 KING, 25-21 KJR, e KKLS, 19-13 KSTP.

# 5



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

**Babys:** 31-28 WNOE, 32-29 WTI, 27-23 KILT, 28-25 KNOE-FM, 16-13 KROY-FM, 29-29 KTSA, ex KUHL, 25-22 Magic 91. **P. Benatar:** 20-19 WNOE, 14-9 WTI, 5-3 KNOE-FM, 23-16 KROY-FM, 4-3 KUHL, 19-17 B100, 24-23 Magic 91.

**Blondie:** a WNOE, a WTI, d35 KNOE-FM, a KROY-FM, a KTSA, a KUHL, on Magic 91.

**N. Diamond:** 21-18 WNOE, 17-14 WTI, 15-11 KFMK, 17-9 KNOE-FM, 30-26 KTSA, 26-19 KUHL, 4-4 Magic 91.

**Eagles:** a WTI, a KILT, d22 KNOE-FM, a KUHL, on B100.

**A. Gibb:** 9-4 WNOE, 9-6 WTI, 15-10 KFMK, 24-22 KILT, 30-26 KNOE-FM, 17-15 KTSA, 13-8 KUHL, 25-25 B100, 13-5 Magic 91.

**R. Holmes:** 22-15 WNOE, 26-17 WTI, 12-8 KFMK, 26-26 KILT, 15-13 KNOE-FM, e28 KTSA, 14-7 KUHL, 23-16 B100, 23-16 Magic 91.

**Kool & Gang:** 24-12 WNOE, 7-5 WTI, 26-16 KFMK, 23-20 KILT, d20 KNOE-FM, a KTSA, d29 KUHL, 28-23 B100, 28-24 Magic 91.

**T. James:** 37-32 WNOE, d38 WTI, 29-24 KFMK, d40 KILT, d28 KUHL, a29 Magic 91.

**B. Manilow:** 18-14 WNOE, 21-18 Magic 91.

**B. Midler:** 27-24 WNOE, 31-28 WTI, 13-1 KTSA.

**K. Nolan:** on WNOE, a WTI, a KTSA, a KUHL.

**Pink Floyd:** 10-6 WNOE, 2-1 WTI, a KFMK, 16-8 KILT, 4-3 KROY-FM, e23 KTSA, e KUHL, 15-9 B100.

**L. Ronstadt:** 32-25 WNOE, 39-34 WTI, d33 KILT, 26-23 KNOE-FM, d16 KTSA, 29-21 Magic 91.

27-26 Magic 91.

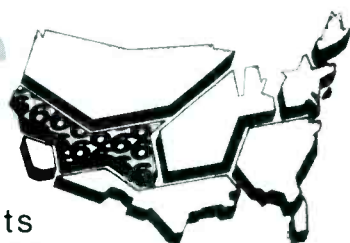
**Shalamar:** 8-7 WNOE, 10-8 WTI, 2-1 KFMK, 4-3 KILT, a KNOE-FM, e16 KTSA, 29-21 Magic 91.

**Spinners:** 13-11 WNOE, 21-16 WTI, 6-6 KILT, 6-6 KTSA, e KUHL, 27-20 B100, 17-12 Magic 91.

**Ray, Goodman & Brown:** 28-20 WNOE, 25-18 WTI, 31-27 KILT, a KNOE-FM, 10-7 KTSA, a30 Magic 91.

**ZZ Top:** 38-34 WNOE, 40-37 WTI, 29-28 KILT, 20-15 KNOE-FM, 25-19 KROY-FM, d30 KTSA, 26-25 Magic 91.

# 6



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

**Babys:** 28-24 KIMN, 28-25 KOPA, a30 KUPD, a24 Z97.

**P. Benatar:** 14-9 KIMN, d29 KOFM, 4-8 KOPA, 8-8 KUPD, 21-15 Z97.

**C. Cross:** d23 KIMN, a KOFM, e KOPA, d29 KYGO.

**N. Diamond:** 1-3 KIMN, 23-22 KOFM, 9-7 KOPA, 9-7 KVIL, 6-5 KYGO, 19-16 Z97.

**Eagles:** a KIMN, a KOFM, d16 KOPA, a KYGO.

**R. Holmes:** 20-11 KIMN, 18-8 KOFM, 30-27 KOPA, d28 KVIL, 20-16 KYGO.

**B. Manilow:** 18-15 KIMN, 24-21 KOFM, d19 KOPA, 21-19 KVIL.

**A. Murray:** 13-6 KIMN, 17-15 KOPA, 17-15 KVIL, 8-6 KYGO.

**Pink Floyd:** 27-17 KIMN, d26 KOFM, 5-1 KOPA, 6-2 KUPD, 15-10 KYGO, 1-1 Z97.

**Spinners:** 24-14 KIMN, 26-23 KOPA, d31 KVIL.

## B.O.S.

Michael Jackson, Ray, Goodman & Brown; Whispers

## Country

none rs

## A/C

Air Supply, Billy Preston & Syreeta; Ray, Goodman & Brown

## LP Cuts

none

## Playing 'The Game'



Warner Bros. Records recently hosted a listening party for Gail Davies' new WB album, "The Game," at Woodland South Studios in Nashville. Among those at the party are (from left) Paul Craft, writer of Davies' top ten single "Blue Heartache;" Marie Ratliff, RW country research editor; Gail Davies; Stan Byrd, Warner Bros. national country promotion director; and Bob Kirsch, Warner Bros. country division general manager.

## Ken Scott

(Continued from page 13)

certain area studios in the past, preferring to use the same equipment and room acoustics over successive projects, he's now studying a number of facilities' rate cards with an eye toward keeping rein on costs, radically inflated in the last few years by across-the-board increases in the price of equipment, labor and tape.

### Personal Favorites

While more recent projects like Gamma and Devo show Scott's crisp style intact, he confesses his personal favorites are headed by an earlier album, Supertramp's "Crime of The Century," which last year garnered a top award for audio excellence from Audio Technica, bestowed on a half-speed mastered audiophile version released here by Mobile Fidelity Sound Lab. While particularly proud that a record more than five years old has thus stood the test of time, he cites "Crime" as an index of sorts to what he perceives as the continued decline in pressing quality.

"The original 'Crime,' as released in the U.K. in its initial appearance, was very different from either version released here," he asserts, rating the original A&M British release as the best of the three. Although he's cheered by the recovery of quality on the more expensive superdisc version, Scott says he's wary of trade cheerleading over high-end professional recording innovations simply because their theoretical gains are too often compromised by production-line standards.

### Do Something for Consumers

"What really irritates me is how everyone is so enthused about digital," he notes. "There's so much loss going from tape back to disc that it doesn't matter, especially in view of the added cost. Why go to all that trouble if you're not ultimately doing something for the consumer?"

## CBS Intl. Taps Frank Polomski

■ NEW YORK—A.J. Bruno, vice president of manufacturing and engineering, CBS Records International, has announced the appointment of Frank Polomski to the position of senior process engineer, CBS Records International. He will report directly to Michi Yoshimura, vice president of manufacturing and engineering services, CRI.

In his new position, Polomski will be responsible for evaluating and recommending modifications to manufacturing processes, equipment and materials in the CRI factories, selecting equipment and the startup of new plant facilities with the primary objective of improving quality and reducing costs.

## IRS Names Laul Natl. Sales Dir.

■ LOS ANGELES — Jay Boberg, vice president of the International Record Syndicate, has announced the appointment of Bob Laul as national director of sales.

### Background

Laul was previously a salesman for Alpha Record Distribution, and has written numerous articles for Circus Magazine and Trouser Press Magazine. Along with his current duties, Laul is also acting as vice president of the American branch of Faulty Products. He is located in the IRS office in New York and can be reached at (212) 489-6336.

## WEA Ups Hurd

■ PHILADELPHIA — Pete Hurd has been promoted to assistant buyer, reporting directly to Ed Hurff, at the WEA Philadelphia branch. The announcement was made by Pete Stocke, Philadelphia branch manager.

Hurd, with WEA since May 1978, had worked in the warehouse, in order entry and as the branch's "early-bird" computer operator.

# Retail Rap

By SOPHIA MIDAS

■ WATCHING THE WALL TUMBLE: Word is out that the current Pink Floyd concerts are proving to be the shows of the year, and small wonder. The group, which has always had a good sense of theater, is this time building a brick wall and blowing it apart for the grand finale of each show. The expense and complexity of this "explosion" has necessarily limited the group's U.S. tour to two cities, L.A. and N.Y. It takes a lot to keep a Pink Floyd fan away, however, so radio personnel and retailers have proclaimed, "If Pink Floyd won't come to our city, we'll send our city to them." Jeep Holland, from the New England-based Music Sales outlet, reports that his stores, in collaboration with WAAF, are giving away two tickets to the show from each store, and are also providing transportation. "In two days," said Holland, "we had over 10,000 entry blanks for the tickets. It's the most successful promotion we've had in terms of response" . . . Steve Nikkel, from the Eucalyptus chain, said, "We decided to have some fun with our Pink Floyd fans and asked them to write down, in 25 words or less, why they wanted to go to the concert. Some of the responses we received were outrageous; we even received some poems" . . . WMET and Chicago's Dog Ear outlet are co-sponsoring a Pink Floyd contest, offering trips and tickets to the group's show around the world.

LEAPING INTO THE '80s: Aggressive merchandising is the name of the game for 1980, and Disc Records is promoting its February sales with a "Back In Time To The Days Of \$3.99" campaign. The promotion involves CBS's \$5.98 series which will be on sale for \$3.99. According to Sam Crowley, the promotion has been highly successful, moving as much as 650 pieces of CBS product in one day. The sale will last two weeks, at which time Disc Records will follow this promotion with a "Leap Into the '80s" campaign, capitalizing on WEA's seven percent program. The sale, which will also last for two weeks, will include 176 WEA titles . . . Record Bar is also "Leaping Into The '80s" with a month-long CBS price promotion and special sale on February 29. "Record Bar is going to honor the extra day of 1980 with a store-wide sale," said VP of marketing Ralph King, "and all regularly priced product will be on sale that day" . . . The Chicago-based Rainbow chain is highlighting the month of February with a "Rose Contest," promoting Bette Midler's LP "The Rose." The contest is co-sponsored by WEFM, and the winning contestant will receive one dozen roses every month of this year . . . Wax Trax, a new rock outlet in Chicago, is promoting LPs by the Specials and the Jam. Equipped with a video recorder, Wax Trax will be presenting a video of the Specials while the group's album is on sale. The new rock store will also be selling tickets for the upcoming Jam concert at the Park West club. T-shirts will be sold, at cost, with the purchase of a Jam LP or tape. The promotion is being co-sponsored with WXRT. (Special Note: It's not uncommon to see the likes of Graham Parker, the Ramones or Elvis Costello shopping at Wax Trax. The store has developed quite a reputation for being a premier new rock retail outlet.)

IN-STORE ACTION: Virgin recording artists Fingerprintz recently made an in-store appearance at Boston's Music City after their sellout performance at the Paradise . . . The Pennsylvania-Delaware-based Record Revolution had 300 fans show up to greet Polydor recording artists the Inmates. In conjunction with the group's appearance at the store, a 94 second "Record Run" was co-sponsored with 94-FM . . . Rex Smith recently visited Music Sales' Worcester store and attracted a staggering 4000 fans. The large gathering of fans almost caused a panic in the mall where the store is located . . . Atlanta's Turtle's Records broke a classical sales record when it sponsored a free two-hour concert performance by the Emory University Flute Quartet at its Flagship store . . . Record Bar's Morrow, Georgia store recently hosted Pat Travers and AC/DC for in-store appearances to promote the joint appearance in town.

STORE OPENINGS: Integrity's Gary Tuttle announced that Big Ben's will have a grand opening for their newest outlet which is located in Venice, California. The grand opening will be highlighted by guest appearances from sports personalities, The Rams cheerleaders, a Playboy Bunny, and a host of musical celebrities . . . Pantasia Records, known for its extensive selection of import records, has moved to Yonkers and has changed its name to Mad

(Continued on page 43)

# Record World **Retail Report**

FEBRUARY 23, 1980

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

## SALESMAKER OF THE WEEK



**MALICE IN WONDERLAND**  
NAZARETH  
A&M

### TOP SALES

**MALICE IN WONDERLAND**—Nazareth—A&M  
**FUN & GAMES**—Chuck Mangione—A&M  
**LOVE STINKS**—J. Geils Band—EMI-America

### HANDLEMAN/NATIONAL

**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**NO BALLADS**—Rockets—RSO  
**ON THE RADIO, VOLUME 1**—Donna Summer—Casablanca  
**ON THE RADIO, VOLUME 2**—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  
**FUN & GAMES**—Chuck Mangione—A&M  
**HIROSHIMA**—Arista  
**LIVE WITHOUT A NET**—Angel—Casablanca  
**LONDON CALLING**—Clash—Epic  
**MAKE YOUR MOVE**—Captain & Tennille—Casablanca  
**PERMANENT WAVES**—Rush—Mercury  
**ROCKIN' INTO THE NIGHT**—38 Special—A&M  
**ROMANTICS**—Nemperor  
**TERI DESARIO**—Casablanca

### RECORD BAR/NATIONAL

**AFTER DARK**—Andy Gibb—RSO  
**BEST SIDE OF GOODBYE**—Jane Olivor—Col  
**END OF THE CENTURY**—Ramones—Sire  
**FUN & GAMES**—Chuck Mangione—A&M  
**HEARTS UNDER FIRE**—Dann Rogers—I.A.  
**HIROSHIMA**—Arista  
**L.A. BOPPERS**—Mercury  
**MICKEY MOUSE DISCO**—Disneyland  
**PRIME TIME**—Grey & Hanks—RCA

### SOUND UNLIMITED/NATIONAL

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

### WHEREHOUSE/NATIONAL

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**BEST SIDE OF GOODBYE**—Jane Olivor—Col

**DANCIN' & LOVIN'**—Spinners—Atlantic  
**END OF THE CENTURY**—Ramones—Sire  
**FLYING LIZARDS**—Virgin  
**FUN & GAMES**—Chuck Mangione—A&M  
**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**ROMANTICS**—Nemperor  
**THE STEVE HOWE ALBUM**—Atlantic  
**UNION JACK**—Babys—Chrysalis

### CRAZY EDDIE/NEW YORK

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**BEST SIDE OF GOODBYE**—Jane Olivor—Col  
**BIGGEST PRIZE IN SPORT**—999—Polydor  
**END OF THE CENTURY**—Ramones—Sire  
**L.A. BOPPERS**—Mercury  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**MOODSWING**—Robert Kraft & Ivory Coast—RSO  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**NO STRANGER TO LOVE**—Roy Ayers—Polydor  
**ONE STEP BEYOND**—Madness—Sire

### RECORD WORLD-TSS STORES/NORTHEAST

**BRUCE WOOLLEY & THE CAMERA CLUB**—Col  
**END OF THE CENTURY**—Ramones—Sire  
**FLYING LIZARDS**—Virgin  
**LONDON CALLING**—Clash—Epic  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**MESSIN' WITH THE BOYS**—Cherie & Marie Currie—Capitol  
**PERMANENT WAVES**—Rush—Mercury  
**ROMANTICS**—Nemperor  
**SUE SAAD & THE NEXT**—Planet  
**THIS DAY & AGE**—D.L. Byron—Arista

### FOR THE RECORD/BALTIMORE

**EVERY GENERATION**—Ronnie Laws—UA  
**GENETIC WALK**—Ahmad Jamal—20th Century Fax  
**L.A. BOPPERS**—Mercury  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**NO STRANGER TO LOVE**—Roy Ayers—Polydor  
**OSIRIS**—Marlin  
**RIPE**—Ava Cherry—RSO  
**SHOTGUN IV**—MCA  
**WINNERS**—Kleer—Atlantic  
**YELLOW MAGIC ORCHESTRA**—Horizon

### WAXIE MAXIE/WASH., D.C.

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**AN AMERICAN DREAM**—Dirt Band—UA  
**CITY**—Roger McGuinn/Chris Hillman featuring Gene Clark—Capitol  
**DANCIN' & LOVIN'**—Spinners—Atlantic  
**FUN & GAMES**—Chuck Mangione—A&M  
**L.A. BOPPERS**—Mercury  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**THIS DAY & AGE**—D.L. Byron—Arista  
**WINNERS**—Kleer—Atlantic

### RADIO 437/PHILADELPHIA

**BRUCE WOOLLEY & THE CAMERA CLUB**—Col  
**CITY**—Roger McGuinn/Chris Hillman featuring Gene Clark—Capitol  
**DIFFERENT KIND OF TENSION**—Bucccocks—IRS  
**END OF THE CENTURY**—Ramones—Sire

**FIRST MEETING**—Miroslav Vitous—ECM  
**FREEZE FRAME**—Godley Creme—Polydor  
**FUN & GAMES**—Chuck Mangione—A&M  
**HIDEAWAY**—David Sanborn—WB  
**LIVE & UNCENSORED**—Millie Jackson—Spring  
**SEARCHERS**—Sire

### FATHERS & SONS/MIDWEST

**FUN & GAMES**—Chuck Mangione—A&M  
**LIVE WITHOUT A NET**—Angel—Casablanca  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**PLEASURE PRINCIPLE**—Gary Numan—Atco  
**PRETENDERS**—Sire  
**SCHEMER DREAMER**—Steve Walsh—Kirshner/CBS  
**SHOOTING STAR**—Virgin  
**3D**—Polydor  
**WHISPERS**—Solar

### NATL. RECORD MART/MIDWEST

**BONNIE POINTER**—Motown  
**END OF THE CENTURY**—Ramones—Sire  
**FUN & GAMES**—Chuck Mangione—A&M  
**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**PLEASURE PRINCIPLE**—Gary Numan—Atco  
**SHOOTING STAR**—Virgin  
**TERI DESARIO**—Casablanca  
**YELLOW MAGIC ORCHESTRA**—Horizon

### RECORD RENDEZVOUS/CLEVELAND

**BIGGEST PRIZE IN SPORT**—999—Polydor  
**DANCIN' IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DAWN OF THE DICKIES**—Dickies—A&M  
**DIFFERENT KIND OF TENSION**—Bucccocks—IRS  
**LONELY BOYS**—Capitol  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**SYLVAIN SYLVAIN**—RCA  
**TAROT SUITE**—Mike Batt & Friends—Col  
**THIS DAY & AGE**—D.L. Byron—Arista  
**TROUBLEMAKER**—Ian McLagan—Mercury

### MUSIC STOP/MICHIGAN

**BIG FUN**—Shalamar—Solar  
**EVERY GENERATION**—Ronnie Laws—UA  
**LOVE STINKS**—J. Geils Band—EMI-America  
**NO BALLADS**—Rockets—RSO  
**NO NUKES**—Various Artists—Asylum  
**ON THE RADIO**—Donna Summer—Casablanca  
**ROMANTICS**—Nemperor  
**THE ROSE**—Atlantic (Soundtrack)  
**UNION JACK**—Babys—Chrysalis  
**WHISPERS**—Solar

### ROSE RECORDS/CHICAGO

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**BEST SIDE OF GOODBYE**—Jane Olivor—Col  
**FUN & GAMES**—Chuck Mangione—A&M  
**LONDON CALLING**—Clash—Epic  
**PERMANENT WAVES**—Rush—Mercury  
**PRETENDERS**—Sire  
**RAY, GOODMAN & BROWN**—Polydor  
**ROMANTICS**—Nemperor  
**TERI DESARIO**—Casablanca  
**YELLOW MAGIC ORCHESTRA**—Horizon

### 1812 OVERTURE/MILWAUKEE

**BIGGEST PRIZE IN SPORT**—999—Polydor  
**END OF THE CENTURY**—Ramones—Sire  
**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**MESSIN' WITH THE BOYS**—Cherie & Marie Currie—Capitol  
**ONE WAY**—Al Hudson—MCA  
**SCHEMER DREAMER**—Steve Walsh—Kirshner/CBS  
**THIS DAY & AGE**—D.L. Byron—Arista  
**3-D**—Polydor

### LIEBERMAN/MINNEAPOLIS

**BRUCE WOOLLEY & THE CAMERA CLUB**—Col  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**END OF THE CENTURY**—Ramones—Sire  
**FUN & GAMES**—Chuck Mangione—A&M  
**LONDON CALLING**—Clash—Epic  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**ONE STEP BEYOND**—Madness—Sire  
**PERMANENT WAVES**—Rush—Mercury  
**VICTIMS OF THE FURY**—Robin Trower—Chrysalis

### DISCOUNT RECORDS/ST. LOUIS

**EVEN BETTER**—Brenda Lee—MCA  
**HEARTS UNDER FIRE**—Dann Rogers—I.A.  
**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**LIVE MAGNETIC AIR**—Max Webster—Capitol  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**M-M-MEL**—Mel Tillis & the Statesiders—MCA  
**ROMANTICS**—Nemperor  
**SCHEMER DREAMER**—Steve Walsh—Kirshner/CBS  
**THE STEVE HOWE ALBUM**—Atlantic  
**3-D**—Polydor

### SPEC'S MUSIC/MIAMI

**AN AMERICAN DREAM**—Dirt Band—UA  
**B-52S**—WB  
**CHRISTOPHER CROSS**—WB  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**NIGHT IN THE RUTS**—Aerosmith—Col  
**PRETENDERS**—Sire  
**ROCKY HORROR SHOW**—Ode (Soundtrack)  
**ROLLER BOOGIE**—Casablanca (Soundtrack)  
**ROMANTICS**—Nemperor  
**STAY WITH ME TILL DAWN**—Judie Tzuke—Rocket

### POPLAR TUNES/MEMPHIS

**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**EVERY GENERATION**—Ronnie Laws—UA  
**FUN & GAMES**—Chuck Mangione—A&M  
**HIROSHIMA**—Arista  
**I'LL BE THINKING OF YOU**—Andrae Crouch—Light  
**LOVE STINKS**—J. Geils Band—EMI-America  
**RAY, GOODMAN & BROWN**—Polydor  
**THIS DAY & AGE**—D.L. Byron—Arista  
**WHISPERS**—Solar  
**YELLOW MAGIC ORCHESTRA**—Horizon

### TAPE CITY/NEW ORLEANS

**BONNIE POINTER**—Motown  
**8 FOR THE '80S**—Webster Lewis—Epic

**EVERY GENERATION**—Ronnie Laws—UA  
**HIROSHIMA**—Arista  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**LONDON CALLING**—Clash—Epic  
**RAY, GOODMAN & BROWN**—Polydor  
**STREET BEAT**—Tom Scott—Col  
**UNION JACK**—Babys—Chrysalis  
**WHISPERS**—Solar

### DISC/TEXAS

**FLEX**—Lene Lovitch—Stiff/Epic  
**GALLAGHER**—UA  
**JUST MARGO**—Margo Smith—WB  
**LOVE STINKS**—J. Geils Band—EMI-America  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**ON**—Off Broadway usa—Atlantic  
**SIT DOWN & TALK TO ME**—Lou Rawls—Phila. Intl.  
**SUE SAAD & THE NEXT**—Planet  
**UNDERTONES**—Sire  
**WE'RE THE BEST OF FRIENDS**—Natalie Cole & Peabo Bryson—Capitol

### 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  
**PERMANENT WAVES**—Rush—Mercury  
**PRETENDERS**—Sire  
**PRIME TIME**—Grey & Hanks—RCA  
**RIPE**—Ava Cherry—RSO  
**SYLVAIN SYLVAIN**—RCA

### CIRCLES/ARIZONA

**BOBBY THURSTON**—Prelude  
**COUNTRY COLLECTION**—Anne Murray—Capitol  
**EVERY GENERATION**—Ronnie Laws—UA  
**GOOD & PLENTY**—Jon Faddis—Buddah  
**HIDEAWAY**—David Sanborn—WB  
**LOVE STINKS**—J. Geils Band—EMI-America  
**PICK 'EM**—Ran Carter—Milestone  
**PRIME TIME**—Grey & Hanks—RCA  
**STRUTTIN'**—Dr. Strut—Motown  
**THE HARRIS MACHINE**—Norman Harris—Phila. Intl.

