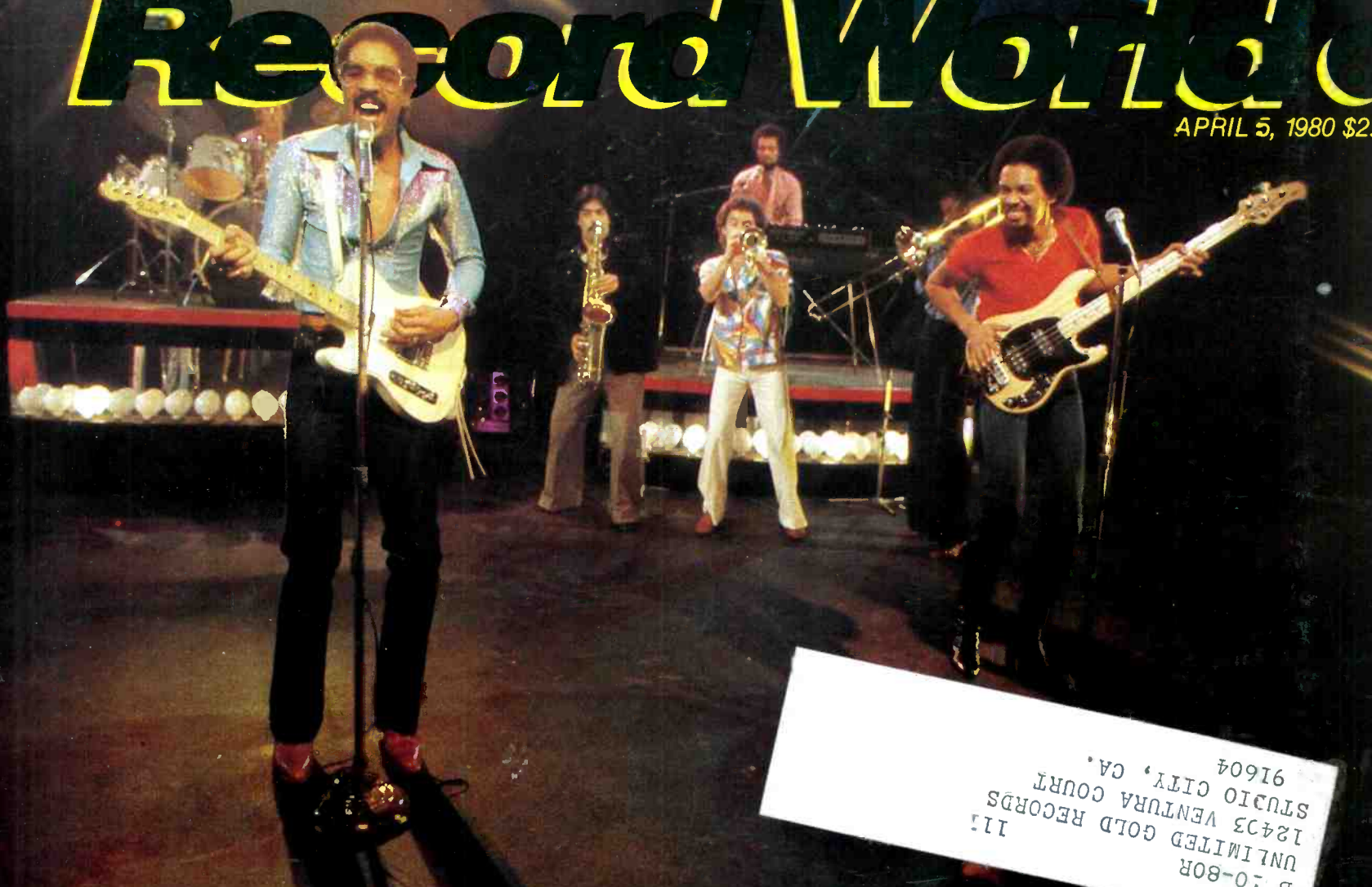


# Record World

APRIL 5, 1980 \$2.50



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## Hits of the Week

### SINGLES

**LINDA RONSTADT, "HURT SO BAD"** (prod. by Asher) (writers: Rar-dazzo-Wilding-Hart) (Vogue, BM) (3:03). While "How Do I Make You" continues its climb to the top, Ronstadt offers this cover of the Little Anthony hit. Her vocals get poignant keyboard aid from Billy Payne. Asylum 46624

**TOTO, "ALL US BOYS"** (prod. by Totc-Knox) (writer: Paich) (Hudma; ASCAP) (3:38). Toto rocks hard on this successor to the top 15 "99." Steve Lukather's raging guitar fronts a volatile rhythm section that works some smart tempo shifts. An AOR-pop standard. Columbia 1-11238.

**FIREFALL, "HEADED FOR A FALL"** (prod. by R. & H. Albert) (writer: Roberts) (Warner-Tamereane / El Sueno, BMI) (4:06). Firefall releases another perfect pop-rock-er here with Rick Roberts' long-ing vocals and Jock Bartley's emotional guitar providing the drama & action. Atlantic 3657.

**BONNIE POINTER, "DEEP INSIDE MY SOUL"** (prod. by Bowen) (writers: Pointer-Baldwin) (Jokete, ASCAP) (3:52). Pointer's introspective vocal showcase is immersed in a lush string production on this ballad from her self-named LP. The guitar break adds pop appeal. Motown 1484.

### SLEEPERS

**THE MOTORS, "LOVE AND LONELINESS"** (prod. by Iovine-group) (writers: Garvey-Hann) (Virgin, ASCAP) (3:59). Nick Garvey & Andy Mc-Master are the geniuses behind this pop-rock masterpiece. The overwhelming sound features tense vocals & glorious keyboards. Virgin 67007 (Atl).

**HEAT, "BABY (This Love That We've Found)"** (prod. by Saviano-Wo-fert) (writers: Saviano-Arnold) (Koppelman-Bandier, BMI) (3:55). These N.Y. session players, under the guidance of Tom Saviano, fuse a delicious blend of R&B-pop. Jean Marie Arnold's vocals captivate. MCA 41203.

**ALLAN CLARKE, "SLIPSTREAM"** (prod. by Proffer) (writers: Clarke-Ben-son) (Intersong / Timtobe / Mid-song, ASCAP) (3:49). One of the original Hollies, Clarke makes his label debut with this oddly infectious rocker. A pulsating guitar buttresses his vocal & cue chorus. Elektra/Curb 46617.

**DAMION & DENITA, "IS IT STILL WARM"** (prod. by Stevenson) (writers: Shadrach-Duncan-Hardy-De-Pierro) (Blue Standard / Steven-son / British Rocket, ASCAP) (3:56). Shimmering keyboards adorn the loving vocal trades & harmonies on this impressive debut. Rocket 41206 (MCA).

### ALBUMS

**NEIL SEDAKA, "IN THE POCKET."** Sedaka exhibits both the rough and smooth side of his pop songwriting talent in this meticulously crafted effort. Sedaka receives able musical assists from guitarists Dean Parks and Lee Ritenour and Jim Horn on sax. Features duet with daughter Dara. Elektra 6E-259 (7.98).

**LITTLE RIVER BAND, "BACKSTAGE PASS."** Often a live album is an unhappy compromise between studio recordings and the actual concert experience. This double pocket package is a genuine, pleasant surprise in terms of listenability. Contains the hit "Reminiscing." Capitol SWBK-12061 (13.98).

**FIREFALL, "UNDERTOW."** With their last album going platinum, one does not take much of a chance in terming Firefall a "hot" group. This record features a slightly stronger rock emphasis that could only serve to broaden their already substantial following. Right for AOR and top 40. Atlantic SD 16006 (8.98).

**BOZ SCAGGS, "MIDDLE MAN."** A lot of people are going to be made very happy by Scaggs' new album, which while smooth as "Silk De-grees," does not duplicate the latter's formula. Guitar solos from Steve Lukather and Carlos Santana add spice. Columbia EC 36106 (8.98).





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Produced by Ron & Howard Albert  
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Kyle Lehning  
and Firefall



SD-16006

# Record World



APRIL 5, 1980

## Bogart Keynote Pulls No Punches

■ LAS VEGAS — Neil Bogart, former president of Casablanca Record and FilmWorks, delivered his keynote address before the 1980 convention of the National Association of Recording Merchandisers on Monday (24) in the Celebrity Room of the MGM Grand Hotel. Bogart's unrelenting, 40-minute examination of the industry's current situation focussed on the effects of return policies, counterfeiting and home recording of music broadcasts.

Looking to the immediate future, Bogart emphasized positive cooperation as a cure for the industry's ills. He urged a total commitment to NARM's "Give The Gift Of Music" campaign, and pulled no punches in describing

(Continued on page 21)

## Worldwide Potential Of Video Technology Hailed at Conference

By VAL FALLOON

■ LONDON—The fourth International Videodisc and Videogram Conference, held here this week, was, predictably, the best attended so far, with the bulk of the delegates from Europe. Though much of the conference was dominated by discussions on the hardware confusion (see separate story), the music industry emerged with hopes of a major say in the future of video.

Many of the discussions were on technological updating of already familiar systems, and Pioneer demonstrated its new remote control discvision player,

(Continued on page 49)

## Gift-Giving Campaign, Counterfeiting Dominate Discussion at NARM Meet

By SAM SUTHERLAND and SOPHIA MIDAS

■ LAS VEGAS — As expected, product counterfeiting and an ambitious industry-wide institutional advertising and merchandising campaign centering on gift-giving were the twin poles for business sessions, seminars and informal discussion during the 22nd annual National Association of Recording Merchandisers (NARM) Convention, which concluded Wednesday (26) evening here.

With delegates, exhibitors and guests entering this year's NARM meet in the wake of a much-publicized gauntlet of market ills, concern over industry business practices, general economic inhibitors and anticipation of the emerging video market also captured attendees' interest via the convention program. Label returns policies invited retail and rack fire as well as counterattacks



NARM executive VP Joe Cohen

by manufacturing executives, notably in Tuesday's blue chip panel of former convention keynoters, determined to enforce new policy restraints limiting returns.

Against that broader field of topics, however, NARM's "Gift of

Music" blitz and outrage over the runaway flow of pirate product dominated activities at the MGM Grand Hotel, beginning with Monday's (24) opening business session.

That session, generally hailed by delegates as the most impressive in the convention's 22-year history, saw both downbeat assessments of market problems and some upbeat prospects knit into several key segments.

Serving as a recurrent motif, both here and in Tuesday's morning business session, was the formal launch of NARM's institutional advertising and merchandising push via its "Gift of Music" campaign. While various industry executives and trade groups had proposed such an

(Continued on page 19)

## Holm, Francisco Win Multiple Doves

By MARGIE BARNETT

■ NASHVILLE — Dallas Holm and Don Francisco were top winners at the Gospel Music Association's 11th annual Dove Awards presentation here March 26. Holm was named Male Gospel Vocalist of the Year, received the Associate Member award for his song "Rise Again" (Dimension, SESAC) and along with his group Praise was honored for the Contemporary Record Album of the Year, "All That Matters," produced by Phil Johnson on the Greentree label. Francisco walked away

with the top songwriting honors as he was named Songwriter of the Year, and his song "He's Alive" (New Pax, BMI) was voted Song of the Year.

Hosts

Hosts for the Dove gala were the husband and wife teams of Bill and Gloria Gaither, Walter and Tramaine Hawkins and Paul and Kathie Lee Johnson. Music was provided by Truth and a small orchestra under the direction of program arranger Paul Johnson with guest conductor Larry Sparks.

(Continued on page 51)

## Tougher Stance On Counterfeiting Scam Vowed by Gortikov

By SAM SUTHERLAND

■ LAS VEGAS — Trade concern over product counterfeiting took the spotlight during last week's NARM Convention as label executives, RIAA president Stanley Gortikov and NARM itself rallied behind their toughest stance ever on piracy.

Addressing delegates during Tuesday's (25) morning session, Gortikov revealed the latest in the RIAA's increasingly disturbing data bank on the proliferation of counterfeit records and tapes entering industry pipelines.

With manufacturers and merchandisers potentially at odds

(Continued on page 20)

## Supertramp, Knack, Muppets, Summer Lead 1980 NARM Award Recipients

■ LAS VEGAS—Supertramp, The Knack, The Muppets and Donna Summer led the field of artists honored at this year's NARM Awards Banquet Wednesday (26), the climax of the 22nd Annual NARM Convention, held at the Grand Hotel here.

The awards presentation was hosted by Aries II recording artist Wayne Newton with entertainment provided by United Artists Records' Kenny Rogers, Dottie

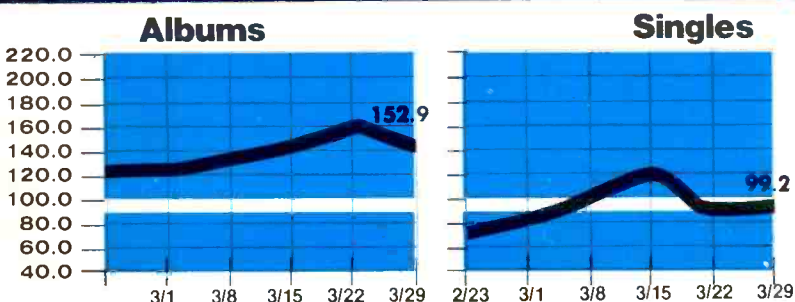
West and Gallagher.

Supertramp's "Breakfast In America" (A&M) won awards for best selling album by a group and best selling album overall during 1979.

Capitol's The Knack captured the awards for best selling 7-inch single with "My Sharona," and also won one of four awards saluting the best selling albums by new artists, while Donna Sum-

(Continued on page 18)

## Record World Sales Index



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

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# Record World



Give the gift of music.



■ **Pages 18-22.** As expected, the 22nd annual convention of the National Association of Recording Merchandisers (NARM) held last week featured the introduction of a trade-wide gift-giving campaign and lengthy discussions of video merchandising and the product counterfeiting problem. This week RW provides in-depth coverage of the gathering, with special emphasis on the dominant issues of the day.

■ **Page 10.** "The Clash took a half-step towards the mainstream" is how one Epic executive partially explained the broad popular acceptance of the group's third U.S. release, "London Calling." But this "left field" success story involves an unusual combination of factors. In examining the components of one of the year's surprise hits, RW details the team effort that helped put the Clash over the top.

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## Powerhouse Picks

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

**Ambrosia** (Warner Bros.) "Biggest Part of Me." This single jumps right out of the box with an impressive national spread. Programmers are proclaiming it a hit.

**Paul Davis** (Bang) "Do Right." Significant gains have been exhibited by this record at pop and A/C radio as sales develop in the midwest and the south.

## RIAA Motion Denied; CRT Will Consider Percentage Formula

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal this past week upheld a request from the National Association of Music Publishers to consider at upcoming meetings concerning the new "mechanical royalty" fees a "percentage formula" related to the price of phonorecords.

In its action, the CRT denied the motion of the Recording Industry Association of America that a percentage formula would be beyond the jurisdiction of the Tribunal. The Tribunal has not found the arguments in support of the motion to refuse consideration "to be persuasive," the CRT written statement read.

Also to be considered before the upcoming meetings between the NMPA and the RIAA on the mechanical royalty fee at the CRT this spring is another NMPA request to consider a "flat rate" procedure for determining the royalty fee, with a provision for yearly inflation as part of the procedure.

The RIAA also finds this alternative to be unacceptable, although the CRT has not yet had in-house oral arguments concerning the measure.

## Laginestra Elected RCA Corp. Sr. VP, Planning & Marketing

■ NEW YORK—The election of Rocco M. Laginestra as senior vice president, planning and marketing, for RCA Corporation has been announced by RCA chairman Edgar H. Griffiths.

Laginestra will have the added responsibility for international, in addition to continuing the overall responsibility for the planning and marketing activities for the corporation. He will report to Griffiths.

A 17-year veteran with the RCA organization, Laginestra previously was vice president, planning and marketing. Prior to that, he was vice president, operations analysis.

## Sales Up, Profits Down At Integrity Corp.

■ NEW YORK—Integrity Entertainment Corp., the owner of several retail chains, has reported a return to profitability for the second quarter of fiscal year, 1980, the period ended December 31, 1979. Although sales for the quarter were up slightly compared with a year (Continued on page 51)

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# Despite Growing Pains, BMA's Future Is Bright

By LAURA PALMER

■ LOS ANGELES — More meaningful communication with members and a clearer definition of purpose and goals are foremost on the minds of the Black Music Association's (BMA) board of directors meeting held here last week (March 22-23). In a wide-ranging interview with *Record World*, BMA co-founder and VP Edward Wright, BMA managing director Jules Malamud and board member David Lieberman discussed the evolution of the organization, the critical issues facing it in 1980 and plans for the coming years.

According to Wright, "The first thing we must do is to clearly define our goals, then go after them. The BMA's primary concern is the perpetuation of black music; the existence of the BMA has helped strengthen black music, radio and artists, simply because we have focused our attention on

## Dreamland Names Swig and Dundas Promo/Mktng. VPs

■ LOS ANGELES — Dreamland Records principals Nicky Chinn and Mike Chapman have announced the appointments of Rick Swig and Michael Dundas as vice presidents, promotion and marketing. Acting in tandem, the two will oversee all promotion and marketing activities on behalf of the new label and will help coordinate the efforts of Dreamland headquarters in Los Angeles.

Swig was most recently vice president of national field promotion for Infinity Records. He began his ten year career in San Francisco at KSFO Radio and went on to local and regional promotion around the country, eventually joining Epic Records for a five year period that saw him move to director of national album promotion.

Dundas, most recently director of national promotion at RSO Records, began his career at Tower Records in San Francisco. He began with RSO as promotion manager of San Francisco, then moved to Los Angeles as national album director.



Michael Dundas (left), Rick Swig

black music's contribution to American society.

"Another fundamental goal of the BMA," Wright continued, "is to strengthen black radio, and take it to the level of a Madison Avenue establishment. We're about helping the growth of black radio, and if it means directly increasing ad budgets of these black stations, we'll do it. It's about increasing the level of financial rewards to the people who work in black radio," Wright said.

### Problems And Goals

Malamud stated that while in the stages of defining the goals of the organization, the major problem remains the actual elimination of those problems which have been aired to the BMA. "Hopefully," he said, "through increased membership and the institution of regular regional efforts, the communication link between the board and its members will be strengthened." Malamud continued to say that the BMA is still in the stages of building a strong foundation, and for that to take place, the members must be closer to the organization in order to help make the necessary decisions regarding their direction.

"The BMA has been plagued by an elitist attitude from the start," Malamud commented, "but it must change. Through the development of a strong regional membership which includes officers and committees in the determined areas, or regional chapter's, we will establish a base from which to absorb a great deal of the communication, con-

flict or lack of conflict. We're taking the BMA back to the people in order to establish solutions to the problems which is in essence what the BMA stands for."

Questioned as to what progress the organization has made in its one-and-a-half year existence, Wright concluded that the BMA's invitation to the White House last year opened up an area to black music never before achieved. He also noted that ongoing communication with other industry organizations, such as NARM, has afforded members of the BMA valuable relationships with other industry persons who were not in tune with their individual industry affiliation. He stated, "The interrelationships that are available and that can come out of an organization of this type are far-reaching and definitively positive."

Yet the fact remains that only a small handful of BMA members and participants have actually benefitted from these relationships.

Malamud commented that if there are weaknesses in the new organization, they stem from the fact that it is new and it must pass through its growing-pains stage. "This is grass roots and we're going to succeed," he said. "Interestingly enough, the prominence of the BMA was quickly established; compared to the Country Music Association and NARM, we're mere babies, yet we're as important."

Lieberman pointed out that the existence of the BMA indicates a growing awareness by all people

(Continued on page 51)

## Lopez Exits EMI-UK; Bush Named Man. Dir.

■ LONDON — A second senior EMI music executive has announced his resignation from the company. Last week, Leslie Hill, head of Europe for EMI Music announced his departure from the music business. Now Ramon Lopez, managing director of EMI Records UK, is quitting. He joined EMIR UK in March 1978 following a long career with the company, first as an EMI management trainee, then through various international posts including managing director of EMI Italiana, executive assistant at Pathe Marconi and head of EMI Music's UK-based international operations.

He will be replaced in the UK on May 1 by John Bush, who has been with EMI since 1955. Bush has run EMI Italiana for the past five years and has previously worked within EMI's international coordination division in various roles. He has also served as managing director of EMI Music in Norway and in Mexico.

Alexis Rotelli replaces Bush as managing director in Italy. He was previously general manager of the music publishing company there following periods with CBS, Campi and Phonogram in that country.

## Arista Names Pollack VP & General Counsel

■ NEW YORK — Mort Drosnes, administrative vice president of Arista Records, has announced the appointment of Michael Pollack to the newly created position of vice president and general counsel, responsible for all legal affairs involving Arista, the operation of the company's in-house law department, and the supervision of outside counsel. Among the areas that fall under Pollack's jurisdiction are artist contracts, licensing agreements, independent distributor agreements, copyright matters and litigation.

Pollack has been with Arista since February, 1979 as general attorney, and established the label's legal department.



Michael Pollack

## Regional Breakouts

### Singles

#### East:

Gibb/Newton-John (RSO)  
Bette Midler (Atlantic)  
Mac Davis (Casablanca)  
Dolly Parton (RCA)

#### South:

Rogers/Carnes (United Artists)  
Paul Davis (Bang)  
Boyz Scaggs (Columbia)  
Melissa Manchester (Arista)  
Gibb/Newton-John (RSO)  
Lipps, Inc. (Casablanca)

#### Midwest:

Fleetwood Mac (Warner Bros.)  
Rogers/Carnes (United Artists)  
Paul Davis (Bang)  
Mac Davis (Casablanca)

#### West:

Journey (Columbia)  
Clash (Epic)  
Mac Davis (Casablanca)  
Lipps, Inc. (Casablanca)

### Albums

#### East:

G.Q. (Arista)  
Pat Travers (Polydor)  
Grace Slick (RCA)  
Patti Labelle (Epic)  
Jermaine Jackson (Motown)

#### South:

Roberta Flack (Atlantic)  
Pat Travers (Polydor)  
Grace Slick (RCA)  
Triumph (RCA)  
Harold Melvin (Source)

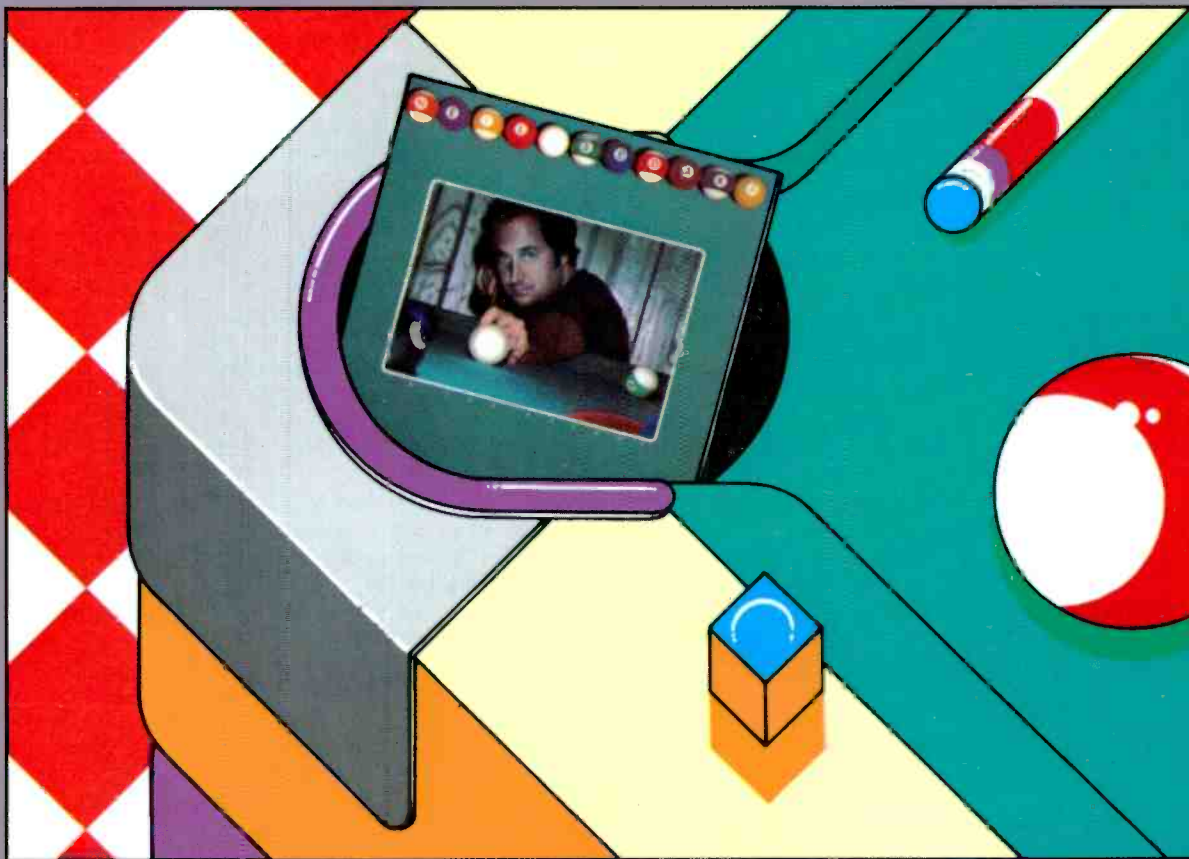
#### Midwest:

Pat Travers (Polydor)  
Grace Slick (RCA)  
Triumph (RCA)  
Harold Melvin (Source)  
Gordon Lightfoot (Warner Bros.)

#### West:

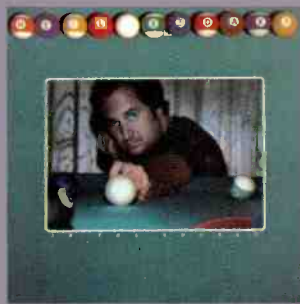
Pat Travers (Polydor)  
Grace Slick (RCA)  
Triumph (RCA)  
Harold Melvin (Source)  
Gordon Lightfoot (Warner Bros.)

# Proper english from Neil Sedaka.



## IN THE POCKET

(6E-259)



The new album, containing the single  
"Should've Never Let You Go." (E-46615)

Produced and Arranged by  
Robert Appère and Neil Sedaka.



On Elektra Records and Tapes

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# New Atlantic Albums Score FM Bonanza

By STEVEN BLAUNER

■ NEW YORK—Atlantic Records brought two acts back to FM radio with a bang last week. Firefall and Humble Pie (who appear on the Atco label) captured the two top positions in the Album Airplay Report. Firefall's "Under-tow" took Flashmaker honors for most added record with reports from 22 stations, while Humble Pie, which ran neck and neck with the latter until the report closed, took second place with 21 reports.

What makes the achievement unusual, beyond a single company (Atlantic Records Group) coveting the top two spots—the closest competition received 13 reports of being added—is the fact that neither act is following up on a recent release. Firefall's last album, "Elan," eventually went platinum, but was released almost two years ago. Humble Pie's "Street Rats" album closed

## Columbia Names Peck Natl. Promo Director, Black Music Marketing

■ NEW YORK—Paris Eley, vice president of promotion, black music marketing/CBS Records, has announced the appointment of Greg Peck to the position of director of national promotion, Columbia Records, black music marketing.



Greg Peck

In this capacity, Peck will be responsible for insuring the flow of information relative to promotion managers and field sales management; insuring feedback of important information to sales and distribution department; maintaining liaison with product management regarding feedback from field and recommending radio stations for timebuys, etc. and recommending single releases from album to A&R.

Peck joined CBS Records as BMM's Chicago local promotion manager in February, 1978, later becoming BMM's northeast regional promotion marketing manager. Prior to joining the company he served as local promotion representative in Cleveland, Ohio for Atlantic Records.

the first chapter of their career in 1975 and appeared on another label, A&M.

Having a history focuses greater attention on an album, though it does not necessarily positively predispose a listener. Says Reen Nalli, vice president of Atco and custom labels, "Any artist that has had any kind of track record or has had any kind of success in the past—people will pick up their albums before they pick up something that is brand new. They will listen to it and if they don't like it they will be the first to admit it. If they do like it, they will also be the first to admit it. When you have a Humble Pie or Firefall or something like that, radio will definitely grab that first, but if they don't like it, they won't add it. It has nothing to do with anything but the record itself."

Judy Libow, director of national album promotion, Atlantic Records, who worked the Firefall record agrees: "When a band is established or at least has a name, then radio programmers, being aware that there hasn't been anything out in a while, will pick it up and listen to it. They know that there are listeners out there who are going to want to hear the album and make their own decisions about it."

Radio is thus primed and it is only a question of the quality of the music that determines airplay.

Vince Faraci, vice president of pop promotion, Atlantic Records, views the Firefall product as coming in at the right time in the right atmosphere. "Firefall fills the void out there of acoustic music. I don't think there's really very many fine 'acoustic' type records out there right now."

Atco anticipated the Humble Pie release with the single, "Fool For A Pretty Face." "The single

## Haayen To Receive COPME Award

■ NEW YORK—Fred C. Haayen, president of Polydor Records and vice president of Polydor International, will receive the 1980 Humanitarian Award from the Conference of Personal Managers East at its annual luncheon to be held at the Pierre Hotel on Friday, June 13.

The Conference of Personal Managers East will contribute a portion of the luncheon proceeds in Haayen's honor, to the charity of his choice.

Past recipients of COPME's Humanitarian Award include Geraldo Rivera, Jean Stapleton, Ed McMahon and Ahmet Ertegun.

was sort of a pre-promotion for the album," says Nalli, "a spring/summer tune that showcases (founding member/lead singer) Steve Marriott and really carries itself. We were getting FM and AM acceptance even before the album shipped."

As to the significance of Atlantic's showing in the Album Airplay Report, Libow comments, "There are some stations waiting to see what's going to happen, but I think when they pick up the trades and see that we came in with the number one and two most added albums everywhere, well if there is any doubt in their mind that Firefall has an 'image problem'—I think that will resolve it."

The success of the records is based on stations being set up by past accomplishments and the current product delivering the goods: something that radio and listeners could sink their teeth into.

Says Nalli confidently, "I truly believe that with artists like a Humble Pie or Firefall, you can't get those kind of adds unless it's got it in the grooves."

## WB Inks 10cc

■ LOS ANGELES — Warner Bros. Records has announced the domestic signing of 10cc. The group's first LP for the label, titled "Look Hear?" is scheduled for release in mid-April.

Graham Gouldman and Eric Stewart have been joined by percussionist Paul Burgess, guitarist/vocalist Rick Fenn, percussionist/vocalist Stuart Tosh and keyboardist/violinist/vocalist Duncan MacKay to form the new 10cc.

## MCA Inks The Orchids



The Orchids, a female vocal group, has been signed to MCA Records, according to Bob Siner, president of the label, and Denny Rosencrantz, vice president of A&R for MCA. The five members of the group will be featured on the label with the debut release of their album, "The Orchids," in April. Backstage at the Starwood (standing from left) are: Linda Feder, MCA's regional promotion manager; Lorine Mendell, MCA's director of trade relations; Santo Russo, vice president of product development for MCA; Michael Carmack, MCA publicist; Stan Layton, vice president of marketing for MCA; Sunbie Sinn, group member; Denny Rosencrantz, vice president of A&R for MCA; Laurie McAllister and Che Zuro, group members; and Kim Fowley; (sitting, from left) Laurie Bell and Jan King, the Orchids.

## Atlantic, Universal Set Campaign for 'Blues Brothers' Film

■ NEW YORK—Universal's "The Blues Brothers," starring John Belushi and Dan Aykroyd, will be the subject of a joint promotional campaign, coordinated by Atlantic Records and Universal Pictures, which began last week at the NARM Convention.

The Atlantic Records Hospitality Suite at the convention featured a "Blues Brothers" trailer available for viewing by Atlantic's guests. "The Blues Brothers" is scheduled for national release in June.

Atlantic has set a tentative release date of May 15 for "The Blues Brothers" soundtrack album.

The advertising and promotional campaigns for "The Blues Brothers" will be a joint venture between the creative teams of Atlantic Records and Universal Pictures.

"The Blues Brothers," a musical-comedy-adventure, was directed by John Landis and produced by Robert K. Weiss, with Bernie Brillstein acting as executive producer. The original screenplay is by Aykroyd and Landis. Universal vice president Sean Daniel was the production executive on the film.

Also starring in the Universal feature are James Brown, Cab Calloway, John Candy, Ray Charles, Aretha Franklin, Kathleen Freeman, Henry Gibson, Amy Irving, Steve Lawrence, Jeff Morris, Charles Napier and The Blues Brothers Band: Steve Cropper, Duck Dunn, Nurphy Dunne, Willie Hall, Tom Malone, Lou Marini, Matt Murphy and Alan Rubin.





**Con Funk Shun's  
new album,  
"Spirit of Love,"  
(SRM-1-3806)  
is taking off.**

**Con Funk Shun's new hit single,  
"Got To Be Enough," #76051  
is shooting for the stars.**

"Got To Be Enough" is rising up the charts—

Record World **35**  
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# 'London Calling': Anatomy of a Hit

By DAVID McGEE

■ NEW YORK—In the music industry, the phenomenon of good records going unheard, unplayed and unpromoted is so common that the appearance of any album different enough to be called challenging is greeted with cynicism, as if in acknowledgment of its dim prospects for success. Elvis Costello is a prime example of an artist who was revered by the press and by many in the industry before he ever released an album domestically; but underneath all that excitement lurked the feeling that however strong the music, it would never make a sales dent because radio wouldn't support it. Somehow such logic failed to hold, and Costello became the driving force of what came to be called the "new music."

Next to Costello, perhaps the most widely-hailed group to emerge from England has been the Clash, a brash quartet that purveys rock and roll every bit as angry as Costello's, but initially lacking much in the way of melody and structure. Raw was the best word to describe the Clash's sound; top 40 fare it definitely wasn't. That is, until the group's third U.S. release, "London Calling." On February 9 it entered the *Record World* Album Chart as Chartmaker of the Week at a bulleted 75 position; on February 16 it was Retail Report Salesmaker of the Week and rose to #31 on the Album Chart. Currently "London Calling" is #33. Now a single, "Train in Vain" has been released, and at a bulleted 62 it could lead to a sales rejuvenation for the album.

The Clash's success would be less astounding had the regular sort of groundwork been laid prior

to the release of "London Calling." In fact, though, the Clash has yet to embark on a full-scale national tour, its U.S. jaunts having been restricted to mini-tours of the northeast and west coast cities where much of the group's radio support is situated; airplay on the first two albums was initially impressive, but not long-lasting enough to generate any tangible sales momentum; and although the first two albums are hovering around the 100,000 mark each in sales, those figures have been built up over time, with few accounts ever reporting heavy enough activity during a single week to place the records on in-store charts.

This "left-field" success story finds the record company (Epic) the radio and retail communities, the rock press and the general public in uncommon agreement on the inherent value of the Clash. A reaction by any one of these components produces a ripple effect that touches all the others,

## A&M Names Haverty Intl. Operations Mgr.

■ LOS ANGELES — Jack Losmann, vice president, A&M, international, has announced the appointment of Doug Haverty to the position of international operations manager.

Haverty joined the international department in 1977 and was named administrative manager in 1978. In his new position, he will be concerned with the overall day-to-day operations with the label's worldwide affiliate companies and involved in international tours and promotion.

ultimately resulting in the proverbial tidal wave of support.

What emerges then is a picture of the total team effort, the sort so many labels and groups dream of but rarely experience. If the Clash is doing well in such disparate locations as Arizona and Oregon—states the group has yet to set foot in, at least as a concert attraction—it's precisely because Epic Records' ongoing promotional efforts, in conjunction with the rock press's bold claims for the group, generated enough word-of-mouth advertising among young record buyers to prime the marketplace for "London Calling." When the album was released, retail responded with in-store airplay and this, coupled with heavy radio exposure, put the Clash over the top.

In an exclusive interview with *Record World*, Ron McCarrell, VP, marketing, Epic / Portrait / Associated Labels, claimed the Clash's breakthrough was "not unexpected at all" since company executives had, after all, heard the "London Calling" album before its official release. "The thing we really had going for us that we didn't have on the first two Clash albums," McCarrell explained, "was that the new one was accessible to American radio, to AOR radio, and now to top 40 radio. The Clash just took a half-step towards the mainstream, without really compromising what they're about. That's all they needed to do, take that half step, then everything fell right into place."

McCarrell has his own theories about why the Clash suddenly became a major recording act: he cites airplay and "word-of-mouth" (Continued on page 50)

## WB Signs Russia



Warner Bros. Records has announced the exclusive signing of Russia, a Los Angeles-based quintet whose debut album is currently in release. Russia is the first management venture of concert promoter Jim Rissmiller. Pictured (from left) at the signing ceremonies (back row): Ivy and John Bauer, co-managers; Jim Rissmiller, co-manager; Warner Bros. president and board chairman Mo Ostin; Warner Bros. vice president of business affairs David Berman; Warner Bros. west coast A&R coordinator Roberta Peterson; Ken Scher, vice president of Wolf & Rissmiller Concerts; Warner Bros. vice president of artist relations Carl Scotto; (front row) Russia members Jeff Swisstack, Larry Tuttle, Griff Stevens, Tom Brighton and Rick White; Warner Bros. product manager Robin Rothman.

## Don Silver Named Arista A&R Mgr.

■ NEW YORK — Bob Feiden, Arista Records' vice president of east coast A&R, has announced the promotion of Don Silver to the position of manager, A&R for the label, reporting to Feiden.

In this new capacity, Silver will be responsible for a number of A&R functions, including casting songs for label artists, dealing with music publishing companies, selecting and editing album cuts for release as singles, and viewing artists in performance on the east coast.

Prior to this appointment, Silver was Arista's A&R coordinator, a position he held since January, 1979. He has had his own management agency in Boston and Philadelphia, and has been a songwriter and bandleader.

## Nash To Head Solar Pubberies

■ LOS ANGELES — Dick Griffey, president of Solar Records, has announced the expansion of his label operation by appointing Margaret Nash to head Solar's publishing division.

In this newly-created position Nash will administrate the label's Spectrum VII (ASCAP) and Hip Trip (BMI) publishing wings, reporting directly to Griffey. She will work closely with staff writers and producers, as well as independents.


Nash is a 15-year music industry veteran, having been a partner with Johnny Nash in her own label. She has also been a professional manager at United Artists Music Publishing Group, and just prior to joining Solar's publishing operation was president of her own publishing company, Maggie Cat Music.

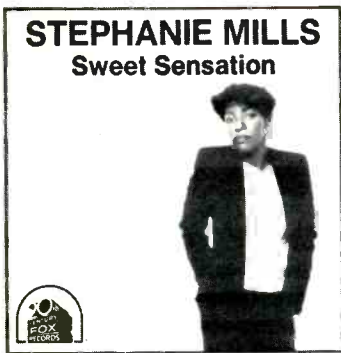
## Full Moon/Asylum Sets 'Urban Cowboy' S'track

■ LOS ANGELES — Irving Azoff, producer of "Urban Cowboy" and chairman of the board of Full Moon Records, and Joe Smith, chairman of the board of Elektra/Asylum Records, have announced the release of the "Urban Cowboy" original soundtrack album on April 15 on Full Moon/Asylum Records, distributed by WEA.

The two record set includes 18 selections featuring 16 newly recorded songs and nine written especially for the film.

The album, which will be previewed at a series of listening sessions in six regions of the country during the first week in April, will be accompanied by a film clip from the Paramount feature.


  
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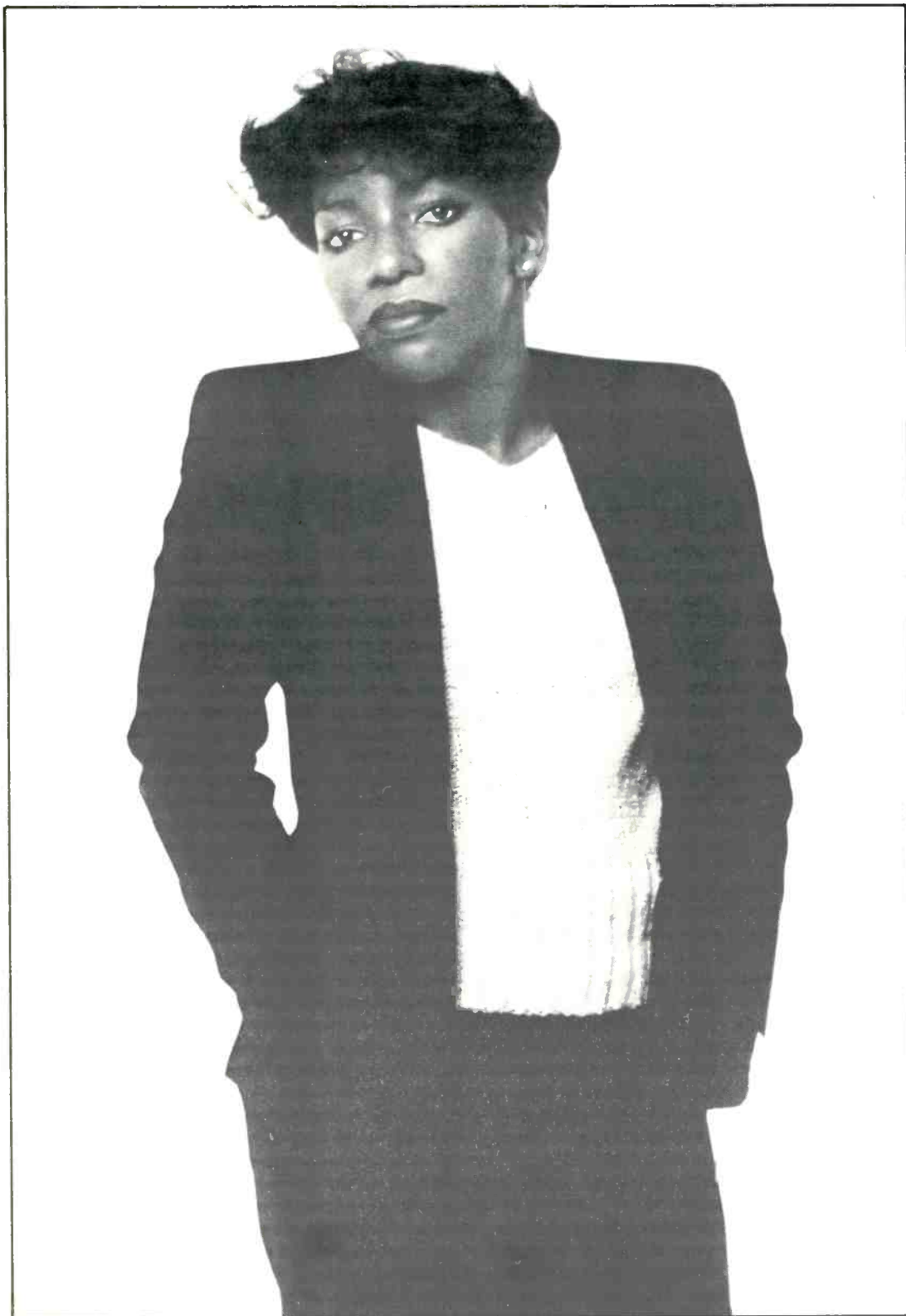
# Sweet Sensation

The album T-603  
The Single TC-2449

*The lady that brought you "What Cha Gonna Do with My Lovin'," "Put Your Body in It" and "Feel the Fire" on her solid-gold 20th Century-Fox debut album, now delivers an even more sensational performance in her highly anticipated new album "Sweet Sensation."*

Produced by James Mtume and Reggie Lucas  
for Mtume/Lucas Productions, Inc.

Manufactured and Distributed by RCA Records



# STEPHANIE MILLS

## Atlantic Fetes Bob Kornheiser



Atlantic Records recently threw a party/luncheon in honor of vice president/international manager Bob Kornheiser, who is retiring after 22 years with the label. Among those in attendance were virtually the entire home office (New York) staff of Atlantic, representatives of WEA International, and many friends and associates. Shown at the affair are, from left: Atlantic chairman Ahmet Ertegun, president Jerry Greenberg, Mrs. Kornheiser, Bob Kornheiser, and Atlantic executive vice president Sheldon Vogel.

## E/P/A Promotes Sloane

■ NEW YORK—Robin Sloane has been appointed as coordinator, press and public information, east coast, Epic/Portrait/Associated Labels, as announced by Susan Blond, vice president, press and public information, E/P/A.



Robin Sloane

In her new position, Sloane will be responsible for coordinating all artist functions, including club engagements and concert dates for New York appearances by all artists on the E/P/A rosters, and will work on various special publicity assignments. She will report directly to Ms. Blond.

Sloane joined the E/P/A press and public information department in 1978.

**WNOE/New Orleans (AM-50,000 watt/FM-100,000 watt) Looking for Operations Manager/PD. Five Years Experience in Programming, Promotions & Supervising in Large Market. Knowledge of News & Sales Helpful. Send Resume to:**

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New Orleans, LA 70130  
EOE-M/F**

## AC/DC LP Platinum

■ NEW YORK — "Highway To Hell," the current album by Atlantic recording group AC/DC, has been certified platinum by the RIAA.

## ASCAP Announces Grant Recipients

■ NEW YORK—Nineteen American composers have been named as the recipients of the ASCAP Foundation Grants to Young Composers, president Stanley Adams has announced.

The ASCAP Foundation grant program, established in 1979, combines the resources and energies of the American Society of Composers, Authors and Publishers with those of leading composers, music educators and institutions in an effort to encourage deserving young musical creators. A total of \$15,000 is being distributed by the Foundation to these composers, to help them pursue their studies in music composition and develop their skills and talents.

### Honored Composers

Three grants of \$1,500 were awarded to each of the following composers: Robert Kelley, Scott Steidl and Richard Wargo. Grants of \$1,000 were given to Joey Bargsten, Kevin Hanlon, William Maiben, Todd Q. Mason and Jody Rockmaker. Eleven other grants were given to Roger Briggs, Adrian David, Michael Gandolfi, Frank J. LaRocca, James Lauth, Kenneth D. Lieberman, Richard Montalto, William Neil, Arthur Sammartino, Michael Schelle and Harvey J. Stokes.

# New York, NY

By DAVID McGEE

■ MICHAEL MURPHEY NEWS, CONT'D: Prior to his performance at Cain's Ballroom (reviewed here last week), Michael Murphey celebrated his birthday by showing up at Tulsa's legendary God's Racquetball Courts where he promptly lost three consecutive games to the columnist. To add insult to injury the columnist then refused to take the birthday boy to his favorite vegetarian restaurant in town, shuttling him off instead to Goldie's Patio Grill, home of the world's greatest cheeseburger. There, Murphey eagerly devoured a breakfast of french fries and cole slaw and muttered something about the integrity of a reporter who enjoys eating dead animals. And so on and so forth.

