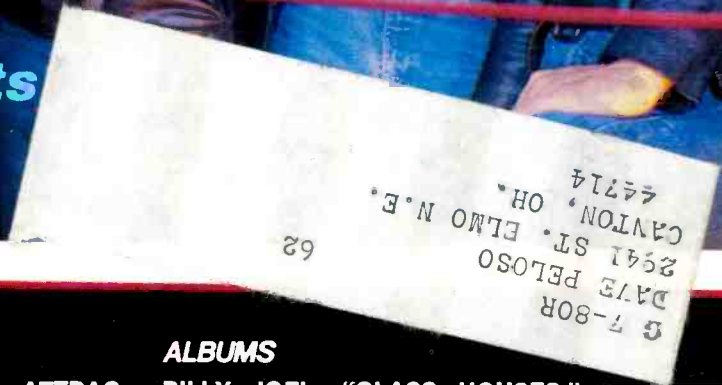


# Record World

MARCH 15, 1980 \$2.50





**The Rockets**




## Hits of the Week

### SINGLES


 **BILLY JOEL, "YOU MAY BE RIGHT"** (prod. by Ramone) (writer: Joel) (Impulsive / April, ASCAP) (3:58). Joel's rock energy blends well with his pop melodies on this smashing cut from his new "Glass Houses" LP. The ringing keyboards & driving rhythm are right for AOR-pop Col 1-11231.


 **DIONNE WARWICK, "AFTER YOU"** (prod. by Manilow) (writers: Frank-James) (SUMAC, BMI) (3:37). Warwick adds another inspirational chapter to her Grammy Award-winning comeback with this picturesque ballad. A powerful, string-swept hit for every format. Arista 0498.


 **STYX, "BORROWED TIME"** (prod. by group) (writers: De Young-Shaw) (Stygian/Almo, ASCAP) (4:14). Styx goes after its third hit from the triple platinum "Cornerstone" LP with a vengeance. Slashing guitars and raucous vocals ride a breakneck pace to the top of AOR-pop. A&M 2228.


 **DOLLY PARTON, "STARTIN OVER AGAIN"** (prod. by Klein) (writers: Summer-Sundano) (Starlin / Barborne, BMI / Sweet Summer Night, ASCAP) (3:55). Parton's delicate, uncompromising vocal makes this track (co-penned by Donna Summer) a hauntingly beautiful ballad. RCA 11926.

### SLEEPERS

 **ELVIS COSTELLO AND THE ATTRAC-TIONS, "I CAN'T STAND UP FOR FALLING DOWN"** (prod. by Lowe) (writers: Banks-Jones) (East Memphis/Cotillion, BMI) (2:05). Soulful dance sounds from another era are brought to life on this obscure Sam & Dave B side cover. Col 1-11194.

 **THE RAMONES, "BABY, I LOVE YOU"** (prod. by Spector) (writers: Spector - Barry - Greenwich) (Mother Bertha/Trio, BMI) (3:50). The Ramones and Spector create a spellbinding cover of the Ronettes' classic ballad. Joey's vocals are straight from teenage heaven. Sire 49182 (WB).

 **ELLEN FOLEY, "SAD SONG"** (prod. by Hunter-Ronson) (writers: Middler-Mason) (April/Heath Levy/WB, ASCAP) (3:30). Swirling keyboards surround Foley's awesome vocals on this dramatic cut from her "Nightout" LP. A perfect ballad for pop-A/C. Cleve. Intl./Epic 9-50839.

 **SHOOTING STAR, "YOU'VE GOT WHAT I NEED"** (prod. by Dudgeon) (writers: West-McLain) (Mad Ted, BMI) (3:46). Powerhouse American rock'n'roll is this Kansas sextet's forte and it comes in a healthy serving on this first cut from the fast-selling, self-named LP. Virgin 67005 (Atl).

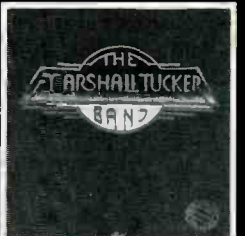
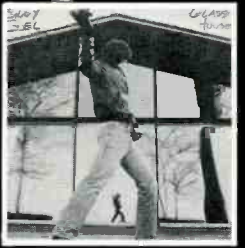
### ALBUMS

**BILLY JOEL, "GLASS HOUSES."** He's already one of music's most successful performer / writers but Joel shows he's still growing and developing his craft. Some of the songs are familiar, some not, and "It's Still Rock and Roll to Me" really says it all. A blockbuster for sure. Columbia FC 36384 (8.98).

**DARYL HALL, "SACRED SONGS."** Most people have waited for this release with justifiably baited breath since it was recorded two years ago. The collaboration between Hall and producer Robert Fripp is startling at first but will probably stand as art for years to come. RCA AFL1-3573 (7.98).

**THE MARSHALL TUCKER BAND, "TENTH."** Nobody boogies in a southern beat better than Marshall Tucker and this new disc shows they've lost none of their chops. Some of the tunes here are light enough for A/C but throaty vocals and deep guitar chords still predominate. WB HS 3410 (8.98).

**"ANN-MARGRET."** The artist's whispery vocals get a thundering foundation of instrumentation on this Paul Sabu-produced LP. The opener, "Midnight Message," is the very disco-ish standout and "For You" is a lovely new ballad. Right for multi-format attention. MCA 3226 (7.98).



THE  
MARSHALL TUCKER  
BAND

*Tenth*

Produced by Stewart Levine for Outside Productions, Inc.  
Now on Warner Bros. Records and Tapes.



HS3410

AmericanRadioHistory.Com

# Record World



MARCH 15, 1980

## Dealers Rebound Fast From Eastern Snows

By GREG BRODSKY

■ NEW YORK—After much initial concern that record sales would be adversely affected by last weekend's severe snowstorms, the overall results, to quote one retailer, "could have been a lot worse." For some record retailers, the heavy snowfall that blanketed most of the middle Atlantic and mid-eastern states had no noticeable effect other than closing stores a little earlier than usual on Saturday (1).

Sales were not so brisk, however, in some of the more heavily-hit middle Atlantic states. Following a full foot of snow, the Record Bar chain's Durham, North Carolina headquarters and central warehouse were closed Monday along with approximately 25 stores in that state, or roughly one-fourth of the entire chain. "North Carolina was paralyzed," observed Record Bar's Norman (Continued on page 49)

## West German Sales Drop Slightly in '79

By JIM SAMPSON

■ MUNICH—Unit sales of records and tapes in West Germany dropped by three percent last year, according to figures from the industry association Phonoverband. Particularly hard hit was cassette turnover in the pop sector. Full price pop albums, singles and classical music showed strength.

The figures from the Phonoverband represent about 93 percent of the total German retail market, including all major domestic companies. An extrapolated estimate (Continued on page 56)

## ITA Seminar Stresses Video Technology, Home Video Programming Development

By SAM SUTHERLAND

■ SAN DIEGO—With the video-cassette market established and mass marketing of videodiscs now less than a year away, home video technology and programming dominated presentations and panel discussions during the International Tape/Disc Association (ITA) Annual Seminar, held from March 2 through March 6 at the Sheraton Harbor Island Hotel here.

Although its membership's base in electronics hardware and software development again dictated a technical orientation, a greater emphasis on programming emerged as a focal point to workshops, joining traditional issues like video and audio format compatibility on the seminar program. Research, manufacturing and marketing promises and problems posed by current hard-

ware innovations were augmented by greater concern for the development of original video programming.

Underscoring the video emphasis were major news announcements released by attendees: RCA Selectavision and Zenith unveiled a new agreement whereby Zenith's forthcoming videodisc system will share RCA's contact capacitance system; 20th Century-Fox's Magnetic Video software arm announced a new pact with Lew Grade's ITC Entertainment combine, capturing a number of new titles for Magnetic Video's videocassette catalogue; and Fox vice chairman Alan Hirschfield proposed a new marketing scheme for theatrical film producers aimed at coordinating conventional theatrical release with subsequent video software sales.

Originally dominated in its early years by audio tape interests, ITA's seminar programming has shifted since the advent of videotape as a home and industrial medium. Morning and afternoon sessions running over the course of the four-day meet were thus divided into four basic areas, including home video workshops, video for business and industry, audio, and technical sessions covering audio and audio/video topics.

Over 60 speakers were featured, ranging from syndicated columnist Art Buchwald to top executives representing major electronics, motion picture, legal and financial firms. Apart from the actual panels, luncheon addresses saw added input from RCA Consumer Electronics chief Jack Sauter and Magnavox's Ken Ingram, with each touting the respective features of their respective, rival videodisc systems.

The spectrum of interests represented by the 433 delegates likewise reflected greater participation by entertainment firms, including major film studios and record companies prepping for the anticipated video boom of the '80s. Heightened competition among the electronics majors via the increasing number of rival, incompatible disc and tape video (Continued on page 54)

## NARM Bar Coding Survey Indicates Dealers Favor UPC Implementation

By DAVID MCGEE

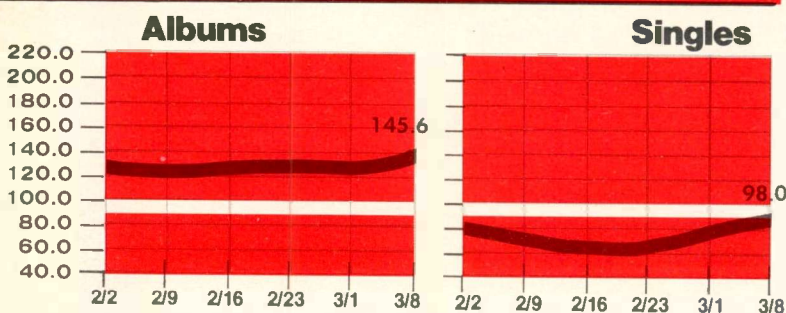
■ NEW YORK—Virtually from the time it was first mentioned in an industry forum, bar coding has been considered an idea whose time has come. Yet a new decade has begun and still there is no industrywide manufacturer consensus on the adoption of a universal product code (UPC), despite some major labels — CBS, Capitol, A&M and Chrysalis—having thrown their collective weight behind the idea. To many, the manufacturers' delay in im-

plementing bar codes seems unduly prolonged. Yet the labels counter criticism by pointing out that key questions regarding the UPC remain unanswered: can dealers afford the equipment? If they can afford the equipment, are they willing to invest money to continually update the programs? What specific applications and procedures would be positively affected by the use of automated systems? And finally, have manufacturers indeed been given a clear mandate by their (Continued on page 52)

## RCA, Zenith Set Video Pact

■ NEW YORK — Zenith Radio Corporation and RCA Corporation have announced the signing of video disc technology agree- (Continued on page 54)

## Record World Sales Index



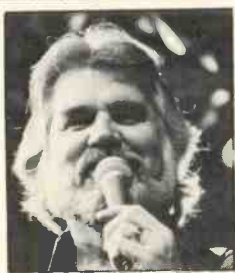
\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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.

## WB Fetes Grammy Winners



Warner Bros.' post-Grammy reception guests included (from left) Bob Dylan, Warner Bros. vice president and staff A&R producer Ted Templeman and Warner Bros. senior vice president Jerry Wexler. More Grammy photos on page 27.

# Contents



■ **Page 8.** Having been in the music business for nearly two decades and now reaching the peak of his popularity, Kenny Rogers has commenced a tour that is in fact the first phase of a new, three-year "game plan" designed to sustain his career over the long haul. In this week's RW, Rogers' manager Ken Kragan and tour manager Keith Bugos discuss the origins of the plan and the philosophy behind it.



■ **Page 62.** As a new decade begins, the Country Music Seminar looks ahead to progress and growth while striving to maintain the principles upon which it was founded. Despite the gains made in the '70s, adapting to the ever-increasing demands of the marketplace remains a key issue. This week RW assesses the mood of those in attendance at the Seminar's 11th annual meeting in Nashville.

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## Powerhouse Picks

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

**Dr. Hook** (Capitol) "Sexy Eyes."

A firm radio base has been established at top 40 and A/C stations. Primary and secondary charts are exhibiting good upward movement.

**Jimmy Ruffin** (RSO) "Hold On To My Love."

The momentum of this single continues to build. Its national ranking was significantly elevated by an impressive list of major additions this week.

## Qualification Delay For Gold, Platinum Shortened by RIAA

■ **NEW YORK**—The Recording Industry Association of America has adopted a new post-release qualification delay of 60 days for gold and platinum record awards certification. The board of directors action at its March 4 meeting in Washington, D.C. makes all recordings released on or after January 4, 1980 now eligible to apply for certification.

The decision for the change from the 120-day certification delay adopted as of last July 1 was announced by Stanley Gortikov, RIAA president.

The board believes that the new 60-day certification delay is an appropriate compromise between the original "instant" gold and platinum certification availability and the 120-day period.

Other criteria for gold and platinum awards remain unchanged.

Any industry company may apply for certification, whether or not it is a member of RIAA. Certifications are rendered after an audit of the applying record company's books by an independent firm of certified public accountants to determine that requisite sales criteria have been established.

## James Quello Seeking FCC Reappointment

By BILL HOLLAND

■ **WASHINGTON**—One of the hottest election year campaigns this year is not for an elected seat but for an upcoming vacancy on the Federal Communications Commission.

In June, the term of service for the seat now occupied by James H. Quello expires. Quello, who was appointed by President Nixon in 1974, and is thought of as a friend of the broadcast industry. (A recent story in the Washington Star quotes White House aides saying Quello has the "absolute support" of the broadcast-ers.)

Support for his re-appointment has also come from at least two dozen Congressmen, the Star article says, mostly of Italian descent, support sparked by the National Italian American Foundation attempt to counter the moves of a Hispanic group to replace Quello with a person of Spanish-speaking descent.

So far, White House sides say that about two dozen names have been submitted. President Carter will have to move soon if he hopes to get a candidate approved by Congress during election year when it is difficult for regulatory agency appointees with "fixed terms" to gain approval.

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# BORROWED TIME

AM 2228



# Styx

**IN THIS AGE OF UNCERTAINTY, ONE THING IS FOR CERTAIN, "BORROWED TIME" IS A HIT SINGLE FROM STYX.**



"Borrowed Time"... The new single from Cornerstone SP 3711  
Inflation Proof Music from Styx. **On A&M Records & Tapes.** Produced by Styx.

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## WEA Announces New Executive Alignment



From left: Russ Bach, George Rossi, Rich Lionetti

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has officially announced that effective March 31, 1980, Vic Faraci, WEA's executive vice president since November 1977, will assume a key marketing position at Elektra/Asylum Records (see last week's RW).

Said Droz, "We gratefully acknowledge Vic Faraci's significant contributions to our company from its formative years, as a branch manager in Chicago, to his present role as a key member of our top management team here in Burbank."

Also effective March 31 is the appointment of Richard G. Lionetti as vice president/marketing. Lionetti, a 22-year veteran of the record industry who joined

WEA in 1977 as vice president/sales, primarily will be responsible for directing WEA's sales activities.

Russ Bach, vice president/marketing development, has assumed the additional responsibility of launching and directing WEA's marketing activities for WCI home video products.

Droz also announced the appointment of George Rossi as vice president, sales/promotion administration. In his new capacity, Rossi will be responsible for sales administration, merchandising and promotion.

Rossi's career with WEA began in 1971 as sales manager in Philadelphia, and subsequent appointments led to his most recent position as WEA's L.A. branch mgr.

## GMA Announces Dove Finalists

■ NASHVILLE — The Gospel Music Association has released the final nominees for its 11th annual Dove Awards, a gala program to climax Gospel Music Week activities at the Opryland Hotel here. Winners in the 16 categories will be announced March 26 following the awards banquet.

Nominees in the Male Gospel Group category are the Cathedral Quartet, Dallas Holm & Praise, the Imperials, the Kingsmen and the Mercy River Boys. Mixed Gospel Group nominees include Andrus Blackwood & Co., the Bill Gaither Trio, the Hemphills, the Rex Nelson Singers and the Speer Family.

Tunes nominated for Song of the Year are "He's Alive," Don Francisco; "The Highest Praise," Chris Waters / John Randolph Cox; "I Am Loved," William J. and Gloria Gaither; "I'm In This Church," Joel Hemphill; "I'm Standing On The Solid Rock," Harold Lane; "Praise The Lord," Brown Bannister/Mark Hudson; "Rise Again," Dallas Holm; "The Day He Wore My Crown," Phil Johnson; "What Sins Are You Talking About," Harold Lane; "Words And Music," George Gagliardi and "You Make It Rain For Me," Larry Stallings.

"Cookin'," Teddy Huffman; "For The Wrong I've Done," Willie Banks & the Messengers; "It's A New Day," James Cleveland & the Southern California Community Choir; "Let Them Laugh," Gene Martin and "Love Alive II," Walter Hawkins & the Love Center Choir are nominated for Gospel Record Album of the Year in the black category. Contemporary album nominees are "All The Matters," Dallas Holm &

Praise; "Cosmic Cowboy," Barry McGuire; "Got To Tell Somebody," Don Francisco; "Heed The Call," Imperials and "My Father's Eyes," Amy Grant. Nominees for Inspirational album include "It Was His Love," Cynthia Clawson; "Promises To Keep," Speers; "Special Delivery," Doug Oldham; "The Very Best Of The Very Best," Bill Gaither Trio and "You Make It Rain For Me," Rusty Goodman. "Breakout," Mercy River Boys; "Feelings," Rex Nelson Singers; "Home Cookin'," Hemphills; "From Out Of The Past," Kingsmen and "You Ain't Heard Nothing Yet," Cathedral Quartet are up for the Traditional album award. Gospel album by a secular artist nominees are "Slow Train Coming," Bob Dylan; "Wings To Fly," Jeannie C. Riley and "You Gave Me Love," B. J. Thomas.

Male Gospel Vocalist nominees are Danny Gaither, Rusty Goodman, Dallas Holm, Gary McSpadden and Doug Oldham. Cynthia Clawson, Vestal Goodman, Amy Grant, Evie Tornquist-Karlsson, Janet Paschal and Dottie Rambo are Female Gospel Vocalist nominees. Nominees for Songwriter of the Year are Don Francisco, Bill Gaither, Dallas Holm, Harold Lane and Lanny Wolfe. Gospel Instrumentalist nominees are Dino Kartsonakis, Phil Kaegy, Little Roy Lewis, Nielson and Young and Henry Slaughter.

Other nominating categories include gospel television program, backliner notes, graphic layout and design and cover photo or art.

## RIAA Honors FBI With Cultural Award

By BILL HOLLAND

■ WASHINGTON—For the first time in the history of the Recording Industry Association of America's cultural awards dinners, the recipient was not an individual, but another organization, the Federal Bureau of Investigation.

The RIAA's 12th annual award was presented to FBI Director Judge William H. Webster this past week at a dinner at which more than 1000 industry leaders and government officials attended. The award was presented to the FBI for its enforcement program aimed at the estimated \$400 million a year bootlegging and counterfeiting operations that are hurting both the industry and the copyright owner creators of sound recordings as well as movies, books and plays.

Last year alone, according to the RIAA, the FBI was responsible for confiscating more than \$50 million worth of illegal record counterfeiting and tape duplicating equipment as well as counterfeited and pirated records and tapes.

In making the award, RIAA president Stanley M. Gortikov read the citation which pointed out that while there are now federal copyright laws "promoting the public interest by protecting creators from the unauthorized exploitation of their works..."

(Continued on page 27)

## CBS To Distribute Midsong Label in U.S.

■ NEW YORK—Bob Reno, president of Midsong Records and Stephen Metz, executive vice president have announced that Midsong Records has signed a distribution deal with CBS for the United States. Under this new agreement, Midsong will act as an independent record company utilizing their own national marketing and promotion teams.

## Regional Breakouts

### Singles

#### East:

Blondie (Chrysalis)  
Charlie Dore (Island)  
Jimmy Ruffin (RSO)

#### South:

Heart (Epic)

#### Midwest:

Eagles (Asylum)  
Whispers (Solar)  
Jimmy Ruffin (RSO)  
Journey (Columbia)

#### West:

Blondie (Chrysalis)  
Dr. Hook (Capitol)  
Whispers (Solar)

### Albums

#### East:

Bob Seger (Capitol)  
Christopher Cross (Warner Bros.)  
Sugarhill Gang (Sugarhill)

#### South:

Bob Seger (Capitol)  
Sugarhill Gang (Sugarhill)  
Tavares (Capitol)  
Smokey Robinson (Tamla)

#### Midwest:

Bob Seger (Capitol)  
Christopher Cross (Warner Bros.)  
Smokey Robinson (Tamla)

#### West:

Bob Seger (Capitol)  
Christopher Cross (Warner Bros.)  
Tavares (Capitol)  
Dramatics (MCA)

## Pink Floyd Tops LP, Singles Charts

■ Pink Floyd became the first group in 1980 to simultaneously claim the #1 position on RW's Album and Singles Charts. The Columbia recording artists' "Another Brick In The Wall (Part II)" single bulletted to the top this week, joining "The Wall" LP, already in its sixth chart-topping week.

"Another Brick In The Wall (Part II)" is Pink Floyd's first single on Columbia Records — "The Wall" is its third Columbia album—and first single since "Us And Them" was culled from "Dark Side Of The Moon" (the top 10 hit "Money" was the other) in February of 1974 on Harvest Records. Once the single was added at radio, movement was quick with strong jumps resulting in a snowball effect. The album's immediate success has been maintained by the activity of the single.


# CHRISTOPHER CROSS IS STARTING FIRES ACROSS THE COUNTRY.

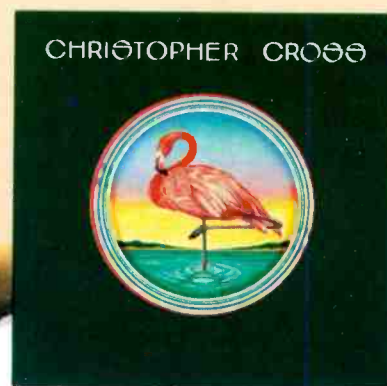
Arson has nothing to do with it. A hit single called "Ride Like The Wind" does. It lit a fire under radio, fanning the flames outward from the band's Austin, Texas, base. Now the Cross fire is spreading across the country, thanks to a debut album featuring "Ride Like The Wind" and guest artists Michael McDonald, Nicolette Larson and Larry Carlton.

## CHRISTOPHER CROSS.

Produced by Michael Omartian. A Free Flow Production.  
On Warner Bros. Records & Tapes. (BSK 3383)  
Management: Tim Neece, Artist Communications.



A Warner Communications Company 



# Tour Kicks Off Rogers' New 'Game Plan'

By SAMUEL GRAHAM

■ LOS ANGELES — Maintaining the level of one-on-one intimacy between Kenny Rogers and his audiences — a key element of Rogers' career, according to his associates — has become increasingly challenging as the artist's stature has grown so remarkably in recent months. Central to the Rogers organization's plans to meet that challenge is the singer/performer's current concert tour, detailed for *Record World* last week by Ken Kragen, Rogers' manager, and tour coordinator Keith Bugos.

The Rogers tour, said Bugos, is generally booked into "the largest halls a city can offer," and that has recently included the New Orleans Superdome (25 thousand tickets sold), Maryland's Capital Centre (17 thousand) and Atlanta's Omni (20 thousand). Yet by presenting the artist "in the round," with the stage in the middle of an arena rather than at one end, the move to giant venues has had little diminishing effect on Rogers' contact with his fans.

The staging — which Kragen called "sort of 'square in the round' set-up" — consists of 40-inch risers supporting a 36- by 36-foot perimeter walkway, with Rogers' band in the pit surrounded by that walkway. Eight tons of sound, supplied by Clair Brothers of Pennsylvania, and



Dottie West and Kenny Rogers

some 160 lights on a 40-foot square truss (from Tennessee's Bandit Lighting) are suspended above the stage.

The benefits of this arrangement — the brainchild of Rogers and promoter C. K. Spurlock, who is handling the majority of the dates — are several, Kragen said. First, "it allows more people to be closer to Kenny Rogers, because in effect we have four front rows. This way we can play the large halls and still cut in half the distance to the stage from the seats that are farthest away."

Bigger grosses are another by-product of the set-up, Kragen

added, what with the central staging making more seats in a given arena available for sale. And since the concertgoers are closer to the performer, there are few objections to ticket prices of \$10.50 and \$12.50. "We'd have to have a third ticket price, something like \$8.50, if the stage were set up the other way," Kragen said. "In general, everyone is happier now."

Rogers himself is well-pleased with the staging, said Bugos. "Kenny feels real at home. He hates to stand still, and with this walkway he can constantly move around and see a lot more people." Added the tour coordinator, "This is an extreme contrast to what you'd normally expect from a country artist. Very few people of his magnitude work that way (in the round)—John Denver and Yes used that kind of staging before, but that's about it. You have to be very secure to perform with people both in back and in front of you, but Kenny prefers it."

Kragen referred to Rogers' "warmth and charm onstage" as vital to his success, and both ele-

(Continued on page 61)

## Krasilovsky To Speak At NAIRD Convention

■ KANSAS CITY—The Ninth Annual Convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD) will feature a workshop conducted by William Krasilovsky, co-author of "This Business of Music." Another highlight of the convention will be a concert by Jay McShann, a prime mover in the development of Kansas City jazz. The convention, set for April 17-19 at the Radisson-Muehlebach Hotel in Kansas City, is expected to be NAIRD's largest ever.

As in the past, this year's NAIRD Convention will offer special programs for those just entering the record business, as well as workshops for industry veterans. For the newcomers, a special workshop entitled "Square One—Taking Care of Business" will explain basic standard practices in the record industry. More sophisticated workshops in the areas of marketing, publishing, radio and print promotion will be hosted by various NAIRD members and other industry experts.

The Saturday, April 19 dinner will feature the awarding of the Indies, NAIRD's awards for recordings, marketing and distribution.

Fees for the 1980 NAIRD Convention have been broken down into a \$75 overall charge or a \$30 daily fee. Registrations are being handled by the NAIRD office at Box 115, Bladensburg, Md. 20710; phone: (301) 699-1145.

## WB Publications Gets Manilow, Croce Rights

■ NEW YORK—Ed Silvers, chairman of Warner Bros. Publications, has announced the signing of print rights to Barry Manilow's Kamakazi Music (BMI) and the late Jim Croce's Blendingwell Music (ASCAP).

## RIAA Establishes Video Division

■ NEW YORK — The Recording Industry Assn. of America is establishing RIAA/VIDEO, a new division to accommodate the video rights and interests of companies devoted to that medium. Action came at the RIAA board of directors meeting held in Washington, D.C., March 4.

Any U.S. company or division of a company engaged in the creation and production of video recordings—videodiscs or videocassettes—may apply for membership in the new RIAA/VIDEO entity.

Gortikov emphasized it is not the intention of RIAA to usurp any other organization from its chosen jurisdiction. He indicated that functions would include gold and platinum video award certification, audio-video copyrights and other legal rights, anti-piracy intelligence, federal/state/local legislative needs, taxation interests, postal matters, favorable freight rates, government agency contact, legal representation, engineering including development of voluntary standards, and bar coding, among others.

The RIAA board will create an RIAA/VIDEO council which will

comprise up to 15 executive representatives of video member companies, elected by those members. The council will elect its own chairman and two other council members who will sit on the RIAA board of directors.

This new RIAA/video council will establish its own projects and priorities and adopt its own dues schedule adequate to fund those projects it adopts. One of the first projects is expected to be the establishment of meaningful certification standards for gold and platinum video awards.

The RIAA board chairman, currently Bruce Lundvall, president of the CBS Records Division, will be an ex-officio member of the RIAA/video council. Gortikov, as RIAA president, and Stephen Traiman, RIAA executive director, will fulfill parallel operating responsibilities for RIAA/Video.

As an additional interface between RIAA/Video and RIAA itself, a new standing RIAA video committee is being formed, to be comprised of representatives in RIAA audio member companies currently involved in key video activities within their respective firms.

## A&M Post-Grammy Bash



Back from Europe and smiling, Supertramp's Dougie Thomson (center) got formal at A&M's after-Grammy festivities with label president Gil Friesen (left) and Alma/Irving Music's president, Chuck Kaye.





S M O K E Y  
R O B I N S O N

Warm Thoughts

T8-367MI

His new album on Motown Records & Tapes.  
Includes the single "Let Me Be The Clock."

T-54311F



# Supreme Court To Review FCC Format Shift Case

By BILL HOLLAND

■ WASHINGTON — In a move that has radio listener guilds concerned, the Supreme Court this past week decided to review the case involving the Federal Communication's reluctance to hold hearings involving radio station format changes a general policy.

While it is difficult to pinpoint the date when the case would be

## Grand Jury Subpoenas Records From Pickwick

■ NEW YORK—The New York Times reported last week that a Federal grand jury has subpoenaed financial and shipping records and several thousand tapes of recorded music from Pickwick, Intl. as part of its investigation into counterfeiting in the music industry.

Pickwick's financial records were demanded last December along with similar records from Sam Goody, Inc. Federal authorities estimate at least 100,000 copies of tapes with a retail value of \$1 million were involved in the Sam Goody case.

## CBS Video Enterprises Names Harris Vice Pres.

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Larry Harris as vice president, business affairs and product administration, CBS Video Enterprises. He will report to Leslie.



Larry Harris

In this newly created position, Harris will be responsible for the business affairs activities of the CBS Video Enterprises Division, including contract negotiation and administration surrounding acquisition and production of programming.

Harris joined CBS in 1963 as an attorney in the records section of the law department. In 1966 he became vice president of Elektra Records, and in 1969 went to Ampex Records as president. He returned to CBS in 1971 where he attained the position of vice president, business affairs and administration, CBS Records Division. In 1976 he assumed the position of vice president and general manager, Portrait Records.

reviewed, because of the court manner of carefully analyzing the briefs and replies of all its cases, insiders here say the court could hear the "format change case" by the fall.

The case involves a U.S. Appeals Court decision requiring the FCC to hold hearings on disputed radio station format changes.

The Appeals Court of the District of Columbia in early 1979 chastized the FCC for its "deep-seated aversion" towards such hearings (RW, July 14). The FCC filed briefs with the Supreme Court this past December.

An FCC spokesman at that time said the case is important because "we don't want to be in the business of forcing people into formats that the station people don't want and that some listeners might not want to hear."

The FCC has stated that broadcasters should compete with one another, and they "must necessarily do so in the domain of program formats, because there is virtually no other form that competition among broadcasters can take."

### Format Regulation

Format regulation, on a per-station basis, the FCC maintained since a 1947 in-house ruling, would present a "vexing and basically insoluble problem" of making the government define the myriad and subtle differences in individual formats." Marketplace forces versus government regulation is the basic contention in the case.

The listener guilds, on the other hand, maintain that the only way to get a fair and equitable voice in broadcasting is to take advantage of the FCC's power to regulate and hold hearings on issues such as contested format changes.

## Spanos to Windsong



Al Teller, president of Windsong Records, has announced the signing of Detroit-bred rocker Danny Spanos to the label. Spanos' self-titled debut album will be backed by an extensive promotional/marketing campaign by Windsong and RCA. Pictured from left at the signing: Ray Anderson, promotion consultant for M.A.T. Management; Al Teller, president of Windsong Records; Danny Spanos; Mark Tobin, M.A.T. Management; Denny Diante, vice-president a&r of Windsong Records.

## Casablanca Signs Player



Bruce Bird, president of Casablanca Record and FilmWorks, has announced the signing of Player. Player is now in the studio cutting their debut Casablanca LP, which is scheduled for a mid-spring release. Pictured (from left): Paul Palmer, co-manager of Player; John Friesen, Player; Peter Beckett, Player; Bruce Bird; Ron Moss, Player; Tony Peluso, co-producer of the group; Mark Roswell, co-manager.

## Gospel Hall of Fame Nominees Announced

■ NASHVILLE — Nominees for induction to the Gospel Music Hall of Fame have been decided by the Gospel Music Association's Hall of Fame nominating committee, a select group of individuals in the gospel field. A two-stage balloting procedure by a panel of electors narrowed the field to the following names.

In the living category John T. Benson, Jr., Ralph Carmichael, Bill Gaither, Connor Hall and John W. Peterson are nominated. Nominees in the deceased category include Clarice (Ma) Baxter, David P. (Dad) Carter, Haldor Lillenas, B. B. McKinney, Ira Sankey and Tim Spencer.

The inductees for each category will be announced at the 11th annual Dove Awards during Gospel Music Week.

■ The winner of the Grammy for Best Cast Show Album was incorrectly reported in March 8, 1980's RW. The winner of the award was "Sweeney Todd," Stephen Sondheim, composer/lyricist and Thomas Z. Shepard, producer.

## Keepnews Resigns Post at Fantasy

■ BERKELEY, CAL.—Orrin Keepnews is resigning from his post as vice president and director of jazz A&R at Fantasy/Prestige/Milestone/Stax. The noted jazz authority and longtime producer is leaving to concentrate fully on record-producing activities.

Keepnews, who has headed the company's extensive jazz program for the past seven years, will be maintaining an association with the Fantasy labels in his new role as an independent producer. He will continue to work with such key Milestone acts as McCoy Tyner and Sonny Rollins—each is scheduled to begin a new album during the next few months—and to direct the ongoing two-fer series of double-album jazz reissues.

## Joe Grossman Named Phonogram Promo Mgr.

■ CHICAGO — Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of Joe Grossman to the position of national promotion manager.

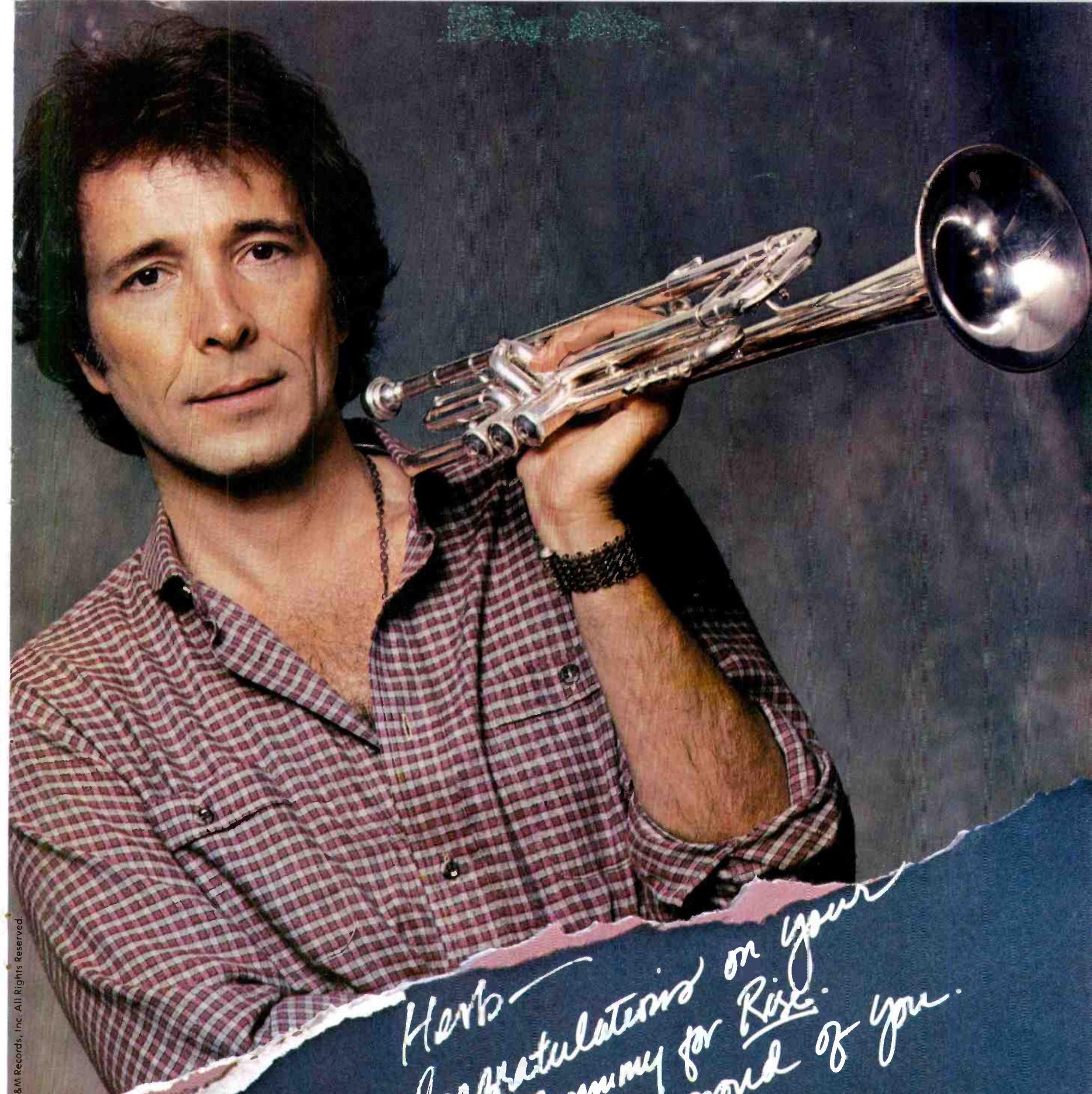
Grossman will be based in Phonogram/Mercury's home office in Chicago until the corporation moves to New York City.

Prior to joining Mercury's national promotion staff, Grossman has been local promotion manager in St. Louis and Minneapolis for the firm.

## 20th Taps Kittle

■ LOS ANGELES — Bobbie Kittle has been promoted to the newly-created position of supervisor, business affairs for 20th Century-Fox Records, it was announced by label president Neil Portnow.

Kittle joined 20th in 1978 after serving in a similar capacity for MCA Records.



Herb  
Congratulations on your  
Grammy for Rise.  
We're all very proud of you.  
Love,  
from all of us at  
A&M Records.

P.S. - We're sure your new single "Street Life" will follow in its path.

AM-2221



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By DAVID MCGEE

■ ON THE TOWN: **Little Buster** and the **Soul Brothers** have quietly plied their trade on Long Island for the last 10 or 15 years, venturing into Manhattan only once during that time, and even then for nothing special. The group's second visit to the big city came last week during its one-night stand at a packed **Kenny's Castaways**. In addition to numerous industry folk who came out after having heard or heard rumors of this powerful R&B band looking for a label, stars studied the audience as well: **Odetta** was dancing in the aisle; **Willy DeVille** was on hand; and at one table sat four people who have contributed mightily to American pop, rock and R&B music over the last three decades: **Tom Waits**, **Doc Pomus** (Little Buster recorded Pomus's "Young Boy Blues" several years ago), **Otis Blackwell** and **Mac Rebennack**. To a man, they left marveling over the sound issuing forth from the bandstand.

The group is composed of two horn players, a harp player, a drummer, a bassist and a guitarist (Buster), and primarily mines the rich vein of '50s and '60s R&B. But it updates and mixes the various styles of those eras in such a way that the music sounds utterly contemporary. Is this a bar band? A funk group? A lounge show band? It's a little bit of everything, and more.

The two man horn section is especially wonderful. Their playing is not only note-perfect, but also passionate, swinging, blustery or silky-smooth according to Buster's mood. Perhaps the only question they left unanswered is how they manage to sound like six rather than two.

Buster himself is a gregarious, evangelical type who sings in a gritty baritone that seems equal parts **Joe Tex**, **O.C. Smith**, **Otis Redding** and, naturally, Little Buster. His between-songs patter is a mixture of cornball exhortations played strictly for laughs, and Southern Baptist-style witnessing on behalf of the music. As a guitarist, Buster coddles his instrument much in the manner of **B.B. King** (whom Buster gently needled at one point, claiming that "B.B. King's lost it, I still have it."), weaving a delicate run of notes through the horn lines, or firing up the band with a burst of ringing, staccato riffs.

At its core, Little Buster and the Soul Brothers' show is bedrock rhythm and blues, played with the sort of intensity you wish so many rock bands could muster. But then, this is music that knows no home save the heart and the soul, and there simply aren't enough artists left who really understand what that means.

**PINK FLOYD NEWS:** The recent **Pink Floyd** extravaganza at Nassau Coliseum brought out both the faithful and the merely curious to witness one of the most ballyhooed stage shows in rock history. When all the votes were in, from press and general public alike, the group had scored a clear victory with its two-city tour of "The Wall." But there were some amusing sidelights that never made it to the local papers.

For instance, famous Baltimore retail record store vice president (of the For the Record chain) **Bill Blankenship** drove all the way from Maryland to see one of the shows and, following the columnist's directions to the letter, wound up in Southampton. Blankenship and his companion for the night recovered quickly, however, and managed to make the last half of the concert, which Blankenship said was fine with him because "nothing happens until the second half anyway. The first half they're building the wall, and you're looking at the band a lot of the time. And they're not the most exciting people to watch on stage. But after the wall was built things got interesting." Of the misdirections, Blankenship said sanguinely, "We saw the best part of the show, and we were able to laugh about what happened on the drive out." Blankenship often laughs through gritted teeth.

Those who missed the Floyd concerts here or in Los Angeles should be heartened by news of a possible film of the tour, as was mentioned in these pages a few weeks ago. **Barry Rebo** of Rebo Associates videotaped the shows and turned the tapes over to **Roger Waters**, who is currently screening the footage in Switzerland, where he is vacationing.

Waters, for one, is probably relieved to be done with the tour. Following opening night at the Coliseum, Waters' drive back to Manhattan was interrupted, you might say, when a car traveling the other direction crossed lanes and ran Waters' vehicle off the road. According to sources, Waters surmised that someone was out to kill him, and spent the remainder of his New York visit in the company of

(Continued on page 46)

## WPIX Changing Format

By PAT BAIRD

■ NEW YORK—Ray Yorke, general manager of WPIX-FM here, last week confirmed the long-rumored change in programming personnel by naming Todd Wallace, president of Radio Index, as programming consultant, effective March 4. Joining WPIX as program director will be Chuck Morgan, most recently director of consultation for Radio Index, Phoenix, and prior to that position, program director of Y95, Tampa, Fla.

Yorke also confirmed that five WPIX air personalities left the station last week in dispute over the future of the stations' programming. Among those exiting were program director Joe Piasek and music director Meg Griffin.

According to Wallace, no firm format direction has been decided thus far although, he stated, "the (present) format will continue as a contemporary station but not in the same way." He confirmed that an 18-34 year old demographic audience would be sought and the target air date for the eventual format is April 18.

During the past 10 years Wallace has consulted 29 radio stations of various 18-34 formats including Top 40, adult/contemporary, AOR and black/disco at such stations as most recently WKYS (Washington), KTSA (San Antonio), WXKX (Pittsburgh), KXKX (Denver), KIMN (Denver), KUPD (Phoenix), KLIF (Dallas) and Y95 (Tampa) among others.

Over the past three years WPIX-FM has gone through a number of changes, evolving from a predominately Top 40 station through contemporary album formatting into the current all-rock

programming instituted by Piasek more than a year ago. The station's rating gains during 1979 were minimal and the possibility of a change of format has been rumored since January.

## CBS Names Two To Planning Posts

■ NEW YORK — Joseph F. Dash, vice president, business development, CBS Records, has announced the promotions of Gregg Hamilton and Vijay Rao each to the position of manager, planning, business development, CBS Records Division.

Hamilton and Rao will be sharing responsibility for on-going analyses of industry trends, performance and activities of competitors, as well as special projects assigned to the department.

## Jem Sets Campaign For Rutherford LP

■ NEW YORK — Andy Miele, director of marketing, Jem Records, has announced the launch of an extensive marketing campaign for Mike Rutherford's Passport Records solo LP, "Small-creep's Day." This campaign will center around radio contests and giveaways prior to the LPs release through independent distributors and Jem's national promotion director, Arnie Handwerker.

## Van Halen Prod. Taps Greenberg

■ LOS ANGELES — Ellen Greenberg has been named director of merchandising for Van Halen Productions, it was announced by personal manager Noel Monk.

## Epic Re-Signs Engelbert Humperdinck



Engelbert Humperdinck has re-signed with the Epic label, it was announced by Lennie Petze, VP, national A&R, Epic Records. Humperdinck celebrated the re-signing with Epic executives following the opening night of his one-week engagement at the MGM Grand in Las Vegas. Humperdinck's latest album is "Love's Only Love," produced by Joel Diamond, and shipping into this month. Pictured are, from left: (top) Harold Davison, manager; Al Gurewitz, VP, promotion, E/P/A; Engelbert Humperdinck; Joel Diamond, producer; Lennie Petze, VP, national A&R, Epic Records; (bottom) Larry Schnur, director, talent acquisition, epic west coast A&R; Michael Alhadoff, associate director, promotion, west coast E/P/A; Frank Rand, VP, west coast A&R, Epic; Larry Hamby, associate director, west coast A&R, Epic.



## IF YOU THINK DIGITAL IS JUST AROUND THE CORNER, YOU'RE ALREADY A STEP BEHIND.

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they're also under the impression that it won't be available until then.

There are, however, some notable exceptions to that philosophy. Like A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio-Video Rents and Sound 80. You see, they've all installed the multi-track digital system that's available right now.

3M's 32-track Digital Mastering System.

The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it's the first generation or the twentieth.

But there's one other reason why so many outstanding studios are using 3M's Digital Mastering System for the entire recording process.

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For more information, write: Digital Mastering/3M, Building 223-5S/3M Center, St. Paul, MN 55101.

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**3M**

# Record World Single Picks

**RAY PARKER JR. & RAYDIO**—Arista 0494



**TWO PLACES AT THE SAME TIME** (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:41)

The title track from their upcoming LP is an engrossing ballad with a shuffle beat. Ray Parker Jr. handles the expressive lead superbly and Raydio offers excellent back-up vocal crooning, especially on the big chorus hook. It's a well-crafted BOS charttopper with pop crossover in the grooves.

**PEARL HARBOR & THE EXPLOSIONS**—Warner Brothers 49207



**DRIVIN'** (prod. by Kahne) (writers: group) (Keintunen, ASCAP) (3:40)

The S.F.-based quartet winds an ominous bassline through and around Pearl's vocal trades with the Explosions on this new cut from the self-named LP. The short but promising instrumental breaks whine and grind in an inventive and captivating show that's consumable for AOR.

**AIRPLAY**—RCA 11938



**SHOULD WE CARRY ON** (prod. by Graydon-Foster) (writers: Foster-Graydon-Foster) (Garden Rake/Foster Frees/Irving, BMI/Cotaba, PRO) (3:43)

The David Foster, Jay Graydon and Tommy Funderburk trio debuts with this first single from its new LP. Funderburk's butter-soft lead vocals are reminiscent of the Brooklyn Bridge and Foster is especially adept at adding ornate keyboard melodies. A soaring harmonic ballad for pop-A/C.

**ISAAC HAYES**—Polydor 2068



**A FEW MORE KISSES TO GO** (prod. by Hayes) (writer: Hayes) (Rightsong, BMI) (4:05)

Hayes used his black base to build a top 20 pop hit with "Don't Let Go" and this follow-up sounds like another winner. The ballad shows Hayes' robust baritone enchanting over velvet keyboard textures with his pronounced production providing an altogether soothing sound.

