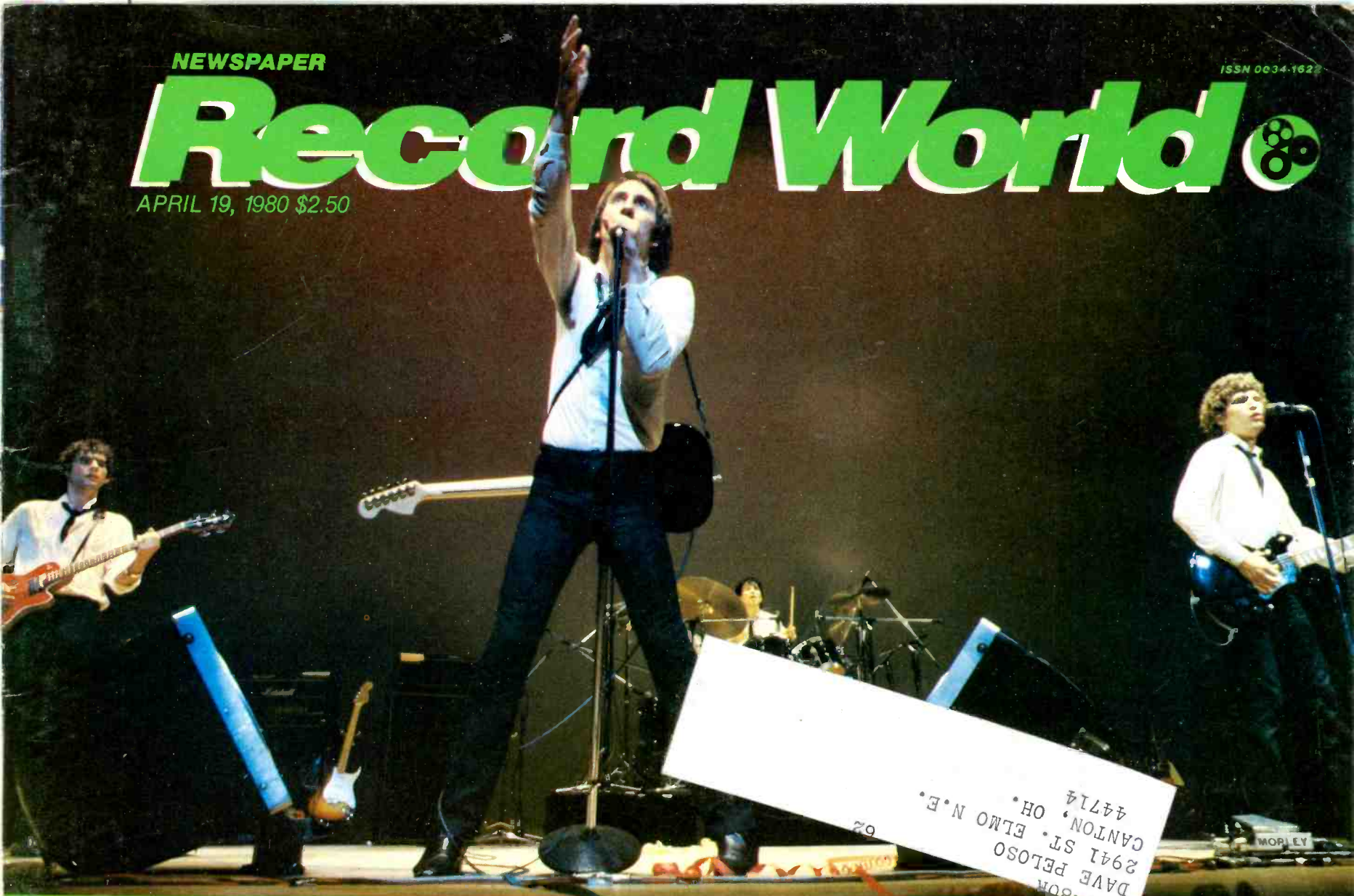


# Record World

APRIL 19, 1980 \$2.50



## Hits of the Week

### SINGLES

**ALICE COOPER, "CLONES (We're All)"** (prod. by Roy Thomas Baker) (writer: Carron) (Mount Hope, ASCAP) (2:50). Alice has a new image, producer and sound on his first release in almost two years. It's an electronic dancer with a catchy keyboard riff that's a multi-format cinch. WB 49204.

**THE TEMPTATIONS, "POWER"** (prod. by Gordy-Bond) (writers: Gordy-Bond - Mayer) (Midnight Sun, ASCAP/Book, BMI) (4:05). The Temps celebrate their label return with this funky vocal exhibition from their upcoming LP. The soulful a cappella interplay is vintage. Gordy 7183 (Motown).

**CHAKA KHAN, "CLOUDS"** (prod. by Martin) (writers: Ashford-Simpson) (Nick - O - Val, ASCAP) (3:49). Chaka explodes with an exuberant, exciting dancer from her upcoming "Naughty" LP. A gospel chorus, jaunty rhythm & slick guitar are all part of the action. WB 49216.

**ROCKETS, "SAD SONGS"** (prod. by Sandlin) (writer: Badanjek) (Gear, ASCAP) (3:24). From the "No Ballads" LP comes this pop-rocker that's destined to hit on several formats. Dave Gilbert's lead vocals ride a crack rhythm section with Donnie Backus' keyboards adding color. RSO 1028.

### SLEEPERS

**OZARK MOUNTAIN DAREDEVILS, "TAKE YOU TONIGHT"** (prod. by Boylan) (writers: Cash-Dillon) (Lost Cabin, BMI) (3:09). The Daredevils make their label debut with this mid-tempo rocker. The harmony vocals & mouth harp are OMD trademarks that should spell hit. Col 1-11247.

**SPIDER, "NEW ROMANCE (IT'S A MYSTERY)"** (prod. by Coleman) (writers: Knight - Fig) (Land Of Dreams/Arista, ASCAP) (3:06). The NY-based quintet debuts on this initial label release with a stunning pop-rocker. A powerhouse rhythm drives the female vocal duo. Dreamland 100 (RSO).

**ROCKIE ROBBINS, "YOU AND ME"** (prod. by Martin) (writer: Pennington) (Chinnichap / Careers, BMI) (3:49). This title cut from his upcoming LP is a multi-format blockbuster. Robbins delivers the irresistible hook with his soothing tenor while sparkling keyboards adorn. A&M 2231.

**KWICK, "LET THIS MOMENT BE FOREVER"** (prod. by Jones) (writer: Jones) (Cessess, BMI) (3:44). Cavorting in harmony and lead throughout the upper registers, this vocal quartet interacts with amazing grace and control. A soulful ballad with crossover in the grooves. EMI-America 8037.

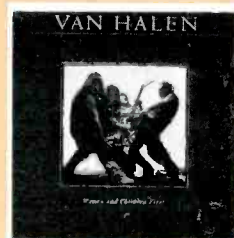
### ALBUMS

**VAN HALEN, "WOMEN AND CHILDREN FIRST."** In this case, the metal is pure platinum. Van Halen in a few short years has become one of the industry's hottest acts and this album is lean and powerful—perfect for their already massive audience. Warner Brothers HS 3415 (8.98).

**DOLLY PARTON, "DOLLY, DOLLY, DOLLY."** Dolly Parton has not only crossed over from the country field to pop but has, in the past few years, become a figure of national stature. With the unwavering attention of print and television media, she is a superstar. RCA AHL1-3546 (7.98).

**ERIC CLAPTON, "JUST ONE NIGHT."** Eric Clapton is the original guitar hero, the man who inspired countless musicians, professional and amateur, to pick up that instrument and consider the power of virtuosity in the rock field. A double-pocket live album. RSO RS-2-4202 (13.98).

**STEPHANIE MILLS, "SWEET SENSATION."** Following her exceptional performance in the Broadway version of "The Wiz," Mills hit the dance floor solidly last year with "Put Your Body In It." The title cut here is already rocketing up the charts. 20th Century Fox T-603 (RCA) (7.98).



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Minute by minute, Peabo Bryson

transports you to his lover's paradise!

The album: Paradise 500-12063  
The single: Minute by Minute 4844

Produced by Peabo Bryson & Johnny Pate



# Record World



APRIL 19, 1980

## FCC Directs Broadcast Industry To Use Magnavox AM Stereo System

By BILL HOLLAND

■ WASHINGTON — In a tug of war between the desire of the Federal Communications Commission to reduce regulation and a need to insure the public certainty, the FCC this past week told the broadcast industry to use an AM stereo system developed by the Magnavox Consumer Electronics Company.

The four to two decision by the commissioners rejected the proposal by the commission's broadcast bureau to okay all of the five systems developed and tested—a proposal that would have left the choice up to the broadcast industry.

## RIAA Survey Finds Total Disc Releases Down 5% from '78

■ NEW YORK—Nearly 7000 new singles and long-playing albums were released by the U.S. record industry in 1979, according to the second annual survey of the Recording Industry Association of America. The total is about  
(Continued on page 41)

## CBS/Records Group Reports Profits For First Quarter

■ NEW YORK—The CBS/Records Group posted profits and a new first quarter earnings high for the first quarter of 1980 while the parent company, CBS Inc., reported a new first quarter high  
(Continued on page 43)

The Magnavox system, according to the science and technology section of the FCC, had a slight but not overwhelming technological edge. Each of the five systems had incompatible  
(Continued on page 18)

## Harvey Schein Named PolyGram Corp. Pres.

■ NEW YORK—Harvey L. Schein has been appointed president and chief executive officer of PolyGram Corporation, it was announced by Coen Solleveld, president of PolyGram Group.

Schein will be in charge of all  
(Continued on page 27)



Harvey Schein

## Blanket ASCAP and BMI Licenses To Networks OK'd by Appeals Court

By JEFFREY PEISCH

■ NEW YORK—The U.S. Court of Appeals for the Second Circuit handed down a decision last week stating that the blanket licenses offered by ASCAP and BMI to television networks are lawful and not, as CBS has claimed, a restraint of trade. The decision could end an 11-year battle between the television network and the two performing rights organizations.

CBS does not have an automatic right of appeal in the case but the network may, through a writ of certiorari, request the right to appeal the case to the Supreme Court. A spokesman for CBS would not comment on the network's intentions, saying only, "we're studying the decision of the court to determine our future course of action."

Edward Cramer, president of BMI, who precipitated the action on December 31, 1969 by cancelling CBS's contract with BMI after the network had refused to renegotiate the terms, called the decision an "ultimate victory. After 10 years it looks like the end

is in sight, and maybe now CBS will start paying writers and publishers what they're reasonably entitled to." And in a prepared statement Bernard Korman, general counsel for ASCAP, remarked that the decision is a "complete vindication of ASCAP's television network licensing practices. For creators of music, this is the most important decision in many decades."

If CBS does apply for a writ of certiorari, the Supreme Court will probably not rule on it until sometime next fall. If the writ is denied ASCAP and BMI will then go to the district court and negotiate an adjustment of the rates that CBS has been paying. Cramer said that he feels that BMI is due a "substantial sum of money, millions," in retroactive adjustments. Since 1970 the network has been paying ASCAP and BMI a static amount under an interim agreement. After this point is settled, the performing rights organizations will then renegotiate their contracts with CBS.

(Continued on page 40)

## Dealers Set Year 'Round Promotions In Support of NARM Gift-Giving Push

By DAVID McGEE and SAMUEL GRAHAM

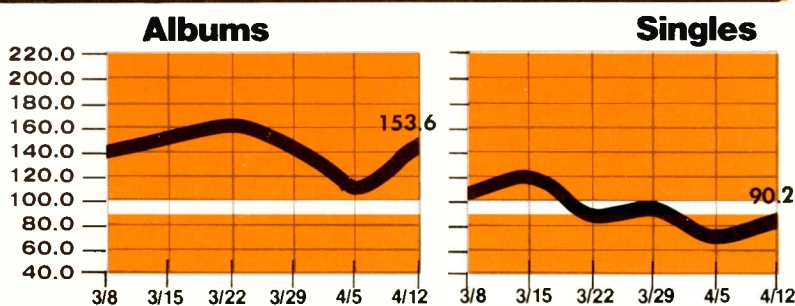
■ NEW YORK—Although little more than two weeks have passed since the close of the 1980 annual convention of the National Association of Recording Merchandisers (NARM), the

trade organization's ambitious "Give the Gift of Music" campaign unveiled there has already met with enthusiastic and, more importantly, active support in the retail and rack communities.

Bolstered by statistics showing 12 percent of annual record sales to be for gift-giving purposes, NARM executive vice president Joe Cohen hailed the trade-wide campaign as the most important endeavor in NARM history. In private, though, he worried that it

might founder should merchandisers be content to merely display the stylized logo developed for NARM in print and television advertisements. Cohen, as well as a number of label representatives quoted recently in *Record World* (April 12), felt the key to success would be merchandisers' willingness to devote in-store space to tie-in the "Give the Gift of Music" theme with special occasions such as Valentine Day, Mother's  
(Continued on page 47)

## 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.

## N.Y. Feels Effects of Transit Strike

By DAVID McGEE & PHIL DIMAURO

■ NEW YORK—As the New York City transit strike neared the end of its second week, record sales, club and theatre attendance began to reflect urbanites' rapidly-diminishing love affair with the joys of foot and pedal power. Sales in many instances dipped as much as 20 percent; and while some Broadway musicals fared

well, straight dramatic plays suffered. At that, Broadway business was reported off by nearly 25 percent, with advance ticket sales down considerably. Off-Broadway has been seriously affected by the strike, as theatres there report attendance drops of as much as 50 percent.

(Continued on page 41)

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■ **Page 8.** An increasing number of black artists such as A&M artist Jerry Knight (shown at left) are exploring rock music and incorporating it with black musical forms. In this week's RW, artists and record executives discuss "black rock," its implications on the marketplace and its possible advantages on the artists' appeal to a larger audience.



■ **Page 10.** With Sylvester now an established artist, and his backup group, Two Tons O' Fun, gaining favorable response to its debut LP, Harvey Fuqua's Honey Productions is slanting future projects toward similar "spin-offs." In an exclusive interview with RW, Fuqua discusses his company's game plan for the future.

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## Uttal Launches Earlobe Label

■ **LONDON** — Private Stock chief and former Bell Records boss Larry Uttal has formed a new label based in London.

Uttal has set up a licensing deal for his label, Earlobe, with Pye Records, and its first release will be "Mind Made" by Thieves Like Us. Uttal said he is delighted to be able to launch Earlobe with a British act, and by signing to Pye he renews a long professional association with chairman Louis Benjamin.

Uttal has been in London for some months setting up his label. He closed down the Private Stock UK office late in

1978, and the label is now in limbo pending the outcome of litigation.

### Launch

The Earlobe launch will be on April 25, and the Pye deal is for the UK only. International territory deals are expected to be announced soon.

Uttal founded Bell Records in the sixties and signed artists such as the 5th Dimension, Reperata, Tony Orlando and Dawn, Del Shannon, the Bay City Rollers and Gary Glitter. He set up Private Stock in 1974 with acts such as David Soul, Frankie Valli, and Blondie.

## Stevens/McGhee Corp. Plans 35 LP Releases

By JEFFREY PEISCH

■ **NEW YORK**—Rick Stevens, former VP of A&R for Polydor Records, and Doc McGhee, a real estate and automobile industry entrepreneur, have announced the formation of the Stevens/McGhee Entertainment Corporation, an independent production company with a film, theatre and management division. The company will have offices in New York and Miami.

As a production company the Stevens/McGhee Corporation will supply record labels with finished masters by artists in "every musical area," according to Stevens. The corporation hopes to sell 35 LPs to labels this year and is currently involved with nine projects in various stages of production. With these goals the corporation could become the largest independent supplier of product in the country.

Projects currently in some stage of production are: an LP by a "straight-ahead" rock group called Bait, produced by Barry Mraz, to be released in June; an LP co-produced by James Brown by the Funky Men; the second LP by Australian singer Christie Allen, who is also managed by Ste-

(Continued on page 27)

## CBS Names Jamieson To Vice Pres. Post

■ **NEW YORK** — Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced the appointment of Bob Jamieson to the newly created position of vice president, marketing creative operations on the staff of the deputy president and chief operating officer, CBS/Records Group. He will report directly to Asher.



Bob Jamieson

In this new capacity, Jamieson will be responsible for coordinating worldwide marketing and A&R activities of the CBS Records and CBS Records International Divisions. He will be involved in developing marketing strategies for product released by both divisions and will further strengthen worldwide interaction between the divisions concerning the release and marketing of all

(Continued on page 41)

# Record World

1700 Broadway, New York, N.Y. 10019  
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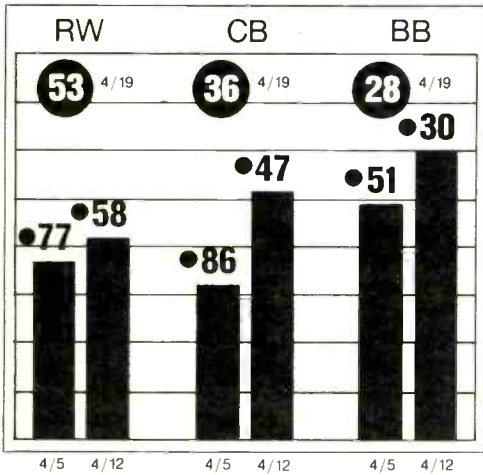
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RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY, EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$110; AIR MAIL—\$175; FOREIGN AIR MAIL—\$185. SECOND CLASS. POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY. Postmaster: Please send Form 3579 to Record World, 1967 Broadway, New York, N.Y. 10019.

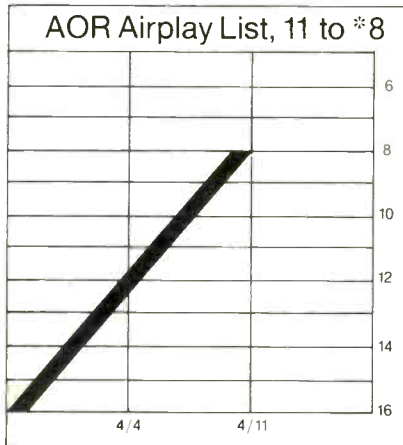
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VOL. 36, NO. 1708

# "CRASH AND BURN." PAT TRAVERS BAND COLLIDES HEAD-ON WITH SUCCESS

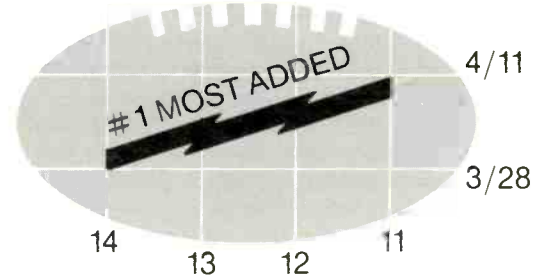
## TRADE ALBUM CHARTS



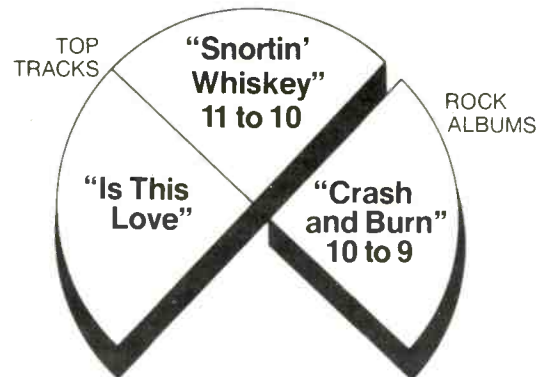
## RADIO & RECORDS



## BILL HARD'S FMQB Album Report 14 to 11



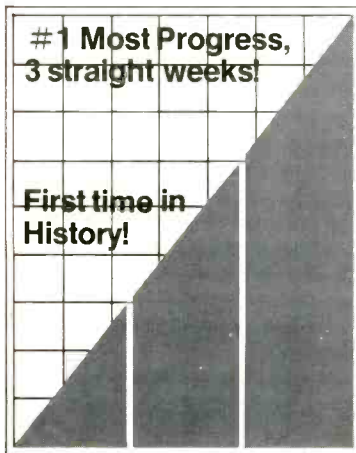
## GOODPHONE



"IS THIS LOVE" crashing into the playlists

TOP 40 RADIO

## ALBUM NETWORK



4/14 HOT CHART #11

## Pat Travers Band Headline Tour:

- Apr 9 Schnectady, NY
- Apr 10 Rochester, NY
- Apr 11 Cleveland, OH
- Apr 12 Pittsburgh, PA
- Apr 13 Toronto, CAN
- Apr 14 Montreal, CAN
- Apr 16 College Park, MD
- Apr 17 Fitchburg, MA
- Apr 19 New York City, NY
- Apr 21 Rockford, IL
- Apr 22 Des Moines, IA
- Apr 23 St. Louis, MO
- Apr 25 Milwaukee, WI
- Apr 26 St. Paul, MN
- Apr 27 Peoria, IL
- Apr 29 Grand Rapids, MI
- Apr 30 Royal Oak, MI
- May 2 Chicago, IL
- May 3 Davenport, IA
- May 4 South Bend, IN
- May 5 Dayton, OH
- May 6 Indianapolis, IN
- May 9 Kansas City, MO
- May 10 Omaha, NE
- May 11 Wichita, KA
- May 13 Mesa, AR
- May 14 Phoenix, AR
- May 15 Albuquerque, NM
- May 16 Tucson, AR
- May 17 San Diego, CA
- May 20 Santa Monica, CA
- May 21 Fresno, CA
- May 22 Reno, NV
- May 23 San Francisco, CA
- May 24 Santa Cruz, CA
- May 25 Oakland, CA
- May 26 Sacramento, CA
- May 28 Eugene, OR
- May 29 Portland, OR
- May 30 Spokane, WA
- May 31 Seattle, WA
- Jun 3 Victoria, CAN
- Jun 4 Vancouver, CAN
- Jun 6 Calgary, CAN
- Jun 7 Edmonton, CAN
- Jun 12 Oklahoma City, OK
- Jun 13 Dallas, TX
- Jun 14 San Antonio, TX
- Jun 15 Beaumont, TX
- Jun 17 McAllen, TX
- Jun 18 Austin, TX
- Jun 19 Houston, TX
- Jun 20 Wichita Falls, TX
- Jun 21 Lubbock, TX
- Jun 22 Midland, TX
- Jun 23 Corpus Christi, TX
- Jun 25 New Orleans, LA

AOR RADIO

On everywhere, coast to coast

PD-1-6262



PAT TRAVERS BAND

CRASH AND BURN



As hard to believe as it may seem, there have been reports of a few sightings of woolly-headed non-believers. Face the facts (as indicated above) woolies: you're a vanishing breed.

The whole country is abuzz over "Crash and Burn," which not so coincidentally follows the success of PTB's live, ass-kicking, "Go For What You Know." Every radio station worth its wattage is firmly convinced, with some

even urging us to release three singles, simultaneously. (Patience, we say. All in good time.) And the insatiable hordes of Pat Travers Band fanatics continue to grow at a pace, which, were we not the record company, could be called frightening.

Our thanks and appreciation go out to you who have supported Pat Travers Band's slashing attack from the beginning. And should you happen across a

stray woolie in your travels, don't be too hard on them. Remember. They're practically extinct.

Pat Travers Band. "Crash and Burn." Was there ever any doubt? On Polydor Records and Tapes.



Give the gift of music.

## CRT Receives RIAA Economic Study; Report Highlights Industry Difficulty

■ NEW YORK — The Recording Industry Association of America has released to the Copyright Royalty Tribunal in Washington an "Economic Study of the Recording Industry," compiled for the forthcoming mechanical royalty rate-making proceeding. The report, prepared for RIAA by the Cambridge Research Institute (CRI), covers a wide-ranging consolidation of recording company economics from 1977 through

1979.

The comprehensive analysis highlights the period of recent economic difficulties as reflected in questionnaires submitted by companies representing 70.9 percent of 1979 industry sales.

In submitting data for that period, CRI concluded, "One fact is strikingly evident from these exhibits: In terms of pre-tax profits (and losses), 1979 was the worst year for the recording industry in recent history." The CRI report shows a 1979 loss of 11.5 percent on net sales.

CRI's report also highlighted escalating costs and risks by revealing sharp rises in the breakeven point on popular LPs. Based on 1979 statistics, approximately 140,500 albums must be sold before a popular LP can recover its costs. This figure is more than double the last available statistics from 1972, when the breakeven point was 61,000 albums.

The CRI figures cite that in 1963, 61 percent of all popular LP's failed to break even. This number grew to 77 percent in 1972, and in 1979 84 percent similarly failed to reach the breakeven level.

As part of its submissions to the Copyright Royalty Tribunal, RIAA also presented its "Album Content and Tune Length Study" which analyzed music content of 150 chart LPs. The report showed that the average song content of these albums was now 9.14 tunes compared with 12 tunes in 1965

## CBS, Precision Pact



Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels has announced that Precision Records, headed up by Tom Cossi, has joined the CBS Records family of Associated Labels. Precision's first release will be an album by The Silencers, produced by Bob Clearmountain and slated for June release. Precision is headquartered in New York City at 1500 Broadway. Pictured at E/P/A's New York offices are, from left: Ron McCarrell, VP marketing, E/P/A; Dennis Katz, attorney; Chuck Cossi, Precision Records; Don Dempsey, senior VP and general manager, E/P/A; Gordon Anderson, director, national promotion, CBS Associated Labels; Tom Cossi, president, Precision; and Tony Martell, vice president and general manager, CBS Associated Labels.

and 10 tunes in 1973. Album musical content, however, has increased, the study showed, with the average album now containing 38:31 minutes of music. This is up from 33 minutes in 1965 and 37:28 minutes in 1973. Average playing time per tune has gone up to 4:13 minutes from 2:45 minutes in 1965 and 3:45 minutes in 1973.

The Copyright Royalty Tribunal on May 6 will commence proceedings to review the mechanical royalty rate on compulsory-licensed recordings. Confronting the complex issues before the Tribunal will be RIAA in behalf of recording companies, NMPA for music publishers, and AGAC representing composers.

## Zappa, Columbia Set Pact for New Single

■ LOS ANGELES—Following the reported dissolution of a U.S. distribution deal between Phonogram/Mercury and guitarist/composer Frank Zappa's Zappa Records label, Columbia Records last week agreed to distribute Zappa's latest single, "I Don't Wanna Get Drafted."

### Terms of Agreement

Although the Zappa-Columbia arrangement is for this single only, sources indicate that negotiations are currently underway whereby Zappa and his label would be signed to Columbia for future releases as well; CBS already handles Zappa product throughout the world, except for the United States and Canada.

The Zappa Organization had pressed and distributed (to radio only) some six thousand copies of "Drafted," including one thousand 12-inch singles. Although Columbia will now take over distribution chores, Zappa will continue in charge of promotion and publicity for the record.

## Carly Simon To WB

■ LOS ANGELES — Carly Simon has been signed to an exclusive long-term worldwide recording contract by Warner Bros. Records. The announcement of the signing came from Warner Bros. board chairman and president Mo Ostin and Arlyne Rothberg, Simon's manager.

### New Album

The first album under the new agreement, "Come Upstairs," has been completed and will be released some time next month; the title cut will be released as the first single. The sessions were produced by Mike Mainieri, who is also a recent Warner Bros. signee.

## 'Gideon' & 'Gambler' Score for Rogers

■ Kenny Rogers enjoyed a multimedia week with the auspicious debut of his new album "Gideon" on the *Record World* Album Chart and the success of his CBS-TV Special "The Gambler."

Premiering at #18 bullet and joining Rogers' two albums already in the top 30 — "Kenny" and "The Gambler"—is "Gideon." Bolstered by the pre-album release of his single with Kim Carnes, "Don't Fall In Love With A Dreamer," which entered the *RW* Singles Chart as Chartmaker and is currently at #16 bullet, "Gideon" combined strong retail especially in the south, with exceptional rack activity in the first week. "Gideon" shipped platinum while "The Gambler" and "Kenny" are nearing quadruple platinum.

Meanwhile, Rogers' profile on television matched his chart activity with Tuesday's (8) CBS-TV airing of "The Gambler," a made-for-TV feature developed from his hit song of the same title. If musical shows have generally fared poorly in the ratings wars, the dramatic feature used as Rogers' acting debut vehicle swept its time period in both ratings and audience shares.

Average rating over the two-hour period was 31.2, as compared to second-placed ABC programming averaging 16.5. Audience share averaged 49.7, accounting for an estimated 70 million viewers, according to sources at Krage & Co., Rogers' management and producers of the feature.

Overall, CBS programming staffers reportedly predict "The Gambler" could prove top-rated show for the week, and has already outstripped all other TV films aired thus far this year.

That success has led manager Ken Krage to plan a sequel, but rather than follow with another TV project, the followup is now being eyed as a major feature film for theatrical release.

## Regional Breakouts

### Singles

#### East:

Boz Scaggs (Columbia)  
Linda Ronstadt (Asylum)  
Anne Murray (Capitol)  
Red Rider (Capitol)

#### South:

Linda Ronstadt (Asylum)  
Whispers (Solar)

#### Midwest:

Paul Davis (Bang)  
Ambrosia (Warner Bros.)  
Linda Ronstadt (Asylum)  
Bernadette Peters (MCA)  
Anne Murray (Capitol)

#### West:

Lipps, Inc. (Casablanca)  
Mac Davis (Casablanca)  
Red Rider (Capitol)

### Albums

#### East:

Van Halen (Warner Bros.)  
Isley Brothers (T-Neck)  
Kenny Rogers (UA)  
Boz Scaggs (Columbia)  
Genesis (Atlantic)

#### South:

Van Halen (Warner Bros.)  
Isley Brothers (T-Neck)  
Kenny Rogers (UA)  
Boz Scaggs (Columbia)  
Beatles (Capitol)

#### Midwest:

Van Halen (Warner Bros.)  
Isley Brothers (T-Neck)  
Kenny Rogers (UA)  
Boz Scaggs (Columbia)  
Joe Perry Project (Columbia)  
Genesis (Atlantic)

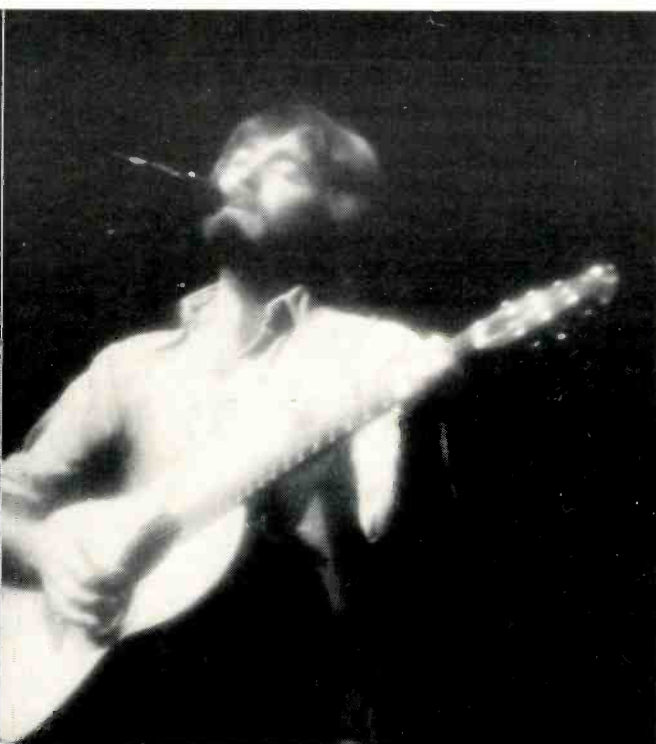
#### West:

Van Halen (Warner Bros.)  
Isley Brothers (T-Neck)  
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Beatles (Capitol)  
Firefall (Atlantic)

# OZARK

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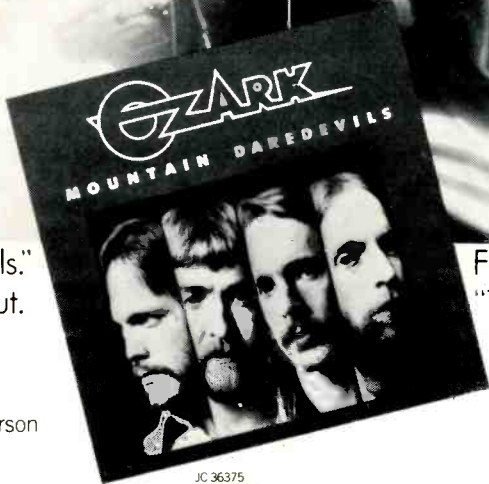


On their new album, "Ozark Mountain Daredevils," the Ozarks play full scale rock 'n' roll.

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Producer John Boylan's convinced of that. And he wasn't wrong about Boston and Charlie Daniels.

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# Black Artists' Use of Rock on the Rise

By KEN SMIKLE

■ NEW YORK — While other categories of music have suffered from the ups and downs of trends, black music has always maintained a steady growth, gathering more and more listeners each year. One of the explanations for the growing appeal of black music stems from the efforts of black musicians to constantly create new sounds that are built on a solid foundation of R&B. Black artists have throughout history borrowed from other musical forms and, in the process, created new and universally accepted sounds. These new trends are often picked up by white artists and popularized without properly placing the credit where it rightfully belongs.

There is apparently a renewed interest among black artists in exploring the use of rock music with R&B. In talking with some of these artists, there is a common reference to Jimi Hendrix, who pioneered the blending of the two musics in the late sixties. Also mentioned as a source of inspiration is Sly Stone, who created a music that became one of the most widely imitated forms of the last decade. Miles Davis fathered fusion music in the late sixties by combining the elements of rock with jazz.

The reasons that artists give for using rock music in their own sound are as varied as the results each has received with the music. A&M artist Jerry Knight, whose debut single, "Overnight Sensation," is proving to be just that, said "I've always had an interest in rock music, as far as listening to people like Hendrix and Sly. But I basically think that rock 'n' roll is the foundation of R&B, coming from folks like Chuck Berry and Little Richard. When you hear Elton John you hear the stuff that Little Richard used to do. So black artists really started rock, and being creative they just went on into something else and rock 'n' roll stamped its own label like disco did. I feel like I'm just reaching back and getting the roots of R&B music and trying to put it in a form which everybody can identify with."

Herbie Hancock, who was with Miles Davis in those early years of fusion, has built his reputation on creatively doing things with jazz music. On his new Columbia album, "Monster," Hancock, who has played almost every other form of music, tries his hand at rock. "What I wanted to do was enter into some areas that I hadn't gotten into before, and

at the same time broaden my base," he said. "I never had anything that was suitable, according to the pop stations, for pop airplay. I wanted to find out for myself what I could come up with, to open up the album and spread out a little bit." To do that he brought in such talents as Devadip Carlos Santana on guitar.

Also coming out of a jazz background are Columbia artists John Lee & Jerry Brown. Their debut LP, entitled "Chaser," demonstrated that they not only know the fusion territory, but are equally skilled in the language of rock. In fact, as Lee expressed it, their experience playing with artists like Max Roach and Larry Coryell can be heard even when they're playing music inspired by Hendrix. "Like a lot of people, I grew up listening to all kinds of music, including rock," said Lee, "and I love it all."

Seeking a larger audience is usually not the reason that these artists have added rock to their repertoire. They are more concerned with pursuing a creative idea or challenging themselves to do something different. "I'm just crazy about the sound of guitars," said Knight. "I never really gave much thought to what kind of market it would appeal to. It was just a kick to me to get into the studio and finally play what I wanted to play. So if somebody calls it rock that's their interpretation of it. I think of it as being me."

Even if these artists had created with the intentions of appealing to both black and white audiences, they would have found it difficult to achieve. Artists such as Prince, whose

music blends equal parts of rock and R&B that appeals equally to both black and white audiences, are the exception, not the rule. For the most part, these artists have relied on the base support of one market, usually either jazz or R&B. This support is generally hard to broaden. For while they are performing music that appeals to a white market, pop radio has yet to give them proper exposure.

"Some people feel that the way to approach the marketing of these artists," offered Vernon Slaughter, VP of marketing, jazz/progressive at Columbia, "is to take these artists out of their base audience and try to develop a new audience. I don't happen to agree with that. Rather than leave the base that you have, you should try to broaden the appeal in all directions. There are very few artists that can be called universal artists, like Stevie Wonder, and most artists will never achieve that level." When asked about the feasibility of being able to re-position an artist by simply changing his music Slaughter answered, "I think that it's possible but it depends on the music. The music has to be sincere and we feel our artists are. Regardless of what area of music we're talking about, if it sounds like just an attempt to broaden the audience, then I think it comes off as being fake and it doesn't succeed for that reason.

"The main reason that it's difficult," he continued, "is because of the categorization. Stanley Clarke went on a tour last year with Ron Wood and was the surprise hit of the tour. But we still have problems get-

(Continued on page 43)

## ASCAP Congratulates McDonald



ASCAP's west coast representatives recently extended their congratulations to multi-Grammy winning ASCAP member Michael McDonald of the Doobie Brothers, at McDonald's PR offices of David Gest & Co. in Los Angeles. McDonald is a writer and publisher (Snug Music) member of ASCAP. From left: Michael Gorfaine (ASCAP western regional director for repertory); McDonald; Julie Locke, (ASCAP membership representative) and Todd Brabec (ASCAP western director of business affairs).

## Bedell Forms New Pub., Prod. Co.

■ LOS ANGELES — Steve Bedell, formerly vice president / music publishing for Casablanca Records, has announced the formation of a new company, Music Concepts International. In partnership with Evan Pace, former professional manager for Rick's Music/Cafe Americana, Bedell intends the company to be involved in creative music publishing, executive production for select artists, and comprehensive music packaging in the television and motion picture media.

### Background

Prior to the Casablanca positions, Bedell and Pace were executive vice president of the Wes Farrell Organization and professional manager of Arista Music, respectively.

Music Concepts International will be temporarily headquartered at 257 Ashdale Place, Los Angeles, CA 90049. The telephone number is (213) 472-6153.

## 20th Finance Lineup

■ LOS ANGELES — Monty Houdeshell, vice president, finance and administration has announced the following staff positions and additions for 20th Century-Fox Records:

Dianne Leedy was promoted from manager to director of accounting. Leedy was staff assignments director at the accounting firm of Haskins & Sells prior to her appointment at 20th. Curtis Yew, formerly with McCulloch Corp. in the internal audits section, will serve as royalty manager.

Susan Fickenscher, senior accountant, recently joined 20th. Fickenscher previously worked in the international department at Warner Brothers Films. Arlene Slotnick, royalty accountant, and Lauralee Phillips, junior accountant, are additional new appointees to the 20th accounting staff.

## ATI Taps Thayer

■ NEW YORK — Jeff Franklin, president of American Talent International, has announced the appointment of Doug Thaler to the position of vice president and general manager of publishing operations for ATI Equities.

## Nonesuch Releases Two

■ LOS ANGELES — Nonesuch Records has released two records in March, the "Organ Chorale Preludes Of Bach And Brahms As Transcribed by Ferruccio Busoni," performed by Paul Jacobs, and "Handel Concerti Grossi Op. 3," performed by George Malcolm and the Northern Sinfonia.



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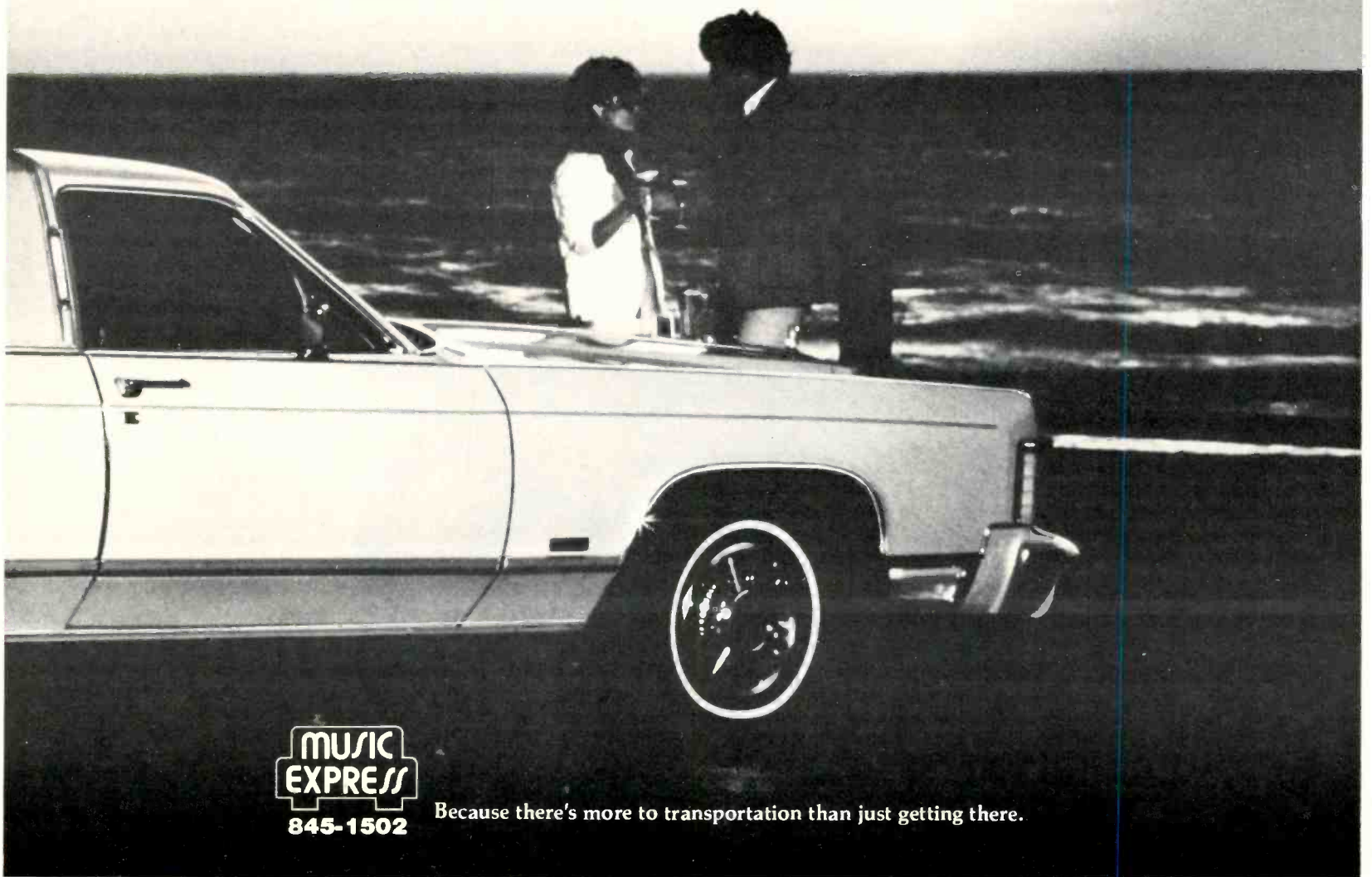
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## Harvey Fuqua:

# 'Spin-offs' Key Future of Honey Productions

By SAM SUTHERLAND

■ LOS ANGELES — With singer Sylvester established with both black and dance music audiences, and his backing vocal duo, Two Tons O'Fun, breaking onto black-oriented charts, producer Harvey Fuqua is slanting future projects for his Fantasy-distributed Honey Productions roster toward similar "spin-offs."