As mentioned in part one of this dispatch, Murphey, while keeping a low profile in the past year as far as his recording career is concerned, has nevertheless remained active with other projects which, by his own estimation, are at least as artistically satisfying as anything he's ever undertaken. Primary among them is the film "Hard Country," which examines the life of a young Texas girl who leaves home in an attempt to escape a dreary, unpromising future in her home town. In the film, Murphey plays the leader of the house band in a honky tonk that is modeled after Cain's, Gilley's and other famous American clubs of a similar nature. He wrote five new songs for "Hard Country," and also has a few lines in what is his acting debut.

But there's more to it: Murphey wrote the script. Last year he often talked of recording an album on which would be captured the distinct style and, if you will, flavor of authentic honky tonk music. When questioned about the fate of such a promising idea, Murphey smiles and shrugs his shoulders, as people will do when caught changing their minds. "The album became a movie," he says simply, with the trials and travails of the female lead (played by Kim Bassinger, last seen in the television version of "From Here To Eternity") played out against a backdrop of raucous living that is peculiar to today's urban cowboy. Jan-Michael Vincent is the male lead. Tanya Tucker also appears in the film. The director is David Greene, who also directed the excellent television adaptation of C.D.B. Bryan's book, "Friendly Fire," and won an Emmy for his work on the first three segments of "Roots."

"Hard Country" points the way to the future for Murphey. When he completes his Great American Honky Tonk Tour he will return home to Taos, New Mexico and begin work on a six-part television series based on his hit song, "Wildfire." Murphey explains the genesis of the series and how it will be presented on the tube: "Before I started working on this project, I did a lot of reading on the history of the southwest. I spent a lot of time in libraries just poring over everything I could get my hands on, researching every little detail. And I kept running across an account of a horse known as 'the white pacing stallion.' This stallion roamed around the region for years and was never captured. What I've done is to create six different characters who each go after the horse, and in trying to capture him learn something about themselves. Yeah, it's a white horse, so I guess the parallel to 'Moby Dick' is appropriate."

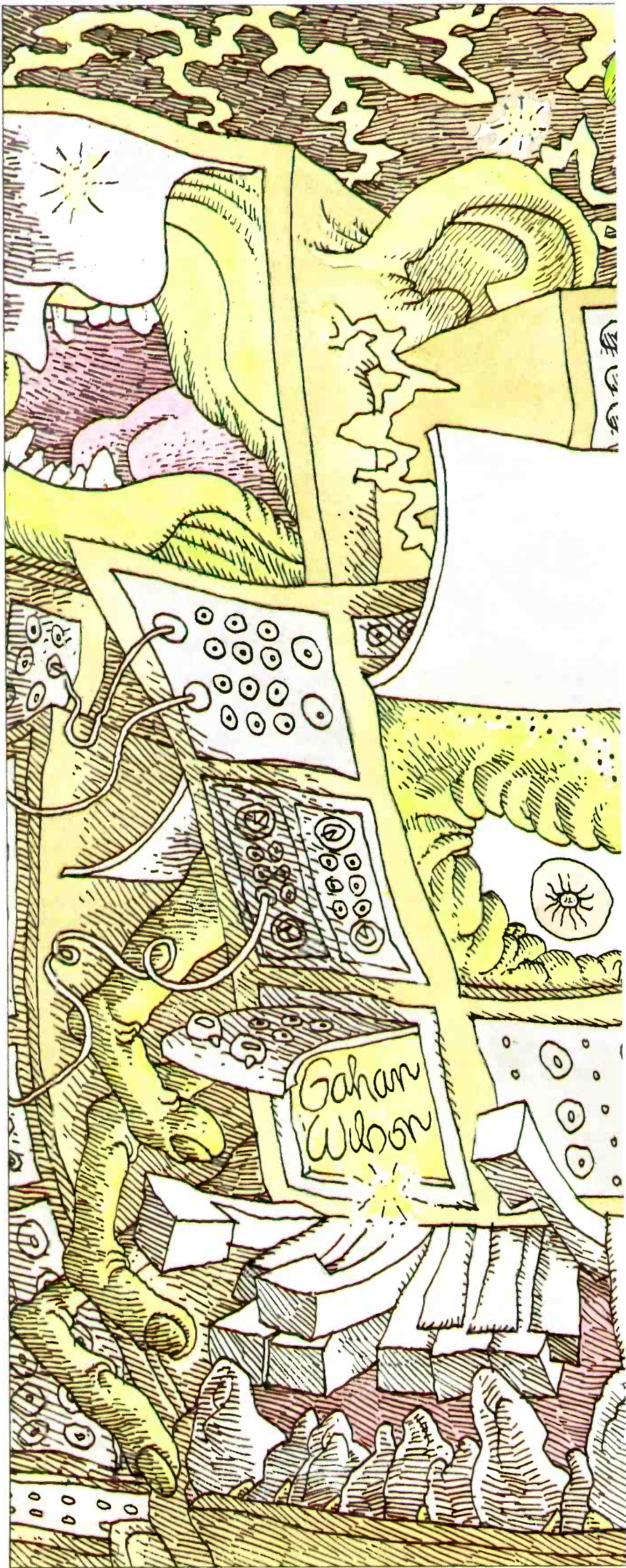
Beyond this, Murphey says he has reached a transitional point where he feels the need to do something more than "peddle tapes to a record company." His commitment to Epic having been fulfilled, Murphey is now without a contract, and claims to not even be actively pursuing one at the moment, although he does have new material recorded and in the can.

"It was really good for me that the Epic deal ended at the same time 'Hard Country' was being written," states Murphey. "For the first time I was able to sit down and write without someone looking over my shoulder, without the pressure of a deadline. I loved it, and I was real pleased with what came out of that period. I've decided that's really the way I want to work from now on. I've spent 10 years running around to labels, doing the regular routine, and now I want something new. I think this is it."

Unless something too good to refuse comes along in the interim, Murphey plans to wait until the release of "Hard Country" in October before seeking out labels. "I'd like to see what develops from the movie, see if anything comes of that, since I will have five new songs on the soundtrack. I've never been in a position to kind of sit back and look over the offers, but this project's given me a lot of freedom I never had before."

BOOK NEWS: "Genesis: I Know What I Like" (D.I.Y. Books) is the complete history of one of England's seminal and most important art-rock bands. Written with care, consideration and a critic's sensibility by Armando Gallo, noted overseas rock journalist and also a

(Continued on page 50)



# HERBIE HANCOCK'S "MONSTER" THERE'S NO ESCAPING ITS GRIP

Awesome keyboard work and special  
guest vocalists combine to make  
"Monster" Herbie Hancock's  
greatest creation. Featuring the new  
single "Stars in Your Eyes"  
with Gavin Christopher on vocals.  
"Monster." The Big One. From  
Herbie Hancock. On Columbia Records.



Also available on tapes  
Produced by David Rubinson & Friends, Inc. and Herbie Hancock.  
Associate Producer: Jeffrey Cohen. Adams Dad Management Co., San Francisco.  
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# Record World DISCO

## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ Less than three weeks after its release, "Lover's Holiday," the single by **Change** (Warner Bros./RFC) is one of the most widely played club hits in the country: it was listed on over four-fifths of our club reports. ("Holiday" and **Ben E. King's** "Music Trance" are probably the most-sought non-commercial disco discs around.) The album by Change, "The Glow of Love," ships this week, and it promises to live up fully to the single's blockbuster popularity. Produced by **Jacques Fred Petrus** and **Mauro Malavasi** (the team behind hard-hitting Eurodisco hits by Macho and Peter Jacques Band), "The Glow of Love" is a varied, adventurous fusion of American and European sounds has the unmistakable ring of a hit. Central to the success of the album are the rhythm players **Paolo Gianolio** and **David Romani**, who co-wrote and arranged most of the album. On "Holiday" and the 6:11 title cut, their tight interplay is at the core of a spare sound that often suggests Chic's Rodgers and Edwards. Their version, though, is much more melodic and energized, and with the knockout songs that make up the album, Change's originality is indisputable. **Luther Vandross** stars vocally on the cut "The Glow of Love," turning in a virtuoso performance, full of excitement and romance. He's jazzier, swingier, on "Searching" (8:01), the album's closest brush to pure Eurodisco, a loping, hypnotic electronic track taken at a surging, jet-powered pace, punctuated with timbales. The cut is sort of a futuristic "road" song—just right over a car radio, we'll bet, and sure to trigger a sing-along at the "searching, searching" chorus. On the two remaining vocal tracks, "It's a Girl's Affair" and "Angel in My Pocket," **Jocelyn Shaw** (who sang lead on **Inner Life's** "I'm Caught Up") is featured vocalist. The two cuts are notable particularly because they prove that it's still possible to discover new synthesizer arrangements; "Girl's Affair" (5:29) is abuzz with lead guitar and abruptly ending hums, and "Angel" poses a tortured, vibrant Brown in front of a synthesizer and percussion section. Throughout "The Glow of Love," Change achieves just the right proportion of power and subtlety: it's a mass-appeal record rich and inventive enough to fascinate disco and R&B connoisseurs. Listen carefully, and see if you don't find "Glow" the finest pop-disco album since "Bionic Boogie."

The other fusion sound that's been catching my ear lately is a merging of disco with top 40-style soft rock. Looking over the chart, one doesn't find any examples of it, besides the Skatt Bros.' "Walk the Night," and the following records are not nearly as ponderous. (We may be on the brink of a trend.) "**Kumano**" (Prelude) is the debut of a Canadian group built around composer/producer **Randy Kumano** and composer/singer **Stuart Peterson**. Their best song, "I'll Cry For You" (7:38) is such a seamless fusing that it's hard to decide whether the result is pop or disco: the vocal portion of this ex-

ceptional song recalls R&B-inflected rock (specifically, **Ace's** "How Long"), with a stronger dance pulse. The later instrumental development zeroes in on the dance floor, with many of the textures and devices of **Bryan Adams'** "Let Me Take You Dancing." "I Can't Lose You" (6:28) also has a rockish backbeat; the song is a close musical second to "Cry for You," where Peterson often sounds like **Elton John**. "You Got it" (7:34) and "I Heard it" (5:52), simple songs, one may gather from the titles, lean more toward a familiar disco format—very **AWB** but with greater attention to neatness and detail. (Both feature guest appearances by a strong-voiced female vocalist—who is she?) It may well be a lucky accident that Kumano came up with such an accessible fusion of styles, but it is the fact that the group doesn't have a pat formula that makes their album so fresh and cliché-free. More R&B flavored, but characterized by a rock-band sensibility, is "**Jerry Knight**" (A&M) the debut by the ex-Raydio bass player. He performs many of the tracks throughout the album, and his careful avoidance of overdressing keeps the music hot and his voice up front, as on "Joy Ride" and "Freek Show." Also note: "Let Me Be the Reason," which brings back soul-era writing and, especially, "Now that She's Rockin'" (6:14), the logical future single. "Rockin'" is the most "disco" cut here, formed around a great hook and bass-synthesizer figure. Like the current single, "Overnight Sensation," however, there is no break. "Sensation," incidentally, is beginning to draw quite a bit of good comment here in New York as of this writing. **Keith Zorros'** "Too Hot to Stop the Rock" (6:18), on Hologram/RCA disco disc, emphasizes its pop element strongly and comes off as an even more commercially conceived piece than a cut like "Keep on Dancin'." Perhaps the near-mono mix is the reason the cut sounds so AM. Picking up play around the country. And: way over in left field, the **Beach Boy's** "Keepin' the Summer Alive," the title cut from their current Caribou album. It isn't a directly aimed disco cut, which is probably the reason that the group sounds so much more at home here than on last year's revival of "Here Comes the Night." Producer **Bruce Johnston** keeps pushing them rhythmically at an unhurried pace, though, and with the right remix, their might be an off-peak hit somewhere in there.

**NEW DISCO DISCS:** An interesting bunch this week, all from familiar sources. "Sweet Sensation" (6:26) is a preview of **Stephanie Mills'** upcoming 20th Century Fox album, and it looks like another winner for her and producers **James Mtume** and **Reggie Lucas**. It's proven again with this cut that slow music can be hot. Many of those who've listed the record immediately compare it to **Barry White's** "It's Ecstasy." The cut's ever-deepening groove allows lots of room for Mills to play around, and she's having fun—giggling, almost—but at the close. Just let her DJ fans get at this one. Three European entries: **Strutt and Company's** "Shady Lady," out on TK, is **Alan Hawkshaw's** work; as on summer's "Here Comes That Sound," he adds a pulsating, rock-soul edge to a lush, precise Eurodisco style to create a versatile hybrid that works just about anywhere. Milan DJ **Valapucci** mixed; the cut runs just long enough at 5:25, and confirms that Hawkshaw is capable of making Eurodisco give up the funk. **The Three Degrees'** "My Simple Heart" (4:27), on Ariola, is their latest collaboration with **Giorgio Moroder** and **Harold Faltermeier**. They are much more recognizable here than on their last Munich cut, "Jump the Gun," showing off their harmonies on disco body with interweaving synthesizer and guitar lines—probably a great end-of-night encore. German producer/arranger **Thor Bal-**

(Continued on page 25)

# Discotheque Hit Parade

## STUDIO WEST/SAN FRANCISCO

DJ: BOB MIRO  
**CALL ME/NIGHT DRIVE**—Blondie/Giorgio Moroder—Polydor  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**GONNA GET ALONG WITHOUT YOU NOW**—Viola Wills—Sugarhill  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**I GOT THE FEELING/JUST US**—Two Tons O' Fun—Fantasy/Honey  
**JUST CAN'T HELP MYSELF (I REALLY LOVE YOU)**—Common Sense—BC  
**LOVER'S HOLIDAY**—Change—WB/RFC  
**QUEEN OF FOOLS**—Jessica Williams—Polydor  
**RIGHT IN THE SOCKET**—Shalamar—Solar  
**STOMPI**—Brothers Johnson—A&M  
**VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Blue Sky  
**WALK THE NIGHT**—Skatt Bros.—Casablanca  
**WITHOUT YOUR LOVE**—Cut Glass—20th Century Fox  
**YOU GAVE ME LOVE**—Crown Heights Affair—De-Lite  
**YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE**—Bobby Thurston—Prelude

(Listings are in alphabetical order, by title)

## SPATS/HOUSTON

DJ: SAM MEYER  
**ALL NIGHT THING**—Invisible Man's Band—Mango  
**CALL ME/NIGHT DRIVE**—Blondie/Giorgio Moroder—Polydor  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**LET'S FLY**—Paradise Express—Fantasy  
**LOVER'S HOLIDAY**—Change—WB/RFC  
**MEDLEY OF HITS**—Diana Ross and the Supremes—Motown  
**NOW I'M FINE**—Grey and Hanks—RCA  
**QUEEN OF FOOLS**—Jessica Williams—Polydor  
**RIPE**—Ava Cherry—RSO  
**STOMPI**—Brothers Johnson—A&M  
**TONIGHT'S THE NIGHT**—Sharon Paige—Source  
**TWILIGHT ZONE/TWILIGHT TONE**—Manhattan Transfer—Atlantic  
**WALK THE NIGHT**—Skatt Bros.—Casablanca  
**YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE**—Bobby Thurston—Prelude

## MAGIQUE/NEW YORK

DJ: PRESTON POWELL  
**ALL NIGHT THING**—Invisible Man's Band—Mango  
**AND THE BEAT GOES ON**—Whispers—Solar  
**CAN'T SHAKE THE FEELING**—Ava Cherry—RSO  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**I GOT THE FEELING/JUST US**—Two Tons O' Fun—Fantasy/Honey  
**LOVE AND PASSION/CALL ME**—Cheryl Barnes—Blondie—Polydor  
**LOVER'S HOLIDAY**—Change—WB/RFC  
**MYSTERY ACHIEVEMENT**—Pretenders—Sire  
**RIGHT IN THE SOCKET**—Shalamar—Solar  
**SKYYZOO/HIGH**—Skyy—Salsoul  
**STOMPI**—Brothers Johnson—A&M  
**VERTIGO/RELIGHT MY FIRE** (remix)—Dan Hartman—Blue Sky  
**WHERE DID ALL THE LOVIN' GO**—Teddy Pendergrass—Phila. Intl.  
**WINNERS**—Kleer—Atlantic

## BANANAS/CHICAGO

DJ: SCOTT ADAMS  
**AND THE BEAT GOES ON**—Whispers—Solar  
**CALL ME/NIGHT DRIVE**—Blondie/Giorgio Moroder—Polydor  
**DON'T PUSH IT, DON'T FORCE IT**—Leon Haywood—20th Century Fox  
**FOXES**—Original Soundtrack—Casablanca  
**FUNKYTOWN**—Lipps, Inc.—Casablanca  
**HIGH ON YOUR LOVE**—Debbie Jacobs—MCA  
**I GOT THE FEELING/JUST US**—Two Tons O' Fun—Fantasy/Honey  
**I WANNA BE WITH YOU**—Coffee—MIR  
**LOVER'S HOLIDAY**—Change—WB/RFC  
**MANDOLAY**—La Flavour—Sweet City  
**MEDLEY OF HITS**—Diana Ross and the Supremes—Motown  
**STOMPI**—Brothers Johnson—A&M  
**WITHOUT YOUR LOVE**—Cut Glass—20th Century Fox  
**YOU GAVE ME LOVE**—Crown Heights Affair—De-Lite  
**YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE**—Bobby Thurston—Prelude

# Record World Single Picks

**PAT BENATAR**—Chrysalis 2419



**WE LIVE FOR LOVE** (prod. by Coleman) (writer: Geraldo) (Rare Blue/Geraldo, ASCAP) (3:35)

Among the numerous female rockers who emerged in '79, Pat Benatar was the only one to score a hit record with her top 20 "Heartbreaker." This follow-up is headed in the same direction, bearing an uncanny resemblance to Blondie. The keyboard-dominated rhythm section churns out a catchy dance groove while Benatar prowls the soprano/falsetto ranges.

**DAVID SANBORN**—Warner Brothers 49219



**ANYTHING YOU WANT** (prod. by Colina) (writers: Sanborn-McDonald) (Hiatus, BMI/Tauripin Tunes, ASCAP) (3:42)

Sanborn's versatile sax signatures appear almost everywhere these days. On this first single from his latest solo LP, "Hideaway," he applies his session skills in a lead role with some typically expressive and heated blowing. Backed by Gadd, Grolnick, Spinozza, & others, Sanborn keeps the tempo hot with a taste of funk and lots of multi-format appeal.

**D. L. BYRON**—Arista 0503



**BIG BOYS** (prod. by Iovine-Small) (writer: Byron) (Inner Sanctum, BMI) (3:41)

Byron writes and sings exciting, convincing rock'n'roll that's certain to become an AOR-pop regular. This new single from his "This Day And Age" LP works well partly because of Byron's tough, urgent vocals, and also due to the crack rhythm unit that pushes the spirited theme to the hilt. The harmony refrain is vintage pop and the production highlights Byron's explosive energy.

**WISHBONE ASH**—MCA 41214



**HELPLESS** (prod. by Turner-Sherry-group) (writer: Kendrick) (Almo, ASCAP) (3:14)

There's nothing subtle and everything high voltage about this initial cut from Wishbone Ash's 10th LP, "Just Testing." The trademark dual guitar assault is everpresent as are Martin Turner's thoroughbred rock vocals. It's an instant AOR add with strong pop potential as this veteran British quartet releases perhaps its strongest effort since the landmark "Argus" LP and "Time Was."

## Pop

**BUZZCOCKS**—I.R.S. 9010 (A&M)

**I BELIEVE** (prod. by Rushent) (writer: Shelly) (Nymph/O.P. Virgin, BMI) (3:26)

Biting social commentary is underlined by a buzzsaw rhythm section on this first release from the "A Different Kind Of Tension" LP. Super energy music with consumable pop vocals.

**JOHN COUGAR**—Riva 204 (Mercury)

**A LITTLE NIGHT DANCIN'** (prod. by R. & H. Albert) (writer: Mellencamp) (G.H./H.G., ASCAP) (3:29)

The light latin rhythm provides a backdrop for Cougar to project his vivid urban images. The title hook and mid-tempo pace give this multi-format appeal.

**PRIVATE LIGHTNING**—A&M 2227

**HEARTBEAT** (prod. by Cable) (writers: Sherman) (Haddon Road, ASCAP) (3:33)

The New England-based quintet plays energetic rock'n'roll with Paul & Patti Van Ness spotlighted on some heated guitar-violin duels. A solid bet for AOR-pop.

**ATLANTA RHYTHM SECTION**—Polydor 2079

**INDIGO PASSION** (prod. by Buie) (writers: Buie-Cobb) (Low-Sal, BMI) (3:39)

From the "Underdog" LP comes this pretty ballad sway that should make it to the top of pop-A/C. Ronnie Hammond's vocal deserves special plaudits.

**DANNY SPANOS**—Windsong 11950 (RCA)

**ONE NIGHT STANDS** (prod. by Alcock-Johns) (writer: Spanos) (Aerwana, ASCAP) (3:40)

Spanos debuts here with this driving rocker from his new, self-named LP. His tough tenor is the centerpiece and Earl Slick's guitar takes a mean lead.

**JUDY COLLINS**—Elektra 46623

**ALMOST FREE** (prod. by Collins) (writer: Prestwood) (Koppleman-Bandier, BMI) (2:58)

Collins is as enchanting as ever on this first single from her new, self-produced "Running For My Life" LP. It's a precious, pixie ballad for pop-A/C.

**TONY SCIUTO**—Epic 9-50865

**CAFE L.A.** (prod. by Dorff) (writers: Sciuto-Egorin) (First Concourse, BMI/Sweet Kelly, ASCAP) (3:54)

Sciuto has an immediately likeable tenor that sounds great on this pop-A/C ballad from his "Island Nights" LP. The magical keyboards and cruising pace are radio-right.

**JOHNNY CONTARDO**—Becket 1

**ARE YOU HAPPY BABY** (prod. by Camillo) (writer: Stone) (Rock Garden, BMI) (3:32)

Contardo, former lead singer with Sha-Na-Na, issues this initial single from his first solo LP, "Changeover." It's a lush, lilting ballad that highlights his rangy tenor. A pop-A/C sleeper.

**ROBIN BECK**—Mercury 76053

**HELLO, IT'S ME** (prod. by Lehman) (writer: Rundgren) (Screen Gems-EMI) (3:58)

Beck gives a woman's touch to this Todd Rundgren classic with her soaring vocals and attractive choral/flute backing. Appealing for pop-A/C.

## B.O.S./Pop

**PARLIAMENT**—Casablanca 2250

**THE BIG BANG THEORY** (prod. by Clinton) (writers: Sterling-Dunbar-Clinton) (Rick's/Malbiz, BMI) (4:28)

Terminal funkiness is the diagnosis here as Clinton and Co. show the usual symptoms: a recurring bulldozer bass, falsetto carousing, sound effects, keyboard jive & percussion claps. Hopefully an epidemic is on the way.

**ANGELA BOFILL**—Arista/GRP 2504

**ANGEL OF THE NIGHT** (prod. by Grusin-Rosen) (writers: Hull-Devlin) (Brass Heart, BMI) (3:23)

Bofill's sweet and rapturous vocals get a luxurious keyboard and percussion treatment on this title cut from her latest LP. The up-tempo ballad sports an uplifting chorus hook that's a radio natural.

**TAVARES**—Capitol 4846

**I CAN'T GO ON LIVING WITHOUT YOU** (prod. by Wright, Jr.) (writer: Wright, Jr.) (Ritesonian, ASCAP) (4:52)

The five brothers cover the vocal spectrum with a tightly-knit sound that captures the message of this lovely ballad perfectly. Well-suited for several formats.

**B. T. EXPRESS**—Columbia 1-11249

**GIVE UP THE FUNK (LET'S DANCE)** (prod. by Brown) (writers: Ward-group) (Triple "O" Songs, BMI) (3:28)

Syndrum fireworks explode over the funky, percussion-clad rhythm while a detached vocal chorus toys with crazy sound effects on this club dancer.

**JAMES BROWN**—Polydor 2078

**LET THE FUNK FLOW** (prod. by Shapiro) (writers: Jackson-Jones III-Stewart) (Muscle Shoals, BMI) (3:57)

As the title indicates, Soul Brother #1 is out to cut some rug with this infectious body-mover. Tasty guitar licks add to Brown's hectic vocals. A winner for radio & clubs.

**HAMILTON BOHANNON**—

Mercury 76054

**BABY I'M FOR REAL** (prod. by Bohannon) (writer: Gaye) (Jobete, ASCAP) (3:56)

Written by Marvin Gaye and given an awesome vocal treatment here, this is a beautiful ballad that should fit comfortably on several formats. Elizabeth Lands' voice is powerful multi-octave medicine.

**FERN KINNEY**—Malaco 2061

**TOGETHER WE ARE BEAUTIFUL** (prod. by Couch-Whitsett-Stephenson) (writer: Leray) (Malaco, BMI) (4:12)

Recently #1 in England, this is an infectious love song that's ideal for the season. Kinney, who last hit with "Groove Me," is absolutely marvelous. A must for R&B and pop-A/C.

**TWO TONS O' FUN**—Fantasy/Honey 888

**JUST US** (prod. by Fuqua) (writers: Robinson-Orsborn) (Jobete, ASCAP) (3:45)

Martha Walsh and Izora Armstead offer cherubic lead and harmony vocals, backed by a stellar band, on this stimulating cut from their new LP.

## Country/Pop

**RONNIE MILSAP**—RCA 11952

**MY HEART** (prod. by Milsap-Galbraith) (writers: Quillen-Pfrimmer) (Chess, ASCAP/Pi-Gem, BMI) (2:39)

Culled from his marvelous new "Milsap Magic" LP, this single offers a heavy dose of Ronnie's magical vocal style. The bouncy rhythm flow and sparkling piano tricks complete this not-to-be-missed song.

**THE OAK RIDGE BOYS**—MCA 41217

**TRYING TO LOVE TWO WOMEN** (prod. by Chancey) (writer: Throckmorton) (Cross Keys, ASCAP) (2:28)

Regardless of musical genres, the Oak Ridge Boys are peerless when it comes to crisp, precise, four-part harmonies. This first cut from their new "Together" LP shows them at their best.

**TOMPALL AND THE GLASER BROS.**—Elektra 46595

**WEIGHT OF MY CHAINS** (prod. by Tompall-Chuck-Jim Glaser) (writer: Payne) (Tompalland/Clancy, BMI) (3:21)

Tompall's rich, deep tenor explores some solitary ballad territory with a lonesome piano giving a pop-A/C feel.

## Starstruck



A&M recording artist Quincy Jones was honored by the Hollywood Chamber of Commerce on Friday, March 14 with a star on Hollywood Boulevard's "Walk of Fame." Pictured from left: Bill Welsh, Hollywood Chamber of Commerce; Dave Alpert, A&M vice president of operations, planning & development; Quincy and wife Peg; Holly the Hound; Bill Hertz, Hollywood Chamber of Commerce.

### Capitol Ups Thomas

■ LOS ANGELES—Luella Thomas has been promoted to supervisor, A&R administration, Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI.

In her new post, Thomas is responsible for reviewing and monitoring session costs and payments, reconciling A&R recording project budgets and assisting in preparation of recording budgets. She is based at the Capitol Tower in Hollywood and reports directly to Tracy Steele, director, A&R administration.

Thomas joined Capitol in 1976.

### ASF Announces 1980 Competitions

■ LOS ANGELES—The American Song Festival is now accepting entries for Lyric Competition 7 and the Seventh Annual Songwriting Competition.

Lyric Competition 7 has a postmark deadline date of April 30, 1980 and the Songwriting Competition's deadline date is June 4, 1980. Entries must be postmarked no later than June 4th.

### Fox Exits Phonogram

■ LOS ANGELES—Jimi Fox has resigned his position as national promotion manager, west coast for Phonogram, Inc. Mercury Records.

### RSO Implementing Anti-Counterfeiting Aid

■ LOS ANGELES—RSO Records, one of the label's hardest hit by financial losses due to counterfeit product, has implemented a new process designed to aid in the detection of that product, it was revealed recently. Although the new chemical treatment process, which is not apparent to the human eye, is not infallible, RSO spokespersons said, its very existence should discourage accounts buying illegal goods from continuing to do so, which in turn should diminish the number of those goods manufactured by counterfeiters.

Estimates are that the label has lost between \$30 million and \$50 million to illegal manufacturers in just the last two years. Among the most frequently duplicated RSO album are the label's two multi-platinum, double-album packages, "Grease" and "Saturday Night Fever." Product by the Bee Gees, Eric Clapton, Andy Gibb and others has also been counterfeited with regularity. RSO's losses have been due both to the actual sales of legitimate product negated by the counterfeiters and to credit given by the label on illegal returns.

The new print detection process was first used by RSO with its "Bee Gees Greatest" package in late 1979.

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ PLEASE PLEASE ME: The little cover blurb above the title on George Martin's new book, "All You Need is Ears" (St. Martin's Press, New York), might well be an embarrassment to its subject. "The story of the recording genius who created the Beatles," reads the line, but the modest Mr. Martin might be inclined to qualify that statement a bit. After all, although it was Martin who signed the Beatles to his Parlophone label (after many others, in a legend that he bears out, had already turned them away), by his own assessment he did less to "create" them as a worldwide musical phenomenon than he did simply to hone their considerable talents. That may be hair-splitting, but Martin himself is extremely precise throughout the book.

There's a lot more to "All You Need is Ears" than Martin's Beatle reminiscences, but let's face it: the book probably wouldn't exist had he not been involved with them (even the title, obviously, is a Beatle reference), and the chapters dealing with their collaboration are fascinating. When the Fab Four first recorded with Martin, for instance, their drummer was still Pete Best, who, says the author, could not cut it. When it came time to record "Love Me Do" and "P.S. I Love You," Best had been replaced by Ringo Starr, but Martin had hired a session drummer, resulting in a small row between producer and band. As it turned out, two recordings of "Love Me Do" were made, with Ringo playing on one and the session man on the other—and Martin, believe it or not, can't remember which version was finally issued!

What's most apparent is that Martin's value as a trained musical technician, one who could help the Beatles' marvelous ideas take shape, can't be overestimated. The professional musicians brought in, say, to play trumpets and cellos on "Strawberry Fields Forever," or clarinets on "When I'm Sixty Four," couldn't or wouldn't improvise their parts; so it was Martin who prepared scores for them to play, either creating them himself or translating the music that John Lennon or Paul McCartney would sing into notated form. Some of the best touches on Beatle records, in fact—like the middle instrumental section of "Being for the Benefit of Mr. Kite," a hodge-podge of different organ recordings played backwards, or the score of "All You Need is Love," an amalgam of Bach, "Greensleeves," "La Marseillaise" and "In the Mood" (!)—were largely his work, and his explanations of how certain masterpieces, including the "Sgt. Pepper" album, came to be should not be missed.

The rest of "All You Need is Ears" may not be the stuff of legend, but Martin provides a valuable overview of just how radically the recording business has changed since he joined EMI in 1950—at a point, he says, when there was "no such thing as a record producer." The author's approach is rather didactic—he provides detailed lessons in various recording techniques, including digital, and even some explanation of basic harmony, arrangement, orchestration and so on—and overall his style is a little stuffy, his attempts at humor fairly stiff. Still, the man's place in record-making annals is a formidable one, and would be even without the Beatles, and his book is highly recommended.

Incidentally, Martin's assessment of the "finest record I have ever made" may come as a surprise. No, it's not "Sgt. Pepper," or "Rubber Soul," or even the first Gerry and the Pacemakers album—it's "Icarus," by the Paul Winter Consort.

NOTICE: Monday, April 7, the Music Publishers Forum will hold a meeting at the Continental Hyatt House here on the topic of the producer/publisher relationship. Guest speakers will include independent producer Rob Fraboni and 20th Century-Fox Records A&R producer Michael Stewart. The meeting is scheduled for 6:30 p.m.

BAMMING: The third annual Bay Area Music Awards, affectionately known as the Bammies, were handed out last Tuesday (25) in San Francisco. The awards were presented by BAM Magazine, with all proceeds from the ceremony going to the Bay Area Music Archives (see separate story in this week's RW). Presenters included Francis Ford Coppola, Boz and Carmella Scaggs, producer David Rubinson, Bill Graham and emcee Howard Hesseman, the "WKRP" star who was actually once a disc jockey in the San Francisco area. Performers included "house orchestra" Dick Bright and the Sounds of Delight, who backed Carlos Santana ("Europa"), Ronnie Montrose ("Town Without Pity," if you can believe that), Van Morrison, the Greg Kihn Band, Jack Casady's SVT, Eddie Money and others. Journey closed the show with "Lovin', Touchin', Squeezin'."

(Continued on page 43)





# Record World Album Picks



## RARITIES

**THE BEATLES**—Capitol SHAL-12060 (8.98)

This group's name may ring a bell for some of the old-timers. The songs, too. Here is a collection that spotlights versions of songs that were not released in the U.S. including "Love Me Do" with Ringo on drums, "Sie Liebt Dich" ("She Loves You" in German), "Across The Universe" without strings and other "must-haves."



## DREAM BABIES GO HOLLYWOOD

**JOHN STEWART**—RSO RS-1-3074 (7.98)

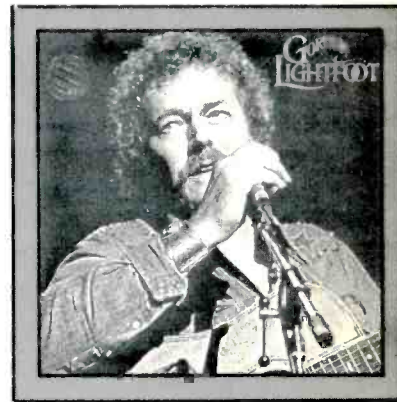
Stewart's "Bombs Away Dream Babies" with the single, "Gold" was the smashing comeback of last year that turned many eyes on the former Kingston Trio member. The new album is another success: songs that blend the best of the old and the new. Stewart writes from the perspective of someone who's been around.



## ON TO VICTORY

**HUMBLE PIE**—Atco SD 38-122 (7.98)

Steve Marriott possesses a voice that could cut through the sound of heavy machinery not to mention static on a cheap FM radio. It is that rare voice that is both distinctive and awesomely powerful. There will still be fans from the first Humble Pie era for this new LP, and there is also plenty here for the uninitiated.



## DREAM STREET ROSE

**GORDON LIGHTFOOT**—Warner Bros. HS 3426 (8.98)

Gordon Lightfoot's new album is just what the doctor, and the singer's legion of fans, ordered. There are few surprises, Lightfoot continues in his time honored style with songs that warm the soul like a wood-burning fire on a wintry night. The album was recorded digitally so Lightfoot's voice rings out clear and smooth.



## GLASS HOUSE ROCK

**GREG KIHN BAND**—Beserkley BZ-10068 (Elektra) (7.98)

If good old-fashioned pop values, songs that you can remember the first time you hear them, and a full-tilt commitment to what is great about rock 'n' roll still mean something, then Greg Kihn is going to be a big star. The San Franciscan's voice is becoming an admirable vehicle for his own songs and the tasty covers.



## REACHING FOR TOMORROW

**SWITCH**—Gordy G8-993 MI (Motown) (8.98)

The name conjures up images of versatility and flexibility, a not altogether unreasonable moniker for a group that excels in a number of tasks and formats. Onstage the six men bound from instrument to instrument and on record they knock 'em dead with pop, R&B and ballads.



## TENNIS

**CHRIS REA**—Columbia JC 36435 (7.98)

Every once in a while it's nice to be reassured that the art of lyric writing hasn't entirely been consigned to the circular file. Chris Rea writes intelligent words and sings them like he means it. His voice and music are filled with a very contemporary and on-target angst, but not at the cost of catchy tunes.



## GOD SAVE THE QUEEN/UNDER HEAVY MANNERS

**ROBERT FRIPP**—Polydor PD-1-6266 (7.98)

The inscrutable Mr. Fripp (perfect name) returns with an album that is peculiarly mesmerizing. Using Frippertronics, a system invented by Brian Eno, involving two tape recorders and a signal loop, Fripp creates sounds with his guitar that are anything but guitar-typical. One side is hypnotic, the other danceable.

## AFTER MIDNIGHT

**MANHATTANS**—Col JC 36411 (7.98)



This four man singing group has been around for a long time and their harmonies and sensitive renderings of ballads, including the single "Shining Star," show the advantage of many years spent working together. Already a black radio mainstay.

## SUB ZERO

**PHILIP D'ARROW**—Polydor PD-6271 (7.98)



D'Arrow scored nicely last year with "Burn The Disco Down," which was both funny and danceable. On this effort, D'Arrow emphasizes the rough edge of his voice, lending a punkish feel to a variety of tempos.

## LIVE AT THE PARADISO

**LINK WRAY**—Visa 7010 (7.98)



One of the original "wild men" of rock 'n' roll—he may have inspired Peter Townshend to plug his guitar in—Link Wray shows them how to do it live on stage in Amsterdam. Includes the classics "Rumble" and "Rawhide."

## KORONA

**United Artists LT-1020 (7.98)**



Leading off with the single, "Let Me Be," Korona combines a cabaret/torch song sensibility with a cleanly produced dance beat. Lead singers Bruce Blackman and Bob Gauthier trade off vocal chores.

(Continued on page 31)

## Top Execs Ponder Charges Dictated by Slow Market

By SAM SUTHERLAND

■ LAS VEGAS—The music industry's endangered profitability is dictating "a whole new ball game" in label's product planning and customer policies, with recent tougher credit and returns practices only one of many areas that could see broad revision.

That's the sombering message conveyed by five top industry executives, all former NARM Convention keynote speakers, speaking here Tuesday (25) on a blue chip panel during the association's 22nd yearly meet.

PolyGram Records Operations — U.S.A. chairman Irwin Steinberg moderated the session, which included Elektra/Asylum chairman Joe Smith, CBS Records Group chairman Walter Yetnikoff, A&M chairman Jerry Moss and RIAA president Stanley Gortikov. While diverging slightly on some minor issues, such as current market analyses, this quintet was otherwise unified in warning merchandisers that current market problems have compelled manufacturers to enact and enforce new operational controls.

Steinberg opened the segment by reviewing trade conditions in recent years, beginning with the label/merchandise relationship. "We have been functioning as a kind of businessman's insane asylum," said Steinberg.

"In how many other industries that you can think of," he asked, "have the following conditions prevailed: Merchandise is wholly returnable; . . . merchandise could be returned at a price greater than that at which it was purchased; the newest product is sold for less than the product which preceded it in release . . . ; the merchandise is sold for not too much more than wholesale, keeping pressure on the existing wholesale price in the face of an inflating economy." Adding to the impact of those problems has been the poor capitalization plaguing many trade sectors. With counterfeiting cutting further into the business, the profit potential for major manufacturers is strained, according to Steinberg.

"If you had a choice of investments," asked Steinberg, "if somehow we could aggregate the industry into one company? Knowing the questionable practices of this industry, would you put your money into it with any hope of a reasonable return on your investment?"

That profit squeeze has been a major force into the "continuing

evolution of this industry into an oligopoly, where a small number of large companies dominate," said Steinberg, who also cited "archaic" practices in the trade.

Even the majors, with stronger capital bases, now face a crucial lag in profit growth. Steinberg reported that PolyGram's financial group, preparing an economic model for a hypothetical operation, found an idealized structure unable to achieve the double-digit profitability seen in the past. That model, theorizing a roster of 50 to 55 acts and a payroll of 165 staffers termed "very conservative by industry standards," would require a net volume of \$101,000,000 to break even domestically; assuming optimal international exploitation, such a company would show a profit of only about four percent.

Steinberg recalled both his own NARM keynote forecast and those of his dais, focusing on some of the group's more unpopular projections: A shrinking number of majors controlling increased market shares, the advent of a profit-squeezed economy and the spread of product piracy.

Those topics were then reviewed by panel members. E/A's Smith discussed the painful need to trim budgets and staff in recent months, and noted the hesitancy of label executives "to admit that it really is different now."

CBS' Yetnikoff agreed, saying, "I think most companies have come to the conclusion that there has to be some sense of control and sanity over returns."

To A&M's Moss, "This is a changing business, and a more difficult one, than it was a year ago . . . it was an industry run by gut instinct and gut reference. That's all different now."

Gortikov's view of returns held that "if the record industry was to be reinvented and started from scratch, you know that the open returns policy would not be reinvented with it."

Floor commentary was laced with merchandisers' discomfort at such controls. Asked one retailer, "How come we were never allowed to return what we already had prior to these policies?"

Yetnikoff countered by noting that such policies were in existence in the early '70s, and added that CBS' own returns control did provide for a transitional interval.

"The attitude I see," complained another delegate, "is more that the record companies have decided how it's going to be, and are telling us, the merchandisers, what we are going to do."

Replied Jerry Moss, "I think what you just said was right . . . the old way just didn't work any more . . . basically, this is it. This is the game in the 80's."

Smith was the first of several members to ponder the impact of company consolidations on creativity. Listing the labels that have gone out of business through bankruptcy, sale or absorption, Smith said, "I can't help but think it must ultimately have a negative effect on our industry . . . To some extent, the music must suffer." That view was shared by Yetnikoff and Moss.

## NARM Awards *(Continued from page 3)*

mer's "Bad Girls" (Casablanca) was named best selling album by a female artist as well as best selling black music LP by a female artist.

As for Jim Henson's Muppets, they garnered awards for best selling soundtrack and best selling children's album with their soundtrack LP from "The Muppet Movie" (Atlantic).

Awards presented for records of other musical categories, genres and configurations included: Best Selling 12-inch Single: "Rapper's Delight," Sugarhill Gang, Sugarhill Records; Best Selling Classical Album: "O Sole Mio," Luciano Pavarotti, London Records; Best Selling Comedy Album: "A Wild and Crazy Guy," Steve Martin, Warner Bros.; Best Selling Country Album (Group): "Million Mile Reflections," Charlie Daniels Band, Epic; Best Sell-

## NARM Board Asks Better Tape Quality

■ LAS VEGAS—The NARM board of directors is calling for an industry-wide effort to upgrade the quality of prerecorded tapes, following a resolution unveiled Monday (24).

Following an afternoon seminar on audio software technology, NARM board member John Marmaduke, director of Wester Merchandisers and president of Hastings Books & Records, distributed the resolution, which linked the rise in blank tape sales and off-air recording to "having a prerecorded product inferior to what can be taped at home."

Gortikov, though, noted that the industry has "an amazing capacity for self-correction. It's very elastic." Gortikov asserted new avenues will be created as consolidation is completed.

ing Country Album (Artist): "The Gambler," Kenny Rogers, United Artists; Best Selling Country Album (Female Artist): "New Kind of Feeling," Anne Murray, Capitol; Best Selling Original Cast Album: "Annie," Columbia; Best Selling Black Music Album (Group): "Midnight Magic," The Commodores, Motown; Best Selling Black Music Album (Male): "Off the Wall," Michael Jackson, Epic; Best Selling Jazz Album: "Street Life," The Crusaders, MCA; Best Selling Album (Male Artist): "The Gambler," Kenny Rogers, United Artists; Best Selling Album (New Artists): "Rickie Lee Jones," Rickie Lee Jones, Warner Bros.; "Look Sharp," Joe Jackson, A&M; "Dire Straits," Dire Straits, Warner Bros.

John Hammond, attending his first NARM Convention, received a special award from the organization.

## 1980 NARM SCHOLARSHIPS

1. Janna Wilson—Joel Friedman Scholarship
2. William Wulfsohn—Warner Communications Scholarship
3. Angela Hardy—Shelly Siegel Memorial Scholarship
4. Barbara McElwaine—Elvis Presley Memorial Scholarship
5. Sharon Kaiser—Goddard Lieberman Memorial Scholarship
6. Joan Strong—Andre Kostelanetz Scholarship
7. Trach Nguyen—CBS Records Scholarship
8. Kevin Onorato—Record World Scholarship
9. Maureen McCarthy—Casablanca Record & FilmWorks Scholarship
10. Jeffrey Grier—Heilicher Family Scholarship
11. Robert Volkovitsch—Capitol Records Scholarship
12. Suzette Brouse—Leonard H. Goldenson Scholarship
13. Kathy Luttrell—Theodore Izenstark Memorial Scholarship
14. Melissa Carlson—David Kapp Memorial Scholarship
15. Douglas Faulkner—Paul Ackerman Memorial Scholarship
16. Diane Deely—American Can Company Scholarship
17. Eric Banks—Black Music Association Scholarship
18. Claudine Grier—Mile-Hi One Stop Scholarship
19. Jacqueline Pas—Sound Unlimited Scholarship
20. Donald Garant—Polygram Corporation Scholarship
21. Robert McKenna—Rainbo Records Scholarship

# Gift-Giving Promo, Counterfeiting Dominate NARM

(Continued from page 3)

industry-wide effort as early as the mid-'60s, members of NARM credited executive vice president Joe Cohen with marshalling the cooperation of retailers and label sources in developing the "Give The Gift of Music" slogan and its stylized logo, which incorporates a musical note motif in a ribboned bow.

A split-screen audio-visual presentation, segmented to run in and around live seminar presentations, offered recording artists and major retail, distribution and manufacturing reps discussing the merits of the campaign, and citing the effectiveness of similar campaigns developed by the wool industry, U.S. milk producers and florists to provide a year-round focal point for consumer awareness of their products.

Those presentations, along with a booklet distributed at the convention, provided guidelines for incorporation in ad layouts, label art and radio spots, stressing merchandisers' and advertisers' need to back up the slogan with examples of recorded music's appeal to gift givers as a personalized low-cost gift.

The launch was also coordinated with convention speakers and some participating labels, as well as through distribution of the logo and slogan via buttons, stickers and even cocktail napkins. The NARM booklet also included sheets of camera-ready art for use in advertising.

Emphasis on "The Gift of Music" also extended to a brief presentation made at the Monday session by Dr. Martin Fishbein, University of Illinois, and Warner Special Products president Mickey Kapp, who commented on their original 1977 study's findings on consumer attitudes towards records as gifts, and provided an update on general consumer views of recorded music based on a consumer sample taken last summer.

Regarding gift-giving, Fishbein and Kapp reported that 25 percent of the U.S. population 10 years of age or older—49 percent of all current record and tape buyers—had bought at least one unit of prerecorded music as a gift during the year preceding the sample, making gift-giving a high-ranking motive in music purchases. With 42 percent rating records and tapes "good" as gifts, the survey indicated room for added incremental sales vol-

ume in this area.

As for the survey's 1979 update, WIC's findings surprised some delegates with its comparatively upbeat verdict on consumer loyalty. Conducted at the height of the 1979 slump, WCI's new sample of 1002 consumers found the percentage of record and tape buyers within the U.S. population to be unchanged since the original study, yielding a slight increase in the number of buyers based on population growth.

Buying patterns in terms of heavy, moderate and light purchasing were also found to be unchanged, and 70 percent of the survey respondents still held records and tapes to offer "good" value for money. (See separate story).