## Pop

**SUSAN JACKS**—Epic 9-50846

**ALL THE TEA IN CHINA** (prod. by T. Jacks) (writer: T. Jacks) (E. B. Marks/Rockfish, BMI) (2:50)

A delicate arrangement/production and pretty keyboard sparkles give Jacks an unbeatable backdrop to deliver the irresistible hook. For pop-A/C, it's a sleeper that may explode into a blockbuster hit.

**LION**—A&M 2212

**HELPLESS** (prod. by Henderson-group) (writer: Farr) (Warwick/Lion's Mane, ASCAP) (3:55)

British-born and now L.A.-based, Lion is a sextet that features Gary Farr's soulful lead vocals and some expert keyboard work by John Sinclair. From their new "Running All Night" LP, it's an AOR-pop pick.

**DOLLAR**—Carrere 7214 (Atlantic)

**I WANNA HOLD YOUR HAND** (prod. by Neil) (writers: Lennon-McCartney) (Duchess, BMI) (2:56)

A chugging rhythm and percussion claps introduce the multi-lead vocals on this interesting and inviting cover. The arrangement is pure pop with A/C appeal.

**BETH NIELSEN CHAPMAN**—

Capitol 4843

**IF ONLY I'D KNOW** (prod. by Beckett) (writer: Chapman) (Scree Gems-EMI/Don Mosley, BMI) (3:48)

The Alabama native makes a shining debut with this first single from her forthcoming "Hearing It First" LP. Backed by the Muscle Shoals Rhythm Section, Chapman exhibits a powerful vocal that swells into a dramatic chorus. A pop-A/C extra.

**MIZZ**—Casablanca 2237

**THIS OLD HEART OF MINE** (prod. by Kahn) (writers: Holland-Dozier-Holland-Moy) (Jobete, BMI) (3:30)

The five females debut with this Isley Brothers' cover that's ready-made for pop-A/C radio. Lucianne Buchanan's resounding vocal showcase is complemented by a hot horn add.

**SYLVIAN SYLVIAN**—RCA 11937

**EVERY BOY AND EVERY GIRL** (prod. by Quinn-Bongiovi-Sylvain) (writers: Sylvain-Crystal-Rao) (Subway Rhythms, BMI) (3:28)

The former N.Y. Doll has a superb solo LP out and here's the first single from it. Syl turns in an affecting vocal performance that shows his cute side and at the same time is a solid pop pick.

**LEIF GARRETT**—Scotti Bros. 516

(Atl)

**I WAS LOOKING FOR SOMEONE TO LOVE** (prod. by Lloyd) (writers: Lloyd-Greenfield) (Michael, ASCAP/Don Kirshner/Blackwood, BMI) (2:53)

Garrett gets a big production treatment on this heartthrob ballad from his "Same Goes For You" LP. A fan-pleaser and top 40-A/C staple.

**THE CRITICS**—Panorama 11924 (RCA)

**DISCO'S DEAD** (prod. by group) (writers: Pupil-Touchton-Wesling) (Leeds/MCA/Siegel, ASCAP) (3:02)

This record-with-a-message has multi-format appeal with its cute lyrics and thumping beat. A likely add out-of-the-box with special appeal for the novelty and juke-box crowd.

## B.O.S./Pop

**JERRY BUTLER**—Phila. Intl.

9-3746 (CBS)

**THE BEST LOVE I EVER HAD** (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:33)

The title cut from his forthcoming LP spotlights Butler's trademark rich tenor with stately keyboards and light percussion giving an appropriately dramatic backdrop.

**BUNNY SIGLER**—Salsoul 2114

**HOW CAN I TELL HER (IT'S OVER)?** (prod. by Sigler) (writer: J. Sigler) (Henry Suemay/Unichappell, BMI) (3:24)

Sigler's cottony vocals fluff up this heartbroken ballad. The first single from his "Let It Snow" LP, it features a smart back-up chorus and big, casual bass.

**BOB MARLEY & THE WAILERS**—

Island 49156 (WB)

**ONE DROP** (prod. by group-Sadkin) (writer: Marley) (Bob Marley/Almo, ASCAP) (4:17)

This latest release from the "Survival" LP is a truly wonderful Marley effort. The vocal chorus is outstanding in its work with Marley's leads and the stark percussion is striking.

**DENIECE WILLIAMS**—ARC/

Columbia 3-10971

**WHEN LOVE COMES CALLING** (prod. by Foster-Williams) (writers: Williams-Foster) (Kee-Drick/Foster Frees, BMI) (3:27)

Williams reaches deep down and comes out flying high on this stunning vocal showcase, and title cut from her upcoming LP. A BOS cinch with plenty of pop appeal.

**JOHN LEE AND JERRY BROWN**—

Columbia 1-11193

**CHASER** (prod. by Lee-Brown) (writer: Lee) (Lauralee, BMI) (3:38)

The Lee-Brown rhythm section issues this title cut from their latest LP. Already garnering widespread multi-format airplay, it's a kinetic horn showcase that's refreshing as it is moving.

**PEABO BRYSON**—Capitol 4844

**MINUTE BY MINUTE** (prod. by Bryson-Pate) (writers: McDonald-Abrams) (Snug/Loresta, BMI/ASCAP) (3:20)

Bryson's poetic vocal style makes this Doobie Brothers' cover a wise choice for the first single from his upcoming LP. His expressive phrasing and brassy horn shots give multi-format appeal.

**RANDY BROWN**—Chocolate City

3204 (Casablanca)

**WE OUGHT TO BE DOIN' IT** (prod. by Banks-Brooks) (writers: Banks-Brooks) (Irving, BMI) (4:20)

Brown is smart and sassy on this mid-tempo teaser from his "Midnight Desire" LP. Bright horn blasts, a biting guitar & buxom rhythm track back his vocal coos.

**THE TRAMMPS**—Atlantic 3654

**HARD ROCK AND DISCO** (prod. by Young) (Valley Stream/Golden Fleece/Ensign, BMI) (3:30)

The talented aggregation of "Disco Inferno" fame hits the funky dance front with this cut from their upcoming "Mixin' It Up" LP. An exciting, rhythmic opus that's guaranteed a long life on the airwaves and dance floors.

## Country/Pop

**JOE STAMPLEY**—Epic 9-50854

**AFTER HOURS** (prod. by Baker) (writers: Pendarvis-Carnes) (Baray/Tree, BMI) (2:32)

1979 made Stampley one of the leading country male vocalists. He begins '80 with this excellent ballad, showcasing his affecting reading, that's clearly a pop contender.

**GAIL DAVIES**—Warner Brothers

49199

**LIKE STRANGERS** (prod. by Davies) (writer: Bryant) (House of Bryant, BMI) (3:44)

Davies makes this touching Boudleaux Byrant masterpiece her own with a precious reading. The sensitive steel guitar is on the mark.

**JOE SUN**—Ovation 1141

**SHOTGUN RIDER** (prod. by Fisher) (writers: Henley-Slate-Hurt) (House of Gold, BMI) (3:26)

Sun's rich baritone flows over a simple yet effective piano/guitar accompaniment with impressive back-up chorus support. A pleasing mid-tempo ballad from his "Out Of Your Mind" LP.

**JANIE FRICKE**—Columbia

1-11224

**PASS ME BY (IF YOU'RE ONLY PASSING THROUGH)** (prod. by Sherrill) (writer: Hall) (Hallnote, BMI) (2:58)

Fricke takes a firm, independent stance on this lovely ballad from her "From The Heart" LP. Warm, lucid guitar lines underscore her sincerity and the package is right for pop audiences.

reality...  
what a  
concept

Comedy Field  
Best Comedy  
Recording

Produced by Brooks Arthur  
and Neil Bogart



robin  
williams

reality...  
what a  
concept

*Robin,  
Congratulations  
on your first Grammy.  
Your friends at  
Casablanca Record  
and FilmWorks*





# Record World Album Picks



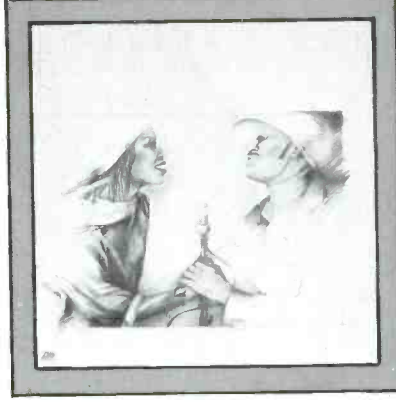
**THIN RED LINE**  
THE CRETONES—Planet P-5 (Elektra)  
(7.98)

If you're wondering what contributed heavily to Linda Ronstadt's new rockier image, give a listen to this album. The L.A.-based band shows off some fine pop-rock creativity and, as on the Ronstadt LP, Mark Goldenberg's compositions are slickly professional. "Mad Love" is included here and group should find its very own fans.



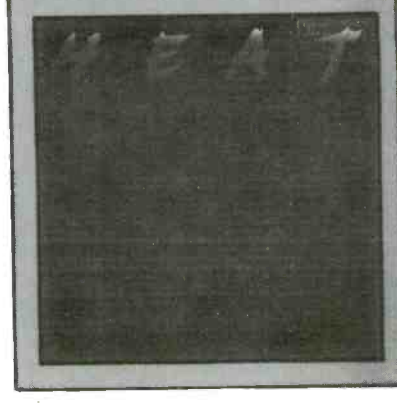
**CIVILIAN**  
GENTLE GIANT—Columbia JC 36341  
(7.98)

Gentle Giant was one of the first American bands to gain commercial success on their sophisticated fusion of jazz and rock influences. This new album continues that philosophy and the cuts here are big and emphasize both the intricate instrumentation and the thoughtful lyrics. "Shadows In the Street" is lovely and demands attention.



**ROBERTA FLACK FEATURING DONNY HATHAWAY**

Atlantic SD 16013 (8.98)  
The two silky throated vocalists had a number of hits over the years and, although Hathaway died before the album was completed, their duets are the centerpiece of this LP. Drawing from Stevie Wonder, Eric Mercury, Mtume & Lucas and others, the overall mood here is romantic and light enough for multi-format play.



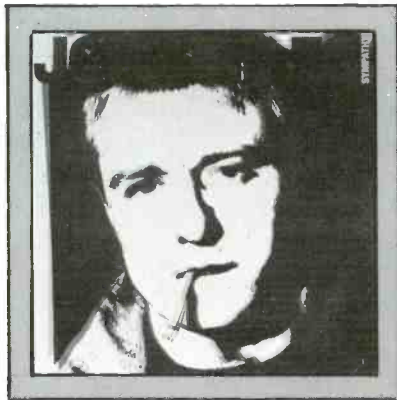
**HEAT**  
MCA 3225 (7.98)

This new band debuts with a prestigious collection of tunes in the R&B mood. Driven by Jean Marie Arnold's full, and occasionally operatic vocals. Tom Saviano's tunes, arrangements, production and horn work is really the key. The E,W&F-ish "Pickin' and Choosin'" sounds like a crossover and "Side Steppin'" is just beautiful enough for everyone.



**TENEMENT STEPS**  
THE MOTORS—Virgin VA 13139  
(Atlantic) (7.98)

The Motors have always been known for their thoughtful, complex lyrics and lavish arrangements. The current minimalist productions make this new LP, produced by Jimmy Iovine and the group, even more unique. Some of the songs have an almost operatic quality.



**SYMPATHY**  
JOHN MILES—Arista AB 4261  
(7.98)

Miles last album received strong critical acclaim and AOR support and this new LP, produced by both Alan Parsons and Gary Lyons should find the same. The Lyons' directed cut "Where Would I Be Without You" is one of the highlights, showing off Miles' powerful rock vocals with a blues base and the disc is potent.



**BREAKAWAY**  
FIRST CHOICE—Gold Mine GA 9505  
(Salsoul) (7.98)

Coming off the success of their crossover selling LP "Hold Your Horses" the three ladies here dish up another energized R&B/disco disc just filled with big vocal performances produced by Norman Harris and several others, the album is slick and inviting with the title cut the showcase piece. A brilliant follow-up.



**REALITY EFFECT**  
THE TOURISTS—Epic NJE 36386  
(7.98)

With three big charting singles in the U.K. this English band has already made big impact there. This debut U.S. release contains selections from their first two albums and their fine brand of pop-rock with some Byrd-ish undertones could give them the same success. Their cover of "I Only Want to Be With You" is prime.

**SMALLCREEP'S DAY**  
MIKE RUTHERFORD—Passport PB 9843  
(JEM) (7.98)



Rutherford was one of the founder's of Genesis (and is still a member) but here releases his first solo album. The music is in somewhat the same vein as his group but shows off his own special concepts.

**PROGRESSIONS OF POWER**  
TRIUMPH—RCA AFL1-3524 (7.98)



The Canadian band's last LP did especially well here and this follow-up dishes up more of the same thundering raunch 'n' roll music. This is teenage concert music at best and "I Live for the Weekend" says it all.

**INDIA**  
THE MOVIES—RCA AFL1-3552 (7.98)



This English band has been charting in their home country for some time and this U.S. debut is unusual and worthy enough for fast AOR play here. Thick guitar parts predominate and Jon Coles' throaty vocals are the focal point.

**PEOPLE**  
JAMES BROWN—Polydor PD-1-6258  
(7.98)



The godfather of soul has broadened his scope somewhat over the past two releases and this new one goes even farther. The opener "Regrets" is the showstopper for sure.

(Continued on page 53)



★★★ MCA-5108

SPYRO GYRA • CATCHING THE SUN

Printed in U.S.A. ★★★

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## Spyro Gyra

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...and the epidemic continues!

Spyro Gyra's newest album and single both titled "**Catching The Sun**" is already spreading uncontrollably on Pop, Jazz, R&B, A/C, and AOR stations all across the nation.

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Produced by  
Jay Beckenstein and  
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**It is with great pride and pleasure  
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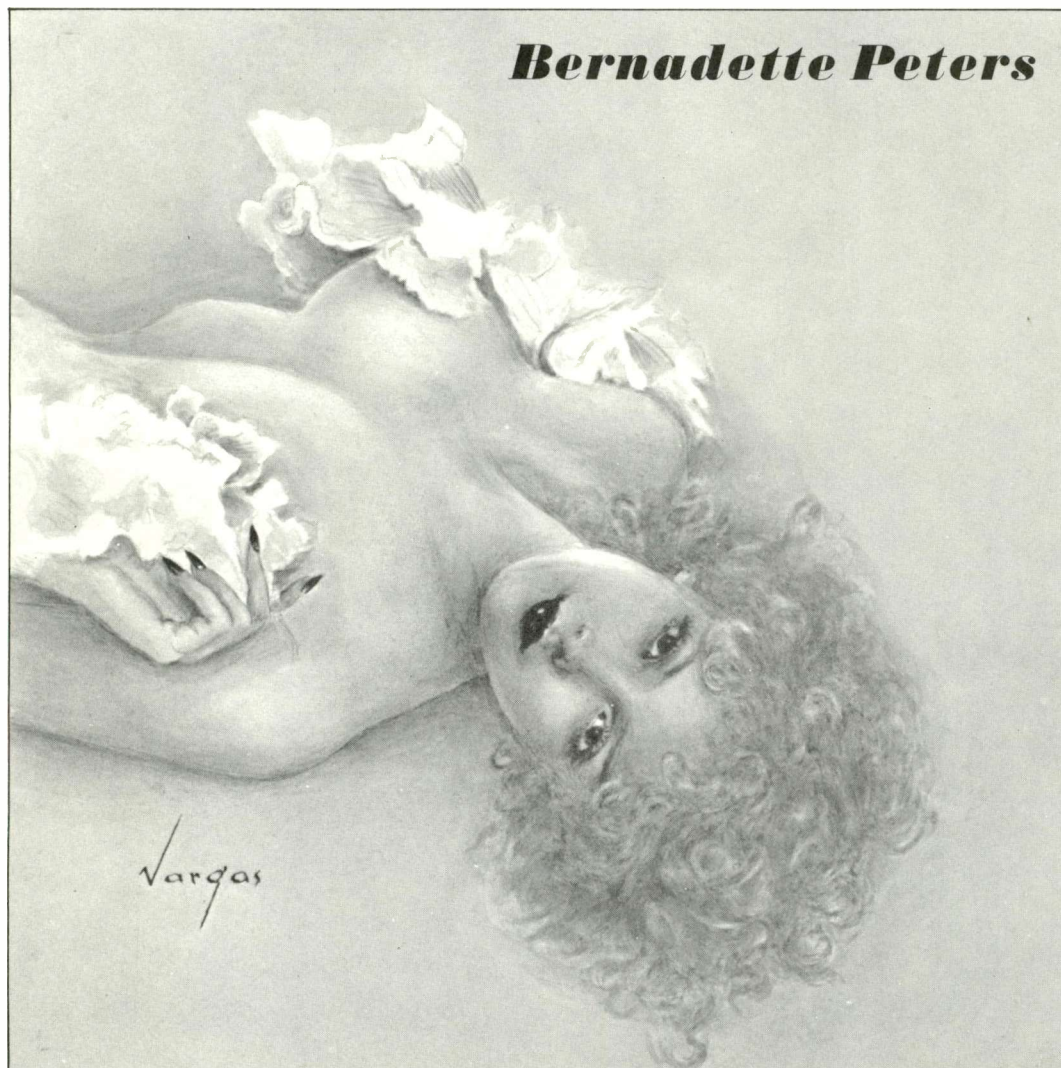
# **Bernadette Peters**

**and her first single  
“Gee Whiz”**

MCA-41210

**From her forthcoming LP entitled  
*Bernadette Peters***

MCA-41210



**Produced by Brooks Arthur**



A Peters/Palm Tree Production in association with Thomas Hammond

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## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **NEW ALBUMS:** A small rush of major releases and follow-ups is making things interesting at the moment; we see lots of chart potential in this week's crop and in the music about to appear. "**Roberta Flack featuring Donny Hathaway**" (Atlantic) is a surprise and a joy, thanks to two unexpectedly direct disco efforts which can be expected to receive enthusiastic welcome on the floor. Our favorite, "Don't Make Me Wait Too Long" (7:45), is a fusion of Motown rhythms and chic instrumentation, marked by composer **Stevie Wonder's** extraordinary gift for melody. Flack's voice, double-tracked, melts into the rhythm section's long chords in a hazy, floating cloud of sound that seems to create its own space—the effect is quite unique. The sound mix might be sharpened up for a disco disc, but as is, the cut is so hauntingly beautiful that it's certain to be accepted regardless of a remix. The most charming moment in an altogether arresting cut: the chanted/mumbled vocal break featuring Flack and Wonder. "Back Together Again" (9:45) is a duet with the late Donny Hathaway, written by **James Mtume** and **Reggie Lucas** (who also authored the previous duet hit, "The Closer I Get to You"). The pace is slower and funkier, anchored by a central horn-and-voices line that takes up most of the cut. Again, the track could be clearer sonically, but this in no way diminishes the potential of both cuts. Most attractive; eventual single crossovers, we suspect.

"More of You" is the second album by **Alton McClain and Destiny** (Polydor); although the album hadn't been serviced to disco pools as of this writing, there is, if anything, more likely disco material to choose from this time around. The four strong club cuts are just as well suited for radio play: good songs, well sung, not overly long, and steeped in the slightly raw gospel feel that we always find exciting (on Emotions and Jones Girls sides, for instance). "I Don't Wanna Be With No One Else" (6:00) might be the strongest club breakout, a busy, classy orchestral cut with simple guitar and percussion work. Not far behind: the 4:57 title track, a hookish mid-tempo cut with a great, wispy backup vocal; "99 1/2" (5:10), fast, with a tastefully done guitar break—the return could be longer, however; and a laid-back "Love Waves" (5:04), a song to the insidious power of love, properly mysterious and provocative. In all, another consistent and highly appealing album (note also their new version of Micki Grant's "Thank Heaven For You").

**Odyssey's** third, "Hang Together" (RCA), is an often ingratiating album that in the end needs just a bit more something to really make it across the clubs. "Use it Up and Wear it Out" (5:46) hits hardest; it's a simple, driving track that's mostly percussion and chant, with occasional hints of the West Indian carnival flavor of the first Odyssey album. Two likely radio cuts might also do in the clubs: a down-tempo "Don't Tell Me, Tell Her" and "Follow Me," which features an excellent lead tenor by **Billy McEachern**. Left fielder: the almost new-wave "Down Boy" ("I ain't ready yet") with lots of tom-tom

and guitar, seemingly in a constant process of revving up. No doubt, Odyssey will find the right groove again; for now, they are often singing harder and stronger than ever, while evoking with ease and grace the warmth that made many of their earliest songs so delightful.

And: "**The Sugarhill Gang**" (Sugarhill)—more need hardly be said. Surprisingly, there are three pleasing ballads on the album, sung, ostensibly, by the group. If this is in fact the case, we're optimistic for their careers as singing as well as rapping stars. Included are full-length versions of "Rapper's Reprise" and "Sugarhill Groove," plus a wretched five minute edit of the gold-and-more "Rapper's Delight" which should encourage any remaining holdouts to pick up the disco disc as well as the album. (Interesting note: "Delight" is now credited to Chic's **Nile Rodgers** and **Bernard Edwards**.)

**DISCO DISCS:** Our favorites this week are left-fielders to some degree, which nonetheless sound like possible hits. **Side Effect**, whose latest albums appeared on Fantasy, are now signed to Elektra. Their first offering, "Take a Chance 'n' Dance" (5:17), is a quirky but very magnetic cut, which somehow produces high energy from a down-tempo pace. The snap really lies in the mixed-group vocal track, fronted by a strong female lead (with much the advantage of "You Can Do It" or "Don't Stop the Feeling") and climaxing in a repetitive shout of "Come on, y'all!" Simple and effective, with lots of honest-to-goodness life, especially compared to some of the less inspired "Good Times" retreadings we've heard lately. Another deceptively simple record is "Hooked on Your Love," by the **Aleems featuring Calebur**, on NIA Records (790 Riverside Drive, New York City (212) 568-0998). Locally distributed at the moment, we've picked up several New York reports on this cut. **Leryo Burgess** produced, along with the Aleem brothers, and it does have the distinctively syncopated feel of recent Burgess/Patrick Adams/Greg Carmichael work. The sound is a bit thin, understandably, but it does move, and, at times, the sparseness is almost elegant. New York DJ **John Morales** mixed; he adds a catchy is-it-in-yet edited intro. Returning to their custom of placing two different artists back-to-back on the same disc, Capitol has reissued a couple of our favorite cuts of the moment for club play: "Land of the Drums" by **Neffali's Beast** now runs 5:03 and should fit well into pop sets, with its catchy harmony and synthesizer roars. The snapping break and subsequent metallic bridge are also interesting. On the flip is a repressing of **Mystic Merlin's** chunky "Burned to Learn," as on the excellent album.

**Gene Page** appears this week on an Arista disco disc, with participation from the Sylvers family. "Love Starts After Dark" (5:32) features **Charmaine Sylvers** as lead vocalist, and the song was written by **Leon Sylvers**. The busy production of guitar, strings and percussion sometimes obscures Sylvers' vocal presence — and she is singing very well—but overall, the sound is smooth, and the structure pleasantly spontaneous (especially at a secondary break that almost catches one off-guard). A series of European releases, originally on the Flarensch label, have appeared domestically on Laser, an arm of New York-based Prism. They are intriguing in several respects: possibly, as the first examples of a more aggressive bid for disco by independent labels; for their appearance, which duplicates the import cover art in a confusion of logos (one lists Laser and blacks out the Flarensch insignia; another shows both); and mostly, for their unabashed pop-disco production, which, in the context of the R&B domination of the disco chart, sounds positively exotic. **New Paradise's** "Showman" (5:55) stands out as a strongly Euro-styled singalong, a little bit childish, but very danceable, jolted at one point by an abrupt edit into the break.

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### DANCER/HOUSTON

DJ: JEFF BROITMAN  
AND THE BEAT GOES ON—Whispers—Solar  
CALL ME—Blondie—Polydor  
DON'T PUSH IT, DON'T FORCE IT—Leon  
Haywood—20th Century Fox  
FUNKYTOWN—Lipps, Inc.—Casablanca  
GONNA GET ALONG WITHOUT YOU NOW—  
Viola Wills—Sugarhill  
HIGH ON YOUR LOVE—Debbie Jacobs—MCA  
MANDOLAY—La Flavour—Sweet City  
NOW I'M FINE—Grey and Hanks—RCA  
PLANET CLAIR/ROCK LOBSTER—B-52's—WB  
POP POP SHOO WAH—Erotic Drum Band—  
Prism  
QUEEN OF FOOLS—Jessica Williams—Polydor  
REMONO—Kocky—Windsong  
STOMP!—Brothers Johnson—A&M  
TONIGHT'S THE NIGHT—Sharon Paige—Source  
YOU GOT WHAT IT TAKES/CHECK OUT THE  
GROOVE—Bobby Thurston—Prelude

### BETTER DAYS/NEW YORK

DJ: TEE SCOTT  
AND THE BEAT GOES ON—Whispers—Solar  
BREAKAWAY—First Choice—Gold Mind  
BURN ME UP/DANCING IN MY SLEEP—  
Frisky—Vanguard  
DON'T BRING BACK MEMORIES—Passion—  
Prelude  
DON'T PUSH IT, DON'T FORCE IT—Leon  
Haywood—20th Century Fox  
HIGH/SKYZZOO—Skyy—Salsoul  
HOOKED ON YOUR LOVE—Aleems—NIA  
I DON'T BELIEVE YOU WANNA GET UP AND  
DANCE (OOPS)—Gap Band—Mercury  
I GOT THE FEELING—Two Tons O' Fun—  
Fantasy/Honey  
KEEP IT HOT—Cheryl Lynn—Columbia  
RIGHT IN THE SOCKET—Shalamar—Solar  
SATISFIED/IT'S STILL A THRILL—Dynasty—Solar  
STOMP!—Brothers Johnson—A&M  
VERTIGO/RELIGHT MY FIRE—Dan Hartman—  
Blue Sky  
WE GOT THE FUNK—Positive Force—Sugarhill

### KIX/BOSTON

DJ: COSMO WYATT  
ALL NIGHT THING—Invisible Man's Band—  
Mango  
CAN'T SHAKE THE FEELING—Ava Cherry—RSO  
CHECK OUT THE GROOVE/YOU GOT WHAT  
IT TAKES—Bobby Thurston—Prelude  
COMPUTER GAMES—Yellow Magic Orchestra—  
A&M  
DON'T PUSH IT, DON'T FORCE IT—Leon  
Haywood—20th Century Fox  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HERE COMES THE SUN—Fat Larry's Band—  
Fantasy/WMOT  
HIGH—Skyy—Salsoul  
I ZIMBRA—Talking Heads—Sire  
KEEP IT HOT—Cheryl Lynn—Columbia  
NOW I'M FINE—Grey and Hanks—RCA  
STOMP!—Brothers Johnson—A&M  
SWEET HONEY—M'Lady—20th Century Fox  
TONIGHT'S THE NIGHT—Sharon Paige—Source  
WINNERS—Kleer—Atlantic

### KISSES/CHICAGO

DJ: PAUL DRAKE  
AND THE BEAT GOES ON—Whispers—Solar  
CALL ME—Blondie—Polydor  
DON'T PUSH IT, DON'T FORCE IT—Leon  
Haywood—20th Century Fox  
EL RAP-O CLAP-O—Joe Bataan—Salsoul  
EVITA—Festival—RSO  
FILL ME UP—Elaine and Ellen—Lance  
FOXES—Various Artists—Casablanca  
FUNKYTOWN—Lipps, Inc.—Casablanca  
HIGH ON YOUR LOVE—Debbie Jacobs—MCA  
I WANNA BE WITH YOU—Coffee—MIR  
KEEP IT HOT—Cheryl Lynn—Columbia  
MANDOLAY—La Flavour—Sweet City  
MUSIC TRANCE—Ben E. King—Atlantic  
STOMP!—Brothers Johnson—A&M  
YOU GOT WHAT IT TAKES/CHECK OUT THE  
GROOVE—Bobby Thurston—Prelude

# Record World Disco File Top 50

MARCH 15, 1980

MAR. 15	MAR. 8		WKS. ON CHART
1	1	FUNKYTOWN LIPPS, INC./Casablanca (12"*) NBLP 7197	8
2	2	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	9
3	9	STOMP! BROTHERS JOHNSON/A&M (12"*) SP 3716	4
4	5	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202	9
5	3	EVITA FESTIVAL/RSO (entire LP/12"*) RS 1 3061	14
6	4	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	17
7	6	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	12
8	11	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	5
9	7	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	8
10	13	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"*) RS 1 3072	6
11	21	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"*) PD 1 6259	2
12	24	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"*) PRL 12174	3
13	12	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	13
14	15	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	11
15	16	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	7
16	20	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782 (Island)	6
17	10	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	10
18	8	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	13
19	19	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"*) SRK 6076 (WB)	6
20	22	MUSIC TRANCE BEN E. KING/Atlantic (12"*) 3635	3
21	18	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"*) PRL 12173	11
22	23	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"*) SD 19258	4
23	17	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"*/LP cut) BXL1 3479 (RCA)	20
24	35	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"*) F 9584	2
25	14	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"*) SD 19256	19
26	33	WALK THE NIGHT SKATT BROS./Casablanca (12"*) NBLP 7192	2
27	38	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12"*) SOR 13952 (MCA)	3
28	30	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	7
29	29	IN THE POCKET (MEDLEY)/GRASS/PYGMY AFRICAN SUITE/MCA (LP cuts) 3205	5
30	37	NOW I'M FINE GREY AND HANKS/RCA (12"*) AFL1 3427	2
31	31	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12"*) T 452	4
32	40	PLANET CLAIR/ROCK LOBSTER B-52'S/Warner Bros. (12"*) BSK 3355	3
33	—	HIGH/SKYYZOO SKYY/Salsoul (12"*/LP cut) SA 8532 (RCA)	1
34	28	STANDING OVATION G.Q./Arista (12") CP 709	4
35	36	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"*) JZ 36196 (CBS)	2
36	34	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12"*) WES 22125	8
37	—	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12"*) PDS 402	1
38	26	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) SD 16012 (Atlantic)	8
39	25	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"*) JE 36263	8
40	—	DON'T BRING BACK MEMORIES PASSION/Prelude (12"*) PRL 12176	1
41	—	SWEET HONEY M'LADY/20th Century Fox (12"*) TCD 104 (RCA)	1
42	39	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	16
43	43	SHAKE YOUR BAIT/TAKE ALL OF ME BARBARA LAW/Pavillion (LP cut/12"*) NJZ 36148/4Z8 6401 (CBS)	14
44	32	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	9
45	27	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	18
46	45	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"*) F 9587	6
47	46	WILLIE AND THE HAND JIVE RINDER AND LEWIS/AVI (12"*) 6073	12
48	47	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	6
49	48	BODYSHINE/SLAP, SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"*) SA 8529 (RCA)	15
50	50	ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (LP cuts) NJC 36265	5

(\* non-commercial 12", • discontinued)

## Phila. Intl. Honors Pendergrass



Following his engagement at Resorts International in Atlantic City, Teddy Pendergrass was awarded with a specially made plaque by Philadelphia International Records to commemorate the sale of more than five million of the artist's albums. His latest album is "Teddy Live! Coast To Coast," a double LP set. Seen presenting Pendergrass with the plaque are (from left): Harry J. Coombs, executive vice president, Philadelphia International Records; Leon Huff, co-owner of Philadelphia International; Teddy Pendergrass; Larry Depte, president, Philadelphia International.

## Spring Workshops Planned by SRS

■ LOS ANGELES — Songwriters Resources and Services will conduct its song evaluation workshops in San Francisco, Santa Cruz and Monterey. Its regularly scheduled workshops for Bay Area songwriters will be held March 11, April 8 and May 6 at Fort Mason Center, Laguna at Marina Boulevard, Building C, Room 2K. On March 9 at 2 p.m., facilitators Pat and Pete Luboff

will meet with the Santa Cruz Songwriters Guild at the Kumbwa Jazz Center, 320 Cedar Street, Santa Cruz. On March 10 at 6 p.m., they will meet at Monterey Peninsula College, 980 Fremont Boulevard, Monterey, under the auspices of the school's community services office.

Workshops are open to all songwriters, who bring songs, tapes, guitars and 10 copies of each lyric. Criticism is offered and such matters as song placement, collaboration, production of demonstration tapes and song protection are discussed.

## Mirus Taps Fuerst

■ CLEVELAND — Darcy Fuerst has been named national marketing coordinator for Mirus Music, Inc. Prior to this position she had been with Polygram as promotion coordinator, MCA Records as singles marketing coordinator and Record Shack as a singles buyer.

For additional Santa Cruz information, call Ray Ankrom at (408) 688-7852. In Monterey, call Heinz Hubler at (408) 373-5522. For Fort Mason, call (415) 441-5706.

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Album of the Year

**"52nd Street" Billy Joel, Phil Ramone, Producer**

Best Pop Vocal Performance (Male)

**Billy Joel "52nd Street"**

Best Rock Vocal Performance (Male)

**Bob Dylan "Gotta Serve Somebody"**

Best Rock Instrumental Performance

**Wings "Rockestra Theme"**

Best R&B Vocal Performance (Male)

**Michael Jackson "Don't Stop 'Til You Get Enough"**

Best R&B Vocal Performance (Group)

**Earth, Wind & Fire "After the Love Has Gone"**

Best R&B Instrumental Performance

**Earth, Wind & Fire "Boogie Wonderland"**

Best Country Vocal Performance (Group)

**The Charlie Daniels Band "The Devil Went Down to Georgia"**

Best Latin Recording

**Irakere "Irakere"**

Best Jazz Fusion Performance

**Weather Report "8:30"**

Best Soul Gospel Performance, Traditional

**Mighty Clouds of Joy "Changing Times"**

Best Ethnic or Traditional Recording

**Muddy Waters "Muddy 'Mississippi' Waters Live"**

*CBS Records*

## Richard Gottehrer:

# Success Via the 'Bare Bones' Approach

By STEVEN BLAUNER

■ NEW YORK—As is happening with Michael Chapman, Richard Gottehrer is finding that his name as a producer is bringing a luster of its own to all the recording sessions he is associated with. Record companies are recruiting him for their high priority projects and consumers are beginning to recognize his producer's credit as a mark of distinctive style and quality.

Gottehrer's work appears in two different contexts: as the head of his own production company, Instant Records, and as a producer hired by record companies to direct specific projects. Gottehrer's current outside endeavor is the production of an album for British singer/songwriter Joan Armatrading on A&M Records.

Instant Records is, as Gottehrer describes it, "a full-service organization, instead of just some guys producing a record and then placing it with labels." With the aid of his wife, Judy Gottehrer, Toni Wadler and former RW and staff member Ron Ross, Gottehrer performs a "general function" for a group of artists that includes Robert Gordon, Regina Richards, Link Wray, Neighbors & Allies and also included the group Blondie for its first two albums. "I produce their records," says Gottehrer, "and we also handle publishing, get them working managerially — though we only physically manage Robert Gordon—hook them up with booking agents and make deals with labels."

Gottehrer is keenly aware of the nature of small record company distributed by a large company arrangements and is obviously more content with his own production company set-up. "I don't want to be in the record business. When you're being distributed by somebody, no matter how much you think it's your own, it really isn't. It isn't very much beyond a glorified production deal because no matter what they tell you, the main interest for the record company has to be the product that's listed on their own label, and I think people are fooling themselves if they think this kind of arrangement will get their product the attention it deserves."

Gottehrer keeps his roster at Instant small, realizing that new artists require a great deal of work before they begin to pay off. He has been working with Regina Richards for a year but does not plan on releasing an album (she is signed to A&M) until the end of the summer. Gottehrer acknowledges that the

length of time before the clear signs of success emerge can be "harrowing" for an artist, but that the basis of Instant Records is to "get the artist early on and take your time developing them." Instant is set up as a company, says the producer, so that "a group of people can work toward developing all facets of an artist's career."

Gottehrer takes on outside projects "to satisfy my creative needs of working with others." Derek Green, head of European operations, A&M Records, sought out Gottehrer for the Joan Armatrading sessions with a concept that was influenced by the producer's past achievements but not dedicated to duplicating them.

"When Derek told me he had someone that I might consider producing, I thought it was going to be a girl group, after the 'Blondie thing'."

Green's intentions were in fact a great deal more subtle. "They wanted more of a 'rock thing' for Joan, put together in a way that had more immediacy about the music," says Gottehrer.

The logic of A&M's choice of Gottehrer for the project seems natural when one considers the producer's long-term and highly successful involvement with rock 'n' roll.

Gottehrer's emergence as a "star" producer is hardly an overnight or mysterious phenomenon: he began in the music busi-

## Cover Story:

### Rockets Get Live Impact on Record

■ The Rockets' "No Ballads" (RSO) may be one of the most apt album titles in recent memory, for this hard-charging mid-western band takes no prisoners with their energetic, all-stops-out brand of rock. The album checks in at #55 bullet on this week's Album Chart.

#### Rockets Nucleus

The nucleus of the Rockets, drummer Johnny "Bee" Badanjek and guitarist Jim McCarty, grew up in Detroit together, playing together as early as 1963 in a local band called Billy Lee and the Rivas. That band, with McCarty's scorching lead lines helping pave the way, changed its name to Mitch Ryder and the Detroit Wheels — and the rest, as they say, including such hits as "Devil With a Blue Dress/Good Golly Miss Molly," is rock and roll history.

Following Ryder's decision to pursue a solo career, both McCarty and Badanjek logged concert tours and recording dates

with the likes of Buddy Miles, Jimi Hendrix, Bob Seger, Cactus, Edgar Winter and Dr. John. That life might well have continued for both, but in 1972 they again decided to pool their resources, forming the Rockets.

In late 1976, singer Dave Gilbert was added, thus relieving drummer Badanjek of some of the singing chores; guitarist Dennis Robbins was already on board. Their first album, "Love Transfusion," was recorded in 1977, produced by Johnny Sandlin and featuring a cover of Fleetwood Mac's "Oh Well," written by original Mac guitarist Peter Green.

After the Rockets completed a national tour in 1979, they returned to the studio, again with Sandlin and again at Macon, Georgia's Capricorn facility, and the result is "No Ballads." Primary among the album's triumphs is the fact that it reflects the band's live impact—and those who have seen the Rockets perform will know that that is no mean feat.

ness in the early sixties, a contemporary of Phil Spector, the first and still most influential "producer as artist." Gottehrer was a member of the songwriting/producing team FGG (Feldman, Goldstein & Gottehrer) which, over a three year period was responsible for 100 singles, including the Angels' "My Boyfriend's Back" and the McCoys' "Hang On Sloppy."

Gottehrer later was a partner with Seymour Stein in Sire Records, and staked a claim in the seventies by signing Blondie to a production deal, bringing the band its first contract with Private Stock Records, and producing the first two albums.

Gottehrer has produced records for the Yachts, Dr. Feelgood, Richard Hell, and others in the new rock 'n' roll vein, sensing early in 1976 the renaissance of that music occurring in the New York punk rock scene.

Gottehrer's strongest commitment remains with his own Instant Records roster and he has hopes of using the people on his staff to take over the burden of business responsibilities so he can spend more time in the studio, thinking about music and searching for new talent.

Gottehrer is now an industry veteran, but one feels a special blend of enthusiasm and the wisdom of experience when he speaks of development of new artists such as Regina Richards and Neighbors & Allies, and his

continuing involvement with Instant Records mainstay, Robert Gordon.

Gottehrer describes carefully calculated plans for breaking his newer artists in England, "where the national picture is 'manageable' in terms of getting radio exposure and press. You can actually become a success in the entire country. It's smaller but it's a national presence rather than America where it's one localized presence and then another localized presence."

Gottehrer reflects on Blondie's success, selling "two million records in England last year," and appears comfortably ahead of the game, visualizing plans for developing an artist's career on a world scale before the first contract is signed.

But Gottehrer never loses sight of the basic intention of rock 'n' roll: "I favor a 'bare bones' approach. I don't take a lot of time making a record. I try to make records that are entertaining, have a sense of humor, that you can have fun with. It's like that old Dick Clark/American Bandstand joke, which isn't such a joke, you hear it and it makes sense—you rate a record on the beat, if you can dance to it. If that's my style—well, that's what I enjoy doing."

## Polydor Releases Five

■ NEW YORK — Harry Anger, vice president, marketing, Polydor Records has announced the release of five albums on March 25. Titles will include "God Save The Queen/Under Heavy Manners" by Robert Fripp, "Sub Zero" by Philip D'Arrow, "Never Run Never Hide" by Benny Mardones, "Border Raiders," the debut of Heroes and "Eyes Of The Universe" by Barclay James Harvest.

■ The following omissions were made in RW's March 8, 1980 coverage of the Grammy Award winners:

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP—"Duet," Gary Burton and Chick Corea; BEST INSTRUMENTAL ARRANGEMENT — "Soulful Strut," George Benson, arranger, Claus Ogerman; BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)—"What A Fool Believes," The Doobie Brothers, arranger, Michael McDonald; BEST ALBUM PACKAGE—"Breakfast In America," Supertramp, art director, Mike Doud; BEST ALBUM NOTES — "Charlie Parker: The Complete Savoy Sessions," annotators, Bob Porter and James Patrick; BEST HISTORICAL REISSUE — "Billie Holiday (Giants Of Jazz)," producers, Jerry Korn and Michael Brooks; and BEST ENGINEERED RECORDING (NON-CLASSICAL)—"Breakfast In America," Supertramp, engineer, Peter Henderson.

THE T



# The Tourists



*A holiday on vinyl!*

*From Surrey to Singapore,  
The Tourists are coming your way  
on their first American tour JE 36386  
and on their debut album "Reality Effect!"  
Featuring the international hits  
"I Only Want to Be With You," 9-50850  
"So Good to Be Back Home Again,"  
"Blind Among the Flowers" and others.  
On Epic Records and Tapes.*

### *The Tourists On Tour.*

- |      |                   |                        |
|------|-------------------|------------------------|
| 4/6  | New Haven, CT     | Toad's Place           |
| 4/7  | New York, NY      | The Bottom Line        |
| 4/8  | Boston, MA        | Paradise               |
| 4/9  | Newark, DE        | Stone Balloon          |
| 4/10 | Washington, D.C.  | Louie's Concert Center |
| 4/11 | Asbury Park, NJ   | Fast Lane              |
| 4/12 | Philadelphia, PA  | Starr's                |
| 4/13 | Yorktown Hts., NY | Gemini II              |
| 4/15 | Long Island, NY   | My Father's Place      |
| 4/17 | Albany, NY        | J. B. Scott's          |
| 4/18 | Syracuse, NY      | Uncle Sam's            |
| 4/19 | Toronto, CN       | El Macombo             |
| 4/20 | Buffalo, NY       | Stage One              |
| 4/21 | Cleveland, OH     | The Agora              |
| 4/22 | Cincinnati, OH    | Bogart's               |
| 4/24 | Detroit, MI       | Center Stage           |
| 4/25 | Milwaukee, WI     | Palm                   |
| 4/26 | Schaumburg, IL    | B'Ginnings             |
| 4/27 | Madison, WI       | Headliners             |
| 4/28 | Minneapolis, MN   | Unions                 |
| 4/30 | St. Louis, MO     | Stages                 |
| 5/1  | Kansas City, MO   | Uptown Theater         |
| 5/2  | Tulsa, OK         | Cains Ballroom         |
| 5/3  | Oklahoma City, OK | Boomers                |
| 5/5  | Dallas, TX        | Bijou                  |
| 5/6  | Austin, TX        | Opry House             |
| 5/7  | Houston, TX       | Palace                 |
| 5/9  | Denver, CO        | The Rainbow            |
| 5/12 | Los Angeles, CA   | L.A. Roxy              |
| 5/13 | Los Angeles, CA   | Whiskey                |
| 5/14 | Berkeley, CA      | The Keystone           |
| 5/15 | San Francisco, CA | Old Waldorf            |
| 5/16 | Palo Alto, CA     | The Keystone           |

REALITY

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Agency: ATI





# Grammys Bring Out the Stars



Pictured during and after the recent Grammy Awards presentation, broadcast on national television are, top row, from left: record of the year winner The Doobie Brothers with (in center) Michael McDonald and Kenny Loggins who wrote the song of the year, the Doobies' "What A Fool Believes;" Barbra Streisand and Neil Diamond are shown during their duet of nominated song "You Don't Bring Me Flowers;" Grammy show host Kenny Rogers with Bob Morrison (best country song) and Larry Butler (producer of the year); presenters Gloria Gaynor (awarded a Grammy for best disco recording) and Isaac Hayes. Second row: Dionne Warwick (Grammys for best pop and R&B performance, female) with Quincy Jones; Charlie Daniels with his best country

duo/group performance Grammy; Barbara Mandrell and Chuck Mangione, and Bob Dylan during his rare television performance of the best rock vocal performance, male, winning "Gotta Serve Somebody." Third row: Andrae Crouch, Grammy winner for best soul gospel performance, contemporary; Rickie Lee Jones, best new artist; NARAS (president Jay Lowy flanked by two former national presidents Jay Cooper (left) and Bill Denny, and Deborah Harry of Blondie with George Burns. Row four: Eugene Fodor shown announcing the classical Grammy winners; presents Kris Kristofferson and Herb Alpert (best pop instrumental Grammy winner); Emmylou Harris (best country vocal performance, female) and presenters Melissa Manchester and Natalie Cole.

## RIAA Honors FBI (Continued from page 6)

without the diligent efforts of the Federal Bureau of Investigation, the words of the Constitution and copyright laws would be little more than empty promises, the artist would be less likely to create, and the public would be the loser."

The citation goes on to say that the Bureau is helping "to insure the continuation and growth of our national cultural heritage."

In accepting the award, Webster brought some levity to an otherwise somewhat somber evening by saying that "We are a little in awe at receiving a cultural award, but we shouldn't be

—after all, we pioneered art deco and the grey fedora and the wing tipped shoe."

Last year's recipient was awarded to Beverly Sills and there was an additional citation presented to the Black Music Association. President Carter, who this year sent along a note of congratulations to the RIAA for its award to the FBI, had greeted the RIAA members last year at the White House before the dinner. The 1978 award went to Joan Mondale.

The entertainment for this past week's awards dinner was by Larry Gatlin and Helen Reddy.

## Feuerstein Bows Firm

■ LOS ANGELES—Sheryl Feuerstein has announced the formation of Sheryl Feuerstein Enterprises, management consultant and special projects focusing on all aspects of the entertainment industry, internationally as well as nationally. Her clients include singers Tony Orlando and Demis Roussos and producer/composer Alec R. Costandinos.

For the last eighteen months, Feuerstein was vice president of Ibis Records, Inc.

Sheryl Feuerstein Enterprises is headquartered at 1340 S. Beverly Glen, Los Angeles, Calif. 90024; phone: (213) 858-9228.