That plan is the culmination of a radically revised Honey roster, set by Fuqua several years ago after first hearing Sylvester's vaulting, gospel-edged singing and feverish backing group. "When I saw Sylvester and the girls," recalled Fuqua in a recent interview with RW, "I said, 'That's it.' I cut the roster down to just one act, Sylvester."

### Varied Projects

The long-range outlook already called for separate projects involving Two Tons' Izora Armstead and Martha Walsh. "That was the plan. I heard the first song, and it just freaked me out. I saw these different elements that could eventually be solo acts on their own," explains the veteran producer. "There was his guitarist, then there was Sylvester himself, of course, and then the two girls."

Early acceptance for Two Tons O'Fun's eponymous debut album, which enters this week's RW Black-Oriented Album Chart at 48, and the duo's first single, "Just Us," making its BOS Chart debut at a bulleted 64, are making Fuqua understandably bullish. Yet another permutation, calling for separate solo projects by both Walsh and Armstead, has been under consideration from the outset, according to Fuqua.

"If this record happens," he says of the duo's current titles, "and it looks like it will, we'll do it all: solo things, duo projects and duets with Sylvester."

For Fuqua, this emphasis on reaping multiple recording entities from a single act isn't new. If anything, Honey's new regime marks a full circle in talent development strategy for Fuqua, who attempted a similar spin-off with RCA's New Birth, the producer's major assignment prior to signing with Fantasy in the mid-'70s.

For that act, Fuqua envisioned three additional recording projects beyond New Birth's hit singles and albums, including a instrumental group, The Night-liters, and two different vocal quartets, one female (The Mint Juleps) and one male (The Four Guys).

"Honey Records was set up

around '75," Fuqua explains of his next step. "That's when we made our first deal with Fantasy, under which we would produce acts for them. We started with three acts, one from North Carolina named Janus, and two from Los Angeles, Water and Power and Jean Shy."

Seeking more of a regional focus, Fuqua then says he began working with Bay Area acts in the hope of developing a local community. "That went on for about a year, without much happening, and then I saw Sylvester."

Industry veteran Nancy Pitts introduced Fuqua to Sylvester's live show, taking him to a local club performance. Recalls Fuqua, "He'd been working in various clubs in and around San Francisco, and I was still trying to develop those acts I'd already spent two or three years working with. It was taking too long."

Sylvester, on the other hand, immediately captured Fuqua's attention, leading to the decision to jettison Honey's other acts and focus solely on Sylvester.

Fuqua is quick to stress that his own involvement with such spin-offs indeed recalls songwriter-producer George Clinton's Hydra-headed success with the P-Funk entourage and its initial success at sustaining separate careers for Parliament and Funkadelic, leading to subsequent additional spin-offs. But while he's now determined to explore any promising new variants on the Sylvester/Two Tons combination, he'll also remain open to other, outside artists.

"There are members of Sylvester's band who have already gone on to other things, writing or producing," he says, alluding to songwriter Chip Wirreck, who's already penned material for Two Tons O'Fun.

Fuqua is meanwhile working several other fledgling groups, including a New York-based quintet he describes as "five Chinese guys playing rock and funk," named Amerasia. The producer has also handled sessions with vocalist G.C. Cameron and Gideon Power, completed Sylvester's next studio album, and is readying upcoming dates for Two Tons' follow-up.

With Nancy Pitts, manager for both Sylvester and Two Tons O'Fun, also handling administrative chores for Honey, Fuqua himself is free to concentrate on production.

As for Fuqua's Fantasy partners, they, too are enthused by signs of Honey's most fertile period yet. Label marketing vice president Phil Jones, who first worked with Two Tons' Armstead and Walsh during various session dates on other Fantasy projects, says early response has been "phenomenal."

Ralph Kaffel, label president, meanwhile terms Honey's current lineup promising indeed. "The relationship has been very, very good," says Kaffel. "We're batting a thousand so far, since the Two Tons album is really the first to be on the Honey label itself. Sylvester himself will stay on Fantasy, but the Honey concept gives Harvey the identity he and his artists feel he needs."

## Arrell's Album Debut



MCA Records recording artist Gregg Arrell recently debuted his album "Gregg Arrell" at Donte's for MCA personnel and press. The first single off this album, written and produced by Arrell, is "Be My Lady Tonight." Pictured, from left, are: Al Ross, Arrell's manager; Arrell; Bob Siner, president of MCA Records; and Rick Frio, president of Carousel Records.

## CBS Establishes Developing Artist Plan

■ NEW YORK — CBS Records has announced the establishment of its new developing artist plan, effective with those developing artist releases scheduled to be in stores on April 14.

The plan provides that all "N" prefixed product will carry a suggested list price of \$5.98. These selections will continue to carry a suggested list price of \$5.98 until such time as the company seems it appropriate to raise the price to the level customarily charged for new releases by established artists on CBS Records labels. Two weeks prior to that point in time, accounts will be given the opportunity to place one final order at the \$5.98 price. The "N" will then be dropped from the prefix and the selection will carry a suggested list price of \$7.98.

All "N" prefixed product will be 100 percent exchangeable. These returns will not affect the 20 percent exchange allowance. All billing of "N" prefixed product will be over and above established credit lines. All initial orders for "N" product placed prior to the Thursday before the shipped date will carry 120 days dating. All initial orders of "N" product will be exempt from both the pick pack and ship charges and the minimum order requirements. In addition if an account agrees to take a minimum specified quantity of each new developing act, they will earn an additional 10 percent discount on the initial order.

## Stiff Names Two To Sales Positions

■ NEW YORK—Stiff Records has announced the realignment of its sales department for the distribution of its independent label with the appointments of Michael Martucci and Stephen Bonanno to key sales posts, according to Barry Taylor, general manager, U.S. Stiff operations.

Martucci has been named director of the newly formed Stiff Records Distribution. Stiff Records Distribution will be responsible for the national distribution of all records released on the independent Stiff label. Additionally, it will make available selected imported and domestically released records and books. Martucci was most recently national accounts manager at Arista Records.

Bonanno has been named director, Stiff sales. His responsibilities will include the coordination and solicitation of all records handled through Stiff Records Distribution. He was most recently an agent at ICM.

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## RIAA Bows 'Hitline' Alert Plan

■ NEW YORK — The Recording Industry Association of America is setting in motion a new "Hitline" Alert plan to enlist manufacturers and merchandisers in a more active role in the war on counterfeiters, according to RIAA president Stanley Gortikov.

Conceived by the RIAA executive director Stephen Traidman and endorsed by Jules Yarnell, RIAA special counsel, anti-piracy, the plan has the full cooperation of the National Association of Recording Merchandisers and its newly formed anti-piracy task force.

Simply described, the "Hitline" Alert will provide instant information on all album or single titles "hit" by counterfeiters, and confiscated in raids by law enforcement officials. Complete descriptions of the product will be provided to help manufacturers and merchandisers identify the suspect units.

The detailed steps of the RIAA

### Rudin Named PDI VP

■ NEW YORK — Jack Kiernan, vice president/sales of Polygram Distribution, Inc., has announced the appointment of Shelly Rudin as regional vice president. Rudin will be responsible for overseeing the Boston, New York, Philadelphia and Washington branches, with respective branch managers reporting directly to him.



Shelly Rudin

Rudin was most recently New York branch manager for Polygram Distribution. Prior to that he was with ABC Records as New York and Boston branch manager. Rudin was also New York branch manager for Phonodisc.

## "KARLA"

IRDA-586

Produced and arranged by

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"Hitline" Alert are:

- After each raid or confiscation of any significance, the RIAA anti-piracy intelligence unit will immediately supply a list of all such counterfeit or bootleg product by title and label to the manufacturing/distribution company.

- Wherever possible, an actual sample of each confiscated title—single, LP, cassette or 8-track—will be supplied to the legitimate manufacturer for internal inspection. If product is unavailable, a complete description of the counterfeit will be provided.

- A similar list of all "Hitline" product, along with descriptions, will be provided to NARM headquarters, with NARM taking the responsibility for alerting all of its members.

- Only exceptions to the above information will be product that is the subject of a confidential investigation, as determined by the FBI, other law enforcement officials or the RIAA.

The new RIAA "Hitline" Alert underscores the recording industry's concern on all levels over the cancer of counterfeiting, with a conservative estimate of some \$400 million in lost industry sales in 1979.

## WEA Catalogue Price Hikes

■ LOS ANGELES — WEA Corp. has hiked suggested list prices for 113 catalogue titles, all multiple disc or tape packages and encompassing both specially-priced and higher ticketed items.

The current increases, which went into effect March 31, are being linked to the latest wave of cost increases to manufacturers, spotlighted by a major jump in PVC resins (RW, March 29, 1980) and now impacting on the music trade.

While the actual increases in list prices in some cases nears 40 percent, adjustments to the corresponding suggested list for tape configurations has yielded single lists for both tape and disc in most instances.

Among the affected items, double packages formerly carrying a \$9.98 LP list and \$10.98 tape list, now hiked to \$11.98 for both formats, include Peter, Paul and Mary's "In Concert;" "Grateful Dead" and that group's "Live Dead;" "Another Time" by Earth, Wind & Fire; Black Sabbath's "We Sold Our Soul To Rock 'n' Roll;" Frank Sinatra's "Sinatra: A Man And His Music" and "Sinatra At The Sands;" Jimi Hendrix's "Electric Ladyland" and "Jimi Hendrix" original film soundtrack packages; "Made In Japan" by Deep Purple; The Mothers of Invention's "Roxy and Else-

## Smokey Visits RW



Smokey Robinson recently stopped by Record World's west coast office to present staff with a gold token of appreciation for his album, "Where There's Smoke." On hand for the presentation were (from left): Gary Davis, senior vice president of promotion at Motown; RW's Sam Sutherland; Smokey; RW's Spence Berland; Bonnie Goldner and Miller London of Motown, and (back): Skip Miller, vice president of promotion for Motown.

## CBS Launches Billy Joel Campaign

■ NEW YORK — Columbia Records has launched a marketing campaign in support of Billy Joel's latest album, "Glass Houses." The campaign features over 300 10 x 22 foot billboards which will be posted for one month beginning April 15 in 23 major markets across the country. This will be augmented by a concentrated 10-day TV advertising campaign as well as continued radio and print advertising.

This campaign will commence six weeks after the release of

"Glass Houses," Joel's sixth album on Columbia. The label has designed this campaign in order to reach the broadest possible demographics. The strategy targets repeated exposure of the billboards, each market containing anywhere from five to 50 billboards. The locations, which were hand-picked by local CBS Records branches, are positioned on highly visible thoroughfares near shopping malls, major accounts, campuses and other key sites. Many billboards will also include "snipe" tags which will highlight local accounts. Columbia Records has ordered a substantial overrun of the billboards which will be used in conjunction with radio station and in-store giveaways around the country. The CBS college promotion department has also planned promotional tie-ins for the posters at many campuses.

Columbia Records' marketing campaign in support of "Glass Houses" was designed by Linda Barton, vice president, advertising planning; Morris Baumstein, advertising consultant to CBS Records from Young & Rubicam; Joe Mansfield, vice president, marketing, Columbia Records; and Barbara Cooke, director, merchandising, Columbia Records.

## MCA Music Taps Rick Shoemaker

■ NEW YORK—Leeds Levy, vice president of MCA Music, has announced the appointment of Rick Shoemaker to director of creative services for MCA Music at the company's Los Angeles office.

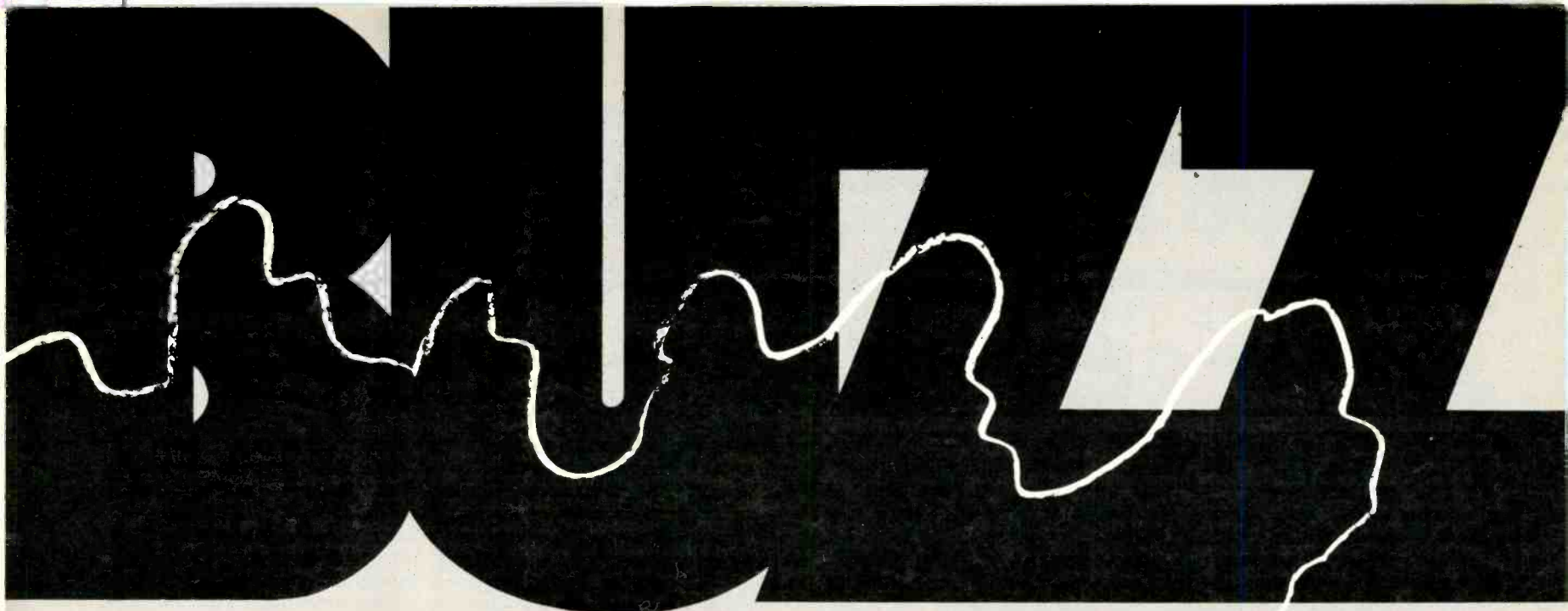
Prior to joining MCA Music, Shoemaker was with Infinity Music where he was national director of music publishing. He was also with ABC Music where he served as vice president for three years.

where;" "Sweet Child" by Pentangle; "Gordon Lightfoot's Greatest Hits;" Genesis' "The Lamb Lies Down On Broadway;" and the original cast package from "Jacques Brel Is Alive."

Titles formerly listed at \$7.98 (disc) and \$10.98 (tape) now carrying a suggested list of \$11.98 include Deep Purple's "Purple Passages;" "Uncle Meat" by The Mothers of Invention; and Captain Beefheart's "Trout Mask Replica."

Increased from \$7.98 (disc) and \$9.98 (tape) to \$11.98 are "The Kink Kronikles" by The Kinks; Neil Young's "Journey Through The Past;" "We've Got A Live One Here" by Commander Cody; Todd Rundgren's "Something/Anything;" "Live" by the Paul Butterfield Blues Band; "The Compleat Tom Paxton;" The Incredible String Band's "U" and "Relics;" "Nighthawks At The Diner" by Tom Waits; Herbie Mann's "Evolution Of Mann;" Duke Ellington's "The Great Paris Concert;" "The Art Of The Modern Jazz Quartet;" Chick Corea's "Inner Space;" "The Art of John Coltrane;" "The Art of Dave Brubeck;" Les McCann's "Live At Montreaux;" Wilson Pickett's "Greatest Hits;" "Ray Charles Live;" "Blow Your Face Out" by The J. Geils Band; Ray

(Continued on page 26)



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Through the work of Buzz Cason and his associates, Creative Workshop recording studio has been a pacesetter in the music industry in Tennessee. Record World is pleased to announce the publication of a special issue commemorating the tenth anniversary of Creative Workshop, the development of Southern Writers Group, USA into the innovative source of creative talent it is today, and the exciting prospects for the future with the new second state-of-the-art Creative Workshop Studio.

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# Record World Single Picks

**NICOLETTE LARSON**—Warner Brothers 49172



**DANCIN' SHOES** (prod. by Templeman) (writers: Leiber-Stoller-Sembello-Dino) (Yellow Dog, ASCAP) (3:15)

Larson has become a top 30 staple while representing the finest of the west coast soft-rock school. Culled from her "In The Nick Of Time" LP, this cut is a happy-go-lucky pop-A/C sureshot with a perky rhythm clad in multi-percussion colors. Larson is appropriately cute and Michael Omartian's keyboards extend the smile theme with a light melody line.

**PAT TRAVERS**—Polydor 2080



**IS THIS LOVE** (prod. by Mackay-Travers) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:50)

Travers wears a new face with this Bob Marley cover and it looks/sounds great. The hard rocker adapts well to reggae on several levels: his guitar and organ work, and vocals. Dawn Shaan is perfect with her backing vocal help, but most important is the fact that this popular artist's expansion in style is a success that will introduce his fans to a new & important genre.

**RACHEL SWEET**—Stiff/Columbia 1-11245



**LOVER'S LANE** (prod. by Rushent-Winstanley) (writer: Sweet) (Participation, ASCAP) (3:33)

Sweet shows impressive maturation as a songwriter and vocalist on this first single from her latest "Protect The Innocent" LP. The power ballad is far from derivative, yet is reminiscent of Patsy Cline or an early Ronstadt given the robust pop production treatment. Raphael Ravenscroft (of Gerry Rafferty fame) ignites the heartfelt theme with a sax burn.

**THE LAMBRETTAS**—Rocket 41216 (MCA)



**POISON IVY** (prod. by Collins) (writers: Leiber-Stoller) (Intersong/Quintet/Bienstock, ASCAP) (2:41)

The British quartet debuts with this update of the Coasters '59 top 10 classic which has already reached best-seller status in Europe. The contemporary dance sound has shades of the recently popularized island dance beats but in a more commercialized offering. A hot item for dance clubs and certainly plausible on radio.

## Pop

**APRIL WINE**—Capitol 4859

**TONIGHT** (prod. by Goodwyn-Blagona) (writer: Goodwyn) (Goody Two-Tunes, BMI) (3:49)

With each raucous single they release, April Wine expands its audience of heavy metal fanatics. This cut, from the "Harder . . . Faster" LP, unwinds a murderous guitar solo that may just OD even the hardiest fans.

**DUKE JUPITER**—Mercury 76057

**IF YOU LOVE HER** (prod. by Katz) (writer: Styler) (Powerglide, BMI) (3:10)

The Rochester, NY quintet has enjoyed regional success thus far and this first single from the new "Band In Blue" LP might make a national impact. Simple chord progressions provide a backdrop for lyrical guitar solos and the smart hook.

**ANN-MARGRET**—MCA 41223

**FOR YOU** (prod. by Sabu) (writers: Sabu-Kreiner) (Kreimers/Six Continents, BMI) (3:36)

Ann-Margaret is soft and sensuous on this dreamy ballad from her latest LP. A slick percussion flow and flute/choral punctuations give the track an instantly consumable A/C sound.

**THE PLANETS**—Motown 1485

**BREAK IT TO ME GENTLY** (prod. by Lindsey-Charles-Gallagher-Turnbull) (W.B., ASCAP) (3:05)

The British quartet issues its first single from the self-titled LP. Multi-talented Steve Lindsey (formerly with Deaf School) takes charge with his tough vocals and economical guitar lines.

**LAUREN WOOD**—Warner Brothers 49213

**SAVE THE MAN** (prod. by Jackson) (writer: Wood) (Creeping Licking, BMI) (3:33)

Wood made a big impact on the charts last year with her top 30 "Please Don't Leave." Culled from the same self-titled LP, this is a buoyant pop-A/C delight.

**MADNESS**—Sire 49205 (WB)

**MADNESS** (prod. by Clanger Winstanley) (writer: Campbell) (Nutty Sounds Ltd.) (2:39)

Probably the most accessible cut from its "One Step Beyond" LP, at least for American radio, this fun-filled tune translates into dance, hop or bounce. The Farfisa and horn bring to mind an ethnic wedding, and the whole song is great for pop-A/C or even clubs.

**SHEILA & B. DEVOTION**—Carrere 7209 (Atl)

**SPACER** (prod. by Edwards-Rogers) (writers: Edwards-Rogers) (Chic, BMI) (3:51)

The French songstress is already a multi-million seller in Europe and this single tells why. Written and produced by the Edwards-Rogers goldmakers, it's a smooth dancer that showcases Sheila's sensuous vocal. A real sleeper for radio & clubs.

**ROBERT FRIPP**—Polydor 126

**UNDER HEAVY MANNERS** (prod. by Fripp) (writer: Fripp) (E.G., BMI) (2:43)

A rewarding experience for the adventurous programmer or dance-rock enthusiast, this tension-filled, modified guitar cut features the vocals of Talking Heads' David Byrne. A captivating single from Fripp's latest LP.

**MARY MacGREGOR**—RSO 1025

**DANCIN' LIKE LOVERS** (prod. by Holman) (writers: Herbstritt-Thiele) (Special, ASCAP) (3:15)

From her upcoming, self-titled and label debut LP, this gorgeous ballad will easily find a slot at the top of A/C lists with plenty of pop to follow. Jai Winding's keyboard decorations are superb.

**LAZY RACER**—A&M 2230

**HEART OF HEARTS** (prod. by Johns) (writers: Morley-Harland) (Maverick, ASCAP) (3:11)

Yet another new band fronted by a talented female vocalist, Lazy Racer is one of the finest. Kelly Harland's vocals are emotionally moving and the band plays potent rock 'n' roll.

## B.O.S./Pop

**PATTI LABELLE**—Epic 9-50872

**I DON'T GO SHOPPING** (prod. by Toussaint) (writers: Allen-Lasley) (Almo, ASCAP/Irving/Woolnough, BMI) (3:52)

Labelle's torchy vocals fan the flames on this knockout ballad. Patti delivers the dynamite lyrics as if she's lived them.

**PRINCE**—Warner Brothers 49226

**STILL WAITING** (prod. by Prince) (writer: Prince) (Ecnirp, BMI) (3:48)

The young, one-man show continues to impress with this wonderful little seduction from his self-titled LP. Prince's trademark falsetto stays intimate while the keyboard does the flirting.

**MANDRILL**—Arista 0507

**GETTING IN THE MOOD** (prod. by group) (writers: group-Summers) (Mandrill, ASCAP) (3:46)

Multi-octave vocal interplay, both in chorus and lead, provides an enthralling centerpiece on this exotic ballad. The synthesizer textures and medium pace set the appropriate backdrop.

**ADC BAND**—Cotillion 45014 (Atl)

**IN THE MOONLIGHT** (prod. by Mass Production) (writer: Williams) (Two Pepper, ASCAP) (4:45)

Audrey Matthews swirls over a recurring buxom bassline with her agile soprano while foxy keyboard and guitar lines add spice on this first cut from the upcoming "Renaissance" LP.

**RANDY CRAWFORD**—Warner Brothers 49222

**SAME OLD STORY (SAME OLD SONG)** (prod. by Felder-Hooper-Sample) (writers: Sample-Jennings) (Four Knights/Irving, BMI) (4:04)

Crawford's soulful vocals are marvelous on this initial cut from her upcoming "Now We May Begin" LP. The Crusaders produce and provide some tasty New Orleans R&B backing with Wilton Felder's sax stepping out.

**PETER BROWN**—Drive 6286 (TK)

**CAN'T BE LOVE—DO IT TO ME ANYWAY** (prod. by Wade-Brown) (writers: Brown-Rans) (Sherlyn/Decibel/Patrol Bird, BMI) (3:40)

Brown will score big with the dancers here as he offers a simple, recurring vocal chorus over the infectious synthesizer line. It should crossover via the clubs.

**LOVE COMMITTEE**—T-Electric 41189 (MCA)

**I MADE A MISTAKE** (prod. by Stubbs-Jackson-Tyrrell) (writers: Levert-Williams-Jackson) (Cold, BMI) (3:49)

The male quartet debuts on this label premiere with a soulful heartache that's reminiscent of the finest of the Four Tops work. The multi-vocal blend is precise and the keyboard lines flow.

**GENE CHANDLER**—20th Century Fox 2451 (RCA)

**DOES SHE HAVE A FRIEND?** (prod. by Davis-Chandler) (writers: Stone-Gibbons) (Rock Garden/Los Angeles Bullet, BMI) (3:34)

The veteran soul man hasn't lost a step on this medium-paced ballad. His soothing vocals are graced with a beautiful female chorus that's intelligently arranged for maximum effect.

## Country/Pop

**BOBBY BARE**—Columbia 1-11259

**TEQUILA SHEILA** (prod. by Bare-Foster & Rice) (writers: Silverstein-Davis) (Horse Hair/Evil Eye, BMI) (4:21)

The easy beat and jovial guitar are a perfect setting for, as the title indicates, some heavy partyin'. Audience participation is included and, naturally, expected.

**DIANE PFEIFER**—Capitol 4858

**ROSES AIN'T RED** (prod. by Butler) (writer: Pfeifer) (Brightwater/MCA, ASCAP) (2:56)

Pfeifer's already earned numerous awards for her songwriting skills. She is an equally talented singer as evidenced here on this poignant ballad.

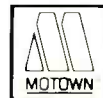
# SERIOUS CHARTS

In just three weeks, "Let's Get Serious," the new single album, from Jermaine Jackson is bulleting to Top 20 everywhere!

	The Single: M-1469F		The Album: M7-928R1	
	POP	R&B	POP	R&B
Billboard	★52	★19	★63	★23
Cashbox	55	23	75	28
Record World	60	18	70	13

# JERMAINE JACKSON

*Let's Get Serious*

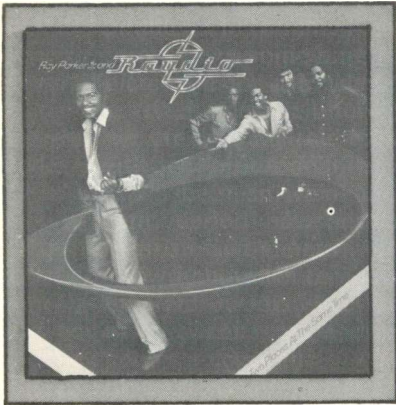


On Motown Records

PRODUCED BY JERMAINE JACKSON & STEVIE WONDER

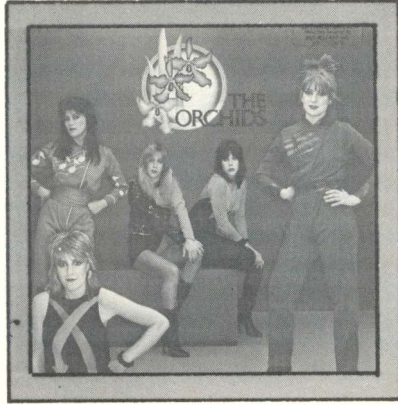


# Record World Album Picks



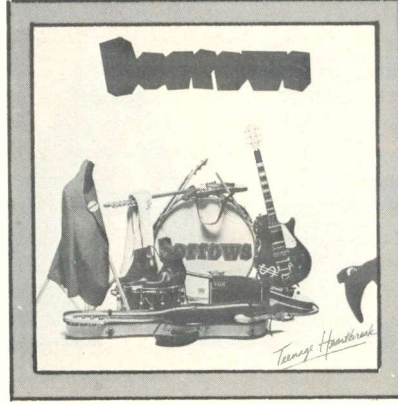
**TWO PLACES AT THE SAME TIME**  
RAY PARKER JR. & RAYDIO—Arista  
AL 9515 (8.98)

There is something almost unbearably seductive about the way Ray Parker Jr. sings a song in the setting provided by his group Raydio. With an unerring sense of what belongs in a song and what doesn't, Parker zeroes in on the crucial elements of a ballad or dance tune. The title cut is smashing stuff.



**THE ORCHIDS**  
MCA 3235 (7.98)

The last time Kim Fowley collaborated with an all girl group, he gave the world the Runaways. Obviously, people are finally coming around to the idea of women as rockers and this album is going to appeal to a lot of folks, mixing Los Angeles wit with solid pop hooks and highly endearing vocal performances.



**TEENAGE HEARTBREAK**  
SORROWS—Pavillion NJZ 36369  
(CBS) (7.98)

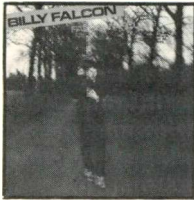
Rock 'n' roll in the last year has become a phrase that refers to just about anything, but the Sorrows' hearts and minds are in exactly the right place. This is rock 'n' roll that knows its history but is not condemned to repeat it. R&B, rockabilly, pop and Merseybeat, it's only rock 'n' roll but you'll like it.



**ZAGER**  
MICHAEL ZAGER BAND—Columbia  
JC 36348 (7.98)

1978 saw Michael Zager's "Let's All Chant" selling three million units. He led the ground breaking Ten Wheel Drive and has produced Cissy Houston, Andrea True and the Spinners. A solo album (this is his second release on Columbia) featuring his producing, arranging, conducting and performing talents is a record of great importance.

**FALCON AROUND**  
BILLY FALCON—MCA-3238 (7.98)



Something very good has happened for Billy Falcon. Maybe it's the new producer (Jimmy Miller

of Rolling Stones, Traffic fame). All of a sudden, this New York boy has surfaced as a dynamite vocalist. Try it.

**FRONTLINE**  
THE ELEVATORS—Arista AB 4270 (7.98)



There is something about this record that inspires the same kind of giddiness as

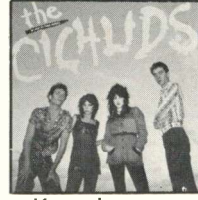
the first Cars album. Cleverness and catchiness of lyrics ("Girlfriend's Girlfriend"), music and arrangements put this above the competition.

**NOBODY'S HEROES**  
STIFF LITTLE FINGERS—Chrysalis CHR  
1270 (7.98)



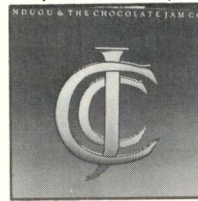
This band pulls no punches—fast, loud and raw—the perfect sound for a quartet born in the center of a storm, Belfast. The Fingers create a wall of sound and emotion that is striking and distinctive.

**BE TRUE TO YOUR SCHOOL**  
THE CICHLIDS—Bold 306 (TK) (7.98)



Two boys and two girls play irrepressibly fun tunes for teenagers of all ages. Humorous lyrics (a self-explanatory song called "Missionary Man" stands out) combine with youthful energy for a delightfully unserious offering.

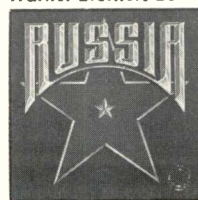
**DO I MAKE YOU FEEL BETTER**  
NDUGU & THE CHOCOLATE JAM CO.—  
Epic JE 36377 (7.98)



You've got to be careful with these jazz musicians who work in an R&B context.

With the chops they bring to the job, they can be downright *dangerous*. Ndugu gives Andy Gibb's "Shadow Dancing" an exceptional funkiness.

**RUSSIA**  
Warner Brothers BSK 3414 (7.98)



The success of Supertramp and Styx has shown the power of mating progressive keyboards and meticulously arranged vocals with golden pop hooks. Russia makes music that fits into every AOR format.

**BARTZ**  
GARY BARTZ—Arista AB 4263 (7.98)



Gary Bartz has been a major force in the recording studio for long enough. Working with the biggest names in jazz over the last ten years, Gary Bartz is ready to be a star. "After The Love Has Gone" is stellar.

**THE KINGBEES**  
RSO—RS-1-3075 (8.98)



The Kingbees debut album, in which a power trio takes on Buddy Holly-

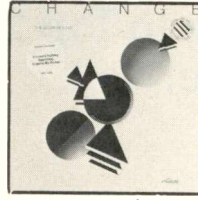
influenced new wave music and makes it work. Guitarist/founder Jaimie James was a member of Steppenwolf from '76-'78 and is splendid in this context.

**MANDOLAY**  
LA FLAVOUR—Sweet City 7861 (7.98)



The title cut is burning them up at the dance clubs and it's not hard to see this record becoming a real favorite for the crowd that likes to move. Horns and massed vocals add that special sauce.

**THE GLOW OF LOVE**  
CHANGE—RFC/Warner Brothers RFC  
3438 (7.98)



This is a record that not only represents some of the best qualities of non-rock dance music, it is put together with the kind of care that will allow it to survive the mercurial changes of music fashion.

**ROCKABILLY REBEL**  
MATCHBOX—Sire SRK 6087 (WB) (7.98)



Rockabilly, as in the music Elvis Presley made while he was still on the Sun label. Rockabilly, as in the other root of rock 'n' roll besides R&B. Matchbox, an English quintet, lovingly recreate that sound.

**PARTY**  
THE TAPES—Passport PB 9842 (JEM)  
(7.98)



The Dutch do not make all that many contributions to global rock, but when they do, the results are inevitably interesting. Sounding (vocally and instrumentally) like British progressive rockers, the Tapes offer a unique record.



By DAVID McGEE

■ A TRIBUTE TO RED: Country music lost one of its most distinctive artists last Friday (4) when **Red Sovine** died in a car wreck in Nashville. Sovine, who seldom drove, was behind the wheel of a van when he allegedly ran a red light, rammed a car on the other side of the street, bounced off, traveled another 100 feet and crashed into a tree. He was found dead at the wheel. An autopsy revealed severe internal injuries, and reports have it that Sovine suffered a heart attack while driving and was likely dead when he ran the light, an assumption that was lent credence by a lack of skid marks at the scene of the crash.

Born in Charleston, West Virginia on July 17, 1918, Sovine performed on local radio stations for several years before joining the Louisiana Hayride in 1949 as a replacement for **Hank Williams**. In 1954 he and his good friend **Webb Pierce** left the Hayride to join the Grand Ole Opry. Sovine's first two hits were duets with Pierce, "Little Rosa" and "Why Baby Why" (the latter was also a hit for **Pat Boone**).

But it was in the mid- to late-sixties that Sovine really began to cook, at least to this taste (if you will), with a series of heavily melodramatic recitations-on-record that even then sounded unlike anything else on the air. Ghosts, death, broken homes, old time religion—all were prime subject matter for Sovine; and although there was always a moral to his stories, and although he came off every bit as religious and patriotic as any of his peers, Sovine was distinguished by a singular lack of stridency in his approach, by his ability to espouse opinions persuasively but subtly. Believability is one of the marks of a talented, if not great, artist; and Red Sovine was nothing if not believable. "Giddyup Go," "Teddy Bear," "Daddy's Girl" and the brilliant "Phantom 309": we'll not hear their likes again. Red will be missed.

ANOTHER TRIBUTE TO RED: When one legend dies it's not like another legend to allow the event to pass unnoticed. So it is that **Major Bill Smith** checked in with New York, N.Y. this week with news of his latest "last record"—that makes at least four "last records" for the Maj over the years.

As he explained it, "Last Saturday I got out of my king-size bed, got me some coffee, went out and picked up my morning paper and saw there on the front page a picture of a gal sitting in front of a building in Fort Worth showing off her legs, and all the guys are looking at her and running into buildings—you know how it goes. I thought that was pretty good for page one. Then I open up the paper, and there in the middle of the thing is a notice about Red Sovine dying.

"Well, I want to tell you, Mr. McGee, it made the ol' Maj pretty mad to see that Red, a worldwide legend who had a worldwide smash with his great recitation of 'Teddy Bear,' gets the middle of the paper and some gal with good legs makes it onto the front page."

Post-haste the Maj took action. Without any notes, without any lyric sheet, he went into his recording studio and cut, for his own LeCam label, "Red," his own small tribute to a man he says was a "giant." Originally intended only for Sovine's family, "Red" began to pick up a lot of requests after the Maj allowed, shall we say, a local disc jockey to air the song. Now the Maj is contemplating releasing it to the general public. A sample verse: "I'd like to say it like Merle would put it/you may not have been famous/you may not have TV shows made about your life/you may not have been a star, hoss/but you sure rode tall in the saddle/we're going to miss you, Red."

"Man!" exclaimed the Maj in exasperation. "When I saw that chick's legs on the front page in a four-column picture, and then find Red stuck way back in the middle . . . well I tell you, I've been in journalism since 1936 when I was a ninth grader in Checotah, Oklahoma, and I knew that wasn't right."

A BENEFIT for the Myasthenia Gravis Foundation will be held at Madison Square Garden's Felt Forum on May 9 and will honor **Charlie Daniels** as the Foundation's Man of the Year. For \$15 a ticket, you'll get a two-and-a-half hour revue featuring the **Charlie Daniels Band**, **Jerry Jeff Walker**, **Johnny Paycheck**, **Bobby Bare**, **Robert Gordon**, **New Riders** and **Melba Moore**. The American Ballet Theatre is scheduled to perform a piece choreographed to a Charlie Daniels Band song. **Tony Randall** will be the host for the event. Other stars on hand will include **Jack Klugman**, actress **Nancy Dussault**, **Kitty Carlisle-Hart**, principals from the Metropolitan Opera Company, and **Iron Eyes Cody** (the Indian in the anti-pollution commercials).

The benefit is being dubbed "Tony Randall's Celebrity Roundup Celebrating How The West Was Won in the East." Madison Square Garden's 100th birthday will be celebrated at the same time.

(Continued on page 27)

## Bay Area Awards



At The Bay Area Music Awards on March 25 at The Fox Warfield Theatre in San Francisco, from left, Francis Coppola, Boz Scaggs, Howard Hesseman, Jerry Garcia ("Musician of the Year"), and Bill Graham chat backstage. A benefit for the Bay Area Music Archives, San Francisco Mayor Dianne Feinstein also proclaimed the day of the awards show as "Bay Area Musicians Day."

## ECM Mrktng. Campaign

■ LOS ANGELES — ECM Records has announced a special marketing campaign to commence later this month in 14 major U.S. cities to call attention to the label's April album release. Albums the spring campaign will highlight include Keith Jarrett's "Nude Ants," Barre Phillips' "Journal Violone II," Bill Connors' "Swimming With A Hole In My Body," the Steve Kuhn and Sheila Jordan Band LP and the "Abercrombie Quartet" from the John Abercrombie Quartet.

Additionally, special consumer catalogs featuring all ECM releases (with special attention on LPs by Keith Jarrett, Pat Metheny, John Abercrombie, Art Ensemble of Chicago, Jack DeJohnette and the 1980 Grammy Award-winning album "Duet" by Chick Corea and Gary Burton) will be distributed nationwide to key jazz retailers as well as all WEA branch offices.

Coinciding with the special marketing campaign, ECM will be releasing its first consumer sampler, a specially priced two-record set available by mail only. Featuring a cross-section of the ECM artist roster, the sampler package may be ordered by sending in coupons available in the special consumer catalogs as well as selected consumer print ads.

## CBS Ups Einczig

■ NEW YORK—Steven Einczig has been appointed to the position of associate director, product management, west coast, E/P/A. The announcement was made by Larry Stessel, director, merchandising, west coast, E/P/A.



Steven Einczig

Einczig's new responsibilities will include advising E/P/A's west coast product managers in the preparation of marketing plans, advertising, album covers, point - of - purchase materials, budgets and all other product management related responsibilities.

Einczig's ten years in the music business has included experience as a buyer and general manager of various retail outlets in the New York City area. He joined CBS in 1976 as an inventory clerk in the New York branch and was promoted to the A&R department of the CBS Associated labels.

## Congrats for Teddy



Teddy Pendergrass is seen being congratulated by Leon Huff and Kenneth Gamble, heads of Philadelphia International Records, at his recent 30th birthday party. The party, an elaborate affair held at New York's new Magique disco, featured a dancing Teddy Bear and a special birthday treat from Pendergrass' manager Shep Gordon. Gordon hired a dozen of the New York Cosmos' cheerleaders to give Teddy a special cheer and to sing him happy birthday.

# Radio World

## Radio Replay

By MARC KIRKEBY

■ GOD BLESS YOU, MR. MEYROWITZ: DIR Broadcasting, never a company to let the grass grow under its tape duplicators, will experiment with a "magazine"-style public affairs series patterned upon "60 Minutes," and will try to fund it through a station cooperative without any national advertising. "Hour Time," as the series will be called, is due to bow July 1, assuming DIR can get enough stations to kick in \$50 a week for the programs. The company anticipates a weekly budget of \$5000. The series will combine detailed news stories with softer, "lifestyle" pieces and coverage of special events by famous people. The first such celebrity-reporter to be signed is **Kurt Vonnegut**, who will cover this summer's Republican and Democratic conventions (to which Trafalador is sending slates of uncommitted delegates). DIR says any station, AM or FM, is welcome to join its cooperative; the company hopes that stations will use "Hour Time" to help fulfill their public affairs programming commitment, and will find it appealing enough to retain even if the FCC deregulates radio and such commitments go the way of the passenger pigeon. Since this column has been haranguing its readers about creative public affairs programming in recent weeks, DIR's announcement seems especially timely: if a company that has made its money presenting so-and-so live in concert now deems public affairs fertile ground, could it foreshadow a rethinking by radio of the role of this kind of programming? Stay tuna.

MOVES: **Al Brady** has resigned as program director of WABC/New York, to return to Boston for personal reasons. He will be rehired as PD by WHDH there. Brady's announcement came as a shock to ABC, which had not even begun to interview candidates for the PD job late last week. Station VP/GM **Al Racco** was overseeing the programming . . . **Randy Lane**, from WTMA/Charleston, is named PD at KBEQ/Kansas City, replacing **Bobby Kline** . . . **Don Murray** resigns as PD of KFXM/San Bernardino to take the 10 p.m.-2 a.m. airshift at KIQQ/Los Angeles. **Craig Powers** is the new program director at KFXM . . . **Jeff King**, from KSEL/Lubbock, is named PD of KPLZ . . . **Lee Armstrong**, who was operations manager at WNOE/New Orleans, is named PD at WVON/Chicago . . . Changes at Arbitron: **Michael T. Membrado** is appointed VP/GM, Arbitron Radio, replacing **A.J. "Rick" Aurichio**, who moves over to be VP/GM of Arbitron Television. Membrado has been with Arbitron for three months, and is a veteran of Adam Young and Katz Television . . . **Clark Davis**, former president of Shamrock's broadcast division, becomes corporate VP of Great Trails Broadcasting, which owns nine stations . . . Two appointments at W4/Detroit: **Howard Stern** from WCCC/Hartford takes over the 6-10 a.m. show, and **Les Cook** becomes music director and assumes the midday shift . . . **Bob McClay** joins the KCBS-FM/San Francisco air staff . . . **Gregg Hall**, morning man at WCAU-FM/Philadelphia, began his own television series, "The Music Makers," on Channel 6 April 5. The potential series looks behind the scenes at the music industry . . . **Johnny Mars**, formerly with KPAS/El Paso, joins WXRT/Chicago late nights . . . **Jimmy Mack** (no, not the singer) is named assistant music director at WBCN/Boston.