Convention keynoter Neil Bogart also tied together market ills and prospects, emphasizing the need for the "Gift of Music" efforts as a rallying point. In an emotional and well-timed address, he reviewed industry practices of the past and the increasing peril they pose to future profitability, examining a broad range of chronic trade methods from unlimited returns allowances to cash flow problems.

Bogart, too, lashed out at counterfeiters, challenging retailers, rack jobbers and distributors to contemplate the practice's body blow to trade health (see separate story).

That session also saw Harry Anger, senior VP, marketing, Polydor, Inc., present Tower Re-

records founder Russ Solomon with NARM's Retail Merchandiser of the Year Award. Then followed a "surprise guest," introduced with a laser graphics display segueing from the unveiling of the new "Gift of Music" logo.

Appearing from a dense fog on the convention area stage, after the blinding explosion of a flash pot, was an uncanny recreation of Gen. George Patton, as popularized by actor George C. Scott. The "General" dressed down his troops with a wise-cracking, often raunchy stream of observations on industry foibles and the need for a concerted "attack" on market problems and untapped sales. Not even music trade writers escaped from his insults, making for a highly entertaining and well-received closing to the session.

Tuesday's (25) morning business session was highlighted by confrontations between manufacturers and merchandisers, dominated in its early moments by RIAA president Stanley Gortikov's aggressive "sermon" on counterfeiting (see separate story).

Chaired by Lieberman Enterprises president Harold Okinow, that meeting then turned to newspaper and radio media presentations, before returning to renewed discussion of current market conditions.

Henry "Buzz" Wurzer, executive president and sales director of the New York Daily News, spoke briefly on the greater dialogue and cooperation developing between record and tape

merchandisers and newspaper management, recapping the success of his own paper's increased coverage and corresponding ad lineage.

## A-V Presentation

Alfred Eisenpreis, vice president, retail marketing, for the Newspaper Advertising Bureau, then hosted an audio-visual presentation on newspapers as an editorial and advertising environment for records and tapes.

Eisenpreis then presented the first annual NARM/NAB Advertising Awards honoring the most effective newspaper campaigns of 1979. Winning retailers were Harmony Hut and Pickwick's Musicland, Aurasound, Musicworks and Sam Goody chains; Lieberman Enterprises and Pickwick International's Rack Services division were winners in the rack jobbing category.

Radio then took the spotlight as James Ingraham, vice president of the Radio Advertising Bureau, presented NARM/RAB Advertising Awards honoring radio spot campaigns. Retail winners were 1812 Overture, Flip Side Records & Tapes, and Tower Records.

That program's most anticipated segment, a roundtable discussion with a top echelon lineup of former NARM keynoters, was somewhat undercut by a late-running schedule cutting short both commentary and subsequent questions from the floor.

Chairing the session was Irwin Steinberg, chairman, PolyGram Records Operations-U.S.A. (PRO-U.S.A.), who reviewed past practices in manufacturer/merchandise relations as creating an "insane asylum" of perilous market conditions.

Steinberg reviewed the imperilled profit stance for major

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## NARM Officers Elected

■ LAS VEGAS — Officers of the 1980-81 NARM board of directors were announced here Tuesday (25) during the annual NARM Convention installation luncheon.

Joe Simone, Progress Record Distributors chief, was named president of the NARM board, with other key officers named including Harold Okinow, Lieberman Enterprises president, as treasurer; Music Plus president Lou Fogelman as secretary; and Western Merchandisers/Hastings Books and Records executive John Marmaduke appointed vice president of the board.



Pictured at their recent convention in Las Vegas are the NARM board of directors (seated, from left): John Marmaduke, Hastings Books & Records, Western Merchandisers; Harold Okinow, Lieberman Enterprises; John Simone, Progress Records Distributors and NARM's 1981 president; and Barrie Bergman, Record Bar. Standing (from left): Calvin Simpson, Jr., Simpson's Wholesale, Inc.; Lou Fogelman, Music Plus; David Siebert, Handleman; John Cohen, Disc Records; and Chuck Smith.

## NARM Board Names New Directors, Weighs Effect of New Tax Statute

By SAM SUTHERLAND

■ LAS VEGAS—The NARM Board of Directors held its annual regular members meeting Sunday (23) to announce new board elections, recap association programs during the past year, and provide delegates in attendance with an overview of a new tax statute that could provide distributors and manufacturers with bottom-line dividends via deductions on product returns.

Named as directors in three spots for the '80-'81 year were present members Joe Simone, of Progress Record Distributors, currently vice president of the board; current treasurer John Marmaduke of Hastings Books and Records and Western Merchandisers, and Handleman's David Siebert.

NARM executive vice president Joe Cohen, in previewing convention activities, noted the timeliness of this year's session in the wake of a turbulent business year, and added that the convention centerpiece—the launch of its "Gift of Music" trade-wide ad/merchandise push—could translate into "millions of dollars in incremental sales."

Miles Siegel, a certified public accountant specializing in industry accounting and based in Knoxville, Tennessee, then reviewed the enactment of Section 458 of the Tax Law, a recent provision aimed at assisting certain businesses relying on returns privileges as a regular aspect of their sales policies.

Noting that records and tapes, like paperback books and magazines, are generally sold with some form of returns allowance, Siegel noted that prior tax law based all payments only on shipping figures, and did not differentiate between product selling through to the consumer and that recycled back to distributors and manufacturers as returns. As a result, those industries have, in the past, been forced to pay full taxes regardless of net sales.

Siegel warned that the new statute has required careful study, and is likely to face debate between IRS auditors and company accounting firms as individual interpretations arise. Siegel's own view was that the statute could legitimately impact on distributors and labels in the form of a virtually complete rebate on all 1980 taxes owed, with refunds on '77 taxes and a possible refund

on '78 payments also likely.

While predicting that IRS auditors would contest such deductions for fiscal 1980, he said firms taking advantage of the statute would still benefit by being able to add the disputed sum to their current cash flow, pending resolution. Money saved via the statute would be interest-free, he stressed, and then would conservatively yield between 10 and 12 percent of net sales as free capital.

Long-term outlook for the statute favors the industry, Siegel concluded, with taxpayers having a strong enough position via the new section ruling to still derive benefits even if the IRS wins any overall policy dispute.

## Trailblazers Recall the Early Days

■ LAS VEGAS—Industry veterans took the spotlight Sunday (23) as the 1980 NARM Convention kicked off with its first Trailblazers Luncheon, honoring association members actively involved in the industry for two decades or more.

Highlighting the gathering, held at the MGM Grand Hotel's Celebrity Room prior to the convention's formal rollout via its regular business meeting later that afternoon, were comments from a dais comprising several leading vets, a slide presentation capturing execs at earlier NARM meets, and an awards presentation honoring several trade veterans.

Serving as moderator and chairman of the session was Artie Mogull, former United Artists Records chief and now head of his own Arthur Mogull, Inc., firm. In opening the proceedings, Mogull gave delegates his own colorful views of the industry's current passage into a conglomerate-dominated era.

Mogull recalled the origins of the film industry through a small group of creative entrepreneurs who laid the groundwork for the major studios of the '30s and '40s, and recalled how that industry's growth subsequently attracted the attention of a corporate managerial class. The entry of those interests, which gradually wrested control of the film majors from their original architects, was prelude to disaster, in Mogull's view; as corporate interests prevailed, the creative guidance of the early entrepreneurs

## Gortikov Vows Tougher Piracy Stance

(Continued from page 3)

over the issue, due to assertions of widespread counterfeit sales through U. S. retailers, NARM itself responded Wednesday (26) with its own resolution on the issue.

An official NARM release, unveiled at the annual country music luncheon, announced the formation of a task force on counterfeiting.

### Tough Stance

At a trade event usually geared to label/merchandise dialogue, Gortikov's "sermon" proved especially hard-hitting, outlining the spread of the practice and its impact on legitimate sales, and warning offenders that the industry will continue to step up its efforts to identify and prosecute manufacturers, distributors, dealers and associated service firms

involved in the production and sale of counterfeits.

### Stern Warning

Gortikov began by warning listeners, "You'd better listen to what I say — every last one of you. I am going to talk about crimes and criminals. Therefore, I may talk about you — what you are, what you do. This will be tough talk. My objective is to stop you if you are already a counterfeit buyer or seller. My goal is to halt you if you are only in the early stage of being tempted. On the other hand, my aim is to applaud you if you're straight and honest."

For those who are involved, though, Gortikov had no kind words: "Your crime is against the law. Your crime is just as clearly an offense against this industry—your industry. You steal from artists, you rob musicians and vocalists. You filch from record companies, music publishers and composers. You steal from your peers in this room. You're a gonif . . . a thief."

Gortikov linked his anger to new data surfacing over the past six months via a canvassing effort mounted by the RIAA's eight-member investigating team, which has screened some 500 retail locations. Their findings? "Appalling," in Gortikov's view.

According to Gortikov, 90 percent of the accounts investigated were carrying counterfeits, "sometimes LPs, sometimes tapes, sometimes both." Stock ranged from a few units to titles in depth.

Gortikov then outlined the gulf between even-stiffer federal penalties and retailer, distributor and rack indifference. "A lot of you don't give a damn," charged Gortikov. "NARM's board and executives have begged you for field shopper reports, yet we get only one or two a month. And never—I repeat never—has a NARM field shopper even mentioned one instance of counterfeit goods."

### Penalties Outlined

The RIAA chief then reviewed current criminal penalties for first offenders, who can be fined up to \$25,000 and face imprisonment of up to one year, and the virtual doubling of those potential penalties facing second offenders. Charges both civil and criminal facing corporate management were also noted, with Gortikov underscoring the fact that even executives not overly participating can be prosecuted.

was ruined.

Mogull asserted that a similar scenario has since taken place within the music industry, supplanting the original creative development once central to the trade. "The deal became more important than the music," said Mogull. "Now the guy in the record company who'll listen to tapes has no authority—and the guy who has the authority won't listen to tapes."

Joining Mogull on the dais were Bob Austin, publisher of *Record World*, Cream Records founder-president Al Bennett, Handleman executive Al Chotin and Billboard publisher and editor-in-chief Lee Zhito, who each gave brief reminiscences following the slide presentation prepared for the session by Billboard's Tom Noonan.

Zhito asked delegates to imagine a music industry without rack jobbers, without one-stops, without disc jockeys, without major branch networks, without self-service retailing — in short, the trade as it existed before World War II.

Austin remembered his own first contact with the business and his subsequent move to the trades as a staffer at Billboard. His first meeting with Frank Sinatra, then getting his first broad exposure as vocalist in Harry James' big band, was sparked by a young record exec's insistence that the singer would never attain broad popularity without changing his last name to something simpler.

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## NARM Photo Highlights



Shown above are highlights from the 22nd Annual NARM Convention held March 23-26 at the MGM Grand Hotel in Las Vegas. Pictured in top row, from left: Neil Bogart, Keynote Speaker; Joe Cohen, NARM executive VP at Sunday's (23) regular members business session; Barrie Bergman, 1980 NARM president; and Joe Cohen; Walter Yetnikoff, CBS Records Group President; John Marmaduke, Western Merchandisers/NARM director; and John Cohen, Disc Records/NARM director. Second row, from left: Reviewing the WCI Market Survey update, research analyst Dr. Martin Fishbein, University of Illinois, demonstrates complex data computation skills mastered by Warner Special Products president Mickey Kapp during the duo's five-year collaboration on the

study; George Thorogood tunes up during Lieberman Enterprises chief David Lieberman's introduction at Thorogood's Sunday (23) night performance; Joe Cohen chats with Tower Records founder Russ Solomon, this year's winner of the NARM Retail Merchant of the Year Award; and Trailblazer luncheon chairman Artie Magull and honoree Merrill Rose. Bottom row, from left: Joe Cohen (standing) chats with Monday luncheon speaker Jimmy The Greek (center) and NARM staffer Vicky Gunderson; The Captain and Tennille; an open business session surprise: NARM delegates get a four-star dress-down; and Bruce Lundvall, CBS Records division president and Calvin Simpson, Jr., Simpson Wholesale, Inc.

## Bogart Keynote Pulls No Punches (Continued from page 3)

the record business, critical condition. "This is our survival we are talking about," Bogart exclaimed.

"What is our product?" was one of Bogart's seminal questions. "Are we in the record-and-tape business, or are we in the music business—a business that is interdependent; that is a partnership among the musicians, the manufacturers, the distributors, the retailers, the racks, the radio stations, the trades, the lawyers and the artists . . ."

While taking the record company stance on the major issues, Bogart also stressed the importance of examining practices in

the context of their interdependent effects. He likened the industry to ranks of dominoes set in position to topple each other. "There's a way to make money in the record business," stated Bogart, "and that's by each participant knowing what the other needs to stay in the game. They've got to know how far they can push each other before the dominoes fall."

Illustrating the contribution of past returns policies to "profitless prosperity," Bogart proposed the situation of a salesman convincing a retailer to overstock weak product by offering a 10%

discount. "Well, the retailer doesn't have to be a rocket scientist to figure out that this deal is cheaper than borrowing money from the bank," said Bogart. "Then two months later, he returns it, and makes 11% on his money!"

"Who will be the first brave one to stop overselling?" Bogart asked. "Will you be the first brave one to stop overbuying?"

Bogart was equally tough in his examination of the counterfeiting and blank tape issues, which he attributed to "a whole new way of thinking . . . have you seen the artists on television

singing 'Is it me or is it tape? Go buy that blank tape!' And you, the retailers, promote and sell that blank tape, and tell me with a big smile that the blank tape business is booming!

"And you still expect me to sell, and advertise, and gamble, and take the responsibility of pressing records, and shipping them to you, and taking them back . . . only to discover that the records I'm taking back are not even my records!"

Bogart quoted statistics from the RIAA estimating that 90% of record stores stock some counter-

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# Gift-Giving Promo, Counterfeiting Dominate NARM

(Continued from page 19) investors in the recorded music field as a means to pointing up the cumulative effect of such methods, and asserted that the trend toward concentration of market share in an ever smaller circle of conglomerate giants is itself a reflection of underlying financial problems, especially with respect to capital base.

Those prospects were then discussed, in turn, by a dais of former NARM keynoters, all top executives at their respective labels.

In reviewing the market conditions at present, consensus among that group was that tougher manufacturer sales policies, as underscored by recent product returns ceilings, would become necessary features of future label/account relations. The shrinking number of labels, as well as the fiscal restraints imposed by current profit problems, were seen as a hurdle to label creativity.

Floor questions touched upon the former area, with merchandisers clearly dismayed by label policies (see separate story on this discussion, this issue).

Some controversy also marked Wednesday's (26) morning business session, which kicked off the first full day of video seminars and discussions in the convention's history. In this case, though, disagreement came not over chronic differences, but the very newness of the medium and the likely market hurdles prospective video merchandisers will have to clear in establishing the field.

With Disc Records chief John Cohen as chairman of the session, the morning began with an address by Cy Leslie, president of CBS Video Enterprises, who prefaced his views by noting his own long-standing NARM involvement as the association's first associate member, and went on to review the emerging video field and its potential benefits for today's music merchandisers.

Following a sample of music video clips, a video marketing panel hosted by RIAA executive director Steve Traiman mulled the advent of new home video systems in both VCR and video-disc configurations, rapid growth in the availability of prerecorded titles, the merits of sale vs. rental of video software, and the eventual role of both music and the music merchandiser in developing and marketing video.

Reporting on hardware developments was Jack Wayman, senior vice president, Consumer Electronics Group, Electronics In-

dustry Association (EIA), whose brief address was studded with current market projections for both the VCR and imminent videodisc fields. Even as he outlined potential pitfalls due to incompatibility of hardware formats, Wayman stressed the rapid overall growth seen.

A summary of currently available video software via clips was next, leading into a discussion of merchandising techniques for product chaired by MCA Distribution president Al Bergamo. On that panel were Russ Bach, VP, marketing, at WEA Corp., Pickwick Wholesale exec. VP David Ehlen, Integrity Entertainment president Lou Kwiker, Ron Safinick of Media Home Entertainment, and Video Unlimited president Jeff Tuckman. (For more detailed coverage, see separate story).

Key seminar presentations began Monday afternoon with a Retail Seminar highlighted by presentation of a survey into consumer attitudes and sales as sampled via retail outlets. Then followed a session examining advanced audio software technology including direct-to-disc, digi-

## Gortikov Vows Tougher Piracy Stance

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He then detailed "a whole cafeteria of criminal prosecution risks" other than counterfeiting itself facing those involved in the practice, ranging from mail and wire fraud to interstate transportation of stolen property, customs violations, tax evasion and tax fraud (both felonies) and "the 'biggie' of them all," the RICO Act, designed to penalize racketeer-influenced corrupt organizations. The last could lead to up to 20 years behind bars for convicted offenders.

Gortikov then went on to warn delegates that the RIAA's investigators continue to work closely with law enforcement agencies, sending complete reports on their purchases of counterfeit products to the FBI with each purchase. He vowed that the association "shall do all in our power" to send every involved retailer and wholesaler to jail.

He further stressed that long industry service or claims of "naivete" would offer no shelter from punishment. To counterfeit dealers hoping to claim they "didn't know what they were doing," Gortikov responded, "That's bullshit. It's a favorite and hackneyed ploy of all those involved

tal and custom remastered product. Western Merchandisers director and Hastings Books and Records president John Marmaduke chaired that panel, manned by Licorice Pizza advertising director Lee Cohen, A&M quality control vice president Marv Bornstein, and a trio of audiophile executives comprising digital recording pioneer Dr. Tom Stockham, president of Soundstream, Nautilus Records president Stephen Krauss, and Crystal Clear Records president Ed Wodenjak.

Tuesday turned to computer technology and its implementa-

## Trailblazers

(Continued from page 20)

Bennett recalled the early days by cracking, "None of us knew how to spell 'return on equity' because back then we had all of \$4.98 in equity to begin with."

That presentation also saw NARM awarding special plaques to trade veterans, with veteran label, retail and distribution executives honored including Jack Brown, Juggy Gayles, Bill Glase-man, Lou Klayman, Merrill Rose, Aaron Rosenbloom and Lou Sebok.

in piracy to claim such lack of knowledge as their defense."

Taking the offensive to an even more personal level, Gortikov recalled a recent portrait of prison life as outlined by law enforcement, driving home "the total deprivation of your routine freedoms" to listeners.

Reviewing recent seizures of counterfeit product, Gortikov noted that they most recently uncovered a Long Island operation that "was blanketing the country with counterfeited promotional recordings, each bearing the 'Promo—Not For Sale' imprint. At last, here was another answer revealed to a significant industry problem . . . the depth availability of presumed promo stocks." Those findings, however, were "only the beginning" of revelations Gortikov promised would come with future arrests and indictments.

Alluding to recent federal indictments, he said, "You, too, can make such headlines. Headlines your peers can read. Headlines for your children to share—'My Dad, the Counterfeiter.' My Dad, the crook. My Dad, the guy who was too chicken to compete fairly and honestly . . ."

tion via a three-part presentation covering computer technology, product bar coding and inventory management.

That afternoon's next session sought to examine current procedures available for detection and elimination of counterfeit product from the industry's supply pipeline. Participating were RIAA special anti-piracy counsel Jules Yarnell, retired FBI agent Don Moore, and Dick Spignola.

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## Bogart Keynote

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feit product, and that the annual cost to the industry could be conservatively estimated at "upwards of four hundred million dollars, Four hundred million! Can we afford this?"

He reminded retailers that counterfeiting hits record companies where it hurts most. "Because the more hit product a company produces, the greater the chance their product will be copied." He took a similar angry stance toward "radio stations playing albums uninterrupted by commercials, and crowding about it . . . Of course a consumer isn't going to spend five or six bucks actually buying an album if he can tape it off the radio. And the cruel joke is that record companies are expected to advertise on that radio station!"

### Cites WCI Study

Bogart referred to WCI's comprehensive studies of the marketplace, using the statistics to underline the counterfeiting problem. "There has been no decline in consumer activity," Bogart stated firmly. "They're just not buying from the makers of the product . . . They're buying fakes."

Despite the alarming possibilities of the counterfeiting question, Bogart turned the WCI study in a positive direction. He pointed to a survey of gift-buying, which revealed that three years ago, approximately 47 million people spent 330 million dollars on records as gifts.

Bogart wrapped up by rallying all participants in the industry behind NARM's "Give A Gift Of Music" campaign. "They are calling us to put our best minds to it; to share marketing ideas that are 'winners;' to give freely of our imagination . . . if we fail to take this opportunity seriously we might not get another chance like it. This is a test. This is no gimmick. *This is our survival we are talking about.*"

## Geils' Gang



In the midst of a 40 city national concert tour to promote their EMI-America LP, "Love Stinks," the J. Geils Band made two stops in L.A. One was an unscheduled surprise set at new wave club Madame Wong's in Chinatown, the other at UCLA's Pauley Pavillion. Pictured at the reception the label threw for the band after the Pauley show from left are (standing) David Budge, manager, publicity, EMIA/UA; Bob Singer, national sales director, EMIA/UA; Frenchy Gauthier, merchandising director, EMIA/UA; Steve Smith, Album Network; Ken Benson, national album promotion manager, EMIA/UA; J. Geils; Marty Turner, KMET; Danny Glein, Geils Band; Magic Dick, Geils Band; KMET music director Jack Snyder; (kneeling) Steve Resnik, national promotion director, EMIA/UA; Joe Petrone, vice president, marketing, EMIA/UA; J. J. Jackson, KWST; Peter Wolf and Seth Justman of the J. Geils Band and Don Grierson, VP, A&R, EMIA/UA.

### Cover Story:

## Longevity Is Key for the Bros. Johnson

■ It has been four years since the Brothers Johnson launched their unique brand of sophisticated funk and the unsuspecting world greeted it with the kind of enthusiasm that makes record company executives heroes. Their capsulized biography outlines a Cinderella story that, in the ensuing chapters, has prevailed over the nemesis of all overnight successes: longevity.

The story goes like this: Quincy Jones spots two phenomenal young players, George Johnson on guitar and his younger brother Louis on bass, and plucks them from the obscurity of the session and back-up band world to play on his "Mellow Madness" LP, on which he also records some of their original material. He takes them on tour with him and upon their return wastes no time in signing them to a recording deal at his home label, A&M Records. They release "Look Out For #1" and within six months the record is platinum. Their second album, "Right On Time" also goes platinum, as does their third, "Blam." Add to that a few gold singles ("Strawberry Letter 23," "I'll Be Good To You," and "Get The Funk Out Ma Face") and a Grammy for Best Instrumental Composition ("Q"), and you have the basic formula for instant success. That brand of success has been known to cause any number of crippling side effects from creative impotence ("How can I ever top that initial buzz?") through fear of flying ("Don't mess up a good thing") to double-digit inflation of the ego.

It is a happy fact that George and Louis Johnson have escaped these pitfalls and gone on to make happy homes, beautiful babies and better records than ever. Their latest album, "Light Up The Night," and its #1 single "Stomp," show the kind of artistic growth that only comes from serious dedication and hard work. The addition of strong melodies and structure to the thunder-thumping and lightning-lickin' that has been their trademark is the payoff for that work, and is the reason why "Light Up The Night" is taking off faster than any previous Brothers Johnson record.

### Phoenix Group Formed

■ PHOENIX—Robert Brown and Billy Williams have announced the formation of Phoenix Music Group, Incorporated, a multifaceted music company with headquarters in Phoenix, Arizona.

The two men also named Richard Lang as vice president for the firm and Nancy Eidemiller as secretary/treasurer.

According to Lang, Phoenix Music Group will focus efforts on writer development and publishing, personal management of selected artists, and concert promotion and production in the greater Phoenix area and Tucson.

Much of the firm's concert promotion in the Phoenix market will be at the Scottsdale Center for the Arts, a modern 822 seat venue in the northeast section of town.

## R&B Awards Presented in Hollywood

By LAURA PALMER

■ LOS ANGELES — Rick James, Chaka Khan, Teddy Pendergrass and Chic were among the top winners of the third annual Rhythm & Blues Awards, presented March 24 at the T.A.V. studios in Hollywood. The awards, presented in ten categories, are based on RW's year end polls.

### Categories & Winners

Rick James was named top male vocalist for "Love Gun" and "You & I," both hit singles from his Motown LP, "Fire It Up," while Chaka Khan's collaboration with Rufus on "Do You Love What You Feel" (MCA) earned her the top featured female vocalist award. Reunited for yet another award were Peaches & Herb, who were named top duo of the year for their Polydor/MVP LP "2 Hot!," while Teddy Pendergrass' CBS/PIR single "Do Me" won the top record of the year. Atlantic's recording artists Chic closed out the top awards when named 1980's top vocal combination.

"Gong Show" discovery and CBS artist Cheryl Lynn was named top new female vocalist of the year, while Atlantic's trio The Brides of Funkenstein were named top female group for their single "I Didn't Mean To Fall In Love." And RCA's singer/songwriting team of Grey & Hanks were named as the top new duo of the year.

Other winners included Gene Chandler (famed for his 60's version of "The Duke of Earl"), who

### CBS Names Wilkins To Coast Promo Post

■ NEW YORK—Paris Eley, vice president of promotion, black music marketing/CBS Records, has announced the appointment of Doug Wilkins to the position of director of national promotion, west coast black music.

#### Duties

In this newly created position Wilkins will be responsible for directing and coordinating national promotion activities, recommending promotion strategies as member of national promotion staff and directing field promotion staff on all assigned west coast black CBS Records product.

Wilkins joined CBS Records in May 1978 as black music marketing's local promotion manager in San Francisco. Prior to joining CBS Records he worked with Motown Records in the company's records merchandising and promotion department. He has also worked as the local promotion manager in Los Angeles for Arista Records.

was named most promising male vocalist for his 20th Century LP "When You're No. 1," and Chanson, which recorded on the now defunct Ariola label and was named most promising vocal combination.

Among the presenters were Ray, Goodman & Brown (Polydor), actor Leon Isaac Kennedy and CBS spotscaster Jayne Kennedy, Edwin Starr (20th Century), Motown's Teena Marie, Ray Parker, Jr. of Raydio (Arista), Elektra's Susie Lane, Betty Wright (TK) and Marcey Thomas, ex-lead vocalist for a Norman Whitfield group, The Undisputed Truth.

Performances were given by Rick James, Ray, Goodman & Brown, Chanson, The Manhattanans, The Brides of Funkenstein, Grey & Hanks, Gene Chandler and Betty Wright. Special guests were a young, unsigned trio named Ecstasy.

### Taped by ABC

The awards presentation, hosted by Rick James, Ja'net Du Bois and Lawrence Hilton-Jacobs, was taped for eventual airing on ABC-TV.

The third annual Rhythm & Blues Award presentation was again produced by Daadi-Maa Productions of New York, and this year received from Los Angeles Mayor Tom Bradley a proclamation declaring March 24 Rhythm & Blues Day in the city of Los Angeles.

### Barnett MSS Pres.

■ LOS ANGELES — Michael Barnett has been named president of MSS Records, the newly-launched production arm of Muscle Shoals Sound Studios in Muscle Shoals, Alabama, whose product is manufactured and distributed by Capitol Records. The announcement was made by Barnett's partners in the label venture, Muscle Shoals Sound owners Jimmy Johnson, Barry Beckett, Roger Hawkins and David Hood, who comprise the Muscle Shoals Sound Rhythm Section.

### Ayer Joins Kragen

■ LOS ANGELES—Jane Ayer has been appointed media coordinator, creative services for Kragen & Company, it was announced by Guy Thomas, vice president, creative services.

Ayer will be involved in all phases of publicity and promotion for Kragen's clients.

Previously, Ayer was national director of publicity for Rocket Records. Prior to that she was west coast director of publicity for Atlantic Records.

# Record World Singles 101-150

APRIL 5, 1980

APR.	MAR.			
5	29			
101	104	WHY YOU WANNA TREAT ME SO BAD	PRINCE/Warner Bros. 49178	(Ecnirp, BMI)
102	102	WELCOME BACK HOME	DRAMATICS/MCA 41178	(Conquistador/Groovesville, ASCAP/BMI)
103	117	SLIPSTREAM	ALLAN CLARKE/Elektra 46617	(Intersong/Timtope/Midsong, ASCAP)
104	105	A LESSON IN LEAVIN'	DOTTIE WEST/United Artists 1339	(Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
105	106	BACK IN MY LIFE AGAIN	COOPER DODGE BAND/Atco 7214	(Dutchess/Home Sweet Home, BMI)
106	107	SAY GOODBYE TO LITTLE JO	STEVE FORBERT/Nemperor 9 7529	(CBS) (Rolling Tide, ASCAP)
107	109	TWO PLACES AT THE SAME TIME	RAY PARKER JR. & RAYDIO/Arista 0494	(Raydiola, ASCAP)
108	146	SEASONS GRACE	SLICK/RCA 11939	(Cheeks, BMI)
109	112	GIMME LOVE/GIMME PAIN	SUE SAAD AND THE NEXT/Planet 45913	(Elektra/Asylum) (WB, ASCAP)
110	111	TWILIGHT ZONE/TWILIGHT ZONE	MANHATTAN TRANSFER/Atlantic 3649	(Blackwood/Garden Rake, BMI/Heen, ASCAP)
111	114	CAFE L.A.	TONY SCIUTO/Epic 9 50865	(First Concourse, BMI/Sweet Kelley, ASCAP)
112	115	SCANDAL	RCR/Radio 711	(Blackwoods/Sounds Good, BMI)
113	113	DON'T WAIT FOR ME	THE BEAT/Columbia 1 11211	(Grajanca, BMI)
114	116	HOT AND COLD	MARC TANNER BAND/Elektra 46614	(Otherwise, ASCAP)
115	—	ALL THE TEA IN CHINA	SUSAN JACKS/Epic 9 50846	(E. B. Marks/Rockfish, BMI)
116	138	ROCK LOBSTER	B-52s/Warner Bros. 49173	(Boo-Fant Tunes, BMI)
117	—	REAL LOVE	CRETONES/Planet 45911	(Elektra/Asylum) (Twist Party Intl., BMI)
118	119	GOOD OLE BOYS LIKE ME	DON WILLIAMS/MCA 41205	(Hall-Clement, BMI)
119	120	I CAN SURVIVE TRIUMPH	RCA 11945	(Triumph, CAPAC)
120	124	CATCHING THE SUN	SPYRO GYRA/MCA 41180	(Harlem/Crosseyed Bear, BMI)
121	—	HIGH SKYY	Salsoul 2113	(RCA) (One to One, ASCAP)
122	—	IS THIS THE BEST (BOP-DOO-WAH)	L.A. BOPPERS/Mercury 76038	(L.A. Boppers/Relaxed/What You Need, BMI)
123	—	GIVE ME SOME EMOTION	WEBSTER LEWIS/Epic 9 50832	(Webco/Bach to Rock/Gadtoon, BMI)
124	121	SOMEBODY'S BEEN SLEEPIN' IN MY BED	FOGHAT/Bearsville 49192	(WB) (Gold Fever, BMI)
125	125	THE VERY FIRST TIME	MICHAEL JOHNSON/EMI-America 9031	(Chappell/Sailmaker, ASCAP)
126	118	THIS IS MY COUNTRY, THANK YOU CANADA	SHELLY LOONEY/Mercury 76050	(Rockship/Bo-Songs, BMI)
127	110	IN IT FOR LOVE	ENGLAND DAN & JOHN FORD COLEY/Big Tree 17002	(Atl) (Amachris/April, ASCAP)
128	150	FOOL FOR A PRETTY FACE	HUMBLE PIE/Atco 7216	
129	108	SHRINER'S CONVENTION	RAY STEVENS/RCA 11911	(Ray Stevens, BMI)
130	—	DEAD OF THE NIGHT	BREATHLESS/EMI-America 8028	(G. Jonah Koslen/Bema, ASCAP)
131	131	BEACH GIRLS	JEAN-LUC PONTY/Atlantic 3939	(YTNOP, BMI)
132	135	WE COULD HAVE IT ALL	MAUREEN MCGOVERN/Warner/Curb 49177	(Duchess, BMI)
133	136	TAKING SOMEBODY WITH ME WHEN I FALL	LARRY GATLIN/Columbia 1 11219	(Larry Gatlin, BMI)
134	122	TELEPHONE NUMBER 3-D	Polydor 2069	(Three-Fold, ASCAP/Just-A-Tune, BMI)
135	129	DANCIN' FOR THE MAN	SKATT BROS./Casablanca 2238	(Skattsongs, ASCAP)
136	139	CAN'T YOU FEEL MY LOVE	MATHEW FISHER/A&M 2226	(Black Caviar, ASCAP)
137	134	YEARS	BARBARA MANDRELL/MCA 41163	(Pi-Gem, BMI)
138	142	DON'T LET GO OF ME	JANE OLIVOR/Columbia 1 11223	(Careers/Piano Picker, BMI)
139	140	NUMBERS	BOBBY BARE/Columbia 1 11170	(Evil Eye, BMI)
140	141	REACHIN' OUT FOR LOVIN' FROM YOU	TOM JOHNSTON/Warner Bros. 49186	(Windecor, BMI)
141	128	BRING OUT THE NIGHT	THE POLICE/A&M 2218	(Virgin, ASCAP)
142	143	WHO SAID THE WORLD WAS FAIR	DARYL HALL & JOHN OATES/RCA 11920	(Hot-Cha/Six Continents, BMI)
143	145	SHOULD WE CARRY ON	AIRPLAY/RCA 11938	(Garden Rake/Foster Frees/Irving, BMI/Cataba, PRO)
144	144	LISTEN TO THE HEARTBEAT	D. L. Byron/Arista 0496	(Inner Sanctum, BMI)
145	147	HIDIN' FROM LOVE	BRYAN ADAMS/A&M 2220	(Irving/Adams Bros./Calypso Toonz, BMI)
146	130	MANDOLAY	LE FLAVOUR/Sweet City 7376	(Bema, ASCAP)
147	133	TOO LATE	THE SEARCHERS/Sire 49175	(WB) (Rockford/Almo, ASCAP)
148	127	ALL NIGHT LONG	RAINBOW/Polydor 2060	(Thames Talent, BMI)
149	126	PRAYIN'	HAROLD MELVIN & THE BLUE NOTES/Source 41156	(MCA) (Mighty Three, BMI)
150	123	SOMEWHERE IN AMERICA	SURVIVOR/Scotti Bros. 511	(Atl) (WB/Easy Action, ASCAP)

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A CERTAIN GIRL	Zevon-Ladanyi (Unart, BMI)	65	IT'S HARD TO BE HUMBLE	Butler (Songpainters, BMI)	68
AFTER YOU	Manilow (Sumac, BMI)	88	I WISH I WAS EIGHTEEN AGAIN	Kennedy (Tree, BMI)	78
AN AMERICAN DREAM	Hanna-Edwards (Jolly Cheeks, BMI)	74	KEEP THE FIRE	Dowd (Milk Money/Tauripan Tunes, ASCAP)	49
AND THE BEAT GOES ON	Griffey & Group (Spectrum VII/Rosey, ASCAP)	25	LADIES NIGHT	E. Deodato (Delightful/Gang, BMI)	96
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	1	LET ME BE	Blackman-Clark (Brother Bill's, ASCAP)	60
ANY WAY YOU WANT IT	Workman-Elson (Weed High Nightmare, BMI)	37	LET ME BE THE CLOCK	Robinson (Bertram, ASCAP)	69
BABY DON'T GO	Edwards (Seagrape/Valgovind, BMI)	64	LET'S GET SERIOUS	Wonder (Jobete/Black Bull, ASCAP)	76
BABY TALKS DIRTY	Chapman (Eighties/Small Hill, ASCAP)	52	LONGER	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	20
BACK ON MY FEET AGAIN	Olsen (Pendulum/Unichappell/Paper Wait, BMI)	80	LOST IN LOVE	Cheroff (Arista/BRM, ASCAP/Riva, PRS)	10
BIGGEST PART OF ME	Piro-Group (Rubicon, BMI)	42	LOVE ON A SHOESTRING	Dragon (Vogue/Unichappell, BMI)	59
BORROWED TIME	Group (Stygian/Almo, ASCAP)	71	LUCKY ME	Norman (Chappell, ASCAP)	82
BOUNCE, ROCK, SKATE, ROLL Pt. 1	Mason (Lena/Funky Feet, BMI)	92	99 T. Knox & Group	(Hudmar, ASCAP)	32
BRASS IN POCKET (I'M SPECIAL)	Thomas (Modern/Hynde House of Hits/ATV U.K.)	34	OFF THE WALL	Jones (Almo, ASCAP/Randor London, LTD)	15
BREAKDOWN DEAD AHEAD	Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	36	ONLY A LONELY HEART SEES	Cavaliere (KI, ASCAP)	45
CALL ME	Moroder (Ensign, BMI/Rare Blue, ASCAP)	2	ON THE RADIO	Moroder (Ricks/Revelation, BMI)	16
CAN'T PUT A PRICE ON LOVE	Chapman (Eighties/Small Hills, ASCAP)	86	PILOT OF THE AIRWAVES	Welch-Tarney (Ackee, ASCAP)	29
CARRIE	Richard-Britten (Unart, BMI/Cookaway, ASCAP)	50	REFUGEE	Petty-Iovine (Skyhill, BMI)	27
CARS	Numan (Beggars Banquet/Andrew Heath, PRS)	44	RIDE LIKE THE WIND	Omaritan (Pop 'n' Roll, ASCAP)	4
COME BACK	Justman (Center City, ASCAP)	41	ROCKIN' INTO THE NIGHT	Mills (WB, ASCAP/Fitest/Saber Tooth, BMI)	55
COWARD OF THE COUNTY	Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	47	ROCK WITH YOU	Jones (Almo/Randor, ASCAP)	46
CRAZY LITTLE THING CALLED LOVE	Group (Queen/Beechwood, BMI)	5	ROMEO'S TUNE	Simon (Rollin Tide, ASCAP)	75
DAYDREAM BELIEVER	J. Nodman (Screen Gems-EMI, BMI)	38	SEPTEMBER MORN	B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	43
DESIRE	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	31	SET ME FREE	Rundgren (Unearthly/Fiction, BMI)	28
DON'T CRY FOR ME	ARGENTINA Midney (Leeds/MCA, ASCAP)	85	SEXY EYES	Haffkine (April, ASCAP/Blackwood, BMI)	19
DON'T FALL IN LOVE WITH A DREAMER	Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	30	SHOULD'VE NEVER LET YOU GO	Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI)	83
DON'T PUSH IT, DON'T FORCE IT	Haywood (Jim-Edd, BMI)	89	SOLITAIRE	McLan (Mac's Million/Modern American, ASCAP)	87
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	Group-Jaspar (Bovina, ASCAP)	81	SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	11
DO RIGHT	Davis-Seay (Web IV, BMI)	33	STANDING OVATION	Simpson (GQ/Arista, ASCAP/Careers, BMI)	97
DO THAT TO ME ONE MORE TIME	D. Dragon (Moonlight & Magnolias, BMI)	57	STARTIN' OVER AGAIN	Klein (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)	72
EVEN IT UP	Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	40	STAY IN LINE	Werman (Screen Gems-EMI/Modern Fun, BMI)	63
FIRE IN THE MORNING	Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	48	STOMP	Jones (State of the Arts/Brojaj, ASCAP)	39
FIRE LAKE Seger & Muscle Shoals Rhythm Section	(Gear, ASCAP)	8	SURVIVE	Putnam (Coral Reefer/Crealey, BMI/ASCAP)	93
FUNKYTOWN	Greenberg (Rick's/Steven Greenberg, BMI)	73	THE ROSE	Rothchild	66
GEE WHIZ	Arthur (East/Memphis, BMI)	70	THE SECOND TIME AROUND	Sylvers (Spectrum VII/Rosy, ASCAP)	13
GIVE IT ALL YOU GOT	Mangione (Gates, BMI)	24	THE SEDUCTION (LOVE THEME)	Last (Ensign, BMI)	56
HEART HOTELS	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	53	THE SPIRIT OF RADIO	Brown & Group (Core, CAPAC/ASCAP)	99
HEARTBREAKER	Coleman (Dick James, BMI)	21	THINK ABOUT ME	Group (Fleetwood Mac, BMI)	26
HIM	Holmes-Boyer (WB/Holmes Line, ASCAP)	12	THREE TIMES IN LOVE	James (Big Teeth/Tommy James, BMI)	17
HOLD ON TO MY LOVE	Gibb-Weaver (Stigwood/Unichappell, BMI)	23	TODAY IS THE DAY	Jones (Bar-Kays/Warner Tamerlane, BMI)	67
HOLIDAY (MAMA, MAMA, PLEASE)	Baxter (Panache, ASCAP)	94	TOO HOT	Deodato (Delightful/Gang, BMI)	6
HOW DO I MAKE YOU	Asher (Billy Steinberg)	7	TRAIN IN VAIN (STAND BY ME)	Stevens (Riva, ASCAP)	62
HURT SO BAD	Asher (Vogue, BMI)	54	WE LIVE FOR LOVE	Coleman (Rare Blue/Neil Geraldo, ASCAP)	90
I CAN'T HELP IT	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	51	WE WERE MEANT TO BE LOVERS	Neary (20th Century/Neary Tunes, ASCAP)	100
I CAN'T TELL YOU WHY	Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP)	9	WHEN THE FEELING COMES AROUND	Fraboni (Next Stop, ASCAP)	77
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	Simmons (Total Experience, BMI)	95	WITH YOU I'M BORN AGAIN	DiPasquale Shire (Check Out, BMI)	14
I PLEDGE MY LOVE	Perren-Vibes, ASCAP	35	WOMEN	Jones-Baker-McDonald (Somerset/Evansongs, ASCAP)	98
I THANK YOU	Ham (Birdees/Walden, ASCAP)	79	WONDERING WHERE THE LIONS ARE	Martynec (Golden Mountain/PROC)	61
IT'S A NIGHT FOR BEAUTIFUL GIRLS	Solley (Castle Hill, ASCAP)	84	WORKING MY WAY BACK TO YOU/FORGIVE ME	GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	3
			YES, I'M READY	Casey (Dadelia, BMI)	22
			YOU ARE MY HEAVEN	Flack-Mercury (Jobete/Black Bull, ASCAP/Stone Diamond, BMI)	58
			YOU MAY BE RIGHT	Ramone (Impulsive/April, ASCAP)	18
			YOU'VE GOT WHAT I NEED	Dudgeon (Mad Ted, BMI)	91



# Record World Disco File Top 50

APRIL 5, 1980	APR. 5	MAR. 29		WKS. ON CHART
	1	2	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	7
	2	1	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	11
	3	3	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	5
	4	8	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	5
	5	7	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"★) PRL 12174	6
	6	6	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	8
	7	4	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	12
	8	12	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	6
	9	9	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072	9
	10	28	LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	2
	11	11	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	9
	12	5	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	12
	13	16	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	7
	14	14	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) BXL1 3479 (RCA)	23
	15	15	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	5
	16	20	NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427	5
	17	24	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	3
	18	10	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	17
	19	23	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	4
	20	17	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	20
	21	13	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA WALDEN/Atlantic (LP cuts) SD 19252	11
	22	22	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	10
	23	29	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	4
	24	30	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	3
	25	19	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	14
	26	21	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	22
	27	25	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	6
	28	27	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	10
	29	38	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (LP cuts) G7 992 R1 (Motown)	2
	30	18	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	15
	31	33	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	3
	32	39	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	5
	33	41	MIDNIGHT MESSAGE ANN-MARGRET/MCA (LP cut) 3226	2
	34	34	STANDING OVATION G.Q./Arista (12") CP 709	7
	35	36	IN THE POCKET (MEDLEY)/GRASS/PYGYM AFRICAN SUITE/MCA (LP cuts) 3205	8
	36	31	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	13
	37	26	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	16
	38	46	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/Motown (12") M00035 P1	2
	39	—	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	1
	40	—	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic (LP cuts) SD 16013	1
	41	35	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	7
	42	43	THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS M/Sire (12"★) SRK 6084 (WB)	2
	43	37	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	16
	44	32	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"★) SRK 7076 (WB)	9
	45	—	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS) GAP BAND/Mercury (12"★) SRM 1 3804	1
	46	47	REMONE KOCKY/Windsong (12") JD 11890 (RCA)	2
	47	—	BODY IN MOTION CLIFTON DYSON/Motown (12") MOOO34 P1	1
	48	48	SWEET HONEY M'LADY/20th Century Fox (12"★) TCD 104 (RCA)	4
	49	40	DON'T BRING BACK MEMORIES PASSION/Prelude (12"★) PRL 12176	4
	50	42	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125	11

(★ non-commercial 12", • discontinued)

## Disco File (Continued from page 14)

dursson is behind **Judy Cheeks'** newest, "Don't Wanna Love You Again," 5:20 on Salsoul's Dream subsidiary. The sound is Euro-rock-disco, with a dry texture and relentless pounding and riffing, as on **Donna Summer's** and **Melba Moore's** later works. Cheeks is singing harder to match the rhythm; she's far afield, wisely, of last year's "Mellow Lovin'."

REAPPEARANCES: We got a definite sense of déjà vu when we received the disco disc edition of **Cheryl Lynn's** "Keep it Hot" this week. The release's timing hearkened back to the days when the twelve-inch version followed the original release of an album cut or single by three months or more (which is exactly how old Lynn's "In Love" album is.) Be that as it may, **Bert deCoteaux'** remix work gives the cut greater clarity, definition and cohesion, by eliminating string, woodwind and voice tracks that had divided up the album cut into three distinct segments. The new version adds only one second (now 5:25), but it's a different cut entirely. Also remixed and cleaned up greatly: **Common Sense's** "Just Can't Help Myself (I Really Love You)" on BC disco disc, with several subtle sonic improvements including better pressing. Running 7:40 and 5:40, it's now a real mainstream contender. Reissued: "K.C. and the Sunshine Band's Great-

est Hit," on TK, which includes seminal Miami shakers like "Get Down Tonight" and "That's the Way (I Like It)." Of even more interest, perhaps, are remixed versions of the cuts that broke the band in Britain in the months previous to "Get Down": "Sound Your Funky Horn" and "Queen of Clubs," a frantic stomper that features guests **George McCrae** and **Betty Wright**. Both are cleaner than ever, and "Queen of Clubs" now ends with a short instrumental.

To come: a killer album by **Stacy Lattisaw**, produced by **Narada Michael Walden**; a new track by **Peter Brown** called "Can't Be Love (But Do it to Me Anyway)," new music from **Chaka Khan**, including her own version of "Hot Butterfly." Note from Dallas: **Miss Ellie** did it.

### Lourie-Miller Signs Dee Archer

■ LOS ANGELES — Miles J. Lourie and Alan L. Miller have announced the signing of rock and roll singer/songwriter **Dee Archer** to Lourie-Miller Management, Inc. for worldwide exclusive management.

### McShane Resigns From Leber-Krebs

■ NEW YORK — Kevin McShane, vice president, Leber-Krebs, Inc., has resigned his position to pursue independent projects. With the firm since 1972, McShane will announce his plans in the near future.

