

Record World

MARCH 22, 1980 \$2.50



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Hits of the Week

SINGLES

DAN FOGELBERG, "HEART HOTELS" (prod. by Fogelberg - Putnam - Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (3:20). Fogelberg offers more angelic vocals and piano chimes on this perky successor to his #2-rated "Longer." Tom Scott adds his lyricon. Full Moon/Epic 9-50862.

STEVE FORBERT, "SAY GOODBYE TO LITTLE JO" (prod. by Simon) (writer: Forbert) (Rolling Tide, ASCAP) (3:53). The top 10 "Romeo's Tune" iced Forbert's rapid rise to stardom. This follow-up, mid-tempo ballad strikes another bullseye with its heartfelt theme. Nempcor 9-7529 (CBS).

BETTE MIDLER, "THE ROSE" (prod. by Rothchild) (writer: McBroom) (3:36). The title theme from the hit film, this single is a re-mixed version from the top 15 soundtrack LP. The lonely piano setting puts Midler at her breathtaking best. An AOR-pop-A/C ballad hit. Atlantic 3656.

NEIL SEDAKA and DARA SEDAKA, "SHOULDN'T NEVER LET YOU GO" (prod. by Appere-Sedaka) (writers: Sedaka-Cody) (Kirshner/April, ASCAP/Kiddio, BMI) (4:17). Veteran pop hitmaker Neil teams with daughter Dara for teardrop lyrics and a smile in the lovely vocal trade. Elektra 46615.

SLEEPERS

BERNADETTE PETERS, "GEE WHIZ" (prod. by Arthur) (writer: Thomas) (East/Memphis, BMI) (2:33). Peters' helpless cries, an exhilarating backup chorus & sax solo make this cover of Carla Thomas' '61 top 10 hit a multi-format chart-topper. From her upcoming LP, this is a knockout. MCA 41210.

SUE SAAD AND THE NEXT, "GIMME LOVE/GIMME PAIN" (prod. by Perry - Lance) (writers: Saad - Lance) (WB, ASCAP) (3:15). The L.A. quintet makes a strong bid for the top of AOR-pop with this brash rocker. Saad's saucy quivers, guitar flash and sharp rhythm jolts, score. Planet 45913 (E/A).

DON WILLIAMS, "GOOD OLE BOYS LIKE ME" (prod. by Williams-Fundis) (writer: McDill) (Hall-Clement, BMI) (4:10). Williams is already a country and international megaseller. His typically rich and soothing vocal on this ballad should bring him equal success on the pop-A/C sides. MCA 41205.

WARDELL PIPER, "GIMME SOMETHING REAL" (prod. by Davis) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:29). Piper blends touches of gospel, soul and theatre on this commanding ballad that builds and bursts with energy and power. From her upcoming LP. Midsong 7-72000. (CBS).

ALBUMS

THE BEACH BOYS, "KEEPIN' THE SUMMER ALIVE." With appearances by both Brian Wilson and Bruce Johnston, this is multi-generational Beach Boys and carries the same lush harmonies and sweet pop melodies you'd expect. The title cut says it all with a flourish. Caribou FZ 36283 (CBS) (8.98).

PAT TRAVERS BAND, "CRASH AND BURN." Travers and friends have been verging on superstardom for several LPs and, frankly, this is the one that could do it. The opener is splendid blues rock with a stirring bass line and Bob Marley's "Is It Love" sounds like the single. Polydor PD 1-6262 (8.98).

TOMMY JAMES, "THREE TIMES IN LOVE." James' return to recording has so far produced a top charting single and this new LP is geared to do the same. His hook-heavy pop sensibilities are absolutely intact and "You Got Me" could be the next single hit. Millennium BXL1-7748 (RCA) (7.98).

THE JOE PERRY PROJECT, "LET THE MUSIC DO THE TALKING." Until very recently Perry was the lead guitarist of Aerosmith and this debut solo LP continues in that same solid rock vein. The energy here is blasting and Jack Douglas adds the appropriate thick production. Columbia JC 36388 (7.98).





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TRIUMPH POWER



Produced by Mike Levine and Triumph for Attic Records Ltd.

RCA



Record World

MARCH 22, 1980

Distribution Shift Announced by T.K.; Sale Rumors Denied

By JEFFREY PEISCH

■ NEW YORK — T.K. Records president Henry Stone issued a strong statement last Monday (10) denying rumors of the label's sale; at the same time Stone announced a reorganization of T.K.'s distribution agreements with independents.

It had been rumored that T.K. was negotiating with a major label about a distribution agreement or sale. In a prepared statement Stone said that "It's time to put an end to all the stories." The statement went on to say

(Continued on page 46)

Bertelsmann Sales Rise Leads to Expansion

By JIM SAMPSON

■ MUNICH — In fiscal year 1978-79, consolidated sales of Bertelsmann A.G., the world's largest media conglomerate outside the United States, increased 14.9 percent to dm 3.988 billion (approximately 2.2 billion U.S. dollars). Revenues and earnings from the firm's music holdings increased according to plan, leading to intensified international expansion.

Corporate earnings from continuing operations dropped for the second year in a row, down 33 percent to dm 39 million. Bertelsmann management considers this a "satisfactory" result, when the corporation's dm 51 million investment in foreign expansion in '77/'78 accounted for only dm 11 million.

Four of Bertelsmann's operat-

(Continued on page 8)

New Marketing Strategies Presage Modest Growth, Warner Comm., CBS Executives Tell Security Analysts

By SAM SUTHERLAND

■ LOS ANGELES—The music industry's much-publicized '79 slump as well as anxiety over its market outlook for '80 were downplayed by executives representing the two market leaders, Warner Communications, Inc. and CBS, during presentations made to security analysts meeting here last week.

A forecast for modest growth justified "cautious optimism" for a rebuilt music trade, according to Walter Yetnikoff, CBS Records Group president, who addressed the financial forecasters at a luncheon held Wednesday (12) at CBS Television City.

Two days earlier, David Horowitz, representing the three-man president's office at WCI, summarized overall trade business during '79 as flat or slightly depressed, in contrast to bleaker scenarios circulated by the consumer and financial press during the second and third quarters of

last year.

Although the two presentations diverged on several specific marketing issues, both the CBS team—which also included Cy Leslie, chief of CBS' new Video Enterprises division—and the WCI contingent, including WEA president Henry Droz, Nesuhi Ertegun, WEA International president, and Warner Bros. Records executive VP Stan Cornyn, concurred on bottom-line basics. Central to both presentations was the assertion that the music industry's '79 market problems have led to revised strategies that have already reversed several of the major downward trends causing concern a year ago.

The WCI presentation, made Monday (10) at the Beverly Wilshire Hotel, was closed to music trade press, but according to Daily Variety, Horowitz indicated '79 sales lagged only slightly behind the RIAA's 1978 estimate of \$4.13 billion in sales, based on

WCI's own projections. WCI findings indicated unit sales fell by between six and 10 percent, against unit price increases of approximately six percent.

Both the WCI quartet and Yetnikoff stressed that the trade's most critical obstacle during early '79, runaway product returns, have been brought under control.

Yetnikoff's presentation was devoted largely to fielding questions from attendees, but he prefaced that exchange by noting CBS's increase in market share from about 15 percent to a current estimate of 20 percent, over the past five years. Noting CBS's currently bullish chart profile, spurred by hit LPs and singles by Pink Floyd, Dan Fogelberg, Michael Jackson, Heart and other artists, Yetnikoff reported the group's operating profits for the first two months of this year are "substantially ahead of [the same period in] 1979 on both the domestic and international markets."

Beyond the current hit list, though, Yetnikoff said '79 ills have altered trade practices substantially. "Certainly the record market is different today than it was before," he told attendees, noting that credit problems, higher interest rates and revised product returns strategies have all impacted on vendor/dealer relations.

"Returns policies by the majors have resulted in dealers carrying far less inventory than in the past," he continued. "They used

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Counterfeit Investigation Continues; Korvettes Denies Involvement Rumors

By JEFFREY PEISCH

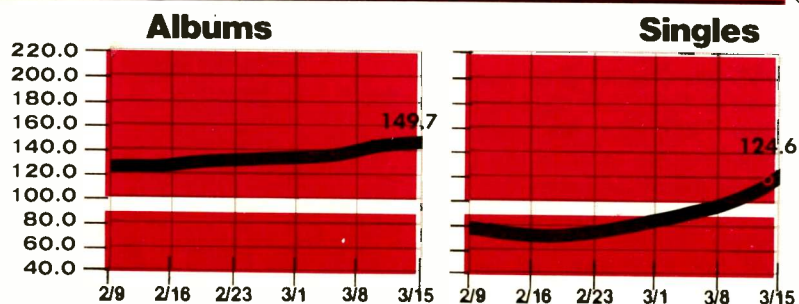
■ NEW YORK—Amid a flurry of rumor and speculation, the industry anxiously awaits further news concerning the FBI-sponsored counterfeit investigation. According to sources close to the investigation, more indictments are imminent.

The Korvettes chain, tagged as being under investigation in several accounts of the counterfeit probe responded to RW inquiries with a strong statement, not only

denying any wrongdoing, but denying that they are even being probed. Charles Meyers, corporate counsel for Korvettes said, "I spoke to the Organized Crime Strike Force, Eastern District of New York, and they indicated to me that the implications in the New York Post that the FBI had tied Korvettes to the counterfeiting ring were not correct." (Meyers was referring to an article in

(Continued on page 46)

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.

Strong Catalogue, New Album Sales Spur Increase in Retail Activity

By SOPHIA MIDAS

■ NEW YORK—According to retailers and rack jobbers throughout the nation, March and April may prove to be the months which bring record and tape sales to the highest level the industry has seen in quite some time. The anticipation of a significant increase in sales, according to industry spokesmen, is based upon the resurgence of catalogue product, as well as the recent and very abundant release of super-

star product.

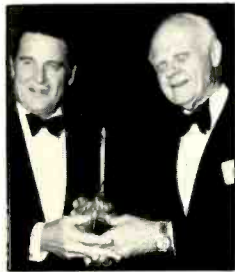
The resurgence of catalogue product became evident to retailers three months ago, and many merchandisers believe this trend was spurred by the limited and sporadic release of "quality product" in the early part of the year. According to retailers, however, the recent release of superstar product by artists such as Billy Joel, Bob Seger and Linda

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■ **PAGE 6.** The Casablanca film "Foxes" is currently the subject of intensive trade advertising which underscores the combined promotional effort being made on behalf of the film by three different companies: Casablanca FilmWorks, Casablanca Records and United Artists (distributor). In an exclusive interview, Peter Guber of FilmWorks and Bruce Bird of Casablanca Records reveal how the alliance has already paid dividends.



■ **Page 18.** Last week's RIAA Cultural Awards Dinner held in Washington, D.C. brought out the usual array of notables from the worlds of music and politics. However, for the first time in its history, the RIAA elected to honor not an individual but an organization: the FBI, which was cited for its efforts in helping rid the industry of pirates and counterfeiters. Highlights are shown in RW's photo coverage of the dinner.

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Meeting at the Mansion



Tennessee Governor Lamar Alexander recently hosted a reception at the Executive Mansion in Nashville to announce the members of the newly formed Tennessee Film, Tape and Music Commission. Pictured at the reception are (from left) David Skeptner, Loretta Lynn's manager; Joe Walker, executive director of the Country Music Association; Mrs. Alexander; Governor Alexander; Sissy Spacek, star of "Coal Miner's Daughter;" and Ed Shea, ASCAP southern regional executive director.

Minority Outreach Program Launched

By BILL HOLLAND

■ **WASHINGTON**—The Department of Commerce and the Census Bureau in conjunction with CBS Records announced this week a U.S. Census Minority Outreach Program that will send special public service announcements cut by a number of black artists on the CBS Records roster to black format radio stations nationwide.

The announcement of the special PSA's came this past week at a luncheon/press conference here attended by the Secretary of Commerce, the Director of the U.S. Census along with LeBaron Taylor, CBS vice president and general manager in charge of divisional affairs, and officials of the National Black Network, The World Institute of Black Communications, the Black Music Association, the National Association of Black Owned Broadcasters and the Sheridan Broadcast Network.

According to Eugene D. Jackson, president of NBN, the spots will be an important part in determining an accurate reflection of the black population. The census, for one thing, will determine how Congress will be reorga-

(Continued on page 53)

Rollefson London VP

■ **NEW YORK**—Richard Rollefson has been appointed vice president of London Records, it was announced by Guenter Hensler, president of PolyGram Classics, Inc., the recently created organization responsible for all PolyGram classical music activities in the United States comprising London, Deutsche Grammophon and Philips.



Richard Rollefson

PolyGram Classics is an operating unit of PolyGram Record Operations (PRO) USA, the umbrella organization for most of the U.S. recorded music activities for the European-based PolyGram Group. PolyGram recently acquired certain of the recording and music publishing activities of Decca Ltd., including the London classical repertoire.

At London, Rollefson will be responsible for supervising artist

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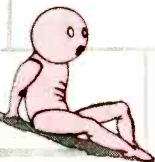
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VOL. 36, NO. 1704

ALL IS WALL



#1 ALBUM
#1 SINGLE
#1 CONCERT DRAW
CONGRATULATIONS PINK FLOYD
FROM COLUMBIA RECORDS

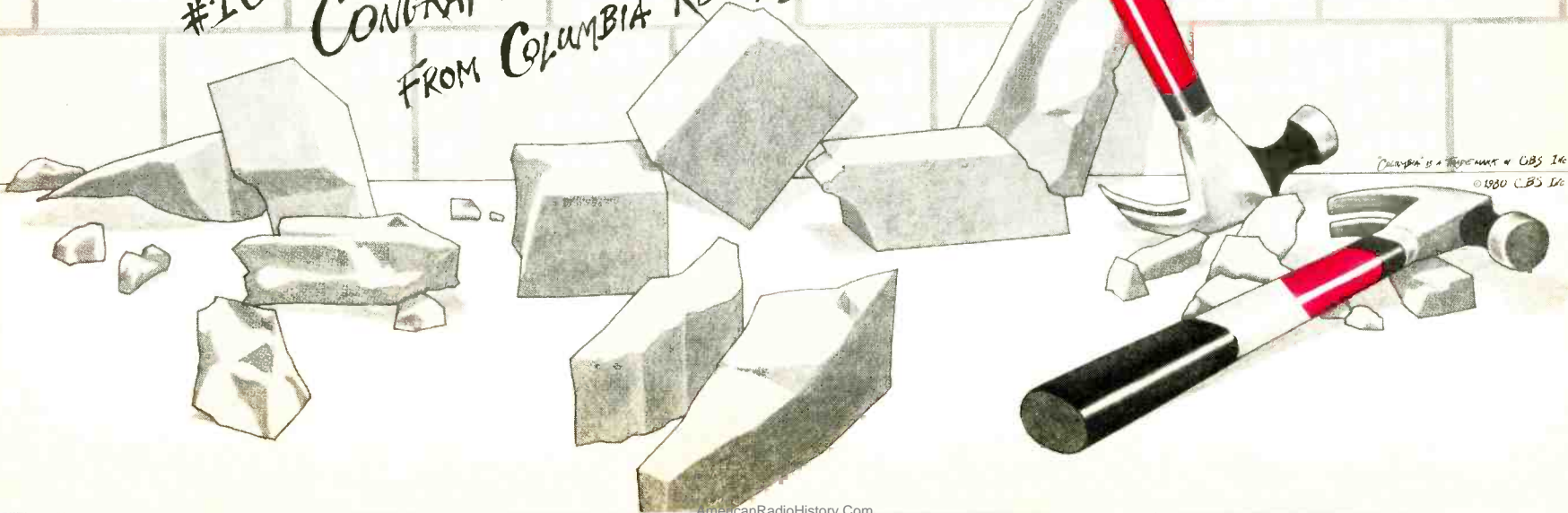


Illustration by a representative of CBS Inc.
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Divisional Alliance Benefits Casablanca's 'Foxes'

By SAMUEL GRAHAM

■ LOS ANGELES—In the Friday, March 7, editions of the film trade magazines, a four-page color advertisement for the Casablanca film "Foxes" was conspicuous among many other ads, most of them targeted to this year's Academy Award voters.

"Foxes" is not eligible for an Oscar in 1980, so the appearance of an ad for this film was unusual enough at this time of year; but perhaps the most notable aspect of the "Foxes" spread was that it reflected the mutual involvement of three different companies, including United Artists (the distributor), Casablanca FilmWorks (the filmmakers) and Casablanca Records whose "Foxes" soundtrack LP was featured on the fourth page of the ad.

The fact that both film and soundtrack album are sharing ad space, according to the chief executives at Casablanca Record and FilmWorks, respectively, merely underscores the cooperative relationship cultivated by the two divisions. "We're not in the film business or the record business," FilmWorks board chairman Peter Guber told *Record World* in an exclusive interview. "We're in the entertainment business. There are often cases where a song or two will come out of a movie that didn't quite make it, or, conversely, there won't be a (hit) song out of a movie that's successful. We feel the key is that they are synergistic, they do tie together—but it's all in the planning."

For "Foxes," that planning has been extensive, with timing the crucial element. Explained Guber, "Most people don't understand that a movie is never better than the first day it comes out, in terms of its business—it usually goes down from there. A record generally starts out on the low end and goes up. So you have to try and get them to intersect, by marrying the release of the movie and the release of the album. If the album peaks before the movie comes to a particular city, its not going to help you, so you pretty much have to go for a national release on the film."

According to Casablanca Records president Bruce Bird, it is vital — for the reason detailed above by Guber — to release the soundtrack album well before the movie. "It has to come out four to six weeks before," Bird said, "so you can start all of the action, all of the pre-promotion for both movie and album. You build everything for those four to six weeks, and then really hit it the weekend the movie opens."

The record division, Bird continued, simultaneously released three singles from the soundtrack package: Angel's "20th Century Foxes," Janis Ian's "Fly Too High" and Donna Summer's "On the Radio." The latter, which was also included in Summer's "On the Radio—Greatest Hits Volumes I and II" album, had already enjoyed extensive album airplay when issued in a single form, and "it got to the point where I couldn't hold it back any longer, because of that album play," Bird said. "We released it on December 29, and I'll never forget, it went to number one the exact day the movie opened."

Song and Film Linked

Very few projects achieve such a fortuitous balance of soundtrack and film, and Casablanca, for all its planning, could not "guarantee" that "On the Radio" would hit the top spot so conveniently, Guber said. "But what we did is aim toward a curve that would bring the success of that record to its highest point (when 'Foxes' debuted theatrically). And there was a real reason for that particular record: it's a piece of music that's heard a number of times. It's not just a piece of source music; it's significant to the dramatic thrust of the film, and it creates a linkage in a film that's generally episodic in nature." Under the circumstances, then, "On the Radio's" reaching number one when it did "was the single

greatest thing that could happen for the movie."

The fact that "On the Radio" had already been prominent on a top album ("Greatest Hits Volumes I and II" reached number one on *RW's* Album Chart the week of December 22, 1979), and thus was familiar before it ever appeared on the "Foxes" album, presented no problems, Bird noted. "It certainly isn't going to hurt you. But if you listen to the album, it isn't made up only of 'On the Radio.' In my opinion, 'Foxes' is the best soundtrack album we've ever put out — and we always try to make our soundtracks hit albums, too. There are at least six or seven other major artists or major records in the LP."

Other "Foxes" artists include Angel, Ian, Cher, Brooklyn Dreams, Keith Forsey and Giorgio Moroder. Moroder, who wrote much of the original "Foxes" music, won an Oscar in 1979 for his score for "Midnight Express," another Casablanca product.

Any success for the soundtrack can only help the film itself, said Guber, because "the tool of an album gives a whole other entry to that buzz, that word-of-mouth that happens. The kind of airplay that was generated for 'On the Radio,' and for the Janis Ian song, is exactly what the film needs to be perceived as important. That way, other media (Continued on page 53)

Arista/GRP To Be Full-Digital Label

■ NEW YORK—GRP Records, the label started by Dave Grusin and Larry Rosen and distributed by Arista Records, has announced plans to become the first full-digital label. The initial Arista/GRP digital release will be the debut album by singer-composer-instrumentalist Scott Jarrett, "Without Rhyme Or Reason." According to Rosen, the technological decision is in keeping with the aesthetic direction of the label.

In the Soundstream digital system, which presently is being used for all GRP projects, music when recorded is broken down into 50,000 samples a second. These samples are represented by a numerical formula which when decoded results in a more exact reproduction of sound than was formerly possible.

All future GRP releases will use the digital technology in one of two ways, either recording live directly onto two tracks with absolutely no generation loss in the master, or mixing to the digital format. The live method was used on the current Dave Grusin LP project, "Mountain Dance," and the Jarrett album and upcoming Tom Browne record were done digitally in the mixing stage.

EMI Videograms Signs 'Rock Justice'

■ LOS ANGELES — EMI Videograms has acquired worldwide rights to "Rock Justice," the rock opera conceived by Marty Balin and Bob Heyman.

"Rock Justice" is the story of a rock singer who, during a nightmare in a recording studio, finds himself on trial for the "crime" of not having a hit record. The production features a full rock band, Cinema (drawn from the San Francisco rock scene), a cast of 34 and 15 songs written by Balin, the former Jefferson Starship / Airplane singer-songwriter, Heyman and the show's "prosecuting guitarist," Mike Varney.

"Rock Justice" was taped and recorded during the show's premier run at San Francisco's Old Waldorf last November. Eleven cameras from Video West recorded the action and Balin and Heyman are currently editing the final version.

Who Tour Set

■ LOS ANGELES—The Who are set to return to North America for a four week concert tour, their first appearance in the United States since they were signed to Warner Bros. Records earlier this year.

Regional Breakouts

Singles

East:

Air Supply (Arista)
Billy Joel (Columbia)
Jimmy Ruffin (RSO)
Peaches & Herb (Polydor/MVP)

South:

Blondie (Chrysalis)
Billy Joel (Columbia)
Dr. Hook (Capitol)

Midwest:

Air Supply (Arista)
Billy Joel (Columbia)
Charlie Dore (Island)
Jimmy Ruffin (RSO)
Journey (Columbia)
Brothers Johnson (A&M)

West:

Air Supply (Arista)
Billy Joel (Columbia)
Jimmy Ruffin (RSO)
Journey (Columbia)

Albums

East:

Billy Joel (Columbia)
Journey (Columbia)
Elvis Costello (Columbia)
Smokey Robinson (Tamla)
Marshall Tucker Band (Warner Bros.)
Spyro Gyra (MCA)

South:

Billy Joel (Columbia)
Journey (Columbia)
Elvis Costello (Columbia)
Smokey Robinson (Tamla)

Midwest:

Billy Joel (Columbia)
Journey (Columbia)
Elvis Costello (Columbia)
Smokey Robinson (Tamla)
Marshall Tucker Band (Warner Bros.)

West:

Billy Joel (Columbia)
Journey (Columbia)
Elvis Costello (Columbia)
Marshall Tucker Band (Warner Bros.)
Spyro Gyra (MCA)

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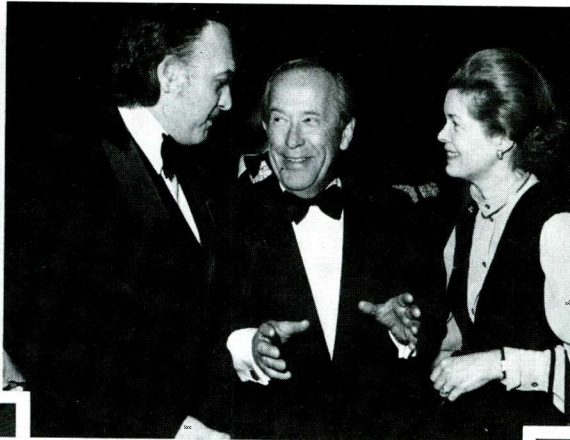
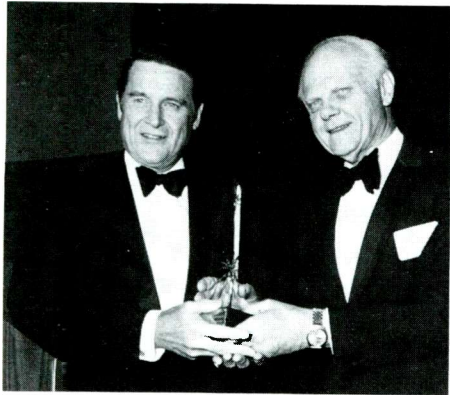


Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS © Executive Producer: HENRI BELOLO



NBLP-2-7-83

At the RIAA Dinner...



More than 1000 guests from Congress, the Administration and Federal agencies were hosted by the Recording Industry Association of America (RIAA) at the 12th Annual Cultural Award Dinner honoring the Federal Bureau of Investigation March 4 at the Washington Hilton International Ballroom. Shown above at the dinner are, top row, from left: FBI Director William Webster accepting the award for the FBI from Stanley M. Gortikov, RIAA president; Don Dempsey, senior vice president, Epic/Portrait/CBS Associated Labels, with Sen. Henry Jackson (D-Wash.) and wife; Cliff Knight, RCA

Music Service business affairs director, with Sen. George McGovern (D-S.D.) and aide. Bottom row, from left, are: Bruce Lundvall, RIAA chairman and president of CBS Records Division, introducing the entertainment; Nesuhi Ertegun, president, WEA International, with Esther Peterson, special assistant to the President for consumer affairs, and guest Midge Gatlins; Webster greets Helen Reddy, who performed at the dinner along with Larry Gatlin and the Gatlin Brothers Band, as Rep. Robert Kastemeier (D-Wis.) and Rep. George Danielson (D-Cal.) look on.

Tomato Announces Executive Changes

■ NEW YORK — Kevin Eggers, president of Tomato Music Company, Ltd., has announced several new appointments, starting with Heiner Stadler, who will take on the responsibilities of general manager as well as continuing as head of A&R for the label. Stadler has been with Tomato Music for the past two and one-half years.

Bruce Bromberg, who has been in charge of west coast regional sales since 1977, has been promoted to the post of national sales manager. Prior to joining Tomato, Bromberg held regional sales and manager positions at both RCA and CTI Records.

Cynthia Lane has been named national director of promotion, press & publicity. Lane joins the company after three and one-half years at CTI Records where she was assistant to the president as well as handling secondary radio promotion.

Laura Giambone, who has been with Tomato Music in the capacity of production assistant for the past two years, has been appointed to the position of director of production.

In addition to the executive changes, Eggers also announced the relocation to new offices at 185 Montague Street, Brooklyn Heights, New York 11201; phone: (212) 875-1313.

Island Names Doherty Promotion Vice Pres.

■ LOS ANGELES—Marshall Blonstein, president of Island Records, has made the appointment of Marcy Doherty as vice president of national promotion of Island Records.

Doherty, previous to her Island affiliation, was national promotion director for United Artists from 1976 to 1978, and then went on to do independent national promotion.

In her new position, Doherty will expand her scope of influence to encompass all Island promotion, as well as overseeing the continuous development of each record from inception to final product. She will report directly to Blonstein.

Cachet Consolidates

■ TORONTO — Cachet Records, Inc., has announced that the company is consolidating their North American operations by maintaining their executive offices in Toronto, Canada and an office in Nashville.

Cachet's operations will be primarily geared toward the continued development of the international recording artist Nana Mouskouri. The company is currently investigating an equity partner who would join Cachet in a managerial function.

TBS Pacts with WOR for Japanese Programming

■ The Tokyo Broadcasting System (TBS) has consummated a deal with WOR-TV Channel 9 in New York for a first of a series of Japanese programs with English dubbing. The program will make its debut Friday night, April 4 from 10:30 to 11:30 p.m., and

April 5 (7 hour program) from 5:00 p.m. to 12:00 midnight. The program will be hosted by Telly Savalas and one of the top recording stars of Japan, Judy Oong, who will come to New York for the initial showing.

Bertelsmann's '78-'79 Sales Increase Leads to Intensified Intl. Expansion

(Continued from page 3)
ing groups (clubs, music/film/TV, printing and manufacturing and magazine publishing) reported double figure sales increases. Only book publishing lagged behind with a 1.5 percent improvement. For the current fiscal year ending June 30, Bertelsmann expects revenues to rise 18 percent.

Music, Film, TV Up 15 Percent

The music / film / television group, headed by Egmont Lueftner, achieved a 15.2 percent increase in '78/'79 revenues to dm 371 million. Although the group growth rate was less than half that of the previous year, Ariola's worldwide record operations exceeded their sales and earnings targets. This is in marked contrast to most other international record companies, although part of the reporting year was before the international recession in music


sales started.

Ariola-Eurodisc in Germany, which grew 25 percent in '77/'78, showed a slight sales increase in '78/'79. Record operations outside Germany accounted for 37 percent of Ariola turnover. The label was particularly strong in the Benelux (+50 percent) and in Mexico.

Arista Acquired

Ariola's American operations again did not reach their goal in '78/'79, hence a "new concept" in the United States centered on the acquisition of Arista Records. (Arista was purchased in September 1979, and is therefore not included in the consolidated balance sheet.) Development of Bertelsmann's Interworld publishing subsidiary is ahead of schedule.

Bertelsmann is test marketing
(Continued on page 49)



**Crown Heights Affair's
new single, "You Gave Me Love,"
is playing around—**

DE-533

—all across America:

WKTU	KATZ	WDAO
WKND	WEDR	WFDR
WCAU	WBOK	WGIV
WOL	WBLK	KOKY
WAOK	WVKO	WPDQ

**From Crown Heights Affair's
new album, "Sure Shot"**



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DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Produced by Bert Decoteaux

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

Epic To Introduce 10-Inch Nu-Disk

■ NEW YORK—Epic Records has announced the launching of a new creative and marketing concept in the form of a 10-inch record named the Nu-Disk. Through Nu-Disks, Epic aims to introduce new artists to radio, retail and consumer via a lower-priced record which targets key cuts. Nu-Disks initial release is slated for May and will include the U.S. debut of Epic artists Propoganda and the Continentals plus New Musik (all of whom were initially signed to CBS U.K.), and previously unreleased material by Cheap Trick and the Clash.

"There's a certain built-in assumption in the record industry that hasn't been working," said Bruce Harris, Epic Records director of east coast A&R. "That assumption involves a consumer hearing two or three cuts on the radio by a new artist and loving them and then going to the record store and buying the album. Instead people have been going to the store and buying a superstar product because the new act has ten other cuts on the album and the consumer doesn't want to get burned. We want to give the people the most for their money and this is the way to do that."

The Nu-Disk will contain four cuts totaling between 12-16 minutes of music. Although Epic has placed no limitations on the genre of music or type of artist that will appear on the new 10-inch platter, the initial thrust will concentrate on their "fresh" or "new wave" acts. While Epic's implementation of the Nu-Disk is designed to solve the problem of exposing a new artist, it also hopes to deal with the programming of new rock music on album-oriented radio. Because many of the new rock acts initially record only a few singles of short duration but high intensity, album-oriented radio formats are off limits for their music. Epic hopes the Nu-Disk will be the tool to solve this problem. "Album radio has a tremendous problem dealing with the little record with a big hole in it," Harris commented. "They don't play those records for the most part. They know from their research that their audience is not a singles-buying audience. The Nu-Disk is an important tool to help introduce the new music to an AOR audience."

Since, for the most part, the Nu-Disk campaign is an experiment, Epic hasn't set any minimum sales limits as guages for the program's viability. "A combination of airplay and sales will determine how successful the Nu-Disk is," said Harris. "There are no cut and dry numbers so we'll be playing this thing by ear."

Each Nu-Disk will be released as a self-contained product so that the consumer will have no other alternative—12-inch or seven-inch—to acquire the songs on the 10-inch. If the Nu-Disk is successful at the retail and radio levels, at some point it will be cut-out and no longer be available. Then a full-fledged album will be recorded with one or possibly two, but not all, the cuts from the Nu-Disk on it in addition to new material.

Packaging of the Nu-Disks will resemble that of album jackets with the exception of the novel 10-inch size. Cover art will carry a uniform design concept although each package will be distinctly recognizable. "We see the new disc much like an album in that we see the album buyer stepping back one rather than the singles buyer stepping up one," Harris said. Also, the Nu-Disk and album will both work as promotional tools for the same kind of radio format. A lot of the same tools we use to sell albums will be applied to the Nu-Disk."

Each of Epic's five Nu-Disks will carry the suggested list price of \$3.98 except for Cheap Trick's which will list at \$4.98. "We're also appealing strongly to the collector," Harris added. "The Nu-Disk has an appeal and charm all its own, and once we cut it out, the songs will be unavailable."

FCC Transfers License From WGTB To UDC

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission this past week officially transferred the FM radio license that once belonged to Georgetown University's progressive rock and always-controversial WGTB-FM to the University of the District of Columbia.

The FCC rejected the appeal of a group of WGTB-FM listeners and station staffers to halt the transfer by virtue of its "unique" format, pointing out that the new licensee's format would also be unique.

WGTB-FM has been off the air since January 1979, and since then several D.C. groups, most of them minority-oriented, have vied for the license. Georgetown University gave approval to the University of the District of Columbia and sold the station in 1978.

The new station will program a mixed format that include classical, Caribbean, Latin, oldies, and African music as filtered through the music of other cultures.

NMPA Hosts Music Publishing Course

By BILL HOLLAND

■ WASHINGTON—The National Music Publishers Association held a one-day course on music publishing at the Howard University College of Fine Arts this past week. Four well-known representatives of the music publishing industry spoke to young songwriters about all areas of business—from its history to the problems and blessings of the new music business technology.

The speakers at the event, which was the second "mini-course" held by the NMPA, included Leonard Feist, NMPA president, Sumac Music president Susan McClusker, Robert Gordy, executive vice president of Jobete Music Company, and Burton L. Litwin, vice president of Belwin-Mills Publishing Corporation.

Feist spoke to the audience about the history of music publishing, going back to Italy more than 400 years ago. His comments also were directed to the current scene, mentioning that while there is a lot more competition these days, the marketplace has grown in categories of music and market vehicles. He also thought it important and necessary for a publisher to have "taste but no prejudices that might bar access to certain music."

Litwin explained the history of copyrights, including the legal protection of the 1976 music sec-

tions of the 1970 U.S. Copyright Act. He also mentioned that figures of income from various licensed rights—ASCAP, BMI, SESAC plus mechanical and print licenses—might be close to 450 million, which nevertheless is not a very big percentage of the record industry gross.

Gordy Speaks

Gordy told the audience: "There's a lot of money to be earned in this business, even though we compute our profits in pennies. It won't be made by anyone who lacks determination, who takes no for an answer." "This," he said, "is a tough business, but a great one full of challenge and opportunity."

McCusker spoke about a wide range of topics of interest to the audience, explaining the positive aspects of co-writing, working a whole catalogue as opposed to one area of songs, the importance of establishing a track record in the industry and the kind of demos publishers listen to.

"The key word is craft," McCusker said. "A good writer is polished . . . You don't need a fancy demo, just one that shows what the song is."

The first NMPA music publishing course was held last November in Atlanta at Georgia State University. The third will be held in late April at a yet-undisclosed location.



Continuing the expansion of its educational program, the National Music Publishers' Association presented a day-long minicourse on music publishing at Howard University's College of Fine Arts in Washington, D.C. on March 7. Pictured from left at the tuition-free presentation are Burton Litwin of Belwin-Mills, Robert Gordy of Jobete (himself a Howard alumnus), Susan McCusker of Sumac Music and NMPA president Leonard Feist, who organized and directed the program.

Ayoub Named AIR President

■ LOS ANGELES — Ken Ayoub, formerly sales and marketing VP of Aralos International Records (AIR), has been named president of that label. Ed Douglas, who is AIR's director of creative services, moves into the VP position.

The label, based in Los Angeles, has pacted Alisabete Jergens to a long term contract. First single release by the chairwoman of the A. Jergens Foundation, shipped last week, is titled "Supernatural Woman" b/w "Hungry For Your Love."

Island Ups Frank

■ LOS ANGELES—Howard Frank has been appointed to the position of national promotion director for Island Records. Frank has held the position of west coast promotion for Island since January of 1979.

Past

Prior to joining Island, Frank worked as local promotion manager for ABC Records and Ode Records. In his new capacity, he will be responsible for all facets of promotion. He will report directly to Marcy Doherty, Island Records' vice president of national promotion.

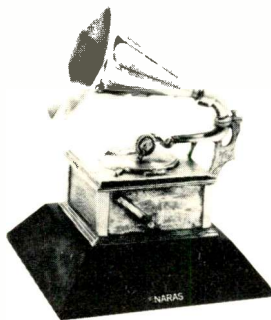
Not just any Wednesday.



Record of the Year
"What A Fool Believes"
The Doobie Brothers



Album of the Year
"52nd Street"
Billy Joel
Phil Ramone, Producer



Song of the Year
"What A Fool Believes"
Kenny Loggins & Michael McDonald



Best New Artist
Rickie Lee Jones



Best Pop Vocal Performance, Male
"52nd Street"
Billy Joel



Best Pop Vocal Performance By A Duo, Group or Chorus
"Minute By Minute"
The Doobie Brothers



Best Pop Instrumental Performance
"Rise"
Herb Alpert



Best Rock Vocal Performance, Male
"Gotta Serve Somebody"
Bob Dylan



Best Rock Vocal Performance, Female
"Hot Stuff"
Donna Summer



Best Rock Vocal Performance By A Duo or Group
"Heartache Tonight"
Eagles



Best Rock Instrumental Performance
"Rockestra Theme"
Wings (PKS)



Best R & B Vocal Performance By A Duo, Group or Chorus
"After the Love Has Gone"
Earth, Wind & Fire



Best R & B Instrumental Performance
"Boogie Wonderland"
Earth, Wind & Fire



Best Rhythm & Blues Song
"After the Love Has Gone"
Bill Champlin, Songwriter



Best Disco Recording
"I Will Survive"
Dino Fekaris, Freddie Perren, Producers



Best Country Vocal Performance, Male
"The Gambler"
Kenny Rogers



Best Country Song
"You Decorated My Life"
Bob Morrison & Debbie Hupp, Songwriters



Best Soul Gospel Performance, Contemporary
"I'll Be Thinking Of You"
Andrae Crouch



Best Recording For Children
"The Muppet Movie"
Paul Williams, Producer



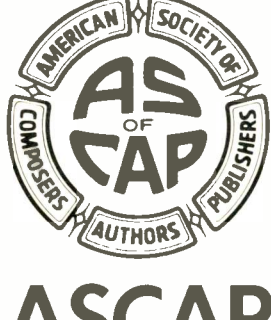
Best Cast Show Album
"Sweeney Todd"
Stephen Sondheim, Composer, Lyricist



Best Jazz Vocal Performance
"Fine and Mellow"
Ella Fitzgerald



Best Jazz Instrumental Performance, Group
"Duet"
Chick Corea

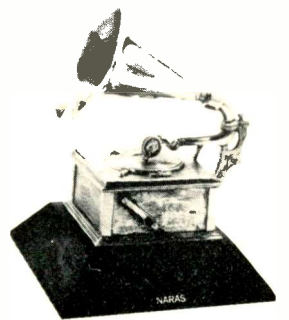


ASCAP

We've Always Had the Greats



Best Arrangement Accompanying Vocalist
"What A Fool Believes"
Michael McDonald, Arranger



Best Jazz Instrumental Performance, Big Band
"At Fargo, 1940 Live"
Duke Ellington

ASCAP congratulates its Grammy winners

Whispers Member Accused of Possessing Stolen Jewels

By LAURA PALMER

■ LOS ANGELES—Leaveil Degree, a member of the Whispers, and his brother David were arraigned here March 6 on charges of the possession of more than \$300 thousand worth of stolen jewels. The jewels are part of a reported \$1.8 million in loot stolen from a mail truck on December 27, 1979.

According to Assistant U.S. Attorney Donald Etra, Leaveil Degree said that he knew that the jewels were taken in "one of the biggest jewelry heists ever." Leaveil stated that he obtained the jewels from his brother, and added that he knew of other jewelry-related thefts.

Postal Inspector Michael L. Casadei, in an affidavit, quoted Bruce Farber, president of XIV Karats Ltd., (a jewelry and gem store) as saying that he had received several stones from the Degree brothers between December 25 and January 1 in exchange

Welk Group Grows

■ LOS ANGELES — The Welk Music Group, a publishing company which has been growing steadily over the past few years, has experienced solid chart success in 1980.

Since January 1, 1980 the Welk Publishing firm has had three #1 Country Singles on the *Record World* chart: Don Williams' "Love Me Over Again" written by Williams; Willie Nelson's "My Heroes Have Always Been Cowboys" (theme from "The Electric Horseman") written by Sharon Vaughn, and this week's #1 record, Ronnie Milsap's "Why Don't You Spend the Night" written by Bob McDill.