### LICORICE PIZZA/LOS ANGELES

**AN AMERICAN DREAM**—Dirt Band—UA  
**DAWN OF THE DICKIES**—Dickies—A&M  
**DIFFERENT KIND OF TENSION**—Bucccocks—IRS  
**FLYING LIZARDS**—Virgin  
**FUN & GAMES**—Chuck Mangione—A&M  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**ONE STEP BEYOND**—Madness—Sire  
**PEARL HARBOR & THE EXPLOSIONS**—WB  
**UNDERTONES**—Sire

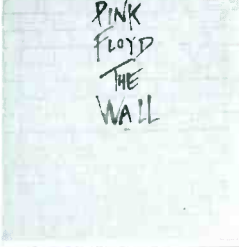
### EVERYBODY'S RECORDS/NORTHWEST

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**END OF THE CENTURY**—Ramones—Sire  
**FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic  
**FLYING LIZARDS**—Virgin  
**FUN & GAMES**—Chuck Mangione—A&M  
**HIDEAWAY**—David Sanborn—WB  
**LONDON CALLING**—Clash—Epic  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**REGGATTA DE BLANC**—Police—A&M  
**STARDUST**—Willie Nelson—Col

# Record World Albums

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

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

FEB. 23	FEB. 16				WKS. ON CHART	
1	1	<b>THE WALL</b> PINK FLOYD Columbia PC2 36183 (3rd Week)			9	L
2	2	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745		24	H	
3	6	<b>PHOENIX</b> DAN FOGELBERG/Full Moon/Epic FE 35634		10	H	
4	4	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b> DONNA SUMMER/Casablanca NBLP 2 7191		15	L	
5	5	<b>DAMN THE TORPEDOES</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		14	H	
6	3	<b>THE LONG RUN</b> EAGLES/Asylum 5E 508		18	H	
7	7	<b>KENNY KENNY</b> ROGERS/United Artists LWAK 979		20	H	
8	8	<b>CORNERSTONE</b> STYX/A&M SP 3711		18	H	
9	13	<b>THE WHISPERS</b> /Solar BXL1 3521 (RCA)		6	H	
10	11	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia FC 36121		6	H	
11	9	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN/Swan Song SS 16002 (Atl)		23	H	
12	12	<b>MIDNIGHT MAGIC</b> COMMODORES/Motown M8 926M1		26	H	
13	15	<b>THE ROSE (ORIGINAL SOUNDTRACK)</b> /Atlantic SD 16010		7	H	
14	10	<b>FREEDOM AT POINT ZERO</b> JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)		12	H	
15	16	<b>TUSK</b> FLEETWOOD MAC/Warner Bros. 2HS 3350		16	X	
16	14	<b>GOLD &amp; PLATINUM</b> LYNRYD SKYNYRD/MCA 2 11008		8	K	
17	17	<b>BEE GEES GREATEST</b> /RSO RS 2 4200		13	L	
18	22	<b>PERMANENT WAVE</b> RUSH/Mercury SRM 1 4001		4	H	
19	18	<b>LIVE RUST</b> NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)		10	L	
20	25	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		16	G	
21	20	<b>PRINCE</b> /Warner Bros. BSK 3366		12	G	
22	23	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia JC 36172		16	G	
23	21	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H		59	G	
24	26	<b>NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE</b> VARIOUS ARTISTS/Asylum ML 801		8	X	
25	19	<b>WET</b> BARBRA STREISAND/Columbia FC 36258		15	H	
26	33	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236		14	G	
27	27	<b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON/Tamla T7 366R1 (Motown)		16	G	
28	29	<b>RISE</b> HERB ALPERT/A&M SP 4790		18	G	
29	28	<b>ONE VOICE</b> BARRY MANILOW/Arista AL 9505		17	H	
30	32	<b>DEGUELLO</b> ZZ TOP/Warner Bros. HS 3361		11	H	
31	31	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708		46	H	
32	30	<b>EAT TO THE BEAT</b> BLONDIE/Chrysalis CHE 1225		18	H	
33	35	<b>JACKRABBIT</b> SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)		12	G	
34	40	<b>BIG FUN</b> SHALAMAR/Solar BXL1 3479 (RCA)		6	H	
35	38	<b>PIZZAZZ</b> PATRICE RUSHEN/Elektra 6E 243		10	G	
36	45	<b>RAY, GOODMAN &amp; BROWN</b> /Polydor PD 1 6240		5	G	
37	34	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic JE 36110		20	G	
38	24	<b>HEAD GAMES</b> FOREIGNER/Atlantic SD 29999		20	H	
39	43	<b>ADVENTURES IN UTOPIA</b> UTOPIA/Bearsville BRK 6991 (WB)		5	G	
40	49	<b>HYDRA</b> TOTO/Columbia FC 36229		13	H	
41	42	<b>BEST OF FRIENDS</b> TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223		8	G	
42	47	<b>UNION JACKS</b> THE BABYS/Chrysalis CHR 1267		6	G	
43	44	<b>WE'RE THE BEST OF FRIENDS</b> NATALIE COLE & PEABO BRYSON/Capitol SW 12019		8	H	

### CHARTMAKER OF THE WEEK

44 — **FUN AND GAMES**  
CHUCK MANGIONE  
A&M SP 3715



1 H

FEBRUARY 23, 1980

45	54	<b>GAP BAND II</b> /Mercury SRM 1 3804		6	G
46	53	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL/Arista/GRP GRP 5501		13	G
47	63	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America SOO 17016		3	H
48	52	<b>NO STRANGER TO LOVE</b> ROY AYERS/Polydor PD 1 6246		5	G
49	55	<b>PRETENDERS/SIRE</b> SRK 6083 (WB)		4	G
50	50	<b>NO PLACE TO RUN</b> UFO/Chrysalis CHR 1239		6	G
51	37	<b>GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)</b> PARLIAMENT/Casablanca NBLP 7195		8	H
52	57	<b>MAKE YOUR MOVE</b> CAPTAIN & TENNILLE/Casablanca NBLP 7188		7	H
53	62	<b>LONDON CALLING</b> CLASH/Epic E2 36328		3	I
54	36	<b>MASTERJAM</b> RUFUS & CHAKA/MCA 5103		13	H
55	56	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion SD 5217 (Atl)		8	G
56	39	<b>GREATEST HITS VOL. 2</b> ABBA/Atlantic SD 16009		7	H
57	59	<b>HIROSHIMA</b> /Arista AB 4252		5	G
58	58	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN/Arista AL 9509		10	H
59	60	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		40	G
60	64	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists UA LA 835 H		8	G
61	65	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241		14	H
62	41	<b>ROD STEWART GREATEST HITS</b> /Warner Bros. HS 3373		12	H
63	74	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists LT 1001		2	G
64	73	<b>THE DANCE OF LIFE</b> NARADA MICHAEL WALDEN/Atlantic SD T9259		4	G
65	48	<b>NIGHT IN THE RUTS</b> AEROSMITH/Columbia FC 36050		11	H
66	78	<b>THE ROMANTICS</b> /Nemperor NJZ 36273 (CBS)		3	G
67	66	<b>THE CARS</b> /Elektra 6E 135		80	G
68	46	<b>LIVE! COAST TO COAST</b> TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)		9	L
69	91	<b>MALICE IN WONDERLAND</b> NAZARETH/A&M 4799		2	G
70	72	<b>NO BALLADS</b> ROCKETS/RSO RS 1 3071		3	G
71	83	<b>PARTNERS IN CRIME</b> RUPERT HOLMES/MCA/Infinity INF 9020		10	G
72	76	<b>LIVE AND UNCENSORED</b> MILLIE JACKSON/Spring SP 2 6725 (Polydor)		4	K
73	51	<b>ELO'S GREATEST HITS</b> /Jet FZ 36310 (CBS)		10	H
74	81	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012		11	H
75	61	<b>STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)</b> /Columbia JS 36334		6	H
76	67	<b>DOWN ON THE FARM</b> LITTLE FEAT/Warner Bros. HS 3345		10	H
77	82	<b>SIT DOWN AND TALK TO ME</b> LOU RAWLS/Phila. Intl. JZ 36304 (CBS)		3	G
78	88	<b>THE SPECIALS</b> /Chrysalis CHR 1265		2	G
79	68	<b>GET THE KNACK</b> THE KNACK/Capitol SO 11948		32	H
80	69	<b>BRASS CONSTRUCTION 5</b> /United Artists LT 977		6	G
81	—	<b>END OF THE CENTURY</b> RAMONES/Sire SRK 6077 (WB)		1	G
82	89	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		3	G
83	85	<b>DREAM POLICE</b> CHEAP TRICK/Epic FE 35773		19	H
84	75	<b>THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)</b> THE MUPPETS/Atlantic SD 16001		21	H
85	70	<b>DON'T LET GO</b> ISAAC HAYES/Polydor PD 1 6224		18	G
86	87	<b>CANDY-O</b> CARS/Elektra 5E 507		33	H
87	94	<b>DANCIN' AND LOVIN'</b> SPINNERS/Atlantic SD 19256		3	G
88	77	<b>DISCOVERY</b> ELO/Jet FZ 35769 (CBS)		34	H
89	86	<b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601		41	K
90	92	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188		3	G
91	97	<b>AMERICAN GARAGE</b> PAT METHENY/ECM 1 1155 (WB)		10	H
92	98	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)		2	G
93	102	<b>NEVER BUY TEXAS FROM A COWBOY</b> BRIDES OF FUNKENSTEIN/Atlantic SD 19261		1	G
94	103	<b>THE PLEASURE PRINCIPLE</b> GARY NUMAN/Atco SD 38 120		1	G
95	95	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982		2	H
96	96	<b>IDENTIFY YOURSELF</b> O'JAYS/Phila. Intl. FZ 36027 (CBS)		23	H
97	109	<b>THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)</b> /Columbia JS 36327		1	H
98	107	<b>ON OFF BROADWAY</b> usa/Atlantic SD 19263		1	G
99	108	<b>CITY</b> ROGER McGUIINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043		1	G
100	100	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797		45	H

# Albums 151-200

- FEBRUARY 23, 1980**
- 151 SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
  - 152 DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
  - 153 GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 35978
  - 154 PRIME TIME GREY & HANKS/RCA AFL1 3477
  - 155 STAY WITH ME TILL DAWN JUDY TZUKE/Rocket 2001 (MCA)
  - 156 A DIFFERENT KIND OF TENSION BUZZCOCKS/IRS SP 009 (A&M)
  - 157 LED ZEPPELIN IV/Atlantic SD 19129
  - 158 THE UNDERTONES/Sire SRK 6081 (WB)
  - 159 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36203
  - 160 SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)
  - 161 IV SHOTGUN/MCA 3201
  - 162 LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
  - 163 ONE STEP BEYOND MADNESS/Sire SRK 6085 (WB)
  - 164 RIPE AVA CHERRY/RSO RS 1 3072
  - 165 BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
  - 166 GAMMA I/Elektra 6E 219
  - 167 JUST FOR YOU CHUCK CISEL/Arista AB 4257
  - 168 DAWN OF THE DICKIES DICKIES/A&M SP 4796
  - 169 OZONE OSIRIS/Marlin 2234 (TK)
  - 170 CHRISTOPHER CROSS/Warner Bros. BSK 3383
  - 171 BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
  - 172 YOU SHOULD SEE THE REST OF THE BAND DAVID BROMBERG/Fantasy F 9590
  - 173 EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
  - 174 STREET BEAT TOM SCOTT/Columbia JC 36137
  - 175 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112

- 176 I'M THE MAN JOE JACKSON/A&M SP 4794
- 177 "10" (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3399
- 178 O SOLO MIO LUCIANO PAVAROTTI/London OS 26560
- 179 FREEZE FRAME GODLEY & CREME/Polydor PD 1 6257
- 180 SHOOTING STAR/Virgin VA 13133 (Atl)
- 181 MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
- 182 FIRST MEETING MIROSLAV VITOUS/ECM 1 1145 (WB)
- 183 8 FOR THE 80'S WEBSTER LEWIS/Epic JE 36197
- 184 RATHER BE ROCKIN' TANTRUM/Ovation OV 1747
- 185 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
- 186 EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
- 187 MOTHER'S FINEST LIVE/Epic JE 35976
- 188 SUNDAY MORNING SUITE FRANK MILLS/Polydor PD 1 6225
- 189 I WANT YOU WILSON PICKETT/EMI-America SW 17019
- 190 HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
- 191 GIANTS/MCA 3188
- 192 PASSION DANCE MCCOY TYNER/Milestone M 9091 (Fantasy)
- 193 THE WHOLE WIDE WORLD WRECKLESS ERIC/Stiff USE 1
- 194 DANCING IN THE DRAGON JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 195 AIN'T IT SO RAY CHARLES/Atlantic SD 19251
- 196 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 197 SABOTAGE/LIVE JOHN CALE/Spy/IRS SP 004 (A&M)
- 198 WINNERS KLEER/Atlantic SD 19262
- 199 THE SEARCHERS/Sire SRK 6082 (WB)
- 200 THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005

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

## Album Cross Reference

ABBA	56	BARRY MANILOW	29, 89
AC/DC	113	PAT MEHENY	91
AEROSMITH	65	STEVE MARTIN	144
HERB ALPERT	28	SERGIO MENDES	115
ANGEL	149	MOLLY HATCHET	37
APRIL WINE	103	ANNE MURRAY	74
ROY AYERS	48	MUSE	24
B-52's	110	NAZARETH	69
BABYS	42	WILLIE NELSON	82, 90
BAR-KAYS	125	999	94
BEE-GEES	17	GARY NUMAN	141
PAT BENATAR	26	OAK RIDGE BOYS	98
BLONDIE	32	OFF BROADWAY	127
ANGELA BOFILL	46	O'JAYS	96
BOOMTOWN RATS	114	JANE OLIVOR	134
BRASS CONSTRUCTION	80	ORIGINAL SOUNDTRACK:	
BRIDES OF FUNKENSTEIN	93	AMERICAN GIGOLO	133
GEORGE BURNS	138	ELECTRIC HORSEMAN	97
D. L. BYRON	107	MUPPET MOVIE	84
CAPTAIN & TENNILLE	52	ROSE	13
CARS	67, 86	STAR TREK	75
CHEAP TRICK	83, 105	PARLIAMENT	51
CLASH	53	TEDDY PENDERGRASS	68
NATALIE COLE & PEABO BRYSON	43	TOM PETTY	5
COMMODORES	12	PINK FLOYD	1, 92
TERI DeSARIO	136	BONNIE POINTER	108
NEIL DIAMOND	10	POLICE	121
DIRT BAND	135	JEAN-LUC PONTY	109
EAGLES	6	PRETENDERS	49
ELO	73, 88	PRINCE	21
MARIANNE FAITHFULL	106	RAMONES	81
FESTIVAL	116	LOU RAWLS	77
FLEETWOOD MAC	15, 145	RAY GOODMAN & BROWN	36
FLYING LIZARDS	132	SMOKEY ROBINSON	27
STEVE FORBERT	3	ROCKETS	70
DAN FOGELBERG	3	KENNY ROGERS	7, 23, 60
FOREIGNER	38	ROMANTICS	66
GAP BAND	45	RUFUS & CHAKA	54
CRYSTAL GAYLE	95, 101	PATRICE RUSHEN	35
J. GEILS	47	RUSH	18
ROBERT GORDON	139	DAVID SANBORN	137
PEARL HARBOR	129	SANTANA	120
ISAAC HAYES	85	SHALAMAR	34
HIROSHIMA	57	SLAVE	55
PIPPERT HOLMES	71	38 SPECIAL	102
STEVE HOWE	150	SPECIALS	78
AL HUDSON	140	SPINNERS	87
PHYLLIS HYMAN	58	STATLER BROS.	126
INMATES	118	ROD STEWART	62
MICHAEL JACKSON	2	BARBRA STREISAND	25
MILLIE JACKSON & ISAAC HAYES	130	STYX	8
MILLIE JACKSON	72	DONNA SUMMER	4, 147, 122
JAM	131	SUPERTRAMP	31
AHMAD JAMAL	148	SWITCH	143
BOB JAMES & EARL KLUGH	61	SYLVAIN SYLVAIN	119
JEFFERSON STARSHIP	14	3-D	142
WAYLON JENNINGS	59	TOTO	40
JOURNEY	100	UFO	50
KNACK	79	UTOPIA	39
KOOL & THE GANG	20	VAN HALEN	128
L.A. BOPPERS	123	STEVE WALSH	117
RONNIE LAWS	63	NARADA MICHAEL WALDEN	64
LED ZEPPELIN	11	DIONNE WARWICK	111
LITTLE FEAT	76	WHISPERS	9
KFNNY LOGGINS	22	IFNNY WHITE	41
LITTLE RIVER BAND	144	STEVE WONDER	124
LYNYRD SKYNYRD	16	YELLOW MAGIC ORCH.	104
IAN MCLAGN	112	NEIL YOUNG	19
MCGUINN HILLMAN	99	ZZ TOP	30
CHUCK MANGIONE	44		

# Record World Albums 101-150

**FEBRUARY 23, 1980**

- | FEB. 23 | FEB. 16 |  |
|---------|---------|--|
| 101     | 101     | MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia 'C 36203                             |
| 102     | 112     | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4794                                    |
| 103     | 106     | HARDER . . . FASTER APRIL WINE/Capitol ST 12013                                  |
| 104     | 104     | YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M)                                      |
| 105     | 79      | CHEAP TRICK AT BUDOKAN/Epic FE 35795   |
| 106     | 116     | BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB)                          |
| 107     | 117     | THIS DAY AND AGE D. L. BYRON/Arista AB 4258                                      |
| 108     | 80      | BONNIE POINTER/Motown M7 929R1   |
| 109     | 113     | A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253                             |
| 110     | 127     | THE B-52'S/Warner Bros. BSK 3355   |
| 111     | 93      | DIONNE DIONNE WARWICK/Arista AB 4230   |
| 112     | 111     | TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786                                      |
| 113     | 119     | HIGHWAY TO HELL AC/DC/Atlantic SD 19244  |
| 114     | 115     | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248                        |
| 115     | 118     | MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214                               |
| 116     | 138     | EVITA FESTIVAL/RSO RS 1 3061   |
| 117     | 129     | SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS)                              |
| 118     | 121     | FIRST OFFENCE INMATES/Polydor PD 1 6241  |
| 119     | 120     | SYLVAIN SYLVAIN/RCA AFL1 3475  |
| 120     | 123     | MARATHON SANTANA/Columbia FC 36154   |
| 121     | 135     | REGGATA DE BLANC THE POLICE/A&M SP 4792  |
| 122     | —       | ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202            |
| 123     | 139     | L.A. BOPPERS/Mercury SRM 1 3816  |
| 124     | 71      | JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown) |
| 125     | 84      | INJOY BAR-KAYS/Mercury SRM 1 3781  |
| 126     | 130     | THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024            |
| 127     | 137     | THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256                                 |
| 128     | 110     | VAN HALEN/Warner Bros. BSK 3075  |
| 129     | 132     | PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404                            |
| 130     | 133     | ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229             |
| 131     | 136     | SETTING SONS JAM/Polydor PD 1 6249   |
| 132     | —       | THE FLYING LIZARDS/Virgin VA 13137 (Atl)   |
| 133     | —       | AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259                          |
| 134     | —       | THE BEST SIDE OF GOODBYE JANE OLIVOR/Columbia JC 36335                           |
| 135     | 149     | AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H                           |
| 136     | 148     | MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 7178                              |
| 137     | —       | HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379                                     |
| 138     | 150     | I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025                      |
| 139     | 142     | BAD BOY ROBERT GORDON/RCA AFL1 3523  |
| 140     | 145     | ONE WAY FEATURING AL HUDSON/MCA 3178   |
| 141     | 146     | THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135                                      |
| 142     | —       | 3-D/Polydor PD 1 6254  |
| 143     | 144     | SWITCH II/Gordy G7 988R1 (Motown)  |
| 144     | 90      | COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392                           |
| 145     | 124     | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010                                      |
| 146     | 99      | FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954                         |
| 147     | 104     | BAD GIRLS DONNA SUMMER/NBLP 2 7150   |
| 148     | —       | GENETIC WALK AHMAD JAMAL/20th Century Fox T600 (RCA)                             |
| 149     | —       | LIVE WITHOUT A NET ANGEL/Casablanca NBLP 2 7203                                  |
| 150     | —       | THE STEVE HOWE ALBUM/Atlantic SD 19243   |

# Casablanca Changes

(Continued from page 3)

president of finance. Concurrent with PolyGram's official statement, issued by Group president Coen Solleveld, Irwin Steinberg, chairman and chief executive officer of the recently created PolyGram Record Operations, U.S.A. (see separate story), reiterated that Casablanca would be maintained as a separate operation, contrary to speculation that it be folded into other PolyGram divisions.

Bogart's announcement came Friday (8), and followed earlier denials from Casablanca personnel that such a shift was being contemplated. In a press release distributed Tuesday, and in a subsequent interview with *RW*, Bogart clarified early reports that he and Guber would sell all remaining interests in Casablanca, confirming that both would remain minority stockholders in the company.

"This really is the beginning of a new chapter for Casablanca as well as for me," Bogart was quoted as saying. "When you've struggled to create something successful, as I struggled for Casablanca, you want to see it grow and prosper. Like any proud parent, I hope Casablanca's success will continue. But for me, the philosophical gap between myself and a multi-national corporation like PolyGram was simply too wide."

One factor contributing to that gap was said by insiders to be steep losses during '79 despite a brisk chart and radio presence. It's known Casablanca was among those labels hard hit by massive product returns during the first two quarters of last year.

Neil Bogart's departure from the company he founded in 1974 clearly doesn't signal an exit from entertainment. In both the official statement and trade advertisements placed in film and music industry publications, the veteran recording executive somewhat teasingly indicated his determination to launch a new company.

"See you in the sequel . . . coming soon," read one line of Bogart's ad, while his parting statement to the press noted, "If my new chapter were to have a heading, it would simply say 'Bogarts . . . An Entertainment Company.'"

Bogart subsequently verified that his next venture will utilize the multi-media product base and emphatic marketing sensibility that have been synonymous with Casablanca, with records, movies, television and video among likely components. PolyGram reportedly holds no non-competition arrangement with the executive.