**AMBROSIA'S NEWEST  
IS GOING TO BE  
THEIR BIGGEST!**



**"BIGGEST PART  
OF ME"** (WBS 49225) **The larger-than-life  
single from**

**AMBROSIA**



From the album **ONE EIGHTY**

Produced by Ambrosia & Freddie Piro

**ON WARNER BROS. RECORDS & TAPES BSK 3368**

# Record World Singles



APRIL 5, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

APR. 5 MAR. 29

WKS. ON CHART

1	1	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD Columbia 1 11187 (4th Week)	12
2	4	<b>CALL ME</b> BLONDIE/Chrysalis 2414	8
3	2	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637	15
4	6	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	8
5	3	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	14
6	5	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	12
7	9	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	10
8	10	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	7
9	12	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	7
10	20	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	9
11	13	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	11
12	7	<b>HIM RUPERT HOLMES</b> /MCA 41173	12
13	14	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	13
14	16	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	11
15	19	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	8
16	8	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	12
17	17	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	12
18	23	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	4
19	25	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	8
20	11	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	15
21	22	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	14
22	15	<b>YES I'M READY</b> TERI DeSARIO WITH K.C./Casablanca 2227	19
23	28	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	6
24	21	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	11
25	29	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	10
26	31	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	4
27	18	<b>REFUGEE</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	11
28	33	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	8
29	32	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	7
30	37	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	2
31	24	<b>DESIRE</b> ANDY GIBB/RSO 1019	11
32	26	<b>99 TOTO</b> /Columbia 1 11173	14
33	39	<b>DO RIGHT*</b> PAUL DAVIS/Bang 9 4808 (CBS)	5
34	41	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	7
35	38	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	10
36	51	<b>BREAKDOWN DEAD AHEAD</b> BOZ SCAGGS/Columbia 1 11241	2
37	44	<b>ANY WAY YOU WANT IT</b> JOURNEY/Columbia 1 11213	6
38	30	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	14
39	47	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	5
40	35	<b>EVEN IT UP</b> HEART/Epic 9 50847	9
41	34	<b>COMEBACK</b> J. GEILS BAND/EMI-America 8032	10

**CHARTMAKER OF THE WEEK**

42 — **BIGGEST PART OF ME\***  
AMBROSIA  
Warner Bros. 49225



43	27	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	14
44	52	<b>CARS</b> GARY NUMAN/Atco 7211	7
45	53	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	5
46	40	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	21
47	36	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	19
48	56	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	9

49	54	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215	5
50	55	<b>CARRIE CLIFF</b> RICHARD/EMI-America 8035	6
51	63	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	2
52	42	<b>BABY TALKS DIRTY</b> KNACK/Capitol 4822	9
53	65	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/Epic 9 50862	3
54	—	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	1
55	49	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/A&M 2205	13
56	68	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071	3
57	48	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	23
58	60	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	6
59	62	<b>LOVE ON A SHOESTRING</b> CAPTAIN & TENNILLE/ Casablanca 2243	5
60	70	<b>LET ME BE</b> KORONA/United Artists 1341	3
61	69	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	6
62	72	<b>TRAIN IN VAIN (STAND BY ME)</b> CLASH/Epic 9 50851	3
63	73	<b>STAY IN LINE</b> OFF BROADWAY usa/Atlantic 3647	4
64	66	<b>BABY DON'T GO</b> KARLA BONOFF/Columbia 1 11206	7
65	75	<b>A CERTAIN GIRL</b> WARREN ZEVON/Asylum 46610	3
66	76	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	2
67	71	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	4
68	74	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	3
69	81	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	2
70	82	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	2
71	77	<b>BORROWED TIME</b> STYX/A&M 2228	3
72	80	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	2
73	83	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	2
74	43	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	16
75	50	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	17
76	84	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	2
77	85	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	2
78	67	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	13
79	46	<b>THANK YOU</b> ZZ TOP/Warner Bros. 49136	12
80	45	<b>BACK ON MY FEET AGAIN</b> THE BABYS/Chrysalis 2398	11
81	89	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	2
82	—	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	1
83	—	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	1
84	100	<b>IT'S A NIGHT FOR BEAUTIFUL GIRLS</b> FOOLS/EMI-America 8036	2
85	90	<b>DON'T CRY FOR ME</b> ARGENTINA FESTIVAL/RSO 1020	5
86	—	<b>CAN'T PUT A PRICE ON LOVE</b> KNACK/Capitol 4853	1
87	88	<b>SOLITAIRE</b> PETER McIAN/ARC/Columbia 1 11214	2
88	—	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	1
89	—	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	1
90	—	<b>WE LIVE FOR LOVE</b> PAT BENATAR/Chrysalis 2419	1
91	92	<b>YOU'VE GOT WHAT I NEED</b> SHOOTING STAR/Virgin 67005 (Atl)	4
92	91	<b>BOUNCE, ROCK, SKATE, ROLL, PT. I</b> VAUGHAN MASON AND CREW/Brunswick 55548	6
93	94	<b>SURVIVE</b> JIMMY BUFFETT/MCA 41119	2
94	95	<b>HOLIDAY (MAMA, MAMA, PLEASE)</b> NAZARETH/A&M 2219	2
95	96	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	3
96	64	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	25
97	—	<b>STANDING OVATION</b> GQ/Arista 0483	1
98	58	<b>WOMEN FOREIGNER</b> /Atlantic 8651	8
99	57	<b>THE SPIRIT OF RADIO</b> RUSH/Mercury 76044	9
100	—	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/20th Century Fox 2446 (RCA)	1

\* Denotes Powerhouse Pick.

SINGLES CROSS REFERENCE ON PAGE 24

# Record World Album Airplay

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

APRIL 5, 1980

## FLASHMAKER



**UNDERTOW**  
FIREFALL  
Atlantic

### MOST ADDED

- UNDERTOW—Firefall—Atlantic (22)
- ON TO VICTORY—Humble Pie—Atco (21)
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley (13)
- MIDDLE MAN—Boz Scaggs—Col (12)
- BACKSTAGE PASS—Little River Band—Capitol (11)
- THE KINGBEES—RSO (8)
- PROGRESSIONS OF POWER—Triumph—RCA (6)
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB (5)
- TENEMENT STEPS—Motors—Virgin (5)

## WNEW-FM/NEW YORK

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - THE PRETENDERS—Sire
  - GET HAPPY—Elvis Costello—Col
  - LONDON CALLING—Clash—Epic
  - GLASS HOUSES—Billy Joel—Col
  - END OF THE CENTURY—Ramones—Sire
  - THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - MAD LOVE—Linda Ronstadt—Asylum
  - TENEMENT STEPS—Motors—Virgin

## WBCN-FM/BOSTON

- ADDS:**
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
  - DON'T FIGHT IT—Red Rider—Capitol
  - DREAM BABY DREAM (12" single)—Suicide—ZE (import)
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - LIE TO ME (single)—Dirty Looks—Stiff (import)
  - RIDE LIKE THE WIND (single)—Christopher Cross—WB

- SECOND EDITION—Public Image Ltd.—Island
  - THE ORIGINAL SIN—Cowboys International—Virgin
  - THE PLANETS—Motown
  - WARM THOUGHTS—Smokoey Robinson—Tamla
- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
  - LONDON CALLING—Clash—Epic
  - AGAINST THE WIND—Bob Seger—Capitol
  - LOVE STINKS—J. Geils—EMI-America
  - GET HAPPY—Elvis Costello—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - SOLD OUT—Fools—EMI-America
  - TENEMENT STEPS—Motors—Virgin
  - PRIVATE LIGHTNING—A&M
  - PEOPLE—James Brown—Polydor

## WLIR-FM/LONG ISLAND

- ADDS:**
- BOYS DON'T CRY—Cure—PVC
  - DREAM STREET ROSE—Gordon Lightfoot—WB
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - LIVE AT THE PARADISO—Link Wray—Visa
  - NUCLEAR BLUES (ep)—Blood, Sweat & Tears—LAX
  - ON TO VICTORY—Humble Pie—Atco
  - PLAY—Humans—IRS
  - PROGRESSIONS OF POWER—Triumph—RCA
  - RARITIES—Beatles—Capitol
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- CHASER—John Lee & Gerry Brown—Col
  - THE WALL—Pink Floyd—Col
  - GLASS HOUSES—Billy Joel—Col
  - THE PRETENDERS—Sire
  - LONDON CALLING—Clash—Epic
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - BRUCE WOOLLEY & THE CAMERA CLUB—Col
  - THIS DAY & AGE—D. L. Byron—Arista
  - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
  - ARGYBARGY—Squeeze—A&M

## WCOZ-FM/BOSTON

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
  - CRUISING (soundtrack)—Lorimar
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - PROGRESSIONS OF POWER—Triumph—RCA
  - THE ORIGINAL SIN—Cowboys International—Virgin
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - THE PRETENDERS—Sire
  - LOVE STINKS—J. Geils—EMI-America
  - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - BAD LUCK STREAK—Warren Zevon—Asylum
  - AGAINST THE WIND—Bob Seger—Capitol
  - GET HAPPY—Elvis Costello—Col
  - PRIVATE LIGHTNING—A&M
  - SOLD OUT—Fools—EMI-America

## WAAF-FM/WORCESTER

- ADDS:**
- DREAMS—Grace Slick—RCA
  - FACE TO FACE—Angel City—Epic
  - ON TO VICTORY—Humble Pie—Atco
  - SACRED SONGS—Daryl Hall—RCA
  - TENEMENT STEPS—Motors—Virgin
  - TENTH—Marshall Tucker—WB
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - LOVE STINKS—J. Geils—EMI-America
  - AGAINST THE WIND—Bob Seger—Capitol
  - GLASS HOUSES—Billy Joel—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - PHOENIX—Dan Fogelberg—Full Moon
  - BEBE LE STRANGE—Heart—Epic
  - THE PRETENDERS—Sire
  - THE PLEASURE PRINCIPLE—Gary Numan—Atco

## WPLR-FM/NEW HAVEN

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
  - REALITY EFFECT—Tourists—Epic
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- GLASS HOUSES—Billy Joel—Col
  - AGAINST THE WIND—Bob Seger—Capitol
  - MAD LOVE—Linda Ronstadt—Asylum
  - TENTH—Marshall Tucker—WB
  - THE WALL—Pink Floyd—Col
  - PERMANENT WAVES—Rush—Mercury
  - THE PRETENDERS—Sire
  - PHOENIX—Dan Fogelberg—Full Moon
  - CASTLES IN THE AIR—Felix Cavaliere—Epic
  - ADVENTURES IN UTOPIA—Utopia—Bearsville

## WQBK-FM/ALBANY

- ADDS:**
- ARMAGIDEON TIME (12" single)—Clash—CBS (import)
  - BACK OF MY HAND (12" single)—Jags—Island (import)
  - BACKSTAGE PASS—Little River Band—Capitol
  - FACE TO FACE—Angel City—Epic
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - LIVE AT THE PARADISO—Link Wray—Visa
  - ON TO VICTORY—Humble Pie—Atco
  - THE KINGBEES—RSO
  - THE TAZMANIAN DEVILS—WB
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
  - AGAINST THE WIND—Bob Seger—Capitol
  - BAD LUCK STREAK—Warren Zevon—Asylum
  - WILLIE NILE—Arista
  - ARGYBARGY—Squeeze—A&M
  - MAD LOVE—Linda Ronstadt—Asylum
  - THE SPECIALS—Chrysalis
  - LONDON CALLING—Clash—Epic
  - LOVE STINKS—J. Geils—EMI-America
  - GET HAPPY—Elvis Costello—Col

## WMJQ-FM/ROCHESTER

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - GLASS MOON—Radio
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - THE KINGBEES—RSO
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- CHRISTOPHER CROSS—WB
  - MAD LOVE—Linda Ronstadt—Asylum
  - BAND IN BLUE—Duke Jupiter—Mercury
  - RATHER BE ROCKIN—Tantrum—Ovation
  - DEGUELLO—ZZ Top—WB
  - THE WALL—Pink Floyd—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - BEBE LE STRANGE—Heart—Epic
  - DEPARTURE—Journey—Col
  - CIVILIAN—Gentle Giant—Col

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
  - HIDEAWAY—David Sanborn—WB
  - MIDDLE MAN—Boz Scaggs—Col
  - WILLIE NILE—Arista
  - RARITIES—Beatles—Capitol
  - TENTH—Marshall Tucker—WB
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- PHOENIX—Dan Fogelberg—Full Moon
  - TUSK—Fleetwood Mac—WB
  - THE LONG RUN—Eagles—Asylum
  - AGAINST THE WIND—Bob Seger—Capitol
  - GLASS HOUSES—Billy Joel—Col
  - THE WALL—Pink Floyd—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - BEBE LE STRANGE—Heart—Epic
  - BAD LUCK STREAK—Warren Zevon—Asylum

## WMMR-FM/PHILADELPHIA

- ADDS:**
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
  - DREAMS—Grace Slick—RCA
  - MIDDLE MAN—Boz Scaggs—Col
  - TENEMENT STEPS—Motors—Virgin
  - THIN RED LINE—Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - THE WALL—Pink Floyd—Col
  - ADVENTURES IN UTOPIA—Utopia—Bearsville
  - LONDON CALLING—Clash—Epic
  - PERMANENT WAVES—Rush—Mercury
  - BEBE LE STRANGE—Heart—Epic
  - LOVE STINKS—J. Geils—EMI-America
  - THE PRETENDERS—Sire
  - BAD LUCK STREAK—Warren Zevon—Asylum

## WYDD-FM/PITTSBURGH

- ADDS:**
- WILLIE NILE—Arista
  - ON TO VICTORY—Humble Pie—Atco
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - AGAINST THE WIND—Bob Seger—Capitol
  - LOVE STINKS—J. Geils—EMI-America
  - MAD LOVE—Linda Ronstadt—Asylum
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - PERMANENT WAVES—Rush—Mercury
  - DEPARTURE—Journey—Col
  - BEBE LE STRANGE—Heart—Epic
  - THE PLEASURE PRINCIPLE—Gary Numan—Atco
  - TENTH—Marshall Tucker—WB

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

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - IN PERFORMANCE—Oregon—Elektra
  - LIVE AT THE PARADISO—Link Wray—Visa
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - THE KINGBEES—RSO
  - TWO B'S PLEASE—Robbin Thompson—Richmond
  - WARM THOUGHTS—Smokoey Robinson—Tamla
- HEAVY ACTION (airplay in descending order):**
- GET HAPPY—Elvis Costello—Col
  - THE PRETENDERS—Sire
  - AGAINST THE WIND—Bob Seger—Capitol
  - WILLIE NILE—Arista
  - BAD LUCK STREAK—Warren Zevon—Asylum
  - DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
  - THE SEARCHERS—Sire
  - ONE STEP BEYOND—Madness—Sire
  - ARGYBARGY—Squeeze—A&M
  - PEARL HARBOR & THE EXPLOSIONS—WB

## WQDR-FM/RALEIGH

- ADDS:**
- BREAKDOWN DEAD AHEAD (single)—Boz Scaggs—Col
  - BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
  - DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
  - KEEPIN THE SUMMER ALIVE (single)—Beach Boys—Caribou
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
  - PHOENIX—Dan Fogelberg—Full Moon
  - BAD LUCK STREAK—Warren Zevon—Asylum
  - CHRISTOPHER CROSS—WB
  - BEBE LE STRANGE—Heart—Epic
  - MALICE IN WONDERLAND—Nazareth—A&M
  - GET HAPPY—Elvis Costello—Col
  - TENTH—Marshall Tucker—WB
  - GLASS HOUSES—Billy Joel—Col
  - AGAINST THE WIND—Bob Seger—Capitol

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

# Record World Album Airplay

APRIL 5, 1980

## TOP AIRPLAY



**AGAINST THE WIND**  
BOB SEGER  
Capitol

## MOST AIRPLAY

- AGAINST THE WIND—Bob Seger—Capitol (30)
- THE WALL—Pink Floyd—Col (25)
- MAD LOVE—Linda Ronstadt—Asylum (22)
- BEBE LE STRANGE—Heart—Epic (19)
- GLASS HOUSES—Billy Joel—Col (19)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (18)
- DEPARTURE—Journey—Col (18)
- THE PRETENDERS—Sire (17)
- LOVE STINKS—J. Geils—EMI-America (15)
- GET HAPPY—Elvis Costello—Col (13)
- LONDON CALLING—Clash—Epic (13)

## WKLS-FM/ATLANTA

- ADDS:**
- CRASH & BURN—Pat Travers Band—Polydor
  - DON'T FIGHT IT—Red Rider—Capitol
  - DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
  - DREAMS—Grace Slick—RCA
  - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
  - SACRED SONGS—Daryl Hall—RCA
  - THE PLEASURE PRINCIPLE—Gary Numan—Atco
- HEAVY ACTION (airplay in descending order):**
- MAD LOVE—Linda Ronstadt—Asylum
  - GET HAPPY—Elvis Costello—Col
  - THE WALL—Pink Floyd—Col
  - AGAINST THE WIND—Bob Seger—Capitol
  - END OF THE CENTURY—Ramones—Sire
  - GLASS HOUSES—Billy Joel—Col
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
  - DEPARTURE—Journey—Col
  - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

## ZETA 7-FM/ORLANDO

- ADDS:**
- ON TO VICTORY—Humble Pie—Atco
  - UNDERTOW—Firefall—Atlantic

## HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- THE WALL—Pink Floyd—Col
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- MAD LOVE—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- DEGUELLO—ZZ Top—WB
- PHOENIX—Dan Fogelberg—Full Moon
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- GLASS HOUSES—Billy Joel—Col

## WSHE-FM/FT. LAUDERDALE

- ADDS:**
- BE TRUE TO YOUR SCHOOL (single)—Cichlids—Bald
  - CALL ME (single)—Blondie—Chrysalis
  - ON TO VICTORY—Humble Pie—Atco
  - THE PLEASURE PRINCIPLE—Gary Numan—Atco
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
  - AGAINST THE WIND—Bob Seger—Capitol
  - PERMANENT WAVES—Rush—Mercury
  - THE PRETENDERS—Sire
  - BEBE LE STRANGE—Heart—Epic
  - DEPARTURE—Journey—Col
  - DEGUELLO—ZZ Top—WB
  - PHOENIX—Dan Fogelberg—Full Moon
  - THE PRETENDERS—Sire
  - MAD LOVE—Linda Ronstadt—Asylum

## WMMS-FM/CLEVELAND

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - THE PRETENDERS—Sire
  - THE WALL—Pink Floyd—Col
  - LOVE STINKS—J. Geils—EMI-America
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
  - MAD LOVE—Linda Ronstadt—Asylum
  - LONDON CALLING—Clash—Epic
  - BEBE LE STRANGE—Heart—Epic
  - DREAMS—Grace Slick—RCA
  - DEPARTURE—Journey—Col

## WXRT-FM/CHICAGO

- ADDS:**
- DREAM STREET ROSE—Gordon Lightfoot—WB
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - SOMEDAY YOU'LL HAVE THESE BLUES—Phillip Walker—Alligator

- STEPPIN' OUT—Joan Armatrading—A&M (import)
  - TENEMENT STEPS—Motors—Virgin
  - UNCONVENTIONAL BOY (ep)—Bohemia—VU
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- ADVENTURES IN UTOPIA—Utopia—Bearsville
  - THE PRETENDERS—Sire
  - THE SPECIALS—Sire
  - GET HAPPY—Elvis Costello—Col
  - THE WALL—Pink Floyd—Col
  - AGAINST THE WIND—Bob Seger—Capitol
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - END OF THE CENTURY—Ramones—Sire
  - DEGUELLO—ZZ Top—WB
  - LONDON CALLING—Clash—Epic

## WQFM-FM/MILWAUKEE

- ADDS:**
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
  - LIVING ON THE EDGE—Axe—MCA
  - ON TO VICTORY—Humble Pie—Atco
  - TENEMENT STEPS—Motors—Virgin
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - GLASS HOUSES—Billy Joel—Col
  - BEBE LE STRANGE—Heart—Epic
  - AGAINST THE WIND—Bob Seger—Capitol
  - MAD LOVE—Linda Ronstadt—Asylum
  - TENTH—Marshall Tucker—WB
  - GET HAPPY—Elvis Costello—Col
  - PERMANENT WAVES—Rush—Mercury
  - DEPARTURE—Journey—Col
  - THE PLEASURE PRINCIPLE—Gary Numan—Atco

## KZEW-FM/DALLAS

- ADDS:**
- BOMBAY TEARS—Van Wilks—Mercury
  - ON TO VICTORY—Humble Pie—Atco
  - SMALLCREEP'S DAY—Michael Rutherford—Passport
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - BEBE LE STRANGE—Heart—Epic
  - UNION JACKS—Babys—Chrysalis
  - DEPARTURE—Journey—Col
  - THE WALL—Pink Floyd—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - GLASS HOUSES—Billy Joel—Col
  - DEGUELLO—ZZ Top—WB
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

## KAWY-FM/WYOMING

- ADDS:**
- BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
  - CAN'T KEEP A GOOD BAND DOWN (ep)—ASG—Could Be Wild
  - CASA DEGA (ep)—Tom Petty—Backstreet
  - FORTRESS—Roadmaster—Mercury

- INNUENDO—Danny Kortchmar—Asylum
  - MANZANITA—Tony Rice Unit—Rounder
  - OCEANLINER—Passport—Atlantic
  - REALITY EFFECT—Tourists—Epic
  - DANNY SPANOS—Windsong
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - GLASS HOUSES—Billy Joel—Col
  - BAND IN BLUE—Duke Jupiter—Mercury
  - WILLIE NILE—Arista
  - THE DUKE-FINNEGAN-KRUEGER BAND—Col
  - CHASER—John Lee & Gerry Brown—Col
  - MALICE IN WONDERLAND—Nazareth—A&M
  - MAD LOVE—Linda Ronstadt—Asylum
  - BEBE LE STRANGE—Heart—Epic
  - BAD LUCK STREAK—Warren Zevon—Asylum

## KOME-FM/SAN JOSE

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
- HEAVY ACTION (airplay in descending order):**
- UNION JACKS—Babys—Chrysalis
  - LONDON CALLING—Clash—Epic
  - GET HAPPY—Elvis Costello—Col
  - THE LONG RUN—Eagles—Asylum
  - LOVE STINKS—J. Geils—EMI-America
  - BEBE LE STRANGE—Heart—Epic
  - DEPARTURE—Journey—Col
  - THE WALL—Pink Floyd—Col
  - MAD LOVE—Linda Ronstadt—Asylum
  - AGAINST THE WIND—Bob Seger—Capitol

## KSJO-FM/SAN JOSE

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - MIDDLE MAN—Boz Scaggs—Col
  - ON TO VICTORY—Humble Pie—Atco
  - THE KINGBEES—RSO
  - THE TAZMANIAN DEVILS—WB
- HEAVY ACTION (airplay in descending order):**
- THIS DAY & AGE—D. L. Byron—Arista
  - THE WALL—Pink Floyd—Col
  - LONDON CALLING—Clash—Epic
  - CRASH & BURN—Pat Travers Band—Polydor
  - DEPARTURE—Journey—Col
  - LOVE STINKS—J. Geils—EMI-America
  - UNION JACKS—Babys—Chrysalis
  - PROGRESSIONS OF POWER—Triumph—RCA
  - TENEMENT STEPS—Motors—Virgin
  - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

## KZAP-FM/SACRAMENTO

- ADDS:**
- FACE TO FACE—Angel City—Epic
  - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
  - ON TO VICTORY—Humble Pie—Atco
  - PROGRESSIONS OF POWER—Triumph—RCA

## HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- AGAINST THE WIND—Bob Seger—Capitol
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- MAD LOVE—Linda Ronstadt—Asylum
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- LOVE STINKS—J. Geils—EMI-America
- GLASS HOUSES—Billy Joel—Col
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- CRASH & BURN—Pat Travers Band—Polydor

## KZEL-FM/EUGENE

- ADDS:**
- ARGYBARGY—Squeeze—A&M
  - BACKSTAGE PASS—Little River Band—Capitol
  - BOMBAY TEARS—Van Wilks—Mercury
  - BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB
  - DREAM STREET ROSE—Gordon Lightfoot—WB
  - I DON'T WANT TO BE DRAFTED (single)—Frank Zappa—Zappa
  - ON TO VICTORY—Humble Pie—Atco
  - THE KINGBEES—RSO
  - UNDERTOW—Firefall—Atlantic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
  - CRASH & BURN—Pat Travers Band—Polydor
  - DEPARTURE—Journey—Col
  - LONDON CALLING—Clash—Epic
  - LOVE STINKS—J. Geils—EMI-America
  - GLASS HOUSES—Billy Joel—Col
  - THE PRETENDERS—Sire
  - SUE SAAD & THE NEXT—Planet
  - GET HAPPY—Elvis Costello—Col
  - BEBE LE STRANGE—Heart—Epic

## KZAM-AM/SEATTLE

- ADDS:**
- FACE TO FACE—Angel City—Epic
  - THE KINGBEES—RSO
  - THE TEST OF LOVE AND SEX (single)—Fun With Animals—IRS
- HEAVY ACTION (airplay in descending order):**
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
  - END OF THE CENTURY—Ramones—Sire
  - LONDON CALLING—Clash—Epic
  - SUE SAAD & THE NEXT—Planet
  - THE BIGGEST PRIZE IN SPORT—999—Polydor
  - THE PRETENDERS—Sire
  - GET HAPPY—Elvis Costello—Col
  - I DON'T LIKE YOUR FACE (single)—Heats—Hrrr
  - PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
  - TENEMENT STEPS—Motors—Virgin
- 34 stations reporting this week. In addition to those printed are:  
 WBAB-FM Y95-FM WBLM-FM  
 WKDF-FM WAQX-FM KFML-AM  
 WOUR-FM KNAC-FM

# Radio World

## Radio Replay

By MARC KIRKEBY

■ **MINORITY OWNERSHIP:** Minority groups have continued to increase their broadcast holdings, at a steady if unspectacular pace, during the past year, according to a recent survey by the National Association of Broadcasters. The net gain in stations owned by minority-group members was 37, from 101 to 138, between March 1979 and last month. Black owners gained 36 radio stations and three television stations within that period to lead the increases; there are now 63 black-owned commercial AM stations and 41 black-owned FMs. Hispanic Americans own 14 commercial AMs and four commercial FMs. Native Americans (American Indians) own one station. The increases are in part the result of several Federal Communications Commission programs to encourage minority purchases, including the well-publicized "distress sales" policy which permits stations accused of wrongdoing to be sold at less than market value to minority bidders rather than risk forfeiture of license. Lest this give the illusion of enormous progress, it should be noted that there are over 4640 radio and 645 television stations in the country, which means that groups that account for perhaps 20 percent of the population hold something under three percent of its broadcast licenses.

**GET A JOB:** On somewhat the same subject, the NAB has asked the FCC to reconsider the equal employment opportunity guidelines handed down in February. Those guidelines expand on standards that broadcasters have been protesting for several years. Small stations—those with between five and 10 fulltime employees—must employ minority-group members and women as 50 percent of their staff and 25 percent in the managerial, technical and sales areas. Medium sized stations—11 to 50 employees—must meet a 50/50 standard. Stations not meeting these guidelines face FCC review of their hiring practices at license-renewal time. Large stations will now have mandatory FCC review of their EEO programs during license renewal. The NAB claims the new standards are "discriminatory, unfair and unrealistic," and overstep the bounds of the Commission's authority while ignoring "broadcasters' good faith efforts." FCC statistics show that minority employees have risen from 10.6 percent of the broadcast workforce in 1972 to nearly 14 percent in 1978. Female employees, including female minorities, rose from 23 percent in 1972 to 30.1 percent in 1978.

**MOVES:** **Russell Wittberger** resigns as president of Charter Broadcasting for personal reasons... **Jeff Mazzei**, WNEW-AM/New York MD, moves to WABC here as assistant PD... **Chuck Renwick** named executive VP, NBC Radio Network, filling the vacancy created by **Dick Verne's** promotion to president of NBC Radio... **Sandy Sanderson** is named PD of WDAI/Chicago, which has changed format to rock and has applied for the call letters WRCK... About 100 people came out in a heavy downpour March 21 to demonstrate outside the WPIX/New York offices in support of the new wave-oriented format the station dumped last month... 'PIX is offering money for listeners' opinions on what's wrong (and right) with New York radio; we'll bet they're getting some gems from outraged loyalists... Congratulations to **Pete Fornatale** of WNEW-FM/New York and his wife, Susan, on the birth of their third child, a boy... **John Long's** "The Art of Programming" set for Atlanta's Sheraton Cumberland Inn April 4th and 5th... Drake-Chenault's big band format adds WCGC/Belmont and WEGO/Concord, both N.C.... **Harry Harrison**, long with WABC/New York, is the new morning man at WCBS-FM here, replacing **Jack Miller**... KXTC-FM/Phoenix, sister station of country KJJI, has switched formats from dance music to progressive country... **Tom Rice**, MD at WTOD/Toledo for eight years, leaves the station this week to become advertising manager of a hi-fi chain there. **Bill Manders** becomes MD.

**A/C MARCHES ON:** Record company promotion people have long been wary of programmers at adult contemporary stations. Those companies with separate A/C promotion staffs have taken the time to get to know these stations, but for most labels, A/C was unknown territory, populated by people who did not speak the language of

(Continued on page 42)

## Fans Protest and Petition WPIX-FM's Format Changes

By JEFFREY PEISCH

■ **NEW YORK**—The listening audience of WPIX-FM (New York) may not have grown much during the last year (Arbitron's latest book gave the station an 0.9 share), but the station's listeners are certainly a dedicated and vocal group.

### Three Petitions Circulating

WPIX management ended the station's new rock format (often termed by jocks as "the next 25 years of rock & roll" and "from Elvis to Elvis") three weeks ago, and are currently preparing a "mass appeal" format. Since that time at least three petitions objecting to the format change have been circulating in the New York metropolitan area; a protest demonstration was held two weeks ago Friday (21) in front of the New York News building (the newspaper owns WPIX); and a fund-raising concert and rally was scheduled to take place last Friday (28) at Irving Plaza, a popular Manhattan rock club.

The AOR format at WPIX was designed by PD Joe "from Chi-

cago" Piasek and MD Meg Griffin a year ago. The format stressed new British and American bands that often didn't receive airplay from Top-40 and even other AOR stations. The 2000-record, color-coded playlist at WPIX also included a large amount of rock from the '50s and R&B from the '60s. The station was praised by fans and record labels for its "Radio Radio" show, which featured artists assisting the jocks in selecting records for a couple of hours. Last fall Frank Zappa took over completely as a DJ during the afternoon for a week. WPIX was also known for its "No Major Record Label" show, which featured tapes and independent singles by bands from the New York area.

In the year that WPIX was under this format its Arbitron shares went from .9 to 1.1 to 1.2 to .9. The decision to change the format actually came before the last (.9) rating book was released. According to Leavitt Pope, president of

(Continued on page 42)



## Album Picks

(Continued from page 17)

### OO-LA-LA SARAH DASH

SARAH DASH—Kirshner JZ 36207 (CBS)  
(7.98)



Sarah Dash spent sixteen years with Patti Labelle, but on her second solo album for Kirshner

Records reveals herself as a mature, distinctive stylist working with elements of rock, R&B, pop and disco.

### JAZZIZ

JOHN SERRY—Chrysalis CHR 1279  
(7.98)



Does being technically adept automatically limit your appeal? No! Pianist Serry, described

as a cross between Liszt, Stravinsky and Warhol, seems on target mixing considerable musical gifts with a striking personality.

### A DECADE OF ROCK AND ROLL 1970 TO 1980

REO SPEEDWAGON—Epic KE236444  
(11.98)

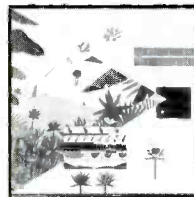


As the title implies, the group is celebrating the end of decade making rock 'n' roll, and they

do it in high style: all their hits, including live material, in a double pocket set, complete with a booklet.

### LOVE IS THE ANSWER

LONNIE LISTON SMITH—Columbia  
JC 36373 (7.98)



Lonnie Liston Smith creates music in a style all his own. Considering his beginnings in jazz, ventures

into dreamy landscapes and recent success on black oriented radio, the keyboardist is in on something good and consistent.

### OUT!

JAVAROO—Capitol ST-12052 (7.98)



Javaroo is actually two men, Barry Blue and Paul Greedus, playing a music that does not

fit comfortably into a single pigeonhole. Certainly there is a beat, but arrangements and production are attractively bizarre and inventive.

## E/P/A Names Brack Coast Product Mgr.

■ LOS ANGELES—Steve Brack has been appointed product manager, west coast, Epic/Portrait/CBS Associated Labels, as announced by Larry Stessel, director, merchandising, west coast, E/P/A.

In his new position, Brack will be responsible for the creation and implementation of all phases of merchandising of his assigned E/P/A artists. He will report to Stessel.

Brack joined CBS Records as college representative at the University of Texas at Austin. After graduation in 1978, he moved to New York as supervisor and then manager of CBS Records college promotions.

## AGAC Sessions Set

■ NEW YORK—Sheila Davis, director of special projects of the American Guild of Authors and Composers (AGAC), has announced that the AGAC Askapro rap sessions will feature the performing rights societies in April. To round out the month, Jerome Gasper, director of progressive music at Epic Records will be the guest April 17.

Scheduled to appear are: April 3rd, ASCAP membership representatives Lisa Schmit and Jim Gianopolis; April 10th—SESAC's executive director, affiliation department, Vincent Candilora and on April 24th—Thea Zavin, senior vice president of BMI.

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The ASKAPRO seminars held at AGAC, 40 West 57th Street, Suite 410 are open to all songwriters. A phone reservation is required (757-8833) as space is limited.

## Task Force Seminars To Begin April 9

■ NEW YORK—April 9 marks the first seminar sponsored by the New York Music Task Force in conjunction with the Music and Performing Arts Lodge of B'nai B'rith. The first seminar, titled "The Record Company—An Overview," will discuss the differences between a corporate label and an independent label, and their relationship to each other. Prominent members of the industry will make up the panel.

The seminars will be held every other Wednesday evening from 6:30 - 8:00 P.M. with a service charge of \$2.00.

## BMA Conference Plans Announced

■ PHILADELPHIA—Plans for the Second Annual Black Music Association (BMA) Conference have been announced by BMA senior vice president, Jules Malamud. Scheduled over the weekend of June 26-30, at the Sheraton Washington Hotel in Washington, D.C., the Conference will include educational and information general sessions, seminars, and panels of resolve. Walter R. Yetnikoff, president, CBS Records Group, will deliver the keynote address at the conference.

According to Malamud, "The BMA's Second Annual Conference will be a working conference intended to study, present, and resolve key issues which will ensure the betterment of the entire Black Music industry."

Industry experts and business executives from the recording and merchandising segments of the industry will join together with artists and communicators to provide answers to such topics as: "What Is Black Music?" and "Who Buys Black Music—Where and Why?" (a presentation of current research findings and an in-depth marketing analysis of Black Music sales demographics.) Other topics that will be addressed include: "Songwriters' Workshop;" "Promotion, Cross-Over and Black Music Departments—Building Careers—Not Just Hits;" "Technological Advancements in the 80s;" "Motion Pictures;" "Broadcasting: Upward Thrust in the 80s," and many more.

Instructional seminars led by experts will afford participants an opportunity to ask questions and receive answers to BMA Divisional-related business topics such as: "How to Improve the Distribution Systems for Black Music" and "How to Produce and Promote Black Music Concerts." Other seminars will realistically approach methods of "Shaping the Image of Black Music Artists in the 80s" and "How to Produce and Record a Hit."

In a planned seminar, the Black Entertainment Lawyers Association (BELA), which was formed during the BMA's Founders' Conference, will discuss "Minimum Terms and Conditions in Industry Recording and Publishing Agreements."

"The Differences and Benefits of Industry Unions," "Banking for the Small Business Owner in the Entertainment Industry," and "Ownership by Minorities of Broadcast Properties" top the list of other instructional seminar topics.

Key figures from the industry will report on the "World Ad-

ministrative Radio Conference (WARC)," along with "The Professional Status of Women in the Entertainment Industry in the 80s," and "The International Decade of Black Music—Its Development, Marketing, Concert Promotion and Broadcasting."

General sessions involving all conference attendees will include an audio visual presentation of BMA's accomplishments since 1978, reports from Panels of Resolve, and an update on the Performance Rights Bill—HR997.

A special feature of the BMA's Second Annual Conference will be Panels of Resolve, the brainchild of Jim Tyrrell, BMA board member/president of T-Electric Records.

Leading industry executives, along with key artists and allied industry professionals, in closed door sessions, will analyze problems and make recommendations for an industry plan of action to resolve key industry problems under the leadership of BMA.

Panel chairpeople will report their group's plan of action recommendations at the end of each Conference day, in a general session.

Panels of Resolve will take a look at and recommend a plan of action addressing the "Charts and Electronic Research Methods of Arbitron, Nielsen and Trade Publications;" "A Code of Ethics for Concert Promotion;" "The FCC Black Radio and the Black Community;" "Trade Associations and How They Mesh;" "Plans for the Improvement of Prospects for Strengthened Merchandising Ability Through Financial Development."

Other Panels of Resolve topics include: "Black Music in Television," "Black Music Awards," "Black Music Hall of Fame" and "Consumer Media Responsibility to Black Music Artists."

Cocktail receptions, dinners and entertainment by well-known Black Music Artists will culminate each day's business sessions.

Conference registration information is available from the BMA offices at 1500 Locust Street, Suite #1905, Philadelphia, PA 19102.

## MCA LPs Set

■ LOS ANGELES — Stan Layton, vice president, MCA Records, has announced the label's schedule of releases for April, including "Falcon Around," Billy Falcon; "For The Best," B. J. Thomas; "Nuclear Blues," David Clayton-Thomas; "Gregg Arrell;" and "Now Appearing," a double-live LP by B. B. King.

# A/C Chart

APRIL 5, 1980  
APR. 5 MAR. 29

WKS. ON CHART

1	5	LOST IN LOVE		
		AIR SUPPLY		
		Arista 0479		8
2	2	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)		8
3	6	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477		8
4	4	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)		8
5	1	HIM RUPERT HOLMES/MCA 41173		8
6	8	I CAN'T TELL YOU WHY EAGLES/Asylum 46608		7
7	3	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824		8
8	9	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637		8
9	13	SEXY EYES DR. HOOK/Capitol 4831		7
10	7	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211		8
11	16	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184		8
12	10	DESIRE ANDY GIBB/RSO 1019		8
13	12	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579		8
14	15	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033		8
15	14	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813		8
16	22	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829		8
17	11	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175		8
18	21	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485		8
19	28	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345		2
20	26	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)		4
21	23	FIRE LAKE BOB SEGER/Capitol 4836		6
22	25	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)		6
23	18	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588		8
24	17	ON THE RADIO DONNA SUMMER/Casablanca 2236		8
25	30	AFTER YOU DIONNE WARWICKE/Arista 0498		3

CHARTMAKER OF THE WEEK

26	—	GEE WHIZ		
		BERNADETTE PETERS		1
		MCA 41210		
27	24	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198		8
28	—	LUCKY ME ANNE MURRAY/Capitol 4848		1
29	33	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862		2
30	35	WHEN THE FEELING COMES AROUND JENNIFER WARNES/Arista 0497		2
31	37	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/RSO 1026		2
32	34	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844		5
33	32	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053		7
34	36	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926		2
35	31	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177		6
36	—	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225		1
37	38	CATCHING THE SUN SPYRO GYRA/MCA 41180		6
38	39	AUTOGRAPH JOHN DENVER/RCA 11915		6
39	45	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196		3
40	43	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021		3
41	19	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227		8
42	42	BABY DON'T GO KARLA BONOFF/Columbia 1 11206		4
43	44	OFF THE WALL MICHAEL JACKSON/Epic 9 50838		4
44	46	THE ROSE BETTE MIDLER/Atlantic 3656		2
45	27	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong 11899 (RCA)		8
46	—	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232		1
47	20	AN AMERICAN DREAM DIRT BAND/United Artists 1330		8
48	29	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179		8
49	—	HURT SO BAD LINDA RONSTADT/Asylum 46624		1
50	—	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231		1

# Nashville Report

By WALTER CAMPBELL

■ **KILLER CUTS:** Jerry Lee Lewis has recently polished off a European tour, jumping through Germany, Holland, Belgium and France. Along the way he appeared on a talk show, a first for The Killer—usually he can't sit still long enough—and after it was broadcast the network reportedly received 1500 letters asking for photos. Which brings Jerry Lee back to Music City, now getting into the nightclub business in elegant Printers Alley. As the story goes, the former **George Jones'** Possum Holler Club, located on the fringe of the Alley, was bought by **Kenny Rogers** last year and was subsequently leased out as a night club. Then Kenny kicked the management out earlier this year after finding out the place was featuring nude dancing. Now the club is reopening under the partnership of **Robert Porter**, **Elmer Fudpucker** and **David Baggott**, called "Jerry Lee Lewis Printers Alley Showroom," without the dancers and with the "best in country music," according to the announcements. To kick it all off, Jerry Lee hosted a pre-grand opening party last week in which he performed highly spirited versions of classics like "Whole Lotta Shakin'" and "Good Time Killer's Got The Blues." Jerry Lee has also been in the studio with producer **Eddie Kilroy** working on his next album for Elektra.

Cousin **Mickey Gilley**, meanwhile, was playing at the Palomino in Hollywood before a sold-out crowd which included **Sean Connery**, **Marief Hemingway**, **Jessica Lang**, **Herve Villechaize**, **John Travolta** and **Mikhail Baryshnikov**.

**STUDIO NEWS:** Creative Audio, a Nashville firm which designs, constructs, equips and installs recording studios, is now incorporating under the new name of Audio Architects with expanded services. In Atlanta, **Bill Lowery's** Southern Tracks Studios recently completed extensive renovation of its equipment and building exterior. Some of the new equipment includes a Harrison automated console, 24-track Ampex machines with Dolby, and Ampex 2-track machines, along with a full array of outboard gear.

In the studio recently: **The Atlanta Rhythm Section** at Studio One in Atlanta; the **Rosington-Collins Band** also at Studio One; **Billy Joe Royal** at Southern Tracks; **John Prine** at Muscle Shoals Sound with **Barry Beckett** producing; the **Amazing Rhythm Aces** also at Muscle Shoals Sound with **Jimmy Johnson** producing; **Dan Williams** at Jack Clement Studios; **Charley Pride** with **Jerry Bradley** at Music City Music Hall (RCA) in Nashville; and **Mickey Gilley** at Audio Media. The **Nighthawks** at Muscle Shoals Sound Studios. **Eddie Rabbit's** sixth LP for Elektra was wrapped up at Caribou Ranch in Colorado with **David Malloy** producing.

Also in the studio: In an otherwise traditional ceremony, **Bobby Daniels**, drummer in **Kenny Rogers' Band**, **Bloodline**, was married to **Syvia Coakley** in Studio B of Jack Clement Studios in Nashville. Daniels apparently surprised the ther band members who came to the studio under the impression they were going to do a session. Among the 20 guests were engineer **Billy Sherrill** and producer **Larry Butler**.

Another marriage (not quite a first) was the union of Capitol/UA/EMI-America/etc. director of Nashville operations **Jerry Seabolt** to **Reba Gaddis**, who works at the William Morris Agency. To top that off, Seabolt is making his dramatic acting debut in "Hank Williams: His Life and His Music," playing **Jimmy Denny** who had the un-

(Continued on page 54)

## Belmont Hosts Music Industry Panel



Pictured here is the panel for the seminar held at Belmont College in Nashville for music business and commercial music business students on the '80 Outlook for the Music Business. They are (from left) **Lynn Shults**, vice president, Capitol/EMI/UA Records, Nashville; **Dick Frank**, music business attorney; **Rick Blackburn**, vice president and general manager, CBS Records, Nashville; **Dick Asher**, deputy president and chief operating officer, CBS Records Group; **Dr. Jay Collins**, director of music business and commercial music division, Belmont College; **Frank Leffel**, national promotion director, Phonogram/Mercury Records, Nashville; and **Jim Foglesong**, president, MCA Records, Nashville.