The company is also moving up the pop singles chart with the Captain & Tennille's "Love On A Shoestring," written by Douglas L.A. Foxworthy and Kerry Chater as well as Nelson's "My Heroes Have Always Been Cowboys."

Other Welk copyrights have recently been recorded by Don Williams, the Kendalls, Dave & Sugar and Dickie Lee as well as Linda Ronstadt, who covered the Teddy Randazzo, Bobby Weinstock and Bobby Hart tune "Hurts So Bad."

Additionally, the Welk firm has copyrights on seven albums on the pop charts and a total of 34 cuts on 17 albums on the country top 75, plus numerous hit singles and album cuts throughout the rest of the world.

Welk's firm, which in the past has been known primarily as an acquisition-based company, has in the last few years made a concerted effort in the area of developing new copyrights.

for the making of jewelry for them. Gemologists have since determined that the stones given to Faber were part of the two packages of gems belonging to J. Digby Matheson Company, located at 606 S. Hill Street in Los Angeles.

According to Faber's statement, Leaveil Degree came into his store on March 5 wearing several pieces of jewelry made by Faber, which included stones brought to him by the Degree Brothers. Leaveil Degree reportedly brought in several other loose stones to Faber; these stones were later identified by a Matheson employee as part of the stolen shipment.

When questioned, David Degree also admitted knowing that the jewels were stolen and said that he purchased them from two persons at \$5 thousand.

Authorities have reported that the other \$1.5 million worth of stolen property is still missing. However, Etra strongly believes that the Degree brothers know the whereabouts of a large portion of the stolen jewels.

U.S. Magistrate Ralph J. Geffen set bail at \$35 thousand for each of the brothers. He scheduled a preliminary hearing on the charges for March 17 but indicated that if they are indicted by a federal grand jury in the meantime they will be arraigned instead on March 24.

The Whispers are currently at or near the top of the charts with the group's first major success on Solar Records, "And The Beat Goes On." The Los Angeles-based group has been together for 15 years.

At press time, there was no comment from Solar label president Dick Griffey.

Atlantic Inks Laurie Beechman



Atlantic Records has signed rock singer Laurie Beechman to a long-term, exclusive worldwide recording contract. The announcement was made by Atlantic vice president of A&R Jim Delehant. The Atlantic debut album from Laurie and her band, entitled "Laurie and the Sighs," has been set for a March 28 national release. Produced by Atlantic A&R staff member Roger Probert, the album features Laurie and her group, the Sighs: Tony Salinas (guitars), Demo Ray Agcaoili (drums & percussion), David Wofford (bass) and Derek Fox (piano). Shown at the signing ceremonies at Atlantic headquarters in New York are, from left: attorney Mike Rudell, Atlantic vice president of A&R Jim Delehant, Laurie Beechman, producer/Atlantic A&R staff member Roger Probert, and Laurie's manager, Arthur Mann.

ASCAP Workshp Grooms B'way Talent

By DIDIER DEUTSCH

■ NEW YORK — Where are the Broadway composers (and lyricists) of tomorrow? With Charles Strouse (one of the creators of such shows as "Bye Bye Birdie," "Applause," and "Annie") as their mentor, they are attending a series of workshops sponsored by ASCAP, the American Society of Composers, Authors and Publishers.

Instituted late last year, the series offers Broadway hopefuls an opportunity to present some of their musical ideas to a panel of selected professionals and to their peers, with each presentation being followed by an open discussion, moderated by Strouse.

"Every session is like an audition," stressed Strouse in outlining the goals of the workshop, which includes instructions on the techniques of writing for the musical stage, as well as how to properly conduct a presentation to potential backers and getting the right people to attend a showcase, factors that are, according to Strouse, essential in launching productions.

For the first series, which consisted of eight sessions that were attended by well over 45 participants from all over the country, the panel(s) assembled by Strouse read like a who's who of contemporary theatre, with many panelists lending their time and knowledge to the project. Among the several personalities who sat, at one time or another, on the panel, were Gerald Schoenfeld, chairman of the Shubert Organization; Barbara Cook, the star of such musicals as "She Loves Me," "Candide," and "The Gay Life;" directors and choreographers such as Ron Fields, Michael Bennett, Joshua Logan and Tommy Tune; composers and lyricists such as Martin Charnin, Stephen Sondheim, Lee Adams, Richard

Maltby and Marvin Hamlisch; producers Ken Weissman and Michael Price, among others; and music industry representatives such as Irv Lichtman and Frank Military.

After members of the workshop have presented fragments from their works, usually a plot outline, a scene and a couple of songs, Strouse and the guest panelists begin a dialogue with the authors and the audience, eventually leading to an appreciation of the work(s) under scrutiny, an assessment of its faults and its virtues, and, on a much broader scale, an analysis of past and current trends on Broadway.

The workshop is part of an ongoing series of similar projects sponsored by ASCAP, and designed to provide talented newcomers in all walks of creative life a way to get professional guidance. The workshops are free of charge, and open to anyone, regardless of performing rights affiliation.

Nonesuch Names Two A&R Consultants

■ LOS ANGELES — Eric Salzman and Ara Guzelimian have been named artist and repertoire consultants to Nonesuch Records, it was announced by Keith Holzman, Nonesuch director.

Eric Salzman is a composer-writer with a special interest in contemporary music, multimedia, and music theatre. His works include the albums "The Nude Paper Sermon" (commissioned by Nonesuch) and "Wiretap" (Atlantic / Finnadar). A recent piece, "Civilization And Its Discontents," written with Michael Sahl, was performed off-Broadway and on National Public Radio. Salzman has been music director of Pacifica Radio and has had his own syndicated show also on NPR.

Ara Guzelimian is music director for KUSC, Los Angeles, a non-commercial listener-supported classical music station, and has also served on various advisory committees of National Public Radio.

Musexpo Taps Goldberg For Marketing Post

■ NEW YORK—Roddy S. Shashoua, Musexpo president, has announced the appointment of Michael Goldberg to the position of east coast marketing director for this year's Musexpo—6th Annual International Record and Music Industry Market—to be held September 26 - 30, 1980 at the Americana Hotel, Bal Harbour, Miami Beach, Florida.



The Masqueraders aren't hiding anything!

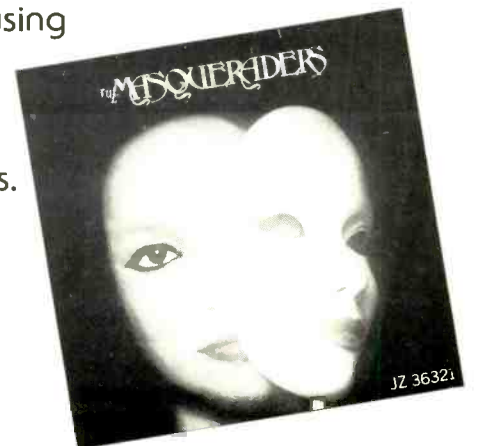
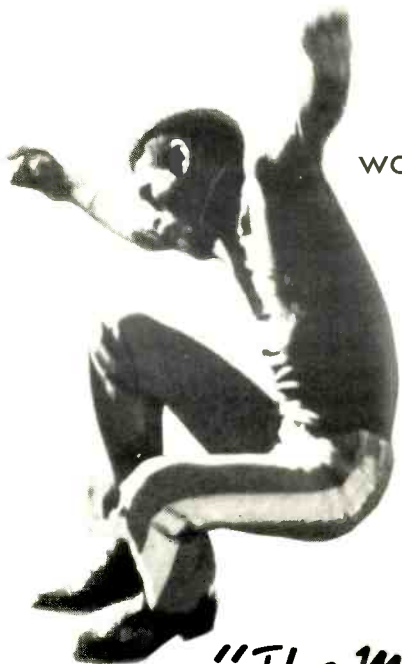
They've been up front about writing and performing their own hits for more than fifteen years and have written publicly-acclaimed songs for Isaac Hayes and Dionne Warwick among others.

But they've gotten their best notices ever on their latest album "The Masqueraders."

The first single, "Desire," ZS9 04806 was a Record World Chartmaker and is already arousing incredible interest at radio!

Listen to it and other Masqueraders cuts like "For the Sake of Pride," "Starry Love" and "Into Your Soul" and you'll realize the obvious.

They're headed straight for the top!



"The Masqueraders." On Bang Records and Tapes.

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

Record World Single Picks

THE BEACH BOYS—Caribou
9-9032 (CBS)



GOIN' ON (prod. by Johnston) (writers: Wilson-Love) (New Executive/Challove, BMI) (2:58)

Reaching into their treasure chest of soaring harmonies and warm melodies, The Beach Boys have created a majestic ballad that's a perfect piece to usher in the warm weather. Penned by Brian & Mike, it's the first single from their new "Keepin' The Summer Alive" LP and full of vintage elements from the surfin' sound.

HUMBLE PIE—Atco 7216



FOOL FOR A PRETTY FACE (prod. by group-Wright) (writers: Marriot-Shirley) (pub. pending) (4:12)

Original Pie-men Steve Marriot and Jerry Shirley re-group with Bobby Tench & Anthony Jones for this first single from their new "On To Victory" LP. Tench's (formerly with Jeff Beck) raspy vocals are in the spotlight and the emphasis is on the souped-up rhythm drives with solos held to a minimum. Powerful blues-rock for AOR.

GRACE SLICK—RCA 11939



SEASONS (prod. by Frangipane) (writer: Slick) (Cheeks, BMI) (3:23)

Culled from her new solo "Dreams" LP, this first single has an ethnic folk sound with an up-tempo exultant chorus that calls for a dance and embrace. The Celebration Singers are excellent on the chorus but otherwise it's Slick's mature vocal that adapts to the genre and handles it so well. For the adventurous programmer and Slick fans.

RED RIDER—Capitol 4845



WHITE HOT (prod. by Jackson) (writers: Cochrane-Greer) (Rumphyboobah, CAPAC) (3:28)

The Canadian quintet debuts with this melodic pop-rock featuring Tom Cochrane's attractively crisp lead vocals, subtle guitar-keyboard interaction and an energetic rhythm section. Raphael Ravenscroft plays a delicious soprano sax solo and the whole sound profits from the crystalline production. It's an immediate AOR-pop add.

JENNIFER WARNES—Arista 0497



WHEN THE FEELING COMES AROUND (prod. by Fraboni) (writer: Cunha) (Next Stop, ASCAP) (3:16)

Warnes' solid "Shot Through The Heart" LP has already spawned the "I Know A Heartache When I See One" hit and here's yet another example of her expressively sweet vocal style. The mid-tempo ballad has a pretty melody and irresistible chorus—with Andrew Gold lending superb harmony support—that should go to the top of pop-A/C.

TRIUMPH—RCA 11945



I CAN SURVIVE (prod. by group) (writers: Moore-Levine-Emmett) (Triumph, CAPAC) (3:45)

The Canadian power trio has a new LP, "Progressions Of Power," and this first single is a fine example of its smokin' rock groove. The multi-lead vocal onslaught takes turns with reckless guitar rages that are certain to tantalize Triumph's growing legion of heavy metal rock fanatics. It's the creme of the genre primed for AOR-pop.

JERRY KNIGHT—A&M 2215



OVERNIGHT SENSATION (prod. by Kershbaum) (writer: Knight) (Almo/Crimasco, ASCAP) (3:38)

Knight is the former bass player for Raydio and he puts that experience to good use on this first single from his self-named, debut LP. Also handling lead vocals like an old pro, Knight delivers his self-penned lyrics and title hook while a cute chorus provides catchy support. David Kershbaum's production glows and is primed for black-pop success.

RICHIE HAVENS—Elektra 46619



EVERY NIGHT (prod. by Calello) (writer: McCartney) (MacLen, BMI) (4:24)

Havens covers this McCartney gem as if it was written for him. Enticing guitar / keyboard / percussion interplay provides an interesting backdrop for Havens' raw vocal talent. Havens gives an effective straight-forward reading with some flash on the high end. A loveable tune that's well-treated and a refreshing add for pop-A/C.

Pop

MATTHEW FISHER—A&M 2226

CAN'T YOU FEEL MY LOVE (prod. by Fisher-White) (writer: Fisher) (Black Caviar, ASCAP) (3:42)

Originally with Procol Harum, Fisher makes his label debut with this first single from his new self-named LP. His enchanting keyboard and vocal work tell the story on this love ballad that should get plenty AOR-pop play.

DAVID JOHANSEN—Blue Sky
9-2789 (CBS)

SWAHETO WOMAN (prod. by Ronson-Johansen) (writers: Johansen-Sylvain) (Buster Poindexter/Subway Rhythm, BMI) (3:06)

Co-written with Sylvain, this exciting cut from his "In Style" LP has an endearing chorus and rapturous melody that must be heard. The keyboard and percussion work give Johansen's spotlight vocals an amorous setting.

THE JAM—Polydor 2074

(LOVE IS LIKE A) HEAT WAVE (prod. by Coppersmith-Heaven) (writers: Holland-Dozier-Holland) (2:23)

Endless British energy pumps into this Motown classic via the Jam on this cut from the "Setting Sons" LP. An explosive AOR-pop add.

THE BUGGLES—Island 49209
(WB)

CLEAN CLEAN (prod. by group) (writers: Horn-Downes-Woolley) (Ackee, ASCAP/Carbert, BMI) (3:47)

The Belgian electronic gadgetry stalwarts pull out some keen keyboard tricks on this new cut from "The Age Of Plastic" LP. It's a fast-paced rocker that grabs hold and won't let go.

DANNY KORTCHMAR—Asylum
46603

ENDLESS SLEEP (prod. by Kortchmar) (writers: Reynolds-Nance) (Johnstone-Monte/Beechwood/Elizabeth, BMI) (4:40)

Kortchmar's vocal and guitar growls dominate this first single from his new "Innuendo" LP. Linda Ronstadt's versatile harmonies and backup work are a bonus.

BONNIE RAITT—Warner Brothers
49185

(GOIN') WILD FOR YOU BABY (prod. by Asher) (writers: Snow-Batteau) (Braintree/Snow, BMI/David Batteau/Porchester, ASCAP) (3:14)

Raitt sings a heartache like no one else can and here is an excellent example of her forte. Waddy Wachtel's guitar and Bill Payne's keyboards weave the background texture.

B.O.S./Pop

HERBIE HANCOCK—Columbia
1-11236

STARS IN YOUR EYES (prod. by Rubinson) (writers: Parker Jr.-Hancock-Christopher) (Raydiola, ASCAP/Hancock/Polo Grounds, BMI) (3:58)

Somewhat of a departure for Hancock and his strongest effort in some time, this first single from his upcoming "Monster" LP has a sharp, incessant beat that bespeaks danger. His keyboards are talkative and pulsating. Watch this one break!

TERESA—Dream 0353 (Salsoul)

I GOT LOVE FOR YOU BABY (prod. by Linzer) (writer: Linzer) (Featherbed/Unichappell, BMI) (3:30)

Young Teresa shows plenty of vocal verve and experience on this ballad from her "Class Reunion" LP. Her muscular voice is alternately thunderous and sensitive on this classy crossover showcase.

DR. STRUT—Motown 1483

STRUTTIN' (prod. by Young, Sr.) (writer: Bassinson) (Jobete/Bassingsongs, ASCAP) (3:10)

One spin and you're hooked on this bright and brassy fusion piece. The sextet features David Woodford's hot sax and Kevin Bassinson's tight keyboard work. A real plus for AOR-black radio.

NARADA MICHAEL WALDEN—
Atlantic 3655

TONIGHT I'M ALRIGHT (prod. by Walden) (writer: Walden) (Walden/Gratitude-Sky, ASCAP) (4:10)

Walden's "I Shoulda Loved You" was a crossover hit and this follow-up takes that route with a decided edge. Snappy percussion and punchy horns work with the smart keyboards to produce a scintillating sound.

EDDIE KENDRICKS—Arista 0500

YOUR LOVE HAS BEEN GOOD TO ME (prod. by Adams) (writer: Matlock) (Careers/Store, BMI) (3:24)

Kendricks breaks it up here with his patented falsetto cruising over the mid-tempo bounce & cushioned by a pretty chorus. A great hook should ensconce this at the top of BOS and pop charts.

ALTON McCLAIN & DESTINY—
Polydor 2073

I DON'T WANT TO BE NOBODY ELSE (prod. by Wilson-Footman) (writers: Barnes-Bowens-Collier-Sharon) (Platinum Wizards, BMI) (3:58)

The first single from their new "More Of You" LP has the three females sizzling with vocal gymnastics. It's a mid-tempo bash that should earn them another chart-topper.

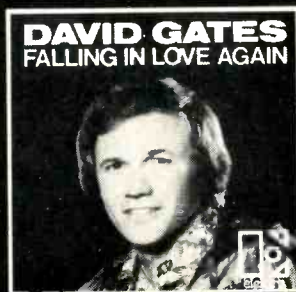
David Gates

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



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Record World Album Picks



WILLIE NILE
Arista AB 4260 (7.98)
For a brand new artist, Nile has received about as much critical acclaim as anyone could ask for (and AOR support as well). His street-wise melodies and storytelling lyrics are all but unique in today's market and could be just what the audience is looking for. The opening cut, "Vagabond Moon" tells it all and this is a prestigious debut that's certain to get widespread AOR-pop play.



GREATEST HITS
KC AND THE SUNSHINE BAND—TK 612 (7.98)
KC and friends were (and are) one of the biggest crossover groups of the past decade and this "greatest hits" package is really just that. Starting with 1973's "Sound Your Funky Horn" thru "Get Down Tonight," "I'm Your Boogie Man" and the brand new "All I Want," this is for their fans and avid collectors as well as multi-format radio.

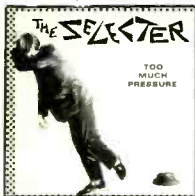


MASSTERPIECE
MASS PRODUCTION—Cotillion SD 5218 (Atl.) (7.98)
The group's last album was a major R&B charter and made big impact on the pop charts as well. This new disc, produced by the group, has lots more chunky dance rhythms and sophisticated arrangements. Agnes Kelly's lead vocals are particularly effective and the cuts "Angel" and "Please Don't Leave Me" are crossover possibilities.



SECOND EDITION
PUBLIC IMAGE LTD.—Island 2WX 3288 (WB) (13.98)
Johnny Lydon's Sex Pistols were one of the originators of the punk music movement but don't expect more of the same on this double disc. With group members Keith Levene, Wooble, Jeanette Lee and Tony McGee, Lydon dishes up extremely avant garde melodies with suitably obscure vocals. This is for the courageous AOR programmer.

TOO MUCH PRESSURE
THE SELECTER—Chrysalis CHR 1274 (7.98)



This latest 2 Tone (U.K.) release is considered by many to be the best. The rude boy ska rhythms are pure and Pauline Black's vocals have the perfect timber. "On My Radio" is already an AOR staple, ready for top 40.

STEP ASIDE FOR A LADY
CISSY HOUSTON—Columbia JC 36193 (7.98)



With each release Houston goes further to establish her reputation as one of the finest singers around. This new disc shows off just that ability on a collection of all new songs, some danceable, some not. There's something for everyone.

FACE TO FACE
ANGEL CITY—Epic NJE 36344 (7.98)



This Australian band, under the name The Angels, already made big strides in their home country and this compilation album should do the same here. The rock is raunchy and thick with guitar work a la AC/DC.

LET IT SNOW
BUNNY SIGLER—Salsoul SA 8531 (7.98)



As writer, producer and artist Sigler was everywhere at once last year and this new album is much anticipated. The rhythms are made for dancing with just a touch of P-Funk in the arrangements. This is modern R&B at its best.

THE ORIGINAL SIN
COWBOYS INTERNATIONAL—Virgin VA 13138 (Atl.) (7.98)



Don't let the name fool you. This debut LP has nothing to do with "country" music. The five-man band shows off some cagey rock rhythms with harmonica and organ as the spice. It's unusual and worthy for AOR.

MOVIN' ON A FEELIN'
KENNY DOSS—Bearsville BRK 6997 (7.98)



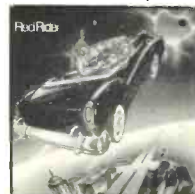
Doss' easy going singing style and sensitive selection of material has an Al Green touch and producer Willie Mitchell is probably only one reason why. This is jazzy R&B in a romantic mood and there's radio potential all over it.

OCEANLINER
PASSPORT—Atlantic SD 19265 (7.98)



Klaus Dolinger's compositions are at the heart of this latest in quite a series of Passport LPs. The German quintet established their own mark on contemporary music with their intricate blend of jazz and rock rhythms. This latest is one of their best.

DON'T FIGHT IT
RED RIDER—Capitol ST-12028 (7.98)



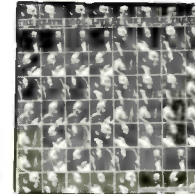
This new band is another splendid example of the progress of American pop-rock. Drawing from several influences (the Byrds come to mind) this debut disc is chock full of possible singles with enough intensity for AOR as well.

THE TIMES OF OUR LIVES
AZTEC TWO-STEP—Waterhouse 9 (7.98)



This New York duo has maintained an almost cultish following over the years and this first LP in some times shows off their still fresh vocal harmonies and fast fingered acoustic guitar work. "Looking For Love" is prime.

LIVE AT THE PUBLIC THEATER
THE HEATH BROS.—Columbia FC 36374 (8.98)



This sax/percussion centered ensemble is revered in traditional jazz circles and one listen to their live work will clearly show why. "For the Public" with Mtume Tawatha's full-throated vocals is the centerpiece.

MILSAP MAGIC
RONNIE MILSAP—RCA AHL1-3563 (8.98)



Milsap's rich vocals and rock roots give a little bit of pop to each album release and this new one is no different. The opener "Why Don't You Spend The Night" sounds right for crossover play.

A LITTLE WARMTH
STEVE GILLETTE—Regency REG 79002 (7.98)



Gillette has been recording for a number of years and his own style of country/folk music has hardly aged. This new LP, produced by Graham Nash and with a number of distinguished friends on back-up, deserves attention.

NEW YORK, N.Y.

By DAVID McGEE

■ RETURN OF THE AVERAGE JOE: Well, Jane Olivor played Avery Fisher Hall last week, and the **Average Joe** was there, as usual, but not front row center, or fifth row center, or even tenth row center. That privileged vicinity was reserved for the New York Post's **Ira Mayer**, aka **Mediocre Joe**. A.J. was back there around the middle somewhere, lurking amongst the Columbia representatives and generally having a grand time, thanks to Olivor's altogether stunning performance.

Since her early, electrifying cabaret showcase performances prior to signing with Columbia, Olivor has been struggling to put the pieces together in a legitimate concert hall setting. However, there has always been some crucial element amiss, whether it be the arrangements (bombastic and insensitive to the singer's vocal style), or the instrumental support (often leaden) or in the pacing of the show (nonexistent). What saved her—what has always saved her—was her voice, a delicate instrument of great beauty and feeling.

This most recent date at Avery Fisher was an artistic breakthrough. The song arrangements (courtesy, one assumes, musical director **Bob Stecco**) were stripped down the bare essentials. For the first time in recent memory, Olivor was meeting the material on her own terms, rather than straining to be heard over the blast of the instruments. She is most effective with minimal support, as was proven here by the presence on several numbers of only piano and guitar.

And the show moved. Her between-songs patter was warm, witty, to the point and generally free of the pretentious sentimentality that has marred her other concert dates. In short, she seemed to revel in the freedom of being Jane Olivor, no apologies or explanations needed.

Ultimately, there was the voice, as pure and expressive as ever. So much in command was she, so assured was she onstage, that she took chances, giving new life to older songs in her repertoire just as she lent dimension to new material by bringing to it a critical interpretive edge.

All in all, it was a triumph from start to finish, and a glorious homecoming to boot. Nice to have you back, Jane.

WHEN PORTER CALLS, DICKEY ANSWERS: Sessions for **Dickey Betts'** new solo album for Arista were interrupted last week when he was invited by **Porter Wagoner** to play guitar with Wagoner's band on the Grand Ol' Opry's syndicated radio show. How do you turn down the man who sang "The Rubber Room"? So Betts showed up, played some hot licks and was shocked to hear Wagoner calling him to the microphone in the middle of the set. Unbeknownst to Betts, Wagoner and company had worked up their own version of "Rambling Man," and accompanied Betts as he sang the song on the radio. Betts' album, by the way, is being produced by **Chips Moman**.

RECOMMENDED READING: Through the years **Frank Rose** has distinguished himself as one of the most perceptive and readable music writers around. Of late, though, Rose has been concentrating on non-music subjects, in particular a book examining male lifestyles titled "Real Men," to be published soon by Doubleday/Dolphin. This month a chapter from that book is excerpted in *Esquire*, and it is well worth the price of admission. It is the story of **Dee Dee Ramone**, and it is perhaps the best look yet at what makes a young musician tick. As with all of Rose's writing, the tone is very matter-of-fact, which only adds punch to his shrewd observations of today's male youth. (Another chapter of Rose's book, this one concerning Virginia Military Institute, was excerpted in *Esquire's* January issue).

JOCKEY SHORTS: While on tour in Australia, **Police's** lead singer, **Sting**, came down with a throat ailment, forcing the entire band to repair to an island off Sydney for the rest and relaxation. All's well now . . . the **Plasmatics** have been signed to Stiff Records worldwide, excluding the U.S. and Canada. The group's first LP will be produced by **Jimmy Miller** . . . the I.R.S. label is ready to release its first EP, by the **Humans**, on March 18. A new **Cramps** LP is due April 15 . . . New York City street singer **Elwood Bunn** has been issued an exclusive permit to perform in Central Park's Grand Army Plaza every Sunday from May 1 through September 30 between 2 p.m. and 6 p.m. Bunn is currently producing his own debut album . . . as reported in the March 1 New York, N.Y., **Leber** and **Krebs** are sponsoring a 100-city Rock and Roll Marathon tour beginning March 22 in San Antonio, Texas. Featured bands are **Frank Marino & Mahogany Rush**, **Humble Pie**, **Mothers Finest** and **Angel** . . . now on the second leg of its U.S. tour, **ZZ Top** has already attracted over a half-million ticket-buyers in three months and notched 18 sellouts along the way . . . in the studios: the **Atlanta**

(Continued on page 53)

Platinum Pointers



Planet Records' Pointer Sisters had a celebration with WEA International staffers upon the award of a platinum record for sales of their album "Energy" in the Netherlands. Pictured (from left): Fred Schroder, Elektra/Asylum product manager; Ruth Pointer; Anita Pointer; Jaap de Groot, program director, NCRV radio; Tom Salisbury, former music director for the Sisters; June Pointer; Jan Bult, WEA radio promotion; and Hans Tonino, WEA deputy managing director.

Start Taps Dengrove

■ LOS ANGELES — Lindy Goetz and Mel Turoff, managing directors of Start Promotions, a division of Tar Productions, have named Lana Dengrove to the position of national promotion coordinator. She will concentrate in R&B to Top 40 crossover promotion.

Most recently with Anti/Muscolo Inc., Dengrove has been in the business for some 10 years. Prior to Anti/Muscolo, she did promotion for Mushroom Records and was advertising coordinator for London Records.

WEA Names Two To Promo Posts

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

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

Rosebaugh to Sunstorm

■ LOS ANGELES — Steve Rosebaugh has been appointed controller for Scott/Sunstorm Recording Studios, it was announced by managing director Gene Mackie. At the same time, Mackie announced the appointment of Moffetta "Muffin" Nelson to assistant to account executive Kenny Spalding.

Three From Phonogram

■ CHICAGO — Phonogram, Inc./Mercury Records and its associated labels have announced the release of three new albums. Titles include "Spirit Of Love" by Con Funk Shun, "On Through The Night" by Def Leppard and "Bite Back" by Slaughter, which appears on DJM Records.

E/A Launches Promo To Broaden Eagles' Demographic Appeal

■ LOS ANGELES — Elektra/Asylum Records will mount a "total media blitz" to push the Eagles' "The Long Run" to a new sales plateau through a broadening of the band's demographic appeal.

According to Dave Cline, E/A sales & advertising director, the campaign will include a massive advertising and promotional thrust designed to expose Eagles in the adult contemporary and R&B radio markets, as well as the AOR and top 40 areas. New display materials have been made and a display contest organized.

The purpose of the campaign is to secure an audience in the 25-49 age group, overlapping the 18-34 group which so far comprises most of the band's listeners. The effort is keyed to the release of "I Can't Tell You Why," the third single from "The Long Run."

Interworld Ups Young

■ LOS ANGELES — Rick Riccobono, general professional manager of the Interworld Music Group, has announced the promotion of Donna Young to the post of west coast professional manager with the firm. She will be responsible for working directly with exclusive Interworld staff writers as well as promoting new catalogue acquisitions.

Young, who has been with Interworld Music since inception three years ago, previously worked at United Artists Records and Music.

Grossman Joins Gorov & Kaplan

■ LOS ANGELES—Gorov & Kaplan Associates have announced the addition of a marketing department to be headed by Bernie Grossman, who assumes the position of VP of marketing.

The Coast

6

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **NARMED AND DANGEROUS:** When Record Bar's **Barrie Bergman** was formally installed as the new NARM president at last year's convention, he vowed that this year's huddle in Las Vegas would signal the association's recognition of rock: where the convention had traditionally leaned toward mainstream pop acts during its past luncheon and dinner talent showcases, 1980 would bring in the big beat.

Initial scheduling for Las Vegas bore him out, promising no less than the **Eagles** as an opening night draw—until the band itself cancelled. Until last week, no replacement had been announced.

Now, though, rockin' delegates can rest easy. We're told by Rounder Records that the anything-but-mellow **George Thorogood and The Destroyers** will launch the NARM talent lineup with a concert late Sunday (23) night, a prospect we find doubly promising, since it marks not only the first real whiff of rock'n'roll in NARM history but also the first featured slot for an artist recording for a small independent.

The gig will also introduce delegates to new Destroyer **Hank Carter**, who'll fill out the band's guitar attack with his own sax work.

THE SONS ALSO RISE: **Bill Champlin**, co-writer of "After The Love is Gone," will be reviving the **Sons of Champlin** for a limited run of Bay Area engagements, beginning with their appearance at The Stone in San Francisco on Thursday (20), and continuing with shows at the Keystone Berkeley (21) and Keystone Palo Alto (22) . . . **MAIN ROOM**

JIGGLE: **Suzanne Somers** makes her debut as a Las Vegas musical act next week when she begins a two-week stand at the MGM Grand's Celebrity Room on March 27, opening for **Rich Little** . . . **HERE HE COMES**—The Miss America Pageant may have decided **Bert Parks** is too old for the runway, but apparently the toothsome MC has passed muster for the rock'n'roll generation: promoter **Barry Fey** has tapped Parks to host the Third Annual Rock 'n' Roll Revival, slated for Denver's McNichols Arena this Friday (21). Instead of pacing the swimsuit competition and quizzing the semi-finalists on their lofty world-views, he'll be introducing acts including **Danny and The Juniors**, **The Crystals**, **Little Anthony, The Marvelettes**, **Bo Diddley**, **Tiny Tim** and **Miss Vicki**.

That beats "Lady of Spain" on the accordion or a tap-danced rendition of "I Enjoy Being A Girl" any day.

FLASHBACK: Former **Doors** keyboard killer **Ray Manzarek** was among the film-makers featured at Filmmex here during a retrospective of the best films produced by UCLA cinema students. Last week's screening saw Manzarek's 1964 film, "Induction"—featuring a young **Jim Morrison** among its on-screen characters—among student films selected by the university's faculty. Manzarek, whose first taste of national celebrity came as a film-maker, not a musician, was apparently in good company: other former undergrads represented included **Francis Ford Coppola** . . . Meanwhile, Manzarek's former partner, **John Densmore**, has resurfaced a half of what's being called a "new wave dance duo." Whatever that involves, Angelenos can find out at Pacific Motion Dance Studios during their annual choreographers presentation, March 28 through 30 . . . While we're on the subject (of old L.A. rockers, that is), it should also be noted that Rhino Records will be releasing "Best of **Love**," a collection of 16 songs from the **Arthur Lee** led group who originally recorded for Elektra. Included, presumably, will be "My Little Red Book," "7 and 7 Is" and "Alone Again Or."

FOLKS: Needless to say, it was star time supreme when the **Eagles** played the Fabulous Forum in early March. Celebs in attendance over the four nights of concerts included **John Belushi** and **Dan Aykroyd** (who did their **Blues Brothers** dancing routine during "The Greeks Don't Want No Freaks"), **Jane Fonda** and **Tom Hayden**, **Helen Reddy** and **Jeff Wald**, **Andy Gibb**, **Donna Summer**, **Elton John** (he played on "Oh Carol"), **Martin Sheen**, **Gilda Radner**—we pause here for a breath—**Laraine Newman**, **Mark Hamill**, **Neil Diamond**, **Ray Bradbury** (!), **Lois Chiles**, **Deborah Harry**, **Jackson Brown**, **Neil Young**, **Michael Douglas**—sorry, another breather—**Dan Fogelberg**, **Rod Stewart**, **Graham Nash**, **Steven Stills**, **John Travolta**, **Cathy Lee Crosby** and **Al Kooper**. We hear there was some music played, too . . . The **Boomtown Rats** recently played Ireland, their native land, for the first time since leaving months ago. A scheduled gig at the Dublin Dome was canceled just three hours before starting time, but another facility, Leixlip Castle, was offered the next day and the band played before 16 thousand faithful. Bass played **Pete Briquette** (you know his dad, Charcoal) was married on March 3 to someone named **Jane Aire**, who should not be confused either with the Bronte heroine or with our friend **Jane Ayer**, a publicist recently hired at **Ken Kragen** and

(Continued on page 47)

E/P/A Burns Up Atlanta



Four E/P/A artists recently played various venues in Atlanta during a full weekend of appearances. Epic's Molly Hatchet performed at the Fox Theatre; Stiff-Epic's Lene Lovich and Nemperor's The Romantics played double bills at the Agora; and Kirshner's Kansas performed at the NMR Convention. E/P/A executives, including Don Dempsey, senior vice president and general manager, turned out to congratulate the artists. Pictured are Jimmy Marinos and Wally Palmer of The Romantics; Les Chappell and Lene Lovich; Don Dempsey, senior VP and general manager, E/P/A; and John McGhan, NBC/Source Network.

Six CBS Artists Get RIAA Awards

■ **NEW YORK**—Six artists on the Columbia, Epic and CBS Associated Labels have garnered platinum and gold certifications last week. Albums by Columbia's Pink Floyd, Neil Diamond and Aerosmith; Epic's Dan Fogelberg; Jet's Electric Light Orchestra; and Philadelphia International's Teddy Pendergrass all garnered RIAA awards.

Pink Floyd's #1 album, "The Wall" was certified platinum. Neil Diamond's "September Morn" and Aerosmith's "Night In The Ruts" were certified gold.

Dan Fogelberg's album "Phoenix" was certified platinum, while "ELO's Greatest Hits" and Teddy Pendergrass' "Live/Coast to Coast" each surpassed gold status.

Morgan Bows Remme

■ **LOS ANGELES**—Robert E. Morgan, former VP of Epic A&R, has moved his newly-formed independent production company from the east coast to Los Angeles. His company, called Remme Inc., is now located at 14017 Chandler Blvd., Van Nuys California 91401; (213) 785-6131.

In addition to forming Remme, Morgan is also the U.S. A&R executive for Ahd Records of Canada, a label that does massive marketing campaigns on special deluxe packages (all new recordings) of top record personalities.

A&M Promotes Beeson

■ **LOS ANGELES**—Jeff Ayeroff, vice president, creative services for A&M Records, has announced the promotion of Chuck Beeson to the position of director of graphics. A twelve-year veteran at the label, Beeson most recently served as designer/art director.

PDI Names Two Branch Managers

■ **NEW YORK**—Jack Kiernan, vice president/sales of Polygram Distribution, Inc., has announced the appointments of Jeff Brody as New York branch manager and Frank Peters as Cleveland branch manager. They will be responsible for overseeing all activities emanating from their respective branches. Each will report directly to his regional vice president.

Brody was most recently north-east regional marketing manager for Polydor Records. Prior to that he was with PDI as New York sales manager. Originally, he joined PDI as key accounts salesman in 1977. He began his record business career at Malverne Record Distributors, moving on from there to ABC Records.

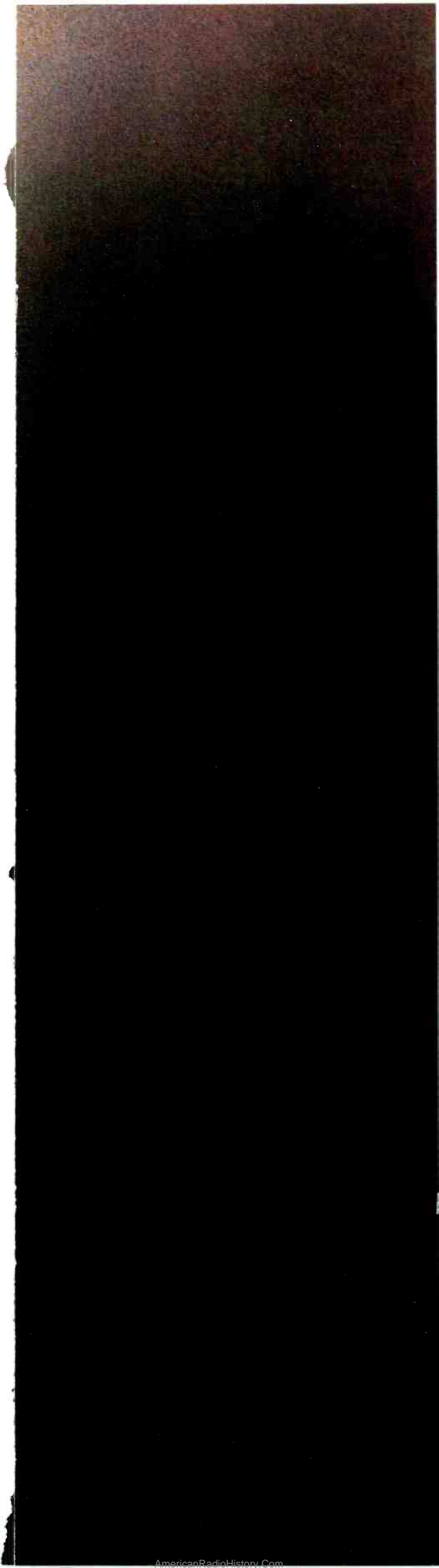
Peters was with Phonogram, Inc. for more than 12 years, most recently as southern regional marketing manager. Prior to that, he was regional marketing manager for the midwest.

RSO Names Wren Album Promo Dir.

■ **LOS ANGELES**—Robin Wren has been appointed national album promotion director for RSO Records, it was announced by Bob Smith, vice president of promotion.

Wren will be involved in all aspects of album promotion at RSO, coordinating the efforts of RSO's national promotion staff.

Wren's background includes promotion for RCA, west coast regional promotion at Capricorn Records and, most recently, as independent at Pacific Blue Promotion. He is a native of Los Angeles.



PAUL DAVIS

HIS RECORDS SET RECORDS.

Not long ago the Paul Davis single "I Go Crazy" went crazy on the charts. Not only did it go gold but it shattered chart records — remaining on one trade's Hot 100 an amazing 40 weeks!

Now from Paul's new album, "Paul Davis," comes his next record-breaking single, "Do Right" — one of the most added records at Top-40 and A/C radio today.

"Paul Davis."
A brilliant new album.
His message is not only
timely but timeless.
On Bang Records
and Tapes.

Produced by Paul Davis and Ed Seay.
Distributed by CBS Records. © 1980 CBS Inc.



Paul Davis



Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ In a quiet week for releases, disco disc issues outshine our new albums for club potential; still, the albums all offer good non-disco material, well worth radio attention.

NEW ALBUMS: **Ann-Margret's** self-titled MCA album (her first since the early sixties, it was noted at the release of "Love Rush") is a collection of five cuts, produced by L.A.'s **Paul Sabu**. As was true of his own album, Sabu displays a consistent ability to draw on multiple sources of style in one cut, and keep them from becoming confusing or overly busy. The two disco-length cuts on "Ann-Margret," "Midnight Message" (6:53) and "What I Do to Men" (6:07), are both mid-to-downtempo pieces that bridge disco and heavy metal rock convincingly, using synthesizer and guitar alternately to create an intriguing textural variety. "Midnight" is best in the transitions surrounding the main break (MK's Rusty Garner mixed); however, Ann-Margret is singing in a forced, rather unmelodic growl. She's much more alluring when half-whispering on "What I Do to Men," a sleazy cross between "Run Away" and "I Enjoy Being a Girl." Even more attractive appearances occur on two possible radio cuts: a top 40 pop-rock "Never Gonna Let You Go" and the ballad, "For You." There will undoubtedly be built-in razzle-dazzle appeal to any Ann-Margret record, so we'll trust producer Sabu to elicit a more individual style from her in the future.