Joked Bogart when asked

whether he would be free to compete with his former company, "I think there was 30 seconds in there where I couldn't compete after leaving the building."

He also stressed that his own exit does not indicate a similar change in profile for FilmWorks founder Peter Guber. Although the company's film interests led to separate financing arrangements with PolyGram, and Guber, too, is selling off an undisclosed amount of his remaining stock in the company, Bogart said, "Peter will remain very much involved, and will be making a major announcement later this week, signalling an even stronger relationship with PolyGram."

Apart from his remaining stock interests, Bogart will also continue to hold Casablanca's office complex, along with other property sharing the same block of Sunset Boulevard, which he jokingly alluded to in personal notes to label staffers that included reminders he is the landlord.

Bogart's resignation and PolyGram's confirmation that it would take over the company followed only 10 days after Casablanca, Bogart and his wife, Joyce Bogart, were named as defendants in a civil suit filed by label star Donna Summer. Summer's suit, alleging undue influence over her affairs and fraud (*RW*, Feb. 9, 1980) and seeking \$10 million in damages, asked for a termination of the singer's remaining commitments to the label.

With the departure of the Casablanca president, however, Summer may already have accomplished her label exit. Summer's September 15, 1977, contract with the label includes a "key man" clause enabling her to terminate the deal in the event of

Bogart's departure.

According to paragraph 19 of that arrangement, the artist's contract can be assigned to new owners of the label, "provided however, . . . should Neil Bogart cease to be an executive officer of company charged with the responsibility of running company's business on a day-to-day basis, artist may terminate . . . upon 60 days notice in writing."

PolyGram sources, however, claim that provision is being studied and may be challenged by its attorneys.

At press time, Summer's attorneys were said to be studying the clause but planning no change in the strategy behind her suit. Susan Munao, Summer's manager, could not be reached for comment regarding possible filing of such a terminating notice.

## Thunderbird Inks Three

■ TULSA—Thunderbird Artists, a division of the Jim Halsey Company, has announced the addition of Kenny Dale, Riders In The Sky, and the Thrasher Brothers to its roster of artists.

## NARM Retail Course

(Continued from page 8)

sell the extra accessory, sell two extra albums to a customer. Some people just walk in and they're naturally that type. But how do you teach selling?"

Cohen revealed that future sessions of the Retail Management Certification Program could be tailored to meet the needs of individual companies expressing an interest in conducting a five-day school for its employees. Retail Management Certification Programs are set for Chicago from April 21-25, Los Angeles from June 16-20 and Philadelphia from August 4-8.

## Casablanca West Inks Frizzell & West



Frizzell and West, a new duo, have signed with Casablanca West, with a new LP, "Carrying On the Family Name," due by mid-March. The duo includes Allen Frizzell, brother of Lefty Frizzell, and his partner Shelly West, daughter of Dottie West. The first single will be "Darling, Will You Marry Me Again," and is scheduled for a March 27 release. Pictured from left: Jack Brumley, manager of Frizzell and West; Don Blocker, vice president/Casablanca West; Shelly West and Allen Frizzell; and Snuff Garrett, president/Casablanca West.

## PolyGram Restructure

(Continued from page 3)

ed by president Guenter Hensler. PolyGram's recently - organized classical arm will incorporate the Deutsche Grammophon, Philips and London labels, pending approval by Decca shareholders of PolyGram's acquisition of Decca's record properties.

—Casablanca Records, headed by president Bruce Bird. Casablanca will keep its existing offices in New York and Hollywood.

RSO Records, of which PolyGram is half-owner, will not be part of the PRO USA structure, but will continue to be distributed by PolyGram Distribution, as will the other PolyGram labels.

### British Move

The American restructuring reflects a worldwide reorganization of the PolyGram music holdings that has been going on for some months. British Phonogram and Polydor combined their financial and distribution services late last year.

The moves, Steinberg said, are "an effort to remove duplication of non-competitive, administration-related activities, and to move those activities into a central organization. Our belief is that the record companies will function better without having to supervise what we call neutral services."

### More Aggressive

The consolidation does not mean, Steinberg continued, that PolyGram will no longer seek label acquisitions and distribution deals. "If anything, this is designed to make us creatively more aggressive," he said.

Each of the American record companies will keep its A&R, marketing, promotion and publicity functions, but will surrender its payroll, accounting, computer and royalty functions to the new financial division. Steinberg said the company had not yet decided whether any jobs would be lost in the consolidation, or in the Phonogram move to New York.

Coen Solleveld, president of PolyGram Corp., called the reorganization "a major step in the continuing effort to strengthen our position in the United States and to meet the demands of a changing marketplace."

## WCI Earnings

(Continued from page 4)

For the fourth quarter of 1979, WCI earned \$33,706,000, or \$1.57 per share, on revenues of \$468,139,000, compared with earnings of \$26,339,000, or \$1.32 per share, on revenues of \$387,038,000 for the fourth quarter of 1978.



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: As some of you may know, February is designated as "Black History Month," and one seldom hears about the contributions of blacks in music in connection with the numerous programs usually presented. It just so happens that there is a very significant but little known event in the annals of our musical history that actually falls in this month. Some of you may recall reading about it in RW's salute to New York back in September.

When Thomas Edison first introduced his phonograph in 1888, there were no recordings of black popular artists available until 1920. Though blacks represented a significant number of phonograph owners, the record companies were reluctant to release any product specifically intended for them. Some retailers had even threatened to boycott all of their product if any records by blacks were issued. **Perry Bradford** came to New York in 1919 with a dream to record the first blues record. After a number of rejections, he finally convinced Fred Hager, president of the General Phonograph Co. to agree to the idea. Bradford brought in **Mamie Smith**, a performer in the show "Made In Harlem," to be the vocalist on this historic occasion. Exactly sixty years ago, on the second Saturday in February, Mamie Smith recorded Bradford's tune, "That Thing Called Love." The song was released on the company's Okeh label and marked the beginning of the "race record" era. But more importantly it signalled the beginning on black recorded music that was intended for black consumers. While we have a long way to go in gaining our rightful place in this billion dollar industry, it feels good to look back on what we've been able to accomplish in just sixty years. Despite the existence of prejudice which delayed even our beginnings in the record business, somehow we keep on keepin' on. By the way, Columbia Records owns the rights to the Okeh catalogue.

And while we're on the subject of history, last week the undisputed king of ragtime, **Eubie Blake** celebrated his 97th birthday. At a reception for him at the Songwriters' Hall of Fame, a plaque with Blake's likeness was added to those previously honored. Ironically, many of the other plaques surrounding his were of composers who were born after Blake and have since passed on. For Eubie we pass on best wishes and the hopes for many, many more.

WEST COAST: WERD radio, otherwise known as Studio 14, plans an array of activities for Black History Month. Advertisers in the Jacksonville, Florida area are buying a package from the station called "Moments In Black History." Much of the information was obtained from the Florida A&M library, which has an extensive section on Florida's black history . . . The Bell Telephone advertising executives have wised up, and have begun running spots on L.A. radio station using the talented Warner Bros. team of **Ashford and Simpson** singing the catchy "Reach out and touch someone" theme.

TAKE ME TO THE NEXT PHASE: **Merry Clayton's** debut MCA album

release "Emotion" is like a dream come true. The veteran songstress has a hit to contend with, and recently stopped by RW to spread the news. Clayton said, "I was able to do on the album what I wanted to do with my interpretations. To me, this is the greatest album I've ever recorded." Clayton talks as if it's the first time around for her, but actually we're talking about an artist who has sung with **The Rolling Stones, Barbra Streisand, Carole King, The London Symphony Orchestra, Ray Charles and Bobby Darin** (when she was only 14-years-old), among numerous others. She continued, "I'm scared to death what the reaction from the public will be to the LP, but I know it's going to be all right. I know my ability and what I have accomplished here. **Steve Tyrell** (producer) and I have known each other for 10 years, and we had many of the same ideas we wanted to put into this album. And it worked. It's more than we expected," she said, "and I feel very good about it," as she should.

## Black Oriented Album Chart

FEBRUARY 23, 1980

- THE WHISPERS**  
Solar BXL1 3521 (RCA)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- MASTERJAM**  
RUFUS AND CHAKA KHAN/MCA 5103
- PRINCE**  
Warner Bros. BSK 3366
- BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- THE GAP BAND II**  
Mercury SRM 1 3804
- PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
- YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN/Arista AL 9509
- JUST A TOUCH OF LOVE**  
SLAVE/Cotillion SD 5217 (Atl)
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- LIVE! COAST TO COAST**  
TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- WE'RE THE BEST OF FRIENDS**  
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
- BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
- LIVE & UNCENSORED**  
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- BRASS CONSTRUCTION 5**  
United Artists LT 977
- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- ON THE RADIO—GREATEST HITS VOLUMES I & II**  
DONNA SUMMER/Casablanca NBLP 2 7191
- SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- HIROSHIMA**  
Arista AB 4252
- DANCIN' AND LOVIN'**  
SPINNERS/Atlantic SD 19256
- INJOY**  
BAR-KAYS/Mercury SRM 1 3781
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
- ONE WAY FEATURING AL HUDSON**  
MCA 3178
- NEVER BUY TEXAS FROM A COWBOY**  
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**  
STEVIE WONDER/Tamla T13 371C2 (Motown)
- ROYAL RAPPIN'S**  
MILLIE JACKSON & ISAAC HAYES/  
Polydor/Spring PD 1 6229
- THE MUSIC BAND 2**  
WAR/MCA 3193
- MAGIC LADY**  
SERGIO MENDES-BRASIL '88/Elektra 6E 214
- MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
- YELLOW MAGIC ORCHESTRA**  
Horizon SP 736 (A&M)
- JUST FOR YOU**  
CHUCK CISSEL/Arista AB 4256
- WHEN I FIND YOU LOVE**  
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- RISE**  
HERB ALPERT/A&M SP 4790
- ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
- BONNIE POINTER**  
Motown M7 929R1
- FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- 8 FOR THE 80'S**  
WEBSTER LEWIS/Epic JE 36197
- GENETIC WALK**  
AHMAD JAMAL/20th Century Fox T600 (RCA)
- IV**  
SHOTGUN/MCA 3201
- LIVING PROOF**  
SYLVESTER/Fantasy F 79010
- PRIME TIME**  
GREY & HANKS/RCA AFL1 3477
- WINNERS**  
KLEER/Atlantic SD 19262

## PICKS OF THE WEEK

1980

**GIL SCOTT-HERON & BRIAN JACKSON—**  
Arista AL 9514



Gil, the keeper of the word, offers a perspective for the new decade with songs covering no-nukes, the Shah and basic survival for the masses. The production is kept simple to emphasize the messages. "Shut 'Um Down" and the title track are hot airplay cuts.

**SKYWAY**

**SKYY—Salsoul SA 8532**



This eight-member aggregation has a solid second album of good dance material. Most outstanding in this Randy Muller produced LP is "Dance," with its rapping DJ and walking bass line, along with "Skyy Zoo." This light funk album offers loads of airplay potential.

**SUPERCHARGED**

**TAVARES—Capitol ST 12026**



This is a fabulous new album with a fresh sound for the group that is certain to send it flying up the charts. Producers Bobby Colomby, David Foster and Ben Wright have created a musical setting that presents Tavares in an exciting sound that's full of variety. There are a number of sure winners here for airplay and future singles. The LP is totally hot.

**YOU'LL NEVER KNOW**

**RODNEY FRANKLIN—Columbia**  
NJC 36122



This is the second release for this extremely talented pianist and it features a predominantly mellow setting. Solos are kept to a minimum and the overall sound of the band and strings are allowed to blend into a single beautiful impression. The title track should bring Franklin more well deserved recognition.



# Black Oriented Singles

TITLE, ARTIST, Label, Number, (Distributing Label)  
FEB. 23 FEB. 16

WKS. ON CHART	FEB. 23	FEB. 16	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
11	1	3	<b>1</b> <b>3</b> SPECIAL LADY RAY, GOODMAN & BROWN Polydor 2033	11
6	2	6	<b>2</b> <b>6</b> AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	6
18	3	1	<b>3</b> <b>1</b> THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	18
16	4	2	<b>4</b> <b>2</b> ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	16
13	5	4	<b>5</b> <b>4</b> HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	13
7	6	9	<b>6</b> <b>9</b> TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	7
10	7	8	<b>7</b> <b>8</b> I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	10
14	8	5	<b>8</b> <b>5</b> JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	14
14	9	7	<b>9</b> <b>7</b> PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	14
7	10	12	<b>10</b> <b>12</b> GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	7
20	11	10	<b>11</b> <b>10</b> I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	20
11	12	11	<b>12</b> <b>11</b> FOREVER MINE O JAYS/Phila. Intl. 9 3727 (CBS)	11
18	13	13	<b>13</b> <b>13</b> DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	18
17	14	14	<b>14</b> <b>14</b> YOU KNOW HOW TO LOVE PHYLLIS HYMAN/Arista 0463	17
24	15	16	<b>15</b> <b>16</b> CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	24
9	16	18	<b>16</b> <b>18</b> BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811	9
7	17	17	<b>17</b> <b>17</b> HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	7
15	18	15	<b>18</b> <b>15</b> SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	15
9	19	19	<b>19</b> <b>19</b> WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	9
5	20	24	<b>20</b> <b>24</b> YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	5
9	21	21	<b>21</b> <b>21</b> I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	9
6	22	25	<b>22</b> <b>25</b> WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	6
6	23	28	<b>23</b> <b>28</b> ON THE RADIO DONNA SUMMER/Casablanca 2236	6
7	24	27	<b>24</b> <b>27</b> PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	7
8	25	26	<b>25</b> <b>26</b> SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	8
5	26	29	<b>26</b> <b>29</b> THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	5
5	27	34	<b>27</b> <b>34</b> BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	5
5	28	30	<b>28</b> <b>30</b> THIS IS IT KENNY LOGGINS/Columbia 1 11109	5
5	29	33	<b>29</b> <b>33</b> EVERY GENERATION RONNIE LAWS/United Artists 1334	5
3	30	41	<b>30</b> <b>41</b> STOMP! BROTHERS JOHNSON/A&M 2216	3
18	31	23	<b>31</b> <b>23</b> RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	18
17	32	20	<b>32</b> <b>20</b> MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	17
13	33	22	<b>33</b> <b>22</b> GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	13
24	34	31	<b>34</b> <b>31</b> LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	24
7	35	35	<b>35</b> <b>35</b> CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	7
4	36	43	<b>36</b> <b>43</b> GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	4



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37	40	FUNK YOU UP SEQUENCE/Sugarhill 543	5
<b>38</b>	47	WELCOME BACK HOME DRAMATICS/MCA 41178	3
39	42	I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118	6
<b>40</b>	53	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	3
41	44	BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA)	5
<b>42</b>	46	LOVE INJECTION TRUSSEL/Elektra 46560	5
<b>43</b>	56	STANDING OVATION G.Q./Arista 0483	3
<b>44</b>	50	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	3
<b>45</b>	49	MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170	5
<b>46</b>	51	WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826	3
<b>47</b>	52	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	4
<b>48</b>	57	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	3
49	32	STEPPING GAP BAND/Mercury 76021	10

### CHARTMAKER OF THE WEEK

**50** — DON'T PUSH IT, DON'T FORCE IT  
LEON HAYWOOD  
20th Century Fox 2443 (RCA)



51	54	IT'S NOT MY TIME L.V. JOHNSON/ICA 026	5
52	55	RIGHT PLACE BRASS CONSTRUCTION/United Artists 1332	4
<b>53</b>	58	WAY BACK WHEN BRENDA RUSSELL/A&M 2207	3
<b>54</b>	59	COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown)	3
<b>55</b>	61	WE DON'T CONTROLLERS/Juana 3426 (TK)	3
<b>56</b>	62	LOVE IS GOOD NEWS AVA CHERRY/RSO 1017	3
<b>57</b>	63	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038	3
<b>58</b>	64	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832	2
<b>59</b>	36	WONDERLAND COMMODORES/Motown 1479	8
<b>60</b>	66	TODAY IS THE DAY BAR-KAYS/Mercury 76036	2
<b>61</b>	67	COUNTRY FREAKIN' MIGHTY FIRE/Zephyr 001	2
<b>62</b>	68	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT 881	2
<b>63</b>	69	US AND LOVE (WE GO TOGETHER) KENNY NOLAN/ Casablanca 2234	2
<b>64</b>	—	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	1
<b>65</b>	—	IT'S YOU I LOVE TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	1
<b>66</b>	—	MUSIC TRANCE BEN E. KING/Atlantic 3635	1
<b>67</b>	45	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	8
<b>68</b>	37	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	8
69	65	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	6
70	39	BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165	7
71	48	CISSELIN' HOT CHUCK CISSEL/Arista 0471	9
72	73	NEVER BUY TEXAS FROM A COWBOY, PT. I BRIDES OF FUNKENSTEIN/Atlantic 3640	2
73	—	SINGING A SONG ABOUT YOU TRIPLE 'S CONNECTION/ 20th Century Fox 2440 (RCA)	1
74	—	REGRETS JAMES BROWN/Polydor 2054	1
75	71	MAGIC CARPET RIDE DIVA GRAY AND OYSTER/Columbia 43 11113	5

## Midsong Names Colbert R&B Promo Director

NEW YORK — Stephen Metz, executive vice president of Midsong Records, has announced the appointment of Phil Colbert as director of national R&B promotions.

### Background

Colbert comes to Midsong after 12 years of executive promotional assignments at both the national and regional levels, working with Roulette Records, Invictus Records and London Records.



Phil Colbert

## 'Special' Event



Polydor recording artists Ray, Goodman & Brown, whose album and single are titled "Special Lady," recently performed a special set at the Club Leviticus in New York. After the concert, during which the trio was joined by Cuba Gooding of The Main Ingredient and General Alston of the Manhattans for a rousing rendition of "We Are Family," Ray, Goodman & Brown met a group of admirers and well-wishers backstage. Pictured from left are: Gerry Bledsoe from WWRL radio; Vaughn Harper, WBL5 radio; Millie Jackson, their Polydor labelmate; Harry Ray; Al Goodman; Billy Brown; and Dick Kline, executive vice president, Polydor Records.

# Record World GZZ

By SAMUEL GRAHAM

— Following the departure of the esteemed Robert plum now has a new byline, one that may be familiar the COAST and various other RW features. It is my intention to loaden the jazz column by incorporating more trade-ticks; as a result, I would greatly appreciate hearing from artists, programmers, label people, anyone—about any marketing ideas, sales programs, store displays or information about the making and selling of jazz. It would also be helpful if label product mailing lists are adjusted so as to include Record World's west coast office, 6255 Sunset Blvd., A. 90028 (213-465-6126). That way no one's left out.

COMMERCE — If the ECM label has a singular compelling music without compromise—and whether one likes it or not, it can't be denied that they do have that something that doesn't preclude their devising some effective marketing of the music heard. The Warners-distributed company, which has by now issued five promotional samplers, four of which are new, multiple releases and one of them featuring the newest focuses on the February release, including the albums as the Jan Garbarek-Charlie Haden-Egberto Gismonti there's a genuinely international crew: a Norwegian, and a Brazilian) "Magico" project and Miroslav Vitous' "The Samplers," compiled by ECM's Bob Hurwitz and sent primarily to retailers and radio people, both for promotional purposes and for actual play, in-store and on the air. The samplers are edited on the sampler artists' approval, apparently—but with no loss of the fullness of each selection. Only about four thousand copies of each are pressed, but they are available to those who can contact Von Veh at ECM in New York (888-1122) or Gary Schultz in L.A. (846-9090) for further information. ECM is preparing its first commercial sampler for research. Called "Music With 58 Musicians, Vol. 1," it emphasizes the label's current, working groups—the Art Ensemble of Chicago, John Abercrombie's group—but it also includes several surprising selections, from Paul Motian's "Le Voyage" and the Abercrombie/Argento collaboration "The Sea" from 1976. "Music With 58 Musicians" will be available only by mail order (at a cost of three dollars) advertised in catalogue flyers enclosed in upcoming samplers. The flyers, in regular print ads for ECM product.

The samplers, by the way, are a treat, as writer's note with the following remark: "Among the less-

## the Bottom Line



Recording artist Bob James recently appeared at New York's music from his latest album, "One On One" with Earl Klugh. Jim Fishel, assoc. director, A&R, east coast, Columbia; Vernon Kmetz, progressive A&R, Columbia; Bob James; Bruce Lundvall, president, and Paul Smith, senior VP and general manager, marketing,

informed critics exists the popular misconception that the line-ups of ECM sessions are divined, more or less, by chance operations, that the casting of yarrow stalks, the tossing of coins or the drawing of names from a Tyrolean hat determines who shall play with whom." Mr. Lake, you've gotta figure, does not write lyrics for K.C. and the Sunshine Band.

NEW OLD MASTERS — Columbia's Contemporary Masters series, which so far has yielded some fine sides by the likes of Charles Mingus, Thelonious Monk, Charlie Parker, Lester Young, Miles Davis and others, will have a new installment in early April. The new set, according to Jim Fishel, Columbia's director of jazz and progressive A&R, will feature "more of a concept, especially in the packaging," where art director John Berg has supervised the hand color tinting of some "very rare" old black and white photos for the covers.

Among the new Contemporary Masters entries are the following: the final "Lester Young Story" offering, a double album; four new sides of Parker, all of them unreleased and with original sound quality "greatly improved" by a fellow named Art Schifrin; previously unreleased material by Benny Goodman, some of it with George Benson (those two got together a couple of years ago on the "Soundstage" tribute to John Hammond, and the sparks flew); and albums by Betty Carter, Jimmy Rushing and Chuck Willis. Expectations are also high at the label for another jazz release, one not specifically included in the Contemporary Masters program; this one, "I Remember Bebop," will consist of a host of new recordings by various pianists—John Lewis, Jimmy Rowles, Al Haig and Duke Jordan among them—laying bebop standards in solo, duet and trio settings.

NOTES — Verve's latest reissues, as always, are a classy lot, with Lester Young, Gerry Mulligan (some of it with the late Paul Desmond), Ella Fitzgerald (singing Ellington) and Ben Webster the featured artists. In what has to be a barometer of current industry conditions, however, the double albums are now packaged in single-pocket covers, with the copious liner notes that accompany the discs now provided on inserts instead of on the covers themselves. That does nothing to diminish the quality of the music, of course—but what it does do, perhaps, is help make it possible for Polydor to continue the Verve series, and that can't be bad . . . Warner Bros. has signed the Neil Larsen/Buzzy Feiten Band. Larsen had recorded for the now-defunct Horizon label, with Feiten his guitar accompanist.

## Retail Rap (Continued from page 36)

Platters . . . Rainbow Records has recently opened its 11th store in Naperville, Illinois with two more stores to open in the near future.

MOVERS: Jan DeGear has been appointed VP of the Musical Maze Corporation . . . Lieberman's Steve Bartell has moved from regional sales manager in Cleveland to regional sales manager in Chicago, and John Wegner moved from regional sales manager in New Jersey to sales representative in Chicago.