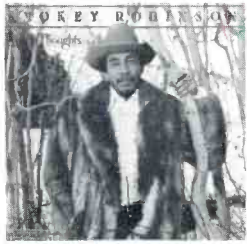


# Retail Report Record World

APRIL 5, 1980

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

## SALESMAKER OF THE WEEK



**WARM THOUGHTS**  
SMOKEY ROBINSON  
Tamla

### TOP SALES

**WARM THOUGHTS**—Smokey Robinson—Tamla  
**DREAMS**—Grace Slick—RCA

### HANDLEMAN/NATIONAL

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**AUTOGRAPH**—John Denver—RCA  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**DEPARTURE**—Journey—Col  
**GLASS HOUSES**—Billy Joel—Col  
**SKYLARKIN'**—Grover Washington Jr.—Motown  
**TENTH**—Marshall Tucker Band—WB  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### KORVETTES/NATIONAL

**BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum  
**CHRISTOPHER CROSS**—WB  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**GQ TWO**—Arista  
**HIDEAWAY**—David Sanborn—WB  
**MIDDLE MAN**—Boz Scaggs—Col  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**SURE SHOT**—Crown Heights Affair—De-Lite  
**TENEMENT STEPS**—Motors—Virgin  
**TRIOLOGY**—Frank Sinatra—Reprise

### PICKWICK/NATIONAL

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**CHRISTOPHER CROSS**—WB  
**DEPARTURE**—Journey—Col  
**GET HAPPY**—Elvis Costello—Col  
**GLASS HOUSES**—Billy Joel—Col  
**GREATEST HITS**—KC & the Sunshine Band—TK  
**LOVE STINKS**—J. Geils Band—EMI America  
**PRETENDERS**—Sire  
**TENTH**—Marshall Tucker Band—WB  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### RECORD BAR/NATIONAL

**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DREAMS**—Grace Slick—RCA  
**GALLAGHER**—UA  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**PLEASURE PRINCIPLE**—Gary Numan—Atco  
**REACHING FOR TOMORROW**—Switch—Gordy  
**ROBBIN THOMPSON**—Richmond

### SOUND UNLIMITED/NATIONAL

**BIGGEST PRIZE IN SPORT**—999—Polydor  
**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**CHRISTOPHER CROSS**—WB  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAMS**—Grace Slick—RCA  
**FACE TO FACE**—Angel City—Epic  
**JUST TESTING**—Wishbone Ash—MCA  
**PERISCOPE LIFE**—Koyak—Mercury  
**SOLD OUT**—Fools—EMI America  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### WHEREHOUSE/NATIONAL

**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**CHRISTOPHER CROSS**—WB  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**LIVING PROOF**—Sylvester—Fantasy  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**TENTH**—Marshall Tucker Band—WB  
**THIN RED LINE**—Cretones—Planet

### CRAZY EDDIE/NEW YORK

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**ARGYBARGY**—Squeeze—A&M  
**DREAMS**—Grace Slick—RCA  
**FLEX**—Lene Lovich—Stiff/Epic  
**GLASS HOUSES**—Billy Joel—Col  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**RELEASED**—Patti Labelle—Epic  
**SACRED SONGS**—Dory Hall—RCA  
**SUZANNE FELLINI**—Casablanca  
**TENEMENT STEPS**—Motors—Virgin

### RECORD WORLD-TSS STORES/NORTHEAST

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**DEPARTURE**—Journey—Col  
**DREAMS**—Grace Slick—RCA  
**GET HAPPY**—Elvis Costello—Col  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**MAD LOVE**—Linda Ronstadt—Asylum  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col  
**SUZANNE FELLINI**—Casablanca  
**TENTH**—Marshall Tucker Band—WB

### CUTLER'S/NEW HAVEN

**DREAM COME TRUE**—Earl Klugh—UA  
**IN 'N' OUT**—Stone City Band—Gordy  
**INJOY**—Bar-Kays—Mercury  
**LADY T**—Teena Marie—Gordy  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**SKYLARKIN'**—Grover Washington Jr.—Motown  
**WARM THOUGHTS**—Smokey Robinson—Tamla  
**WHISPERS**—Solar

### STRAWBERRIES/BOSTON

**AMERICAN GIGOLO**—Polydor (Soundtrack)  
**DREAM COME TRUE**—Earl Klugh—UA  
**GQ TWO**—Arista  
**GREATEST HITS**—KC & the Sunshine Band—TK  
**RCR**—Radio  
**SACRED SONGS**—Dory Hall—RCA  
**SUGARHILL GANG**—Sugarhill  
**SURE SHOT**—Crown Heights Affair—De-Lite  
**SUZANNE FELLINI**—Casablanca  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### FOR THE RECORD/BALTIMORE

**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAM COME TRUE**—Earl Klugh—UA  
**GLASS HOUSES**—Billy Joel—Col  
**GQ TWO**—Arista  
**HOT BOX**—Fatback Band—Spring  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**REACHING FOR TOMORROW**—Switch—Gordy  
**RELEASED**—Patti Labelle—Epic  
**WARM THOUGHTS**—Smokey Robinson—Tamla

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

**ARGYBARGY**—Squeeze—A&M  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAM COME TRUE**—Earl Klugh—UA  
**GALLAGHER**—UA  
**GQ TWO**—Arista  
**HOT BOX**—Fatback Band—Spring  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MASSTERPIECE**—Mass Production—Cotillion  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### RADIO 437/PHILADELPHIA

**DREAMS**—Grace Slick—RCA  
**GQ TWO**—Arista  
**HEAT**—MCA  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**LIVE AT THE PUBLIC THEATRE**—Heath Bros.—Col  
**REACHING FOR TOMORROW**—Switch—Motown  
**RELEASED**—Patti Labelle—Epic  
**SMALLCREEP'S DAY**—Mike Rutherford—Passport  
**YOU'LL NEVER KNOW**—Rodney Franklin—Col

### RECORD REVOLUTION/PA.-DEL.

**CRASH & BURN**—Pat Travers Band—Polydor  
**CRUISING**—Lorimar (Soundtrack)  
**DREAM COME TRUE**—Earl Klugh—UA  
**DREAMS**—Grace Slick—RCA  
**HIROSHIMA**—Arista  
**HOT BOX**—Fatback Band—Spring  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**NO BALLADS**—Rockets—RSO  
**RELEASED**—Patti Labelle—Epic

### FATHERS & SUNS/MIDWEST

**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DREAMS**—Grace Slick—RCA  
**GQ TWO**—Arista  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**THIN RED LINE**—Cretones—Planet  
**WHAT'S NEXT**—Frank Marino & Mahogany Rush—Col

### RECORD REVOLUTION/CLEVELAND

**CATCHING THE SUN**—Spyro Gyra—MCA  
**CIVILIAN**—Gentle Giant—Col  
**DREAMS**—Grace Slick—RCA  
**GET HAPPY**—Elvis Costello—Col  
**IN PERFORMANCE**—Oregon—Elektra  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**LIVE AT THE PUBLIC THEATRE**—Heath Bros.—Col  
**RCR**—Radio  
**RELEASED**—Patti Labelle—Epic  
**SECOND EDITION**—Public Image Ltd.—Island

### MUSIC STOP/MICHIGAN

**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**DEPARTURE**—Journey—Col  
**HEAT**—MCA  
**HIROSHIMA**—Arista  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**PLEASURE PRINCIPLE**—Gary Numan—Atco  
**UNION JACKS**—Babys—Chrysalis  
**WHISPERS**—Solar

### ROSE RECORDS/CHICAGO

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DEPARTURE**—Journey—Col  
**GET HAPPY**—Elvis Costello—Col  
**GLASS HOUSES**—Billy Joel—Col  
**GQ TWO**—Arista  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**WARM THOUGHTS**—Smokey Robinson—Tamla  
**YOU'LL NEVER KNOW**—Rodney Franklin—Col

### 1812 OVERTURE/MILWAUKEE

**CASTLES IN THE SKY**—Felix Cavaliere—Epic  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DON'T FIGHT IT**—Red Rider—Capitol  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**DREAM COME TRUE**—Earl Klugh—UA  
**FACE TO FACE**—Angel City—Epic  
**IN 'N' OUT**—Stone City Band—Gordy  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**REALITY EFFECT**—Tourists—Epic  
**SOLD OUT**—Fools—EMI America

### DISCOUNT RECORDS/ST. LOUIS

**ALL THAT JAZZ**—Casablanca (Soundtrack)  
**ANN-MARGRET**—MCA  
**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DREAMS**—Grace Slick—RCA  
**LORETTA**—Loretta Lynn—MCA  
**PERISCOPE LIFE**—Koyak—Mercury  
**PROGRESSIONS OF POWER**—Triumph—RCA

### EAST-WEST RECORDS/CENTRAL FLORIDA

**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DUDEK, FINNIGAN, KRUGER BAND**—Col  
**GETTING IN THE MOOD**—Mandrill—Arista  
**KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou  
**LADY T**—Teena Marie—Gordy

### PROGRESSIONS OF POWER—

Triumph—RCA  
**RELEASED**—Patti Labelle—Epic  
**SIT DOWN & TALK TO ME**—Lou Rawls—Phila. Intl.  
**10 1/2**—Dramatics—MCA  
**THIN RED LINE**—Cretones—Planet

### TAPE CITY/NEW ORLEANS

**BEBE LE STRANGE**—Heart—Epic  
**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**CHRISTOPHER CROSS**—WB  
**FUN & GAMES**—Chuck Mangione—A&M  
**GLASS HOUSES**—Billy Joel—Col  
**LIGHT UP THE NIGHT**—Brothers Johnson—A&M  
**SIT DOWN & TALK TO ME**—Lou Rawls—Phila. Intl.  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### INDEPENDENT RECORDS/COLORADO

**CIVILIAN**—Gentle Giant—Col  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DREAM COME TRUE**—Earl Klugh—UA  
**DREAMS**—Grace Slick—RCA  
**HANG TOGETHER**—Odyssey—RCA  
**INNUENDO**—Danny Kortchmar—Asylum  
**JERRY KNIGHT**—A&M  
**LADY T**—Teena Marie—Gordy  
**10 1/2**—Dramatics—MCA  
**WARM THOUGHTS**—Smokey Robinson—Tamla

### CIRCLES/ARIZONA

**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DREAM COME TRUE**—Earl Klugh—UA  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**HANG TOGETHER**—Odyssey—RCA  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**REACHING FOR TOMORROW**—Switch—Gordy  
**SMALLCREEP'S DAY**—Mike Rutherford—Passport  
**TWO TONS O' FUN**—Fantasy

### LICORICE PIZZA/LOS ANGELES

**AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol  
**BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**CHRISTOPHER CROSS**—WB  
**DEPARTURE**—Journey—Col  
**GET HAPPY**—Elvis Costello—Col  
**GLASS HOUSES**—Billy Joel—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**PLEASURE PRINCIPLE**—Gary Numan—Atco

### EUCALYPTUS RECORDS/WEST & NORTHWEST

**BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source  
**CRASH & BURN**—Pat Travers Band—Polydor  
**GQ TWO**—Arista  
**HIDEAWAY**—David Sanborn—WB  
**I WISH I WAS EIGHTEEN AGAIN**—George Burns—Mercury  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**SUGARHILL GANG**—Sugarhill  
**10 1/2**—Dramatics—MCA  
**TENTH**—Marshall Tucker Band—WB  
**WARM THOUGHTS**—Smokey Robinson—Tamla



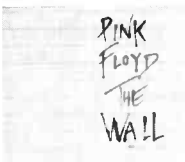
# Record World Albums

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

APRIL 5, 1980

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

APR. 5	MAR. 29				WKS. ON CHART
1	1	<b>THE WALL</b>	PINK FLOYD	Columbia PC2 36183	15 L
2	2	<b>AGAINST THE WIND</b>	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		4 H
3	4	<b>MAD LOVE</b>	LINDA RONSTADT/Asylum 5E 510		5 H
4	3	<b>OFF THE WALL</b>	MICHAEL JACKSON/Epic FE 35745		30 H
5	8	<b>GLASS HOUSES</b>	BILLY JOEL/Columbia FC 36384		3 H
6	7	<b>THE WHISPERS</b>	Solar BXL1 3521 (RCA)		12 H
7	5	<b>DAMN THE TORPEDES</b>	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		20 H
8	10	<b>THE LONG RUN</b>	EAGLES/Asylum 5E 508		24 H
9	6	<b>BEBE LE STRANGE HEART</b>	Epic FE 36371		6 H
10	9	<b>FUN AND GAMES</b>	CHUCK MANGIONE/A&M SP 3715		7 H
11	11	<b>PHOENIX</b>	DAN FOGELBERG/Full Moon/Epic FE 35634		16 H
12	18	<b>LIGHT UP THE NIGHT</b>	BROTHERS JOHNSON/A&M SP 3716		5 H
13	16	<b>AMERICAN GIGOLO</b>	(ORIGINAL SOUNDTRACK)/Polydor PD 1 6259		5 H
14	20	<b>DEPARTURE</b>	JOURNEY/Columbia FC 36339		3 H
15	12	<b>... BUT THE LITTLE GIRLS UNDERSTAND</b>	KNACK/Capitol SOO 12045		6 H
16	14	<b>KENNY KENNY ROGERS</b>	/United Artists LWAK 979		26 H
17	17	<b>IN THE HEAT OF THE NIGHT</b>	PAT BENATAR/Chrysalis CHR 1236		20 G
18	15	<b>PERMANENT WAVE</b>	RUSH/Mercury SRM 1 4001		10 H
19	21	<b>GET HAPPY!!</b>	ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347		3 G
20	13	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b>	DONNA SUMMER/Casablanca NBLP 2 7191		21 L
21	22	<b>RAY, GOODMAN &amp; BROWN</b>	/Polydor PD 1 6240		11 G
22	19	<b>AFTER DARK</b>	ANDY GIBB/RSO RS 1 3069		5 H
23	26	<b>BAD LUCK STREAK IN DANCING SCHOOL</b>	WARREN ZEVON/Asylum 5E 509		6 H
24	23	<b>THE ROSE</b>	(ORIGINAL SOUNDTRACK)/Atlantic SD 16010		13 H
25	24	<b>SEPTEMBER MORN</b>	NEIL DIAMOND/Columbia FC 36121		12 H
26	29	<b>PRETENDERS</b>	Sire SRK 6083 (WB)		10 G
27	27	<b>LOVE STINKS</b>	J. GEILS BAND/EMI-America SOO 17016		9 H
28	39	<b>CHRISTOPHER CROSS</b>	/Warner Bros. BSK 3383		4 G
29	30	<b>EVERY GENERATION</b>	RONNIE LAWS/United Artists LT 1001		8 G
30	25	<b>CORNERSTONE</b>	STYX/A&M SP 3711		24 H
31	31	<b>THE GAMBLER</b>	KENNY ROGERS/United Artists UA LA 934 H		65 G
32	32	<b>TUSK</b>	FLEETWOOD MAC/Warner Bros. 2HS 3350		22 X
33	33	<b>LONDON CALLING</b>	CLASH/Epic E2 36328		9 I
34	28	<b>LADIES NIGHT</b>	KOOL & THE GANG/De/Lite DSR 9513 (Mercury)		22 G
35	34	<b>LOVE SOMEBODY TODAY</b>	SISTER SLEDGE/Cotillion SD 16012 (Atl)		6 H
36	36	<b>BEE GEES GREATEST</b>	/RSO RS 2 4200		19 L
37	35	<b>MIDNIGHT MAGIC</b>	COMMODORES/Motown M8 926M1		32 H
38	37	<b>KEEP THE FIRE</b>	KENNY LOGGINS/Columbia JC 36172		22 G
39	58	<b>WARM THOUGHTS</b>	SMOKEY ROBINSON/Tamla T8 367M1 (Motown)		3 H
40	45	<b>SKYLARKIN'</b>	GROVER WASHINGTON, JR./Motown M7 933R1		5 G
41	42	<b>GOLD &amp; PLATINUM</b>	LYNYRD SKYNYRD/MCA 2 11008		14 K
42	46	<b>EAT TO THE BEAT</b>	BLONDIE/Chrysalis CHE 1225		24 H
43	59	<b>RAPPER'S DELIGHT</b>	SUGARHILL GANG/Sugarhill SH 245		4 G
44	48	<b>TEN YEARS OF GOLD</b>	KENNY ROGERS/United Artists UA LA 835 H		14 G
45	50	<b>THE PLEASURE PRINCIPLE</b>	GARY NUMAN/Atco SD 38 120		7 G
46	51	<b>VICTIMS OF THE FURY</b>	ROBIN TROWER/Chrysalis CHR 1215		6 G
47	49	<b>DANCIN' AND LOVIN'</b>	SPINNERS/Atlantic SD 19256		9 G
48	65	<b>CATCHING THE SUN</b>	SPYRO GYRA/MCA 5108		2 H



49	38	<b>IN THROUGH THE OUT DOOR</b>	LED ZEPPELIN/Swan Song SS 16002 (Atl)	29 H
50	54	<b>BIG FUN</b>	SHALAMAR/Solar BXL1 3479 (RCA)	12 H
51	41	<b>WET BARBRA</b>	STREISAND/Columbia FC 36258	21 H
52	55	<b>ANGEL OF THE NIGHT</b>	ANGELA BOFILL/Arista/GRP GRP 5501	19 G
53	56	<b>GREATEST HITS</b>	WAYLON JENNINGS/RCA AHL1 3378	46 G
54	43	<b>FLIRTIN' WITH DISASTER</b>	MOLLY HATCHET/Epic JE 36110	26 G

### CHARTMAKER OF THE WEEK

55	114	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b>	Atlantic SD 16013	1 H
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56	95	<b>TWO G.Q.</b>	/Arista AL 9511	2 H
57	40	<b>UNION JACKS</b>	THE BABYS/Chrysalis CHR 1267	12 G
58	52	<b>HEAD GAMES</b>	FOREIGNER/Atlantic SD 29999	26 H
59	63	<b>RISE</b>	HERB ALPERT/A&M SP 4790	24 G
60	44	<b>MALICE IN WONDERLAND</b>	NAZARETH/A&M SP 4799	8 G
61	57	<b>BREAKFAST IN AMERICA</b>	SUPERTRAMP/A&M SP 3708	52 H
62	104	<b>MOUTH TO MOUTH</b>	LIPPS, INC./Casablanca NBLP 7197	1 G
63	62	<b>PRINCE</b>	/Warner Bros. BSK 3366	18 G
64	67	<b>THE ELECTRIC HORSEMAN</b>	(ORIGINAL SOUNDTRACK)/Columbia JS 36327	7 H
65	68	<b>ON THE RADIO—GREATEST HITS, VOL. II</b>	DONNA SUMMER/Casablanca NBLP 7202	6 H
66	66	<b>BRASS CONSTRUCTION 5</b>	/United Artists LT 977	12 G
67	69	<b>EVITA</b>	FESTIVAL/RSO RS 1 3061	6 G
68	72	<b>GAP BAND II</b>	/Mercury SRM 1 3804	12 G
69	77	<b>TENTH MARSHALL TUCKER BAND</b>	/Warner Bros. HS 3410	2 H
70	71	<b>THE BEST SIDE OF GOODBYE</b>	JANE OLIVOR/Columbia JC 36335	5 G
71	84	<b>10½</b>	DRAMATICS/MCA 3196	3 G
72	75	<b>SIT DOWN AND TALK TO ME</b>	LOU RAWLS/Phila. Intl. JZ 36304 (CBS)	9 G
73	81	<b>HIDEAWAY</b>	DAVID SANBORN/Warner Bros. BSK 3379	3 G
74	78	<b>DARK SIDE OF THE MOON</b>	PINK FLOYD/Harvest SMAS 11163 (Capitol)	8 G
75	92	<b>MICKEY MOUSE DISCO</b>	/Disney/Vista V 2504	2 X
76	64	<b>ONE VOICE</b>	BARRY MANILOW/Arista AL 9505	23 H
77	—	<b>CRASH AND BURN</b>	PAT TRAVERS BAND/Polydor PD 1 6262	1 G
78	47	<b>ADVENTURES IN UTOPIA</b>	UTOPIA/Bearsville BRK 6991 (WB)	11 G
79	87	<b>1980</b>	GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514	3 H
80	80	<b>THE B-52'S</b>	/Warner Bros. BSK 3355	6 G
81	83	<b>STARDUST</b>	WILLIE NELSON/Columbia KC 35305	9 G
82	93	<b>SKYWAY</b>	SKYY/Salsoul SA 8532 (RCA)	2 G
83	60	<b>HYDRA</b>	TOTO/Columbia FC 36229	19 H
84	79	<b>THE DANCE OF LIFE</b>	NARADA MICHAEL WALDEN/Atlantic SD 19259	10 G
85	90	<b>AUTOGRAPH</b>	JOHN DENVER/RCA AQL1 3449	2 H
86	85	<b>GREATEST HITS VOL. 2</b>	ABBA/Atlantic SD 16009	13 H
87	89	<b>HIGHWAY TO HELL</b>	AC/DC/Atlantic SD 19244	26 G
88	74	<b>PARTNERS IN CRIME</b>	RUPERT HOLMES/MCA/Infinity INF 9020	16 G
89	94	<b>WHAT'S NEXT</b>	FRANK MARINO & MAHOGANY RUSH/Columbia JC 36204	2 G
90	100	<b>HIROSHIMA</b>	/Arista AB 4252	11 G
91	53	<b>DEGUELLO</b>	ZZ TOP/Warner Bros. HS 3361	17 H
92	61	<b>END OF THE CENTURY</b>	RAMONES/Sire SRK 6077 (WB)	7 G
93	97	<b>THE CARS</b>	/Elektra 6E 135	86 G
94	73	<b>THE ROMANTICS</b>	/Nemperor NJZ 36273 (CBS)	9 G
95	96	<b>NO STRANGER TO LOVE</b>	ROY AYERS/Polydor PD 1 6246	11 G
96	101	<b>I WISH I WAS EIGHTEEN AGAIN</b>	GEORGE BURNS/Mercury SRM 1 5025	1 G
97	—	<b>DREAMS</b>	GRACE SLICK/RCA AFL1 3544	1 G
98	98	<b>ONE ON ONE</b>	BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	20 H
99	123	<b>PROGRESSIONS OF POWER</b>	TRIUMPH/RCA AFL1 3524	1 G
100	70	<b>NO BALLADS</b>	ROCKETS/RSO RS 1 3071	9 G

# Albums 151-200

# Record World Albums 101-150

APRIL 5, 1980

- 151 **EXTENSIONS** MANHATTAN  
TRANSFER/Atlantic SD 19258
- 152 **8 FOR THE 80's** WEBSTER LEWIS/  
Epic JE 36197
- 153 **STRAIGHT AHEAD** LARRY GATLIN/  
Columbia JC 36250
- 154 **THIN RED LINE** CRETONES/Planet P5  
(Elektra/Asylum)
- 155 **VOYAGER** ROGER WHITTAKER/RCA  
AFL1 3518
- 156 **WINNERS** KLEER/Atlantic SD 19262
- 157 **CIVILIAN** GENTLE GIANT/Columbia  
JC 36341
- 158 **DANCING IN THE DRAGON'S JAW**  
BRUCE COCKBURN/Millennium  
BXL1 7747 (RCA)
- 159 **PRESSURE** MCA 3195
- 160 **SURE SHOT** CROWN HEIGHTS AFFAIR/  
De-Lite DSR 9517 (Mercury)
- 161 **BUT WHAT WILL THE NEIGHBORS  
THINK** RODNEY CROWELL/Warner  
Bros. BSK 3407
- 162 **YOU'VE GOT WHAT IT TAKES** BOBBY  
THURSTON/Prelude PRL 12174
- 163 **PRIVATE LIGHTNING**/A&M SP 4791
- 164 **YOU'LL NEVER KNOW** RODNEY  
FRANKLIN/Columbia NJC 36122
- 165 **PERISCOPE LIFE** KAYAK/Mercury  
SRM 1 3824
- 166 **IT'S HARD TO BE HUMBLE** MAC  
DAVIS/Casablanca NBLP 7207
- 167 **SOLD OUT** FOOLS/EMI-America SW  
17024
- 168 **REALITY EFFECT** TOURISTS/Epic NJE  
36386
- 169 **DON'T FIGHT IT** RED RIDER/Capitol  
ST 12028
- 170 **URBAN VERBS**/Warner Bros. BSK  
3418
- 171 **ARGYBARGY** SQUEEZE/A&M SP 4802
- 172 **SECOND EDITION** PUBLIC IMAGE,  
LTD./Island 2WX 3288 (WB)
- 173 **SUZANNE FELLINI**/Casablanca NBLP  
7205
- 174 **HEAT**/MCA 3225
- 175 **LIVE BULLET** BOB SEGER & THE SILVER  
BULLET BAND/Capitol SKBB 11523

- 176 **HEART & SOUL** CONWAY TWITTY/  
MCA 3210
- 177 **STRANGER IN TOWN** BOB SEGER &  
THE SILVER BULLET BAND/Capitol  
SW 11698
- 178 **FACE TO FACE** ANGEL CITY/Epic NJE  
36344
- 179 **DRUMS AND WIRES** XTC/Virgin VA  
13134 (Atl)
- 180 **DIONNE** DIONNE WARWICK/Arista  
AB 4230
- 181 **TENEMENT STEPS** MOTORS/Virgin  
VA 13139 (Atl)
- 182 **CAT IN THE HAT** BOBBY CALDWELL/  
Clouds 8810 (TK)
- 183 **ANNIE** (ORIGINAL CAST ALBUM)/  
Columbia PS 34712
- 184 **GALLAGHER**/United Artists LT 1019
- 185 **INNUENDO** DANNY KORTCHMAR/  
Asylum 6E 250
- 186 **OZONE** OSIRIS/Marlin 2234 (TK)
- 187 **BRUCE WOOLLEY AND THE CAMERA  
CLUB**/Columbia NJC 36301
- 188 **NIGHT MOVES** BOB SEGER & THE  
SILVER BULLET BAND/Capitol SW  
11557
- 189 **BEST OF THE DOOBIES** DOOBIE  
BROTHERS/Warner Bros. BSK 3112
- 190 **GIANTS**/MCA 3188
- 191 **GETTING IN THE MOOD** MANDRILL/  
Arista AL 9527
- 192 **SOMETIMES YOU WIN** DR. HOOK/  
Capitol SOO 12023
- 193 **MOVIN' ON A FEELIN'** KENNY DOSS/  
Bearsville BRK 6997 (WB)
- 194 **MIDNIGHT DESIRE** RANDY BROWN/  
Chocolate City CCLP 2010  
(Casablanca)
- 195 **STAY WITH ME TILL DAWN** JUDY  
TZUKE/Rocket 2001 (MCA)
- 196 **ONE STEP BEYOND** MADNESS/Sire  
SRK 6085 (WB)
- 197 **LIVE AT THE PUBLIC THEATER** HEATH  
BROS./Columbia FC 36374
- 198 **STREET BEAT** TOM SCOTT/Columbia  
JC 36137
- 199 **GRADUALLY GOING TORNADO**  
BRUFORD/Polydor PD 1 6261
- 200 **LED ZEPPELIN IV**/Atlantic SD 19129

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

## Album Cross Reference

ABBA	86	PAT METHENY	115
AC/DC	87	MOLLY HATCHET	54
HERB ALPERT	59	MICKEY MOUSE DISCO	75
ROY AYERS	95	NAZARETH	60
B-52s	80	WILLIE NELSON	81, 140
BABYS	57	WILLIE NILE	123
BEACH BOYS	139	GARY NUMAN	45
BEE-GEES	36	OAK RIDGE BOYS	124, 129
PAT BENATAR	17	OFF BROADWAY usa	146
BLONDIE	42, 119	JANE OLIVOR	70
ANGELA BOFILL	52	ORIGINAL SOUNDTRACK:	
BRASS CONSTRUCTION	66	ALL THAT JAZZ	150
BROTHERS JOHNSON	12	AMERICAN GIGOLO	13
GEORGE BURNS	96	COAL MINER'S DAUGHTER	128
D. L. BYRON	104	ELECTRIC HORSEMAN	64
CARS	93	MUPPET MOVIE	110
CLASH	33	ROSE	24
NATALIE COLE & PEABO BRYSON	147	PARLIAMENT	107
COMMODORES	37	PASSPORT	148
ELVIS COSTELLO	19	TOM PETTY	107
CHRISTOPHER CROSS	28	PINK FLOYD	1, 74
JOHN DENVER	85	BILLY PRESTON	137
NEIL DIAMOND	25	PRETENDERS	26
DOOBIE BROS.	126	PRINCE	63
DRAMATICS	71	RAMONES	92
EAGLES	8	LOU RAWLS	72
FATBACK	135	RAY, GOODMAN & BROWN	21
FESTIVAL	67	SMOKEY ROBINSON	39, 145
ROBERTA FLACK FEATURING DONNY HATHAWAY	55	ROCKETS	100
FLEETWOOD MAC	32	KENNY ROGERS	16, 31, 44
DAN FOGELBERG	11	ROMANTICS	94
STEVE FORBERT	105	LINDA RONSTADT	3
FOREIGNER	58	RUFUS & CHAKA	118
GAP BAND	111	RUSH	18
CRYSTAL GAYLE	27	PATRICE RUSHEN	120
J. GELLS	22	MIKE RUTHERFORD	142
ANDY GIBB	56	SUE SAAD & THE NEXT	127
G. Q.	9	DAVID SANBORN	73
DARYL HALL	117	BOB SEGER	2
HEART	9	GIL SCOTT-HERON & BRIAN JACKSON	79
HIROSHIMA	90	SHALAMAR	50
RUPERT HOLMES	88	SHOOTING STAR	143
MICHAEL JACKSON	4	SISTER SLEDGE	35
JERMAINE JACKSON	122	SKYY	82
MILLIE JACKSON	106	GRACE SLICK	97
BOB JAMES & EARL KLUGH	98	SPECIALS	131
TOMMY JAMES	144	SPINNERS	47
JEFFERSON STARSHIP	101	SPYRO GYRA	48
WAYLON JENNINGS	53	STATLER BROS.	116
BILLY JOEL	5	JOHN STEWART	133
JOURNEY	14	SWITCH	149
KC & THE SUNSHINE BAND	136	ROD STEWART	109
EARL KLUGH	125	STONE CITY BAND	138
KNACK	15	BARBRA STREISAND	51, 134
KOOL & THE GANG	34	STYX	30
L.A. BOPPERS	108	SUGARHILL GANG	43
PATTI LABELLE	121	DONNA SUMMER	20, 65
RONNIE LAWS	29	SUPERTRAMP	61
LED ZEPPELIN	49	RACHEL SWEET	112
GORDON LIGHTFOOT	114	TAVARES	132
LIPPS, INC.	62	TRIUMPH	99
KENNY LOGGINS	38	PAT TRAVERS	77
WILBERT LONGMIRE	141	MARSHALL TUCKER BAND	69
LENE LOVICH	113	TOTO	83
LYNYRD SKYNYRD	41	ROBIN TROWER	46
MAHOGANY RUSH	89	UTOPIA	78
CHUCK MANGIONE	10	NARADA MICHAEL WALDEN	84
BARRY MANILOW	76	GROVER WASHINGTON, JR.	40
TEENA MARIE	130	WHISPERS	6
MASS PRODUCTION	102	WARREN ZEVON	23
HAROLD MELVIN	103	ZZ TOP	91

APRIL 5, 1980

- APR. 5 101 MAR. 29 76 **FREEDOM AT POINT ZERO** JEFFERSON STARSHIP/Grunt  
BZL1 3452 (RCA)
- 102 130 **MASSTERPIECE** MASS PRODUCTION/Cotillion SD 5218 (Atl)
- 103 121 **THE BLUE ALBUM** HAROLD MELVIN & THE BLUE NOTES/  
Source SOR 3197 (MCA)
- 104 91 **THIS DAY AND AGE** D. L. BYRON/Arista AB 4258
- 105 99 **JACKRABBIT SLIM** STEVE FORBERT/Nemperor JZ 36191 (CBS)
- 106 105 **LIVE AND UNCENSORED** MILLIE JACKSON/Spring SP 2 6725  
(Polydor)
- 107 108 **GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)**  
PARLIAMENT/Casablanca NBLP 7195
- 108 116 **L.A. BOPPERS**/Mercury SRM 1 3816
- 109 109 **ROD STEWART GREATEST HITS**/Warner Bros. HS 3373
- 110 106 **THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)** THE  
MUPPETS/Atlantic SD 16001
- 111 113 **CLASSIC CRYSTAL** CRYSTAL GAYLE/United Artists LOO 982
- 112 122 **PROTECT THE INNOCENT** RACHEL SWEET/Stiff/Columbia  
NJC 36337
- 113 118 **FLEX LENE** LOVICH/Stiff/Epic NJE 36308
- 114 — **DREAM STREET ROSE** GORDON LIGHTFOOT/Warner Bros.  
HS 3426
- 115 119 **AMERICAN GARAGE** PAT METHENY/ECM 1 1155 (WB)
- 116 117 **THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II**/  
Mercury SRM 1 5024
- 117 128 **SACRED SONGS** DARYL HALL/RCA AFL1 3573
- 118 110 **MASTERJAM** RUFUS & CHAKA/MCA 5103
- 119 125 **PARALLEL LINES** BLONDIE/Chrysalis CHR 1192
- 120 82 **PIZZAZZ** PATRICE RUSHEN/Elektra 6E 243
- 121 — **RELEASED** PATTI LABELLE/Epic JE 36381
- 122 — **LET'S GET SERIOUS** JERMAINE JACKSON/Motown M7 928R1
- 123 124 **WILLIE NILE**/Arista AB 4260
- 124 133 **THE OAK RIDGE BOYS HAVE ARRIVED**/MCA AY 1135
- 125 — **DREAM COME TRUE** EARL KLUGH/United Artists LT 1026
- 126 120 **MINUTE BY MINUTE** DOOBIE BROTHERS/Warner Bros. BSK  
3193
- 127 137 **SUE SAAD & THE NEXT**/Planet P4 (Elektra/Asylum)
- 128 139 **COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)**/  
MCA 5107
- 129 135 **TOGETHER** OAK RIDGE BOYS/MCA 3220
- 130 140 **LADY T TEENA MARIE**/Gordy G7 992R1 (Motown)
- 131 86 **THE SPECIALS**/Chrysalis CHR 1265
- 132 88 **SUPERCHARGED** TAVARES/Capitol ST 12026
- 133 — **DREAM BABIES GO HOLLYWOOD** JOHN STEWART/RSO  
RS 1 3074
- 134 136 **GREATEST HITS VOL. II** BARBRA STREISAND/Columbia FC  
35679
- 135 — **HOT BOX** FATBACK/Spring SP 1 6726 (Polydor)
- 136 146 **GREATEST HITS** KC & THE SUNSHINE BAND/TK 612
- 137 142 **LATE AT NIGHT** BILLY PRESTON/Motown M7 925R1
- 138 149 **IN 'N' OUT** STONE CITY BAND/Gordy G7 991R1 (Motown)
- 139 — **KEEPIN' THE SUMMER ALIVE** BEACH BOYS/Caribou FZ  
36283 (CBS)
- 140 127 **WILLIE NELSON SINGS KRISTOFFERSON**/Columbia JC 36188
- 141 143 **WITH ALL MY LOVE** WILBERT LONGMIRE/Columbia/Tappan  
Zee JC 36342
- 142 150 **SMALLCREEP'S DAY** MIKE RUTHERFORD/Passport PB 9843 (Jem)
- 143 147 **SHOOTING STAR**/Virgin VA 13133 (Atl)
- 144 144 **THREE TIMES IN LOVE** TOMMY JAMES/Millennium BXL1 7748  
(RCA)
- 145 129 **WHERE THERE'S SMOKE** SMOKEY ROBINSON/Tamla T7 366R1  
(Motown)
- 146 103 **ON OFF BROADWAY usa**/Atlantic SD 19263
- 147 131 **WE'RE THE BEST OF FRIENDS** NATALIE COLE & PEABO  
BRYSON/Capitol SW 12019
- 148 — **OCEANLINER** PASSPORT/Atlantic SD 19265
- 149 — **REACHING FOR TOMORROW** SWITCH/Gordy G8 993M1  
(Motown)
- 150 — **ALL THAT JAZZ (ORIGINAL SOUNDTRACK)** VARIOUS  
ARTISTS/Casablanca NBLP 7198

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Though he is thought of as the quiet half of the **Gamble-Huff** duo, Leon Huff is about to make a very loud noise that may send shock waves through the entire industry. For the last six months Huff has been quietly working on his first album under his own name. The LP is entitled "Here To Create Music," and it is one of the most creative projects of his career. I went to Philly for a sneak preview and upon first hearing the various tracks, I was caught off guard. This is not just another Sound of Philadelphia instrumental album. The main goal of this concept is exploration. Jazz music and the total sound is a reflection of Huff's sixteen years as a professional musician. But Huff, who is probably on the verge of issuing a trend setting album, says his only intention "was to have fun. It started out as experiments. I just felt like it was time for a change. When I listened to the radio, everything was beginning to sound the same to me. Things that I hear today are the same things that Kenny and I did five and ten years ago, so it's like competing against my own self. I had to come up with something entirely different that I thought would be refreshing." The LP will include guest appearances by **Jean Carn**, **Teddy Pendergrass** and other PIR regulars. **Stevie Wonder** and organist **Richard "Groove" Holmes** were called in to lend their special talents. Each track of this eight tune LP was recorded in one take to capture the spontaneity. Huff says that he has no real plans to pursue a career as a full-time artist. "This is just something for people to listen to to soothe their tensions," he explained. The album will be issued in early June, and is sure to be the talk of the season.

The Platinum Factory, Brooklyn's first fully-equipped recording facility, has enjoyed an enviable flurry of activity in the few months that it has been in operation. Chief engineer, Rock McLaurin, has signed a contract with Savoy Records to record some of the label's future gospel product. The **Domains**, a Brooklyn-based group, will release a single entitled "Migged By Love" on Cur-Rock Records. To be produced by The Sound of Brooklyn Productions at the PF studios. Artists such as Sylvester, Keith Barrow, Hugh Masakela, the Fatback Band and Vaughn Mason have used the studios and another mixing room will soon be built to handle the increased work load.

Making a rare appearance in an intimate club setting last week was **Sarah Vaughn**. Her eight night engagement drew such a huge turnout to the Grand Finale that the New York club will scheduled another date for her in July. Included in her repertoire were songs from her "Ellington Songbook" album recently issued.

WEST COAST: According to RW source **Ed Eckstine**, the BMA's latest artist meeting, held Friday (21) at the Century Plaza Hotel, dealt with the issue of bringing the BMA closer to the artists it serves through an increased awareness of the plight of the BMA,

its goals and objectives. One issue that was addressed concerned the appropriate routes for exposing the meaning of the BMA to the masses through consumer publications. The meeting basically detailed topics that will be highlighted at the 1980 conference, one of which includes the question of how black artists can be better represented in the pages of magazines such as Time, US, Newsweek, People, etc. The intention of the BMA is to then compute through a broad marketing analysis the percentage of blacks that read the above mentioned periodicals. Our work has been defined and we (as BMA members) "must penetrate the walls that insulate and isolate ourselves from us."

THE WINNING FORMULA IS CHANGE and the **Commodores** know much about that. Nearing the release of their tenth album, the sextet has again broadened their musical horizon, exposing  
(Continued on page 47)

## Black Oriented Album Chart

APRIL 5, 1980

- 1. THE WHISPERS**  
Solar BXL1 3521 (RCA)
- 2. LIGHT UP THE NIGHT**  
THE BROTHERS JOHNSON/A&M SP 3716
- 3. OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- 4. RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- 5. EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- 6. THE GAP BAND II**  
Mercury SRM 1 3804
- 7. LOVE SOMEBODY TODAY**  
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- 8. WARM THOUGHTS**  
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- 9. BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- 10. SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- 11. ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- 12. LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 13. PRINCE**  
Warner Bros. BSK 3366
- 14. RAPPER'S DELIGHT**  
SUGARHILL GANG/Sugarhill SH 245
- 15. 10 1/2**  
DRAMATICS/MCA 3196
- 16. DANCIN' AND LOVIN'**  
SPINNERS/Atlantic SD 19256
- 17. GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- 18. ROBERTA FLACK FEATURING DONNY HATHAWAY**  
Atlantic SD 16013
- 19. TWO**  
G.Q./Arista AL 9511
- 20. SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 21. FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- 22. BRASS CONSTRUCTION 5**  
United Artists LT 977
- 23. SKYWAY**  
SKYY/Salsoul SA 8532 (RCA)
- 24. MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- 25. L.A. BOPPERS**  
Mercury SRM 1 3816
- 26. NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- 27. THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/  
Source SOR 3197 (MCA)
- 28. THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
- 29. MASTERJAM**  
RUFUS & CHAKA KHAN/MCA 5103
- 30. 8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
- 31. 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AL 9514
- 32. LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- 33. SUPERCHARGED**  
TAVARES/Capitol ST 12026
- 34. HIROSHIMA**  
Arista AB 4252
- 35. IN 'N' OUT**  
STONE CITY BAND/Gordy G7 991R1 (Motown)
- 36. MASSTERPIECE**  
MASS PRODUCTION/Cotillion SD 521B (Atl)
- 37. LIVE & UNCENSORED**  
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- 38. CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
- 39. WE'RE THE BEST OF FRIENDS**  
NATALE COLE & PEABO BRYSON/Capitol SW 12019
- 40. ON THE RADIO—GREATEST HITS VOLUMES I & II**  
DONNA SUMMER/Casablanca NBLP 2 7191
- 41. LET'S GET SERIOUS**  
JERMAINE JACKSON/Motown M7 928R1
- 42. RELEASED**  
PATTI LABELLE/Epic JE 36381
- 43. HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- 44. LIVING PROOF**  
SYLVESTER/Fantasy F 79010
- 45. FIRE IT UP**  
RICK JAMES/Gordy G8 990M1 (Motown)
- 46. WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- 47. WINNERS**  
KLEER/Arista SD 19262
- 48. SURE HOT**  
CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
- 49. HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
- 50. YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN/Arista AL 9509

## PICKS OF THE WEEK

### BARTZ

GARY BARTZ—Arista AB4263



What we have here is a perfect matching of this veteran reedman's talents with the sure-fire pro-

duction of James Mtume and Reggie Lucas. This winning LP offers loads of variety with pop, R&B and Funk. Most outstanding are "Need Your Love," "After The Love Is Gone" and a beautiful performance by Tawatha on "Keep Goin' On."

### LET'S GET SERIOUS

JERMAINE JACKSON—Motown M7-928R1



For his return to the recording studios, Jermaine has teamed up with the master, Stevie

Wonder, to come away with an album that offers winning ballad and up-tempo selections. In addition to the fast rising title single, there are several hot follow-ups waiting in the wings: "You Got To Hurry Girl," "Burnin' Hot" and "We Can Put It Back Together."

### GO ALL THE WAY

THE ISLEY BROS.—T-Neck FZ 36305 (CBS)



Always consistent with the instant hits, the Brothers Isley are back in action with six solid selections that are each capable of standing on their own. With the ballad "Don't Say Goodnight" headed for the top of the charts, there's little doubt that this release will have a long and platinum shelf life.

### JERRY KNIGHT

A&M SP-4788



This ambitious debut for ex-Raydio bassist Knight is headed straight for pop and R&B airplay.

The music offers strong material suited for both audiences, all composed by this multi-instrumentalist. With "Overnight Sensation" drawing lots of action, look for future potential with "Now That She's Rockin'."

# Record World Black Oriented Singles

APRIL 5, 1980

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

APR. 5	MAR. 29		WKS. ON CHART
1	2	<b>STOMP!</b> BROTHERS JOHNSON A&M 2216	9
2	1	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	12
3	3	<b>BOUNCE, ROCK, SKATE, ROLL, PT. 1</b> VAUGHAN MASON AND CREW/Brunswick 55548	11
4	5	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	9
5	4	<b>SPECIAL LADY RAY, GOODMAN &amp; BROWN</b> /Polydor 2033	17
6	7	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	6
7	9	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/20th Century Fox 2443 (RCA)	7
8	6	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	12
9	8	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	11
10	10	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	13
11	13	<b>STANDING OVATION</b> G.Q./Arista 0483	9
12	12	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists 1334	11
13	14	<b>WHY YOU WANNA TREAT ME SO BAD</b> PRINCE/Warner Bros. 49178	9
14	17	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	7
15	16	<b>WELCOME BACK HOME</b> DRAMATICS/MCA 41178	9
16	11	<b>THEME FROM THE BLACK HOLE</b> PARLIAMENT/Casablanca 2235	11
17	15	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	24
18	19	<b>ANY LOVE</b> RUFUS AND CHAKA KHAN/MCA 41191	6
19	32	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	4
20	33	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	4
21	22	<b>COMPUTER GAME</b> YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	10
22	18	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)	13
23	20	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/Atlantic 3631	16
24	27	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	9
25	21	<b>BAD TIMES (THEME FROM DEFIANCE)</b> TAVARES/Capitol 4811	13
26	29	<b>IS THIS THE BEST (BOP-DOO-WAH)</b> L.A. BOPPERS/Mercury 76038	9
27	28	<b>GIVE ME SOME EMOTION</b> WEBSTER LEWIS/Epic 9 50832	8
28	31	<b>I'M BACK FOR MORE</b> AL JOHNSON (WITH JEAN CARNI)/Columbia 1 11207	6
29	26	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	9
30	35	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	6
31	30	<b>FUNK YOU UP SEQUENCE</b> /Sugarhill 543	11
32	34	<b>MUSIC TRANCE</b> BEN E. KING/Atlantic 3635	7
33	42	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494	4
34	41	<b>WE OUGHT TO BE DOIN' IT</b> RANDY BROWN/Chocolate City 3204 (Casablanca)	4
35	46	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	4



36	39	<b>UNDER YOUR SPELL</b> PHYLLIS HYMAN/Arista 0495	4
37	40	<b>DESIRE</b> MASQUERADERS/Bang 9 4806 (CBS)	5
38	43	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	4
39	45	<b>RIGHT IN THE SOCKET</b> SHALAMAR/Solar 11929 (RCA)	3
40	56	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	3
41	23	<b>PRAYIN'</b> HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	13
42	24	<b>WHAT YOU WON'T DO FOR LOVE</b> NATALIE COLE & PEABO BRYSON/Capitol 4826	9
43	50	<b>ALL-NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	4
44	53	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	3
45	49	<b>YOU ARE MY FRIEND</b> SYLVESTER/Fantasy 883	4
46	55	<b>REACH YOUR PEAK</b> SISTER SLEDGE/Cotillion 45013 (Atl)	3
47	59	<b>INSIDE OF YOU</b> RAY, GOODMAN & BROWN/Polydor 2077	2
48	48	<b>IT'S YOU I LOVE/WHERE DID ALL THE LOVIN' GO</b> TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	8
49	54	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	4
50	52	<b>YOU GOT WHAT IT TAKES</b> BOBBY THURSTON/Prelude 8009	5
51	47	<b>BEST OF FRIENDS</b> LENNY WHITE/Elektra 46597	5
52	57	<b>CAN IT BE LOVE</b> TEENA MARIE/Gordy 7180 (Motown)	4
53	51	<b>EMOTION</b> MERRY CLAYTON/MCA 41195	5
54	67	<b>MINUTE BY MINUTE</b> PEABO BRYSON/Capitol 4844	2
55	65	<b>GOTTA GET MY HANDS ON SOME MONEY</b> FATBACK/Spring 3008 (Polydor)	2
56	64	<b>TONIGHT I'M ALRIGHT</b> NARADA MICHAEL WALDEN/Atlantic 3655	2
57	63	<b>THE BEST LOVE I EVER HAD</b> JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	3
58	58	<b>RELEASE</b> PATTI LABELLE/Epic 9 50852	3
59	61	<b>CAN YOU FEEL IT</b> PRESSURE/MCA 41179	3
60	66	<b>SUGAR</b> KENNY DOSS/Bearsville 49197 (WB)	2
61	25	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	19
62	69	<b>NOW I'M FINE</b> GREY & HANKS/RCA 11922	2

## CHARTMAKER OF THE WEEK

63	—	<b>SWEET SENSATION</b> STEPHANIE MILLS 20th Century Fox 2449 (RCA)	1
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64	44	<b>SINGING A SONG ABOUT YOU</b> TRIPLE 'S' CONNECTION/20th Century Fox 2440 (RCA)	7
65	36	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	10
66	37	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	12
67	38	<b>COME INTO MY LIFE</b> RICK JAMES/Gordy 7177 (Motown)	9
68	60	<b>ROCK WITH YOU/WORKING DAY AND NIGHT</b> MICHAEL JACKSON/Epic 9 50797	22
69	70	<b>DON'T ASK MY NEIGHBORS</b> AHMAD JAMAL/20th Century Fox 2448 (RCA)	2
70	68	<b>ROOMFUL OF MIRRORS</b> HIROSHIMA/Arista 0487	3
71	72	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light 650 (Word)	4
72	73	<b>WHERE IS THE LOVE</b> THE EMOTIONS/ARC/Columbia 1 11205	2
73	71	<b>OUTSIDE MY WINDOW</b> STEVIE WONDER/Tamla 54308 (Motown)	5
74	62	<b>OH, DARLIN'</b> BROTHERS BY CHOICE/ALA 108	5
75	75	<b>YOU AND ME</b> SOLARIS/Dana 0013	5

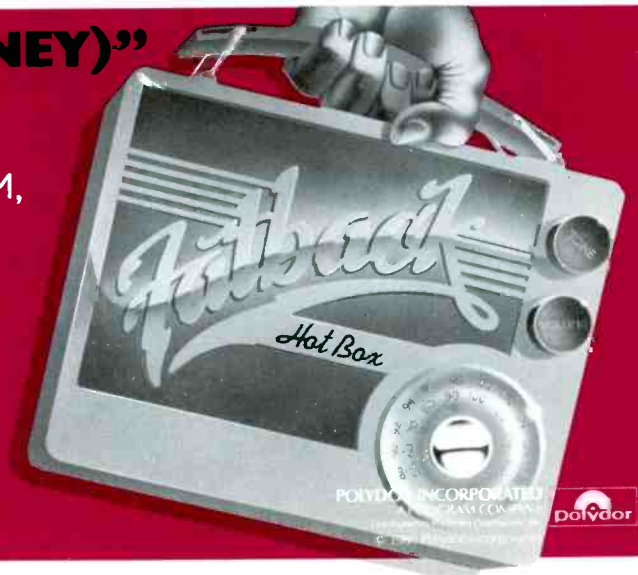
"GOTTA GET MY HANDS ON SOME (MONEY)"

SP 3008



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POLYDOR INCORPORATED



SP-1-6726

# Record World Jazz

By SAMUEL GRAHAM

■ **A GRAND PAIRING:** John Lewis and Hank Jones' "An Evening With Two Grand Pianos" (Little David) is a well-grounded port in an electrical storm. This is a delightful record—comfortable, good-natured, swinging—featuring a nice balance of chestnuts ("Stomp'n' at the Savoy," "Willow Weep for Me," "St. Louis Blues"), a couple of Charlie Parker tunes ("Confirmation," "Billie's Bounce"), and two pieces courtesy of Lewis ("Tears for the Children," an adaptation from J. S. Bach, and Lewis' own "Odds Against Tomorrow") where, for a change of pace, the emphasis is more on arrangement and composition than the kind of relaxed improvisation into which these two masters fall so easily.