GQ's second, "GQ Two" (Arista), includes several uptempo cuts that might surface in the clubs. The basic rhythm-and-synthesizer sound that characterized "Disco Nights" holds here; the best of the bunch are "GQ Down" (3:56), "Is it Cool" (4:05) and the benedictory "Somebody in Your Life" (4:56). We wish the group would add horns and percussion more often to relieve a very apparent similarity of sound: all four GQ members are proficient musicians, but it often becomes difficult to distinguish from song to song when they insist on a minimum of overdubs and sidemen. The strategy does work well on two points, it should be noted: GQ reproduces its studio sound easily in live performance, and their second **Billy Stewart** cover, "Sitting in the Park," seems destined to become another pop crossover. **Kid Creole and the Coconuts'** "Off the Coast of Me" is the latest production by **August Darnell**, out shortly on Ze/Buddah. The songs range from gently wry to sharply satirical, and, as usual, Darnell's observations are so relevant that the tone given to any particular cut seems appropriate, whether sentimental or near-malicious. We particularly like "Mister Softee" (4:24), a typically uninhibited ode to impotence, sung in a tremulous male tenor that threatens to regress to pre-pubescence. "Don't say it, you know you shouldn't say it," the song goes, but they do, with the glee of precocious children. "Darrio, Can You Get Me into Studio 54," updated from a version previously released on Midsong, also makes telling, indiscreet allusions to musical and legal topics associated with the club. "Yolanda"

(4:23) was an early New York radio pick, combining a lazy tropical sway with another deceptively naive interpretation of decades-old pop-song writing. "Kid Creole" may not be for everyone's taste, but it's always stylish and charming. "Warm Thoughts" (Tamla), **Smokey Robinson's** new album, is proof positive that this poet and stylist is at another career peak. "Melody Man" (4:53), co-written and produced by Robinson and **Stevie Wonder**, is the one track on the album resembling a dance cut: it's a warm, understated piano and rhythm box groover that should logically be remixed for a disco disc. The rest of the album is essential listening as well, composed of six ballads that are marvels of craft and grace. Robinson repeatedly evokes erotic response with the slightest inflection and the six cuts turn out to be the aural equivalent of lovemaking of a gentle but thorough variety. Most accomplished, often intoxicating—the combination of subtlety and sensuality hasn't been this heady and effective since early Al Green.

NEW DISCO DISCS: **Change** is the latest project of Jacques Fred Petrus, the producer responsible for Macho, Peter Jaques Band and Revanche. The cut previewing an album to be released later this month (on Warner/RFC, promotional only) "Lover's Holiday," reveals an unexpected and successful turnabout of style. Petrus trades hectic Euro-synthesizer disco for a subtler, American flavored sound, heavily shaded with influences from Gregg Diamond and Gino Soccio. Economically produced, each part of the arrangement stands out cleanly in **Jim Burgess'** mix, especially the guitars and voices: Soccio-style high-unison female singing plus hot Diamond-style ad-libbing (sounds like Zach Sanders, the soloist on several Bionic Boogie sides). Perfect, unpressured springtime music. **Common Sense's** "I Just Can't Help Myself (I Really Love You)" is a heavily R&B cut, out this week to good northeast buzz, on Brooklyn's BC label. Essentially a vocal group record with a beat, the cut scores lots of points by leaving the rough edges in, much as "I'm Caught Up" did. The street-corner quality of the vocal portion is countered with the entrance of horns at the rhythm break, refreshing the attack and picking up the cut noticeably. Provided in 5:59 and 7:01 versions. Incidentally, the composer of "I'm Caught Up," **Terri Gonzalez**, bows her own record on New York's Eastbourne label. Her "How Good it is" (7:50) is really only fair writing and singing from her, but the rhythm track has good, strong movement all the way through (Gonzalez and **Bert Jones** produced). There's lots of momentum and sparkle in DJ **Rick Richardson's** mix. The flip, interestingly, is Gonzalez' own version of "I'm Caught Up," which uses the same rhythm track as the Inner Life hit, but is much speedier.

Remixed for disco disc: **Kleerer's** very uplifting "Winners" (Atlantic), their most mainstream cut yet, now running 8:00, and certainly of interest to fans of the current hits by Narada Michael Walden. The best of the cut follows the verses, in the hard-riffing development and choral sloganeering. **Love Committee**, who last appeared on the disco chart with "Law and Order" (in Walter Gibbons' revolutionary mix, of course), are now located on the T-Electric label, distributed through MCA. Their label debut, "I Made a Mistake" (8:14), is not too far, at that, from their previously established sound. "Mistake" is a laidback cut that focusses mainly on the group's choral work, framed by warm keyboard chords and guitar fills. Cool and enjoyable, especially in the long introductory string passage and the vocal semi-break. Finally, we note **Machine's** "Is it Love" (5:51), produced by **Joe Ferla** and written by the group. This new cut falls closer to Isleys-style funk than to the zany Darnell sound of their "Grace of God" hit, stacked with two central vamps that form the center of the cut. On a couple of our reporters' lists this week; steady and very tight.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

DJ: JIM EVANGELISTA
CRAZY DISCO MUSIC—Freddie James—WB
DON'T BRING BACK MEMORIES—Passion—Prelude
FUNKYTOWN—Lipps, Inc.—Casablanca
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HOLD ON TO MY LOVE—Jimmy Ruffin—RSO
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
JUST US/I GOT THE FEELING—Two Tons O' Fun—Honey/Fantasy
LOVE IN OUR HEARTS—Peter Brown—Drive/TK
MANHATTAN SHUFFLE—Area Code 212—Friends and Co.
POP POP SHOO WAH—Erotic Drum Band—Prism
PYGMY—African Suite—MCA
TRAFFIC BREAKDOWN—Boogie People—Unidisc (import Canada)
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
UP AND DOWN—Diva Gray and Oyster—Columbia
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

THE RITZ/PITTSBURGH

DJ: ED BEDNAR
AND THE BEAT GOES ON—Whispers—Solar
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
CAN'T SHAKE THE FEELING—Ava Cherry—RSO
CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I SHOULD LOVED YA/TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic
QUEEN OF FOOLS—Jessica Williams—Polydor
REMONO—Kocky—Windsong
STOMP!—Brothers Johnson—A&M
TONIGHT'S THE NIGHT—Sharon Paige—Source
WALK THE NIGHT—Skatt Bros.—Casablanca

JOCKEY CLUB/PHOENIX

DJ: MEL FREEMAN
ALL NIGHT THING—Invisible Man's Band—Mango
AND THE BEAT GOES ON—Whispers—Solar
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
HOT TO TROT—Lourett Russell Grant—Alvarez
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
KEEP IT HOT—Cheryl Lynn—Columbia
MANDOLAY—La Flavour—Sweet City
NOW I'M FINE—Grey and Hanks—RCA
SHAKE YOUR BAIT—Barbara Law—Pavillion
STOMP!—Brothers Johnson—A&M
TONIGHT'S THE NIGHT—Sharon Paige—Source
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
YES I WILL—C.O.D.—Casablanca

I-BEAM/SAN FRANCISCO

DJ: MICHAEL GARRETT
ALL NIGHT THING—Invisible Man's Band—Mango
AND THE BEAT GOES ON—Whispers—Solar
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I GOT THE FEELING/EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Honey/Fantasy
I SHOULD LOVED YA/TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic
LADY-FIRE—Vikki Holloway—Atlantic
LOVE INJECTION—Trussel—Elektra
MUSIC TRANCE—Ben E. King—Atlantic
STOMP!—Brothers Johnson—A&M
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WE'RE GONNA ROCK—Sabu—Ocean
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox

Make a sound Save a life.

The T.J. Martell Foundation for Leukemia Research belongs to the music industry. It was founded in 1975 by a group of concerned record executives in memory of T.J. Martell, son of CBS Records Vice President Tony Martell, and was inspired by T.J.'s valiant and selfless fight against this dreadful blood disease.

In the few years since its inception, the foundation has raised enough funds to establish a research laboratory at New York City's Mt. Sinai Medical Center, and to make grants in excess of \$1,000,000 to the facility. Dr. James F. Holland and his staff of research pioneers have made the laboratory the focal point of leukemia research within the international medical community, and have made remarkable progress through chemoimmunotherapy.

Each year, the support and generosity of the music business grows. Each year, the results of the foundation's efforts are being put to use in prolonging and saving human lives. Each year, the investment of the music industry in the T.J. Martell Memorial Foundation helps to solve the devastating mystery of leukemia.

With your help, the foundation can bring this deadly disease to a dead silence. And that's a wonderful sound.

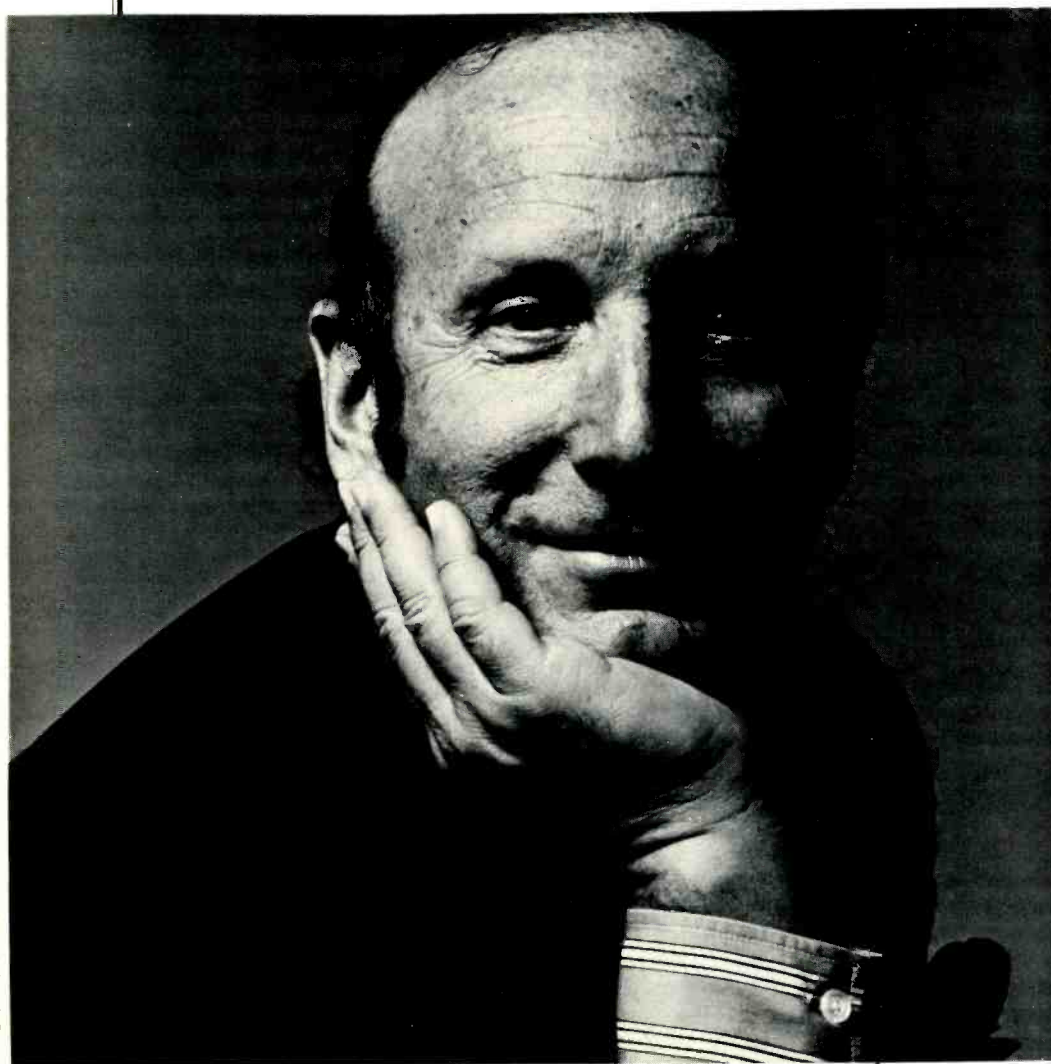
T.J. Martell Memorial Foundation for Leukemia Research.

1370 Avenue of the Americas, New York, N.Y. 10019, (212) 245-1818
For further details, contact Muriel Max, Director of Development.



investment.

The T.J. Martell Memorial Foundation for Leukemia Research 1980 Humanitarian Award Dinner in honor of Clive Davis



Photography by Victor Skrebneski

This year, Clive Davis, President of Arista Records, becomes the fourth recipient of the foundation's annual Humanitarian Award. The 1980 T.J. Martell Humanitarian Award Dinner will take place on Saturday, April 19, at the Waldorf-Astoria's Grand Ballroom in New York City.

Special entertainment:
**Barry Manilow and
Dionne Warwick.**

The Clive Davis Research Fellowship

Each special contribution of \$5000 or more brings a Clive Davis Research Fellowship, enabling the foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

Please pledge your support.
You can't make a more sound
investment.

Skrebneski 80

Record World Disco File Top 50

MARCH 22, 1980

MAR. 22	MAR. 15		WKS. ON CHART
1	1	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	9
2	3	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	5
3	2	AND THE BEAT GOES ON WHISPERS/Solar (12"★) BXL1 3521 (RCA)	10
4	4	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	10
5	11	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	3
6	5	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	15
7	8	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	6
8	7	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	13
9	10	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072	7
10	6	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	18
11	12	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"★) PRL 12174	4
12	9	I SHOULD'VE LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	9
13	16	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	7
14	24	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	3
15	14	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	12
16	20	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	4
17	22	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	5
18	23	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"★/12"★) BXL1 3479 (RCA)	21
19	13	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	14
20	26	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	3
21	17	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	11
22	19	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"★) SRK 6076 (WB)	7
23	15	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	8
24	30	NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427	3
25	25	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	20
26	27	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	4
27	28	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	8
28	37	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	2
29	29	IN THE POCKET (MEDLEY)/GRASS/PYGYMY AFRICAN SUITE/MCA (LP cuts) 3205	6
30	18	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	14
31	33	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	2
32	32	PLANET CLAIR/ROCK LOBSTER B-52'S/Warner Bros. (12"★) BSK 3355	4
33	31	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	5
34	34	STANDING OVATION G.Q./Arista (12") CP 709	5
35	—	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	1
36	—	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	1
37	35	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	3
38	40	DON'T BRING BACK MEMORIES PASSION/Prelude (12"★) PRL 12176	2
39	—	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	1
40	36	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12"★) WES 22125	9
41	41	SWEET HONEY M'LADY/20th Century Fox (12"★) TCD 104 (RCA)	2
42	21	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"★) PRL 12173	12
43	38	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"★) SD 16012 (Atlantic)	9
44	42	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103	17
45	43	SHAKE YOUR BAIT/TAKE ALL OF ME BARBARA LAW/Pavillion (LP cut/12") NJJ 36148/4Z8 6401 (CBS)	15
46	44	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"★) SD 5217 (Atlantic)	10
47	39	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"★) JE 36263	9
48	48	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	7
49	46	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"★) F 9587	7
50	50	ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (LP cuts) NJC 36265	6

(★ non-commercial 12", • discontinued)

Chapman Signs with Capitol & Screen Gems

■ LOS ANGELES — Alabama-based pop singer/songwriter/acoustic guitarist Beth Nielsen Chapman has signed a worldwide agreement with Capitol Records, Inc., announced Rupert Perry, vice president, a&r, CRI. This follows the recent announcement by Lester Sill, president, Screen Gems-EMI Music, Inc. stating Chapman had signed a worldwide song publishing agreement with that EMI Music-owned Capitol affiliate.

Monarch Signs Bruce

■ NEW YORK—Jack Bruce, British bass player-songwriter, has signed a new management contract with Monarch Entertainment Bureau, according to John Scher, president of the firm.

Warner Bros. Music Names Steiger VP

■ NEW YORK—Ed Silvers, chairman of Warner Bros. Music Publishing, has announced the appointment of Herman Steiger to the position of vice president, Warner Bros. Publishing Corp.



Herman Steiger

Steiger will work from the company's New York headquarters at 75 Rockefeller Plaza.

'Live and Sleazy' Gold



Casablanca Record and FilmWorks recording group the Village People's latest double-album, "Live and Sleazy," sold over 800,000 units domestically and over 2,000,000 worldwide, according to the label. Presenting executive producer Henri Belolo (left) and producer Jacques Morali (middle) with gold LP awards is Casablanca president Bruce Bird (right), marking the fifth consecutive gold LP for the Village People, who have also won for platinum album awards. Their upcoming album and film, "Can't Stop the Music," arrive in late spring.

ANGEL CITY



ANGEL CITY HAS NO LIMITS.

And neither does their debut album, "Face to Face," as the wave from Sydney, Australia begins its attack at radio: (immediate adds) WEBN, WLZQ, WFBQ, WLUP, WMET, KMET, WWWW, WMMS, M105, WYDD, WZXR, KGB, KISW, KZOK, WCCC, WHFS, WXRT, WIOT and KTIM.

In two years, these five gentlemen have turned an entire continent inside out, with a brand of blistering rock that's kept them consistently at the top of the charts, and a live show that's sent more than 100,000 to the rafters and higher.

"FACE TO FACE." JE 36344
**THE AMERICAN DEBUT
OF AUSTRALIA'S #1
ROCK AND ROLL BAND.
ON EPIC RECORDS.**

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles

101-150

MARCH 22, 1980

MAR. 22	MAR. 15	
101	102	SOLITAIRE PETER McIAN/ARC/Columbia 1 11214 (Mac's Million/Modern American, ASCAP)
102	118	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)
103	106	IN IT FOR LOVE ENGLAND DAN & JOHN FORD COLEY/Big Tree 17002 (Atl) (Amachris/April, ASCAP)
104	104	SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP)
105	—	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 (Ecnirp, BMI)
106	—	SURVIVE JIMMY BUFFETT/MCA 41119 (Coral Reefer/Crealey, BMI/ASCAP)
107	107	HOLIDAY (MAMA, MAMA, PLEASE) NAZARETH/A&M 2219 (Panache, ASCAP)
108	108	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)
109	121	STANDING OVATION G.Q./Arista 0483 (Arista, ASCAP/Careers, BMI)
110	112	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA) (20th Century Fox/Nearlytunes, ASCAP)
111	111	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 9031 (Chappell/Sailmaker, ASCAP)
112	113	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
113	—	WHEN THE FEELING COMES AROUND JENNIFER WARNES/Arista 0497 (Next Stop, ASCAP)
114	116	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Grajanca, BMI)
115	—	IT'S A NIGHT FOR BEAUTIFUL GIRLS FOOLS/EMI-America 8036 (Castle Hill, ASCAP)
116	136	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494 (Raydiola, ASCAP)
117	119	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI)
118	—	FUNKYTOWN LIPPS, INC./Casablanca 2233 (Steve Greenberg, BMI)
119	123	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/Bo-Songs, BMI)
120	115	ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI)
121	—	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205 (Hall-Clement, BMI)
122	124	SOMEBODY'S BEEN SLEEPIN' IN MY BED FOGHAT/Bearsville 49192 (WB) (Gold Fever, BMI)
123	125	TELEPHONE NUMBER 3-D/Polydor 2069 (Three-Fold, ASCAP/Just-A-Tune, BMI)
124	109	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)
125	130	CATCHING THE SUN SPYRO GYRA/MCA 41180 (Harlem/Crosseyed Bear, BMI)
126	110	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)
127	117	BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP)
128	122	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)
129	114	STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)
130	133	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
131	132	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)
132	131	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)
133	127	SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)
134	134	HOLD BACK THE NIGHT TONY SCIUTO/Epic 9 50843 (First Concourse/Sweet Kelley, ASCAP)
135	137	TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP)
136	120	I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)
137	126	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)
138	138	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)
139	141	YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP)
140	142	ROCK LOBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI)
141	143	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI)
142	140	HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP)
143	144	NUMBERS BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI)
144	145	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)
145	146	LISTEN TO THE HEARTBEAT D. L. BYRON/Arista 0496 (Inner Sanctum, BMI)
146	147	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)
147	148	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Career/Piano Picker, BMI)
148	139	SHE (POWER TO BE) ROSCO/A&M 2213 (Rosco/BMI/Ginseng/Medallion Avenue, ASCAP)
149	—	SHOULD WE CARRY ON AIRPLAY/RCA 11938 (Garden Rake/Foster Frees/Irving, BMI/Cotaba, PRO)
150	—	HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI)

NIGHT

EAGLE



WAYNE NEWTON



WY 205

Contains Hit Single "YEARS"



RECORDS AND TAPES

21031 Ventura Blvd., Suite 901 Woodland Hills, CA 91364 Telephone (213) 340-9105

Record World Singles



MARCH 22, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 22	MAR. 15		WKS. ON CHART
1	1	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD Columbia 1 11187 (2nd Week)	10
2	6	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	13
3	5	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	12
4	3	ON THE RADIO DONNA SUMMER/Casablanca 2236	10
5	7	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	10
6	29	CALL ME BLONDIE/Chrysalis 2414	6
7	8	HIM RUPERT HOLMES/MCA 41173	10
8	2	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	13
9	13	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	6
10	12	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	8
11	9	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	17
12	4	DESIRE ANDY GIBB/RSO 1019	9
13	17	FIRE LAKE BOB SEGER/Capitol 4836	5
14	14	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	11
15	21	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	9
16	22	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	5
17	18	REFUGEE TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	9
18	20	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	10
19	19	HEARTBREAKER PAT BENATAR/Chrysalis 2395	12
20	27	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	9
21	24	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	9
22	10	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	12
23	11	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	12
24	30	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	6
25	28	LOST IN LOVE AIR SUPPLY/Arista 0479	7
26	15	99 TOTO /Columbia 1 11173	12
27	16	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	17
28	23	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	19
29	39	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	2
30	34	SEXY EYES DR. HOOK/Capitol 4831	6
31	25	AN AMERICAN DREAM DIRT BAND/United Artists 1330	14
32	36	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	8
33	26	BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398	9
34	35	COMEBACK J. GEILS BAND/EMI-America 8032	8
35	42	PILOT OF THE AIRWAYS CHARLIE DORE/Island 49166 (WB)	5
36	46	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	4
37	41	EVEN IT UP HEART/Epic 9 50847	7
38	49	SET ME FREE UTOPIA/Bearsville 49180 (WB)	6
39	32	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	21
40	40	BABY TALKS DIRTY KNACK/Capitol 4822	7
41	56	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	2
42	47	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	8
43	37	I THANK YOU ZZ TOP /Warner Bros. 49136	10
44	33	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	15
45	38	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	22
46	31	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	12
47	43	WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643	10
48	62	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	3
49	50	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	11
50	57	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	4
51	48	US AND LOVE KENNY NOLAN/Casablanca 2234	8
52	44	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	23
53	60	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	5
54	55	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	6

55	58	WOMEN FOREIGNER/Atlantic 3651	6
56	76	STOMP! BROTHERS JOHNSON/A&M 2216	3
57	59	THE SPIRIT OF RADIO RUSH/Mercury 76044	7
58	65	CARS GARY NUMAN/Atco 7211	5
59	66	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	3
60	68	KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215	3
61	69	CARRIE CLIFF RICHARD/EMI-America 8035	4
62	63	YEARS WAYNE NEWTON/Aries II 108	6
63	75	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	7
64	64	WHAT I LIKE ABOUT YOU ROMANTICS/Nemperor 9 7527 (CBS)	6
65	71	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	4
66	61	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	11
67	73	LOVE ON A SHOESTRING CAPTAIN & TENNILLE/ Casablanca 2243	3
68	52	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	9
69	67	YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/Atlantic 3645	9
70	70	GIRL WITH THE HUNGRY EYES JEFFERSON STARSHIP/ Grunt 11921 (RCA)	5
71	72	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	4
72	80	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	5
73	77	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	7
74	45	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	10
75	78	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	7
76	86	TODAY IS THE DAY BAR-KAYS/Mercury 76036	17
77	81	OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown)	3
78	82	AUTOGRAPH JOHN DENVER/RCA 11915	4
79	51	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	19

CHARTMAKER OF THE WEEK

80	—	LET ME BE KORONA United Artists 1341	1
81	97	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	4
82	—	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	1
83	91	STAY IN LINE OFF BROADWAY usa/Atlantic 3647	2
84	—	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	1
85	—	A CERTAIN GIRL WARREN ZEVON/Asylum 46610	1
86	—	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	1
87	—	BORROWED TIME STYX/A&M 2228	1
88	96	ALL I EVER WANTED SANTANA/Columbia 1 11218	2
89	—	I DON'T NEED YOU ANYMORE JACKIE DESHANNON/RCA 11902	1
90	90	BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	4
91	92	DON'T CRY FOR ME ARGENTINA FESTIVAL/RSO 1020	3
92	87	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/ Windsong 11899 (RCA)	4
93	94	DON'T EVER SAY GOODBYE RICK DERRINGER/Blue Sky 9 2788 (CBS)	5
94	95	WHITE RHYTHM AND BLUES J. D. SOUTHER/Columbia 1 11196	3
95	85	LOVE ON THE PHONE SUZANNE FELLINI/Casablanca 2242	4
96	—	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	1
97	99	YOU'VE GOT WHAT I NEED SHOOTING STAR/Virgin 67005 (Atl)	2
98	—	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	1
99	100	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	2
100	—	EVERY GENERATION RONNIE LAWS/United Artists 1334	1

PRODUCERS & PUBLISHERS ON PAGE 27

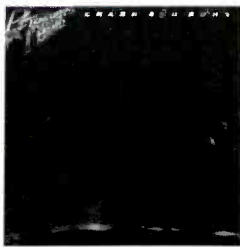


Album Airplay

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

MARCH 22, 1980

FLASHMAKER



CRASH & BURN
PAT TRAVERS BAND
Polydor

MOST ADDED

- CRASH & BURN**—Pat Travers Band—Polydor (29)
- TENEMENT STEPS**—Motors—Virgin (17)
- PROGRESSIONS OF POWER**—Triumph—RCA (16)
- SACRED SONGS**—Daryl Hall—RCA (16)
- TENTH**—Marshall Tucker—WB (13)
- DON'T FIGHT IT**—Red Rider—Capitol (12)
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col (12)
- THIN RED LINE**—Cretones—Planet (10)
- FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco (8)
- REALITY EFFECT**—Tourists—Epic (8)

WNEW-FM/ NEW YORK

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - NEW BOOTS & PANTIES**—Ian Dury—Stiff
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - READY FOR WAR** (single)—John Cale—IRS
 - SOLDIER**—Iggy Pop—Arista
 - TENEMENT STEPS**—Motors—Virgin
 - TOO MUCH PRESSURE**—Selecter—Chrysalis

HEAVY ACTION (airplay in descending order):

- GLASS HOUSES**—Billy Joel—Col
- LONDON CALLING**—Clash—Epic
- LOVE STINKS**—J. Geils—EMI-America
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- GET HAPPY**—Elvis Costello—Col
- THE PRETENDERS**—Sire
- END OF THE CENTURY**—Ramones—Sire
- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- BAD LUCK STREAK**—Warren Zevon—Asylum

WOLFLIN STATION

- ADDS:**
- CATCHING THE SUN**—Spyro Gyra—MCA
 - CRASH & BURN**—Pat Travers Band—Polydor
 - SUZANNE FELLINI**—Casablanca
 - PEOPLE**—James Brown—Polydor

- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- REALITY EFFECT**—Tourists—Epic
- SACRED SONGS**—Daryl Hall—RCA
- SYMPATHY**—John Miles—Arista
- TENEMENT STEPS**—Motors—Virgin
- THIN RED LINE**—Cretones—Planet

HEAVY ACTION (airplay in descending order):

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

WFLP-FM/ LONG ISLAND

- ADDS:**
- CATCHING THE SUN**—Spyro Gyra—MCA
 - CIVILIAN**—Gentle Giant—Col
 - CRASH & BURN**—Pat Travers Band—Polydor
 - KEEPIN THE SUMMER ALIVE**—Beach Boys—Caribou
 - REALITY EFFECT**—Tourists—Epic
 - SACRED SONGS**—Daryl Hall—RCA
 - TENEMENT STEPS**—Motors—Virgin
 - THE TAZMANIAN DEVILS**—WB
 - THIN RED LINE**—Cretones—Planet
 - BUGS TOMORROW**—Casablanca

HEAVY ACTION (airplay in descending order):

- GLASS HOUSES**—Billy Joel—Col
- THE WALL**—Pink Floyd—Col
- TENTH**—Marshall Tucker—WB
- SYLVAIN SYLVAIN**—RCA
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THIS DAY & AGE**—D. L. Byron—Arista
- LONDON CALLING**—Clash—Epic
- LOVE STINKS**—J. Geils—EMI-America
- THE PRETENDERS**—Sire
- ADVENTURES IN UTOPIA**—Utopia—Bearsville

WAAF-FM/WORCESTER

- ADDS:**
- CRASH & BURN**—Pat Travers—Polydor
 - CHRISTOPHER CROSS**—WB
 - SUZANNE FELLINI**—Casablanca
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - PRIVATE LIGHTNING**—A&M
 - THIN RED LINE**—Cretones—Planet

HEAVY ACTION (airplay in descending order):

- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- GET HAPPY**—Elvis Costello—Col
- LOVE STINKS**—J. Geils—EMI-America
- BEBE LE STRANGE**—Heart—Epic
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- MAD LOVE**—Linda Ronstadt—Asylum

- AGAINST THE WIND**—Bob Seger—Capitol

WQBK-FM/ALBANY

- ADDS:**
- BOMBAY TEARS**—Van Wilkes—Mercury
 - CIVILIAN**—Gentle Giant—Col
 - CRASH & BURN**—Pat Travers Band—Polydor
 - DON'T FIGHT IT**—Red Rider—Capitol
 - GRADUALLY GOING TORNADO**—Bruford—Polydor
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - REALITY EFFECT**—Tourists—Epic
 - SACRED SONGS**—Daryl Hall—RCA
 - TENEMENT STEPS**—Motors—Virgin
 - TOO MUCH PRESSURE**—Selecter—Chrysalis

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- WILLIE NILE**—Arista
- GET HAPPY**—Elvis Costello—Col
- THE PRETENDERS**—Sire
- BEBE LE STRANGE**—Heart—Epic
- BAD LUCK STREAK**—Warren Zevon—Asylum
- LOVE STINKS**—J. Geils—EMI-America
- TENTH**—Marshall Tucker—WB
- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col

WMJQ-FM/ROCHESTER

- ADDS:**
- CAN'T KEEP A GOOD BAND DOWN** (ep)—ASG—Could Be Wild
 - CRASH & BURN**—Pat Travers Band—Polydor
 - SUZANNE FELLINI**—Casablanca
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - JACKSON HIGHWAY**—Capitol
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - PRIVATE LIGHTNING**—A&M
 - TENEMENT STEPS**—Motors—Virgin
 - TENTH**—Marshall Tucker—WB

HEAVY ACTION (airplay in descending order):

- CHRISTOPHER CROSS**—WB
- THE WALL**—Pink Floyd—Col
- PERMANENT WAVES**—Rush—Mercury
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- DEGUELLO**—ZZ Top—WB
- AGAINST THE WIND**—Bob Seger—Capitol
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- BEBE LE STRANGE**—Heart—Epic
- BAND IN BLUE**—Duke Jupiter—Mercury
- RATHER BE ROCKIN**—Tantrum—Ovation

WJTD-FM/ROCHESTER

- ADDS:**
- PAUL DAVIS**—Bang
 - KEEPIN SUMMER ALIVE**—Beach Boys—Caribou
- HEAVY ACTION (airplay in descending order):**
- THE LONG RUN**—Eagles—Asylum
 - AGAINST THE WIND**—Bob Seger—Capitol

- GLASS HOUSES**—Billy Joel—Col
- TUSK**—Fleetwood Mac—WB
- THE WALL**—Pink Floyd—Col
- BEBE LE STRANGE**—Heart—Epic
- MAD LOVE**—Linda Ronstadt—Asylum
- PHOENIX**—Dan Fogelberg—Full Moon
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- GET HAPPY**—Elvis Costello—Col

WMMR-FM/PHILADELPHIA

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - FLEX**—Lene Lovich—Stiff/Epic
 - FOOL FOR A PRETTY FACE** (single)—Humble Pie—Atco
 - JACKSON HIGHWAY**—Capitol
 - WILLIE NILE**—Arista
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LONDON CALLING**—Clash—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- PERMANENT WAVES**—Rush—Mercury
- GET HAPPY**—Elvis Costello—Col
- CALL ME** (single)—Blondie—Chrysalis
- LOVE STINKS**—J. Geils—EMI-America

WHFS-FM/ WASHINGTON, D.C.

- ADDS:**
- BORN OUT OF HEAT** (ep)—Jules & The Polar Bears—Col
 - CRASH & BURN**—Pat Travers Band—Polydor
 - SACRED SONGS**—Daryl Hall—RCA
 - TENEMENT STEPS**—Motors—Virgin
 - TENTH**—Marshall Tucker—WB
 - THE TIMES OF OUR LIVES**—Aztec Two-Step—Waterhouse
 - TOO MUCH PRESSURE**—Selecter—Chrysalis

HEAVY ACTION (airplay in descending order):

- BAD LUCK STREAK**—Warren Zevon—Asylum
- GET HAPPY**—Elvis Costello—Col
- THE PRETENDERS**—Sire
- LONDON CALLING**—Clash—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
- THE SPECIALS**—Chrysalis
- ONE STEP BEYOND**—Madness—Sire
- END OF THE CENTURY**—Ramones—Sire

WJIS-FM/STANLEY

- ADDS:**
- CIVILIAN**—Gentle Giant—Col
 - DEPARTURE**—Journey—Col
 - SYMPATHY**—John Miles—Arista
 - TENTH**—Marshall Tucker—WB

HEAVY ACTION (airplay in descending order):

- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DEGUELLO**—ZZ Top—WB
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- AGAINST THE WIND**—Bob Seger—Capitol
- DEPARTURE**—Journey—Col
- BEBE LE STRANGE**—Heart—Epic
- LOVE STINKS**—J. Geils—EMI-America

WSHE-FM/FT LAUDERDALE

- ADDS:**
- CRASH & BURN**—Pat Travers Band—Polydor
 - DON'T FIGHT IT**—Red Rider—Capitol
 - LIVING ON THE EDGE**—AXE—MCA
 - PRIVATE LIGHTNING**—A&M
 - SOLD OUT**—Fools—EMI-America

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
- DEGUELLO**—ZZ Top—WB
- BEBE LE STRANGE**—Heart—Epic
- UNION JACKS**—Babys—Chrysalis
- PERMANENT WAVES**—Rush—Mercury
- THE PRETENDERS**—Sire
- PHOENIX**—Dan Fogelberg—Full Moon

WMMS-FM/CLEVELAND

- ADDS:**
- CATCHING THE SUN**—Spyro Gyra—MCA
 - CRASH & BURN**—Pat Travers Band—Polydor
 - DON'T FIGHT IT**—Red Rider—Capitol
 - JUST TESTING**—Wishbone Ash—MCA
 - LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
 - PROGRESSIONS OF POWER**—Triumph—RCA
 - SEASONS**—Grace Slick—RCA
 - TENEMENT STEPS**—Motors—Virgin
 - TENTH**—Marshall Tucker—WB
 - WARM THOUGHTS**—Smokey Robinson—Tamla

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- DEPARTURE**—Journey—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- THE PRETENDERS**—Sire
- GLASS HOUSES**—Billy Joel—Col
- THE WALL**—Pink Floyd—Col
- LOVE STINKS**—J. Geils—EMI-America
- BEBE LE STRANGE**—Heart—Epic
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

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

Record World Album Airplay



MARCH 22, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

AGAINST THE WIND—Bob Seger—Capitol (35)
THE WALL—Pink Floyd—Col (34)
BEBE LE STRANGE—Heart—Epic (28)
MAD LOVE—Linda Ronstadt—Asylum (27)
DAMN THE TORPEDOES—Tom Petty—Backstreet (24)
LOVE STINKS—J. Geils—EMI-America (23)
DEPARTURE—Journey—Col (20)
GLASS HOUSES—Billy Joel—Col (20)
GET HAPPY—Elvis Costello—Col (15)
PERMANENT WAVE—Rush—Mercury (15)
THE PRETENDERS—Sire (15)

WABX-FM DETROIT

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
FOOL FOR A PRETTY FACE (single)—Humble Pie—Atco
ONE STEP BEYOND—Madness—Sire
SACRED SONGS—Daryl Hall—RCA
URBAN VERBS—WB

HEAVY ACTION (airplay in descending order):
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
MAD LOVE—Linda Ronstadt—Asylum
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—Joe Perry Project—Col
GET HAPPY—Elvis Costello—Col

WYS-FM KNOXVLE

ADDS:
WILLIE NILE—Arista
PROGRESSIONS OF POWER—Triumph—RCA
SACRED SONGS—Daryl Hall—RCA
TENEMENT STEPS—Motors—Virgin

HEAVY ACTION (airplay in descending order):
THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
PHOENIX—Dan Fogelberg—Full Moon
MAD LOVE—Linda Ronstadt—Asylum
BEBE LE STRANGE—Heart—Epic
DEPARTURE—Journey—Col

PERMANENT WAVES—Rush—Mercury
ON—Off Broadway—Atlantic
GLASS HOUSES—Billy Joel—Col
UNION JACKS—Babys—Chrysalis

KSHE-FM, ST LOUIS

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
FACE TO FACE—Angel City—Epic
FOOL FOR A PRETTY FACE (single)—Humble Pie—Atco
LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
LIVING ON THE EDGE—AXE—MCA
PROGRESSIONS OF POWER—Triumph—RCA
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
DANNY SPANOS—Windsong

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
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
VICTIMS OF THE FURY—Robin Trower—Chrysalis
LOVE STINKS—J. Geils—EMI-America
GLASS HOUSES—Billy Joel—Col

WGFM-FM MILWAUKEE

ADDS:
GLASS HOUSES—Billy Joel—Col
SURVIVOR—Scotti Bros.
TENTH—Marshall Tucker—WB
HEAVY ACTION (airplay in descending order):
THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
BEBE LE STRANGE—Heart—Epic
PHOENIX—Dan Fogelberg—Full Moon
MAD LOVE—Linda Ronstadt—Asylum
AGAINST THE WIND—Bob Seger—Capitol
GET HAPPY—Elvis Costello—Col
PERMANENT WAVES—Rush—Mercury
MALICE IN WONDERLAND—Nazareth—A&M
LOVE STINKS—J. Geils—EMI-America

WYZZ-FM DALLAS

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
FOOL FOR A PRETTY FACE (single)—Humble Pie—Atco
LET THE MUSIC DO THE TALKING (single)—Joe Perry Project—Col
PROGRESSIONS OF POWER—Triumph—RCA
TENEMENT STEPS—Motors—Virgin
TENTH—Marshall Tucker—WB

WYLS-FM KANSAS CITY

ADDS:
WILLIE NILE—Arista
PROGRESSIONS OF POWER—Triumph—RCA
SACRED SONGS—Daryl Hall—RCA
TENEMENT STEPS—Motors—Virgin

HEAVY ACTION (airplay in descending order):
UNION JACKS—Babys—Chrysalis
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE WALL—Pink Floyd—Col
GLASS HOUSES—Billy Joel—Col
AGAINST THE WIND—Bob Seger—Capitol
BEBE LE STRANGE—Heart—Epic
DEPARTURE—Journey—Col

MAD LOVE—Linda Ronstadt—Asylum
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

KAWY-FM, WYOMING

ADDS:
BOMBAY TEARS—Van Wilkes—Mercury
CRASH & BURN—Pat Travers Band—Polydor
CRAWFISH FIESTA—Professor Longhair—Alligator
DREAM BABIES IN HOLLYWOOD—John Stewart—RSO
GLASS HOUSES—Billy Joel—Col
SACRED SONGS—Daryl Hall—RCA
TENTH—Marshall Tucker—WB
THE TIMES OF OUR LIVES—Aztec Two-Step—Waterhouse
THIN RED LINE—Cretones—Planet
ZERO HINDSIGHT—Billy Earl McClelland—Elektra

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
THE WALL—Pink Floyd—Col
BEBE LE STRANGE—Heart—Epic
AGAINST THE WIND—Bob Seger—Capitol
HIDEAWAY—David Sanborn—WB
BAND IN BLUE—Duke Jupiter—Mercury