## WEA Names Two

■ LOS ANGELES—Michael Johnson, selected as the Warner Bros. black music promotion person of 1979, has been appointed as the WEA Chicago branch black music promotion manager for Warner Bros. product.

Steve Campfield, former executive with The Wherehouse and VIP/Freeway record chains in Southern California, has been appointed the WEA Los Angeles black music promotion manager.

## Stewart Platinum

■ LOS ANGELES—"Rod Stewart's Greatest Hits" has been certified platinum by the RIAA.

# Record World Singles 101-150

# Record World Singles

Alphabetical Listing

MARCH 15, 1980

MAR. MAR.  
15 8

101	103	I DON'T NEED YOU ANYMORE JACKIE DeSHANNON/RCA 11902 (New Hidden Valley, ASCAP/Paulanne, BMI/Lefcol)
102	107	SOLITAIRE PETER McLAN/ARC/Columbia 1 11214 (Mac's Million/Modern American, ASCAP)
103	—	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037 (Total Experience, BMI)
104	105	SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP)
105	111	EVERY GENERATION RONNIE LAWS/United Artists 1334 (Fixx/At Home, ASCAP)
106	—	IN IT FOR LOVE ENGLAND DAN & JOHN FORD COLEY/Big Tree 17002 (Atl) (Amachris/April, ASCAP)
107	108	HOLIDAY (MAMA, MAMA, PLEASE) NAZARETH/A&M 2219 (Panache, ASCAP)
108	110	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)
109	112	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)
110	104	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)
111	114	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 9031 (Chappell/Sailmaker, ASCAP)
112	115	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA) (20th Century Fox/Nearlytunes, ASCAP)
113	116	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
114	109	STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)
115	106	ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI)
116	119	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajanca, BMI)
117	118	BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP)
118	124	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)
119	—	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI)
120	120	I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)
121	126	STANDING OVATION G.Q./Arista 0483 (Arista, ASCAP/Careers, BMI)
122	122	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)
123	—	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/Bo-Songs, BMI)
124	—	SOMEBODY'S BEEN SLEEPIN' IN MY BED FOGHAT/Bearsville 49192 (WB) (Gold Fever, BMI)
125	—	TELEPHONE NUMBER 3-D/Polydor 2069 (Three-Fold, ASCAP/Just-A-Tune, BMI)
126	121	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)
127	123	SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)
128	117	YOU WON'T BE THERE THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI)
129	—	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071 (Ensign, BMI)
130	—	CATCHING THE SUN SPYRO GYRA/MCA 41180 (Harlem/Crosseyed Bear, BMI)
131	131	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)
132	134	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)
133	135	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
134	127	HOLD BACK THE NIGHT TONY SCIUTO/Epic 9 50843 (First Concourse/Sweet Kelley, ASCAP)
135	130	DON'T YA HIDE IT STONEBOLT/RCA 11910 (Deepcove/Dunbar Canada Ltd, PROC)
136	—	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494 (Raydiola, ASCAP)
137	140	TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP)
138	139	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)
139	113	SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)
140	144	HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP)
141	143	YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP)
142	145	ROCK LOBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI)
143	—	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI)
144	—	NUMBERS BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI)
145	—	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSON/Warner Bros. 49186 (Windercor, BMI)
146	—	LISTEN TO THE HEARTBEAT D. L. BYRON/Arista 0496 (Inner Sanctum, BMI)
147	—	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
148	—	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Career/Piano Picker, BMI)
149	125	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3739 (CBS) (Mighty Three, BMI)
150	138	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER-LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerads, ASCAP)

Producer, Publisher, Licensee

ALL I EVER WANTED Olsen (Light, BMI/ Urmila, ASCAP)	96	LET'S GO ROCK AND ROLL Casey-Finch (Sherlyn/Harrick, BMI)	89
AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI)	25	LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	2
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP)	36	LOST IN LOVE Chertoff (Arista/ BRM, ASCAP/Riva, PRS)	28
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/ Unichappell, BMI)	1	LOVE ON A SHOESTRING Dragon (Vogue/Unichappell, BMI)	73
ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI)	57	LOVE ON THE PHONE Burgh (Liedela, ASCAP)	85
AUTOGRAPH Okun (Cherry Lane, ASCAP)	82	LOVING YOU WITH MY EYES Beckett (Cherry Lane, ASCAP)	87
BABY DON'T GO Edwards (Seagrape/ Valgovind, BMI)	80	MY HEROES HAVE ALWAYS BEEN COWBOYS Nelson-Pollack (Jack & Jill, BMI)	77
BABY TALKS DIRTY Chapman (Eighties/ Small Hill, ASCAP)	40	99 T. Knox & Group (Hudmar, ASCAP)	15
BACK ON MY FEET AGAIN Olsen (Pendulum/Unichappell/Paper Wait, BMI)	26	OFF THE WALL Jones (Almo, ASCAP/ Rondor London, LTD)	30
BOUNCE, ROCK, SKATE, ROLL Pt. 1 Mason (Lena/Funky Feet, BMI)	90	ONLY A LONELY HEART SEES Cavaliere (KI, ASCAP)	66
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ ATV U.K.)	60	ON THE RADIO Moroder (Ricks/Revelation, BMI)	3
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	29	OUTSIDE MY WINDOW Wonder (Jobete/ Blackbull, ASCAP)	81
CARRIE Richard-Britten (Unart, BMI/ Cookaway, ASCAP)	69	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP)	42
CARS Numan (Beggars Banquet/Andrew Heath, PRS)	65	REFUGEE Petty-lovine (Skyhill, BMI)	18
COME BACK Justman (Center City, ASCAP)	35	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP)	13
COMPUTER GAMES Hosono (Alpha/Almo, ASCAP)	78	ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Fitest/Saber Tooth, BMI)	50
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	16	ROCK WITH YOU Jones (Almo/Rondor, ASCAP)	23
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI)	5	ROMEO'S TUNE Simon (Rollin Tide, ASCAP)	33
CRUISIN' S. Robinson (Bertham, ASCAP)	38	SARA Group (Fleetwood Mac, BMI)	54
DAYDREAM BELIEVER J. Nodman (Screen Gems-EMI, BMI)	11	SEPTEMBER MORN B. Gaudio (Stone-bridge/EMA-Suisse, ASCAP)	10
DESIRE Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	4	SET ME FREE Rundgren (Unearthly/Fiction, BMI)	49
DESIRE Sandlin (Gear, ASCAP)	74	SEXY EYES Haffkine (April, ASCAP/ Blackwood, BMI)	34
DON'T CRY FOR ME ARGENTINA Midney (Leeds/MCA, ASCAP)	92	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI)	21
DON'T EVER SAY GOODBYE Rundgren-Derringer (Derringer, BMI)	94	STAY IN LINE Werman (Screen Gems-EMI/ Molern Fun, BMI)	91
DO RIGHT Davis-Seay (Web IV, BMI)	62	STOMP Jones (State of the Arts/Brojay, ASCAP)	76
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	32	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP)	98
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP)	84	THEME FROM THE BLACK HOLE Clinton (Rick's/Malbiz/Rubberband, BMI)	100
EVEN IT UP Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	41	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP)	14
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	75	THE SPIRIT OF RADIO Brown & Group (Core, CAPAC/ASCAP)	59
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	17	THINK ABOUT ME Group (Fleetwood Mac, BMI)	56
FOOL IN THE RAIN Page (Flames of Albion, ASCAP)	83	THIS IS IT T. Dowd (Milk Money, ASCAP/ Snug, BMI)	53
GIRL WITH THE HUNGRY EYES Nevison (Little Dragon, BMI)	70	THREE TIMES IN LOVE James (Big Teeth/ Tommy James, BMI)	20
GIVE IT ALL YOU GOT Mangione (Gates, BMI)	24	TODAY IS THE DAY Jones (Bar-Kays/ Warner Tamerlane, BMI)	86
HAVEN'T YOU HEARD Mims-Rushen-Andrews (Babyfingers/Mims/Show-entrere, ASCAP/Freddie Dee, BMI)	52	TOO HOT Deodato (Delightful/Gang, BMI)	7
HEARTBREAKER Coleman (Dick James, BMI)	19	US AND LOVE Nolan-Koppers (Sound of Nolan, BMI)	48
HIM Holmes-Boyer (WB/Holmes Line, ASCAP)	8	WHAT I LIKE ABOUT YOU Solley (Forever Endeavor, ASCAP)	64
HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI)	46	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) Grusin-Rosen (Roaring Fork/ Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	93
HOW DO I MAKE YOU Asher (Billy Steinberg)	12	WHEN A MAN LOVES A WOMAN Rothchild (Pronto/Quincy, BMI)	43
I CAN'T TELL YOU WHY Szymczyk (Jeddah/Cass County/Red Cloud, ASCAP)	22	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI)	31
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP)	47	WHERE DOES THE LOVIN' GO Gates (Kipahula, ASCAP)	55
I SHOULD A LOVED YA (Walden/Gratitude Sky, ASCAP/Irving, BMI)	79	WHITE RHYTHM AND BLUES Souther (Ice Age, ASCAP)	95
I THANK YOU Ham (Birdees/Walden, ASCAP)	37	WITH YOU I'M BORN AGAIN DiPasquale & Shire (Check Out, BMI)	27
IT'S LIKE WE NEVER SAID GOODBYE Reynolds (Cookaway/Dejamus, ASCAP)	72	WOMEN Jones-Baker-McDonald (Somerset/Evansongs, ASCAP)	58
I WANNA BE YOUR LOVER Prince (Encirp, BMI)	51	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC)	97
I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI)	61	WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	6
KEEP THE FIRE Dowd (Milk Money/ Tauripan Tunes, ASCAP)	68	YEARS Collins (Pi-Gem, BMI)	63
KISS ME IN THE RAIN Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP)	88	YES, I'M READY Casey (Dadella, BMI)	9
LADIES NIGHT E. Deodato (Delightful/ Gang, BMI)	44	YOU ARE MY HEAVEN Flack-Mercury (Black Bull, ASCAP)	71
LET ME GO LOVE Templeman (Snug/Big Stroke, BMI)	45	YOU MIGHT NEED SOMEBODY Richards (Braintree/Snow/Necles, BMI)	67
		YOU MAY BE RIGHT Ramone (Impulsive/ April, ASCAP)	39
		YOU'VE GOT WHAT I NEED Dudgeon (Mad Ted, BMI)	99

# CONGRATULATIONS TO THESE BMI AFFILIATED GRAMMY AWARD WINNERS.

GARY BURTON  
LARRY BUTLER  
TOM CRAIN  
CHARLIE DANIELS  
TAZ DI GREGORIO  
FRED EDWARDS  
DAVID FOSTER  
JAY GRAYDON  
EMMYLOU HARRIS  
CHARLES HAYWARD  
BILLIE HOLIDAY  
MICHAEL JACKSON  
JAMES MARSHALL  
CLAUS OGERMAN (GEMA)  
OSCAR PETERSON  
THOMAS Z. SHEPARD  
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salute their 1980  
Grammy Award Winners:

**EARTH, WIND & FIRE**  
Best R&B Vocal Performance by a Group  
"After The Love Has Gone"

**EARTH, WIND & FIRE**  
Best R&B Instrumental Performance  
"Boogie Wonderland"

**WEATHER REPORT**  
Best Jazz/Fusion Performance  
"8:30"

Charleville Music Congratulates JON LIND, co-writer of  
Grammy Winner "Boogie Wonderland"

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# Record World Singles

MARCH 15, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 15	MAR. 8		WKS. ON CHART
1	3	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD Columbia 1 11187	9
2	2	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	12
3	1	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	9
4	4	<b>DESIRE</b> ANDY GIBB/RSO 1019	8
5	5	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	11
6	6	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	12
7	9	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	9
8	11	<b>HIM</b> RUPERT HOLMES/MCA 41173	9
9	8	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	16
10	7	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	11
11	10	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	11
12	17	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	7
13	19	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	5
14	16	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	10
15	15	<b>99 TOTO</b> /Columbia 1 11173	11
16	12	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	16
17	23	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	4
18	21	<b>REFUGEE</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	8
19	20	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	11
20	22	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	9
21	24	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	8
22	29	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	4
23	14	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	18
24	28	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	8
25	13	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	13
26	26	<b>BACK ON MY FEET AGAIN</b> THE BABYS/Chrysalis 2398	8
27	30	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	8
28	31	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	6
29	43	<b>CALL ME</b> BLONDIE/Chrysalis 2414	5
30	36	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	5
31	27	<b>WHEN I WANTED YOU</b> BARRY MANILOW/Arista 0481	11
32	25	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	20
33	18	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	14
34	45	<b>SEXY EYES</b> DR. HOOK/Capitol 4831*	5
35	38	<b>COMEBACK</b> J. GEILS BAND/EMI-America 8032	7
36	42	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	7
37	35	<b>I THANK YOU</b> ZZ TOP/Warner Bros. 49136	9
38	32	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	21

## CHARTMAKER OF THE WEEK

39	—	<b>YOU MAY BE RIGHT</b> BILLY JOEL Columbia 1 11231	1
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40	44	<b>BABY TALKS DIRTY</b> KNACK/Capitol 4822	6
41	48	<b>EVEN IT UP</b> HEART/Epic 9 50847	6
42	50	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	4
43	40	<b>WHEN A MAN LOVES A WOMAN</b> BETTE MIDLER/Atlantic 3643	9
44	41	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	22
45	39	<b>LET ME GO, LOVE</b> NICOLETTE LARSON/Warner Bros. 49130	9
46	59	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021*	3
47	54	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	7
48	51	<b>US AND LOVE</b> KENNY NOLAN/Casablanca 2234	7
49	57	<b>SET ME FREE</b> UTOPA/Bearsville 49180 (WB)	5
50	52	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/A&M 2205	10
51	33	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	18

52	53	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551	8
53	34	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	21
54	37	<b>SARA</b> FLEETWOOD MAC/Warner Bros. 49150	12
55	60	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 46588	5
56	—	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	1
57	68	<b>ANY WAY YOU WANT IT</b> JOURNEY/Columbia 1 11213	3
58	63	<b>WOMEN</b> FOREIGNER/Atlantic 3651	5
59	61	<b>THE SPIRIT OF RADIO</b> RUSH/Mercury 76044	6
60	67	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	4
61	62	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	10
62	78	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	2
63	71	<b>YEARS</b> WAYNE NEWTON/Aries II 108	5
64	72	<b>WHAT I LIKE ABOUT YOU</b> ROMANTICS/Nemperor 9 7527 (CBS)	5
65	81	<b>CARS</b> GARY NUMAN/Atco 7211	4
66	85	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	2
67	70	<b>YOU MIGHT NEED SOMEBODY</b> TURLEY RICHARDS/ Atlantic 3645	8
68	82	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215	2
69	76	<b>CARRIE</b> CLIFF RICHARD/EMI-America 8035	3
70	73	<b>GIRL WITH THE HUNGRY EYES</b> JEFFERSON STARSHIP/ Grunt 11921 (RCA)	4
71	79	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	3
72	74	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/ Columbia 1 11198	3
73	83	<b>LOVE ON A SHOESTRING</b> CAPTAIN & TENNILLE/ Casablanca 2243	2
74	75	<b>DESIRE</b> ROCKETS/RSO 1022	4
75	84	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	6
76	87	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	2
77	77	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	6
78	80	<b>COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	6
79	69	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631	7
80	88	<b>BABY DON'T GO</b> KARLA BONOFF/Columbia 1 11206	4
81	89	<b>OUTSIDE MY WINDOW</b> STEVIE WONDER/Tamla 54308 (Motown)	2
82	90	<b>AUTOGRAPH</b> JOHN DENVER/RCA 11915	3
83	55	<b>FOOL IN THE RAIN</b> LED ZEPPELIN/Swan Song 71003 (Atl)	11
84	47	<b>ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES/ MCA/Infinity 50,035	19
85	86	<b>LOVE ON THE PHONE</b> SUZANNE FELLINI/Casablanca 2242	3
86	—	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	16
87	91	<b>LOVING YOU WITH MY EYES</b> STARLAND VOCAL BAND/ Windsong 11899 (RCA)	3
88	58	<b>KISS ME IN THE RAIN</b> BARBRA STREISAND/Columbia 1 11179	8
89	92	<b>LET'S GO ROCK AND ROLL</b> KC & THE SUNSHINE BAND/ TK 1036	9
90	93	<b>BOUNCE, ROCK, SKATE, ROLL, PT. I</b> VAUGHAN MASON AND CREW/Brunswick 55548	3
91	—	<b>STAY IN LINE</b> OFF BROADWAY usa/Atlantic 3647	1
92	96	<b>DON'T CRY FOR ME</b> ARGENTINA FESTIVAL/RSO 1020	2
93	94	<b>WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)</b> ANGELA BOFILL/Arista/GRP 2503	3
94	95	<b>DON'T EVER SAY GOODBYE</b> RICK DERRINGER/Blue Sky 9 2788 (CBS)	4
95	97	<b>WHITE RHYTHM AND BLUES</b> J. D. SOUTHER/Columbia 1 11196	2
96	—	<b>ALL I EVER WANTED</b> SANTANA/Columbia 1 11218	1
97	98	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	3
98	46	<b>THE LONG RUN</b> EAGLES/Asylum 46569	14
99	—	<b>YOU'VE GOT WHAT I NEED</b> SHOOTING STAR/Virgin 67005 (Atl)	1
100	—	<b>THEME FROM THE BLACK HOLE</b> PARLIAMENT/Casablanca 2235	1

\* Denotes Powerhouse Pick

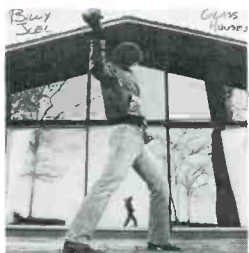
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# Record World Album Airplay

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

MARCH 15, 1980

## FLASHMAKER



### GLASS HOUSES

BILLY JOEL  
Col

#### MOST ADDED

**GLASS HOUSES**—Billy Joel—Col (29)  
**DEPARTURE**—Journey—Col (15)  
**TENTH**—Marshall Tucker—WB (13)  
**THIN RED LINE**—The Cretones—Planet (13)  
**WILLIE NILE**—Arista (9)

## WNEW-FM/NEW YORK

#### ADDS:

**BRYAN ADAMS**—A&M  
**ARGYBARGY**—Squeeze—A&M (import)  
**GLASS HOUSES**—Billy Joel—Col  
**JACKSON HIGHWAY**—Capitol  
**KUSCHTY RYE** (single)—Ronnie Lane—RCA  
**LIVIN ON THE EDGE**—AXE—MCA  
**SACRED SONGS**—Daryl Hall—RCA  
**SYMPATHY**—John Miles—Arista  
**THIN RED LINE**—The Cretones—Planet  
**THE DUDEK-FINNEGAN-KRUGER BAND**—Col

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

**THE WALL**—Pink Floyd—Col  
**GET HAPPY**—Elvis Costello—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**LOVE STINKS**—J. Geils—EMI—America  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**AGAINST THE WIND**—Bob Seger—Capitol  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**THE SEARCHERS**—Sire  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**THE PRETENDERS**—Sire

## WBCN-FM/BOSTON

#### ADDS:

**ARGYBARGY**—Squeeze—A&M  
**GLASS HOUSES**—Billy Joel—Col  
**I ONLY WANT TO BE WITH YOU** (single)—Tourists—Epic  
**WILLIE NILE**—Arista  
**ON MY RADIO** (single)—Selector—Two Tone (import)  
**SOMEWHERE IN AMERICA** (single)—Survivor—Scotti Bros.  
**WHERE IS THE WOMAN** (single)—Chip Harding—RSO

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

**AGAINST THE WIND**—Bob Seger—Capitol  
**THE WALL**—Pink Floyd—Col  
**LOVE STINKS**—J. Geils—EMI—America  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE PRETENDERS**—Sire  
**PRIVATE LIGHTNING**—A&M  
**LONDON CALLING**—Clash—Epic

**SOLD OUT**—Fools—EMI—America  
**MAD LOVE**—Linda Ronstadt—Asylum  
**GET HAPPY**—Elvis Costello—Col

## WLIR-FM/LONG ISLAND

#### ADDS:

**BRYAN ADAMS**—A&M  
**DEPARTURE**—Journey—Col  
**GLASS HOUSES**—Billy Joel—Col  
**LIVING ON THE EDGE**—AXE—MCA  
**WILLIE NILE**—Arista  
**PERISCOPE LIFE**—Kayak—Mercury  
**SMALLCREEP'S DAY**—Michael Rutherford—Passport  
**TENTH**—Marshall Tucker—WB  
**THIN RED LINE**—The Cretones—Planet  
**THE TIMES OF OUR LIVES**—Aztec Two-Step—Waterhouse

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

**THE WALL**—Pink Floyd—Col  
**GLASS HOUSES**—Billy Joel—Col  
**DARK SIDE OF THE MOON**—Pink Floyd—Harvest  
**TENTH**—Marshall Tucker—WB  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE PRETENDERS**—Sire  
**LOVE STINKS**—J. Geils—EMI—America  
**RAISIN CAIN**—Johnny Winter—Blue Sky  
**LONDON CALLING**—Clash—Epic

## WBAB-FM/LONG ISLAND

#### ADDS:

**GLASS HOUSES**—Billy Joel—Col  
**GRADUALLY GOING TORNADO**—Bruford—Polydor  
**LET THE MUSIC DO THE TALKING** (12" single)—Joe Perry Project—Col  
**WILLIE NILE**—Arista  
**TENTH**—Marshall Tucker—WB

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

**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PHOENIX**—Dan Fogelberg—Full Moon  
**BEBE LE STRANGE**—Heart—Epic  
**LOVE STINKS**—J. Geils—EMI—America  
**PERMANENT WAVES**—Rush—Mercury  
**UNION JACKS**—Babys—Chrysalis  
**MAD LOVE**—Linda Ronstadt—Asylum  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**SCHEMER DREAMER**—Steve Walsh—Kirschner

## WCOZ-FM/BOSTON

#### ADDS:

**ARGYBARGY**—Squeeze—A&M  
**GLASS HOUSES**—Billy Joel—Col  
**NAIL THAT TURKEY DOWN** (single)—Rivets—Antilles  
**WILLIE NILE**—Arista  
**REALITY EFFECT**—Tourists—Epic  
**TENTH**—Marshall Tucker—WB  
**THIN RED LINE**—The Cretones—Planet

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

**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE PRETENDERS**—Sire  
**PHOENIX**—Dan Fogelberg—Full Moon

**LOVE STINKS**—J. Geils—EMI—America  
**LONDON CALLING**—Clash—Epic  
**MAD LOVE**—Linda Ronstadt—Asylum  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**GET HAPPY**—Elvis Costello—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**PRIVATE LIGHTNING**—A&M

## WBLM-FM/MAINE

#### ADDS:

**CATCHIN THE SUN**—Spyro Gyra—MCA  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DEPARTURE**—Journey—Col  
**GLASS HOUSES**—Billy Joel—Col  
**PERISCOPE LIFE**—Kayak—Mercury  
**SMALLCREEP'S DAY**—Michael Rutherford—Passport  
**TENTH**—Marshall Tucker—WB  
**THIN RED LINE**—The Cretones—Planet  
**THE TIMES OF OUR LIVES**—Aztec Two-Step—Waterhouse

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

**MAD LOVE**—Linda Ronstadt—Asylum  
**BEBE LE STRANGE**—Heart—Epic  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**LOVE STINKS**—J. Geils—EMI—America  
**CANDY-O**—Cars—Elektra  
**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**ON**—Off Broadway—Atlantic  
**LONDON CALLING**—Clash—Epic  
**THE LONG RUN**—Eagles—Asylum  
**THE PRETENDERS**—Sire

## WQBK-FM/ALBANY

#### ADDS:

**CATCHIN THE SUN**—Spyro Gyra—MCA  
**DEPARTURE**—Journey—Col  
**SUZANNE FELLINI**—Casablanca  
**GLASS HOUSES**—Billy Joel—Col  
**INNUENDO**—Danny Kortchmar—Asylum  
**RAIN FLOWERS**—Susan Mascarella—Pacific Arts  
**SKYLARKIN**—Grover Washington—Motown  
**TENTH**—Marshall Tucker—WB  
**THIN RED LINE**—The Cretones—Planet  
**URBAN VERBS**—WB

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

**THE SPECIALS**—Chrysalis  
**AGAINST THE WIND**—Bob Seger—Capitol  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**GET HAPPY**—Elvis Costello—Col  
**THE PRETENDERS**—Sire  
**MAD LOVE**—Linda Ronstadt—Asylum  
**LONDON CALLING**—Clash—Epic  
**THE WALL**—Pink Floyd—Col  
**BEBE LE STRANGE**—Heart—Epic  
**SETTING SONS**—Jam—Polydor

## WCMF-FM/ROCHESTER

#### ADDS:

**CALL ME** (single)—Blondie—Chrysalis  
**DEPARTURE**—Journey—Col  
**FLEX**—Lene Lovich—Stiff/Epic  
**GLASS HOUSES**—Billy Joel—Col  
**JUST TESTING**—Wishbone Ash—MCA

**PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col  
**SOLDIER**—Iggy Pop—Arista  
**THE SPECIALS**—Chrysalis

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

**GLASS HOUSES**—Billy Joel—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**DEPARTURE**—Journey—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**GET HAPPY**—Elvis Costello—Col  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol  
**THE WALL**—Pink Floyd—Col  
**BEBE LE STRANGE**—Heart—Epic  
**PERMANENT WAVES**—Rush—Mercury  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet

## WMJQ-FM/ROCHESTER

#### ADDS:

**BAND IN BLUE**—Duke Jupiter—Mercury  
**CALL ME** (single)—Blondie—Chrysalis  
**CIVILIAN**—Gentle Giant—Col  
**GLASS HOUSES**—Billy Joel—Col

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

**CHRISTOPHER CROSS**—WB  
**MAD LOVE**—Linda Ronstadt—Asylum  
**PERMANENT WAVES**—Rush—Mercury  
**RATHER BE ROCKIN**—Tantrum—Ovation  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**BEBE LE STRANGE**—Heart—Epic  
**AGAINST THE WIND**—Bob Seger—Capitol  
**BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol

## WIOQ-FM/PHILADELPHIA

#### ADDS:

**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DEPARTURE**—Journey—Col  
**GLASS HOUSES**—Billy Joel—Col  
**LONDON CALLING**—Clash—Epic  
**MALICE IN WONDERLAND**—Nazareth—A&M

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

**THE LONG RUN**—Eagles—Asylum  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**TUSK**—Fleetwood Mac—WB  
**THE WALL**—Pink Floyd—Col  
**BEBE LE STRANGE**—Heart—Epic  
**AGAINST THE WIND**—Bob Seger—Capitol  
**GET HAPPY**—Elvis Costello—Col  
**MAD LOVE**—Linda Ronstadt—Asylum  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**PHOENIX**—Dan Fogelberg—Full Moon

## WYDD-FM/PITTSBURGH

#### ADDS:

**FACE TO FACE**—Angel City—Epic  
**GLASS HOUSES**—Billy Joel—Col  
**JUST TESTING**—Wishbone Ash—MCA

**RAISIN CAIN**—Johnny Winter—Blue Sky  
**TENTH**—Marshall Tucker—WB

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

**THE WALL**—Pink Floyd—Col  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PERMANENT WAVES**—Rush—Mercury  
**BEBE LE STRANGE**—Heart—Epic  
**PHOENIX**—Dan Fogelberg—Full Moon  
**LOVE STINKS**—J. Geils—EMI—America  
**AGAINST THE WIND**—Bob Seger—Capitol  
**MAD LOVE**—Linda Ronstadt—Asylum  
**THE PRETENDERS**—Sire  
**DEPARTURE**—Journey—Col

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

#### ADDS:

**ARGYBARGY**—Squeeze—A&M (import)  
**GLASS HOUSES**—Billy Joel—Col  
**GRADUALLY GOING TORNADO**—Bruford—Polydor  
**WILLIE NILE**—Arista  
**SMALLCREEP'S DAY**—Michael Rutherford—Passport  
**THIN RED LINE**—The Cretones—Planet  
**URBAN VERBS**—WB

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

**BAD LUCK STREAK**—Warren Zevon—Asylum  
**THE PRETENDERS**—Sire  
**GET HAPPY**—Elvis Costello—Col  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**HOW CRUEL**—Joan Armatrading—A&M  
**THUG OF LOVE**—Dirk Hamilton—Elektra  
**LONDON CALLING**—Clash—Epic  
**ONE STEP BEYOND**—Madness—Sire  
**END OF THE CENTURY**—Ramones—Sire  
**PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col

## WQDR-FM/RALEIGH

#### ADDS:

**BAND IN BLUE**—Duke Jupiter—Mercury  
**CITY**—McGuinn & Hillman—Capitol  
**DEPARTURE**—Journey—Col  
**WILLIE NILE**—Arista  
**PRIVATE LIGHTNING**—A&M  
**THE DUDEK-FINNEGAN-KRUGER BAND**—Col  
**WHITE HOT** (single)—Red Rider—Capitol

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

**ADVENTURES IN UTOPIA**—Utopia—Bearsville  
**THE WALL**—Pink Floyd—Col  
**BAD LUCK STREAK**—Warren Zevon—Asylum  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**PHOENIX**—Dan Fogelberg—Full Moon  
**BEBE LE STRANGE**—Heart—Epic  
**MAD LOVE**—Linda Ronstadt—Asylum  
**GET HAPPY**—Elvis Costello—Col  
**AGAINST THE WIND**—Bob Seger—Capitol  
**CHRISTOPHER CROSS**—WB

# The Statler Brothers' "Record World" world record: 4 yrs., 1 mo., 2 wks. on the LP charts.



Produced by Jerry Kennedy SRM-1-5024

The Statler Brothers are out to beat their old record with their new record—"The Best of The Statler Brothers Rides Again Volume II." After 8 weeks on the charts, it's already # 4 . Featuring the single: "I'll Even Love You (Better Than I Did Then)." # 57012



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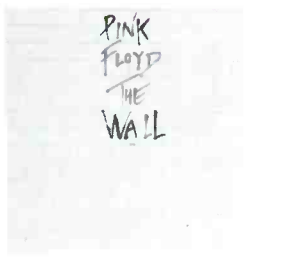
Write or call your local Polygram Distribution sales office for displays and other promotional items.

# Record World Album Airplay

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

MARCH 15, 1980

## TOP AIRPLAY



THE WALL  
PINK FLOYD  
Col

### MOST AIRPLAY

- THE WALL—Pink Floyd—Col (30)
- MAD LOVE—Linda Ronstadt—Asylum (30)
- BEBE LE STRANGE—Heart—Epic (26)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (25)
- AGAINST THE WIND—Bob Seger—Capitol (22)
- LOVE STINKS—J. Geils—EMI—America (20)
- GET HAPPY—Elvis Costello—Col (17)
- THE PRETENDERS—Sire (15)
- PERMANENT WAVES—Rush—Mercury (14)
- PHOENIX—Dan Fogelberg—Full Moon (13)

### WSHE-FM/FT. LAUDERDALE

- ADDS:**
- DEPARTURE—Journey—Col
  - GLASS HOUSES—Billy Joel—Col
  - TENTH—Marshall Tucker—WB
  - THIN RED LINE—The Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - AGAINST THE WIND—Bob Seger—Capitol
  - DAMN THE TORPEDOES—Tom Petty—Backstreet
  - MAD LOVE—Linda Ronstadt—Asylum
  - THE PRETENDERS—Sire
  - DEGUELLO—ZZ Top—WB
  - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
  - BEBE LE STRANGE—Heart—Epic
  - UNION JACKS—Babys—Chrysalis
  - PHOENIX—Dan Fogelberg—Full Moon

### WMMS-FM/CLEVELAND

- ADDS:**
- BREAKING ALL THE RULES—Ron Goedert—Polydor
  - CHRISTOPHER CROSS—WB
  - FACE TO FACE—Angel City—Epic
  - GLASS HOUSES—Billy Joel—Col
  - REALITY EFFECT—Tourists—Epic
  - TECHNI GENERATION (single)—Crack The Sky—Lifesong
  - THIN RED LINE—The Cretones—Planet
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
  - LOVE STINKS—J. Geils—EMI—America
  - THE PRETENDERS—Sire
  - MAD LOVE—Linda Ronstadt—Asylum

- BAD LUCK STREAK—Warren Zevon—Asylum
- BEBE LE STRANGE—Heart—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- LONDON CALLING—Clash—Epic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

### WABX-FM/DETROIT

- ADDS:**
- FLEX—Lene Lovich—Stiff/Epic
  - GLASS HOUSES—Billy Joel—Col
  - SNORTIN WHISKEY (ep)—Pat Travers Band—Polydor
  - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

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

- THE WALL—Pink Floyd—Col
- THE ROMANTICS—Nemperor
- NO BALLADS—Rockets—RSO
- LOVE STINKS—J. Geils—EMI—America
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- BEBE LE STRANGE—Heart—Epic
- LET THE MUSIC DO THE TALKING (12" single)—Joe Perry Project—Col
- GET HAPPY—Elvis Costello—Col
- MAD LOVE—Linda Ronstadt—Asylum
- DEPARTURE—Journey—Col

### WXRT-FM/CHICAGO

- ADDS:**
- CIVILIAN—Gentle Giant—Col
  - FACE TO FACE—Angel City—Epic
  - GLASS HOUSES—Billy Joel—Col
  - NATIVE SON—MCA
  - WILLIE NILE—Arista
  - PERISCOPE LIFE—Kayak—Mercury
  - SMALLCREEP'S DAY—Michael Rutherford—Passport
  - SYMPATHY—John Miles—Arista
  - TENTH—Marshall Tucker—WB

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

- GET HAPPY—Elvis Costello—Col
- AGAINST THE WIND—Bob Seger—Capitol
- DEPARTURE—Journey—Col
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- THE SPECIALS—Chrysalis
- THE PRETENDERS—Sire
- ONE STEP BEYOND—Madness—Sire
- THE WALL—Pink Floyd—Col
- MAD LOVE—Linda Ronstadt—Asylum
- DEGUELLO—ZZ Top—WB

### KSHE-FM/ST. LOUIS

- ADDS:**
- CIVILIAN—Gentle Giant—Col
  - GLASS HOUSES—Billy Joel—Col
  - SMALLCREEP'S DAY—Michael Rutherford—Passport
  - SYMPATHY—John Miles—Arista
  - TENTH—Marshall Tucker—WB
  - THE DUDEK-FINNEGAN-KRUGER BAND—Col
  - THE PLANETS—Motown

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

- THE WALL—Pink Floyd—Col
- PERMANENT WAVES—Rush—Mercury

- MALICE IN WONDERLAND—Nazareth—A&M
- SHOOTING STAR—Virgin
- BEBE LE STRANGE—Heart—Epic
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- LOVE STINKS—J. Geils—EMI—America
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- SCHEMER DREAMER—Steve Walsh—Kirshner
- WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- GLASS HOUSES—Billy Joel—Col
  - LET THE MUSIC DO THE TALKING (12" single)—Joe Perry Project—Col
  - TENTH—Marshall Tucker—WB

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

- PERMANENT WAVES—Rush—Mercury
- THE WALL—Pink Floyd—Col
- UNION JACKS—Babys—Chrysalis
- DEGUELLO—ZZ Top—WB
- MAD LOVE—Linda Ronstadt—Asylum
- BEBE LE STRANGE—Heart—Epic
- PHOENIX—Dan Fogelberg—Full Moon
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- LIVE RUST—Neil Young—Reprise

### KZEW-FM/DALLAS

- ADDS:**
- GLASS HOUSES—Billy Joel—Col
  - LIVING ON THE EDGE—AXE—MCA
  - THIN RED LINE—The Cretones—Planet
  - THE TAZMANIAN DEVILS—WB

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

- UNION JACKS—Babys—Chrysalis
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- MAD LOVE—Linda Ronstadt—Asylum
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- DEGUELLO—ZZ Top—WB
- CORNERSTONE—Styx—A&M
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- AGAINST THE WIND—Bob Seger—Capitol

### KFML-AM/DENVER

- ADDS:**
- BEST OF PROFESSIONAL LONGHAIR—Alligator
  - BREAKING ALL THE RULES—Ron Goedert—Polydor
  - GLASS HOUSES—Billy Joel—Col
  - INNUENDO—Danny Kortchmar—Asylum
  - 1980—Gil Scott-Heron—Arista

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

- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- GET HAPPY—Elvis Costello—Col
- MALICE IN WONDERLAND—Nazareth—A&M

- NO NUKES—Various Artists—Asylum
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- FULL HOUSE—Nighthawks—Adelphi
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- BAD LUCK STREAK—Warren Zevon—Asylum

### KBPI-FM/DENVER

- ADDS:**
- CIVILIAN—Gentle Giant—Col
  - GLASS HOUSES—Billy Joel—Col
  - SNORTIN WHISKEY (ep)—Pat Travers Band—Polydor

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

- UNION JACKS—Babys—Chrysalis
- LOVE STINKS—J. Geils—EMI—America
- BEBE LE STRANGE—Heart—Epic
- DEGUELLO—ZZ Top—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
- MAD LOVE—Linda Ronstadt—Asylum
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol

### KAWY-FM/WYOMING

- ADDS:**
- BRYAN ADAMS—A&M
  - AGAINST THE WIND—Bob Seger—Capitol
  - CADILLAC—Fandango—RCA
  - CATCHIN THE SUN—Spyro Gyra—MCA
  - DEPARTURE—Journey—Col
  - FULL HOUSE—Nighthawks—Adelphi
  - IN CONCERT—John Stewart—RCA
  - PERISCOPE LIFE—Kayak—Mercury
  - STRUTTIN—Dr. Strut—Motown
  - SYMPATHY—John Miles—Arista

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

- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- CHRISTOPHER CROSS—WB
- FUN & GAMES—Chuck Mangione—A&M
- BAD LUCK STREAK—Warren Zevon—Asylum
- MAD LOVE—Linda Ronstadt—Asylum
- THUG OF LOVE—Dirk Hamilton—Elektra
- LOVE STINKS—J. Geils—EMI—America
- THE WALL—Pink Floyd—Col
- PHOENIX—Dan Fogelberg—Full Moon
- CITY—McGuinn & Hillman—Capitol

### KOME-FM/SAN JOSE

- ADDS:**
- DEPARTURE—Journey—Col
  - EARTH & SKY—Graham Nash—Capitol

- GLASS HOUSES—Billy Joel—Col
- PRIVATE LIGHTNING—A&M
- RAISIN CAIN—Johnny Winter—Blue Sky

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

- UNION JACKS—Babys—Chrysalis
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- LOVE STINKS—J. Geils—EMI—America
- BEBE LE STRANGE—Heart—Epic
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- ADVENTURES IN UTOPIA—Utopia—Bearsville

### KNAC-FM/LONG BEACH

- ADDS:**
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
  - FLEX—Lene Lovich—Stiff/Epic
  - JUST TESTING—Wishbone Ash—MCA
  - LET THE MUSIC DO THE TALKING (12" single)—Joe Perry Project—Col
  - THIN RED LINE—The Cretones—Planet

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

- THE PRETENDERS—Sire
- THE B-52's—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- GET HAPPY—Elvis Costello—Col
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- THE WALL—Pink Floyd—Col
- DEGUELLO—ZZ Top—WB
- PERMANENT WAVES—Rush—Mercury
- DEPARTURE—Journey—Col

### KZAM-AM/SEATTLE

- ADDS:**
- I ONLY WANT TO BE WITH YOU (single)—Tourists—Epic
  - ORDINARY GIRL (single)—Heat—Herr

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

- PEARL HARBOR & THE EXPLOSIONS—WB
- GET HAPPY—Elvis Costello—Col
- END OF THE CENTURY—Ramones—Sire
- THE BIGGEST PRIZE IN SPORT—999—Polydor
- EAT TO THE BEAT—Blondie—Chrysalis
- LONDON CALLING—Clash—Epic
- THE PRETENDERS—Sire
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- SUE SAAD & THE NEXT—Planet
- DRUMS & WIRES—XTC—Virgin

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

- |         |           |         |
|---------|-----------|---------|
| WAAF-FM | ZETA 7-FM | KLOL-FM |
| WPLR-FM | Y95-FM    | KSJO-FM |
| WMMR-FM | WKDF-FM   | KZEL-FM |
| WKLS-FM | WQFM-FM   |         |



# Radio World

## Radio Replay

By MARC KIRKEBY

■ **MANAGEMENT KILLED THE RADIO STAR:** The details are far from complete, but the distinctive rock 'n' roll format of WPIX-FM/New York is gone, gone, gone. The change came last Tuesday (4) when the station entered a "transitional period," in which its announcers simply segued records and kept announcements to a minimum, preparatory to an imminent change to some sort of contemporary/top 40 format. General manager **Ray Yorke** has brought in the consultant **Todd Wallace** to oversee the switch; late last week, questions on the format were being referred to **Chuck Morgan**, a Wallace associate. Morgan will be named program director to replace **Joe** (from Chicago) **Piasek**, who resigned Tuesday night, along with MD **Meg Griffin** and three other staffers. Wallace had worked with Yorke at his previous station, WKYS-FM/Washington.

Despite its too-low ratings, WPIX has had an impact on this city's music scene that should not be underestimated, educating not only its younger listeners but the New York music community as well. It's no coincidence that WNEW-FM—which has now outlasted yet another progressive competitor—has played a lot more "new wave" music in recent months. No one in this market is likely to pick up where 'PIX left off; no, the format will probably fade into memory as an admirable, doomed fluke. Serves 'em right, having fun like that on the radio.

**MOVES:** **Don Nelson**, VP/GM of WIRE/WXTZ/Indianapolis, resigns to form his own broadcast brokerage firm, Don N. Nelson & Associates, which will be based in La Jolla, California . . . **Joseph Dorton** named president of Gannett's radio division. He was president of Torbet Radio . . . Westinghouse's purchase of KOAX/Dallas-Ft. Worth received FCC approval . . . **Dan Halyburton** will not be shifting formats after all: his new station, WQAM/Miami, will switch from pop to "sun country" . . . KRBE/Houston promotes **Roger W. Garrett** to PD to replace the departed **Clay Gish** . . . **Kate Hayes** named MD at KSAN/San Francisco . . . **Don Cox**, a Y100/Miami original DJ, returns to the station in afternoon drive . . . WHDH/WCOZ/Boston have moved to new studios in the same building, and have a new phone number: (617) 267-3302 . . . WWQD (Q107)/St. George, S.C. has switched to a top 40 format. PD **Kevin Brownell** and MD **Gery London** of the 100kw station are looking for air talent. Send resumes and tapes to P.O. Box 903, St. George, S.C. 29477 . . . Adult contemporary continues to blossom: ABC has put together "Memory Weekend," an adult music special, the first such weekend program to be offered to ABC Information Network affiliates. The host is **Bruce "Cousin Bruce" Morrow**. ABC's New Year's Day "Super Seventies" special drew 18 million adult listeners . . . New lineup at KSJO/San Jose: **Tom Mix** 6-10 a.m., **Billy Vega** 10-2, **Lisa Novak** 1-4, **Leroy Hansen** 4-8, **Sean Donahue** 8-midnight, **Kerry Loewen & Ralph Young** midnight-6. PD **Donald Wright** fired himself from his afternoon shift on the air January 15 . . . **Billy Parker**, long-time personality and music director at KVOO, Tulsa, has been promoted to director of operations and program director, effective March 1. **Jay Jones** has also been promoted to special events director at KVOO . . . **Rod Lawless** is the new music director at WBHP in Huntsville, Alabama . . . New music director at KCKN in Kansas City is **John Stevens**. He comes from KTTS in Springfield, Missouri . . . **Jack Kirby**, formerly of Mariner Communications in Boston, has joined Mutual Broadcasting System Inc. as producer of "The Larry King Show," network radio's only live coast-to-coast interview/call program. Announced at the same time by Mutual Broadcasting System is the acquisition, effective March 1, of WHN radio in New York City for a purchase price of \$14 million from Storer Broadcasting . . . **Jack West** goes to WCZY-AM/FM in Detroit as general sales manager. At the same time, **Bob Gaskins**, operations manager, becomes station vice president.

**SH-BOOM:** All right, so you haven't lost sleep wondering what my favorite radio program is. It's time you were told nonetheless. We live in an era of radio programming, after all, in which the very idea of a "program" seems shopworn: People want a dependable diet of entertainment from their favorite station, the current thinking runs; give them too much variety and they become confused. Even

(Continued on page 57)

### At Y100:

## 2nd Coming of Cox-On-The-Radio

■ **MIAMI** — Y100 this week announced the "second coming" of Cox-On-The-Radio at that station.

Don Cox, one of the original disc jockeys who made Y100 "The Mazing FM," is returning to the station to do afternoon drive (3-6 p.m.). Cox will also join **Bill Tanner**, **Buzz Bennett**, **Robert W. Walker** and **Kid Curry**, all of whom will be in Florida by mid-March, to begin working on a number of projects involving radio stations, the first of which is Y100.

Y100, the station which originated the giant Free Money giveaway with the largest amount ever given away on that radio at that time, the \$50 thousand Cash Call, is now prepared to top itself by giving away \$100 thousand cash in a brand new version of the station's promotion, "License To Win." The promotion vehicle will be distributed exclusively at Burger King outlets throughout south Florida, and will consist of a bumper sticker with a coupon on the rear which allows listeners to

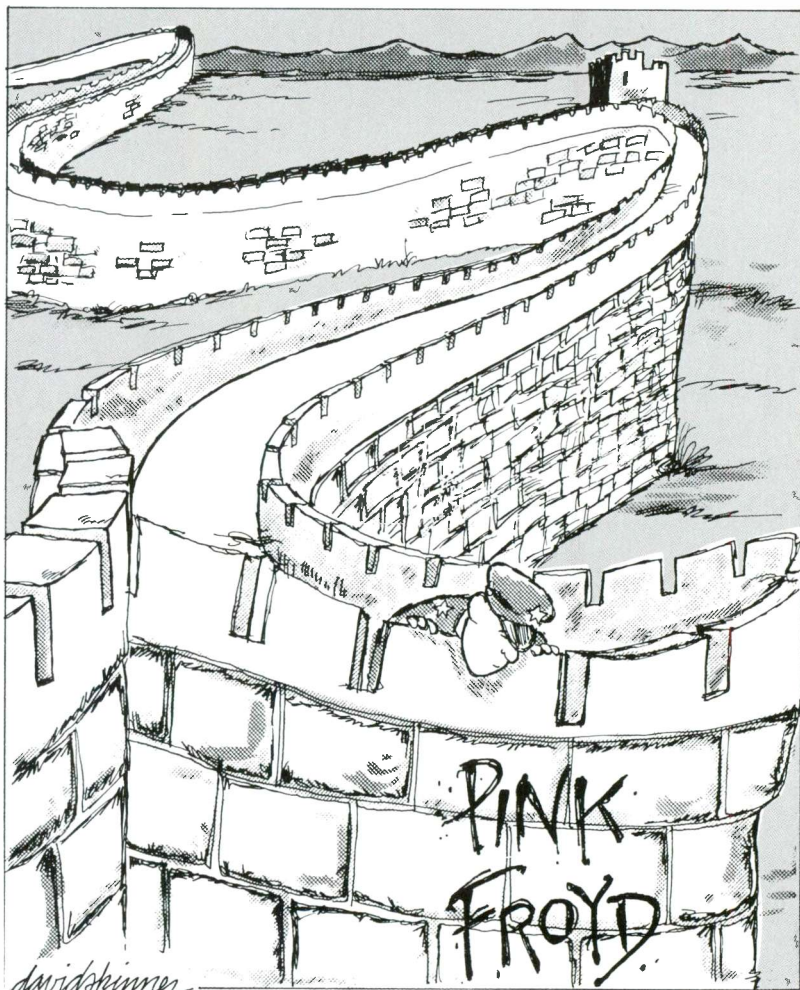
win in their cars or in their homes.