THE ABRAMS EMPIRE: Must reading in the new issue of *Musician* is the indictment by the estimable **Dave Marsh** of the increasingly diversified **Lee Abrams**, who is now producing albums as well as programming radio stations. Marsh concedes that Abrams has the same right to branch out as, say, CBS or RCA, which own radio stations as well as record companies, but questions whether Abrams' 65-odd "Superstars" music directors will show the same disinterest in Abrams' records (**Gentle Giant's** "Civilian" on Columbia is the first) as, say, WNBC/New York does in RCA releases. "Should record companies, and by implication the audience, be dictated to by a 'consultant' who both makes the records and decides which records should be played on the air?" Marsh asks.

Although Abrams' record-production sideline is a relatively recent one, he has trod a fine line for some time. One of Burkhart/Abrams/Michaels/Douglas & Associates' less-publicized consulting services has been advice to artists on tailoring their music to reach the most listeners; the resulting albums are obviously serviced (by record companies, not by B/A/M/D) to Burkhart/Abrams' client stations. Abrams

(Continued on page 36)

## Magnavox for AM Stereo

(Continued from page 3)

designs, so that if radio stations in one city used a system different from stations in another city, visitors would not be able to pick up the stereo signal of the other.

The four other systems included ones developed by the Harris Corporation, Belar Electronics Laboratories, Inc., Kahn Communications, Inc., and Motorola, Inc.

At the openings hearings this week, the move came as a surprise. The Broadcast Bureau, in bringing its "accept all" proposal to the commissioner, found FCC chairman Charles Ferris and several other commissioners unsympathetic to the notion of leaving the choice up to the industry—at the possible expense of the public. The still-present dilemma of video tape recorder hardware choices must have had some part in the decision to have the Broadcast Bureau "rewrite" their proposal to approve only the Magnavox system.

However, several of the commissioners, notably Tyrone Brown and Anne Jones, still felt it was

inappropriate for the Government to make such business decisions by choosing a particular system.

Chairman Ferris explained that the issue of AM stereo was a special case, one that had been deadlocked for several years, and that further technical questions concerning the changeover of mono equipment to stereo could be left to the industry.

The National Association of Broadcasters, no doubt happier about the "drawing card" issue of AM stereo beginning to be resolved than upset over the apparent Government encroachment, applauded the FCC decision.

Reactions to the FCC decision among individuals in the broadcast industry were not totally positive. Ray Quinn, program director of WFIL in Philadelphia, one of the first stations in the country to test AM stereo, expressed "surprise" at the Commission's move.

"Everyone I've talked to this morning has said the same

(Continued on page 19)



"Wasn't she in 'Carrie'?"

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **BEBE LE WEIRD:** Since kissing and telling seems to be very popular these days, it comes as little surprise that the May issue of *Oui* magazine features an interview with **Bebe Buell**, model, former *Playboy* playmate and constant companion to the stars, who has apparently done a good deal of kissing (beginning with one of the **Cowsills** and continuing with **Todd Rundgren**, **Jimmy Page**, **Iggy Pop**, **Rod Stewart**, **Elvis Costello**, current flame **Stiv Bators**) and has a lot to tell about it.

Enough of the introductory remarks—let's get right to the good stuff. Here's what Ms. Buell has to say about some of her boy-friends.

**Page:** She calls him the rock star most like King Henry VIII, "except he's a lot prettier and he's not overweight. I always thought of Jimmy as a person from another century. He's very medieval—not macho, but manly."

**Iggy:** "It was never a mad affair but, yes, I'll admit that I had a huge crush on Iggy. My mother met him and thought he was smart. She thought he was weird-looking, but she thinks everyone I bring home is weird-looking." Oh, c'mon—she thought Rundgren's technicolor hairdo was weird-looking? Can't understand it.

**Stewart:** "Our personalities just don't mix. I don't want to slag Rod off, but there's no way I can butter it up. I think he's phony posh, and I hate that."

**Costello:** This unlikely match was apparently made possible by **Pam Turbov**, a former *RW* staffer and Ariola publicist, who introduced her by saying, "Elvis, I'd like you to meet Next Year's Model." Says Bebe, "He was probably the most romantic thing that ever happened to me... He reminded me of **Humphrey Bogart**—that same sophistication and sweet meanness about him—the kinda guy you'd never expect to fall in love with a girl and be delicate, but we was" (El this is going to do nothing for your hard-guy image, pal). "When Elvis smiles, you know he really means it, because he doesn't crack one very often. He's real surly. He's just got a lot on his mind." Oh, that explains it.

There's more, too, including this little revelation about **Patti Smith**: "She never treaded on anybody's turf, and she was one of the first people to give me confidence. She said, 'Bebe, you've got a really risqué mouth.' And finally her choice for "sexiest rock star:" "Rick Nielsen, but he's unavailable."

**TWO-STEP PREVIEW:** Trendy types eager to trade in their disco threads, but unmoved by torn T-shirts and black leather, may find their alternative later this spring when **John Travolta** is reincarnated in jeans, boots and cowboy hat.

That's the prospect raised by last Monday's (7) peek at "Urban Cowboy," the forthcoming feature developed from journalist **Aaron Latham's** *Esquire* piece of several years back. With co-producer **Irving Azoff** sharing the podium with Elektra/Asylum's **Joe Smith** and **Vic Faraci**, invited press, radio and retail reps saw the 15-minute product reel—a sampler of key scenes used by Paramount to plug the film to exhibitors—and heard a specially-edited version of the Full Moon/Asylum soundtrack package, both previewed in private sessions during NARM.

Smith himself avoided promises of another "Fever," both in his introductory comments on the project and subsequent conversations with guests during a reception afterward. Yet it's clear the film's backers see the potential for a new movie/music blockbuster that could assume a high profile when it hits general release in June.

The notion of a rock/country hits package might have seemed decidedly left-field a few years ago, but the current market, and the specific artists and songs included in the presentation, now seem poised for considerable impact. Rockers like **Joe Walsh**, **Bob Seger** and **Bonnie Raitt** are featured in appropriately country-tinged per-

(Continued on page 40)

## Cover Story:

### Having Fun with the Knack

■ The Knack—lead singer/rhythm guitarist Doug Feiger, lead guitarist/vocalist Berton Averre, drummer Bruce Gary and bassist Prescott Niles—returned to the States at the end of March after winding up the successful Japanese and European legs of their ongoing 1980 World Tour, and won quite a homecoming from their fans back home.

#### New Single

"Can't Put A Price On Love," the new single from The Knack's "... but the little girls understand" album had just begun its run on the *RW* chart (this week, it's bulleted at #77). And on March 30, an exuberant, capacity audience gathered at the huge Inglewood Forum near Los Angeles to welcome the foursome back to their Southern California home.

The Forum show indicates that a great number of today's rock 'n' roll fans and concert-goers haven't lost touch with what has been rock 'n' roll rule #1 for the last two and a half decades: "Thou shalt leave thy troubles

outside the concert hall, and thou shalt have fun!"

#### Hedonism vs. Nihilism

Benign hedonism is infinitely more fun than dissonant nihilism, and for The Knack's members, having hit records is almost as much fun as playing live for the people who bought the records and made them hits. During the last year, playing for their record-buying fans has meant an enormous amount of globe-trotting (and the current tour isn't over yet by any means).

The success of "Get The Knack" and the singles "My Sharona" and "Good Girls Don't" in North America continues throughout the world, so much so that release of "... but the little girls understand" has been held up in many countries until "Get The Knack" runs its course.

Take another look at Bob Jenkin's photo on *RW's* cover: the image it conveys is simple and direct—the real spirit of rock 'n' roll is to have a good time. And that's something you really can't put a price on.

### 'Cowboy' Preview



The Elektra/Asylum contingent at the NARM Convention promoted the "Urban Cowboy" soundtrack album, set for April release, by offering a sneak preview of the LP and showing a fifteen-minute sample reel from the film, due in June, to retail reps, including staffers of Pickwick International. Pictured from left: Scott Young, Pickwick vice president/retail division; Vic Faraci, E/A vice president/director of marketing; Freddie Traub, Pickwick vice president/merchandising procurement; Dave Hutkin, Pickwick national merchandising director/rack division; Dave Cline, E/A national sales and advertising director; Eric Paulson, Pickwick vice president/rack division; and Lou Maglia, E/A national sales manager.

### AM Stereo (Continued from page 18)

thing," stated Quinn, "I think that AM broadcasters are going to support whichever way the FCC tells us to go with stereo, but my bet is that the majority of broadcasters preferred a system other than the Magnavox system."

WFIL, the first station in its market to experiment with stereo, tested the Kahn Communications system, which, according to FCC records, was the most widely-tested of the five. "My money had been on the Kahn," said

Quinn, "because of the general vote of confidence it had gotten from the broadcast community. If anyone is an expert on the best choice, I'd say it would be someone in the broadcast field. He's the one who's going to have to spend the money on it, and his revenues are going to be affected by it."

Other industry sources zeroed in on potential problems with the Magnavox system, including possible loss of loudness and coverage area for the AM signal.

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ New releases have picked up from last week's slack pace; we're looking at some solid new music this week and anticipating a few killers just around the corner.

**NEW DISCO DISCS:** Three potentially important cuts top the Disco File. **Sheila and B. Devotion's** "Spacer" (6:14), produced by Chic's **Nile Rodgers** and **Bernard Edwards**, and played over the last few months as a French import, is now commercially available on the Atlantic-distributed Carrere label. Like Norma Jean Wright's largely overlooked "High Society," "Spacer" is a slight but noticeable departure from the Chic formula. The sound rejuvenates itself well with minimal additions, and here, extra percussion changes the shape of the rhythm, and the tempo is lighter, less gummy than other current Chic music. Also, a lead guitar solo fits in comfortably without upsetting the flow. This is even more true of Sheila's vocal, which recedes to inaudibility in the chorus. (We admit, to be fair, that one does hear more of her on "Spacer" than on Claude Carrere's own productions, like 1978's "Singin' in the Rain.") As usual, then, everything's in its proper place in this newest of Chic productions, and it's impossible not to like it. Album to follow in May. **Peter Brown's** latest, not a cut from his latest album, is out this week on TK: "Can't Be Love—Do it to Me Anyway" (8:30/7:20). The uncategorizable fusion of styles that has always marked Brown's work is apparent again: pop, rock and R&B facets all peek through the mesh of synthesizers and voice effects. The frantic, jumping electronic pace is every bit as energizing here on "Crank It Up," and "Can't Be Love" could well bolt its way onto playlists just as quickly. Packaged in a nifty new Warner Brothers jacket, **Chaka Khan's** new single, "Clouds," brings together all the principals of last year's hit, "I'm Every Woman": it was produced by **Arif Mardin** and composed by **Nickolas Ashford** and **Valerie Simpson**. Mardin packs an entire symphony orchestra into the 4:24 track, it seems, and Khan just burns her way right through it, forecasting rain for her love life. The song's melody line is rather diffuse and hard to follow at times, but, inevitably, the sophisticated lyric writing more than pulls the song through if it's given a close listen. Stick with it.

**NEW ALBUMS:** "Beats Workin'" (Pavillion) is a solo album by **Jimmy Maelen**, the percussionist whose sounds have been heard on dozens of disco and pop records. These have included Gregg Diamond cuts on Andrea True and Bionic Boogie (it's amazing how up-to-date-sounding cuts like "New York Got Me Dancing" and "Risky Changes" have remained, due to his contributions), and most recently, a whole string of post-production remixes with Pavillion head **John Luongo** and engineer **Michael Barbiero**. These three produced "Beats

Workin'," and have turned out a marvel of knowhow and craftsmanship. Best of six flashy uptempo cuts is the remake of the Rolling Stones' "Sympathy For the Devil" (7:21), which is a three-ring-circus of voices, orchestration and special effects. Maelen's lead vocal is really dynamic and alive here, and the tight disco backing somehow agrees with the intent of the song. Add a couple of intense percussion workouts and some bad-trip synthesizer psychedelia and the result is a surprisingly apt reworking that succeeds where at least three similar projects have fallen short. Also: "Turn the Music Up" (5:30), off and running with a great choral lead-in and punched up with a throbbing processed drum break; "Squeeze Play" (5:26), written by the three producers, packing a big punch in its second-half development; and a high-stepping "I'm Gonna Getcha" (5:40), that ends in JB's-style horn jamming. Maelen sings on every cut, and is generally more than adequate amid a group of star session singers and players. But it's when he cuts loose and gets dirty that he really scores, and we'd like to hear more of this wailin' Maelen. "Aurra" (Dream/Salsoul) is another full album: it's a very entertaining grab-bag of influences that stretch from rock to R&B vocal group ballad. We were tipped this week on "In the Mood (to Groove)" as the prime dance cut; it's a single-minded vamp that runs 5:46. Despite its pumping uptempo pace, the rhythm playing remains taut and funky, making for versatile peak material—compare it to "Right in the Socket." "Too Much" (5:09) is structured similarly, but, instead, is driven with guitars that loom large in the mix. Could be a prime transitional cut to or from a rock set. We're most impressed, though, by a couple of more restrained, but fairly danceable cuts of the rhythm ballad variety: "Who Are You" (4:30), a very pretty song that stands favorably with "Too Hot"; and "When I Come Home" (5:22), a melodic, finessed bridging of funk and pop that's really appealing. There's something to like and admire in each cut on "Aurra;" it's a nice out-of-the-blue surprise.

**MORE DISCO DISCS:** All of these, coincidentally, in an R&B funk style. "Just How Sweet is Your Love" is by **Rhyze**, an eight man group from New Jersey. Their single is the first independently distributed product in over a year from New York's Sam label. Just right for today's fashion, the group's sound is highly polished and velvety-smooth on this easy, piano-led track. There's a very simple beauty about the harmony and spare orchestral backing that's really irresistible. Along with the flip, "I Found Love in You," "Just How Sweet" is a well-executed piece of vocal group work which both updates and preserves the best qualities of what used to be called sweet soul. Our other favorite this week is "In the Moonlight" (7:02), by the **ADC Band** (Cotillion), out now on promotional disco disc only, with an album to come at the end of the month. This hard-rocking little band burns and burns, spearheaded by a gospel-edged, excitingly hoarse female lead. The guitars and synthesizer are cooking like crazy; yet, the cut lacks a certain brightness that would make it into a real turn-on. We'd recommend a percussion-augmented remix for the future, but for now, the spirited singing and playing makes one want to fill in with live claps and shouts.

Three well-established bands are making noise already with new releases: **Con Funk Shun** enters the chart this week with "Got to Be Enough," from their current "Spirit of Love" album (also on promotional disco disc). The cut, running 5:42, was produced by **Skip**

(Continued on page 21)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### UNDERGROUND/NEW YORK

DJ: HOWARD MERRITT  
BEHIND THE GROOVE—Teena Marie—Gordy  
BRASS IN POCKET (I'M SPECIAL)—Pretenders—Sire  
CALL ME/NIGHT DRIVE—Blondie/Giorgio—Moroder—Polydor  
DYNAMITE—Stacy Lattisaw—Cotillion (not yet available)  
FEAR—Easy Going—Unidisc (import Canada)  
FUNKYTOWN—Lipps, Inc.—Casablanca  
GONNA TAKE THE EASY WAY OUT—Cissy Houston—Columbia  
I GOT THE FEELING—Two Tons O' Fun—Fantasy/Honey  
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12  
LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE—Change—WB/RFC  
STOMP!—Brothers Johnson—A&M  
TOUCH ME IN THE MORNING—Marlena Shaw—Columbia  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA  
WALK THE NIGHT—Skatt Bros.—Casablanca

### GREAT GATSBY'S/PORTLAND

DJ: BILL ALLMAN  
CALL ME/NIGHT DRIVE—Blondie/Giorgio—Moroder—Polydor  
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox  
FUNKYTOWN—Lipps, Inc.—Casablanca  
LET'S GET SERIOUS—Jermaine Jackson—Motown  
LOVER'S HOLIDAY—Change—WB/RFC  
MIDNIGHT MESSAGE—Ann-Margret—MCA  
MIXIN' IT UP—Trammps—Atlantic  
MUSIC TRANCE—Ben E. King—Atlantic  
NOW I'M FINE—Grey and Hanks—RCA  
OVERNIGHT SENSATION—Jerry Knight—A&M  
RIGHT IN THE SOCKET—Shalamar—Solar  
STOMP!—Brothers Johnson—A&M  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
WALK THE NIGHT—Skatt Bros.—Casablanca  
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

### BACKSTREET/ATLANTA

DJ: ANGELO SOLAR  
CALL ME/NIGHT DRIVE—Blondie/Giorgio—Moroder—Polydor  
CAN'T SHAKE THE FEELING—Ava Cherry—RSO  
EVITA—Festival—RSO  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HIGH ON YOUR LOVE—Debbie Jacobs—MCA  
I CAN'T HELP MYSELF—Bonnie Pointer—Motown  
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey  
I ZIMBRA—Talking Heads—Sire  
LOVER'S HOLIDAY—Change—WB/RFC  
MEDLEY OF HITS—Diana Ross and the Supremes—Motown  
ROCK LOBSTER—B 52's—WB  
STOMP!—Brothers Johnson—A&M  
THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS—M—Sire  
TONIGHT'S THE NIGHT—Sharon Paige—Manhattan Transfer—Atlantic  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic

### CHAPTER TWO/ WASHINGTON, D.C.

DJ: KEVIN MILLS  
ALL NIGHT THING—Invisible Man's Band—Manga  
AND THE BEAT GOES ON—Whispers—Solar  
BACK TOGETHER AGAIN—Roberta Flack ftg. Donny Hathaway—Atlantic  
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HIGH/SKYYZOO—Skyy—Salsoul  
I DON'T WANT TO BE WITH NOBODY ELSE—Alton McClain and Destiny—Polydor  
IS IT LOVE—Machine—RCA/Hologram  
KEEP IT HOT—Cheryl Lynn—Columbia  
LET'S GET SERIOUS—Jermaine Jackson—Motown  
LOVER'S HOLIDAY—Change—WB/RFC  
PLANET OF LOVE—Le Pamplemousse—AVI  
STOMP!—Brothers Johnson—A&M  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky  
YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

# Record World Disco File Top 50

APRIL 19, 1980

APR. 19	APR. 12		WKS. ON CHART
1	1	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	9
2	2	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/ Polydor (12"★) PD 1 6259	7
3	3	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	13
4	6	LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	4
5	4	I GOT THE FEELING/JUST US TWO TONS O' FUN/Honey/ Fantasy (12"★) F 9584	7
6	5	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	8
7	9	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/ Atlantic (12"★) SD 19258	9
8	8	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	8
9	7	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox (12"★) TCD 105 (RCA)	10
10	11	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	7
11	13	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	5
12	16	NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427	7
13	17	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) YD 11930/BXL1 3479 (RCA)	25
14	18	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (LP cuts) G7 992 R1 (Motown)	4
15	15	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	6
16	12	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	11
17	26	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (LP cuts) M7 928 R1	2
18	14	YOU NEVER LOVED ME/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072	11
19	20	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	5
20	10	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	14
21	21	KEEP IT HOT CHERYL LYNN/Columbia (12"★) JC 36145	12
22	27	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 106 (RCA)	2
23	22	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	6
24	28	MIDNIGHT MESSAGE ANN-MARGRET/MCA (LP cut) 3226	4
25	25	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	7
26	24	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	5
27	19	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	19
28	29	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	3
29	23	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	14
30	34	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic (LP cuts) SD 16013	3
31	37	USE IT UP, WEAR IT OUT ODYSSEY/RCA (LP cut) AFL1 3031	2
32	38	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/ Motown (12") M00035 P1	4
33	30	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	16
34	39	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943	2
35	31	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	22
36	35	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	13
37	33	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	8
38	32	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	12
39	40	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	9
40	—	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) JZ 36332 (CBS)	1
41	—	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	1
42	42	I DON'T BELIEVE YOU WANT TO GET AND DANCE (OOPS) GAP BAND/Mercury (12"★) SRM 1 3804	3
43	—	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM SRM 1 3806	1
44	41	STANDING OVATION G.Q./Arista (12") CP 709	9
45	—	MANHATTAN SHUFFLE AREA CODE 212/Friends and Co. (LP cut) FS 114	1
46	45	BODY IN MOTION CLIFTON DYSON/Motown (12") M00034 P1	3
47	36	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	24
48	—	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/NIA (12") N 1003	1
49	47	THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS M/Sire (12"★) SRK 6084 (WB)	4
50	44	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	17

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 20)

Scarborough with a sharpness and clarity that fits the relaxed rhythm perfectly. The loose rhythm and transparency of sound suggests a male-version, slightly harder "Ring My Bell." **Mandrill** also mellows out on their newest album, "Getting in the Mood" (Arista). The best disco picks, tipped to us from Boston and Philly, are: "When You Shake" (4:12), and "The Dance of Love" (5:04), both produced by the group in a smooth pop-R&B groove. **B. T. Express**, the original Brooklyn boogie band, are closer to their hard-funk roots on their latest, "Give Up the Funk (Let's Dance)," 6:25 on a promotional Columbia disco disc. Like the classic "Do It ('Til You're Satisfied)" and most of their other uptempo work, for that matter, the Express pumps out a hot central chant, weaving a jazzy horn section around the rhythm. Almost on the chart this week; we hear it on the street quite a lot lately. You wanna F-U, F-U, U-N-K?

To come: new music from **Gloria Gaynor** and **Isaac Hayes** (Polydor); also, **Stacy Lattisaw** (Cotillion) by the end of the month and **Erotic Drum Band** (Prism) immediately. Further in the future, the **Gladys Knight** album, produced by Ashford and Simpson, and the **Edwards and Rogers**-produced **Diana Ross** album. Personal picks: new albums soon from **Syreeta Wright** (Motown) and **Dee Dee Sharp Gamble** (Phila. Intl.).

## Aurra Signs with Dream



Joe Cayre, president of the Salsoul Record Corporation, has announced the signing of Aurra to Salsoul's recently re-activated Dream label. Resulting from the union is a long-term, exclusive, world-wide agreement and the release of Aurra's self-titled debut album, to be distributed by RCA. Shown at the Aurra signing are, from left: Aurra's Charles Carter, Salsoul executive vice president Ken Cayre, and Aurra's Curt Jones.

# Record World Singles 101-150

APRIL 19, 1980

APR. 19	APR. 12			
101	102	SLIPSTREAM	ALLAN CLARKE/Elektra 46617 (Intersong/Timtope/Midsong, ASCAP)	
102	103	A LESSON IN LEAVIN'	DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	
103	104	BACK IN MY LIFE AGAIN	COOPER DODGE BAND/Atco 7214 (Dutchess/Home Sweet Home, BMI)	
104	109	HIGH SKYY	Salsoul 2113 (RCA) (One to One, ASCAP)	
105	120	I ONLY WANT TO BE WITH YOU	TOURISTS/Epic 9 50850 (Chappell, ASCAP)	
106	108	GIMME LOVE/GIMME PAIN	SUE SAAD AND THE NEXT/Planet 45913 (Elektra/Asylum) (WB, ASCAP)	
107	107	WELCOME BACK HOME	DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)	
108	—	DANCIN' JONES	NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dog, ASCAP)	
109	122	GIVE ME SOME EMOTION	WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI)	
110	110	CAFE L.A.	TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelley, ASCAP)	
111	124	SHINING STAR	MANHATTANS/Columbia 1 11222 (Content, BMI)	
112	114	ALL THE TEA IN CHINA	SUSAN JACKS/Epic 9 50846 (E. B. Marks/Rockfish, BMI)	
113	115	COMING DOWN FROM LOVE	BOBBY CALDWELL/Clouds 21 (TK) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	
114	116	DALLAS (THEME FROM THE TELEVISION SERIES, DALLAS)	FLOYD CRAMER/RCA 11916 (Roliram, BMI)	
115	119	I'M BACK FOR MORE	AL JOHNSON (WITH JEAN CARN)/Columbia 1 11207 (Jobete, ASCAP)	
116	—	I DON'T LIKE YOUR FACE	THE HEATS/Hrrr 001 (Boss Tones, ASCAP)	
117	117	IS THIS THE BEST (BOP-DOO-WAH)	L.A. BOPPERS/Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	
118	113	HOT AND COLD	MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP)	
119	106	WHY YOU WANNA TREAT ME SO BAD	PRINCE/Warner Bros. 49178 (Enrnp, BMI)	
120	123	WE OUGHT TO BE DOIN' IT	RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI)	
121	112	DON'T WAIT FOR ME	THE BEAT/Columbia 1 11211 (Granjanca, BMI)	
122	118	GOOD OLE BOYS LIKE ME	DON WILLIAMS/MCA 41205 (Hall-Clement, BMI)	
123	105	SEASONS GRACE SLICK	RCA 11939 (Cheeks, BMI)	
124	126	FOOL FOR A PRETTY FACE	HUMBLE PIE/Atco 7216	
125	136	LOVER'S LANE	RACHEL SWEET/Columbia 1 11245 (Participation, ASCAP)	
126	—	ALL NIGHT THING	INVISIBLE MAN'S BAND/Mango 103 (Ackee, ASCAP)	
127	—	MINUTE BY MINUTE	PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)	
128	128	DEAD OF THE NIGHT	BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)	
129	132	TAKING SOMEBODY WITH ME WHEN I FALL	LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
130	127	IN IT FOR LOVE	ENGLAND DAN AND JOHN FORD COLEY/Big Tree 17002 (Atl) (Amachris/April, ASCAP)	
131	149	MANDOLAY	LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
132	111	SCANDAL	RCR/Radio 711 (Blackwoods/Sounds Good, BMI)	
133	135	CAN'T YOU FEEL MY LOVE	MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)	
134	134	WE COULD HAVE IT ALL	MAUREEN MCGOVERN/Warner/Curb 49177 (Duchess, BMI)	
135	125	SHRINER'S CONVENTION	RAY STEVENS/RCA 11911 (Ray Stevens, BMI)	
136	137	DON'T LET GO OF ME	JANE OLIVOR/Columbia 1 11223 (Careers/Piano Picker, BMI)	
137	138	NUMBERS	BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI)	
138	139	REACHIN' OUT FOR LOVIN' FROM YOU	TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)	
139	140	WHO SAID THE WORLD WAS FAIR	DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI)	
140	141	CAN'T STAND UP FOR FALLING DOWN	ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis/Cotillion, BMI)	
141	142	SHOULD WE CARRY ON	AIRPLAY/RCA 11938 (Garden Rake/Foster Frees/Irving, BMI/Catoba, PRO)	
142	144	HIDIN' FROM LOVE	BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI)	
143	131	THIS IS MY COUNTRY, THANK YOU CANADA	SHELLY LOONEY/Mercury 76050 (Rockship/BO-Songs, BMI)	
144	133	BEACH GIRLS	JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)	
145	143	TELEPHONE NUMBER	3-D/Polydor 2069 (Three-Fold, ASCAP/Just-A-Tune, BMI)	
146	145	DANCIN' FOR THE MAN	SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)	
147	146	YEARS	BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)	
148	147	BRING OUT THE NIGHT	THE POLICE/A&M 2218 (Virgin, ASCAP)	
149	130	SOMEBODY'S BEEN SLEEPIN' IN MY BED	FOGHAT/Bearsville 49192 (WB) (Gold Fever, BMI)	
150	129	THE VERY FIRST TIME	MICHAEL JOHNSON/EMI-America 9031 (Chappell/Sailmaker, ASCAP)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A CERTAIN GIRL	Zevon-Ladanyi (Unart, BMI)	57	LOST IN LOVE	Chertoff (Arista/BRM, ASCAP/Riva, PRS)	4
AFTER YOU	Manilow (Sumac, BMI)	79	LOVE STINKS	Justman (Center City, ASCAP)	80
AND THE BEAT GOES ON	Griffey & Group (Spectrum VII/Rosey, ASCAP)	29	LUCKY ME	Norman (Chappell, ASCAP)	67
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	2	NEW ROMANCE (IT'S A MYSTERY)	Coleman (Land of Dreams/Arista, ASCAP)	87
ANY WAY YOU WANT IT	Workman-Elson (Weed High Nightmare, BMI)	28	99-T. Knox & Group	(Hudmar, ASCAP)	46
BIGGEST PART OF ME	Piro-Group (Rubicon, BMI)	27	OFF THE WALL	Jones (Almo, ASCAP/Randor London, LTD)	12
BORROWED TIME	Group (Stygian/Almo, ASCAP)	63	ONLY A LONELY HEART SEES	Cavaliere (KI, ASCAP)	34
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV U.K.)	26	ON THE RADIO	Moroder (Ricks/Revelation, BMI)	37
BREAKDOWN DEAD AHEAD	Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	21	PILOT OF THE AIRWAVES	Welch-Tarney (Ackee, ASCAP)	23
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	1	REAL LOVE	Bernstein (Twist Party Intl., BMI)	96
CAN'T PUT A PRICE ON LOVE	Chapman (Eighties/Small Hills, ASCAP)	70	REFUGEE	Petty-Iovine (Skyhill, BMI)	52
CARRIE	Richard-Britten (Unart, BMI/Cookaway, ASCAP)	47	RIDE LIKE THE WIND	Omartian (Pop 'n' Roll, ASCAP)	3
CARS	Numan (Beggars Banquet/Andrew Heath, PRS)	33	ROCK LOBSTER	Blackwell (Boo-Fant Tunes, BMI)	86
CATCHING THE SUN	(Harlem/Crosseyed Bear, BMI)	89	SAY GOODBYE TO LITTLE JO	Simon (Rolling Stone, ASCAP)	88
COME BACK	Justman (Center City, ASCAP)	83	SEPTEMBER MORN B.	Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	84
CRAZY LITTLE THING CALLED LOVE	Group (Queen/Beechwood, BMI)	14	SET ME FREE	Rundgren (Unearthly/Fiction, BMI)	22
DAYDREAM BELIEVER	J. Nodman (Screen Gems-EMI, BMI)	85	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	11
DESIRE	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	81	SHE'S OUT OF MY LIFE	Jones (Fiddleback/Peso/Kidada, BMI)	77
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	16	SHOULD'VE NEVER LET YOU GO	Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI)	61
DON'T PUSH IT, DON'T FORCE IT	Haywood (Jim-Edd, BMI)	74	SOLITAIRE	McLan (Mac's Million/Modern American, ASCAP)	72
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	Group-Jaspar (Bovina, ASCAP)	68	SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	9
DO RIGHT	Davis-Seay (Web IV, BMI)	24	STANDING OVATION	Simpson (GQ/Arista ASCAP/Careers, BMI)	91
EVEN IT UP	Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	59	STARTIN' OVER AGAIN	Klein (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)	62
FIRE IN THE MORNING	Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	38	STAY IN TIME	Werman (Screen Gems-EMI/Modern Fun, BMI)	56
FIRE LAKE	Seeger & Muscle Shoals Rhythm Section (Gear, ASCAP)	5	STEAL AWAY	Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	66
FUNKYTOWN	Greenberg (Rick's/Steven Greenberg, BMI)	41	STOMP	Jones (State of the Arts/Brojay, ASCAP)	25
GEE WHIZ	Arthur (East/Memphis, BMI)	53	SURVIVE	Putnam (Coral Reefer/Crealey, BMI/ASCAP)	97
GIVE IT ALL YOU GOT	Mangione (Gates, BMI)	50	THE GOOD LORD	LOVES YOU Gaudio (All Seasons, ASCAP)	98
GOT TO BE ENOUGH	Skarborough (Val-le-Joe, BMI)	100	THE ROSE	Rothchild	54
HEADED FOR A FALL	R&H Albert (Warner-Tamerlane/El Sueno, BMI)	69	THE SECOND TIME	AROUND Sylvers (Spectrum VII/Rosy, ASCAP)	19
HEART HOTELS	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	36	THE SEDUCTION (LOVE THEME)	Last (Ensign, BMI)	42
HEARTBREAKER	Coleman (Dick James, BMI)	39	THINK ABOUT ME	Group (Fleetwood Mac, BMI)	18
HIM	Holmes-Boyer (WB/Holmes Line, ASCAP)	20	THREE TIMES IN LOVE	James (Big Teeth/Tommy James, BMI)	35
HOLD ON TO MY LOVE	Gibb-Weaver (Stigwood/Unichappell, BMI)	17	TODAY IS THE DAY	Jones (Bar-Kays/Warner Tamerlane, BMI)	82
HOLIDAY (MAMA, MAMA, PLEASE)	Baxter (Panache, ASCAP)	90	TOO HOT	Deodato (Delightful/Gang, BMI)	15
HOW DO I MAKE YOU ASHER	(Billy Steinberg)	10	TRAIN IN VAIN (STAND BY ME)	Stevens (Riva, ASCAP)	49
HURT SO BAD	Asher (Vogue, BMI)	31	TWILIGHT ZONE/TWILIGHT TONE	Graydon (Blackwood/Garden Rake, BMI/Heen, ASCAP)	92
I CAN SURVIVE	Group (Triumph, CAPAC)	95	TWO PLACES AT THE SAME TIME	Parker (Raydiola, ASCAP)	99
I CAN'T HELP IT	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	30	WE LIVE FOR LOVE	Coleman (Rare Blue/Neil Geraldo, ASCAP)	73
I CAN'T TELL YOU WHY	Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP)	7	WE WERE MEANT TO BE LOVERS	Neary (20th Century/Nearly Tunes, ASCAP)	94
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	Simmons (Total Experience, BMI)	93	WHEN THE FEELING COMES AROUND	Fraboni (Next Stop, ASCAP)	64
I DON'T WANT TO WALK WITHOUT YOU	Dante-Manilow (Paramount, ASCAP)	65	WHITE HOT	Jackson (Rumphy Boobah, CAPAC)	76
I PLEDGE MY LOVE	Perren-Vibes, ASCAP)	32	WITH YOU I'M BORN AGAIN	DiPasquale-Shire (Check Out, BMI)	8
IT'S A NIGHT FOR BEAUTIFUL GIRLS	Solley (Castle Hill, ASCAP)	75	WONDERING WHERE THE LIONS ARE	Martynec (Golden Mountain/PROC)	43
IT'S HARD TO BE HUMBLE	Butler (Songpainters, BMI)	51	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	6
KEEP THE FIRE	Dowd (Milk Money/Tauripan Tunes, ASCAP)	44	YES, I'M READY	Casey (Dadelia, BMI)	45
LADY	Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP)	78	YOU ARE MY HEAVEN	Flack-Mercury (Jobete/Black Bull, ASCAP/Stone Diamond, BMI)	55
LET ME BE	Blackman-Clark (Brother Bill's, ASCAP)	48	YOU MAY BE RIGHT	Ramone (Impulsive/Ap'il, ASCAP)	13
LET ME BE THE CLOCK	Robinson (Bertram, ASCAP)	58	YOU'VE GOT WHAT I NEED	Dudgeon (Mad Ted, BMI)	71
LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	60			
LONGER	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	40			

# Record World Singles



APRIL 19, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

APR. 19	APR. 12		WKS. ON CHART
1	2	<b>CALL ME</b> BLONDIE Chrysalis 2414	10
2	1	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	14
3	3	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	10
4	6	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	11
5	5	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	9
6	4	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	17
7	8	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	9
8	12	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	13
9	10	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	13
10	7	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	12
11	14	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	10
12	13	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	10
13	15	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	6
14	9	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	16
15	11	<b>TOO HOT KOOL &amp; THE GANG/De-Lite</b> 802 (Mercury)	14
16	24	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	4
17	19	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	8
18	20	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	6
19	17	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	15
20	16	<b>HIM</b> RUPERT HOLMES/MCA 41173	14
21	30	<b>BREAKDOWN DEAD AHEAD</b> BOZ SCAGGS/Columbia 1 11241	4
22	25	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	10
23	26	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	9
24	27	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	7
25	31	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	7
26	29	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	9
27	33	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	3
28	34	<b>ANY WAY YOU WANT IT</b> JOURNEY/Columbia 1 11213	8
29	23	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	12
30	40	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	4
31	41	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	3
32	32	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	12
33	37	<b>CARS</b> GARY NUMAN/Atco 7211	9
34	35	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	7
35	18	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	14
36	43	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/Epic 9 50862	5
37	21	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	14
38	42	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	11
39	22	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	16
40	28	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	17
41	54	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	4
42	49	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071	5
43	52	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	8
44	44	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215	7
45	36	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	21
46	38	<b>99 TOTO</b> /Columbia 1 11173	16
47	48	<b>CARRIE</b> CLIFF RICHARD/EMI-America 8035	8
48	53	<b>LET ME BE</b> KORONA/United Artists 1341	5
49	57	<b>TRAIN IN VAIN (STAND BY ME)</b> CLASH/Epic 9 50851	5
50	45	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	13
51	56	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	5
52	39	<b>REFUGEE</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	13



53	61	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	4
54	59	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	4
55	55	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	8
56	58	<b>STAY IN TIME OFF BROADWAY</b> usa/Atlantic 3647	6
57	60	<b>A CERTAIN GIRL</b> WARREN ZEVON/Asylum 46610	5
58	63	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	4
59	50	<b>EVEN IT UP</b> HEART/Epic 9 50847	11
60	70	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	4
61	69	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	3
62	66	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	4
63	67	<b>BORROWED TIME</b> STYX/A&M 2228	5
64	71	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	4
65	75	<b>I DON'T WANT TO WALK WITHOUT YOU</b> BARRY MANILOW/ Arista 0501	2
66	83	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	2
67	73	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	3
68	74	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	4
69	86	<b>HEADED FOR A FALL</b> FIREFALL/Atlantic 3657	2
70	77	<b>CAN'T PUT A PRICE ON LOVE</b> KNACK/Capitol 4853	3
71	78	<b>YOU'VE GOT WHAT I NEED</b> SHOOTING STAR/Virgin 67005 (Atl)	6
72	79	<b>SOLITAIRE</b> PETER McLAN/ARC/Columbia 1 11214	4
73	82	<b>WE LIVE FOR LOVE</b> PAT BENATAR/Chrysalis 2419	3
74	81	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	3
75	76	<b>IT'S A NIGHT FOR BEAUTIFUL GIRLS</b> FOOLS/EMI-America 8036	4
76	84	<b>WHITE HOT</b> RED RIDER/Capitol 4845	2
77	85	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871	2
78	87	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	2
79	80	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	3

## CHARTMAKER OF THE WEEK

80	—	<b>LOVE STINKS</b> J. GEILS BAND EMI-America 8039	1
81	47	<b>DESIRE</b> ANDY GIBB/RSO 1019	13
82	64	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	6
83	51	<b>COMEBACK</b> J. GEILS BAND/EMI-America 8032	12
84	62	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	16
85	46	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	16
86	97	<b>ROCK LOBSTER</b> B-52s/Warner Bros. 49173	2
87	—	<b>NEW ROMANCE (IT'S A MYSTERY)</b> SPIDER/Dreamland 100 (RSO)	1
88	90	<b>SAY GOODBYE TO LITTLE JO</b> STEVE FORBERT/ Nemperor 9 7529 (CBS)	2
89	92	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180	2
90	91	<b>HOLIDAY (MAMA, MAMA, PLEASE)</b> NAZARETH/A&M 2219	4
91	94	<b>STANDING OVATION</b> G.Q./Arista 0483	3
92	96	<b>TWILIGHT ZONE/TWILIGHT TONE</b> MANHATTAN TRANSFER/Atlantic 3649	2
93	93	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	5
94	95	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/ 20th Century Fox 2446 (RCA)	3
95	100	<b>I CAN SURVIVE TRIUMPH</b> /RCA 11945	2
96	98	<b>REAL LOVE</b> CRETONES/Planet 45911 (Elektra/Asylum)	2
97	89	<b>SURVIVE</b> JIMMY BUFFETT/MCA 41119	4
98	—	<b>THE GOOD LORD LOVES YOU</b> NEIL DIAMOND/Columbia 1 11232	1
99	—	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494	1
100	—	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	1

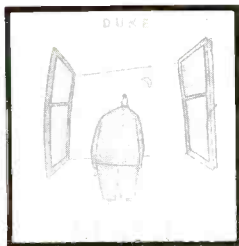


# Record World Album Airplay

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

APRIL 19, 1980

## FLASHMAKER



**DUKE**  
GENESIS  
Atlantic

### MOST ADDED

**DUKE**—Genesis—Atlantic (27)  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury (15)  
**TOMMY TUTONE**—Col (13)  
**CLONES WE'RE ALL** (single)—Alice Cooper—WB (9)  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis (9)  
**EVENING STANDARDS**—Jags—Island (7)  
**RUSSIA**—WB (7)  
**GLASS MOON**—Radio (6)  
**ONE EIGHTY**—Ambrosia—WB (5)  
**SUDDENLY**—Arrogance—WB (5)  
**THE ORCHIDS**—MCA (5)

### WNEW-FM/NEW YORK

#### ADDS:

**CLONES WE'RE ALL** (single)—Alice Cooper—WB  
**DUKE**—Genesis—Atlantic  
**GLASS MOON**—Radio  
**GOD SAVE THE QUEEN**—Robert Fripp—Polydor  
**LAURIE & THE SIGHS**—Atlantic  
**NUCLEAR BLUES**—Blood, Sweat & Tears—LAX  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**RUSSIA**—WB  
**WHAT'S THE WORD**—Fabulous Thunderbirds—Chrysalis  
**WHAT'S YOUR HURRY** (single)—Ironhorse—Scotti Bros.