The record is far from the first time that Lewis and Jones have played together, the former explained recently. Some years ago, in fact, they toured together in Japan with Marian McPartland, playing solos, duos and trios in various combination. There have been several live Lewis/Jones collaborations since then (at Montreux, Nice, Antwerp, Monterey and elsewhere), but it took Monte Kay, manager of the Modern Jazz Quartet—a group which Lewis, of course led for some 22 years—to provide the impetus for their first recorded effort.

The duo has by now become a habit, said the soft-spoken Lewis. "We rehearse two times a week regardless of whatever each of us is doing—we have new material which we're working on constantly. You know, most piano duos haven't been successful, no matter what the music, and it's a challenge for us to solve that dilemma. There's a lot involved; one thing is learning how to write for the two instruments, because a piano by itself is probably the most complete solo instrument. The problem is to utilize those things that are only possible for two players, and on two pianos, as opposed to duets on one instrument. There's also the ego thing—someone has to get out of the way occasionally."

For Lewis, backing another soloist is old hat. After all, "I have all those years with the Quartet trying in every way to make the other soloists shine, so I'm used to it." Jones, however, has done a great deal of playing on his own. "Because of that, he's always had great freedom to do a lot of harmonic improvisation, which you can really only do solo—Art Tatum used to do that with groups, but the players with him could never follow him. We've managed to do some of it ourselves by now, but I'll tell you, with Hank my eyebrows stay raised all the time!"

Given their separate responsibilities (Jones is conducting "Ain't Misbehavin'" on Broadway, while Lewis keeps busy teaching, playing and acting as musical consultant for various jazz festivals), it's hard to say when these two will be able to record again. When they do, listen for more original composition and fewer standards, a sure sign that this partnership is growing nicely.

JAPANESE: ECM's Japo label, according to co-manager Steve Lake, began as a home for music received by the parent company ("Japo" literally means "Jazz by POst") which, says Lake, "we thought were good but not within ECM's quite specified artistic direction." That's changed in recent years; Japo is now "a full-fledged production company, like a little ECM," and the aim is "to develop a kind of experimental aesthetic that would parallel ECM's activities at a subterranean level." That's quite a mouthful, but the long and the short of it is that Japo will soon have four new albums available, first in Europe and later imported here by Warners. They sound like an interesting lot, produced variously by Lake, Manfred Eicher and Thomas Stoewand and including the following: "Horizons," by the Manfred Schoof Quintet ("primarily modal music in a post--Miles vein"); "Cerberus," by Om ("a Swiss-Irish jazz/free-rock band"); The Elton Dean Quintet's "Boundaries" (members of this band have played with the likes of King Crimson, Long John Baldry and the Soft Machine—only their bass player "has yet to play with or leave anybody famous," but "he will, he will"); and an item called "It had been an ordinary enough day in Pueblo, Colorado" by AMM III. The latter sounds as if it may be truly outside. Says producer Lake, this is "cityscape music, suggestive of the hum of giant motors, the whirl of helicopter blades, the fluctuation of autobahn traffic." What's more, the hope is that it will appeal "to fans of the Residents, Pere Ubu or Phil Lesh/Ned Lagin"—all proponents of seriously avant garde/experimental/electronic sounds—"cos I'm a little weary of the elitism that surrounds the jazz world generally." One of the members of AMM III, it seems, has twice been arrested in Northern Ireland for playing anti-British music, and can also play two guitars simultaneously, with no overdubs. This record, says Lake, "has to be heard by an audience wider than jazz"—but a bit narrower, presumably, than Rupert Holmes, Peaches and Herb and Chuck Mangione.

MORE: Releases for ECM proper in coming weeks will include LPs by Keith Jarrett, Barre Phillips, Bill Connors, Steve Kuhn/Sheila Jordan and the John Abercrombie Quartet. After that, look for "Full Force" by the Art Ensemble of Chicago (which Lake calls "the most thunderously exciting album of the last 2000 years") and "Journal October" by cellist David Darling. . . . The Adelphi label has been known mostly for its folk and blues issues, but they have been involved in jazz as well, mostly with the records of a young, extremely facile pianist named Jessica Williams, who has two Adelphi albums available. Adelphi is also now distributing a new label, Clean Cuts, whose first artist is, you guessed it, Jessica Williams. Her first Clean Cuts product, "Rivers of Memory," is due April 1; she'll be touring the east coast this spring. Says Clean Cuts' Jack Heyrman, the new label's albums will be pressed "on 100 percent pure virgin vinyl with heavy emphasis on quality control." For more info, call him at (301) 467-4231 (Clean Cuts' Baltimore offices) or at (202) 723-6958 on Tuesdays and Thursdays (Adelphi, in Washington). . . . Most retailers dealing in jazz, and most discerning consumers as well, know that Pablo Records is a rather expensive line sometimes offered in less-than-great packages (cover shots of the performers are often unflattering and out of focus). But they also know that Pablo's music is generally superb, and two new releases are no exception. One of them, Count Basie's "On the Road" (on the Pablo Today label), was recorded digitally, Pablo's second such project, and the technique definitely makes a difference. Overall, the natural dynamics of an orchestra this good are well-served by digital; the horns in particular seem to benefit, although the rhythm section is also uncommonly bright and propulsive (Freddy Green's guitar, for example, is ringingly clear). A very worthy release.

## The Jazz LP Chart

APRIL 5, 1980

- |  |   |
|--|---|
| <p>1. <b>FUN AND GAMES</b><br/>CHUCK MANGIONE/A&amp;M SP 3715</p> <p>2. <b>EVERY GENERATION</b><br/>RONNIE LAWS/United Artists LT 1001</p> <p>3. <b>SKYLARKIN'</b><br/>GROVER WASHINGTON, JR./Motown M7 933R1</p> <p>4. <b>ANGEL OF THE NIGHT</b><br/>ANGELA BOFILL/Arista/GRP GRP 5501</p> <p>5. <b>HIDEAWAY</b><br/>DAVID SANBORN/Warner Bros. BSK 3379</p> <p>6. <b>CATCHING THE SUN</b><br/>SPYRO GYRA/MCA 5108</p> <p>7. <b>HIROSHIMA</b><br/>Arista AB 4252</p> <p>8. <b>ONE ON ONE</b><br/>BOB JAMES &amp; EARL KLUGH/Columbia/Tappan Zee FC 36241</p> <p>9. <b>1980</b><br/>GIL SCOTT-HERON &amp; BRIAN JACKSON/Arista AL 9514</p> <p>10. <b>PIZZAZZ</b><br/>PATRICE RUSHEN/Elektra 6E 243</p> <p>11. <b>AMERICAN GARAGE</b><br/>PAT METHENY/ECM 1 1155 (WB)</p> <p>12. <b>GENETIC WALK</b><br/>AHMAD JAMAL/20th Century Fox T600 (RCA)</p> <p>13. <b>WITH ALL MY LOVE</b><br/>WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342</p> <p>14. <b>NO STRANGER TO LOVE</b><br/>ROY AYERS/Polydor PD 1 6246</p> | <p>15. <b>THE DANCE OF LIFE</b><br/>NARADA MICHAEL WALDEN/Atlantic SD 19259</p> <p>16. <b>DREAM COME TRUE</b><br/>EARL KLUGH/United Artists LT 1026</p> <p>17. <b>OCEANLINER</b><br/>PASSPORT/Atlantic SD 19265</p> <p>18. <b>PRESSURE</b><br/>MCA 3195</p> <p>19. <b>STRUTTIN'</b><br/>DR. STRUT/Motown M7 931R1</p> <p>20. <b>8 FOR THE '80s</b><br/>WEBSTER LEWIS/Epic JE 36197</p> <p>21. <b>RISE</b><br/>HERB ALPERT/A&amp;M SP 4790</p> <p>22. <b>BEST OF FRIENDS</b><br/>TWEENY/NINE FEATURING LENNY WHITE/Elektra 6E 223</p> <p>23. <b>A TASTE FOR PASSION</b><br/>JEAN-LUC PONTY/Atlantic SD 19253</p> <p>24. <b>PICK-EM</b><br/>RON CARTER/Milestone M 9092 (Fantasy)</p> <p>25. <b>MORNING DANCE</b><br/>SPYRO GYRA/MCA/Infinity INF 9004</p> <p>26. <b>NOMAD</b><br/>CHICO HAMILTON/Elektra 6E 257</p> <p>27. <b>YOU'LL NEVER KNOW</b><br/>RODNEY FRANKLIN/Columbia NJC 36122</p> <p>28. <b>LIVE AT THE PUBLIC THEATER</b><br/>HEATH BROS./Columbia FC 36374</p> <p>29. <b>GREAT ENCOUNTERS</b><br/>DEXTER GORDON/Columbia JC 35978</p> <p>30. <b>WHALE CITY</b><br/>DRY JACK/Inner City 1075</p> |
|--|---|

## Blythe Spirits



Columbia artist Arthur Blythe recently appeared at Town Hall in New York, featuring music from his latest album, "In The Tradition." Pictured are, from left: Mike Bernardo, director, jazz/progressive national promotion, CBS Records; Dr. George Butler, VP, jazz/progressive A&R, Columbia; Columbia artist Rodney Franklin; Bruce Lundvall, president, CBS Records Division; Arthur Blythe; Guy Spellman, product manager, Columbia; Columbia artist John Lee; Vernon Slaughter, VP, jazz/progressive marketing, CBS Records, and Epic artist Mtume.

# Record World Classical

## Classical Retail Report

APRIL 5, 1980

### CLASSIC OF THE WEEK



**BELLINI  
NORMA**  
SCOTTO, TROYANOS,  
GIACOMINI, LEVINE  
Columbia

### BEST SELLERS OF THE WEEK\*

**BELLINI: NORMA**—Scotto, Troyanos,  
Giacomini, Levine—Columbia  
**BERG, STRAVINSKY: VIOLIN  
CONCERTOS**—Perlman, Ozawa—DG  
**DEBUSSY: IMAGES**—Previn—Angel  
Digital  
**GALWAY: SONG OF THE SEASHORE**—  
RCA  
**HANDEL: ARIODANTE**—Baker,  
Burrowes, Ramsey, Leppard—  
Philips  
**LUCIANO PAVAROTTI: O SOLE MIO**—  
London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—  
Jones, Katsu, Dorati—London  
**STRAUSS, TURINA: SONGS**—Caballe,  
Weissenberg—Angel

### SAM GOODY/EAST COAST

**BELLINI: NORMA**—Columbia  
**BENATZKY: WHITEHORSE INN**—Angel  
**BRITTEN: SERENADE FOR TENOR, HORN  
AND STRINGS**—Giulini—DG  
**DANNY BOY AND OTHER IRISH SONGS**—  
White, Mata—RCA  
**GALWAY: SONG OF THE SEASHORE**—  
RCA  
**HANDEL: ARIODANTE**—Philips  
**KING'S ROW FILM SCORE**—Gerhardt—  
Chalfante Digital  
**MOZART: DON GIOVANNI**—Moser, Te  
Kanawa, Raimondi, Maazel—Columbia  
**PAVAROTTI: O SOLE MIO**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—  
London

### KING KAROL/NEW YORK

**BARTOK: BLUEBEARD'S CASTLE**—Varady,  
Fischer-Dieskau, Sawallisch—DG  
**BELLINI: NORMA**—Columbia  
**CARLOS: SWITCHED-ON BRANDENBURGS**  
—Columbia  
**DANNY BOY AND OTHER IRISH SONGS**—  
White, Mata—RCA  
**GALWAY: SONG OF THE SEASHORE**—RCA  
**HANDEL: ARIODANTE**—Philips  
**GREATEST HITS OF 1740**—Digitak  
**STRAUSS: DIE AEGYPTISCHE HELENA**—  
London  
**STRAUSS, TURINA: SONGS**—Angel  
**TCHAIKOVSKY: 1812 OVERTURE**—  
Telarc

### RECORD WORLD/TSS/ NORTHEAST

**BELLINI: NORMA**—Columbia  
**BIZET, GRIEG: ORCHESTRAL SUITES**—  
Slatkin—Telarc

**CHOPIN: SONATA, OTHER WORKS**—  
Gilels—DG  
**GALWAY: SONG OF THE SEASHORE**—RCA  
**HANDEL: ROYAL FIREWORKS MUSIC**—  
Sine Qua Non Digital  
**SIEGFRIED JERUSALEM SINGS OPERA  
ARIAS**—Columbia  
**PAVAROTTI: O SOLE MIO**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—  
London  
**TOMITA: BOLERO**—RCA  
**JOHN WILLIAMS PLAYS PONCE**—Columbia

### RADIO DOCTORS/MILWAUKEE

**BACH: MUSICAL OFFERING**—Marriner—  
Philips  
**BACH: TOCCATAS, VOL. II**—Gould—  
Columbia  
**BELLINI: NORMA**—Columbia  
**BERG: LULU**—Stratas, Boulez—DG  
**BLOCH: SACRED SERVICE**—Simon—  
Chandos  
**DEBUSSY: IMAGES**—Angel Digital  
**GREAT FILM CLASSICS**—Karajan—DG  
**GALWAY: SONG OF THE SEASHORE**—RCA  
**HAYDN: SYMPHONIES NOS. 94, 104**—  
Previn—Angel  
**PUCCINI: SUOR ANGELICA**—Sutherland,  
Bonyngue—London

### SOUND WAREHOUSE/DALLAS

**BACH: TOCCATAS, VOL. II**—Gould—  
Columbia  
**BARTOK: VIOLIN CONCERTO**—Zukerman,  
Mehta—Columbia  
**BELLINI: NORMA**—Columbia  
**GALWAY: SONG OF THE SEASHORE**—  
RCA  
**JANACEK: FATE**—Supraphon  
**MARTINU: SYMPHONIES NOS. 2, 6**—  
Neumann—Supraphon  
**STRAUSS: DAFNE**—Gueden, Wunderlich,  
King, Boehm—DG Privilege  
**STRAVINSKY, BERG: VIOLIN CONCERTOS**—  
DG  
**SYZMANOWSKY: VIOLIN CONCERTO**  
—Wilkomirska—Aurora  
**WAGNER: DER FLIEGENDE HOLLAENDER**—  
Ursuleac, Hotter, Krauss—Accanta

### TOWER RECORDS/SEATTLE

**BERG, STRAVINSKY: VIOLIN CONCERTOS**  
—DG  
**TRANSCRIPTIONS BY BERG, WEBERN**—  
Boston Symphony Chamber Players—  
DG  
**CARLOS: SWITCHED ON BRANDENBURGS**—  
Columbia  
**GALWAY: SONG OF THE SEASHORE**—RCA  
**LAGOYA: SPANISH GUITAR**—Columbia  
**MENDELSSOHN: SYMPHONIES NOS. 1, 4**—  
Haitink—Philips  
**RAVEL: BOLERO**—Bernstein—DG  
**SCHUMANN: COMPLETE SYMPHONIES**—  
Kubelik—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 4**—  
Ashkenazy—London  
**VIVALDI: L'ESTRO ARMONICO**—Brandis—  
DG

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

## Some Superb Berg from DG

By SPEIGHT JENKINS

■ NEW YORK — Two recent recordings, both on Deutsche Grammophon, highlight and exemplify the genius of one of the 20th century's most important composers, Alban Berg. Earlier this season the German division of Polygram brought us his last opera, *Lulu*, in a recording which remained a best seller for a longer period of time than anyone would have imagined. Now come two recordings of equal merit. The most immediately popular—in fact, a best seller this week—is a contribution by Itzhak Perlman. The young violinist fortunately has built such a commanding audience that whenever his records appear, buyers flock to them and rarely are they disappointed. Certainly not this time.

### Violin Concerto

Perlman, in his first foray on DG, plays Berg's Violin Concerto and that of Stravinsky. The Stravinsky Concerto, a crisply neoclassic affair, is often played in concert; Berg's for some reason is not. On this record it is far the superior. The Stravinsky, though played brilliantly and like the Berg well supported by Seiji Ozawa and the Boston Sym-

phony, sounds very technical. Though Perlman always does more than just play notes, in the Stravinsky he properly keeps emotion to a minimum emphasizing the work's pure neo-classicism. All the more striking then to listen to the Berg side. Here are the clear connections of Berg to Mahler and to Wagner. No matter that theoretically a 12-tone technique is employed, Berg's work cries aloud its emotion and sadness over the death of a young girl in whose memory the work was composed. By any stretch of the imagination, this is moving, expressive music and in Perlman it finds an ideal interpreter. Anyone who misses this record has overlooked something very special, the most interesting string recording to come out in some time.

### Repeat Performance

At the same time DG issued a repeat performance that should delight all those who buy it: the second volume (though not called that) of the Boston Symphony Chamber Players' performances of transcriptions by the 20th century composers Berg, Webern

(Continued on page 47)

## Classical Retail Tips

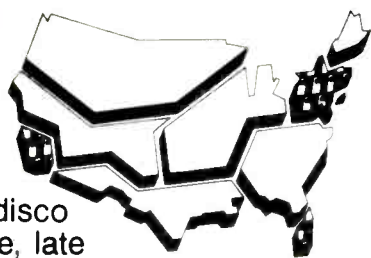
■ Angel this April issues its new version of *Cavalleria Rusticana* and *Pagliacci*. Last spring London brought out a new *Cav/Pag*, and it was a huge hit, almost solely due to the drawing power of Luciano Pavarotti. Now comes Angel with quite a varied cast, full of stars and unusual combinations. Both are conducted by Riccardo Muti whose Italian nature should be splendid for the twin operas that launched verismo. In the *Cavalleria Santuzza* is taken by Montserrat Caballé, an unthinkable choice for the soprano some years ago, but today quite in keeping with the heavy dramatic roles she sings. Her Turiddu is Jose Carreras, a role well suited to his powerful lyric tenor, and Matteo Manuguerra should offer a very classy Alfio. *Pagliacci* has Renata Scotto as Nedda. Miss Scotto in the fall of 1979 was heard in a very successful *Cavalleria* under James Levine for RCA; now she completes the double bill for a different conductor and another record company. Carreras sings Canio, and Kari Nur-

mela Tonio.

One of the most exciting records of 1978 introduced Andrei Gavrilov in a concerto with Simon Rattle. Now the young Soviet pianist will be heard in the First Tchaikovsky Piano Concerto, with Muti conducting. If he applies the fireworks and musicality to this familiar and always popular concerto that he did to other less immediately accessible music, this should be a really big seller.

The month completely belongs to Muti at Angel. In one of his four other releases he is heard with the orchestra soon to be his own, the Philadelphia, playing the Sixth Symphony of Beethoven. The other three albums are with the Philharmonia: a pairing of Schumann and Mendelssohn, and two of Tchaikovsky Symphonies: the Fourth and the Fifth. The young Italian conductor is building a following in the United States, and retailers should emphasize to buyers that Angel thinks enough of him to make April his month.

# 1



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

**Air Supply:** 11-6 WAXY, 14-9 WBBF, 19-17 WCAO, 12-7 WFBR, 22-11 WFIL, 18-14 WICC, 19-15 WKBW, 25-18 WPGC, 15-13 WRKO, 19-12 WTIC-FM, 25-21 WXLO, 19-15 WYRE, 15-14 KFI, d25 KFRC, 18-16 KEARTH, 21-16 F105, 18-16 KC101, 12-9 PRO-FM, 37-34 Y100, 27-22 14Q.

**Ambrosia:** a WAXY, a WCAO, ahb WFBR, ahb WPGC, a WRKO, a WXLO, a WYRE, a KFI, a KFRC, a KEARTH, a 14Q.

**Blondie:** 5-2 WABC, 3-1 WAXY, 13-3 WCAO, 1-1 WFBR, 5-2 WFIL, 9-3 WICC, 2-2 WIFI, 4-3 WKBW, 17-10 WNBC, 1-1 WPGC, 7-3 WRKO, 5-3 WTIC-FM, 2-1 WXLO, 3-2 WYRE, 11-5 KFI, 2-2 KFRC, 1-1 KHJ, 1-1 KEARTH, 6-6 F105, 16-10 PRO-FM, 13-9 Y100, 3-4 14Q.

**Bros. Johnson:** 29-20 WCAO, 24-21 WFBR, 27-23 WPGC, a30 WXLO, 28-23 WYRE, a KFI, 26-21 KFRC, 27-19 KHJ, 20-18 KEARTH, 25-21 Y100.

**F. Cavaliere:** hb-29 WFBR, d27 WRKO, on KFI, 27-25 PRO-FM, a 14Q.

**C. Cross:** 33-30 WABC, 5-4 WCAO, 3-2 WFBR, 18-12 WFIL, 15-12 WIFI, 14-10 WKBW, 18-14 WPGC, 12-9 WRKO, 19-17 WXLO, 14-11 KFI, 21-16 KFRC, 23-18 KHJ, 15-13 KEARTH, 13-12 F105, 14-13 PRO-FM, 9-6 Y100, 12-5 14Q.

**P. Davis:** e WAXY, a WBBF, on WCAO, 23-20 WFBR, d22 WFIL, d30 WICC, a WYRE, on KFI, d28 KEARTH, d35 F105, a29 KC101, on 14Q.

**M. Davis:** 30-27 WCAO, e WFBR, ae WFIL, 29-25 WPGC, on KFI.

**C. Dore:** 27-24 WCAO, 19-10 WFBR, 25-23 WFIL, 26-22 WIFI, 21-20 WKBW, 26-24 WPGC, 26-24 WXLO, 18-18 KFI, 13-12 KEARTH, 30-27 F105, 28-24 PRO-FM, a35 Y100, 30-25 14Q.

**Dr. Hook:** 20-12 WCAO, 17-12 WFBR, 17-15 WFIL, 30-25 WKBW, 19-15 WPGC, 13-8 WRKO, 29-26 WXLO, 30-27 KFI, a KFRC, 29-27 KEARTH, 14-13 F105, 18-15 PRO-FM, 26-22 Y100, 2-2 14Q.

**Eagles:** 18-12 WAXY, 13-10 WBBF, 3-2 WCAO, 7-15 WFBR, 9-7 WFIL, 8-7 WICC, 6-6 WIFI, 5-4 WKBW, a30 WNBC, 3-7 WPGC, 8-8 WTIC-FM, 7-15 WXLO, 2-3 WYRE, 11-8 KFI, 14-10 KFRC, 15-11 KHJ, 17-11 KEARTH, 17-14 F105, 12-12 KC101, 20-16 PRO-FM, 6-5 Y100, 11-8 14Q.

**Fleetwood Mac:** e WAXY, 23-22 WBBF, 21-18 WCAO, 16-13 WFBR, d21 WFIL, 25-21 WICC, 25-23 WKBW, 21-17 WRKO, 24-20 WTIC-FM, 21-19 WYRE, on KFI, d30 KFRC, a KEARTH, 27-23 F105, 22-19 KC101, hb-19 PRO-FM, 26-23 14Q.

**D. Fogelberg:** ahb WFIL, d29 WIFI, d24 WKBW, ahb WPGC, d27 14Q.

**Gibb/Newton-John:** d30 WCAO, 27-22 WFBR, ahb WFIL, 13-10 WPGC, 29-25 WRKO, a WTIC-FM, 25-20 WYRE, on KFI, a30 KC101, ahb PRO-FM, a 14Q.

**B. Joel:** 44-31 WABC, 25-22 WAXY, 12-8 WBBF, 15-9 WCAO, 18-9 WFBR, 20-10 WFIL, 16-13 WICC, 11-11 WIFI, a WKBW, 25-22 WNBC, 21-8 WPGC, 23-19 WRKO, 12-7 WTIC-FM, 22-16 WXLO, 22-16 WYRE, 25-12 KFI, 20-18 KFRC, 23-21 KEARTH, 25-20 F105, 20-17 KC101, 21-17 PRO-FM, 31-28 Y100, 24-15 14Q.

**Journey:** e WICC, d27 WIFI, 7-4 KFRC, a KEARTH, 26-18 F105, 25-22 PRO-FM, on 14Q.

**J. Last:** ahb WFBR, ae WFIL, a WKBW, ahb WPGC, d30 WRKO, a WXLO, a WYRE, a KFI.

**Lipps, Inc.:** a20 WABC, 27-20 WXLO, 25-14 KHJ, 25-10 KEARTH.

**M. Manchester:** 28-26 WCAO, 29-25 WFBR, d25 WFIL, e-28 WPGC, 28-23 WRKO, a WTIC-FM, d24 14Q.

**B. Midler:** 30-26 WFBR, d26 WKBW, d29 WRKO, 22-18 PRO-FM, d14 14Q.

**G. Numan:** on KFI, d26 KFRC, 23-20 PRO-FM, a36 Y100, 28-16 14Q.

**Off Broadway:** a26 WIFI, ahb PRO-FM.

**D. Parton:** e WFIL, e WKBW, 30-24 WRKO.

**Peaches & Herb:** 9-12 WABC, a WCAO, 21-18 WFBR, 21-17 WFIL, 6-8 WKBW, 30-23 WNBC, hb-e WPGC, 14-10 WRKO, 11-6 WXLO, 21-15 KFI, 3-3 KHJ, 3-3 KEARTH, a F105, 4-2 PRO-FM, a40 Y100, a 14Q.

**B. Peters:** a WAXY, e WFIL, a WICC, d30 WKBW, a WRKO, a WXLO, on KEARTH.

**Pretenders:** a WICC, 14-10 WIFI, 29-26 WTIC-FM, d29 KFI, 27-23 KFRC, 20-17 KHJ, 27-24 KEARTH, d25 F105, 7-6 PRO-FM, 36-33 Y100, d29 14Q.

**RG&B:** 4-5 WABC, 6-10 WCAO, 2-4 WFBR, 4-4 WFIL, 26-21 WNBC, 10-19 WPGC, 2-1 WRKO, 4-4 WXLO, 21-19 KFI, 6-5 KFRC, 12-7 KHJ, 6-4 KEARTH, 7-2 F105, 17-14 PRO-FM, 15-13 Y100, 29-18 14Q.

**K. Rogers/K. Carnes:** ae WABC, hb-27 WAXY, a WBBF, d29 WCAO, hb-27 WFBR, d24 WFIL, d25 WICC, e WKBW, e WNBC, hb-e WPGC, d28 WRKO, e-27 WTIC-FM, on WXLO, d27 WYRE, d22 KFI, on KFRC, on KHJ, d30 KEARTH, 30-27 KC101, a28 PRO-FM, d26 14Q.

**L. Ronstadt (Hurts):** hb WFIL, a WTIC-FM, lp WXLO, a KFI, d26 KHJ, 28-26 KEARTH, a21 14Q.

**J. Ruffin:** e WAXY, 25-19 WCAO, 20-16 WFBR, 24-18 WFIL, 27-24 WICC, ae WIFI, 26-22 WKBW, e-29 WPGC, 25-22 WRKO, 30-28 WXLO, 26-24 WYRE, on KFI, 28-25 KFRC, 21-19 KEARTH, 29-24 F105, 26-22 KV101, 30-26 PRO-FM, 30-26 Y100, on 14Q.

**B. Scaggs:** a WCAO, hb-28 WFBR, ahb WFIL, a30 WIFI, hb-e WPGC, on WRKO, a WTIC-FM, e WYRE, a KFI, on KFRC, on KHJ, on KEARTH, a F105, on 14Q.

**B. Seger:** 26-22 WABC, 22-17 WAXY, 19-17 WBBF, 9-7 WCAO, 13-5 WFBR, 19-13 WFIL, 7-6 WICC, 16-13 WIFI, 8-6 WKBW, 15-6 WPGC, 3-5 WRKO, 2-2 WTIC-FM, 28-25 WXLO, 5-4 WYRE, 9-7 KFI, 12-6 KFRC, 26-22 KHJ, 19-17 KEARTH, 4-5 F105, 13-7 KC101, 15-12 PRO-FM, 38-29 Y100, 15-10 14Q.

# 2



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

**Air Supply:** 12-11 WAKY, 13-7 WANS-FM, 9-8 WAYS, 13-5 WBBQ, 4-2 WBSR, 12-8 WCGQ, 23-18 WCIR, 8-6 WERC, 19-16 WFLB, 7-4 WGSV, 22-18 WHBQ, 18-15 WHHY, 8-5 WISE, 19-14 WKIX, 15-9 WLAC, 17-15 WLCY, 22-17 WMC, 10-7 WQXI, 9-7 WRFC, 16-11 WRJZ, 19-14 WSGA, 14-8 KX-104, 4-1 KXX-106, 15-11 V100, 16-8 Q105, 7-4 Z93, 17-13 92Q, 4-6 94Q.

**Ambrosia:** a WANS-FM, a WAYS, a WBBQ, a WBSR, a WCGQ, a WCIR, a WERC, a WGSV, a WHBQ, a WHHY, a WISE, a WLAC, a WLCY, a22 WQXI, a WRJZ, a35 WSGA, a KXX-106, a39 BJ-105, a Q105, a Z93, a29 94Q.

**Blondie:** 2-3 WAKY, 1-1 WANS-FM, 1-1 WAYS, 1-1 WBBQ, 1-1 WCGQ, 25-21 WCIR, 6-5 WERC, 18-10 WFLB, 18-11 WHBQ, 8-1 WHHY, 9-1 WISE, 12-5 WKIX, 18-12 WLAC, 7-6 WLCY, 4-2 WMC, 1-1 WQXI, 1-1 WRFC, 7-2 WRJZ, 1-1 WSGA, 6-2 KX-104, 9-5 KXX-106, 4-2 BJ-105, 10-6 V100, 2-2 Q105, 3-1 Z93, 16-9 92Q, 1-1 94Q.

**Bros. Johnson:** d33 WANS-FM, 24-19 WBBQ, d29 WCGQ, e WCIR, 23-20 WERC, 29-22 WFLB, a WGSV, 20-14 WHBQ, a WHHY, 10-6 WKIX, a WLAC, d30 WLCY, d21 WMC, 21-14 WQXI, e WRFC, 15-9 WSGA, 26-19 KX-104, 24-18 Z93, a 92Q.

**C. Cross:** 3-2 WAYS, 3-3 WBBQ, 21-15 WHBQ, 12-7 WLAC, 16-9 WMC, 3-2 WQXI, 13-8 WSGA, 7-6 KX-104, 3-2 KXX-106, 7-4 Q105, 2-3 Z93, 8-4 92Q, 2-4 94Q.

**P. Davis:** 22-15 WAKY, 14-11 WANS-FM, 25-21 WAYS, 30-24 WBBQ, 6-3 WBSR, 14-10 WCGQ, d29 WCIR, 10-9 WERC, 28-27 WFLB, 10-5 WGSV, d24 WHBQ, 23-19 WHHY, 26-23 WISE, 24-21 WKIX, 28-26 WLAC, d29 WLCY, 25-24 WMC, 22-17 WQXI, 20-16 WRFC, 21-16 WRJZ, 29-25 WSGA, a KX-104, 17-11 KXX-106, a40 BJ-105, d28 V100, 14-9 Z93, 5-3 94Q.

**Eagles:** 6-5 WAKY, 15-12 WANS-FM, 7-6 WAKY, 19-14 WANS-FM, 1-1 WBSR, 3-3 WCGQ, 11-5 WCIR, 9-8 WERC, 6-5 WFLB, 11-7 WGSV, 19-12 WHBQ, 1-2 WHHY, 4-3 WISE, 15-15 WKIX, 5-8 WLAC, 5-2 WLCY, 11-5 WMC, 13-10 WRFC, 10-7 WSGA, 2-3 KXX-106, 19-17 BJ-105, 4-3 V100, 13-10 Q105, 22-22 Z93, 10-6 92Q.

**Fleetwood Mac:** 38-35 WANS-FM, 28-25 WAYS, 26-21 WBBQ, 30-22 WBSR, d23 WCGQ, d30 WCIR, 19-15 WERC, 31-29 WFLB, 17-15 WGSV, 30-21 WHBQ, 25-17 WHHY, 21-17 WISE, a WKIX, 24-21 WLAC, 28-24 WLCY, d23 WMC, 24-20 WQXI, 25-22 WRFC, 28-26 WRJZ, 9-5 WSGA, 20-16 KX-104, 23-19 KXX-106, 27-24 BJ-105, 23-16 V100, 20-17 Z93, 28-26 92Q, 20-17 94Q.

**M. Jackson:** 14-9 WAYS, 20-11 WBBQ, 13-9 WBSR, 16-10 WCIR, 2-2 WERC, 22-20 WFLB, 17-17 WHBQ, 22-13 WHHY, 15-11 WISE, 4-4 WKIX, 10-6 WLAC, a WLCY, 15-8 WMC, 12-12 WQXI, 6-3 WRFC, 6-8 WRJZ, 3-3 WSGA, 4-3 KX-104, 26-21 BJ-105, 26-20 V100, 8-9 Q105, 16-15 Z93, 19-16 92Q.

**B. Joel:** 11-7 WAKY, 21-18 WANS-FM, 26-24 WAYS, 28-23 WBBQ, d25 WBSR, 18-12 WCGQ, 26-20 WCIR, 16-14 WERC, 30-25 WFLB, 28-25 WGSV, 23-22 WHBQ, 27-20 WHHY, 24-21 WISE, 18-17 WKIX, d22 WLAC, 29-27 WLCY, 20-13 WMC, 19-11 WQXI, 19-13 WRFC, 22-15 WRJZ, 21-15 WSGA, 16-9 KX-104, 21-17 KXX-106, 28-25 BJ-105, a V100, 26-22 Q105, 19-10 Z93, 27-24 92Q, 18-10 94Q.

**Korona:** e WBBQ, a WFLB, e WHBQ, e WHHY, a WLAC, e WRJZ, e KX-104, d30 KXX-106, a Z93, e 94Q.

**B. Midler:** 20-16 WAYS, a WBBQ, d32 WBSR, a WCIR, d26 WERC, a28 WRFC, a37 WSGA, a Q105.

**Pretenders:** 26-20 WANS-FM, 35-32 WAYS, e WBBQ, 28-24 WCGQ, e WCIR, 20-18 WERC, 29-24 WHHY, 32-28 WISE, d30 WLAC, a WMC, 14-5 WQXI, 18-14 WRFC, 29-27 WRJZ, 33-27 WSGA, 16-12 KXX-106, e BJ-105, d30 V100, d29 Q105, a26 Z93, e 92Q, 3-2 94Q.

**C. Richard:** a WANS-FM, 34-31 WAYS, e WBBQ, 18-15 WQXI, 27-23 WSGA, 19-15 KXX-106, e 92Q, 15-13 94Q.

**K. Rogers/K. Carnes:** 31-25 WAKY, d37 WANS-FM, d26 WAYS, d29 WBBQ, d26 WBSR, d20 WCGQ, e WCIR, 25-23 WERC, a WFLB, d25 WGSV, e WHBQ, d26 WHHY, d31 WISE, e WKIX, d27 WLAC, d28 WQXI, d30 WRFC, d29 WRJZ, 34-24 WSGA, d24 KX-104, d28 KXX-106, a BJ-105, a V100, d28 Q105, d30 Z93, d28 92Q, 28-23 94Q.

**L. Ronstadt:** a WAYS, e WBSR, a WERC, a WHBQ, a WLAC, e WLCY, e WRFC, 32-26 WSGA, d29 KX-104, a KXX-106, e BJ-105, e V100, 30-25 94Q.

**J. Ruffin:** 20-16 WAKY, 31-26 WANS-FM, 22-22 WAYS, d30

# Hottest:

Rock

Ambrosia, Linda Ronstadt, Boz Scaggs

Disco

Lipps, Inc.



# Radio Marketplace

WBBQ, 10-5 WBSR, 30-21 WCGQ, d28 WCIR, 18-16 WERC, 23-19 WFLB, 14-12 WGSV, d30 WHBQ, 16-12 WHHY, 29-24 WISE, e WKIX, d24 WLAC, e WLCY, 24-20 WMC, d24 WQXI, 21-19 WRFC, 26-24 WRJZ, 24-22 WSGA, 27-27 KX-104, 26-23 KXX-106, 39-32 BJ-105, d29 V100, e Q105, 21-19 Z93, e 92Q.

**B. Scaggs:** a WAKY, d32 WANS-FM, a WBBQ, d28 WCGQ, a WCIR, a WHHY, d29 WISE, a WLAC, d26 WQXI, e WRFC, e WRJZ, a31 WSGA, e KX-104, d22 KXX-106, e BJ-105, a V100, a Q105, 30-27 Z93, a27 94Q.

**B. Seger:** 4-2 WAKY, 4-3 WANS-FM, 16-13 WAKY, 6-2 WBBQ, 18-16 WBSR, 5-4 WCGQ, 14-8 WCIR, 4-4 WERC, 17-12 WFLB, 5-3 WGSV, 17-4 WHBQ, 3-3 WHHY, 5-2 WISE, 13-10 WKIX, 8-4 WLAC, 22-13 WLCY, 6-3 WMC, 6-4 WQXI, 8-6 WRFC, 9-5 WRJZ, 17-13 WSGA, 11-7 KX-104, 12-6 KXX-106, 8-6 BJ-105, 6-5 V100, 10-7 Q105, 1-2 Z93, 21-18 92Q.

**Utopia:** a WAKY, 28-25 WANS-FM, 29-28 WAYS, 11-9 WBBQ, 22-16 WCGQ, e WCIR, 26-26 WERC, e WGSV, 26-23 WHHY, 27-25 WISE, e WLAC, 28-25 WQXI, 28-24 WRFC, 25-23 WRJZ, 36-30 WSGA, 28-26 KX-104, 11-7 KXX-106, 33-30 BJ-105, 29-26 V100, 29-26 Q105, 27-23 Z93, 12-9 94Q.

**3**  
**Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.**

**Air Supply:** 18-11 CKLW, d25 WEFM, 6-3 WFFM, 27-26 WGCL, 6-3 WNDE, 16-12 WOKY, 18-15 WPEZ, 4-1 WZUU, 20-16 KBEQ, 11-9 KSLQ, 14-9 92X.

**Ambrosia:** a CKLW, a WFFM, a WPEZ, a KBEQ.

**Blondie:** 1-1 CKLW, 3-3 WEFM, 37-31 WFFM, 2-2 WGCL, 2-2 WLS, 22-17 WOKY, 21-10 WPEZ, 2-2 KBEQ, 1-1 KSLQ, a22 KWK, 13-10 Q102, 10-4 92X.

**Capt. & Tennille:** 30-29 WGCL, 32-29 WOKY.

**C. Cross:** 13-13 CKLW, 20-16 WEFM, 17-11 WFFM, 10-10 WGCL, a24 WLS, 8-5 WOKY, 8-6 WPEZ, d20 WZUU, 12-7 KBEQ, 6-4 KSLQ, 11-9 KXOK, 6-4 Q102, 4-2 92X, 27-23 96KX.

**P. Davis:** 29-23 CKLW, a39 WFFM, on WGCL, a20 WNDE, d30 WOKY, on WZUU, d29 KBEQ, a28 KSLQ, 19-11 KXOK, 29-26 Q102.

**Fleetwood Mac:** 30-29 WFFM, 29-25 WOKY, 30-28 WPEZ, a23 WZUU, 27-23 KBEQ, a16 KSLQ, 22-15 KWK, 25-20 Q102, 21-18 92X.

**B. Joel:** 20-17 WEFM, 28-25 WFFM, 18-12 WGCL, 43-36 WLS, 33-27 WOKY, 19-14 WPEZ, 21-15 KBEQ, 10-8 KSLQ, 16-9 KWK, 20-14 Q102, 13-8 92X, 20-16 96KX.

**Journey:** 12-8 WEFM, 17-16 WGCL, 25-22 WPEZ, 22-17 KBEQ, 2-6 KSLQ, 1-1 KWK, 30-27 Q102, 22-17 92X, 14-10 96KX.

**Off Broadway:** a WGCL, a27 WLS, on WPEZ, 26-24 KSLQ, 5-3 KWK.

**C. Richard:** on WEFM, 19-18 WFFM, 24-23 WGCL, 24-21 WOKY, 30-26 KBEQ, a29 KXOK.

**K. Rogers/K. Carnes:** on WFFM, a WGCL, 23-17 WNDE, d28 WOKY, d26 WPEZ, a16 WZUU, d25 KBEQ, a19 KSLQ, a30 KXOK, a26 92X.

**D. Ruffin:** a WEFM, 38-33 WFFM, on WGCL, 18-15 WOKY, 29-27 WPEZ, a25 WZUU, 28-21 KBEQ, 23-15 KSLQ, 26-24 Q102.

**B. Scaggs:** a WEFM, d29 WPEZ, 29-26 KSLQ, ant 92X, a24 96KX.

## B.O.S.

Brothers Johnson, Smokey Robinson

## Country

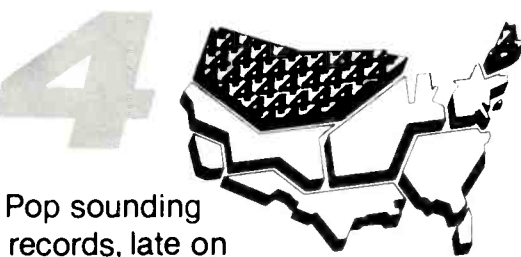
Kenny Rogers

## A/C

Felix Cavaliere, Bernadette Peters, Kenny Rogers

## LP Cuts

None



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

**Air Supply:** 17-13 WEAQ, 18-13 WGUY, 12-7 WJBQ, 10-8 WOW, 20-18 WSPT, 20-17 KCPX, 7-4 KDWB, 12-8 KGW, 4-3 KING, 20-18 KJR, 1-1 KKLS, e KKO, 14-9 KLEO, 14-10 KMJK, 10-4 KSTP.

**Ambrosia:** a WJBQ, a KCPX, a KGW, a KJR, a KKLS, a KLEO, a KMJK.

**Blondie:** 12-10 WGUY, 4-3 WSPT, 2-1 KCPX, 11-5 KDWB, d21 KGW, 7-4 KJR, 14-11 KKLS, d24 KKO, 15-10 KLEO, 7-5 KMJK.

**F. Cavaliere:** a WEAQ, a WJBQ, d30 KCPX, 26-21 KDWB, a KGW, 19-18 KING, 23-18 KSTP.

**C. Cross:** 1-1 WOW, 3-2 KCPX, 4-2 KDWB, 4-2 KGW, 9-8 KING, 3-2 KJR, 24-20 KSTP.

**P. Davis:** e WGUY, d19 WJBQ, 28-20 WOW, 28-24 WSPT, 25-20 KCPX, 20-13 KDWB, 28-24 KGW, 25-19 KING, 19-17 KJR, 24-16 KKLS, 22-16 KKO, 30-26 KLEO, 31-27 KMJK, 29-24 KSTP.

**Dr. Hook:** 12-9 KCPX, 12-10 KDWB, 20-11 KGW, 17-16 KING, 23-20 KJR, d25 KKO, 17-13 KSTP.

**Eagles:** 11-8 WEAQ, 8-6 WGUY, 4-1 WJBQ, 16-7 WOW, 13-11 WSPT, 13-8 KCPX, 2-1 KDWB, 6-4 KGW, 7-2 KING, 14-8 KJR, 5-4 KKLS, 24-21 KKO, 3-3 KLEO, 4-3 KMJK, 15-10 KSTP.

**D. Fogelberg:** a29 WEAQ, a WSPT, a28 KDWB, e KKLS, a KSTP.

**Journey:** e WEAQ, 15-8 WSPT, 26-24 KCPX, 22-14 KDWB, a KJR, a KKLS, a KLEO, 25-20 KMJK.

**M. Manchester:** a WGUY, d28 WSPT, 21-15 KDWB, d27 KGW, 15-13 KING, 12-9 KSTP.

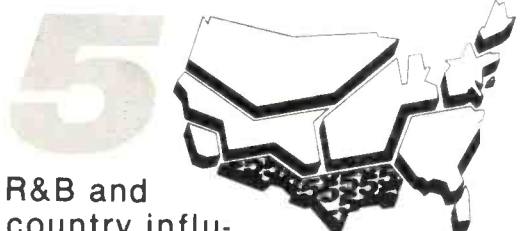
**B. Midler:** e KCPX, a31 KDWB, e KKLS, e KKO, a KSTP.

**K. Rogers/K. Carnes:** a28 WEAQ, a WGUY, a WJBQ, 30-21 WOW, d29 WSPT, d27 KCPX, 28-17 KDWB, a KGW, a KING, a KJR, d29 KKLS, a30 KLEO, d31 KMJK, d29 KSTP.

**B. Scaggs:** a WSPT, a KCPX, a29 KDWB, d26 KGW, d24 KJR, e KMJK.

**B. Seger:** 28-24 WEAQ, 10-7 WGUY, 13-12 WJBQ, 2-2 WOW, 9-6 WSPT, 8-5 KCPX, 6-3 KDWB, 23-18 KGW, 9-6 KJR, 9-8 KKLS, 25-19 KKO, 10-6 KLEO, 5-4 KMJK.

**Utopia:** e WEAQ, e WGUY, 24-22 KCPX, 23-20 KDWB, 18-15 KJR, e KKLS, d27 KLEO, 20-18 KMJK.



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

**Air Supply:** 28-13 WTI, 11-7 KFMK, 9-8 KILT, 26-17 KNOE-FM, 17-16 KRBE, 11-6 KROY-FM, 21-18 KTSA, d27 KUHL, 28-22 B100, 17-10 Magic 91.

