

Record World

MARCH 1, 1980 \$2.50



Dan Fogelberg

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Hits of the Week

SINGLES

JOURNEY, "ANY WAY YOU WANT IT" (prod. by Workman-Elson) (writers: Perry-Schon) (Weed High Nightmare, BMI) (3:20). This first single from their upcoming "Departure" LP sounds like another mega-seller. The Perry-Schon tandem creates a soaring hook and guitar break. Col 1-11213.



JEFFERSON STARSHIP, "GIRL WITH THE HUNGRY EYES" (prod. by Nevison) (writer: Kantner) (Little Dragon, BMI) (3:28). Following the top 15 success of "Jane," the Starship goes full-throttle with this ferocious rocker. Multi-lead vocals & pounding rhythm front the assault. Grunt 11921 (RCA).



RUFUS AND CHAKA, "ANY LOVE" (prod. by Jones) (writers: Jones-Wolinski) (Overdue, ASCAP) (3:55). Chaka's dramatic vocals and tension-filled strings ride the thumping dance beat on this follow-up to their top 40 "Do You Love What You Feel." A BOS-pop-A/C item. MCA 41191.



STEVE WALSH, "SCHEMER-DREAMER (THAT'S ALL RIGHT)" (prod. by Walsh - Aaron - Moire) (writers: Walsh - Crudup) (Don Kirshner / Blackwood / Rightsong, BMI) (3:20). Walsh makes this a sweltering rock'n'roll medley with his brazen vocals. For AOR-top 40. Kirshner 9-4287 (CBS).



SLEEPERS

THE TOURISTS, "I ONLY WANT TO BE WITH YOU" (prod. by Allom) (writers: Hawker - Raymonde) (Chappell, ASCAP) (2:24). Anne Lenox captures all the excitement of young love with her quivering vocal on this perfectly-crafted cover of Dusty Springfield's '64 hit. Epic 9-50850.



CHARLIE DORE, "PILOT OF THE AIR-WAVES" (prod. by Welch-Tarney) (writer: Dore) (Ackee, ASCAP) (3:15). Dore crosses the country-pop-A/C landscape with standout Nashville session company on this impressive debut. Three-part a cappella harmonies are scintillating. Island 49166 (WB).



PETER MCLAN, "SOLITAIRE" (prod. by Mclan) (writers: Mclan-Mclan) (Mac's Million/Modern American, ASCAP) (4:23). Mclan makes an auspicious debut with this pop-rock from his upcoming "Playing Near The Edge" LP. Lucid guitars interplay over his convincing vocals. ARC/Col 1-11214.



SHELLIE JACOBS, "YOU BRING OUT THE BEST OF THE WOMAN IN ME" (prod. by Camillo-Barker) (writers: Reed - Greenaway) (Dick James / Arrgee, BMI) (4:14). Jacobs debuts with an impressive display of her talents on this romantic ballad. Monumental strings adorn. Venture 121.



ALBUMS

LINDA RONSTADT, "MAD LOVE." Ronstadt goes for a solid change of image with this new LP. Choosing three Elvis Costello compositions as well as other new wave-ish tunes, her sweet vocals have a harder edge this time around. It's a package geared to surprise, pleasantly. Asylum 5E-510 (8.98).



ELVIS COSTELLO & THE ATTRACTIVE, "GET HAPPY!!" With the release of this fourth album, Costello proves conclusively that he's an artist with depth as well as immediacy. The 20, count 'em 20, new songs seem a bit more urgent than past efforts and this is thoughtful rock at its finest. Columbia JC 36347 (7.98).



HEART, "BEBE LA STRANGE." This long-awaited new LP by the Wilson sisters & company once again shows off their phenomenal vocal power on some of the strongest rock around. The title cut is for AOR for sure and there are lighter melodies for adult programming as well. Epic FE 36371 (8.98).



THE BROTHERS JOHNSON, "LIGHT UP THE NIGHT." The Brothers' latest disc is another superb example of the progression of R&B music. Mixing traditional rhythms with rock and disco influences, this is cross-over supreme. The single "Stomp" is only one of the highlights. A&M SP-3716 (8.98).



Stevie Wonder

“OUTSIDE MY WINDOW” T54308F

The new single from
“The Secret Life of Plants” T13-371C2
is now available.

On Motown Records



Record World



MARCH 1, 1980

Ariola, Arista Restructure in U.K.

By VAL FALLOON

■ LONDON — Ariola Records has announced the restructuring of the British Ariola and Arista Record companies, following the acquisition of Arista by the Ariola Records Group.

A new "umbrella" organization has been created, New Bertelsmann Record Company (NBRC Ltd). Appointed to the board are Robin Blanchflower (present Ariola Records U.K. MD), Charles

(Continued on page 43)

Capitol, Ariola End Distrib. Pact

■ LOS ANGELES—Capitol Records and Ariola-America Records confirmed the termination of their distribution agreement Wednesday (20), under which Capitol had handled Ariola-America's U.S. market distribution. Capitol announced it would continue accepting returns on Ariola-America product originally serviced under that deal until March 15, 1980, with all returns to be cycled via respective local Capitol branches.

Ariola-America, now based in New York, has some titles from its catalogue currently being distributed through Arista Records, its sister label in this country, but no new formal pact covering distribution of Ariola-America product has yet been announced, nor has any returns arrangement for Capitol-distributed product been set with Arista covering RA's filed after March 15.