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

**THE PRETENDERS**—Sire  
**GET HAPPY**—Elvis Costello—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**LONDON CALLING**—Clash—Epic  
**GLASS HOUSES**—Billy Joel—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**END OF THE CENTURY**—Ramones—Sire  
**THE WALL**—Pink Floyd—Col  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**WILLIE NILE**—Arista

### WBCN-FM/BOSTON

#### ADDS:

**BOYS DON'T CRY**—Cure—PVC  
**DUKE**—Genesis—Atlantic  
**EVENING STANDARDS**—Jags—Island  
**FREEZE FRAME**—Godley Creme—Polydor  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ONE EIGHTY**—Ambrosia—WB

**PROGRESSIONS OF POWER**—Triumph—RCA  
**SHARP CUTS**—Various Artists—Planet  
**THE WHISPERS**—Solar

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

**THE PRETENDERS**—Sire  
**LONDON CALLING**—Clash—Epic  
**THE WALL**—Pink Floyd—Col  
**LOVE STINKS**—J. Geils—EMI—America  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**AGAINST THE WIND**—Bob Seger—Capitol  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**GET HAPPY**—Elvis Costello—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**PRIVATE LIGHTNING**—A&M

### WLIR-FM/LONG ISLAND

#### ADDS:

**BORDER RAIDERS**—Heroes—Polydor  
**DUKE**—Genesis—Atlantic  
**GLASS MOON**—Radio  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**RUSSIA**—WB  
**SHARP CUTS**—Various Artists—Planet  
**THE KINGBEEES**—RSO  
**THE ORIGINAL SIN**—Cowboys International—Virgin  
**THE ORCHIDS**—MCA  
**TOMMY TUTONE**—Col

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

**DUKE**—Genesis—Atlantic  
**ARGYBARGY**—Squeeze—A&M  
**THE WALL**—Pink Floyd—Col  
**GLASS HOUSES**—Billy Joel—Col  
**THE PRETENDERS**—Sire  
**SOLD OUT**—Fools—EMI—America  
**LOVE STINKS**—J. Geils—EMI—America  
**LONDON CALLING**—Clash—Epic  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet

### WBAB-FM/LONG ISLAND

#### ADDS:

**RUSS BALLARD & THE BARNET DOGS**—Epic  
**EYES OF THE UNIVERSE**—Barclay  
James Harvest—Polydor  
**SUDDENLY**—Arrogance—WB  
**TOMMY TUTONE**—Col

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

**AGAINST THE WIND**—Bob Seger—Capitol  
**THE WALL**—Pink Floyd—Col  
**BEBE LE STRANGE**—Heart—Epic  
**GLASS HOUSES**—Billy Joel—Col  
**DEPARTURE**—Journey—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**THE PRETENDERS**—Sire  
**LOVE STINKS**—J. Geils—EMI—America  
**LONDON CALLING**—Clash—Epic  
**GET HAPPY**—Elvis Costello—Col

### WCOZ-FM/BOSTON

#### ADDS:

**CLONES WE'RE ALL** (single)—Alice Cooper—WB  
**DUKE**—Genesis—Atlantic

**HIDEAWAY**—David Sanborn—WB

**LEGENDARY HEROES**—Allan Clarke—Elektra  
**ONE EIGHTY**—Ambrosia—WB  
**THE JOHNNY BARNES STORY**—Nightcrawler  
**THE ORCHIDS**—MCA  
**TOMMY TUTONE**—Col  
**WANNA MAKE LOVE** (single)—Shades—Boyshore

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

**AGAINST THE WIND**—Bob Seger—Capitol  
**LOVE STINKS**—J. Geils—EMI—America  
**THE WALL**—Pink Floyd—Col  
**THE PRETENDERS**—Sire  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**MAD LOVE**—Linda Ronstadt—Asylum  
**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**SOLD OUT**—Fools—EMI—America  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**BAD LUCK STREAK**—Warren Zevon—Asylum

### WPLR-FM/NEW HAVEN

#### ADDS:

**KISS THIS ONE GOODBYE** (single)—Andrew Gold—Asylum  
**TEENAGE HEARTBREAK**—Sorrows—Pavillion  
**WHAT'S THE WORD**—Fabulous Thunderbirds—Chrysalis

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

**WOMEN AND CHILDREN FIRST**—Van Halen—WB  
**MAD LOVE**—Linda Ronstadt—Asylum  
**GLASS HOUSES**—Billy Joel—Col  
**DUKE**—Genesis—Atlantic  
**AGAINST THE WIND**—Bob Seger—Capitol  
**TENTH**—Marshall Tucker—WB  
**THE PRETENDERS**—Sire  
**DREAMS**—Grace Slick—RCA  
**PERMANENT WAVES**—Rush—Mercury  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville

### WQBK-FM/ALBANY

#### ADDS:

**BIG SMASH**—Wreckless Eric—Stiff (import)  
**DUKE**—Genesis—Atlantic  
**EYES OF THE UNIVERSE**—Barclay  
James Harvest—Polydor  
**LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB  
**MAYBE TONIGHT** (single)—Stiff  
All-Stars—Chiswick (import)  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**PHANTOM TRACKS** (ep)—Roy Loney—Solid Smoke  
**ROCKABILLY REBEL**—Matchbox—Sire  
**TOMMY TUTONE**—Col  
**WHAT'S THE WORD**—Fabulous Thunderbirds—Chrysalis

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

**ARGYBARGY**—Squeeze—A&M  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**SACRED SONGS**—Daryl Hall—RCA  
**THE PRETENDERS**—Sire

**WOMEN AND CHILDREN FIRST**—Van Halen—WB

**GET HAPPY**—Elvis Costello—Col  
**BEBE LE STRANGE**—Heart—Epic  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col

### WMJQ-FM/ROCHESTER

#### ADDS:

**CATCHING THE SUN**—Spyro Gyra—MCA  
**DUKE**—Genesis—Atlantic  
**RUSSIA**—WB  
**THE ORCHIDS**—MCA

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

**CHRISTOPHER CROSS**—WB  
**BAND IN BLUE**—Duke Jupiter—Mercury  
**RATHER BE ROCKIN'**—Tantrum—Ovation  
**THE WALL**—Pink Floyd—Col  
**TENEMENT STEPS**—Motors—Virgin  
**LONDON CALLING**—Clash—Epic  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**CRASH & BURN**—Pat Travers Band—Polydor  
**BEBE LE STRANGE**—Heart—Epic  
**DON'T FIGHT IT**—Red Rider—Capitol

### WIOQ-FM/PHILADELPHIA

#### ADDS:

**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DUKE**—Genesis—Atlantic  
**POLITICAL SCIENCE** (single)—Randy Newman—WB  
**RUNNING FOR MY LIFE**—Judy Collins—Asylum

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

**GLASS HOUSES**—Billy Joel—Col  
**PHOENIX**—Dan Fogelberg—Full Moon  
**TUSK**—Fleetwood Mac—WB  
**AGAINST THE WIND**—Bob Seger—Capitol  
**MAD LOVE**—Linda Ronstadt—Asylum  
**THE LONG RUN**—Eagles—Asylum  
**THE WALL**—Pink Floyd—Col  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**CHRISTOPHER CROSS**—WB

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

#### ADDS:

**DUKE**—Genesis—Atlantic  
**FALCON AROUND**—Billy Falcon—MCA  
**LAURIE & THE SIGHS**—Atlantic  
**FALCON AROUND**—Billy Falcon—MCA  
**LAURIE & THE SIGHS**—Atlantic  
**NOBODY'S HEROES**—Stiff Little Fingers—Chrysalis  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
707—Casablanca

**THE ELEVATORS**—Arista

**TOMMY TUTONE**—Col

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

**GET HAPPY**—Elvis Costello—Col  
**THE PRETENDERS**—Sire  
**WILLIE NILE**—Arista  
**AGAINST THE WIND**—Bob Seger—Capitol  
**ONE STEP BEYOND**—Madness—Sire  
**TOO MUCH PRESSURE**—Selector—Chrysalis  
**THE SPECIALS**—Chrysalis  
**ARGYBARGY**—Squeeze—A&M  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

### WQDR-FM/RALEIGH

#### ADDS:

**ARGYBARGY**—Squeeze—A&M  
**GLASS MOON**—Radio  
**MIDDLE MAN**—Boz Scaggs—Col  
**ON TO VICTORY**—Humble Pie—Atco  
**SUDDENLY**—Arrogance—WB  
**THE ORCHIDS**—MCA  
**TWO B'S PLEASE**—Robbin Thompson—Richmond

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

**AGAINST THE WIND**—Bob Seger—Capitol  
**BEBE LE STRANGE**—Heart—Epic  
**UNDERTOW**—Firefall—Atlantic  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**GLASS HOUSES**—Billy Joel—Col  
**CHRISTOPHER CROSS**—WB  
**GET HAPPY**—Elvis Costello—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**THE WALL**—Pink Floyd—Col

### WKLS-FM/ATLANTA

#### ADDS:

**DUKE**—Genesis—Atlantic  
**NUCLEAR BLUES**—Blood, Sweat & Tears—LAX  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

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

**AGAINST THE WIND**—Bob Seger—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**TENTH**—Marshall Tucker—WB  
**THE PRETENDERS**—Sire  
**MALICE IN WONDERLAND**—Nazareth—A&M  
**PERMANENT WAVES**—Rush—Mercury  
**THE WALL**—Pink Floyd—Col  
**CHRISTOPHER CROSS**—WB  
**BEBE LE STRANGE**—Heart—Epic



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

# Record World Album Airplay



APRIL 19, 1980

## TOP AIRPLAY



**AGAINST THE WIND**  
BOB SEGER  
Capitol

## MOST AIRPLAY

- AGAINST THE WIND—Bob Seger—Capitol (34)
- THE WALL—Pink Floyd—Col (26)
- GLASS HOUSES—Billy Joel—Col (25)
- MAD LOVE—Linda Ronstadt—Asylum (25)
- BEBE LE STRANGE—Heart—Epic (21)
- DEPARTURE—Journey—Col (21)
- THE PRETENDERS—Sire (20)
- GET HAPPY—Elvis Costello—Col (16)
- WOMEN AND CHILDREN FIRST—Van Halen—WB (16)
- LONDON CALLING—Clash—Epic (15)

## ZETA 7-FM/ORLANDO

- ADDS:**
- DUKE—Genesis—Atlantic
  - ON THROUGH THE NIGHT—Def Leppard—Mercury
  - SUDDENLY—Arrogance—WB

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

- AGAINST THE WIND—Bob Seger—Capitol
- CRASH & BURN—Pat Travers Band—Polydor
- THE WALL—Pink Floyd—Col
- BEBE LE STRANGE—Heart—Epic
- MAD LOVE—Linda Ronstadt—Asylum
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DEPARTURE—Journey—Col
- GLASS HOUSES—Billy Joel—Col
- GET HAPPY—Elvis Costello—Col

## WSHE-FM/FT. LAUDERDALE

- ADDS:**
- CHRISTOPHER CROSS—WB
  - DUKE—Genesis—Atlantic
  - WILLIE NILE—Arista
  - ON THROUGH THE NIGHT—Def Leppard—Mercury

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

- PERMANENT WAVES—Rush—Mercury
- THE PRETENDERS—Sire
- DEPARTURE—Journey—Col
- EAT TO THE BEAT—Blondie—Chrysalis
- CRASH & BURN—Pat Travers Band—Polydor
- THE PLEASURE PRINCIPLE—Gary Numan—Atco

- LONDON CALLING—Clash—Epic
- AGAINST THE WIND—Bob Seger—Capitol
- BEBE LE STRANGE—Heart—Epic
- WOMEN AND CHILDREN FIRST—Van Halen—WB

## WMMS-FM/CLEVELAND

- ADDS:**
- CLONES WE'RE ALL (single)—Alice Cooper—WB
  - DUKE—Genesis—Atlantic
  - GLASS MOON—Radio
  - HIDEAWAY—David Sanborn—WB
  - THE KINGBEES—RSO
  - THE PLANETS—Motown
  - TOMMY TUTONE—Col

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

- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- THE PRETENDERS—Sire
- BEBE LE STRANGE—Heart—Epic
- DUKE—Genesis—Atlantic
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- LOVE STINKS—J. Geils—EMI—America
- MIDDLE MAN—Boz Scaggs—Col
- LONDON CALLING—Clash—Epic

## WABX-FM/DETROIT

- ADDS:**
- CLONES WE'RE ALL (single)—Alice Cooper—WB
  - DUKE—Genesis—Atlantic
  - ROBIN LANE & THE CHARTBUSTERS—WB
  - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
  - SMALLCREEP'S DAY—Michael Rutherford—Passport

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

- THE ROMANTICS—Nemperor
- NO BALLADS—Rockets—RSO
- LOVE STINKS—J. Geils—EMI—America
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MAD LOVE—Linda Ronstadt—Asylum
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- MALICE IN WONDERLAND—Nazareth—A&M

## WQFM-FM/MILWAUKEE

- ADDS:**
- SYMPATHY—John Miles—Arista
  - WOMEN AND CHILDREN FIRST—Van Halen—WB

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

- THE WALL—Pink Floyd—Col
- GLASS HOUSES—Billy Joel—Col
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- TENTH—Marshall Tucker—WB
- GET HAPPY—Elvis Costello—Col
- CRASH & BURN—Pat Travers Band—Polydor
- PERMANENT WAVES—Rush—Mercury

## KZEW-FM/DALLAS

- ADDS:**
- CLONES WE'RE ALL (single)—Alice Cooper—WB
  - DUKE—Genesis—Atlantic
  - EVENING STANDARDS—Jags—Island
  - KISS THIS ONE GOODBYE (single)—Andrew Gold—Asylum
  - SPIDER—Dreamland
  - WELCOME TO THE CLUB—Ian Hunter—Chrysalis

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

- UNION JACKS—Babys—Chrysalis
- DEGUELLO—ZZ Top—WB
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- MAD LOVE—Linda Ronstadt—Asylum
- GLASS HOUSES—Billy Joel—Col
- THE WALL—Pink Floyd—Col
- AGAINST THE WIND—Bob Seger—Capitol
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- LOVE STINKS—J. Geils—EMI—America

## KFML-AM/DENVER

- ADDS:**
- BABY LET ME BANG YOUR BOX (single)—J. Silver—Sox
  - EVENING STANDARDS—Jags—Island
  - GLASS MOON—Radio
  - LAURIE & THE SIGHS—Atlantic
  - NUCLEAR BLUES—Blood, Sweat & Tears—LAX
  - PLAY—Humans—IRS
  - RUSSIA—WB
  - THE ORCHIDS—MCA
  - TOMMY TUTONE—Col

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

- WILLIE NILE—Arista
- UNDERTOW—Firefall—Atlantic
- MIDDLE MAN—Boz Scaggs—Col
- AGAINST THE WIND—Bob Seger—Capitol
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- BAD LUCK STREAK—Warren Zevon—Asylum
- DREAM STREET ROSE—Gordon Lightfoot—WB
- MAD LOVE—Linda Ronstadt—Asylum
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- THE TAZMANIAN DEVILS—WB

## KBPI-FM/DENVER

- ADDS:**
- A DECADE OF ROCK AND ROLL—REO Speedwagon—Epic
  - DUKE—Genesis—Atlantic
  - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
  - LIVE AT ST. DOUGLAS CONVENT—Father Guido Sarducci—WB
  - PROGRESSIONS OF POWER—Triumph—RCA

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

- LONDON CALLING—Clash—Epic
- DEPARTURE—Journey—Col
- GLASS HOUSES—Billy Joel—Col
- SUE SAAD & THE NEXT—Planet
- MIDDLE MAN—Boz Scaggs—Col
- THE PRETENDERS—Sire
- UNDERTOW—Firefall—Atlantic
- AGAINST THE WIND—Bob Seger—Capitol

- MAD LOVE—Linda Ronstadt—Asylum
- BEBE LE STRANGE—Heart—Epic

## KAWY-FM/WYOMING

- ADDS:**
- DREAM COME TRUE—Earl Klugh—UA
  - JUST ONE NIGHT—Eric Clapton—RSO
  - ROBIN LANE & THE CHARTBUSTERS—WB
  - MONSTER—Herbie Hancock—Col
  - NUCLEAR BLUES—Blood, Sweat & Tears—LAX
  - ONE EIGHTY—Ambrosia—WB
  - RUSSIA—WB
  - 707—Casablanca
  - TOMMY TUTONE—Col
  - WELCOME TO THE CLUB—Ian Hunter—Chrysalis

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

- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- MAD LOVE—Linda Ronstadt—Asylum
- WILLIE NILE—Arista
- THE DUDEK-FINNEGAN-KRUGER BAND—Col
- BAND IN BLUE—Duke Jupiter—Mercury
- TENTH—Marshall Tucker—WB
- THIN RED LINE—Cretones—Planet
- MIDDLE MAN—Boz Scaggs—Col
- STRUTTIN—Dr. Strut—Motown

## KGB-FM/SAN DIEGO

- ADDS:**
- ON TO VICTORY—Humble Pie—Atco

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

- GET HAPPY—Elvis Costello—Col
- THE LONG RUN—Eagles—Asylum
- MAD LOVE—Linda Ronstadt—Asylum
- LONDON CALLING—Clash—Epic
- GLASS HOUSES—Billy Joel—Col
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DEPARTURE—Journey—Col
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- MIDDLE MAN—Boz Scaggs—Col

## KOME-FM/SAN JOSE

- ADDS:**
- GLASS MOON—Radio
  - WILLIE NILE—Arista
  - ON THROUGH THE NIGHT—Def Leppard—Mercury
  - ON TO VICTORY—Humble Pie—Atco
  - ONE EIGHTY—Ambrosia—WB
  - RUSSIA—WB
  - SUDDENLY—Arrogance—WB

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

- UNION JACKS—Babys—Chrysalis
- GET HAPPY—Elvis Costello—Col
- THE LONG RUN—Eagles—Asylum
- LOVE STINKS—J. Geils—EMI—America
- BEBE LE STRANGE—Heart—Epic
- GLASS MOON—Billy Joel—Col
- DEPARTURE—Journey—Col
- THE WALL—Pink Floyd—Col
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol

## KWST-FM/LOS ANGELES

- ADDS:**
- A DECADE OF ROCK AND ROLL—REO Speedwagon—Epic
  - DUKE—Genesis—Atlantic
  - PROGRESSIONS OF POWER—Triumph—RCA

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

- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- MAD LOVE—Linda Ronstadt—Asylum
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- AGAINST THE WIND—Bob Seger—Capitol
- DEPARTURE—Journey—Col
- GLASS HOUSES—Billy Joel—Col
- CRASH & BURN—Pat Travers Band—Polydor
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

## KMEL-FM/SAN FRANCISCO

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beverly

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

- AGAINST THE WIND—Bob Seger—Capitol
- THE WALL—Pink Floyd—Col
- ADVENTURES IN UTOPIA—Utopia Bearsville
- MAD LOVE—Linda Ronstadt—Asylum
- DEPARTURE—Journey—Col
- MIDDLE MAN—Boz Scaggs—Col
- GLASS HOUSES—Billy Joel—Col
- THE PRETENDERS—Sire
- THE PLEASURE PRINCIPLE—Gary Numan—Atco
- CALL ME (single)—Blondie—Chrysalis

## KZAM-AM/SEATTLE

- ADDS:**
- BIG SMASH—Wreckless Eric—Stiff (import)
  - EVENING STANDARDS—Jags—Island
  - PLAY—Humans—IRS
  - RUSSIA—WB
  - TOMMY TUTONE—Col

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

- GET HAPPY—Elvis Costello—Col
- LONDON CALLING—Clash—Epic
- SUE SAAD & THE NEXT—Planet
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- THE BIGGEST PRIZE IN SPORT—999—Polydor
- SYLVAIN SYLVAIN—RCA
- END OF THE CENTURY—Ramones—Sire
- REALITY EFFECT—Tourists—Epic
- ORDINARY GIRLS (single)—Heats—Hrrr
- THE PRETENDERS—Sire

39 stations reporting this week.

In addition to those printed are:  
**WAAF-FM WYDD-FM KQRS-FM**  
**WBLM-FM WWWW-FM KNAC-FM**  
**WCMF-FM Y95-FM KNACC-FM**  
**WAQX-FM WXRT-FM KZEL-FM**  
**WMMR-FM**

## 'Free Money' Promo Launched by IRS

■ LOS ANGELES — By April 15th the International Record Syndicate will be in full swing with its "Free Money" campaign. The major thrust begins in New York City April 11-20, with all Crazy Eddie stores offering a one dollar refund on the majority of IRS product. The week in New York will be highlighted by an in-store party given by IRS' group the Humans.

Southern California follows up from the 17th through the 27th at all 21 Music Plus stores, which will refund \$3.39 on each IRS LP sold. In addition, a "tax relief fund" drawing that will award its winner a chance for the IRS to pay their taxes for them will be held.

Extensive merchandising items will be supplied to those retailers with sales personnel wearing "IRS says Free Money" T-shirts.

Carrying the theme through to radio, KROQ-FM in Pasadena, California has been named the official IRS station during this period, emphasizing certain IRS tracks, announcing album giveaways, contest winners, and a remote broadcast.

## OCMP Seminar Set

■ LOS ANGELES — The Organization of Creative Music Publishers (OCMP) will hold the first in a projected series of seminars on Thursday, April 17, 6:30 p.m., at CBS records, 1891 Century Park West, lobby level conference room.

Speaking on the topic "Rudiments of Creative Music Publishing" will be: Barbara Brunow, VP, contract and copyright administration for 20th Century Music; Carol Cassano, general professional manager for April/Blackwood Music and Evan Meadow, VP, business affairs for Almo/Irving Music.

## Capitol Signs Shaw



Manitoba-based singer/songwriter Graham Shaw has signed a worldwide recording agreement with Capitol Records, Inc., announced Rupert Perry, vice president, A&R, CRI. His debut LP, "Graham Shaw & The Sincere Serenaders," was recorded in Los Angeles with producer Kenny Edwards. Pictured following the contract signing are (from left): Bob Young, vice president, business affairs; Bernard Solomon, Shaw's attorney; Bobby Colomby, divisional A&R vice president, pop music; Rupert Perry; Graham Shaw; Bernie Fiedler and Bernie Finklestein, Shaw's managers; and Bruce E. Garfield, national talent acquisition director.

## E/A/N Releases Ten

■ LOS ANGELES — Elektra/Asylum/Nonesuch Records will release ten albums during the month of April. Titles to be released on April 18 include, "He Who Rides The Tiger" by Bernie Taupin, the self-titled debut of Sumner, "Legendary Heroes" by Allan Clarke, "Whirlwind" by Andrew Gold, "Sneak Me In" by Lucifer's Friend and "Suzy" by Terence Boylan.

Nonesuch Records will release three albums on April 18: "Beethoven Sonatas And Mozart Rondos" performed by Malcolm Bilson, "Thomas Tallis: Masses And Motets" performed by the Clerkes of Oxenford and "Handel: Oboe Sonatas Vol. II" performed by Ronald Roseman, Virginia Brewer, Donald McCourt, and Edward Brewer.

April 25 will see the release of the soundtrack to the film "Urban Cowboy," which features performances by the Eagles and Boz Scaggs among others.

## Capitol Names Smith Classical Sales Dir.

■ LOS ANGELES—Lee Smith has been promoted to national classical sales director, Capitol Records, Inc., according to Walter Lee, vice president, sales.

In his new post, Smith is responsible for all national sales activity relating to classical releases on Angel and Seraphim, Capitol's classical labels. He is based at the Capitol Tower in Hollywood and reports directly to Lee.

Prior to this promotion, Smith was Angel/Seraphim's Chicago-based DSPM (divisional sales & promotion manager), a post he held from 1977 to present. He joined Capitol in May 1972 as the territory manager for the label's Washington, D.C. sales branch.

## WEA Price Hikes (Continued from page 12)

Barretto's "Tomorrow;" "Best of Otis Redding;" "History Of Eric Clapton;" and "Buffalo Springfield/Neil Young."

The soundtrack to "Camelot," previously listed at \$7.98 for LPs and \$9.98 for tapes, will now carry a suggested list of \$8.98. The Grateful Dead's "Europe '72," which listed at \$11.98 (disc) and \$12.98 (tape), is upped to \$16.98.

Titles carrying a prior suggested list of \$11.98 (disc) and \$12.98 (tape) that now have a single list of \$13.98 include "Pete Seeger/Arlo Guthrie—Together," "Mabel Mercer & Bobby Short At Town Hall;" "Bobby Short Loves Cole Porter," "Bobby Short Is Crazy For Gershwin," "Bobby Short Celebrates Rogers & Hart" and Short's "Live At Cafe Carlyle;" "4-Way Street" by Crosby, Stills, Nash & Young; Stephen Stills' "Manassas;" Carmen McRae's "The Great American Songbook;" "Amazing Grace" by Aretha Franklin; Yes' "Tales From Topographic Oceans;" "Exile On Main Street" by The Rolling Stones.

"The Essential Jimi Hendrix," which previously carried lists of \$9.98 (disc) and \$10.98 (tape), is now suggested at \$13.98.

Three-unit packages, released in disc only and formerly listed at \$13.98, now carry a \$16.98 list and include "Warner Bros. 50th Anniversary Album—Music," "Warner Bros. 50th Anniversary Album—Dialog" and "The Incomplete Works of Reinert/Brooks."

Upped from \$14.98 to \$16.98 are The San Sebastian Strings' "The Sea/The Earth/The Sky" and the soundtrack from "Roots."

Increased to a suggested list of \$11.98 from \$7.98 is Lenny Bruce's "Berkeley Concert," while Al Jarreau's "Look To The Rainbow—Live," which carried a single list of \$8.98 in both tape and disc, now lists in both formats for \$11.98.

Previously listed at \$9.98 in both tape and disc, and now listed at \$11.98, are Little Feat's "Waiting For Columbus;" "Live and Dangerous" by Thin Lizzy; Keith Jarrett's "Eyes Of The Heart;" Fleetwood Mac's "Vintage Years" and "In Chicago;" "FM Live" by the Climax Blues Band; Renaissance's "Live At Carnegie Hall;" "Weird Scenes Inside The Gold Mine" by The Doors; Judy Collins' "So Early In The Spring," and "Great Stories Live" by Harry Chapin.

Previously listed at \$11.98 in both tape and disc, and now carrying a \$12.98 suggested list, are Chapin's "Dance Band On The Titanic;" Roy Acuff's "Greatest Hits" and "Greatest Hits, Vol. II;" "Live At Last" by Bette Mid-

ler; The Rolling Stones' "Love You Live," and "Seconds Out" by Genesis.

Former \$12.98 titles in both disc and tape, now hiked to \$13.98, include George Benson's "Weekend In L.A.;" "Zappa in New York;" "The Very Best of Bird" by Charlie Parker; the soundtrack to "If I Ever See You Again;" Bob Marley and The Wailers' "Babylon By Bus;" "Don Juan's Reckless Daughter" by Joni Mitchell; Todd Rundgren's "Back To The Bars;" Queen's "Live Killers;" "Legends of The Lost" by Harry Chapin; Yes' "Yessongs;" "Welcome Back, My Friends" by Emerson, Lake and Palmer; "Go—Live From Paris;" "Traffic On The Road," and Charles Mingus' "Antibes."

Previous \$14.98 list titles in both tape and disc, now listed at \$16.98, are The Band's "The Last Waltz" soundtrack and Neil Young's "Decade," both triple-unit packages.

"25 Years of Recorded Comedy," previously listed at \$12.98 in all configurations, now lists at \$16.98.

Titles which carried lists of \$11.98 (disc) and \$13.98 (tape) that now have the latter list in both versions include Led Zepelin's "Physical Graffiti" and "The Song Remains The Same;" "Miles of Aisles" by Joni Mitchell, and The Modern Jazz Quartet's "The Last Concert."

Available in tape configurations only, and upped from \$10.98 to \$11.98, is "Man and Woman" by Dionne Warwick and Isaac Hayes. Available only in LP form, and raised from \$11.98 to \$12.98, is Elektra's "Folk Box" anthology.

"The Beach Boys In Concert," which was listed at \$9.98 (disc) and \$11.98 (tape), now carries the latter suggested list for both LPs and tapes. The Doors, "Absolutely Live," which listed for \$11.98 (disc) and \$9.98 (tape), now lists at \$12.98.

In disc only, and upped from \$11.98 to \$13.98, are "The Art of Mabel Mercer" and the Modern Jazz Quartet's "European Concert."

Completing the list is Keith Jarrett's 10-unit "Sun Bear Concerts" package, which goes from a single tape/disc list of \$75 to \$85.

## Famous Taps Roger

■ NEW YORK — Julie Chester, head of Famous Music's west coast office, has announced the appointment of Richard J. Roger as west coast director of creative affairs. In his new position Roger will be developing new writer/composer talent.

# Stevens/McGhee Production Co. Plans 35 LP Releases

(Continued from page 4)

Stevens/McGhee, on Polydor Records; an LP by an as-yet unnamed vocal group to be produced by Isaac Hayes; and LP by Victor Tavares to be produced by Butch Tavares; an LP by the Cornelius Brothers and Sister Rose; an LP by the rock group Shiver produced by Ken Scott; the second LP by Niteflyte, who are managed by Stevens/McGhee, produced by Mraz; and an LP by Melanie, produced by Peter Schekeryk to be released on Epic Records.

Stevens, who has a successful past working with R&B and disco acts at Polydor, emphasized that the new venture will not concentrate on R&B. Stevens said that, "Unlike most production companies, we won't only be working with one or two producers. Our intention is to find an act we believe in, sign them and select an appropriate producer to work on the album, whether or not that producer has any sort of agree-

ment with us."

As a management concern, besides managing artists Niteflyte and Allen, Stevens/McGhee will also manage producers. Thus far Mraz and Bernie Worrell, keyboard player with Parliament/Funkadelic, have been signed exclusively by the firm. Both Mraz and Worrell will produce an undetermined number of projects for Stevens/McGhee each year, and they will also be available to produce outside projects directly for labels. In these cases Stevens/McGhee will receive a manager's percentage.

## Production Agreements

On a non-exclusive basis, Stevens/McGhee has signed agreements with Isaac Hayes and James Brown, and will sign similar arrangements with other producers. Artists to be produced by Hayes and others will be determined out of "mutual consent" between a producer and Stevens or McGhee.

Speaking in his New York of-

fice last week (8), Stevens said that the corporation was started because "current economic conditions in the record industry make it harder and harder for record labels to take risks. A&R men may sign an act because of a few songs and the songs will turn out different than they expected; or an act will go way over its production budget — these are problems that record companies can no longer afford to have. What we're essentially doing is taking the mystery out of the decision of signing an artist. We're investing the money instead of the label. So when we walk into a label with a master they know exactly what they're getting and exactly what it will cost."

Stevens said that 60 percent of the profit potential and energy of the Stevens/McGhee Corporation will be directed towards record production. Besides its management concerns, the corporation will seek to produce film and Broadway soundtrack LPs. At Polydor, Stevens worked in the formation of the soundtrack for the "American Gigolo" album,

which has a top-charting single by Blondie. Stevens said that "we intend to provide the film industry with creative input and to act as a liaison to the record industry." To this end, Stevens/McGhee bought an ad in this week's Variety, announcing their intentions and availability.

Financial backing is the probable direction Stevens/McGhee's involvement in Broadway will take. Stevens said that he is currently negotiating with producers and writers concerning future projects.

Ultimately, Stevens said he would like his corporation to act as a "creative workshop" where "the people that make records for us will have the time and space to experiment without having a record company contract and will be able to collaborate and grow together. I'd like to create a Motown-like ambiance." Stevens is now looking for a studio in New York to buy, where his artists would have "free access." With over \$900,000 invested in current productions the studio would be an obvious money-saver also.

## New York, N.Y.

(Continued from page 17)

Talent coordinator for the benefit is **Mort Cooperman**, owner of the Lone Star Cafe. When asked how he got involved in this, Cooperman said, "Don't ask. It's just something I did. It's about as logical as putting an iguana on top of the Lone Star."

CAN YOU BELIEVE IT? WHAT GREAT GOOD FORTUNE! IT'S TIME FOR SOFTBALL NEWS!: It's that time of year again, screwheads, when the feared RW Flashmakers assemble for their first official practice of the season. Last year's 18-6 team returns intact; newest addition and odds-on favorite for Rookie of the Year is CAM's **Corky Abdo**, who will probably spell last year's Rookie of the Year, **Mike Shalett**, in right field, until Shalett recovers from knee surgery necessitated by an injury suffered in a touch football game during the off-season. Although he will not be available to the team for league games, Vanguard's **John Boulos** could give Abdo a run for his money with strong showings in non-league tiffs. And then there is A&M's **Michael Leon**, who said he would make it to the first practice if he didn't go to the Hamptons for the weekend. Get a new picture taken, Leon!

The Flashmakers open their exhibition season on April 19 with a game in Central Park against a team made up of members of Virgin recording group **Shooting Star** and the band's road crew.

JOCKEY SHORTS: **Sylvester** has returned home to San Francisco with the knowledge and consent of the New York District Attorney's office. Charges of passing fraudulent checks are still pending against the singer. In the meantime, police are following up several leads they've been given regarding the Sylvester imposter for whose actions the real Sylvester claims he is being charged . . . **Judas Priest's** new LP, "British Steel," is due the first week in May. The group is currently celebrating its first British chart-topping single . . . the **Records'** new guitar player, replacing **Hugh Galler**, is **Jude Cole**, formerly with **Moon Martin's** group . . . **Vincent Romeo** is set to produce a new Broadway musical, "Steeplechase," which is not about a horserace but rather concerns the owner of a boarding house near the Coney Island and Steeplechase Amusement Parks. Book is by Romeo, **Matt Celman** and **Mike Scott**, music by Celman. It's due to open next season. Romeo is the manager of **Angela Bofill**, who is currently on a cross-country tour . . . **Sonny Limbo's** Atlanta-based ten-inch EP label, SLI (Sonny Limbo International), will release four new records this month by SLI artists **R-F**, **Deacon Little**, **Eric Quincy Tate** and **Bootleg**. Limbo reportedly printed up a limited number of french cut ladies' t-shirts reading "I Want the Big Ten-Inch" and a like number of men's t-shirts bearing the assertion, "I Got the Big Ten-Inch" . . . members **REO Speedwagon** will be grand marshalls at the March of Dimes Walkathon in Columbia, Missouri, April 20 following their April 19 concert there . . . **Frankie Miller** has finished sessions for his new LP at Soundmixers Studio. **John Jansen** produced . . . **Rosanne Cash** to tour this summer?

## Harvey Schein

(Continued from page 3)

PolyGram activities and operations in the United States, according to Solleveld, and will also serve as a vice president of the European-based PolyGram Group, participating in the management of the parent company. As such, Schein will be the first U.S. executive in this position.

Schein, whose appointment takes effect on May 1, 1980, has been executive vice president of Warner Communications, Inc., Inc., which he joined in 1978.

Prior to Warner Communications, Inc., Schein served as chairman and chief executive of Sony Corporation of America. His career also includes 14 years with CBS, Inc., where his last position was president of the CBS/Colum-

bia Group, a vice president of the corporation and a member of the CBS board of directors.

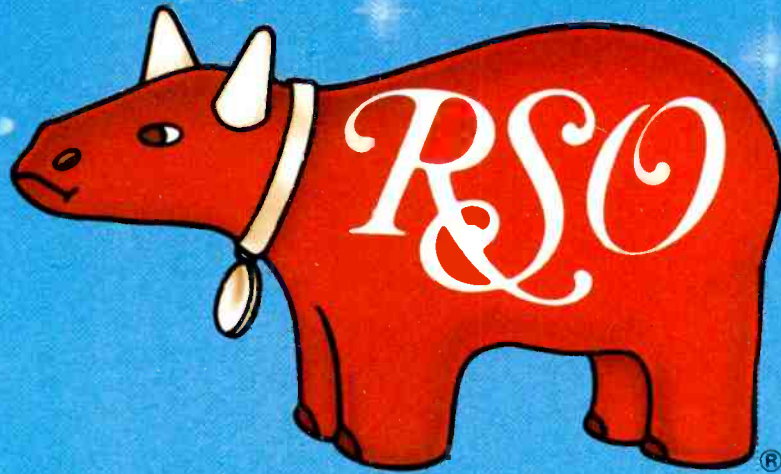
Solleveld explained that Schein will take over the presidency of PolyGram Corp. from Dr. Werner Vogelsang, who served as president from 1974 to the present, but who has not been in residence here since 1977.

The PolyGram Group chief executive also said that Irwin H. Steinberg, who has directed the day-to-day activities of PolyGram Corp. as executive vice president during Dr. Vogelsang's absence, would remain in his corporate position in addition to serving as chairman and chief executive officer of the recently formed PolyGram Record Operations, U.S.A.

## Cherry Blossoms



RSO/Curtom recording artist Ava Cherry paid visits to several Los Angeles area radio stations and retail outlets to promote her debut album, "Ripe!!!" as well as her two singles from the album, "Love Is Good News" and "I Just Can't Shake The Feeling." Among the stations visited were KGFJ and KACE. KGFJ celebrated its 50th Anniversary with Cherry at Jackie-O's in Los Angeles. During the Los Angeles tour, Cherry performed songs from her "Ripe!!!" LP for the Dinah! show, scheduled to air on April 22 and live at the Studio One disco in West Hollywood. Pictured (from left) are: KACE sales manager Jim Blakely; Erin O'Neill, KACE morning personality; and Harold Jackson, independent promotion man for RSO's black music department.



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TO WELCOME  
DREAMLAND RECORDS  
TO THE  
RSO FAMILY

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SPIDER  
SUZI QUATRO

*Our first release —*

SPIDER

*April 16*

*(Happy Birthday Robert from Nicky & Mike.)*

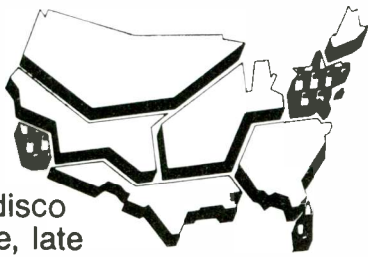


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WE'RE PROUD TO BE PART OF THE RSO FAMILY

# The Record World

# 1



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

**Air Supply:** 20-16 WABC, 6-3 WBBF, 13-11 WCAO, 6-5 WFBR, 7-6 WFIL, 10-9 WICC, 28-12 WIFI, 12-10 WKBW, 9-3 WPGC, 11-9 WRKO, 10-9 WTIC-FM, 18-16 WXLO, 10-8 KFI, 23-16 KFRC, a KHJ, 15-10 KEARTH, 10-7 F105, 12-10 KC101, 5-3 PRO-FM, 30-20 Y100, 21-17 14Q.

**Ambrosia:** d27 WAXY, 30-24 WCAO, 29-24 WFBR, hb WFIL, 30-23 WICC, d27 WKBW, 30-27 WPGC, 30-28 WRKO, 27-25 WTIC-FM, d29 WXLO, d27 KFI, on KFRC, on KHJ, 27-23 KEARTH, 29-26 KC101, 21-17 PRO-FM, a38 Y100, on 14Q.

**B-52's:** a WIFI, 20-18 WPGC, a23 KFI, 20-16 KHJ.

**Bros. Johnson:** 10-10 WABC, 16-15 WCAO, 13-8 WFBR, 14-9 WPGC, 22-18 WXLO, on KFI, 17-15 KFRC, 14-10 KHJ, 17-14 KEARTH, 16-11 Y100.

**B. Cockburn:** e WCAO, hb-29 WFBR, ae WFIL, a WICC, a WKBW, 28-23 WTIC-FM, a F105, 27-21 KC101, on 14Q.

**C. Cross:** 14-7 WABC, 3-2 WCAO, 2-4 WFBR, 10-7 WFIL, 9-5 WIFI, 7-5 WKBW, 7-7 WPGC, 7-5 WRKO, 12-9 WXLO, 7-6 KFI, 10-6 KFRC, 15-11 KHJ, 11-9 KEARTH, 9-6 F105, 4-2 Y100, 4-4 14Q.

**Dr. Hook:** 21-14 WABC, 17-16 WAXY, 19-16 WBBF, 9-7 WCAO, 7-6 WFBR, 12-11 WFIL, 13-12 WICC, 24-20 WKBW, 13-11 WPGC, 5-3 WRKO, 17-15 WTIC-FM, 16-11 WXLO, 23-19 KFI, 30-27 KFRC, a KHJ, 23-21 KEARTH, 7-4 F105, 11-8 KC101, 11-9 PRO-FM, 20-18 Y100, 5-7 14Q.

**R. Dupree:** a KFRC, a KEARTH.

**Eagles:** nt-24 WABC, 4-8 WCAO, 4-3 WFIL, 4-8 WIFI, 3-3 WKBW, 11-14 WPGC, 13-12 WXLO, 5-3 KFI, 9-9 KFRC, 6-5 KHJ, 8-7 KEARTH, 12-10 F105, 8-6 PRO-FM, 3-1 Y100.

**Fleetwood Mac:** 14-13 WCAO, 10-9 WFBR, 17-17 WFIL, 23-23 WKBW, 13-10 WRKO, d30 WXLO, 26-21 KFI, 28-26 KFRC, 29-25 KEARTH, 17-14 F105, 13-10 PRO-FM, 23-22 14Q.

**D. Fogelberg:** d24 WBBF, e WCAO, hb WFBR, 25-24 WFIL, a WICC, 25-23 WIFI, 18-16 WKBW, e WPGC, a WTIC-FM, a KFI, 28-25 KC101, 26-26 14Q.

**A. Gibb/O. Newton-John:** e WAXY, d25 WBBF, 24-19 WCAO, 11-10 WFBR, 24-23 WFIL, 8-8 WPGC, 22-16 WRKO, e-28 WTIC-FM, 27-17 KFI, d35 F105, 25-22 KC101, 22-19 PRO-FM, on 14Q.

**Isley Bros.:** a23 WXLO, 24-18 KHJ.

**M. Jackson:** 2-2 WPGC, a WRKO, a KFRC, d30 KEARTH, 30-28 14Q.

**B. Joel:** 23-18 WABC, 6-6 WCAO, 4-3 WFBR, 9-9 WFIL, 3-3 WIFI, 25-17 WKBW, 6-6 WPGC, 14-11 WRKO, 11-6 WXLO, 9-7 KFI, 14-13 KFRC, 20-18 KEARTH, 16-12 F105, 10-8 PRO-FM, 23-15 Y100, 14-14 14Q.

**Journey:** d23 WBBF, d29 WICC, 27-20 WIFI, 3-3 KFRC, 30-26 KEARTH, 14-11 F105, 18-15 PRO-FM, 37-33 Y100, d29 14Q.

**J. Last:** d28 WCAO, 30-23 WFBR, hb WFIL, a WICC, d29 WKBW, 29-25 WPGC, 26-22 WRKO, e WTIC-FM, 28-25 WXLO, on KFI, a30 KC101.

**Lipps, Inc.:** 22-13 WABC, ahb WFBR, a WKBW, d29 WPGC, d26 WRKO, 10-8 WXLO, d26 KFI, d29 KFRC, 9-4 KHJ, 4-2 KEARTH, a37 Y100.

**M. Manchester:** 25-21 WCAO, 22-20 WFBR, 22-21 WFIL, 25-22 WPGC, 20-17 WRKO, on KEARTH, a PRO-FM, 22-21 14Q.

**B. Midler:** a WCAO, 23-21 WFBR, 20-13 WKBW, 23-15 WRKO, 14-12 PRO-FM, 3-3 14Q.

**G. Numan:** ant WABC, d28 WICC, 1-1 WIFI, hb-e WPGC, a WTIC-FM, on KFI, 20-12 KFRC, 17-14 PRO-FM, 31-26 Y100, 15-8 14Q.

**B. Peters:** e WAXY, a WCAO, ahb WFBR, e-hb WFIL, d30 WICC, 22-15 WKBW, 29-27 WRKO, 30-26 WXLO, 28-24 KEARTH, hb-26 PRO-FM.

**Pretenders:** a WAXY, hb-28 WFBR, 24-20 WICC, 8-4 WIFI, ahb WPGC, 21-17 WTIC-FM, 25-22 KFI, 21-18 KFRC, 13-9 KHJ, 19-13 KEARTH, 19-9 F105, 3-2 PRO-FM, 28-23 Y100, 24-18 14Q.

**K. Rogers/K. Carnes:** a46 WABC, 24-21 WAXY, 23-17 WBBF, 17-16 WCAO, 19-14 WFBR, 18-15 WFIL, 22-18 WICC, 29-19 WKBW, d30 WPGC, 24-14 WRKO, 20-14 WTIC-FM, d27 WXLO, 17-14 KFI, d21 KFRC, 28-20 KHJ, 26-22 KEARTH, d28 F105, 16-13 KC101, 15-11 PRO-FM, 40-35 Y100, 25-23 14Q.

**L. Ronstadt (Hurt):** ant WABC, a WAXY, 25-22 WBBF, 29-26 WCAO, hb-30 WFBR, 23-14 WFIL, d25 WICC, a24 WIFI, d26 WKBW, a28 WPGC, a30 WRKO, 25-19 WTIC-FM, d28 WXLO, on KFI, a30 KFRC, 23-17 KHJ, 22-20 KEARTH, a F105, 24-19 KC101, a30 PRO-FM, 20-19 14Q.