**Ambrosia:** a KFMK, a KILT, a30 KRBE, a KUHL, a B100.

**Blondie:** 1-1 WTI, 21-11 KFMK, 11-1 KILT, 5-5 KNOE-FM, 3-2 KRBE, 4-1 KROY-FM, 6-2 KTSA, 24-16 KUHL, 15-9 Magic 91.

**C. Cross:** 23-14 WTI, 6-5 KILT, 6-4 KRBE, a KROY-FM, 11-5 KTSA, 10-9 B100, 4-1 Magic 91.

**Dr. Hook:** 25-17 WTI, 15-11 KILT, a KNOE-FM, 21-18 KRBE, 26-20 KTSA, 16-13 Magic 91.

**Fleetwood Mac:** 39-36 WTI, 27-26 KFMK, 30-27 KILT, 34-32 KNOE-FM, d28 KRBE, 17-14 KROY-FM, on KTSA, e KUHL, 24-21 B100.

**B. Joel:** 21-8 WTI, 23-21 KFMK, 36-24 KILT, 29-28 KNOE-FM, 13-10 KRBE, 19-10 KROY-FM, a22 KTSA, 27-19 KUHL, 21-18 B100, 20-15 Magic 91.

**Journey:** 40-22 WTI, 20-20 KNOE-FM, 27-24 KRBE, a KROY-FM, d30 B100.

**Pretenders:** a38 WTI, a35 KNOE-FM, a KRBE, a KROY-FM, 20-20 KUHL, 23-20 B100, 28-24 Magic 91.

**C. Richard:** a37 WTI, 30-26 B100, 18-14 Magic 91.

**K. Rogers/K. Carnes:** d30 WTI, d29 KFMK, 39-22 KILT, a KNOE-FM, a26 KTSA, d28 KUHL, 27-22 Magic 91.

**B. Scaggs:** a KFMK, a KNOE-FM, d26 KRBE, a KROY-FM, a KUHL, on B100.

**B. Seger:** 2-2 WTI, 20-17 KFMK, 17-14 KILT, 9-9 KNOE-FM, 20-15 KRBE, 5-3 KROY-FM, 15-13 KTSA, 21-13 KUHL, 12-10 B100, 10-4 Magic 91.

**Utopia:** 30-27 WTI, e KFMK, 35-33 KNOE-FM, 28-25 KRBE, 16-13 KROY-FM, e KUHL, 24-23 Magic 91.



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

**Air Supply:** 11-8 KIMN, 14-9 KOFM, 6-5 KOPA, d17 KVIL, 22-8 KYGO.

**Ambrosia:** a KIMN, a KOPA.

**C. Cross:** 2-2 KIMN, 8-6 KOPA, a KVIL.

**P. Davis:** d24 KIMN, e KOFM, a KOPA, e KVIL.

**Dr. Hook:** 17-12 KIMN, 14-11 KOPA, d19 KVIL, a KYGO.

**Eagles:** 7-4 KIMN, 20-15 KOFM, 7-9 KOPA, e KVIL, 4-4 KYGO, 13-12 Z97.

**Fleetwood Mac:** 24-17 KIMN, e KOFM, 25-22 KOPA, 27-21 KYGO, 19-13 Z97.

**B. Joel:** 13-6 KIMN, d29 KOFM, 3-3 KOPA, 21-15 KUPD, e KVIL, 18-17 KYGO, 25-24 Z97.

**K. Rogers/K. Carnes:** 30-19 KIMN, e KOFM, d27 KOPA, a KYGO.

**J. Ruffin:** 20-18 KIMN, 30-25 KOFM, 27-25 KOPA, a KVIL, 22-24 KYGO.

**B. Scaggs:** a KIMN, d30 KOPA, a KYGO.

**B. Seger:** 3-3 KIMN, 29-27 KOFM, 2-2 KOPA, 12-10 KUPD, e KVIL, 7-7 KYGO, 20-15 Z97.

# Record World Latin American

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — El español **Pedro Marín** ("Que No") postergado en México. Las emisoras que difunden el género moderno en castellano, se inclinaron por la versión del mexicano **Samuel**, y es con el intérprete del nuevo sello Helix con el cual el tema "Que No" se ubica como éxito. A pesar de los desesperados esfuerzos promocionales que hace Gamma por colocar la versión del españolito, los programadores radiales se han unificado y en forma efectiva están defendiendo con acción determinante la versión del intérprete mexicano. La visita apresurada del que claramente, por estilo y movimientos, se le relaciona con **Miguel Bosé**, balanceó en parte la desventaja que lleva en la difusión del tema "Que No," pero no pudo inclinar a su favor el éxito y es **Samuel** el que marca el hit.

¡Muy bien **José Domingo!** El cariño de sus admiradoras, se refleja en el apoyo que tiene su nuevo lanzamiento "Quiero decirte," el cual va como cañonazo para éxito nacional. La difusión es tremenda y los locutores de todas las emisoras presentan la canción como si se tratara de su propio producto. No cabe duda que está muy bien empleada la expresión de **Pepe Domingo** cuando se considera mexicano musicalmente hablando. El consumidor lo ha llegado a querer como artista nacional... Entusiasmo en RCA por los resultados que paulatinamente va obteniendo en toda la República **Claudio del Villar** con su "Amor Maldito." La producción levanta comentarios muy favorables... En Abril **Carlos Camacho** toma la Direc-

ción General del sello Orfeón. Después de 14 años, Carlos deja—por motivos muy personales—la Gerencia General de Discos Gamma y se incorpora al staff de la Cia. de **Rogerio Azcárraga**. ¡Que haya suerte amigo Camacho!

"La unidad de todos los disqueros es mi primer objetivo" declara **Guillermo Infante** actual Vice Presidente y Gerente General de RCA al tomar posesión de la Presidencia de AMPROFON (Asociación Mexicana de Productores Fonográficos). Con esta elección, Infante toma por tercera ocasión el control de la asociación que agrupa a las compañías más importantes de México. El entusiasmo y determinación que exhibe, hacen vislumbrar que los productores de discos pueden entrar a una etapa de unidad que los beneficiará tremendamente. Te felicito Guillermo por el nombramiento y ojalá que logres todos los proyectos que te has trazado, ya que la industria discográfica mexicana—por la importancia que tiene en estos momentos dentro del comercio nacional—se merece el respeto de todos los sectores, y esto solo se puede lograr con la unidad.

Microfón coloca su primer éxito discográfico, en lo que es la reaparición del sello Argentino en México. Después de una lucha tremenda en el terreno promocional, **Máximo Aguirre** su actual Gerente de Marca, ha logrado introducir a **Juan Antonio** con el tema de **Rubén Lotés** titulado "No sé, como se llamaba." La difusión es de primer nivel, por lo que se esperan buenas ventas... Y ahora ¡Hasta la próxima desde México!

## Latin American Album Picks



### TENGO QUE BUSCAR A LOLA

LEO DAN—CBS DCS 908

Con arreglos de Memo Méndez Guiu, vuelve el siempre popular Leo Dan a brindarnos muy comerciales temas de su autoría, entre los cuales se destacan "Una ilusión" (bellísimo), "Un Vaso de vino, café y cigarrillo," "Tengo que buscar a Lola" y "Soñé que me amabas."

■ With arrangements by Memo Mendez Guiu, the always popular Leo Dan comes up with a super package of his own very commercial tunes. "Una ilusión," "Porue yo tengo siempre a Cristo en mi," "Quisiera saber," more.

(Continued on page 47)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Guillermo Infante



Mongo Santamaria



Cheo Feliciano

■ La clase viva latina de Estados Unidos, se ha estado movilizandofuertemente hacia un conteo mas exacto, de la población hispano parlante en Estados Unidos. En casi todas las localidades, tanto los líderes cívicos como políticos se han unido al proceso de modo espectacular. Quizas uno de los medios que mas esta cooperando en este proceso es la National Spanish Television Network (SIN), que a través del programa "Despierta!" (Wake Up) presentado por **José Ferrer** y dirigido hacia un reporte masivo de los latinos durante la labor de Censo, presentó entrevistas con políticos, líderes de la comunidad y televidentes, conjuntamente con personalidades artísticas. El programa resultó un éxito y sera repetido esta semana. Por otra parte, adicionalmente a **José Ferrer**, un desfile de estrellas latinas han sido seleccionadas para participar en el programa "Destino 80," entre las cuales se cuentan **Rita Moreno, John Traviss, Iris Chacón, Julio Iglesias, Robert García, Ricardo Montalban, Erik Estrada, Manuel Bustelo, Hector Elías, Henry Darrow, Rolando Barral** y otros. **José Ferrer** presentará el programa "Su poder electrola" (You voting power") I y II, conteniendo dos media hora de especiales, comentando e ilustrando en la estructura política de Estados Unidos y la importancia de formar parte integral en el proceso a favor de la población latina, a través de la fuerza electoral. Los programas serán lanzados al aire en Mayo 13 y Junio 10. **René Anselmo** ha enviado 28 Anuncios publicos al Buro del Censo, para distribución nacional a estaciones de radio y televisión a través del país, para que se unan a los esfuerzos de conteo exacto de la población latina. Innuerable cantidad de estaciones de radio latina se están uniendo a esta labor pero falta una reacción en bloque compacto, dirigiendo el mensaje a todos los oyentes latinos en el país. La frase de lucha es "Uno mas hara la diferencia—One more will make the difference" que, logicamente, es profundamnte verdadera. Hacemos un llamamiento a todos los elementos de comunicación para que se unan a esta labor que garantizará una realidad de poblacion, hasta ahora tratada a la ligera y que reflejara la gran fuerza que los latinos de Estados Unidos, representan dentro de la comunidad ingles parlante de esta nacion americana. Que no se quede un latino sin registrar es la palabra de orden. Que no se quede un latino sin votar es la fuerza politica que garantizará un tratamiento justo y reconocido en un régimen democrático. ¡Adelante!... A nosotros, los del disco, nos interesa sobremanera que se conozca, a fin de cuentas, la verdadera fuerza de la población hispano parlante en este país.

Nuestro saludo al nuevo Presidente de AMPROFON (Asociación Mexicana de Productores de Fonogramas), **Guillermo Infante**, Director General de RCA Mexicana. Buena suerte en el desempeño de sus funciones al agresivo ejecutivo mexicano... **Mongo Santamaria** se presentó con el "Ballet Hispánico de Nueva York" en la Academia de Música de Brooklyn durante Marzo 20 al 23. ¡Un éxito!

Se "teipeó" un Especial de Televisión en Puerto Rico en Febrero 29, en homenaje a **Cheo Feliciano**. El programa será lanzado al aire por el Canal 47 de Nueva York, con **Johnny Pacheco** actuando como Maestro de Ceremonias, en el cual también se presentarán **Celia Cruz, Ruben Blades y Tito Puente**. Ruben hizo entrega en el programa de un trofeo concedido por la East Harlem Music School, dirigida por **Johnny Colón**

(Continued on page 46)



# ROBERTO CARLOS



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Costumbres  
A veces pienso



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# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. LARGA DISTANCIA  
RICARDO CERATTO—Odeon
2. SI NO AMANTES TAMPACO AMIGOS  
MASSIAS—Mercurio
3. QUIEN SERA  
CAMILO SESTO—Pronto
4. TE QUIERO A TI  
LOS BUKIS—Profono
5. YA ME VOY  
CHELO—Musart
6. SI ME DEJAS AHORA  
JOSE JOSE—Pronto
7. ESTOY SONANDO  
ABBA—RCA
8. ASI TE QUIERO  
LOS YONICS—Polydor
9. MAMA SOLITA  
PEDRITO FERNANDEZ—CBS
10. VENGO A PEDIRTE  
JUAN JOSE—Olympico

### New York

By WJIT (MIKE CASINO)

1. UN VESTIDO NUEVO  
PETE FRANKIE
2. YO SOY UN BARCO  
WILLIE CHIRINO
3. MI MANERA DE AMAR  
NELSON NED
4. MIS HIJOS  
OSCAR D'LEON
5. ASI SON  
EL GRAN COMBO
6. ESA QUE YO CONOCI  
WILLIE ROSARIO
7. TRABAJANDO  
DANIEL SANTOS
8. QUERERTE A TI  
ANGELA CARRASCO
9. ESTAMPA MARINA  
CHEO FELICIANO
10. AMOR PROHIBIDO  
SOPHY

### Sao Paulo

By RADIO AMERICA  
(RONALD C. ASSUMPCAO)

1. DESABAFO  
ROBERTO CARLOS
2. LEMBRANCES  
KATIA
3. MANIA DE VOCE  
RITA LEE
4. MEU QUERIDO, MEU AMIGO, MEU  
VELHO  
ROBERTO CARLOS
5. PIGEON WITHOUT A DOVE  
PATRICK DIMON
6. NA PAZ DO SEU SORRISO  
ROBERTO CARLOS
7. GENGHIS KHAN  
GENGHIS KHAN
8. CASINHA BRANCA  
GILSON
9. GRITO DE ALEGRIA  
MARIA BETHANIA
10. GENI E O ZEPELIN  
CHICO BUARQUE

### Tampa

By WYOU (WOODY GARCIA)

1. DESAHOGO  
ROBERTO CARLOS
2. SE QUE EXISTE EL AMOR  
OSCAR DE FONTANA
3. LLEGO MI AMOR  
CLOUDS
4. SIN DEJAR DE AMARTE NUNCA  
SOPHY
5. EL COLLAR DE CLODOMIRO  
CHIRINO
6. VUELA SIEMPRE PAJARO HERIDO  
BARBARA Y DICK
7. ME ESTOY ACOSTUMBRANDO A  
QUERERTE  
JOSE VELEZ
8. SI ME DEJAS AHORA  
JOSE JOSE
9. ENCUENTROS  
DENISE DE KALAFE
10. CON ESO ME PAGAS  
MARIA DEL CARMEN

## Ventas (Sales)

### Spain

By JAVIER ALONSO

1. SONARTE  
IVAN—CBS
2. HABLAME DE TI  
PECOS—Epic
3. BAILED  
RED DE SAN LUIS—Polydor
4. COMO YO TE AMO  
ROCIO JURADO—RCA
5. EL DESERTOR  
MARI TRINI—Hispavox
6. QUIEN PUSO MAS  
VICTOR MANUEL—CBS
7. UN VELERO LLAMADO LIBERTAD  
JOSE LUIS PERALES—Hispavox
8. QUE NO  
PEDRO MARIN—Hispavox
9. SONE QUE QUERIA  
PEDRO MARIA SANCHEZ—Polydor
10. EN LA BODEGA DE MI BARCO  
MARISOL—Zafiro

### Ecuador

By MARCELO NAJERA

1. MANOELLA TORRES  
MANOELLA TORRES
2. MI MANERA DE AMAR  
NELSON NED
3. QUERERTE A TI  
ANGELA CARRASCO
4. NACI PARA AMARTE  
KISS
5. IR A CASA  
BONEY M.
6. JUSTO YO  
LISSETTE
7. ME LLAMAS  
JOSE LUIS PERALES
8. PERDONAME  
JOHANNA ROSALY
9. TENDRIA QUE LLORAR POR TI  
JOSE LUIS
10. TU ME DISTE AMOR, TU ME DISTE FE  
LOS IRACUNDOS

### San Jose

1. EL RECADO  
RIGO TOVAR—Melody
2. YA ME VOY  
CHELO—Musart
3. QUERERTE A TI  
ANGELA CARRASCO—Pronto
4. ELLA  
JUAN GABRIEL—Arcano
5. LA CHICANITA  
LOS SAGITARIO—Olympico
6. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO—Profono
7. LA MUSQUERA  
LOS HURACANES DEL NORTE—Luna
8. SECRETO CALLADO  
DIEGO VERDAGUER—Profono
9. SERA VARON, SERA MUJER  
LOS ANGELES NEGROS—Latin Int.
10. POR UN CAPRICHITO  
RITMO 7—Fama

### Houston

1. ELLA  
JUAN GABRIEL—Arcano
2. PORQUE ME GUSTAS  
FELITO FELIX—Pronto
3. EL RECADO  
RIGO TOVAR—Melody
4. LA MUSQUERA  
LOS TAMMY TEX—Ramex
5. LO QUE NO FUE NO SERA  
JOSE JOSE—Pronto  
LOS REYES LOCOS—Columbia
6. ESTOY SONANDO  
ABBA—RCA
7. LA NEGRA CANDELOSA  
SUPER ESTRELLA—Viza
8. MELODIA PARA DOS  
JOAN SEBASTIAN—Musart
9. NOHECITA  
RITMO 7—FAMA
10. DESPRECIO  
LOS CADETES DE LINARES—Ramex

## Nuestro Rincon (Continued from page 44)

... Muy bueno el long playing de **Ramiro José Esperanza** que CBS ha lanzado al mercado en México. Entre los temas se destacan "Te he escogido" y "Me prohibí amarte." **Hector Garrido**, argentino radicado en Nueva York, voló a México para estar presente en la grabación de la mayoría de los arreglos de esta grabación, de su creación y que fueron dirigidos por al Maestro **Tino Martin**. Es indiscutible que **Ramiro José Esperanza** es un excelente interprete . . . **Art Talmadge** situó un nuevo long playing de la **Love Symphony Orchestra** con la RCA de México, producido en asociación con la revista Penthouse. El primer álbum, lanzado al año pasado, obtuvo muy buenas cifra de ventas . . . Nuestro saludo a **Maura Donohue** y **Jorge Infante** (Director de Programas de la Radio Ambiente (WOJO) de Chicago. Los planes de la emisora van muy en serio. Hace falta que la enorme población latina de ese área comience a tomar en serio aquello de: "en la unión está la fuerza."

All Latin media sources in the States are working heavily regarding an accurate census of the Spanish population in the United States. Perhaps one of the most important mediums in this process is SIN (National Spanish Television Network), which, through its program "Despierta" ("Wake Up"), hosted by **Jose Ferrer**, has caused an overwhelming demand from Spanish language television viewers. The program will be repeated on March 29th at 8:00 p.m. EST nationwide. In addition to Ferrer, a galaxy of Latin stars have been chosen to participate in Destino 80, including **Rita Moreno, Ricardo Montalban, John Traviss, Iris Chacon, Julio Iglesias, Robert Garcia, Erik Estrada, Manuel Bustelo, Hector Elias, Henry Darrow, Rolando Barral** and many more. **Jose Ferrer** will also host the program "Su Poder Electoral" ("Your Voting Power") I and II, two half-hour specials on the political

structure on the United States and the importance of involvement in the processes of the country. The programs will be aired on May 13th and June 10th respectively. **Rene Anselmo**, president of SIN, has made 28 public service announcement available to the Census Bureau for national distribution on English language and Spanish language radio and television stations throughout the United States. They have received an enormous response from Latin radio stations and other networks, who wanted to inform their Hispanic viewers and listeners about the importance of participating in the census and election processes. The theme of the census is: "Uno Más Hará la Diferencia—One More Will Make the Difference." We encourage all Latins in the States to join this wonderful idea.

I congratulate **Guillermo Infante**, general director for RCA Mexico, for his new appointment as AMPROFON's president (Mexican Associa-

(Continued on page 47)

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)  
"Ella"  
(Juan Gabriel)  
JUAN GABRIEL  
(RCA-Arcano)

(Salsa)  
"No Me Digan Que Es Muy Tarde"  
(Jose Noguera)  
ISMAEL MIRANDA  
(Fania)

## 'Switched-On' Platinum



Artist Wendy Carlos was recently presented with a platinum record for "The Well-Tempered Clavier, Book I." The award coincided with the release of Carlos' latest record, "Brandenburgs." Pictured are, from left: Bob Campbell, director, Masterworks; Rachel Elkind, producer and collaborator; Wendy Carlos; Peter Dinklage, vice president and chief operating officer, CBS/Records Group; and Paul Myers, VP, A&R, planning and productions, CBS

## Go To Consult Gram Classics

— Terry McEwen appointed a consultant for Gram Classics, it was announced. Guenter Hensler, PolyGram Classics, a newly-created organization, comprises the London, Munich, and Philadelphia offices.

Gram Classics is an operation of PolyGram Record (PRO) USA, the organization for most of the recorded music activity in Europe-based Poly-

Gram who had been with the label and its parent company since 1950, was the president of London and based in the United Kingdom in 1959. The PolyGram recently acquired certain rights to London, from the United Kingdom.

will serve as a consultant for our months. He will assist in the transition to relocating to San Francisco become general director of the San Francisco House.

## Go Rincon (Continued from page 46)

ds Producers). I wish him lots of luck . . . **Mongo Santana** performed with the Ballet Hispanico de Nueva York at Brooklyn Music in New York on March 20-23 . . . A television special taped in Puerto Rico honoring **Cheo Feliciano**. The program aired at a future date by Channel 47 in New York. **Johnny Carson** acted as a host of the show. **Celia Cruz**, **Ruben Blades** and **Johnny Carson** were also on the show. Ruben presented Cheo with an award from the East Harlem Music School run by **Johnny Carson** . . . recording by **Ramiro José Esperanza** has been released on the label. Among the tunes, "Te He Escogido Para Amarte" and "Hibí Amarte" look like winners. **Hector Garrido**, Argentine living in New York, flew to Mexico City in order to record the arrangements, under the musical direction by **Tino Turner**. **Talmadge Associates** has announced the placement of the album, produced through a license with Penthouse Magazine, on the **Love Symphony Orchestra**, with RCA Mexico. The album released last year, was also produced in conjunction with

## Some Superb Berg

(Continued from page 39) and others. This disc follows the extremely popular transcriptions of Strauss waltzes by the same group that appeared last summer. This time the only popular piece on the album is Debussy's "Prelude to the Afternoon of a Faun," transcribed by Hanns Eisler, a member of the Schoenberg-Berg set. In the first performance of the Debussy transcription Berg took part and the transcription was issued with the blessing of Arnold Schoenberg, the composer whose organization for new music in Vienna sponsored all the transcriptions. The other two works transcribed are Schoenberg's Chamber Symphony, transcribed by Anton Webern, and the Adagio from Berg's Chamber Concerto, transcribed by the composer. All three receive brilliantly clear, moving performances. The Debussy has never sounded more seductive yet wicked; the Schoenberg faithfully brings out the tonal colors of this exceptionally concentrated early work and again the Berg is an experiment in deepest feeling. The two discs are tied together in that both Berg's Violin Concerto and his arrangement of the Adagio date from 1935, the year

## Black Music Report

(Continued from page 36)

new sides of their talents. For the first time, there are lyrics with a social message, pronounced gospel influences, hints of jazz and Sam Cooke-flavored R&B, merged together to form an LP entitled "Heroes" (to be released in May). Again working with producer **James Carmichael**, the group's putting the finishing touches on the LP prior to an 88-city tour that begins at the end of May.

Having completed their fifth LP on United Artists records, **Brass Construction's** style has remained unchanged, except for the inclusion of more vocal-oriented songs. The original nine-membered group, consisting of **Larry Payton**, **Randy Muller**, **Wade Williamston**, **Joseph Arthur-Wong**, **Morris Price**, **Wayne Parris**, **Mickey Grudge**, **Sandy Billups** and **Jessie Ward**, are now just beginning to get more involved in the business of music as well as the behind-the-scenes action. The group's philosophy is now resting on their potential versatility, which, according to Payton, will increase the group's control over their future product and open up doors to the badly needed crossover market. The group is now debating about delaying or canceling their tour plans slated for spring, including dates in 60 U.S. cities; the simple economics of the tour market apparently makes the thought an ordeal. Their main concern at this time is the evolution of new product. "We need to get ahead of the game and still maintain our visibility," Payton said.

Radio station KJOP/AM in Lemoore, California has changed—the changes were unintentional, though, as the culprit was fire. The fire burned their transmitter, leaving them quite quiet. The station is to return to the air Friday (28). At press time, PD **Paul "Speedy" Santiago** was unable to be contacted. We wish the station a speedy recovery . . . E/A recording artist **Patrice Rushen** is in the studio rehearsing for her new road show . . . Balladeer **Bobby Caldwell** recently performed a benefit concert on the 79th Street beach in Miami, Florida for approximately 15,000 fans. The benefit was in conjunction with radio station LOVE 94. This station was responsible for breaking Caldwell's first album.

## Latin American Album Picks

(Continued from page 44)

### LOS BOLEROS MAS ROMANTICOS

LOS JOAO—Musart 10795

Vuelven Los Joao de México con hermosos boleros interpretados a su muy bailable y simple manera. Se lucen en "La Serenata," "Circulo Romántico" y, por supuesto, "Boleros románticos."

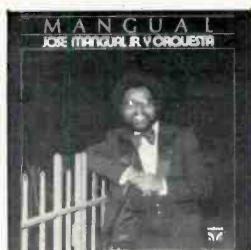


■ Los Joao from Mexico are back with beautiful medleys of boleros. Selling well in Mexico and on the west coast. "Boleros Románticos," "La Serenata" and "Circulo Romántico."

### MANGUAL

JOSE MANGUAL JR. Y ORQUESTA—Velvet 3009

En su propia producción y movido por su anterior éxito, vuelve José Mangual con este repertorio salsero con su toque personalísimo. Muy buenos son "Ritmo sabor" (R. Rodríguez), "Negrita" (D.R.), "Yo vengo otra cosa" (H. Mill) y "Amigo Infiel" (D.R.). Arreglos de Erick Figueroa, José Madera, Marty Sheller y Louie Cruz.



■ José Mangual Jr. is selling nicely with this new package of salsa with arrangements by Figueroa, Madera, Sheller and Cruz. "Gitana" (V. Gutiérrez), "Ritmo sabor" and "Negrura" (Ch. Cisneros).

### EVOLUCION

WILFRIDO VARGAS—Karen KLP 46

Con vocales por el propio Wilfrido, Sandy Renez, Vicente Pacheco y Victor Waill, el muy popular conjunto bailable dominicano, vuelve a la carga en las salas de bailes latinas. Excelentes cortes son "Barbaraso" (R. Diaz-W. Vargas), "El Semaforo" (S. Ovalle), "Arrancame la vida" (A. Lara) y "Eso ya viene por ahí" (R. Diaz).



■ With vocals by Wilfrido, Sandy Renez, Vicente Pacheco and Victor Waill, the very popular Dominican group offers a package of Dominican salsa. "Pajaro Choui" (D.R.), "Enrique Blanco" (R. Diaz-W. Vargas) and "El Calor" (M. Vargas-W. Vargas).

## CBS Canada Announces Sr. Exec. Appts.

■ NEW YORK—Arnold Gosewich, chairman and chief executive officer of CBS Records Canada, has announced two senior executive appointments within the company. Stan Kulin has been named senior vice president, marketing, sales and a&r for CBS Records Canada Ltd. and Brian Josling has been named senior vice president, retail and rack divisions, manufacturing and distribution and Shorewood Packaging of Canada Ltd.

As a result of these appointments, Kulin will be responsible for the corporate level supervision of marketing, sales, and English and French artists repertoire activities while Josling will

be responsible for the corporate level supervision of A&A Records & Tapes (retail divisions), ARS Records (rack division), manufacturing and distribution, and also Shorewood Packaging, a company in which CBS has an interest.

### Background

Stan Kulin joined CBS Records Canada in 1978 as vice president, business development. Prior to that, he was president of United Artists Records in Canada until the termination of their Canadian operations. Brian Josling has been in the record industry for 10 years, and has held a variety of positions in sales, marketing, finance, retail and distribution.



Stan Kulin



Brian Josling

## England

By VAL FALLOON

■ LONDON—The purchase of blank cassettes has leaped from 45 million to 60 million in the past two years, according to BPI figures in the year when album sales slumped by 11.5 million to less than 75 million units. The number of complete LPs copied rose over the 100 million mark. The BPI is continually surveying the home taping problem and these latest figures, published in the quarterly review, are as depressing as expected, with evidence that the market is continually growing. The total amount of recorded music copied—singles, odd tracks, etc.—amounts to the equivalent of 200 million LPs. Past estimates have put the loss to the record business at 150 M pounds but now the figure is thought to be nearer 200 M. This is backed up by the increasing sales of C90 blanks—i.e., one album per side. And there is the professional side to worry about too—last year 160 cases of bootlegging and piracy were reported to the BPI and following recent crackdowns the courts are expected to be full of bootleggers for the rest of the year.

RAY OF HOPE: Though the record business continues to appear depressed, the video market is healthy. Last week the first home video show was staged in London, coinciding with the Vid '80 conference . . . As a firm indication of the importance of the growing European market, National Panasonic is launching its new model here. Europe—mainly the U.K. and Germany—shows the fastest increase, though the figure looks tiny: 1.4 percent projection for this year, that is double the 1979 figure. The U.S., by contrast, is only expected to increase its sales by one percent. Of Japanese exports, 720,000 went to the U.S. Last year and 590,000 to Europe. The Japanese bought 605,000 video recorders and Matsushita, the JVC and National Panasonic parent company, expects to make a million VTRS this year. The software market is still confusing, with the consumers deluged by old movies and some educational programmes. As well as record companies—prominently Pye—film companies and maga-

(Continued on page 49)

## Japan

(This column appears courtesy of Original Confidence magazine)

■ Immediately proceeding ABBA's press interview, Discomate Records' 5th Anniversary party was held, with ABBA's presence, at the Hotel New Ohtani on March 10th. On the following day, Discomate Records signed another 3-year contract (effective Jan. 1st, '80 to Dec. 31st, '82) with ABBA. Attending the signing were Takayasu Yoshioka, president, and Toshiro Hoshino, VP of Discomate, and Stig Anderson, president, and John Spalding, VP representing Polar Music. The royalty percentage was reported to be slightly higher than that of the previous contract.

Rainbow has decided to come to Japan once again. This will be their third time performing here. Their last concert tour was marred by a terrible accident in Sapporo which resulted in the death of one person along with eight others being seriously or slightly injured. Since this accident, the security at rock concerts has been tightened. Rainbow's concerts are scheduled to be held on May 8, 9 & 12 in Tokyo and May 13 & 14 in Osaka.

We welcome the news that a Japanese new wave band, **Plastics**, will perform live in the States. Steve Ralovsky, the manager for the **B-52s** and **Talking Heads**, will handle all arrangements for Plastics during their tour. Their concert schedule is April 8th at Mudd Club in New York, 10th & 11th at Hurrah in New York, 15th & 16th at University of California, Berkeley, 23rd at Whiskey-a-Go Go in L.A. and 25th & 26th at Madam Wong's in L.A.

## Germany

By JIM SAMPSON

■ MUNICH: German music revenues up 3 percent in '79: more details of the 1979 German music market have become available. Although unit turnover declined three percent, gross market revenues increased three percent to DM 2.41 billion (1.3 billion dollars), thanks largely to improved full price turnover. The German market jumped 21 percent from 77 to 78. In particular, the success of very high priced TV merchandised product helped raise this year's figures club (+6 percent) and export (+11 percent) sales also contributed. Per capita annual record/tape expenditures in Germany rose to DM 38.80 (21 dollars) in 1979.

TELDEC UP 35 PERCENT: Telefunken-Decca records (Teldec) easily exceeded last year's market growth rate with a 35 percent improvement in domestic revenues to over 100 million marks. According to MD Gerhard Schulze, export business stayed at 1978 levels but club revenues rose 90 percent. Particularly gratifying was the development of the Teldec import service, from DM 1.7 million in 1975 to apparent market leadership with DM 11.5 million last year. Teldec's biggest seller, Peter Maffay, switches to Polygram's Metro-nome label later this year. But Schulze announced the signing of two former EMI artists, Adamo and organist Franz Lambert, who should help bolster domestic sales. Classical chief Heinrich J. Werlitz added that Nikolaus Harnoncourt has extended his Teldec contract.

At his annual sales convention last month, Schulze said that the firm's stockholders had done everything to assure Teldec's future as a solid, independent record company. Management did not go into detail about the Decca ownership situation. But sources confirm that Dr. Jack Dimenstein, owner of Musikvertrieb, Etc. in Zurich and already controller of 25 percent interest in Teldec, has expressed interest in acquiring Decca London's 25 percent share.

SIEGEL WINS AGAIN: For the second year in a row, Ralph Siegel has won the German Eurovision song contest run-off. The Munich producer, who last year created Dschinghis Khan, this year composed a song and played piano for Katja Ebstein, a singer who placed third in the Eurovision finals in both 1970 and 1971. Siegel's "Theater" has a clearly but cleanly derivative melody, and owes part of its success to stage show effects. Ariola has the winner, while CBS placed second with Costa Cordalis (also written and published by Ralph Siegel). EMI's Susanne Klee came in third with a nice country ballad. Klee, who now lives in Los Angeles, has picked up performing experience in the States, England and Japan.

## Man Honored



shown accepting Canada's RPM Award for the best single of the year presented at Massey Hall, Toronto, was for the single "Wondering Are" from the album "Dancing in the Dragon's Jaws" (available in Millennium Records, distributed by RCA). Pictured from left: Beverly Berman, national coordinator; Stuart Raven-Hill and Bernie Finkelstein of the Management Company; Cockburn; Bernie Fiedler, management; Don [unclear], director of promotion, Millennium Records.

## Potential Hailed (Continued from page 3)

dual tracks and is have wide applica- m is Philips (Mag- ble.

hlosser, executive of RCA, told the at the videodisc be worldwide in potential for en- d education is

did not disclose ng plans for the system overseas, CA is committed ment of its low- rformance system technical devel- been underway "

tends to take a "in developing ne videodisc in through direct through licens- for both discs — other partici-

development of Europe will be variety of pro- ave worldwide o a significant grams licensed ave a strong build a cata- ntry."

RCA presented existing sys- panels dis- al, marketing

(Continued from page 48)

as the giant IPC are in the race. But the music be sorted out.

SCLE: News of another ban of U.S. product: **Billy** " is the subject of a new MCPS ban, under sec- copyright act following a request by Joel's U.K. c. As is comes shortly after the ban on **Blondie's** quest of the local copyright holders, it looks as found a new weapon to fight against non-EEC he seventh or eighth case in a year or two. The on all the ELO albums. The record companies and more aware of the import bite into the LPs here are relatively highly priced. Rather ny circulating dealers and warehouses with in- MCPS simply refuses to grant an import license-

techniques, and the future of the software business, given the di- versity of the cassette hardware available, and the differences in videodisc hardware.

### Home Video

One company, Video Factors, gave a detailed talk on the eco- nomics and philosophy of the home video market. They con- cluded that the music industry was best qualified to handle the distribution and marketing of videograms and that music of- fered the greatest opportunity, particularly in videodiscs. They gave the various interested in- dustries points for collectability, repeatability, personal appeal qualities and variety, and the music industry came out tops.

The Conference was notable for its lack of premiers and new information apart from the Phil- ipsis-sponsored Worldwide Video- disc previously mentioned, and the Pioneer machine. Some of the movie producers present ex- pressed concern on the transfer quality from 35 mm film to video- disc, with reference to the im- portance of pressings. One rec- ord company delegate thought that larger budgets would have to be earmarked for VD produc- tions. To maintain the desirable qualities expressed by video fac- tors, considerably higher invest- ment than for even the most ex- pensively-produced records was, he thought, going to be essential.

# England's Top 25

## Singles

- 1 GOING UNDERGROUND JAM/Polydor
- 2 TOGETHER WE ARE BEAUTIFUL FERN KINNEY/WEA
- 3 TAKE THAT LOOK OFF YOUR FACE MARTI WEBB/Polydor
- 4 TURNING JAPANESE VAPORS/UA
- 5 DANCE YOURSELF DIZZY LIQUID GOLD/Polo
- 6 GAMES WITHOUT FRONTIERS PETER GABRIEL/Charisma
- 7 ALL NIGHT LONG RAINBOW/Polydor
- 8 DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/Casablanca
- 9 WORKING MY WAY BACK TO YOU SPINNERS/Atlantic
- 10 ATOMIC BLONDIE/Chrysalis
- 11 THE SPIRIT OF RADIO RUSH/Mercury
- 12 ECHO BEACH MARTHA & THE MUFFINS/Dindisc
- 13 SO LONELY POLICE/A&M
- 14 HANDS OFF . . . SHE'S MINE BEAT/Go Feet
- 15 TURN IT ON AGAIN GENESIS/Charisma
- 16 HAPPY HOUSE SIOUXSIE & THE BANSHEES/Polydor
- 17 STOMP BROTHERS JOHNSON/A&M
- 18 ANOTHER NAIL IN MY HEART SQUEEZE/A&M
- 19 CUBA GIBSON BROTHERS/Island
- 20 POISON IVY LAMBRETTAS/2 Stroke
- 21 MY WORLD SECRET AFFAIR/I Spy
- 22 LET'S DO ROCK STEADY BODYSNATCHERS/2 Tone
- 23 JANUARY FEBRUARY BARBARA DICKSON/Epic
- 24 FOOD FOR THOUGHT/KING UB40/Graduate
- 25 BEAR CAGE STRANGLERS/United Artists

## Albums

- 1 TEARS AND LAUGHTER JOHNNY MATHIS/CBS
- 2 GREATEST HITS ROSE ROYCE/Whitfield
- 3 TELL ME ON A SUNDAY MARTI WEBB/Polydor
- 4 HEARTBREAKERS MATT MONRO/EMI
- 5 12 GOLD BARS STATUS QUO/Vertigo
- 6 STRING OF HITS SHADOWS/EMI
- 7 SINGLES ALBUM CRYSTAL GAYLE/United Artists
- 8 GLASS HOUSES BILLY JOEL/CBS
- 9 NOBODY'S HEROES STIFF LITTLE FINGERS/Chrysalis
- 10 REGGATA DE BLANC POLICE/A&M
- 11 DOWN TO EARTH RAINBOW/Polydor
- 12 OUTLANDOS D'AMOUR POLICE/A&M
- 13 OFF THE WALL MICHAEL JACKSON/Epic
- 14 GET HAPPY ELVIS COSTELLO/F-Beat
- 15 EAT TO THE BEAT BLONDIE/Chrysalis
- 16 THE LAST DANCE VARIOUS/Motown
- 17 ON THROUGH THE NIGHT DEF LEPPARD/Vertigo
- 18 LOUD & CLEAR SAMMY HAGAR/Capitol
- 19 SPECIALS SPECIALS/2 Tone
- 20 TOO MUCH PRESSURE SELECTER/2 Tone
- 21 ONE STEP BEYOND MADNESS/Stiff
- 22 AGAINST THE WIND BOB SEGER/Capitol
- 23 GREATEST HITS VOL. I COCKNEY REJECTS/Zonophone
- 24 PRETENDERS PRETENDERS/Real
- 25 KENNY KENNY ROGERS/UA

(Courtesy: Record Business)

## Spinners at Avery Fisher



Atlantic recording group the Spinners recently played an engagement at Avery Hall in New York City's Lincoln Center. The show coincided with the success of the group's current single, "Working My Way Back To You." Shown backstage at Avery Fisher Hall in New York are, from left: (standing) producer Michael Zager, executive producer Jerry Love, Atlantic president Jerry Greenberg, Cotillion president Henry Allen, Spinner Henry Fambrough, Atlantic vice president of A&R Jim Delehant, Atlantic/Cotillion A&R director of R&B product Bill Cureton, Atlantic/Cotillion vice president of promotion Everett Smith, Atlantic director of press & information for special markets Simo Doe; (front) Spinner Bobbie Smith and Earl Young.

## New York, N.Y. (Continued from page 12)

long-time friend and follower of Genesis, this is about as thorough an account of a group as one could ask: Gallo picks up the band's story in 1963, when the original members of the group, all then 13, met at an English boarding school; he then traces their development as a group and as solo artists up to the present. Included are dozens of photos never before printed, a complete discography, an astrological chart, a list of equipment used by each musician, and up-to-date interviews with band members past and present (including a recent encounter with the elusive **Peter Gabriel**). The production is first-rate, from the quality of the glossy paper stock to the eye-catching graphics, which is all the more remarkable considering this is a vanity publication: D.I.Y. is an acronym for Do It Yourself, as Gallo calls his home press. Paperbound copies sell for \$15.95; cloth bound for \$25; and for the hard-core fan, leather bound editions are available for a mere \$100. This edition is an update of Gallo's "Genesis, The Evolution of a Rock Band," published exclusively in England in 1978.

Further information regarding "Genesis: I Know What I Like" can be had by phoning Gallo at 213-613-0383, or by writing D.I.Y. Books at P.O. Box No. 2055, Hollywood, California, 90028.

"How To Make and Sell Your Own Record" by **Diane Sward Rapaport** (Headlands Press/Quick Fox) is as comprehensive in its own way as is Gallo's book. Rapaport, formerly with **Bill Graham's** Fillmore Management and now a teacher specializing in music business courses at Sonoma State University in California, has simply and effectively laid out the step-by-step process of, as the title indicates, making and selling a record. Everything from manufacturing to sales, promotion and copyrighting is set forth here in layman's terms in a spare, to-the-point prose style that is nevertheless colorful enough to breathe some life into what it is a rather dreary subject. An especially valuable work for anyone pondering the independent road to success. Even if you aren't an artist but are curious as to how records are made—in the studio or in the plant—or if you're wondering just what in the world publishing is all about, this book's for you. A bargain at \$9.95. Quick Fox is located at 33 West 60th Street, New York, N. Y. 10023.

**CORRECTION:** The item regarding a bet between **Bebe Buell** and **Kiss's Gene Simmons** which ran here last week is not entirely accurate. Buell and Simmons have wagered, and it does concern the **Boomtown Rats**, but it has nothing to do with whether or not the group reaches superstar status. Actually, according to a source close to Kiss, the bet is, or was, that if the Rats' song "I Don't Like Mondays" made it into the top 20 on national trade charts, Simmons would pay Buell \$10,000; if it didn't make it to the top 20, Buell would then have to stroll nude down 5th Avenue. Simmons won. No date has been set for Buell's walk. Simmons, by the way, is reported to be a great fan of the Rats, and especially likes the song in question. He felt objections to its lyric content would dash any chance it had of becoming a hit.

**JOCKEY SHORTS:** **Pete Townshend's** first solo LP for Atco, "Empty Glass," due at the end of April . . . **Little Buster** and the **Soul Brothers** are returning to Manhattan in April, opening for **Gatemouth Brown** at the Lone Star on the eighth, and headlining at Kenny's Castaways on the 22nd . . . in addition to seeing the Boomtown Rats, the Broadway revival of "West Side Story" and **James Brown** at Studio 54, members of the **Clash** stormed through marathon recording sessions at Electric Lady Studios last week, putting in 12 hours a day for six consecutive days.

**HAPPY BIRTHDAY ELLEN SHIPLEY.** Sorry I couldn't be there, but you are healthier for my absence.

## 'London Calling': Anatomy of a Hit

(Continued from page 10)

among the kids" as important factors, and doles out generous praise to the rock press. "The press kept the group alive to a large degree until the Clash delivered the record radio was waiting for," stated McCarrell. "I think that had there not been the amount of press from the outset that there was, the Clash situation would be very, very different now. The press really helped keep the band's name in front of a lot of people."

From a marketing standpoint, McCarrell explained that Epic's strategy was "pretty basic. We've been running advertising campaigns around the country, obviously around the tour dates; and in markets where there has been sales activity as a result of the airplay, we've jumped in with campaigns on a market-to-market basis to try and take advantage of it as much as we can. Internally here there's been a merchandising contest around the Clash, organized for our field merchandisers, with the best in-store display effort in a given market winning a cash prize. Things of that sort. Nothing out of the ordinary."

Another factor McCarrell noted as being crucial in this case is the price of the album: the two-record set lists at \$9.98, and often retails for as much as four dollars less, on sale. "It's a tremendous bargain," said McCarrell. "The price is absolutely a factor here. The Clash are very conscious of this, and it came from them. We would have had a tremendous battle if there had been an attempt on my part to price this record higher. And we did consider it. But the Clash are very conscious of giving their fans value, of giving them the absolute best show they can, and of giving them the absolute best record they can at the lowest price possible."

From a retail standpoint, "London Calling" must be counted among the year's major surprises. Dutch Cramblitt of the Circles chain in Arizona stated flatly, "We definitely did not expect the album to do as well as it did." Although initial sales on the LP were slow, once the chain began playing in-store copies the turnaround was immediate. "We found it was the kind of mix people were look-

ing for from a 'punk' group," Cramblitt offered. "It's coherent enough, but it still has that rawness to it, has good flow—it's just good-sounding rock and roll. The band's also gotten a lot of press; it has some notoriety among the young people in this area; and a couple of stations are playing the single in some kind of regular rotation. I think all of that's had an effect."

"It's one of those albums that at first no one knew why it was selling," said Debbie Flanagan of the Portland-based Everybody's chain. "But it was selling in our stores because of our people getting behind the album and pushing it. A lot of people here have liked the Clash from the beginning, and the momentum seemed to build out of their enthusiasm. We got the album the first of March and immediately put it into our Guaranteed Great Music, then it got instore play, then radio play, then the single was released and picked up a lot of airplay, and the album's just never stopped."

Although the recent spate of new releases has somewhat curtailed sales of "London Calling" at Rose Records in Chicago, the album is still moving. According to Jim Rose, the success of the Clash's third album hardly caught him unprepared. "A couple of our stores that pick up on new wave did well with the first two albums," he explained, "but the downtown and suburban stores did not. All of our stores are selling the new record. Our general experience was that our stores could sell the more palatable new wave product."

The Clash has even made some inroads in the South, enough at least to have "London Calling" once listed among Record Bar's top 50 albums. "Record Bar did extremely well with it considering we don't get the more adventurous customers in our mall stores," said Norman Hunter. "The record has done respectably for us, and based on the showing here I can believe it's a hit in other markets."

Finally, there is what McCarrell calls "the intangible" that he believes is central to the band's popularity in the marketplace as well as with the critics. "There's an attitude about this band; the guys are a little rebellious. I read an interview recently in Trouser Press in which they criticized our English company. I wish they wouldn't do that, but once again, that's part of their image. Underneath I think they want to succeed very, very much. But they are what they are; these guys just live and breathe rock and roll."

## Voris Exits MCA Dist.

■ **LOS ANGELES** — Gene Voris, who has been with MCA Distributing Corp. for five-and-a-half years, most recently as purchasing manager, has left the company. He can be contacted at (213) 352-3906.



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ermon performed a medley of Song of the Year nominees. Clawson received a Dove as Female Vocalist of the Year.

Doug Oldham's "Special Delivery," produced by Joe Huffman on Impact Records, garnered top album honors in the inspirational category and won a Dove for Bob McConnell for graphic layout and design.

Other Dove winners include the Bill Gaither Trio, Mixed Group of the Year; "Love Alive II" by Walter Hawkins and the Love Center Choir on Light Records (Walter Hawkins, producer), Black Gospel Album of the Year; "From Out Of The Past" by the Kingsmen on Heartwarming (Joe Huffman, producer), Traditional Album of the Year; Dino Kartsonakis, Instrumentalist of the year; Imperials, male group; Mike Borum for the album cover photo

## As Up, Profits Down

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Hits For All store, while opening one Big Ben's stores. Integrity now has a total of 135 stores—8 Big Ben's and 127 Where-houses.