**Bill Tanner**, national programming director for Metroplex Communications, parent company of Y100, said: "Having Cox-On-The-Radio again at Y100 is a program director's dream come true. Having spent time at 13Q (Pittsburgh), KHJ (L.A.) and most recently WEFM (Chicago), Cox is coming home to listeners who still call our request asking about him. As for the opportunity to have **Buzz Bennett** and **Robert W. Walker** working with me in Florida on some very exciting ideas, there's no way that words alone can express the thrill that this will be. It's like radio heaven."

**Tanner** stressed that **David Ross**, vice president and general manager of Y100 and its AM affiliate WWOK, will also be involved in the projects.

### Bee Gees Platinum

■ **LOS ANGELES** — "Bee Gees Greatest," the RSO Records trio's most recent album, has been certified platinum by the RIAA.



F O R E I

**Great rock 'n' roll knows no limits.  
Foreigner's "head games,"  
double platinum and rising.**

*WEA Corp. congratulates Foreigner for having sold  
2,000,000 copies of "head games".*

# G N E R



Produced by Roy Thomas Baker with Mick Jones  
and Ian McDonald  
Management: Bud Prager / ESP Management Inc.  
Photo: NASA



SD 29999

# Copy Writes

By PAT BAIRD

■ **STOPPIN' BY:** **Bernadette Peters**, star of stage, screen and TV, recently committed herself to long-playing vinyl and stopped by *RW* last week to drop off her album cover (the disc will be released in about two weeks). The cover alone is noteworthy since it's an original portrait done by the 84-year-old **Alberto Vargas** and something just about every lady would like to have.

According to Peters, the album contains new tunes by **Barry Mann** and **Cynthia Weill**, **Neil Sedaka/Phil Cody**, **Peter Allen/Carole Bayer Sager** and **Allen/Dean Pitchford** as well as **Carla Thomas'** classic "Gee Whiz" and the evergreens "If You Were the Only Boy" and **Harry Warren/Mack Gordon's** "You'll Never Know." The disc was produced by **Brooks Arthur** and features guest performances by **Harry James**, **Lee Ritenour**, **Peter Allen** and **Franne Gold**. **NOTE TO RADIO/PRINT INTERVIEWERS:** Peters is currently on a promo tour for the new LP and, if she visits your city, don't miss the opportunity to meet her. She's one of the warmest artists around.

**CORRECTION:** In last week's Music Publishing Special, the phone number for Mighty Three Music was printed incorrectly in the company's advertisement. The correct number is (215) 546-3510.

**INTERNATIONAL:** The effusive **Jan Olofsson** of London has formed Olofson Enterprises, Inc. via **Jules Kurtz's** offices in New York. The new company will handle all U.S. publishing activities including the single "Hello Pretty Lady" by **Stu Stevens** on MCA . . . "Dreaming My Dream With You," a hit for **Waylon Jennings** in 1975, is currently the #1 record in Australia by **Colleen Hewitt** on Wizard Records. Written by **Allen Reynolds** and published originally by Jack Music, it was exploited internationally by Morning Music of Canada and placed with Hewitt by **John McDonald** of Image Music. There are seven other cover versions around the world.

**SIGNINGS:** Singer-songwriter **Susan Collins** has been signed to April-Blackwood via **Rick Smith** and **Helaina Bruno**. Collins' co-wrote the 1977 **Paul Davis** hit "Sweet Life" and will have an album and single out on Millennium Records in the near future . . . New Yorker **Robin Greenstein** has signed a number of her composition with Narrow Gate Music, a new company in the **Bob Dylan** publishing organization administered by **Naomi Saltzman** . . . The Welk Music Group has entered a co-publishing arrangement with **Gary S. Paxton** Publications on compositions written by **Mark Wright** . . . **Greg Trampe** has signed with the Missouri based BB Records for production and songs via company president **Kenneth Bridger**.

**COVERS:** Due to the success of the **Alan Tarney**-written hit "We Don't Talk Anymore" by **Cliff Richard**, ATV music is currently wading through producer/artist requests for material written by Tarney and co-writer **Trevor Spencer**. If you'd like to hear some yourself, contact **Steve Love** in L.A. . . . And speaking of Cliff, **B. A. Robertson** who has his own single "Bang, Bang" on Scotti Bros. Records, co-wrote much of the material in Richard's hit album including the current single "Carrie" . . . **David Wilkes** at Leber-Krebs Publishing company, reported this week that the company co-published the **Felix Cavilliere** single "Only A Lonely Heart Sees" and their writer **Pepe Castro** will have a tune in the upcoming **England Dan & John Ford Coley** album and co-wrote a song scheduled for release by **Kiss** . . . At April/Blackwood the company is currently on the charts with **Dan Fogelberg's** "Longer," **Dr. Hook's** "Sexy Eyes," **Tavares'** "Bad Times" and **Barry Manilow's** "When I Wanted You." They, of course, publish **Billy Joel's** new single and album as well as cuts in LPS by **Linda Ronstadt**, **Jane Olivior**, **Steve Walsh** and **Kenny Rogers**.

**SCHEDULED:** **Leonard Feist**, president of NMPA, will represent music publishers on the Search Committee to find a new Register of Copyrights. Nominations for the position should be sent to **Prof. Alan Latman**, chairman, N.Y.U. Law School, 40 Washington Sq. S., N.Y.C. 10012. The committee will forward nominations to the Library of Congress on March 14.

**ENDQUOTE:** After more than three years of writing this column, editing four music publishing special issues, one ASCAP special issue, attending one MIDEM, four MUSEXPOS and innumerable copyright and piracy seminars; after accumulating hundreds of press releases, dozens of matching folios, interviewing more performers than can be named ("gee, nobody asked me about songwriting before") and what seems like three-quarters of the worldwide publishing community, this writer is leaving *RW* at the end of this week to become . . . a music publisher. Details will be available to the interested soon but, for now, a big thank-you to all Copy Writes readers and correspondents over the years.

## Charter Buys WMIL-FM, Milwaukee

By PAT BAIRD

■ **SAN DIEGO**—Despite a pending FCC decision regarding the renewal of its license to broadcast station WMJX (96X), Miami, Charter Broadcasting late last month purchased station WMIL-FM in Milwaukee. Charter owns four other stations around the country, including WOKY-AM in Milwaukee.

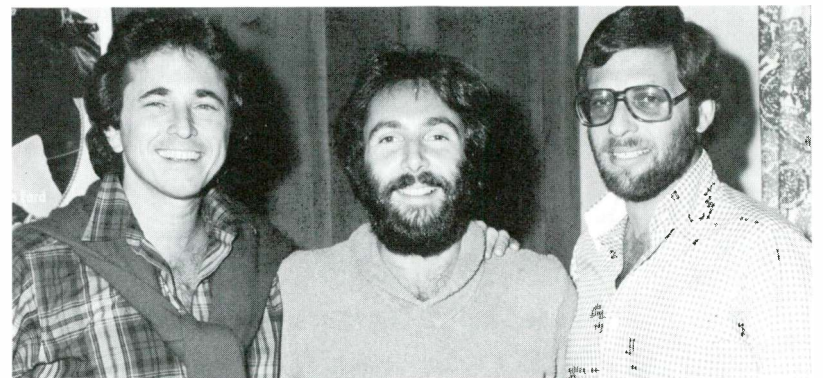
In the past the FCC has maintained that if one group-owned station has been denied a license to broadcast the group itself should be prevented from purchasing any other stations. In the case of 96X, the FCC ruled in January, 1978 that it was not in the public interest to renew the station's license because of "misleading" contest rules broadcast by the station sometime before. An appeal of that decision by Charter is still pending.

According to Charter president **Russ Witenberger**, the group was given permission to purchase WMIL-FM because the FCC "saw no lack of character on the part of Charter Broadcasting and its management." At the time of the al-

leged wrongdoing (1974-75), Charter was just in the process of taking over the management of 96X from Bartell. "We did things that were not right," Witenberger said, "but the punishment of taking away a \$5 million station was too severe. The FCC decision to allow us to purchase WMIL because of the character of Charter Broadcasting and to see no reason why we can't buy other facilities is encouraging to me. They took an overall fair view of Charter."

WMIL-FM was purchased by Charter's wholly owned WMIL, Inc. from Stebbins Communications for approximately \$1.6 million. The station hasn't been operating since March 1978 and, according to Witenberger, no decision has been made as to the format they will develop there. Charter plans to have the station back on the air within 60-90 days after moving a transmitter and boosting the power from 19 thousand to 50 thousand watts. WOKY station manager **William Jaeger** will also manage WMIL-FM.

## Sweet Tooth Bows



**Gene Kirkwood** (left) and **Howard W. Koch, Jr.** (right) have formed Sweet Tooth Productions as the music division for their Koch/Kirkwood Entertainment and have named **Richard Flanzer** (center) president of the company. Sweet Tooth retains exclusive rights to all music and soundtracks from Koch/Kirkwood motion pictures. Debut project will be "The Idolmaker," which starts filming in Los Angeles for United Artists on March 10. Upcoming Koch/Kirkwood films include "The Woody Hayes Story" for Columbia Pictures, "The Pope of Greenwich Village" and "Night Owl" for United Artists and "The Duke of Deception" for CBS Entertainment Films."

## MVC, ITC Announce Video Pact

■ **SAN DIEGO**—Magnetic Video Corporation has acquired exclusive, worldwide videocassette and videodisc rights to 64 motion pictures from ITC Entertainment, Inc. Joint announcement of the agreement was made by Magnetic Video president **Andre Blay** and **Lord Grade**, chairman of ITC, to coincide with the ITA Seminar here, which began Sunday (2).

### Disc Rights

The deal excludes disc rights for the RCA Selectavision format, since those rights were obtained on a non-exclusive basis. Lone territory not included in the arrangement is England, where ITC is based.

The seven-year pact awards

Magnetic the right of first negotiation on all future ITC product. Existing titles covered by the agreement include "Jesus of Nazareth," "The Boys From Brazil," "The Muppet Movie" and two productions now underway, "Raise The Titanic" and the joint ITC/Jack Wrather production, "The Lone Ranger."

Blay reportedly noted that **Lord Grade** has already pacted with RCA for exclusive U.S. and Canadian videodisc rights to "Jesus of Nazareth," but Magnetic Video will hold the international disc rights, and additionally retains exclusive videocassette, eight millimeter and 16 millimeter film rights.



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

---

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

---

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

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

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

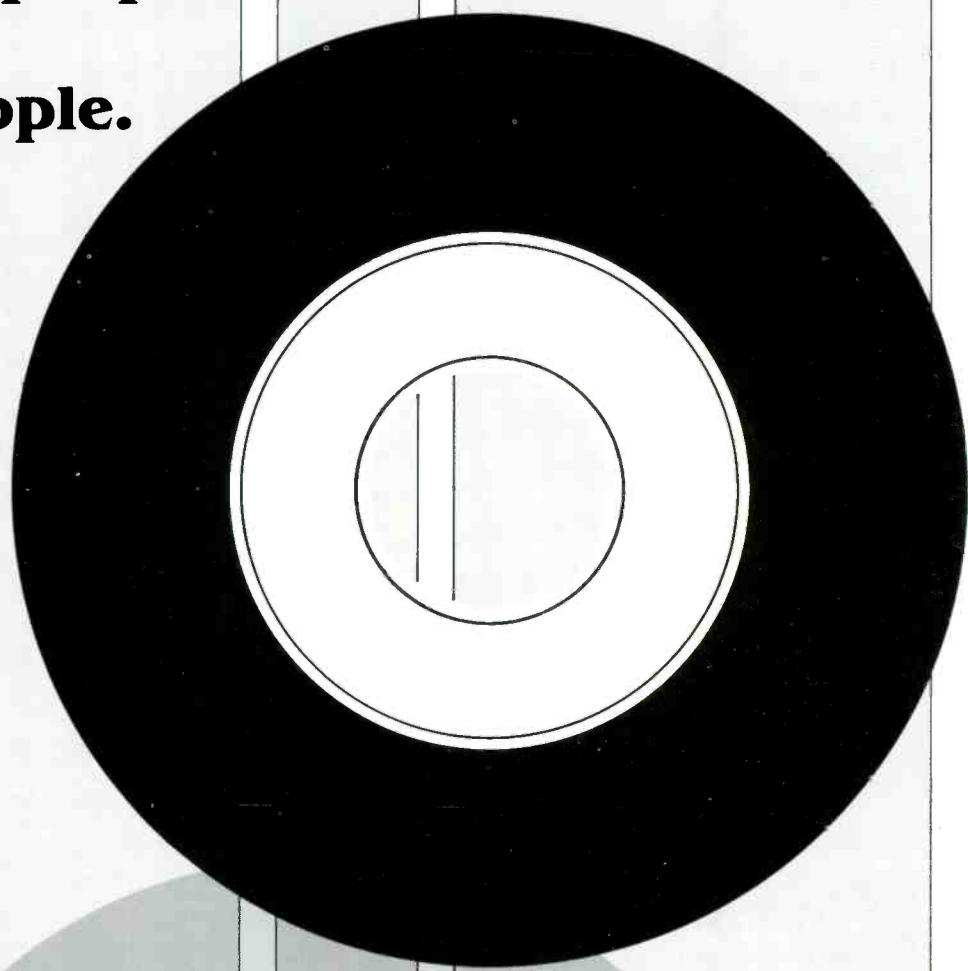
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## **A Tribute to John Kaplan**

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

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



Record World  
**A/C Chart**



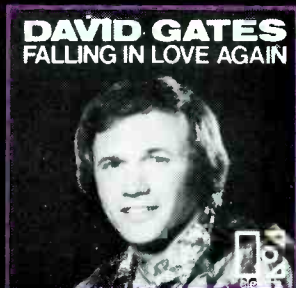
# David Gates

There's more to his music than just a beat that goes on.



**"Where Does the Lovin' Go"** (E-46588)

The hit single from the album **FALLING IN LOVE AGAIN.** (6E-251)



Produced by David Gates



©1980 Elektra / Asylum Records A Warner Communications Co.

MARCH 15, 1980

MAR. 15	MAR. 8		WKS. ON CHART
1	1	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	5
2	4	HIM RUPERT HOLMES/MCA 41173	5
3	2	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia 1 11175	5
4	6	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	5
5	5	<b>DESIRE</b> ANDY GIBB/RSO 1019	5
6	3	<b>DAYDREAM BELIEVER</b> ANNE MURRAY/Capitol 4813	5
7	7	<b>AN AMERICAN DREAM</b> DIRT BAND/United Artists 1330	5
8	8	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	5
9	11	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	5
10	9	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	5
11	14	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	5
12	12	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	5
13	10	<b>YES I'M READY</b> TERI DESARIO WITH K.C./Casablanca 2227	5
14	16	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/Motown 1477	5
15	13	<b>KISS ME IN THE RAIN</b> BARBRA STREISAND/Columbia 1 11179	5
16	22	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	5
17	23	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	4
18	19	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	5
19	20	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> CRYSTAL GAYLE/Columbia 1 11198	5
20	25	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	4
21	15	<b>LET ME GO, LOVE</b> NICOLETTE LARSON/Warner Bros. 49130	5
22	24	<b>WHERE DOES THE LOVIN' GO</b> DAVID GATES/Elektra 46588	5
23	21	<b>WHEN I WANTED YOU</b> BARRY MANILOW/Arista 0481	5
24	26	<b>LOVING YOU WITH MY EYES</b> STARLAND VOCAL BAND/Windsong 11899 (RCA)	5
25	29	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	5
26	17	<b>99</b> TOTO/Columbia 1 11173	5
27	18	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	5
28	30	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	5
29	27	<b>I WISH I WAS EIGHTEEN AGAIN</b> GEORGE BURNS/Mercury 57011	5
30	33	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	5
31	31	<b>THE VERY FIRST TIME</b> MICHAEL JOHNSON/EMI-America 8031	5
32	36	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	3
33	35	<b>WE COULD HAVE IT ALL</b> MAUREEN McGOVERN/Warner/Curb 49177	3
34	34	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	4
35	38	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	3
36	37	<b>US AND LOVE</b> KENNY NOLAN/Casablanca 2234	4
37	39	<b>LOVE'S ONLY LOVE</b> ENGELBERT HUMPERDINCK/Epic 9 50844	2
38	40	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> WILLIE NELSON/Columbia 1 11186	3
39	41	<b>YEARS</b> WAYNE NEWTON/Aries II 108	5
40	28	<b>SARA</b> FLEETWOOD MAC/Warner Bros. 49150	5
41	45	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180	3
42	44	<b>AUTOGRAPH</b> JOHN DENVER/RCA 11915	3
43	32	<b>ROMEO'S TUNE</b> STEVE FORBERT/Nemperor 9 7525 (CBS)	5
44	42	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	5
45	—	<b>BABY DON'T GO</b> KARLA BONOFF/Columbia 1 11206	1
46	—	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	1
47	46	<b>COWARD OF THE COUNTY</b> KENNY ROGERS/United Artists 1327	5
48	—	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	1
49	—	<b>STREET LIFE</b> HERB ALPERT/A&M 2221	1
50	49	<b>YEARS</b> BARBARA MANDRELL/MCA 41162	3

# Retail Report Record World



MARCH 15, 1980

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

## SALESMAKER OF THE WEEK



**AGAINST THE WIND**  
BOB SEGER & THE SILVER BULLET BAND

Capitol

### TOP SALES

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M

### KORVETTES/NATIONAL

- AUTOGRAPH**—John Denver—RCA
- BEST SIDE OF GOODBYE**—Jane Olivor—Col
- DANCIN' & LOVIN'**—Spinners—Atlantic
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- MALICE IN WONDERLAND**—Nazareth—A&M
- ROCKIN' INTO THE NIGHT**—38 Special—A&M
- THIS DAY & AGE**—D. L. Byron—Arista
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis

### PICKWICK/NATIONAL

- AFTER DARK**—Andy Gibb—RSO
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BEBE LE STRANGE**—Heart—Epic
- BIG FUN**—Shalamar—Solar
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- LOVE STINKS**—J. Geils Band—EMI America
- MAD LOVE**—Linda Ronstadt—Asylum
- PRETENDERS**—Sire

### RECORD BAR/NATIONAL

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- DEPARTURE**—Journey—Col
- GET HAPPY**—Elvis Costello & the Attractions—Col
- JUST TESTING**—Wishbone Ash—MCA
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
- SUGARHILL GANG**—Sugarhill
- SUPERCHARGED**—Tavares—Capitol
- THIS DAY & AGE**—D.L. Byron—Arista
- WARM THOUGHTS**—Smokey Robinson—Tamla

### SOUND UNLIMITED/NATIONAL

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- DEPARTURE**—Journey—Col
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- NO BALLADS**—Rockets—RSO
- SETTING SONS**—Jam—Polydor
- SURVIVOR**—Scotti Bros.

**SKYLARKIN'**—Grover Washington Jr.—Motown

### ALEXANDER'S/NEW YORK

- AFTER DARK**—Andy Gibb—RSO
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- DANCIN' & LOVIN'**—Spinners—Atlantic
- FUN & GAMES**—Chuck Mangione—A&M
- JUST A TOUCH OF LOVE**—Slave—Cotillion
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- MAD LOVE**—Linda Ronstadt—Asylum
- PHOENIX**—Dan Fogelberg—Epic/Full Moon
- THE WALL**—Pink Floyd—Col
- THIS DAY & AGE**—D.L. Byron—Arista

### DISC-O-MAT/NEW YORK

- AFTER DARK**—Andy Gibb—RSO
- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AUTOGRAPH**—John Denver—RCA
- BEST SIDE OF GOODBYE**—Jane Olivor—Col
- DISCO EVITA**—Festival—RSO
- FUN & GAMES**—Chuck Mangione—A&M
- MAD LOVE**—Linda Ronstadt—Asylum
- THIS DAY & AGE**—D.L. Byron—Arista
- YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude

### KING KAROL/NEW YORK

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BEBE LE STRANGE**—Heart—Epic
- BIG FUN**—Shalamar—Solar
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- MOUTH TO MOUTH**—Lipps, Inc.—Cosablanca
- PHOENIX**—Dan Fogelberg—Cosablanca
- ROCKIN' INTO THE NIGHT**—38 Special—A&M
- SEPTEMBER MORN'**—Neil Diamond—Col

### SAM GOODY/EAST COAST

- AFTER DARK**—Andy Gibb—RSO
- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BEST SIDE OF GOODBYE**—Jane Olivor—Col
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- DISCO EVITA**—Festival—RSO
- FUN & GAMES**—Chuck Mangione—A&M
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- ROMANTICS**—Nemperor
- THIS DAY & AGE**—D.L. Byron—Arista

### STRAWBERRIES/BOSTON

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- GLASS HOUSES**—Billy Joel—Col
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- PRIVATE LIGHTNING**—A&M
- SOLD OUT**—Fools—EMI America
- SPECIALS**—Chrysalis
- SUGARHILL GANG**—Sugarhill
- SUPERCHARGED**—Tavares—Capitol

### CUTLER'S/NEW HAVEN

- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- B-52S**—WB
- EVERY GENERATION**—Ronnie Laws—UA
- GET HAPPY**—Elvis Costello & the Attractions—Col
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M

**LIVING PROOF**—Sylvester—Fantasy

- MAD LOVE**—Linda Ronstadt—Asylum
- SUPERCHARGED**—Tavares—Capitol
- THE WALL**—Pink Floyd—Col
- WHISPERS**—Salar

### RECORD & TAPE COLLECTOR/BALTIMORE

- AFTER DARK**—Andy Gibb—RSO
- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- CHRISTOPHER CROSS**—WB
- 8 FOR THE '80S**—Webster Lewis—Epic
- GETTING IN THE MOOD**—Mandrill—Arista
- GRADUALLY GOING TORNADO**—Bruford—Polydor
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- SHOOTING STAR**—Virgin
- SKYWAY**—Skyy—Salsoul

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

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- CHRISTOPHER CROSS**—WB
- DANCIN' & LOVIN'**—Spinners—Atlantic
- END OF THE CENTURY**—Roxanes—Sire
- HIDEAWAY**—David Sanborn—WB
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- SKYWAY**—Skyy—Salsoul

### RECORD REVOLUTION/PA.-DEL.

- AFTER DARK**—Andy Gibb—RSO
- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- GRADUALLY GOING TORNADO**—Bruford—Polydor
- HIDEAWAY**—David Sanborn—WB
- LADY T**—Teena Marie—Gordy
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- MAD LOVE**—Linda Ronstadt—Asylum
- MALICE IN WONDERLAND**—Nazareth—A&M
- SKYLARKIN'**—Grover Washington Jr.—Motown

### NATL. RECORD MART/MIDWEST

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BEBE LE STRANGE**—Heart—Epic
- CHRISTOPHER CROSS**—WB
- DEPARTURE**—Journey—Col
- GLASS HOUSES**—Billy Joel—Col
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- ROCKIN' INTO THE NIGHT**—38 Special—A&M
- WARM THOUGHTS**—Smokey Robinson—Tamla

### RECORD RENDEZVOUS/CLEVELAND

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- CASTLES IN THE AIR**—Felix Cavaliere—Epic
- NO BALLADS**—Rockets—RSO
- ONE STEP BEYOND**—Madness—Sire
- SCANDAL**—Rhodes, Chalmers & Rhodes—Radio
- SEARCHERS**—Sire
- SPECIALS**—Chrysalis
- THIS DAY & AGE**—D.L. Byron—Arista
- WILLIE NILE**—Arista

### RAINBOW/CHICAGO

- AMERICAN GIGOLO**—Polydor (Soundtrack)
- CHRISTOPHER CROSS**—WB
- END OF THE CENTURY**—Roxanes—Sire
- FUN & GAMES**—Chuck Mangione—A&M
- MALICE IN WONDERLAND**—Nazareth—A&M
- NO BALLADS**—Rockets—RSO
- PERMANENT WAVES**—Rush—Mercury
- ROMANTICS**—Nemperor
- SUE SAAD & THE NEXT**—Planet
- THIS DAY & AGE**—D.L. Byron—Arista

### ROSE RECORDS/CHICAGO

- AFTER DARK**—Andy Gibb—RSO
- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- BEBE LE STRANGE**—Heart—Epic
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- EVERY GENERATION**—Ronnie Laws—UA
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum

### 1812 OVERTURE/MILWAUKEE

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- EARTH & SKY**—Graham Nash—Capitol
- JUST TESTING**—Wishbone Ash—MCA
- MALICE IN WONDERLAND**—Nazareth—A&M
- NO BALLADS**—Rockets—RSO
- PERISCOPE LIFE**—Kayak—Mercury
- SUE SAAD & THE NEXT**—Planet
- THIS DAY & AGE**—D.L. Byron—Arista
- WARM THOUGHTS**—Smokey Robinson—Tamla

### RADIO DOCTORS/MILWAUKEE

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO**—Polydor (Soundtrack)
- BLUE ALBUM**—Harold Melvin & the Blue Notes—MCA/Source
- CHRISTOPHER CROSS**—WB
- FIRE IT UP**—Rick James—Gordy
- GETTING IN THE MOOD**—Mandrill—Arista
- SURE SHOT**—Crown Heights Affair—De-Lite
- SYMPATHY**—John Miles—Arista
- 10 1/2**—Dramatics—MCA
- WARM THOUGHTS**—Smokey Robinson—Tamla

### DISC/TEXAS

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- DEPARTURE**—Journey—Col
- GET HAPPY**—Elvis Costello & the Attractions—Col
- INNUENDO**—Danny Kortchmar—Asylum
- ONE STEP BEYOND**—Madness—Sire
- PLEASURE PRINCIPLE**—Gary Numan—Atco
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
- THIS DAY & AGE**—D.L. Byron—Arista
- WILLIE NILE**—Arista

### INDEPENDENT RECORDS/COLORADO

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- AGE OF PLASTIC**—Buggles—Island
- LADY T**—Teena Marie—Gordy
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- MAD LOVE**—Linda Ronstadt—Asylum

- 1980**—Gil Scott-Heron & Brian Jackson—Arista
- SKYWAY**—Skyy—Salsoul
- SUE SAAD & THE NEXT**—Planet
- SUPERCHARGED**—Tavares—Capitol
- 10 1/2**—Dramatics—MCA

### SOUND WAREHOUSE/COLORADO SPRINGS

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- JUST TESTING**—Wishbone Ash—MCA
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- LOVE STINKS**—J. Geils Band—EMI America
- PRIVATE LIGHTNING**—A&M
- SUE SAAD & THE NEXT**—Planet
- SUPERCHARGED**—Tavares—Capitol
- 10 1/2**—Dramatics—MCA
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- FRANK WEBER**—RCA

### CIRCLES/ARIZONA

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- BEBE LE STRANGE**—Heart—Epic
- GETTING IN THE MOOD**—Mandrill—Arista
- IT'S ALL ABOUT LOVE**—Jorge Santana—Tomato
- LADY T**—Teena Marie—Gordy
- MAD LOVE**—Linda Ronstadt—Asylum
- SHOTGUN IV**—MCA
- SKYLARKIN'**—Grover Washington Jr.—Motown
- SKYWAY**—Skyy—Salsoul
- THIS DAY & AGE**—D.L. Byron—Arista

### TOWER/PHOENIX

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- CRETONES**—Planet
- GRADUALLY GOING TORNADO**—Bruford—Polydor
- INNUENDO**—Danny Kortchmar—Asylum
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- SUPERCHARGED**—Tavares—Capitol
- THREE TIMES IN LOVE**—Tommy James—Millennium
- WARM THOUGHTS**—Smokey Robinson—Tamla
- WHAT'S NEXT**—Mahogany Rush—Col

### LICORICE PIZZA/LOS ANGELES

- ALL THAT JAZZ**—Casablanca (Soundtrack)
- EVERY GENERATION**—Ronnie Laws—UA
- FLEX**—Lene Lovich—Stiff/Epic
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LOVE SOMEBODY TODAY**—Sister Sledge—Capitol
- SKYLARKIN'**—Grover Washington Jr.—Motown
- STAY WITH ME TILL DAWN**—Judie Tzuke—MCA
- 10 1/2**—Dramatics—MCA
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- WHAT'S NEXT**—Mahogany Rush—Col

### EVERYBODY'S RECORDS/NORTHWEST

- AGAINST THE WIND**—Bob Seger & the Silver Bullet Band—Capitol
- BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum
- CHRISTOPHER CROSS**—WB
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- FUN & GAMES**—Chuck Mangione—A&M
- LIGHT UP THE NIGHT**—Brothers Johnson—A&M
- LONDON CALLING**—Clash—Epic
- MAD LOVE**—Linda Ronstadt—Asylum
- SKYLARKIN'**—Grover Washington Jr.—Motown
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis

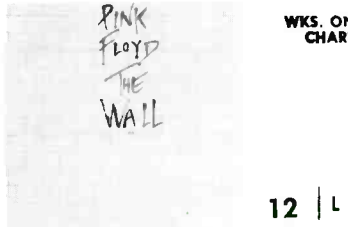
# Record World Albums

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

MARCH 15, 1980

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

MAR. 15	MAR. 8		WKS. ON CHART
1	1	<b>THE WALL</b> PINK FLOYD Columbia PC2 36183 (6th Week)	12   L
2	2	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745	27   H
3	4	<b>DAMN THE TORPEDOES</b> TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	17   H
4	3	<b>PHOENIX</b> DAN FOGELBERG/Full Moon/Epic FE 35634	13   H
5	5	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b> DONNA SUMMER/Casablanca NBLP 2 7191	18   L
6	8	<b>BEBE LE STRANGE</b> HEART/Epic FE 36371	3   H
7	7	<b>THE WHISPERS</b> /Solar BXL1 3521 (RCA)	9   H
8	6	<b>THE LONG RUN</b> EAGLES/Asylum 5E 508	21   H
9	11	<b>FUN AND GAMES</b> CHUCK MANGIONE/A&M SP 3715	4   H
10	10	<b>PERMANENT WAVE</b> RUSH/Mercury SRM 1 4001	7   H
11	18	<b>MAD LOVE</b> LINDA RONSTADT/Asylum 5E 510	2   H
12	9	<b>KENNY KENNY ROGERS</b> /United Artists LWAK 979	23   H
13	15	<b>... BUT THE LITTLE GIRLS UNDERSTAND</b> KNACK/Capitol SOO 12045	3   H
14	12	<b>CORNERSTONE</b> STYX/A&M SP 3711	21   H
15	13	<b>SEPTEMBER MORN</b> NEIL DIAMOND/Columbia FC 36121	9   H



### CHARTMAKER OF THE WEEK

16	—	<b>AGAINST THE WIND</b> BOB SEGER & THE SILVER BULLET BAND Capitol SOO 12041	1   H
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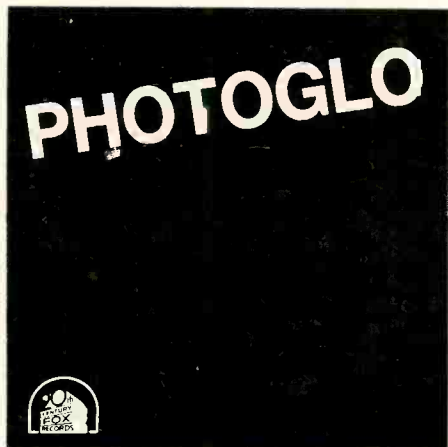
17	17	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	19   G
18	14	<b>THE ROSE</b> (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	10   H
19	21	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236	17   G
20	22	<b>AFTER DARK</b> ANDY GIBB/RSO RS 1 3069	2   H
21	16	<b>TUSK</b> FLEETWOOD MAC/Warner Bros. 2HS 3350	19   X
22	19	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN/Swan Song SS 16002 (Atl)	26   H
23	26	<b>RAY, GOODMAN &amp; BROWN</b> /Polydor PD 1 6240	8   G
24	20	<b>MIDNIGHT MAGIC</b> COMMODORES/Motown M8 926M1	29   H
25	25	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia JC 36172	19   G
26	24	<b>BEE GEES GREATEST</b> /RSO RS 2 4200	16   L
27	27	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	62   G
28	23	<b>GOLD &amp; PLATINUM</b> LYNRYD SKYNYRD/MCA 2 11008	11   K
29	45	<b>LIGHT UP THE NIGHT</b> BROTHERS JOHNSON/A&M SP 3716	2   H
30	33	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America SOO 17016	6   H
31	34	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists LT 1001	5   G
32	35	<b>LONDON CALLING</b> CLASH/Epic E2 36328	6   I
33	44	<b>BAD LUCK STREAK IN DANCING SCHOOL</b> WARREN ZEVON/Asylum 5E 509	3   H
34	29	<b>BIG FUN</b> SHALAMAR/Solar BXL1 3479 (RCA)	9   H
35	38	<b>PRETENDERS</b> /Sire SRK 6083 (WB)	7   G
36	37	<b>ADVENTURES IN UTOPIA</b> UTOPIA/Bearsville BRK 6991 (WB)	8   G
37	30	<b>DEGUELLO</b> ZZ TOP/Warner Bros. HS 3361	14   H
38	52	<b>LOVE SOMEBODY TODAY</b> SISTER SLEDGE/Cotillion SD 16012 (Atl)	3   H
39	40	<b>UNION JACKS</b> THE BABYS/Chrysalis CHR 1267	9   G
40	42	<b>WET</b> BARBRA STREISAND/Columbia FC 36258	18   H
41	41	<b>ANGEL OF THE NIGHT</b> ANGELA BOFILL/Arista/GRP GRP 5501	16   G
42	36	<b>HYDRA</b> TOTO/Columbia FC 36229	16   H
43	46	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic JE 36110	23   G
44	49	<b>MALICE IN WONDERLAND</b> NAZARETH/A&M SP 4799	5   G

45	31	<b>FREEDOM AT POINT ZERO</b> JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	15   H
46	71	<b>AMERICAN GIGOLO</b> (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259	2   G
47	28	<b>PRINCE</b> /Warner Bros. BSK 3366	15   G
48	43	<b>ONE VOICE</b> BARRY MANILOW/Arista AL 9505	20   H
49	32	<b>PIZZAZZ</b> PATRICE RUSHEN/Elektra 6E 243	13   G
50	51	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708	49   H
51	39	<b>LIVE RUST</b> NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	13   L
52	53	<b>EAT TO THE BEAT</b> BLONDIE/Chrysalis CHE 1225	21   H
53	57	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists UA LA 835 H	11   G
54	54	<b>RISE</b> HERB ALPERT/A&M SP 4790	21   G
55	60	<b>NO BALLADS</b> ROCKETS/RSO RS 1 3071	6   G
56	55	<b>HEAD GAMES</b> FOREIGNER/Atlantic SD 29999	23   H
57	58	<b>THE ROMANTICS</b> /Nemperor NJZ 36273 (CBS)	6   G
58	47	<b>JACKRABBIT SLIM</b> STEVE FORBERT/Nemperor JZ 36191 (CBS)	15   G
59	63	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	43   G
60	62	<b>LIVE AND UNCENSORED</b> MILLIE JACKSON/Spring SP 2 6725 (Polydor)	7   K
61	65	<b>PARTNERS IN CRIME</b> RUPERT HOLMES/MCA/Infinity INF 9020	13   G
62	66	<b>SIT DOWN AND TALK TO ME</b> LOU RAWLS/Phila. Intl. JZ 36304 (CBS)	6   G
63	68	<b>END OF THE CENTURY</b> RAMONES/Sire SRK 6077 (WB)	4   G
64	75	<b>VICTIMS OF THE FURY</b> ROBIN TROWER/Chrysalis CHR 1215	3   G
65	73	<b>DANCIN' AND LOVIN'</b> SPINNERS/Atlantic SD 19256	6   G
66	50	<b>GAP BAND II</b> /Mercury SRM 1 3804	9   G
67	77	<b>THE PLEASURE PRINCIPLE</b> GARY NUMAN/Atco SD 38 120	4   G
68	70	<b>THE SPECIALS</b> /Chrysalis CHR 1265	5   G
69	72	<b>THE ELECTRIC HORSEMAN</b> (ORIGINAL SOUNDTRACK)/Columbia JS 36327	4   H
70	56	<b>NO STRANGER TO LOVE</b> ROY AYERS/Polydor PD 1 6246	8   G
71	74	<b>BRASS CONSTRUCTION 5</b> /United Artists LT 977	9   G
72	100	<b>SKYLARKIN'</b> GROVER WASHINGTON, JR./Motown M7 933R1	2   G
73	48	<b>NO NUKES/MUSE CONCERTS FOR A NON-NUCLEAR FUTURE</b> VARIOUS ARTISTS/Asylum ML 801	11   X
74	83	<b>EVITA FESTIVAL</b> /RSO RS 1 3061	3   G
75	64	<b>HIROSHIMA</b> /Arista AB 4252	8   G
76	80	<b>ON THE RADIO—GREATEST HITS, VOL. II</b> DONNA SUMMER/Casablanca NBLP 7202	3   H
77	59	<b>THE DANCE OF LIFE</b> NARADA MICHAEL WALDEN/Atlantic SD 19259	7   G
78	88	<b>THIS DAY AND AGE</b> D. L. BYRON/Arista AB 4258	3   G
79	79	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	6   G
80	85	<b>ROCKIN' INTO THE NIGHT</b> 38 SPECIAL/A&M SP 4782	3   G
81	82	<b>AMERICAN GARAGE</b> PAT METHENY/ECM 1 1155 (WB)	13   H
82	67	<b>GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)</b> PARLIAMENT/Casablanca NBLP 7195	11   H
83	86	<b>THE B-52'S</b> /Warner Bros. BSK 3355	3   G
84	87	<b>ON OFF BROADWAY</b> usa/Atlantic SD 19263	4   G
85	89	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)	5   G
86	78	<b>WE'RE THE BEST OF FRIENDS</b> NATALIE COLE & PEABO BRYSON/Capitol SW 12019	11   H
87	99	<b>THE BEST SIDE OF GOODBYE</b> JANE OLIVOR/Columbia JC 36335	2   G
88	93	<b>GREATEST HITS VOL. 2</b> ABBA/Atlantic SD 16009	10   H
89	76	<b>BEST OF FRIENDS</b> TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	11   G
90	92	<b>YELLOW MAGIC ORCHESTRA</b> /Horizon SP 736 (A&M)	3   G
91	91	<b>MAKE YOUR MOVE</b> CAPTAIN & TENNILLE/Casablanca NBLP 7188	10   H
92	90	<b>ROD STEWART GREATEST HITS</b> /Warner Bros. HS 3373	15   H
93	111	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383	1   G
94	61	<b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	19   G
95	136	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill SH 245	1   G
96	112	<b>HIGHWAY TO HELL</b> AC/DC/Atlantic SD 19244	23   G
97	69	<b>I'LL ALWAYS LOVE YOU</b> ANNE MURRAY/Capitol SOO 12012	14   H
98	96	<b>MASTERJAM</b> RUFUS & CHAKA/MCA 5103	16   H
99	97	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	17   H
100	98	<b>THE CARS</b> /Elektra 6E 135	83   G

ALBUM CROSS REFERENCE ON PAGE 44



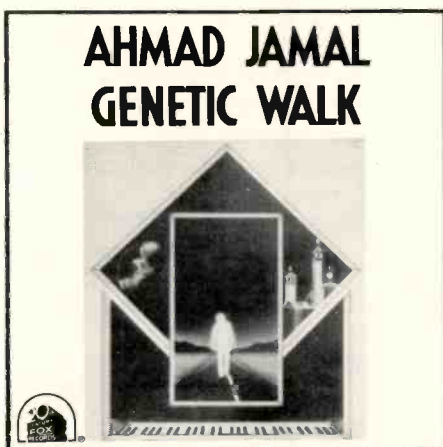
A 20th Century-Fox Showcase Of Hits  
 featuring  
 Big Charts and Heavy Airplay



Photoglo  
 "Photoglo" (T-604)  
 Hit Single:  
 "We Were Meant To Be Lovers"  
 (TC-2446)



Ahmad Jamal  
 "Genetic Walk" (T-600)  
 Hit Single:  
 "Don't Ask My Neighbors"  
 (TC-2448)



Leon Haywood  
 The Hit Single:  
 "Don't Push It  
 Don't Force It"  
 (TC-2443)



**Coming Attractions:**

Stephanie Mills  
 "Sweet Sensation"

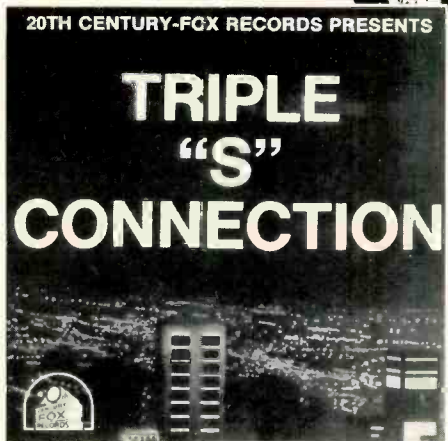
Edwin Starr  
 "Stronger Than You Think I Am"

Gene Chandler  
 on Chi-Sound  
 "Gene Chandler '80"



*Rozetta*

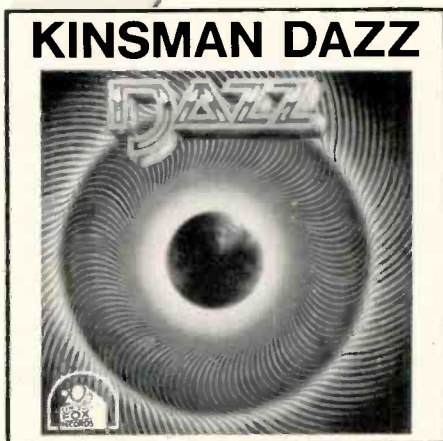
"Where's My Hero" (T-602)  
 A brand new rock star  
 for March!