## The Jazz LP Chart

FEBRUARY 23, 1980

1. **ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
2. **PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
3. **ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
4. **NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
5. **EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
6. **HIROSHIMA**  
Arista AB 4252
7. **AMERICAN GARAGE**  
PAT METHENY/ECM 1 1155 (WB)
8. **BEST OF FRIENDS**  
TWENNYNINE FEATURING LENNY  
WHITE/Elektra 6E 223
9. **FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
10. **RISE**  
HERB ALPERT/A&M SP 4790
11. **MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
12. **THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19259
13. **A TASTE FOR PASSION**  
JEAN-LUC PONTY/Atlantic SD 19253
14. **STREET BEAT**  
TOM SCOTT/Columbia JC 36137
15. **HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK  
3379
16. **STREET LIFE**  
CRUSADERS/MCA 3094
17. **THE HAWK**  
DAVE VALENTIN/Arista GRP GRP 5006
18. **PRESSURE**  
MCA 3195
19. **WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
20. **8:30**  
WEATHER REPORT/ARC/Columbia PC2  
36030
21. **GREAT ENCOUNTERS**  
DEXTER GORDON/Columbia JC 35978
22. **PASSION DANCE**  
MCCOY TYNER/Milestone M 9091  
(Fantasy)
23. **GENETIC WALK**  
AHMAD JAMAL/20th Century Fox T600  
(RCA)
24. **PICK-EM**  
RON CARTER/Milestone M 9092 (Fantasy)
25. **THE WORLD WITHIN**  
STIX HOOPER/MCA 3180
26. **GIANTS**  
MCA 3188
27. **MORNING DANCE**  
SPYRO GYRA/MCA/Infinity INF 9004
28. **AND 125TH STREET, NYC**  
DONALD BYRD/Elektra 6E 247
29. **FIRST MEETING**  
MIROSLAV VITOUS/ECM 1 1145 (WB)
30. **FRIENDSHIP**  
Elektra 6E 241

## Japanese Enter Videodisc Market

■ TOKYO — Via a coalition between two electronics giants here, a third videodisc system has thrown its hat in the ring to compete for the emerging home video market.

As predicted over the past year, the first Japanese videodisc format, unveiled last week by Matsushita Electric Industrial Co., Ltd., and Victor Japan, Ltd., partners in the joint venture, is incompatible with existing videodisc formats.

The Matsushita/Victor system is a high density format utilizing a disc 26 centimeters in diameter, making it slightly smaller than the rival 12-inch discs incorporated into RCA's SelectaVision disc and the Magnavision format first developed by Philips. Matsushita is claiming the smaller size will help cut production costs by 25 percent.

According to Reuter, the two Japanese firms plan commercial production next year. Hardware price points are initially aimed at delivery of a player for about \$500, with discs to run about \$15 each. Those figures place the system in parity with RCA's system, expected to enter the market during the final quarter of this year, with software to be available early next year.

Like the RCA system, the Matsushita/Victor design will be a

contact system, with players accommodating either diamond or sapphire styli, depending on user preference.

Commercial production of the players and discs could begin before next year, should other Japanese manufacturers support the Matsushita/Victor format in response to government policies encouraging manufacturers there to arrive at standardization.

With Matsushita projecting a market of 40 million players in use by the end of this decade, the partners are reportedly aiming for sale to U. S. and European as well as domestic Japanese markets.

## Phonogram Intl. Pacts Pitt. Symphony, Previn

■ NEW YORK — Phonogram International has announced a new recording association with the Pittsburgh Symphony and its conductor, Andre Previn. Dr. Ernst van der Vossen, vice president of Phonogram International joined Previn in Pittsburgh on February 1 where the details of the contract were formally announced.

The three-year contract with the Pittsburgh Symphony calls for two recordings per year and includes plans for the Tchaikovsky Symphony No. 4 and Offenbach's Gaité Parisienne.

## Germany

By JIM SAMPSON

■ MUNICH — In a segment of the network TV variety show "Star-parade," the German Phono-Akademie announced the winners of the 1980 artist of the year awards. In the international pop category, **Randy Newman** took soloist honors, **Pink Floyd** was chosen group of the year, and the **Police** were named best new talent. As expected, Germany's most popular domestic artist, **Peter Maffay**, won the national pop soloist prize, joined by partner **Johnny Tame** to form Tame and Maffay and also take the group award. Maffay, about to switch to Metronome after many years with Teldec, is the first artist ever to win both the group and soloist categories in the same year. The best national new talent nod went to Polydor's Austrian singer/songwriter **Ludwig Hirsch**. A special prize was given to **Ralph Siegel's** group **Dschinghis Khan** for its overall performance (songs, stage show, recordings, etc.). Classical honors went to **Dietrich Fischer-Dieskau**, the **Alban Berg Quartet**, and, as new talent, "Lear" composer **Aribert Reimann**. Winners of the Phono-Akademie's Schallplattenpreis awards, equivalent to the Grammy, will be announced on March 27.

WEA reports 10 percent sales hike: WEA Germany MD **Siggi Loch** says his fiscal year 1979 (to Nov. 30) sales rose ten percent, but pre-tax revenues dipped 2.4 percent. Considering market conditions, Loch calls the results "good," adding that December and January sales were well over the previous year's figures. WEA's bestselling act in Germany last year was **Fleetwood Mac**, followed by **Supermax**, **AC/DC**, **Chic** and **Rod Stewart**. Loch also announces that **Juergen Otterstein**, for many years WEA's production and promotion head, has switched his Pinball label from Teldec distribution to WEA. Effective April 1, Otterstein will act as executive producer and promoter for **Blackack**, **Caro**, and other Pinball artists on WEA.

## England

By VAL FALLOON

■ LONDON — The blank tape manufacturers have put a damper on the BPI's excitement over last week's news that the government supported the idea of a tape levy. Now the European Tape Industry Association has said it will fight this plan. The supposed 150 million pound loss to the industry blamed on home copiers and pirates has been questioned by the tape manufacturers. They claim other causes contribute: poor pressing, expensive pre-recorded tapes and general economic gloom. A fifty pence levy would, the ETIA claims, slash cassette sales by ten percent. CBS has already announced that it is bringing down pre-recorded cassette prices. The increase in sales of musicassettes here has long been attributed to the midprice/MOR market. But even the MOR market has problems—Marks and Spencer, the famous stores chain has decided to stop retailing records at least until Christmas. Marks entered the midprice field 18 months ago with its own St. Michael's label, marketing disc and tapes leased from majors. Many held back because of the label identity and low margins and royalty rates. Another timely announcement from CBS is the news that its midprice (2.79) range is to be marketed heavily. Re-issues will include titles by **Streisand**, **Tammy Wynette**, **David Essex** and others.

SINGING SPATE: Jet has inked **Zero G**, formerly known as **Royal Family** . . . WEA has signed five-piece London band the **Tigers** for the world outside U.S. and Canada . . . Two new signings to Carrere Records—new six-piece **Cliche** (worldwide) and **Sylvia Mason (ex-Voyage)** to Carrere U.K. . . . Singer/songwriter **Barbara Dickson** back in the charts with "The Caravan Song" on Epic, taken from the **Mike Batt** soundtrack of the movie "Caravans." Debut Epic album out this month by **Shakin' Stevens**, star of the London west end production "Elvis." Title is "Take One" and is mostly rock and roll standards . . . Capitol re-promoting **Dr. Hook** LP "Sometimes You Win" following success of the band's two recent singles here and a special gold-covered heart-shaped logo 12-inch was released in a limited edition

(Continued on page 45)

## Japan

(This column appears courtesy of Original Confidence magazine)

■ The 9th Tokyo Music Festival will be held on March 30, at Nippon Budokan Hall. The Tokyo Music Festival Foundation announced the line-up on Feb. 1 at the Akasaka Prince Hotel.

Eleven songs from seven countries were chosen out of 48 songs from 19 countries. On top of this, four Japanese grand prize songs from the All Japan Contest, to be held on March 30, will participate in the festival. All together, the entries will total 15 songs.

The line-up of the participants in the 9th Festival is: **Patsy Gallant**, Canada; **Karla Bonoff**, U.S.A.; **Amii Stewart**, W. Germany; the **Dooleys**, Great Britain; **Part-Kyung Ai**, Republic of Korea; **Claudja Barry**, Canada; **Dionne Warwick**, U.S.A.; **Gloria Gaynor**, U.S.A.; **Elisa Chan**, Hong Kong; the **Stylistics**, U.S.A. and the winner of the Manila Song Festival, Philippines.

The special guest stars at the Festival this year will be the **Commodores**. The Commodores have been to Japan twice already and have participated in the 4th Tokyo Music Festival as well. At that time they received the Bronze Award and the Best Singer's Award.

The festival will be televised and broadcast live for two hours Japan-wide on TBS.

"M," **Robin Scott**, is scheduled to visit Japan March 9-15 for a Far East promotion.

Warner Pioneer gave a reception for **Fleetwood Mac** on Feb. 1st at the discotheque Samba Club in Roppongi. At the party, two gold discs were handed to each member of Fleetwood Mac by Mr. Imao, vice director of international division, Warner Pioneer. One of these gold discs, "Fleetwood Mac" (Japanese title—"Fantastic Mac"), became gold at the end of '79. The other one is the latest album, "Tusk," which has become gold after only one month on the market. "Tusk" is currently at no. 83 position this week on the Original Confidence LP chart.

## Signs Carl Palmer



Official, Ariola has announced the signing of Carl Palmer to Ariola. Palmer has formed a new band, P.M. with first product the signing are (from left) John Nitzinger, Carl Palmer, Barry Finnerty, Erik Scott, Todd Cochran, Ariola UK anchorflower and (at the front) Monti Leuftner, chairman/Worldwide.

### ams

de Vreeze, S Nether- the ap- Williams to manager nates from K labels. ously han- continue to S Interna- Williams e Vreeze. sponsibili- Williams eting con- n, he will ating and i as may more ef- the mar-

Records York in us posi- ce, pub- rtments. York was mbia la- March,

1978, when he relocated to CBS

## Ovation Pacts With Intercord

■ CHICAGO — In the first of a series of international licensing agreements, Ovation president Dick Schory has announced the signing of Intercord Records as its German licensee.

Under the arrangement, all Ovation Records product will be released in Germany under the Ovation logo, manufactured and distributed by Intercord. The agreement provides for the German release of the entire Ovation artist roster.

## Waterhouse, Pinnacle Set Distribution Pact

■ CANNES, FRANCE — Waterhouse Records agreed to a distribution deal with Pinnacle Records of England.

The agreement provides that Pinnacle, both a British label and a distributor, will distribute the current and future Waterhouse catalogue, including old and new releases by the Lamont Cranston Band, Diana Hubbard, Henny Youngman, and the forthcoming Aztec Two Step album.

## England (Continued from page 44)

for St. Valentine's Day. Capitol also pushing the Roger McGuinn/Chris Hillman LP "City" to coincide with London reunion dates . . . Alan Price's St. Valentines offering on the Jet label was "Love You True." Rockburgh issuing a special double LP by Jojo Zep And The Falcons titled "Takin The Wraps Off."

Cheek of the week, or is it a gimmick? Rocket has issued a single by the Lambrettas titled "Poison Ivy" (yes, the Lieber/Stoller golden oldie). The joke is, the record's package is identical to that of the highly successful 2 tone label: black and white chequer sleeve design with shadowed man in the corner. The label is called "Two Stroke." Said Dave Croker, retiring Rocket MD, "With a band called the Lambrettas, the two-stroke idea was irresistible. We have a verbal agreement with 2-tone, and this is a one-off limited edition of 20,000. I suppose you could say it was a swan song gesture by me. Imitation is, after all, the sincerest form of flattery." The title is getting heavy airplay and will probably chart. But Croker said it is unlikely the disc will be released in that form outside the U.K.

# England's Top 25

## Singles

- 1 THE SPECIAL AKA LIVE (EP) SPECIALS/2 Tone
- 2 COWARD OF THE COUNTY KENNY ROGERS/UA
- 3 I'M IN THE MOOD FOR DANCING NOLANS/Epic
- 4 MY GIRL MADNESS/Stiff
- 5 IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M
- 6 BABE STYX/A&M
- 7 SOMEONE'S LOOKING AT YOU BOOMTOWN RATS/Ensign
- 8 CAPTAIN BEAKY KEITH MITCHELL WITH CAPTAIN BEAKY/Polydor
- 9 THREE MINUTE HERO SELECTER/2 Tone
- 10 SAVE ME QUEEN/EMI
- 11 7 TEEN REGENTS/Rialto
- 12 AND THE BEAT GOES ON WHISPERS/Solar
- 13 BRASS IN POCKET PRETENDERS/Real
- 14 GREEN ONIONS BOOKER T & THE MG'S/Atlantic
- 15 I HEAR YOU NOW JON & VANGELIS/Polydor
- 16 LIVING BY NUMBERS NEW MUSIK/GTO
- 17 ROCK WITH YOU MICHAEL JACKSON/Epic
- 18 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown
- 19 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK
- 20 BABY I LOVE YOU RAMONES/Sire
- 21 UNDERPASS JOHN FOXX/Metal Beat
- 22 I WANNA HOLD YOUR HAND DOLLAR/Carrere
- 23 THE PLASTIC AGE BUGGLES/Island
- 24 JANE JEFFERSON STARSHIP/Grunt
- 25 CARRIE CLIFF RICHARD/EMI

## Albums

- 1 THE LAST DANCE VARIOUS/Motown
- 2 PRETENDERS PRETENDERS/Real
- 3 ONE STEP BEYOND MADNESS/Stiff
- 4 PERMANENT WAVE RUSH/Mercury
- 5 REGGATTA DE BLANC POLICE/A&M
- 6 SHORT STORIES JON & VANGELIS/Polydor
- 7 GOLDEN COLLECTION CHARLEY PRIDE/K-Tel
- 8 SPECIALS SPECIALS/2 Tone
- 9 GREATEST HITS VOL. II ABBA/Epic
- 10 GREATEST HITS BEE GEES/RSO
- 11 THE WALL PINK FLOYD/Harvest
- 12 OFF THE WALL MICHAEL JACKSON/Epic
- 13 KENNY KENNY ROGERS/UA
- 14 I'M THE MAN JOE JACKSON/A&M
- 15 SUMMIT VARIOUS/K-Tel
- 16 FLEX LENE LOVICH/Stiff
- 17 METAMATIC JOHN FOXX/Virgin
- 18 GREATEST HITS ROD STEWART/Riva
- 19 OUTLANDOS D'AMOUR POLICE/A&M
- 20 PARALLEL LINES BLONDIE/Chrysalis
- 21 NO PLACE TO RUN UFO/Chrysalis
- 22 SEPTEMBER MORN NEIL DIAMOND/CBS
- 23 THE FINE ART OF SURFACING BOOMTOWN RATS/Ensign
- 24 SEMI-DETACHED SUBURBAN—20 GREAT HITS OF THE 60'S MANFRED MANN/EMI
- 25 DISCOVERY ELECTRIC LIGHT ORCHESTRA/Jet

(Courtesy: Record Business)

## Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR — Cuando aparezca ésta nota, habrá finalizado un año 1979, difícil para la Industria Musical en nuestro pequeño país. Difícil porque la transición política obligó a una limitación en la producción y una baja en las operaciones mercantiles, los efectos de una galopante inflación y encarecimiento de la materia prima en puertos Europeos. Aparte de ésta tenebrosa visión, de lo realizado en los últimos 12 meses, algo positivo se ha logrado. La expansión de las Industrias a nivel de estudios de grabación es palpable, lo que hace suponer que está en sus planes fijarse más detenidamente en las producciones domésticas. La lucha por la supremacía ha sido casi pareja, en el primer semestre aún repercutía lo "Disco" y la fiebre solo alcanzó niveles normales, controlables. Restornaron luego los romances, figuras como **Jose Luis Rodrigues, Braulio, Angelica Maria y Raul Vale, Juan Erasmo Mochi, Nelson Ned, Roberto Carlos** y otros nuevos valores, volvieron a ocupar las más altas cifras de audición y ventas.

### 'Chiquitita'

La actividad artística internacional giró alrededor del Festival Unicef sobresaliendo notoriamente **Rod Stewart** y de manera especial **Abba** que al igual que ocurrió en el resto del orbe, ubicó su canción "Chiquitita" como la expresión de esperanza de la música de los 70.s por un mundo mejor para las nuevas generaciones. **Abba** fue en el año el grupo Internacional más escuchado y en el firmamento Latino "El Puma," **Jose Luis Rodriguez**. Desde el comienzo hasta el final

colocó una serie de éxitos como "Voy a perder la cabeza por tu amor," "Silencio," "Dulcemente amargo" alcanzando, como en el caso de "Silencio" cifras superiores a las 100.000 copias que es el Record sobre el que oscilan las superventas de nuestro mercado, además su nombre en cartelera de las dos más importantes Ferias del País: en Guayaquil (Octubre) y la de Quito (Diciembre). Este éxito se debe en gran parte al esfuerzo desplegado por **Discos Famoso**, joven industria que ha reunido los mejores catálogos de artistas hispanos como **Musart, Top Hits, Alhambra** y sus propios productos para difundirlos en nuestro territorio ¡Bien por la música! . . . En lo referente a los géneros tropical, popular y folklore pienso que el futuro es de suprema importancia ya que se han marcado dos fuerzas de incidencia como son **TH internacional** y **Fuentes** que han sido principalmente las que han estado presentes con sus artistas entre los que han destacado **Oscar de Leon, Andy Montañez, Fruko, Willy Rosario, La Señora Dinamita, De la Roche** y otros. . . De lo nuestro, lo mejor del año lo han constituido a no dudar **Marielisa**, completamente internacional y la pareja sensación **Johnny y Susana**; reconocida la ascendente carrera de **Mañita y Julio**, del conjunto **De Luxe**, nombre que han adoptado los archi conocidos **Pumas**. En salsa, la **Orquesta Union**, en folklore la continuación de la originalísima serie Ecuatorianísima (Onix) y colección de Autores Ecuatorianos (Orion) y también el Album Internacional de los Huayanay.

## Latin American Album Picks



### SI ME DEJAS AHORA

JOSE JOSE—Pronto PTS 1070

En producción de José José y Camilo Sesto y con arreglos de Tom Parker, M. Patrón, D'Arneill y René de Coupeaud, se convierte ésta en quizás la mejor producción del cantante mexicano. "Si me dejas ahora" está vendiendo muy fuerte. Otros temas son "Rosa de Fuego" (C. Pérez Botija), "Mientras llueve" (Napoleón) y "Será" (M. Alejandro).

■ Produced by José José and Camilo Sesto and with arrangements by Parker, Patrón, D'Arneill and Coupeaud, this could easily become the best production of the Mexican star. "Si me dejas ahora" is selling big. Also good in the package are "Será," "Rosa de Fuego" and "Mientras llueve."

(Continued on page 48)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Con un pie en el avión ando esta semana, asistiendo al evento que BMI presenta en Puerto Rico, al cual asistiré como panelista y de inmediato a la Cena de Cierre de la Convención CBS que se celebra esta semana en Miami. Les reportaré la semana entrante. . . Me cuentan que la producción de **Emmanuel de México**, que está realizando **Manuel Alejandro** en Madrid está "como para no pasarla por alto de ninguna manera." La de **Rocío Jurado**, realizada recientemente

por Manuel en Madrid, está casi tan cuidada como la nueva de **Julio Iglesias** para CBS. Me han prometido que oíré a ambas de modo muy confidencial y privado próximamente. Bueno, a lo mejor no tengo deseos ese día y espero a que la envíen a mis oficinas. ¡Veremos! . . . o mejor dicho, oíremos. . . **Alberto Caldeiro** ha pasado de CBS a la EMI-Odeon de Argentina. . . **Hecio Cuomo** de CBS, Argentina, ha iniciado una intensa campaña en contra de la piratería en su área. . . **Carlos Torres Vila** ha terminado de filmar la película "La playa del Amor" en Buenos Aires, que con toda seguridad redundará en su promoción y venta de discos en Argentina. **Torres Vila**



Emmanuel

ha montado nuevo espectáculo que presenta en varios clubes del área y acaba de realizar un especial televisivo "Casino de las estrellas" por el Canal 13, presentado por **Juan Alberto Mateyko**. . . Se presentará **Ray Barretto** y su orquesta **Ricanstruction**, en el Madison Square Garden, el día 7 de Marzo. (día de mi cumpleaños). **Adalberto Santiago** estará cantando con la orquesta de Ray, interpretando material del nuevo "álbum" de Ray en Fania, titulado "Rican/struction."

El inolvidable amigo **Dino Ramos** me hace llegar su álbum titulado "Dino Ramos interpreta a Dino Ramos" en "Canciones para tu intimidad." Conociendo a Dino a fondo, me he dado a la alegría de disfrutar de sus interpretaciones respaldado por el **Trio Los Románticos**. Temas como "Soy lo prohibido" (Ramos-Cantoral) "Yo lo comprendo," (Ramos-Cantoral) "Un lugar donde volver," (Ramos) "A que no," (Ramos-Cantoral) y "Amnesia" (Ramos-Ch. Novarro) suenan a íntimo en la voz de Dino, que a la vez de extraordinario letrista y compositor, lanza su arte y modo de decir a los cuatro vientos. ¡Muy bien Dino, me encantó! . . . Mientras otro nuevo long playing de **Lucía Méndez** se prepara en México, la hermosa estrella mexicana va tomando popularidad en Estado Unidos, a través de la medodía "Amor de Madrugada," que forma parte del más reciente álbum lanzado por Arcano en Estados Unidos. . . Sin lugar a dudas, seguirá la etiqueta Caytronics funcionando. No ya con material CBS, sino con el suyo propio. En la etiqueta colocará **Joe Cayre** a lo mejor de su acudado repertorio. . . Me encantó oír a **Rocío Jurado** en los temas "Que bueno que pudimos" (Jose Angel Espinoza "Ferrusquilla") y "Como a ti te gusta" (Lolita de la Colina), acompañada por el **Mariachi de J. Rodriguez de Hipar**



Carlos Torres Vila

áste último y por arreglos y orquestación de **Ruben Fuentes** el primero. Lanzó Arriba en Los Angeles al nuevo grupo **Esteban Rangel y su grupo Historia**, con el tema "Ya no soy tu juguete" y a los **Mexican Lovers** con "Cariño de mi vida" y "Muchachita Hermosa." . . RCA lanzó en México el "sencillo gigante" de 12 pulgadas del Grupo **Chili Con Carne Big Sound Band**, con los temas "Guadalajara" y "Las mañanitas" con arreglos de **J. Marqués**. El sonido es espectacularmente formidable, logrado en los estudios de Climax en Miami.