KCB-FM SAN DIEGO

ADDS:
CALL ME (single)—Blondie—Chrysalis
CRASH & BURN—Pat Travers Band—Polydor
FACE TO FACE—Angel City—Epic
GLASS HOUSES—Billy Joel—Col
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
REALITY EFFECT—Tourists—Epic
THIN RED LINE—Cretones—Planet

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
LONDON CALLING—Clash—Epic
MAD LOVE—Linda Ronstadt—Asylum
DAMN THE TORPEDOES—Tom Petty—Backstreet
THE WALL—Pink Floyd—Col
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
AGAINST THE WIND—Bob Seger—Capitol
TUSK—Fleetwood Mac—WB
HOME GROWN 7—KGB

KLDF-FM SAN JOSE

ADDS:
DON'T FIGHT IT—Red Rider—Capitol
FACE TO FACE—Angel City—Epic
GLASS HOUSE—Billy Joel—Col
LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
LIVING ON THE EDGE—AXE—MCA
ONE STEP BEYOND—Madness—Sire
PROGRESSIONS OF POWER—Triumph—RCA
SACRED SONGS—Daryl Hall—RCA
TENEMENT STEPS—Motors—Virgin

HEAVY ACTION (airplay in descending order):

THIS DAY & AGE—D. L. Byron—Arista

THE WALL—Pink Floyd—Col
LONDON CALLING—Clash—Epic
GET HAPPY—Elvis Costello—Col
LOVE STINKS—J. Geils—EMI-America
DEPARTURE—Journey—Col
CALL OF THE WILD—Max Demian—RCA
MALICE IN WONDERLAND—Nazareth—A&M
NO BALLADS—Rockets—RSO
PEARL HARBOR & THE EXPLOSIONS—WB

KWST-FM LOS ANGELES

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
FOOL FOR A PRETTY FACE (single)—Humble Pie—Atco
LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

HEAVY ACTION (airplay, sales in descending order):

THE WALL—Pink Floyd—Col
DAMN THE TORPEDOES—Tom Petty—Backstreet
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
LOVE STINKS—J. Geils—EMI-America
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
THE PRETENDERS—Sire
GLASS HOUSES—Billy Joel—Col
UNION JACKS—Babys—Chrysalis
BEBE LE STRANGE—Heart—Epic

KRNL-FM LONG BEACH

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
SMALLCREEP'S DAY—Michael Rutherford—Passport

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
CALL ME (single)—Blondie—Chrysalis
THE WALL—Pink Floyd—Col
GET HAPPY—Elvis Costello—Col
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol
PERMANENT WAVES—Rush—Mercury
BEBE LE STRANGE—Heart—Epic
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

KRNL-FM LONG BEACH

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
GLASS HOUSES—Billy Joel—Col
TENTH—Marshall Tucker—WB

HEAVY ACTION (airplay in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet
THE WALL—Pink Floyd—Col
DEGUELLO—ZZ Top—WB
BEBE LE STRANGE—Heart—Epic
MAD LOVE—Linda Ronstadt—Asylum
PHOENIX—Dan Fogelberg—Full Moon
PERMANENT WAVES—Rush—Mercury
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

KMEL-FM/SAN FRANCISCO

ADDS:
TENTH—Marshall Tucker—WB
HEAVY ACTION (airplay, sales in descending order):
MAD LOVE—Linda Ronstadt—Asylum
CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
LOVE STINKS—J. Geils—EMI-America
THE WALL—Pink Floyd—Col
BEBE LE STRANGE—Heart—Epic
ADVENTURES IN UTOPIA—Utopia—Bearsville
PHOENIX—Dan Fogelberg—Full Moon
GLASS HOUSES—Billy Joel—Col

KZEL-FM EUGENE

ADDS:
CRASH & BURN—Pat Travers Band—Polydor
DON'T FIGHT IT—Red Rider—Capitol
WILLIE NILE—Arista
PROGRESSIONS OF POWER—Triumph—RCA
SACRED SONGS—Daryl Hall—RCA
SMALLCREEP'S DAY—Michael Rutherford—Passport
TENEMENT STEPS—Motors—Virgin
TENTH—Marshall Tucker—WB
THE TAZMANIAN DEVILS—WB
THIN RED LINE—Cretones—Planet

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
SUE SAAD & THE NEXT—Planet
AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
DEPARTURE—Journey—Col
GET HAPPY—Elvis Costello—Col
LOVE STINKS—J. Geils—EMI-America
BEBE LE STRANGE—Heart—Epic
BAD LUCK STREAK—Warren Zevon—Asylum
LONDON CALLING—Clash—Epic

KRNL-FM LONG BEACH

ADDS:
CRUISING (soundtrack)—Lorimer
TENEMENT STEPS—Motors—Virgin
THIN RED LINE—Cretones—Planet
BUGS TOMORROW—Casablanca
ZERO HOUR (ep)—Plimsouls—Beat

HEAVY ACTION (airplay in descending order):

THE BIGGEST PRIZE IN SPORT—999—Polydor
GET HAPPY—Elvis Costello—Col
THE PRETENDERS—Sire
LONDON CALLING—Clash—Epic
END OF THE CENTURY—Ramones—Sire
PEARL HARBOR & THE EXPLOSIONS—WB
SUE SAAD & THE NEXT—Planet
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
ONE STEP BEYOND—Madness—Sire
SYLVAIN SYLVAIN—RCA

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

WBAB-FM WYDD-FM KQRS-FM
WCOZ-FM WWWW-FM KFML-AM
WBLM-FM WOUR-FM KBPI-FM
WCME-FM WXRT-FM KOME-FM
WAQX-FM WKDF-FM

Radio World

Radio Replay

By MARC KIRKEBY

■ SO, UH, WHAT'S YOUR FAVORITE COLOR? Members of the group **Triumph** were naturally pleased when informed by an RCA promotion rep that WGRQ-FM/Buffalo, an influential AOR station, wanted to devote an hour-long interview-and-music special to the band. **Gil Moore** of Triumph was given the home phone number of the man who had approached RCA with the idea; Moore placed the call after deciding that it wasn't so unusual for a radio pro to be recording interviews at home. He didn't pay much attention, either, to the way his interviewer immediately began to ask questions, without pausing even a moment to set levels or load tape. The questions went on and on, getting dumber and dumber, but Moore played along, reminding himself that up-and-coming bands don't establish themselves by alienating important radio stations (**Elvis Costello** to the contrary). The interview finally ended, several days passed, and someone at RCA called WGRO to learn when the program was to air. The reply—you've guessed this, right?—was, "What program?" No one at the station had done any such interview. All was perhaps not in vain: the band gets a little publicity, and presumably the undying allegiance of one fan, who is hereby nominated for RADIO REPLAY's **Marty Brown** Memorial Chutzpah Award.

MOVES: **Bill Tanner**, **Robert W. Walker**, and **Buzz Bennett**, Y100 veterans all, form a consulting firm with the Miami station as their first client . . . Metromedia sells KNEW/Oakland to Malrite of Ohio (which owns WMMS) for \$5 million and buys KJR/Seattle for a mere \$10 million . . . Shamrock's proposed purchase of SJR Communications, including WKTU/New York, has fallen through . . . **Norm Gregory** returns to KZOK/Seattle as general manager; he had left to become PD of KOFM/Portland . . . **Rosie Pisani** is named director of promotion and publicity for WLIR/Island.

IN THE PUBLIC INTEREST: Chances are you missed ABC News' thought-provoking discussions of the radio-deregulation issue on the "Directions" television series last week. There were **Vincent Wasilewski**, president of the National Association of Broadcasters, and **Father Donald Matthews**, general executive of the United Church of Christ's department of communications, arguing the subject rapidly, loudly, and simultaneously, at times resembling two cabbies debating a fender-bender at Broadway and 98th. Amid the din both sides made some good points, as did the moderator, ABC's **Herb Kaplow**; unfortunately, the program aired at 12:30 (EST) Sunday afternoon, an hour at which most radio programmers have just begun to breakfast on a Pop-Tart and a beer and to wonder where they left the car. For them, here is a recap of sorts.

The NAB's position, as stated by Wasilewski, is that "there will be no basic change in broadcast programming after deregulation," because "broadcasters have to respond to the public or they'd go out of business." The position of the church groups Matthews represents is that "broadcasters will respond only to attractive demographic audiences," and that "there are people who are not served by broadcasting—the poor, the elderly—because they do not buy designer jeans or ski equipment and thus are presumably unattractive to advertisers. Take away a radio station's obligation to demonstrate it is serving all of its constituents, Matthews said, and "public affairs programming is likely to disappear from all stations except in the top markets."

As is usual in complicated issues, both men seem to be right to some degree. Competition has indeed cut the number of commercial minutes broadcast per hour on most stations, one of the regulatory functions the Federal Communications Commission would now rather forgo. And competition will probably keep some sort of news or information programming on most stations: even the most isolationist background-music lover needs to hear the weather forecast once in a while. What is likely to vanish following deregulation is the public affairs and religious programming one finds buried in early Sunday mornings or late Sunday nights, when audiences are small and advertisers few. Church groups, Matthews conceded, are worried that they may then have to pay for the fringe air time they are now given, and that consequently many religious shows may disappear. Even though

(Continued on page 47)

Bob Law:

Programming Black Radio's Future

By KEN SMIKLE

■ NEW YORK—"Black radio stations have a huge challenge to update their perception of black people, to update their programming ideas and come into the 20th century." So says Bob Law, program director for WWRL, the number two black radio station in the New York City market. He has instituted a new format for the AM station that was, prior to the rise of WBLS, for years the leading station for this city's black audience. Under the theme of "the world's most progressive AM station" Law has designed a format that replaced fast rapping DJs and top 40 formats with a varietous and sophisticated sound usually associated with FM stations. He accuses the FM stations of becoming stale now that they have obtained dominance.

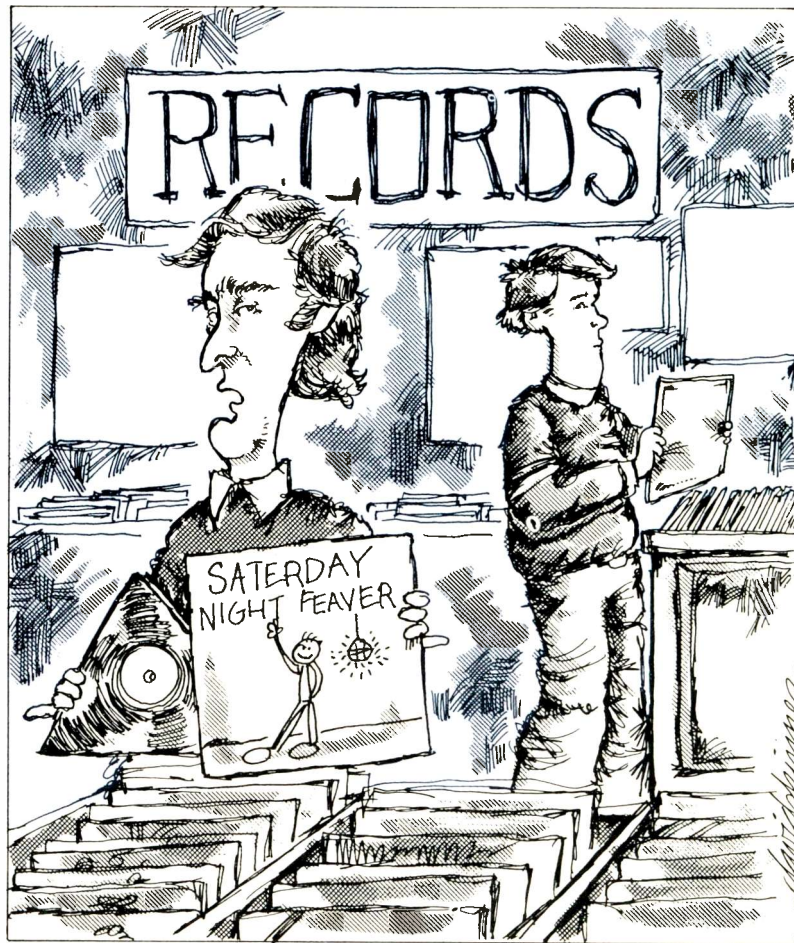
"Historically, black radio has been a giant supermarket. It was a place where you could market your products to the black consumer because black people only listened to those stations. White stations didn't play black music, so black stations did not have

to take programming seriously.

"Black radio has the challenge of responding to the changes in the black community. Black people are no longer consumers that are easily taken for granted. Black New Yorkers have the highest per capita income of blacks in the entire country. Black Americans are the richest, best educated non-whites in the world. So black folks are a different group of people now and they have a different kind of attitude that radio has to respond to.

"AM radio has got to redefine radio for the eighties," continued Law. "FM radio is doing nothing. It's predictable, standard AM radio with top 40 formats. But FM has a history of being prestigious, it is the 'hip' band to be on. It has created a crisis for AM radio. In the Chinese language the word crisis is made up of two characters. One represents danger, which AM radio is in, and the other represents opportunity. AM radio has the opportunity to redefine what radio will

(Continued on page 47)



"Just what do you mean by 'counterfeit'?"

By WALTER CAMPBELL

■ **CORRECTION:** Maybe **Merlin Littlefield** wishes he had written "You Decorated My Life," Grammy award winner for best country song, but **Bob Morrison** and **Debbie Hupp** did. Standing between **Kenny Rogers** and Grammy producer of the year **Larry Butler**, Merlin was nevertheless identified as Morrison in last week's Grammy pictures.

Speaking of awards, the Nashville Songwriters Association, International, is "appalled with the news release regarding the Academy of Country Music's nominations for song of the year. In all awards ceremonies, the song of the year is in recognition of the songwriter, who does not get his share of the recognition ever, but in the case of the academy's nominations the songwriter is not recognized at all except in the case of **Larry Gatlin**, who is also the artist."

MOVIES: A week after the release of "Coal Miner's Daughter," based on the autobiography of Loretta Lynn, theatre attendance is excellent, from all reports.

The *New York Times* last week took note of this fact, as well as the trend underway of movies being made from country songs or centering around country music in general. "It is Hollywood's good fortune that the wave of country-and-Western is appearing just when a new, nostalgic affirmation of American ways—a new patriotism—is spreading in reaction to the rash of international problems besetting the United States. If some individuals find these attitudes backward-looking, there is no doubt that interest in 'down-home' and Western values lends a certain camaraderie in the face of adversity," says **Phil Patton** in the March 9 issue of the Times, who concludes: "Country purists worry that Hollywood may turn C&W (there's that expression again) into a dude-ranch version of itself. There is some evidence to support their fears. In typical Hollywood style, Paramount executives ordered the over-budget filming of "Urban Cowboy" shifted from the real Gilley's Place to a sound-stage replica in Los Angeles so they could keep better watch over the production. And when the producers of "Hard Country" wanted an audience for **Tanya Tucker** and **Michael Murphey's** honky-tonk performances, they recruited several dozen 'Bakersfield cowboys,' assisted by quantities of Lone Star beer, to stand in for real, live Lubbock cowboys.

Yes, it is but not too far for **Waddy Wachtel** to come in to Music City last week to help out on a record in the works by **Nancy Brooks**. Also in the studio are **Jimmy Hall** (lead singer and sax player for recently disbanded **Wet Willie**) with producer **Norbert Putnam** at Quadrafonic Studios working on a solo LP, **Michael Johnson** with **Steve Gibson** (after Michael's first child is born), **Nancy Sinatra** with **Jimmy Bowen, England Dan (Dan Seals)** with **Kyle Leehing** at Woodland.

TV NEWS (sort of): **Eddy Raven's** latest single "Dealin' With The Devil" now at 63 with a bullet on the Country Singles Chart, was accompanied by a videocassette of him performing the sing in mailings to some radio stations. Is this a first?

What is a first in the appearance of **George Jones, Jim Stafford, Mel Tillis, Minnie Pearl, Roy Clark, Tammy Wynette, George Gobel, Margo Smith and George Lindsey** all at once on Hollywood Squares. Also, filming and videotaping of the **Jim Owens** production, "A Tribute To **Hank Williams: His Live And His Music**," recently finished up with a black-tie live concert at Opryland Productions studio. Guest stars include **Waylon Jennings, Kris Kristofferson, Teresa Brewer, Faron Young, Brenda Lee, and Hank Williams, Jr.** . . . A made for television

(Continued on page 57)

MCA/Songbird Fetes Thomas



MCA/Songbird artist **B.J. Thomas** was toasted recently in label president **Bob Siner's** office at MCA Records headquarters on the release of Thomas' first Songbird album, "For The Best." Thomas, who recently won a Grammy Award in the contemporary Christian field, met with personnel from various departments, including marketing, promotion, A&R, creative services and publicity. Pictured (standing, center) are: **Hugh Rogers**, Thomas' manager; **Chris Christian**, director of A&R for Songbird; **Thomas**, and **Doug Corbin**, Songbird's director of promotion and artist development.



Casablanca artist **Bugs Tomorrow** came to the Whisky-A-Go-Go recently, and backstage to greet Bugs were, from left: **Roberta Skopp**, vice president/press, Casablanca; **Gregg Miller**, sales representative, Polygram Inc.; **Bugs Tomorrow**; **Al Chotin**, record distribution exec; **Artie Ripp**, manager of Bugs Tomorrow; **Phyllis Chotin**, director of advertising, Casablanca Record and FilmWorks.

Cover Story:

Ray, Goodman & Brown Moving to Next Plateau

■ For more than a decade as the Moments, **Harry Ray**, **Al Goodman** and **Billy Brown** wowed audiences with the selection of velvety smooth soul smashes like "Love On A Two-Way Street," "Sexy Mama," "Look At Me" and "Girls." On their newest Polydor Record release, "Ray, Goodman and Brown," produced by **Vincent Castellano**, the veteran trio are back with some equally sexy sounds, music for late at night. The LP went to #3 on the Black Oriented Album Charts and is currently #22 on the pop Album Chart. The first single from the album, "Special Lady," went to #1 on the Black Oriented Singles Chart and is currently #15 bullet on this week's Top 100.

Alternating as lead singers on various tracks, **Al Goodman**, **Harry Ray** and **Billy Brown** do a lot more than just vocalize. They collaborated on the writing of five songs on the LP including "Inside of You," "Slipped Away," "Thrill/Friends," "Another Day" and the single. In addition, the group is adept in the studio, often producing its own material.

It is as performers, though, that **Ray Goodman and Brown** really stand out. All were in their teens when they started singing professionally. **Harry Ray** harmonized while hanging out in the projects of Long Branch, N.J. Later on he performed with a band called the Sound of Soul while he was with the Army's Special Services, and, after that, with The Establishments. His favorite performers

were **Smokey Robinson** and the **Temptations**.

Al Goodman grew up singing spirituals in a Mississippi church and was later the featured singer on the Corvettes' "A Lover's Prayer." His major influences was **Sam Cooke**. **Billy Brown** was born in Atlanta where his father was a minister. He sang with a group known as the **Broadways**, recording his first single, "Going, Going, Gone," when only 14. **Billy** likes to listen to **Frankie Lymon**, **Mel Carter** and **Little Anthony**.

From the beginning, **Ray, Goodman and Brown** were an instant success, scoring 16 charted singles along with their ten albums. Throughout the years they have performed with such major acts as **Earth Wind & Fire**, **Supremes**, **Temptations**, **Smokey Robinson** and many others.

The group's appeal is not limited to the U.S. Their recordings have been equally successful in **England, France**, most of **Europe** and **Japan**. They once recorded a French version of their "Look at Me" and it was an international hit.

When asked about their future hopes, **Al** stated: "We never reached a plateau with the Moments, we were always in the middle of the road. We want to take our music to the next level with this line-up." **Harry** added: "All I ever wanted to do was sing. I'm not interested in that superstar stuff. I just want to be a success in this business as an artist, producer and writer."

A/C Chart

MARCH 22, 1980

MAR. 22	MAR. 15		WKS. ON CHART
1	2	HIM RUPERT HOLMES/MCA 41173	6
2	1	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	6
3	9	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	6
4	4	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	6
5	3	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	6
6	11	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	6
7	5	DESIRE ANDY GIBB/RSO 1019	6
8	16	LOST IN LOVE AIR SUPPLY/Arista 0479	6
9	14	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477	6
10	10	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	6
11	6	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	6
12	12	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	6
13	17	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	5
14	8	ON THE RADIO DONNA SUMMER/Casablanca 2236	6
15	7	AN AMERICAN DREAM DIRT BAND/United Artists 1330	6
16	18	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	6
17	13	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	6
18	20	SEXY EYES DR. HOOK/Capitol 4831	5
19	22	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	6
20	25	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	6
21	19	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/Columbia 1 11198	6
22	15	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	6
23	24	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong 11899 (RCA)	6
24	21	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	6
25	30	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	6
26	28	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	6
27	23	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	6
28	32	FIRE LAKE BOB SEGER/Capitol 4836	4
29	27	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	6
30	35	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	4
31	33	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177	4
32	34	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	5
33	46	DO RIGHT PAUL DAVIS/Bang 9 4808 (CRS)	2
34	—	AFTER YOU DIONNE WARWICK/Arista 0498	1
35	37	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844	3
36	36	US AND LOVE KENNY NOLAN/Casablanca 2234	5
37	38	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	4
38	39	YEARS WAYNE NEWTON/Aries II 108	6
39	41	CATCHING THE SUN SPYRO GYRA/MCA 41180	4
40	42	AUTOGRAPH JOHN DENVER/RCA 11915	4
41	29	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 47011	6
42	31	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031	6
43	45	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	2
44	26	99 TOTO/Columbia 1 11173	6
45	48	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	2
46	40	SARA FLEETWOOD MAC/Warner Bros. 49150	6
47	49	STREET LIFE HERB ALPERT/A&M 2221	2
48	—	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	1
49	—	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	1
50	—	I DON'T NEED YOU ANYMORE JACKIE DESHANNON/RCA 11902	1

Retail Rap

By SOPHIA MIDAS

■ THE SUPERSTARS HAVE ARRIVED: A *Record World* survey, conducted during the first week of February, indicated that many retailers were experiencing a January sales increase of 10 to 20 percent over the same sales period in 1979. Many retailers stated that this sales increase might be sustained through first and second quarter sales if manufacturers released a hefty number of superstar recordings. Well, the retailer now has some of the hottest superstar product in his stores, not to mention the soon to be released albums by the **Rolling Stones, Little River Band, Kenny Rogers, Genesis, and Stevie Nicks**. Things are buzzing again, and many of you have suggested that retailers cross-merchandise CBS' \$5.98 series in conjunction with the latest releases in order to maximize retail sales.

MORE DISCS: Retailers will be happy to hear that Capitol Records will be domestically releasing the **Beatles'** "Rarities" album. The disc will list for \$8.98 . . . The new wave of 10-inch records is gathering more momentum. **Robin McBride**, an independent producer and president of VU Records, will be commercially releasing a 10-inch single with three selections by a group called **Bohemia**. Priced at \$4.98, the disc will be released on April 1st. "It really wouldn't have been much more expensive to release an album," said McBride, "but we felt that releasing a 10-inch single would bring the record more recognition because of its unique configuration."

AWARDS: **David Lieberman**, chairman of Lieberman Enterprises, will be the 1980 recipient of the Human Relations Award from the Music and Performing Arts Division of the Anti-Defamation League Appeal. The award is given each year to a person in the music industry who has contributed to the fight against anti-Semitism and other forms of bigotry . . . As a benefit for the Bay Area Music Archives, BAM, the California music magazine, will present the Third Annual Music Awards, made possible in part by Guitar Center and Tower Records on March 25th. **Mayor Dianne Feinstein** has proclaimed March 25th as Bay Area Musicians Day. The show, which will feature such Bay Area notables as **Eddie Money** and **Journey**, will also include video presentations of Bay Area musicians. Tower Records will be sponsoring the video footage.

IN-STORE ACTION: RCA recording artists **Shalamar** recently stopped by Grapevine Records and Tapes in Akron, Ohio for an autograph session . . . Crazy Eddie's Bronx outlet was swamped with 1200 fans who showed up to see **Parliament**. The R&B group was presented with a gold record for "Gloryhallastoopid" by Crazy Eddie personnel . . . **Ricky Skaggs**, leader of **Emmylou Harris'** **Hot Band** recently visited Record Bar's outlet in Johnson City, Tennessee.

PROMOTIONS: Retailers are continuing their aggressive in-store, radio and television promotions, knowing full well that the consumer needs to know what product is available and when that product is on sale. El-Roy's **Ira Rothstein** reports that all Record World-TSS stores will be involved with a television campaign geared to promote CBS' \$5.98 series. The first television spot occurred during the weekend of March 14th, and the second spot will take place during the weekend of March 29th. Bolstering this promotion, all stores will be giving customers bag stuffers, and dump displays and posters will highlight the product's sale price of \$3.97 . . . Strawberries recently held one of their now famous "Midnight Madness" sales, but this time the chain had radio stations 14Q, WAAF, WNBR and WXKS broadcasting from each of the chain's stores. Everything was on sale, according to **Jerry Warren**, including the newest superstar product . . . Record Bar recently hosted an autograph signing party and live radio remote broadcast with two members of **Dr. Hook** . . . Radio Doctors will soon be celebrating the arrival of Spring with an Easter promotion which will feature a live broadcast by WOKY deejay **Steve York**.

ONWARD AND UPWARD: **Frank DiLeo**, former CBS merchandiser, has formally announced the formation of Streets Communication, Ltd. The operation, which will service retail outlets in Los Angeles, San Francisco, Denver, New York, Seattle and Miami, stands out as the only marketing company that deals only with retail outlets. Retailers interested in contacting DiLeo may reach him at (212) 734-8863 . . . **Rick Marks** has been promoted to the newly-created position of national merchandising coordinator for Atlantic Records . . . **Thomas Jacobson** has been appointed head buyer for Radio Doctors . . . Lieberman Enterprises announced that their new Chicago-based album and tape one-stop will be headed by **Bruce Lowry**, regional sales manager and Chicago one-stop manager, **Tom O'Flynn**, sales manager, **Wayne Kahn**, product and promotion coordinator, **Sam Schulman**, one-stop sales, and **Dawn Steuer**, internal coordinator.

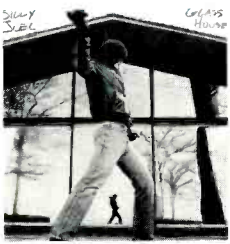
Retail Report



MARCH 22, 1980

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

SALESMAKER OF THE WEEK



GLASS HOUSES
BILLY JOEL
Col

TOP SALES

GLASS HOUSES—Billy Joel—Col
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
GET HAPPY—Elvis Costello—Col

HANDLEMAN NATIONAL

AFTER DARK—Andy Gibb—RSO
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
HEART & SOUL—Conway Twitty—MCA
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
MAD LOVE—Linda Ronstadt—Asylum
ROCKIN' INTO THE NIGHT—38 Special—A&M
TOGETHER—Oak Ridge Boys—MCA
WARM THOUGHTS—Smokey Robinson—Tamla

KORVETTES NATIONAL

BEST SIDE OF GOODBYE—Jane Oliver—Col
DANCIN' & LOVIN'—Spinners—Atlantic
GLASS HOUSES—Billy Joel—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LIGHT UP THE NIGHT—Brothers Johnson—A&M
TENTH—Marshall Tucker Band—WB
THIS DAY & AGE—D. L. Byron—Arista
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WARM THOUGHTS—Smokey Robinson—Tamla
WILLIE NILE—Arista

PICKWICK NATIONAL

ADVENTURES IN UTOPIA—Utopia—Bearsville
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum
PLEASURE PRINCIPLE—Gary Numan—Atco
SUGARHILL GANG—Sugarhill
TOGETHER—Oak Ridge Boys—MCA

RECORD BAR NATIONAL

CATCHING THE SUN—Spyro Gyra—MCA
GLASS HOUSES—Billy Joel—Col
IN 'N' OUT—Stone City Band—Gordy
1980—Gil Scott-Heron & Brian Jackson—Arista
PAUL DAVIS—Bang
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic

SKYLARKIN'—Grover Washington Jr.—Motown
10 1/2—Dramatics—MCA
THREE TIMES IN LOVE—Tommy James—Millennium

SOUND UNLIMITED NATIONAL

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)
COAL MINER'S DAUGHTER—MCA (Soundtrack)
DEPARTURE—Journey—Col
GAP BAND II—Mercury
JUST TESTING—Wishbone Ash—MCA
NO BALLADS—Rockets—RSO
PERISCOPE LIFE—Kayak—Mercury
SURVIVOR—Scotti Bros.
UNION JACKS—Babys—Chrysalis

WHEREHOUSE NATIONAL

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BLUE ALBUM—Harold Melvin & the Blue Notes—MCA—Source
CATCHING THE SUN—Spyro Gyra—MCA
DEPARTURE—Journey—Col
EARTH & SKY—Graham Nash—Capitol
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
HIDEAWAY—David Sanborn—WB
THREE TIMES IN LOVE—Tommy James—Millennium
WARM THOUGHTS—Smokey Robinson—Tamla

ALEXANDER'S NEW YORK

AMERICAN GIGOLO—Polydor (Soundtrack)
DISCO EVITA—Festival—RSO
FUN & GAMES—Chuck Mangione—A&M
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
GO TWO—Arista
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MAD LOVE—Linda Ronstadt—Asylum
THE WALL—Pink Floyd—Col

CRAZY EDDIE NEW YORK

EXTENSIONS—Manhattan Transfer—Atlantic
FLEX—Lene Lovich—Stiff/Epic
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
GLORYHOLLASTOOPID—Parliament—Casablanca
HIROSHIMA—Arista
ONE STEP BEYOND—Madness—Sire
ROMANTICS—Nemperor
SURE SHOT—Crown Heights Affair—De-Lite
THE WALL—Pink Floyd—Col

RECORD WORLD-TSS STORES/NEW YORK

AFTER DARK—Andy Gibb—RSO
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
FUN & GAMES—Chuck Mangione—A&M
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
MAD LOVE—Linda Ronstadt—Asylum
PERMANENT WAVES—Rush—Mercury
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

DEPARTURE—Journey—Col
8 FOR THE '80S—Webster Lewis—Epic

GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
ISLAND NIGHTS—Tony Sciufo—Epic
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MIDNIGHT DESIRE—Randy Brown—Chocolate City/Casablanca
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
1980—Gil Scott-Heron & Brian Jackson—Arista
SURE SHOT—Crown Heights Affair—De-Lite

WAXIE MAXIE

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CHRISTOPHER CROSS—WB
GLASS HOUSES—Billy Joel—Col
GO TWO—Arista
LIGHT UP THE NIGHT—Brothers Johnson—A&M
LOVE STINKS—J. Geils Band—EMI America
MIDNIGHT DESIRE—Randy Brown—Chocolate City/Casablanca
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
WARM THOUGHTS—Smokey Robinson—Tamla

REXARD'S PHILADELPHIA

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)
CATCHING THE SUN—Spyro Gyra—MCA
DEPARTURE—Journey—Col
DESCENDRE—Terje Rypdal—ECM
MOVING WITH FEELING—Kenny Doss—WB
NOMAD—Chico Hamilton—Elektra
SOLDIER—Iggy Pop—Arista
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WARM THOUGHTS—Smokey Robinson—Tamla

FATHERS & SONS/MIDWEST

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CATCHING THE SUN—Spyro Gyra—MCA
CHRISTOPHER CROSS—WB
DEPARTURE—Journey—Col
FACE TO FACE—Angel City—Epic
FORTRESS—Roadmaster—Mercury
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
SHOOTING STAR—Virgin
TENTH—Marshall Tucker Band—WB

RECORD REVOLUTION/ CLEVELAND

CATCHING THE SUN—Spyro Gyra—MCA
CIVILIAN—Gentle Giant—Col
FLEX—Lene Lovich—Stiff/Epic
GET HAPPY—Elvis Costello—Col
GETTING IN THE MOOD—Mandril—Arista
ORIGINAL SIN—Cowboys Intl.—Virgin
SECOND EDITION—Public Image Ltd.—Island
SMALLCREEP'S DAY—Mike Rutherford—Passport
TENTH—Marshall Tucker Band—WB
WARM THOUGHTS—Smokey Robinson—Tamla

WINDY CITY

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)
BEBE LE STRANGE—Heart—Epic
END OF THE CENTURY—Ramones—Sire
MAD LOVE—Linda Ronstadt—Asylum
MALICE IN WONDERLAND—Nazareth—A&M

PLEASURE PRINCIPLE—Gary Numan—Atco
WHISPERS—Solar

ROSE RECORDS CHICAGO

AFTER DARK—Andy Gibb—RSO
AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BEBE LE STRANGE—Heart—Epic
EVERY GENERATION—Ronnie Laws—UA
GAP BAND II—Mercury
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
LATE AT NIGHT—Billy Preston—Motown
SKYLARKIN'—Grover Washington Jr.—Motown
WARM THOUGHTS—Smokey Robinson—Tamla

1812 OVERTURE MILWAUKEE

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
EARTH & SKY—Graham Nash—Capitol
GET HAPPY—Elvis Costello—Col
PERISCOPE LIFE—Kayak—Mercury
SOLD OUT—Fools—EMI America
10 1/2—Dramatics—MCA
THREE TIMES IN LOVE—Tommy James—Millennium
WARM THOUGHTS—Smokey Robinson—Tamla
WILLIE NILE—Arista

GREAT AMERICAN MINNEAPOLIS

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)
AN AMERICAN DREAM—Dirt Band—UA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BIG FUN—Shalamar—Solar
CHRISTOPHER CROSS—WB
EVERY GENERATION—Ronnie Laws—UA
MAD LOVE—Linda Ronstadt—Asylum
MALICE IN WONDERLAND—Nazareth—A&M
VICTIMS OF THE FURY—Robin Trower—Chrysalis

LIEBERMAN/MINNEAPOLIS

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
DEPARTURE—Journey—Col
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
LIGHT UP THE NIGHT—Brothers Johnson—A&M
MAD LOVE—Linda Ronstadt—Asylum
PLEASURE PRINCIPLE—Gary Numan—Atco
WHISPERS—Solar

DISCOUNT RECORDS/ ST. LOUIS

CATCHING THE SUN—Spyro Gyra—MCA
COAL MINER'S DAUGHTER—MCA (Soundtrack)
DEPARTURE—Journey—Col
GLASS HOUSES—Billy Joel—Col
GREATEST HITS—KC & the Sunshine Band—TK
HEAT—MCA
HOT SHOTS—Trooper—MCA
PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
TENTH—Marshall Tucker Band—WB
WARM THOUGHTS—Smokey Robinson—Tamla

REXARD'S PHILADELPHIA

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
AMERICAN GIGOLO—Polydor (Soundtrack)

CHRISTOPHER CROSS—WB
DANCIN' & LOVIN'—Spinners—Atlantic
DEPARTURE—Journey—Col
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
SUGARHILL GANG—Sugarhill
WARM THOUGHTS—Smokey Robinson—Tamla

POPULAR TUNES MEMPHIS

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
DEPARTURE—Journey—Col
GLASS HOUSES—Billy Joel—Col
GREATEST HITS—KC & the Sunshine Band—TK
JUST TESTING—Wishbone Ash—MCA
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
SKYLARKIN'—Grover Washington Jr.—Motown
WARM THOUGHTS—Smokey Robinson—Tamla

TAPE CITY NEW ORLEANS

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
DEPARTURE—Journey—Col
GLASS HOUSES—Billy Joel—Col
LADY T—Teena Marie—Gordy
MAD LOVE—Linda Ronstadt—Asylum
SURVIVOR—Scotti Bros.
UNION JACKS—Babys—Chrysalis
WARM THOUGHTS—Smokey Robinson—Tamla

CIRCLES ARIZONA

CAT IN THE HAT—Bobby Caldwell—Clouds
CATCHING THE SUN—Spyro Gyra—MCA
CRUISING—Lorimar (Soundtrack)
DEPARTURE—Journey—Col
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
GREATEST HITS—KC & the Sunshine Band—TK
HEAT—MCA
JUDY ROBERTS—Inner City
SMALLCREEP'S DAY—Mike Rutherford—Passport

MUSIC PLUS/LOS ANGELES

GALLAGHER—UA
GAP BAND II—Mercury
GET HAPPY—Elvis Costello—Col
GLASS HOUSES—Billy Joel—Col
LA ONDA VA BIEN—Cal Tjader—Concord Jazz
SECOND EDITION—Public Image Ltd.—Island
SONG OF THE SEASHORE—James Galway—RCA
TENTH—Marshall Tucker Band—WB
THREE TIMES IN LOVE—Tommy James—Millennium
WILLIE NILE—Arista

EUCALYPTUS RECORDS WEST & NORTHWEST

AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
CHRISTOPHER CROSS—WB
DEPARTURE—Journey—Col
GET HAPPY—Elvis Costello—Col
LIGHT UP THE NIGHT—Brothers Johnson—A&M
PLEASURE PRINCIPLE—Gary Numan—Atco
ROCKIN' INTO THE NIGHT—38 Special—A&M
SUGARHILL GANG—Sugarhill
VICTIMS OF THE FURY—Robin Trower—Chrysalis
YELLOW MAGIC ORCHESTRA—Horizon



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 22, 1980

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

MAR. 22	MAR. 15	TITLE, ARTIST, Label, Number	WKS. ON CHART	PRICE CODE
1	1	THE WALL PINK FLOYD Columbia PC2 36183 (7th Week)	13	L
2	2	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	28	H
3	3	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	18	H
16	16	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	2	H
11	11	MAD LOVE LINDA RONSTADT/Asylum 5E 510	3	H
6	6	BEBE LE STRANGE HEART/Epic FE 36371	4	H
7	7	THE WHISPERS /Solar BXL1 3521 (RCA)	10	H
8	4	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	14	H
9	9	FUN AND GAMES CHUCK MANGIONE/A&M SP 3715	5	H
10	8	THE LONG RUN EAGLES/Asylum 5E 508	22	H
CHARTMAKER OF THE WEEK				
11	—	GLASS HOUSES BILLY JOEL Columbia FC 36384	1	H
12	13	... BUT THE LITTLE GIRLS UNDERSTAND KNACK/Capitol SOO 12045	4	H
13	5	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	19	L
14	10	PERMANENT WAVE RUSH/Mercury SRM 1 4001	8	H
15	12	KENNY KENNY ROGERS /United Artists LWAK 979	24	H
16	15	SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121	10	H
17	14	CORNERSTONE STYX/A&M SP 3711	22	H
18	19	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	18	G
19	20	AFTER DARK ANDY GIBB/RSO RS 1 3069	3	H
20	29	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716	3	H
21	46	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259	3	H
22	23	RAY, GOODMAN & BROWN /Polydor PD 1 6240	9	G
23	18	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	11	H
24	21	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350	20	X
25	17	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	20	G
28	—	DEPARTURE JOURNEY/Columbia FC 36339	1	H
30	30	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016	7	H
28	24	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	30	H
33	33	BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/Asylum 5E 509	4	H
30	31	EVERY GENERATION RONNIE LAWS/United Artists LT 1001	6	G
31	32	LONDON CALLING CLASH/Epic E2 36328	7	I
35	35	PRETENDERS /Sire SRK 6083 (WB)	8	G
38	—	GET HAPPY!! ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347	1	G
34	25	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	20	G
38	38	LOVE SOMEBODY TODAY SISTER SLEDGE/Cotillion SD 16012 (Atl)	4	H
36	27	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	63	G
37	22	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)	27	H
38	26	BEE GEES GREATEST /RSO RS 2 4200	17	L
39	39	UNION JACKS THE BABYS/Chrysalis CHR 1267	10	G
40	36	ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 6991 (WB)	9	G
41	40	WET BARBRA STREISAND/Columbia FC 36258	19	H
42	43	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	24	G
43	44	MALICE IN WONDERLAND NAZARETH/A&M SP 4799	6	G
44	28	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	12	K
45	41	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	17	G
46	34	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)	10	H
47	37	DEGUELLO ZZ TOP/Warner Bros. HS 3361	15	H
48	50	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	50	H
49	47	PRINCE /Warner Bros. BSK 3366	16	G
50	52	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	22	H
51	55	NO BALLADS ROCKETS/RSO RS 1 3071	7	G
52	53	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	12	G
53	56	HEAD GAMES FOREIGNER/Atlantic SD 29999	24	H
65	65	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256	7	G
67	67	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120	5	G
64	64	VICTIMS OF THE FURY ROBIN TROWER/Chrysalis CHR 1215	4	G
57	59	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	44	G
93	93	CHRISTOPHER CROSS /Warner Bros. BSK 3383	2	G
72	72	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1	3	G
60	42	HYDRA TOTO/Columbia FC 36229	17	H
61	63	END OF THE CENTURY RAMONES/Sire SRK 6077 (WB)	5	G
62	62	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)	7	G
63	48	ONE VOICE BARRY MANILOW/Arista AL 9505	21	H
64	54	RISE HERB ALPERT/A&M SP 4790	22	G
65	61	PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020	14	G
66	57	THE ROMANTICS /Nemperor NJZ 36273 (CBS)	7	G
67	68	THE SPECIALS /Chrysalis CHR 1265	6	G
68	71	BRASS CONSTRUCTION 5 /United Artists LT 977	10	G
69	69	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327	5	H
70	60	LIVE AND UNCENSORED MILLIE JACKSON/Spring SP 2 6725 (Polydor)	8	K
71	74	EVITA FESTIVAL /RSO RS 1 3061	4	G
72	76	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202	4	H
73	45	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	16	H
74	66	GAP BAND II /Mercury SRM 1 3804	10	G
75	78	THIS DAY AND AGE D.L. BYRON/Arista AB 4258	4	G
117	117	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)	1	H
87	87	THE BEST SIDE OF GOODBYE JANE OLIVOR/Columbia JC 36335	3	G
78	49	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243	14	G
79	51	LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	14	L
95	95	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245	2	G
81	83	THE B-52'S /Warner Bros. BSK 3355	4	G
82	84	ON OFF BROADWAY usa/Atlantic SD 19263	5	G
83	85	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	6	G
84	79	STARDUST WILLIE NELSON/Columbia KC 35305	7	G
85	77	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259	8	G
86	58	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	16	G
87	88	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009	11	H
88	75	HIROSHIMA /Arista AB 4252	9	G
89	86	WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON/Capitol SW 12019	12	H
101	101	SUPERCARGED TAVARES/Capitol ST 12026	1	G
91	96	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	24	G
107	107	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379	1	G
93	80	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782	4	G
94	89	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	12	G
114	10½	DRAMATICS /MCA 3196	1	G
108	108	1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514	1	H
97	73	NO NUKES/MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS/Asylum ML 801	12	X
98	70	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246	9	G
99	100	THE CARS /Elektra 6E 135	84	G
100	99	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	18	H



RSO RECORDS NEWS

ALL THE MUSIC
THAT'S FIT
TO PLAY

VOL. NO. 3

TUESDAY, MARCH 11, 1980

LOS ANGELES, CALIF.