Triple "S" Connection  
 "Triple 'S' Connection" (T-597)  
 Hit Single: "Singing A Song About You"  
 (TC-2440)



Kinsman Dazz  
 "Dazz" (T-594)  
 Look for the new single:  
 "I Searched Around"



# Record World Albums 101-150

MARCH 15, 1980

MAR. 15	MAR. 8	
101	115	SUPERCHARGED TAVARES/Capitol ST 12026
102	81	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188
103	108	HARDER . . . FASTER APRIL WINE/Capitol ST 12013
104	107	EARTH & SKY GRAHAM NASH/Capitol SWAK 12014
105	106	THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/ Mercury SRM 1 5024
106	116	AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
107	117	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
108	121	1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
109	119	THE FLYING LIZARDS/Virgin VA 13137 (Atl)
110	109	ELO'S GREATEST HITS/Jet FZ 36310 (CBS)
111	125	AUTOGRAPH JOHN DENVER/RCA AQL1 3449
112	103	BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB)
113	113	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)
114	146	10½ DRAMATICS/MCA 3196
115	118	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025
116	120	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
117	—	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
118	122	WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/ Columbia JC 36204
119	129	SKYWAY SKYY/Salsoul SA 8532 (RCA)
120	—	MICKEY MOUSE DISCO/Disney/Vista V 2504
121	126	DREAM POLICE CHEAP TRICK/Epic FE 35773
122	84	NEVER BUY TEXAS FROM A COWBOY BRIDES OF FUNKENSTEIN/Atlantic SD 19261
123	102	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050
124	110	L. A. BOPPERS/Mercury SRM 1 3816
125	127	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
126	131	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
127	128	SETTING SONS JAM/Polydor PD 1 6249
128	130	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
129	139	FLEX LENE LOVICH/Stiff/Epic NJE 36308
130	134	NO PLACE TO RUN UFO/Chrysalis CHR 1239
131	132	DISCOVERY ELO/Jet FZ 35769 (CBS)
132	94	JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)
133	114	GREATEST HITS BARRY MANILOW/Arista A2L 8601
134	124	THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256
135	123	CANDY-O CARS/Elektra 5E 507
136	104	SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS)
137	105	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224
138	95	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/ Arista AL 9509
139	133	LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
140	144	BONNIE POINTER/Motown M7 929R1
141	135	STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)/ Columbia JS 36334
142	142	EVOLUTION JOURNEY/Columbia FC 35797
143	150	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197
144	138	GET THE KNACK THE KNACK/Capitol SO 11948
145	137	CITY ROGER McGUIINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043
146	147	TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786
147	148	LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
148	—	LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
149	—	WITH ALL MY LOVE WILBERT LONGMIRE/Columbia/ Tappan Zee JC 36342
150	—	SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)

# Albums 151-200

MARCH 15, 1980

151	STRAIGHT AHEAD LARRY GATLIN/ Columbia JC 36250
152	VOYAGER ROGER WHITTAKER/RCA AFL1 3518
153	OZONE OSIRIS/Marlin 2234 (TK)
154	I'M THE MAN JOE JACKSON/A&M SP 4794
155	STAY WITH ME TILL DAWN JUDY TZUKE/Rocket 2001 (MCA)
156	GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 36978
157	ONE STEP BEYOND MADNESS/Sire SRK 6085 (WB)
158	SHOOTING STAR/Virgin VA 13133 (Atl)
159	JUST FOR YOU CHUCK CISSEL/Arista AB 4257
160	IV SHOTGUN/MCA 3201
161	8 FOR THE 80's WEBSTER LEWIS/ Epic JE 36197
162	IN 'N' OUT STONE CITY BAND/ Gordy G7 991R1 (Motown)
163	DAWN OF THE DICKIES DICKIES/ A&M SP 4796
164	JUST TESTING WISHBONE ASH/MCA 3221
165	RIPE AVA CHERRY/RSO RS 1 3072
166	GRADUALLY GOING TORNADO BRUFORD/Polydor PD 1 6261
167	A DIFFERENT KIND OF TENSION BUZZCOCKS/IRS SP 009 (A&M)
168	FIRST MEETING MIROSLAV VITOUS/ ECM 1 1145 (WB)
169	PRIME TIME GREY & HANKS/RCA AFL1 3477
170	BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
171	STREET BEAT TOM SCOTT/Columbia JC 36137
172	MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
173	ANNIE (ORIGINAL CAST ALBUM)/ Columbia PS 34712
174	PRESSURE/MCA 3195
175	ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Casablanca NBLP 7198
176	YOU'VE GOT WHAT IT TAKES, BOBBY THURSTON/Prelude PRL 12174
177	FREEZE FRAME GODLEY & CREME/ Polydor PD 1 6257
178	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
179	LED ZEPPELIN IV/Atlantic SD 19129
180	WINNERS KLEER/Atlantic SD 19262
181	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
182	GETTING IN THE MOOD MANDRILL/ Arista AL 9527
183	BEST OF THE STATLER BROTHERS/ Mercury SRM 1 1037
184	SURE SHOT CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
185	WILLIE NILE/Arista AB 4260
186	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
187	THE SEARCHERS/Sire SRK 6082 (WB)
188	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
189	GIANTS/MCA 3188
190	O SOLO MIO LUCIANO PAVAROTTI/ London OS 26560
191	INNUENDO DANNY KORTCHMAR/ Asylum 6E 250
192	"10" (ORIGINAL SOUNDTRACK)/ Warner Bros. BSK 3399
193	PERISCOPE LIFE KAYAK/Mercury SRM 1 3824
194	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
195	BAT OUT OF HELL MEATLOAF/Epic/ Cleve. Intl. PE 34974
196	PRIVATE LIGHTNING/A&M SP 4791
197	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
198	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
199	PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337
200	THE UNDERTONES/Sire SRK 6081 (WB)

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

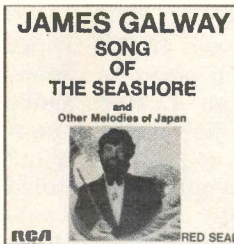
## Album Cross Reference

ABBA	88	ANNE MURRAY	97
AC/DC	96	MUSE	73
AEROSMITH	123	GRAHAM NASH	104
HERB ALPERT	54	NAZARETH	103
APRIL WINE	103	WILLIE NELSON	79, 102
ROY AYERS	70	999	134
B-52's	83	GARY NUMAN	67
BABYS	39	OAK RIDGE BOYS	128
BEE-GEES	26	OFF BROADWAY	84
PAT BENATAR	19	JANE OLIVOR	87
BLONDIE	52	ORIGINAL SOUNDTRACK:	
ANGELA BOFILL	41	AMERICAN GIGOLO	46
BRASS CONSTRUCTION	71	ELECTRIC HORSEMAN	69
BRIDES OF FUNKENSTEIN	122	MUPPET MOVIE	116
BROTHERS JOHNSON	29	ROSE	18
GEORGE BURNS	115	STAR TREK	141
D. L. BYRON	78	PARLIAMENT	82
CAPTAIN & TENNILLE	91	TEDY PENDERGRASS	139
CARS	100, 135	TOM PETTY	3
CHEAP TRICK	121	PINK FLOYD	1, 85
CLASH	32	BONNIE POINTER	140
NATALIE COLE & PEABO BRYSON	86	JEAN-LUC PONTY	125
COMMODORES	24	BILLY PRESTON	147
CHRISTOPHER CROSS	93	PRETENDERS	35
JOHN DENVER	111	PRINCE	47
NEIL DIAMOND	15	RAMONES	63
DIRT BAND	106	LOU RAWLS	62
MICKEY MOUSE DISCO	120	RAY GOODMAN & BROWN	23
DRAMATICS	114	SMOKEY ROBINSON	94
EAGLES	8	ROCKETS	55
ELO	110, 131	KENNY ROGERS	12, 27, 53
MARIANNE FAITHFULL	112	ROMANTICS	57
FESTIVAL	74	SMOKEY ROBINSON	117
FLEETWOOD MAC	135	LINDA RONSTADT	11
FLYING LIZARDS	109	RUFUS & CHAKA	98
STEVE FORBERT	58	PATRICE RUSHEN	49
DAN FOGELBERG	4	RUSH	10
FOREIGNER	56	MAHOGANY RUSH	118
GAP BAND	66	DAVID SANBORN	107
CRYSTAL GAYLE	126	BOB SEGER	16
J. GEILS	30	GIL SCOTT-HERON & BRIAN JACKSON	108
ANDY GIBB	20	SHALAMAR	34
ISAAC HAYES	137	SISTER SLEDGE	38
HEART	6	SKYY	119
HIROSHIMA	75	SLAVE	132
RUPERT HOLMES	61	38 SPECIAL	80
PHYLLIS HYMAN	138	SPECIALS	68
MICHAEL JACKSON	2	SPINNERS	65
MILLIE JACKSON	60	STATLER BROS.	105
JAM	127	ROD STEWART	92
BOB JAMES & EARL KLUGH	99	BARBRA STREISAND	40
JEFFERSON STARSHIP	45	STYX	14
WAYLON JENNINGS	59	SUE SAAD & THE NEXT	150
JOURNEY	142	SUGARHILL GANG	95
KNACK	13, 144	DONNA SUMMER	5, 76
KOOL & THE GANG	17	SUPERTRAMP	50
L.A. BOPPERS	124	TAVARES	101
RONNIE LAWS	31	TOTO	42
LED ZEPPELIN	22	ROBIN TROWER	64
LIPPS	143	UFO	130
KENNY LOGGINS	25	UTOPIA	36
WILBERT LONGMIRE	149	STEVE WALSH	136
LENE LOVICH	129	NARADA MICHAEL WALDEN	77
TEENA MARIE	148	GROVER WASHINGTON, Jr.	75
LYNYRD SKYNYRD	28	WHISPERS	7
IAN McLAGEN	146	LENNY WHITE	89
McGUIINN HILLMAN	145	YELLOW WONDER	113
CHUCK MANGIONE	9	STEVIE NICK	90
BARRY MANILOW	48, 133	NEIL YOUNG	51
PAT METHENY	81	WARREN ZEVON	33
MOLLY HATCHET	43	ZZ TOP	37

## Classical Retail Report

MARCH 15, 1980

### CLASSIC OF THE WEEK



**SONG OF THE SEASHORE**  
**JAMES GALWAY PLAYS**  
**JAPANESE MELODIES**  
 RCA

### BEST SELLERS OF THE WEEK\*

**SONG OF THE SEASHORE: JAMES GALWAY PLAYS JAPANESE MELODIES**—RCA  
**BELLINI: NORMA**—Scotto, Troyanos, Giacomini, Levine—Columbia  
**MASSENET: WERTHER**—Trojanos, Kraus, Plasson—Angel  
**LUCIANO PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: SUOR ANGELICA**—Sutherland, Ludwig, Bonyng—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—Jones, Katsu, Dorati—London  
**VERDI: REQUIEM**—Scotto, Baltsa, Luchetti, Nesterenko, Muti—Angel

### SAM GOODY/EAST COAST

**BACH: COMPLETE CANTATAS, VOL. XXIV**—Harnoncourt—Telefunken  
**BELLINI: NORMA**—Columbia  
**BERG: WOZZECK**—Lear, Fisher-Dieskau, Boehm—DG  
**DANNY BOY AND OTHER IRISH SONGS**—White—RCA  
**SONG OF THE SEASHORE**—RCA  
**GREATEST HITS OF 1721**—Columbia  
**MAHLER: SYMPHONY NO. 4**—Hendricks, Karajan—DG  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: SUOR ANGELICA**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—London

### KING KAROL/NEW YORK

**BARTOK: VIOLIN CONCERTO**—Zukerman, Mehta—Columbia  
**BELLINI: NORMA**—Columbia  
**BERG: LULU**—Stratas, Boulez—DG  
**DANNY BOY AND OTHER IRISH SONGS**—White—RCA  
**SONG OF THE SEASHORE**—RCA  
**SIEGFRIED JERUSALEM SINGS OPERA ARIAS**—Columbia  
**PUCCINI: SUOR ANGELICA**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—London  
**TOMITA: BOLERO**—RCA  
**VERDI: REQUIEM**—Angel

### SPECS/MIAMI

**BELLINI: NORMA**—Columbia  
**LIONA BOYD PLAYS GUITAR PIECES**—Columbia

**MASSENET: WERTHER**—Angel  
**MUSSORGSKY: SONGS**—Soederstroem, Ashkenazy—London  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: SUOR ANGELICA**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—London  
**STRAVINSKY: FIREBIRD SUITE**—Mata—RCA Digital  
**TCHAIKOVSKY: 1812 OVERTURE**—Telarc  
**VERDI: REQUIEM**—Angel

### RADIO DOCTORS/MILWAUKEE

**BACH: MUSICAL OFFERING**—Marriner—Philips  
**BACH: TOCCATA, VOL. II**—Gould—Columbia  
**BELLINI: NORMA**—Columbia  
**BLOCH: SACRED SERVICE**—Simon—Chandos  
**CHOPIN: POLONAISES**—Berman—DG  
**SONG OF THE SEASHORE**—RCA  
**MASSENET: DON QUICHOTTE**—Crespin, Bacquier, Ghiaurov, Kord—London  
**MOZART: PIANO CONCERTOS NOS. 14, 26**—Vasary—DG  
**PUCCINI: SUOR ANGELICA**—London  
**BEVERLY SILLS, OPERA ARIAS, VOL. II**—Angel

### JEFF'S CLASSICAL/TUCSON

**BELLINI: NORMA**—Columbia  
**CHOPIN: POLONAISES**—Berman—DG  
**WORLD OF THE HARP**—McDonald—Delo  
**MARTINU: SYMPHONIES NOS. 2, 6**—Neumann—Supraphon  
**MASSENET: DON QUICHOTTE**—Crespin, Ghiaurov, Bacquier, Kord—London  
**MASSENET: WERTHER**—Angel  
**PAVAROTTI: O SOLE MIO**—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—London  
**TOMITA: BOLERO**—RCA  
**VERDI: REQUIEM**—Angel

### TOWER RECORDS/SEATTLE

**ANNIE'S SONG**—Galway—RCA  
**LIONA BOYD PLAYS GUITAR PIECES**—Columbia  
**SONG OF THE SEASHORE**—RCA  
**PAVAROTTI: O SOLE MIO**—London  
**PUCCINI: SUOR ANGELICA**—London  
**RAMPAL AND LAGOYA IN CONCERT**—RCA  
**RAVEL: BOLERO**—Mehta—London  
**STRAUSS: DIE AEGYPTISCHE HELENA**—London  
**STRAVINSKY: FIREBIRD SUITE**—Mata—RCA Digital  
**VERDI: REQUIEM**—Angel

\* Best sellers are determined from the retail reports of the stores listed above, plus those of the following: Korvettes/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Record & Tape, Ltd./Washington, D.C., Record & Tape Collectors/Baltimore, Rose Discount/Chicago, Harmony House/Detroit, Laury's/Chicago, Sound Warehouse/Dallas, Streetside/St. Louis, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/San Francisco.

## Instrumental Gems from Columbia, Philips

By SPEIGHT JENKINS

NEW YORK—The Bartok Concerto, composed in 1938, is still a surprising work. It has in it many of the elements of Bartok's characteristic style: a sense of Hungary, an uncompromisingly austere aesthetic and at times a roughness that seems stark. Yet, withal, this is the work that announced the final period of the composer's life, in which he would do his most profoundly romantic and, incidentally, most popular work. The warmth and mellowness of many pages of this concerto have made it a favorite in concert ever since it was first performed in Amsterdam by the Concertgebouw.

### Pinchas Zukerman

It has several recordings, but none recently has been more impressive than the new one by Pinchas Zukerman with the Los Angeles Philharmonic under Zubin Mehta on Columbia. Zukerman has proved himself a major young violinist who has stopped short of real importance. His playing has had supreme technical

facility but too often in performance he has seemed unfeeling or at least uninvolved in what he does. Curiously, whenever on records or in live performance he plays his "second" instrument, the viola, this has not seemed the case, but with the violin it all has seemed too easy. Recently, this situation has seemed to be changing for the better, and the new recording is a landmark in his career. He plays brilliantly—passages of chords and double stops sound as though they are easy as a simple scale—and he puts feeling and spirit into every page of this concerto. His use of romantic techniques is first class, and the feeling of differentiation between the moods of the movements, plus the sense of connection between first and last movement, makes for a memorable reading.

This is brilliant playing and equally well accompanied by Mehta. So far in his period in New York with the Philharmonic (Continued on page 60)

## Classical Retail Tips

The success in the past few weeks of Richard Strauss' *Aegyptische Helena* comes in part from the superior sales division of London Records, but even more important is the fact that the public for opera is large and growing. An unusual opera with good forces is going to sell, and this happens, it seems even before anyone has a chance to recommend the album in print. Because of the success of the unusual, retailers should seriously consider a most fascinating release from CRI (Composers Recordings, Inc.). Most of the company's product is contemporary instrumental music for which the market is never large, but CRI is issuing this week an opera by John Eaton called *Danton and Robespierre*. The work employs a cast of 250 and an orchestra of 110, and was presented first by the prestigious opera theater of Indiana University a few years ago.

The story depicts the struggle between the forces of Danton and Robespierre during the French Revolution, moving into the Reign of Terror when both men lost their lives. Eaton uses a full barrage of forces, including microtonality and special electronic instruments. If reports were

right from the premiere there are some fine singing moments. The album is an edited version of four live performance tapes, and there are three records. It seems to me, even though contemporary opera has in the past done little better than contemporary orchestral music, there's a good chance for this work to be a bit of a success, certainly in the big opera cities.

Philips Records this month plans to issue Handel's *Ariodante*, a work which opened the Kennedy Center in Washington but has not been staged in New York. The cast, led by Raymond Leppard, includes Dame Janet Baker, Edith Mathis, Norma Burrows (the very successful debutante this season at the Met in Mozart's *Abduction from the Seraglio*), James Bowman, David Rendall and Samuel Ramey. A decade ago this opera was a vehicle for Beverly Sills and made an enormous effect as an opera of beauty and value in its own right.

The ever-growing audience for ballet has begun more and more to buy ballet music, and Philips is giving them a recording of Delibes' *Coppelia* with the Rotterdam Philharmonic conducted by David Zinman.

## Casablanca Pacts With 'Leo & Loree'



Casablanca Record and FilmWorks has entered into an agreement with Major H Productions for the upcoming film "Leo and Loree," a romantic comedy starring Donny Most and Linda Purl, with Ron Howard as executive producer. Casablanca supervises the music for the film and will release a single entitled "I Only Want What's Mine," sung by Donny Most and written by Jay Asher and Cathy Wakefield, both staff writers for Casablanca's publishing companies (Rick's Music and Cafe Americana, respectively). The record was produced by Alan Silvestri and Steve Bedell, vice president/music publishing for Casablanca, and it ships in a special four-color sleeve. Pictured above (from left): Alan Silvestri; Steve Bedell; Ron Howard; Bruce Bird, president of Casablanca; Donny Most; and writers Cathy Wakefield and Jay Asher.

## New York, N.Y.

(Continued from page 12)  
two huge bodyguards.

**LONG TIME COMING:** Otis Blackwell, a former pants presser born and raised in Brooklyn, New York (still lives there) and composer of "Don't Be Cruel," "Great Balls of Fire," "All Shook Up," and "Fever," among others, will be honored by the Songwriters Hall of Fame on March 17. At a \$150-a-plate dinner to be held at the New York Hilton, Blackwell will receive a special citation from the Hall of Fame for his contribution to the world of popular music. Whoever presents the citation to Blackwell might want to recall the words of Doc Pomus, who said of Blackwell in a recent conversation with this columnist: "He is a completely original songwriter. I can listen to a song and know instantly if it's one of Otis's, because no one else's songs sound like that. No one ever wrote like that before or since. I think he's really the most unique of all the songwriters of the '50s. He took something right out of thin air and turned it into great music."

**FORGET THE CLASH, AMERICA'S GOT SLIM WHITMAN:** Devotees of late-night television are surely used to seeing the weather-beaten face of Slim Whitman on the tube hawking his greatest hits package. Now it happens that in the Pittsburgh area, Whitman has become a cult hero. It started when a deejay on one of Pittsburgh's major rock stations poked fun at Whitman on the air, and was suddenly besieged by phone calls from irate college students (the University of Pennsylvania, Dussque University, and numerous small colleges) saying, "Leave Slim alone, buddy. He's our man." Hey, off his case to toiletface! Now local high school students have joined the movement, and as a result, Slim Whitman albums are all the rage in steel and coal mining country. In fact, the station mentioned above paid for its sin by declaring "Whitman Wednesday" on the air last week and treating its listeners to Slim's warbling every other song.

Whitman mania has now reached such proportions that record stores cannot keep enough of his albums in stock to meet the demand. "We're stocking up on the entire Slim Whitman catalogue," said George Balicky of the National Record Mart chain, "and we're selling every one we get, and to young people." What does Balicky really think of all this? He wishes great good fortune on Slim. "Our main concern here," he said, "is to sell records. And that's what we're doing."

**JOCKEY SHORTS:** After a three-year absence from recording, former Manfred Mann lead singer Mike D'Abo (also author of "Handbags and Gladrags" and "Build Me Up Buttercup") is back in action working on new recording and publishing projects in Los Angeles. D'Abo has signed with manager Robert Raymond (who also manages Billy Thorpe), and Raymond will be shopping deals for the artist shortly. . . . Bruce Blackman, formerly of Starbuck, is back with a new group, Korona, which has a self-titled debut album due out soon on UA. . . . Police became the first A&M group to ever win an award from the German Phono Akademie. The group was cited as "Discovery of the Year" . . . Tommy Lipuma's first project since returning to Warner Bros. after A&M folded the Horizon label is as producer of Michael Franks' forthcoming "One Bad Habit" LP, due the last week of this month. . . . Fiction Records is set to release the Cure's "Boys Don't Cry" LP in the States.

# Nashville Report

By WALTER CAMPBELL

■ **AMAZING:** "You know, someone really ought to make a movie out of this town," someone was overheard saying Tuesday night (4) at the Nashville premiere of "Coal Miner's Daughter," quite a spectacle itself with a sizable turnout of show biz characters of all persuasions. Production of the film began in Kentucky exactly a year ago, and from all indications, Universal Films has a success, both artistically and commercially. Some people have even been inquiring about further plans for Sissy Spacek record-wise.

Meanwhile, Robert Altman (who *did* make a movie about this town) is heading back to Tennessee to work on another film, according to several ramblin' sources.

ANOTHER EVENT which brought music biz people out of the woodwork was the songwriter showcase at the Tennessee Theatre Friday night (29) in which inspiring performances were given by Sonny Throckmorton, Boudleaux and Felice Bryant, Tom T. Hall, Randy Goodrum and Gail Davies. Davies, one of Nashville's more promising artists, admitted a little nervousness before going onstage about performing in front of so many music industry people, but handled it with ease once she went on. Davies writes much of her own material, both pop and country, and produced her last record, "The Game," herself, a practice not exactly commonplace in the past around these parts. She is known for being particular about how her records are cut (which she readily admits), and judging from the results, it seems to work well. For a look at her show, check out Austin City Limits, where she is a featured performer next month.

**KEEP ON SMILING:** Rumours around Nashville for the last two months now have proven to be true.

Norbert Putnam is now working with a newly-formed group called simply Nashville, which includes some of the top songwriters and musicians in Music City. Also in the studio are Margo Smith, with producers David Barnes and Conway Twitty at Woodland; John Baker at Jack Clement Studios; Earl Scruggs with Larry Butler also at Clement; Tim Krekel with Chip Young at Young 'Un; Dave & Sugar with Jerry Bradley at Music City Music Hall (RCA); Rayburn Anthony with Jerry Kennedy at Young 'Un; Reba McEntire also with Kennedy at Sound Stage; Eddy Raven at Pete's Place; and Dean Dillon at Music City Music Hall. Finished, in record time, at Muscle Shoals Sound: Bob Dylan and band.

**LEGENDS:** On their way from the dressing room to the stage for a concert in Murfreesboro near Nashville a couple of months ago, the members of the Eagles spotted Roy Orbison backstage and stopped in amazement for a chat. Now Orbison is opening the band's dates at the L.A. Forum, the Oakland Coliseum, and San Francisco's Cow Palace this month.

MEMPHIS now has a music directory covering musicians, studios, publishers, and other companies and organizations in Memphis and Jackson, Miss. Published by the Memphis chapter of NARAS, the directory can be obtained from their office at Box 41072, Memphis, Tenn. 38104; (901) 726-0030.

## Big 3, Kool & Gang Get Together



Big 3 Music Corporation has rush-released sheet music editions of Kool and the Gang's current smash single, "Too Hot," following their previous "Ladies Night." Pictured at a party following the group's successful Avery Fisher Hall headline appearance are, from left: Stephen Cotler, general manager of Big 3; Kool and the Gang members, James "JT" Taylor, and Robert "Kool" Bell; and Steve Francis, Licensing Manager for Big 3.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—I caught up with Stevie Wonder last week who's in the midst of one of his usual busy periods. Among his list of current projects is producing a new album for Syreeta that he expects to be completed soon. Both of them have written material for the LP. Wonder talked excitedly about a new solo artist that he will be producing a debut album for. Her name is Mary Lee Whitney and she hails from Los Angeles, where she has performed with the Whitney Family, a local act. She auditioned for and earned a spot in Stevie's band, Wonderlove, and made such an impression that he decided to break her out as a soloist. She has not been signed to a label yet, but with Wonder's production and personal endorsement that should change shortly. He is just as enthusiastic about the recent appointment of Don Mizell as general manager of his KJLM radio station. Stevie's own ideas for the kind of programming he'd like to see implemented include the exposure of more new artists, a strong community service orientation and a format that uses a broad base of music. "I want to keep some of those great names alive and remembered," he said. Always one to keep you guessing, he says that there are some more surprises on the way.

The Second Annual Conference of the Black Music Association will be held in Washington, D.C. at the Washington-Sheraton June 26-30. Topics to be covered are expected to be broader than last year and will cover such areas as music industry unions, improving the distribution systems for black music and producing and promoting black music concerts. Detailed information will be mailed to BMA's membership within the next two weeks. Direct all questions to the BMA office at 1500 Locust St., Philadelphia, Pa. 19102. Tel. (215) 545-8600.

In another BMA development, the Consortium of Jazz Organizations and Artists recently became a member organization of BMA. CJOA, a newly formed New York-based group, will assist jazz artists in taking advantage of the services and information that BMA has available. Executive director, Mari Joann Johnson, said "Jazz is an art form that certainly is black music. It's important for us to have a national network of communication and the BMA, as a national organization with wide visibility, is a structure for us to be a part of."

Parliament will be extending their two-week engagement at Harlem's Apollo Theatre to include March 13-16. This is the second time in six months that the P-Funk gang has performed at the usually inactive house. Why are they doing this? "We're trying to bring more music and a vibration uptown again," said the group's information director Tom Vickers. The current show is fashioned after an old style soul review with each of the members getting equal time as soloist.

LOS ANGELES—WOULDN'T IT BE NICE: If Lou Rawls and Don Cornelius could help change the lives of young black students across the nation? Yes it would, and that is what they are aiming to do with the help of a radio special recently taped here in L.A. entitled "Black Music America," a six-hour show produced by Anheuser-Busch, Inc., and co-hosted by Rawls and Cornelius for the United Negro College Fund. The show traces the history of black music and artists from turn-of-the-century ragtime to modern disco and will be aired on nearly 100 black-oriented stations around the country. Based on the

(Continued on page 48)

## Black Oriented Album Chart

MARCH 15, 1980

- THE WHISPERS**  
Solar BXL1 3521 (RCA)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- RAY, GOODMAN & BROWN**  
Polydor PD 1 6240
- LIGHT UP THE NIGHT**  
THE BROTHERS JOHNSON/A&M SP 3716
- THE GAP BAND II**  
Mercury SRM 1 3804
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- PRINCE**  
Warner Bros. BSK 3366
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- LOVE SOMEBODY TODAY**  
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- BRASS CONSTRUCTION 5**  
United Artists LT 977
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- MASTERJAM**  
RUFUS AND CHAKA KHAN/MCA 5103
- PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
- DANCIN' AND LOVIN'**  
SPINNERS/Atlantic SD 19256
- LIVE & UNCENSORED**  
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- RAPPER'S DELIGHT**  
SUGARHILL GANG/Sugarhill SH 245
- 10 1/2**  
DRAMATICS/MCA 3196
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
- WE'RE THE BEST OF FRIENDS**  
NATALIE COLE & PEABO BRYSON/  
Capitol SW 12019
- SUPERCHARGED**  
TAVARES/Capitol ST 12026
- JUST A TOUCH OF LOVE**  
SLAVE/Cotillion SD 5217 (Atl)
- FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- WARM THOUGHTS**  
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- HIROSHIMA**  
Arista AB 4252
- ON THE RADIO—GREATEST HITS VOLUMES I & II**  
DONNA SUMMER/Casablanca NBLP 2 7191
- 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AL 9514
- SKYWAY**  
SKYY/Salsoul SA 8532 (RCA)
- YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN/Arista AL 9509
- LIVE! COAST TO COAST**  
TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)
- JUST FOR YOU**  
CHUCK CISSEL/Arista AB 4256
- L.A. BOPPERS**  
Mercury SRM 1 3816
- YELLOW MAGIC ORCHESTRA**  
Horizon SP 736 (A&M)
- NEVER BUY TEXAS FROM A COWBOY**  
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- INJOY**  
BAR-KAYS/Mercury SRM 1 3781
- 8 FOR THE 80's**  
WEBSTER LEWIS/Epic JE 36197
- BEST OF FRIENDS**  
TWEENYLINE FEATURING LENNY WHITE/Elektra 6E 223
- MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/  
Source SOR 3197 (MCA)
- LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 6224
- IN 'N' OUT**  
STONE CITY BAND/Gordy G7 991R1 (Motown)
- ONE WAY FEATURING AL HUDSON**  
MCA 3178
- OZONE**  
OSIRIS/Marlin 2234 (TK)
- LOOKING FOR LOVE**  
FAT LARRY'S BAND/Fantasy-WMOT P 9587
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)

## PICKS OF THE WEEK

### ROBERTA FLACK FEATURING DONNY HATHAWAY

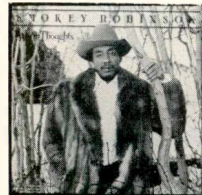
Atlantic SD 16013



This long awaited album includes the last collaborations of Flack and Hathaway. The duo is featured on "You Are My Love," the current hot single, and "Back Together Again," which was penned by Mtume and Reggie Lucas. Look for this to be the follow single. The LP is co-produced by Flack and Eric Mercury and also has contributions from Stevie Wonder and Gwen Guthrie. A sure winner.

### WARM THOUGHTS

SMOKEY ROBINSON—Tamla T8-367M1



The master tunesmith has yet another collection of eight winning compositions, gathered together in an album that is equally well produced. Most outstanding here is "Melody Man" which Robinson co-wrote with Stevie Wonder. It is a solid hit single candidate. Smokey's talent for turning in a beautiful ballad are well displayed on "I Want To Be Your Love." There are a number of cuts well-suited for all airplay.

### BREAKAWAY

FIRST CHOICE—Gold Mine GA 9505



This female trio backs up their long lasting "Hold Your Horses" album with new package of ballads and good dance tunes. Again produced by Norman Harris as well as T.G. Conway, Ron Tyson and others, the girls come across well in their performance of up-tempo and slow numbers and are most outstanding on "Sittin' Pretty" and "Breakaway."

### THE BLUE ALBUM

HAROLD MELVIN & THE BLUE NOTES—  
Source SOR-3197



On their first release for this label this veteran group comes off in good form. Melvin himself assumes the role of producer and does an excellent job in creating the traditional setting that this group functions best in. One side is devoted to up-tempo tracks, while the other consists solely of ballads, with Sharon Paige lending support throughout. Watch out for "Tonight's The Night."

# Black Oriented Singles

MARCH 15, 1980

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

MAR. 15	MAR. 8			WKS. ON CHART
1	1	<b>AND THE BEAT GOES ON</b> WHISPERS Solar 11894 (RCA) (3rd Week)		9
2	2	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033		14
3	3	<b>TOO HOT</b> KOOL & THE GANG/De-Lite 802 (Mercury)		10
4	5	<b>BOUNCE, ROCK, SKATE, ROLL, PT. I</b> VAUGHAN MASON AND CREW/Brunswick 55548		8
5	6	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216		6
6	4	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)		21
7	14	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637		9
8	8	<b>I SHOULDA LOVED YA</b> NARADA MICHAEL WALDEN/ Atlantic 3631		13
9	10	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627		8
10	7	<b>GOT TO LOVE SOMEBODY</b> SISTER SLEDGE/Cotillion 45007 (Atl)		10
11	15	<b>THEME FROM THE BLACK HOLE</b> PARLIAMENT/Casablanca 2235		8
12	25	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037		6
13	13	<b>BAD TIMES (THEME FROM DEFIANCE)</b> TAVARES/Capitol 4811		10
14	9	<b>HAVEN'T YOU HEARD</b> PATRICE RUSHEN/Elektra 46551		16
15	11	<b>ROCK WITH YOU/WORKING DAY AND NIGHT</b> MICHAEL JACKSON/Epic 9 50797		19
16	21	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists 1334		8
17	12	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion 45005 (Atl)		17
18	19	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236		9
19	20	<b>PRAYIN'</b> HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)		10
20	24	<b>WHY YOU WANNA TREAT ME SO BAD</b> PRINCE/ Warner Bros. 49178		6
21	31	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)		4
22	27	<b>WELCOME BACK HOME</b> DRAMATICS/MCA 41178		6
23	28	<b>STANDING OVATION</b> G.Q./Arista 0483		6
24	22	<b>WHAT I WOULDN'T DO (FOR THE LOVE OF YOU)</b> ANGELA BOFILL/Arista/GRP 2503		12
25	16	<b>PEANUT BUTTER TWENNYNINE</b> FEATURING LENNY WHITE/ Elektra 46552		17
26	36	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEYS/ T-Neck 9 2290 (CBS)		3
27	35	<b>ANY LOVE</b> RUFUS AND CHAKA KHAN/MCA 41191		3
28	32	<b>WHAT YOU WON'T DO FOR LOVE</b> NATALIE COLE & PEABO BRYSON/Capitol 4826		6
29	39	<b>COMPUTER GAMES</b> YELLOW MAGIC ORCHESTRA/ Horizon 127 (A&M)		7
30	34	<b>YES I'M READY</b> TERI DeSARIO WITH K.C./Casablanca 2227		6
31	33	<b>FUNK YOU UP</b> SEQUENCE/Sugarhill 543		8
32	49	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838		4
33	30	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211		7
34	37	<b>GIVE ME SOME EMOTION</b> WEBSTER LEWIS/Epic 9 50832		5
35	26	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109		8

36	40	<b>COME INTO MY LIFE</b> RICK JAMES/Gordy 7177 (Motown)	6
37	38	<b>LOVE INJECTION</b> TRUSSEL/Elektra 46560	8
38	42	<b>IS THIS THE BEST (BOP-DOO-WAH)</b> L.A. BOPPERS/ Mercury 76038	6
39	46	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	5
40	17	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	27
41	18	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	23
42	51	<b>MUSIC TRANCE</b> BEN E. KING/Atlantic 3635	4
43	45	<b>LOVE IS GOOD NEWS</b> AVA CHERRY/RSO 1017	6
44	44	<b>WAY BACK WHEN</b> BRENDA RUSSELL/A&M 2207	6
45	54	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	3
46	57	<b>I'M BACK FOR MORE</b> AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	3

## CHARTMAKER OF THE WEEK

47	—	<b>LADY</b> WHISPERS Solar 11928 (RCA)		1
48	48	<b>WE DON'T</b> CONTROLLERS/Juana 3426 (TK)		6
49	58	<b>SINGING A SONG ABOUT YOU</b> TRIPLE 'S' CONNECTION/ 20th Century Fox 2440 (RCA)		4
50	—	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)		1
51	53	<b>COUNTRY 'FREAKIN'</b> MIGHTY FIRE/Zephyr 001		5
52	55	<b>HERE COMES THE SUN</b> FAT LARRY'S BAND/Fantasy/ WMOT 881		5
53	—	<b>UNDER YOUR SPELL</b> PHYLLIS HYMAN/Arista 0495		1
54	66	<b>DESIRE</b> MASQUERADERS/Bang 9 4806 (CBS)		2
55	59	<b>IT'S YOU I LOVE/WHERE DID ALL THE LOVIN' GO</b> TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)		5
56	67	<b>BEST OF FRIENDS</b> LENNY WHITE/Elektra 46597		2
57	60	<b>DESIRE</b> ANDY GIBB/RSO 1019		3
58	72	<b>EMOTION</b> MERRY CLAYTON/MCA 41195		2
59	—	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222		1
60	68	<b>YOU GOT WHAT IT TAKES</b> BOBBY THURSTON/Prelude 8009		2
61	—	<b>WE OUGHT TO BE DOIN' IT</b> RANDY BROWN/Chocolate City 3204 (Casablanca)		1
62	69	<b>OUTSIDE MY WINDOW</b> STEVIE WONDER/Tamla 54308 (Motown)		2
63	—	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494		1
64	70	<b>OH, DARLIN'</b> BROTHERS BY CHOICE/ALA 108		2
65	71	<b>CAN'T YOU TELL IT'S ME</b> TYRONE DAVIS/Columbia 1 11199		3
66	—	<b>YOU ARE MY FRIEND</b> SYLVESTER/Fantasy 883		1
67	—	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021		1
68	—	<b>CAN IT BE LOVE</b> TEENA MARIE/Gordy 7180 (Motown)		1
69	—	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051		1
70	—	<b>ALL-NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103 (Island)		1
71	47	<b>IT'S NOT MY TIME</b> L. V. JOHNSON/ICA 026		8
72	73	<b>YOU AND ME</b> SOLARIS/Dana 0013		2
73	—	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light 650 (Word)		1
74	56	<b>US AND LOVE (WE GO TOGETHER)</b> KENNY NOLAN/ Casablanca 2234		5
75	52	<b>RIGHT PLACE</b> BRASS CONSTRUCTION/United Artists 1332		7

## Black Music Report (Continued from page 47)

theme "A Mind Is A Terrible Thing To Waste," the radio special features the works of top black artists blended with background on the performers and occasional station breaks for local phone pledge fund-raising activities . . . Alex Haley, author, lecturer and historian, was the master of ceremonies for the Urban League's Seventh Annual Whitney M. Young, Jr. award benefit dinner held March 5. The dinner, honoring Berry Gordy, Jr., founder and chairman of the board of Motown Industries, was held at the Century Plaza Hotel, with entertainment provided by Lola Falana.

Betty Jarman has been selected to host a new business program entitled Focus on the Black Businesswoman, which recently premiered on KJLH 102/FM. The program is part of the Minority Businesswoman's Educational Forum and focuses on minority women entrepreneurs and corporate executives. Its goals are to provide mutual

support, access to resources and the practical objectivity needed for these women to overcome many of the obstacles faced in business. The show was introduced by Pat Roper Associates . . . "Light As A Feather," the first American release by a Brazilian/jazz fusion trio known as Azymuth, is turning into one of the season's biggest sleepers. The Fantasy LP, which was released in October of '79, picked up some R&B activity with the "Carnival" track, now available in an abbreviated version and continuing to gain momentum . . . Motown Records will be releasing a special two-album package titled "Twenty Number One Hits From Twenty Years Of Motown" featuring Diana Ross, The Supremes, The Jackson Five, Smokey Robinson and The Miracles, Marvin Gaye, The Temptations, Eddie Kendricks, Stevie

(Continued on page 49)

# Direction of Black Music in '80s Is Debated by B'nai B'rith Panel

By LEE ROLONTZ

NEW YORK — "Black music has played a large role in the record market and will continue to do so into the 1980s" was the major consensus of the B'nai B'rith music industry panel discussion, "The Direction of R&B Music into the 1980s" held last week.

The guest panelists, however, all agreed that a major problem exists in the promotion and marketing the black artist. According to Joe Loris, editor and publisher of "IMPACT," an industry tip sheet, the record companies and top 40 radio are at fault. "The record companies do not know a hit," he stated.

Loris explained that the record companies are waiting too long to expose a black artist to pop charts. Before promoting a black single for top 40, the company waits for it to get an R&B base. "I think a black artist should be promoted just like a white one; we should put 100 percent behind it," he said. "Top 40 radio dislikes black records," continued Loris, "and I blame the promotion men; they are only concerned with white records."

Andre Perry, director, promotion, Arista Records, agreed with Loris. "There must be a better way to promote black artists," he said. Perry suggested using the visual fields, such as video and promotional films. He also advised a more concentrated and steady promotional effort be put behind black artists. "It should not be one hit and then a dis-

appearance, as in the case of most artists," he said. This effort might include more frequent and more organized road tours.

"The marketing and programming behind a black artist must be more detailed," added Roy Harris, director, special markets, RCA Records.

The direction of black music as a creative force was a minor topic in the panel discussion. All speakers, however, agreed that it should continue to be original.

Bernie Block, VP, marketing and sales, De-Lite Records, foresees the basic R&B program for the 1980s "... incorporating jazz and blues with funk/rock overtones—sort of black adult-contemporary."

"More attention should be paid to the black artist," concluded Sonny Taylor, director, promotion and special markets, Polydor Records.

Citing such successful artists as Michael Jackson, the Whispers, and the Commodores, Roy Harris explained, "Black music holds up the profitable end of the business, yet we have a smaller budget than white pop or rock."

All the panelists affirmed that despite the problems in the industry, black music was continuing to sell. Considering this fact, they all advocated that the record companies take more interest in black product.

In the words of Bernie Block, "R&B was the root of all music, and it should be the savior."

## Black Music Report

(Continued from page 48)

Wonder, Michael Jackson and the Commodores, among numerous others. The package is to be released later during the month.

Orrin Keepnews is resigning from his post as vice-president and director of jazz A&R at Fantasy/Prestige/Milestone/Stax, effective immediately. After seven years, Keepnews is leaving to concentrate fully on record-production activities, but will maintain an association with the Fantasy labels in his role as an independent producer . . .

Keith Adams, former PD for Ragan Henry's BENI, announced recently the beginning of a new service free to black radio called Concept I. The service (provided by Concept I, an audio magazine) gives the subscriber air checks of the top black radio stations across the country, programming tips and interviews with industry personnel. For more information contact Adams at (415) 232-7558 . . . Last week, rock promoter Jim Rissmiller was contacted and met with a small group of anonymous black promoters and attorneys who were also angered by his statements regarding the qualifications, or lack of them, of black concert promoters. After leaving the meeting, Rissmiller again contacted RW to shed more light on this questionable situation. Rissmiller reaffirmed that when he spoke at the UCLA class, "I was simply trying to point out that I had bad experiences with blacks. I don't need the aggravation of promoting black artists," he said, "because of the political situation between black artists and white concert promoters. So I saw fit to promote rock acts; those are the artists we built our company on." Once again, Rissmiller stated, "I'm not on top of the black concert promoters' qualifications, so I don't know of any qualified black concert promoters, or of any qualified country and western promoters, for that matter."

## Dealers Rebound from Eastern Snow

(Continued from page 3)

Hunter. "Most of the stores closed between four o'clock and six o'clock on Saturday and stayed closed through Monday. The snow just didn't let up at all Saturday or Sunday."

Marty Gary, of Gary's Records in Richmond, Virginia noted: "We got about a foot, foot and a half of snow over the weekend. We had only one of our stores open on Monday, and business was down to nothing. But the first part of the weekend—before the snow came—was good." According to Dana Gore, head buyer for the Penguin Feather chain with five stores in Northern Virginia, "it [the bad weather] didn't hurt us here nearly as bad as it did further south. Saturday's sales were good until about six, when we were forced to close early. By Sunday afternoon we were back to normal."

Washington, D.C. got seven to eight inches of snow over the weekend, but by Tuesday, said Ken Dobin of D.C.'s Waxie Maxie, the chain as well as most of the city had "completely recovered. All in all we weren't hurt too much. The stores had to close at around six on Saturday evening, so we lost the night business; and Sunday was pretty dead, too. But it could have been a lot worse."

Wayne Steinberg of Baltimore's Record and Tape Collector said that the snow "hurt Saturday night's sales and a bit of Sunday's—but it was no big deal." Voicing a similar opinion was National Record Mart's Jimmy Grimes. The Pittsburgh-based retailer mentioned that the predicted bad weather "didn't materialize."

Despite brutal gusts which sent temperatures plummeting into the low teens in some areas, the northeastern states were the recipients of yet another snowless weekend. With the first day of spring less than two weeks away, it appears that the weather—normally a negative factor in assessing record sales over the winter months—has finally worked in favor of the dealers. Jason Cutler, of Cutler's in New Haven, Connecticut, fairly summed up the feelings of many retailers in this part of the country. "It's been the best winter we've ever had," he told *Record World*. "We've been on a par with last year's sales, and I consider that to be terrific."

## Muscle Shoals Seminar Set

MUSCLE SHOALS — Jimmy Johnson, president of the Muscle Shoals Music Association, has announced that the third annual Records and Producers Seminar has been scheduled for May 14-16 at Joe Wheeler State Park Resort here. The theme for this year's seminar is "The Recording Industry—New Perspectives in a Changing Economy."

The seminar is an annual meeting of record executives, producers, engineers, songwriters, musicians and artists from around the world. Registration fee is \$75 for MSMA members and \$100 for non-members. For further information, contact the MSMA office, c/o Buddy Draper, executive director, P.O. Box 2009, Muscle Shoals, Ala.; phone: (205) 381-1442.

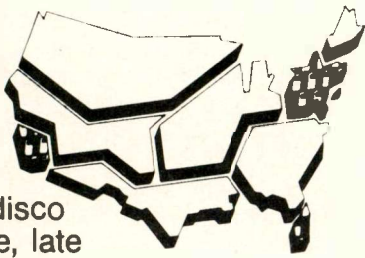
## The Jazz LP Chart

MARCH 15, 1980

- FUN AND GAMES**  
CHUCK MANGIONE/A&M SP 3715
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- PIZZAZZ**  
PATRICE RUSHEN/Elektra 6E 243
- ONE ON ONE**  
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- HIROSHIMA**  
Arista AB 4252
- HIDEAWAY**  
DAVID SANBORN/Warner Bros. BSK 3379
- NO STRANGER TO LOVE**  
ROY AYERS/Polydor PD 1 6246
- AMERICAN GARAGE**  
PAT METHENY/ECM 1 1155 (WB)
- GENETIC WALK**  
AHMAD JAMAL/20th Century Fox T600 (RCA)
- 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- WITH ALL MY LOVE**  
WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342
- RISE**  
HERB ALPERT/A&M SP 4790
- BEST OF FRIENDS**  
TWINNENINE FEATURING LENNY WHITE/Elektra 6E 223
- A TASTE FOR PASSION**  
JEAN-LUC PONTY/Atlantic SD 19253
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259
- PRESSURE**  
MCA 3195
- PICK-EM**  
RON CARTER/Milestone M 9092 (Fantasy)
- THE HAWK**  
DAVE VALENTIN/Arista/GRP GRP 5006
- THE WORLD WITHIN**  
STIX HOOPER/MCA 3180
- STRUTTIN'**  
DR. STRUT/Motown M7 931R1
- WATER SIGN**  
JEFF LORBER FUSION/Arista AB 4234
- CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
- MASTER OF THE GAME**  
GEORGE DUKE/Epic JE 36263
- STREET BEAT**  
TOM SCOTT/Columbia JC 36137
- 8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
- GREAT ENCOUNTERS**  
DEXTER GORDON/Columbia JC 35978
- DON'T ASK**  
SONNY ROLLINS/Milestone M 9090 (Fantasy)
- SOUNDSCAPES**  
CEDAR WALTON/Columbia JC 36285

# The Record World

# 1



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

**Air Supply:** 26-26 WAXY, d23 WBBF, 28-26 WCAO, 27-21 WFBR, hb WFIL, d28 WICC, d30 WKBW, hb WPGC, 25-22 WRKO, 31-27 WTIC-FM, d30 WXLO, 30-28 WYRE, 28-23 KFI, 26-23 KEARTH, d35 F105, 30-25 KC101, 23-19 PRO-FM, d30 14Q.

**Blondie:** 28-23 WABC, 25-22 WAXY, d18 WBBF, d23 WCAO, 15-10 WFBR, a25 WFIL, 25-23 WICC, 16-2 WIFI, 19-13 WKBW, 28-26 WNBC, 22-18 WPGC, 21-16 WRKO, 29-20 WTIC-FM, 28-14 WXLO, 28-21 WYRE, a KFI, 19-7 KFRC, 29-17 KHJ, 9-1 KEARTH, 33-24 F105, hb-30 PRO-FM, 32-28 Y100, a 14Q.

**C. Cross:** d29 WAXY, 24-21 WBBF, 14-11 WCAO, 20-12 WFBR, 27-23 WFIL, d25 WICC, 28-23 WIFI, 26-24 WKBW, 29-27 WNBC, d28 WPGC, 24-21 WRKO, 27-23 WTIC-FM, 29-27 WXLO, 23-19 WYRE, 27-21 KFI, d30 KFRC, on KHJ, 22-20 KEARTH, d22 F105, 29-24 KC101, 24-20 PRO-FM, 22-16 Y100, d29 14Q.

**Dr. Hook:** d20 WCAO, hb-26 WFBR, d26 WFIL, 28-26 WICC, d30 WPGC, d25 WRKO, a30 WTIC-FM, on WXLO, d30 WYRE, d25 F105, 28-25 PRO-FM, a36 Y100, 29-9 14Q.

**C. Dore:** hb-28 WFBR, e WFIL, d29 WICC, on WIFI, d29 WKBW, hb WPGC, d29 WXLO, 29-25 KFI, 18-17 KEARTH, a F105, a 14Q.

**Eagles:** e WAXY, d19 WBBF, 13-10 WCAO, 10-8 WFBR, 18-13 WFIL, 29-22 WICC, 22-16 WIFI, 28-20 WKBW, 5-3 WPGC, 24-18 WTIC-FM, 30-28 WXLO, 9-5 WYRE, d26 KFI, 30-24 KFRC, d28 KHJ, 24-22 KEARTH, 35-30 F105, 28-18 KC101, d28 PRO-FM, 19-14 Y100, 23-12 14Q.

**Fleetwood Mac:** a WCAO, a WFBR, a WICC, a WKBW, d27 WRKO, a29 WTIC-FM, on KFRC, a32 14Q.

**R. Holmes:** a22 WABC, 14-14 WAXY, 10-7 WBBF, 10-18 WCAO, 12-9 WFBR, 10-7 WFIL, 10-9 WICC, 23-22 WIFI, e WKBW, 26-24 WNBC, 18-15 WPGC, 11-15 WRKO, 6-13 WTIC-FM, 22-22 WXLO, 13-11 WYRE, 19-15 KFI, 22-27 KFRC, 16-13 KHJ, 8-8 KEARTH, 26-12 F105, 9-8 KC101, 31-29 Y100, 4-2 14Q.