(Continued on page 47)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Chicago

By PUBLIMET

1. **AMARRADO**  
ALVARO DAVILA—Profono
2. **QUIEREME TAL COMO SOY**  
SERGIO FACHELI—Pronto
3. **SE ME PERDIO LA CADENITA**  
SONORA DINAMITA—Fuentes
4. **QUERERTE A TI**  
ANGELA CARRASCO—Pronto
5. **LA MUSIQUERA**  
LOS HURACANES DEL NORTE—Luna
6. **PORQUE ME GUSTAS**  
FELITO FELIX—Caytronics
7. **TUS DISCOS FAVORITOS**  
GILDA—Odeon
8. **OJITOS COLOR CAFE**  
LOS HUMILDES—Fama
9. **POBRE DIABLO**  
JULIO IGLESIAS—Alhambra
10. **TE PERDI**  
GRUPO MAZZ—Santos

### San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. **AL FINAL**  
EMMANUEL—RCA
2. **SIN TU AMOR**  
NAPOLEON—Raff
3. **APRENDI A LLORAR**  
VERONICA CASTRO—Peerless
4. **LARGA DISTANCIA**  
RICARDO CERATTO—Odeon
5. **MAMA SOLITA**  
PEDRITO FERNANDEZ—CBS
6. **LA RECONCILIACION**  
ANGELICA MARIA/RAUL VALE—  
Profono
7. **ASI TE QUIERO**  
LOS YONICS—Polydor
8. **SI ME DEJAS AHORA**  
JOSE JOSE—Ariola
9. **TE QUIERO A TI**  
LOS BUKIS—Profono
10. **SAJUD SALUD**  
GENERACION 2000—Philips

### Chile

By RADIO COOPERATIVA  
(LUIS FLORES CRUZ)

1. **POR FAVOR NO VAYAS**  
K.C. AND THE SUNSHINE BAND—CBS
2. **NO MAS LAGRIMAS**  
DONNA SUMMER/BRABRA STREISAND  
—Quatro
3. **EL JEFE**  
DIANA ROSS—Tamla/Motown
4. **QUE CLASE DE HOMBRE ERES**  
FRECUENCIA MOD—RCA
5. **SARA**  
FLEETWOOD MAC—WEA
6. **NO ABANDONES MI AMOR**  
ANITA WARD—CBS
7. **SOLO HAY DOS MANERAS**  
PABLO ABRAIRA—Alba
8. **UNA NINA, UNA HISTORIA**  
CRISTOBAL—Polydor
9. **AUN**  
COMMODORES—Tamla/Motown
10. **ESTA NOCHE DUELE EL CORAZON**  
EAGLES—WEA

### Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**  
JOSE JOSE—Ariola
2. **AL FINAL**  
EMMANUEL—RCA
3. **SIN TU AMOR**  
NAPOLEON—Cisne RAFF
4. **AMARRADO**  
ALVARO DAVILA—Melody
5. **NO PONGAS ESE DISCO**  
JAVIER SANTOS—Orfeon
6. **CHIQUITITA**  
ABBA—RCA
7. **QUERERTE A TI**  
ANGELA CARRASCO—Ariola
8. **YA SE FUE**  
JOSE BARETTE Y EL MIRAMAR—Accion
9. **MELODIA PARA DOS**  
JOAN SEBASTIAN—Musart
10. **ZAPATOS ROTOS**  
EDGAR MORENO—Orfeon

## Ventas (Sales)

### San Francisco

1. **QUERERTE A TI**  
ANGELA CARRASCO—Pronto
2. **EL RECADO**  
RIGO TOVAR—Melody
3. **SI ME DEJAS AHORA**  
JOSE JOSE—Pronto
4. **MIS LAGRIMAS AMARGAS**  
GRUPO IMPACTO—Profono
5. **YA ME VOY**  
CHELO—Musart
6. **TE QUIERO A TI**  
LOS BUKIS—Profono
7. **ELLA**  
JUAN GABRIEL—Arcano
8. **QUIEN SERA**  
CAMILO SESTO—Pronto
9. **AL FINAL**  
EMMANUEL—Arcano
10. **VUELVE GAVIOTA**  
MERCEDES CASTRO—Musart

### Los Angeles

1. **QUERERTE A TI**  
ANGELA CARRASCO—Pronto
2. **EL RECADO**  
RIGO TOVAR—Melody
3. **MIS TRISTEZAS**  
EDUARDO NUNEZ—Raff
4. **EL AMOR DE MI VIDA**  
CAMILO SESTO—Pronto
5. **MIS LAGRIMAS AMARGAS**  
GRUPO IMPACTO—Profono
6. **AMARRADO**  
ALVARO DAVILA—Profono
7. **YA ME VOY**  
CHELO—Musart
8. **SI ME DEJAS AHORA**  
JOSE JOSE—Pronto
9. **HOY TE QUIERO TANTO**  
LOS BONDADOSOS—Anahuac
10. **ALBUR PERDIDO**  
MERCEDES CASTRO—Musart

### Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**  
JOSE JOSE—Ariola
2. **MAMA SOLITA**  
PEDRITO FERNANDEZ—CBS
3. **ALBUR PERDIDO**  
MERCEDES CASTRO—Musart
4. **QUERERTE A TI**  
ANGELA CARRASCO—Ariola
5. **AL FINAL**  
EMMANUEL—RCA
6. **YA ME VOY**  
CHELO—Musart
7. **AMARRADO**  
ALVARO DAVILA—Melody
8. **SEÑORA DE TAL**  
VICENTE FERNANDEZ—CBS
9. **ZAPATOS ROTOS**  
EDGAR MORENO—Orfeon
10. **A LA ORILLA DE UN PALMAR**  
JENY—Musart

### Argentina

By AUGUSTO CONTE

1. **ESTOY SONANDO**  
ABBA—RCA
2. **RITMO CALIENTE**  
DONNA SUMMER—Phonogram
3. **FUI HECHO PARA AMARTE**  
KISS—Phonogram
4. **DEBO IR A CASA**  
BONEY M.—RCA
5. **GENGHIS KHAN**  
DSCHINGHIS KHAN—Microfon
6. **GENTE DE LA JUNGLA**  
JAMES HUNT GROUP—Music Hall
7. **MI QUERIDO, MI VIEJO,  
MI AMIGO**  
ROBERTO CARLOS—CBS
8. **EL SHOW DE CARLITOS**  
CARLITOS BALA—Microfon
9. **RIO GRANDE**  
FRANCO SIMONE—Microfon
10. **SULTANES DEL RITMO**  
DIRE STRAITS—Phonogram

## Nuestro Rincon (Continued from page 46)

Lanzó Alhambra Records en Estados Unidos la grabación de **Arianna** en el sello Odeon, con "Abrázame," (Octavio) "Canta conmigo" (Octavio) y "Dicen que dices." (P. Ramirez) en producción de **Jaime Ortiz Pino**. . . Excelente el "Candi's Funk," long playing de **Candido** que Salsoul ha puesto en el mercado en Nueva York en producción de **Joe Cain**. Los temas "Do you wanna dance?" "Super City" y "Samba Funk" están formidables . . . Y ahora . . . ¡Hasta la próxima!

I will be reporting this week from Puerto Rico where I will attend the BMI symposium as a member of the panel. From there I will fly back to Miami in order to attend the Gala Dinner of the CBS International Convention which is taking place this week in Miami. . . I have heard rumors regarding the new production being done in Madrid by **Manuel Alejandro** of Mexican singer **Emmanuel**. It promises to be one of Alejandro's best. At the same time, **Rocio Jurado's** latest LP, also produced by **Manuel Alejandro**, is also mysteriously protected like the one by **Julio Iglesias** for CBS. . . **Alberto Caldeiro**, formerly with CBS Argentina, has joined the staff of EMI-Odeon in Argentina. . . **Hecio Cuomo** from CBS Argentina has started a fight against piracy in his country. . . **Carlos Torres Vila** has just finished the shooting of the film "La Playa del Amor" in Buenos Aires, which will surely increase his promotion and record sales. He has a new show which is performing in several night clubs in Buenos Aires and has also done a special TV program entitled "Casino de las Estrellas," aired by Channel 13 and produced by **Juan Alberto Mateyko**. . . **Ray Barretto** and his Orchestra Ricanstruction will be performing at Madison Square Garden March 7th. **Adalberto Santiago** will be performing as a singer, and will sing tunes from the latest **Ray Barretto** LP, entitled "Rican/struction."

**Dino Ramos**, famous Argentinian composer, has just sent me his latest LP, entitled "Dino Ramos interpreta a Dino Ramos" with "Canciones para tu Intimidad." Backed by **Trio Los Ramanticos**, I

really enjoyed tunes such as "Soy Lo Prohibido" (Ramos-Cantoral), "Yo Lo Comprendo" (Ramos-Cantoral), "Un Lugar Donde Volver" (Ramos), "A Que No" (Ramos-Cantoral) and "Amnesia" (Ramos-Novarro) . . . A new LP by Mexican star **Lucia Mendez** is being prepared in Mexico. Her latest tune, "Amor de Madrugada," is enjoying a good promotion in the States and is included in her latest LP, released by Arcano in the States . . . Caytronics, as a label, keeps going strong. **Joe Cayre** will release the best of the catalogue and new top artists . . . I enjoyed listening to **Rocio Jurado** in "Que Bueno Que Pudimos" (Jose Angel Espinoza "Ferrusquilla") b/w "Como a Ti Te Gusta (Lolita de la Colina). The latter one is backed by **Mariachi J. Rodriguez de Hajar** and the first tune has arrangements and orchestra direction by **Ruben Fuentes**. . . Arriba label in Los Angeles released **Esteban Rangel** and his group **Historia** with the tune "Ya No Soy tu Juguete" and **Mexican Lovers** with the tunes "Cariño de mi Vida" and "Muchachita Hermosa" . . . RCA released in México a 12" disco version by **Chili con Carne Big Sound Band** with the tunes

(Continued on page 48)

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)  
"Amarrados"  
(A. Davila)  
ALVARO DAVILA  
(Profono)

(Salsa)  
"Corazón de acero"  
(C. Valoy)  
CUCU VALOY A LOS VIRTUOSOS  
(Discolor)

## Classical Retail Tips (Continued from page 31)

lovely to listen to at the same time it is Zukerman. String players will also rejoice at the inclusion of a solo disc featuring Elmar Oliveira with Jonathan Feldman at the piano. Oliveira, the winner of the 1978 Tchaikovsky competition in Moscow, plays with assurance and the skill of an artist of much greater experience. String buyers should be alerted.

Meanwhile Columbia is enjoying success all over the U.S. with *Dancer's Choice*, a two-record set with a handsome and elaborate book on ballet, all produced

by Vera Zorina. The success, which has been noted by many small retailers as well as major stores, has led Columbia to two additional steps: the company is planning to release the sound track of ballet scores that accompany the movie on the life of Nijinsky which will soon be released, and Miss Zorina has been asked to continue her endeavors with a "Tribute to Richard Rodgers," an album of the best of the late American composer's best loved songs, to appear in the not-too-distant future.

## A Powerful Requiem (Continued from page 31)

almost every other case this would be a plus, it is a matter of record that Verdi wrote three and four "p's" only because the orchestras of his time invariably played everything at forte or mezzo forte. He was trying desperately to make them understand he wanted things quieter. What Muti does, particularly in the first section, is to reach nearly inaudible levels unless the volume is highly turned up; if one can hear the music then, the sound of the Dies Irae will blast the neighbors out of their apartment. And in the Sanctus his speed seems out of touch with the music.

But most buyers will properly buy this record for the splendid performances of the soloists, led by Renata Scotto and Agnes Baltsa. Here is a great combination. Miss Scotto brings to the crucial soprano part all her understanding and insight into Verdi's music. She is in wonderfully expressive voice; her phrasing is uniquely moving, in many pages she achieves a unique emotionalism. Just for one example, the famous B-flat in the "Liberate Me"

floats perfectly in the ether. Miss Baltsa, known in America for her work in German literature, has been acclaimed in Central Europe for her bel canto singing. For once, the Germans and Austrians have really turned up an Italianate singer. Her every phrase is a match for Miss Scotto's in their duets; her voice is radiant and easy; and she is compellingly involved in the text. I know of no mezzo-soprano in any recorded Requiem any more impressive.

The male side is a little less notable but good. Veriano Luchetti has often sung the tenor part of the Requiem in New York, and his singing on this album is similar to his performances here—good if not terribly memorable. Evgeny Nesterenko contributes a superb bass part. His low notes may not boom out as impressively as might have Nicolai Ghiurov's a few years ago, but his cantilena is notable, the sound of his voice resonant and he works with the text wisely. The Ambrosian Singers follow Muti's direction ideally, and the upshot is one of the most satisfying Requiems to appear in a long time.

## On the Go



CBS Records International president Allen Davis recently completed his first trip to Western Europe since being named president of the division. The visits to half a dozen CRI affiliates provided an opportunity for Davis to participate in a number of planning and strategy meetings. In France, Davis' arrival was toasted by Alain Levy (left), president and managing director, CBS France and Peter de Rougemont (right), senior vice president, CRI European operations.

## Columbia Signs Chris Rea



Columbia Records has signed Chris Rea for the U.S. and Canada. The artist's self-produced album, entitled "Tennis," will be released next month. Rea had great success with the hit single, "Fool (If You Think It's Over)" and two previous albums. Pictured at Columbia's New York offices are, from left: (seated) Chris Rea; (standing) Michael Levy, managing director, Magnet Records U.K.; Dick Asher, deputy president and chief operating officer, CBS Records Group; Jim Beach, co-manager; Bruce Lundvall, president, CBS Records Division; John McCoy, co-manager; and Brian Reza, A&R director, Magnet Records.

## Nuestro Rincon (Continued from page 47)

"Guadalajara" b/w "Las Mañanitas" with arrangements by J. Marquez. This package was produced at Climax Recording Studios in Miami and has a spectacular sound . . . Alhambra Records released in the States an LP by Arianna from Odeon, México with the tunes "Abrázame" (Octavio), "Canta Conmigo" (Octavio) and "Dicen que Dices" (P. Ramirez), produced by Jaime Ortiz Pino.

## Latin American Album Picks

(Continued from page 46)

### A QUIEN VAS A SEDUCIR

NYDIA CARO—Alhambra ALS 163

Con arreglos de Jorge Calandrelli y grabada en Nueva York, esta producción de Nydia Caro en "disco" y elaboradas baladas puede romper fuerte. Quizas su mejor. "A quien vas a seducir" (L. Sherry-N. Caro), "Chiquillo de buen andar" (W. Chirino) (este tema merece atención especial), "Quiero bailar" (J. Ian-N. Caro) y "Alguien" (Lissette). Mención especial a la excelente portada de Gabriel Suau.

■ With arrangements by J. Calandrelli and recorded in New York, this package by Puerto Rican singer Nydia Caro, with some disco tunes included, could break heavily. "Quiero bailar," "Chiquillo de buen andar," "Alguien," more.



### AMOR EN LA DISCOTEQUE

JUAN TORRES—Musart ED 1778

El muy talentoso organista Juan Torres, agrega a su amplia colección este nuevo larga duración en ritmo discoteque. Excelente repertorio que significara ventas. "El amor está en el camino" (Rome-Hurt), "Sobrevivire" (Fekaris-Perren), "Disco Samba" (L. Deprijck) y "Solo quiero detenerte" (R. Vannelli).

■ Talented Mexican organist Juan Torres adds this new production to his top seller series of instrumentals. Good disco dance and repertoire. "Born To Be Alive" (P. Hernandez), "Knock on Wood" (Floyd-Cooper) and "In the Bush" (Adams-Cooper).



### ALVARO DAVILA

Profono PI 3010

Con "Amarrado" (A. Davila) vendiendo fuerte en la costa oeste y Mexico, Alvaro Davila está moviendo fuerte este larga duración. Entre otros se destacan "Cancion para recordar" (A. Davila), "Un poco mas" (C. Baglioni) y "Mas, mucho mas" (Villa-Seijas-Guerin). Merece promocion internacional.

■ With "Amarrado" (Davila) a smash on the west coast and in Mexico, this package by Alvarro Davilla is selling well in those areas. Deserves international promotion. "Dejame" (Davila), "O el o yo" (Davila) and "Si te quiero" (Villa-Seijas-Guerin).



# Labels on Sunset Strip Billboards

(Continued from page 3)

were that at least one company, Mercury, has put a stop to all billboard ads on the Strip, while two others, Columbia and Epic, have cut their billboard allotment by at least half. On the other hand, neither Capitol or Casablanca have made plans to discontinue or abbreviate their billboard campaigns.

As for the billboard companies themselves, business with music industry clients is down for some but remains steady for others. "We haven't noticed any cut-back at all," said sales manager Phil Seckinger of the firm Foster and Kleiser; by the same token, he added, there has been no increase. Meanwhile, Pacific Outdoor Advertising's Peggy Scott said that of her firm's current 23 Strip billboards, 10 of them are rented by the music industry, whereas "before, it might have been 18 out of 23. The same thing happened when the record industry went down a little five years ago," Scott added, but "this is a little worse."

Those same companies, however, remain convinced that Strip billboards are an effective marketing tool. "I think (billboards) are totally effective for the record and motion picture industries," said Peggy Scott. "Traffic moves slowly in that area, and the circulation is very high; and Tower Records sells more records than any other store." Nevertheless, "in the slump right now, yeah, we're probably one of the first things to go."

At record companies, the element of consumer awareness through billboards is not discounted (although it was pointed out by one source that the estimated 50 thousand persons using the Strip area daily is a fairly static number—i.e., it is mostly the same people who travel the route every day—and that in any case, most of those people are in the industry and thus are not consumers as such). Said Phyllis Chotin, Casablanca's director of advertising and merchandising, "The effect of any print ad is in letting people know of the existence of a new piece of product. I don't think any kind of print you see can be directly related to record sales—we have no figures on that—but the benefit of print over radio, for example, is physically seeing what an album cover looks like, and the Strip area reaches millions of people. Because we have a permanent board—we have since we've owned the property—for us it's a thing that we'll continue to do, especially since Casablanca is involved in more than just records."

Most often, label spokespersons refer to the "trade awareness" effected by billboards, as well as their so-called image factor. Capitol, for example, plans to maintain its leases on two Strip boards, along with the side of the Whisky theater.

For some companies, however, image alone is no longer enough to justify an outlay of between \$4000 and \$4500 per month, per board. Mercury Records, for instance, has "discontinued our contractual program of outdoor billboards on the Sunset Strip," said Lou Simon, senior vice president and director of marketing. "This was done for various reasons. We at Mercury never felt that outdoor billboards were an imperative, viable marketing tool. We also felt that the billboard program in southern California was basically trade-oriented, and had little impact on consumers and record sales.

"We were involved basically because of industry competition,"

Simon continued "We have now taken advantage of the economic hardships of the industry to put our philosophy (of no billboards) into action, and thus we did not renew our billboard contract. We're very comfortable not having outdoor billboards. More importantly, we feel we have not damaged our marketing capabilities."

At Columbia, RW learned, one of the label's two 14x48 foot leased boards will be discontinued this spring, while the one small Vertacular board used by the company has already been eliminated. Nor will the company now pay for any "extras"—neon, extensions, cut-outs and so on—on their remaining board; the elaborate extras used for the board advertising Toto's "Hydra" album were paid for by the group itself, with Columbia apparently assuming only basic costs. Epic Records, for its part, has reduced its leased boards from two to one.

## Radio Replay

(Continued from page 30)

sively pursuing new artists who haven't had a hit single or headlined at the local coliseum. And if RADIO REPLAY is reading its omens properly, a lot of album programmers are pulling back from exciting new records because they've been labeled, just as many programmers, fearful of another label, refused to climb aboard the disco-round until the ride was nearly over.

What held 'KIF's "What Is New Wave" together and made it exciting was not that it revealed some hidden punk philosophy, but simply that all those records sounded good together, even if the artists who made them had no more in common than a taste for rock 'n' roll. Any album-oriented programmer who chooses to forgo that excitement, to ignore a young audience's thirst for something new, whatever it is, and elects instead to play just the Seven Wonders of the Album-Oriented World, may soon find himself forgoing his ratings as well.

## Leif Lends a Hand



Scotti Brothers Records artist Leif Garrett, whose current album is "Same Goes For You," raised over \$25,000 for the Hereditary Disease Foundation when he headlined a February 3 concert at the Civic Auditorium in Bakersfield, Ca., and co-hosted a \$150-per-plate post-concert dinner. The Hereditary Disease Foundation, for which Leif is honorary chairman and the first rock artist to lend his support, is seeking a cure for Huntington's Disease, a hereditary and terminal illness whose most widely known victim is the late composer-folk-singer Woody Guthrie. Pictured at the post concert dinner (from left) are the three hosts: California Lt. Governor Mike Curb, Leif Garrett and Ted Fritts, co-publisher of the Bakersfield-Californian daily newspaper.

## Shy Raiken Heads Sesame Street Label

■ NEW YORK—Shy Raiken, a 25 year veteran in the record industry, has been appointed head of Sesame Street Records.

Raiken was previously vice president of sales at Sesame Street Records and national sales manager at both Golden Records and Columbia Records, Children's Division.

## Young LP Platinum

■ LOS ANGELES — "Rust Never Sleeps," the 13th Reprise Records album by Neil Young, has been certified platinum by the RIAA.

## Thank You, Canada

(Continued from page 30)

Sherwood, Phonogram president, and in an hour a deal was signed. The single is due for release today (18), and will be promoted in a variety of radio formats.

Shelley, who has already given interviews to American and Canadian media, is not at all fazed by the attention paid to her song. "I don't think she really understands the situation," said Williams.

## Performers Rights

(Continued from page 3)

the entire recodification process." As a result of that controversy, the Congress mandated in the law that the Copyright Office study the question of performance rights and report the findings to Congress.

In January, 1978, the Register of Copyrights issued her report in favor of the performance royalty and hearings and testimony, as well as follow-up research on the issue, took place during 1978 and 1979, with broadcasters and jukebox and background music companies still firmly opposed to the bill.

The broadcasters feel the recording artists are already well-compensated for their work and that the royalty would be an unwarranted windfall. The CO report, as well as representatives of record companies and musicians unions, point out that only a small percentage of singers and musicians have above-average incomes, and that broadcasters have profited throughout the years from the free use of sound recordings.

Much of the time spent by the subcommittee since the findings of the CO report were submitted has been spent in a through investigation of the basic promise of the bill—and the bill's sponsors have decided that regardless of the controversy, the performance rights royalty is fair and needed.

## Gospel Music Week Activities Set

■ NASHVILLE — The Gospel Music Association has finalized plans for its 2nd annual Gospel Music Week, spotlighting fellowship and learning experiences during the expanded agenda of seminars, workshops and showcases March 23-26 at the Opryland Hotel here. Executives from all facets of the gospel music industry and numerous artists will be on hand for the four day event, which will culminate with the 11th annual Dove Awards presentation and banquet.

Following the theme "The 1980's: Gospel Music's Decade of Promise," some of the seminars slated include "Elements of Good Song Composing," "Innovative Bookings in the 80's," "Trade Papers: Their Charts and Your Song," "The Christian Bookstore:

## Dove Presenters and Performers Announced

■ NASHVILLE — A combination of gospel music artists and industry executives have been chosen as presenters for the 11th annual Dove Awards program in addition to several other artists scheduled to perform during the show which will be held here March 26 at the Opryland Hotel.

Artists James Blackwood, Pat & Shirley Boone, the Boone girls, Terry Bradshaw, Shirley Ceasar, Chris Christian, Andrew Culverwell, Dino & Debbie Kartsonakis, Hovie Lister, Dottie Rambo, George Beverly Shea and Marjohm Wilkin will join RCA's Tony Brown, Gospel Music Association executive director Don Butler, gospel deejay Bishop Al Hobbs, BMI vice president Frances Preston and Manna Music president Hal Spencer to present Dove Awards to the winners in 16 categories, the Associate Dove Award and announce inductees to the Gospel Music Hall of Fame.