**B. Scaggs:** 27-23 WCAO, 26-26 WFBR, 20-19 WFIL, 28-24 WICC, 26-19 WIFI, e WPGC, 28-24 WRKO, a WXLO, d29 KFI, d24 KFRC, d28 KHJ, d27 KEARTH, 33-23 F105, 29-25 PRO-FM, a39 Y100, d30 14Q.

**B. Seger:** 16-8 WABC, 5-4 WCAO, 3-2 WFBR, 11-10, WFIL, 13-17 WIFI, 5-4 WKBW, 5-5 WPGC, 2-1 WRKO, WTIC-FM, 20-14 WXLO, 6-4 KFI, 4-4 KFRC, 18-12 KHJ, 16-15 KEARTH, 2-1 F105, KC101, 7-4 PRO-FM, 25-19 Y100, 8-5 14Q.

# 2



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

**Air Supply:** 7-5 WAKY, 5-2 WANS-FM, 5-3 WAYS, 3-2 WBBQ, 5-3 WCGQ, 13-12 WCIR, 5-4 WERC, 13-9 WFLB, 4-3 WGSV, 13-12 WHBQ, 8-4 WHHY, 10-8 WIVY, 13-10 WKIX, 5-4 WLAC, 10-6 WLCY, 16-11 WNOX, 13-8 WMC, 4-2 WRFC, 7-5 WRJZ, 10-5 WSGA, 5-4 KX-104, 1-2 KXX-106, 7-4 BJ-105, 9-7 V100, 4-4 Q105, 3-5 Z93, 10-7 92Q.

**Ambrosia:** 26-22 WAKY, 36-29 WANS-FM, 33-29 WAYS, 29-23 WBBQ, 25-20 WBSR, 21-15 WCGQ, e WCIR, 29-20 WERC, d32 WFLB, 29-19 WGSV, d28 WHBQ, 27-20 WHHY, 31-23 WISE, 32-26 WIVY, a WKIX, 28-24 WLAC, d30 WLCY, 22-16 WNOX, a23 WMC, d25 WRFC, d29 WRJZ, 31-28 WSGA, d27 KX-104, 31-24 KXX-106, 31-25 BJ-105, d25 V100, d30 Q105, 24-9 Z93, 23-16 94Q.

**Bros. Johnson:** 30-21 WANS-FM, 24-20 WAYS, 15-13 WBBQ, d21 WBSR, 28-23 WCGQ, e WCIR, 15-5 WERC, 15-8 WFLB, 35-31 WGSV, 9-5 WHBQ, 31-27 WIVY, 4-3 WKIX, 27-15 WLAC, 26-22 WLCY, 26-24 WNOX, 16-13 WMC, 29-19 WRFC, d27 WRJZ, 3-1 WSGA, 18-11 KX-104, d28 KXX-106, 8-6 Z93, 27-24 92Q.

**M. Davis:** a WAYS, a WBSR, e WERC, 23-10 WHBQ, d28 WLAC, 25-21 WMC, e WRJZ, 26-20 92Q.

**P. Davis:** 10-9 WAKY, 11-9 WANS-FM, 17-17 WAYS, 20-18 WBBQ, 3-5 WBSR, 6-2 WCGQ, 27-25 WCIR, 8-8 WERC, 25-22 WFLB, 3-1 WGSV, 25-22 WHBQ, 16-13 WHHY, 19-14 WISE, 26-23 WIVY, 20-18 WKIX, 23-20 WLAC, 25-19 WLCY, 20-18 WMC, 12-9 WRFC, 14-12 WRJZ, 23-23 WSGA, 20-19 KX-104, 9-5 KXX-106, 34-28 BJ-105, 21-17 V100, 4-1 Z93, a 92Q, 3-3 94Q.

**R. Dupree:** a WANS-FM, a WAYS, a WBBQ, e WBSR, a WGSV, a WHBQ, e WHHY, a WISE, a WLCY, d28 WNOX, a WRFC, a WRJZ, e KX-104, a KXX-106, a Q105, a Z93, 29-25 94Q.

**Firefall:** e WANS-FM, e WBBQ, e WBSR, d25 WCGQ, a WCIR, a WGSV, a WHHY, e WISE, d29 WNOX, a WRFC, e KX-104, d30 KXX-106, a V100, e 94Q.

**B. Joel:** 6-4 WAKY, 14-8 WANS-FM, 21-18 WAYS, 17-12 WBBQ, 17-12 WBSR, 7-4 WCGQ, 14-10 WCIR, 7-7 WERC, 23-20 WFLB, 16-10 WGSV, 10-6 WHHY, 17-8 WISE, 13-9 WIVY, 15-12 WKIX, 14-9 WLAC, 23-18 WLCY, 14-9 WNOX, 11-6 WMC, 7-4 WRFC, 10-9 WRJZ, 12-8 WSGA, 7-7 KX-104, 15-12 KXX-106, 22-19 BJ-105, 8-8 V100, 19-17 Q105, 5-2 Z93, 21-17 92Q, 4-2 94Q.

**J. Last Band:** a29 WAKY, a WANS-FM, 32-30 WAYS, e WBBQ, 11-9 WBSR, 24-18 WCGQ, e WCIR, 26-19 WERC, e WFLB, 28-25 WGSV, d29 WHHY, 34-31 WISE, a WIVY, e WLAC, e WLCY, 29-26 WNOX, 26-22 WRFC, 29-23 WRJZ, d30 KX-104, d27 KXX-106, e Q105, 30-25 Z93, e 92Q, 12-5 94Q.

**Lipps, Inc.:** d31 WAYS, e WBBQ, d18 WHBQ, a WKIX, a34 WSGA, e KX-104, e BJ-105, a28 Q105, a 92Q.

**B. Midler:** 10-6 WAYS, d30 WBBQ, a WCGQ, e WCIR, d27 WLAC, 33-29 WSGA, 27-20 KXX-106, a BJ-105, d28 92Q.

**G. Numan:** 15-12 WANS-FM, 15-10 WAYS, 6-4 WBBQ, 23-19 WCGQ, 21-16 WCIR, 22-12 WERC, 22-19 WFLB, d28 WHHY, 18-13 WISE, 21-19 WIVY, a WLAC, 27-22 WNOX, 24-20 WMC, d28 WRJZ, 32-15 WSGA, d29 KX-104, 12-6 KXX-106, 16-10 BJ-105, d28 V100, a27 Q105, d27 Z93, d27 92Q.

**B. Peters:** a WANS-FM, a21 WAYS, e WBBQ, a WCIR, a WISE, e WKIX, a WLAC, e WLCY, a WRFC, e KX-104, e BJ-105, e Q105.

**Pretenders:** 17-11 WANS-FM, 29-27 WAYS, 28-27 WBBQ, 19-12 WCGQ, e WCIR, 17-16 WERC, 34-26 WFLB, 22-16 WHHY, 24-17 WISE, 23-20 WIVY, 25-23 WLAC, e WLCY, 25-23 WNOX, 23-19 WMC, 10-6 WRFC, 21-11 WRJZ, 19-14 WSGA, e KX-104, 11-10 KXX-106, 36-29 BJ-105, 27-22 V100, 26-18 Q105, 19-15 Z93, e 92Q, 1-1 9YQ.

**K. Rogers/K. Carnes:** 33-22 WANS-FM, 20-14 WAYS, 24-17 WBBQ, 7-1 WBSR, 15-8 WCGQ, 25-19 WCIR, 18-15 WERC, 33-13 WFLB, 15-9 WGSV, 22-21 WHBQ, 20-14 WHHY, 26-18 WISE, 28-22 WIVY, d24 WKIX, 22-16 WLAC, 30-28 WLCY, a18 WNOX, d22 WMC, 27-24 WRFC, 25-19 WRJZ, 15-11 WSGA, 15-9 KX-104, 24-22 KXX-106, e BJ-105, 25-21 V100, 25-24 Q105, 27-22 Z93, 25-22 92Q, 17-14 94Q.

**L. Ronstadt:** 27-21 WAKY, 38-30 WANS-FM, 31-23 WAYS,

# Hottest:

**Rock**  
Robbie Dupree

**Disco**  
Lipps, Inc.

# Radio Marketplace

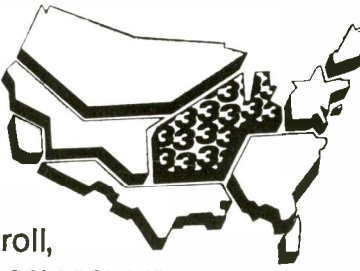
e WBBQ, 29-25 WBSR, d24 WCGQ, e WCIR, 28-22 WERC, d30 WFLB, d32 WGSV, 29-27 WHBQ, d30 WHHY, 27-21 WISE, 30-26 WIVY, 26-25 WKIX, 30-26 WLAC, 28-26 WLCY, d27 WRFC, 17-14 WRJZ, 22-19 WSGA, 23-22 KX-104, 30-26 KXX-106, a37 BJ-105, e V100, 20-17 Z93, 21-18 94Q.

**B. Scaggs:** 24-18 WAKY, 29-20 WANS-FM, 27-22 WAYS, d29 WBBQ, 25-17 WCGQ, d29 WCIR, d29 WERC, d33 WFLB, d27 WHHY, 22-9 WISE, 40-36 WIVY, a WKIX, d30 WLAC, e WLCY, 23-20 WNOX, a24 WMC, 30-26 WRFC, 28-25 WRJZ, 25-24 WSGA, 26-23 KX-104, 19-16 KXX-106, 37-30 BJ-105, 28-24 V100, e Q105, 22-10 Z93, a 92Q, 20-12 94Q.

**Spider:** a WANS-FM, a WBBQ, e WBSR, a KX-104, a KXX-106.

**Whispers:** 16-11 WBBQ, a WBSR, a WHBQ, e WLCY, a35 WSGA, 29-18 KX-104, 14-13 Q105, a 92Q.

**3**



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

**Air Supply:** 3-3 CKLW, 20-18 WEFM, 21-10 WGCL, 25-15 WLS, 3-6 WNDE, 5-3 WOKY, 13-11 WPEZ, 2-2 WZUU, 9-9 KBEQ, 7-5 KSLQ, 9-7 KXOK, 4-7 Q102, 5-3 92X, 14-15 96KX.

**Ambrosia:** on-28 CKLW, a WGCL, 20-11 WNDE, on-30 WOKY, 27-23 WPEZ, on-17 WZUU, 29-24 KBEQ, 28-26 KSLQ, a30 Q102, a35 92X, 31-25 96KX.

**Clash:** 19-18 WEFM, a WGCL, on WOKY, a WPEZ, on KBEQ, 27-23 KSLQ, d27 92X.

**P. Davis:** 20-13 CKLW, on-30 WGCL, 13-10 WNDE, 25-23 WOKY, 15-11 WZUU, 26-19 KBEQ, 24-20 KSLQ, 10-8 KXOK, 24-21 Q102, 34-22 92X.

**Dr. Hook:** 9-5 CKLW, 4-8 WNDE, 26-20 WOKY, 4-4 WZUU, a24 KSLQ, 22-17 Q102, 22-19 92X.

**Eagles:** 12-15 CKLW, 5-5 WEFM, 8-8 WGCL, 19-13 WLS, 12-7 WOKY, 11-9 WPEZ, 3-3 WZUU, 4-9 WZZP, 11-8 KBEQ, 9-21 KSLQ, 1-1 KXOK, 5-4 Q102, 10-13 92X, 2-1 96KX.

**J. Geils:** a29 WEFM, 24-23 WGCL, a KBEQ, a30 96KX.

**B. Joel:** 15-13 WEFM, 11-11 WGCL, 27-22 WLS, 21-17 WOKY, 10-8 WPEZ, 10-7 KBEQ, 5-4 KSLQ, 7-3 KWK, 10-6 Q102, 6-4 92X, 11-9 96KX.

**G. Numan:** 3-3 WEFM, 20-12 WGCL, on-25 WOKY, on-28 WPEZ, on-28 KBEQ, on-22 KSLQ, d24 92X.

**Off-Broadway:** 14-8 WEFM, on WGCL, 20-20 WLS, on WOKY, on-29 WPEZ, 15-8 KSLQ, 3-8 KWK, 29-26 96KX.

**Pretenders:** 8-4 WEFM, 18-14 WGCL, a30 WLS, 29-26 WPEZ, on-27 KBEQ, 23-19 KSLQ, d23 92X.

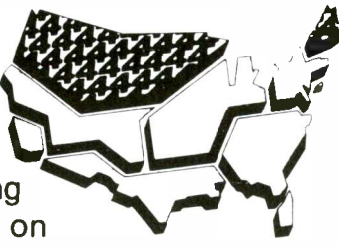
**K. Rogers/K. Carnes:** on-29 CKLW, on-25 WGCL, 10-7

WNDE, 24-19 WOKY, 23-20 WPEZ, 12-9 WZUU, 21-18 KBEQ, 17-7 KSLQ, 26-13 KXOK, a29 Q102, 23-20 92X.

**L. Ronstadt:** a23 WEFM, a15 WGCL, 17-16 WLS, a WOKY, 30-25 WPEZ, on WZUU, 10-3 KSLQ, 27-22 KXOK, 28-25 Q102, 8-7 96KX.

**B. Scaggs:** 24-22 WEFM, a20 WGCL, on WOKY, 24-19 WPEZ, on-30 KBEQ, 21-16 KSLQ, 25-22 92X, 21-18 96KX.

**4**



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

**Air Supply:** 4-1 WEAQ, 10-10 WGUY, 6-5 WJBQ, 3-2 WOW, 13-8 WSPT, 9-7 KCPX, 3-1 KDWB, 5-4 KGW, 3-2 KING, 16-13 KJR, 2-2 KKLS, e KKO, 7-6 KLEO, 6-5 KMJK, 1-1 KSTP.

**Ambrosia:** d26 WEAQ, d14 WGUY, 21-20 WJBQ, 28-24 WOW, d28 WSPT, 19-9 KCPX, 30-25 KDWB, 24-20 KGW, d30 KING, 23-19 KJR, 27-21 KKLS, e KKO, 32-26 KLEO, 30-20 KMJK.

**F. Cavaliere:** 30-28 WEAQ, 22-21 WJBQ, 21-19 WOW, 27-25 KCPX, 18-13 KDWB, 30-28 KGW, d33 KMJK, 16-14 KSTP.

**P. Davis:** a WEAQ, d23 WGUY, 18-16 WJBQ, 16-11 WOW, 20-19 WSPT, 15-12 KCPX, 9-7 KDWB, 20-16 KGW, 15-10 KING, 13-9 KJR, 12-6 KKLS, 23-21 KKO, 22-16 KLEO, 25-22 KMJK, 19-15 KSTP.

**Dr. Hook:** 5-4 WJBQ, 10-7 WOW, 18-16 WSPT, 6-6 KCPX, 6-3 KDWB, 8-5 KGW, 15-10 KJR, 17-17 KKLS, 21-17 KKO, 6-5 KLEO, 10-8 KSTP.

**R. Dupree:** d29 WSPT, a KCPX, d29 KGW, e KING, 25-21 KJR, a KMJK.

**B. Joel:** 26-20 WEAQ, 12-9 WGUY, 9-1 WOW, 9-4 WSPT, 5-4 KCPX, a26 KDWB, a KGW, 8-5 KJR, 14-9 KKLS, 10-4 KKO, 15-12 KLEO, 11-7 KMJK.

**M. Manchester:** e WGUY, 12-10 KDWB, 23-18 KGW, 8-6 KING, a KKLS, 7-5 KSTP.

**B. Midler:** e WEAQ, a WJBQ, a27 WOW, a WSPT, 30-28 KCPX, 27-21 KDWB, 28-21 KING, 19-15 KKO, a KLEO, e KSTP.

**K. Rogers/K. Carnes:** 22-17 WEAQ, 28-25 WGUY, 8-7 WJBQ, 22-17 WSPT, 16-11 KCPX, 16-12 KDWB, 26-19 KGW, d14 KING, 26-23 KJR, 15-11 KKLS, d24 KKO, 26-19 KLEO, 22-17 KSTP.

**L. Ronstadt:** 19-15 WEAQ, 19-18 WGUY, 19-18 WJBQ, a25 WOW, 24-20 WSPT, a KCPX, 21-15 KDWB, 27-24 KJR, e KKO, d32 KLEO, d32 KMJK, e KSTP.

**B. Scaggs:** e WEAQ, e WGUY, 29-25 WSPT, 29-26 KCPX, 25-19 KDWB, 22-17 KGW, 19-16 KJR, e KKO, 35-20 KLEO, 33-29 KMJK.

**5**



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

**Air Supply:** 10-8 WTI, 2-3 KFMK, 7-7 KILT, 12-11 KNOE-FM, 14-8 KRBE, 4-5 KROY-FM, 15-12 KTSA, 22-16 KUHL, 16-15 B100, 8-7 Magic 91.

**Ambrosia:** a39 WTI, 29-23 KFMK, 36-25 KILT, on KNOE-FM, 26-24 KRBE, a KROY-FM, 28-27 KUHL, e27 B100, a26 Magic 91.

**Bros. Johnson:** 5-3 WTI, 1-2 KFMK, 33-30 KNOE-FM, 8-7 KRBE, a KTSA, 24-21 KUHL.

**P. Davis:** 15-11 WTI, 32-28 KILT, 28-24 KNOE-FM, x-27 KTSA, 20-15 KUHL, a27 Magic 91.

**C. Dore:** 22-17 WTI, 12-11 KILT, 21-11 KRBE, 28-25 KTSA, 17-15 Magic 91.

**B. Joel:** 6-1 WTI, 16-12 KFMK, 21-13 KILT, 18-13 KNOE-FM, 5-5 KRBE, 5-4 KROY-FM, 19-15 KTSA, 16-12 KUHL, 14-11 B100, 10-10 Magic 91.

**Journey:** 17-6 WTI, a KFMK, 22-14 KRBE, 23-19 B100, a25 Magic 91.

**Lipps, Inc.:** a40 WTI, a KILT, on-20 KRBE, on-24 B100.

**G. Numan:** 14-10 WTI, 2-7 KNOE-FM, 19-16 KROY-FM, d24 KUHL, on-29 B100, 24-23 Magic 91.

**Pretenders:** 31-28 WTI, 31-29 KNOE-FM, 30-21 KRBE, 20-15 KROY-FM, 21-27 KUHL, 15-14 B100, 21-17 Magic 91.

**K. Rogers/K. Carnes:** 25-7 WTI, 23-19 KFMK, 14-12 KILT, d34 KNOE-FM, a28 KRBE, 22-17 KTSA, 25-20 KUHL, 20-16 Magic 91.

**B. Scaggs:** 40-24 WTI, d36 KILT, 35-28 KNOE-FM, 24-19 KRBE, 26-21 KROY-FM, a KTSA, 27-23 KUHL, 30-28 B100, 26-24 Magic 91.

**6**



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

**Air Supply:** 6-6 KIMN, 5-3 KOFM, 4-4 KYGO, a22 Z97.

**Ambrosia:** 27-24 KIMN, e KOFM, d28 KOPA, d30 KYGO.

**Clash:** d30 KIMN, e KOFM, a KOPA.

**Fleetwood Mac:** 12-11 KIMN, 18-13 KOPA, 13-11 Z97.

**B. Joel:** 5-5 KIMN, 26-22 KOFM, 3-3 KOPA, 11-9 KUPD, 12-7 KYGO, 10-8 Z97.

**Journey:** 11-7 KIMN, d29 KOFM, 8-6 KOPA, 9-7 Z97.

**J. Last Band:** d28 KIMN, 26-22 KOPA, e KYGO.

**G. Numan:** a KOFM, d30 KOPA, 25-20 KUPD, a23 Z97.

**Pretenders:** 28-26 KIMN, d27 KOFM, 30-27 KOPA, a30 KUPD.

**K. Rogers/K. Carnes:** 13-8 KIMN, 30-21 KOFM, 24-16 KOPA, 26-19 KYGO.

**L. Ronstadt:** 30-22 KIMN, 20-17 KOPA, 28-26 KUPD, 27-18 KYGO, 18-15 Z97.

**B. Scaggs:** 25-19 KIMN, a KOFM, 27-24 KOPA, a29 KUPD, 29-29 KYGO.

Lipps, Inc.

None

Linda Ronstadt

Bob Seger ("Against . . .") WHBQ, WRKO, WSGA, KFRC, KJR, KOPA, KXX106, 92Q, 94Q.

# A/C Chart

# Nashville Report

APRIL 19, 1980

APR. 19	APR. 12		WKS. ON CHART
1	1	<b>LOST IN LOVE</b> AIR SUPPLY Arista 0479 (3rd Week)	10
2	2	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	9
3	4	<b>SEXY EYES DR.</b> HOOK/Capitol 4831	9
4	3	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	10
5	12	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	4
6	14	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	6
7	8	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	10
8	13	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	10
9	5	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	10
10	11	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	10
11	7	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637	10
12	6	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	10
13	9	<b>HIM RUPERT HOLMES</b> /MCA 41173	10
14	10	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	10
15	20	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49167 (WB)	8
16	15	<b>SPECIAL LADY RAY</b> , GOODMAN & BROWN/Polydor 2033	10
17	19	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	8
18	24	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	3
19	22	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	3
20	16	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	10
21	26	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/Epic 9 50862	4
22	23	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	5
23	28	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	4
24	27	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	4
25	29	<b>I DON'T WANT TO WALK WITHOUT YOU</b> BARRY MANILOW/Arista 0501	2
26	30	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	3
27	17	<b>DESIRE</b> ANDY GIBB/RSO 1019	10
28	31	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	2
29	21	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	10
30	39	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	4
31	40	<b>THE GOOD LORD LOVES YOU</b> NEIL DIAMOND/Columbia 1 11232	3



CHARTMAKER OF THE WEEK

32	—	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON Epic 9 50871	1
33	33	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	4
34	35	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180	8
35	36	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	5
36	37	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	5
37	38	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/Polydor 2071	2
38	44	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	3
39	32	<b>LOVE'S ONLY LOVE</b> ENGELBERT HUMPERDINCK/Epic 9 50844	7
40	34	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	10
41	25	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	10
42	18	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	10
43	47	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	3
44	43	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	6
45	42	<b>AUTOGRAPH</b> JOHN DENVER/RCA 11915	8
46	41	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 46588	10
47	—	<b>GONE TOO FAR</b> EDDIE RABBITT/Elektra 46613	1
48	49	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215	2
49	50	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/20th Century Fox 2446 (RCA)	2
50	—	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	1



By WALTER CAMPBELL

■ TO THE REPUBLIC, FOR WHICH IT STANDS: Music City was recently treated to concerts by **Linda Ronstadt** and **Willie Nelson**, in separate appearances at the Municipal Auditorium, featuring inspiring performances by the musicians and respective headlining artists. The shows themselves, by all accounts, were very well received, and among the high points of both concerts were a couple of stirring moments of your basic all-American patriotism.

Ronstadt's very presence was enough to please the sold-out house Thursday night (3), and her performance easily met or exceeded any high expectations. She also quite accurately remarked that the musicians assembled on the stage were among the best that could be assembled. Delivering tight, balanced and often brilliant musicianship were guitarist **Danny Kortchmar** (who also opened the show with his own band), **Russ Kunkel** on drums, **Bill Payne** (formerly of **Little Feat**) on keyboards, on guitars and vocals, **Bob Glaub** on bass, **Wendy Waldman** (who also did a couple of impressive solo tunes of her own) on vocals, **Dan Dugmore** on guitar and steel, and **Peter Asher** playing percussion and overseeing the whole operation from back atop the drum stand.

The energetic rock 'n' roll cuts off Ronstadt's latest LP brought enthusiastic response, not surprisingly, but her charm and vocal power was most warmly received on older material, such as the somewhat subdued sounds of tunes like Hank Williams' "I Can't Help It If I'm Still In Love With You," **Roy Orbison's** "Blue Bayou," and **J.D. Souther's** "Faithless Love," along with standard rockers like "Heat Wave." **Chuck Berry's** "Living In The USA," however, seemed to hit especially strong as the performers and audience shared the enthusiasm of the lyrics.

A similar moment occurred well into Willie Nelson's set Tuesday night (8) when an American flag unfurled covering Willie's trademark Texas flag as he went back into "Whiskey River," the song he traditionally uses to open shows with the unfurling of the Lone Star flag.

The audience, which had enthusiastically greeted all of the songs in Willie's show, immediately responded with even louder cheers at the sight of the American flag.

Willie also had a rather impressive array of musical talent on-stage, with his band consisting of **Chris Ethridge** and **Bee Spears** on bass, **Paul English** on drums, **Jody Payne** on guitar, **Mickey Raphael** on superb harmonica, and guest (sometimes cameo) appearances by **Tracy Nelson**, **Little Jimmy Dickens**, **Jeannie Seely**, **Lee Clayton**, and others, topped off by the hot guitar work of **Tommy Crain** of the **Charlie Daniels Band**.

Speaking of which the last time such an enthusiastic show of patriotism was exhibited in the Auditorium was during the Volunteer Jam last January when **Charlie Daniels** dedicated "Long Haired Country Boy" to "the Iranians, Russians and all those other sons-a-bitches."

On a similar note, we also, hear that the L.A.-based Music Plus reports that after KLAC aired cuts from RCA's "**John Wayne: America, Why I Love Her**," the store sold all stock copies (nearly 100) in less than two days. Originally recorded in 1973, the LP has recently been reissued, and a single, "Face The Flag," is scheduled for release soon.

TV NEWS: **Loretta Lynn** will be the subject of a major profile on ABC-TV's "20/20," set to air the end of April or early May. "Coal Miner's Daughter," meanwhile, has now grossed over \$22 million in less than a month... A "developmental deal" has been made between NBC and **Wendy Holcombe**, a 16-year-old high school junior from Alabaster, Ala., known for her mastery of several instruments... **Barbara Mandrell** and **Eddie Rabbitt** are scheduled to perform a medley of the five songs nominated for song of the year on the Academy of Country Music awards show airing live May 1 on NBC. The Dallas Cowboy Cheerleaders are also scheduled to perform in a special segment, dancing to a medley of six standards.

In and around the studios: **Roger Bowling** at Waxworks and Woodland Sound Studios recording the theme song to "The Exterminator" for Interstar Films; **Carroll Baker** at Woodland; **Jerry Reed** also at Woodland; **Dan Seals** at Creative Workshop; **Barbara Mandrell** at Woodland; **Bobby Goldsboro** finished work on his next album at Jack Clement (Sound Emporium) Studios with **Larry Butler** producing; **Bobby Vinton** also at Clement with **Butler**; **Reba McEntire** at Sound Stage; **Mel Tillis** also at Sound Stage.



# Retail Report Record World



APRIL 19, 1980

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

## SALESMAKER OF THE WEEK



**MIDDLE MAN**  
BOZ SCAGGS  
Col

### TOP SALES

- MIDDLE MAN—Boz Scaggs—Col
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- WOMEN & CHILDREN FIRST—Van Halen—WB

### HANDLEMAN/NATIONAL

- AMERICAN GIGOLO—Polydor (Soundtrack)
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- GIDEON—Kenny Rogers—UA
- GQ TWO—Arista
- GREATEST HITS—KC & the Sunshine Band—TK
- MILSAP MAGIC—Ronnie Milsap—RCA
- PROGRESSIONS OF POWER—Triumph—RCA
- WARM THOUGHTS—Smokey Robinson—Tamla

### PICKWICK/NATIONAL

- ALL THAT JAZZ—Casablanca (Soundtrack)
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM STREET ROSE—Gordon Lightfoot—WB
- GIDEON—Kenny Rogers—UA
- GQ TWO—Arista
- PROGRESSIONS OF POWER—Triumph—RCA
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WARM THOUGHTS—Smokey Robinson—Tamla

### RECORD BAR/NATIONAL

- EMBERS—Triple E
- GLASS MOON—Radio
- HOT BOX—Fatback Band—Spring
- MIDDLE MAN—Boz Scaggs—Col
- MIXIN' IT UP—Trammps—Atlantic
- NOW APPEARING AT OLE MISS—B. B. King—MCA
- RARITIES—Beatles—Capitol
- SUDDENLY—Arrogance—WB
- UNDERTOW—Firefall—Atlantic
- WHAT'S THE WORD—Fabulous Thunderbirds—Takoma

### SOUND UNLIMITED/NATIONAL

- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- CRASH & BURN—Pat Travers Band—Polydor
- DREAMS—Grace Slick—RCA
- FACE TO FACE—Angel City—Epic
- GO ALL THE WAY—Isley Brothers—T-Neck
- GQ TWO—Arista
- PROGRESSIONS OF POWER—Triumph—RCA
- SOLD OUT—Fools—EMI America
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- WOMEN & CHILDREN FIRST—Van Halen—WB

### WHEREHOUSE/NATIONAL

- CATCHING THE SUN—Spyro Gyra—MCA
- GIDEON—Kenny Rogers—UA
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MIDDLE MAN—Boz Scaggs—Col
- ON TO VICTORY—Humble Pie—Atco
- RARITIES—Beatles—Capitol
- REACHING FOR TOMORROW—Switch—Gordy
- TRILOGY—Frank Sinatra—Reprise
- WOMEN & CHILDREN FIRST—Van Halen—WB

### CRAZY EDDIE/NEW YORK

- ARGYBARGY—Squeeze—A&M
- BOYS DON'T CRY—Cure—PVC
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- GAP BAND II—Mercury
- GO ALL THE WAY—Isley Brothers—T-Neck
- PRETENDERS—Sire
- SKYWAY—Skyy—Salsoul
- SPECIALS—Chrysalis
- TOO MUCH PRESSURE—Selecter—Chrysalis
- YOU'LL NEVER KNOW—Rodney Franklin—Col

### DISC-O-MAT/NEW YORK

- AFTER DARK—Andy Gibb—RSO
- ARGYBARGY—Squeeze—A&M
- CATCHING THE SUN—Spyro Gyra—MCA
- GLASS HOUSES—Billy Joel—Col
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- RARITIES—Beatles—Capitol
- THE WALL—Pink Floyd—Col
- TRILOGY—Frank Sinatra—Reprise
- WARM THOUGHTS—Smokey Robinson—Tamla
- YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

### RECORD WORLD-TSS STORES/NEW YORK

- ARGYBARGY—Squeeze—A&M
- CRASH & BURN—Pat Travers Band—Polydor
- DUKE—Genesis—Atlantic
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- MIDDLE MAN—Boz Scaggs—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PROGRESSIONS OF POWER—Triumph—RCA
- REALITY EFFECT—Tourists—Epic
- WOMEN & CHILDREN FIRST—Van Halen—WB

### FOR THE RECORD/BALTIMORE

- AFTER MIDNIGHT—Manhattans—Col
- BARTZ—Gary Bartz—Arista
- DREAM COME TRUE—Earl Klugh—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- TWO TONS O' FUN—Fantasy
- WINNERS—Kleeer—Atlantic

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

- ARGYBARGY—Squeeze—A&M
- DREAM COME TRUE—Earl Klugh—UA
- DUKE—Genesis—Atlantic
- GIDEON—Kenny Rogers—UA
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- UNDERTOW—Firefall—Atlantic
- WILLIE NILE—Arista

### WEBB/PHILADELPHIA

- AFTER THE RAIN—Side Effect—Elektra
- BARTZ—Gary Bartz—Arista
- GLOW OF LOVE—Change—WB/RFC
- LOVE IS THE ANSWER—Lionie Liston Smith—Col
- MASSTERPIECE—Mass Production—Cotillion
- MYSTIC MERLIN—Capitol
- REACHING FOR TOMORROW—Switch—Gordy
- SHOTGUN IV—MCA
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO TONS O' FUN—Fantasy

### FATHERS & SUNS/MIDWEST

- BACKSTAGE PASS—Little River Band—Capitol
- DUKE—Genesis—Atlantic
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- MIDDLE MAN—Boz Scaggs—Col
- ONE EIGHTY—Ambrosia—WB
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- UNDERTOW—Firefall—Atlantic
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

### NATL. RECORD MART/MIDWEST

- BACKSTAGE PASS—Little River Band—Capitol
- CRASH & BURN—Pat Travers Band—Polydor
- DREAMS—Grace Slick—RCA
- DUKE—Genesis—Atlantic
- LATE AT NIGHT—Billy Preston—Motown
- MIDDLE MAN—Boz Scaggs—Col
- ONE EIGHTY—Ambrosia—WB
- SACRED SONGS—Daryl Hall—RCA
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

### RECORD RENDEZVOUS/CLEVELAND

- CIVILIAN—Gentle Giant—Capitol
- DREAMS—Grace Slick—RCA
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- KINGBEE—RSO
- MIDDLE MAN—Boz Scaggs—Col
- ON TO VICTORY—Humble Pie—Atco
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- SMALLCREEP'S DAY—Mike Rutherford—Passport
- TENEMENT STEPS—Motors—Virgin
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

### RECORD REVOLUTION/CLEVELAND

- DREAMS—Grace Slick—RCA
- DUKE—Genesis—Atlantic
- GO ALL THE WAY—Isley Brothers—T-Neck
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MONSTER—Herbie Hancock—Col
- NUDE ANTS—Keith Jarrett—ECM
- ROBIN LANE & THE CHARTBUSTERS—WB
- SMALLCREEP'S DAY—Mike Rutherford—Passport
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

### MUSIC STOP/MICHIGAN

- ADVENTURES IN UTOPIA—Utopia—Bearsville
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM COME TRUE—Earl Klugh—UA
- END OF THE CENTURY—Ramones—Sire
- HEAT—MCA
- HIDEAWAY—David Sanborn—WB
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Arista
- MALICE IN WONDERLAND—Nazareth—A&M

- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- PLEASURE PRINCIPLE—Gary Numan—Atco

### RAINBOW/CHICAGO

- CHRISTOPHER CROSS—WB
- CRASH & BURN—Pat Travers Band—Polydor
- DON'T FIGHT IT—Red Rider—Capitol
- DREAMS—Grace Slick—RCA
- DUKE—Genesis—Atlantic
- FACE TO FACE—Angel City—Epic
- GIDEON—Kenny Rogers—UA
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- MIDDLE MAN—Boz Scaggs—Col
- WILLIE NILE—Arista

### ROSE RECORDS/CHICAGO

- CHRISTOPHER CROSS—WB
- DEPARTURE—Journey—Col
- DREAM STREET ROSE—Gordon Lightfoot—WB
- GAP BAND II—Mercury
- GO ALL THE WAY—Isley Brothers—T-Neck
- RARITIES—Beatles—Capitol
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TRILOGY—Frank Sinatra—Reprise
- WARM THOUGHTS—Smokey Robinson—Tamla
- WOMEN & CHILDREN FIRST—Van Halen—WB

### 1812 OVERTURE/MILWAUKEE

- ALL THAT JAZZ—Casablanca (Soundtrack)
- DREAMS—Grace Slick—RCA
- EXTENSIONS—Manhattan Transfer—Atlantic
- GIDEON—Kenny Rogers—UA
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- KITTYHAWK—EMI America
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- PROGRESSIONS OF POWER—Triumph—RCA
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista

### GREAT AMERICAN/MINNEAPOLIS

- AUTOGRAPH—John Denver—RCA
- CATCHING THE SUN—Spyro Gyra—MCA
- CHARLIE DORE—Island
- CRASH & BURN—Pat Travers Band—Polydor
- DON'T FIGHT IT—Red Rider—Capitol
- FACE TO FACE—Angel City—Epic
- GET HAPPY—Elvis Costello—Col
- LONDON CALLING—Clash—Epic
- PAUL DAVIS—Bang
- SOLD OUT—Fools—EMI America

### DISCOUNT RECORDS/ST. LOUIS

- BACKSTAGE PASS—Little River Band—Capitol
- BERNADETTE PETERS—MCA
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- DUKE—Genesis—Atlantic
- HOT BOX—Fatback Band—Spring
- IF DREAMS HAD WINGS—Dan Hill—Epic
- MIDDLE MAN—Boz Scaggs—Col
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- THE WAY I AM—Merle Haggard—MCA
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

### EAST-WEST RECORDS/CENTRAL FLORIDA

- AFTER MIDNIGHT—Manhattans—Col
- DEPARTURE—Journey—Col
- DON'T FIGHT IT—Fed Rider—Capitol
- DUKE—Genesis—Atlantic
- GO ALL THE WAY—Isley Brothers—T-Neck
- MIDDLE MAN—Boz Scaggs—Col
- NINE TO THE UNIVERSE—Jimmy Hendrix—WB
- RARITIES—Beatles—Capitol
- WHAT'S THE WORD—Fabulous Thunderbirds—Takoma
- WOMEN & CHILDREN FIRST—Van Halen—WB

### INDEPENDENT RECORDS/COLORADO

- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- INNUENDO—Danny Kortchmar—Asylum
- LOVE IS THE ANSWER—Lionie Liston Smith—Col
- MIDDLE MAN—Boz Scaggs—Col
- NUDE ANTS—Keith Jarrett—ECM
- ONE EIGHTY—Ambrosia—WB
- REACHING FOR TOMORROW—Switch—Gordy
- TWO PLACES AT THE SAME TIME—Raydio—Arista
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

### CIRCLES/ARIZONA

- CRAWFISH FIESTA—Professor Longhair—Alligator
- GIDEON—Kenny Rogers—UA
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MIDDLE MAN—Boz Scaggs—Col
- PLEASURE PRINCIPLE—Gary Numan—Atco
- RARITIES—Beatles—Capitol
- SMALLCREEP'S DAY—Mike Rutherford—Passport
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- UNDERTOW—Firefall—Atlantic
- WOMEN & CHILDREN FIRST—Van Halen—WB

### LICORICE PIZZA/LOS ANGELES

- CATCHING THE SUN—Spyro Gyra—MCA
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM STREET ROSE—Gordon Lightfoot—WB
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- LATE AT NIGHT—Billy Preston—Motown
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- RARITIES—Beatles—Capitol
- TENTH—Marshall Tucker Band—WB
- UNDERTOW—Firefall—Atlantic
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

### EVERYBODY'S RECORDS/NORTHWEST


- AMERICAN GIGOLO—Polydor (Soundtrack)
- BACKSTAGE PASS—Little River Band—Capitol
- CHRISTOPHER CROSS—WB
- GIDEON—Kenny Rogers—UA
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- LONDON CALLING—Clash—Epic
- MIDDLE MAN—Boz Scaggs—Col
- PROGRESSIONS OF POWER—Triumph—RCA
- TENTH—Marshall Tucker Band—WB
- WOMEN & CHILDREN FIRST—Van Halen—WB

# 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

APRIL 19, 1980

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

APR. 19	APR. 12				
1	1	<b>THE WALL</b>			
		PINK FLOYD			
		Columbia PC2 36183			
		(11th Week)		17	L

2	2	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		6	H
3	4	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384		5	H
4	3	<b>MAD LOVE</b> LINDA RONSTADT/Asylum 5E 510		7	H
5	5	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745		32	H
6	7	<b>THE LONG RUN</b> EAGLES/Asylum 5E 508		26	H
7	6	<b>THE WHISPERS</b> /Solar BXL1 3521 (RCA)		14	H
8	9	<b>LIGHT UP THE NIGHT</b> BROTHERS JOHNSON/A&M SP 3716		7	H
9	8	<b>DAMN THE TORPEDOES</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		22	H
10	13	<b>DEPARTURE</b> JOURNEY/Columbia FC 36339		5	H

CHARTMAKER OF THE WEEK

11	—	<b>WOMEN AND CHILDREN FIRST</b>			
		VAN HALEN			
		Warner Bros. HS 3415		1	H

12	12	<b>AMERICAN GIGOLO</b> (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259		7	H
13	—	<b>GO ALL THE WAY</b> ISLEY BROTHERS/T-Neck FZ 36305 (CBS)		1	H
14	10	<b>BEBE LE STRANGE HEART</b> /Epic FE 36371		8	H
15	14	<b>FUN AND GAMES</b> CHUCK MANGIONE/A&M SP 3715		9	H
16	22	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383		6	G
17	17	<b>PERMANENT WAVE</b> RUSH/Mercury SRM 1 4001		12	H
18	—	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035		1	H
19	11	<b>PHOENIX</b> DAN FOGELBERG/Full Moon/Epic FE 35634		18	H
20	16	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236		22	G
21	18	<b>GET HAPPY!!</b> ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347		5	G
22	24	<b>PRETENDERS</b> /Sire SRK 6083 (WB)		12	G
23	15	<b>KENNY KENNY ROGERS</b> /United Artists LWAK 979		28	H
24	20	<b>RAY, GOODMAN &amp; BROWN</b> /Polydor PD 1 6240		13	G
25	25	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America SOO 17016		11	H
26	19	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b> DONNA SUMMER/Casablanca NBLP 2 7191		23	L
27	29	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H		67	G
28	31	<b>TWO G.Q.</b> /Arista AL 9511		4	H
29	23	<b>... BUT THE LITTLE GIRLS UNDERSTAND</b> KNACK/Capitol SOO 12045		8	H
30	33	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 5108		4	H
31	35	<b>WARM THOUGHTS</b> SMOKEY ROBINSON/Tamla T8 367M1 (Motown)		5	H
32	34	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		24	G
33	26	<b>THE ROSE</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16010		15	H
34	36	<b>BEE GEES GREATEST</b> /RSO RS 2 4200		21	L
35	30	<b>CORNERSTONE</b> STYX/A&M SP 3711		26	H
36	37	<b>SKYLARKIN'</b> GROVER WASHINGTON, JR./Motown M7 933R1		7	G
37	32	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists LT 1001		10	G
38	53	<b>MICKEY MOUSE DISCO</b> /Disney/Vista V 2504		4	X
39	40	<b>THE PLEASURE PRINCIPLE</b> GARY NUMAN/Atco SD 38 120		9	G
40	43	<b>EAT TO THE BEAT</b> BLONDIE/Chrysalis CHE 1225		26	H
41	41	<b>LONDON CALLING</b> CLASH/Epic E2 36328		11	I
42	42	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists UA LA 835 H		16	G
43	21	<b>BAD LUCK STREAK IN DANCING SCHOOL</b> WARREN ZEVON/Asylum 5E 509		8	H