**M. Jackson:** 19-18 WABC, 23-21 WAXY, 14-17 WBBF, 22-17 WCAO, 8-7 WFBR, 27-25 WNBC, 13-10 WRKO, 28-24 WTIC-FM, 9-8 WXLO, 21-18 WYRE, 6-5 KFI, 6-5 KFRC, 8-6 KHJ, 4-4 KEARTH, 28-17 F105, 26-21 KC101, d23 PRO-FM, 10-5 Y100, 24-18 14Q.

**T. James:** a WAXY, 25-22 WBBF, 23-20 WCAO, 14-11 WFBR, 21-19 WFIL, 18-21 WICC, 21-19 WIFI, 17-22 WKBW, 28-25 WPGC, 27-24 WRKO, 5-12 WTIC-FM, 26-24 WYRE, 23-17 KFI, 29-25 KFRC, 22-17 KC101, 20-17 PRO-FM, a35 Y100, 27-24 14Q.

**B. Joel:** a WAXY, a WBBF, a WCAO, a WFBR, a WFIL, a WICC, a29 WNBC, a3b WPGC, a WRKO, a28 WTIC-FM, a WXLO, a WYRE, a KFRC, a KEARTH, a PRO-FM, a38 Y100, a 14Q.

**Journey:** ae WIFI, 24-17 KFRC, a F105, a PRO-FM.

**Kool & The Gang:** 10-8 WABC, 16-11 WAXY, a25 WBBF, 3-2 WCAO, 6-4 WFBR, 26-14 WFIL, 15-12 WICC, 25-22 WNBC, 15-13 WPGC, 10-6 WRKO, 13-8 WTIC-FM, 4-4 WXLO, 14-12 WYRE, 16-9 KFI, 8-6 KFRC, 4-9 KHJ, 6-6 KEARTH,

12-6 F105, 12-12 KC101, 7-4 PRO-FM, 14-9 Y100, 26-19 14Q.

**C. Mangione:** 17-16 WAXY, 4-3 WBBF, 20-16 WCAO, 19-14 WFBR, 17-11 WFIL, 30-27 WPGC, 22-19 WRKO, 19-16 WTIC-FM, 24-23 WXLO, 27-23 WYRE, a KFI, 26-23 KFRC, 19-15 F105, 25-22 KC101, a32 Y100, 30-27 14Q.

**W. Newton:** 19-18 WFIL, on WIFI, a WKBW, d29 WRKO, on KFI, 23-21 KEARTH, 27-24 PRO-FM.

**Peaches & Herb:** 17-19 WABC, a WFBR, hb WFIL, 4-3 WKBW, a32 WNBC, a26 WRKO, 27-26 WXLO, on KFI, 7-5 KHJ, 5-5 KEARTH, 19-12 PRO-FM.

**T. Petty:** 24-19 WAXY, 16-11 WBBF, 21-18 WICC, 24-24 WIFI, 14-11 WKBW, a23 WPGC, 8-5 WTIC-FM, 27-22 WYRE, a KFI, 4-4 KFRC, 25-22 KHJ, 16-15 KEARTH, 31-28 F105, 10-7 PRO-FM, 24-20 Y100, 25-13 14Q.

**Pink Floyd:** 13-1 WABC, 16-8 WCAO, 1-1 WIFI, 23-10 WKBW, 23-19 WNBC, 1-1 WPGC, 28-17 WRKO, 21-12 KFI, 1-1 KFRC, 17-14 KHJ, 20-11 KEARTH, 3-2 F105, 22-14 PRO-FM, 18-13 Y100, 1-1 14Q.

**B. Preston & Syreeta:** 17-7 WCAO, 7-15 WFBR, d22 WFIL, 11-6 WKBW, a31 WNBC, 13-19 WPGC, 14-11 WXLO, on KFI, 28-25 KFRC, 21-18 KEARTH, 30-27 Y100, a 14Q.

**RG&B:** 12-11 WABC, 11-9 WCAO, 4-2 WFBR, 14-10 WFIL, 10-9 WPGC, 9-3 WRKO, 15-9 WXLO, d28 KFI, 10-9 KFRC, 15-12 KEARTH, 24-21 F105, 29-26 PRO-FM, 25-22 Y100.

**L. Ronstadt:** 34-32 WABC, 6-6 WIFI, 27-23 WKBW, 20-20 WNBC, 19-16 WPGC, 18-14 WRKO, 7-6 KFI, 25-20 KFRC, 7-7 KEARTH, 20-14 F105, 13-8 PRO-FM, a31 Y100, 22-21 14Q.

**J. Ruffin:** a WCAO, hb-27 WFBR, a WKBW, hb WPGC, on WRKO, a WXLO, e WYRE, a KFI, on KFRC, 30-26 KEARTH, a F105, a37 Y100, a 14Q.

**B. Seger:** e WAXY, a WBBF, 27-22 WCAO, 30-24 WFBR, hb WFIL, 17-14 WICC, d28 WIFI, d26 WKBW, 23-20 WPGC, 20-13 WRKO, 20-9 WTIC-FM, on WXLO, 22-14 WYRE, 25-19 KFI, 29-21 KFRC, 28-24 KEARTH, 23-13 F105, a28 KC101, 26-22 PRO-FM, d22 14Q.

**Spinners:** 3-1 WABC, 10-5 WAXY, 6-5 WBBF, 1-1 WCAO, 1-1 WFBR, 1-1 WFIL, 4-3 WICC, 3-5 WKBW, 3-5 WNBC, 8-2 WPGC, 1-1 WRKO, 3-4 WTIC-FM, 1-1 WXLO, 5-3 WYRE, 5-3 KFI, 14-12 KFRC, 5-3 KHJ, 3-3 KEARTH, 1-1 F105, 3-4 KC101, 16-12 Y100, 5-4 14Q.

**Whispers:** 6-10 WABC, a28 WCAO, 23-16 WFBR, a WICC, 16-14 WPGC, a WTIC-FM, 5-6 WXLO, d30 KFI, d28 KFRC, 9-7 KHJ, 17-16 KEARTH, a27 KC101, a PRO-FM, 23-17 Y100.

# 2



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

**Air Supply:** 23-21 WAKY, 32-28 WANS-FM, 28-24 WAYS, 27-22 WBBQ, 11-8 WBSR, 30-24 WCGQ, e WCGQ, e WCIR, 26-18 WERC, d33 WFLB, 16-10 WGSV, e WHBQ, 30-26 WHHY, 30-25 WISE, 40-33 WIVY, d30 WLAC, 30-26 WLCY, 27-24 WNOX, a WMC, d27 WQXI, 22-19 WRFC, 31-27 WRJZ, 30-25 WSGA, 26-22 KX-104, 13-5 KXX-106, 39-34 BJ-105, d28 V100, a Q105, 24-18 Z93, d27 92Q, 18-10 94Q.

**P. Benatar:** e WFLB, 22-19 WQXI, 32-26 WSGA, 14-14 KXX-106, 19-17 Z93, 24-22 92Q.

**Blondie:** 28-15 WANS-FM, 19-16 WAYS, 21-11 WBBQ, 27-17 WCGQ, e WCIR, d21 WERC, d32 WFLB, a29 WHBQ, d27 WHHY, d29 WISE, 29-20 WIVY, d27 WKIX, 19-17 WLCY, 18-13 WNOX, 19-11 WMC, 11-3 WQXI, 25-12 WRFC, 30-20 WRJZ, 16-7 WSGA, 27-19 KX-104, d27 KXX-106, 33-28 BJ-105, 30-23 V100, 16-9 Q105, 14-10 Z93, 28-25 92Q, 4-1 94Q.

**C. Cross:** 19-12 WAKY, 25-16 WANS-FM, 18-12 WAYS, 9-5 WBBQ, 9-7 WBSR, 19-12 WCGQ, d27 WCIR, 19-9 WERC, 31-28 WFLB, 23-18 WGSV, a30 WHBQ, 15-9 WHHY, 24-14 WISE, 30-26 WIVY, 24-20 WKIX, 27-23 WLAC, 10-4 WNOX, 23-21 WMC, 21-10 WQXI, 18-11 WRFC, 17-13 WRJZ, 25-22 WSGA, 21-13 KX-104, 7-3 KXX-106, 20-16 BJ-105, 26-18 V100, d27 Q105, 10-6 Z93, 20-16 92Q, 3-2 94Q.

**C. Dore:** e WANS-FM, 30-23 WAYS, e WCIR, a30 WERC, e WHBQ, e WKIX, e WLAC, e WLCY, a WRFC, 28-24 WSGA, a KX-104, d28 KXX-106, e BJ-105, 23-19 Z93, e 92Q.

**Dr. Hook:** a28 WAKY, 35-31 WANS-FM, 32-30 WAYS, 25-20 WBBQ, 21-19 WBSR, d28 WCGQ, 29-26 WCIR, 24-24 WERC, 20-16 WFLB, 27-21 WGSV, e WHBQ, 21-19 WHHY, 28-26 WIVY, e WKIX, d29 WLAC, 14-9 WLCY, 16-15 WNOX, a WMC, 26-22 WQXI, 29-23 WRFC, 16-11 WRJZ, 31-20 WSGA, 20-15 KX-104, 38-33 BJ-105, 29-26 Q105, 17-15 Z93, 27-24 92Q.

**Eagles:** 13-10 WAKY, 38-30 WANS-FM, 17-14 WAYS, d28 WBBQ, 18-11 WBSR, d13 WCGQ, 26-20 WCIR, 21-14 WERC, 24-19 WFLB, 24-20 WGSV, 30-26 WHBQ, 7-3 WHHY, 26-18 WISE, 28-15 WIVY, d25 WKIX, 6-4 WLAC, 21-12 WLCY, 11-5 WNOX, a20 WMC, e WQXI, 24-21 WRFC, 14-13 WSGA, 3-3 KX-104, 3-2 KXX-106, 32-29 BJ-105, 17-11 V100, 22-18 Q105, 28-24 Z93, 25-19 92Q.

**Fleetwood Mac:** a WAYS, a WBBQ, a WBSR, a WCGQ, a WERC, a WFLB, d27 WGSV, a WHHY, a WISE, a WLAC, a WLCY, a WQXI, e WRFC, a WRJZ, 22-19 WSGA, e KX-104, a KXX-106, a37 BJ-105, a Q105, d26 Z93, a 92Q, a29 94Q.

**T. James:** 28-26 WAKY, 29-24 WANS-FM, 21-19 WAYS, 2-2 WBBQ, 7-6 WBSR, 26-23 WCGQ, 25-21 WCIR, 21-18 WFLB, 15-11 WGSV, 17-15 WHHY, 21-16 WISE, 39-34 WIVY, e WKIX, 30-27 WLAC, a22 WMC, 20-18 WRFC, 27-26 WRJZ, 17-15 WSGA, d28 KX-104, 11-8 KXX-106, e 92Q.

**B. Joel:** a29 WAKY, a WANS-FM, a WAYS, a WBBQ, e WBSR, a WCGQ, a WGSV, a WHBQ, a WISE, a40 WIVY, a25 WMC, a WRFC, a WRJZ, a31 WSGA, a KX-104, a KXX-106, a38 BJ-105, a V100, a28 Z93, a 92Q, a28 94Q.

**Kool & The Gang:** 7-5 WAKY, 22-13 WANS-FM, 2-2 WAYS, 22-16 WBBQ, 23-19 WCIR, 7-6 WERC, 6-5 WFLB, 7-4 WGSV, 12-10 WHBQ, 10-6 WISE, 4-3 WIVY, 16-11 WKIX, 9-6 WLAC, 20-14 WLCY, 14-11 WNOX, 4-1 WMC, 1-4 WQXI, 5-3 WRFC, 19-15 WRJZ, 4-4 WSGA, 10-8 KX-104, a KXX-106, 19-15 BJ-105, 24-15 V100, 30-23 Q105, 13-11 Z93, 14-11 92Q.

**T. Petty:** 27-15 WAKY, 16-3 WANS-FM, a35 WAYS, 19-13 WBBQ, 21-15 WCGQ, 19-15 WCIR, 18-13 WFLB, 11-7 WHHY, 7-5 WISE, 12-9 WIVY, 14-14 WKIX, 20-14 WLAC, 17-15 WLCY, 24-22 WNOX, 13-10 WMC, 15-9 WQXI, 1-2 WRFC, 25-22 WRJZ, 12-11 WSGA, e KX-104, 15-10 KXX-106, 25-22 BJ-105, 10-5 V100, 10-10 Q105, 1-1 Z93, e 92Q.

**Pink Floyd:** a34 WAYS, 1-1 WBBQ, 5-1 WCGQ, 1-1 WERC, 11-8 WHBQ, 1-1 WHHY, 3-1 WKIX, 10-3 WLAC, 1-1 WLCY, 12-6 WMC, 3-1 WQXI, 4-1 WRFC, 6-3 WSGA, 1-1 KX-104, 1-1 KXX-106, 1-1 Q105, 7-5 Z933, 11-3 92Q, 1-3 94Q.

## Rock

Blondie, Fleetwood Mac, Billy Joel

## Disco

None

# Hottest:



# Radio Marketplace

**Pretenders:** e WANS-FM, aWERC, a WHHY, a WISE, d38 WIVY, a WQXI, d26 WRFC, a WRJZ, 24-22 KXX-106, e BJ-105, 8-5 94Q.

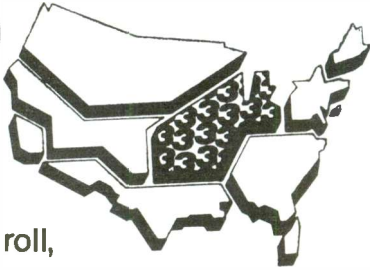
**L. Ronstadt:** 14-7 WANS-FM, 27-22 WAYS, 11-7 WBBQ, 7-3 WCGQ, 20-14 WCIR, 10-10 WERC, 27-26 WFLB, d31 WGSV, 16-13 WHHY, 18-9 WISE, 23-20 WIVY, d28 WKIX, 24-19 WLAC, 26-21 WLCY, 19-14 WNOX, 11-9 WMC, 5-6 WQXI, 11-6 WRFC, 12-7 WRJZ, 18-16 WSGA, d21 KX-104, 19-13 KXX-106, 29-24 BJ-105, 4-3 V100, 18-14 Q105, 7-6 94Q.

**B. Seger:** 14-8 WAKY, 21-12 WANS-FM, 31-29 WAYS, 28-18 WBBQ, 32-25 WBSR, 22-14 WCGQ, d24 WCIR, 29-17 WERC, 30-27 WFLB, 21-15 KGSV, 24-24 WHBQ, 18-10 WHHY, 29-21 WISE, 22-19 WIVY, e WKIX, 18-17 WLAC, a30 WLCY, 22-18 WNOX, 20-16 WMC, 24-18 WQXI, 30-22 WRFC, 24-17 WRJZ, 26-23 WSGA, 25-18 KX-104, 26-21 KXX-106, 31-25 BJ-105, 15-8 V100, 28-25 Q105, 8-4 Z93, d30 92Q, 17-12 94Q.

**Shalamar:** 27-14 WANS-FM, 4-5 WAYS, 4-3 WBSR, 1-1 WCIR, 8-7 WGSV, 2-1 WHBQ, 27-20 WHHY, 15-15 WISE, 20-17 WIVY, 13-10 WKIX, 11-8 WLAC, 24-13 WLCY, 5-2 WNOX, 8-8 WQXI, 6-9 WRFC, 6-4 WRJZ, 1-1 WSGA, 24-14 KX-104, 12-11 Q105, 27-22 Z93, 22-18 92Q.

**Utopia:** d35 WANS-FM, a WAYS, 26-21 WBBQ, e WCGQ, e WCIR, d29 WERC, e WFLB, a WGSV, e WHHY, d36 WISE, d30 WNOX, e WRJZ, e KX-104, 25-18 KXX-106, e V100, e Q105, 24-19 94Q.

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



**Air Supply:** d28 CKLW, 17-7 WFFM, 19-14 WNDE, 30-23 WOKY, 30-25 WPEZ, 23-19 WZUU, d29 KBEQ, 27-22 KSLQ, a30 KXOK, 28-23 Q102, a23 92X, on 96KX.

**Blondie:** a13 CKLW, a20 WGCL, a10 WLS, d33 WOKY, d28 WPEZ, 32-20 KBEQ, 18-15 KSLQ, 30-26 Q102.

**C. Cross:** d27 CKLW, 31-25 WFFM, 29-21 WGCL, 24-18 WNDE, 24-20 WOKY, 22-18 WPEZ, on WZUU, 30-17 KBEQ, 22-18 KSLQ, 27-25 KXOK, 19-14 Q102, 20-13 92X, on 96KX.

**Dr. Hook:** d30 CKLQ, a WFFM, 22-19 WNDE, 24-20 WZUU, 35-30 KBEQ, a 96KX.

**Eagles:** 23-23 CKLW, 32-47 WFFM, 15-13 WGCL, d36 WLS, 14-8 WNDE, d31 WOKY, 28-23 WPEZ, 21-17 WZUU, 34-23 KBEQ, 12-8 KSLQ, 16-10 KXOK, 23-21 Q102, 21-14 92X, 23-17 96KX.

**Heart:** 28-27 WGCL, 26-21 WLS, 22-21 WOKY, on WPEZ, d28 KBEQ, 16-14 KSLQ, a29 Q102, on 92X.

**R. Holmes:** 6-7 CKLW, 3-2 WFFM, 10-10 WGCL, a31 WLS, 5-2 WNDE, 11-9 WOKY, 5-4 WPEZ, 1-1 WZUU, 17-10 KBEQ, 10-10 KSLQ, 8-16 KXOK, 7-5 Q102, 4-2 92X, 8-14 96KX.

**T. James:** 24-24 CKLW, 19-18 WFFM, 30-28 WGCL, 11-6 WNDE, 21-19 WOKY, 11-10 WPEZ, 4-4 WZUU, 25-21 KXOK, 24-21 92X, 18-15 96KX.

## B.O.S.

Bar Kays, Brothers Johnson, Michael Jackson

**B. Joel:** a WFFM, a WPEZ, a KBEQ, a23 KSLQ, a30 Q102, a 92X.

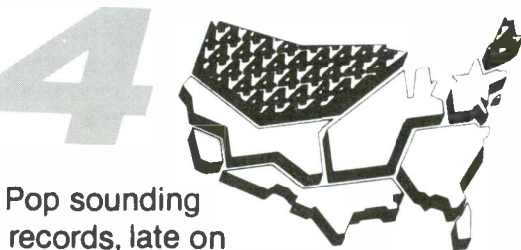
**Journey:** a23 WEFM, on WOKY, d29 WPEZ, 1p KBEQ, 8-5 KSLQ, nt 92X, 28-24 96KX.

**C. Mangione:** 17-17 CKLW, 15-8 WFFM, 13-7 WGCL, 9-7 WNDE, 28-27 WOKY, 15-12 WPEZ, 2-5 WZUU, 7-4 KBEQ, 21-17 KSLQ, 22-15 KXOK.

**Pink Floyd:** 2-1 CKLW, 1-1 WGCL, 2-2 WLS, 8-4 WOKY, 8-1 WPEZ, 11-5 KBEQ, 1-1 KSLQ, 5-4 Q102, 9-1 92X, 22-18 96KX.

**L. Ronstadt:** 9-16 CKLW, 40-31 WFFM, 11-11 WGCL, 14-10 WOKY, 16-11 WPEZ, 19-13 KBEQ, 2-2 KSLQ, 11-9 Q102, 12-9 92X, 14-12 96KX.

**B. Seger:** 10-9 CKLW, 27-20 WFFM, 21-15 WGCL, 16-12 WNDE, 29-24 WPEZ, on WZUU, 28-16 KBEQ, 20-16 KSLQ, 18-16 Q102, 22-16 92X, 11-8 96KX.



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

**Air Supply:** d26 WEAQ, 30-25 WGUY, d21 WJBQ, 32-28 WOW, d27 WSPT, d25 KCPX, 20-17 KDWB, 30-25 KGW, 14-12 KING, e KJR, 17-12 KKLS, 29-21 KLEO, 17-11 KMJK, 25-21 KSTP.

**Blondie:** e WGUY, 27-18 WSPT, d20 KCPX, 28-24 KDWB, d22 KJR, d28 KKLS, d25 KLEO, 24-22 KMJK.

**C. Cross:** 27-25 WEAQ, 12-5 WGUY, 16-10 WJBQ, 29-21 WOW, 23-19 WSPT, 15-9 KCPX, 18-14 KDWB, 18-13 KGW, 15-14 KING, 17-12 KJR, 25-19 KKLS, d23 KKO, 11-4 KLEO, 11-8 KMJK, d30 KSTP.

**Dr. Hook:** e WEAQ, 7-3 WGUY, 21-16 WJBQ, a WOW, 16-13 KCPX, 24-20 KDWB, a KGW, 23-20 KING, a KKLS, 26-19 KLEO, 23-21 KMJK, 27-25 KSTP.

**Eagles:** 23-19 WEAQ, d28 WGUY, 19-11 WJBQ, d33 WOW, 29-21 WSPT, 25-21 KCPX, 15-12 KDWB, 23-20 KGW, 19-16 KING, 24-21 KJR, e KKO, 17-7 KLEO, 17-11 KMJK, 30-27 KSTP.

**Heart:** e WEAQ, a WGUY, 29-23 KCPX, 10-7 KDWB, 29-27 KGW, 2-2 KJR, e KKLS, d24 KKO.

**T. James:** 13-9 WEAQ, e WGUY, 11-8 WJBQ, 28-16 WOW, 6-5 KCPX, 5-3 KDWB, 25-22 KGW, 12-10 KING, 11-6 KKLS, 24-20 KKO, 10-10 KLEO, 26-23 KMJK, 14-11 KSTP.

**B. Joel:** a WSPT, a KCPX, a KJR, a KMJK.

**C. Mangione:** 19-13 WEAQ, e WGUY, 6-2 WJBQ, 17-6 WOW, 20-15 WSPT, 12-10 KCPX, 22-19 KDWB, 20-18 KGW, 9-7 KING, 19-16 KJR, 26-23 KKLS, d25 KKO, 14-9 KLEO, 27-25 KMJK, 9-5 KSTP.

**Pink Floyd:** 1-1 WOW, 19-16 KCPX, 1-1 KDWB, 2-2 KGW, 1-1 KJR, 5-1 KKO, 1-1 KMJK.

**L. Ronstadt:** e WEAQ, 18-15 WGUY, 29-19 WOW, d30 WSPT, 10-8 KCPX, 19-19 KGW, 10-9 KJR, 9-7 KKLS, 13-6 KKO, 8-8 KLEO.

**B. Seger:** e WEAQ, d27 WGUY, 23-18 WJBQ, d17 WOW, 25-20 WSPT, 24-15 KCPX, 17-13 KDWB, d29 KGW, 23-17 KJR, 27-22 KKLS, e KKO, 26-18 KLEO, 22-20 KMJK, a KSTP.

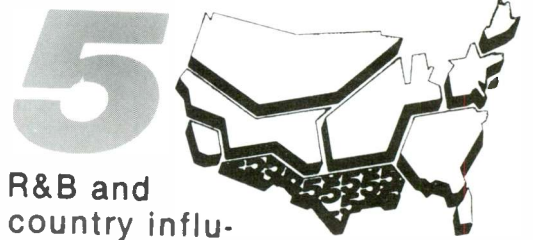
**Utopia:** e WGUY, d29 KCPX, 25-23 KJR.

## Country

None

## A/C

Dr. Hook, Eagles



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

**Air Supply:** a39 WTIX, 29-24 KFMK, 21-19 KILT, 35-33 KNOE-FM, e KROY-FM, a KUHL, 26-25 Magic 91.

**Blondie:** 23-13 WTIX, e-28 KFMK, 18-15 KNOE-FM, 19-14 KROY-FM, 25-19 KTSA, e KUHL, 14-4 B100.

**C. Cross:** 40-34 WTIX, 24-18 KFMK, 24-18 KILT, 30-26 KNOE-FM, 23-18 KROY-FM, 30-21 KTSA, 30-28 KUHL, 27-19 B100, 24-20 Magic 91.

**C. Dore:** a WTIX, 31-24 KILT, e KNOE-FM, e KUHL, a28 Magic 91.

**Eagles:** 24-16 WTIX, 13-10 KFMK, 29-23 KILT, 14-11 KNOE-FM, 16-12 KROY-FM, a KTSA, 21-17 KUHL, 24-15 B100, 21-19 Magic 91.

**Heart:** a WTIX, d27 KNOE-FM, a27 Magic 91.

**R. Holmes:** 11-7 WTIX, 4-8 KFMK, 6-6 KNOE-FM, 8-11 KROY-FM, 22-18 KTSA, 1-5 KUHL, 7-7 B100, 6-4 Magic 91.

**M. Jackson:** 15-9 WTIX, e KFMK, 37-26 KILT, 28-25 KNOE-FM, 17-7 KTSA, 24-18 KUHL, a B100, a26 Magic 91.

**T. James:** 35-32 WTIX, 21-19 KFMK, 28-28 KILT, e KNOE-FM, 20-19 KUHL, 16-13 Magic 91.

**Pink Floyd:** 1-1 WTIX, e KFMK, 6-1 KILT, 20-10 KNOE-FM, 1-1 KROY-FM, 20-10 KTSA, 1-1 B100, a3 Magic 91.

**RG&B:** 9-6 WTIX, 18-10 KILT, d24 KNOE-FM, 3-3 KTSA, 22-21 Magic 91.

**L. Ronstadt:** 31-27 WTIX, 25-22 KFMK, 19-21 KILT, 19-16 KNOE-FM, 4-3 KROY-FM, 27-25 KTSA, e KUHL, 16-12 B100, 13-10 Magic 91.

**B. Seger:** 38-20 WTIX, e-30 KFMK, 36-29 KILT, 25-19 KNOE-FM, 25-21 KROY-FM, on KTSA, 27-25 KUHL, 29-23 B100, 25-23 Magic 91.



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

**Blondie:** 25-17 KIMN, d28 KOFM, d28 KOPA, 22-15 KYGO, a21 Z97.

**C. Cross:** 9-4 KIMN, e KOFM, 25-15 KOPA, 16-10 KYGO. **Eagles:** 24-14 KIMN, e KOFM, 6-3 KOPA, a KVIL, 21-19 KYGO, 24-23 Z97.

**Fleetwood Mac:** a KIMN, a KOPA.

**Heart:** 26-22 KIMN, e KOFM, d26 KOPA, a18 Z97.

**T. James:** 12-9 KIMN, 27-24 KOFM, d29 KOPA, d30 KVIL, 20-17 KUPD.

**B. Joel:** a KIMN, a KOPA, e KUPD, a KVIL, a KYGO.

**T. Petty:** 10-10 KIMN, 21-19 KOFM, 15-10 KOPA, 2-4 Z97.

**Pink Floyd:** 5-2 KIMN, 11-1 KOFM, 1-1 KOPA, 1-1 KUPD, 5-1 KYGO, 1-2 Z97.

**L. Ronstadt:** 14-11 KIMN, 22-16 KOFM, 9-7 KUPD, e KVIL, 14-8 KYGO, a20 Z97.

**B. Seger:** 17-12 KIMN, e KOFM, 7-4 KOPA, 24-16 KUPD, a KVIL, 25-23 KYGO.

## LP Cuts

None

# Dealers Favor UPC Implementation

(Continued from page 3)

customers to implement bar codes?

Last month the National Association of Recording Merchandisers (NARM) commissioned the research firm of ADVCOM to develop, tabulate and interpret a survey of computer automation and bar coding attitudes within the record industry. Over 100 questionnaires were mailed out regular NARM members, and the results were divided into categories separating respondents currently using automated systems from those who are not automated. A subdivision of the survey detailed attitudes toward and applications of computer automation and bar coding.

The results, from both automated and non-automated respondents, indicate an overwhelming majority of racks, retailers, one-stops and distributors (86 percent) in favor of the universal implementation of UPC bar coding; 78 percent stressed the absolute necessity of total manufacturer participation. 60 percent of the respondents have automated systems in operation; of those respondents currently without computer systems, 80 percent have plans to automate, 62 percent within the next year. 60 percent of those without systems also indicated a willingness to spend anywhere from under \$5000 up to \$50,000 on an in-house system, while 30 percent would go beyond the \$50,000 figure up to \$100,000.

According to NARM executive VP Joe Cohen, "This tells us that (the regular members) are willing and able to utilize the bar code right now, today; and those who can't do it right now are willing to invest the money to do it later on. These record merchandisers not only support adoption of a code, but are sophisticated enough to utilize it in their daily operations—which no one's given them credit for—and are committed to spending dollars necessary to take advantage of the benefits."

But Cohen added, "There's no solid commitment from the manufacturers. We can't force them to do anything; it's got to be an individual decision by each company to go to bar coding. But we can certainly keep zeroing in on why it's going to be beneficial to the industry."

NARM's purpose in conducting the survey was twofold: to stimulate discussion among those members now without systems, and to maintain interest at the labels currently bar coding. "I received phone calls from two of the major labels questioning their commitment to bar coding when other manufacturers have not

made a similar commitment," said Cohen. "So it's my job to reassert and reestablish their commitment as well as create interest among other manufacturers."

According to the survey results, 886 percent of the merchandisers polled favor the adoption of the universal product code in the industry; 78 percent feel total manufacturer participation is necessary. Additionally, 73 percent of all retail respondents indicated a willingness to source code product themselves if a manufacturer code is not affixed.

In a note to Cohen, Sterling Lanier of Record Factor in northern California called bar coding "the key to a true breakthrough in retail productivity."

"The manufacturers seem to be moving toward a tightening of credit/return policies to increase their receivables turnover," Lanier continued. "In order for the retailer to survive in this environment, he must manage inventory with pinpoint accuracy—provided by bar code tracking. Bar coding is not a luxury but a necessity."

According to the respondents, inventory control is the most important advantage of bar coding, with accurate reporting of sales by configuration and inventory turn analysis close behind. Among retail respondents, maintenance of physical inventories was cited as the most beneficial aspect of bar coding, along with establishing and maintaining best-seller lists (69 percent), shrink determination (68 percent), automatic product reordering (66 percent), automatic price look-up (64 percent). To Cohen, these figures answer the manufacturers' perennial question about their customers' use of bar coding. "Here it is," stresses Cohen. "We've told them exactly what

the dealers are going to use bar coding for. Inventory control is the name of the game, interest rates being 16 1/4 percent at prime, and these people are paying a certain percentage above prime, plus the compensating balance. It's costing them upwards of 20 percent to maintain an inventory if it's being capitalized by the bank. How you manage that is like managing real money, so it's extremely important how these people manage their inventory."

In the retail sector, 89 percent of the respondents indicated interest in using a bar code scanner-register. Cohen deems the figure significant in light of the relatively low cost of the machine. "We thought a machine that would not only scan the product as it was sold but also do a price look-up, capture information for sales analysis and reordering would cost in the area of \$75,000," he explained. "I have now spoken to manufacturers and producers of these kinds of pieces of equipment. Using the modern technology, they say they can bring the cost down to \$5000 to \$7000 a machine. Which therefore makes it feasible for almost any retailer out there to use. With the cost of these things going down every day, it makes it more apparent that we'll move in that direction. There's going to be a lot of people considering this type of product."

Among the more significant findings in the ADVCOM analysis: nearly three-fourths of all in-house systems were purchased new rather than leased or rented, indicating long-term commitment on the part of the buyer; most software being used is written in BASIC, or, as the report states, "the most common and universally-available programming lan-

guage," thus allowing for easy expansion and adaptation to changing needs; most software was purchased from a computer manufacturer or software house, and not developed in-house, "demonstrating that in-house expertise is not a necessity."

A majority of the respondents having automated systems converted their first major application from manual to automated in less than six months; only nine percent expressed any dissatisfaction with their current computer system.

Major uses of the automated systems are: payroll (91 percent), general ledger and accounts receivable (86 percent), sales analysis (84 percent), accounts payable (80 percent) and billing/inventory (79 percent). Specific record industry procedures covered by an automated systems include: physical inventories (68 percent), store performance (66 percent), product replenishment (66 percent) and inventory turn analysis (64 percent).

Among the most frequently-mentioned possible applications of an automated system by those respondents currently without a system are: accounts payable and sales analysis (97 percent); payroll and general ledger (90 percent). Specific record industry applications include: product replenishment and physical inventories (90 percent); automated stock levels, store performance and tracking new releases (86 percent); and inventory turn analysis (83 percent).

"We were shocked at the level of interest and the degree to which the respondents are really groping for help," Cohen stated. "While they're sophisticated, they're interested in becoming even more sophisticated; but they really don't know where to go. And they're being sold a bill of goods by everybody on the street in the industry. They really need some help. We also know that the manufacturer has to get off his ass. We determined a long time ago that in many cases bar coding will be cost-effective for many manufacturing companies even if it's only done internally."

"What would the manufacturer use it for? Obviously returns processing, and it would speed that up tremendously. They'd use it in tracking various programs and promotions that they have out there. In addition to the more efficient ordering of product and controlling inventory, my feeling is that the most important advantage bar coding provides to this industry is in measuring every marketing decision we make almost on a daily basis, if we so choose."

## Lightning Listening



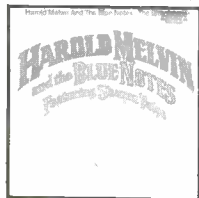
A&M Records recently held a "listening party" for 150 retail, radio, and press people to celebrate the self-titled debut album release of Boston's own Private Lightning. The party was held at the John Hancock Observatory in Boston. Pictured at the party are (front row, kneeling, from left): Bob Slavin, music director, WCOZ; Tony Berardini, program director, WBCN; Joel Ackerman, A&M Records' Boston promotion representative; Tommy Hedges, program director, WCOZ; and J. B. Brenner, A&M Records' national album promotion director. (Back row, standing from left): Fred Heller, manager; Robin Geoffrey Cable, producer; Steve Keith; Patty Van Ness; Paul Van Ness; Adam Sherman; Scott Woodman; Eric Kaufman (all of the band); Kate Ingram, music director, WBCN, and Michael Leon, A&M Records vice president, east coast operations.

## Album Picks

(Continued from page 18)

### THE BLUE ALBUM

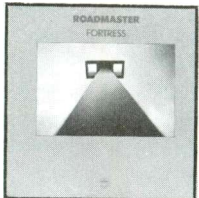
HAROLD MELVIN & THE BLUE NOTES—  
Source SRO-3197 (MCA) (7.98)



New featured singer Sharon Paige gives the classic tones of the Blue Notes new meaning on this easy-going disc of disco and more traditional R&B material. "Tonight's the Night" and McFadden/Whitehead's "Prayin'" stand out.

### FORTRESS

ROADMASTER—Mercury SRM1-3814  
(7.98)



Through a number of successful albums this band has maintained a strong midwest rock 'n' roll sensibility. Here, however, it gets a more pop-ish treatment through the Flo & Eddie/John Stronach Production. Could be their biggest to date.

### THE SECOND MOVEMENT

THE LONDON SYMPHONY ORCHESTRA—  
RSO RS-1-3073 (7.98)



The Orchestra transforms classic rock tunes such as "Pinball Wizard," "Hey Joe," "River Deep and Mountain High" and more into opulent and stirring semi-classical arrangements. Peter Townshend contributes a vocal and this is unusual but worthy programming.

### OKLAHOMA!

ORIGINAL CAST ALBUM—RCA Red Seal  
CBLI 3572 (9.98)



Rodgers and Hammerstein's classic Broadway score gets a lovely recording by the new cast. You already know all the songs ("Oh, What A Beautiful Mornin'," "People Will Say We're in Love," etc.) but this serves as the perfect reminder.

### MUSIC IN THE AIR

BOHANNON—Mercury SRM 1-3813 (7.98)



The past few years have seen this artist's esoteric R&B and disco material consistently on the top of the BOM charts and this new LP, featuring vocalist Elizabeth Lands, should find the same home. AORs should give it a try.

## Theater Review

### A Shakespearean Musical in Brooklyn

■ NEW YORK—For the second half of the BAM Theater Company's production of "The Winter's Tale," it seems that Shakespeare was experimenting with an Elizabethan musical, not all that far, in spirit, from the Broadway musicals that flowered

in the forties and fifties.

The "Winter's Tale" flowers, too, in the fourth of its five acts: Shakespeare intended to represent the changing of the seasons in terms of the changes that take place in the hearts of men and women, and made sure that the

### New England in the Studio



MCA Recording artists New England are currently completing their album for MCA to be released in late March. The album, produced by Mike Stone, is being recorded at Media Sound in New York. Shown at the boards are, from left, Jimmy Waldo, John Fannon, Hirsch Gardner, Mike Stone and Gary Shea.

### The Coast (Continued from page 14)

as ASCAP's west coast director of publicity as of March 3. Levy will announce his plans shortly . . . Having already been honored at the Kennedy Center earlier this year, "first lady of song" **Ella Fitzgerald** was presented with the annual Will Rogers Memorial Award last Friday (7) by the Beverly Hills Chamber of Commerce. Last year's recipient, **Merv Griffin**, was set to do the presenting; we're not sure yet if Merv also gave Ella a few tips on just how to phrase "I Write the Songs" and "Feelings" . . . Here's a strange one: a Nevada firm called Cine Paris Films, Ltd. is preparing a film called "Hollywood Strangler Meets the Skid Row Slasher" (A tender love story, perhaps? Or maybe a zany, madcap series of wacky hi-jinx?), currently in production in Las Vegas. What's more, it has been announced that no fewer than eight original songs in the picture will have been composed by one **Alberto Sarno**, a restaurateur whose "Caffe Del Opera" is a very popular Hollywood hangout. It's common at Sarno's cafe for anyone—pros, amateurs, employees, you name it—to simply get up when the spirit moves him and croon away for the customers (we've heard everything from "Loch Lomond" to arias from "Aida" there, ranging in quality from great to laughable); maybe now we'll be hearing Sarno himself, a frequent performer there, rendering tunes like "Jeanie with the Tight Blue Jeans," "Kinda Messin' Around" and his other contributions to the film . . . Current activity at Kendun Records here includes the **Brothers Johnson** (a video project), **Switch**, **Chuck Negron** (formerly of **Three Dog Night**), the **Elevators**, **Shotgun** and **Norman Connors**. Meanwhile, Salty Dog Studios in Van Nuys has been host to the **Fabulous Thunderbirds**, the **Alley Cats**, **Solaar** (produced by **Dave Pell**, leader of the **Prez Conference**, a Grammy nominee) and, believe it or not, the **Lettermen**.

The **P-Funk** show, running in separate installments at the Apollo from February 28-March 2 and from March 6-9, has apparently been much like a revue, with various frontmen and women stepping up for solo spots during the course of a set. Chief funk monger **George Clinton** did not make the trip . . . At the **Text-one's** recent gig at the Blue Lagune Saloon, ex-**Doors** **Robby Kreiger** and **John Densmore** (the latter rarely does this sort of thing) sat in with the band for versions of "Roadhouse Blues" and "Gloria," which featured an interlude of "Light My Fire."

contrast between winter and spring was pronounced. The jealous king Leontes, who has lost his wife and infant daughter, gets them both back when the solstice arrives, in a spiritual rebirth that echoes the ancient myths on the origin of the seasons.

If Brian Murray's Leontes is the centerpiece of the first half of the play, Joe Morton's Autolycus dominates the second. The vagabond balladeer is evidently a stand-in for Shakespeare himself, and his sung soliloquies present an ironic view of the poet's art. Shakespeare's lyrics, put to music by Bruce Coughlin here, make fine songs, for which Coughlin deserves much credit.

There are some other lively performances: Marti Maraden makes a beautiful, proud figure of Leontes' wronged queen; Sheila Allen transforms the queen's attendant Paulina into a vivid yenta; Stephen Lang is appropriately thick as a country dolt.

The Brooklyn Academy of Music's venture into repertory theater—four plays will ultimately be rotated for this season—is already a cause of civic pride in that noble borough, and "The Winter's Tale," under David Jones' direction, should provide the audiences to make it prosper.

Marc Kirkeby

### Music Connection Bows

■ NEW YORK — The Music Connection, Inc., a multi-media company for the recording industry, has been created by Rich Ralton, Fred Levy and Allen Sherman.

The Music Connection is located at 200 West 57th St., Suite 702, New York City 10019, and is available to individual artists and record companies with a complete line of production services including mastering, graphic design, jacket fabrication, record pressing and fulfillment services.

In addition, the company is engaged in publishing, artist development, foreign licensing and plans to form an independent label to be handled by independent distributors.

### 20th Promotes Geffner

■ LOS ANGELES—Brenda Geffner has been named to the newly-created position of coordinator, publicity and artist relations for 20th Century-Fox Records, it was announced by Neil Portnow, president, to whom she will report.

### Glotzer Taps Peacock

■ LOS ANGELES—Bennett Glotzer Management Corp. has named Eloise Peacock as publishing administrator. Prior to this, Peacock was with ATV Music Group, most recently as copyright manager.

# ITA Seminar

(Continued from page 3)

formats made that software development connection even more timely.

That emphasis began with Sunday's (2) keynote address by Alan Hirschfield, vice chairman and chief executive office of 20th Century-Fox Film Corp., who mulled the potential profitability, as well as the competition, video holds for the motion picture industry. Reviewing an eight-fold escalation in production costs since the early '70s, and a corresponding hike in film marketing expenditures, Hirschfield concluded the importance of ancillary rights covering video software and pay/cable placement is obvious to the studios.

With movies touted by Hirschfield and other convention speakers as home video's first programming "locomotive," the Fox chief warned of problems created by the current sequence in film exploitation. "Where the chain had once gone from theaters to network play to syndication, and then to eight millimeter and 16 millimeter films, it is now being disrupted by these new video alternatives," he asserted.

Delays in overseas release, for example, enable both legitimate video duplicators and pirates to cut into theatrical rentals. Hirschfield's solution was a proposed resequencing of movie marketing whereby theatrical release would coincide with video software release to thwart pirates, an approach unlikely to find favor with film exhibitors.

"Software has always been the king in everything we do," observed Hirschfield, adding that the film industry's failure to acknowledge that trend led to catastrophe with the introduction of television. "When TV came along, we put our heads in the sand . . . It took years for us to see that it was an important market for our product."

## Contemporary Music Stressed

Hirschfield warned against the consequences of a similar failure to tap the potential momentum of home video, and noted the already evident dearth of adequate video catalogue depth. The Fox executive was also one of several speakers stressing that recycled programs—derived from movies, television and other existing audio-visual material—would not fuel the future video market alone. Original program development would be mandatory, he argued, stressing the need to adapt programming goals to the "narrowcast" market segments seen as targets for current VCR sales and pay/cable hookups.

He predicted those smaller, discrete markets would dictate a more varied programming diet "centralized around the performing arts, such as opera, ballet and the Broadway theater."

Hirschfield also noted the unresolved but likely crucial role the music industry will play in future home video growth. Like a growing number of media observers, he asserted that high-quality stereophonic sound would be a vital element in home video product development.

Contemporary music could also yield some of the medium's first stars. Hirschfield predicted "names like Pink Floyd, The Grateful Dead, Bruce Springsteen and even the Clash will be household words" in the home video field, once music and video are properly mated at the creative level.

## Video Software Development

If music was thus seen as a bullish commodity, and the existing music retail and distribution net touted by Hirschfield as a possible base for videodisc and videocassette sale, the recording industry's much-publicized 1979 slump drew several asides from panelists who warned against adopting the trade's bad business methods.

That mixed reception to entertainment interests was also mirrored during Monday's (3) home video workshop, where Jack Valenti, president of the Motion Picture Association of America (MPAA), noted the proliferation of new video formats in both tape and disc. Even with those incompatible configurations threatening a standardized market, Valenti marvelled at the "sea change" he perceived in the software field since his last ITA appearance 16 months ago.

Noting that only one major film studio, 20th Century-Fox, had then committed to video software development, Valenti observed that all nine major studios are now in the arena, marking "an evolution from intrigued hesitancy to commitment," as the total number of titles now in video catalogues has swelled.

Valenti, too, stressed sound as a key factor, noting the impact of improved, Dolby-enclosed movie soundtracks on film business tallies.

Where Valenti, Hirschfield and other film industry executives from United Artists, Warner Home Video, Columbia, Disney and Paramount slanted their commentary to the current market, much of the video business talk centered on the future and how firms will participate in a broad spectrum of technologies from conventional broadcast TV to "smart," interactive video systems

combining computer technology with audio and video components (see separate story).

During's Monday's session, opening speaker Ken Winslow of Winslow Associates offered the first of several market scenarios predicting the relationship between tape and disc video formats and the markets they would service.

Like most speakers, Winslow tagged videodisc as the long-term victor, but argued that total market size and consumer needs would enable tape technology to sustain its own market. Winslow pegged the total number of television households as reaching 150 million by 1990, representing a virtual doubling of the market.

While asserting that current Beta and VHS formats "seem strained almost to the limit," he predicted descendant tape formats would exist side by side with disc in a "benign" relationship.

That afternoon saw Fred Richards, sales supervisor for home entertainment at Time, Inc., and newly-named international video director for Time-Life, adding new statistical projections, and examining this tape/disc relationship. Richards unveiled results of a video consumer survey conducted by Time for the ITA last fall, described as the first effort to assess consumer attitudes toward the two video technologies and whether they indicate coexistence or rivalry in the future.

Based on questionnaires distributed to owners of Quasar VCRs and Magnavox disc players, the study showed a high correlation in both demographic background and overall video interest for both groups. Overall, respondents indicated a market that is still predominantly (about 90 percent) male, married (about 66 percent) and upscale. Median age was 36, median income was \$35,000 (\$34,700 for disc customers) and most were college-educated.

## Consumer Attitudes

As indicated in an earlier Time study released at the CES Show in Las Vegas this January, such video consumers are extremely active supporters of the new medium. More than two-thirds of the total sample owned two or more color TV sets; with 61 percent of the respondents owning VCRs and 22 percent owning disc players, a significant 17 percent owned both types of equipment.

Those twin-format customers represented a higher median income of \$39,600.

Pointing toward continued coexistence for the two technologies were consumer attitudes toward purchasing new gear, with 38 percent of video disc system

owners planning to acquire VCRs. Only five percent of the VCR owners were currently planning to acquire disc players, however, evidently drawn to their machines by the VCR's time-shift capability, listed by 41 percent of the VCR users as a major factor influencing their purchase.

Software purchases in each format were roughly equivalent, with disc users accumulating an average library of 15.8 discs in their first year, compared to VCR's median library of 12.6 blank cassettes and 4.3 prerecorded tapes as measured a year ago.

## Future Trends

Those target video customers actually proved more restricted in their overall viewing. With high involvement in pay/cable hookups, and an average interest in broadcast TV, their median weekly viewing time was placed by the study at 22 hours, as compared to an average of 45 hours per week for most U.S. TV set owners.