JOHN STEWART GOES HOLLYWOOD

DREAM BABIES GO HOLLYWOOD. A new album from the man who "turns the music into gold" to hit the streets on March 9, 1980. All sources agree this album will be his biggest yet!

RS-1-3074



PRODUCED BY JOHN STEWART RECORDED BY JIM HILTON MANAGEMENT: SAL BONAFEDE, MANAGEMENT III, BEVERLY HILLS, CALIF.

Record World Albums 101-150

MARCH 22, 1980

MAR. 22 MAR. 15

- 101** 111 AUTOGRAPH JOHN DENVER/RCA AQL1 3449
- 102** 120 MICKEY MOUSE DISCO/Disney/Vista V 2504
- 103** 90 YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M)
- 104** — TENTH MARSHALL TUCKER BAND/Warner Bros. HS 3410
- 105** 106 AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
- 106** 119 SKYWAY SKYY/Salsoul SA 8532 (RCA)
- 107** 115 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025
- 108** 118 WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/Columbia JC 36204
- 109 109 THE FLYING LIZARDS/Virgin VA 13137 (Atl)
- 110 110 ELO'S GREATEST HITS/Jet FZ 36310 (CBS)
- 111 116 THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
- 112 82 GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195
- 113 98 MASTERJAM RUFUS & CHAKA/MCA 5103
- 114** — CATCHING THE SUN SPYRO GYRA/MCA 5108
- 115 92 ROD STEWART GREATEST HITS/Warner Bros. HS 3373
- 116 91 MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
- 117 104 EARTH & SKY GRAHAM NASH/Capitol SWAK 12014
- 118 105 THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024
- 119 125 A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
- 120 113 JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)
- 121 124 L. A. BOPPERS/Mercury SRM 1 3816
- 122 129 FLEX LENE LOVICH/Stiff/Epic NJE 36308
- 123 81 AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB)
- 124 103 HARDER . . . FASTER APRIL WINE/Capitol ST 12013
- 125 126 CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
- 126 94 WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- 127 102 WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188
- 128 130 NO PLACE TO RUN UFO/Chrysalis CHR 1239
- 129** — MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193
- 130 97 I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012
- 131** 143 MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197
- 132 121 DREAM POLICE CHEAP TRICK/Epic FE 35773
- 133 128 THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
- 134 132 JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)
- 135 122 NEVER BUY TEXAS FROM A COWBOY BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- 136** — THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 137 142 EVOLUTION JOURNEY/Columbia FC 35797
- 138** — PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337
- 139** — WILLIE NILE/Arista AB 4260
- 140 135 CANDY-O CARS/Elektra 5E 507
- 141 150 SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)
- 142 — GREATEST HITS VOL. II BARBARA STREISAND/Columbia FC 35679
- 143 148 LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
- 144 147 LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
- 145 133 GREATEST HITS BARRY MANILOW/Arista A2L 8601
- 146 149 WITH ALL MY LOVE WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342
- 147 — THREE TIMES IN LOVE TOMMY JAMES/Millennium BXL1 7748 (RCA)
- 148 — TOGETHER OAK RIDGE BOYS/MCA 3220
- 149 — MOONLIGHT MADNESS TERI DESARIO/Casablanca NBLP 7178
- 150 — JUST TESTING WISHBONE ASH/MCA 3221

Albums 151-200

MARCH 22, 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 ONE STEP BEYOND MADNESS/Sire SRK 6085 (WB)
- 157 SHOOTING STAR/Virgin VA 13133 (Atl)
- 158 8 FOR THE 80'S WEBSTER LEWIS/Epic JE 36197
- 159 IN 'N' OUT STONE CITY BAND/Gordy G7 991R1 (Motown)
- 160 PARALLEL LINES BLONDIE/Chrysalis CHR 1192
- 161 IV SHOTGUN/MCA 3201
- 162 SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem)
- 163 CIVILIAN GENTLE GIANT/Columbia JC 36341
- 164 JUST FOR YOU CHUCK CISSEL/Arista AB 4257
- 165 GRADUALLY GOING TORNADO BRUFORD/Polydor PD 1 6261
- 166 MIDNIGHT DESIRE RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- 167 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 168 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 169 GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 36978
- 170 PRESSURE/MCA 3195
- 171 ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198
- 172 WINNERS KLEER/Atlantic SD 19262
- 173 GETTING IN THE MOOD MANDRILL/Arista AL 9527
- 174 EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
- 175 ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic SD 16013
- 176 SECOND EDITION PUBLIC IMAGE, LTD./Island 2WX 3288 (WB)
- 177 DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 178 SURE SHOT CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
- 179 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 180 PERISCOPE LIFE KAYAK/Mercury SRM 1 3824
- 181 PRIME TIME GREY & HANKS/RCA AFL1 3477
- 182 LED ZEPPELIN IV/Atlantic SD 19129
- 183 A DIFFERENT KIND OF TENSION BUZZCOCKS/IRS SP 009 (A&M)
- 184 STREET BEAT TOM SCOTT/Columbia JC 36137
- 185 DIONNE DIONNE WARWICK/Arista AB 4230
- 186 THE SEARCHERS/Sire SRK 6082 (WB)
- 187 BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
- 188 PRIVATE LIGHTNING/A&M SP 4791
- 189 INNUENDO DANNY KORTCHMAR/Asylum 6E 250
- 190 DAWN OF THE DICKIES DICKIES/A&M SP 4796
- 191 MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
- 192 DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
- 193 RIPE AVA CHERRY/RSO RS 1 3072
- 194 URBAN VERBS/Warner Bros. BSK 3418
- 195 BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
- 196 MOVIN' ON A FEELIN' KENNY DOSS/Bearsville BRK 6997 (WB)
- 197 YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122
- 198 SURVIVOR/Scotti Bros. SB 7107 (Atl)
- 199 GIANTS/MCA 3188
- 200 SOLD OUT FOOLS/EMI-America SW 17024

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

Album Cross Reference

ABBA	87	ANNE MURRAY	130
AC/DC	91	AUSE	97
HERB ALPERT	64	GRAHAM NASH	117
APRIL WINE	124	NAZARETH	43
ROY AYERS	98	WILLIE NELSON	84, 127
B-52's	81	WILLIE NILE	139
BABY'S	39	GARY NUMAN	55
BEE-GEES	38	OAK RIDGE BOYS	133, 148
PAT BENATAR	18	OFF BROADWAY	82
BLONDIE	50	JANE OLIVOR	77
ANGELA BOFILL	45	ORIGINAL SOUNDTRACK:	
BRASS CONSTRUCTION	68	AMERICAN GIGOLO	21
BRIDES OF FUNKENSTEIN	135	ELECTRIC HORSEMAN	69
BROTHERS JOHNSON	20	MUPPET MOVIE	111
GEORGE BURNS	107	ROSE	23
D. L. BYRON	75	PARLIAMENT	112
CAPTAIN & TENNILLE	116	TOM PETTY	11
CARS	99, 140	PINK FLOYD	1, 83
CHEAP TRICK	132	JEAN-LUC PONTY	119
CLASH	8	BILLY PRESTON	144
NATALIE COLE & PEABO BRYSON	89	PRETENDERS	32
COMMODORES	28	PRINCE	49
ELVIS COSTELLO	33	RAMONES	61
CHRISTOPHER CROSS	58	LOU RAWLS	62
JOHN DENVER	101	RAY, GOODMAN & BROWN	22
TERI DESARIO	149	ROCKETS	51
NEIL DIAMOND	16	KENNY ROGERS	15, 36, 52
DIRT BAND	105	ROMANTICS	66
DOOBIE BROS.	129	SMOKEY ROBINSON	76, 126
DRAMATICS	95	LINDA RONSTADT	5
EAGLES	10	RUFUS & CHAKA	113
ELO	110	PATRICE RUSHEN	78
FESTIVAL	71	RUSH	14
FLEETWOOD MAC	24	SUE SAAD & THE NEXT	141
FLYING LIZARDS	109	DAVID SANBORN	92
DAN FOGELBERG	8	BOB SEGER	4
STEVE FORBERT	86	GIL SCOTT-HERON & BRIAN JACKSON	96
FOREIGNER	53	SHALAMAR	46
GAP BAND	74	SISTER SLEDGE	35
CRYSTAL GAYLE	125	SKYY	106
J. GEILS	27	SLAVE	134
ANDY GIBB	19	SPECIALS	67
HEART	6	SPINNERS	54
HIROSHIMA	88	SPYRO GYRA	114
RUPERT HOLMES	65	STATLER BROS.	118
MICHAEL JACKSON	2	ROD STEWART	115
MILLIE JACKSON	100	BARBRA STREISAND	41, 142
BOB JAMES & EARL KLUGH	147	STYX	17
TOMMY JAMES	17	SUGARHILL GANG	80
JEFFERSON STARSHIP	73	DONNA SUMMER	13, 72
WAYLON JENNINGS	57	SUPERTRAMP	48
BILLY JOEL	11	RACHEL SWEET	138
JOURNEY	26, 137	MARSHALL TUCKER BAND	104
KNACK	12	TAVARES	93
KOOL & THE GANG	25	38 SPECIAL	60
L.A. BOPPERS	121	TOTO	56
RONNIE LAWS	30	ROBIN TROWER	128
LED ZEPPELIN	146	UTOPIA	40
LIPPS, INC.	37	NARADA MICHAEL WALDEN	85
KENNY LOGGINS	131	GROVER WASHINGTON, Jr.	59
WILBERT LONGMIRE	34	WHISPERS	7
LENE LOVICH	122	WISHBONE ASH	150
LYNYRD SKYNYRD	44	LENNY WHITE	94
MAHOGANY RUSH	108	STEVIE WONDER	120
CHUCK MANGIONE	9	YELLOW MAGIC ORCH.	103
BARRY MANILOW	63, 145	NEIL YOUNG	79
TEENA MARIE	143	WARREN ZEVON	29
HAROLD MELVIN	136	ZZ TOP	47
PAT METHENY	123		
MOLLY HATCHET	42		
MICKY MOUSE DISCO	102		

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

NEW YORK—Diana Wharton, Carol Maillard and Louise Robinson, who collectively are known as **Works In Progress**, gave a terrific performance at the Grand Finale last week. The trio hails from the Washington, D.C. area where they began with **Sweet Honey In The Rock** and have been seen individually in "Comin' Uptown" and other plays. Their compositions have been performed in "Four Colored Girls" as well as for television programs. Since they formed three years ago, they have been struggling to get some well deserved recognition, and now that the word has finally gotten around, they are making an all out effort for success. In their stage routine, which was choreographed by **George Faison**, the trio includes original music, some creative covers and a street corner doowop of early sixties R&B songs. They are a joy to watch and a refreshing change of pace that you should catch when they make their next appearance. I'll be sure to let you know about it.

Also appearing in New York last week was **McCoy Tyner**, who performed a 90-minute set at the Bottom Line. Tyner, who has appeared often at the cabaret, will be issuing a new album entitled "Horizon" in April. Featured will be reedman **George Adams** and drummer **Al Foster**.

Sylvester and **Two Tons Of Fun** overwhelmed the audience at the Felt Forum on Mar. 8, backed by a full contingent of strings and horns. No less stirring was the opening performance of **GQ**, who deserve some sort of award for getting a well balanced sound at a house known for its shakey acoustics.

The Universal Jazz Coalition will sponsor a conference on the recording industry, presumably as it affects the jazz musician, this Wed., March 19 at 8 p.m. at the Jazz Gallery, 55 W. 19 St., NYC. For further information contact **Cobi Narita** at (212) 924-5062. Admission is \$5.00.

Buddy Scott, president of Crossover Productions, has signed a long term contract to nationally promote R&B product for Prelude Records.

Currently in the recording studio is **Brass Construction**, who postponed their tour for a couple of months to finish putting down tracks for their sixth album. One week will be spent on the west coast where they will tape a "Soul Train" segment and do promotional appearances. Their current single, "Music Makes You Feel Like Dancing," has hit big here as well as abroad, selling 50,000 copies in England.

Ronnie S. McCloud, who most recently worked as an eastern regional merchandising/marketing rep in black music, is seeking a position in that area. He can be reached at 65-11 Beach Channel Dr., Arverne, NY 11692.

Norman Connors is in the process of beginning a number of producing projects. Columbia will soon issue his LP on the **Starship Orchestra**, while he gets to work on LPs for **Adaritha**, **Cheryl Lynn**

and **Marilyn McCoo** and **Billy Davis**. **Al Johnson**, whose recent debut album was also produced by Connors, will score the arrangements for the McCoo-Davis sessions.

Two weeks ago I accidentally gave the wrong name for **Mtume** and **Reggie Lucas'** production company. Its proper name is **Frozen Butterfly Productions**. Sorry guys.

LOS ANGELES—**ARACHNID'S TURN**: Last week, while watching a private showing of an animated flick, I encountered an interesting piece of music probably unfamiliar to most of my readers—and definitely foreign to *RW's* charts—but interesting nonetheless. The music, which consists of intense chanting from a large group plus drums, is what is known as an "African monkey chant." The vocal
(Continued on page 40)

Black Oriented Album Chart

MARCH 22, 1980

- 1. THE WHISPERS**
Solar BXL1 3521 (RCA)
- 2. LIGHT UP THE NIGHT**
THE BROTHERS JOHNSON/A&M SP 3716
- 3. OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- 4. RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- 5. EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- 6. THE GAP BAND II**
Mercury SRM 1 3804
- 7. LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Ari)
- 8. ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- 9. GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- 10. PRINCE**
Warner Bros. BSK 3366
- 11. BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- 12. LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 13. DANCIN' AND LOVIN'**
SPINNERS/Atlantic SD 19256
- 14. SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- 15. BRASS CONSTRUCTION 5**
United Artists LT 977
- 16. WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- 17. SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 18. RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- 19. 10 1/2**
DRAMATICS/MCA 3196
- 20. MASTERJAM**
RUFUS & CHAKA KHAN/MCA 5103
- 21. FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- 22. NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- 23. THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- 24. WE'RE THE BEST OF FRIENDS**
NATALIE COLE & PEABO BRYSON/Capitol SW 12019
- 25. SUPERCHARGED**
TAVARES/Capitol ST 12026
- 26. PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- 27. LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- 28. SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- 29. L.A. BOPPERS**
Mercury SRM 1 3816
- 30. HIROSHIMA**
Arista AB 4252
- 31. 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- 32. ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- 33. YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- 34. 8 FOR THE 80'S**
WEBSTER LEWIS/Epic JE 36197
- 35. JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Ari)
- 36. THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 37. MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- 38. LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- 39. LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)
- 40. YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- 41. NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- 42. IN 'N' OUT**
STONE CITY BAND/Gordy G7 991R1 (Motown)
- 43. JUST FOR YOU**
CHUCK CISSEL/Arista AB 4256
- 44. BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- 45. INJOY**
BAR KAYS/Mercury SRM 1 3781
- 46. ONE WAY FEATURING AL HUDSON**
MCA 3178
- 47. MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- 48. OZONE**
OSIRIS/Marlin 2234 (TK)
- 49. LOOKING OUT FOR LOVE**
FAT LARRY'S BAND/Fantasy/WMOT F 9587
- 50. WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)

PICKS OF THE WEEK

BACK FOR MORE

AL JOHNSON—Columbia NJC36266



This is Johnson's debut release and it's an impressive one indeed. His vocal skills are refreshing

and he backs them up with superb talents in composing. Six of the eight tunes on this Norman Connors produced LP are written by Johnson, with "I'm Back For More" and "I've Got My Second Wind" as the best displays of his pleasant style.

GQ/TWO

Arista AL 9511

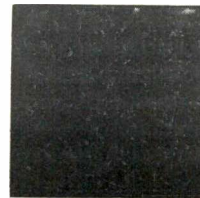


This self-contained group backs up an extremely successful debut with an equally strong second

album. Produced and mixed by Jimmy Simpson, it shows not only development on the group's part as performers but as composers. With "Sitting In The Park" and "Standing Ovation" already hot singles, watch for action on the ballad "Don't Stop This Feeling."

HEAT

MCA 3225



This is going to be one of the hottest albums by a new group this year. Group leader, Tom Saviano

displays the Chicago influences of Maurice White and Charles Stepney and carries them on in fine style. He and vocalist Jean Marie Arnold composed all of the tunes, with their current ballad single "This Love We've Found," itching for airplay. Keep your eyes and ears on this group.

MASSTERPIECE

MASS PRODUCTION—Cotillion SD5218



This group's latest release offers loads of musical variety with nine original tunes composed by

the group's members. Their production is superb and highlights their consistently good musicianship. Dance tunes, such as "Come Back Hot," and ballads like "Angel" should assure this LP of a good shelf life and broad airplay.

Black Oriented Singles

MARCH 22, 1980

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

MAR. 22	MAR. 15		WKS. ON CHART
1	1	AND THE BEAT GOES ON WHISPERS Solar 11894 (RCA) (4th Week)	10
2	2	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	15
3	5	STOMP! BROTHERS JOHNSON/A&M 2216	7
4	4	BOUNCE, ROCK, SKATE, ROLL, PT. 1 VAUGHAN MASON AND CREW/Brunswick 55548	9
5	3	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	11
6	7	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	10
7	12	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	7
8	9	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	9
9	6	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	22
10	21	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	5
11	11	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	9
12	26	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	4
13	16	EVERY GENERATION RONNIE LAWS/United Artists 1334	9
14	10	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	11
15	8	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	14
16	13	BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811	11
17	20	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	7
18	23	STANDING OVATION G.Q./Arista 0483	7
19	22	WELCOME BACK HOME DRAMATICS/MCA 41178	7
20	19	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	11
21	14	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	17
22	27	ANY LOVE RUFUS AND CHAKA KHAN/MCA 41191	4
23	32	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	5
24	29	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	8
25	28	WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826	7
26	18	ON THE RADIO DONNA SUMMER/Casablanca 2236	10
27	15	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	20
28	30	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	7
29	31	FUNK YOU UP SEQUENCE/Sugarhill 543	9
30	17	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	18
31	34	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832	6
32	38	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038	7
33	39	TODAY IS THE DAY BAR-KAYS/Mercury 76036	7
34	33	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	8
35	36	COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown)	7



36	24	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	13
37	46	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARNJ)/ Columbia 1 11207	4
38	42	MUSIC TRANCE BEN E. KING/Atlantic 3635	5
39	50	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	2
40	45	HIGH SKYY /Salsoul 2113 (RCA)	4
41	47	LADY WHISPERS /Solar 11928 (RCA)	2
42	37	LOVE INJECTION TRUSSEL/Elektra 46560	9
43	53	UNDER YOUR SPELL PHYLLIS HYMAN/Arista 0495	2
44	49	SINGING A SONG ABOUT YOU TRIPLE 'S' CONNECTION/ 20th Century Fox 2440 (RCA)	5
45	25	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	18
46	35	THIS IS IT KENNY LOGGINS/Columbia 1 11109	9
47	54	DESIRE MASQUERADERS/Bang 9 4806 (CBS)	3
48	61	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca)	2
49	59	SHINING STAR MANHATTANS/Columbia 1 11222	2
50	56	BEST OF FRIENDS LENNY WHITE/Elektra 46597	3
51	55	IT'S YOU I LOVE/WHERE DID ALL THE LOVIN' GO TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	6
52	63	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494	2
53	58	EMOTION MERRY CLAYTON/MCA 41195	3
54	60	YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude 8009	3
55	69	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	2
56	66	YOU ARE MY FRIEND SYLVESTER/Fantasy 883	2
57	70	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	2

CHARTMAKER OF THE WEEK

58	—	RIGHT IN THE SOCKET SHALAMAR Solar 11929 (RCA)	1
59	—	FUNKYTOWN LIPPS, INC./Casablanca 2233	1
60	62	OUTSIDE MY WINDOW STEVIE WONDER/Tamla 54308 (Motown)	3
61	67	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	2
62	68	CAN IT BE LOVE TEENA MARIE/Gordy 7180 (Motown)	2
63	64	OH, DARLIN' BROTHERS BY CHOICE/ALA 108	3
64	—	REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl)	1
65	65	CAN'T YOU TELL IT'S ME TYRONE DAVIS/Columbia 1 11199	4
66	—	RELEASE PATTI LABELLE/Epic 9 50852	1
67	—	CAN YOU FEEL IT PRESSURE/MCA 41179	1
68	—	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	1
69	—	THE BEST LOVE I EVER HAD JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	1
70	—	ROOMFUL OF MIRRORS HIROSHIMA/Arista 0487	1
71	72	YOU AND ME SOLARIS/Dana 0013	3
72	73	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light 650 (Word)	2
73	48	WE DON'T CONTROLLERS/Juana 3426 (TK)	7
74	43	LOVE IS GOOD NEWS AVA CHERRY/RSO 1017	7
75	51	COUNTRY FREAKIN' MIGHTY FIRE/Zephyr 001	6



Black Music Report (Continued from page 39)

arrangement is superb, as it is done by the original African artists, and can be found in the World Music catalogue on the Nonesuch label. It sounded as if it had the capability of warding away evil spirits . . . GOOD TIMES & MONEY are two words that are familiar to **Berry Gordy Jr.**, who was the recipient of the Urban League's seventh annual **Whitney M. Young** award on March 5. The good times came when nearly 1700 friends and industry guests turned out to honor the chairman of Motown Industries; the money came when **Syreeta** and **Billy Preston** sang "Money," the first professional tune penned by Gordy. It drew an unexpected response from the audience, all of whom knew the lyrics. What, you ask, more good times? Yes. Unknowingly, I was assigned to sit at **Stevie Wonder's** table, and if you could have seen the look on my face when he arrived with his mother, **Ewart and Olivia Abner**, and **Don Mizell**, you would understand just how good those good times were. But enough of this boasting.

PPP: Songwriters/performers **Posie & Powell** have been signed to Polydor Records and will have an LP released at the end of April containing all self-composed tunes . . . KGFJ radio has rescheduled its "Second 50 Years" party for March 18, to be held at Jackie O's in L.A. . . . While scrubbing up for the Grammys a few weeks back, inside a bowl at the hairdresser's **Rockie Robbins**, an A&M artist, walked in with a tape of his latest recording, "You and Me." . . . Congratulations go to **LeBaron Taylor**, who moved to the new post of divisional affairs vice president and general manager of CBS Records . . . and also to **Larry Stephens** who has been appointed staff attorney and counsel for Motown. Stephens reports directly to **Lee Young Jr.**, who has taken over the legal department . . . **Linda Green**, Peaches of the singing team Peaches and Herb, has been signed to appear as a special guest on an upcoming **Olivia Newton-John** special for ABC.

Record World Jazz

By SAMUEL GRAHAM

■ ALL CLEAR: Weather Report's live appearances are often revelatory, but their March 1 gig in Santa Monica was especially so, as the group—once again a five-piece (with new percussionist **Bob Thomas, Jr.** joining drummer **Peter Erskine**) after a period as a quartet—unveiled new elements both musical and visual. Their long set consisted largely of new, unrecorded work; aside from the four pieces from the studio side of "8:30," the only real concession to familiarity was the inevitable "Birdland" (which, to these ears, has lost a good deal of the fire and drive of the "Heavy Weather" version ever since the straight-up rhythms of the original gave way to the current, more swinging approach). The several new compositions, it seemed, are a bit more straight-ahead themselves, while lacking none of the classic Weather Report elements, notably the dense, furious rhythmic backing for **Joe Zawinul**, **Wayne Shorter** and **Jaco Pastorius'** remarkable melodic and harmonic ideas, and the sometimes mercurial, usually unpredictable blend of composition and improvisation—one is never quite sure which is which—that laces all of their tunes.

Visually, this band has always had a curious demeanor onstage, what with the implacable Shorter looking out of place amidst all the madness (but not sounding that way, even if one wishes he had more to do), Pastorius scurrying about in his utterly eccentric manner and Zawinul lording over the whole affair from behind his battery of keyboards. Now they've added a genuine—and genuinely interesting—light show, as well as a triple-screen photo montage of various jazz greats shown during the one non-original piece of the show, **Duke Ellington's** "Rockin' in Rhythm." There is nothing like Weather Report—virtually no one else is so consciously and constantly moving things forward. Since "8:30" is mostly previously-recorded work, they must be about ready to hit the studio again—and that's something to look forward to.

NEW STUFF: It's a lucky thing that a record can't, or at least shouldn't, be judged by its cover, or else two new Inner City releases might be dismissed out of hand. One of them, **Ray Wilkes'** "Dark Blue Man," shows guitarist Wilkes with Les Paul in hand and cigarette in mouth on both sides of the jacket—guessing merely by the title and Wilkes' casual rock star pose, you'd think this is some heavy electric mayhem. Actually, though, it's mostly a lovely acoustic record, with Wilkes and co-producer/violinist **Gene Elder** leading the way through what might be described as a lighter, less frantic version of **John McLaughlin's Shakti**—a few lightning-quick unison lines, but tasteful and restrained. Wilkes is featured on four solo tracks . . . Trumpeter **Bobby Shew's** new Inner City LP is also superb, but you sure wouldn't think so to look at it. Called "Outstanding in His Field," it shows Shew (and, on the back, his killer band, including **Bob Magnusson** on

bass and **Gordon Brisker** on tenor and flute) posed in a field of corn and holding gardening tools. "Outstanding in His Field"—get it? Nothing silly about the music, though; the band is tight, while also managing to sound relaxed and thoroughly swinging, and the material is first rate. Definitely worth a listen . . . Big band lovers should enjoy the new "Super Chicken" by the **Dallas Jazz Orchestra**, an outfit led by trumpeter **Galen Jeter**. The double album features colorful, lively charts, great dynamics, capable (often better) soloing and ensemble work—all the right elements for this type of gathering. The DJO has other records out; for info about all of them, contact Jeter at 4305 Pineridge Dr., Garland, Texas 75042 (214-272-2326).

VERSATILITY: About a year and a half ago, not long after six new sessions were recorded, Versatile Records chief **Mike Gusic** decided his company could no longer foot the manufacturing, marketing and promotion bills incurred by an independent label. "I thought it would be suicide to release the product that was in the can," Gusic says, "because I couldn't sustain it. So I consolidated the whole operation, reduced the staff and so on, and looked for the right distribution deal." Versatile now has that deal, through Buddah (which in turn is handled by Arista), and by month's end four of those six '78 sessions will have been released, including LPs by **Carmen McRae**, **Buster Williams**, **Jon Faddis**, and **Hank Crawford** with **Calvin Newborne**. The final two, by **Jorge Dalto** and **Johnny Hammond**, will also see the light of day this year, and new sessions are planned. The McRae and Williams albums, at least, are lushly orchestrated and produced—over produced, you might say—but Gusic points out that this is the choice of the producer (**Vic Chirumbolo** on both), artists and arrangers, not the result of some edict from on high. For that very reason, they don't necessarily define Versatile's style; but whatever happens, Gusic says, Versatile's output will be "contemporary jazz, melodic, not taking a free-form direction. Ours will be crossover music, a lot of it funk-oriented, but it will also have a variety, because we'll be using different independent producers."

NOTES: A new 24-hour jazz station in Vancouver, B.C., C-JAZ, went on the air March 1 with 100,000 watts, and is looking to be added to the proper label mailing lists. Call program manager **Harry Boon** at (604) 684-2111 for info . . . Bookings for **Old and New Dreams—Charlie Haden**, **Ed Blackwell**, **Dewey Redman** and **Don Cherry**—for their March/April tour are available through **Nancy Swingle** or **Theresa Del Pozzo** at (212) 674-4760 . . . The **Capp/Pierce Juggernaut**, the **Bill Berry Big Band** and others will be featured soon on National Public Radio's "Jazz Alive!" special. Local airings include March 31 at 3 p.m. on KCSN, 88.5 FM.

Roberta Flack Honored in D. C.



Atlantic recording artist Roberta Flack was recently honored in Washington, D.C., where Mayor Marion Berry declared February 11 "Roberta Flack Day." Flack began the day with a live appearance on the television show "10 AM Washington," followed by an interview for the National Public Radio syndicated program "Horizon." She also fielded a series of press interviews. During a visit to the Mayor's Office, she was presented by him with an official city proclamation declaring "Roberta Flack Day." Later that evening, Flack appeared live on WHUR, the radio station of Howard University, her alma mater. Atlantic has just released "Roberta Flack Featuring Donny Hathaway," Flack's ninth album. Shown at the Mayor's Office in Washington, D.C. are, from left: Mayor Marion Berry, Roberta Flack, Cotillion Records president Henry Allen, Flack's associate Mervyn Dash, and co-producer Eric Mercury.

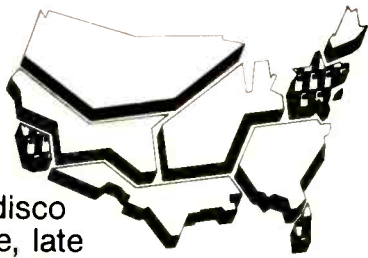
The Jazz LP Chart

MARCH 22, 1980

- | | |
|--|---|
| 1. FUN AND GAMES
CHUCK MANGIONE/A&M SP 3715 | 15. CATCHING THE SUN
SPYRO GYRA/MCA 5108 |
| 2. EVERY GENERATION
RONNIE LAWS/United Artists LT 1001 | 16. A TASTE FOR PASSION
JEAN-LUC PONTY/Atlantic SD 19253 |
| 3. SKYLARKIN'
GROVER WASHINGTON, JR./Motown M7 933R1 | 17. BEST OF FRIENDS
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223 |
| 4. ANGEL OF THE NIGHT
ANGELA BOFILL/Arista/GRP GRP 5501 | 18. THE DANCE OF LIFE
NARADA MICHAEL WALDEN/Atlantic SD 19259 |
| 5. PIZZAZZ
PATRICE RUSHEN/Elektra 6E 243 | 19. PRESSURE
MCA 3195 |
| 6. HIROSHIMA
Arista AB 4252 | 20. PICK-EM
RON CARTER/Milestone M 9092 (Fantasy) |
| 7. ONE ON ONE
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241 | 21. THE WORLD WITHIN
STIX HOPPER/MCA 3180 |
| 8. HIDEAWAY
DAVID SANBORN/Warner Bros. BSK 3379 | 22. STRUTTIN'
DR. STRUT/Motown M7 931R1 |
| 9. 1980
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514 | 23. 8 FOR THE '80s
WEBSTER LEWIS/Epic JE 36197 |
| 10. NO STRANGER TO LOVE
ROY AYERS/Polydor PD 1 6246 | 24. MASTER OF THE GAME
GEORGE DUKE/Epic JE 36263 |
| 11. AMERICAN GARAGE
PAT METHENY/ECM 1 1155 (WB) | 25. THE HAWK
DAVE VALENTIN/Arista/GRP GRP 5006 |
| 12. GENETIC WALK
AHMAD JAMAL/20th Century Fox T600 (RCA) | 26. WATER SIGN
JEFF LORBER FUSION/Arista AB 4234 |
| 13. WITH ALL MY LOVE
WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342 | 27. STREET BEAT
TOM SCOTT/Columbia JC 36137 |
| 14. RISE
HERB ALPERT/A&M SP 4790 | 28. SOUNDSCAPES
CEDAR WALTON/Columbia JC 36285 |
| | 29. NOMAD
CHICO HAMILTON/Elektra 6E 257 |
| | 30. BROWNE SUGAR
TOM BROWNE/Arista/GRP GRP 5003 |

The Record World

1



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

Air Supply: 26-19 WAXY, 23-19 WBBF, 26-22 WCAO, 21-15 WFBR, d24 WFIL, 28-24 WICC, 30-26 WKBW, e WNBC, e-29 WPGC, 22-18 WRKO, 27-25 WTIC-FM, 30-29 WXLO, 28-23 WYRE, 21-18 KFI, 23-20 KEARTH, 35-27 F105, 23-20 KC101, 19-16 PRO-FM, 30-29 14Q.

Bar-Kays: hb-e WPGC, a PRO-FM, 34-30 Y100.

Blondie: 23-11 WABC, 22-12 WAXY, 18-12 WBBF, 23-20 WCAO, 10-3 WFBR, 25-14 WFIL, 23-17 WICC, 2-2 WIFI, 13-7 WKBW, 27-26 WNBC, 18-6 WPGC, 16-10 WRKO, 20-10 WTIC-FM, 14-11 WXLO, 21-13 WYRE, d28 KFI, 7-2 KFRC, 17-8 KHJ, 1-1 KEARTH, 24-16 F105, 30-23 PRO-FM, 28-22 Y100, d30 14Q.

Brothers Johnson: a30 WFBR, ahb WPGC, a KHJ, d25 KEARTH, 33-29 Y100.

F. Cavaliere: ae WFBR, d29 PRO-FM.

Clash: a WIFI, 26-20 14Q.

C. Cross: 29-26 WAXY, 21-16 WBBF, 11-12 WCAO, 12-5 WFBR, 23-20 WFIL, 25-10 WICC, 23-18 WIFI, 24-19 WKBW, 28-22 WPGC, 21-16 WRKO, 23-11 WTIC-FM, 27-24 WXLO, 19-16 WYRE, 21-16 KFI, 30-25 KFRC, d28 KHJ, 20-17 KEARTH, 22-19 F105, 22-18 KC101, 20-17 PRO-FM, 16-12 Y100, 29-22 14Q.

Mac Davis: ae WFBR, ahb WPGC.

P. Davis: 29-25 WFBR, ae WFIL, a WYRE, a KFI, a KEARTH.

Dr. Hook: a WAXY, 29-26 WCAO, 26-20 WFBR, 26-21 WFIL, 26-25 WICC, a WKBW, 30-27 WPGC, 25-19 WRKO, 30-28 WTIC-FM, on WXLO, 30-26 WYRE, a KFI, a KEARTH, 25-21 F105, 26-23 KC101, 25-21 PRO-FM, 36-31 Y100 9-2 14Q.

C. Dore: a WCAO, 28-21 WFBR, hb WFIL, d27 WIFI, 29-24 WKBW, e-30 WPGC, 29-27 WXLO, 25-20 KFI, 17-14 KEARTH, d33 F105, a PRO-FM, on 14Q.

Eagles: 30-21 WAXY, 19-15 WBBF, 10-7 WCAO, 8-7 WFBR, 13-11 WFIL, 22-15 WICC, 16-9 WIFI, 20-10 WKBW, 3-2 WPGC, 18-14 WTIC-FM, 28-22 WXLO, 5-2 WYRE, 26-21 KFI, 24-18 KFRC, 28-22 KHJ, 22-19 KEARTH, 30-22 F105, 16-14 KC101, 28-24 PRO-FM, 14-10 Y100, 12-10 14Q.

Fleetwood Mac: a WBBF, d26 WCAO, hb-19 WFBR, ahb WFIL, e WICC, d28 WKBW, 27-24 WRKO, 29-27 WTIC-FM, 29-25 WYRE, on KFRC, a F105, 29-27 KC101, 32-28 14Q.

D. Fogelberg: on WIFI, a 14Q.

M. Jackson: 18-21 WABC, 17-14 WCAO, 7-4 WFBR, 26-25 WNBC, 10-8 WRKO, 8-6 WXLO, 5-2 KFI, 5-5 KFRC, 6-4 KHJ, 4-4 KEARTH, 17-12 F105, 23-19 PRO-FM, 5-3 Y100, 18-14 14Q.

T. James: ae WABC, d28 WAXY, 22-20 WBBF, 20-16 WCAO, 11-10 WFBR, 19-17 WFIL, 15-13 WICC, 19-17 WIFI, 22-29 WKBW, 25-23 WPGC, 24-21 WRKO, 12-12 WTIC-FM, 24-22 WYRE, 17-14 KFI, 17-14 PRO-FM, 35-32 Y100.

B. Joel: ae WABC, d17 WFBR, d25 WCAO, hb-27 WFBR, hb WFIL, d21 WICC, d20 WIFI, 30-28 WNBC, hb-28 WPGC, d30 WRKO, 28-20 WTIC-FM, d25 WXLO, d27 WYRE, a KFI,

d24 KFRC, d26 KEARTH, a F105, 28-26 KC101, d27 PRO-FM, 38-34 Y100, on 14Q.

Journey: a WICC, on WIFI, 17-10 KFRC, d30 F105, on PRO-FM.

Karona: a KFRC, a KEARTH.

Kool & The Gang: 8-6 WABC, 2-2 WCAO, 4-8 WFBR, 14-10 WFIL, 24-22 WNBC, 13-11 WPGC, 6-4 WRKO, 4-4 WXLO, 9-5 KFI, 6-4 KFRC, 9-14 KHJ, 6-9 KEARTH, 6-4 F105, 4-2 PRO-FM, 9-8 Y100, 19-18 14Q.

M. Manchester: a WCAO, ae WFBR, ae WFIL, a WICC, ahb WPGC, a WRKO, a WYRE, a29 KC101, on 14Q.

C. Mangione: 3-3 WBBF, 16-12 WCAO, 14-11 WFBR, 11-8 WFIL, 20-19 WICC, 27-25 WPGC, 19-17 WRKO, 16-16 WTIC-FM, 23-18 WXLO, 23-20 WYRE, on KFI, 23-23 KFRC, 15-13 F105, 15-13 KC101, 32-28 Y100, 27-25 14Q.

B. Midler (Rose): ae WFBR, a PRO-FM, a 14Q.

G. Numan: 10-5 WIFI, a KFI, a KFRC, on 14Q.

Peaches & Herb: 19-12 WABC, hb-26 WFBR, d23 WFIL, a WICC, 3-4 WKBW, e WNBC, 26-20 WRKO, 26-19 WXLO, d29 KFI, 5-3 KHJ, 5-2 KEARTH, 12-8 PRO-FM.

B. Preston: a16 WABC, 7-8 WCAO, 15-18 WFBR, 22-13 WFIL, 6-5 WKBW, 19-21 WPGC, 11-8 WXLO, on KFI, 25-20 KFRC, 18-11 KEARTH, a F105, 27-24 Y100, d27 14Q.

Pretenders: 30-16 WIFI, a KFI, on KFRC, d26 KHJ, a KEARTH, 13-9 PRO-FM, on 14Q.

R. G&B: 11-7 WABC, 9-6 WCAO, 2-2 WFBR, 10-7 WFIL, d29 WNBC, 9-8 WPGC, 3-2 WRKO, 9-7 WXLO, 28-23 KFI, 9-7 KFRC, a13 KHJ, 12-8 KEARTH, 21-15 F105, 26-22 PRO-FM, 22-19 Y100, on 14Q.