Pat Boone, Rev. James Cleveland, Dallas Holm, Honeytree, Phil Kaegy, the Kingsmen and Grady Nutt will perform at various times throughout the program along with Cynthia Clawson, Rusty Goodman and Tom Netherton, who will each sing a medley of several songs nominated in the Song of the Year category.

The Dove Awards gala, sponsored by the Gospel Music Association, will highlight four days of activity during Gospel Music Week.

Its Link to the Gospel Music Consumer," "Records: The Next Decade," "Gospel Radio: Where Do We Go From Here," "Television and its Potential in the 80's," and "Christian Journalism: How to Use it Effectively." Eight publishing companies will conduct choral reading sessions throughout the week on existing and new music.

Various labels will present new artists at two showcases Monday and Tuesday afternoon. Each evening will feature the Gospel Music Spectacular '80, a concert by top talents in the black, contemporary, inspirational and traditional gospel fields. Among the artists appearing are the Imperials, the Florida Boys, the Williams Brothers and Albrecht, Roley and Moore.

The week will climax with the Dove Awards gala March 26, when winners in 16 nominating categories and the Associate Dove category and Hall of Fame inductees will be announced. A bevy of artists will participate in the Dove program as performers and presenters. Music will be provided by Roger Brelund and Truth with Paul Johnson as musical director and Larry Sparks as guest conductor. Co-hosts for the evening will be the husband and wife teams of Bill & Gloria Gaither, Walter & Tramaine Hawkins and Paul & Kathie Lee Johnson.

Registration for all Gospel Music Week activities including the Dove Awards is \$100 per person. For further information contact the GMA office at P.O. Box 23201, Nashville, Tenn. 37202; phone: (615) 242-0303.

## Workshop 1980 Planned

■ MOBILE, AL. — Workshop 1980, a week long seminar for aspiring musicians to meet and learn from professionals in the Christian music field, is set for June 22-28 at the University of South Alabama campus here.

All phases of vocal, instrumental, composition, arranging, technical and productive artistry will be discussed. Special concerts are also planned for workshop participants. Artists such as Bill Gaither, Ron Huff and Roger Brelund and Truth will be on hand as well as many gospel music industry executives.

Further information may be obtained through the Truth office at P.O. Box 8854, Mobile, Ala. 36608.

## Tempo Acquires Fine Arts Music



Dr. Jesse Peterson, president of Tempo Music Publications, has announced acquisition of Fine Arts Music Press of Tulsa, Okla., including all octavo's, collections, music filing boxes and the "Adventures in Theoryville" notebook series. Under terms of the agreement, former Fine Arts president Bill J. Littleton will become vice president of the new Fine Arts division of Tempo, while Peterson will assume the presidency. All orders for Fine Arts product are now being processed through the Tempo offices in Mission, Kansas. Pictured from left finalizing the agreement are Littleton; Bill Rayborn, director of Tempo Music Publication, and Peterson.

## Contemporary & Inspirational Gospel

FEBRUARY 23, 1980

FEB. 23	FEB. 9		
1	1	<b>YOU GAVE ME LOVE</b> B. J. THOMAS/Myrrh MSB 6633 (Word)	21 18 <b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)
2	3	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	22 30 <b>WE ARE PERSUADED</b> BILL GAITHER TRIO/Word WSB 8829
3	4	<b>NEVER THE SAME</b> EVIE TORNQUIST/Word WSB 8806	23 17 <b>PRaise STRINGS III</b> Marantha MM0054 (Word)
4	2	<b>GOT TO TELL SOMEBODY</b> DON FRANCISCO/NewPax NP 33071 (Word)	24 31 <b>FOR HIM WHO HAS EARS</b> <b>TO HEAR</b> KEITH GREEN/Sparrow SPR 1015
5	14	<b>HOLD ON TIGHT</b> SWEET COMFORT BAND/Light LS 5762 (Word)	25 16 <b>SIR OLIVER'S SONG</b> CANDLE/Birdwing BWR 2017 (Sparrow)
6	5	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)	26 9 <b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)
7	11	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Word)	27 33 <b>THE MASTER AND THE</b> <b>MUSICIAN</b> PHIL KAEGGY/New Song NS 006 (Word)
8	8	<b>HEED THE CALL</b> THE IMPERIALS/Dayspring DST 4011 (Word)	28 35 <b>RAINBOW'S END</b> RESURRECTION BAND/Star Song SSR 0015
9	6	<b>SLOW TRAIN COMING</b> BOB DYLAN/Columbia FC 36120 (CBS)	29 27 <b>IN THE AIR</b> ISSAC AIR FREIGHT/A&S MM0060 (Word)
10	7	<b>TOWARD ETERNITY</b> MATTHEW WARD/Sparrow SPR 1014	30 39 <b>TAKE IT EASY</b> CHUCK GIRARD/Good News GNR 8108 (Word)
11	10	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	31 34 <b>THE VERY BEST OF THE VERY</b> <b>BEST</b> THE BILL GAITHER TRIO/ Word WSB 8804
12	—	<b>ONE MORE SONG FOR YOU</b> IMPERIALS/Dayspring DST 4015 (Word)	32 15 <b>STANDIN' IN THE LIGHT</b> DENNY CORRELL/Maranatha MM0058 (Word)
13	13	<b>HAPPY MAN</b> B. J. THOMAS/Myrrh MSB 6593 (Word)	33 19 <b>GENTLE MOMENTS</b> EVIE TORNQUIST/Word WST 8714
14	21	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	34 32 <b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
15	12	<b>DALLAS HOLM AND PRAISE</b> <b>LIVE</b> Greentree R 3441 (Great Circle)	35 37 <b>ORDINARY MAN</b> DOGWOOD/Myrrh MSB 6616 (Word)
16	23	<b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6547 (Word)	36 28 <b>NATHANIEL THE GRUBLET</b> CANDLE/Birdwing BWR 2018 (Sparrow)
17	24	<b>ALL THAT MATTERS</b> DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	37 25 <b>HIDE AWAY</b> BRUSH ARBOR/Myrrh MSB 6624 (Word)
18	—	<b>HEAVENLY LOVE</b> THE BOONES/Lamb & Lion LL 1044 (Word)	38 40 <b>MARANATHA MARATHON</b> HONEYTREE/Myrrh MSB 6629 (Word)
19	26	<b>PRAISE III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	39 22 <b>THE MISFIT</b> ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
20	20	<b>MIRROR</b> EVIE TORNQUIST/Word WSB 8735	40 36 <b>EVERYBODY NEEDS A LITTLE</b> <b>HELP</b> DAVID MEECE/Myrrh MSB 6619 (Word)

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# Gospel Time

By MARGIE BARNETT

■ Music Encounter, a series of publishing conferences held throughout the U.S. with 11 participating Christian music publishers, has changed its name to Church Music America with Ron Bryan replacing Ray DeVries as executive director. Church Music America offices are located near Kansas City . . . Praise Records has introduced a sampler album representing 16 of its top groups on the New Born label. This label is offering a special 50 percent off suggested retail price to dealers ordering product on the groups in the sampler. Point-of-purchase displays are also available for quantity purchases of the sampler . . . Word Distributing has introduced a new catalogue, "Complete Guide To Black Gospel," to distributors and retailers, emphasizing their involvement in the black gospel field. The four page catalogue contains a listing of current black artists and their available products on Word distributed labels, including albums, 8-tracks, cassettes and songbooks.

Jesus Mid-America concert has been slated for May 3 at the Fairgrounds arena in Oklahoma City, Okla. Appearing will be B.J. (Continued on page 53)

## Soul & Spiritual Gospel

FEBRUARY 23, 1980

FEB. 23	FEB. 9			
1	1	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	20	25 <b>TOGETHER 34 YEARS</b> ANGELIC GOSPEL SINGERS/Nashboro 7207
2	2	<b>IT'S A NEW DAY</b> JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)	21	24 <b>MORE THAN ALIVE</b> SLIM & THE SUPREME ANGEL/Nashboro 7209
3	3	<b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER/Savoy SL 14527 (Arista)	22	20 <b>EVERYTHING WILL BE ALRIGHT</b> REV. CLAY EVANS/Jewel 0146
4	4	<b>AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE)</b> WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217	23	30 <b>SHOW ME THE WAY</b> WILLIE BANKS & THE MESSENGERS/HSE 1532
5	6	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)	24	34 <b>TO ALL GENERATIONS</b> MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
6	5	<b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)	25	— <b>YOU BRING THE SUN OUT</b> JESSY DIXON/Light LS 5747 (Word)
7	8	<b>LORD, LET ME BE AN INSTRUMENT</b> JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)	26	15 <b>COME LET'S REASON TOGETHER</b> FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
8	12	<b>I DON'T FEEL NOWAYS TIRED</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	27	36 <b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
9	7	<b>LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRES/Malaco 4362 (TK)	28	37 <b>I'VE BEEN TOUCHED</b> JOHNSON ENSEMBLE/Tomato TOM 7027G
10	10	<b>THE FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Roots 5034 (TK)	29	40 <b>THERE IS HOPE FOR THIS WORLD</b> BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro)
11	9	<b>FIRST CLASS GOSPEL</b> THE WILLIAMS BROTHERS/Tomato TOM 7036G	30	19 <b>GOD'S GOT EVERYTHING YOU NEED</b> MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista)
12	21	<b>HEAVEN</b> GENOBIA JETER/Savoy SL 14547 (Arista)	31	26 <b>YOU LIGHT UP MY LIFE</b> ISAAC DOUGLAS/Creed 3090 (Nashboro)
13	22	<b>WE'LL LAY DOWN OUR LIVES FOR THE LORD</b> JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)	32	28 <b>HEAVEN IS MY GOAL</b> CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)
14	13	<b>BECAUSE HE LIVES</b> INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G	33	33 <b>SAVED AND SATISFIED</b> REV. CLEOPHUS ROBINSON/Nashboro 7215
15	18	<b>TRY JESUS</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213	34	— <b>25TH SILVER ANNIVERSARY</b> INSTITUTIONAL RADIO CHOIR/Savoy SGL 7041 (Arista)
16	16	<b>LIVE IN CONCERT</b> THE DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)	35	— <b>YOU CAN'T WASH THE BLOOD OFF YOUR HANDS</b> C.L. FRANKLIN/Jewel 0153
17	17	<b>GIVE ME SOMETHING TO HOLD ON TO</b> MYRNA SUMMERS/Savoy SL 14520 (Arista)	36	27 <b>SWEET SPIRIT</b> SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)
18	14	<b>IN GOD'S OWN TIME, MY CHANGE WILL COME</b> JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)	37	32 <b>WHAT A WONDERFUL SAVIOR I'VE FOUND</b> DONALD VALES & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
19	11	<b>HOMECOMING</b> PILGRIM JUBILEE SINGERS/Nashboro 27212	38	31 <b>THE PROMISE</b> JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista)
			39	35 <b>SUNSHINE</b> TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214
			40	29 <b>DR. JESUS</b> THE SWANEE QUINTET/Creed 3088 (Nashboro)

## GMA Board Meet Held in Washington

■ WASHINGTON, D.C.—The Gospel Music Association's (GMA) board of directors held its final meeting of the fiscal year here Jan. 27-29 culminating with the GMA sponsored congressional breakfast on Capitol Hill.

Over 80 members of Congress, GMA board members and special guests dined on a country ham breakfast and were entertained by Doug Oldham, the Hemphills and Sue Chenault Dodge. Program MC Rep. W. G. Hefner, N.C., a noted gospel singer in his own right, joined the Hemphills during their performance.

Other board activities included various committee meetings finalizing all plans for the upcoming Gospel Music Week seminars, showcases, workshops and the 11th Dove Awards program slated March 23-26 at the Opryland Hotel in Nashville.

The board of directors for the Gospel Music Hall of Fame, Research Library and Museum met January 30 and elected to its ranks Arnold Ligon, also a member of the GMA board. Joe Talbot of Joe Talbot & Associates in Nashville was elected as a vice president on the board, joining other officers W. F. Myers, chairman; John T. Benson, III, president; J. G. Whitfield, vice president; Norman Odum, secretary; and John Rees, treasurer.

## Word Seminars Set

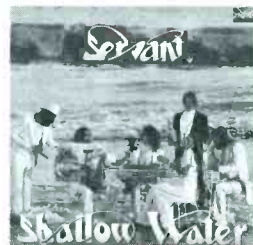
■ WACO, TEXAS — Following the success of seven major local merchandising seminars last year, the Word Record and Music Group has announced nine seminars in April under the theme "Taking It To The Streets," according to Stan Jantz, Word's director of merchandising.

### Schedule

The schedule includes Birmingham, Ala., Apr. 8; Tampa, Fla., Apr. 9; Nashville, Tenn., Apr. 10; Minneapolis, Minn., Apr. 15; Grand Rapids, Mich., Apr. 16; Kansas City, Mo., Apr. 17; Denver, Colo., Apr. 22; Portland, Ore., Apr. 23 and Oakland, Ca., Apr. 24. Joining Jantz will be Roland Lundy, vice president sales and Word's regional representatives and sales managers. The seminar team plans to make as many in-store visits as possible in each city to learn new merchandising techniques themselves while assisting individual stores with problems.

In each of the nine local cities the presentation includes detailed information on music and record merchandising, advertising, a special film on radio advertising produced by the National Association of Record Merchandisers (NARM) as well as Word's own multimedia merchandising presentation. Each seminar participant will receive numerous written materials, including a special merchandising handbook.

## Gospel Album Picks



### SHALLOW WATER

SERVANT—Tunesmith TS 6000 (Praise)

In the realm of contemporary gospel, this rock'n'roll LP could well be the sleeper of the year. Servant demonstrates its command of a musical situation from the hardhitting lyrics and musicianship to the powerful vocals. From the jacket cover on, all the elements are there. Watch for this one. Highlights include "Fly Away," "Water Grave" and the title cut.



### ONE MORE SONG FOR YOU

IMPERIALS—DaySpring DST 4015 (Word)

Under the production guidance of Michael Omartian, the Imperials bring to fruition the new style they've been hinting at in their past couple of album efforts. Engaging a full blown contemporary sound, they hit the mark with "Higher Power," "Eagle Song," "All My Life" and the title song.



### IT STARTED AT HOME

JACKSON SOUTHERNAIRES—Malaco M-4366

The Jackson Southernaires have stepped to the front of black gospel music and display in this album the fine qualities that got them there. "All And All," "Old Ship," "Nobody Knows" and "Meeting" are outstanding examples of their stirring soul sound.

(Continued on page 53)

# Gospel Album Picks

(Continued from page 52)



## LIFELINE

**B.W. STEVENSON—MCA/Songbird 3215**

Stevenson and his producer Chris Christian pool their songwriting abilities to create material well suited to B.W.'s easy vocal style. Prime cuts include "Fiddle And Bow," "Save A Little Time," "Paradise" and "Headin' Home."

## OH LORD, YOU SAID SO

**REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR—Savoy SL 14532 (Arista)**

Aided vocally by his wife Bertha, son Cleophus, Jr. and daughter Priscilla, Robinson along with the St. Louis Community Choir offers a generous helping of traditional gospel. The title song, "I'm Happy With Jesus Alone," "Looking Above" and "I'll Make It Somehow" are favorites.



## World Plans Promo for 'New Church Hymnal'

■ WACO, TEXAS—Word Distribution has announced its second phase promotional plans for "The New Church Hymnal" published by Lexicon Music. Now in its sixth printing, the hymnal was originally produced in a dark brown cover and has recently added red and navy blue covers.

### Promotional Plans

Promotional plans include a special point-of-purchase emphasis including display racks, a four-color brochure for churches and circulars for store hand-outs. Word sales representatives are also supplying selected retail outlets with three foot reproductions of the hymnal covers in three different colors.

## Distribution by Dave Reports Sales Increase

■ LOS ANGELES—Gospel distributor, Distribution by Dave, reports an overall increase in 1979 sales of 81 percent over 1978 figures, says president Dave Peters.

### Reasons for Increase

Peters attributed the increase in part to an enlarged catalogue, increased visibility in the trade media and continued personalized service from his sales force. Distribution by Dave has instituted a new "Budget Bonanza," a line of 20 titles including the LP at \$3.98 and tapes at \$4.98, which was introduced by the stores Feb. 15.

## Gospel Time (Continued from page 52)

**Thomas, Danny Gaither, Reba, Mike Warnke, Farrell & Farrell, Stephanie Boosahda, Leon Patillo, Jim Gill and Tom 'n' Tuffy** comedy team . . . KIRL, St. Louis, will stage its grand opening celebration Feb. 24 at the Convention Center. Artists performing include **Albertina Walker, Mildred Clark, Bobby Jones & New Life, Tramaine Hawkins, Cleophus Robinson** and **Frances Moore & the East St. Louis Gosepettes** among others. **Bill White** is the station chairman and GM. KIRL features contemporary and inspirational black gospel.

**BITS AND PIECES:** **Dale Pettit** and **Dee Nepp** have been named controller and administrative assistant respectively for Lexicon Music/Light Records . . . **Ralph Carmichael**, president of Light/Lexicon, is writing his life story for Word Books with publication scheduled prior to the Christian Booksellers Convention in July . . . Savoy artist **Genobia Jeter** was feted at an autograph party at Washington, D.C.'s Soul Shack by WYCB radio . . . Messianic artists **Lamb** will be appearing on the 700 Club in May and recently appeared on the PTL Club . . . Messianic artists **Kol Simcha** hosted a concert/reception at the recent NRB convention in Washington, D.C. performing songs from their recent LP "Sound Of Joy" . . . Myrrh Records and Campus Life magazine are sponsoring "The Great Hideaway Writing Concert" in conjunction with the new **Brush Arbor** release "Hide Away." People 15-23 are asked to write a one to two thousand word story how they are wanted to get away and the spiritual lesson learned to be submitted by March 15. First prize is \$500 toward going to the hideaway of their choice. Other prizes include stereo components, a 10-speed bicycle and a complete back-packing outfit . . . The **De-Garmo & Key Band** (Myrrh) will embark on the first of two tours scheduled this year in April.

## Cherry Charms WOL



RSO/Custom recording artist Ava Cherry recently completed a promotional tour of the eastern U.S. in support of her debut album, "Ava Cherry . . . Ripe!!!" During her tour she visited several radio stations in Washington, D.C., including WOL. Pictured (from left) are: dj Walt Cooper, Ava Cherry and program director Bob Scott.

## MusiCalifornia Set for April

■ LOS ANGELES—MusiCalifornia has been scheduled for April 9-12 at the downtown Hyatt Regency Hotel here and will feature 14 publishers, according to Ray DeVries, conference director. The attendance goal is 900.

The highlight of this year's MusiCalifornia will be a concert for registered participants on the opening night featuring Ralph Carmichael, president of Lexicon Music/Light Records, with a full symphony orchestra premiering two new works. The conference will offer 11 general reading sessions, three elective sessions, 30 elective workshops plus three meals. DeVries indicated that 30 displays will be present, and registrants will receive more than \$200 worth of free music.

Advance registration costs \$94; \$84 for those attending for the first time. Registration at the door will be \$104. For more information contact MusiCalifornia, P.O. Box 296, Woodland Hills, Ca. 91365.

## NARM Panels

(Continued from page 6)

record marketing director of *Rolling Stone*; Steven Spooner, national sales manager for Warner Publications; and Peter Wish, executive vice president of Recoton Corporation.

"Merchandising Cut Outs" will be the featured topic at the Wednesday, March 26 breakfast-meeting. The panel will be moderated by Norman Hausfater, president of Great Atlantic and Pacific Music Company. Joseph Bressi, vice president, marketing of Camelot Music, is organizing a slide presentation featuring creative in-store displays of cut outs, in both retail music stores and in racked record and tape departments. Following the presentation, a panel made up of "cut out" wholesalers and retailers will field questions from the audience. The panel members are David Crockett, president of Father's and Sun's, Inc.; Peter Hyman, vice president of Surplus Record and Tape; David Schlang, president of One Way Records; and Martin Spector, president of Spec's Music.

## O'Jays at City Center



Philadelphia International recording artists the O'Jays recently performed at New York's City Center. The group has been touring in support of its latest platinum album, "Identify Yourself." Pictured backstage are (from left): (standing) Bill Wyatt, road manager/O'Jays; Dan Castagna, assoc. director, artist development, E/P/A; Al DeMarino, vice president, artist development, E/P/A; Gordon Anderson, director, national promotion, E/P/A; Eddie Levert, the O'Jays; Tony Martell, vice president and general manager, CBS Assoc. Labels; Walter Williams, the O'Jays; (seated) Edwin Birdsong, PIR recording artist; Harry Coombs, executive vice president of PIR; Sammy Strain, the O'Jays.

## Dialogue (Continued from page 20)

Are you looking for the perfect producer?

**Jones:** No, we're not looking for the perfect producer. I don't think that exists. At the outset, we decided it would be good to have another set of ears in the studio, to enable myself and Ian (McDonald) to play an active role in the band and the studio, as opposed to one of us having to be in the control room all the time. That was the initial reason. When you're actually involved in the group yourself I think it's hard to keep a good perspective on what you're doing, especially when you're right in the middle of doing an album. You're concentrating on getting the best feel going, the arrangements and all this kind of thing. It's expecting too much to feel that you can be in control of everything. It worked out very well having a producer on the first album; we learned a lot from working with (John) Sinclair and (Gary) Lyons. It seemed to be the right way to do it and that's the way we've continued to do it. It's very interesting to have that other perspective. Technically we could cover it ourselves, but at the same time, there's an important participation between us and the producer.

**RW:** How do you respond to critics who say you write formula songs?

... success causes resentment from a

“ lot of people to the point where, in the last two years, we've been zeroed in on and used as the scapegoat. ”

**Jones:** I try not to respond because it's pointless. I think we're in a unique position because we are a very new band—this is our third year—and we've attained a tremendous amount of commercial success, we've been accepted by the masses. In a way we've almost been experimenting these last three years in the limelight. Everything that we've done as a band has been done in the public eye.

This success causes a resentment from a lot of people to the point where, in the last two years, we've been zeroed in on and used as the scapegoat. In the beginning when I read these insinuations it used to get my back up, but now I've gotten used to it. It's nothing new. It's repetitive; I feel they're running out of steam. What they're trying to do is to see how far they can go before we buckle. I just ignore it, because I know how the band was put together. I know the motives in the band, I know the way that we want to project as a band, and I know that we're all pretty genuine in our feelings. We want to take the band a long way; we're just starting. The ridicule is one of the things you have to expect; we've had a lot of success and there's always a price to pay, and frankly I don't mind paying it.

**RW:** How has the band changed in the last three years?

**Jones:** We haven't really had time to sit down and think about that. We've tried to improve musically and every other way. The band members have grown to know each other musically. We had never

## Atlantic Fetes Walden



To celebrate the success of "The Dance of Life," the current album by Atlantic recording artist Narada Michael Walden, a pair of parties were recently held in Los Angeles. Atlantic Records threw a gala affair at Ocos Disco; and KACE radio hosted a Narada night at the Speakeasy Nightclub. Shown at Ocos Disco in L.A. are, from left: Ted Incardonia of WEA, KDIA (San Francisco) program director Jerry Boulding, Narada's manager Greg DiGiovine, WEA vice president of black music marketing Hank Caldwell, Narada Michael Walden, Chuck Williams of WEA, WEA's Larry Thomas, and Atlantic regional R&B promotion director Marty Mack.