Looking further into the future were other analysts and editors appearing on Monday's panel. Lee Isgur, media analyst for Paine, Webber, Mitchell, Hutchins, recapped a recent paper prepared on video predicting that cable systems would account for the largest market share among all video delivery systems, while videodisc will supplant VCR's as the dominant form of software.

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## RCA Zenith Pact

(Continued from page 3)

ments which also include access by each company to the other's patented video disc player developments. Both Zenith and RCA video disc players will be capable of playing the same prerecorded capacitance format video discs.

Zenith president R. W. Kluckman and RCA chairman Edgar H. Griffiths made the joint announcement.

Kluckman added that Zenith's video disc player program is aimed at the availability of Zenith players for sale by mid-1981. He indicated that Zenith's current pricing target would enable the player to be sold under \$500 at retail, to provide the greatest possible consumer appeal.

In addition to video disc players, Zenith dealers will offer a wide variety of attractively-priced recorded video discs. These video records will appeal to a broad range of consumer interests in entertainment, education and information. Among the entertainment selections are expected to be a number of recent hit movies as well as all-time classics.

# Executives Debate Video's Impact at ITA Seminar

By SAM SUTHERLAND

■ SAN DIEGO — Panelists and delegates attending this year's ITA Annual Seminar all agree video technology will come of age in this decade—but how that maturation will develop, when it will impact fully on mass markets, and which segments of the currently existing electronics and entertainment industries will benefit, and which will suffer, remain issues contested by many.

Such uncertainties became evident by the end of the four-day gathering, which concluded Wednesday (5) at the Sheraton Harbor Island Hotel here (see separate story), where financial analysts and marketing specialists, product developers and media observers, took often divergent stances over the future of videocassettes, video-discs and more distant but no less provocative media wrinkles like "smart" television and home satellite linkups.

Videodisc technology proved the most volatile topic, with the proliferation of rival, incompatible formats and the question of program development both scrutinized with varying conclusions by ITA speakers.

In particular, the approach of nationwide disc marketing by the competing MCA and RCA systems within the next year led representatives of each to deliver the most pointed critiques to date of their rivals.

Meanwhile, several other speakers struck a more cautionary note on the speed with which videodiscs will reach home use. Offering the most comprehensive warning was Bob Mueller, manager of national marketing development for Sony Corp. of America, who reviewed Sony's own videodisc effort and the Japanese electronics giant's decision to keep its player/disc designs in the prototype mode, rather than enter the market now shaping up between MCA, RCA and JVC/Matsushita.

Noting Sony's hesitancy so close to announced market introduction dates from those rivals "places us in the position of industry maverick," Mueller traced the firm's stance to as yet unresolved problems in his embryonic field. "Sony has never been reluctant to take the plunge into new technologies, when the time was ripe," said Mueller, who cited Sony's early entry into videotape and videocassette technology as past examples.

This time, though, Sony management is apparently dismayed at what Mueller termed as a "premature introduction" of disc systems by its rivals, one he asserted could delay market development, rather than spurt it. Noting that programming is an

essential problem area, Mueller recalled the 15-year lag in programming behind hardware development for conventional broadcast television, Mueller told delegates, "We think it's time for the whole industry to step back and look at the marketplace . . . Sometimes, I get the feeling the video industry is feverishly building a 747—in its basement."

Sony's system shares the basic optical-reflect concept as the original Philips/MCA system now in development by the Disco-Vision Associates, Inc. (DVA, Inc.) joint venture between IBM and MCA, and being prepped at the hardware level by both Magnavox and Universal-Pioneer, the latter another joint effort involving MCA and the Japanese electronics firm. While pledging Sony's support for the long-term advantages of the optical approach, Mueller cast doubt on the prospect of a viable home market within the near future.

Initially, Mueller said, Sony will enter the industrial market, where it's felt disc technology will first prove competitive. Even with that two-step strategy from business to home usage, Mueller warned that cost factors for players, along with features included, duplication time for disc, and, most appropriate, the development of true videodisc programming strategies, rather than random recycling of existing film and TV material, will retard the pace of videodisc's transition from drawing board to industrial use to the home.

Mueller was also among those bucking the contention, made by some panelists and particularly by other videodisc proponents, that videodiscs will rapidly overtake VCR technology. Noting Sony's introduction of its Beta half-inch cassette format five years ago, the executive complained that current VCR programming continues to be restricted to reuse of film and TV.

He was preceded in the Tuesday (4) morning video workshop by Jack Reilly, president of DiscoVision Associates and chairman of Universal-Pioneer, who touted the overall MCA/Philips/Magnavox/Pioneer coalition and its effort, while conceding a new note of caution over the balance between industrial and home uses. Reilly's comments followed a presentation of the Universal-Pioneer model 7820 disc player, which he stressed as designed both for home and industry but which will be receiving its initial marketing emphasis through industrial uses.

Both the demonstration itself and Reilly's comments again stressed the optical system's current stereo capability and freeze

frame/random access features as advantages. Yet Reilly also alluded to the disruption caused by the transfer from the original MCA-directed disc effort to the current DVA arrangement, joking that the IBM tie-in was "one of the best-kept secrets during the two months we were in negotiation—and, some tell me, the best-kept secret for the first six months (DVA) was in actual operation."

While Reilly said the Universal-Pioneer design will be marketed to consumers next year, he responded to a question on the lack of program development by admitting, "Back in 1979, there was a lot of concern over the availability of albums, but that's being cleared up. Now there's concern over title availability."

He also noted that preliminary assessment of the market indicates that videodiscs, like audio LP titles, will have a short shelf life, making long-term programming strategy problematic.

Likely influencing Reilly's candor, as well as the commitment to optical technology, was an announcement made the day before regarding RCA's new agreement with another U.S. electronics giant, Zenith, bringing that corporation into the SelectaVision, contact-capacitance system.

Formal unveiling of the pact came via a joint announcement from RCA Corp. chairman Edgar Griffiths and Zenith president R. W. Kluckman, released in New York but recapped less than an hour later by RA Consumer Electronics chief Jack Sauter. News of the alliance between the two American hardware forces, coming as it did on the heels of a recent software pact bringing CBS into the SelectaVision effort on a non-exclusive basis, clearly turned heads among the ITA delegates.

With JVC/Matsushita recently signaling its incompatible contact system's market entry next year, and a number of other Japanese electronics firms reportedly mulling RCA-compatible contact designs, Sauter, vice president, marketing, offered perhaps the most bullish statements to date about his corporation's system and its market potential.

Warning that the "mesmerizing" projections of substantial market penetration for videodiscs will require a comprehensive software and hardware development strategy for all contenders, Sauter took a swipe at rival MCA when he stressed that only one system will survive, saying, "It takes more than a prototype player and a series of very good press announcements to prevail . . . It will be determined by the amount of corporate dollars."

Sauter predicted that a successful videodisc effort will require "an almost vertical effort" in tying programming to technology, and amassing a sufficiently comprehensive marketing effort placing properly qualified sales reps at the retail level, where consumer education will be paramount.

"How are we going to communicate all the wonders of these new systems to the buyer," Sauter asked. "Will the dealer be prepared to carry that message, or will we, in our impatience to enter the market, fail to position him properly? . . . If we don't enlist and maintain a strong dealer structure, will we fail to grow?"

With RCA already touting its own 4,000-plus dealer/service structure, Sauter's next point—announcement of the Zenith commitment—was clearly intended to underscore SelectaVision's efforts to develop that marketing depth he cited as essential to survival. He also emphasized the SelectaVision effort as evidence of "a resurgence in American technology, which not too long ago was in danger of being overtaken by other countries."

Sauter's comments were to prompt yet another testament to the ultimate superiority of optical videodiscs when Magnavox executive Ken Ingram addressed delegates Wednesday. Addressing the notion of a true mass market for discs—one of the cornerstones of RCA's effort, which has emphasized lower price points and simplicity of operation — Ingram countered by citing current home video profiles as proof that "the average videodisc purchaser is not the average American."

Noting that current estimates of the market penetration for disc technology over the next five years ranges from a low of four percent to a "most optimistic" forecast of 10 percent, Ingram asserted the initial videodisc market  
(Continued on page 61)

## ITA Announces First Gold Videocassettes

■ SAN DIEGO—The International Tape/Disc Association's first Gold Videocassette awards were conferred here Tuesday (4), with four feature film titles distributed by Magnetic Video Corp. garnering the maiden awards.

Recently announced by ITA executive director Henry Brief, The ITA Gold Videocassette will be awarded based on audited retail sales of one million dollars or more.

The first four winners, announced during Tuesday's luncheon, were "M\*A\*S\*H," "Patton," "The Sound of Music" and "The French Connection."

# Germany

By JIM SAMPSON

■ **MUNICH**—Rudy Wolpert, who exited CBS Frankfurt last year after ten years as managing director, last week joined Frank Farian's organization to run marketing and business affairs. Farian, the composer/producer/singer behind **Boney M.**, **Eruption**, **Precious Wilson** and other acts, said he was spending too much time on business and not enough in creative production. He insists that the addition of Wolpert does not signal a move away from either Hansa or Ariola. Wolpert will not be responsible for Farian's Far Publishing, but will handle coordination with international partners. The new Boney M. album, "Super 20 Boney M.," is due for release throughout Europe this week.

**TEUTONIC TELEX:** Peter Gabriel has agreed to re-record his forthcoming English album in the German language. Phonogram's International A&R chief Louis Spillmann says Gabriel will use German cover texts of his songs together with the English instrumental tracks. A single is due in April, the album in June, with Gabriel promising to sing a few titles auf deutsch during his May Teutonic tour . . . Fritz Egner has become professional manager, responsible for acquisition of domestic product, at Warner Bros. Music. Wolfgang Kreh replaces Egner as house promotion manager . . . RCA's Leon Deane preparing to accompany the **Average White Band's** forthcoming tour with a promotion blitz similar to the campaign which broke **John Denver** here last year . . . George Gluck in Munich to work with **Sylvester Levay** on new productions for Karma Music. Gluck now has his own publishing/production company, affiliated with Peter Meisel and dual-based in London and Berlin . . . Detlev Kroemker named international A&R chief at Metronome . . . The new "German Record Critics' Prize," to be presented quarterly, has just been announced. The only contemporary international pop winner is **Steve Forbert** for "Jackrabbit Slim."

## James Gang



RCA and Millennium Records invited members of the int'l. press to a reception for Tommy James. Millennium Records, manufactured and distributed by RCA, has just released James' debut album for the label, "Three Times in Love." Pictured from left at the reception are Jorge Pino, manager, international product development, RCA Records; Bob Beranato, manager, artist relations-pop music, RCA Records; Beverly Berman, administrator/international coordinator, Millennium Records; Tommy James; Larry Palmacci, product manager, RCA Records; Shelly Petrov-Sherman, promotion and sales administrator, Millennium Records; Joe Cohen, manager, international product management, RCA Records; and Jack Chudnoff, division vice president, marketing, RCA Records.

## London Office Opened by CCC

■ **NEW YORK** — David Krebs and Steve Leber have announced the opening of the London office of Contemporary Communications Corporation.

### Mensch Tapped

Peter Mensch, formerly based in New York, has been named managing director of the European operation. Mensch will co-

ordinate all European promotion, publicity, marketing and touring for all CCC artists. In addition, he serves as CCC's personal manager for all its European acts including AC/DC and the Scorpions. Mensch can be reached at 01-373-5441 or 373-5465; Flat 4, 412 Southwell Gardens, London SW7 4RL.

# West German Sales Drop

(Continued from page 3)

for the total market in 1979 would be 197 million records and tapes.

When compared with the market report after three quarters, the annual survey reveals a weak fourth quarter holiday sales period. Pre-recorded cassettes dropped by four percent through September, but by ten percent for the entire year to 37.4 million units (20 percent of the market). The sharp decline in cassette sales is attributed to the steady increase in home taping.

Home taping is at least partly to blame for disinterest in budget

pop albums, sales of which slipped to 23 percent below 1978 levels. Industry observers believe price-conscious consumers who previously turned to budget product are now taping off the air or borrowing recordings from others.

On the positive side, full price pop albums were up 11 percent to 56.5 million units. Singles sales had been up by nine percent through September, but levelled off for a modest three percent discs. Classical sales also stagnated in the fourth quarter, moving up four percent.

# Japan

(This column appears courtesy of Original Confidence magazine)

■ **JOBU-FM Osaka** has been broadcasting live concerts since the latter half of '79 to commemorate their 10th anniversary. As part of this celebration, **JOBU-FM Osaka** recently tried an indoor experiment of 4 channel FM broadcasting at the Osaka Tokyo Hotel.

This was the first attempt of commercial broadcasting for the 4 channel system. The Radio Technical Council of the Ministry of Posts and Telecommunications has been studying some of the technical problems involved in multiplex broadcasting, one of them being the 4 channel broadcasting. Outdoor experimentation is the only one left to tackle.

"Since we established **JOBU-FM Osaka** 10 years ago, we have been trying to do our best to accomplish our mission to broadcast by 2 channel stereo system. In order to comply with the new wishes of the listeners, we ventured out and experimented by broadcasting in 4 channel indoor system. We would like you to understand our enthusiastic effort to tackle this new project and hopefully you'll audition it," commented Mr. Yamada, the president of **JOBU-FM Osaka**.

After the technical explanation, all of them present auditioned the 4 channel FM broadcasting for another two hours.

Suntory (brewery) is famous for its CM songs and films. This time **Bob James** composed a CM song for Suntory's new kind of drink, Spritzer and Vodka Rickey. The title of the song is "Sparkling New York" which is the same title as the campaign. The song was scheduled to be released on March 1st from CBS Sony. It can be heard on air from Feb. 25 on the radio and from March 15 on TV.

# Japan's Top 10

## Singles

1. **DAITOKAI**  
CRYSTAL KING—Canyon
2. **OKURUKOTOBA**  
KAIENTAI—Polydor
3. **SAYONARA**  
OFF COURSE—Toshiba EMI
4. **TOMARIGI**  
SACHIKO KOBAYASHI—Warner Pioneer
5. **SHOOSHIFU**  
ALICE—Toshiba EMI
6. **OMAE TO FUTARI**  
HIROSHI ITSUKI—Tokuma
7. **WAKE UP**  
KAZUO ZAITSU—Toshiba EMI
8. **KOI**  
CHIHARU MATSUYAMA—Canyon
9. **TOKIO**  
KENJI SAWADA—Polydor
10. **IHOJIN**  
SAKI KUBOTA—CBS/Sony

## Albums

1. **KISHYOTENKETSU**  
CHIHARU MATSUYAMA—Canyon
2. **GREATEST HITS VOL. 2**  
ABBA—Disco
3. **PUBLIC PRESSURE**  
YELLOW MAGIC ORCHESTRA—Alfa
4. **YUMEGATARI**  
SAKI KUBOTA—CBS/Sony
5. **SOLID STATE SURVIVOR**  
YELLOW MAGIC ORCHESTRA—Alfa
6. **OKAERINASAI**  
MIYUKI NAKAJIMA—Canyon
7. **RISE**  
HERP ALBERT—Alfa
8. **HARUTSUGEDORI**  
MOMOE YAMAGUCHI—CBS/Sony
9. **KAGIRINAKI CHYOOSEN**  
ALICE—Toshiba EMI
10. **YOU'RE ONLY LONELY**  
J.D. SOUTHER—CBS/Sony

(Courtesy: Original Confidence)

## CBS Intl. Names Bruno, Yoshimura To New VP Posts

■ NEW YORK—Allen Davis, president, CBS Records International, has announced the appointment of two vice presidents within the CBS Records International organization.

Arthur Bruno has been named vice president, operations, CBS Records International. In his new capacity, he will be responsible for the direction and coordination of CRI's worldwide technical, manufacturing and logistical operation. He will concentrate on the development of production and quality standards, the dis-

semination and transfer of technology, and the development of overall strategies for both facilities planning and warehousing and distribution operations.

Michi Yoshimura has been appointed vice president, manufacturing and engineering, CBS Records International. In his new position, he will be responsible for the development and monitoring of the manufacturing, engineering and production standards in each CRI facility worldwide. He will also be in charge of ensuring and controlling the transfer of technology and dissemination of data in the areas of disc manufacturing, tape duplicating, printing and recording operations among CRI's subsidiaries.

## Radio Replay

(Continued from page 35)

with the mini-revival in "personality" radio, specialty shows are about as likely to dislodge formatting as is "Fibber McGee and Molly."

The show, man, tell us the show. It's a delightful anomaly called "The Doo-Wop Shop," aired Sunday nights on WCBS-FM/New York and hosted by **Don K. Reed**. Reed's program stands apart from the station's solid gold format, specializing in the group harmony sound that flourished, chiefly in New York, in the fifties and early sixties.

Reed has been with CBS-FM since 1972, before it switched to solid gold, and has been the host of "The Doo-Wop Shop" since its inception in June 1975. He started, he says, with enough records in the station's library to get through a few shows, and with his own collection of doo-wops accumulated when he was a teen-ager growing up in the Flatbush section of Brooklyn, arguably the doo-wop capital of America.

"There are people out there who just listen to 'The Doo-Wop Shop' and don't listen to the rest of the station, or vice-versa," Reed says. After five years, listeners clearly know where to find him: the program's ratings are consistently the highest of any time period on WCBS-FM, often the highest of any show on Sunday night.

Reed divides his music into two categories: "memory" songs, predominantly romantic ballads that were "our song" to lovers way back when, and novelties like "Stranded in the Jungle," which summon a different sort of nostalgia. He will also play new singles by latter-day doo-woppers, many of whom are still recording on small labels in Brooklyn and Queens. The station gives him "90 percent control" over his music, Reed says. "I can play anything I want as long as it's within the format of the station."

Interviews with doo-wop veterans and newcomers have become an important part of the show over the years, and although he now features a group or performer in the studio as part of nearly every show, Reed has only had three repeat guests in the last two years. Many of his guests now sing group harmony only as a hobby, or to earn extra money on weekends; many have never had much to show for their "stardom."

Reed stresses that the show is "just one-sixth of my job"—he holds down a regular evening airshift during the week—and that radio, not doo-wop, is his first love. But he recognizes the show's uniqueness as well, knows that this sort of program could only work in New York. "The Doo-Wop Shop" is that rare radio show which sounds best in a dinosaur Pontiac late on a summer night on the Belt Parkway in Brooklyn, windows open, radio turned way up, no particular place to go. In moments like those, "The Doo-Wop Shop" is timeless.

**HAL NEAL:** Harold L. Neal Jr. died February 28 following a heart attack suffered in his Darien, Connecticut home, nearly a year after his ouster as president of ABC Radio. Neal will be remembered principally for his aggressive development of ABC's FM stations and programming, in which the corporation achieved a leadership position before a lot of broadcasters had realized that FM could be used for something more than simulcasts. He joined ABC at WXYZ/Detroit in 1943 as a staff announcer-narrator for such WXYZ-originated programs as "The Lone Ranger" and "The Green Hornet"; worked his way through the ranks to become general manager of WABC-AM/ New York (helping to turn that station around in the early sixties) and later president of the ABC owned radio stations; and was named president of ABC Radio in July 1972. A native of Macon, Georgia, Neal is survived by his wife and three children. He would have been 56 on March 25.

# England's Top 25

## Singles

- 1 **ATOMIC BLONDIE**/Chrysalis
- 2 **COWARD OF THE COUNTY** KENNY ROGERS/UA
- 3 **TOGETHER WE ARE BEAUTIFUL** FERN KINNEY/WEA
- 4 **AND THE BEAT GOES ON** WHISPERS/Solar
- 5 **TAKE THAT LOOK OFF YOUR FACE** MARTI WEBB/Polydor
- 6 **CARRIE** CLIFF RICHARD/EMI
- 7 **SO GOOD TO BE BACK HOME AGAIN** TOURISTS/Logo
- 8 **I CAN'T STAND UP FOR FALLING DOWN** ELVIS COSTELLO/F-Beat
- 9 **GAMES WITHOUT FRONTIERS** PETER GABRIEL/Charisma
- 10 **SO LONELY** POLICE/A&M
- 11 **CAPTAIN BEAKY** KEITH MITCHELL WITH CAPTAIN BEAKY/Polydor
- 12 **HANDS OFF . . . SHE'S MINE** BEAT/Go Feet
- 13 **BABY I LOVE YOU** RAMONES/Sire
- 14 **ROCK WITH YOU** MICHAEL JACKSON/Epic
- 15 **RIDERS IN THE SKY** SHADOWS/EMI
- 16 **ALL NIGHT LONG** RAINBOW/Polydor
- 17 **SOMEONE'S LOOKING AT YOU** BOOMTOWN RATS/Ensign
- 18 **ALABAMA SONG** DAVID BOWIE/RCA
- 19 **THE SPECIAL AKA LIVE (EP)** SPECIALS/2 Tone
- 20 **AT THE EDGE** STIFF LITTLE FINGERS/Chrysalis
- 21 **DO THAT TO ME ONE MORE TIME** CAPTAIN & TENNILLE/Casablanca
- 22 **THE PLASTIC AGE** BUGGLES/Island
- 23 **I'M IN THE MOOD FOR DANCING** NOLANS/Epic
- 24 **I HEAR YOU NOW** JON & VANGELIS/Polydor
- 25 **TOUCH TOO MUCH** AC/DC/Atlantic

## Albums

- 1 **STRING OF HITS** SHADOWS/EMI
- 2 **THE LAST DANCE** VARIOUS/Motown
- 3 **GET HAPPY** ELVIS COSTELLO/F-Beat
- 4 **TELL ME ON A SUNDAY** MARTI WEBB/Polydor
- 5 **PRETENDERS** PRETENDERS/Real
- 6 **KENNY** KENNY ROGERS/UA
- 7 **TOO MUCH PRESSURE** SELECTER/2 Tone
- 8 **SHORT STORIES** JON & VANGELIS/Polydor
- 9 **SPECIALS** SPECIALS/2 Tone
- 10 **OUTLANDOS D'AMOUR** POLICE/A&M
- 11 **ONE STEP BEYOND** MADNESS/Stiff
- 12 **REGGATTA DE BLANC** POLICE/A&M
- 13 **EAT TO THE BEAT** BLONDIE/Chrysalis
- 14 **OFF THE WALL** MICHAEL JACKSON/Epic
- 15 **GREATEST HITS VOL. II** ABBA/Epic
- 16 **PERMANENT WAVES** RUSH/Mercury
- 17 **THE FINE ART OF SURFACING** BOOMTOWN RATS/Ensign
- 18 **FLOGGING A DEAD HORSE** SEX PISTOLS/Virgin
- 19 **THE WALL** PINK FLOYD/Harvest
- 20 **SMALLCREEPS DAY** MIKE RUTHERFORD/Charisma
- 21 **I'M THE MAN** JOE JACKSON/A&M
- 22 **SINGLES ALBUM** KENNY ROGERS/UA
- 23 **METAL FOR MUTHAS** VARIOUS/EMI
- 24 **REALITY EFFECT** TOURISTS/Logo
- 25 **GOLDEN COLLECTION** CHARLEY PRIDE/K-Tel

(Courtesy: Record Business)

## Record World en Nueva York

By IVAN GUITERREZ

■ La Asociación de Cronistas de Espectáculos (ACE) de Nueva York, organización de periodistas especializados en este sector y que me honro en presidir, anunció en días pasados las nominaciones a los premios ACE 1980 que se otorgarán a lo más destacado del año anterior dentro de la farándula hispana de esta ciudad. En la categoría correspondiente a los discos y que, en definitiva, es la que más interesa a una publicación como la nuestra, las nominaciones quedaron así: Mejor cantante masculino: **Julio Iglesias** (Me olvidé de vivir), **Gilberto Monroig** (Súplica) y **Camilo Sesto** (Vivir así es morir de amor); Mejor cantante femenina: **Susy Lemán** (Ha vuelto ya), **Estela Núñez** (Por amores como tú y **Manoella Torres** (Que me perdon tu señora); Mejor intérprete folklórico: **Tony Croatto** (Yo habito una tierra luz), **Yolanda del Río** (Camas separadas) y **Rocío Durcal** (Jamás me cansaré de tí), Mejor intérprete de Salsa: **Rubén Blades** (Pedro Navaja), **Willie Colón** (Sin poderte hablar) y **Celia Cruz** (Isadora); Compositor del año: **Rubén Blades** (Pedro Navaja), **Camilo Blanes** (Vivir así es morir de amor) y **Félicio Félix** (Vida Mía); Mejor arreglo musical: **Joe Cain** (La casa), **Héctor Garrido** (Sin poderte hablar) a **Rafael Pérez Botija** (Vivir así es morir de amor); Album del Año: "Libertad Lamarque-Bodas de Oro," (Arcano), **Susy Lemán**-**"Susy Lemán"** (Pronto) y **"Camilo Sesto-Sentimientos"** (Pronto); Album del Año (Salsa): **Rubén Blades/Willie Colón**-**"Siembra"** (Fania), **Willie Colón**-**"Solo"** (Fania) y **Tito Puente/La Lupe**-**"La Pareja"** (Tico).

El popular **Rubén Blades**, el di-

námico **Angel Canales** y el estu-pendo **Fabrizio** fueron los artistas residentes del área seleccionados por la ACE para competir por el premio de Artista Local más destacado en el apartado correspondiente a las Variedades. Entretanto, las puertorriqueñas **Carmín** y **Gloria Mirabal**, junto a la bella cubanita **Georgia Galvez**, componen la terna femenina de este mismo apartado. Entretanto, **Lola Flores**, **Rocío Jurado** y **Libertad Lamarque** componen la terna de Artista Internacional del Año tras haber realizado presentaciones en esta ciudad durante 1979.

Después de permanecer callado, quizás demasiado tiempo, el compositor ecuatoriano autor de "Te voy a regalar un continente," **Romeo Caicedo**, se encuentra en el proceso de llegar a un acuerdo satisfactorio o demandar a la firma discográfica Discofón que acredita algunas de las canciones del más reciente Lp de la puertorriqueña **Yolandita Monge** a **Romulo Caicedo**, quizás confundiendo con el cantante peruano de ese nombre. El compositor considera que, con esto, se está dañando su prestigio autoral mediante el descuido de los fabricantes de discos que.

Al igual que este caso que ahora se ha producido en Nueva York, figura el descuido de RCA-México de acreditar al desaparecido compositor puertorriqueño **Rafael Hernández**, la autoría de la melodía "En mi viejo San Juan" (en el más reciente Lp de **Lucía Méndez**) cuando todos conocen que se trata de una de las más bellas páginas musicales compuestas por el recientemente desaparecido, e igualmente puertorriqueño, compositor **Noel Estrada**.

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ La Convención de Mercadotecnia de RCA, México, que acaba de celebrarse en México resultó en extremo favorable y sirvió para consolidar los lazos de la empresa mexicana, con su distribuidor en Estados Unidos, Caytronics Corp., en la etiqueta Arcano. En un despliegue de interés, el cuerpo ejecutivo de promoción y ventas de la firma neoyorkina asistió a la Convención, liderados por su vicepresidente, **Rinel Sousa**, que con un inusitado "team work" demostraron a la sociedad que "la cosa va en serio." Y es que Sousa, que demostró en el pasado una energía y capacidad amplia en la promoción de la etiqueta en la costa este, nunca tuvo la brillante oportunidad de liderar nacionalmente el peso de la publicidad, relaciones públicas y promoción. Quizás una de las debilidades de Caytronics, fué que nunca logro una verdadera cohesión en su cuerpo en todo Estados Unidos. Hubieron muchos factores que ayudaron en el proceso y quizás el más doloroso, fué la toma de posiciones en la empresa, que aunque no participaron en el impulso inicial de la empresa, determinaron después su suerte, con paláticas desgarrantes y destinadas. Ahora, con Sousa a cargo de todo el proceso, la actividad es palpable y poderosa. Indiscutiblemente, emerge Caytronics con una fuerza des acostumbrada dentro de la industria. Falta ver ahora si cuando se logren todos los propósitos, vuelve **Joe Cayre** a cometer las mismas equivocaciones. Y es que sin pecar de nacionalista, clasista o latinismo, el gran problema de las empresas norteamericanas o de cualquier otra nacionalidad de origen, es situar en las posiciones claves a elementos ajenos a lo latino, sin el necesario conocimiento de nuestros conceptos de vida, basados primordialmente en orgullo de origen, apasionamiento romántico de ideales u objetivos en la vida y un incesante y elaborado interés en no dejar que alguien que no sea de los nuestros participe en nuestras luchas, generalmente nunca entendidas a fondo y menos aún, consideradas plenamente en superficie. Porque indiscutiblemente, "nuestro vino será amargo, pero es nuestro vino" y para cualquier otro que lo tome, estará expuesto a saborear un trago de vinagre, destilado con un elemento muy peligroso; nuestro inexpugnable, quijotesco y terco concepto de no actura como máquinas y siempre como simples seres humanos, abiertos a la equivocación, el triunfo, el fracaso, el dolor y la oportunidad de pasar por alto el "Día de la Madre," si ello conlleva llevar en el ojal una "tuerca" en vez de la consabida, débil, pero hermosa flor roja.

En tiempo "record" produjo **Renato López** para RCA, México, la nueva grabación de **Emmanuel**, con el temazo, "Insoportablemente Bella." (M. Alejandro-A. Magdalena) Si RCA toma el asunto tan en serio como Caytronics en Estados Unidos, es muy posible que el tema pegue en todas partes por **Emmanuel**. Ojalá puede al fin de cuentas, consolidar RCA su "team work" internacional, que tan débil se ha mostrado desde hace demasiado tiempo . . . Ah!, hablando de **Manuel Alejandro**, comenzará a producir próximamente a la nueva firma exclusiva de RCA, España, la popular **Jeanette** . . . Me comentan que el enérgico **Tomás Muñoz** de CBS, España, está preparando matules con destino Brasil. ¡Muy interesante! . . . Por otra parte, también me comentan que **Carlos Camacho**, a cargo de Gamma, México, pasará a la Dirección General de Orfeón Mexicana. ¡No lo puedo creer! . . . "Si me dejas ahora" (C. Blanes) en interpretación de **José José** está arrollando fuertemente. Y es que el grupo Ariola está con el "hacha en la mano y el cuchillo en la boca" y no tan solo en promoción, ya que en producción están dándole por atrás a todo el mundo . . . Alhambra Records lanzó en Estados Unidos la última grabación de **José Velez**. ¡Muy buena!

Me cuentan que Zafiro de España ha concedido la distribución de su producto en Estados Unidos al sello Alhambra. Bueno, vamos a ver que pasa ahora . . . Posiblemente salve su carrera el intérprete español **Miguel Gallardo**, al firmar con Ariola . . . Otro que merece mejor suerte es Pablo Abaira . . . Se celebrará Muxexpo este año

(Continued on page 59)



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# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Tucson

By KXEW (RAUL AGUIRRE)

1. **SI ME DEJAS AHORA**  
JOSE JOSE
2. **QUIEN SERA**  
CAMILO SESTO
3. **PORQUE NO PERDONAR**  
LOS FREDDY'S
4. **AL FINAL**  
EMMANUEL
5. **AMARRADO**  
ALVARO DAVILA
6. **Y LLEGASTE TU**  
RITMO 7
7. **PERDI TU CARINO**  
TIERRA TEJANA
8. **LA PAZ DE TU SONRISA**  
ROBERTO CARLOS
9. **QUIEREME TAL COMO SOY**  
SERGIO FACHELI
10. **EL PAVO REAL**  
SALVADOR HUERTA

### Tampa

By WSOL (ALVARO DIAZ DEL RIO)

1. **SED**  
BACHELLY
2. **REGRESO JUNTO A TI**  
SANTA BARBARA
3. **VUELA SIEMPRE PAJARO HERIDO**  
BARBARA Y DICK
4. **YO TE QUIERO**  
CLAY CARRILON
5. **SOY LA MUJER**  
ISABELLE
6. **EL NOVENO MANDAMIENTO**  
NELSON NED
7. **CIEGO ES EL AMOR**  
ALEJANDRO JAEN
8. **LA CULPA HA SIDO MIA**  
CAMILO SESTO
9. **DESAHOGO**  
ROBERTO CARLOS
10. **NO QUIERO BAJAR DE MI NUBE**  
ANGELA CARRASCO
11. **FRANCISCO ALEGRE**  
PEQUENA COMPANIA
12. **A QUIEN VAS A SEDUCIR?**  
NYDIA CARO

### San Jose

By KANTA (WILFRED IRIZARRY)

1. **DULCEMENTE AMARGO**  
JOSE LUIS—T.H.
2. **YA ME VOY**  
CHELO—Musart
3. **SERA VARON, SERA MUJER**  
LOS ANGELES NEGROS—Latin Int.
4. **Y OTRA VEZ BOLEROS**  
ROLANDO OJEDA—Alhambra
5. **QUERERTE A TI**  
ANGELA CARRASCO—Pronto
6. **SI DIOS FUERA NEGRO**  
TIERRA NEGRA—S.B.
7. **SI ME DEJAS AHORA**  
JOSE JOSE—Pronto
8. **QUIEN SERA**  
CAMILO SESTO—Pronto
9. **EL RECADO**  
RIGO TOVAR—Melody
10. **AMARRADO**  
ALVARO DAVILA—Profono

### Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**  
JOSE JOSE—Ariola
2. **SIN TU AMOR**  
NAPOLEON—Cisne Raff
3. **NO PONGAS ESE DISCO**  
JAVIER SANTOS—Orfeon
4. **YA SE FUE**  
JOSE BARETTE Y EL MIRAMAR—Accion
5. **AMARRADO**  
ALVARO DAVILA—Melody
6. **AL FINAL**  
EMMANUEL—RCA
7. **CHIQUITITA**  
GRUPO ABBA—RCA
8. **ME GUSTAS MUCHO**  
ROCIO DURCAL—Ariola
9. **MELODIA PARA DOS**  
JOAN SEBASTIAN—Musart
10. **QUE FACIL ES DECIR QUE PERDONE**  
TU SENORA  
LILA DENEKEN—Orfeon

## Ventas (Sales)

### New York

1. **CHIQUITITA**  
LEONARD PANIAGUA—Disclor  
GRUPO MENUDO—Padosa
2. **CUCHU CUCHA**  
PATRULLA QUINCE—Gema
3. **SI LA TIERRA TIEMBLA**  
HECTOR CASANOVA/Pacheco—Fania
4. **AMANDOTE**  
JOHANNA ROSALY—Velvet
5. **MI MANERA DE AMAR**  
NELSON NED—WS Latino
6. **UN VESTIDO NUEVO**  
PETE FRANKIE—WS Latino
7. **SI ME DEJAS AHORA**  
JOSE JOSE—Pronto
8. **COMPRENDER MAS**  
ANTHONY RIOS—Algar
9. **MIS HIJOS**  
OSCAR D'LEON—T.H.
10. **MI SON CUBANO**  
ROBERTO TORRES—SAR

### Mexico

By VILO ARIAS SILVA

1. **SI ME DEJAS AHORA**  
JOSE JOSE—Ariola
2. **MAMA SOLITA**  
PEDRITO FERNANDEZ—CBS
3. **SEÑORA DE TAL**  
VICENTE FERNANDEZ—CBS
4. **ALBUR PERDIDO**  
MERCEDES CASTRO—Musart
5. **QUERERTE A TI**  
ANGELA CARRASCO—Ariola
6. **ME GUSTAS MUCHO**  
ROCIO DURCAL—Ariola
7. **AL FINAL**  
EMMANUEL—RCA
8. **A LA ORILLA DE UN PALMAR**  
JENY—Musart
9. **NO PONGAS ESE DISCO**  
JAVIER SANTOS—Orfeon
10. **YA SE FUE**  
JOSE BARETTE Y EL MIRAMAR—Accion

### Spain

By JAVIER ALONSO

1. **HABLAME DE TI**  
PECOS—Epic
2. **EL LUTE**  
BONEY M.—Ariola
3. **SIN AMOR**  
IVAN—CBS
4. **UN VELERO LLAMADO LIBERTAD**  
JOSE LUIS PERALES—Hispavox
5. **QUE NO**  
PEDRO MARIN—Hispavox
6. **SONE QUE TE QUERIA**  
PEDRO MARI SANCHEZ—Polydor
7. **MUNECA DE OJOS OSCUROS**  
ALMANZORA—Columbia
8. **BAILAD**  
RED DE SAN LUIS—Polydor
9. **COMO YO TE AMO**  
ROCIO JURADO—RCA
10. **HORAS DE AMOR**  
CAMILO SESTO—Ariola

### Puerto Rico

1. **CUCHU CUCHA**  
PATRULLA QUINCE—Gema
2. **PONLE UN SE VENDE**  
TONY YANS—T.H.
3. **CALLATE CORAZON**  
BOBBY VALENTIN—Bronco
4. **LOS ENTIERROS**  
CHEO FELICIANO—Vaya
5. **NIDO DE AMOR**  
EL GRAN COMBO—Combo
6. **SI ME DEJAS AHORA**  
JOSE JOSE—Pronto
7. **MIS HIJOS**  
OSCAR D'LEON—T.H.
8. **CON TU SILENCIO**  
JULIO ANGEL—Music Stamp
9. **APRENDI A LLORAR**  
VERONICA CASTRO—Peerless
10. **VASOS EN COLORES**  
MARVIN SANTIAGO—T.H.

## Nuestro Rincon (Continued from page 58)

durante el 26 al 30 de Septiembre, en I Hotel American Bal Harbour de Miami Beach. Pan Am y Laker Airways serán las empresas a cargo de la transportación del evento este año . . . Oyendo el nuevo long playing de **Rocio Jurado** y los temas "Como yo te amo," "Si llega el," "Quiero olvidarte ahora," "Este muchacho," "Señora" y "Amores a solas" (una masturbación musical) incluidos, es innegable que si no pasa algo de con la intérprete española, será unicamente por culpa de su sello . . . Y ahora . . . ¡Hasta la próxima!

The RCA Mexico marketing convention held in Mexico City was extremely successful and served to strengthen the ties between the Mexican corporation and its distributor in the States, Caytronics Corp., through the Arcano label. Most of Caytronics' executive staff attended the convention, led by vice president **Rinel Sousa**. Sousa, who in the past showed great stamina and ability regarding the promotion of the label on the east coast, is now in charge of national promotion, publicity and public relations. Perhaps one of the weaknesses of Caytronics in the past was the lack of complete teamwork within the executive staff. There were a lot of reasons which helped this process but the riskiest one may have been the appointment of new positions in the enterprise after the original goals were achieved, creating frustration and disenchantment. Now, with Sousa in charge of the whole process, the aggressiveness is noticeable in every aspect and Caytronics is building up its promotional force. I hope **Joe Cayre** won't make the same mistakes if Caytronics achieves all of their goals again. One of the main problems of American enterprises is the appointment of persons not related or used to the Latin market, without the basic knowledge of our life style and knowhow.

**Renato Lopez**, from RCA Mexico, produced in "record time" the latest **Emmanuel** single, containing "Insoportablemente Bella" (M.

Alejandro-A. Magdalena). This ballad could easily become a hit everywhere if RCA shows the same initiative taken by Caytronics in the States . . . **Jeanette**, the popular singer in Spain, will be produced by **Manuel Alejandro** exclusively for RCA Spain . . . I just heard rumors regarding **Tomas Muñoz** from CBS Spain getting ready to go to Brazil . . . On the other hand, rumors are flying that **Carlos Camacho**, presently in charge of Gamma in Mexico, will join Orfeon staff in Mexico as general director . . . **José José's** latest tune, "Si Me Dejas Ahora" (C. Blanes), is breaking everywhere due in great part to Ariola's heavy promotion . . . A new album by **José Velez**, popular Spanish singer, has been released by Alhambra Records in the States. Very good package! . . . I have been told that **Zafiro** from Spain has granted the distribution of its catalogue to Alhambra Records in the States. Let's see what happens now! . . . **Miguel Gallardo**, from Spain, could easily go to the top again after signing with Ariola . . . Another one who deserves a break in his career is **Pablo Abraira**. He should enjoy the best of promotion.

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)  
"Mi Querido, Mi Viejo,  
Mi Amigo"  
(R. Carlos-E. Carlos-L.G. Escolar)  
ROBERTO CARLOS  
(CBS)

(Salsa)  
"Cuchú Cuchá"  
(Anibal Bravo)  
PATRULLA QUINCE  
(GEMA)

# Latin American Album Picks

## LOS LIDERES DE LA SALSA

LIBRE—Salsoul SAL 4122

Libre ha logrado una mezcla de talentos, expresiones musicales de ayer y de hoy, sonidos inconfundibles de música caribeña y toques rítmicos difíciles de superar. Es indiscutible, un sonido familiar que cala los huesos de los bailarines. Muy buenos en "La Salsa," donde Marcelino Guerra mueve sus grandes resortes. Manny Oquendo y Andy González han logrado algo importante con Libre. "Vengo Sabroso" (G. Montecinos), "La Salsa" (M. Guerra), "El Jibarito" (R. Hernandez) y "Imágenes Latinas" (González-Palombo) echan la casa por la ventana.

■ Libre has a great sound: that difficult blend of old and new sounds in a parade of rhythm and spicy Latin beat. Marcelino Guerra, with "La Salsa," brings all kind of memories of a beautiful era back with a new progressive sound. Good arrangers, musicians and vocals. "Tú no me quieres" (W. Gamboa), "El chango de María" (Puig) and "Imágenes latinas." An outstanding production by Manny Oquendo and Andy González. Contagious, frenetic and danceable sound!

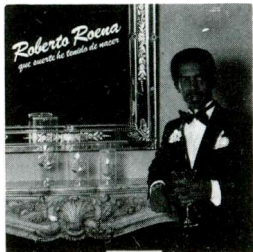


## QUE SUERTE HE TENIDO DE NACER

ROBERTO ROENA—Fania JM 557

En su producción, Roberto Roena trae de nuevo su sonido up tempo, con una mezcla de cuerdas logradas a plenitud. Muy bien en "El aplauso" (J. Leon), "Que suerte he tenido de nacer" (A. Cortes-Gentili), "Trago amargo" (J. Torres) y "Algún día sera" (J. Leon). Vocales por Tito Cruz, Roena, Mario Cola y Carlos Santos.

■ Produced by Roberto Roena, this package brings back that up-tempo sound with his characteristic blend of rhythm and strings. "Yo soy de Ley" (D.R.), "Sigo buscando un amor" (D.R.) and "Trago amargo."



## VOLUMEN 2

TRIO SAN JAVIER—CBS 19980

Pedro Favini, Norberto Gurvich y Jose Ragone interpretan mensajes llenos de optimismo, cosas simples de hermosas familias, que calan profundo en una época en que no se tiende a unir el calor de hogar por los intérpretes. Un remanso hermoso en época tormentosa. Muy bien en cada concepto, musical, creativo y moral. "Esto se llama amor" (Favini-Gurvich), "Tus padres" (Favini-Vera-Valles), "Cuando me llaman papá" (Favini-Marafioti-Sánchez) y "Tu eres madre amor." (Favini-D'Aldo Romano-N. Gurvich).

■ Trio San Javier's messages are unique in these days. "Mira, si me parece mentira" (Favini), "Esto se llama amor," "Tú eres madre amor," others.



## KAROL

Fuentes 201262

Con arreglos de Luis Carlos Montoya y Julio Garcia, Karool de Colombia ofrece aqui temas simples y muy comerciales. Toque de ritmo da su encantamiento. "Corazon triste" (K. Parodi), "Si entendieras" (J. Cordoba) y "Quien lo creyera" (B. Sierra).

■ With arrangements by L. Carlos Montoya and Julio Garcia, Karool from Colombia offers a package of very simple and contagious tunes. Very good renditions. "Estoy sola" (J. Patiño), "Peligro" (M.A. Valladares), "Aun te sigo amando" (J. Sánchez), more.

## Instrumental Gems

(Continued from page 45)

Mehta has shown superior qualities as an accompanist for all sorts of soloists. Zukerman, an old friend, finds him a perfect partner, and the Los Angeles ensemble is strong. This is a superb concerto recording, not to be

missed.

At the same time is available a surprisingly hot recording of Mendelssohn by the Chamber Ensemble of the Academy of St. Martin-in-the Field on Philips. The record has on it the early Octet (Opus 20) and the composer's later Quintet in B flat. Both performances are brilliant, with fire and spirit on every page. The conclusion of the Octet may be some of the fiercest playing of any string ensemble on record, and nowhere is clarity or precision sacrificed.

## Aurum Names Rothstein Director of Sales

■ NEW YORK — Sharon Rothstein has been named director of sales and promotion for Aurum Records.

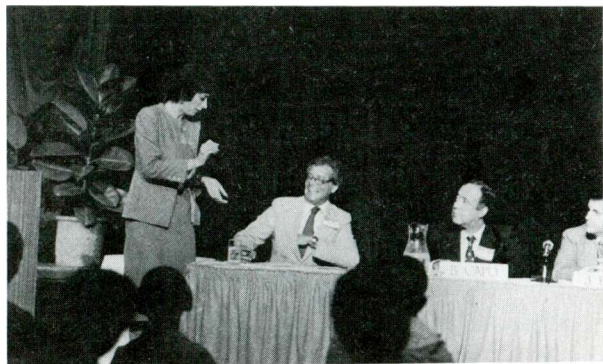
Before joining Aurum, Rothstein was associate director of William H. May Associates, the management firm which handled Samantha Sang. Rothstein began her career in the record industry at Private Stock Records as a promotion coordinator.

## Ross Names Orsher Executive Vice Pres.

■ NEW YORK — Glenn Orsher has been named executive vice president at Sanford Ross Management, the firm which manages Chocolate City / Casablanca's Cameo.

Orsher was previously president of Quadriga Productions.

## BMI Latin Music Day



A symposium entitled "New Markets For The Works Of Latin Artists" was held in Puerto Rico on February 7, 1980, which was proclaimed BMI Latin Music Day by Governor Carlos Romera-Barcelo. Shown in photo (top left) from left are: Tomas Fundora, senior vice president, Record World; Elizabeth Granville, assistant vice president, BMI; Bobby Capo, composer/artist; Jorge Pita, CBS Discos; Sergio Ballesteros, Caytronics; Pepe Luis Soto, writer/artist/producer; Senator Nicholas Noguera, Speaker of the Majority of the Senate of Puerto Rico; (top right): Hernan Padilla, Mayor of San Juan and Elizabeth Granville, BMI; (bottom left): Pedro de Aldrey, Director of Tourism, office of the Governor of Puerto Rico; Bobby Capo, Jorge Pita and Elizabeth Granville; (bottom right): Charlie Palmieri, Santos Colon, Elizabeth Granville and Juan Montoute, Assistant Cultural Affairs Officer of the Mayor of San Juan.

## ITA Seminar

(Continued from page 54)

Isgur also predicted that optical disc systems would prevail over contact systems—a forecast somewhat more divergent from the consensus of the trade than a few years ago, owing to the recent interest in contact systems in the wake of RCA's continued product development and the unveiling of the JVC/Matsushita joint venture for the VHD contact disc.