Integrity has also reported that 36 of its retail outlets are selling prerecorded videocassettes. The company plans to market video-discs in the future.

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or art on Rusty Goodman's "You Make It Rain For Me" and Merlin Littlefield for his backliner notes on the Mercy River Boys "Break-out" LP. Inducted into the Gospel Music Hall of Fame in the living category was publisher Connor B. Hall in the deceased category writer / composer Ira Sankey.

Performing a variety of styles and types of gospel music were the Rev. James Cleveland, Dallas Holm, Honeytree, the Kingsmen and humorist Grady Nutt. Presenters for the evening included James Blackwood, Terry Bradshaw, Tony Brown, Don Butler, Shirley Caesar, Chris Christian, Andrew Culverwell, Bishop Al Hobbs, Dino and Debbie Kartsonakis, Hovie Lister, Marvin Norcross, Frances Preston, Dottie Rambo, Patty Roberts, George Beverly Shea, Hal Spencer, B. J. Thomas and Marijohn Wilkin.

Held at the Opryland Hotel, the show was produced by Joe Moscheo. Stage set and design was coordinated by George Drescher of Personal Touch in New York with sound and lighting Alex of Alexandria, Ind. Prior to the show was the annual Dove banquet, all signaling an end to the activities of the second annual Gospel Music Week sponsored by GMA.

## Air Raid Drill



Herb Eisman, president of 20th Century Fox Music Publishing, has announced the signing of the Atlanta based band Air Raid to an exclusive publishing agreement. The quartet, which has been together for eight years, will be releasing their debut album on 20th Century Fox Records in late summer. Pictured from left at the signing: (seated) group members Arthur Offen, Rick Brown, Rick Hinkle, and T.B. Walker; (standing) Eisman and Ronnie Vance, VP creative, 20th Century Fox Music Publishing.

## Island/Ackee Celebration



Island/Ackee Music recently celebrated the relocation of their U.S. headquarters with a bash at the new offices in the Berwin Entertainment Complex at 6525 Sunset Boulevard, in Hollywood. Worldwide company president Lionel Conway hosted a champagne brunch for some of his writers currently working in Los Angeles. Among the revellers were various members of Arista's Average White Band from Scotland; Capitol's The McCrarys from Ohio; Great Buildings from Sherman Oaks, California; Robert Palmer's manager David Harper from North London; and various Island/Ackee staff members. Pictured from left: (back row) David Harper, manager, Robert Palmer; Lionel Conway, Island Music president; Alfred McCrary; Danny Wilde; Ian Ainsworth, Great Buildings; Howard McCrary; Alan Gorrie, Average White Band; Patricia Shanahan, VP, Island Music; Marcie Doherty, VP national promotion, Island Records, and Hamish Stuart, Average White Band.

## NARM Meet

(Continued from page 22)

Wednesday afternoon seminars began with George Mihaly's presentation on coming musical trends, followed by a presentation on tax shelters made by CPA Mortimer Berl, a partner in Touche Ross Co.

Apart from business sessions and seminars, delegates and guests also divided time between the convention exhibition floor, where some 100 different firms displayed audio and video product lines, accessories, blank tape, fixtures, magazines and other goods and services.

Evening's again saw live entertainment provided by NARM associate member labels, beginning with Sunday's late showcase featuring Rounder Records' George Thorogood and The Destroyers.

### Entertainment

Monday's NARM Scholarship Dinner was headlined by the Captain and Tennille, while Tuesday night proved a tribute to Motown, celebrating its 20th anniversary. Hosted by Smokey Robinson, who also performed, the show also featured The Temptations, newly re-signed to the label, who previewed their first single since rejoining, and The Commodores.

Wednesday's awards banquet was concluded with a lineup provided by EMI-America / United Artists Records, including Kenny Rogers, Dottie West and Gallagher.

More NARM coverage, including detailed reports on key addresses and seminars, appear elsewhere in this issue and continue in next week's RW.

## BMA's Future

(Continued from page 6)

that American pop music's roots are black. "The BMA is an organization whose time has come. It is a fact that black music is a very important part of the music industry, but it doesn't get the proportionate share of dollars in relationship to the dollar volume generated," he said. "The BMA must be dedicated to promoting its own artists, thereby placing them in the forefront of the consciousness of the American public."

Lieberman was quoted as saying that "the BMA is going to school on the CMA (Country Music Association). I give a lot of credit to Jo Walker of the CMA, because she did a terrific job and paved the way for the BMA to follow its success. She has been helpful to us both as an example and by consistently providing us with guidance. I'm involved because the CMA maximized the exposure and consciousness of country music in the public's mind. The BMA has yet to be able to establish the portion of dollar per volume generated, and that should be this organization's primary concern. It is simply an economic goal which will be achieved when they do have that place in the public's mind."

As far as the economic report on the BMA, the executive council has yet to release the figures, but will do so within the next few weeks.

The end result of this interview provided the BMA with a new motto: According to Malamud, "We're looking forward to the green sound of black music."

# Record World Country

## RCA Launches 'Kickin' Country' Campaign

■ NASHVILLE — RCA Records-Nashville is launching a major marketing program for April and May encompassing 25 albums, including seven new LP's and 18 selections of strongest selling catalogue product.

### Theme

The program has been named "Kickin' Country," a theme which will be carried out with specially prepared display material, sales incentives, and across-the-board advertising support at both the print and radio levels, according to Joe Galante, division vice president, marketing, RCA-Nashville.

This product includes new releases from Waylon Jennings, Dolly Parton, Ronnie Milsap, Charley Pride, Eddy Arnold, Jim Ed Brown and Helen Cornelius, Floyd Cramer and Jerry Reed, in addition to catalogue albums such as "The Outlaws," "Best of Dolly Parton," and "Waylon & Willie," by these artists plus Dave & Sugar, Tom T. Hall, Jim Reeves, Danny Davis and Chet Atkins.

The display material and advertising campaign will center around a special logo and poster featuring a shot of a young lady wearing cowboy boots and a guitar, and will be used in conjunction with additional quantities of display pieces from RCA's spring LP releases. Among the scheduled display materials are logs center-pieces, die-cut mo-

## 'Waylon & Willie' LP Begins 3rd Chart Year

■ As of this week, the RCA LP "Waylon and Willie" has been on the Country Album Chart for two years. Now at number 58, the album was released in January, 1978, certified gold in February, 1978, and certified platinum in April, 1978.

biles, 1' by 1', 2' by 2', 3' by 3' posters of cover reproductions, and streamers.

To support commercial marketing plans, RCA has prepared a correlating media press attack and will work with artists in the program on increased television and print exposure.

### Company

RCA will kick off its print and radio support with a massive, 80-market radio buy for current LPs by Ray Stevens and Charley Pride. Advertising will be at both the consumer and trade levels for the two-month program.

## Jan Rhees Mktng. Moves

■ NASHVILLE — Jan Rhees Marketing has moved to new offices. The new address is 1800 Grand Avenue, Nashville, Tennessee 37212; telephone (615) 329-1325.

## CBS Nashville Fetes Asher



Pictured at a reception given for Dick Asher, deputy president and chief operating officer, CBS Records Group, by the CBS Records Nashville office are (from left) Tony Spero, CBS Records; Epic artist Louise Mandrell; Epic Artist Mickey Gilley; Epic artist Charly McClain; Asher; Epic artist Tammy Wynette; Rick Blackburn, vice president and general manager, CBS Records, Nashville; Roy Wunsch, director of Marketing, CBS Records, Nashville; Caroline Moore, vice president, administration and planning, CBS Records; Columbia artist Earl Scruggs; Bill Fox, vice-president, finance, deputy president's staff; and Norm Anderson, studio manager, CBS Records, Nashville; (second row) Joe Casey, director of promotion, CSB Records, Nashville; Epic artist Don King; Columbia artist R. C. Bannon; Epic artist Johnny Rodriguez; Columbia artist Gary Scruggs; and Bonnie Garner, director, A&R, CBS Records, Nashville.

## ACM Announces Nominees For Musicians Categories Awards

■ LOS ANGELES—The Academy of Country Music has announced the final nominees in the musicians' categories for the 15th annual Academy of Country Music Awards. Recipients of "The Hat" awards, the trophies presented to the winners by the Academy of Country Music, will be announced on Thursday, April 24. Winners will receive their trophies on a nationally-broadcast TV special airing live from Knotts Berry Farm on May 1; actor Claude Akins, MCA recording artist Loretta Lynn and RCA recording artist Charley Pride will co-host the program.

At the same time, the radio station of the year, the disc jockey of the year and the country night club of the year, as selected

via a poll of music industry trade publications and record companies, will be announced.

Initial ballots were mailed to the members of the Academy's musician / bandleader / instrumentalist and artist-entertainer category on February 6. Each category contained a list of the top nominees as selected by a committee appointed by Academy chairman Vince Cosgrave, and approved by the board of directors. A space was also left in each category for write-in votes. Members voted for one in each category, and the top 5 vote-getters in each category (with one exception) appear on the final ballot.

The final nominees in the musicians' categories are:

Guitar—Al Bruno, James Burton, Jack Daniels, Dan Miller, Billy Walker.

Bass—Tony Booth, Billy Graham, Jerry Johnson, Curtis Stone, Steve Wariner.

Fiddle—Doug Atwell, Byron Berline, Johnny Gimble, Harold Hensley, Gordon Terry.

Steel Guitar—Buddy Emmons, Joel Ferguson, Pete Grant, J.D. Maness, Ralph Mooney.

Touring Band—Asleep at the Wheel, Charlie Daniels Band, Oak Ridge Boys Band, Original Texas Playboys, Waylors.

Drums—Richie Albright, Archie Francis, Judy Lee, Larrie Londin, George Manz.

Keyboard—Glen Hardin, John Hobbs, Jimmy Pruitt, Hargus Robbins, Danny Stonestreet.

• Specialty Instrument — Danny Davis (trumpet), John Hartford (banjo), Jerry Johnson (lap steel), Charlie McCoy (Harmonica), Smokey Rogers (banjo).

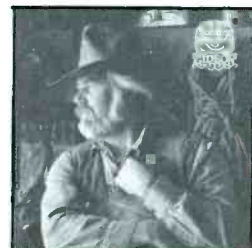
Non-Touring Band—All Stars, Country Sunshine, Midnight Riders, New Country, Palomino Riders, Rebel Playboys, Sound Company.

## PICKS OF THE WEEK

**SINGLE** GEORGE JONES, "HE STOPPED LOVING HER TODAY" (prod.: Billy Sherrill) (writers: B. Braddock/C. Putman) (Tree, BMI) (3:15). A sad story of unrequited love is told in this ballad with a tragic ending. Another winner for Jones in terms of both material and his unequalled style. Epic 9-50867.

**SLEEPER** SPRINGER BROTHERS, "CATHY'S CLOWN" (prod.: David Kastle) (writers: D. & P. Everly) (Acuff-Rose, BMI) (2:57). This Everly Brothers classic is revived for the second time this year, now with a smooth but simple style. A strong contender for both country and A/C playlists. Elektra 46622.

**ALBUM** KENNY ROGERS, "GIDEON." Rogers does a concept album this time out, composed by Kim Carnes and Dave Ellingson, telling the story of a West Texas man who died a cowboy, looking back on his life. Backed by Larry Butler's solid production, Rogers pulls it off with his usual ease and down-home finesse. United Artists LOO-1035.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Ronnie Milsap — both sides  
Bill Anderson — "Make Mine Night Time"  
Roy Clark — "If There Were Only Time For Love"  
Marty Robbins — "She's Made of Faith"  
Mundo Earwood — "You're In Love With The Wrong Man"



Ronnie Milsap

Ronnie Milsap has a two-sided winner: "My Heart" is the favorite at WTOD, WSM, WJEZ, WGTO, WTSO, KSO, WJQS, WUNI, KFDI, WBAM, KBUC, WCMS, WTMT, WSAI, KEEN. "Silent Night (After the Fight)" is the choice of KRAM, WSUN, WFAI, KJJJ, WIVK, KKYX, KSOP. Both are listed at KRMD, WHOO, WONE, KSSS, WWVA, WPNX, WITL.

Roy Clark does a tremendous job on "If There Were Only Time For Love" at KRAK, KCKC, KNIX, WDEN, KFDI, KEBC, KRMD, WJEZ, KVOO, WXCL, WBAM, KSSS, KKYX.

Mundo Earwood has a strong start on "You're In Love With The Wrong Man" at KHEY, KDJW, KNIX, KKYX, KFDI, WBAM, KSO, WSDS, KIKK, KRAK, KVOO, KBUC, KLLL. Jerry McBee has adds on "That's A Chance We'll Have To Take" at KRMD, WSDS, KFDI, KEBC, KLLL, WSLC, WFAI.



Mundo Earwood

Stephanie Winslow is moving with "I Can't Remember" at WTOD, WIVK, WTMT, WKKN, KSOP, KYNN, WSLC, KHEY, WFAI, WSDS, KKYX, WUNI, KFDI, WBAM, KSSS, KSO, KVOO, KEBC, KRMD, KLLL, WPNX.

Marty Robbins is starting strongly at KSO, KMPS, KCKC, WSM, WSDS, KSOP, WTMT, KFDI, WGTO, WWVA, KRMD, KSSS, WDEN, WPNX. The Osborne Brothers are getting play on "I Hear Kentucky Calling Me" at WCXI, WSLC, KVOO, KFDI, KSOP.

Super Strong: Kenny Rogers and Kim Carnes, Johnny Rodriguez, Buck Owens, Dave & Sugar, T. G. Sheppard.

Johnny Paycheck has "Fifteen Beers" going at WQIK, KKYX, KCUB, KYNN, KNIX, KSOP, WTMT, WPNX, WTOD, WSDS, WSM, KIKK, KRMD, KEBC, WDEN, WUNI, KBUC, WGTO, WITL, WWOK, KVOO.

David Allen Coe tells about "The Great Nashville Railroad Disaster" at KEEN, WDEN, WSLC, WIRK, KSOP, WSDS. George Hamilton IV playing at KWMT, KNIX, KFDI, WIRK, KVOO with "I'll Be Here In The Morning."

Bill Anderson is strong with first week adds at KRAK, WBAM, KRMD, WGTO, KEBC, KFDI, KBUC, KDJW, KSOP, KKYX, WPNX, WWOK, WUNI, KSO, KVOO.

## SURE SHOTS

- George Jones — "He Stopped Loving Her Today"  
Moe & Joe — "Tell Ole I Ain't Here"  
Jim Reeves & Deborah Allen — "Take Me In Your Arms and Hold Me"

## LEFT FIELDERS

- Springer Brothers — "Cathy's Clown"  
Carlton Collins — "It Don't Feel Like Love Anymore"  
Pam Rose — "I'm Not Through Loving You Yet"

## AREA ACTION

- Billy Larkin — "I Can't Stop Now" (WSDS, KVOO, WSLR)  
King Edward Smith IV — "A Song For Noel" (WSLC, KEBC, WSDS)

## Mercury Signs Carlton Collins



Bob Sherwood, president, Phonogram, Inc./Mercury Records, has announced the signing of singer/songwriter Carlton Collins to a long term contract with the label. Collins' first Mercury single is "It Don't Feel Like Love Anymore." Shown here after the signing are (from left) Jerry Kennedy, vice president/A&R, country, Phonogram/Mercury; L. E. White, Hello Darlin' Music (Collins' publisher); Aleene Jackson, manager for Carlton Collins; Carlton Collins; and Sherwood.

## Popularity of Intl. Country Music Fest Yields New Sites, More Media Coverage

By VAL FALLOON

■ LONDON—The twelfth International Festival of Country Music opens this week on Good Friday—the first time the event has spread into four days. And from Monday March 29 to April 8, Mervyn Conn's army of artists and road teams will fly in and out of Europe. This year, country music will go into new territories. The first festival of American music in France and the first country festival run by Conn in Switzerland will take place, and the Dutch and German events have been extended by a day each.

Conn's earlier announcement of the five-year BBC deal for televising eight 45-minute festival specials has been followed up with news of broadcasting deals for other territories, emphasizing the growing interest in country music in Europe.

Conn has set up deals with French TV (T.F.I.), German and Swiss TV (Z.D.F.) and Dutch television (Trois). Sweden will buy the BBC programs. Conn has also agreed on two gala programs of two hours for broadcast on BBC's powerful Radio 2 on successive Saturday evenings.

The festival this year is marked by the appearance of Philip Morris, manufacturers of Marlboro, as sponsors for the Wembley event. They previously only sponsored the British talent contest, the finals of which are held at the stadium. Said Conn, "They wanted to become more involved and naturally their investment in the festival, apart from cushioning my own, meant I could book the extra day."

Starting in Frankfurt and ending in Dublin (a last-minute additional date featuring five artists) the festival is now huge in scope and invoices over 200 personnel. The cost of staging Wembley alone is estimated at 400,000 pounds. This year, the performances fall into four tidy groups: Friday is basically nostal-

gia, Saturday traditional, Sunday "Schmaltz" and Monday contemporary and country rock, though there is slightly less country-rock than last year.

Though Don Williams is notably absent from Wembley, among the 54 artists appearing, with slightly more UK acts than usual. There are plenty of top-draw names; headliners include Charlie Pride, Stella Parton, Roy Acuff, Faron Young, Charlie Rich, Brenda Lee, Emmylou Harris, the Bellamy Brothers, Don Everly, Jerry Lee Lewis and Commander Cody.

Tickets at the time of writing were not sold out, but all stand space had gone to record companies and various souvenir manufacturers and food drink makers. "Good Friday is something of an experiment," said Conn. "People are used to travelling down on that day so the audience will probably be mainly from the London area. But it's coming along well."

As Conn's festival—Europe's only country event—grows in stature and credibility, it is clear that the market is increasing here. This is despite an uphill struggle in most areas of live entertainment apart from rock. Conn's confidence is demonstrated by his high-risk extra festivals, particularly in France which has never had a country following. The contemporary acts are expected to pull in the crowds, and the festival is, as previously mentioned, not called a country event.

Record company support for Wembley has been good. Chart action by artists like Crystal Gayle and Kenny Rogers indicates that country is crossing over into pop here, something record companies have been hoping would happen for years. And the appearance of the contemporary acts such as Harris and Commander Cody may well attract rock aficionados.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**GENE WATSON**—Capitol P-4854

**BEDROOM BALLAD** (prod.: Russ Reeder) (writer: J. Allen) (Tree, BMI) (2:52)

One of country's more solid, consistent artists, Watson hooks it one more time with this easy-moving love song. Smooth, uncomplicated production supports his distinctive vocals, which come through soft and sure.

**RAZZY BAILEY**—RCA PB-11954

**TOO OLD TO PLAY COWBOY** (prod.: Bob Montgomery) (writers: D. Morrison/D. Kirby) (House of Gold, BMI/Cross Keys, ASCAP) (3:14)

Bailey adopts a more down-to-earth, textured sound, singing about babies growing up to be cowboys. A pleasantly surprising change of pace in both material and style.

**MOE & JOE**—Columbia 1-11244

**TELL OLE I AIN'T HERE, HE BETTER GET ON HOME** (prod.: Ray Baker) (writer: W. Kemp) (Tree, BMI) (2:18)

Carrying on their good time hell-raising theme, Moe Bandy and Joe Stampley sing a rousing tune, the title of which is self-explanatory. Another winner from this well-matched duo.

**JIM REEVES/DEBORAH ALLEN**—RCA PB-11946

**TAKE ME IN YOUR ARMS AND HOLD ME** (prod.: Bud Logan & Chet Atkins) (writer: C. Walker) (Rightsong, BMI) (2:36)

"Oh How I Miss You Tonight" was an impressive success, and the "duet" works again on this easy-moving love song. Deborah Allen's sweet style complementing Reeves' vocal tracks is a natural.

**JOHNNY CASH**—Columbia 1-11237

**BULL RIDER** (prod.: Brian Ahern) (writer: R. Crowell) (Jolly Cheeks, BMI) (3:07)

Backed by simple, solid production, Cash sings a no-nonsense song about rodeo life and experiences. Taken from the LP "Silver," it's one of his strongest singles in some time.

**BILL ANDERSON**—MCA 41212

**MAKE MINE NIGHT TIME** (prod.: Buddy Killen) (writers: C. Putman/M. Kossler) (Tree, BMI/Cross Keys, ASCAP) (3:09)

Anderson's smooth, easy vocals are backed by sharp, brisk instrumental tracks this time out for an interesting change of pace. Material is strong, too, which should send him up the charts once again.

**PAM ROSE**—Epic 9-50861

**I'M NOT THROUGH LOVING YOU YET** (prod.: Pete Drake) (writers: C. Twitty/L. E. White) (Twitty Bird, BMI) (2:43)

With a sweet, expressive style, Rose does a ballad here about love slipping away. It's a strong follow-up to her last single and could go even higher.

**CARLTON COLLINS**—Mercury 57019

**IT DON'T FEEL LIKE LOVE ANYMORE** (prod.: Jerry Kennedy) (writer: C. Collins) (Hello Darlin', SESAC) (2:30)

Collins debuts with a melancholy ballad with plenty of strings and background singers surrounding his smoky vocals. A strong single for the first time out.

**BOBBY G. RICE**—Sunbird 108

**THE MAN WHO TAKES YOU HOME** (prod.: Nelson Larkin) (writer: E. Conley) (Blue Moon/April, ASCAP) (2:36)

Rice does a bright, positive tune here, backed by a steel guitar, keyboards, singers and a steady rhythm track. The good time mood makes it right for the season.

**AL DEAN & THE ALL STARS**—Kik-R 202

**COTTONEYED JOE** (prod.: not listed) (writer: A. Dean) (Window, BMI) (2:20)

A fiddle leads the way on this infectious instrumental, trading off verses with a guitar and a banjo for variety. The sound is solid Texas country with plenty of appeal for all listeners.

## Taking Stock of the Situation



It was MCA Records night recently at the Houston Livestock Show and Rodeo as John Conlee and Barbara Mandrell performed at the Astrodome. Leona Williams (right), who also was touring the market, joined Mandrell and Conlee at an MCA party afterwards. Pictured with the artists are Tony Tamburrano, MCA national field promotion manager, and Erv Woolsey, MCA national country promotion director, Nashville division.

## Nashville Report *(Continued from page 32)*

viable task of suspending Hank from the Grand Ole Opry to "take some time off and get yourself straight." Hank is played by **Jim Owen** in the two-hour television special.

You've come a long way, baby... **Loretta Lynn** and **Luciano Pavarotti** are scheduled to perform together in Marble Arch Productions' "Omnibus," to be telecast on the ABC-TV network this spring. The two singers are featured in a segment that explores similarities in both their singing and music, highlighted when the premier tenor of the Italian Repertory teaches the queen of country music to sing "Sorrento" in Italian.

**SILVER SCREEN DEPT.:** **Dolly Parton**, currently filming her first movie, "Nine To Five," co-starring with **Jane Fonda** and **Lily Tomlin**, will make her first appearance on the Academy Awards telecast April 14 as an Oscar presenter... Walt Disney Studios has assigned the song "I Wish I Was Eighteen Again," a hit record for **George Burns**. If the song goes on to be made into a movie, it will be the second Throckmorton song to go into films. Twentieth Century-Fox is currently set to release a film version of "Middle Age Crazy," starring **Bruce Dern** and **Ann-Margret**... **Brenda Lee**, the **Statler Brothers**, **Mel Tillis** and **Don Williams** have been signed for key roles in Universal's "Smokey And the Bandit II," starring **Burt Reynolds**, **Jackie Gleason**, **Jerry Reed**, **Dom DeLuise** and **Sally Field**.

**ET AL.:** "Until You" is the title of Pittsburgh Steeler **Terry Bradshaw's** new single, produced by **Jerry Crutchfield** for the Benson Company.

## Halsey Co. Folds Thunderbird Agency

■ **TULSA**—The Jim Halsey Company has announced the discontinuance of the Thunderbird Agency, a booking agency in existence for nine months specializing in developing artists.

James Talley, Tween, Jacky Ward, Freddy Weller and Don White. Joe Sun has reportedly been retained by the Halsey company for bookings.

### Belt-tightening

"It was an economic move," said Charles Hailey, senior vice president at the Halsey company. "The big acts on the Halsey roster are not hurt at all by the economic situation, but with smaller acts we had problems booking, and we felt like for the time being we would be better off just to tighten our belts."

The Thunderbird roster consisted of Sheila Andrews, Randy Barlow, Gatemouth Brown, Ed Bruce, Helen Hudson, Mission Mountain and Band Riders In The Sky, John Wesley Ryles, the Shoppe, Joe Sun, Jim Sweeney,

## NATD Elects Officers

■ **NASHVILLE**—The Nashville Association of Talent Directors, an organization of 19 Nashville-based agencies and two associate agencies, elected new officers for 1980-81 at its regular meeting March 11. Re-elected as president was Jack D. Johnson, of Jack D. Johnson Talent.

Other officers include Tony Conway, Buddy Lee Attractions, vice president; Sonny Simmons, Century II Promotions, secretary; Billy Deaton, Billy Deaton Talent, treasurer; and Robert Porter, Jerry Lee Lewis Organization, sergeant-at-arms.

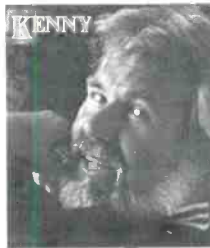
# Record World Country Albums



APRIL 5, 1980

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

APR. 5	MAR. 29				WKS. ON CHART
1	1	<b>KENNY</b>			
		KENNY ROGERS			
		United Artists LWAK 979			27
		(24th Week)			
2	2	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 834 H			68
3	3	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			48
4	4	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220			5
5	6	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H			115
6	7	<b>ELECTRIC HORSEMAN FEATURING WILLIE NELSON/</b>			
		Columbia JS 36327			12
7	5	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/</b>			
		Mercury SRM 1 5024			11
8	8	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305			99
9	16	<b>AUTOGRAPH</b> JOHN DENVER/RCA AQL1 3449			5
10	10	<b>A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039</b>			9
11	12	<b>WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188</b>			20
12	9	<b>CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982</b>			22
13	11	<b>WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493</b>			20
14	14	<b>HEART &amp; SOUL CONWAY TWITTY/MCA 3210</b>			5
15	17	<b>MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203</b>			27
16	15	<b>I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/</b>			
		Mercury SRM 1 5025			10
17	19	<b>THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135</b>			52
18	13	<b>STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250</b>			25
19	24	<b>SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574</b>			5
20	20	<b>THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/</b>			
		RCA AHL1 3548			5
21	21	<b>WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326</b>			70
22	22	<b>LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743</b>			111
23	18	<b>I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012</b>			22
24	27	<b>CLASSICS KENNY ROGERS &amp; DOTTIE WEST/United Artists LA 946 H</b>			51
25	25	<b>BEST OF EDDIE RABBITT/Elektra 6E 235</b>			21
26	30	<b>WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./</b>			
		Elektra/Curb 6E 237			20
27	28	<b>YOU CAN GET CRAZY THE BELLAMY BROTHERS/</b>			
		Warner Bros. BSK 3408			6
28	29	<b>THE BEST OF DON WILLIAMS, VOL. II/MCA 3096</b>			45
29	33	<b>A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000</b>			36
30	26	<b>DANNY DAVIS &amp; WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549</b>			6
31	23	<b>BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037</b>			217
32	31	<b>WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H</b>			92
33	34	<b>DOWN &amp; DIRTY BOBBY BARE/Columbia JC 36323</b>			7
34	35	<b>MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/</b>			
		Epic KE 35751			47
35	32	<b>BEST OF BARBARA MANDRELL/MCA AY 1119</b>			60
36	36	<b>BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318</b>			47
37	40	<b>NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849</b>			39



WKS. ON CHART

27

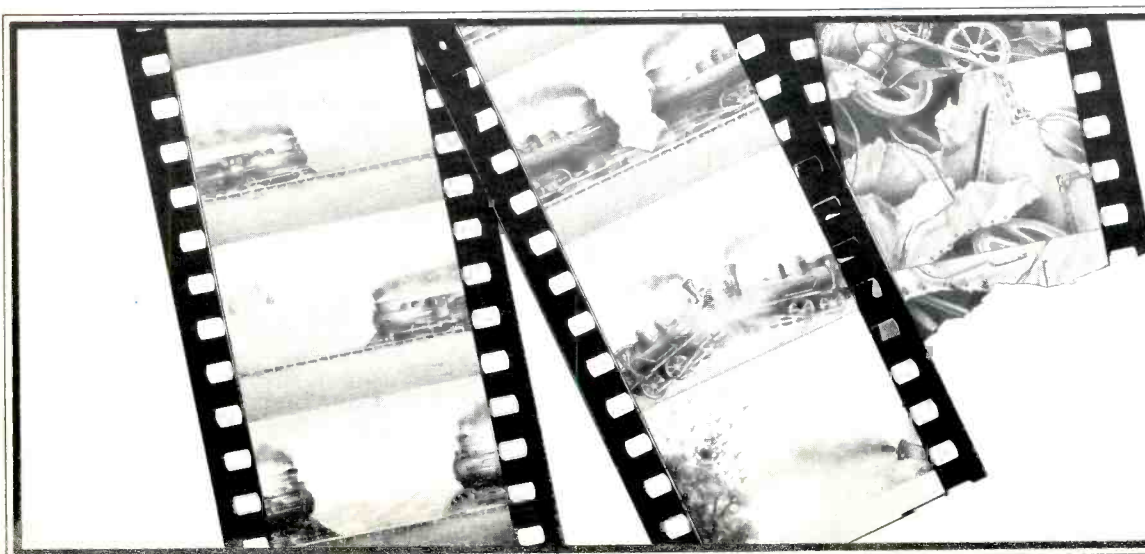
## CHARTMAKER OF THE WEEK

**38** — **MILSAP MAGIC**  
RONNIE MILSAP  
RCA AHL1 3563



1

39	37	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/ Columbia KC 2 36064	41
40	38	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	129
41	46	<b>COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA</b> 5107	2
42	41	<b>JUST FOR THE RECORD</b> BARBARA MANDRELL/MCA 3165	29
43	42	<b>ENCORE</b> JEANNE PRUETT/IBC 1001	6
44	44	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	76
45	45	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra/Curb 6E 194	45
46	49	<b>PORTRAIT</b> DON WILLIAMS/MCA 3192	20
47	50	<b>LORETTA</b> LORETTA LYNN/MCA 3217	2
48	39	<b>M-M-MEL</b> MEL TILLIS AND THE STATESIDERS/MCA 3208	9
49	47	<b>JUST GOOD OL' BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	25
50	43	<b>SPECIAL DELIVERY</b> DOTTIE WEST/United Artists LT 1000	16
51	59	<b>MY MUSIC</b> ROY CLARK/MCA 3189	9
52	52	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 6E 254	2
53	53	<b>LOVE HAS NO REASON</b> DEBBY BOONE/Warner/Curb BSK 3419	2
54	51	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	44
55	60	<b>EVERYBODY'S GOT A FAMILY</b> JOHNNY PAYCHECK/Epic JE 36200	17
56	—	<b>OKLAHOMA ROSE</b> REX ALLEN, JR./Warner Bros. BSK 3403	1
57	57	<b>THE GAME</b> GAIL DAVIES/Warner Bros. BSK 3395	10
58	67	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL 2686	104
59	64	<b>I DON'T WANT TO LOSE YOU</b> CON HUNLEY/Warner Bros. BSK 3378	10
60	—	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca NBLP 7207	1
61	—	<b>CHANGES</b> BILLY "CRASH" CRADDOCK/Capitol ST 12054	1
62	71	<b>THE OUTLAWS</b> VARIOUS ARTISTS/RCA AFL1 1321	180
63	54	<b>FROM THE HEART</b> JANIE FRICKE/Columbia JC 36268	9
64	65	<b>EVEN BETTER</b> BRENDA LEE/MCA 3211	7
65	48	<b>OL T'S IN TOWN</b> TOM T. HALL/RCA AHL1 3495	12
66	—	<b>LACY J. DALTON</b> /Columbia JC 36322	1
67	56	<b>RIGHT OR WRONG</b> ROSANNE CASH/Columbia JC 36155	27
68	75	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists LT 1018	7
69	61	<b>SHOULD I COME HOME</b> GENE WATSON/Capitol ST 11947	25
70	62	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	119
71	68	<b>TOO OLD TO CHANGE</b> JERRY JEFF WALKER/Elektra 6E 239	14
72	55	<b>THROUGH MY EYES</b> JOHNNY RODRIGUEZ/Epic JE 36274	7
73	66	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	29
74	69	<b>BEST OF CHET ON THE ROAD . . . LIVE</b> CHET ATKINS/RCA AHL1 3515	9
75	70	<b>TEAR ME APART</b> TANYA TUCKER/MCA 5106	19



The new single from  
**DAVID ALLAN COE**  
**"The Great Nashville  
Railroad Disaster"**

1-11230  
(A true story)

Produced by: Billy Sherrill  
From the forthcoming album:  
"I've Got Something To Say"

**On Columbia Records.**

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# Record World Country Singles

APRIL 5, 1980

TITLE, ARTIST, Label, Number

APR. 5 MAR. 29

WKS. ON CHART

1	3	<b>SUGAR DADDY</b> BELLAMY BROTHERS Warner/Curb 49160	10
2	1	<b>I'D LOVE TO LAY YOU DOWN</b> CONWAY TWITTY/MCA 41174	10
3	5	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	9
4	6	<b>HONKY TONK BLUES</b> CHARLEY PRIDE/RCA 11912	8
5	2	<b>WHY DON'T YOU SPEND THE NIGHT</b> RONNIE MILSAP/ RCA 11909	12
6	4	<b>(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN</b> STATLER BROTHERS/Mercury 57012	12
7	9	<b>WOMEN I'VE NEVER HAD</b> HANK WILLIAMS, JR./ Elektra/Curb 46593	9
8	11	<b>A LESSON IN LEAVIN'</b> DOTTIE WEST/United Artists 1339	9
9	13	<b>TWO STORY HOUSE</b> GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	6
10	10	<b>SHRINER'S CONVENTION</b> RAY STEVENS/RCA 11911	9
11	12	<b>WHEN TWO WORLDS COLLIDE</b> JERRY LEE LEWIS/Elektra 46591	9
12	15	<b>THE COWGIRL AND THE DANDY</b> BRENDA LEE/MCA 41187	8
13	14	<b>COULDN'T DO NOTHIN' RIGHT</b> ROSANNE CASH/Columbia 1 11188	10
14	17	<b>BENEATH STILL WATERS</b> EMMYLOU HARRIS/Warner Bros. 49164	6
15	18	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> DEBBY BOONE/Warner/Curb 49176	7
16	16	<b>MY HOME'S IN ALABAMA</b> ALABAMA/MDJ 1002	10
17	23	<b>GONE TOO FAR</b> EDDIE RABBITT/Elektra 46613	4
18	24	<b>MORNING COMES TOO EARLY</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11927	5
19	20	<b>YIPPY CRY YI</b> REX ALLEN, JR./Warner Bros. 49168	8
20	28	<b>THE WAY I AM</b> MERLE HAGGARD/MCA 41200	4
21	25	<b>STANDING TALL</b> BILLIE JO SPEARS/United Artists 1336	7
22	8	<b>ONE OF A KIND</b> MOE BANDY/Columbia 1 11184	10
23	7	<b>MEN</b> CHARLY McCLAIN/Epic 9 50825	12
24	31	<b>TAKING SOMEBODY WITH ME WHEN I FALL</b> LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	5
25	32	<b>LET'S GET IT WHILE THE GETTIN'S GOOD</b> EDDY ARNOLD/ RCA 11918	5
26	34	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	3
27	26	<b>NIGHT LIFE</b> DANNY DAVIS & WILLIE NELSON/RCA 11893	10
28	39	<b>YOU LAY A WHOLE LOT OF LOVE ON ME</b> CON HUNLEY/ Warner Bros. 49187	5
29	41	<b>AFTER HOURS</b> JOE STAMPLEY/Epic 9 50854	4
30	44	<b>GOOD OLE BOYS LIKE ME</b> DON WILLIAMS/MCA 41205	2
31	37	<b>LONG HAIR</b> COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	7
32	35	<b>LET ME IN</b> KENNY DALE/Capitol 4829	7
33	48	<b>LIKE STRANGERS</b> GAIL DAVIES/Warner Bros. 49199	3
34	40	<b>TEMPORARILY YOURS</b> JEANNE PRUETT/IBC 0008	4
35	36	<b>PERFECT STRANGERS</b> JOHN WESLEY RYLES/MCA 41184	7
36	43	<b>SHE JUST STARTED LIKIN' CHEATIN' SONGS</b> JOHN ANDERSON/Warner Bros. 49191	4
37	42	<b>I JUST HAD YOU ON MY MIND</b> BILLY "CRASH" CRADDOCK/Capitol 4838	4
38	38	<b>PREGNANT AGAIN</b> LORETTA LYNN/MCA 41185	6
39	45	<b>I DON'T WANT TO LOSE</b> LEON EVERETTE/Orlando 106	6
40	19	<b>TENNESSEE WALTZ</b> LACY J. DALTON/Columbia 1 11190	10

### CHARTMAKER OF THE WEEK

41	—	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS & KIM CARNES United Artists 1345	1
42	52	<b>PASS ME BY</b> JANIE FRICKE/Columbia 1 11224	3
43	54	<b>DEALIN' WITH THE DEVIL</b> EDDY RAVEN/Dimension 1005	4
44	57	<b>ONE DAY AT A TIME</b> CRISTY LANE/United Artists 1342	2
45	46	<b>RAMBLER GAMBLER</b> LINDA RONSTADT/Asylum 46602	6
46	51	<b>DIANE</b> ED BRUCE/MCA 41201	5

47	47	<b>WALK ON BY</b> DONNA FARGO/Warner Bros. 49183	5
48	58	<b>DALLAS</b> FLOYD CRAMER/RCA 11916	4
49	27	<b>GIFT FROM MISSOURI</b> JIM WEATHERLY/Elektra 46592	8
50	60	<b>SHOTGUN RIDER</b> JOE SUN/Ovation 1141	3
51	79	<b>I'M ALREADY BLUE</b> THE KENDALLS/Ovation 1143	2
52	64	<b>SWEET SENSUOUS SENSATIONS</b> DON GIBSON/Warner/ Curb 49193	2
53	63	<b>LOVIN' A LIVIN' DREAM</b> RONNIE McDOWELL/Epic 9 50857	2
54	61	<b>DOWN IN THE QUARTER/FOREVER IN BLUE JEANS</b> TOMMY OVERSTREET/Elektra 46600	3
55	65	<b>I CAN'T CHEAT</b> LARRY G. HUDSON/Mercury 57015	4
56	—	<b>LOVE LOOK AT US NOW</b> JOHNNY RODRIGUEZ/Epic 9 50859	1
57	21	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	12
58	30	<b>THREE CHORD COUNTRY SONG</b> RED STEAGALL/Elektra 46590	9
59	29	<b>I AIN'T LIVING LONG LIKE THIS</b> WAYLON JENNINGS/ RCA 11898	13
60	22	<b>LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE</b> MEL TILLIS/Elektra 46583	12
61	—	<b>LOVE IS A WARM COWBOY</b> BUCK OWENS/Warner Bros. 49200	1
62	77	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	3
63	66	<b>WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER)</b> JOHNNY RUSSELL/Mercury 57016	4
64	—	<b>NEW YORK WINE AND TENNESSEE SHINE</b> DAVE & SUGAR/ RCA 11947	1
65	84	<b>WORKIN' AT THE CARWASH BLUES/AGE</b> JERRY REED/ RCA 11944	2
66	33	<b>LONELY HOTEL</b> DON KING/Epic 9 50840	8
67	59	<b>THE FOOL WHO FOOLED AROUND</b> KEITH STEGALL/Capitol 4835	6
68	85	<b>WAKE ME UP</b> LOUISE MANDRELL/Epic 9 50856	2
69	97	<b>THE REAL BUDDY HOLLY STORY</b> SONNY CURTIS/Elektra 46616	2
70	81	<b>A MILLION OLD GOODBYES</b> FREDDY WELLER/Columbia 1 11221	3
71	—	<b>SMOOTH SAILIN'</b> T. G. SHEPPARD/Warner/Curb 49214	1
72	68	<b>I'D BUILD A BRIDGE</b> CHARLIE RICH/United Artists 1340	5
73	78	<b>MAKES ME WONDER IF I EVER SAID GOODBYE</b> KIN VASSY IA 502	6
74	96	<b>DON'T LOOK BACK</b> DICKEY LEE/Mercury 57017	2
75	—	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	1
76	—	<b>FIFTEEN BEERS</b> JOHNNY PAYCHECK/Epic 9 50863	1
77	—	<b>I CAN'T REMEMBER</b> STEPHANIE WINSLOW/Warner/Curb 49201	1
78	62	<b>LOVELY LONELY LADY</b> R. C. BANNON/Columbia 1 11210	6
79	50	<b>BIG MAN'S CAFE</b> NICK NOBLE/Churchill 7755	9
80	55	<b>THE STORY BEHIND THE STORY</b> BIG AL DOWNING/ Warner Bros. 49161	9
81	49	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	14
82	53	<b>NUMBERS</b> BOBBY BARE/Columbia 1 11170	14
83	72	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	9
84	75	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	14
85	56	<b>PLAY ANOTHER SLOW SONG</b> JOHNNY DUNCAN/Columbia 1 11185	12
86	71	<b>SUNSHINE JUICE</b> NEWTON/Capitol 4818	10
87	67	<b>SEXY SONG</b> CAROL CHASE/Casablanca West 4501	7
88	98	<b>WHEN SHE FALLS</b> BOBBY HOOD/Chute 0010	2
89	—	<b>CLING TO ME</b> JERRY WALLACE/Door Knob 127	1
90	80	<b>NOTHING SURE LOOKED GOOD ON YOU</b> GENE WATSON/ Capitol 4814	14
91	86	<b>YEARS</b> BARBARA MANDRELL/MCA 41162	16
92	73	<b>TONIGHT LET'S SLEEP ON IT</b> BABY MEL STREET/Sunbird 103	10
93	93	<b>CHEATING EYES</b> JERRY NAYLOR/Oak 1014	3
94	—	<b>PLEASE TALK TO MY HEART</b> FREDDY FENDER/Starfleet 9 4908	1
95	—	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	1
96	69	<b>TONY'S TANK UP?, DRIVE IN CAFE</b> HANK THOMPSON/ MCA 41176	10
97	83	<b>WILD BULL RIDER</b> HOYT AXTON/Jeremiah 1003	12
98	70	<b>FRIDAY NIGHT FOOL</b> ROGER BOWLING/NSD 37	6
99	76	<b>YOU TURN MY LOVE LIGHT ON</b> BILLY WALKER/Caprice 2060	8
100	74	<b>WELL POUNDED TRAVELING MAN</b> KENNY PRICE/ Dimension 1003	7

# the PIERCES

**DEBBIE & WEBB**

**"IF ONE SIDE  
DON'T CRANK  
YOUR  
TRACTOR,"**

**WOULD YOU  
PLEASE  
TRY THE  
OTHER?!!"**

**"ON MY  
WAY OUT"**

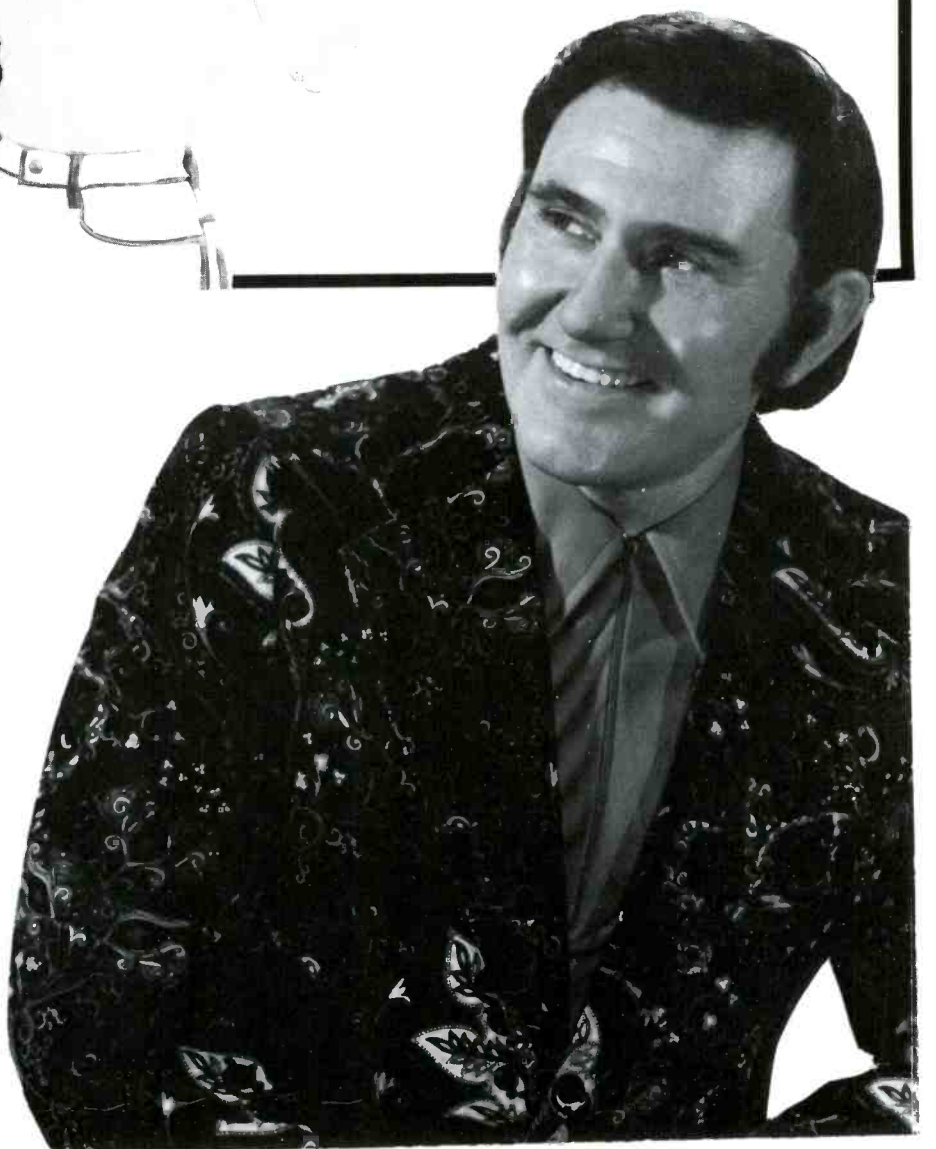
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Boz Scaggs  
Middle man

Boz. "Middle man." <sup>FC 36106</sup> His new album, on Columbia Records and Tapes. Includes the single, "Breakdown Dead Ahead." <sup>1-11241</sup>