## Vintage Vinton



Following his opening night performance at Las Vegas' Desert Inn, Tapestry recording artist Bobby Vinton played host to several friends who dropped by backstage to congratulate the singer. Pictured from left are: Vince Carbone, VP & gen. mgr., Tapestry; Joe Simone, president, Progress Dist. Corp.; Larry Cohen, independent marketing consultant, Tapestry; Vinton; Joe Bressi, VP, Stark Record Dist. (Camelot Retail Chain); and Brent Marco, gen. mgr., Progress Dist. Corp.

actually played together before. We had a lot of getting together to do, learning how each other played and blending the different styles and influences of the band members. I've developed a strong writing relationship with Lou (Gramm) and I want to develop it more with the other members of the band too.

**RW:** There is a definite difference between your writing and Lou's. Your songs are romantic and Lou's are, perhaps, aggressive. Does this help or hurt the group?

**Jones:** It's helped us, probably. It's a combination of those two tendencies that has resulted in some of our more successful songs. We do have different backgrounds. I've got hundreds of experiences to draw from, and very often I do draw from them. I suppose that these experiences have made me a romantic. Lou also has a lot of experiences to draw from, that are quite different from mine. He's paid his dues in some pretty heavy situations. A lot of his songs are taken from those personal experiences.

**RW:** One doesn't write completely from personal experiences though. There is danger in becoming boring when doing this.

**Jones:** Right. Often it's not interesting enough as it happened to you. You color it or you change parts of it. That's why writing is fun—you can go off into fantasy.

**RW:** Foreigner doesn't have one person as its physical image. Do you like this fact?

**Jones:** It's what we set out to do in the beginning. We wanted to project as a band, that was the natural way it came around. In time, a figure will probably emerge from the band. I still think it's pretty early, that's probably why it hasn't happened yet. Everybody in the band is happy with the way it is at the moment. It certainly enables us to work more closely as a band than if there were an overshadowing image. It's been a positive thing. It's helped us attain that group image. It's up to the public to zero in on somebody; or somebody might want to build their image. So far that hasn't happened.

**RW:** Foreigner's last album hasn't sold at the same rate as the first two LPs. This is probably because of the state of the industry rather than a dropping off in the band's popularity. What has the industry learned in the last year?

**Jones:** It's the kind of thing that's inevitable. Things reach a level and then there has to be a change because everything has gone to the limit. As far as we're concerned, we're going to go through periods where we're not necessarily going to have the same amount of success. We're going to have ups and downs.

There's not the focus that there was a couple of years ago. There's a lot more diversity in music now. It's spread out, there's a lot of different music coming from different directions and I don't think that the same focus on several big groups will exist. And it's a good thing because the activity is vital, and that's what keeps music changing. There was a time when very little new stuff was coming along. I feel happy about it. It's good for the music and it also represents a challenge to us to uphold our position. The important thing to remember is that the music has been good during the last 18 months.

## 3-D Delivers



Polydor Records recording artists 3-D played at the Bottom Line recently, where they performed songs from their just-released debut album. After the show, a group of Polydor executives and well-wishers came backstage to congratulate the group. Pictured from left: (front row) Nick Stevens, bassist, 3-D; Bill McGathy, national AOR promotion manager, Polydor Records; Dick Kline, executive vice president, Polydor Records; Randy Roberts, national singles sales manager, Polydor Records; and Cynthia Cox, national secondaries promotion manager, Polydor Records; (back), Ted Wender, keyboardist, 3-D; Rick Zivic, lead singer, 3-D; Mike Fink, drummer, 3-D; Fred Haayen, president, Polydor Records; Andy Justin, road manager, 3-D; Keiv Ginsberg, guitarist, 3-D and John Doumanian, manager, 3-D.

## New York, N.Y. (Continued from page 15)

president of Janet, has signed **Flamingo Road** to an exclusive management agreement. The group will showcase for the record industry and press on February 26 at 10 p.m. at Great Gildersleeve's . . . the recently-formed **Jerry Namero Management** has signed teen singer/songwriter **Keith Zorros**. Zorros' first single, for the RCA-distributed Hologram Records, will be released at the end of this month. Zorros and **Jay Messina** co-produced . . . **Ronnie Blakely** is returning to the New York club scene on February 22 when she begins a week-long engagement at Reno Sweeney with **Scarlet Rivera** . . . also on tour, as of February 14: the real **John Kay** and **Steppenwolf**, as opposed to the bogus Steppenwolf roaming around out there . . . the **Atlantics** are searching for a contract and will be at Irving Plaza on February 22. Worth checking out . . . **Charlie Smalls**, composer of the score for the Tony Award-winning play "The Wiz," will appear in concert for one night only at Seventh Avenue South on February 24. The show begins at 10:30 p.m. . . . the Lexington Arts Complex, which houses Privates, the club owned by **Steve Leber** and **David Krebs**, now includes a restaurant, the Yorkville Steak House. Dinner is served between 5 and 10 p.m., Monday through Saturday . . . Midsong recording artist **Joey Travolta** is on his way to Chile to appear in the Vina Del Mar Awards show, which is South America's equivalent to our Grammy Award. Travolta will also be performing material from his forthcoming Midsong LP.

## Copyright Infringer Indicted in N.J.

NEW YORK—Convicted copyright infringer George Tucker, principal in Super Dupers, Inc., Hasbrouck Heights, N.J., was indicted on four new counts in U.S. District Court, Brooklyn, on Feb. 9.

The new indictment included two counts of obstruction of justice, one count of perjury and one count of extortion.

### Convictions

Tucker had been scheduled for sentencing by Judge Thomas C. Platt on convictions for wire fraud and criminal copyright infringement, with maximum penalties of up to six years in prison and \$26,000 in fines. Judge Platt postponed sentencing until Feb. 22, in view of the new indictments.

Tucker was the first individual indicted as a result of the FBI undercover investigation that resulted in massive six-state East Coast raids in December 1978. He pled guilty to the wire fraud and criminal copyright infringement counts in return for dismissal of 18 other counts of the original indictment against him and his Super Duper corporation.

In the new indictment, he is charged with lying to a Federal Grand Jury hearing testimony in December 1979; obstructing justice by telling an associate not to talk to the FBI concerning counterfeit sound recordings, and extortion in demanding money from the associate under threat of revealing the associate's violation of a criminal statute to the FBI.

## The Coast (Continued from page 18)

the **Buggles**, **Blondie** (new spots featuring "Dreaming" and "The Hardest Part"). **Tom Petty**, the **Bottles** and local favorites the **Naughty Sweeties**, filmed in town here at Gazzari's. Upcoming shows, according to "Hollywood Heartbeat 1980" co-producer **David Martin**, will have the likes of the **Pretenders**, **Joe Jackson**, **Squeeze**, the **Specials**, the **Duocs**, **XTC** and others, as well as more locals like the **Kats** and the **Kingbees**. Call it "rock of the eighties," as Martin insists, or new wave, or whatever you want, but the fact is that shows of this type haven't had much success on the tube. This one sounds as if it has the goods to break that particular mold.

**DEDICATED FOLLOWER OF FASHION:** Everyone knows how tough it is to keep pace with ever-changing musical trends, but seldom do we reward those innovators who lead the trade's way into new vistas of sartorial splendor.

New wave pioneers and disco experimenters have all had their moment in the limelight. But has anyone paid tribute to the first promo rep to wear a satin baseball jacket? Can anyone accurately recall just which label executive was the first to grow long hair and wear jeans?

In an effort to shed light on this unsung but clearly vital sector of the pop world, COAST is proud to announce its first non-annual fashion quiz, dedicated to one of our business' most fearlessly chic veterans, Elektra/Asylum vice president **Jerry Sharell**. When all around him were still sporting T-shirts and bell-bottoms, it was Sharell who helped preserve high style by carrying the banner for razor cuts and tailored slacks. And when late '70s rock helped revive male neckwear, it was none other than E/A's own inhouse thread consultant who legitimized the move to skinny neckties.

Thus, COAST, in conjunction with Elektra/Asylum, has arranged for a stylish surprise to be awarded to that perceptive tradester providing the most complete and accurate answers to the following questions:

Just how many sweaters does Sharell own? And how many have either his initials or name on them? And how many have cute little embroidered tchatchkes on prominent display?

All entries should be sent in care of this column to RW's west coast offices, and will be forwarded to E/A, where the label's inhouse judges will compare them against the best currently available estimates. Winner (and the nature of the prize) will be announced in a forthcoming column.

**NOTES:** **Pat Longo** (former saxophonist with **Harry James**) and his Super Big Band will be at Carmelo's in the San Fernando Valley on February 25 at 9:30. Call 995-9532 or 784-3268 for reservations . . . It took until February 9, but Capitol's **the Motels** finally had their fourth annual Christmas/New Year's party in Encino, a true garden spot. Guests included members of **Code Blue**, **the Pop**, **the Clones**, **the Differentials**, **the Scooters** and **Tom Petty's Heartbreakers**, while the label contingent included **Helmut Fest**, producer **Carter**, **Bobby Colomby**, **Bruce Garfield** and **Ray Tusken**, along with group manager **Ken Fritz** . . . The American Guild of Authors and Composers' ASKAPRO line-up for March is as follows: ASCAP's **Michael Gorfaine** and **Todd Brabec**, March 6; Arista Music's **Billy Meskel**, March 13; BMI's **Michael Siteman** and **Doug Davis**, March 20; and SESAC's **Rick Wiser**, March 27. Call AGAC at 462-1108 for more info . . . Songwriters Resources and Services (SRS) is now offering five workshop courses, including advanced songwriting, harmony and theory, voice and the business aspects of songwriting. According to the non-profit organization, fees are "economical" enough "to accommodate the limited budgets of most songwriters." These courses vary in length and start at different times; call **Billy James** at 463-7178 for the whole scoop.

## Hatchet at UCLA



Molly Hatchet recently played UCLA Pauley Pavilion, featuring music from their two Epic albums, "Molly Hatchet" and their latest, "Flirtin' With Disaster." Pictured backstage (from left): Bruce Crump, band; Larry Douglas, director, west coast promotion, E/P/A; Tom Weirman, Epic staff producer; Jeff Siroty, associate director, west coast artist development, E/P/A; Dave Hlubek, band; Larry Stessel, director, west coast merchandising, E/P/A; Duane Roland, band; Stan Monteiro, vice president, west coast marketing, E/P/A; Banner Thomas, band; Steve Holland, band; Frank Rand, vice president, west coast, Epic A&R; Sam Harrell, regional promotion marketing manager, E/P/A; Susan Harrington, Manager, west coast secondary promotion, E/P/A; and Pat Armstrong.

## Country Artists' Involvement Benefits Social, Political Causes

By WALTER CAMPBELL

■ NASHVILLE — Providing their talents, endorsements and even their homes, country artists have become increasingly active in support of social causes. Charitable organizations, social issue campaigns and recently candidates for public office are the main beneficiaries of the influence some of these artists carry in fundraising and public awareness efforts.

Johnny Cash, the Oak Ridge Boys, Roy Clark, Larry Gatlin, Barbara Mandrell and the Statler Brothers, among many others, participate in or sponsor ongoing programs to benefit causes from prison reform to children's hospi-

tals to the fight against cancer, in addition to their appearances on fundraising telethons and concerts. Most recently, Cash and Waylon Jennings, joined by June Carter Cash, George Jones, Tammy Wynette and Tommy Cash, hosted a concert at the Grand Ole Opry House here raising more than \$30,000 for the 100 Club, organized to aid the families of police officers and firefighters killed in the line of duty. Earlier this year Cash was recognized by the United Nations for numerous humanitarian efforts including sponsorship of medical assistance programs and scholarships.

Hank Snow, founder of the Hank Snow International Foundation for the Prevention of Child Abuse and the Neglect of Children, recently met with President Carter in Washington and Tennessee Gov. Lamar Alexander in Nashville to discuss funding and public support for his organization's work. A victim himself of child abuse and neglect, Snow has called upon country music's "big name dynamite" performers for assistance in supporting the foundation.

Still another ongoing contribution to charitable work is the Charlie Daniels Band's annual Volunteer Jam which has regularly donated proceeds to the T.J. Martell Foundation for Leukemia Research and the National Quad and Paraplegic Foundation, from the concert in which all the artists perform without pay. Some of the proceeds from last year's Jam also went to a foundation for the families of the members of Lynyrd Skynyrd killed two years ago in a plane crash.

(Continued on page 58)

## MCSF Announces Plans for Judging

■ NASHVILLE — Mick Lloyd, Music City Song Festival director; George Twitty, FICAP executive director; and King Edward Smith, FICAP president, have announced final judging plans for the 1980 MCSF country competition.

The MCSF, which recently expanded to include easy listening and rock/R&B to its already existing country music categories, will solicit entries up until August 20, 1980, from amateur and professional songwriters, and amateur lyricists and vocalists in the above categories, as well as amateur guitar and piano players.

Although plans have not yet been announced for the easy listening and rock/R&B competitions, the 1980 country competition judging will take place during the Grand Ole Opry celebration (DJ) week in early October, 1980, as many of the MCSF final judges are FICAP disc jockies.

## Bare Promo Set

■ NASHVILLE — Columbia Records, Sound Seventy Management and Top Billing, Inc., have teamed up on a promotion effort on Bobby Bare in conjunction with the success of his current single, "Numbers," now at 18 with a bullet on the Country Singles Chart.

### 15-City Tour

To add strength to the upward move of Bare's single will be a Top Billing coordinated tour of 15 major markets with Columbia Records and Sound Seventy sponsored promotional activities concentrating in Los Angeles, where "Numbers" has been receiving some top 40 radio attention. Nationwide contests have been initiated to find Bare's perfect "10" and to further increase national awareness of the artist. In-store appearances and radio promotions are also planned as well as syndicated radio and television appearances to help strengthen Bare's shows in each market.

## Talent Announced for Jamboree in the Hills

■ WHEELING, W. VA. — The fourth annual Jamboree In The Hills, to be held July 19-29 this year near St. Clairsville, Ohio, will feature a total of 23 artists performing on the stage, according to an announcement by F. Glenn Reeves, executive producer.

The line-up for Saturday, July 19 includes Hoyt Axton, Moe Bandy, Donna Fargo, Beverly Heckel, Con Hunley, Cristy Lane, Loretta Lynn, Mayf Nutter, Buck Owens, Johnny Russell, T.G. Sheppard, Joe Stampley, Mel Tillis, Mary Lou Turner and Kelly Warren.

Sunday's show will feature Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Janie Fricke, Larry Gatlin, Jerry Lee Lewis, Ray Stevens, the Thrasher Brothers, and Tammy Wynette.

Jamboree In The Hills is sponsored by Jamboree USA and Columbia Pictures Industries Inc.

## Cash Special Set



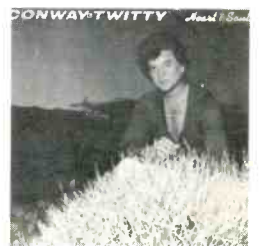
Kris Kristofferson, Waylon Jennings and Larry Gatlin joined Johnny Cash on his CBS television special celebrating 25 years in the music business, taped last week at the Grand Ole Opry House in Nashville and scheduled to air this spring. Other guests on the show include Roy Acuff, Tom T. Hall, Earl Scruggs, Bill Anderson, Johnny Paycheck, Jeannie C. Riley, Tennessee Gov. Lamar Alexander, Minnie Pearl, June Carter Cash, Sonny James, Dottie West, the Statler Brothers, Brenda Lee, Grandpa Jones, Don Williams, George Jones, David Allan Coe, the Oak Ridge Boys, and Bobby Bare.

## PICKS OF THE WEEK

**SINGLE** **GEORGE JONES and TAMMY WYNETTE, "TWO STORY HOUSE"** (prod.: Billy Sherrill) (writers: G. Tubb/D. Lindsey/T. Wynette) (ATV/First Lady, BMI) (2:41). Together once again in the studio, George and Tammy effectively renew their professional association with an appropriate song. Distinctive harmonies shine as Jones slides around the notes with ease. Epic 9-50849.

**SLEEPER** **KIN VASSY, "MAKES ME WONDER IF I EVER SAID GOODBYE"** (prod.: Kenny Rogers) (writer: M. Newbury) (Acuff-Rose, BMI) (2:30). With a strong, expressive vocal style, Vassy takes on a solid country tune by Mickey Newbury. The sound is full-bodied and clear, with Kenny Rogers at the production helm on this one. IA 502.

**ALBUM** **CONWAY TWITTY, "HEART AND SOUL."** Conway stays as strong as ever on this LP, co-produced by David Barnes, and includes a wide range of material which he does convincingly. Cuts range from "She Thinks I Still Care" and "Soulful Woman" on the "soul" side to "I've Never Seen The Likes Of You" and a fine version of Bob Seger's "We've Got Tonight" on the "heart" side. MCA 3210.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Emmylou Harris — "Beneath Still Waters"  
George & Tammy — "Two Story House"  
Roger Bowling — "Friday Night Fool"  
Keith Stegall — "The Fool Who Fooled Around"  
R. C. Bannon — "Lovely Lonely Lady"

Emmylou Harris chooses excellent material in the Dallas Frazier song "Beneath Still Waters," an instant add at WBAM, WSM, WPLO, KNEW, WKDA, KBUC, KCKC, WJQS, WXCL, KNIX, WUNI, WQIK, WGTO, KVOO, KRMD, WJEZ, WDEN, KWJJ, WTSO, WSAI, KLZ, WPNX, KSSS, KHEY, WQQT, WHOO, WMNI.



Emmylou Harris

J. D. Souther made strong inroads on country charts last time around; this time he's even stronger with "White Rhythm and Blues," already starting at KNEW, WMZQ, WHN, WIVK, WSM. Linda Ronstadt is getting early adds on "Rambler Gambler" at WPLO, WHK, WSUN, KNEW, WPNX, WQQT, WBAM, WGTO.

The Flying Burrito Brothers have a remake on the classic trucking song "White Line Fever," playing at WQQT, KLLL, KFDI, KHEY, WSDS. John Denver is back on the scene with "Autograph," added this week at KXLR, KSOP, KSSS, KMPS.



David Houston

Steve Gillette's first on Regency, "Lost the Good Thing," is showing strength at WYDE, KVOO, WXCL, WKKN, WDEN, WSDS, KLLL, WGTO, WWVA, KFDI, WFAI, KWMT, WTMT.

Songwriter Roger Bowling is making inroads as a singer with "Friday Night Fool" at KEBC, WCXI, WBAM, KMPS, KRAK, WGTO, WSLC, WIRK, WSDS, KLLL, WDEN, KVOO. David Houston has a good version of the Merle Haggard song "Lord Don't Give Up On Me," added at KRMD, KRAK, KVOO, KFDI, KKYX, KWKH.

Super strong: Brenda Lee, Debby Boone, Don King, Jim Weatherly, Kenny Dale, Billie Jo Spears.

John Wesley Ryles is doing well with "Perfect Strangers" at KSO, KLZ, WTMT, WPNX, KTTS, WSM, KRMD, KDJW, KBUC, KEBC, KKYX, WKDA, KHEY, WBAM, WMZQ, KLLL, WIRK, WQIK, KVOO, WXCL, WMNI, KSSS, KWKH.

Album Action: Reports on Kenny Rogers' "Goodbye Marie" at WMC, KEEN. Janie Fricke's "Fallin' For You" playing at KNEW, WWNC.

Newcomer Keith Stegall has an early start with "The Fool Who Fooled Around" at KRAK, WIRK, WPNX, WBAM, KEBC, WGTO, KVOO, KRMD, WUNI, KBUC.

## SURE SHOTS

- George & Tammy — "Two Story House"  
Con Hunley — "You Lay A Whole Lot of Love On Me"

## LEFT FIELDERS

- R. C. Bannon — "Lovely Lonely Lady"  
Kin Vassay — "Makes Me Wonder If I Ever Said Goodbye"  
Charlie Rich — "I'd Build A Bridge"

## AREA ACTION

- Jimmie Peters — "Hearts" (KBUC, KSOP, KFDI, KVOO)  
Ferlin Husky — "Baby" (WSLC, WIRK, KEBC, KFDI)

## Fearsome Foursome



RCA recording artists David Rowland, Ray Stevens, Charley Pride and Razy Bailey, who all have current singles, met in RCA's Nashville office after interviews with various press and radio personnel brought them into town. Pictured from left are Rowland, Stevens, Pride and Bailey.

## Country Radio Seminar Agenda Finalized

■ NASHVILLE—The agenda for the 11th annual Country Radio Seminar, to be held March 14-15 at the Hyatt Regency Hotel here, has been finalized, according to Don Boyles, agenda chairman.

As one of the largest radio-only happenings of the year, seminar officials anticipate some 150-plus radio stations in the U.S. and Canada to participate in this year's event.

Friday sessions begin with the keynote address, delivered by commentator Paul Harvey of the ABC network. Following his speech there will be concurrent sessions on "How To Talk To Arbitron," chaired by Arbitron board members Don Nelson, general manager of WIRE, and Jim Phillips, president and general manager of KHEY, and "How To Control Your Career," conducted by Bob English, program director at WUBE.

Next, Dan Halyburton, program director at WDGy, will host a panel on "How Will You Program In The '80s." Following a lunch break there will be concurrent sessions on "Music Research," with Jim Duncan of Radio & Records and Dr. Robert Balon, president of Multiple Systems Analysts, and "How To Motivate Sales People," by Jason Jennings, president of Jennings Broadcast and Creative.

Rounding out the first day of sessions will be: "Coping With Social Changes," a video tape presentation by Morris Massey, professor at the University of Colorado; "Managing Management People," by James N. Farr, president of Farr Associates, Behavioral Science Consultants; and "The Renaissance Medium—Radio/Network Radio/Mutual Radio." Also planned is a demonstration of the Mutual Network's live satellite, entitled "Signals From The Sky."

Friday evening there will be a special private screening of the film "Coal Miner's Daughter," based on the life of Loretta Lynn.

Also, there will be the traditional "rap session," allowing participants to voice their input.

Saturday's schedule kicks off with an address by Red Barber, Pioneer Network sportscaster, followed by a panel discussion, "The Music Sweep — Where Does The Record Come From — Where Is It Going—How Does It Get There?," chaired by Moon Mullins, program director at WDAF.

Concurrent afternoon sessions will be "Finding And Developing Talent" with Bob Kraig of WTHI, and "How To Create A Creative Cell" with Mike Oatman, station manager at KFDI, and Kim Pyle, general manager at WDKX.

A session entitled "Rules And Regulations For The '80s" will be conducted by attorneys Tom Wall of Dow, Lohnes, Albertson, and Wall, and Bob Heald, senior partner in Fletcher, Heald and Hildreth.

The concluding session, "How To Put Your Face In The Marketplace," will be a VTR presentation of television commercials and boards from stations across the country, compiled by Chris Collier of KYTE.

The seminar culminates Saturday night with a banquet and "New Faces Show."