44	50	<b>ROBERTA FLÄCK FEATURING DONNY HATHAWAY</b> /Atlantic SD 16013		3	H
45	28	<b>AFTER DARK</b> ANDY GIBB/RSO RS 1 3069		7	H
46	38	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia JC 36172		24	G
47	49	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378		48	G
48	44	<b>VICTIMS OF THE FURY</b> ROBIN TROWER/Chrysalis CHR 1215		8	G
49	27	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia FC 36121		14	H
50	57	<b>MOUTH TO MOUTH</b> LIPPS, INC./Casablanca NBLP 7197		3	G
51	56	<b>TENTH MARSHALL TUCKER BAND</b> /Warner Bros. HS 3410		4	H
52	48	<b>MIDNIGHT MAGIC</b> COMMODORES/Motown M8 926M1		34	H
53	58	<b>CRASH AND BURN</b> PAT TRAVERS BAND/Polydor PD 1 6262		3	G
54	62	<b>GAP BAND II</b> /Mercury SRM 1 3804		14	G
55	45	<b>GOLD &amp; PLATINUM</b> LYNRYD SKYNYRD/MCA 2 11008		16	K
56	51	<b>TUSK</b> FLEETWOOD MAC/Warner Bros. 2HS 3350		24	X
57	54	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN/Swan Song SS 16002 (Atl)		31	H
58	59	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708		54	H
59	67	<b>DREAMS</b> GRACE SLICK/RCA AFL1 3544		3	G
60	39	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill SH 245		6	G
61	63	<b>10½ DRAMATICS</b> /MCA 3196		5	G
62	68	<b>GREATEST HITS VOL. 2</b> ABBA/Atlantic SD 16009		15	H
63	91	<b>SPIRIT OF LOVE</b> CON FUNK SHUN/Mercury SRM 1 3806		2	G
64	47	<b>BIG FUN</b> SHALAMAR/Solar BXL1 3479 (RCA)		14	G
65	—	<b>MIDDLE MAN</b> BOZ SCAGGS/Columbia FC 36106		1	H
66	115	<b>RARITIES</b> BEATLES/Capitol SHAL 12060		1	H
67	73	<b>SKYWAY SKYY</b> /Salsoul SA 8532 (RCA)		4	G
68	69	<b>HIDEAWAY</b> DAVID SANBORN/Warner Bros. BSK 3379		5	G
69	82	<b>DREAM COME TRUE</b> EARL KLUGH/United Artists LT 1026		2	G
70	79	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown M7 928R1		2	G
71	77	<b>DREAM STREET ROSE</b> GORDON LIGHTFOOT/Warner Bros. HS 3426		2	H
72	87	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. AND RAYDIO/Arista AL 9515		2	H
73	74	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)		10	G
74	85	<b>PROGRESSIONS OF POWER TRIUMPH</b> /RCA AFL1 3524		3	G
75	66	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic JE 36110		28	G
76	78	<b>THE B-52'S</b> /Warner Bros. BSK 3355		8	G
77	61	<b>ON THE RADIO—GREATEST HITS, VOL. II</b> DONNA SUMMER/Casablanca NBLP 7202		8	H
78	117	<b>LET THE MUSIC DO THE TALKING</b> THE JOE PERRY PROJECT/Columbia JC 36388		1	G
79	46	<b>DANCIN' AND LOVIN'</b> SPINNERS/Atlantic SD 19256		11	G
80	84	<b>ADVENTURES IN UTOPIA</b> UTOPIA/Bearsville BRK 6991 (WB)		13	G
81	55	<b>RISE</b> HERB ALPERT/A&M SP 4790		26	G
82	76	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305		11	G
83	106	<b>UNDERTOW</b> FIREFALL/Atlantic SD 16006		1	H
84	92	<b>MASSTERPIECE</b> MASS PRODUCTION/Cotillion SD 5218 (Atl)		2	G
85	88	<b>THE CARS</b> /Elektra 6E 135		88	G
86	86	<b>HIROSHIMA</b> /Arista AB 4252		13	G
87	65	<b>BRASS CONSTRUCTION 5</b> /United Artists LT 977		14	G
88	89	<b>DEGUELLO</b> ZZ TOP/Warner Bros. HS 3361		19	H
89	93	<b>THE BLUE ALBUM</b> HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)		2	G
90	80	<b>MALICE IN WONDERLAND</b> NAZARETH/A&M SP 4799		10	G
91	60	<b>THE ELECTRIC HORSEMAN</b> (ORIGINAL SOUNDTRACK)/Columbia JS 36327		9	H
92	81	<b>AUTOGRAPH</b> JOHN DENVER/RCA AQL1 3449		4	H
93	64	<b>EVITA</b> FESTIVAL/RSO RS 1 3061		8	G
94	71	<b>WET</b> BARBRA STREISAND/Columbia FC 36258		23	H
95	72	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL/Arista/GRP GRP 5501		21	G
96	108	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192		1	G
97	135	<b>TRILOGY: PAST, PRESENT &amp; FUTURE</b> FRANK SINATRA/Reprise 3FS 2300 (WB)		1	X
98	75	<b>1980</b> GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514		5	H
99	52	<b>LOVE SOMEBODY TODAY</b> SISTER SLEDGE/Cotillion SD 16012 (Atl)		8	H
100	103	<b>L.A. BOPPERS</b> /Mercury SRM 1 3816		1	G

ALBUM CROSS REFERENCE ON PAGE 35

# Albums 151-200

APRIL 19, 1980

- 151 WINNERS KLEENER/Atlantic SD 19262
- 152 LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373
- 153 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 154 THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
- 155 A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON/Epic KE2 36444
- 156 SOLD OUT FOOLS/EMI-America SW 17024
- 157 DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 158 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
- 159 REALITY EFFECT TOURIST/Epic NJE 36386
- 160 SUZANNE FELLINI/Casablanca NBLP 7205
- 161 PRIVATE LIGHTNING/A&M SP 4791
- 162 LIVE AT THE PUBLIC THEATER HEATH BROS./Columbia FC 36374
- 163 IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
- 164 FACE TO FACE ANGEL CITY/Epic NJE 36344
- 165 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
- 166 TWO TONS O' FUN/Fantasy/Honey F 9584
- 167 PERISCOPE LIFE KAYAK/Mercury SRM 1 3824
- 168 URBAN VERBS/Warner Bros. BSK 3418
- 169 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
- 170 SECOND EDITION PUBLIC IMAGE, LTD./Island 2WX 3288 (WB)
- 171 TENEMENT STEPS MOTORS/Virgin VA 13139 (Atl)
- 172 HEAT/MCA 3225
- 173 THE GLOW OF LOVE CHANGE/Warner/RFC 3438

- 174 BARTZ GARY BARTZ/Arista AB 4263
- 175 HEART & SOUL CONWAY TWITTY/MCA 3210
- 176 CAT IN THE HAT BOBBY CALDWELL/Clouds 8810 (TK)
- 177 GALLAGHER/United Artists LT 1019
- 178 DIONNE DIONNE WARWICK/Arista AB 4230
- 179 ABBA'S GREATEST HITS/Atlantic SD 19114
- 180 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 181 INNUENDO DANNY KORTCHMAR/Asylum 6E 250
- 182 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 183 AFTER THE RAIN SIDE EFFECT/Elektra 6E 261
- 184 PAUL DAVIS/Bang JZ 36094 (CBS)
- 185 SOMETIMES YOU WIN DR. HOOK/Capitol SOO 12023
- 186 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 187 LED ZEPPELIN IV/Atlantic SD 19129
- 188 KITTYHAWK/EMI-America SW 17029
- 189 GIANTS/MCA 3188
- 190 HARDER... FASTER APRIL WINE/Capitol ST 12013
- 191 NOW APPEARING AT OLE MISS B. B. KING/MCA 2 8016
- 192 CIVILIAN GENTLE GIANT/Columbia JC 36341
- 193 MIDNIGHT DESIRE RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- 194 PRESSURE/MCA 3195
- 195 ZAMFIR/Mercury SRM 1 3817
- 196 VOYAGER ROGER WHITTAKER/RCA AFL1 3518
- 197 SURE SHOT CROWN HEIGHTS AFFAIR/De-Lite DSR 9517
- 198 GRADUALLY GOING TORNADO BRUFORD/Polydor PD 1 6261
- 199 BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
- 200 OZONE OSIRIS/Marlin 2234 (TK)

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

## Album Cross Reference

ABBA	62	MANHATTAN TRANSFER	130
AC/DC	114	BARRY MANILOW	147
HERB ALPERT	81	TEENA MARIE	124
AMBROSIA	135	MASS PRODUCTION	84
ROY AYERS	103	HAROLD MELVIN	89
B-52s	76	MOLLY HATCHET	75
BABYS	121	MICKEY MOUSE DISCO	38
BEACH BOYS	125	NAZARETH	90
BEATLES	66	WILLIE NELSON	82
BEE GEES	34	WILLIE NILE	120
PAT BENATAR	20	GARY NUMAN	39
BLONDIE	40, 96	OFF BROADWAY usa	146
ANGELA BOFILL	95	JANE OLIVOR	143
BRASS CONSTRUCTION	87	ORIGINAL SOUNDTRACK:	
BROTHERS JOHNSON	8	ALL THAT JAZZ	123
CARS	85	AMERICAN GIGOLO	12
CLASH	41	COAL MINER'S DAUGHTER	108
COMMODORES	52	ELECTRIC HORSEMAN	91
CON FUNK SHUN	63	ROSE	33
ELVIS COSTELLO	21	RAY PARKER JR. & RAYDIO	72
CHRISTOPHER CROSS	16	PASSPORT	140
JOHN DENVER	92	JOE PERRY PROJECT	78
NEIL DIAMOND	49	TOM PETTY	9
DRAMATICS	61	PINK FLOYD	1, 73
EAGLES	6	BILLY PRESTON	129
FABULOUS THUNDERBIRDS	139	PRETENDERS	22
FATBACK	112	PRINCE	145
FESTIVAL	93	RAMONES	141
FIREFALL	83	LOU RAWLS	106
ROBERTA FLACK FEATURING DONNY HATHAWAY	44	RAY, GOODMAN & BROWN	24
FLEETWOOD MAC	56	RED RIDER	31
DAN FOGELBERG	19	SMOKEY ROBINSON	144
FOREIGNER	111	ROCKETS	144
RODNEY FRANKLIN	132	KENNY ROGERS	18, 23, 27, 42
ROBERT FRIPP	107	LINDA RONSTADT	4
GAP BAND	54	RUSH	17
CRYSTAL GAYLE	105	MIKE RUTHERFORD	128
J. GEILS	25	SUE SAAD & THE NEXT	115
GENESIS	113	DAVID SANBORN	68
ANDY GIBB	45	BOZ SCAGGS	65
G.O.	28	BOB SEGER	2, 150
DARYL HALL	104	GIL SCOTT-HERON & BRIAN JACKSON	98
HEART	14	SHALAMAR	64
JIMI HENDRIX	136	SHOOTING STAR	138
HIROSHIMA	86	FRANK SINATRA	97
RUPERT HOLMES	149	SISTER SLEDGE	99
HUMBLE PIE	110	SKYY	67
IAN HUNTER	118	GRACE SLICK	59
ISLEY BROTHERS	13	SPINNERS	79
JERAMINE JACKSON	70	SPYRO GYRA	30
MICHAEL JACKSON	5	SQUEEZE	116
BOB JAMES & EARL KLUGH	126	JOHN STEWART	119
WAYLON JENNINGS	47	SWITCH	109
BILLY JOEL	3	STONE CITY BAND	122
JOURNEY	10	BARBRA STREISAND	94
KC & THE SUNSHINE BAND	127	STYX	35
EARL KLUGH	69	SUGARHILL GANG	60
KNACK	29	DONNA SUMMER	26, 77
KOOL & THE GANG	32	SUPERTRAMP	58
PATTI LABELLE	101	RACHEL SWEET	102
L.A. BOPPERS	100	38 SPECIAL	142
RONNIE LAWS	37	PAT TRAVERS	53
LED ZEPPELIN	37	TRIUMPH	74
WEBSTER LEWIS	133	TOTO	137
GORDON LIGHTFOOT	71	ROBIN TROWER	48
LIPPS, INC.	50	MARSHALL TUCKER BAND	51
LITTLE RIVER BAND	131	UTOPIA	80
KENNY LOGGINS	46	VAN HALEN	11
LYNYRD SKYNYRD	55	GROVER WASHINGTON, JR.	36
MAHOGANY RUSH	117	WHISPERS	7
CHUCK MANGIONE	15	WARREN ZEVON	43
MANHATTANS	134	ZZ TOP	88

# Record World Albums 101-150

APRIL 19, 1980

- | APR. 19 | APR. 12 |  |  |
|---------|---------|--|--|
| 101     | 111     | RELEASED PATTI LABELLE/Epic JE 36381                                     |  |
| 102     | 102     | PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337               |  |
| 103     | 101     | NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246                          |  |
| 104     | 107     | SACRED SONGS DARYL HALL/RCA AFL1 3573                                    |  |
| 105     | 109     | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982                     |  |
| 106     | 70      | SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)            |  |
| 107     | 136     | GOD SAVE THE QUEEN/UNDER HEAVY MANNERS ROBERT FRIPP/Polydor PD 1 6266    |  |
| 108     | 118     | COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107                     |  |
| 109     | 122     | REACHING FOR TOMORROW SWITCH/Gordy G8 993M1 (Motown)                     |  |
| 110     | 131     | ON TO VICTORY HUMBLE PIE/Atco SD 38 122                                  |  |
| 111     | 94      | HEAD GAMES FOREIGNER/Atlantic SD 29999                                   |  |
| 112     | 125     | HOT BOX FATBACK/Spring SP 1 6726 (Polydor)                               |  |
| 113     | —       | DUKE GENESIS/Atlantic SD 16014   |  |
| 114     | 100     | HIGHWAY TO HELL AC/DC/Atlantic SD 19244                                  |  |
| 115     | 116     | SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)                           |  |
| 116     | 132     | ARGYBARGY SQUEEZE/A&M SP 4802  |  |
| 117     | 99      | WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/Columbia JC 36204               |  |
| 118     | —       | WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296                        |  |
| 119     | 123     | DREAM BABIES GO HOLLYWOOD JOHN STEWART/RSO RS 1 3074                     |  |
| 120     | 121     | WILLIE NILE/Arista AB 4260   |  |
| 121     | 83      | UNION JACKS THE BABYS/Chrysalis CHR 1267                                 |  |
| 122     | 128     | IN 'N' OUT STONE CITY BAND/Gordy G7 991R1 (Motown)                       |  |
| 123     | 133     | ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198 |  |
| 124     | 129     | LADY T TEENA MARIE/Gordy G7 992R1 (Motown)                               |  |
| 125     | 126     | KEEPIN' THE SUMMER ALIVE BEACH BOYS/Caribou FZ 36283 (CBS)               |  |
| 126     | 114     | ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241           |  |
| 127     | 130     | GREATEST HITS KC & THE SUNSHINE BAND/TK 612                              |  |
| 128     | 138     | SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem)                  |  |
| 129     | 134     | LATE AT NIGHT BILLY PRESTON/Motown M7 925R1                              |  |
| 130     | 143     | EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258                          |  |
| 131     | —       | BACKSTAGE PASS LITTLE RIVER BAND/Capitol SWBK 12061                      |  |
| 132     | 142     | YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122                     |  |
| 133     | 137     | 8 FOR THE '80S WEBSTER LEWIS/Epic JE 36197                               |  |
| 134     | —       | AFTER MIDNIGHT MANHATTANS/Columbia JC 36411                              |  |
| 135     | —       | ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368                                |  |
| 136     | —       | NINE TO THE UNIVERSE JIMI HENDRIX/Reprise HS 2299 (WB)                   |  |
| 137     | 96      | HYDRA TOTO/Columbia FC 36229   |  |
| 138     | 139     | SHOOTING STAR/Virgin VA 13133 (Atl)                                      |  |
| 139     | —       | WHAT'S THE WORD FABULOUS THUNDERBIRDS/Chrysalis CHR 1287                 |  |
| 140     | 144     | OCEANLINER PASSPORT/Atlantic SD 19265                                    |  |
| 141     | 145     | END OF THE CENTURY RAMONES/Sire SRK 6077 (WB)                            |  |
| 142     | —       | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782                            |  |
| 143     | 95      | THE BEST SIDE OF GOODBYE JANE OLIVOR/Columbia JC 36335                   |  |
| 144     | 147     | NO BALLADS ROCKETS/RSO RS 1 3071   |  |
| 145     | 90      | PRINCE/Warner Bros. BSK 3366   |  |
| 146     | 146     | ON OFF BROADWAY usa/Atlantic SD 19263                                    |  |
| 147     | 98      | ONE VOICE BARRY MANILOW/Arista AL 9505                                   |  |
| 148     | 97      | PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity IN                          |  |
| 149     | —       | DON'T FIGHT IT RED RIDER/Capitol ST 12028                                |  |
| 150     | 150     | LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523        |  |

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Attention all programmers, retailers, distributors and club jocks. Next week one of the hottest albums of the year will be issued, and you should make sure to get your hands on it as soon as possible. The LP is on Polydor, it's entitled "And Once Again" and the artist is **Isaac Hayes**. This will be Hayes' 21st album and it should prove to be the crowning touch of his return to the top of the charts. If you thought "Don't Let Go" and "Deja Vu" were hot, you ain't heard nothing yet. This is an album that will be a favorite with both old and new fans. It features original tunes and cover versions, ballads as well as dance numbers. The five tracks on the LP are "It's All In The Game," "I Ain't Never," "Wherever You Are," "Love Sure Has Been Good To Us" and a version of "This Time I'll Be Sweeter" that is the last word on that song. Hayes is currently in the studio writing and producing for three new acts and has also written (with **Adrienne Anderson**) another tune for **Dionne Warwick's** next release. MCA, by the way, has decided to re-issue Hayes' and Warwick's duet album, "A Man And Woman." On the success of "Don't Let Go," and with the certain "beyond gold" status of this forthcoming release, Hayes has already begun to accept concerts for the latter part of this year.

Entertainment attorney and co-founder of the Black Entertainment Lawyers Association, **Kendall Minter** has relocated his offices to 888 Seventh Avenue, New York, N.Y. 10019. (212) 541-6900. Minter represents **Onaje Allen Gumbs**, **Roy Ayers**, **Freddie James**, **Edwin Birdsong**, **Creme D'Cocoa**, **Karen Jones** and others.

**Jerry Butler** has reactivated his Fountain Records label in Chicago. Fountain was started in 1971 and acted as a recording arm for some of the talent that came through Butler's Songwriters Workshop. The label issued sides on **Enchantment**, **Jackie Ross** and **Billy Butler & Infinity** before closing down in '73 and the workshop also ended two years ago. They have decided to try again "because a lot of companies are vanishing from the area, and we wanted to give aspiring artists an outlet." Heading up the firm are **Rodney Massey**, general manager; **Lawrence Hanks**, A&R; **James Hudson**, sales manager; **LeRoy O'Connor**, product manager; and **Joseph Washington**, national promotion manager. The company issued its first single this week on the group **Omni** entitled "Don't Be Selfish" and an LP will be available the first of June. Other acts on the Fountain label are veteran **Dee Clark** and **Connee Draper**. Butler will be acting as producer for some of the forthcoming releases. The label is handled by Re-United Record Distributors in Chicago. Fountain is located at 500 N. Michigan Ave., Suite 1042, Chicago, Ill. 60601. Tel. (312) 467-1184.

■ LOS ANGELES—Last week, subpoenaed members of MCA's black promotional field staff filed their depositions against MCA, Inc. in the

ongoing lawsuit stemming from the staff's charges of racial discrimination. Also included in last week's hearing was a deposition from **John Smith**, the former VP of MCA black product. More information will be provided as the case continues. . . Former LAX Records VP of promotion, **Al Edmondson**, has relocated to the independent promotion firm of **Gorov, Kaplan & Associates** as VP of black product. The move was financed April 3rd and was triggered by cut-backs at the newly-formed LAX label, distributed by MCA.

Bailey Music Works, a production coordination and personalized billing/booking service, has been established to fill the gaps created by recent cuts in the production staffs of local record companies and production houses. **Robyn Bailey** will aid producers in estimating and

(Continued on page 37)

## Black Oriented Album Chart

APRIL 19, 1980

- GO ALL THE WAY**  
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LIGHT UP THE NIGHT**  
BROTHERS JOHNSON/A&M SP 3716
- THE WHISPERS**  
Solar BXL1 3521 (RCA)
- RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- THE GAP BAND II**  
Mercury SRM 1 3804
- WARM THOUGHTS**  
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- ROBERTA FLACK FEATURING DONNY HATHAWAY**  
Atlantic SD 16013
- TWO**  
G.Q./Arista AL 9511
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- LOVE SOMEBODY TODAY**  
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- LET'S GET SERIOUS**  
JERMAINE JACKSON/Motown M7 928R1
- BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- SKYWAY**  
SKYY/Salsoul SA 8532 (RCA)
- SPIRIT OF LOVE**  
CON FUNK SHUN/Mercury SRM 1 3806
- RAPPER'S DELIGHT**  
SUGARHILL GANG/Sugarhill SH 245
- 10 1/2**  
DRAMATICS/MCA 3196
- TWO PLACES AT THE SAME TIME**  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- L.A. BOPPERS**  
Mercury SRM 1 3816
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- REACHING FOR TOMORROW**  
SWITCH/Gordy G8 993M1 (Motown)
- 8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
- MASTERPIECE**  
MASS PRODUCTION/Cotillion SD 5218 (Atl)
- IN 'N' OUT**  
STONE CITY BAND/Gordy G7 991R1 (Motown)
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- DANCIN' AND LOVIN'**  
SPINNERS/Arista SD 19256
- SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- BRASS CONSTRUCTION 5**  
United Artists LT 977
- AFTER MIDNIGHT**  
MANHATTANS/Columbia JC 36411
- GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- RELEASED**  
PATTI LABELLE/Epic JE 36381
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- WINNERS**  
KLEENER/Arista SD 19262
- YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
- PRINCE**  
Warner Bros. BSK 3366
- 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
- FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
- LIVING PROOF**  
SYLVESTER/Fantasy F 79010
- CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
- MIDNIGHT DESIRE**  
RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- TWO TONS O' FUN**  
Fantasy/Honey F 9584
- HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
- FIRE IT UP**  
RICK JAMES/Gordy G8 990M1 (Motown)

## PICKS OF THE WEEK

### SWEET SENSATION

STEPHANIE MILLS—20th Cent. Fox T-603 (RCA)



This dynamic vocalist follows up her previous near-platinum album with another terrific release. Under the guidance of hit producers James Mtume and Reggie Lucas, Mills displays all of her skills on these tunes. They should have an even greater appeal, especially with a younger audience. With the title track single moving up, keep an eye on "Try My Love."

### DO I MAKE YOU FEEL BETTER!

NDUGU & CHOCOLATE JAM CO.—Epic JE 36377



The coming together of these two forces could only result in a winning listening experience. But as if this wasn't enough, there's the added presence of Hubert and Ronnie Laws, George Duke and others. Ndugu's production is very good and comes through best on the potential singles "Shadow Danc-ing," "A Chance With You" and the title cut.

### LOVE COMMITTEE

T-Electric—MCA-3233



This long-awaited release from this Philly-based group features some good original material and performances. Among the contributors is Eddie Levert who co-wrote three tunes. Watch for potential singles and strong airplay for "Boogie Papers" and "Who Can We Trust." A nice debut for this group and this label.

### KWICK

EMI-America SW-17025



This male quartet makes a good impression on their debut LP for this label. It features a variety of up-tempo and ballad numbers that they composed and perform well. The Memphis Rhythm Section provides the instrumentation with Allen Jones acting as producer. Listen out for "Serious Business" and "Let This Moment Be Forever."

# Record World Black Oriented Singles



APRIL 19, 1980

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

APR. 19	APR. 12		WKS. ON CHART
1	2	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS T-Neck 9 2290 (CBS)	8
2	1	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	11
3	5	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	9
4	4	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	11
5	3	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	14
6	6	<b>BOUNCE ROCK, SKATE, ROLL, PT. I</b> VAUGHAN MASON AND CREW/Brunswick 55548	13
7	12	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	6
8	14	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	6
9	9	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	13
10	11	<b>STANDING OVATION</b> G.Q./Arista 0483	11
11	8	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	14
12	7	<b>SPECIAL LADY RAY, GOODMAN &amp; BROWN</b> /Polydor 2033	19
13	26	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	6
14	13	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	9
15	15	<b>WELCOME BACK HOME</b> DRAMATICS/MCA 41178	11
16	23	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	8
17	28	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494	6
18	27	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	5
19	10	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	15
20	16	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists 1334	13
21	21	<b>COMPUTER GAME</b> YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	12
22	25	<b>I'M BACK FOR MORE</b> AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	8
23	22	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	11
24	24	<b>IS THIS THE BEST (BOP-DOO-WAH)</b> L.A. BOPPERS/Mercury 76038	11
25	37	<b>ALL-NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	6
26	29	<b>WE OUGHT TO BE DOIN' IT</b> RANDY BROWN/Chocolate City 3204 (Casablanca)	6
27	17	<b>WHY YOU WANNA TREAT ME SO BAD</b> PRINCE/Warner Bros. 49178	11
28	32	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	6
29	34	<b>RIGHT IN THE SOCKET</b> SHALAMAR/Solar 11929 (RCA)	5
30	39	<b>REACH YOUR PEAK</b> SISTER SLEDGE/Cotillion 45013 (Atl)	5
31	38	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	5
32	33	<b>UNDER YOUR SPELL</b> PHYLLIS HYMAN/Arista 0495	6
33	31	<b>MUSIC TRANCE</b> BEN E. KING/Atlantic 3635	9
34	42	<b>MINUTE BY MINUTE</b> PEABO BRYSON/Capitol 4844	4
35	18	<b>ANY LOVE</b> RUFUS AND CHAKA KHAN/MCA 41191	8
36	41	<b>INSIDE OF YOU</b> RAY, GOODMAN & BROWN/Polydor 2077	4
37	46	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox 2449 (RCA)	3



38	35	<b>DESIRE</b> MASQUERADERS/Bang 9 4806 (CBS)	7
39	19	<b>THEME FROM THE BLACK HOLE</b> PARLIAMENT/Casablanca 2235	13
40	44	<b>GOTTA GET MY HANDS ON SOME MONEY</b> FATBACK/ Spring 3008 (Polydor)	4
41	30	<b>GIVE ME SOME EMOTION</b> WEBSTER LEWIS/Epic 9 50832	10
42	43	<b>YOU ARE MY FRIEND</b> SYLVESTER/Fantasy 883	6
43	45	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	6
44	20	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	26
45	49	<b>TONIGHT I'M ALRIGHT</b> NARADA MICHAEL WALDEN/ Atlantic 3655	4
46	55	<b>OVERNIGHT SENSATION</b> JERRY KNIGHT/A&M 2215	2
47	52	<b>THE BEST LOVE I EVER HAD</b> JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	5

## CHARTMAKER OF THE WEEK

48	—	<b>LANDLORD</b> GLADYS KNIGHT & THE PIPS Columbia 1 11239	1
49	54	<b>SUGAR</b> KENNY DOSS/Bearsville 49197 (WB)	4
50	—	<b>A LOVER'S HOLIDAY</b> CHANGE/Warner/RFC 49208	1
51	48	<b>YOU GOT WHAT IT TAKES</b> BOBBY THURSTON/Prelude 8009	7
52	53	<b>CAN YOU FEEL IT</b> PRESSURE/MCA 41179	5
53	—	<b>LET THIS MOMENT BE FOREVER</b> KWICK/EMI-America 8037	1
54	61	<b>WINNERS</b> KLÉER/Atlantic 3650	2
55	63	<b>FOREVER MASS PRODUCTION</b> /Cotillion 45009 (Atl)	2
56	64	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	2
57	68	<b>COMING DOWN FROM LOVE</b> BOBBY CALDWELL/Clouds 21 (TK)	2
58	65	<b>THAT THANG OF YOURS</b> JOHN & ARTHUR SIMMS/ Casablanca 2251	2
59	60	<b>NOW I'M FINE</b> GREY & HANKS/RCA 11922	4
60	66	<b>BABY (THIS LOVE THAT WE'VE FOUND)</b> HEAT/MCA 41203	2
61	—	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> THE S.O.S. BAND/ Tabu 9 5522 (CBS)	1
62	—	<b>LET THE MUSIC TAKE ME</b> PATRICE RUSHEN/Elektra 46604	1
63	69	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	2
64	—	<b>JUST US TWO TONS O' FUN</b> /Fantasy/Honey 888	1
65	—	<b>YOU GAVE ME LOVE</b> CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)	1
66	—	<b>THE GET-DOWN MELLOW SOUND</b> PLAYERS ASSOCIATION/ Vanguard 35214	1
67	—	<b>GIVE UP THE FUNK (LET'S DANCE)</b> B.T. EXPRESS/Columbia 1 11249	1
68	36	<b>FUNK YOU UP</b> SEQUENCE/Sugarhill 543	13
69	—	<b>CALL ME</b> BLONDIE/Chrysalis 2414	1
70	50	<b>IT'S YOU I LOVE/WHERE DID ALL THE LOVIN' GO</b> TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	10
71	51	<b>CAN IT BE LOVE</b> TEENA MARIE/Gordy 7180 (Motown)	6
72	—	<b>FROM 9:00 UNTIL</b> LAKESIDE/Solar 11931 (RCA)	1
73	40	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)	15
74	47	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	18
75	62	<b>RELEASE</b> PATTI LABELLE/Epic 9 50852	5



## Black Music Report (Continued from page 36)

monitoring record budgets and other daily expenses. Interested persons can contact B.M.W. at (213) 654-4228. . . . **Dionne Warwick** will perform at the Santa Monica Civic on April 22nd, a one-night-only benefit concert in support of the North Hollywood High School Marching Band and Entertainment Units. The goal of the concert is to buy the kids uniforms.

Well, I must admit that southern Californians have had their share of concerts recently, with a total of six tightly-packed venues of different sizes, R&Bing from A to Z. What makes this so unusual is that all this entertainment took place in just one week. At the top of the list were Arista's stable of hot artists, including **Phyllis Hyman**, **Hiroshima** and **Chuck Cissell**, who performed at the Santa Monica Civic. But meanwhile, in the downtown area, concert fanatics attended a block-

buster show featuring Cotillion's **Slave**, the **Bar-Kays** (Mercury), **Von Mason & Crew** (Brunswick) and the **Sugarhill Gang** (Sugarhill) who reportedly turned the place out with their "hotel, motel, Holiday Inn" "Rappers Delight" stuff. This concert took place at the L.A. Sports Arena. Yes, the beat goes on up to Hollywood, where Polydor artist **Roy Ayers** enjoyed a two-day stint at the Roxy, and if this weren't enough concert news to spark your plugs, add a touch of **Johnny Mathis** to the pot, and stir in some subtle **Freddie Hubbard** and a heavy dose of **The Orchestra** for an evening at the Music Center. Actually, one was tempted to stay the night, if only because the Dorothy Chandler Pavillion stage was cleared long enough to prepare for a slew of Columbia talent, namely **Hubert Laws**, **Rodney Franklin**

(Continued on page 46)

# Record World Jazz

By SAMUEL GRAHAM

■ As most retailers and radio stations will know by now, Columbia has released the first entries in its new "Best Of" series. The nine single-album packages include previously-recorded works by the **Mahavishnu Orchestra, Stan Getz, Steve Kahn, Dexter Gordon, Tom Scott, Tony Williams, Eric Gale, Billy Cobham and Maynard Ferguson.**

Obviously, these albums cover only the artists' recordings for Columbia, which in some cases are both recent and relatively few, and that can be a seriously limiting factor. Take the Stan Getz compilation, where the oldest tracks are from 1974. Are you going to say that Getz' best work is no older than that, or that his version of "Don't Cry For Me Argentina" is among it in any case? Probably not. By the same token, the Gordon record includes material from just three albums ("Homecoming," "Sophisticated Giant" and "Manhattan Symphonie"), none of them older than 1977. The term "Best Of," then, should be viewed advisedly. Taken for what they are—i.e., pretty recent, pretty commercial and contemporary sides—the packages are fine. These are not for the avid jazzophile; each has liner notes, some of them good ones, but the musician and recording credits detailed so thoroughly on the Prestige/Milestone reissues, say, are nowhere to be found. But they do serve as adequate samplers or introductions to these players for the neophyte, and in the case of **John McLaughlin's** Mahavishnu Orchestra (perhaps the most valuable of the series), one can hear where a lot of the fusion music that originally broadened jazz's horizons came from. And since the Columbia series has similar artwork from album to album, they might do well if displayed together.

New offerings from Muse include **Earl and Carl Grubbs' "Neptune"** (the Grubbs brothers play soprano and alto sax, respectively); singer **Helen Humes** with the "Muse all-stars" (including **Arnett Cobb** and **Buddy Tate**); tenor man **Harold Ousley's "Sweet Double Hipness"** (with a truly ugly cover, one that plays on the title but gives no indication that this is in fact a jazz album); guitarist **Kenny Burrell's "Live at the Village Vanguard,"** tenor/alto/flute player **Clifford Jordan's "The Adventurer"** and guitarist **Vic Juris' "Horizon Drive"** (Juris is a smooth, agile player who wears his influences, particularly that of **Pat Martino**, on his sleeve). The six albums vary in age; some (Juris, Humes) were recorded just last year, while others (Ousley, Grubbs) are as old as 1971 or '72. Each of them has something in it to recommend.

Fantasy/Prestige/Milestone's latest "twofers" are, as always, a classy lot. Among the newest are **Blue Mitchell's "A Blue Time"** (on Milestone), a nice set featuring the late trumpeter in both small and large group settings; **Charles Mingus' "Portrait,"** on Prestige;

"Trav'lin' Light," with **Ben Webster** and **Joe Zawinul** (a far different Zawinul than the madman who these days sends out heavy electric messages with **Weather Report**, needless to say), on Milestone; and pianist **George Wallington's "Our Delight"** (with some nice work by **Phil Woods** on alto), on Prestige.

From Inner City comes the second album by Oregon-based guitarist **Cam Newton**, whose first for the label, "The Motive Behind the Smile," was a largely undiscovered gem of a year or two ago. This is genuinely eclectic music, sometimes Eastern (as in India, not Connecticut), sometimes folkish, sometimes even with a touch of funk o' fusion, and it is often quite extraordinary. The new one, "Welcome Aliens" (subtitled "party music for the first authenticated landing"), deserves a listen.

Also from Inner City come keyboardist **Dan Siegel's "Nite Ride,"** a pretty standard brew of contemporary jazz featuring appearances by **John Klemmer** and **Lee Ritenour**; singer **Monica Zetterlund** with the **Thad Jones/Mel Lewis Orchestra** on "It Only Happens Every Time," and trombonist **Al Grey's "Grey's Mood."** The latter is a delight—some of the sessions, recorded in Paris about five years ago, pair a French horn section with a group of American rhythm players who include the great **Clarence "Gatemouth" Brown** on guitar. A smokey, bluesy, swinging album.

Finally, Elektra Records has made one of its more legitimate forays into the jazz world with pianist **Dollar Brand's** (aka Abdullah Ibrahim) "African Marketplace." It's an atmospheric record, relaxed but festive, unpretentious and pleasant, with Brand, a South African, leading the way on electric and acoustic keyboards. Elektra pretty much painted themselves into a corner with their bogus, now essentially defunct "jazz fusion" division; this record, as well as the **Mingus Dynasty's "Chair in the Sky"** and **Oregon's** three releases for the label (including the new "In Performance"), should go a long way in demonstrating the company's real commitment to black and/or improvised music.

RETAIL NEWS: Tower Records in San Francisco has an interesting method of spurring jazz catalogue sales, one of the foundations of the jazz and classical record business. The store has collected some 50 classic titles—"a basic library of jazz," says Tower jazz buyer **Artie Morehead**, "the cream of the crop from the '20s to the present"—and displayed them in a single rack, arranged chronologically. Most of the titles are readily available American reissues, so there's nothing at all obscure about what Tower is doing—what's unusual is that a retailer is spotlighting more than the current hits whose sales are virtually guaranteed.

The criterion for a record's inclusion in the "library," said Morehead, is a simple one: "It has to have had a tremendous impact on jazz and the direction of jazz when the music was recorded. A record like 'This Is **Duke Ellington**' (on RCA) is classical music, in a sense, whereas the new Bob James record, say, will probably be forgotten in five years. It's funny, but we've found that if you tell people these records are important, for some reason they buy them," Morehead laughs.

Other popular albums—some of which, says Morehead, "we can barely keep in stock"—include **Sonny Rollins' "Sax Colossus and More"** (Prestige); "The Best of **Count Basie**" (MCA); "**John Coltrane** and **Thelonious Monk**" (Prestige/Milestone); **Fats Waller's** albums on RCA/Bluebird; "The Genius of **Louis Armstrong**" (Columbia), and various other titles by Coltrane, **Ornette Coleman** and more.

If anyone else has a special jazz program, display or whatever, please let me know at (213) 465-6126.

## The Jazz LP Chart

APRIL 19, 1980

1. **SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown  
M7 933R1
2. **CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
3. **EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
4. **FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
5. **DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
6. **HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
7. **HIROSHIMA**  
Arista AB 4252
8. **1980**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AL 9514
9. **ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
10. **ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/  
Tappan Zee FC 36241
11. **YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
12. **PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
13. **8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
14. **NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
15. **AMERICAN GARAGE**  
PAT METHENY/ECM 1 1155 (WB)
16. **OCEANLINER**  
PASSPORT/Atlantic SD 19265
17. **MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
18. **LIVE AT THE PUBLIC THEATER**  
HEATH BROS./Columbia FC 36374
19. **WITH ALL MY LOVE**  
WILBERT LONGMIRE/Columbia/Tappan  
Zee JC 36342
20. **THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19259
21. **RISE**  
HERB ALPERT/A&M SP 4790
22. **GENETIC WALK**  
AHMAD JAMAL/20th Century Fox  
T600 (RCA)
23. **PRESSURE**  
MCA 3195
24. **NOMAD**  
CHICO HAMILTON/Elektra 6E 257
25. **LOVE IS THE ANSWER**  
LONNIE LISTON SMITH/Columbia JC  
36373
26. **IN PERFORMANCE**  
OREGON/Elektra 9E 304
27. **NUDE ANTS**  
KEITH JARRETT/ECM 2 1171 (WB)
28. **STRUTTIN'**  
DR. STRUT/Motown M7 931R1
29. **THE BEST OF TOM SCOTT**  
Columbia JC 36352
30. **FOR SURE!**  
WOODY SHAW/Columbia FC 36383

## Pleasure Center



Fantasy recording group Pleasure was on hand to help celebrate the recent opening of a major new shopping center in South San Francisco. The members of Pleasure signed autographs for fans and were interviewed by J. J. Jeffries, program director at KSOL-FM. The band was in the Bay Area working on their new Fantasy album, which is set for June release. Pictured from left (front row) vocalist Sherman Davis, bassist Nate Phillips, and keyboardist Michael Hepburn of Pleasure; Paul Mack, Fantasy promotion; Donald Hepburn, Pleasure keyboardist; J. J. Jeffries and Pleasure's saxophonist Dennis Springer.

## Classical Retail Report

APRIL 19, 1980

### CLASSIC OF THE WEEK



**O SOLE MIO**  
LUCIANO PAVAROTTI  
London

### BEST SELLERS OF THE WEEK\*

- LUCIANO PAVAROTTI: *O SOLE MIO*—London
- BELLINI: *NORMA*—Scotto, Troyanos, Levine—Columbia
- BERG, STRAVINSKY: *VIOLIN CONCERTOS*—Perlman, Ozawa—DG
- DEBUSSY: *IMAGES*—Previn—Angel Digital
- GREAT FILM CLASSICS—Karajan, Others—DG
- GALWAY PLAYS *SONG OF THE SEASHORE*—RCA
- PACHELBEL: *KANON*—Canadian Brass—RCA
- STRAUSS: *DIE AEGYPTISCHE HELENA*—Jones, Katsu, Dorati—London

### KORVETTES/NEW YORK

- BELLINI: *NORMA*—Columbia
- GALWAY PLAYS *SONG OF THE SEASHORE*—RCA
- MASCAGNI, LEONCAVALLO: *CAVALLERIA RUSTICANA, PAGLIACCI*—London
- BRavo PAVAROTTI—London
- PAVAROTTI: *O SOLE MIO*—London
- MISHA RAITZIN: *SONGS OF MY PEOPLE*—Vox/Turnabout
- RAVEL: *BOLERO*—Bernstein—Columbia
- STRAUSS: *DIE AEGYPTISCHE HELENA*—London
- STRAUSS, TURINA: *SONGS*—Caballe, Weissenberg—Angel
- VERDI: *REQUIEM*—Scotto, Baltsa, Lucchetti, Nesterenko—Angel

### KING KAROL/NEW YORK

- BELLINI: *NORMA*—Columbia
- BOLLING: *SUITE FOR GUITAR AND JAZZ PIANO*—Romero—Angel Digital
- DANNY BOY AND OTHER IRISH SONGS—White, Mata, RCA
- DEBUSSY: *IMAGES*—Angel Digital
- DVORAK: *JACOBIN*—Supraphon
- GALWAY PLAYS *SONG OF THE SEASHORE*—RCA
- HANDEL: *ARIODANTE*—Baker, Leppard—Philips
- TCHAIKOVSKY: *1812 OVERTURE*—Telarc
- PACHELBEL: *KANON*—RCA
- STRAUSS: *DIE AEGYPTISCHE HELENA*—London

### RECORD & TAPE, LTD./WASHINGTON, D.C.

- ANNIE'S SONG—Galway—RCA
- GRAND CONCERT OF ENGLISH BAROQUE—Pennock—DG

- DEBUSSY: *IMAGES*—Angel Digital
- GREAT FILM CLASSICS—DG
- GALWAY PLAYS *SONG OF THE SEASHORE*—RCA
- GREATEST HITS OF 1740—Digitek
- PAVAROTTI: *O SOLE MIO*—London
- RAVEL: *BOLERO*—Bernstein—Columbia
- RENAISSANCE BRASS—Digitek
- ANDRES SEGOVIA, THE EARLY EMI RECORDINGS—Angel

### ROSE DISCOUNT/CHICAGO

- BRITTEN: *SERENADE, LES ILLUMINATIONS*—Tear, Giulini—DG
- BERG, STRAVINSKY: *VIOLIN CONCERTOS*—DG
- BRAHMS: *COMPLETE SYMPHONIES*—Solti—London
- CARLOS: *SWITCHED-ON BRANDENBURGS*—Columbia
- DEBUSSY: *IMAGES*—Angel Digital
- MAHLER: *SYMPHONY NO. 4*—Karajan—DG
- MARTINU: *SYMPHONIES NOS. 2, 6*—Supraphon
- PACHELBEL: *KANON*—Canadian Brass—RCA
- TELEMANN, BACH: *SUITES, SONATAS*—Wilson—Angel Digital
- VIVALDI, PURCELL: *FILMTRACK OF KRAMER VS. KRAMER*—Columbia

### STREETSIDE/ST. LOUIS

- BERG, STRAVINSKY: *VIOLIN CONCERTOS*—DG
- BIZET, GRIEG: *SUITES*—Slatkin—Telarc
- DELIBES: *COPPELIA*—Zinman—Philips
- GREAT FILM CLASSICS—Karajan, Others—DG
- GALWAY PLAYS *SONG OF THE SEASHORE*—RCA
- HANDEL: *ARIODANTE*—Baker, Leppard—Philips
- PAVAROTTI: *O SOLE MIO*—London
- POURCELL CONDUCTS *ORCHESTRAL SHOWPIECES*—Angel Digital
- TELEMANN, BACH: *SONATAS, SUITES*—Wilson—Angel Digital
- WOLF: *ITALIENISCHE LIEDERBUCH*—Ludwig, Fischer—Dieskau—DG

### DISCOUNT RECORDS/SAN FRANCISCO

- BAROQUE CHORAL MASSES—Westminster
- BERG, STRAVINSKY: *VIOLIN CONCERTOS*—DG
- DELIBES: *COPPELLA*—Zinman—Philips
- HANDEL: *ARIODANTE*—Baker, Leppard—Philips
- JANACEK: *MAKROPOLOUS AFFAIR*—Soederstroem, Mackerras—London
- MARTINU: *SYMPHONIES NOS. 2, 6*—Supraphon
- MOZART: *DON GIOVANNI*—Moser, Raimondi, Maazel—Columbia
- PAVAROTTI: *O SOLE MIO*—London
- RAVEL: *BOLERO*—Bernstein—Columbia
- STRAUSS: *DIE AEGYPTISCHE HELENA*—London

\* Best Sellers are determined from retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs / Miami, Loury's / Chicago, Radio Doctors / Milwaukee, Harmony House/Detroit, Sound Warehouse/Dallas, Jeff's Classical / Tucson, Tower / Los Angeles, Tower/San Francisco and Tower/Seattle.