C. Richard: 24-21 WCAO, hb-28 WFBR, a29 WIFI, on KEARTH, 31-26 14Q.

L. Ronstadt: 32-24 WABC, 13-9 WAXY, 15-11 WBBF, 7-6 WICC, 6-6 WIFI, 23-16 WKBW, 20-21 WNBC, 16-13 WPGC, 14-9 WRKO, 3-2 WTIC-FM, 13-11 WYRE, 6-6 KFI, 20-12 KFRC, 7-5 KEARTH, 14-8 F105, 8-4 PRO-FM, 31-27 Y100, 21-19 14Q.

J. Ruffin: d29 WCAO, 27-23 WFBR, ahb WFIL, a WICC, d30 WKBW, e WPGC, d29 WRKO, on WXLO, d29 WYRE, on KFI, on KFRC, 26-23 KEARTH, d34 F105, 30-28 KC101, a PRO-FM, 37-33 Y100, on 14Q.

B. Seger: d29 WAXY, d24 WBBF, 22-17 WCAO, 24-17 WFBR, d22 WFIL, 14-9 WICC, 28-19 WIFI, 26-18 WKBW, 20-16 WPGC, 13-6 WRKO, 9-5 WTIC-FM, d30 WXLO, 14-7 WYRE, 19-13 KFI, 21-15 KFRC, a KHJ, 24-21 KEARTH, 13-7 F105, 25-19 KC101, 22-18 PRO-FM, 22-17 14Q.

Utopia: d29 WICC, d21 WIFI, 28-22 WKBW, 27-24 KEARTH, d28 PRO-FM, on 14Q.

Whispers: 10-10 WABC, 28-23 WCAO, 16-12 WFBR, e WICC, a WKBW, 14-12 WPGC, 31-26 WTIC-FM, 6-9 WXLO, 27-21 WYRE, 30-25 KFI, 28-19 KFRC, 7-5 KHJ, 16-12 KEARTH, 19-12 KC101, d30 PRO-FM, 17-13 Y100.

2



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

Air Supply: 21-19 WAKY, 28-21 WANS-FM, 24-20 WAYS, 22-19 WBBQ, 8-7 WBSR, 24-18 WCGO, d27 WCIR, 18-13

WERC, 33-28 WFLB, 10-9 WGSV, d29 WHBQ, 26-22 WHHY, 25-15 WISE, 33-27 WIVY, e WKIX, 30-23 WLAC, 26-19 WLCY, 24-20 WNOX, d25 WMC, 27-19 WQXI, 19-14 WRFC, 27-20 WRJZ, 25-22 WSGA, 22-17 KX-104, 5-4 KXX-106, 34-26 BJ-105, 28-22 V100, d28 Q105, 18-12 Z93, 27-22 92Q, 10-6 94Q.

Blondie: 15-1 WANS-FM, 16-4 WAYS, 11-2 WBBQ, 17-7 WCGO, d28 WCIR, 21-12 WERC, 32-26 WFLB, 29-23 WHBQ, 27-17 WHHY, 29-18 WISE, 22-15 WIVY, 27-16 WKIX, a WLAC, 18-11 WLCY, 13-7 WNOX, 11-7 WMC, 3-1 WQXI, 12-3 WRFC, 20-9 WRJZ, 7-3 WSGA, 19-10 KX-104, 27-16 KXX-106, 28-14 BJ-105, 23-18 V100, 9-3 Q105, 10-6 Z93, 25-21 92Q, 1-1 94Q.

Brothers Johnson: a29 WBBQ, a WERC, a WFLB, 27-24 WHBQ, a25 WQXI, 32-23 WSGA, a KX-104, a29 Z93.

B. Cockburn: e WBBQ, a WQXI, a KXX-106, 23-16 94Q.

C. Cross: 16-12 WANS-FM, 12-9 WAYS, 5-4 WBBQ, 7-4 WBSR, 12-6 WCGO, 27-21 WCIR, 9-5 WERC, a24 WFLB, 18-13 WGSV, 30-25 WHBQ, 9-8 WHHY, 14-7 WISE, 26-22 WIVY, 20-15 WKIX, 23-19 WLAC, 25-18 WLCY, 4-3 WNOX, 21-18 WMC, 10-10 WQXI, 11-8 WRFC, 13-5 WRJZ, 22-19 WSGA, 13-9 KX-104, 3-3 KXX-106, 16-10 BJ-105, 18-11 V100, 27-18 Q105, 6-5 Z93, 16-12 92Q, 2-2 94Q.

P. Davis: a WAKY, 32-28 WAYS, e WBBQ, e WCIR, d35 WFLB, a WHBQ, d35 WISE, a WIVY, a WKIX, e WLAC, e WLCY, a WMC, 29-26 WQXI, e WRJZ, a31 WSGA, 26-22 KXX-106, a V100, 25-21 Z93, 15-9 94Q.

Dr. Hook: 28-23 WAKY, 31-28 WANS-FM, 30-26 WAYS, 20-17 WBBQ, 19-15 WBSR, 28-24 WCGO, 26-22 WCIR, 24-17 WERC, 16-14 WFLB, 21-16 WGSV, d30 WHBQ, 19-16 WHHY, 25-17 WISE, 24-21 WIVY, 29-26 WLAC, 9-5 WLCY, d24 WMC, 22-18 WQXI, 23-19 WRFC, 11-10 WRJZ, 30-27 WSGA, 15-13 KX-104, 33-28 BJ-105, 26-24 Q105, 15-14 Z93, 24-20 92Q.

Eagles: 10-9 WAKY, 30-20 WANS-FM, 14-11 WAYS, 28-23 WBBQ, 11-1 WBSR, 13-5 WCGO, 20-16 WCIR, 14-10 WERC, 19-10 WFLB, 20-14 WGSV, 26-22 WHBQ, 3-4 WHHY, 18-12 WISE, 15-11 WIXY, 25-22 WKIX, 4-3 WLAC, 12-8 WLCY, 5-4 WNOX, 20-14 WMC, e WQXI, 21-18 WRFC, 13-12 WSGA, 3-5 KX-104, 2-2 KXX-106, 29-24 BJ-105, 11-8 V100, 18-16 Q105, 24-24 Z93, 19-15 92Q.

Fleetwood Mac: e WANS-FM, a30 WBBQ, e WBSR, e WCGO, e WCIR, d24 WERC, e WFLB, 27-19 WGSV, e WHBQ, d29 WHHY, d32 WISE, a39 WIVY, d28 WLAC, e WLCY, d28 WQXI, a WRFC, e WRJZ, 19-13 WSGA, d27 KX-104, d27 KXX-106, 37-30 BJ-105, a V100, e Q105, 26-23 Z93, e 92Q, 29-24 94Q.

M. Jackson: 17-15 WAYS, 29-22 WBBQ, a WFLB, 23-21 WHBQ, a WHHY, 20-15 WLAC, 24-21 WMC, 21-15 WQXI, 2-2 WSGA, 11-7 KX-104, a V100, 12-10 Q105, 23-20 Z93, 28-23 92Q.

B. Joel: 29-17 WAKY, d25 WANS-FM, d30 WAYS, e WBBQ, e WBSR, d25 WCGO, e WCIR, a25 WERC, a WFLB, d33 WGSV, e WHBQ, a WHHY, d36 WISE, 40-33 WIVY, a WKIX, a WLCY, a29 WNOX, 25-22 WMC, a WQXI, d24 WRFC, d30 WRJZ, 31-29 WSGA, a28 KX-104, d25 KXX-106, 38-31 BJ-105, d19 V100, a30 Q105, 28-26 Z93, e 92Q, 28-23 94Q.

L. Ronstadt: 7-7 WANS-FM, 22-18 WAYS, 7-5 WBBQ, a WBSR, 3-3 WCGO, 14-9 WCIR, 25-19 WGSV, d14 WHBQ, 13-11 WHHY, 9-5 WISE, 20-17 WIVY, 28-19 WKIX, 19-14 WLAC, e WLCY, 14-10 WNOX, 9-5 WMC, 6-4 WQXI, 6-5 WRFC, 30-25 WRJZ, 16-16 WSGA, 21-21 KX-104, 13-9 KXX-106, 24-21 BJ-105, 3-1 V100, 14-8 Q105, 6-5 94Q.

J. Ruffin: 30-28 WAKY, d37 WANS-FM, 27-25 WAYS, e WBBQ, 21-17 WBSR, e WCIR, 23-21 WERC, 35-31 WFLB, 26-18

Rock

Disco

Hottest:

Paul Davis, Billy Joel,
Gary Numan, Jimmy Ruffin

None

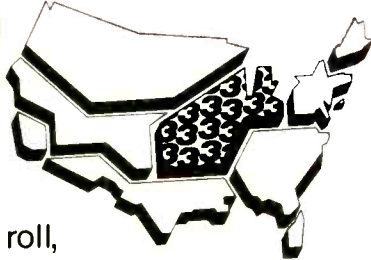
Radio Marketplace

WGSV, d24 WHHY, e WISE, 37-34 WIVY, a WKIX, a WLAC, e WLCY, 26-23 WNOX, a WMC, e WQXI, 28-25 WRFC, d28 WRJZ, 29-26 WSGA, a29 KX-104, d29 KXX-106, a Q105, 27-25 Z93, a 92Q.

B. Seger: 8-7 WAKY, 12-9 WANS-FM, 29-21 WAYS, 18-15 WBBQ, 25-21 WBSR, 14-9 WCGQ, 24-17 WCIR, 17-9 WERC, 27-22 WFLB, 15-13 WGSV, 24-17 WHBQ, 10-5 WHHY, 21-13 WISE, 19-13 WIVY, d25 WKIX, 17-13 WLAC, 30-27 WLCY, 18-13 WNOX, 16-10 WMC, 18-8 WQXI, 25-15 WRFC, 17-13 WRJZ, 23-20 WSGA, 18-14 KX-104, 21-15 KXX-106, 25-15 BJ-105, 8-7 V100, 25-17 Q105, 4-1 Z93, 30-24 92Q, 12-10 94Q.

Utopia: 35-32 WANS-FM, d33 WAYS, 21-16 WBBQ, d27 WCGQ, e WCIR, 29-27 WERC, e WFLB, d31 WGSV, d30 WHHY, 36-33 WISE, 30-26 WIVY, 30-28 WNOX, a WQXI, d27 WRJZ, 18-13 KXX-106, a39 BJ-105, e V100, e Q105, a30 Z93, 19-15 94Q.

3



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

Air Supply: 28-28 CFLW, 7-7 WFFM, on WGCL, 14-10 WNDE, 23-19 WOKY, 25-21 WPEZ, 19-7 WZUU, 29-24 KBEQ, 22-19 KSLQ, 23-19 92X.

Blondie: 13-2 CKLW, 3-3 WEFM, a WFFM, 20-10 WGCL, 10-3 WLS, 33-26 WOKY, 28-24 WPEZ, 20-10 KBEQ, 15-5 KSLQ, 22-15 92X.

C. Cross: 27-19 CKLW, 28-24 WEFM, 25-21 WFFM, 21-19 WGCL, 18-14 WNDE, 20-14 WOKY, 18-12 WPEZ, 17-14 KBEQ, 18-15 KSLQ, 13-7 92X.

Eagles: 23-21 CKLW, 21-5 WEFM, 11-11 WFFM, 13-13 WGCL, 36-30 WLS, 8-5 WNDE, 31-24 WOKY, 23-19 WPEZ, 17-13 WZUU, 23-20 KBEQ, 8-2 KSLQ, 14-10 92X.

F. Mac: 39-33 WFFM, a WOKY, on WPEZ, on KBEQ, a25 92X.

M. Jackson: 14-13 CKLW, 18-17 WGCL, a33 WOKY, a WPEZ, 22-18 KBEQ, 20-10 KSLQ.

B. Joel: a26 WEFM, e-37 WFFM, d25 WGCL, a WLS, e23 WPEZ, d28 KBEQ, 23-17 KSLQ, 24-17 92X.

Journey: 23-17 WEFM, d26 WGCL, 29-27 WPEZ, d29 KBEQ, 5-1 KSLQ, nt 92X.

L. Ronstadt: 10-11 CKLW, 12-10 WEFM, 11-7 WGCL, a32 WLS, 10-7 WOKY, 11-6 WPEZ, 13-7 KBEQ, 2-4 KSLQ, 9-5 92X.

J. Ruffin: on WFFM, 21-20 WNDE, 29-23 WOKY, on WPEZ, a KBEQ.

B. Seger: 9-6 CKLW, e29 WEFM, 20-17 WFFM, 15-14 WGCL, 12-7 WNDE, d30 WOKY, 24-20 WPEZ, on WZUU, 16-11 KBEQ, 16-8 KSLQ, 16-12 92X.

Utopia: on WEFM, e-40 WFFM, 29-28 WGCL, 30-28 WPEZ, on KBEQ, 26-22 KSLQ.

4



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

Air Supply: 26-20 WEAQ, 25-24 WGUY, 21-17 WJBQ, 28-21 WOW, 27-23 WSPT, 25-21 KCPX, 17-13 KDWB, 25-17 KGW, 12-11 KING, d25 KJR, 12-5 KKLS, 21-17 KLEO, 29-23 KMJK, 21-17 KSTP.

Blondie: d30 WGUY, 18-8 WSPT, 20-10 KCPX, 24-18 KDWB, 23-16 KJR, 28-24 KKLS, a KKO, 25-18 KLEO, 22-9 KMJK.

Clash: d30 WSPT, e KCPX, a27 KDWB, a KMJK.

C. Cross: 25-21 WEAQ, 5-4 WGUY, 7-10 WJBQ, 21-11 WOW, 19-14 WSPT, 9-5 KCPX, 14-9 KDWB, 13-10 KGW, 14-10 KING, 12-6 KJR, 19-12 KKLS, 23-18 KKO, 4-3 KLEO, 8-3 KMJK, 30-28 KSTP.

P. Davis: a WGUY, d30 WOW, a WSPT, d28 KCPX, 28-24 KDWB, a KGW, d29 KING, 26-23 KJR, d28 KKLS, a KMJK, e KSTP.

Dr. Hook: e WEAQ, 3-3 WGUY, 15-12 WJBQ, 34-23 WOW, a WSPT, 20-17 KDWB, d29 KGW, 20-18 KING, a KJR, d27 KKLS, a KKO, 19-15 KLEO, 21-14 KMJK, 25-21 KSTP.

Eagles: 19-16 WEAQ, 28-19 WGUY, 11-8 WJBQ, 33-22 WOW, 21-17 WSPT, 21-18 KCPX, 12-8 KDWB, 20-14 KGW, 7-4 KING, 22-18 KJR, 9-5 KKLS, d24 KKO, 7-4 KLEO, 11-7 KMJK, 27-20 KSTP.

Heart: d26 WEAQ, e WGUY, 19-16 WOW, 7-4 WSPT, 23-19 KCPX, 7-7 KDWB, 27-25 KGW, 2-2 KJR, d25 KKLS, 24-17 KKO, a30 KLEO, 18-12 KMJK.

M. Jackson: d26 KCPX, a KGW, e KKLS.

T. James: 9-5 WEAQ, e WGUY, 8-5 WJBQ, 16-13 WOW, 5-4 KCPX, 3-1 KDWB, 22-18 KGW, 10-8 KING, 6-3 KKLS, 20-14 KKO, 23-18 KMJK, 11-7 KSTP.

M. Manchester: a WOW, a23 KDWB, 21-17 KING, a KMJK, 17-14 KSTP.

B. Preston/Syreeta: a WSPT, 7-6 KCPX, a KGW, 19-15 KING, a KJR, 15-11 KSTP.

L. Ronstadt: d23 WEAQ, 15-14 WGUY, 15-5 WOW, 30-25 WSPT, 8-7 KCPX, 30-28 KDWB, 9-7 KJR, 7-6 KKLS, 6-3 KKO, 8-10 KLEO.

B. Seger: e WEAQ, 27-20 WGUY, 18-14 WJBQ, 17-12 WOW, 20-13 WSPT, 15-11 KCPX, 13-10 KDWB, 29-27 KGW, 18-13 KJR, 22-14 KKLS, d25 KKO, 18-13 KLEO, 20-10 KMJK.

Utopia: a WEAQ, e WGUY, 22-18 WSPT, 29-27 KCPX, a26 KDWB, 24-21 KJR, a KKLS, 27-25 KMJK.

5



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

Air Supply: 39-36 WTI, 24-20 KFMK, 19-14 KILT, 33-30 KNOE-FM, d28 KROY-FM, 39-36 KTSA, ex KUHL, a B100, 25-22 Magic 91.

Blondie: 13-1 WTI, 28-23 KFMK, a KILT, 15-9 KNOE-FM, 14-6 KROY-FM, 19-13 KTSA, d28 KUHL, 4-2 B100, a19 Magic 91.

C. Cross: 34-31 WTI, 18-16 KFMK, 18-11 KILT, 26-24 KNOE-FM, 21-14 KTSA, 19-19 B100, 20-12 Magic 91.

Eagles: 16-12 WTI, 23-12 KILT, 18-15 KROY-FM, a30 KTSA, 28-25 KUHL, 15-12 B100, 19-11 Magic 91.

Fleetwood Mac: a KFMK, d38 KILT, ex KNOE-FM, d30 KROY-FM, a KTSA, a KUHL, d30 B100.

Dr. Hook: a WTI, 20-18 KFMK, 25-22 KILT, 26-22 KROY-FM, ho KTSA, 30-21 KUHL, 24-20 Magic 91.

M. Jackson: 9-4 WTI, ex KFMK, 26-23 KILT, d20 KROY-FM, on KTSA, 30-31 KUHL, 24-20 Magic 91.

B. Joel: a26 WTI, 29-25 KFMK, a KILT, d31 KNOE-FM, d27 KROY-FM, a KUHL, d27 B100, a24 Magic 91.

L. Ronstadt: 27-17 WTI, 22-19 KFMK, 21-20 KILT, 16-14 KNOE-FM, 3-2 KROY-FM, 25-24 KTSA, a KUHL, 12-9 B100, 10-5 Magic 91.

J. Ruffin: a38 WTI, 27-24 KFMK, d39 KILT, a KNOE-FM, a KTSA, d29 KUHL, on B100, a25 Magic 91.

B. Seger: 20-9 WTI, 30-26 KFMK, 29-25 KILT, 19-17 KNOE-FM, 21-17 KROY-FM, a23 KTSA, 25-23 KUHL, 23-17 Magic 91.

Utopia: 37-34 WTI, a KROY-FM, ex KUHL, a28 Magic 91.

6



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

Air Supply: 16-13 KIMN, 27-24 KOFM, 30-25 KOPA, a KVIL, 22-21 KYGO, 17-11 KZZP.

Blondie: 17-11 KIMN, 28-18 KOFM, 28-22 KOPA, a KVIL, 15-10 KYGO, 10-7 KZZP, 21-9 Z97.

Dr. Hook: 26-22 KIMN, 29-26 KOFM, 23-17 KOPA, a KVIL, 21-18 KZZP.

Fleetwood Mac: e KIMN, a KOFM, d29 KOPA, 24-19 KZZP, a21 Z97.

Heart: 22-19 KIMN, e KOFM, 26-23 KOPA, 8-8 KUPD, 24-24 KYGO, 14-12 KZZP, 18-10 Z97.

M. Jackson: e KOFM, a KOPA, d23 KVIL.

B. Preston/Syreeta: d30 KOFM, 22-20 KOPA, a KVIL.

RG&B: e KOFM, 27-24 KOPA, d18 KVIL.

L. Ronstadt: 11-8 KIMN, 16-11 KOFM, 7-7 KUPD, e KVIL, 8-8 KYGO, 26-22 KZZP, 20-19 Z97.

B.O.S.

Brothers Johnson

Country

None

A/C

Felix Cavaliere,
Charlie Dore,
Melissa Manchester

LP Cuts

Andy Gibb/Olivia Newton-John
(I Can't Help It)
WFRB, WPGC, WRKO, KFI, Q105,
Z93, 14Q
Linda Ronstadt (Hurts So Bad)
WCAO, WSGA, WXLO, KEARTH,
KOPA, KSLQ, WSTP, KZZP

WCI, CBS Predict Growth to Security Analysts (Continued from page 3)

to make substantially higher initial orders in the days of looser credit."

That trend may yield lower initial sales, but the CBS executive viewed the shift as beneficial, leading to a more realistic sales base. "The quality of sales is better," he said, "and at a more realistic level. This will result in lower returns overall."

Fear over future artist development is unjustified, according to Yetnikoff, who noted that while competition between fledgling acts is brisker, ongoing receptivity at radio will continue to enable labels to launch new careers.

Noting six-figure weekly tallies for CBS's biggest hits—Pink Floyd, for example, is currently exceeding 3 thousand units per week on "The Wall," pointing to a projected sales coiling of five million—Yetnikoff said, "The big hits will sell as well as ever."

At the same time, tighter consumer spending and increased price sensitivity will reduce the number of titles entering that winner's circle: "To a certain extent, the list of 'must have' records for the consumer has lessened."

As a result, he continued, the product most adversely affected by past market problems and current economic factors are mid-chart albums "that might have shipped between 300 thousand and 400 thousand copies several years ago. It's those records where the sales have really dropped off."

Also challenging profit growth are foreign currency fluctuations, which Yetnikoff said led to CBS' absorption of about nine million dollars in losses to currency exchanges, despite an otherwise bullish overseas growth pattern. Yetnikoff also cited counterfeiting estimates, ranging from a low of several million dollars annually to as much as one billion dollars, as impeding profitability.

Despite those problems, Yetnikoff offered "a very modest industry growth scenario of five or six percent" during this year, noting that CBS management currently expects little or no increase in its average marketing cost, a stable royalty payment outlay, and ancillary talent costs, excluding royalties, that will be equal or lower to those seen in the past.

WCI's Horowitz reportedly stressed returns as far and away the most serious problem seen during '79, and, like Yetnikoff, stressed the turnaround toward more manageable returns levels as a result of revised policy.

Consumer attitudes, however, haven't deserted the trade. Referring to an update of WCI's 1977 consumer survey, Horowitz said

the number of consumers has increased, although the percentage of U.S. consumers actively buying has remained constant.

Noting that overall buying patterns have likewise remained stable, he concluded that consumers continue to view records and tapes as a good entertainment buy, despite list price hikes.

WEA's Henry Droz meanwhile pegged first quarter, '80, product returns as reflecting a drop of approximately 45 percent, against that period last year. He attributed the reduction to more realistic sales methods and WEA's returns policies, as well as to a similar pragmatism on the part of accounts.

As for musical trends during the coming decade, both Yetnikoff and WEA International's Nesuhi Ertegun predicted new wave-influenced rock would capture the dominant market share, and observed that while "disco" is now a negative as a generic term, "dance music" will continue to draw momentum from club and radio exposure.

Where CBS and WCI diverged in their respective presentations was the issue of catalogue sales, with the former touting reduced list pricing as a sales booster, while the latter warned against reductions in label profits and artist royalties as liabilities of the lower list strategy.

Said Yetnikoff, "Our \$5.98 line is probably the big hit of the season... It's doing four or five times better than we anticipated." Yetnikoff attributed the success of CBS's reduced list catalogue to consumer price resistance in the current economy, saying that the move "served to equalize hit and catalogue prices" in the wake of

earlier policies that often positioned older titles at shelf prices higher than those of fresh hits.

During the question and answer period that followed, Yetnikoff was told that WCI asserted lower list prices demanded a higher volume turnover unjustified by current market conditions. Responded Yetnikoff, "I think they're dead wrong, but then WEA and CBS have had terrific disagreements with each other before."

Yetnikoff said that before enacting the reduction, management had discussed the move with artists, outlining the resulting royalty reductions and the promise of restored volume. "Most of the artists were happy to experiment, if you will, and go with that reduction," he noted.

"The other thing is that we figured that in order to do well, we'd have to sell perhaps 150 percent of what we'd sold before... What we're finding is that we're selling four and five times as much."

While recent travails and short-term prospects were the key record/tape topics at both sessions, analysts were eager for a glimpse of the music industry's videodisc involvement.

Cy Leslie, president of CBS Video Enterprises, termed the new division "a major part of the CBS corporate strategic plan," echoing similar statements made at a mid-winter analysts session by CBS, Inc., president John Backe. Equally significant, in Leslie's view, was the corporate decision to tap CBS Records itself, as well as music industry veteran Leslie, to spearhead the venture, which Leslie construed as "a vote of confidence" in division manage-

ment.

During his brief commentary on the new venture and his subsequent responses to questions from the floor, Leslie demurred specific cost projections or start-up dates, noting that both CVE and the video market itself are in their infancy. Ultimately, though, he supported the view that retail sales of video software will eventually fall under the record industry's current retail/distribution approach, following an interim phase that will likely see software sold side-by-side with players.

CBS's technological leadership in disc and tape manufacturing will prove a major plus, he asserted, but warned that existing pressers can't be easily converted to handle the more critical manufacturing demands of videodisc production. "You can't just use a record factory," he explained. "It has to be a very modern, up-to-date operation; you cannot, in my view, use an old facility."

Leslie subsequently hailed CBS' recent pact with RCA's Selecta-vision disc effort, noting that technological gains made by both corporations during research and development of RCA's contact videodisc design will likely impact on any future involvement with the recently announced JVC/Matsushita VHD disc, which is also a contact system.

CBS's current pact with RCA is non-exclusive.

Yetnikoff meanwhile suggested early market acceptance for videodiscs may be broader overseas, where commercial and cable programming is less plentiful, than in the U.S.

As for profitability, Leslie told attendees that current management hopes to pass the break-even point on its Video Enterprises division within three years, with videocassettes likely to be the initial software market entry.

Capitol, Screen Gems Ink Chapman



Beth Nielsen Chapman has signed worldwide recording and song publishing agreements with Capitol Records, Inc. and Screen Gems—EMI Music, Inc. Chapman's debut LP, "Hearing It First," was produced at Muscle Shoals Sound Studios by Barry Beckett, member of the Muscle Shoals Rhythm Section. The MSRS backs Chapman on the new LP, set for release Mar. 10. The album's first single, "If Only I'd Known," also ships March 10. Pictured listening to a playback of the completed LP (from left) are (top) Lester Sill, president, Screen Gems—EMI Music and Barry Beckett, producer of "Hearing It First;" (front) Gerri Duryea, general professional manager, Screen Gems—EMI Music and Beth Nielsen Chapman.

RSO Names Sherman To Publicity Post

■ LOS ANGELES — Garry Sherman has joined the publicity staff of RSO Records, it was announced by Ronnie Lippin, director of national publicity.

Sherman joined RSO Records in early 1979 in the dance music department, where his duties included national distribution of all dance music product to disco DJs and to radio as well as arranging personal appearances of some artists in discos throughout the country.

In his new position, Sherman will be handling all aspects of publicity as staff assistant at RSO under Lippin.

Record World Classical

Classical Retail Report

MARCH 22, 1980

CLASSIC OF THE WEEK

JAMES GALWAY SONG OF THE SEASHORE

and
Other Melodies of Japan



SONG OF THE SEASHORE
GALWAY
RCA

BEST SELLERS OF THE WEEK*

GALWAY: SONG OF THE SEASHORE—RCA
LIONA BOYD PLAYS GUITAR CONCERTOS—Columbia
BELLINI: NORMA—Scotto, Troyanos, Giacomini, Levine—Columbia
LUCIANO PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Katsu, Dorati—London

KORVETTES/EAST COAST

GALWAY: SONG OF THE SEASHORE—RCA
HITS OF 1740—Digitek
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: WORLD'S GREATEST TENOR ARIAS—London
PAVAROTTI: O SOLE MIO—London
RENAISSANCE BRASS—Digitek
PUCCINI: SUOR ANGELICA—Sutherland, Bonyngue—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
TOMITA: BOLERO—RCA
VERDI: REQUIEM—Scotto, Baltsa, Muti—Angel

SAM GOODY/EAST COAST

BACH: COMPLETE CANTATAS, VOL. XXIV—Harnoncourt—Telefunken
BELLINI: NORMA—Columbia
BENATZKY: WHITEHORSE INN—Angel
CHOPIN: POLONAISES—Berman—DG
GALWAY: SONG OF THE SEASHORE—RCA
GREATEST HITS OF 1721—Columbia
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN ENCORES—Angel
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS, TURINA: SONGS—Caballe, Weissenberg—Angel

CUTLER'S/NEW HAVEN

BELLINI: NORMA—Columbia
GALWAY: SONGS OF THE SEASHORE—RCA
SIEGFRIED JERUSALEM: OPERA ARIAS—Columbia
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—London

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Arrau, Davis—Philips
VERDI: REQUIEM—Scotto, Baltsa, Muti—Angel
VIVALDI: MANDOLIN AND LUTE CONCERTOS—Kuentz—DG
ZEMLINSKY: STRING QUARTET NO. 2—La Salle String Quartet—DG

ROSE DISCOUNT/CHICAGO

BARTOK: PIANO CONCERTO—Zukerman, Mehta—Columbia
BRAHMS: COMPLETE SYMPHONIES—Solti—London
BRITTEN: PETER GRIMES—Vickers, Davis—Philips
GALWAY: SONG OF THE SEASHORE—RCA
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
GALWAY: SONG OF THE SEASHORE—RCA
PAVAROTTI: O SOLE MIO—London
PUCCINI: SUOR ANGELICA—Sutherland, Bonyngue—London
RAVEL: DAPHNIS ET CHLOE—Mata—RCA Digital
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAVINSKY: FIREBIRD—Mata—RCA Digital

STREETSIDE/ST. LOUIS

BELLINI: NORMA—Columbia
BRAHMS: REQUIEM—Kempe—Arabesque
CHAUSSON, RACHMANINOFF: SONGS—De Gaetani, Kalish—Nonesuch
GALWAY: SONG OF THE SEASHORE—RCA
GRIEG, BIZET: SUITES—Slatkin—Telarc
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
PAVAROTTI: O SOLE MIO—London
RAVEL: BOLERO—Fiedler—DG
SCHUBERT: SYMPHONIES NOS. 3, 8—Kleiber—DG
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Arrau, Davis—Philips

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
BELLINI: NORMA—Columbia
BERG: LULU—Stratas, Mazura, Boulez—DG
MENDELSSOHN: OCTET—Marriner—Philips
MOZART: SYMPHONIES NOS. 38, 39—Boehm—DG
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS, TURINA: SONGS—Caballe, Weissenberg—Angel
STRAUSS: FIREBIRD—Mata—RCA Digital
ZEMLINSKY: STRING QUARTET NO. 2—La Salle String Quartet—DG

* Best Sellers are determined by retail reports of the stores listed above, plus those of the following: King Karol/New York, Record World/TSS/Northeast, Record & Tape Ltd/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Harmony House/Detroit, Laury's/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Opera and Lieder Well Served

By SPEIGHT JENKINS

■ To a considerable part of the public that buys Lieder recordings, the songs recorded over the last few years for Nonesuch by the American mezzo-soprano Jan De Gaetani are among the most treasured. The artist's darkly-hued, expressive mezzo-soprano has been heard equally well in American, German and French songs, and on her new record, again with the estimable Gilbert Kalish at the piano, she combines the songs of Chausson with what seems natural for her — those of Rachmaninoff. No longer unfamiliar — the work of Elisabeth Soederstroem and Nicolai Gedda should have made these songs very much a part of everyone's record library — their sadness yields great rewards with the mezzo instrument. "Oh, Do Not Grieve," "How Long Since Love" and the unforgettable "Harvest of Sorrow" are head anew under Miss De Gaetani's ministrations. Just taking the last song as example,

she rises on a penultimate phrase, keeping the line constant as she lifts the listener with her kind of singing is exactly what people mean when they talk about how song can take one out of his own problems and preoccupations. Her sound is perfect, the art extraordinary.

Though I for one need nothing more than the one side of Rachmaninoff, the mezzo-soprano turns with equal success to the late nineteenth-century modancy of Ernest Chausson for half the recital. With Kalish enjoying the pianistic mood of Wagner seen through a Frenchman's eyes, Miss de Gaetani sings with haunting expressiveness, showing again that few today have her gift for interpreting the French language.

Another disc of more than usual interest is the opera recital of the German tenor Siegfried Jerusalem on Columbia. The

(Continued on page 52)

Classical Retail Tips

■ In last week's Tips section the Deutsche Grammophon release for March was inadvertently omitted. The German company has a full selection of varied recordings, many of which should make best seller lists. The biggest should be the first appearance on DG of Itzhak Perlman. A few years ago with Heifetz no longer recording it looked as though no string player could really bring in a big buying audience. Violinists and cellists drew recital audiences and many good critical reviews, but no one of them really caused people to buy a lot of records. Then along came Perlman and the public proved again that all it needed was the right kind of artist coupled to an appealing personality. Perlman has both artistry and charisma in abundance, and his records on Angel have been invariably good sellers. Though the Israeli-born violinist is correctly famed as the preeminent young romantic violinist of our era, his repertory has always encompassed many contemporary pieces, and he brings to them the kind of intensity and passion coupled with superior technique that he lavishes on the romantics. His first DG disc is with the Boston Symphony under Seiji Ozawa and

concerns 20th-century repertory. Two violin concertos, the Stravinsky and the Berg, should fascinate the many eager Perlman buyers across the nation.

Bartok

A few years ago the Metropolitan Opera presented a production of Bartok's *Bluebeard's Castle*. Though it was not a success, the fault lay more in the physical weakness of the production than in the public's reaction to the music. Now DG adds another recording of the opera to the catalogue, this one conducted by Wolfgang Sawallisch. As *Bluebeard* is Dietrich Fischer-Dieskau in what ought to be a superb role for him at this point in his career, and as Judith, Fischer-Dieskau's own wife, Julia Varady. Her richly-hued mezzo should be ideal for the last wife in *Bluebeard's* life.

And finally there is the next step in transcriptions by the talented Boston Symphony Chamber Players. Retailers will remember the success last summer of their Strauss transcriptions by Berg, Webern and Schoenberg. The new disc has transcriptions of Debussy's "L'Après midi d'une faune." The Berg Adagio and Schoenberg's Chamber Symphony.

Retail Action Increases (Continued from page 3)

Ronstadt, in conjunction with the current chart heavyweights, should incite catalogue sales even further, as well as generate overall store product.

Discussing the pick-up in catalogue sales, Steve Marmaduke, buyer for the Western Merchandisers chain, said, "There is a resurgence of all catalogue sales, and the biggest portion of these sales is in my adult contemporary and easy listening product. The A/C market is growing, but what I primarily attribute the surge in catalogue sales to is the failure on the part of the current product to attract the buying public." Hotline's Earl Elgart added, "I was shocked when I took inventory on our catalogue items. The movement has been very significant, and the amazing thing is that it continues to grow. In fact, our catalogue sales were greater this year than last year, and I don't see the trend reversing itself. I would have to say that the scarcity of good product is at least partially responsible for the pick-up of these sales."

Record & Tape Collector's Wayne Steinberg cited the popularity of developing artists as one of the prime factors in fueling catalogue sales, and commented, "It's just been a catalogue year so far, and a lot of this has to do with the artists themselves. Many artists that were in the development stage broke this year, and became known to the buying public. Dan Fogelberg is a good example of this type of artist. Now that he has become popular, people have taken an interest in his earlier releases. I think last year brought us a lot of developing artists who have finally come into their own."

Whether the recent activity of catalogue product is a result of a dearth of "quality product," a growing marketplace for A/C music or the consumers awareness of new artists, the majority of retailers believe that the recent emergence of superstar product will revitalize interest in their own catalogues and thereby further contribute to overall catalogue sales.

"The latest batch of superstar product," said Janine Ahlers of Radio Doctors, "is stimulating its own catalogues. We've noticed huge jumps in the catalogues of Pink Floyd, Journey, Billy Joel and The Marshall Tucker Band." Transcontinent's Jim Primerano commented, "New releases have always stimulated catalogue sales for us, and we're really going to take advantage of the superstar product that has now been released. Every week we'll be featuring four or five catalogues of these artists, and advertising the sale of them on key radio spots.

The catalogues of Heart, Bob Seger and Linda Ronstadt have already skyrocketed for us." Larry Causak, president of the Pennsylvania-Delaware based Record Revolution stated, "As far as I'm concerned, the only time catalogue product may together produce some of the most regenerative sales the music industry has experienced in some time. Jerry Warren, from the New England-based Strawberries chain, said, "March and April are going to be the turnaround months for the industry. I've already noticed an increase in sales in February; even our quantities are up. Things are looking very good." Western Merchandisers' Marmaduke stated, "I have a very strong feeling that the coming months are going to be the ones that pick us up from the doldrums. I'll be waiting with baited breath during the next couple of weeks."

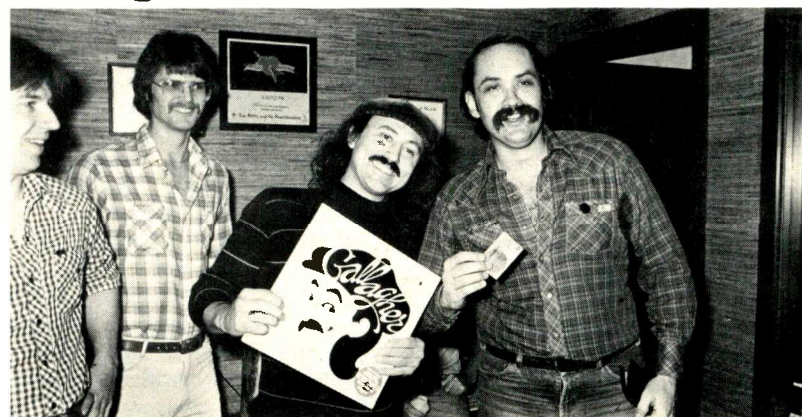
Elgart commented, "For the first time in a very long time, I can honestly say that I have hopes that things in the industry are going to shape up. The manufacturers are definitely out there with the product, and I can feel a legitimate buzz already." Record Revolution's Causak summarized: "The product is right, the timing is perfect, and the kids are even going to be getting out of school soon. I can't say that all of our problems are resolved, but if things don't happen now, they never will."

First MSS LP Out

■ LOS ANGELES — MSS Records has announced its first album release, the self-titled debut album by the Alabama-based quintet Jackson Highway. The album was co-produced at Muscle Shoals Sound Studios by Jimmy Johnson and David Hood, of the Muscle Shoals Rhythm Section.

MSS Records is manufactured and distributed by Capitol.

Gallagher Delivers



United Artists Records' comic Gallagher recently dropped by L.A. FM-er KROQ to aid in a unique promotion. After spending an hour on the air, Gallagher offered to personally deliver his debut LP to the first three listeners to phone in and request it. The phones lit up, so Gallagher was off on a roller skate and springboard to reward the lucky three. Pictured at KROQ just prior to departure, Gallagher, holding his album, mugs with KROQ's Chuck Randall (holding his credit card). At far left is Capitol sales rep. Greg Neutra of the L.A. branch.

TK Distribution Shift (Continued from page 3)

that "at one point (T.K.) was involved in discussions and negotiations with a number of companies regarding distribution on a different basis than its own present set-up. T.K. believed, at the time, that such a new distribution arrangement would afford the company certain advantages not now available to them and would also alleviate a number of problems that have arisen due to the prevailing overall business conditions. Despite efforts to structure a workable agreement with the companies T.K. undertook to negotiate with, an acceptable deal could not be arranged."

T.K.'s general manager and assistant to the president Bud Katzel confirmed that it was Arista Records that T.K. had been conducting its most "serious discussions" with.

In reorganizing its independent distribution, T.K. will no longer use five independents that it had been working with. Previous to the realignment, T.K. worked with 24 independents; the label will now work with 19. Among the independents no longer working T.K. product are Supreme in Cincinnati, Aquarius in Hartford, Action in Cleveland and Amy in Detroit. Some of the distributors stopped working T.K. product as long ago as last December. According to Action's VP Dennis Baker the T.K./Action break was "mutual."

Katzel said that the decision to consolidate distribution is viewed by T.K. as a "commitment to our independents. We've broadened the base of certain distributors and given them larger territories, feeling that it was important for them to feel secure in their positions." The principle reason T.K. was considering branch distribution was to attain a better cash flow situation, according to Katzel. The reorganization won't solve this problem. "We have to

live with the disadvantages and make the best of it," said Katzel.

In a related move, Southern Records, the one-stop partly owned by Henry Stone, has been integrated into Tone Distributors also partly owned by Stone and operated by Lynda Stone. Katzel said that the operations of Tone and Southern won't change "now, but perhaps in the future."

Counterfeit Probe

(Continued from page 3)

the New York Post of March 10 that carried the headline, "FBI links Korvettes to vast bootleg-recording ripoff.") A key executive for Korvettes added, "The FBI or the Justice Department haven't contacted us. They haven't subpoenaed our sales or purchase records or asked for any information about this investigation."