## Jimmie Rodgers Festival Set

■ MERIDIAN, MISS.—The Jimmie Rodgers Memorial Festival has been scheduled for May 27-31 here to preserve the name and memory of one of the pioneers of country music.

The festival will include a parade and performances by Dick Shuey, Stella Parton, Ernest Tubbs and the Texas Troubadours, Ronnie McDowell, Charlie McCoy, the Osborne Brothers, Charlie Walker, Norman Wade, Moe Bandy, Kenny Dale, Charlie Louvin, Kenny Price, and T.G. Shepard.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**R.C. BANNON**—Columbia 1-11210

**LOVELY LONELY LADY** (prod.: Larry Rogers) (writers: W. Holyfield/M. Wright) (Maplehill/Vogue/Gary S. Paxton, BMI) (3:17)

With an appealing, romantic sound Bannon gradually builds momentum in the verse and then breaks into a strong, effective chorus. One of his best singles in some time.

**CON HUNLEY**—Warner Bros. 49187

**YOU LAY A WHOLE LOT OF LOVE ON ME** (prod.: Norro Wilson) (writers: F. Borders/H. Beach) (Tree/Stickbuddy, BMI) (2:55)

Hunley keeps it simple here, letting his soulful style come through without a lot of embellishment. The result is a pleasing, laid back sound on this easy-moving song which should go far.

**CHARLIE RICH**—United Artists X1340-Y

**I'D BUILD A BRIDGE** (prod.: Larry Butler) (writer: M. Settle) (House of Gold, BMI) (3:34)

Rich puts his smooth, smokey vocal touch on a sweet love song here moving slow and easy. Production is full with plenty of strings and background singers to complement the material.

**JIM ED BROWN/HELEN CORNELIUS**—RCA PB-11927

**MORNING COMES TOO EARLY** (prod.: Tom Collins) (writers: K. Fleming/D. W. Morgan) (Pi-Gem, BMI) (2:46)

Jim Ed and Helen continue their string of hits with a stirring, romantic tune this time. Harmonies are superb here, complemented by an electric and steel guitar.

**DONNA FARGO**—Warner Bros. 49183

**WALK ON BY** (prod.: Stan Silver) (writer: K. Hayes) (Lowery, BMI) (2:28)

Fargo puts her touch on a familiar tune with a light, energetic sound. The pace is brisk with a lively rhythm track topped with fiddles and electric guitars.

**ROGER BOWLING**—NSD 37

**FRIDAY NIGHT FOOL** (prod.: Roger Bowling) (writer: R. Bowling) (ATV, BMI) (3:07)

Bowling has a sad, blues tinged tune here which he does in a quiet, simple style. A steel guitar slides in to add to the mood, punctuating the end of each lyric line.

**EDDY ARNOLD**—RCA PB-11918

**LET'S GET IT WHILE THE GETTIN'S GOOD** (prod.: Bob Montgomery) (House of Gold, BMI) (3:10)

The mood is pleasant and light-hearted as Arnold does a romantic tune about taking it easy. Another strong showing from one of country's enduring talents.

**LEON EVERETT**—Orlando 106

**I DON'T WANT TO LOSE** (prod.: Ronnie Dean & Leon Everett) (writers: R. Murrain/T. Lewis) (Blackwood/Magic Castle, BMI) (2:52)

A banjo, harp and fiddle combined with a double time rhythm track make this song glide fast and smooth as Everett sings the lyrics loud and clear.

**LORETTA LYNN**—MCA 41185

**PREGNANT AGAIN** (prod.: Owen Bradley) (writers: M. Sameth/L. Pockriss) (Sugar N' Soul/Emily, ASCAP) (3:35)

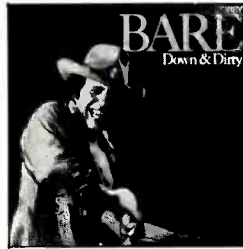
Loretta had a hit a while back with "One's On The Way," and this song is obviously similar in theme. The message is simple and straightforward as she sings of hard times.

**BOBBY HOOD**—Chute 0010

**WHEN SHE FALLS** (prod.: Jerry Fuller) (writers: J. Foster/B. Rice) (Jack & Bill, ASCAP) (3:04)

Quality material, performance and production all make the right combination here on this smooth, reflective song. Another impressive release from this promising artist.

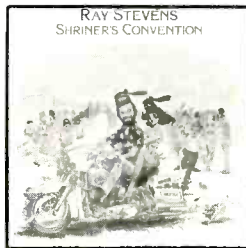
# Country Album Picks



## DOWN & DIRTY

**BOBBY BARE**—Columbia JC 36323

Although this album was recorded in a studio, Bare gives it a live sound with singing, clapping and cheering from a studio audience. The result is high sound quality combined with a loose, informal mood. Standouts: "Numbers," "Some Days Are Diamonds (Some Days Are Stone)" and "Tecumseh Valley."



## SHRINER'S CONVENTION

**RAY STEVENS**—RCA AHL1-3574

Stevens ranges in mood from the comical with songs like "The Watch" and the title cut to bizarre with "The Last Laugh" and "Rita's Letter." All display Stevens' considerable talent as an artist and producer as well as his notable sense of humor, in a category of its own.



## THERE'S A LITTLE BIT OF HANK IN ME

**CHARLEY PRIDE**—RCA AHL1-3548

Except for the title song, all the material contained in this album was written by Hank Williams. Pride gives it fine treatment here with a sound combining Williams' lonesome blues and his own warm, smooth style. All cuts are consistently strong.



## TOGETHER

**THE OAK RIDGE BOYS**—MCA 3220

Produced by Ron Chancey, the Oaks' latest LP continues with the clear, balanced sound that goes with their full-bodied harmonies. "Ready To Take My Chances," "Holdin' on To You," and "Whiskey Lady" are among the standouts on another strong package from the Oaks.



## SWEET TEMPTATION

**RICKY SKAGGS**—Sugar Hill 3706

Skaggs has played on several Emmylou Harris albums, and this time around the tables are turned as Harris provides harmonies on a collection of bluegrass-flavored tunes. Production is clear and balanced with impressive work on dobro, mandolin, steel guitar, fiddles and banjo.

## Country Artists' Involvement Benefits Social, Political Causes

(Continued from page 56)

On the political front, President Carter recently won the endorsement of Tom T. Hall, who recently went to Washington to visit and stay in the White House. Last Tuesday, Hall hosted a \$250-a-plate fundraising dinner at his home in Nashville, raising over \$60,000 for the Carter re-election campaign. Among those attending the dinner were Cash, Snow, Helen Cornelius and Skeeter Davis, along with Mrs. Lillian Car-

ter, Billy Carter and Carter campaign chairman Robert Strauss.

The dinner follows Sen. Edward Kennedy's visit to Nashville last November on the day after he officially announced his intentions to run for president. Endorsed by George Hamilton IV among others, Kennedy toured the Country Music Hall of Fame and Museum and made a campaign address at nearby Vanderbilt University while in town.

# Record World Country Albums



FEBRUARY 23, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)  
FEB. 23 FEB. 16

1	1	<b>KENNY</b>							
		KENNY ROGERS							
		United Artists LWAK 979							
		(18th Week)							<b>21</b>
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H							<b>62</b>
3	3	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378							<b>42</b>
4	4	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> /Columbia JC 36188							<b>14</b>
5	8	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b>							
		Mercury SRM 1 5024							<b>5</b>
6	5	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists							
		LA 835 H							<b>109</b>
7	6	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203							<b>21</b>
8	9	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982							<b>16</b>
9	10	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012							<b>16</b>
10	7	<b>STRAIGHT AHEAD</b> LARRY GATLIN/Columbia JC 36250							<b>9</b>
11	11	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON							
		JENNINGS/RCA AHL1 3493							<b>14</b>
12	14	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135							<b>46</b>
13	12	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305							<b>93</b>
14	15	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235							<b>15</b>
15	13	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON</b> /							
		Columbia JS 36327							<b>6</b>
16	19	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC							
		34326							<b>64</b>
17	17	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./							
		Elektra/Curb 6E 237							<b>14</b>
18	18	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192							<b>14</b>
19	16	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists							
		LA 946 H							<b>45</b>
20	20	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743							<b>105</b>
21	23	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096							<b>39</b>
22	21	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037							<b>211</b>
23	22	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H							<b>86</b>
24	26	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165							<b>23</b>
25	49	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/							
		Columbia KC2 36064							<b>35</b>
26	27	<b>A COUNTRY COLLECTION</b> ANNE MURRAY/Capitol ST 12039							<b>3</b>
27	29	<b>3/4 LONELY</b> T. G. SHEPPARD/Warner/Curb BSK 3353							<b>28</b>
28	28	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G							<b>113</b>
29	25	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849							<b>53</b>
30	30	<b>I DON'T WANT TO LOSE YOU</b> CON HUNLEY/Warner Bros.							
		BSK 3378							<b>4</b>
31	32	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/							
		Columbia JC 36202							<b>19</b>
32	34	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JH 5000							<b>30</b>
33	24	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/							
		Epic KE 35751							<b>41</b>



WKS. ON CHART  
**21**

## CHARTMAKER OF THE WEEK

34	—	<b>WAYLON &amp; WILLIE</b>							
		WAYLON JENNINGS							
		& WILLIE NELSON							
		RCA AFL1 2696							<b>98</b>



35	36	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181							<b>38</b>
36	33	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119							<b>54</b>
37	35	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury							
		SRM 1 5025							<b>4</b>
38	31	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E							
		194							<b>39</b>
39	38	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK							
		3318							<b>41</b>
40	37	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/Epic JE							
		36200							<b>11</b>
41	47	<b>HEART OF THE MATTER</b> THE KENDALLS/Ovation OV 1746							<b>10</b>
42	42	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088							<b>70</b>
43	40	<b>MY MUSIC</b> ROY CLARK/MCA 3189							<b>3</b>
44	—	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323							<b>1</b>
45	45	<b>THE GAME</b> GAIL DAVIES/Warner Bros. BSK 3395							<b>4</b>
46	48	<b>MY VERY SPECIAL GUESTS</b> GEORGE JONES/Epic JE 35544							<b>14</b>
47	46	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106							<b>13</b>
48	—	<b>THROUGH MY EYES</b> JOHNNY RODRIGUEZ/Epic JE 36274							<b>1</b>
49	41	<b>ME AND PEPPER</b> MEL TILLIS/Elektra 6E 236							<b>14</b>
50	61	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000							<b>10</b>
51	51	<b>NASHVILLE MIRRORS</b> BILL ANDERSON/MCA 3214							<b>2</b>
52	50	<b>COMPASS POINT</b> DAVID ALLAN COE/Columbia JC 36277							<b>11</b>
53	43	<b>M-M-MEL</b> MEL TILLIS AND THE STATESIDERS/MCA 3208							<b>3</b>
54	39	<b>BEST OF CHET ON THE ROAD . . . LIVE</b> CHET ATKINS/							
		RCA AHL1 3515							<b>3</b>
55	64	<b>FOREVER</b> JOHN CONLEE/MCA 3174							<b>22</b>
56	44	<b>FROM THE HEART</b> JANIE FRICKE/Columbia JC 36268							<b>3</b>
57	63	<b>THE LEGEND AND THE LEGACY, VOL. I</b> ERNEST TUBB/							
		Cachet CL 3001							<b>29</b>
58	53	<b>JERRY CLOWERS GREATEST HITS</b> /MCA 3092							<b>22</b>
59	—	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists LT 1018							<b>1</b>
60	69	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO							
		2993							<b>123</b>
61	—	<b>EVEN BETTER</b> BRENDA LEE/MCA 3211							<b>1</b>
62	52	<b>DIAMOND DUET</b> CONWAY TWITTY & LORETTA LYNN/							
		MCA 3190							<b>14</b>
63	57	<b>STRAIGHT FROM TEXAS</b> JOHNNY DUNCAN/Columbia JC							
		36260							<b>10</b>
64	59	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102							<b>23</b>
65	73	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM							
		1 5016							<b>44</b>
66	58	<b>TOO OLD TO CHANGE</b> JERRY JEFF WALKER/Elektra 6E 239							<b>8</b>
67	56	<b>SHOULD I COME HOME</b> GENE WATSON/Capitol ST 11947							<b>19</b>
68	71	<b>YOU'RE MY JAMAICA</b> CHARLEY PRIDE/RCA AHL1 3441							<b>27</b>
69	62	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346							<b>36</b>
70	60	<b>SHOT THROUGH THE HEART</b> JENNIFER WARNES/Arista AB							
		4217							<b>25</b>
71	65	<b>BANDED TOGETHER</b> VARIOUS ARTISTS/Epic JE 36177							<b>16</b>
72	67	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155							<b>21</b>
73	66	<b>JUST MARGO</b> MARGO SMITH/Warner Bros. BSK 3388							<b>10</b>
74	54	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA AHL1 3454							<b>21</b>
75	68	<b>ONE OF A KIND</b> MOE BANDY/Columbia JC 36228							<b>14</b>

## Nashville Report (Continued from page 14)

a single, as soon as Curtis finishes putting it together.

**GOING FOR THE GOLD:** The **Nighthawks** are on their way to Lake Placid this week via Nashville and Muscle Shoals. With tunes like "Two Bugs And A Roach" and "Little Queenie," the team of **Jim Thackery**, **Mark Wenner**, **Jan Zukowski** and **Pete Ragusa** are contenders for the title of Official Band of the Winter Olympics.

There are several movies being made based on songs, notably **Sonny Throckmorton's** "Middle Age Crazy," David Allan Coe's "Take This Job And Shove It" and Billy Joe Shaver's songs on **Waylon Jennings'** "Honky Tonk Heroes" album. Now comes one from the hit Broadway play "Best Little Whorehouse In Texas." Among those in line for major parts are **Crystal Gayle** and **Barbara Mandrell**.

Add to the charity efforts **Jimmie Peters**, **Razzy Bailey**, **Faron Young**, **Brenda Lee**, **Sonny James**, and more appearing last weekend in Nashville to help support the Heart Fund.

**IN THE STUDIO:** **Billy "Crash" Craddock** with **Jimmy Johnson** at Muscle Shoals Sound, **Alias** at the Record Plant in Sausalito, **Lynn Anderson** with **Steve Gibson** at Quadrafonic in Nashville, **J.J. Cale** with **Audie Ashworth** at Columbia, **George Jones** with **Billy Sherrill** also at Columbia, the **Nighthawks** with **Eddie Hinton** at Muscle Shoals Sound, and **Eddy Arnold** with **Bob Montgomery** at the Sound Shop.

**RETURNING** to the studio (radio that is) after five years is the legendary **Captain Midnight** this Saturday night on WMAK along with **Bill Berlin**. One of Music City's original Outlaws, Midnight is credited with a number of radio programming innovations.

**ONLY IN NASHVILLE:** A week ago Nashville police conducted an after-hours raid of a local club looking for illegal liquor. Vice squad officers initially found no evidence, but **Moe Bandy's** "It's A Cheatin' Situation" was playing on the juke box. Opening the lid of the juke box, the cops sure enough came upon the contraband hooch.



# Record World Country Singles

FEBRUARY 23, 1980

TITLE, ARTIST, Label, Number

FEB. 23	FEB. 16		WKS. ON CHART
1	2	<b>YEARS</b> BARBARA MANDRELL MCA 41162	10
2	5	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	8
3	3	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	10
4	7	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	7
5	9	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	8
6	8	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	9
7	1	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	11
8	11	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	6
9	13	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909	6
10	4	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	12
11	14	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	8
12	6	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/ United Artists 1329	11
13	17	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	6
14	18	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	6
15	10	BACK TO BACK JEANNE PRUETT/IBC 0005	13
16	21	MEN CHARLY McCLAIN/Epic 9 50825	6
17	26	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	4
18	22	NUMBERS BOBBY BARE/Columbia 1 11170	8
19	19	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	9
20	24	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/ Columbia 1 11185	6
21	20	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	10
22	27	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	4
23	12	SUGAR FOOT RAG JERRY REED/RCA 11764	12
24	29	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	6
25	30	ONE OF A KIND MOE BANDY/Columbia 1 11184	4
26	32	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	8
27	38	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	3
28	16	COME TO MY LOVE CRISTY LANE/United Artists 1328	10
29	42	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	3
30	43	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	3
31	31	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	8
32	44	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	4
33	48	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	2
34	34	CRYING STEPHANIE WINSLOW/Warner/Curb 49146	6
35	37	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	9
36	51	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	4
37	47	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	4
38	40	YOURS FOR THE TAKING JACK GREENE/Frontline 704	7
39	25	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753	8
40	46	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	3
41	49	LOVE IN THE MEANTIME STREETS/Epic 9 50827	5
42	23	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	10
43	68	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	2
44	53	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	3
45	54	SUNSHINE JUICE NEWTON/Capitol 4818	4
46	52	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176	4
47	56	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	2
48	50	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	6



49 57 TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103 4

### CHARTMAKER OF THE WEEK

50 — ARE YOU ON THE ROAD  
TO LOVIN' ME AGAIN  
DEBBY BOONE  
Warner/Curb 49176 1



51 63 THE STORY BEHIND THE STORY BIG AL DOWNING/  
Warner Bros. 49161 3

52 59 NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893 4

53 62 THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590 3

54 55 WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138 6

55 15 SHUFFLE SONG MARGO SMITH/Warner Bros. 49109 11

56 28 LEAVING LOUISIANA IN THE BROAD DAYLIGHT  
OAK RIDGE BOYS/MCA 41154 12

57 33 LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754 10

58 86 LONELY HOTEL DON KING/Epic 9 50840 2

59 45 (I STILL LONG TO HOLD YOU) NOW AND THEN REBA  
McENTIRE/Mercury 57014 8

60 60 MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/  
Sunset 101 7

61 39 I'M INTO THE BOTTLE DEAN DILLON/RCA 11881 10

62 35 COWARD OF THE COUNTY KENNY ROGERS/United Artists  
1327 14

63 88 GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592 2

64 73 BIG MAN'S CAFE NICK NOBLE/Churchill 7755 3

65 — LET ME IN KENNY DALE/Capitol 4829 1

66 36 BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108 14

67 — STANDING TALL BILLIE JO SPEARS/United Artists 1336 1

68 41 I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/  
A&M 2199 9

69 58 WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic  
9 50808 13

70 61 HOLDING THE BAG MOE & JOE/Columbia 1 11147 14

71 74 DRIFTIN' AWAY MIKI MORI/Oak 1010 4

72 72 THE FIRE OF TWO OLD FLAMES ROY HEAD/Elektra 46582 4

73 64 I LOVE THAT WOMAN LEON EVERETTE/Orlando 105 11

74 66 IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/Epic  
9 50819 8

75 69 HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/  
Columbia 1 11126 15

76 — SEXY SONG CAROL CHASE/Casablanca West 4502 1

77 94 YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060 2

78 — LONG HAIREED COUNTRY BOY CHARLIE DANIELS BAND/  
Epic 9 50845 1

79 — PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184 1

80 65 YOU'D MAKE AN ANGEL WANT TO CHEAT  
THE KENDALLS/Ovation 1136 14

81 87 AN AMERICAN DREAM DIRT BAND/United Artists 1330 3

82 85 (IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON  
YOUNG/MCA 41177 2

83 83 AMERICA THE BEAUTIFUL MICKEY NEWBURY/Hickory 1673 3

84 67 THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN  
BROTHERS BAND/Columbia 1 11161 7

85 71 WE USED TO KISS EACH OTHER ON THE LIPS/I LIKE BEING  
LONELY ANN J. MORTON/Prairie Dust 7633 5

86 96 I DON'T FEEL MUCH LIKE SMILIN' RAY SAWYER/Capitol  
Capitol 4820 2

87 75 YOU'RE GONNA LOVE YOURSELF IN THE MORNING  
CHARLIE RICH/United Artists 1325 13

88 70 YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL  
CONWAY TWITTY & LORETTA LYNN/MCA 41141 15

89 76 POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558 16

90 77 A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801 14

91 100 WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE  
THIS) SPRINGER BROTHERS/Elektra 46575 2

92 — LOST THE GOOD THING STEVE GILLETTE/Regency 45002 1

93 93 YOU WIN AGAIN JERIS ROSS/Door Knob 9 117 3

94 — BLIND WILLIE CHET ATKINS/RCA 11892 1

95 95 FREE TO BE LONELY AGAIN DIANE PFEIFER/Capitol 4823 2

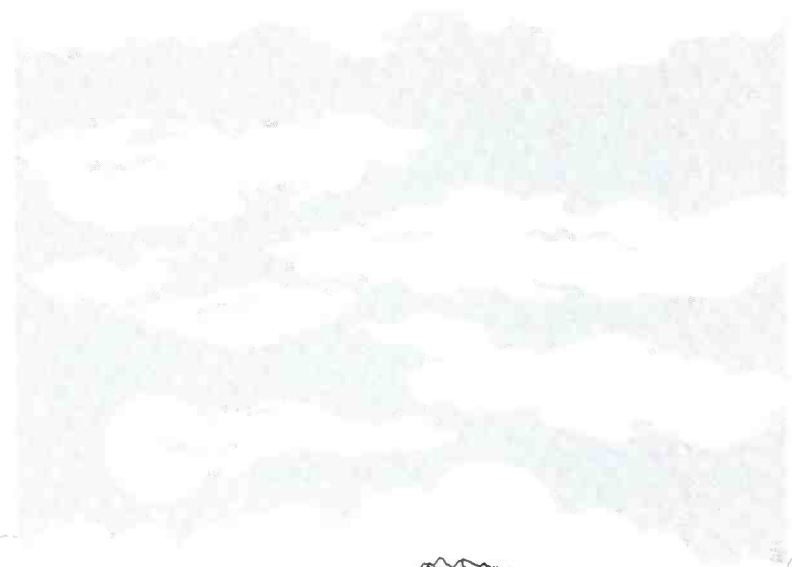
96 — HASN'T IT BEEN GOOD TOGETHER HANK SNOW & KELLY  
FOXTON/RCA 11891 1

97 92 MADE IN THE USA IVORY JACK/NSD 36 3

98 — LONGER DAN FOGELBERG/Full Moon/Epic 9 50824 1

99 91 NAG, NAG, NAG BOBBY BRADDOCK/Elektra 46585 4

100 — WELL ROUNDED TRAVELING MAN KENNY PRICE/  
Dimension 1003 1



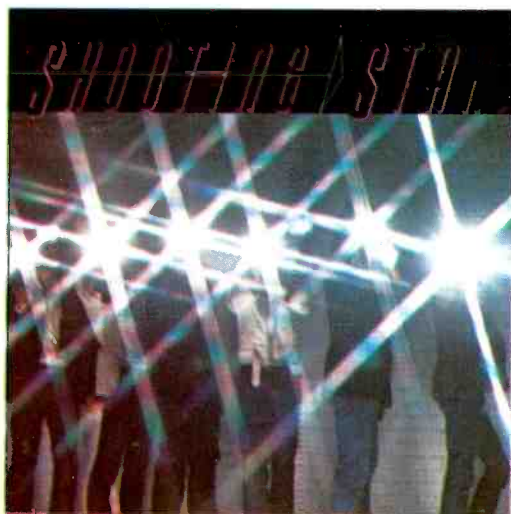
# Gospel Music: A New Decade

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.

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