## Classical Retail Tips

By SPEIGHT JENKINS

London Records this month resembles a giant who has been asleep for a while, springing into violent action when he wakes up. The February and March sleep involved the switchover to ownership by Polydor, International, but in April retailers all over America will have reason to be grateful for the label's largesse. First off comes the telephone-book man, Luciano Pavarotti. The tenor indeed seems to be the embodiment of the cliché—he could sing the telephone book and it would sell. In this case the record is called "Pavarotti's Greatest Hits," a two-record compilation of already released arias. Several of them, however, have not been available separately. One can for the first time find "Vesti la giubba" from the complete *Pagliacci* and both *Tosca* arias from the tenor's complete recording of the Puccini opera. The record should of course be flamboyantly displayed. London executives hope, and I would bet they are right, that many who learned of Pavarotti through "O Sole Mio" will flock to buy this record.

The really big seller noted, I must point out that London also offers a whole raft of records in April with sales possibilities. The first opera recorded with Digital sound is also Sir Georg Solti's first Digital recording. It is Beethoven's *Fidelio* with Hildegard Behrens in the title role and the German tenor Peter Hoffman as Frestan. Theo Adam sings Pizarro and Hans Sotin, Rocco. Solti, of course, is conducting the Chicago Symphony and the wonderful chorus of the symphony directed by Margaret Hillis will be heard on the recording. This is the studio realization of the performance given by Solti in New York at Carnegie Hall last May.

Another Digital release marks the first appearance of the New York Philharmonic on London, led by the orchestra's music director, Zubin Mehta. It is the *Symphonie Fantastique*, and the combination of Berlioz and the Digital process should make it spectacular. This marks Mehta's third Digital for London, incidentally, which must make him for the moment the most recorded of conductors on the Digital process.

In the vocal area, Dame Joan Sutherland has a new disc called "Sutherland Sings Mozart," which

will include some concert arias, arias from *Le Nozze di Figaro* and *Die Zauberfloete* and *Il Re Pastore*. Dame Joan has always been commended for her Mozart, and the record should be a big seller.

On the piano side the fifth volume of Vladimir Ashkenazy's survey of Chopin will be balanced by Alicia de Larrocha's first Schubert record—the A Major Sonata. On the other side will be the Spanish pianist's treatment of Schumann's *Carnaval*.

Imports always figure into London's output and in this release L'Oisau Lyre commences a five-volume survey of all of Mozart's symphonies recorded with original instruments. Christopher Hogwood will be on the harpsichord. The first volume, incidentally, will be called Volume III. And on the same label the concert pianist Jorge Bolet will be heard in several of Liszt's *Concert Studies*.

Finally, on Argo the Philip Jones Brass Ensemble, tremendously successful a few months ago with their version of Mussorgsky's *Pictures at an Exhibition*, has a new disc: *Easy Winners*, which includes among other items two or three selections by Scott Joplin.

London's new cousin, Deutsche Grammophon, at the same time is bringing out a massive recording sure to appeal to a great many music lovers. It is a complete set of Beethoven symphonies with Leonard Bernstein conducting the Vienna Philharmonic. Press releases state that this recording is the first time an American conductor has led all nine symphonies with a European orchestra. If true — and the statement is true insofar as the present Schwann is concerned — it is far more important to note that the collaboration of Bernstein and the Viennese orchestra has been a real love affair since he first led the ensemble over ten years ago. I have watched him rehearse them, and they respond to his every move even before he makes one. The set should be exciting, culminating in a Ninth Symphony.

### Jacknick to Bradley

NEW YORK — Alan Jacknick has been named sales director at Bradley Publications, the sheet music and songbook publisher.

## Court Rules on Blanket License

(Continued from page 3)

When the case is finally closed, BMI and CBS will begin proceedings on another case, in which BMI claims accounting errors were made by CBS prior to 1970, that has been put on hold pending the outcome of the blanket licensing case. BMI and CBS will argue this separate case in front of the New York State Supreme Court.

The blanket license case has been argued four times in front of three courts. In its original argument in 1970 CBS claimed that the blanket licenses used by ASCAP and BMI were an unreasonable restraint of trade in violation of the Sherman Act. CBS charged monopolization, price fixing and group boycott—all anti-trust violations.

### First Decision

In 1975 the District Court for the Southern District of New York, with Judge Morris Lasker presiding, dismissed the complaint, ruling that CBS had failed to prove its allegations. CBS appealed the case to the U.S. Court of Appeals for the Second Circuit, and in 1977 the court sided with CBS, ruling that blanket licenses are a per se act of price fixing. In court language "per se" refers to the surface appearance of an arrangement, rather than its actual effects on the marketplace.

ASCAP and BMI were granted a writ of certiorari for appeal in 1978 and the case went to the U.S. Supreme Court. In April of '79 the Supreme Court decided 8 to 1 that the blanket licensing policy was not a per se violation of anti-trust codes, but that the Court of Appeals should reconsider the case as a matter of factual violation. In essence the Supreme Court told the Court of Appeals that the question wasn't whether or not ASCAP and BMI

were in per se violation of anti-trust codes; rather the important factor is whether or not the licenses are a reasonable or unreasonable restraint of trade, that is, whether its "anti-competitive effects outweigh its pro-competitive effects."

### No Restraint of Trade

In its recent decision the Court of Appeals reiterated Judge Lasker's 1975 decision that the blanket licenses were not per se restraints of trade, and also ruled that under the "rule of reason" (the specific instance) ASCAP and BMI were not involved in any anti-competitive measures. The court stated, "For price competition to exist there must be at least one buyer interested in purchasing a product from two or more sellers. In this case, there is no evidence that CBS has ever attempted to purchase performing rights to any song from the copyright owners, either the composers or the music publishing companies to which they may have assigned their copyrights. If the opportunity to purchase performing rights to individual songs is fully available, then it is customer preference for the blanket license, and not the license itself, that causes the lack of price competition among songs."

At the core of CBS's argument had been the contention that direct licensing, as an alternative to blanket licenses was not feasible; therefore even though alternatives to the blanket licenses did exist, the existing structure forced CBS to use the blanket licenses. The court however, again agreed with a 1975 Judge Lasker decision that stated, "CBS has failed to prove the factual predicates of its claims—the non-availability of alternatives to the blanket license."

## Glaser Bros. on E/A



Glaser Brothers, who enjoyed a string of hits in the '60s and '70s, have reunited after pursuing solo careers and have released their debut Elektra/Asylum single "Weight Of My Chains." The trio is at work on their debut E/A album, tentatively set for release in summer 1980. Pictured from left: Jimmy Bowen, E/A vice president/general manager of Nashville operations; Chuck Glaser; Jim Glaser; Tompall Glaser; and Ewell Russell, E/A director of Nashville operations.

## The Coast (Continued from page 19)

formances, while more resolutely country acts like **Mickey Gilley** and **Kenny Rogers** turn in more crossover-oriented stylings to achieve an overlap.

As Azoff's last cinematic contender, "FM," proved, music alone won't necessarily sell tickets, even if the LP package racks up sales. But the scenes shown Monday were promising glimpses indeed, and with the album capturing only 18 of the film's 35 featured songs, a strong audience reaction could prompt a second album, an option already in discussion by the principals.

GETTING INTO BLONDIE'S JEANS: Meanwhile, back in the garment district, we're told Murjani, the mass marketer currently filling the airways with **Bobby Short's** paen to **Gloria Vanderbilt** jeans, is aiming for a younger demographic via a new pact with **Blondie's Deborah Harry** that will see a new line of jeans developed with her approval.

FREE WAX: Old-timers have raised objections to record company largesse with promo discs, but Warner Bros. just volunteered seven full-year product subscriptions we doubt anyone would quarrel with. Responding to the fund-raising drive for PBS outlet KCET here, the Bunny reportedly donated the subs—expected to yield the winning bidders 150 LPs over the next year—to the station's "Auction '80" drive which invites viewers to bid on various prizes.

STAR WARS: **Fleetwood Mac** wound up the second leg of their current world tour with a major custard pie fight, launched backstage following their third sell-out gig at Honolulu's Blaisdell Arena. We're told no one was left un-creamed, as it were, based on eyewitness reports . . . SKA UPDATE—Look for **The Specials** to make their network tube debut on this Saturday's (19) "Saturday Night Live." Meanwhile, blue-beat contenders **Madness** will be joined on their current U.K. tour by L.A.'s own **Go-Go's**. The distaff quintet will open on 22 dates, kicking off Tuesday (15) and winding up with three nights at London's Lyceum after stopovers in little-visited markets in England, Wales, Scotland and Ireland. The band is also negotiating with various labels there in an effort to release their first U.K. single.

OTHER STUFF: **REO Speedwagon** has been challenging various radio stations along their current tour route to basketball games, with proceeds going to orphanages for musical and athletic equipment. The group is calling themselves the Visitors—that way their name will always appear on the scoreboard . . . **Dirk Hamilton** has been added to **Warren Zevon's** tour. So far, he's set to open all Zevon dates in April . . . **Tanya Tucker** played two nights at the newly-opened Country Club facility in Reseda on April 4 and 5. She was joined for all four of her sets by **Glen Campbell**, who sang "Rhinstone Cowboy" on his own and then "Help Me Make it Through the Night" in a duet with Tanya . . . Talent line-ups for the annual Kool Jazz Festival in San Diego have been announced, although when one looks at the acts it's hard to figure quite why they're calling it a "jazz festival." On Friday, June 6, performers will include **Rufus/Chaka Khan**, the **Brothers Johnson**, **Peaches and Herb**, **Sister Sledge** and the **Gap Band**, while the following evening will see **Dionne Warwick**, **Chic**, **Kool and the Gang**, **B.B. King/Bobby Bland** and **Cameo** taking the stage. For more info, call (800) 543-1793. Ohio residents call (800) 582-1899.

## Special Live Broadcast



What started out as a local Denver remote with station KAZY, the Rainbow Music Hall, and A&M's 38 Special became a 16-station live broadcast covering from St. Louis to San Diego, up to Portland and down to Houston. The post-broadcast party brought out (from left) Rodney Mills, 38's producer; Don Barnes, 38; Dave McKay, manager, Rainbow Music Hall; Phil Strider, assistant program director, KDPI-Radio; Donnie Van Zant, 38; Joel Folger, KDPI air personality; Jeff Carlisi, 38; (front) Mark Spector, 38's manager, and Jimmy Smith, A&M's local promotion manager for Denver.



# N.Y. Industry Feels Transit Strike (Continued from page 3)

On the whole the city's major record dealers took the latest developments in stride. Business is traditionally slow at this time of year anyway, and retailers have adjusted their projections accordingly. The strike merely compounds the problem of finding someone or something to pin the blame on for the sales drop.

"It's hard to tell how much off we are due to the strike," said Ed Beda, president of Disc-O-Mat, "because we're in an awkward period now anyway. Business is off in general, and I don't know how much to allow for the different factors. Last week was Easter week, and I don't know how much that contributed towards it not being as bad as we expected. It's very, very difficult to tell."

Nevertheless, Beda said business is "bad and seems to be getting gradually worse," and this too has him puzzled. "It's contrary to what we thought would happen," he explained. "We expected the impact at the beginning to be worse than it was and then to gradually get better. According to our figures it didn't have hardly any effect at the beginning; but it started to catch up with us on the weekend and the pattern's continuing now."

As far as Ben Karol is concerned, the strike occurred at an opportune time. "If we had to have a transit strike and someone had asked me what time of year I wanted to have it, I'd have told him this is the best time because it's going to be lousy anyway. There are two periods during the year when we know it's going to be a rough two or three weeks: one is when the World Series starts and everybody's watching it or listening to it on the radio instead of shopping; the second time is around the end of March until everybody gets their taxes straightened out. That happens every year."

Karol said this weekend business was off 20 percent from normal, but added, "There's a lot of people milling around the streets, a lot of people walking past our stores who normally ride past them, a lot of bicycle riders and an awful lot of traffic going by the stores. It's rubbing off. We also have an awful lot of people who are staying overnight in the city and they're buying and browsing."

Ira Grodin of Alexander's reported business at three of the chain's stores—Lexington Avenue, Fordham Road in the Bronx and Flushing—down by 20 percent. "But our Roosevelt Field store in Long Island was up 25 percent over normal," he said, "which indicates that customers are shopping closer to home now. But

we're starting to feel the effects of the strike."

According to Dave Rothfeld, Korvettes' record divisions remain virtually unaffected by the strike. "There is some effect, of course," he said, "but we're holding up quite well. The weekend was good."

The club situation was more desperate. Although the Bottom Line had three sold out shows over the weekend, a spokesperson reported standing room crowds thinner than expected. Bottom Line audiences for Monday and Tuesday shows were thin too, but the spokesperson indicated the club hadn't expected large crowds on those nights.

At the Lone Star Cafe, Mort Cooperman reported business off 50 percent. "Reality set in on Sunday night," stated Cooperman, "and since then we've been down. It's depressing. One act we had in here should have been dynamite, but the house was only half full. I hope this weekend will take care of itself and people will get cabin fever and come out again. Another factor affecting us is that after the extraordinary expense some of these people incur just getting here, they're reluctant to spend much money once they're in the club."

"We're making a go of it," Cooperman added, "and we can survive. But when you start looking at higher-priced acts you don't know what to do because you just do not know what to expect anymore with this strike going on."

Ticket sales on Broadway, which remained stable last week, began to fall off during the second week of the strike, according to spokesmen for the theatre community. Lee Silver, director of corporate affairs for the Shubert Organization, which owns and operates 17 New York theatres, said business turned "downhill starting on Friday. Ad-

vance sales are off, there are fewer people at the windows, and hardly anyone is on the telephone planning ahead. If I had to estimate, I'd say business is about 25 percent off, at least."

The Nederlander Organization, which operates eight Broadway theatres, saw a definite downturn in sales on drama, while musicals remained even. Lester Gruner, assistant general manager for Nederlander reported sales on "West Side Story," "Oklahoma" and "Sweeney Todd" had decreased slightly, while "Annie" remained even and "Sugar Babies" (Broadway's hottest ticket) actually enjoyed a record week. "The strike has definitely affected attendance at straight plays," Gruber noted. "I guess people stuck in Manhattan for the evening are looking for escape rather than a play that will make them think too hard."

A spokesman for the Times Square Ticket Centre, which offers half-price tickets on the day of the show, reported sales "off" during the second week of the strike, though he had no figures to report. Business at the Ticket Centre was normal during the first week of the strike, which the spokesman attributed to the plethora of tourists and students in the city during school vacation week.

Off-Broadway shows, which are in theaters concentrated mainly in Greenwich Village and lower Manhattan, seemed hardest hit by the transit strike. Donald Harrington, a representative of the Off-Broadway League of Theater Owners and Producers, estimated that ticket sales were down as much as "45 to 50 percent. Many of the hits are in trouble." Harrington pointed out that off-Broadway theaters, located far away from major Manhattan hotels, suffered especially from a lack of tourist trade during the transit strike.

On a more positive note, New York's discotheques seemed to feel little or no effect during the second week without public transportation. Judy Weinstein, of For The Record, the New York disco pool, observed that Paradise Garage and Better Days, two of the city's most established clubs, "definitely were as well-attended as they were the week before. The kids don't have automobiles but they find ways to get there . . . The Manhattan clubs were not affected, especially neighborhood clubs."

At Manhattan's Fun House, business was down "about 25 percent on Saturday," according to DJ Jonathan Fearing, who added that the club was "packed" on Friday. At Manhattan's 12 West and the Ice Palace, and at Brooklyn's L'Amour, DJs reported little or no downturn in attendance.

## Bob Jamieson

(Continued from page 4)

CBS Records releases. He will also coordinate the overall career development of major CBS recording artists throughout the world.

Since 1977 Jamieson has served as branch manager, New York, CBS Records. He joined the company in 1968 as inventory clerk and subsequently held various responsibilities in sales and promotion throughout the northeast and midwest regions. In 1970 he moved to New York as sales manager, CBS Records. In 1972 he was named branch manager, Minneapolis, CBS Records and in 1975 he became branch manager, Cleveland, CBS Records.

## RIAA Disc Survey

(Continued from page 3)

five percent below the prior year's figure.

Conducted by RIAA among American record manufacturers, the survey estimated about 3350 new singles, including more than 500 12-inch disco discs, an overall increase of nearly eight percent from the 3110 in 1978, and nearly 3600 LP titles, about 14 percent below the prior year's total.

In tape configurations, mostly counterparts of the LPs, the industry released an estimated 3025 pre-recorded cassette titles, slightly below 1978, and 2075 8-track titles, about 15 percent below the previous year. The ratio in tape continues to shift, with cassettes representing 85 percent of LP titles in 1979, up from 73 percent the year before, and 8-tracks about 58 percent of LP titles, down from 59 percent.

## Jackson's Bedside Press Conference



Randy Jackson, youngest member of The Jacksons, appears at his first press conference since suffering multiple injuries in an automobile accident more than a month ago. Randy, recovering in a Los Angeles hospital, faced reporters from television, radio and print media, and answered questions. The clamor for information was so great that the hospital was reportedly receiving an estimated 5000 telephone calls per day following the accident.



## German Publishers Hit GEMA Statements

By JIM SAMPSON

■ MUNICH—For many years, the accounting statements of the German performing rights society GEMA were considered among the most accurate and reliable in the world. But an alarming number of significant errors have been discovered in the past two years, leading to dissension within the society and dissatisfaction among foreign publishers.

In a RW survey of 12 major German publishers, six expressed at least limited dissatisfaction with GEMA's accounting of mechanical royalties, while the others chose not to discuss the subject, most explaining that internal disagreements should be settled in private between GEMA and its members. None of the questioned publishers reported complete satisfaction with current GEMA accounting practices.

GEMA has been converting its accounting and registration records from manual to computer over the past four years. There have been occasional complaints, particularly from Edition Intro's Peter Meisel in Berlin. One of the cost serious GEMA miscalculations was uncovered in the mechanical statements covering the second half of 1978. A Hamburg publisher discovered that only a couple of songs on a best selling double album soundtrack had been properly registered and accounted. The amount missing from the statement was well over one million deutschemarks.

Discussion of this incident, coupled with increasing complaints about inaccuracy of mechanical statements, reportedly led to an argument during a GEMA advisory council meeting. GEMA acknowledged certain errors and promised improvements.

But improvements have been slow in coming. Comments Andreas Budde, "Unfortunately, we, too, have noticed that GEMA statements have become increas-

ingly worse in the recent past." Volker Spielberg of April Music adds, "Entire albums, some with high sales figures, were missing from some statements. In some cases, we had to issue explanations to our foreign partners, who of course were not very happy about the delay." One Munich publisher reports two recent GEMA mechanical errors involving DM 300,000 and DM 500,000.

At Warner Bros. Music, Colin Hall confirms that tighter accounting checks have been initiated in his royalty processing dept. Most other publishers questioned are also looking much more carefully at their semi-annual statements. Goetz Kiso of Polygram Publishing asserts that "checking the correctness of statements is one of the prime responsibilities of a publisher. This is where any publisher some pressure on foreign partners to make sure the statements are correct."

Several publishers emphasized that it was the publishers themselves who had uncovered the errors, and that they are working with GEMA to correct technical or organizational problems. But because publishers must wait until two mechanical statements have been received after the sales period before getting confirmation from GEMA of an improper registration, royalty payment delays of over 18 months are still possible.

A final question involves interest on improper royalty accounts. Normally, interest is not paid since mistakes can occur both in favor of and against a publisher. But because of the amounts involved in certain recent errors, some publishers are trying to get interest from the society. The interest question, and the whole subject of GEMA statements, could be a major topic at the German Publishers Association annual meeting later this month.

## Mfrs. Set to Reject Videocassette Rates

■ LONDON — The proposed videocassette rates announced last week by the Mechanical Rights Society are expected to be rejected by the record companies.

Last week the MRS ratified a four-stage rate card depending on the amount of musical content, which peaked at nine percent but was reduced by a packaging allowance to 6 and 1/4 percent. There was also a

synchronization rate.

But the BPI has now said that its number one priority is to meet with the MRS and lodge a formal objection. The newly-formed BPI Video Association does not agree with the imposition of these rates and it also considers them much too high. The fact that the packaging allowance will not apply to videodiscs has caused an immediate objec-

(Continued on page 43)

## England

By VAL FALLOON

■ LONDON: The small labels catalogue recently published by Record Business Research lists almost four hundred small labels. Among these are internationally-known ones such as Stiff, Rockburgh, Beggars Banquet and 2-Tone but almost all are tiny outfits. The desire for independence is clearly still unquenched here, as new labels continue to be announced. Many are distributed by one-stops or wholesalers but some make it to the majors. This week's new ones are Gun Records, formed by songwriter/producer Barry Kirsch, ATV Music's Chips Records, Anastasia's Avatat, and JM, which is releasing the Wurzel's "I Hate J. R." The latter three, along with Fabulous Records, are all being distributed by Pye. Incidentally Pye's long-serving PR man Brian Gibson has quit to form his own consultancy . . . Also going solo is Liberty/UA's Ronnie Bell . . . Pye is the subject of rumours regarding merger of some sort with another major . . . MD Derek Honey thinks that market conditions were likely to lead to a "pooling of resources" among U.K. record companies but had no plans for the immediate future. Meanwhile the majors continue to set up licensing deals with small labels and building up its video distribution arm.

THE REA THING: New Chris Rea LP on Magnet, titled "Tennis" produced and written by the artist . . . Graham Gouldman, of 10CC releases first movie soundtrack LP, "Animalympics" as the band issues its sixth Phonogram LP . . . Ariola has signed Joan Jett, formerly leader of the Runaways . . . Chrysalis Music has penned Dandy Livingstone, writer of hits for 2-Tone band the Bodysnatchers and his own solo LP on the More Cut label, through EMI . . . DJM releases "Space Invadors" by Hot Gossip, the dance troupe that morals watchdog Mary Whitehouse has accused of being "indecent." Hot Gossip leapt

(Continued on page 43)

## Japan

(This column appears courtesy of Original Confidence magazine)

■ Yuki Katsuragi's "Kanashimi no Ocean," released by Radio City Records on Feb. 21st, is climbing the Cable radio's chart (Yusen) at a remarkable rate. This is the cover version of the grand prize song of the 10th World Popular Song Festival, "Sitting on the Edge of the Ocean," sung by Bonnie Tyler. Requests for this cover version are snowballing day by day throughout Japan. Consequently, it is safe to assume that its record sales will also go up.

Alfa Records held the Second Alfa Convention at the Tokyo American Club March 11-12. About 100 people, including representatives of 70 chain stores throughout Japan, 10 from each sales department of Victor, three from Victor's main office and the remainder affiliated with Alfa Records, participated in the convention.

On the first day, a slide show reflecting the past and present events and fashion trends as screened with hit numbers as background music.

"The '80's is going into the age of susceptibility, a departure from the age of science of the '70s. We have to believe in the artists, cast away any prejudices and be able to embrace all types of music. I hope the music industry will prosper with efforts made by the record shop, which is one of the important media in the creation of music culture," commented Kunihiko Murai, the president of Alfa Records. After his speech, A&M and Alfa artists such as Styx, Yellow Magic Orchestra and 15 other groups were presented in a slide and film presentation.

Osamu Sato, director of Victor Musical Industries, Inc., then proceeded to greet everyone present. He emphasized the need to sell hit product in large volume and by effectively utilizing the display windows in the record shops, which have a stronger impact than any mass media.

Junichi Goto, promotion manager for Alfa, expressed some possible ideas for promotion in the future. Immediately after that a question and answer session was held.

In the evening, after a party held at the Shinagawa Pacific Hotel, everyone enjoyed themselves at the Casiopea concert at the Pit-in, Roppongi.

The next day, Kanbai, manager of A&M label Alfa, started the convention with the introduction of new artists. Again, following this

(Continued on page 43)

# Highlights from Tokyo Music Festival



The recently-completed Tokyo Music Festival had many highlights, some of which are documented by the following photographs. From left, top row: Grand Prize winner Dionne Warwick; Gold Prize winner Karla Bonoff; Gold Prize winners the Dooleys; winner of the Most Outstanding Performance Award, Amii Stewart; Patsy Gallant.

Bottom row, from left: Claudja Barry; Noriko Mijamota, winner of the Foreign Judges Award; Park-Kyung Ai, winner of the Special Asian Award; and Kimio Okamoto, ex-director of the TBS Foundation, giving awards to Warwick, with the Commodores looking on.

■ Record World inadvertently omitted an identification in last week's photo layout of NARM highlights, published on page 23.

Unidentified in the lower tier shot of top Motown artists and executives was Dottie Roshkind, wife of Motown Industries vice-chairman Michael Roshkind.

## Kiss Tour Set

■ NEW YORK—Aucoin Management has announced that Kiss will embark on a worldwide tour for 1980. The tour will commence in Europe on May 19 in Oslo, and end on July 2 in Edinburgh.

## Japan *(Continued from page 42)*

there were open question and answer sessions.

Most of the dealers expressed satisfaction and praised the convention. Communication between the manufacturers and dealers improved remarkably.

There are a lot of events which have a tendency to become a "get-together" type of meeting. This convention, however, gathered young people and adapted the American way of seminar, utilizing video and slides. This is worthy of special mention.

Alfa will host similar conventions twice a year in the future. These types of business seminars, although a necessity, have not yet been conducted by other record companies at this date. Just how to bring about better communications with the dealers is the main point to ponder for the makers.

## England *(Continued from page 42)*

to stardom with their startling routines on the **Kenny Everett** video show. The disc is being promoted along with the electronic game of the same name . . . WEA readying **Frank Sinatra's** "Trilogy," the three-LP past, present and future set which will retail here at ten pounds from this week . . . First gimmick disc for some time is Liberty/UA's **Whitesnake** EP "Fool For Loving You." It's in luminous pic sleeves that recharge when exposed to light . . . The **Blues Band** has canceled its European dates to concentrate on U.K. touring while their Arista LP, "The Official Blues Band Bootleg LP," is hot here . . . Meanwhile **Police** becomes the first rock act to play in Athens, Greece, in 13 years. This top A&M band is also a sell-out in Holland . . . As is **Joe Jackson** who is charting all over Europe . . . Also over there is **Leno Lovich**, fresh from her U. S. successes. Lovich includes Yugoslavia on her forty-date itinerary.

UP-MARKET MOVE: After many years in its inner London suburban home of South Kensington, the BPI moves its offices to the west end's Regent Street from next week . . . Decca Records is releasing a double album tribute to **Mantovani**, the multi-million selling bandleader who died on March 29 at the age of 74. Mantovani, whose distinctive string sound made him the first internationally successful U.K. artist, has sold over a hundred million LPs including twelve gold discs in the U. S. Almost fifty of his albums are still in the Decca catalogue.

## CBS Earnings

*(Continued from page 3)*

for revenues but a decline in net income and earnings per share.

The record division reported a 22 percent revenue gain in the quarter. The gain was attributed to a strong showing in the international division and a rebound in domestic sales as compared to the similar period in 1979.

First quarter revenues in 1980 for CBS Inc. were \$967.4 million, compared to \$828.7 million in 1979's first period, an increase of 17 percent. Net income for the quarter was \$13.0 million, compared to \$17.8 million for the year-earlier quarter, a decrease of 27 percent. Comparable per share earnings were, respectively, 47c and 64c, also a 27 percent decline.

## Videocassette Rates

*(Continued from page 42)*

tion; and the rates—along with the synchronization fee — are considered far too high to make videograms an economic reality.

Guy Marriott, EMI music director of business affairs and BPI spokesman, said that he considers the videogram payment should be a pence-per-minute of musical content rate, calculated from a base of not more than the audio percentage of 6 and 1/4. As opposed to that percent of the whole videogram. BPI members will probably also object to having to pay a synchronization fee on top of the mechanical royalty and will certainly object to the potential withdrawal of the packaging allowance when videodiscs finally arrive.

## Black Music & Rock

*(Continued from page 8)*

ting him airplay on AOR radio because they say he is a jazz artist. A lot of times they won't even listen to the record." The other obstacle that Slaughter cautions black artists playing rock of is competition. "You have to keep in mind that you're competing against other artists who are creating music that is geared primarily for the rock market. If I want airplay for these artists on rock format radio, the artists have to come up with music that deserves to be played."

Traditionally black radio stations have been more receptive to new types of music than pop stations. There are indications that the black audience is also more liberally minded. Top-rated WBLS in New York has expanded its format to include such artists as Blondie without losing their predominately black listenership. "This is not something that's really new. Black people have always bought records by the Beatles and others," said Slaughter. "If white audiences are given a chance to hear the music on the stations that they are comfortable with there would be a broader audience for these artists."

## Dunham to Bradley

■ NEW YORK — Mark Dunham has been named vice president and general manager of Bradley Publications. Dunham was previously Bradley's advertising director. Before coming to Bradley, Dunham was musical director for Windsong Records artist Donna McDaniel.

## Record World en España

By JAVIER ALONSO

■ En esta semana, en una conocida discoteca de Madrid se celebró la presentación oficial ante el público y medios informativos de la canción que representará a España en el próximo Festival de Eurovisión, certamen que tendrá lugar en la Haya el 19 de abril. La canción "Quédate esta noche original de **José Antonio Martín** y que defenderá el trío **Trigo Limpio**, compuesto por Carlos, Patricia e Iñaki, tiene un estribillo pegadizo y el tema en sí es festivalero, creemos que quedará un buen lugar.

**Miguel Bose** ya tiene preparado y a punto de salir al mercado, después de las vacaciones de Pascua, su nuevo elepe, el título es fácil de recordar, "Miguel."

Un gran mito de la española que desde hacía tiempo estaba apartado de la escena discográfica es **Raphael**, quien nos presenta su nueva producción, "Y... sigo mi camino," con dos temas de **José Luis Perales**, una canción mexicana muy conocida "Nunca," varios temas italianos traducidos al español y el tema de Manuel Alejandro "Como yo te amo" que es un éxito en estos momentos en la voz **Rocío Jurado**.

"Ay, Ay Sailor" es el nuevo tema de **Baccara**, duo español lanzado desde Alemania, tema muy comercial, con ritmo y bien interpretado.

Con el lanzamiento comercial de "En la bodega del Barco" **Marisol** presenta su nuevo LP "Galerías de perpetuas conciones para mujeres" un buen álbum de una las mejores voces femeninas, los temas son de **Pedro Cobos** y la producción de **José Nieto**.

**Rolando Ojeda** con temas co-

mo" la Hiedra," "Somos novios," "Adoro," se ha convertido en un clásico que rememorando boletos de siempre en su segundo LP "Otra vez" ha conservado el sabor de antaño y ha despertado un interés con su personal estilo.

Con nosotros, y como siempre aunque con aires discotequeros, que es lo que se lleva ahora, tenemos a **Peret**, el **Peret** de las rumbas con su single "A cambios y Lagrimitas."

**Toto Cutugno** el creador de "Donna, Donna mía" y "En chantant," ha permanecido unos días en España en un viaje promocional para presentarnos su último éxito en Italia con el que ganó el reciente Festival de San Remo. La canción "Solos" que fué vencedora signe estando en ese estilo romántico con el que **Toto Cutugno** nos tiene acostumbrados.

El resultado de la gran campaña de Epic con **Pecos** es muy satisfactorio ya que este duo compuesto por dos jóvenes hermanos lleva ya cuatro semanas en el puesto no 1 y acercándose al medio millón de copias de su LP "Un par de corazones," caso excepcional en el mercado español ya que es raro que un LP llegue a esta cifra.

"A mi aire" es el nuevo LP de **Mari Trini**, en el que nos encontramos con una **Mari Trini** nueva y unas canciones de una gran calidad entre las que destacamos "Despiertame," "Soy un caso Perdido" y sobre todo "El Poeta." De "A mi aire" se ha extraído un single que está siendo promocionado con fuerza y cuyo título es el "Desertor."

## Latin American Album Picks

### DAME SOLO UN MINUTO

**CESAR COSTA**—Arcano DKL1-3483

Con arreglos y dirección de Chucho Ferrer, vuelve César Costa con esta grabación de temas baladísticos y románticos. Se luce en "Los Amantes" (Concelcao-Laurenco-Cesar-Perez), "Dame solo un minuto" (Faccinetti-Negrini), "Chiquitita" (Anderson-Ulvaeus-Buddy Mary McCluskey) y "Tu siempre tu" (Simone-Luís).

■ With arrangements by Chucho Ferrer, Cesar Costa is back in the market with this production of very romantic ballads. "Nunca me dejes, no" (A. Cesar-P. Sergio), "Los amantes," "Tres palabras" (Simone-Luís) and "Chiquitita."

(Continued on page 46)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ El éxito de nuestra sección "Radio Action" ha significado un trabajo adicional a nuestro "staff." Notamos que es indudable que la mayoría de los sellos, están proporcionándole muestras de sus grabaciones a las emisoras más importantes en cada área, entrando en franca competencia, que a la vez que discriminativa, conlleva tentaciones fatales dentro de Estados Unidos, pero lo que nos preocupa totalmente, es que un gran conglomerado de emisoras que o estan en zonas no superpobladas o han caído, como todo en radio, en segundos, terceros o cuartos lugares en los "surveys," que no necesariamente significa que en cualquier momento, pudieran pasar a primer lugar, para entonces provocar el aluvión de hipocresías, huele-culos o interesados en recuperar el terreno perdido. Yo creo que los profesionales de la radio deben caer unicamente en esa clasificación como tales, y ser "serviciados" en la misma medida y atención. Suplicamos a los sellos que reciban nuestra información, le den atención inmediata, ya que algunas estaciones se nos quejan de desinterés, a pesar de nuestra gestión. Sé que una gran mayoría de las etiquetas no tienen sus listas al



Jean-Claude Pellerin



Ray Barretto por Guillermo Zea, representa en Colombia el catalogo argentino de Music Hall . . . Desde que fué creada la IMIC (International Music



Betty Missiego

Industry Conference) hace 15 años, es la primera vez que una empresa independiente francesa, Aariana, haya sido nominada, a través de su máxima autoridad, el gran amigo **Jean-Claude Pellerin**, para formar parte del Comité Consejero. Su etiqueta Aquarius lanzó al mundo la grabación de **Patrick Hernández**, éxito absoluto con 55 "Discos de Oro" en 21 países. ¡Felicitaciones Jean-Claude! . . . **Ray Barretto** ha hecho un regreso triunfal al mundo de la salsa. Sus actuaciones en el espectáculo "Salsa's Perfect Combination IV" ofrecido en el Madison Square Garden, provocó una reacción muy entusiasta de parte de los asistentes. Los clubes "Corso" y "Casino 14" de Nueva York, han disfrutado de llenos absolutos en sus actuaciones. Ray presentará su "Ricanstruction" en el Wagner Ballroom de Philadelphia en Abril 5 y el Aragon Ballroom de Chicago en Mayo 3 . . . Las actuaciones de **Betty Missiego** en el "Dade County Youth Fair" de Miami, ante una audiencia de miles de personas, fueron impresionantes la semana pasada. Su interpretación de "Te amaré de mil maneras" se encuentra en el No. 1 de la Tabla de Exitos de la popular emisora, ue patrocinó la

(Continued on page 45)

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Antonio

By KFHM (ANGEL TOLEDO)

1. QUE FACIL ES DECIR  
LILA DENEKEN—Orfeon
2. LAURA YA NO VIVE AQUI  
GRUPO MAZZ—Cara
3. EL ADUANAL  
LOS AZTECAS—Ramex
4. QUIERO DECIRTELO  
JOSE DOMINGO—Profono
5. LIBRE  
LILA Y TROPICAL PERLA DEL MAR—  
Profono
6. AMOR  
HERMANOS FARIAS—T.H.
7. EL SHA SHA DEL SHA  
JUAN CARLOS Y GRUPO KARAPAN—  
Joey
8. BOLEROS DE AMOR  
GRUPO FANTASIA—Velvet
9. DAME FE  
ALEJANDRO JAEN—Musart
10. PRETEXTOS  
BANDA RIO RAMI—Texas Best

### Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. HOY TE QUIERO TANTO  
LOS BONDADOSOS—Anahuac
2. AMARGO DOLOR  
LA MIGRA—Mar Int.
3. EL VALS DE LAS MARIPOSAS  
TONY VALLE—Latin Int.
4. CONSEJOS  
LOS TIGRES DEL NORTE—Fama
5. ESTOY SONANDO  
PUNTO QUATRO—OB
6. AMARRADO  
ALVARO DAVILA—Profono
7. SENORA DE TAL  
VICENTE FERNANDEZ—CBS
8. COMO GUITARRA EN SERENATA  
JOAN SEBASTIAN—Musart
9. TRES VECES TE ENGANE  
CHAYITO VALDEZ—Arpegio
10. LA PIEDRECITA  
LOS HAPPY'S—Cronos

### Chicago

By WOJO FM (MARIA TERESA ESCOBAR)

1. AL FINAL  
EMMANUEL
2. QUERERTE A TI  
ANGELA CARRASCO
3. 1, 2, 3 QUE PASO TAN CHEVERE  
LOS JOAO
4. SI ME DEJAS AHORA  
JOSE JOSE
5. TE AMARE DE MIL MANERAS  
BETTY MISSIEGO
6. QUIEREME TAL COMO SOY  
SERGIO FACHELI
7. NO TE PUEDES COMPARAR  
LOS SINKO DE ARTURO MONTES
8. AMARRADO  
ALVARA DAVILA
9. SOY YO  
LOS YONICS
10. SE TE FUE LA PALOMA  
MANOELLA TORRES

### Mexico

By VILO ARIAS SILVA

1. SI ME DEJAS AHORA  
JOSE JOSE—Ariola
2. NO PONGAS ESE DISCO  
JAVIER SANTOS—Orfeon
3. AMARRADO  
ALVARA DAVILA—Melody
4. MELODIA PARA DOS  
JOAN SEBASTIAN—Musart
5. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Ariola
6. AL FINAL  
EMMANUEL—RCA
7. YA SE FUE  
JOSE BARETTE Y EL MIRAMAR—Accion
8. GLORIA  
BENNY IBARRA—Orfeon
9. SIN TU AMOR  
NAPOLEON—Cisne RAFF
10. SE TE FUE VIVA LA PALOMA  
MANOELLA TORRES—CBS

## Ventas (Sales)

### El Paso

1. EL GORRION Y YO  
MANOELLA TORRES—CBS
2. EL PASO  
JUAN GABRIEL—Arcano
3. NIEVES DE ENERO  
TONY VALLE—Latin Int.
4. LA MUSIQUERA  
LOS HURACANES DEL NORTE—Luna
5. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
6. CREI  
DAVID SALAZAR—Adobe
7. QUERERTE A TI  
ANGELA CARRASCO—Pronto
8. AMAME OTRA VEZ  
CAPTAIN & TENNILLE—Casablanca
9. POTPOURRI DE CONGAS  
LOS JOAO—Musart
10. ANIMAS QUE NO AMANEZCA  
MANOLO MUNOZ—Gas

### Miami

1. DESAHOGA  
ROBERTO CARLOS—CBS
2. UN SENTIMENTAL  
JULIO IGLESIAS—CBS
3. TE AMARE DE MIL MANERAS  
BETTY MISSIEGO—Alhambra
4. SE QUE EXISTE EL AMOR  
OSCAR D'FONTANA—Perloi
5. EL COLLAR DE CLODOMIRO  
CHIRINO—Oliva/Cantu
6. AMARRADO  
ALVARA DAVILA—Profono
7. CORAZON CUBANO  
VALEN—Caytronics
8. HAS NACIDO LIBRE  
CAMILO SESTO—Pronto
9. OPROBIO  
EL GRAN COMBO—Combo
10. PERDONAME  
JOHANNA ROSALY—Velvet

### Puerto Rico

1. NIDO DE AMOR  
EL GRAN COMBO—Combo
2. DESAHOGA  
ROBERTO CARLOS—CBS
3. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
4. MO ME DIGAN QUE ES MUY TARDE  
ISMAEL MIRANDA—Fania
5. MI MANERA DE AMAR  
NELSON NED—WS Latino
6. CUCHU CUCHA  
PATRULLA QUINCE—Gema
7. MANUEL GARCIA  
BOBBY VALENTIN—Bronco
8. DE PATITAS  
LUIS PERICO ORTIZ—New Generation
9. SONAMBULO  
JUNIOR TOLEDO—Performance
10. MIS HIJOS  
OSCAR D'LEON—T.H.

### Mexico

By VILO ARIAS SILVA

1. SI ME DEJAS AHORA  
JOSE JOSE—Ariola
2. ALBUR PERDIDO  
MERCEDES CASTRO—Musart
3. AL FINAL  
EMMANUEL—RCA
4. NO PONGAS ESE DISCO  
JAVIER SANTOS—Orfeon
5. HE VENIDO A PEDIRTE PERDON  
JUAN GABRIEL—Ariola
6. AMARRADO  
ALVARA DAVILA—Melody
7. MELODIA PARA DOS  
JOAN SEBASTIAN—Musart
8. NADIE ES COMO TU  
ROCIO DURCAL—Ariola
9. GLORIA  
BENNY IBARRA—Orfeon
10. SI ME DEJAS DE AMAR  
LOS BABY'S—Peerless

## Nuestro Rincon (Continued from page 44)

gigante carpa en el enorme espectáculo anual. WQBA también presentó en este espectáculo a **Claudia de Colombia**, quien cerrando dos "shows," después de Betty, se enfrentó a un escenario en extremo caliente, después de la actuación de la peruana radicada en España . . . Discos Columbia de España, empresa madre de Alhambra de Estados Unidos, acaba de firmar un acuerdo de intercambio mutuo de catálogo con la empresa V-O Mezhdunarodnaya, K-Niga, a través del cual se editarán los catálogos de Discos Columbia en la Unión Soviética y viceversa (Español).

Since our new "Radio Action" feature has been extremely successful, it is noticeable that most of the record companies have been submitting their product to the most important radio stations in each area, and leaving out of their mailing or promotional service stations that either are not in heavily Latin-populated areas, or stations that are either in second, third or fourth places in their local ratings. Radio professionals should be treated as such and not merely by the position of their stations in any specific market. A record company should service all of them with the same attention and consideration. Of

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)  
"Un Sentimental"  
(J. Iglesias-R- Ferro-R. Arcusa)  
JULIO IGLESIAS  
CBS

(Salsa)  
"De Patitas"  
(Ramón Rodriguez)  
LUIS "PERICO" ORTIZ  
New Generation

course, it is also noticeable that most of the Latin recording companies are not prepared with up-to-the-minute Latin radio mailing lists, which we will supply at their request. We ask all labels that receive our information regarding specific radio stations that are in need for their releases to take care of the matter immediately since several of them have been complaining of not getting proper service. Several recording companies have improved their service to radio stations considerably, such as Caytronics, Profono and CBS. To the other ones, please take care of business, properly servicing all Latin radio stations in the States.