The speculation that Korvettes was under investigation stems from the by-now infamous taped account of counterfeiter George Tucker in which Tucker says that his records are in "the best stores in the country, from Sam Goody's to Korvettes." In a story printed by the Bergen Record, a New Jersey daily, on March 4, Tucker is quoted as saying, "I never told (the FBI) I sold to Sam Goody or any retail store. I sold to middlemen." Tucker has gone on record in the past as saying that he didn't sell directly to retailers, but only through middlemen.

Meanwhile George Levy, president of Sam Goody and one of six men indicted thus far in the investigation, elaborated on his lawyers' not-guilty plea with a personal statement of innocence. "I am not guilty of any wrongdoing and I have every confidence that I will be completely vindicated," said Levy. When the Goody case returns to court April 11, lawyers for the accused are expected to file motions. Levy's lawyer, Robert Fisher, said that he has yet to determine what motions he will file.

In a related matter, several of the manufacturers that have had counterfeit versions of their product show up in the Sam Goody chain, have indicated that they are considering the possibilities of legal action against Sam Goody, Pickwick and George Tucker. Mickey Hyman, associate general counsel for CBS Records, suggested, however, that the matter may be settled out of court when a verdict is reached. "I would hope that if we found there was a problem and large companies were involved, and we brought the problem to their attention, they would pay whatever is owed, and we wouldn't have to sue them," he said.

WWRL (Continued from page 32)

be for the eighties because it's being pushed to come up with a new idea. That's why we came up with the "Progressive AM."

How that theme takes shape is in the broad format that the station now uses. In addition to the R&B records that they have always played, one can now hear such artists as Carmen McRae, Al Jarreau, Billie Holiday and Weather Report dispersed throughout the day. "We can play a little reggae. But it's not just one of those situations where we play everything," Law explained. "People say that we sound like WBLS used to sound, but that's not exactly right. In the early days of WBLS they were doing Rod McGrew's format, the 360 degrees of soul. Well, we call it a total music mix. We don't mean that we play everything, but rather each record has a relationship to the next one. We don't come out of a Latin tune into a gospel number. We play white artists, but we don't do it on the basis of a skin analysis. There are stations in New York that do that, as though the criteria is just having white skin. So they play George Burns. We're playing artists like Bob James and Phoebe Snow, because they are consistent with the progressive music theme."

Law believes strongly in the need for black radio stations to become more sophisticated in their approach to programming and to make better use of the available research on the black market. "If a person has a blender in their house, then they are a different kind of person than those that don't. And if you get into marketing research, you'll find out what the differences are. Having a blender says a lot about a person's lifestyle and their receptiveness to ideas. Up till now a lot of blacks in radio have been leery of the science of radio. But that's where black radio has got to go," said Law.

The change in format has already been responsible for a

100 percent increase in the stations ratings. They realize, however, that in order to actually capitalize on the station's new programming stance, it must improve its signal. A site for a new transmitter is currently underway. There have been endless rumors that WWRL may in the future change places with its sister FM station, WRVR, which because of an FCC ruling must program jazz. Should a change in bands occur, it would give WWRL a dial position advantage over its competition, WBLS. When asked how he thought he would fare in that kind of situation, Law answered, "We would be number one in the first rating book. That reflects the confidence that I have in what we are doing."

"When the FM giants were doing their mediocre formats, WKTU changed their format to all disco and took their audience in nine days! Black radio stations can be number one in any city in the country. White stations are being forced on to more black product because the music is coming out of the black cultural experience. Even white artists, not just the crossover artists but people like Captain and Tennille, try to effect as black a sound as they can. You don't have to give up on a black music format in order to become the number one station in a market."

WWRL has always had a strong community orientation, and with their progressive theme Law doesn't see any change in that commitment. "The biggest thing that we have going is the "Respect Yourself" campaign that began as a station project about a year ago. The idea of it was to help students develop a positive attitude about learning and toward themselves. It worked so well that the New York City Board decided to fund it and now it's a separate independent program with a full-time staff." Law still works with it as the program's chairman.

E/A Signs Sylvia St. James



Sylvia S. James has been signed to Elektra/Asylum Records which will release her debut album, "Magic Minstrel," in April. It was produced by fellow E/A artist Lenny White and Larry Dunn of Earth, Wind and Fire. Pictured (from left): Oscar Fields, E/A vice president/ special markets; Paul Addis, St. James' management; Sylvia St. James; and Joe Smith, E/A chairman.

Radio Replay (Continued from page 32)

commercial gospel formats flourish in many markets, the bulk of religious programming probably won't be able to support itself.

RADIO REPLAY is of two minds on public affairs programs. Most of them are radio's answer to castor oil, better swallowed quickly and forgotten. Creative public affairs shows, such as WRVR-FM/New York's "60 Seconds on . . ." series, glimpses of local issues dropped into regular programming, don't appear on most stations. The commercial breakthrough that public affairs has made on television through "60 Minutes" has not been repeated—yet—on radio, and until it is, most of that sort of radio programming will continue to be properly made and attended, regulated or deregulated.

But the question of what becomes of "fringe" listeners, the poor, the old, the very young, is a much more difficult one. Every station in your city has probably shifted its sights to the 18-49 year-old age bracket by now, and is trying to figure out how to reach those people without sounding like the umpteen other stations in town trying to figure out the same thing. If this sounds to you like boring radio, you may have come upon the biggest problem facing the medium today. When broadcasters believe there is money to be made, they may try something different—new wave rock for alienated youth, big-band middle of the road for disaffected oldsters—but it's hard to believe that the removal of the community-service requirements would foster the survival of the sort of station listed in the Broadcasting yearbook as "Polish 4, Czech 4, Hungarian 2½ hrs wkly."

Haffkine and Helen



Producer Ron Haffkine brought songstress Helen Reddy to Muscle Shoals Sound Studios to work on her next Capitol album, slated for a May release. Haffkine also produced the last two Dr. Hook albums at Muscle Shoals Sound. Pictured at the Studio are: (kneeling from left) engineer Steve Melton; David Hood; (standing from left): Roger Hawkins; Randy McCormick; Larry Byrom; Helen Reddy; Ron Haffkine; Mac McAnally; Mickey Buckins; Jimmy Johnson; Clayton Ivey.

The Coast (Continued from page 18)

Company. Got that straight? . . . Looking for a strange pairing? Check out **Janis Ian** fronting the **Babys** for "When A Man Loves A Woman" on an upcoming "Midnight Special" . . . A publicist who, due to our courtesy and consideration shall remain nameless suggests that "if **Charlie Daniels** said 'All talent comes from God' when he accepted his Grammy, how come he won his award for the song 'The Devil Went Down to Georgia'?" Gee, we don't know . . . Funny guy **Harry Shearer** (from "Saturday Night Live" and the **Credibility Gap**) will appear on the local **Gary Owens** radio show (on KMPC-AM) from 2:00-3:00 p.m. on March 19. It's the latest in a series of such appearances for Shearer . . . The debut Epic album by **Gary Myrick and the Figures** will be produced by **Tom Werman** and is expected to be finished early this spring. Myrick, a former art student, will design his own LP cover.

ERRATUM: Last week's RW cover story on the Rockets, even though it was accompanied by a swell cover shot, contained several inaccuracies. For the record: the band's very first album, produced by **Don Davis**, was on the Tortoise International label and titled "Love Transfusion;" the second LP, and first for current label RSO, was "The Rockets;" and featured "Oh Well"; and the third and latest album is "No Ballads." The band's new single, incidentally, is "Takin' It Back" b/w "Sad Songs."

STILL MORE FOLKS: **Chuck Brown and the Soul Searchers** have signed with Joe Fontana Associates for personal management . . . **Dave Greenwald** has departed his western regional promo manager job at Polydor. Reach him at (213) 650-5722 . . . The ubiquitous **Harvey Kubernik** will be the guest speaker at the UCLA Extension class "The History of Pop Music" on March 20, from 7-10 p.m. in Dodd Hall's room #175. Kubernik will be discussing, as always, his upcoming "L.A. Radio" album on Freeway Records . . . Composers/arrangers **Artie Butler** and **Charles Fox** have announced construction of a new studio at the Evergreen Recording facility in Burbank. The new room will be used primarily for voiceovers, mixing, special effects and transfers.

Pye, Derann Films Set Dist. Deal

By VAL FALLOON

■ LONDON—Pye, the only record company seriously into video, has signed another distribution deal for videocassettes through its newly formed company, Precision Video. The deal, which includes horror movies such as Peter Cushing's "Night of the Big Heat," is with Derann Film Services, a major distributor of 8mm film.

Wide Variety of Product

Precision already distributes and markets Mountain Films (Laurel and Hardy, an Elvis concert), IPC Films (sport, compilations, childrens shows, some features), and 3M blanks. Pye's disc salesmen also sell the videocassettes.

The growing market here — currently almost a quarter of a million hardware users—is irresistible, though sales targets are obviously at present quite low. A comparison would be in sales of a top nostalgia LP for example. EMI has its own division (not connected to the record company) called EMI Videograms, which was set up two years ago. First product was on sale last summer. Now the company has

signed 30 RKO movies. The Robert Kingston Organization signed the videocassette rights for 710 RKO films last month. EMI also has videodisc options rather than rights, as the videogram market is still very much in its infancy. Though prices seem high compared to records (about 40 pounds) they are about 30 percent cheaper than 8mm home movies. All this activity among record companies and the sales of videocassettes in traditional record outlets only adds urgency to the need for agreement over mechanical rights for music videograms. There are 20 million TV users in this country. If most of them eventually acquire cassette players this brings the potential market up to that of records, where around 79 percent of homes use record playing equipment. Though only 0.37 percent of consumer spending is on discs, video provides a wider choice of topics from educational through sport to entertainment. And as sales of record hardware appear to have levelled off, people are clearly looking for a new form of home entertainment.

Japan

(This column appears courtesy of Original Confidence magazine)

■ TBS radio, in cooperation with radio stations CBC, MBS, RCC, RKB, and Min On, will host a special presentation of "The Village People & the Ritchie Family Show" throughout Japan.

The ten performances are scheduled to be held May 8-10 in Osaka, May 12 in Hiroshima, May 14 in Fukuoka, May 19-22 in Tokyo and May 23 in Nagoya.

One of the concerts held in Tokyo at the Nippon Budokan Hall will be sponsored by Lion Corporation. The name of the show will be "The Lion Special—The Village People & the Ritchie Family Show." In other words, The Lion have bought the entire show on May 19. They will invite all those who are winners of the lottery held specially for this event. This type of "invitational only" concert sponsored totally by Lion is a new trend seen here.

One of the concerts will be made into a 60-minute special program and will be televised on May 25 and will be aired on the radio also.

The spokesman for TBS commented on the main purposes of this special event: 1. To acquire a new class of listeners through this concert by providing them new sounds. 2. To make TV & radio programs out of these concerts, and in turn, meeting the expectations of the listeners and the viewers. 3. Being capable of drawing a lot of attention, this event itself functions as part of the mass media. The sponsors will make good use of this program as an important part of their promotional sales. 4. To utilize the successful result of this event to practical use for organizing future programs. 5. To enhance the image of TBS that is its positive attitude to new plans through such events.

The Village People are fairly popular in Japan. Even for those of the older generation who do not recognize their name, their songs sound familiar since their cover versions, "Y.M.C.A." sung by Hideki Saijo, and "In the Navy" by Pink Lady, have become great successes here.

Julie Andrews is visiting Japan for her second concert tour. She is here also to promote "10," a film which she stars as Sam, which started March 1.

England

By VAL FALLOON

■ LONDON—The long-drawn argument over needletime payments continues as the Performing Rights Tribunal, which began in November drags on, at least until April. The independent local radio network is appealing for a reduction in its royalties. This week the record companies' case was put forward by Phonographic Performance Ltd., their collectors of needletime payments. Their case is that discs provide radio stations with cheap programming material (costing between 40 and 50 pounds an hour), and that this sum should not be reduced. Few of the independent stations (there are now 19) have been on the air longer than five years and the original agreement—based on a percentage of revenue—was initially accepted. As many of the stations are profitable, now the payment has gone up proportionately. But record companies claim that the stations need them more than they need the stations. Meanwhile over at the BBC, a sudden confrontation with PPL, nothing to do with this hearing, has caused Radio 1, the top rock station, to cut back its airtime by one hour each morning and six-and-a-half hours at the weekend. This means approximately a hundred less discs will be spun each week, most of them new releases. There are now only ten hours of "review time" (unpaid) instead of 24. PPL states this is not a cut back but merely the result of PPL pointing out that the BBC had been exceeding its legally agreed hours of needletime—127 hours a week. The amount was increased in 1978 commencing February last year but Radio 1 reportedly went over the top. One red-faced producer said that he thought PPL would agree to increase the hours once they were informed that limits had been exceeded for most of last year. But the PPL said no. The problem was that the increase in needletime coincided with a reduction in review time. Radio 1 plays a lot of new releases, and over the time allowance, these went into needletime which is when the excess showed up. This means less exposure for new discs and a different sound to the only national rock station, much to record companies' annoyance.

SO WHAT ELSE IS NEW: Oldies continue to crop up in the charts, and record companies still put out special packs of singles, EPs, re-issued LPs, compilations, cover versions and re-releases of titles such as Little Eva's "The Locomotion." Most attribute the revival to the return of the mod fashion, sparked off by bands such as the 2 Tone stable (Specials, Selecter) and now spreading to include the music mods bopped to back in the late sixties. Motown's 20th anniversary celebrations also mean a batch of revivals and as this is the 25th anniversary of rock and roll, stations are planning specials. It's all fun and someone makes money, but it doesn't help new artists get a hearing or do much for U.K. exports. Ironically, the live music scene is booming with talent all round the country pulling in large crowds—many of the bands unable to get contracts because of record companies' tentative

(Continued on page 49)

Fleetwood Mac Wins Australian Honors



Warner Bros. recording artists Fleetwood Mac were presented with platinum and gold awards at a Sydney press reception hosted by WEA Records Pty. Limited and Inter-song Pty. Limited to celebrate the group's second Australian tour. Held at Rogues Restaurant in Sydney and attended by 150 media representatives and special guests, Fleetwood Mac members Stevie Nicks, Christine McVie, John McVie and Mick Fleetwood were interviewed by radio, press and television and chatted informally with the other guests at the reception. Unfortunately, guitarist Lindsey Buckingham was ill and could not attend the reception. The group was presented with triple platinum awards for the "Tusk" album signifying sales in excess of 150,000 units, and also with gold awards for the "Tusk" single for sales in excess of 50,000 units. Pictured at the reception/presentation, from left: John McVie; Peter Ikin, marketing director, WEA Records Pty. Limited; Stevie Nicks, Mick Fleetwood and Christine McVie.

Cheryl Ladd's Japanese Gold



Capitol recording artist Cheryl Ladd was recently presented a Japanese gold record for her latest Capitol LP, "Dance Forever" and a Japanese gold single for the title track by Capitol/EMI America/United Artists Records Group president Don Zimmermann and top Capitol International executives. Pictured are (from left): Bruce Portmann, Capitol International promotion manager; Mike Gardner, Ms. Ladd's manager; Ms. Ladd; Helmut Fest, vice president, International, Capitol/EMIA/UA Records Group; and Don Zimmermann.

Bertelsmann (Continued from page 8)

videocassettes in Germany. The music/film/TV group plans to enter the video tape/disc market "as soon as the hardware has matured and an adequate market exists."

Expansion of the Ariola Records division will continue at a rapid pace. License agreements have been signed with Partners in Japan, Canada and Australia, markets where Ariola eventually plans to have its own companies.

The newest Ariola subsidiary, in Rio De Janeiro, Brazil, opens this week (17-19). Bertelsmann places special importance on development of the Latin American market. An Ariola company will open in Argentina. Additional new companies are planned for Italy and Scandinavia.

Chappell Signs Knack For U.K. Publishing

■ LONDON—Chappell Music has announced the signing of top U.S. act the Knack for publishing in the U.K. The deal covers all past and future material by the band's writers, Doug Fieger and Burton Averre.

Negotiations began at MIDEM, where bidding was brisk in view of the Knack's top ten single here last year, "My Sharona," and their debut chart LP "Get The Knack," which was rushed by Capitol last August. The band's second LP, "But The Little Girls Understand," was released the day before their only London appearance at the Dominion Theatre on March 8. The current single is "Baby Talks Dirty."

This is the first major signing by new Chappell creative director Steve Stevenson. Others are expected to be announced soon.

C'right Debate Delays British 'Gigolo' LP

■ LONDON — Polydor Records has been forced to postpone the release of the soundtrack LP "American Gigolo." Import copies are also banned from British stores by the M.C.P.S., ironic in view of Polydor's heavy stance against importers and retailers selling imports. The ban is caused by one track, Blondie's "Call Me." Last week the M.C.P.S., prompted by the UK copyright holders EMI Music and Chappell Music, banned the single—the first time EMI Music has ever stopped an import—because it conflicts with Blondie's current number one single "Atomic." Also, of course, UK royalties would not be received on "Call Me," which made the record business disco charts before the ban.

"Call Me" will be issued "in due course," said the publishers. But Polydor cannot even schedule a release date for the soundtrack LP until the ban is lifted.

England (Continued from page 48)

approaches to new signings. They are more concerned with tightening up their staff, as the recent Arista-Ariola merger shows. This week the Ariola sales force, only in existence a few months, was disbanded. All sales will now be handled by the Arista-Chrysalis sales partnership tandem . . . But a ray of hope over at Virgin, often the bringer of good news. Its sales force is being expanded, and Virgin is reducing the price of its LPs by 24 pence and introducing five percent returns. Breaking away from the recommended retail price concept, Virgin is tagging LPs as "suggested retail price." Various other incentives and reductions on wholesale prices are also being offered. And Virgin is expected to announce a move into the growing video market soon.

England's Top 25

Singles

- 1 ATOMIC BLONDIE/Chrysalis
- 2 TOGETHER WE ARE BEAUTIFUL FERN KINNEY/WEA
- 3 TAKE THAT LOOK OFF YOUR FACE MARTI WEBB/Polydor
- 4 GAMES WITHOUT FRONTIERS PETER GABRIEL/Charisma
- 5 SO LONELY POLICE/A&M
- 6 COWARD OF THE COUNTY KENNY ROGERS/UA
- 7 AND THE BEAT GOES ON WHISPERS/Solar
- 8 CARRIE CLIFF RICHARD/EMI
- 9 ALL NIGHT LONG RAINBOW/Polydor
- 10 I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO/F-Beat
- 11 TURNING JAPANESE VAPORS/UA
- 12 ROCK WITH YOU MICHAEL JACKSON/Epic
- 13 HANDS OFF . . . SHE'S MINE BEAT/Go Feet
- 14 SO GOOD TO BE BACK HOME AGAIN TOURISTS/Logo
- 15 RIDERS IN THE SKY SHADOWS/EMI
- 16 CUBA GIBSON BROTHERS/Island
- 17 BABY I LOVE YOU RAMONES/Sire
- 18 AT THE EDGE STIFF LITTLE FINGERS/Chrysalis
- 19 CAPTAIN BEAKY KEITH MITCHELL WITH CAPTAIN BEAKY/Polydor
- 20 ALABAMA SONG DAVID BOWIE/RCA
- 21 DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/Casablanca
- 22 DANCE YOURSELF DIZZY LIQUID GOLD/Polo
- 23 ECHO BEACH MARTHA & THE MUFFINS/Dindisc
- 24 STOMP! BROTHERS JOHNSON/A&M
- 25 WORKING MY WAY BACK TO YOU SPINNERS/Antalantic

Albums

- 1 STRING OF HITS SHADOWS/EMI
- 2 GREATEST HITS ROSE ROYCE/Whitfield
- 3 GET HAPPY ELVIS COSTELLO/F-Beat
- 4 TELL ME ON A SUNDAY MARTI WEBB/Polydor
- 5 THE LAST DANCE VARIOUS/Motown
- 6 PRETENDERS PRETENDERS/Real
- 7 KENNY KENNY ROGERS/UA
- 8 REGGATA DE BLANC POLICE/A&M
- 9 OUTLANDOS D'AMOUR POLICE/A&M
- 10 EAT TO THE BEAT BLONDIE/Chrysalis
- 11 GREATEST HITS KC & THE SUNSHINE BAND/TK
- 12 OFF THE WALL MICHAEL JACKSON/Epic
- 13 TOO MUCH PRESSURE SELECTER/2 Tone
- 14 SHORT STORIES JON & VANGELIS/Polydor
- 15 SPECIALS SPECIALS/2 Tone
- 16 ONE STEP BEYOND MADNESS/Stiff
- 17 PERMANENT WAVES RUSH/Mercury
- 18 GREATEST HITS VOL. II ABBA/Epic
- 19 THE WALL PINK FLOYD/Harvest
- 20 REALITY EFFECT TOURISTS/Logo
- 21 SMALLCREEP'S DAY MIKE RUTHERFORD/Charisma
- 22 GOLDEN COLLECTION CHARLEY PRIDE/K-Tel
- 23 METAL FOR MUTHAS VARIOUS/EMI
- 24 LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M
- 25 THE FINE ART OF SURFACING BOOMTOWN RATS/Ensign

(Courtesy: Record Business)

Record World en Brasil

By OLAVO A. BIANCO

■ Según todo parece indicar el músico arreglista **Eumir Deodato**, quien obtuvo mucho éxito en los Estados Unidos, ha sido encargado de establecer una casa grabadora americana en Brasil... El contrato entre el músico **Baden Powell** con WEA Brasil no será renovado... Muy posible que Ariola trate de contratar a **Beth Carvalho** (RCA) y **Clara Núñez** (EMI)... **Benito Di Paula** (Copacabana) ha sido premiado por la Radio Globo de Río de Janeiro como "El Mejor del Samba." El trofeo le fué entregado por el DJ **Gilberto Lima**... Ariola se está preparando para traer a **Rocío Durcal** con la finalidad de grabar en portugués. Y, a propósito de grabaciones en portugués, ¿qué pasó con la supuesta grabación de **Julio Iglesias**?... **David Raw**, conocido hombre de TV y ex manager de la Cadena Tupi de Televisión, acaba de aceptar la dirección de la Cadena Capital de Comunicaciones, cadena de radio que está encargada de adquirir varias emisoras de televisión. Según comentarios de la prensa, la Cadena Capital, de la cual también forma parte **Helio Ribeiro**, conocido hombre de radio, es propiedad del gobernador del Estado de Sao Paulo, **Sr. Paulo Maluf** y también se comenta tendrá relaciones con la Warner Communications.

Se llevó a cabo en New York hace tres semanas un Baile de Carnaval en la famosa discoteque Studio 54, para el cual trajeron expresamente del Brasil al grupo musical **Supersom T.A.**, ampliamente conocido en Brasil como conjunto bailable, pero nada tiene que ver con el Carnaval brasileño. Evidentemente, la Noche

de Carnaval en Studio 54 no fué exactamente lo que se esperaba, pero según algunos asistentes al mismo, el equipo de sonido de la famosa discoteque más los éxitos actuales en música "disco" salvaron la noche para algunos... Se anuncia en Brasil la intención de Ariola de firmar por lo menos diez artistas de primera línea y trabajar fuertemente esos artistas, hasta su total consolidación en la Compañía. A pesar de una cierta paralización en Brasil a causa del Carnaval, se sabe que se prepara el lanzamiento de hasta cien discos extranjeros para el mes de marzo y según parece indicar la distribución estará a cargo de WEA Brasil... Según noticias de Río de Janeiro, nos informan que durante la presentación de **Frank Sinatra** en Naraaná, quienes más éxito tuvieron fueron los "piratas" que vendieron cassettes de Frank Sinatra en la misma puerta del Estadio y a muy buenos precios.

Después de la crisis que sufrió la Cadena Tupi de Televisión, la cual terminó con la despedida de todos los actores que formaban parte de su grupo de novelas, se enfrenta ahora a otro problema muy serio que no se sabe qué fin tendrá. Todo parece indicar que esto es causado por la falta de unión entre sus ejecutivos... Serán nombrados en breve los nuevos consejeros del ECAD, corporación que tiene la función de recibir los derechos autorales en Brasil. Entre ellos estará un representante de las Editoras y todo parece indicar que será **José Loureiro** de Intersong, al igual que **Danilo Rocha**, abogado de la Asociación de Editores.

Latin American Album Picks



CHARANGUEANDO

TÍPICA 73—Fania JM 560

En producción de Sonny Bravo, la Típica 73 está al tope de maestría y desarrollo musical. Bella producción bailable con su clásico sonido. "Busco una chiquita" (J. Fajardo), "Yo no camino más" (A. Mondejar), "Chanchullo" (I. López) y "Comparsa."

■ Produced by Sonny Bravo, Tipica 73 is at its best in this package of very danceable salsa "típica." Very contagious tunes such as "Tunas" (R. Fondelas), "Adonde vas" (T. Puente) and "Yo no camino mas."
(Continued on page 52)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ Quizás uno de los premios más destacados que pueda recibir un periodista en general y especializado en particular, es la llamada telefónica, la carta, el memorándum o simplemente la felicitación, recibida por algo escrito en pasadas columnas. Hasta la queja hiriente se recibe con satisfacción. El insulto llega a ser buena noticia. Nos leen, nos quieren o nos odian. No importa, lo importante es que nos leen y ello incita al acuse de recibo. Razones de espacio me impiden imprimir piezas que, o "llenar mi ego" o "podrían alborotar el panal."

Hace algunas semanas escribí una columna que motivó a muchos amigos. Entre las cartas y llamadas hubieron de casi todos los planos. Hasta hubo un "Fan club" que me amenazó con un "piquete." Me encantan los piquetes. La gente protesta y a veces no sabe por qué ni para qué protesta, pero lo importante es protestar. Sin embargo, un grato amigo, reconocido talento e innegable "buena gente" me escribió carta que me permito reproducir textualmente: "Querido Tomás: Han habido muchas oportunidades en las cuales he querido escribirte, para reconocerte algún que otro análisis sincero, impreso en tu columna en Record World, pero en lugar de ello, usualmente



Joe Cain

leo tu columna y me digo a mí mismo "Dios bendiga a Tomás por ser tan brutalmente franco sobre los muchos factores e inequidades que ocurren en nuestro negocio." En esta oportunidad, después de leer el ejemplar fechado en Febrero 9, relacionada tu columna con la poca memoria de los artistas, después que triunfan, por supuesto, no he podido resistir la tentación de decirte cuanto aprecio tu observación, dicha con verdades tan claras y precisas. Nuestro negocio necesita recibir un profundo escrutinio y una absoluta y sincera crítica, así que, por favor, mantén alto tu buen trabajo, pero, aparte de todo, no dejes de seguir escribiendo tan hermosa música." Firma, **Joe Cain**, uno de los pioneros (músico y arreglista)



Mike Casino

de música latina en Estados Unidos. Sus trabajos han recorrido el mundo a través de las grabaciones de grandes intérpretes. Me enorgullece la opinión del querido amigo. Una semana después de recibida esta carta, recibo notificación de **Joe Cayre**, Presidente de Caytronics Corp., en la cual me anuncia que **Joe Cain**, que se mantenía como Director Artístico de Mericana Records y consejero en casi todo el material lanzado por las diferentes etiquetas de Caytronics, ha terminado su asociación con la empresa, para abrir su empresa de producciones independientes, localizadas en el 65 West 55th St., New York, N.Y. 10019, con el teléfono (212) 582-5673. Cayre retendrá a Cain como consejero especial y continuará participando en proyectos especiales de la organización. Bueno, sinceramente me parece que la idea es brillante para **Joe Cain**, conociéndole como le conozco.



Tipica 73

Nunca olvidaré el día en que escribí mi primera composición. **Charles Abreu**, músico y autor de gran brillantez fué, más que mi gran ayuda, mi mayor propulsor. A él debo lo poco o lo mucho que he logrado como autor y compositor. Su fallecimiento en Miami, la semana pasada, desgarró el recuerdo y mutila el sentimiento.

El grato amigo **Mike Casino**, programador de Radio Jit de Nueva York, me ha llamado muy entusiastamente para comunicarme el éxito alcanzado por su nuevo programa radial "Honrando a nuestros artistas" que de dos a 9 de la mañana, la popular emisora neoyorquina lanz al aire. La semana pasada se honró a la intér-

(Continued on page 51)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Chicago

By PUBLIMET

1. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
2. **TU YA LO SABES**
MAYO '79—Freddie
3. **POBRE DIABLO**
JULIO IGLESIAS—Alhambra
4. **TE PERDI**
GRUPO MAZZ—Santo
5. **COMO TANTAS VECES**
GRUPO TERREMOTO—Yuriko
6. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama
7. **AMARRADO**
ALVARO DAVILA—Profono
8. **QUIEREME TAL COMO SOY**
SERGIO FACHELI—Pronto
9. **SI AMANECE**
YOLANDA DEL RIO—Arcano
10. **QUIEREME**
ANGELA CARRASCO—Pronto

El Paso

By KAMA (ERNESTO QUINONES)

1. **LAURA YA NO VIVE AQUI**
GRUPO MAZZ—Cara
2. **ELLA**
JUAN GABRIEL—Arcano
3. **TUYO**
FREDDIE FENDER—Epic
4. **MELODIA PARA DOS**
JOAN SEBASTIAN—Musart
5. **QUIEREME TAL COMO SOY**
RAUL VALE—Profono
6. **SOLO SOY UNA MUJER**
LUPITA D'ALESSIO—Orfeon
7. **MEDLEY**
LITTLE JOE—T.T.
8. **YO NO SOY NINGUN BANDIDO**
LINDOMAR CASTILHO—Arcano
9. **SALUD, SALUD**
GENERACION 2000—Atlas
10. **EL SHA SHA DEL SHA**
JUAN CARLOS—Joey

San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. **EL RECADO**
RIGO TOVAR—Melody
2. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
3. **QUE FACIL ES DECIR**
LILA DENEKEN—Orfeon
4. **SIN TU AMOR**
NAPOLEON—Raff
5. **LA MUSIQUERA**
LOS TAMMY TEX—RameX
6. **NUESTRO JURAMENTO**
LOS CHICANOS—Orfeon
7. **DAME FE**
ALEJANDRO JAEN—Musart
8. **LIBRE**
TROPICAL PERLA DEL MAR—Profono
9. **LAURA YA NO VIVE AQUI**
GRUPO MAZZ—Cara
10. **LA PAZ DE TU SONRISA**
ROBERTO CARLOS—CBS

New York

By WJIT (MIKE CASINO)

1. **SI LA TIERRA TIEMBLA**
HECTOR CASANOVA/PACHECO
2. **YO TE AMO**
FELITO FELIX
3. **ESA QUE YO CONOCI**
WILLIE ROSARIO
4. **MIS HIJOS**
OSCAR D'LEON
5. **CHIKITITA**
ABBA
6. **YO SOY UN BARCO**
CHIRINO
7. **UN VESTIDO NUEVO**
PETE FRANKIE
8. **TRABAJANDO**
DANIEL SANTOS
9. **MI MANERA DE AMAR**
NELSON NED
10. **ASI SON**
EL GRAN COMBO

Ventas (Sales)

San Francisco

1. **EL RECADO**
RIGO TOVAR—Melody
2. **ELLA**
JUAN GABRIEL—Arcano
3. **POR UN CAPRICHITO**
RITMO 7—Fama
4. **MIS LAGRIMAS AMARGAS**
GRUPO IMPACTO—Profono
5. **QUIEN**
LOS STRWCK—Profono
6. **PERDONAME**
JOHANNA ROSALY—Velvet
7. **SEÑORA DE TAL**
VICENTE FERNANDEZ—CBS
8. **EL AÑO PASADO**
ROBERTO CARLOS—CBS
9. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
10. **TE PERDI LA FE**
LOS HUMILDES—Fama

Los Angeles

1. **PERDONAME**
JOHANNA ROSALY—Velvet
2. **LA MUSIQUERA**
LOS TAMMY TEX—RameX
3. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
4. **MIS LAGRIMAS AMARGAS**
GRUPO IMPACTO—Profono
5. **COMO GUITARRA EN SERENATA**
JOAN SEBASTIAN—Musart
6. **MAMA SOLITA**
PEDRITO FERNANDEZ—CBS
7. **AMARGO DOLOR**
LA MIGRA—Mar
8. **MAL INTERPRETASTES MI CARINO**
RIGO TOVAR—Melody
9. **YA ME VOY**
CHELO—Musart
10. **HOY TE QUIERO TANTO**
LOS BONDADOSOS—Anahuac

Sao Paulo

By GRANDE PARADA NACIONAL

1. **FREAK LE BOOM BOOM**
GRETCHEN—Copocabana
2. **ESPINHO NA CAMA**
CARMEN SILVA—RCA
3. **GENGHIS KHAN**
GENGHIS KHAN—Young/Fermata
4. **PIGEON WITHOUT A DOVE**
PATRICK DEMON—Young/Fermata
5. **BALADE POUR ADELINE**
RICHARD CLAYDERMAN—Copocabana
6. **LEMBRANCAS**
KATIA—CBS
7. **SERENATA**
AMADO BATISTA—Continental
8. **LOVE OF MY LIFE**
QUEEN—EMI
9. **ANTES DE TI NO CONOCI EL AMOR**
JANE/HERONDY—RCA
10. **ME ESQUECI DE VIVER**
JOSE AUGUSTO—Odeon

Argentina

By AUGUSTO CONTE

1. **QUIEREME**
ANGELA CARRASCO—Microfon
2. **ULTIMO TREN A LONDRES**
ELECTRIC LIGHT ORCHESTRA—Epic
3. **WAKE UP**
IAN DURAND—Epic
4. **FUI HECHO PARA AMARTE**
KISS—Phonogram
5. **DEBO IR A CASA**
BONEY M.—RCA
6. **TRIGO VERDE**
ALBERTO ARBIZU—RCA
7. **TE AMARE EN SILENCIO**
MANOLO GALVAN—Microfon
8. **GENTE DE LA JUNGLA**
THE JAMES HUNT GROUP—Music Hall
9. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—CBS
10. **JUAN DEL GUALEYAN**
LOS HNOS CUESTAS—Microfon

Nuestro Rincon (Continued from page 50)

prete puertorriqueña **Sophy**; esta semana fué homenajeado **Danny Rivera** y me anuncia Mike que las dos próximas honras serán extendidas a **Gilberto Monroig**, otro grande de Puerto Rico y a **Julio Iglesias** de España. Me agrega Mike, que como quiera que considera que es más práctico rendir homenaje a los grandes, en plena vida y disfrute de sus facultades y creatividades, su programa ha provocado una reacción muy favorable en la gran radioaudiencia de la popular y potente emisora. Felicidades por tan brillante idea. . . El nuevo long playing de la **Típica 73**, con **José Alberto** en las partes vocales, está formidable. . . Mucho debe la salsa neoyorquina a la labor desplegada a través de los años por esa formidable publicista **Harriet Wasser**, que ha mantenido informado a todo el mundo, con sus "press releases" durante todo el tiempo. Pueden fallar las informaciones discográficas, pueden fallar los intérpretes, puede fallar todo el mundo, pero Harriet, siempre está presente con sus noticias. ¡Vaya nuestra felicitación a la enérgica amiga y nuestro amplio reconocimiento por su tan efectiva labor!

Me llena a las manos un long playing de unas de las más hermosas voces en interpretación de boleros. **Carmen Delia Dipini** me hizo vibrar con "No es venganza," (Chaguín García) "Camíneos," (Martin-Jill) "Lluvia de verano" (C. Alonso) y "Besos de Fuego" (Mario de Jesús) . . . Caytronics lanzó en su etiqueta al cantante español **Valen** en su nuevo larga duración titulado "Corazón Cubano." En momentos en que este número rompe records de popularidad y ventas en Miami, ofrecieron Caytronics y la Sociedad Española de Miami, presidida por **Carlos Santamaría**, un muy concurrido "cocktail" en honor del artista, esta semana. . . **Ismael Rivera** vuelve a los escenarios en Marzo 1ro. a través de presentaciones en el Wagner Ballroom de Philadelphia. . . Y ahora. . . ¡Hasta la próxima!

Perhaps one of the most outstanding achievements a journalist

could obtain throughout his career, after writing a column or an article, is a phone call, a letter, a memorandum or a simple thank you. Even the most sarcastic complaint is always welcomed. Our main desire is that people read our columns, not caring if we are loved or hated. A few weeks ago I wrote an article which created a big impact within the record industry. I gladly reproduce a letter I received from **Joe Cain** in New York in reference to my article, which reads: "Dear Tomás: There have been so many times that I wanted to write to you to acknowledge still another truthful analysis of yours in Record World but instead I usually read your column and say to myself 'God bless Tomás for being so brutally frank about the many faults and inequities that occur in our business.' This time, after reading the Feb. 9th issue about artists' short memories after success, well Tomás, I just couldn't resist telling you how much I appreciate your observation with its crystal clear truths. Our business needs to be scrutinized, so please, keep up the good work but above all don't stop writing beautiful music." **Joe Cain**, musician and arranger, is one of the pioneers of Latin music in the States. I thank Joe for his letter. A week after receiving **Joe Cain's** letter, I was informed by **Joe Cayre**, president of Caytronics Corp., that **Joe**

(Continued on page 52)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Perdóname"
(Francisco Belisario)
JOHANNA ROSALY
(Velvet)

(Regional)
"El Recado"
(Yazbek)
RIGO TOVAR
(Melody)

Chic Music Anticipates Banner Year

■ NEW YORK—From the time that they formed the Chic Organization and its publishing unit, Chic Music, in 1977, Bernard Edwards and Nile Rogers have enjoyed an ongoing success that publishers much older would be envious of. Since the time of their first release for the Atlantic label in April 1977, they have sold 30 million records in the U.S. and abroad.

Platinum Albums

Their group's albums, "Chic," "C'est Chic" and "Risque," have all been certified gold and platinum and have netted a number of gold and platinum singles. Most outstanding among these is "Le Freak," which is the biggest selling single in Atlantic's history. It is also the biggest selling record in the history of all Canadian music, and a huge success in many other foreign markets. Their most recent single, "Good Times," was a million-seller for both their own version and that of the Sugarhill Gang's "Rapper's Delight."

Rogers and Edwards wrote and produced platinum material for Sister Sledge, including the singles "We Are Family" and "He's The Greatest Dancer," and have just released a new LP on the group. While almost all of their winning compositions have been disco tunes, they are about to

PDI Names Orr Classical Sales Mgr.

■ NEW YORK—Jack Kiernan, vice president/sales of Polygram Distribution, Inc., has announced the appointment of Tony Orr as national classical sales manager. In this newly created position, he will be responsible for all classical sales of DG, Philips and London Records. He will also oversee the classical regional managers.

Background

Before joining PDI, Orr was with Polydor Records, most recently as national sales manager. Prior to that he had been Polydor's northeast regional marketing manager. Before joining Polydor he was with Discount Records for over six years. In his new post, he will be reporting directly to Kiernan.

TVI Label Bows

■ NEW YORK—TVI Records, a new label headed by Tony Valor, has opened offices at 211 W. 56th Street, Suite 8 M. The officers of the label are: Tony Valor, president, Peter Mallon, vice president of marketing, Karol Quinn, vice president of a&r, and Joe Manfredi, vice president of international marketing.

test their talents in other areas with forthcoming projects. The most important of these is the soon to be issued album they have written and produced on Diana Ross. All of the music for that LP will be published by Chic Music and it promises to be a significant addition to their catalogue. In Europe they are currently enjoying a hit with new artist Sheila & B. Devotion which is already a million-seller. Work is underway on Chic's own fourth album.

"In the last six months we made a deal with Warner Brothers," revealed Edwards, "where they will have the administration rights to our copyrights, but we still retain all ownership to the copyrights." Efforts have been made to have other artists cover some of the material in their catalogue of approximately 60 titles, but because of the enormous popularity of Chic's own releases there have been few takers. "Ray Charles does 'I Want Your Love' as part of his show," says Edwards, "but as far as the overall response from artists in the States, I think it's a little early yet."

Opera & Lieder

(Continued from page 45)

young man was a bassoon player until his mid-20s when he discovered that his voice was his strongest artistic asset, and he has since begun singing Wagner over the European continent and Parsifal in Hamburg and Vienna. Many of the Wagner roles in Bayreuth have labeled him as a major heldentenor. His debut at the Met last January, unfortunately, was not too auspicious; the role of Lohengrin seemed too heavy for him, at least at the 4000-seat Metropolitan.

New Album

The new Columbia album, however, shows that the tenor may simply be singing in the wrong repertory. The Wagner excerpts are good, but in no way do they change the impression that he gave here. What is striking and this is in keeping with his Mortita recordings are the light German arias. Tamino on Eurodisc, in *The Magic Flute* is always sung by too light a voice.