The conventional videocassette recorder may well disappear, Isgur said, as current "frame-grabber" circuit design comes down in cost, enabling set manufacturers to incorporate a recording function within the chassis of a television receiver.

### Repeated Viewing

As for software, Isgur noted the lack of existing software suitable for repeated viewing, and added that music-oriented programming may be a major force in launching home video suitable for repeated consumption. With that in mind, he, too, stressed sound quality, and asserted that contact disc systems would need to incorporate stereo. Terming the existing contact systems' lack of stereo as "a major stumbling block," Isgur argued, "That stereo capability is going to be very important, and it's going to be more important than the price differential to stereo optical disc systems."

David Fishman of Arthur D. Little, Inc., also assessed programming needs, charging the current software base, the movie industry, with failing to adequately prepare for future video program development.

### Original Material

"I think original material, not previously shown theatrically, will become the leading form of video entertainment in the next six or seven years," said Fishman, who decried the studio's current high-cost, high-risk programming methods. Instead of the astronomical single project orientation of studios, Fishman proposed the development of inhouse programming development along "product lines," whereby the marketing techniques seen in various consumer goods would be wedded to entertainment technology.

Overall, he predicted the video market would benefit from current economic factors, with the downward shift in the purchase of durable goods, along with an "inflation mentality" acclimated to spending the greater discretionary income seen rather than saving, combining with better consumer education and an improved software base to spur growth.

## Mining a Hit



Mooney Lynn, Loretta Lynn, Sissy Spacek and Tommy Lee Jones got together recently for a weekend of interviews in Los Angeles to promote "Coal Miner's Daughter," the movie about Loretta Lynn's life. Journalists and movie critics from across the nation were brought to the Roxy in Los Angeles for a special screening and concert during which the movie cast and Loretta performed music from the MCA soundtrack. Sissy Spacek sings Loretta's songs in the movie and on the MCA soundtrack.

## Kenny Rogers' New 'Game Plan'

(Continued from page 8)

ments are apparently enhanced by the new staging. "They (audiences) think of it as a one-on-one thing; people like to think that Kenny's performing for them alone, and we try and treat them that way."

Rogers and Kragen, the manager indicated, "have spent a lot of time thinking about what people can take away with them from a concert." Each attendee receives a button ("I Spent the Night with Kenny Rogers") at every show; Rogers also throws about a dozen frisbees and half that many tambourines, all autographed, to the audience in the course of each performance.

In addition, a third act, Dave and Sugar (joining Rogers and

## Video's Impact Debated

(Continued from page 55)

will involve a discerning, technically sophisticated buyer already plugged into high-end audio equipment, and hence insistent upon stereo capability.

RCA has announced its own players already offer stereo in prototype designs, but will commence market penetration in a monaural version to retain the lower player cost.

Other videodisc systems described during the convention included the Thomson CSF optical system, now in industrial use overseas via prototypes distributed by the French-based communications combine. Vice president Warren Singer said Thomson has no current plans to enter the home market preferring instead to concentrate on a "missionary" market development via industrial uses emphasizing the system's exhibility in "interactive" computer linkups.

(RW's coverage of video technology and ongoing controversies in its arrival will continue next week with a review of VCR topics at this year's seminar.)

Dottie West, who is also managed by Kragen), joined the tour after all dates were already sold out. According to Kragen, since Dave and Sugar are paid from the net profit, thereby reducing Rogers' own take, the addition will in effect cost Rogers some \$300 thousand, "money that would otherwise go right into his own pocket."

Not all of these moves have been made for purely altruistic reasons, Kragen noted; in fact, they form the basis of a new "three-year game plan" designed to further solidify Rogers' career. "We'd like to do a lot more," said Kragen, "but regardless of what we do, the idea is that we're in this for the long haul — we want to break the cycle of an artist being hot for a year or two, then cold for the next two or three years. So we give people more than they expect, thus making solid, loyal fans, which country fans are as a rule anyway. In the long run, we feel we'll sustain Kenny's career and come out ahead. All of this has a solid business foundation, and Kenny is a great businessman. The bottom line, really, is that the hottest attraction out there right now has the best organization—and it isn't always that way."

The Rogers tour is booked mostly into 15-20 thousand-seat venues; at smaller halls, in the eight to 10 thousand range, two shows are the rule. "We're staying away from stadiums," Kragen said. "We're not going outdoors into any 50 thousand-seaters this summer, because in general you'll satisfy more people in the smaller halls. So while we've definitely moved up, we've strongly resisted the temptation to do the really huge shows." Nor have they ceased playing such towns as Ashville, North Carolina and Monroe, Louisiana, Kragen added, because "we can do huge grosses in the smaller cities."

## Pride and Keeley

### Form Promo Company

■ NASHVILLE — Jack Pride and Ed Keeley have announced the formation of Keeley/Pride, a national independent country promotion and marketing firm based in Nashville.

Keeley has just ended an 18 year association with Capitol Records, the last six as national country promotion director. Pride has had four years experience in the national country promotion position at Mercury and Polydor records and has spent the last two with Keeley at Capitol.

The mailing address for Keeley/Pride is 5156 Ashley Drive, Nashville, Tenn. 37211. Keeley can be reached at (615) 889-2889 and Pride at (615) 331-1705.

## IBC Execs Resign

■ NASHVILLE—Effective Feb. 29, Walter Haynes, executive producer; Joe Lucas, sales manager; and Bobby Fischer, director of national promotion and publishing, have tendered their resignations to IBC Records here.

Changes in company management and policies were given as reasons for the resignations. Haynes, Lucas and Fischer will continue as a team and will announce their plans in the near future.

## Proud Country Bows

■ NASHVILLE — Tracks, Inc., a Nashville based publishing and production company, has announced the formation of a country radio consulting and syndication division called Proud Country. The company will offer complete format guidance, a weekly music conference, and a regular critique of the client stations' on-the-air sound.

Head of the Proud Country division is Don Keith, former program director at WRKK-FM, Birmingham, and recently-named program director at WJRB-AM, Nashville.

The company plans other projects, including a news letter for client stations, and program syndication, offering the programs first to client stations.

The offices are located at 48 Music Square East, Nashville, Tenn. 37203. The telephone number is (615) 244-7300.

## Tolle Bows Promo Co.

■ LOS ANGELES — Don Tolle, formerly southern regional promotion director for A&M Records, has announced the formation of The Don Tolle Promotion Network. Tolle will be doing independent promotion in the south out of Atlanta, Georgia, and can be reached at (404) 451-2033.

## Country Radio Seminar Ponders the '80s

By WALTER CAMPBELL

■ NASHVILLE—With this week's sessions at the Hyatt Regency Hotel here, the 11th Annual Country Radio Seminar looks ahead to progress and change in the '80s while remaining intact with the principles upon which it was founded. Begun in 1969 by Tom McEntee, Charlie Monk, Jerry Seabolt, Biff Collie, Barbara Starling and Ralph Paul, the seminar has grown in scope and significance and is now one of the largest radio-only happenings of the year.

"Addressing ourselves to the '80s is going to be the difference between this seminar and past seminars," said Don Boyles (WSUN, St. Petersburg), chairman of the seminar agenda committee. "We are projecting more than anything else, and for that reason I think that this is probably one of the most important seminars that we've had."

Included in the seminar this

## Tom T. Hall To Host 'Pop Goes the Country'

■ NASHVILLE — Reg Dunlap, president of Show Biz, Inc., has announced that RCA artist Tom T. Hall will be the new host of "Pop! Goes The Country," beginning with the start of the new fall television season.

Hall replaces Ralph Emery, who has been host of the nationally syndicated television show for the past six years and is leaving for personal reasons at his own request. Emery will continue to be seen on a new Show Biz television production, "Pick of the Pops," in which he selects the best of his shows from the '70s. Emery will also continue as host of the hour-long nationally syndicated radio show, "The Ralph Emery Show," heard daily on 288 stations.

year are sessions on handling a career in radio, Arbitron, programming, motivation, sales, research, management, technology, and the record business.

"We're balancing the seminar better than we have in the past," explained Mac Allen (Sonderling Broadcasting), current president of the seminar. "It's tough to come into a seminar that's going to be pleasing to everybody, but I think we've accomplished that this year. We're now in an age when balance is very important."

Both Boyles and Allen attribute the continuing success of the country radio seminar at least in part to a unity among country radio stations and personnel that may not be as strong in other formats. "By and large, country radio has more of an organized effort for the betterment and maintenance of the format," said Boyles. "In the seminar, we're still talking about radio, and there will be a lot of ideas that will come out of the seminar that will be applicable to any number of formats. Every indication is that we've got something going here that will continue its momentum. Record companies want to encourage this because this is their business, and exposure of course is the name of the game."

Record company support on a voluntary basis has continued with the seminar despite a "no hype" policy in effect since its inception. Allen also credits the voluntary participation and concern of the labels as one of the contributors to country radio's cohesion. "The record labels' promotion people are a good source of information," he explained. "They foster a lot of the communications and good feeling in country. There's a lack of

(Continued on page 64)

## Throckmorton Takes Top NSAI Honors

By WALTER CAMPBELL

■ NASHVILLE — For the second straight year, Sonny Throckmorton was named Songwriter of the Year by the Nashville Songwriters Association, International, at the association's achievement awards dinner Saturday, March 1, at the Hyatt Regency Hotel here. "She Believes In Me," written by Steve Gibb, was named Song of the Year.

The association's 13th annual dinner and ceremony was the finale of a day-long symposium for songwriters, with panels on songwriting, publishing and royalties. The symposium was kicked off with a songwriter showcase at the Tennessee Theatre the previous night with performances by Throckmorton, Felice and Boudleaux Bryant, Randy Goodrum, Tom T. Hall and Gail Davies.

The songwriter of the year award was determined by the number and positions of songs on the charts, and the song of the year award was picked by a vote of the association's membership. Songwriter achievement awards

were also given to Larry Gatlin ("All The Gold in California"); Bob McDill ("Amanda"); Roger Bowling and Billy Edd Wheeler ("Coward Of The Country"); Charlie Daniels, Tom Crain, Fred Edwards, Jim Marshall, Taz DiGregorio and Charlie Hayward ("The Devil Went Down To Georgia"); Milton Brown, Steve Dorff and Snuff Garrett ("Every Which Way But Loose"); Hank Williams, Jr. ("Family Tradition"); Rory Bourke, Charlie Black and Kerry Chater ("I Know A Heartache When I See One"); David Bellamy ("If I Said You Had A Beautiful Body"); Randy VanWarmer ("Just When I Needed You Most"); Sonny Throckmorton and Curly Putman ("Last Cheater's Waltz"); Don Williams ("Lay Down Beside Me"); Rory Bourke and Charlie Black ("Shadows In The Moonlight"); Patsy and Ed Bruce and Bobby Borchers ("Texas When I Die"); Sandy Mason ("When I Dream"); Bob Morrison and Debbie Hupp ("You Decorated My Life").



The five finalists for the Nashville Songwriters Association, International, Songwriter of the Year award are recognized at the NSAI achievement awards dinner Saturday, March 1, at the Hyatt Regency Hotel in Nashville. From left are Rory Bourke, Bob McDill, songwriter of the year award winner Sonny Throckmorton, Steve Dorff, and Rafe VanHoy.

## PICKS OF THE WEEK

**SINGLE** JOE SUN, "SHOTGUN RIDER" (prod.: Brien Fisher) (writers: L. Henley/J. Slate/J. Hurt) (House of Gold, BMI) (3:26). Sun may have a double-sided hit with this love tune and "Little Bit Of Push," a Don Schlitz story song, on the flip side. Both offer strong material along with Sun's distinctive vocals. Ovation 1141.

**SLEEPER** SONNY CURTIS, "THE REAL BUDDY HOLLY STORY" (prod.: The Hitmen) (writer: S. Curtis) (Skool, BMI) (3:16). As one who ought to know, Curtis sets the record straight with this unique and easy-going tune. Direct and simple instrumental accompaniment provides a solid backdrop for the story in the lyrics. Elektra 46616.

**ALBUM** LORETTA LYNN, "LORETTA." The release of the film "Coal Miner's Daughter" should provide an added boost to Loretta's already phenomenal success, and this LP is a strong package for new and old fans alike. Material consists of love songs ranging from fast-moving "Naked In The Rain" to ballads like "It's Too Late To Love Me Now" and "I've Got A Picture Of Us On My Mind." MCA 3217.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Dolly Parton — "Startin' Over Again"

Gail Davies — "Like Strangers"

Joe Sun — "Shotgun Rider"

Mac Davis — "It's Hard To Be Humble"

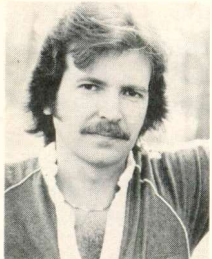


Mac Davis

Mac Davis premieres on Casablanca with the tongue-in-cheek "It's Hard To Be Humble," an instant add at WMC, WPLO, KCKC, WSM, WKKN, KEEN, KSOP, WJQS, KNIX, WCXI, WSDS, WBAM, WUNI, KWJJ, WPNX.

Joe Sun is getting heavy initial play at WBAN, KBUC, KRMD, KMPX, WQIK, WKKN, KTTS, WKDA, KNIX, WSDS, KSOP, WBAM, WGTO, KVOO, KFDI, WSLR. Tanya Tucker's "Better Late Than Never" starting at WTMT, WIRK, WSDS, KVOO, KWJJ.

Janie Fricke moves strongly with "Pass Me By" at KRAK, KCKC, KNEW, WMC, KMPX, WTMT, WPNX, KBUC, KRMD, KFDI, KVOO, KSO, WBAM. Carlene Carter's "Old Photographs" showing at KRMD, WTSO, KVOO, WWVA, WSLC, KSOP.



Freddy Weller

It's a strong start for Gail Davies' "Like Strangers" at KSOP, WBAM, WSM, WMC, KCKC, WSDS, WJEZ, WGTO, KVOO, WTSO, KEBC, KFDI, WJQS, KRMD, WTOD, KSSS, WUNI.

Freddy Weller has airplay on "A Million Old Goodbyes" at KYNN, WUNI, WSLC, KNIX, KRMD, WSM, KSOP, WJEZ, KVOO, KFDI, WTMT, KBUC, KEBC.

Newcomer Cooder Daniel's "Where Are We Going From Here" added at WIVK, WSLC, WSDS, KFDI. Likewise, Ray Frushay's "Pickin' Up Love" playing at WJEZ, WPNX, WSLC, KVOO.

Super Strong: Eddie Rabbitt, Merle Haggard, Billy "Crash" Craddock, Larry Gatlin, John Anderson, Jeanne Pruett.

Roger Hallmark sent him a message, now he's got "A Message From Khomeini," added at WMNI and WIRK. The Eagles are getting country play on "I Can't Tell You Why" at WHK, KENR, KIKK.

## SURE SHOTS

Jerry Reed — "Workin' At The Carwash Blues"

## LEFT FIELDERS

Johnny Carver — "Fingertips"

Ricky Skaggs — "I'll Take The Blame"

Louise Mandrell — "Wake Me Up"

Charlie McCoy — "Cold, Cold Heart"

## AREA ACTION

Peggy Sue — "For As Long As You Want Me" (KLLL, KVOO, KFDI)

Red Sovine — "The Little Family Soldier" (WTOD, KCKC)

Leona Williams — "Any Port In A Storm" (WSLC, KRAK, KRMD, KFDI)

# 1980 Country Radio Seminar Schedule

## HYATT REGENCY HOTEL, NASHVILLE

### FRIDAY, MARCH 7

#### 8:50 am, Regency 3 & 4:

Introduction and Welcome—Biff Collie and Mac Allen

#### 9:00 am, Regency 3 & 4:

"A Time To Be Alive"—Paul Harvey, ABC Radio Network

#### 10:00-11:00 am:

##### Concurrent Sessions:

"How To Control Your Career," Room 1, Regency 3 & 4—Bob English, WUBE; Kim Pyle, WOKX; Jim Ray, KOKE; Terry Wood, WSAI. "How Do You Talk To Arbitron?" Room II, Davidson Room—Ed Salamon, WHN; Don Nelson, WIRE; Jim Phillips, KHEY.

#### 11:00 am, Regency 3 & 4:

"How Will You Program In The 80s?"—Lee Masters, KLOZ-FM; Brad Messer, KKYX; Barry Warner, KIKK.

#### 12:00 Noon, Regency 3 & 4:

"Have You Heard The One About CMA?"—Country Music Association.

#### 12:30-1:30 pm, Regency 1 & 2:

Lunch (Compliments of CMA).

#### 1:30-2:30 pm:

##### Concurrent Sessions:

"Is Research The Answer To The 80s?" Room 1, Regency 3 & 4—Jim Duncan, R & R; Robert E. Balon, Ph.D., Multiple Systems Analysis; Bob Mitchell, KCKC; Bill Ford, WCXI; Bill Figenshu, KIKK; Johnny Randolph, WMPS. "How Do You Motivate Sales People?" Room II, Davidson Room—Jason Jennings, The Jennings Co., Ltd., San Francisco.

#### 2:30-3:30 pm, Regency 3 & 4:

"How Do You Manage Management People?"—James N. Farr, Ph.D., Farr Associates, Behavioral Science Consultants.

#### 3:30-4:30 pm, Regency 3 & 4:

"What You Are Isn't Necessarily What You Will Be"—Dr. Morris Massey, University of Colorado (presented via videotape).

#### 4:30-5:30 pm, Regency 3 & 4:

"The Renaissance Medium"—Audio Visual Presentation by The Mutual Radio Network.

#### 8:00-10:00 pm, Regency Ballroom:

"Coal Miner's Daughter"—Special Private Screening Courtesy of Universal Pictures.

#### 10:00-12:00 pm, Davidson Room:

Rap Room (free beer and soft drinks)—Gary Kines, WSUN; Wayne Edwards, RCA.

### SATURDAY, MARCH 15

#### 9:00-10:00 pm, Regency 3 & 4:

Red Barber, pioneer network sportscaster.

#### 10:00 am-12:00 noon, Regency 3 & 4:

"How Well Do You Know The Record Business?"—Moon Mullins, WDAF; Norro Wilson, Warner Bros.; Larry Butler, independent producer; Ronnie Milsap, RCA artist; Joe Galante, RCA; Peter Svendsen, independent promotion; Bruce Hinton, independent promotion; Mike Martinovich, CBS Marketing; Jan Rhees, independent marketing.

#### 12:00 noon-1:00 pm, Regency 1 & 2:

Lunch

#### 1:00-2:00 pm, Regency 3 & 4:

"Rules & Regs For The 80s"—Tom Wall, Dow, Lohnes & Albertson; Bob Heald, Fletcher, Heald & Hildreath.

#### 2:00-3:00 pm:

##### Concurrent Sessions:

"How To Create A Creative Sell," Room 1, Regency 3 & 4—Kim Pyle, WOKX; Mike Oatman, KFDI; Phil Newmark, WMC; Gary Teaney, KIOC. "How To Find And Develop Programming Talent," Room II, Davidson Room—Bob Kraig, WTHI; Dale Weber, WDGY; Steve Dickert, WKDA; Pat Martin, WXYQ; Randy Michaels, WKRC.

#### 3:00-4:00 pm, Regency 3 & 4:

"How To Put Your Face In The Market Place" (VTR presentation)—Compiled and edited by Chris Collier, KYTE.

#### 6:00-7:30 pm, Davidson Room & Ballroom Foyer:

Cocktail Hour.

#### 7:30-11:00 pm, Regency Ballroom:

Banquet and New Faces Show. Artists scheduled to perform: Alabama (MDJ) Carol Chase (Casablanca West) Lacy J. Dalton (Columbia) Big Al Downing (Warner Bros.) Leon Everette (Orlando) Reba McEntire (Mercury) Juice Newton (Capitol) Sylvia (RCA) Jim Weatherly (Elektra)

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**LOUISE MANDRELL**—Epic 9-50856

**WAKE ME UP** (prod.: Buddy Killen) (writers: C. Putman/M. Kosser)  
(Tree, BMI/Cross Keys, ASCAP) (3:02)

An invitation is offered on this tune which Mandrell sings strong and clear. A solid rhythm track and lively guitars keep the momentum strong.

**MAC DAVIS**—Casablanca 2244

**IT'S HARD TO BE HUMBLE** (prod.: Larry Butler) (writer: M. Davis)  
(Songpainters, BMI) (4:20)

Davis dispenses with false modesty here with a clever song about being "alone at the top of the hill." There's plenty of charm and wit to win listeners over.

**JERRY REED**—RCA PB-11944

**WORKIN' AT THE CARWASH BLUES** (prod.: Jerry Reed & Chip Young)  
(writer: J. Croce) (Blendingwell, ASCAP) (2:19)

From his forthcoming album, Reed does a rousing Jim Croce song about upward mobility, or the lack of it. With his downhome style and sound, he should hit easily with this one.

**RICKY SKAGGS**—Sugar Hill 3706

**I'LL TAKE THE BLAME** (prod.: not listed) (writer: C. Stanley) (Fort Knox, BMI)  
(2:45)

Skaggs sings solid country and bluegrass with this song about love, sorrow and guilt. Emmylou Harris adds her distinctive touch with sweet harmonies.

**CHRISTY LANE**—United Artists X1342-Y

**ONE DAY AT A TIME** (prod.: Jerry Gillespie) (writers: M. Wilkin/  
K. Kristofferson) (Buckhorn, BMI) (3:22)

Lane has made steady progress as a country artist, and her version of this Marijohn Wilkin-Kris Kristofferson collaboration should bring her even further. The material is appropriate for the times, and her easy, light delivery is superb.

**DICKEY LEE**—Mercury 57017

**DON'T LOOK BACK** (prod.: Allen Reynolds) (writer: B. McDill)  
(Hall-Clement, BMI) (2:47)

Lee has chosen quality material by one of the hottest songwriters around and performs it with expression and style. One of his best singles in a while.

**DON GIBSON**—Warner/Curb 49193

**SWEET SENSUOUS SENSATIONS** (prod.: Ronnie Gant) (writer: K. Walker)  
(Acuff-Rose, BMI) (2:31)

Gibson easily handles this love song with his smooth, mellow vocals. The tempo is strong and steady as he glides through the lyrics with an appealing sound.

**FREDDY FENDER**—Starflite ZS9 4908

**PLEASE TALK TO MY HEART** (prod.: Huey P. Meaux) (writers: J. Fautheree/  
J. Mathis) (Glad, BMI) (2:40)

Fender continues with his trademark style here but with a more precise and polished sound. A steel guitar and fiddle punctuate the lyric lines and effectively complement his distinctive vocals.

**STERLING WHIPPLE**—Elektra 46954

**THE LADY AND THE TRAMP** (prod.: Jimmy Bowen & Sterling Whipple)  
(writer: S. Whipple) (Tree, BMI) (3:15)

Backed by a strong rhythm track and steady running guitar licks, Whipple sings with a strong, husky sound. A sure shot with country listeners with pop potential as well.

**SUSAN JACKS**—Epic 9-50846

**ALL THE TEA IN CHINA** (prod.: Terry Jacks) (writer: T. Jacks)  
(E.B. Marks/Rockfish, BMI) (2:50)

A light, delicate sound dominates on this song which has a nice and easy chorus hook with plenty of appeal. Sweet, pretty vocals make this one right for several formats.

## Nominees Announced for ACM Awards

■ LOS ANGELES — The Academy Of Country Music has announced the final nominees in the Academy's 15th annual poll to determine recipients of "The Hat" awards, to be presented during ceremonies at Knotts Berry Farm and aired on NBC Television, Thursday, May 1 from 9-11 p.m.

The telecast will be produced by The Dick Clark Company.

Final ballots, with the names of the top five nominees in nine performing categories and the four nominees for motion picture of the year, will be mailed to the Academy's 2000 members on March 12.

These awards will be presented during the television special, as will two special awards voted by the Academy's board of directors—The Pioneer Award and The Jim Reeves Memorial Award.

The winners of seven other awards (for top performance on guitar, steel guitar, bass, drums, fiddle, keyboard and specialty instrument), as well as for top touring and non-touring bands, will be announced prior to the telecast. These awards are voted by the Academy's musicians/bandleaders branch. 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 also be announced.

Academy members must return their ballots by April 2 to the Sherman Oaks, Calif., accounting firm of Dwight V. Call, which will tabulate and guard the final results until the awards ceremony.

The final nominees for "The Hat" awards are:

**TOP MALE VOCALIST** — Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers, Don Williams;

**TOP FEMALE VOCALIST**—Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray, Dolly Parton;

**TOP VOCAL GROUP** — Moe Bandy & Joe Stampley, Jim Ed Brown & Helen Cornelius, Louise Mandrell & R. C. Bannon, The Oak Ridge Boys, The Statler Brothers;

**TOP NEW MALE VOCALIST** — John Anderson, Razy Bailey, R. C. Bannon, Randy Barlow, Big Al Downing;

**TOP NEW FEMALE VOCALIST** — Rosanne Cash, Lacy J. Dalton, Gail Davies, Louise Mandrell, Sylvia;

**ENTERTAINER OF THE YEAR** — Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson, Kenny Rogers;

**SINGLE RECORD OF THE YEAR** — "All The Gold in California" (Larry Gatlin), "Amanda" (Waylon Jennings), "Coward Of The County" (Kenny Rogers), "Devil Went Down To Georgia" (Charlie Daniels Band), "Half The Way" (Crystal Gayle);

**SONG OF THE YEAR** — "All The Gold In California" (Larry Gatlin), "It's A Cheatin' Situation" (Moe Bandy), "Last Cheater's Waltz" (T.G. Shepherd), "She Believes In Me" (Kenny Rogers), "You're The Only One" (Dolly Parton);

**ALBUM OF THE YEAR** — "Blue Kentucky Girl" (Emmylou Harris), "Greatest Hits" (Waylon Jennings), "Kenny" (Kenny Rogers), "Straight Ahead" (Larry Gatlin), "Willie Sings Kristofferson" (Willie Nelson);

**MOTION PICTURE OF THE YEAR** — "Concrete Cowboy," "Electric Horseman," "Elvis," "Living Legend."

Initial ballots were mailed to the Academy's members 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 or one in each category.

## Country Radio Seminar

(Continued from page 62)

excess hype, compared to some other formats. It boils down to the fact that if country radio does well, all of country music does well, so everyone benefits."

Every year the seminar has a New Faces Show in which newer artists who have had singles on the charts in the past year and have a concerted career effort underway perform for the attendees, quite an influential group, at the final evening's banquet. Among the artists who have been on the shows in past years and have gone on to become stars in their own right are Crystal Gayle, Eddie Rabbitt, Margo Smith, Larry Gatlin and Johnny Rodriguez. Norro Wilson, now director of country A&R at Warner Bros., was among the artists on the first show.

Money made each year by Country Radio Seminar, Inc., a non-profit company, goes toward scholarships for students pursuing careers in broadcasting or telecommunications. Candidates for the scholarships, chosen by the schools themselves, must be enrolled in an accredited department or school with a bachelor's degree program in the field, must be an upperclassman, and must have a B average or better. A total of \$15,000 has been awarded over the past five years to ten students in six different schools.

# Record World Country Albums



MARCH 15, 1980

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

MAR. 15 MAR. 8

1 1 KENNY

KENNY ROGERS

United Artists LWAK 979

(21st Week)



WKS. ON CHART

24

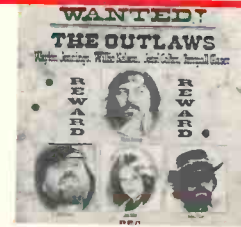
2	2	THE GAMBLER	KENNY ROGERS/United Artists LA 834 H	65
3	3	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	45
4	4	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024	8	
5	6	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H 112	24
6	5	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	17	
7	7	STRAIGHT AHEAD	LARRY GATLIN/Columbia JC 36250	22
8	8	STARDUST	WILLIE NELSON/Columbia KC 35305	96
9	10	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	49	
10	12	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/Columbia JS 36327	9	
11	11	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia JC 36203	24
12	9	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	19
13	14	WHAT GOES AROUND COMES AROUND	WAYLON JENNINGS/RCA AHL1 3493	17
14	22	TOGETHER	OAK RIDGE BOYS/MCA 3220	2
15	13	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012	19
16	16	I WISH I WAS EIGHTEEN AGAIN	GEORGE BURNS/Mercury SRM 1 5025	7
17	18	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 34326	67
18	15	A COUNTRY COLLECTION	ANNE MURRAY/Capitol ST 12039	6
19	19	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	108
20	20	WHISKEY BENT AND HELL BOUND	HANK WILLIAMS, JR./Elektra/Curb 6E 237	17
21	17	BEST OF EDDIE RABBITT/Elektra 6E 235	18	
22	21	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096	42	
23	23	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	48
24	24	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H	89
25	28	A RUSTY OLD HALO	HOYT AXTON/Jeremiah JG 5000	33
26	31	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549	3	
27	39	DOWN & DIRTY	BOBBY BARE/Columbia JC 36323	4
28	26	ONE FOR THE ROAD	WILLIE NELSON & LEON RUSSELL/Columbia KC 2 36064	38
29	29	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	101
30	30	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra/Curb 6E 194	42
31	32	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA DO 2993	126
32	25	JUST FOR THE RECORD	BARBARA MANDRELL/MCA 3165	26
33	27	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849	36
34	34	M-M-MEL	MEL TILLIS AND THE STATESIDERS/MCA 3208	6
35	38	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/Epic KE 35751	44

36 36 ENCORE JEANNE PRUETT/IBC 1001

3

## CHARTMAKER OF THE WEEK

37 — THE OUTLAWS  
VARIOUS ARTISTS  
RCA APL1 1312



177

38	35	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G	116
39	33	BEST OF BARBARA MANDRELL/MCA AY 1119	57	
40	45	HEART & SOUL	CONWAY TWITTY/MCA 3210	2
41	48	THERE'S A LITTLE BIT OF HANK IN ME	CHARLEY PRIDE/RCA AHL1 3548	2
42	57	YOU CAN GET CRAZY	BELLAMY BROTHERS/Warner Bros. BSK 3408	3
43	44	MOODS	BARBARA MANDRELL/MCA AY 1088	73
44	37	PORTRAIT	DON WILLIAMS/MCA 3192	17
45	42	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	44
46	59	SHRINER'S CONVENTION	RAY STEVENS/RCA AHL1 3574	2
47	47	AUTOGRAPH	JOHN DENVER/RCA AQL1 3449	2
48	41	EVERYBODY'S GOT A FAMILY	JOHNNY PAYCHECK/Epic JE 36200	14
49	46	JUST GOOD OL' BOYS	MOE BANDY & JOE STAMPLEY/Columbia JC 36202	22
50	51	THROUGH MY EYES	JOHNNY RODRIGUEZ/Epic JE 36274	4
51	53	LOVELINE	EDDIE RABBITT/Elektra 6E 181	41
52	50	FOREVER	JOHN CONLEE/MCA 3174	25
53	61	MY MUSIC	ROY CLARK/MCA 3189	6
54	54	OL T'S IN TOWN	TOM T. HALL/RCA AHL1 3495	9
55	55	SPECIAL DELIVERY	DOTTIE WEST/United Artists LT 1000	13
56	40	THE ORIGINALS	THE STATLER BROTHERS/Mercury SRM 1 5016	47
57	65	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	214	
58	58	ONE OF A KIND	MOE BANDY/Columbia JC 36228	17
59	62	FROM THE HEART	JANIE FRICKE/Columbia JC 36268	6
60	64	BEST OF CHET ON THE ROAD . . . LIVE	CHET ATKINS/RCA AHL1 3515	6
61	60	EVEN BETTER	BRENDA LEE/MCA 3211	4
62	43	I DON'T WANT TO LOSE YOU	CON HUNLEY/Warner Bros. BSK 3378	7
63	49	3/4 LONELY	T. G. SHEPPARD/Warner/Curb BSK 3353	31
64	66	JERRY CLOWER'S GREATEST HITS/MCA 3092	25	
65	70	TEAR ME APART	TANYA TUCKER/MCA 5106	16
66	75	RIGHT OR WRONG	ROSANNE CASH/Columbia JC 36155	24
67	67	STANDING TALL	BILLIE JO SPEARS/United Artists LT 1018	4
68	56	THE GAME	GAIL DAVIES/Warner Bros. BSK 3395	7
69	68	SHOULD I COME HOME	GENE WATSON/Capitol ST 11947	22
70	71	VOLCANO	JIMMY BUFFETT/MCA 5102	26
71	69	TOO OLD TO CHANGE	JERRY JEFF WALKER/Elektra 6E 239	11
72	52	HEART OF THE MATTER	THE KENDALLS/Ovation OV 1746	13
73	63	NASHVILLE MIRRORS	BILL ANDERSON/MCA 3214	5
74	73	YOU'RE MY JAMAICA	CHARLEY PRIDE/RCA AHL1 3441	30
75	74	DIAMOND DUET	CONWAY TWITTY & LORETTA LYNN/MCA 3190	17



## MILSAP MAGIC!

FEATURING THE HIT SINGLE

# "Why Don't You Spend the Night"

PB-11909

ALSO INCLUDES:

SILENT NIGHT (After The Fight)

I LET MYSELF BELIEVE/MY HEART

RCA





# Record World Country Singles

MARCH 15, 1980

TITLE, ARTIST, Label, Number

MAR. 15	MAR. 8		WKS. ON CHART
1	2	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON Columbia 1 11186	9
2	5	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909	9
3	1	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	10
4	7	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	7
5	6	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	9
6	8	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	9
7	3	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	11
8	10	MEN CHARLY McCLAIN/Epic 9 50825	9
9	12	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	7
10	15	ONE OF A KIND MOE BANDY/Columbia 1 11184	7
11	13	NUMBERS BOBBY BARE/Columbia 1 11170	11
12	16	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	6
13	14	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/ 1 11185	9
14	18	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	5
15	17	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/ Mercury 57011	11
16	20	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	6
17	22	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	6
18	21	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	6
19	27	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	6
20	26	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	7
21	23	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	7
22	25	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	7
23	4	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	11
24	28	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	5
25	29	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	4
26	30	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	3
27	31	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	5
28	32	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	3
29	19	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	9
30	36	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	7
31	34	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176	7
32	41	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	6
33	33	LOVE IN THE MEANTIME STREETS/Epic 9 50827	4
34	35	SUNSHINE JUICE NEWTON/Capitol 4818	7
35	44	GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592	5
36	38	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103	7
37	42	LONELY HOTEL DON KING/Epic 9 50840	5
38	40	THE STORY BEHIND THE STORY BIG AL DOWNING/ Warner Bros. 49161	6
39	43	STANDING TALL BILLIE JO SPEARS/United Artists 1336	4
40	47	LET ME IN KENNY DALE/Capitol 4829	4
41	55	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	2

### CHARTMAKER OF THE WEEK

42	—	GONE TOO FAR EDDIE RABBITT Elektra 46613	1
43	9	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	11
44	50	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	4

45	49	BIG MAN'S CAFE NICK NOBLE/Churchill 7755	6
46	51	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	4
47	74	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	2
48	—	THE WAY I AM MERLE HAGGARD/MCA 41200	1
49	63	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	2
50	57	PREGNANT AGAIN LORETTA LYNN/MCA 41185	3
51	60	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	2
52	11	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	12
53	24	YEARS BARBARA MANDRELL/MCA 41162	13
54	61	WALK ON BY DONNA FARGO/Warner Bros. 49183	2
55	65	RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602	3
56	—	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	1
57	59	SEXY SONG CAROL CHASE/Casablanca West 4502	4
58	37	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	13
59	72	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	3
60	68	THE FOOL WHO FOOLED AROUND KEITH STEGALL/Capitol 4835	3
61	64	AN AMERICAN DREAM DIRT BAND/United Artists 1330	3
62	62	DRIFTIN' AWAY MIKI MORI/Oak 1010	7
63	66	LOVELY LONELY LADY R. C. BANNON/Columbia 1 11210	3
64	67	FRIDAY NIGHT FOOL ROGER BOWLING/NSD 37	3
65	—	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	1
66	83	DIANE ED BRUCE/MCA 41201	2
67	69	YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060	5
68	70	(IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON YOUNG/MCA 41177	5
69	—	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	1
70	39	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	14
71	—	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	1
72	45	YOURS FOR THE TAKING JACK GREENE/Frontline 704	10
73	—	AFTER HOURS JOE STAMPLEY/Epic 9 50854	1
74	58	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	13
75	46	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	15
76	84	I'D BUILD A BRIDGE CHARLIE RICH/United Artists 1340	2
77	48	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329	14
78	56	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	9
79	86	WELL ROUNDED TRAVELING MAN KENNY PRICE/ Dimension 1003	4
80	52	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	12
81	—	WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER) JOHNNY RUSSELL/Mercury 57016	1
82	53	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	12
83	80	I DON'T FEEL MUCH LIKE SMILIN' RAY SAWYER/Capitol 4820	5
84	85	FREE TO BE LONELY AGAN DIANE PFEIFER/Capitol 4823	5
85	91	THE FIRST TIME MELISSA LEWIS/Door Knob 122	2
86	89	HEARTS JIMMIE PETERS/Sunbird 105	3
87	87	BLIND WILLIE CHET ATKINS/RCA 11892	4
88	88	LOST THE GOOD THING STEVE GILLETTE/Regency 45002	4
89	—	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	1
90	90	LONGER DAN FOGELBERG/Full Moon 9 50824	1
91	—	MEAN WOMAN BLUES MAX D. BARNES/Ovation 1142	1
92	95	MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/ IA 502	3
93	—	DALLAS FLOYD CRAMER/RCA 11916	1
94	96	AUTOGRAPH JOHN DENVER/RCA 11915	2
95	54	CRYING STEPHANIE WINSLOW/Warner/Curb 49146	9
96	78	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	15
97	73	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	11
98	71	BACK TO BACK JEANNE PRUETT/IBC 0005	16
99	99	SAN ANTONIO MEDLEY CURTIS POTTER & DARRELL McCALL/Hillside 8001	2
100	75	WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138	9



# BILLY "CRASH" CRADDOCK · CHANGES

(ST-12054)

One of the top performers in country music, Billy "Crash" Craddock returns with **Changes**, a stunning new album. His fiery vocals light up a mixture of ballads and rockin' tunes.

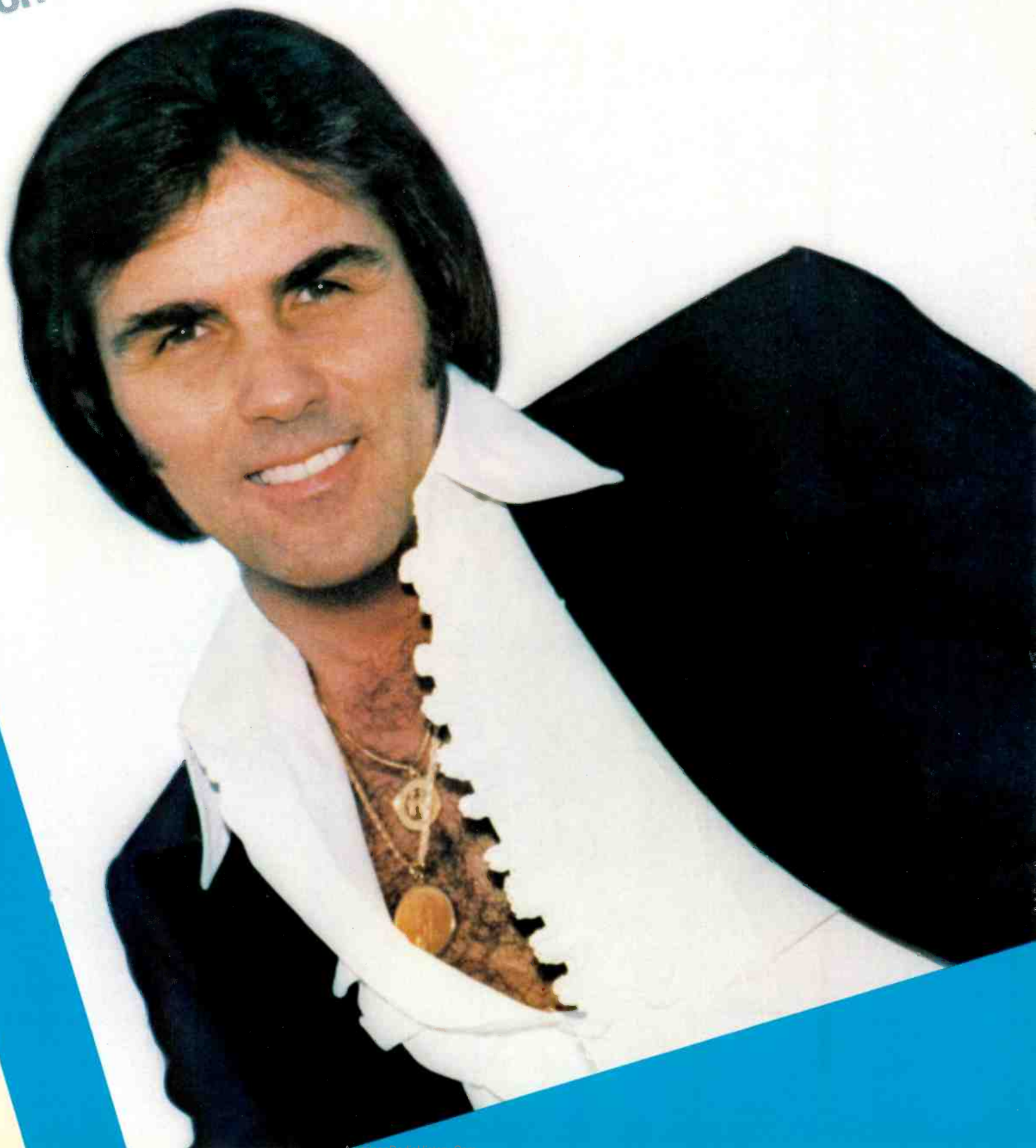
CONTAINS THE HIT SINGLE  
**"I JUST HAD YOU ON MY MIND"**

(4838)

Side One of **Changes** is produced by Jimmy Johnson for Muscle Shoals Sound Productions.  
Side Two is produced by Dale Morris.

**CHANGES**

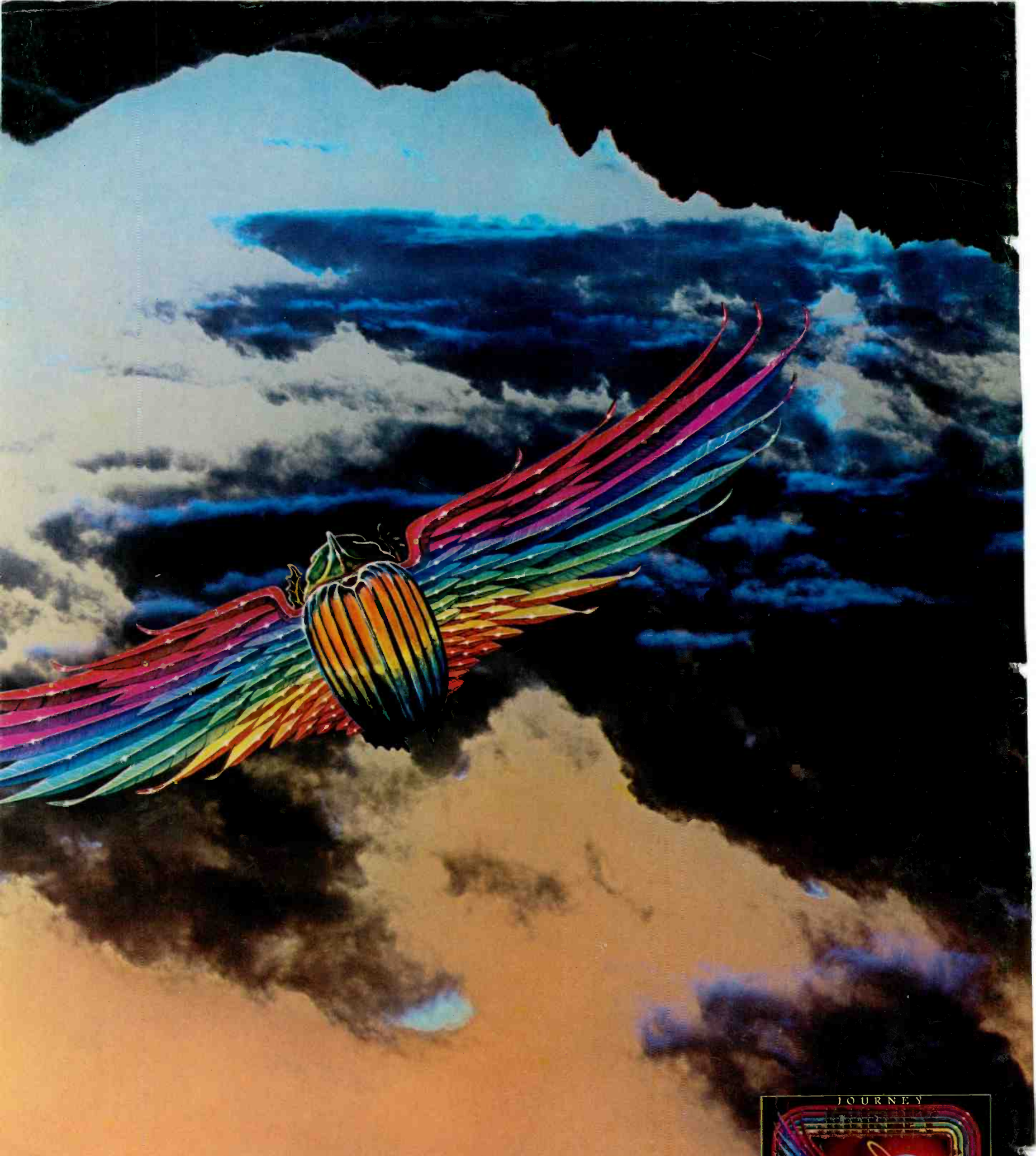
BILLY CRASH CRADDOCK



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## A JOURNEY BEYOND EVOLUTION.

"Evolution," Journey's last album, began a new cycle in the band's career.

Supported by endless airplay and constant touring, it became the second Journey album to voyage beyond platinum. And the first to give birth to a Top-40 smash: "Lovin', Touchin', Squeezin'!"

Now Journey evolves again. With

"Departure"—an album that sets a course for even greater heights. With songs like the power-packed new single, "Any Way You Want It."

Add to that Journey's relentless commitment to touring (where their concerts constantly sell out), and "Departure" becomes the next step forward. For a band that's arrived at the very top.

**"DEPARTURE" A NEW JOURNEY BEGINS. ON COLUMBIA RECORDS AND TAPES.**

Produced by Geoffrey Workman and Kevin Elson. Management: Herbie Herbert, Nightmare Inc., San Francisco.



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