**Alfredo Nova R.**, from Industria Nacional del Sonido Ltda. in Medellín, Colombia, has announced the release of an album by **Trio America** containing unforgettable tunes that will sell well throughout South America. Industria Nacional del Sonido, headed by **Guillermo Zea**, is the distributor of Music Hall from Argentina . . . For the first time in the 15 years since IMIC (International Music Industry Conference) was created, an independent from a French company, **Jean Claude Pellerin** from Aariana, has been nominated for the advisory committee. His label, Aquarius, has published worldwide all of **Patrick Hernandez'** hits, 55 gold records in 21 countries . . . **Ray Barretto** has made a triumphant return to the "salsa" scene. His appearance at the "Salsa's Perfect Combination IV" concert at Madison Square Garden brought the enthusiastic crowd to its feet. Also, his performances at clubs like the Corso and the Casino 14 in New York created an enormous response from his fans . . . Performances by **Betty Missiego**, Peruvian singer residing in Spain, at the Dade County Youth Fair recently, were extremely successful. With her rendition of "Te Amare De Mil Maneras" currently reaching the No. 1 position at WQBA, which sponsored the show, **Betty Missiego** really made it. **Claudia de Colombia** also performed at the same show . . . Discos Columbia from Spain, parent company for Alhambra Records in the States, has just signed an agreement with V-O Mezhdunaraodnaya, K-Niga, under which they will distribute and represent Columbia's catalogues in the Soviet Union and vice versa.

## Radio Replay (Continued from page 18)

also consults The Source, NBC's young-adult radio network, which in turn numbers about a third of the "Superstars" FM stations among its subscribers. To his credit, Abrams makes no attempt to hide these associations; they are legal and above-board, and apparently not enhanced by any arm-twisting.

Abrams had not read the article by press time last week; Radio Replay will give him a chance to reply in a future column.

The irony here (Radio Replay being a sucker for irony) is that through his production efforts Abrams, the Research King, lets his feelings show. Abrams' partner in the Onward US production venture is **Chris Squire** of **Yes**, one of the granddaddies of the orchestral-rock movement which also includes Gentle Giant, and it is a partnership based on musical taste as much as business. Abrams has told me several times that he likes this style of music best; he once predicted that it would blossom into a separate radio format. Abrams maintains a studio filled with electronic keyboard instruments in his home, and has confessed a desire to perform as well as program and produce.

I tend to agree with Marsh that whatever merit orchestral rock once showed has long since faded, and that most of its current manifestations sound like music for hip elevators. But if this were simply a question of musical taste, I'd have no argument with Abrams: he is not the first, after all, to want to use his position to boost music he likes, which is not, come to think of it such a bad motive in this business.

No, the issue here is the increasing closeness, for good or ill, of interrelationships in the music industry, interrelationships that take in disc jockeys and consultants and record executives and concert promoters and writers and performers, interrelationships of which the Abrams empire is just one example among many. The arm's-length acquaintance of radio and records in the post-payola era has for years been as dead as the Whig Party, replaced by an ever-more symbiotic world in which everybody courts everybody else. And anyone who believes otherwise is whistling through his mellotron.

## Black Music Report

(Continued from page 37)

and **Ndugu Chancler**, who performed after the **Curt Burg Orchestra**. This last concert concluded the Jazz Series presented this season by **Amani Gardner** and **Stan Levy** of Artist Services International.

At Scott/Sunstrom recording studios, **Eddie Holland**, **Lamont Dozier** and **Brian Holland** were reunited for the joint production of an LP for **Margo Michaels** on Atlantic. . . **Marvin Yancy** and **Gene Barge** are now finishing mixing the new **Natalie Cole** LP on Capitol, scheduled to be released on May 12. . . I stand corrected: **Posey and Powell**, two talented songwriters/performers, have been signed to Polydor Records and will have a release at the end of the month.

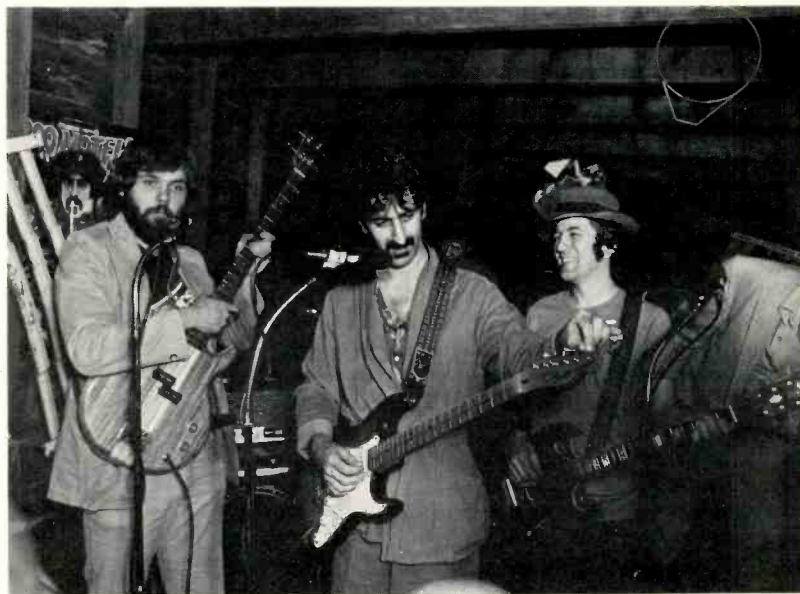
RSO Records announced the release of "Love's Sweet Sensation," the first single from the forthcoming RSO/Curtom duet album by **Curtis Mayfield** and **Linda Clifford**, "We're The Right Combination." . . . Congratulations go to **Doug Wilkens**, named to the newly-created CBS post of director of national promotion on the west coast for black music. New faces elsewhere inside CBS include **Wayne Edwards**, who was named west coast product manager of jazz and progressive marketing.

## Firefall on the Go



Atlantic recording group Firefall recently embarked on a short promotional tour of the U.S. in support of their new album, "Undertow." Each member of the group visited a different region of the country, with their itineraries including radio visits, press interviews, retail store stops, as well as visits to the branch offices of the WEA/Atlantic organization. The areas covered by the six members of Firefall were: Rick Roberts—northeast (New York, Philadelphia, New Haven, Hartford, Boston); Mark Andes—Los Angeles; Jack Bartley—Dallas; Larry Burnett—Chicago; Michael Clarke—Cleveland; and David Muse—Atlanta. Shown at the studios of WNEW-FM in New York City are, from left: WNEW-FM music director Richard Neer, WNEW-FM air personality Pete Larkin, Firefall's Rick Roberts, Atlantic local promotion rep Danny Buch, and WNEW-FM program director Scott Myni.

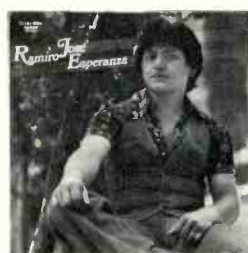
## Zappa's Garage



Radio station KQFM 100 recently sponsored a "Joe's Garage" contest in which local bands sent in photos of their garages and guitarist/composer Frank Zappa paid a visit to the winners in Portland. The winning band, called the Titanic, learned the music to Zappa's tune "Joe's Garage" and Zappa played guitar and sang the words. After autograph signing and handshaking, they presented Zappa with a large cake, and he gave the band a plaque to commemorate his visit to their garage.

## Latin American Album Picks

(Continued from page 44)



### RAMIRO JOSE ESPERANZA

Columbia KLS 60048

Con arreglos de Eduardo Magallanes y Hector Garrido, la muy talentosa actuación del nuevo cantautor mexicano, Ramiro José Esperanza ofrece grandes oportunidades de éxito al interprete. Muy comerciales los temas "Te he escogido," "Me prohibiamarte," "De nuevo solo" y "Separate de mi."

■ With arrangements by E. Magallanes and H. Garrido, the new voice of Mexican Ramiro José Esperanza could make it to the top performing his own tunes. "Te he escogido," "Me prohibi amarte," "Todito es amor" and "Al fin pude señora" are very good.



### NEW HEIGHTS

SONORA PONCENA—Inca JMS 1074

En producción de Papo Lucca y con arreglos de Papo Lucca y Elias López, la Sonora Poncena mueve a bailar con esta nueva producción salsa. Bella mezcla y sonido logrado a plenitud. "Vas por ahí" (Angleró), "Barra Limpia" (C. Alonso), "Ahora sí" (M. Guerra) y "Drama" (C. Alonso).

■ With arrangements by Papo Lucca and Elias Lopez, Sonora Poncena offers a very danceable salsa production. Superb sound and good mixing. "No seas así" (T. Ledee), "Sonora Pal bailador" (F. Alvarado) and "Ahora sí."



### NOMAS POR TU CULPA

JUAN VALENTIN—Musart T 10794

Con el acompañamiento del Mariachi Oro y Plata de Pepe Chavez, la voz ranchera de Juan Valentín interpreta "Nomás por tu culpa" (S. Serna del Rio), "Ya no quiero esa canción" (Santiago-Navarrete), "Doce campanadas" (P. Lugo) y "Con la misma moneda" (L. Ruiz).

■ Backed by Mariachi Oro y Plata de Pepe Chavez, the ranchera voice of Juan Valentín offers a strong repertoire that could mean good sales on the west coast and Mexico. "Este amor bonito" (V. González), "No más por tu culpa," "Adios, adios amor" (B. Díaz), others.

# Retailers Get Behind NARM Gift-Giving Push

(Continued from page 3)

Day and so forth.

A *Record World* survey conducted last week found key accounts willing to go, and in many cases already going, the extra mile necessary in order to bring the campaign to the public's attention. Many accounts have long pushed the idea of records as gifts, but their efforts have come primarily during the Christmas season; they, like others, are now gearing up for a year-long promotion. The few skeptics in the bunch are even supporting the campaign fully on the theory that if it does not help, it certainly cannot hurt sales.

Typical of the comments made to *RW* was that of Lieberman Enterprises chief David Lieberman, who said the "Give the Gift of Music" campaign is "an idea whose time is overdue," and added that records are the perfect vehicle for this type of promotion because they have "excitement and romance and sex appeal.

"When you give someone a gift you don't want to give them a tie or underwear or a comb," Lieberman continued. "You want to give them something that's got a little zip-a-de-do-da to it. I don't know anything under ten dollars that's got a lot of zip-a-de-do-da. Yeah, booze, but you drink it and it's gone; candy winds up on your keister. Just because someone doesn't like music—and there are people like that, weirdos and perverts — why wouldn't they want to buy a record for their nephew if they know he loves Pink Floyd, or buy one for their lady if they know she thinks Johnny Mathis is the greatest thing since sliced bread?"

Disc Records' John Cohen, who was on the board that helped plan the campaign, claims it will have "a big effect" on sales. "There are so many places to go with this thing," said Cohen, "but first we have to get it to the public, making sure that the design is on every single album, on every single album sleeve, making sure that it's seen by millions and millions of customers. And then everybody who buys a record in this country will know about it in no time at all. We of course support it 1000 percent. Every piece of advertising in every one of our stores will carry the logo; we'll have displays set up; we'll follow through on the seasonal aspect of it. It's so important for the industry."

Echoing Lieberman's thoughts, Jimmy Grimes of National Record Mart noted that the cam-

paign could become important simply because it points up an alternative to candy and flowers as gifts. "People just don't think of records as being good gifts," said Grimes. "But if we can subconsciously suggest to them that records can be given as gifts, then maybe the next time someone's birthday comes up, or an anniversary, it'll trigger a little mechanism in their mind and they'll think about giving a record. This could really be a major factor if it's done right."

Grimes said the National Record Mart stores are already employing the "Give the Gift of Music" campaign via register stickers, newspaper ads and shopping bags on which production was halted in order to have the gift logo imprinted on them. "We're very gung-ho on this," added Grimes. "We've been trying to do it for 10 years, tying it into Valentine's Day, St. Patrick's Day and various other holidays. I'm really happy that this is happening now through NARM."

Don Simpson of Fathers and Sons said the company plans to support the NARM program "with full vigor," although definite plans have yet to be set. "We would support this program in any way, shape or form NARM suggests," he said. "We'll do whatever's necessary in advertising and merchandising to bring the program to the consumer's attention."

Bottom line-conscious Ben Karol, of King Karol in New York City, said that while his organization will support the campaign ("It reminds me of chicken soup," stated Karol. "It can't hurt you. I don't know how much good it can do, but it sure can't hurt"), he must also be convinced of its profitability.

"How many dollars are you

going to spend to promote this thing, and what's your return per dollar going to be?" asked Karol. "In other words, it's a question of how much more business we can do. I'm sure if you spend a substantial amount of money you will increase the amount of records you sell as gifts. I'm sure of that. What I have to be convinced of is if I lay out a dollar on this campaign, will I get a dollar and a half return, or will I get a 90-cent return? That I don't know. And as a dealer I will support this campaign in any way possible as long as I don't have to invest my own dollars in it."

Jim Rose of Rose Records in Chicago also put a damper on his peers' ebullience by claiming the gift-giving campaign diverts attention from the crucial issues of the day. "Everyone places a lot of faith in the campaign," he explained, "and I think it will show some good results. But it's not the solution to the real problems, because the manufacturers are changing the rules of the game with their returns policies and things of that nature."

Nevertheless, said Rose, "we've started using the logo in our ads and we'll be fully behind the campaign. But it's just the salad, not the whole meal. Let's talk about returns, advertising, mode of shipment, pricing. These are areas where we're really being hurt."

While the Los Angeles-based Music Plus chain had implemented a similar campaign of its own several months prior to the NARM convention, Alan Schwartz, director of advertising for the chain, said the NARM presentation "simply made it more structured and formalized."

Music Plus' gift-giving promotions have included one for Valentine's Day where a "Valentine's Day gift pack" featuring

a record, V-Day card and a "boutique" or "designer" pin was offered "at substantial savings" compared to what the different elements would cost if bought separately.

The chain has used the slogan and logo in print and radio ads, sometimes embellishing it with accompanying lines suggested in the NARM "Give the Gift of Music" guidebook—lines such as "Show someone you care," "Share a part of yourself" and "Give the Gift of Music — To Yourself or a Friend."

Like Music Plus, Budget Records and Tapes had been working on the program prior to NARM. Budget's advertising director Sandy Halper told *RW* that the chain used the NARM logo nationally for Valentine's Day, and as of February 1 began making suggestions to all Budget stores as to how to implement the campaign.

Budget's emphasis, she said, is not only on major or minor holidays, but on "any occasion. If you want to relay a message that you can't really say, music is a good way to get it across. We've been sort of indoctrinating our stores to get them geared toward the idea of music as a gift."

Like some others, Budget claims to have supported the idea of music as a gift for some years now, by offering "non-denominational" gift-wraps all year, for instance, as well as gift certificates and tags on both radio and print ads. However, the NARM program provides focus. "It's going to be a real pivot point," said Halper. "We'll incorporate the logo and slogan on bags with our own logo on them, on our matches, everything."

"We're going full-bore with the program," stated Chris Hobson, advertising director for Tower Records. "I've talked with all the labels, and everyone has agreed that all the co-op ads will use the logo and the slogan; all of our print and radio ads will use it, beginning immediately."

As for labels' contention that "retailer responsibility" will be required if the campaign is to succeed, Hobson said that is "basically correct. It will take something at point-of-purchase, but we haven't exactly decided what yet." Hobson feels NARM "should provide in-store material tied to the theme overall, not to a specific album."

Overall, Hobson praised the NARM campaign for providing "more direction towards unification, which is obviously a good step. I hope it works—we're going to give it our best."

## Capitol Signs Squier



New York-based singer/songwriter/guitarist Billy Squier has signed a world-wide recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president/A&R, CRI. The ex-Piper vocalist/guitarist makes his debut as a solo artist with his first Capitol LP, "The Tale Of The Tape," which ships Apr. 14 and was co-produced by Squier and Eddy Offord. Pictured (from left): Maureen O'Connor, Capitol's east coast press & artist relations manager; Mitch Kanner, Squier's manager; Rupert Perry; Billy Squier; and Mitchell Schoenbaum, east coast talent acquisition manager.

## Country Festivals Continue to Grow As the Music's Popularity Increases

By WALTER CAMPBELL

■ NASHVILLE—With the continuing rise in popularity of country artists, plans for country shows this spring and summer are as numerous and ambitious as ever. The Wembley Festival in England, one of the first major country shows of the spring, was a success this year (see separate story), and prospects appear bright for other annual country music events.

As of March 15, registration for Fan Fair, staged in June every year in Nashville, exceeds 9000 persons, an increase of about 18 percent over the same time last year, according to Fan Fair committee chairman Bud Wendell. Immediately preceding Fan Fair, the Wild Turkey Jamboree of Country Music, sponsored by Austin/Nichols, is planned for June 7-8 in Columbia, Tenn., about 30 miles south of Nashville. Emceed by Merle Kilgore, the

festival has Lynn Anderson, Marty Robbins, Merle Haggard, Johnny Paycheck, Asleep At The Wheel, the North Star Band, the Nashville Superpickers and the Carl Tipton Gospel Singers scheduled to perform, along with the winners of a "country stars of the future" search being conducted by a network of 20 country stations.

Plans are also underway for Willie Nelson's eighth annual Fourth of July Picnic, to be held once again at the Pedernales Country Club, which Nelson purchased last year, just outside of Austin, Texas. And scheduled for July 19-29 near St. Clairsville, Ohio, is the fourth annual Jamboree in the Hills, sponsored by Jamboree USA and Columbia Pictures, Inc., featuring a total of 23 artists performing onstage.

The Jim Halsey Company is showcasing its roster of artists May 15-18 at the Tulsa International Mayfest, the culmination of the scheduled 18-city Kool Country Tour.

A random survey of booking agents typically indicates business going in general as good as or better than last year at the present time for established artists, with familiar expressions of cautious optimism for the future in light of economic conditions.

"Regardless of what the future holds, the first quarter of this year was the biggest quarter in our 12-year history," said Tandy Rice, president of Top Billing, Inc., who attributes his company's progress to significant additions to its already substantial roster, maintaining competitive pricing and an aggressive sales and creative services staff. "We also have more hit record product now than we did last year, with the Bellamy Brothers, Bobby Bare, Charly Mc-

(Continued on page 52)

## Red Sovine Dead at 62

■ NASHVILLE—Woodrow Wilson "Red" Sovine, country music entertainer for more than 40 years, died Friday, April 4, here of injuries suffered in an automobile accident and a heart attack.

Sovine, 62, a native of Charleston, W. Va., was best known for story songs, such as "Giddyup Go" in 1966 and his more recent million-seller, "Teddy Bear." Sovine's first job was with Jim Pike and the Carolina Tar Heels on the Old Farm Hour radio show on WCHS. He moved with the group to the WWVA Wheeling Jamboree and in 1947 put together his own group, The Echo Valley Boys.

In 1949 he got his first big break when Hank Williams left the Louisiana Hayride radio show on WKH to join the Grand Ole Opry, and Sovine was chosen as

his replacement, remaining a regular on the Hayride for five years. In 1954 he left Shreveport to join the Grand Ole Opry where he frequently teamed up with Webb Pierce with whom he had hit records such as "Little Rosa" and "Why Baby Why." During his career, Sovine was with several record labels, including Decca, MGM, Chart and Starday Records.

He is survived by four children, including Roger Sovine, vice president of the Welk Music Group in Nashville; two sisters; two brothers; and 12 grandchildren. In lieu of flowers, Sovine's family requests that donations be sent to the Easter Seal Society for Crippled Children Center and the Hank Snow International Foundation for Prevention of Child Abuse and Neglect of Children.

## RCA Continues Pride Campaign

■ NASHVILLE—RCA Records has unveiled phase two of the Charley Pride marketing campaign for his "Little Bit Of Hank In Me" album tie-in with the rush-release of the second single, "You Win Again."

The initial phase, which resulted in the recent number one country record on "Honky Tonk Blues," included a media blitz through profiles, an open-end radio interview, consumer print personality stories, advertising support at both consumer and trade levels, a variety of merchandising materials and a nationwide radio buy on country stations.

Phase two kicks off with the rush release of "You Win Again." Also slated is an expansion of the consumer editorial print base already established, complemented by a tour press push at the daily and regional level in conjunction with Charley's domestic tour schedule.

## Singleton Names Wilson Sales/Mktng. Vice Pres.

■ NASHVILLE—Shelby S. Singleton, president of the Shelby Singleton Corporation, has announced the appointment of Col. Jim Wilson to the position of vice president of sales and marketing for the company.



Jim Wilson

A veteran of more than 20 years in all phases of the music industry, Wilson was formerly vice president and general manager of Starday-King Records and most recently vice president of sales and marketing for Alshire International.

## Kenny Rogers Holds Top 3 LP Positions

■ Kenny Rogers this week holds the top three positions of the Country Album Chart, with "Kenny" at number one, followed by "The Gambler" at number two and his latest album release, "Gideon," the Chartmaker at number three.

Also on the Country Album Chart is Rogers' "Ten Years of Gold" at number seven, "Classics," with Dottie West, at number 30, and "Daytime Friends" at 42 with a bullet.

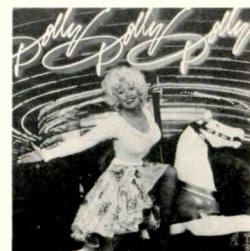
On the pop Album Chart, "Gideon" enters at 18 with a bullet; "Kenny" is at number 23; "The Gambler" is at 27; and "Ten Years of Gold" is at 42.

## PICKS OF THE WEEK

**SINGLE** **BOBBY BARE, "TEQUILA SHEILA"** (prod.: Bobby Bare/Foster & Rice) (writers: S. Silverstein/M. Davis) (Horse Hair/Evil Eye, BMI) (4:21). Hot off of a hit with "Numbers," Bare does another rousing tune here with the same good-time, barroom style. Another solid winner for Bare. Columbia 1-11259.

**SLEEPER** **HENSON CARGILL, "HAVE A GOOD DAY"** (prod.: Buddy Killen) (writers: D. Kirby/H. Bynum) (Cross Keys, ASCAP/Andite Invasion, BMI) (3:46). Cargill tells a sad story about a blind musician in this steady moving ballad. An acoustic guitar keeps the flow smooth and even behind expressive vocals. Copper Mountain 589A-2 (IRDA).

**ALBUM** **DOLLY PARTON, "DOLLY, DOLLY, DOLLY."** This latest slick, polished album package from Dolly features several country tunes mixed in with the pop sounds, all with her sweet vocal style. The mood is generally positive with the easy movement of "Old Flames Can't Hold A Candle To You," "I Knew You When" and "Starting Over Again" especially effective. RCA AHL1-3546.







# The Primary Candidates



## Razy Bailey

"TOO OLD  
TO PLAY COWBOY"

BB 71\* CB 73\* RW 76\*

## Zella Lehr

"RODEO EYES"

BB 70\* CB 72\* RW 75\*



## Jerry Reed

"WORKING AT THE  
CARWASH BLUES/AGE"

BB 47\* CB 53\* RW 48\*



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Lacy J. Dalton — "Losing Kind of Love"

Sissy Spacek — "Coal Miner's Daughter"

Sylvia — "It Don't Hurt to Dream"

Mel Tillis — "Your Body Is An Outlaw"

Moe Bandy — "The Champ"

Lacy J. Dalton strikes again! "Losing Kind of Love" has a strong start at WWVA, WMZQ, WBAM, KMPS, WQIK, KXLR, KRAK, KKYX, KCKC, WSDS, WCXI, KVOO, KRMD, KEBC, KSOP, KRAM, KFDI, KSSS, KBUC.

Sissy Spacek will go far promoting the "Coal Miner's Daughter" picture with her version of the title tune! First week adds in from KNEW, KIKK, WCXI, KXLR, WKKN, WEEP, WDEN, KLZ, WIRK, KCKC, KRMD, KEBC, KRAM, KFDI.

Sylvia is striking at WSM, KXLR, KMPS, WPNX, KSOP, WBAM, KRMD, WSLR, KNIX, KSSS, KVOO, KFDI. Becky Hobbs' "I'm Gonna Love You Tonight (Like There's No Tomorrow)" playing at KBUC, KSOP, KRMD, WSDS, KFDI, WTSO, KSO, KVOO.

Bobby G. Rice is taking off with "The Man Who Takes You Home" at WWOK, KKYX, KFDI, WPNX, KVOO, WSLC. Terry Bradshaw continues to add believers of "Until You." It's new at KDJW, WPL0, WSM, KTTS, KVOO, KRMD.

Super Strong" Oak Ridge Boys, Tammy Wynette, Dolly Parton, Gene Watson, Mundo Earwood, Johnny Cash.

Razzy Bailey has strong moves on "Too Old to Play Cowboy" at WQIK, WSAI, WESC, KRAK, WFAI, WSLC, WWOL, WDEN, WPL0, KNIX, KGA, WPNX, WWVA, KRMD, WGTO, WUNI, KBUC, KSSS, KSOP, WHOO, WJEZ, KRAM, WXCL, WBAM, KLLL, WSLR.

Sonny Wright is starting well with "Molly" at KRAK, WSDS, KYNN, KVOO, KSOP, KFDI, WPNX. Juice Newton's "You Fill My Life" happening at KSOP, WPNX, KXLR, WSDS, WCMS, KBUC, WBAM, KVOO, KRMD.

Foxfire has play at WGTO, KSOP, KKYX, WSLC, WWVA, KRAK, KLLL, KRMD, KFDI on "I Can See Forever Loving You." Webb & Debby Pierce have action on "On My Way Out" at KEBC, KVOO, KFDI, WSDS, WPNX.

The Springer Brothers revive the Everly Brothers hit "Cathy's Clown" with adds at KVOO, WSLC, WDEN, KEBC, WBAM.

## SURE SHOTS

Mel Tillis — "Your Body Is An Outlaw"

Bobby Bare — "Tequila Sheila"

## LEFT FIELDERS

Charlie Rich — "Even A Fool Would Let Go"

Kenny Serratt — "Saturday Night in Dallas"

Carl & Pearl Butler — "I Hope We Walk The Last Mile Together"

## AREA ACTION

Sherry Brano — "Little Girls Need Daddies" (KFDI, WSDS, KVOO)

Arnie Rue — "Daddy Don't" (KMPX, WSLC)

## Clement Studios Will Become Sound Emporium

■ NASHVILLE—Jack Clement Recording Studios will change its name to Sound Emporium beginning May 1. The name change is expected to correct confusion that has surrounded the studio name since its ownership changed hands five years ago.

The two-studio, 24-track facility has been known as Jack Clement Recording Studios since its 1969 opening by Jack Clement. When

Clement sold the studio to producer Larry Butler and financial consultant Al C. Mifflin in 1975, the new owners desired to retain the goodwill of the Clement name for several more years.

Jim Williamson, who has managed Clement Studios since 1974, stressed that the name change is just that. In other respects the studio will remain the same after it becomes Sound Emporium.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MEL TILLIS**—Elektra 46628

**YOUR BODY IS AN OUTLAW** (prod.: Jimmy Bowen) (writer: B. Rabin) (Sawgrass, BMI) (3:24)

As the title suggests, Tillis has a solid country tune here, about a pillar of the community having a secret love affair. The melody moves slowly and deliberately as fiddles back up Tillis' distinctive vocals.

**MOE BANDY**—Columbia 1-11255

**THE CHAMP** (prod.: Ray Baker) (writers: D. Kirby/W. Robb) (Baray, BMI/Cross Keys, ASCAP) (2:24)

Bandy takes on the bottle in his latest bout. Straight and balanced production supports lyrics about drinking to forget, performed by Bandy without a hitch.

**CHARLIE RICH**—Epic 9-50869

**EVEN A FOOL WOULD LET GO** (prod.: not listed) (writers: K. Chater/T. Snow) (Chappell, ASCAP/Unichappell, BMI) (3:03)

Recorded several years ago, the production and overall sound here is quite up-to-date with Rich's characteristic relaxed mood. The chorus has a strong, smooth hook for listener appeal.

**CRYSTAL GAYLE**—United Artists X1347-Y

**RIVER ROAD** (prod.: Allen Reynolds) (writer: S. Tyson) (Chappell/Newtonville, ASCAP) (3:08)

Also cut a while back, this single is a bright, happy-sounding tune about moving on. It's right for the spring season with plenty of appeal for pop as well as country listeners.

**STU STEVENS**—MCA 41183

**HELLO, PRETTY LADY** (prod.: Jan Olofsson & Stu Stevens with Jerry Crutchfield) (writer: J. Crutchfield) (Duchess/Red Angus, BMI) (2:46)

Stevens does a tender love song here with a subdued sound to complement the lyrics. His soft, deep vocals fit the mood with style and ease.

## Whitman Takes Top Wembley Fest Honors

By VAL FALLOON

■ LONDON—Slim Whitman was named Best International Artist in this year's country awards, presented at the Wembley Festival and sponsored by Mervyn Conn Promotions and Country Music Roundup magazine.

The awards, based on the magazine's readership and the BBC's Country Club radio program, also polled the Duffy Brothers as Most Promising International Act, Dolly Parton as Best Female Artist and the Statler Brothers as Best Group.

### Audience Favorites

The international awards are a traditional highlight of the star-studded Wembley Festival. And as usual at Wembley, certain artists emerged as audience favorites. On the experimental Good Friday show—which was attended by almost 8,000 fans — Jimmy C. Newman on his first Wembley visit scored a hit with the audience as did bill-topper Charlie Pride. On Saturday, Boxcar Willie was welcomed back and received an even better reception than last year's raves. Roy Acuff, at 76 the undisputed grand old man of

country, was ecstatically greeted on his first visit to Wembley in many years. Sunday saw Brenda Lee, Bobby Bare and Charlie Rich, while the Glaser Brothers, reunited for the festival, brought the house down.

Local act Matchbox, who record for Magnet, proved that British artists can deliver "traditional" rockabilly, while the Bellamy Brothers, Commander Cody and Emmylou Harris made Monday night a hit for the contemporary artists. In all about 37,500 seats were sold at Wembley. An estimated 100 million viewers will see excerpts from the various TV shows in Europe, while the new festivals in Switzerland and France pulled in just over 8,000 and 6,000 respectively. The two-day Dutch festival attracted more than 9,000.

The growing interest in country music here has prompted the scheduling of another festival, to be held in the summer at Portsmouth Airport. Glen Campbell is topping the bill and many other U.S. guest artists will appear.

# Del Reeves

Album #14188

Featuring Del's  
latest hit single

**"TAKE ME  
TO YOUR  
HEART"**

#584



KOALA

KOALA RECORD COMPANY Suite 107 City Square Hendersonville, Tennessee 37075  
(615) 824-8601

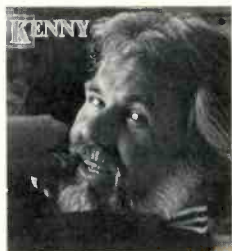


# Record World Country Albums

APRIL 19, 1980

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

APR. 19	APR. 12	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>KENNY</b> KENNY ROGERS United Artists LWAK 979 (26th Week)	29
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	70



## CHARTMAKER OF THE WEEK

3	—	<b>GIDEON</b> KENNY ROGERS United Artists LOO 1035	1
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4	3	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	50
5	5	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	7
6	6	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON/</b> Columbia JS 36327	14
7	4	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	117
8	8	<b>WILLIE NELSON SINGS KRISTOFFERSON/</b> Columbia JC 36188	22
9	7	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN,</b> VOL. II/Mercury SRM 1 5024	13
10	18	<b>COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK/)</b> MCA 5107	4
11	11	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203	29
12	15	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA AHL1 3574	7
13	10	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	101
14	12	<b>HEART &amp; SOUL</b> CONWAY TWITTY/MCA 3210	7
15	14	<b>WHAT GOES AROUND COMES AROUND</b> WAYLON JENNINGS/RCA AHL1 3493	22
16	16	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> CHARLEY PRIDE/ RCA AHL1 3548	7
17	30	<b>MILSAP MAGIC</b> RONNIE MILSAP/RCA AHL1 3563	3
18	13	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	24
19	9	<b>AUTOGRAPH</b> JOHN DENVER/RCA AQL1 3449	7
20	17	<b>A COUNTRY COLLECTION</b> ANNE MURRAY/Capitol ST 12039	11
21	19	<b>STRAIGHT AHEAD</b> LARRY GATLIN/Columbia JC 36250	27
22	24	<b>YOU CAN GET CRAZY</b> THE BELLAMY BROTHERS/ Warner Bros. BSK 3408	8
23	21	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 34326	72
24	20	<b>THE OAK RIDGE BOYS HAVE ARRIVED/</b> MCA AY 1135	54
25	26	<b>DANNY DAVIS &amp; WILLIE NELSON WITH THE NASHVILLE</b> BRASS/RCA AHL1 3549	8
26	23	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	113
27	22	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/ Mercury SRM 1 5025	12
28	32	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./ Elektra/Curb 6E 237	22
29	29	<b>LORETTA</b> LORETTA LYNN/MCA 3217	4

30	28	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	53
31	31	<b>BEST OF BARBARA MANDRELL/</b> MCA AY 1119	62
32	27	<b>BEST OF EDDIE RABBITT/</b> Elektra 6E 235	23
33	46	<b>LACY J. DALTON/</b> Columbia JC 36322	3
34	25	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012	24
35	34	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	94
36	36	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah JG 5000	38
37	52	<b>FAVORITES</b> CRYSTAL GAYLE/United Artists LOO 1034	2
38	35	<b>THE BEST OF DON WILLIAMS, VOL. II/</b> MCA 3096	47
39	42	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	106
40	38	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	43
41	50	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207	3
42	61	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	121
43	40	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANELS BAND/ Epic KE 35751	49
44	41	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000	18
45	51	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	27
46	37	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849	41
47	43	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 6E 254	4
48	45	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	47
49	49	<b>ONE OF A KIND</b> MOE BANDY/Columbia JC 36228	21
50	58	<b>DOWN &amp; DIRTY</b> BOBBY BARE/Columbia JC 36323	9
51	48	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165	31
52	47	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	78
53	53	<b>M-M-ME!</b> MEL TILLIS AND THE STATESIDERS/MCA 3208	11
54	63	<b>ENCORE</b> JEANNE PRUETT/IBC 1001	8
55	44	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	131
56	60	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192	22
57	55	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	46
58	66	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155	29
59	54	<b>LOVE HAS NO REASON</b> DEBBY BOONE/Warner/Curb BSK 3419	4
60	57	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/Epic JE 36200	19
61	56	<b>OKLAHOMA ROSE</b> REX ALLEN, JR./Warner Bros. BSK 3403	3
62	59	<b>CHANGES</b> BILLY "CRASH" CRADDOCK/Capitol ST 12054	3
63	62	<b>FROM THE HEART</b> JANIE FRICKE/Columbia JC 36268	11
64	33	<b>BEST OF THE STATLER BROTHERS/</b> Mercury SRM 1 1037	219
65	69	<b>EVEN BETTER</b> BRENDA LEE/MCA 3211	9
66	75	<b>THE OUTLAWS</b> VARIOUS ARTISTS/RCA AFL1 1321	182
67	64	<b>THROUGH MY EYES</b> JOHNNY RODRIGUEZ/Epic JE 36274	9
68	—	<b>LOVE SO MANY WAYS</b> RONNIE McDOWELL/Epic JE 36336	1
69	39	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	49
70	68	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists LT 1018	9
71	72	<b>MY MUSIC</b> ROY CLARK/MCA 3189	11
72	65	<b>THE GAME</b> GAIL DAVIES/Warner Bros. BSK 3395	12
73	67	<b>I DON'T WANT TO LOSE YOU</b> CON HUNLEY/Warner Bros. BSK 3378	12
74	71	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106	21
75	70	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	31

## Country Festivals Expanding (Continued from page 48)

Clain, Jim Ed Brown & Helen Cornelius and Tom T. Hall all in the top ten. Another strength right now that's making our sales situation unique is the number of artists we have on television right now. Six of them host their own shows."

The William Morris Agency is also experiencing continuing strength so far, said Sonny Neal in Nashville. "I think this year is going to be as good as last year, if not better," he said. "I

think it's a little slower in certain areas and some of the acts, but the larger acts, there's no problem at all. The fairs are committing a little later this year than they have in the past, though." Crystal Gayle, Mickey Gilley, Jerry Reed, Ray Stevens, Charlie Rich, Dr. Hook, Tanya Tucker and Tommy Overstreet are among William Morris' touring clients.

Neal further stated that if problems do develop with at-

tendance, it will be due to people running out of money, along with the psychological effect of the news media's reporting of developments in the economy. "I believe concerts up through March, anyway, are up about 25 percent over what they were the same time last year, attendance-wise," he said.

### ICM

Also voicing optimism is E.O. Stacey at ICM in Los Angeles,

which handles artists including Kenny Rogers, Johnny Cash, Mac Davis, Linda Ronstadt, Eddie Rabbitt, Dolly Parton and Dottie West, among others. "It seems to me that people are spending money like it was going out of style," he explained, "and so I think they're going to spend the money, unless something drastic happens between now and then, because they have money. But what it's worth; that's a different proposition."

# Record World Country Albums



APRIL 19, 1980

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

APR. 19	APR. 12		WKS. ON CHART
1	1	<b>KENNY</b> KENNY ROGERS United Artists LWAK 979 (26th Week)	
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H	70



WKS. ON  
CHART

## CHARTMAKER OF THE WEEK

3	—	<b>GIDEON</b> KENNY ROGERS United Artists LOO 1035	1
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There  
are two reasons  
Kenny Rogers' new  
album, "GIDEON"  
isn't number one:  
"KENNY"  
and  
"THE GAMBLER"  
Better luck  
next week ...

# KENNY ROGERS is GIDEON.

*The New Album on United Artists Records.*

*Includes the single, "DON'T FALL IN LOVE WITH A DREAMER."*



# Record World Country Singles

APRIL 19, 1980

TITLE, ARTIST, Label, Number

APR. 19 APR. 12

WKS. ON CHART

1	1	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE Columbia 1 11198 (2nd Week)	11
2	2	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	10
3	7	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	8
4	5	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	11
5	8	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	8
6	9	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	9
7	3	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	12
8	10	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	10
9	13	GONE TOO FAR EDDIE RABBITT/Elektra 46613	6
10	15	THE WAY I AM MERLE HAGGARD/MCA 41200	6
11	14	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	7
12	4	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	12
13	22	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	5
14	17	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	7
15	21	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	7
16	18	STANDING TALL BILLIE JO SPEARS/United Artists 1336	9
17	23	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	4
18	6	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	11
19	11	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	11
20	24	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	7
21	25	AFTER HOURS JOE STAMPLEY/Epic 9 50854	6
22	26	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	8
23	29	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	6
24	27	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	5
25	30	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	6
26	12	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	12
27	33	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	3
28	39	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	4
29	36	PASS ME BY JANIE FRICKE/Columbia 1 11224	5
30	40	LUCKY ME ANNE MURRAY/Capitol 4848	3
31	38	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	6
32	37	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	4
33	35	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	8
34	47	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	5
35	45	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	2
36	41	DIANE ED BRUCE/MCA 41201	7
37	43	SHOTGUN RIDER JOE SUN/Ovation 1141	5
38	44	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	3
39	46	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	4
40	42	DALLAS FLOYD CRAMER/RCA 11916	6
41	53	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	3
42	51	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	3
43	48	SWEET SENSUOUS SENSATIONS DON GIBSON/Warner/ Curb 49193	4
44	49	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	5
45	50	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	6



47	55	THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616	4
48	57	WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/ RCA 11944	4
49	54	LOVE IS A WARM COWBOY BUCK OWENS/Warner Bros. 49200	3
50	16	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909	14
51	71	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	2
52	68	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	2
53	77	BEDROOM BALLAD GENE WATSON/Capitol 4854	2
54	19	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	12
55	20	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	10
56	67	FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863	3
57	65	I CAN'T REMEMBER STEPHANIE WINSLOW/Warner/Curb 49201	3
58	31	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	9
59	28	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	11
60	80	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	2
61	32	LET ME IN KENNY DALE/Capitol 4829	9
62	—	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	1
63	70	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	2
64	86	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	2
65	66	WAKE ME UP LOUISE MANDRELL/Epic 9 50856	4
66	78	EVANGELINA HOYT AXTON/Jeremiah 1005	2
67	74	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	2
68	82	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208	2
69	69	A MILLION OLD GOODBYES FREDDY WELLER/Columbia 1 11221	5
70	72	DON'T LOOK BACK DICKEY LEE/Mercury 57017	4
71	34	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	9
72	—	BULL RIDER JOHNNY CASH/Columbia 1 11237	1
73	83	CLING TO ME JERRY WALLACE/Door Knob 127	3
74	52	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	14
75	85	RODEO EYES ZELLA LEHR/RCA 11953	2
76	—	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	1
77	58	ONE OF A KIND MOE BANDY/Columbia 1 11184	12
78	60	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	12
79	56	PREGNANT AGAIN LORETTA LYNN/MCA 41185	8
80	—	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	1
81	63	WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER) JOHNNY RUSSELL/Mercury 57016	6
82	59	MEN CHARLY McCLAIN/Epic 9 50825	14
83	62	RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602	8
84	75	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	14
85	—	I'M NOT THROUGH LOVING YOU YET PAM ROSE/ Epic 9 50861	1
86	61	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	12
87	87	WHEN SHE FALLS BOBBY HOOD/Chure 0010	4
88	64	WALK ON BY DONNA FARGO/Warner Bros. 49183	7
89	73	MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/IA 502	8
90	76	GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592	10
91	92	PLEASE TALK TO MY HEART FREDDY FENDER/Starlite 9 4908	3
92	81	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	15
93	79	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	11
94	98	I'LL TAKE THE BLAME RICKY SKAGGS/Sugar Hill 3706	2
95	—	I CAN HEAR KENTUCKY CALLING ME OSBORNE BROTHERS/CMH 1524	1
96	96	FOR AS LONG AS YOU WANT ME PEGGY SUE/Door Knob 80 121	2
97	97	THE READING OF THE WILL JIMMY TUCKER/NSD 40	2
98	—	THAT'S THE CHANCE WE'LL HAVE TO TAKE JERRY McBEE/ Dimension 1004	1
99	99	FRIDAY NIGHT BLUES SONNY THROCKMORTON/Mercury 57018	2
100	—	I CAN'T STOP NOW BILLY LARKIN/Sunbird 107	1

### CHARTMAKER OF THE WEEK

46 — TRYING TO LOVE TWO WOMEN  
OAK RIDGE BOYS  
MCA 41217



1

RONNIE MILSAP

*milsap magic*



# MILSAP MAGIC

*Milsap makes music Magic*  
featuring the hit singles —  
*My Heart / Silent Night*  
*Why Don't You Spend the Night.*

**RCA**

# L I P P S I N G

NBLP 7197

Includes the hit single  
**"Funkytown"**  
NB 2233

*RW Singles* [41]

*RW B.O.S.* [31]

MOUTH  
TO  
MOUTH



*RW Albums* [50]

*RW Black  
Oriented  
Albums* 15

Produced and Written by Steven Greenberg