Jerusalem proves how wonderful "Dies Bildnis" can sound with a strong lyric tenor. His work in Huon's recitative and aria from Weber's *Oberon* has great power and nobility, and his treatment of Jenik's aria from *The Bartered Bride* shows wit and good musicianship about it. Even "O Paradiso," sung in German, really rings, and suggests that Jerusalem has quite a superior voice if he will only find the right repertory.

Nuestro Rincon

(Continued from page 51)

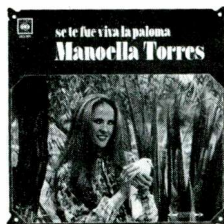
Cain resigned his position at Caytronics as artistic director for Mericana Records and advisor for most of Caytronics' recordings through its several labels. He went on his own, opening an independent production company located at 65 West 55th St., New York, N.Y. 10019; phone (212) 582-5673. Joe Cayre will keep Cain as a special advisor. I wish my good friend the best of luck.

The death of Charles Abréu in Miami, famous Cuban composer, really shocked me. I owe him what I have obtained as a composer, because he was the one that really encouraged me with the idea of becoming a composer. I will never forget my first tune, when he helped me so much, and I will never forget him.

Mike Casino, program director for WJIT in New York, called to tell me of the success of his new program, "Honoring Our Artists," which is aired from 2 a.m. to 9 a.m. Last week, the program was dedicated to honor Puerto Rican singer Sophy. This week, the honor went to Danny Rivera and for the coming weeks Gilberto Monroig from Puerto Rico and Julio Iglesias from Spain will be honored. Mike also mentioned that this program has received good reaction from the listeners. Congratulations Mike for such a brilliant idea! . . . The new LP by Típica 73 with José Alberto as a lead singer is very well done . . . Salsa music in New York owes a lot of its success to the job done by publicist Harriet Wasser, who has kept everyone informed through her press releases. I congratulate Harriet for her magnificent job and encourage her to keep up the good work . . . I enjoyed listening to Carmen Delia Dipini's latest "bolero" recording. Without any doubt, the possessor of one of the most beautiful and mellow voices, I enjoyed her renditions of "No es Venganza" (Chaguín García), "Caminemos" (Martin-Jill), "Lluvia de Verano" (C. Alonso) and "Besos de Fuego" (Mario de Jesús) . . . Caytronics just released Valen's latest LP entitled "Corazón Cubano." This tune is enjoying heavy promotion in the Miami area . . . Ismael Rivera performed at the famous Wagner Ballroom in Philadelphia on March 1st.

Latin American Album Picks

(Continued from page 50)

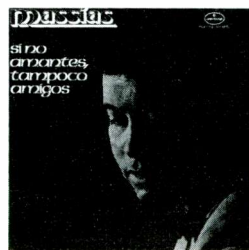


SE TE FUE VIVA LA PALOMA

MANOELLA TORRES—CBS DCS 905

Con arreglos de música ranchera de Pedro Ramírez V., Manoella Torres interpreta un muy comercial repertorio con acompañamiento de mariachi. Entre otros se destacan "Se te fue viva la paloma" (H. Aguilar), "El gorrión y yo" (T. Paiz), "Te juro que andas mal" (Manzanero) y "Sabes una cosa" (R. Fuentes).

■ Backed with arrangements by Pedro Ramírez V., Manoella Torres performs a very commercial package of rancheras. Top tunes are "Se te fue viva la paloma," "El Gorrión y yo" and "Acabo de nacer" (H. Aguilar).



SI NO AMANTES, TAMPOCO AMIGOS

MASSIAS—Mercurio MER 1919

Con su interpretación de "Si no amantes, tampoco amigos," al tope de promoción, Massias está logrando buenas ventas a través de este paquete de temas de su autoría, tales como "Mañana, hoy, cualquier día," "Compañera" y "Aquella edad."

■ With "Si no amantes, tampoco amigos" at the peak of promotion, Massias from Mexico could sell very nicely with this package of his own tunes. Very commercial. "Manana, hoy, cualquier día," "Pequeña niña," more.



DE QUE ME SIRVES

LILA MORILLO—Discolando OLP 8472

Lila Morillo interpreta aquí temas de corte rítmico y baladístico que pudieran significar ventas fuertes en varias áreas. Destacan "De qué me sirves" (H. Aguilar), "Lo siento mi amor" (J. Alejandro-A. Magdalena), "Cómo hacer para olvidarte" (D. Cabuche) y otras.

■ Lila Morillo, from Venezuela offers a very commercial package of rhythmic ballads that apply to most of the Latin markets. "Tu partida" (Valencia), "Se acabó" (R. Venegas), "Desafío" (L. de la Colina), others.

Commerce Dept., Census Bureau, CBS Launch Minority Outreach Program

(Continued from page 4)
nized, and the possible strengthening of black representation in the House of Representatives.

Also, revenue sharing programs will be based on the information in the new census, and the extent of black population will determine the level of funding in key areas of the nation. Housing funds will be allocated in proportion to census-revealed community needs, especially important in urban community programs.

Kenneth Gamble, president of the BMA, pointed out that it is important to black musical artists and the "millions of black people throughout the country, who love our music and who will buy our music" that the new cen-

sus accurately reflect the sizable black population in the country.

When the 1970 Census missed some two million blacks, Gamble said, Black Music Business "missed an opportunity to sell acts in areas with allegedly scarce black populations. We missed an opportunity to be booked at classier halls. In other words, we missed our chance to be regarded in the industry as we should."

The public service spots prepared by CBS Records are part of a nationwide program to inform the general public of the importance of the new census to fulfilling community needs, especially in minority areas where traditionally census information has been incomplete and therefore unrepresentational.

Rosanova Launches VR Label

■ DETROIT — Joe Rosanova, Jr., president of Rosanova Productions Inc., in Southfield, Michigan, has announced the launching of the VR Record label.

The new label will be housed in the Rosanova Productions building located at 17233 West Ten Mile Road, Southfield, Michigan 48075.

Music industry veterans Gordon Prince, Jay Butler and Etta St. James have joined the new label to set up national distribution and promotion.

Gordon Prince, comes to the new organization from Motown Records, where he spent the last 14 years in various capacities. Prince joins the new label as executive vice president of market-

ing and is presently setting up national distribution through independent distributors. Jay Butler comes to VR Records from Whitfield Records, as national promotion director.

Etta St. James, marketing coordinator for VR Records, also worked at Motown, as well as at 20th Century-Fox Records.

The VR Records label will deal predominately with R&B and pop music. Scheduled for a February release are two singles and one album. The album is "Dream Dance." The two singles scheduled include John Freeman and Almeta Latimore's "I Need You" and "I Got Cha," by the Theatrics.

The company telephone number is (313) 557-4700.

Rollefson London VP

(Continued from page 4)

relations; product development as it affects music distributed in the U.S. on the London label; promotional and publicity activities; and coordinating with PolyGram Distribution, Inc., PRO's sales and distribution arm, on sales and marketing of London record product in this country.

Prior to assuming his new duties with PolyGram, Rollefson spent seven years with London, most recently as manager of its classical division.

A&M Ups Dietz-Baim

■ LOS ANGELES — Jeff Ayeroff, vice president, creative services, A&M Records, has announced the appointment of Arla Dietz-Baim to the post of advertising manager, print/audio (creative). She joined the label four years ago as executive secretary to president Gil Friesen. She most recently held the position of advertising traffic manager.

'Foxes' Campaign (Continued from page 6)

will pick up on it. Movies compete for awareness, and 'Foxes,' good, bad or indifferent, was reviewed as the lead movie in a lot of major magazines. That comes about from the perception and awareness that's created, in this case, by an album."

Sending albums to the film press, Guber said, also adds fuel to the pre-release fire. "We want to reach the opinion-makers before the public, and again, the album is a tool for that. It's a tangible thing; it sits on your desk, it's real, it's a present you can keep. Movie people (critics) rarely get those, so when you send someone an invitation to a screening with an album, their likelihood of responding to that invitation is enhanced right away."

Casablanca Records has its own methods for creating visibility for the "Foxes" project, according to Bird, including securing more prominent in-store placement than that normally given to soundtrack records. In addition, WABC-AM in New York promoted the movie some two weeks before it premiered. "We gave them the materials, the LPs, the posters, the singles; they in turn gave us the spots and the mentions on the air, and they gave away tickets. All of that led, I think, to a very successful New York opening." Also in New York, five thousand copies each of the Angel, Ian and Summer singles were given away at movie theatres.

"Foxes," said Bird, is considerably more important to the record division than similar packages usually are to a music company. "First, we can sell a hell of a lot of soundtrack albums if we market it the right way and work with the film company. But to me that's not even the major thing. Donna Summer

broke out of a movie and off a soundtrack, with 'Last Dance' from 'Thank God It's Friday.' That proved right there that if a movie company and a record company are together, like we are, they can break artists through movies and soundtrack albums. Angel appears in the movie, and I really think this ('20th Century Foxes') could be the single that breaks them. And I have four or five other artists who are being screen-tested for parts in Peter's movies. If they do well and are singing in the movie, who knows? Maybe it'll be another 'Last Dance.'"

The recent departure of Casablanca founder Neil Bogart, and the sale of most of Bogart's shares in the company to PolyGram (Casablanca's distributor), has effected no basic structural changes for either division, Bird and Guber said; nor will it affect the relationship between the two. Said Bird, "I've been working with Peter Guber ever since films and records have been together here, promoting the films with him, the ideas with him and Neil. I don't think this (the sale) will affect that at all."

Added Guber, "The operative phase of the changeover (which does not, in fact, include FilmWorks, of which Guber is part owner) won't hurt the product. What really will happen, as Bruce said, is that the record company will continue to operate in pretty much the same way, and the film company will continue to interact with Bruce in the same way. The key for us is that we look at this as an opportunity to further expand. We'll be able to reach in from the film company through Casablanca Records, even to the PolyGram hierarchy — their branch operations, their worldwide operations — and that's very valuable."

New York, N.Y. (Continued from page 17)

Rhythm Section is currently working on a new album at Studio One in Doraville, Georgia, with producer **Buddy Buie**. At Southern Tracks Studios in Atlanta, **Billy Joe Royal** has recently completed his first for Mercury. **Robert Nix**, former drummer for ARS produced the Royal sessions. This week, the **Rosington-Collins Band** comes into Studio One to begin work in its debut LP for MCA. **Rodney Mills** will produce. At Soundmixers Studios, producer/engineer **John Jasen** is cutting Island Records group the **Rivets**; Tappan Zee Records' **Joe Jorgensen** and **Bob James** are working on James' live LP and a new **Richard Tee** album; **Peter Kerr** is mixing the **Laughing Dogs'** next for CBS, and **John Pace** is mixing a new **Warren Bernhardt** LP for Arista and an independent LP project for **Deniese LaSalle**. At the Record Plant, **Jack Douglas** is producing and engineering an EP for **Cheap Trick**. Record Plant is also busy "reconstructing" Studio C, one of the first studios designed by **Tom Hidley** in the late '60s, and also one of the first to have 24-track equipment. New construction and additions include an API Console and a new acoustic design. . . . **John Otway**, whose version of "The Man Who Shot Liberty Valance" is to be included on a new compilation LP by Stiff Records, is scheduled to tape a segment of the "Uncle Floyd Show" here in late April. A new Otway LP is due late spring or early summer.

MCA Begins 'Coal Miner's Daughter' Promo

■ NASHVILLE—A major marketing campaign has been initiated for the MCA Records soundtrack of "Coal Miner's Daughter." The campaign in conjunction with the release of the film version of the autobiography of Loretta Lynn was announced by Stan Layton, vice president of marketing for the label, and Chic Doherty, vice president of marketing, Nashville division.

The album features many of Lynn's major hits, including her first song, "Honky Tonk Girl," up to more recent releases, performed by Sissy Spacek, who portrays Loretta Lynn in the movie. MCA is currently rush releasing a single of Spacek singing "Coal Miner's Daughter" on the A side and "Honky Tonk Girl" on the B side.

A marketing front has been developed for the release of the album, tied in to both the Universal Pictures release and Lynn's original autobiography, now in its second printing by Warner Books. For radio, two 60-second spots are scheduled, one to promote the soundtrack and the other focusing on Loretta Lynn's latest album release, "Loretta," as well as her entire catalogue of more than 30 albums. Additional radio time buys in conjunction with print will be scheduled as retail activity builds.

Consumer press is also included

Meaux, Fender End Mgmt./Production Pact

■ HOUSTON — Huey P. Meaux has dissolved his long term management and production arrangement with Freddy Fender. Meaux and Fender came to a mutual and amiable parting. Fender is free to choose a new producer and will continue to be on the roster of Meaux's CBS Starlite label.

with efforts concentrating on major country music publications such as Country Music, Country Song Roundup, Country Style and Grit, representing a combined circulation of nearly two million, as well as other national consumer publications including Good Housekeeping, Ladies Home Journal, Working Woman, Family Circle, The National Star and Soap Opera Digest. In addition, local print will be covered in more than a dozen metropolitan areas.

The book, which has now sold more than a million copies, has a four-color insert in it announcing the availability of the soundtrack. On the back cover, using the campaign theme, "The Music That Created The Legend," is a discography of Lynn's greatest hit albums, her own "Coal Miner's Daughter" LP, and the "I Remember Patsy" album, listing all the songs on each release. Additionally, ads for the motion picture makes reference to the release of the album, and accounts in some markets are offering discount coupons for the soundtrack album.

The MCA soundtrack, with Spacek as Loretta Lynn and Beverly D'Angelo as Patsy Cline, features such hits as "You Ain't Woman Enough To Take My Man," the title track, "Back In Baby's Arms," "Crazy," "There He Goes," "I Fall To Pieces" and "Lookin' At Country."

Point-of-purchase materials to promote the record are highlighted with 12" by 12" front boards, 24" by 24" album cover blow-ups, and 18-inch stand-ups. There is also a special promotional package with a cassette tape of the album and the paperback book in a specially designed slipcase detailed in gold and black for radio, retail and press promotions.

Top Billing Reports Increase In International Activity

■ NASHVILLE — Top Billing, Inc. has experienced an increase in international bookings of 1000 percent, according to senior vice president Andrea Smith. So far this year the Nashville-based booking agency has had as much international activity as it did nationally in its entire first year as a company.

Smith attributes the increase to the fact that "most major pop/rock promoters in international markets have begun to recognize country music as a viable product. In fact," she added, "some of our acts are receiving as much recognition internationally as they are on a national level."

Up until the recent overseas push by record labels regarding licensing and distribution, country music booking was usually restricted to military bases and other areas of heavy concentration of American population, Smith explained. Recent label distribution pushes have enabled Top Billing to take advantage of the world-wide exposure of

country music and move into major markets, resulting in tours, package shows, major press and television coverage for most of Top Billing's artists.

Warner/Curb artists the Bellamy Brothers, whose direction and booking are handled by Top Billing, exemplify the importance of establishing international markets, Smith said. After their six million seller "Let Your Love Flow" in 1976, the Bellamys experienced a "hit drought" in the U. S. From 1977 to 1979 they were totally dependent on the European market until "If I Said You Had A Beautiful Body" hit number one on the country charts in the U.S. Additionally, the Bellamys' prior international success helped open these markets to more traditional country acts, according to Smith. Having just finished a tour of New Zealand, the Bellamys are currently scheduled to tour England, Germany, Switzerland, France, Holland and Ireland during the month of April.

ASCAP Fetes Writers, Publishers



ASCAP recently held a reception in its Nashville office in honor of its award-winning writer and publisher members. Hosted by southern executive regional director Ed Shea, the celebration centered on ASCAP writers' sweep of recent country song-writing awards given by the Academy of Country Music, Country Music Association, NARAS (Grammys), and the Nashville Songwriters Association, International. Joining in the celebration are (seated, from left) songwriters Steve Gibb, Sonny Throckmorton, Bob Morrison, (standing from left) Buzz Cason, Angel Wing Music; Shea; Dan Wilson, Cross Keys Music; ASCAP director of membership Paul Adler; Audie Ashworth, Writers Night Music; and Johnny MacRae, Music City Music.

PICKS OF THE WEEK

SINGLE **KENNY ROGERS WITH KIM CARNES, "DON'T FALL IN LOVE WITH A DREAMER"** (prod.: Larry Butler & Kenny Rogers) (writers: K. Carnes/D. Ellingson) (Appian / Almo / Quixotic, ASCAP) (3:37). Rogers now teams up with Kim Carnes on a stirring love ballad, which she co-wrote. The husky textured vocals of both artists complement each other nicely for a multi-format hit. United Artists X1345-Y.

SLEEPER **DAVID ALLAN COE, "THE GREAT NASHVILLE RAILROAD DISASTER"** (prod.: Billy Sherrill) (writers: B. Braddock/R. VanHoy) (Tree, BMI) (3:04). Departing a little from his usual style, Coe tells the story of two trains on the same track in 1918 a few miles west of Nashville. A combination of banjo, piano and electric guitar licks effectively reinforce the lyrics. Columbia 1-11230.

ALBUM **RONNIE MILSAP, "MILSAP MAGIC."** Milsap and co-producer Rob Galbraith create a clear, balanced sound in this package, containing a balanced collection of romantic love songs. One of Milsap's strongest LPs yet, stand-outs include "What's One More Time," "My Heart" and "If You Don't Want Me" (with a Doobie-like beat). RCA AHL1-3563.

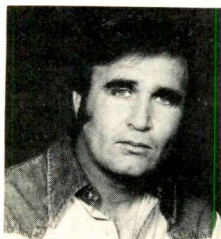


Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don Williams — "Good Ole Boys Like Me"
Ronnie McDowell — "Lovin' A Livin' Dream"
Don Gibson — "Sweet Sensuous Sensation"
Cristy Lane — "One Day At A Time"



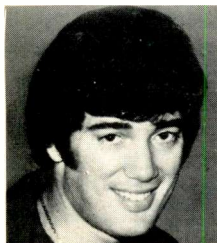
Sonny Throckmorton

Sonny Throckmorton tells about the "Friday Night Blues" at WTMT, KFDI, KEBC, KVOO, WSLC, WSDS, KRMD, KSOP.

Split play shows for Tommy Overstreet's latest! "Down In The Quarter" is added at WTOD, WWVA, KIKK, WBAM, KSOP, KVOO, KFDI, WUNI, KGA, KNIX, KKYX, KTS, KHEY, KRAK, WMZQ, WSDS. "Forever in Blue Jeans" is the choice at WIRK, KLZ, KEBC, WGTO. Going with both sides are KRMD, WPNX, WSLC, WFAI.

Don Gibson has first week adds at WSM, KRAK, WSDS, WBAM, WCXI, KSOP, WFAI, WESC, KBUC, WGTO, KWKH, KVOO, KFDI, KRMD, WPNX, WTMT, KKYX, WQIK, KEBC, KSO, WJEZ. Freddy Fender has a remake of the country Johnny Mathis hit "Please Talk To My Heart," now playing at KEBC, WPNX, WTMT, WMNI, KVOO, KFDI, KRMD.

Ronnie McDowell is very strong at WONE, KMPS, WTMT, KOKE, WPNX, KEBC, WGTO, KSOP, WSM, WQQT, KCKC, KRAK, KSO, WJEZ, KVOO, WXCL, WUNI, WBAM, WFAI, WSAI, WTOD, WWOK, KKYX. Christy Lane revives the Marilyn Sellars hit "One Day At A Time" with early adds at KLAC, KRMD, KSO, WIRK, KEBC, KVOO, WONE, WIRE, KLLL, KGA, WTOD, KLZ, WTMT, KSSS, KSOP, KFDI, WXCL.



Ronnie McDowell

Leona Williams has her best in some time with "Any Port In A Storm," added at KFDI, KRMD, WSDS, KVOO, KRAK, WSLC, KEBC. Jennifer Warnes showing with "When The Feeling Comes Around" at WPLO, KCKC, KVOO, WBAM, WWNC.

Super Strong: Dolly Parton, Gail Davis, Jeanne Pruett, Joe Stampley, Janie Fricke, Joe Sun.

Floyd Cramer breaks out with his theme from "Dallas." It's a new add at WEEP, KSOP, KSSS, KRMD, KKYX, KGA, KCKC, WKDA, KRAK, WWNC, KWKH, WWVA, WBAM, WMNI, KRAM.

Louise Mandrell is scoring with "Wake Me Up" at WQIK, KTS, KBUC, WSM, KSOP, WPNX, WTMT, KEBC, WGTO, KVOO, KFDI, WCMS. Sonny Curtis getting strong play on "The Real Buddy Holly Story" at KEBC, KRMD, WTSO, KVOO, WXCL, WBAM, KLLL, KWMT, KCKC.

SURE SHOTS

Kenny Rogers with Kim Carnes — "Don't Fall In Love With A Dreamer"

Don Williams — "Good Ole Boys Like Me"

Johnny Rodriguez — "Love, Look at Us Now"

The Kendalls — "I'm Already Blue"

LEFT FIELDERS

Osborne Brothers — "I Can Hear Kentucky Calling Me"

David Allan Coe — "The Great Nashville Railroad Disaster"

Billy Larkin — "I Can't Stop Now"

AREA ACTION

Bill Green — "Rainy Day Song" (KBUC, WSLC, WSDS)

Del Reeves — "Take Me To Your Heart" (KEBC, WSM, WTMT)

Lone Star Hosts RCA Artists



RCA Record execs joined Razy Bailey and Steve Wariner backstage after the two artists' recent appearance at New York's Lone Star Cafe. The concert, taped for syndication on the Live from the Lone Star network March 10, was also broadcast live over WHN, New York. Pictured from left: Jack Chudnoff, RCA vice president, marketing; Bob Montgomery, Razy Bailey's producer; Bob Fead, RCA division vice president; Bailey; Wariner; Mel Ilberman, RCA vice president, business affairs; and Joe Galante, RCA division vice president, marketing.

Tulsa Intl. Mayfest Plans Announced

■ TULSA—The talent line-up for the Tulsa International Mayfest, a combination for the city of Tulsa's annual Mayfst and the Jim Halsey Company's annual music festival now in association with Kool Country on Tour, has been announced by Diana Pugh, executive vice president for the Halsey Company.

The four-day event, scheduled for May 15-18, will include entertainment from the roster of Thunderbird Artists, a division of the Jim Halsey Company. Performing on the Williams Green in downtown Tulsa during the daytime during the festival will be Sheila Andrews, Randy Barlow, Ed Bruce, Mission Mountain Wood Band, Riders In The Sky, John Wesley Ryles, the Shoppe, Joe Sun, the Thrasher Brothers, Jacky Ward and Freddy Weller.

On the same stage will be an international music competition with artists from Poland, Great Britain, Ireland, Scotland, Germany, Australia and France. The winner will receive \$1,500 and will perform on the Saturday night Kool show.

On the evening of May 15, the Halsey Company is producing a blues fest, starring B.B. King, Taj Mahal, Lonnie Brooks, the All Star Blues Band, and a guest artist to be announced later, in Tulsa's Performing Arts Center.

Kool Country on Tour Presents Tulsa International Country Fest will be held the following night at Tulsa's Assembly Center, featuring performances by Roy Clark, Tammy Wynette, George Jones, Jim Stafford, Buck Trent, Hank Thompson and Joe Stampley.

Saturday night the talent line-up for the show at the Assembly Center includes the Oak Ridge Boys, Mel Tillis, Michael Murphey, Margo Smith, Jana Jae, Rex Allen, Jr., and master of ceremonies

George Lindsey.

From the Friday and Saturday night shows an hour-long television show will be produced for the Show Time cable network.

IBC Announces Executive Changes

■ NASHVILLE—IBC Records has announced a new growth plan andn staff additions in its Nashville office. Stan Cornelius, general manager of the Nashville office from IBC's inception in October of 1978, has been promoted to president of the company. Former president Bill Sorensen has been elevated to chairman of the board of the Utah corporation.

Mike Kelly, former national promotion director of Cachet Records and area promotion director for ABC-Paramount, has been appointed national promotion director of IBC. Valerie Rampone, former assistant director of sales and marketing, moves to director of sales and marketing.

According to Cornelius, IBC will be working with several independent producers, including Walter Haynes who will continue to produce Jeanne Pruett for the label.

IBC has also signed the band of IBC artist Hilka, the Doo-Little Band, to a separate recording contract. IBC international advisor and independent producer Louis Lofredo will be producing the Doo-Little Band for IBC.

Cornelius, while preparing to accompany IBC artists Jeanne Pruett and Hilka to Europe for the International Country Music Festival beginning March 29, is sending the full force of Kelly, Rampone and Lofredo to the NARM convention in Las Vegas beginning March 23.

Country Single Picks

COUNTRY SONG OF THE WEEK

DON WILLIAMS—MCA 41205

GOOD OLE BOYS LIKE ME (prod.: Don Williams & Garth Fundis) (writer: B. McDill) (Hall-Clement, BMI) (4:10)

Williams puts his smooth, easy touch on a song about the south and its cultural heritage. A slightly haunting mood prevails in the melody, with appeal for A/C as well as country listeners.

THE KENDALLS—Ovation 1143

I'M ALREADY BLUE (prod.: Brien Fisher) (writer: B. McDill) (Hall-Clement, BMI) (2:37)

Jeannie Kendall's sweet, light vocals work well for this sad, poignant love song by Bob McDill. Material, performance and production are all solid and well balanced.

JOHNNY RODRIGUEZ—Epic 9-50859

LOVE, LOOK AT US NOW (prod.: Billy Sherrill) (writer: M. Newbury) (Acuff-Rose, BMI) (3:02)

Rodriguez sings this thoughtful ballad with a delicate sound, backed by acoustic guitars, strings and a subtle horn arrangement. Should win listeners over with ease.

DAVE & SUGAR—RCA PB-11947

NEW YORK WINE AND TENNESSEE SHINE (prod.: Jerry Bradley & Dave Rowland) (writer: W. Holyfield) (Maplehill/Vogue, BMI) (2:23)

Love wins out despite the differences in this bright, perky tune. The trio's distinctive harmonies echo through the lyrics with force.

RONNIE McDOWELL—Epic 9-50857

LOVIN' A LIVIN' DREAM (prod.: Buddy Killen) (writers: B. Killen/R. McDowell) (Tree/Strawberry Lane, BMI) (2:59)

This romantic love song builds in intensity slow and easy as McDowell sings with a warm, smooth sound. One of his strongest yet.

JERRY McBEE—Dimension 1004

THAT'S THE CHANCE WE'LL HAVE TO TAKE (prod.: Ray Pennington) (writer: J. McBee) (Millstone, ASCAP) (2:46)

A strong, solid rhythm track backs McBee as he sings a self-penned tune about love and its consequences. An appealing country sound which should quickly hit the charts.

BUCK OWENS—Warner Bros. 49200

LOVE IS A WARM COWBOY (prod.: Norro Wilson) (writer: B. Owens) (Tree, BMI) (2:58)

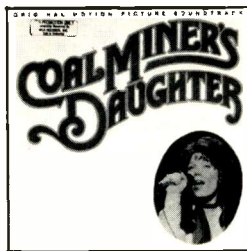
Owens keeps it simple here, both melodically and lyrically, as he sings about the virtues and vices of cowboys. An acoustic guitar and banjo add to the downhome mood.

Bare Beauties



WCXI Radio morning man Deano Day and Columbia artist Bobby Bare selected a near "10" from over 50 contestants in a WCXI-sponsored beauty contest at a recent Detroit Sportsman's Show. The contest was inspired by Bare's current single, "Numbers." From left are Day, two contestants, Bare, and the winner, Pat Palmer.

Country Album Picks



COAL MINER'S DAUGHTER

ORIGINAL MOTION PICTURE SOUNDTRACK—MCA 5107

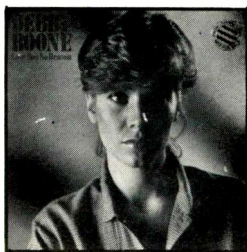
The music of "Coal Miner's Daughter" matches the screenplay, direction and acting of the movie in terms of quality and care. Produced by Owen Bradley, this LP features performances by Sissy Spacek, Beverly D'Angelo and Levon Helm on classic material like "Crazy," "I Fall To Pieces," "The Great Titanic" and "Blue Moon Of Kentucky."



OKLAHOMA ROSE

REX ALLEN, JR.—Warner Bros. BSK 3403

Allen presents a concept album about a young midwestern girl who travels west to the world of bright lights and tinsel. Produced by Allen and Norro Wilson, the material included ranges from a song of lost love, "It's Over," realization, "Drink It Down Lady," and illusionary promises, "You're Gonna Be A Star," all tied together with the story theme.



LOVE HAS NO REASON

DEBBY BOONE—Warner/Curb BSK 3419

Boone and producer Larry Butler have chosen an outstanding collection of material here for one of her best albums yet. Expressive vocals backed with clear, balanced production shine on songs from the uptempo "Are You On The Road To Lovin' Me Again" and "Just When I Needed A Love Song" to ballads like "I Wish That I Could Hurt That Way Again" and "I'd Even Let You Go."



LACY J. DALTON

Columbia NJC 36322

Dalton's debut album is a strong one, containing love songs done with unique style and spirit. Produced by Billy Sherrill, Dalton comes on strong with plenty of emotion. Standouts include "Crazy Blue Eyes," "Losing Kind Of Love" and "Turn My Head Around."



CHANGES

BILLY "CRASH" CRADDOCK—Capitol ST-12054

The title here is appropriate, as Craddock is produced by Dale Morris on side one, which is generally uptempo with a liberal dose of rock 'n' roll, and Jimmy Johnson on side two, smoother with a more mel-low mood. Especially strong are "I Just Had You On My Mind," "I'm Missing You On My Mind," "I'm Missing You" and "You Just Want To Be Mine."



IT'S HARD TO BE HUMBLE

MAC DAVIS—Casablanca NBLP 7207

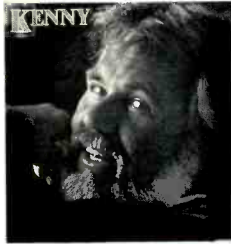
Now recording in Nashville with Larry Butler producing, Davis here presents a collection of love songs most of which are romantic ballads, with a few variations like "Tequila Sheila," and the title cut. Other highlights include "Let's Keep It That Way," "Why Don't We Sleep On It" and "The Greatest Gift Of All."

Record World Country Albums



MARCH 22, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
MAR. 22 MAR. 15



WKS. ON CHART

MAR. 22	MAR. 15	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (22nd Week)	25
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	66
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	46
4	4	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024	9
5	5	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	113
6	6	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	18
7	10	ELECTRIC HORSEMAN FEATURING WILLIE NELSON /Columbia JS 36327	10
8	8	STARDUST WILLIE NELSON/Columbia KC 35305	97
9	11	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	25
10	12	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	20
11	14	TOGETHER OAK RIDGE BOYS/MCA 3220	3
12	9	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	50
13	13	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	18
14	7	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	23
15	15	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	20
16	18	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	7
17	16	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	8
18	17	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	68
19	20	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	18
20	19	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	109
21	21	BEST OF EDDIE RABBITT /Elektra 6E 235	19
22	47	AUTOGRAPH JOHN DENVER/RCA AQL1 3449	3
23	57	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	215
24	23	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	49
25	25	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	34
26	26	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS /RCA AHL1 3549	4
27	27	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	5
28	24	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	90
29	41	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/RCA AHL1 3548	3
30	33	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	37
31	22	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	43
32	40	HEART & SOUL CONWAY TWITTY/MCA 3210	3
33	28	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC 2 36064	39
34	32	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	27
35	39	BEST OF BARBARA MANDRELL /MCA AY 1119	58
36	31	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	127
37	37	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321	178
38	42	YOU CAN GET CRAZY THE BELLAMY BROTHERS/Warner Bros. BSK 3408	4
39	35	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	45
40	38	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	117
41	34	M-M-MEL MEL TILLIS AND THE STATESIDERS/MCA 3208	7
42	29	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	102
43	46	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574	3
44	45	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	45
45	44	PORTRAIT DON WILLIAMS/MCA 3192	18
46	43	MOODS BARBARA MANDRELL/MCA AY 1088	74
47	30	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	43
48	48	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	15
49	50	THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274	5
50	49	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	23
51	36	ENCORE JEANNE PRUETT/IBC 1001	4
52	55	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	14
53	51	LOVELINE EDDIE RABBITT/Elektra 6E 181	42
54	53	MY MUSIC ROY CLARK/MCA 3189	7
55	56	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	48
56	66	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	25
57	54	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495	10
58	61	EVEN BETTER BRENDA LEE/MCA 3211	5
59	59	FROM THE HEART JANIE FRICKE/Columbia JC 36268	7
60	64	JERRY CLOWER'S GREATEST HITS /MCA 3092	26
61	62	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. BSK 3378	8
62	58	ONE OF A KIND MOE BANDY/Columbia JC 36228	18
63	72	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	14
64	67	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018	5
65	63	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353	32
66	65	TEAR ME APART TANYA TUCKER/MCA 5106	17
67	68	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	8
68	70	VOLCANO JIMMY BUFFETT/MCA 5102	27
69	71	TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239	12
70	69	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	23
71	52	FOREVER JOHN CONLEE/MCA 3174	26
72	60	BEST OF CHET ON THE ROAD . . . LIVE CHET ATKINS/RCA AHL1 3515	7
73	73	NASHVILLE MIRRORS BILL ANDERSON/MCA 3214	6
74	74	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	31
75	75	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190	18

Nashville Report (Continued from page 33)

movie based on Tammy Wynette's recent autobiography is in the planning stages . . . Eddie Rabbitt's NBC special is set to air July 11 with guests including Jerry Lee Lewis, Stockard Channing, Wendy Holcombe, Emmylou Harris and Henny Youngman.

PRINT DEPT.: Mourners of the demise of *Hank* and *Take One* magazines will be happy to note the emergence of *Nashville Gazette*, a monthly general interest tabloid with a strong emphasis on music and entertainment, developed by Richard Harbert, Thom King and John Lomax III. The editorial concept, according to the founders, is a combination of both fan-oriented music and Music Row coverage as well. The general interest music content will report on all phases of contemporary music, according to Lomax, noting that Nashville has long been expanding beyond its "straight country" boundaries. The April issue is scheduled to be on the newsstands the last week in March.

ONLY IN NASHVILLE DEPT.: Remember the popular four-letter word (rhymes with "firetruck") that showed up on the wall in a recent Montgomery Ward catalogue bedspread ad? Now there's a record out by Zoot Fenster on Antique Records entitled "Who Wrote That Word?"

Also only in Nashville: Bill Anderson and David Allan Coe are doing a duet together. More on that as it develops.

ETC.: Tom T. Hall has joined the Grand Ole Opry . . . Johnny and June Carter Cash are planning to construct a residence for the elderly in honor of the late Mother Maybelle Carter . . . Cadillac Johnson and the Gypsy Roses is a new country act built on the unique concept and set to showcase March 21 before an estimated 21,000 at the Los Alamitos racetrack in the L.A. area. A team of Nashville studio musicians will back the group's three featured singers, Ken McDuffie, Billy Don Burns and Sharla Rose, according to Captain Midnight.



Record World Country Singles

MARCH 22, 1980

TITLE, ARTIST, Label, Number

MAR. 22	MAR. 15		WKS. ON CHART
1	2	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP RCA 11909	10
2	4	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	8
3	1	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	10
4	6	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	10
5	5	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	10
6	9	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	8
7	8	MEN CHARLY McCLAIN/Epic 9 50825	10
8	10	ONE OF A KIND MOE BANDY/Columbia 1 11184	8
9	12	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	7
10	14	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	6
11	3	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	11
12	16	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./ Elektra/Curb 46593	7
13	17	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	7
14	19	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	7
15	18	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	7
16	7	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	12
17	20	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	8
18	22	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	8
19	21	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	8
20	24	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	6
21	25	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	5
22	26	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	4
23	28	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	4
24	27	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	6
25	11	NUMBERS BOBBY BARE/Columbia 1 11170	12
26	30	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	8
27	13	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/Columbia 1 11185	10
28	35	GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592	6
29	39	STANDING TALL BILLIE JO SPEARS/United Artists 1336	5
30	32	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	7
31	31	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176	8
32	41	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	3
33	37	LONELY HOTEL DON KING/Epic 9 50840	6
34	34	SUNSHINE JUICE NEWTON/Capitol 4818	8
35	42	GONE TOO FAR EDDIE RABBITT/Elektra 46613	2
36	40	LET ME IN KENNY DALE/Capitol 4829	5
37	48	THE WAY I AM MERLE HAGGARD/MCA 41200	2
38	38	THE STORY BEHIND THE STORY BIG AL DOWNING/ Warner Bros. 49161	7
39	47	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	3
40	44	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	5
41	46	LONG HAIRED COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	5
42	49	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	3
43	45	BIG MAN'S CAFE NICK NOBLE/Churchill 7755	7
44	50	PREGNANT AGAIN LORETTA LYNN/MCA 41185	4



CHARTMAKER OF THE WEEK

45	—	STARTIN' OVER AGAIN DOLLY PARTON RCA 11926	1
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46	51	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	3
47	69	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	2
48	73	AFTER HOURS JOE STAMPLEY/Epic 9 50854	2
49	56	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	2
50	65	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	2
51	59	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	4
52	54	WALK ON BY DONNA FARGO/Warner Bros. 49183	3
53	55	RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602	4
54	36	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103	8
55	—	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	1
56	15	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	12
57	57	SEXY SONG CAROL CHASE/Casablanca West 4501	5
58	66	DIANE ED BRUCE/MCA 41201	3
59	60	THE FOOL WHO FOOLED AROUND KEITH STEGALL/Capitol 4835	4
60	61	AN AMERICAN DREAM DIRT BAND/United Artists 1330	7
61	33	LOVE IN THE MEANTIME STREETS/Epic 9 50827	5
62	63	LOVELY LONELY LADY R. C. BANNON/Columbia 1 11210	4
63	71	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	2
64	64	FRIDAY NIGHT FOOL ROGER BOWLING/NSD 37	4
65	23	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	12
66	—	PASS ME BY JANIE FRICKE/Columbia 1 11224	1
67	67	YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060	6
68	—	SHOTGUN RIDER JOE SUN/Ovation 1141	1
69	—	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	1
70	76	I'D BUILD A BRIDGE CHARLIE RICH/United Artists 1340	3
71	93	DALLAS FLOYD CRAMER/RCA 11916	2
72	89	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	2
73	29	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	10
74	79	WELL ROUNDED TRAVELING MAN KENNY PRICE/Dimension 1003	5
75	43	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	12
76	81	WHILE THE CHOIR SANG THE HYMN (I THOUGHT OF HER) JOHNNY RUSSELL/Mercury 57016	2
77	52	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	13
78	68	(IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON YOUNG/MCA 41177	6
79	53	YEARS BARBARA MANDRELL/MCA 41162	14
80	58	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	14
81	92	MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/IA 502	4
82	72	YOURS FOR THE TAKING JACK GREENE/Frontline 704	11
83	—	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	1
84	75	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	16
85	85	THE FIRST TIME MELISSA LEWIS/Door Knob 122	3
86	—	A MILLION OLD GOODBYES FREDDY WELLER/Columbia 1 11221	1
87	78	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	10
88	86	HEARTS JIMMIE PETERS/Sunbird 105	4
89	88	LOST THE GOOD THING STEVE GILLETTE/Regency 45002	5
90	70	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	15
91	91	MEAN WOMAN BLUES MAX D. BARNES/Ovation 1142	2
92	90	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	5
93	62	DRIFTIN' AWAY MIKI MORI/Oak 1010	8
94	94	AUTOGRAPH JOHN DENVER/RCA 11915	3
95	—	CHEATING EYES JERRY NAYLOR/Oak 1014	1
96	87	BLIND WILLIE CHET ATKINS/RCA 11892	5
97	84	FREE TO BE LONELY AGAIN DIANE PFEIFER/Capitol 4823	6
98	77	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329	15
99	74	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	14
100	99	SAN ANTONIO MEDLEY CURTIS POTTER & DARRELL McCALL/ Hillside 8001	3

OFF TO A FAST START!

DOLLY

"Starting Over Again"

PB-11926

DEBUTING! **BB 47* CB 44* RW 45***

JIM ED & HELEN

**"Morning
Comes Too Early"**

PB-11927

BB 41* CB 35* RW 32*

FLOYD CRAMER

"Theme From Dallas"

PB-11909

BB 69* CB 79* RW 71*

RCA



MAC DAVIS

It's Hard To Be Humble

Includes the new hit single
"It's Hard To Be Humble"
NB-2244

Produced by Larry Butler

Casablanca Record and Film Works Welcomes Mac Davis To Its Family Of Artists