\$5.98 LPs Keep Retail Spirits High; Labels Plan to Add to Mid-Price Lines

By DAVID MCGEE and JEFFREY PEISCH

■ NEW YORK—One of the major factors contributing to 1979's successful Christmas sales season was the great popular appeal of \$5.98 list price product lines released earlier in the year by several major manufacturers, most notably CBS, which had some 350 to 400 titles available at the low price. Nearly two months have passed since the close of the holiday selling season, but dealers claim consumer interest in \$5.98 product is undiminished; if anything, they say, the man on the street is even more enthusiastic these days than he was some weeks ago, if

a sales increase of approximately four-to-one over that time is any indication.

Additions Considered

As a result, the manufacturers currently represented with \$5.98 and \$4.98 lines — CBS, Mercury, RCA, Capitol, MCA—are considering further additions to their lines. Other companies — A&M and, it is rumored, WEA — are seriously studying the viability of this product before introducing mid-line series of their own. And according to a *Record World* survey conducted last week, some manufacturers are contemplating the possibility of pulling titles off their cutout lists, re-packaging them with new art-

work and updated liner notes and offering the LPs at \$5.98. What is not happening, however — published reports to the contrary — is the introduction by CBS of a \$5.98 line featuring new releases by new and developing artists. According to Paul Smith, senior vice president and general manager, marketing, CBS Records, a new artist development program is "under consideration," but "nothing is final. There's no new program that's been announced or is ready to be announced. We don't know what the target date will be." Smith says seven new titles reported to be in the first batch offered under the new program are in fact priced according to the terms of an artist development program that's been in effect at CBS since last August whereby dealers are given a 20 percent discount off their initial buy-in of certain \$7.98 list LPs.

"We won't be putting new product into our \$5.98 line," adds Smith. "We are considering \$5.98 pricing for new product, but it's not part of the line. It's a totally different concept."

Smith also denied rumors that CBS would add nearly 400 titles to its lower-priced line this year. "What we will do in the future is add selectively clusters of titles, perhaps a dozen or two dozen titles at a time," he explained. "Up to this point the number of titles we've released has been so substantial that

(Continued on page 47)

Adams To Retire from ASCAP Presidency

By SAMUEL GRAHAM

■ LOS ANGELES — Acknowledging that his decision not to seek re-election this spring (and subsequent retirement) has been "an open secret," American Society of Composers, Authors and Publishers (ASCAP) president Stanley Adams last week made that decision public. Adams' announcement came last Wednesday (20) at the society's bi-annual west coast membership meeting in Beverly Hills.

In a speech laced with various personal remembrances and tips of the hat to key ASCAP figures over the years, Adams also touched on several of the principal accomplishments of his 24-year stint as the performing license organization's president. Through-out that period, he began, "our



Stanley Adams

mission" has been "always the same: to license users and distribute money to members as

(Continued on page 45)

Capitol, EMI/UA Combine Some Functions

By SAM SUTHERLAND

■ LOS ANGELES — Further consolidation between Capitol Records and its sister division, EMI-America/United Artists Records, has led to restructured promotion and marketing in the country, classical and black music fields.

Cuts Termed Minor

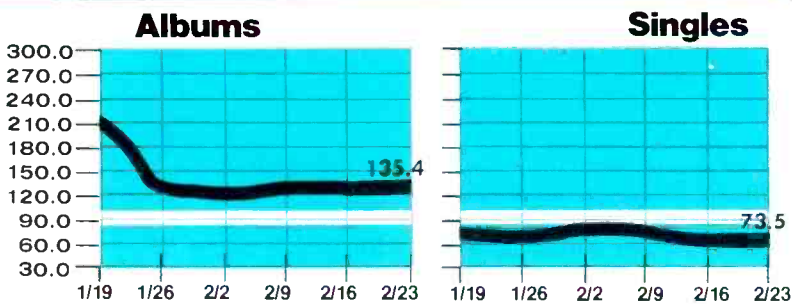
With related field market staff now duplicated in some instances, and other product responsibilities reassigned across divisional lines, resulting personnel cutbacks were reportedly announced internally on Febru-

ary 15, affecting an undisclosed number of national, regional and local staffers. Top executives at both companies, while declining a specific number of firings, dismissed initial speculation concerning a more sweeping consolidation effort, characterizing the latest streamlining as minor.

In Nashville, the two divisions will now share executive management as well as promotion. Lynn Shults, currently vice president, A&R, for Capitol in Nashville—and a former EMI-America/

(Continued on page 47)

Record World Sales Index



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

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■ **Page 10.** Critics of the Grammys have long complained that the awards don't boost record sales. But NARAS, according to Academy president Jay Lowy, is working to change that image through closer cooperation with retailers. This year's awards telecast will also have some new categories and technical improvements, he says.



■ **Page 8.** When he came to CBS from Blue Note, George Butler inherited a roster that spans the traditional, the fusional and the avant-garde. In an interview with RW, Butler talks about spreading those artists' appeal to a wider audience, and about creating a label identity for CBS's jazz/progressive program.

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Powerhouse Picks

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

Eagles (Asylum) "I Can't Tell You Why." Being the third release off of a smash LP is not impeding this single's progress. Excellent response can be found at pop and A/C stations across the country.

Air Supply (Arista) "Lost In Love." This record continues to gain national stature as the list of major call letters builds while A/C stations form a firm base of their own.

ASCAP Receipts Up 13% to \$127M

■ **LOS ANGELES**—Total receipts of \$127,935,000, representing both domestic and overseas revenues, were reported by the American Society of Composers, Authors and Publishers (ASCAP) during its west coast membership meeting here Wednesday (20), recapping 1979 fiscal performance. The totals represent a 13 percent increase over the society's 1978 receipts of \$110,651,000.

During the gathering at the Beverly Hilton Hotel, where ASCAP president Stanley Adams made official his decision to step down as head of the performing rights association (see separate story), overhead costs, disbursement of monies to members in the form of both fees due and advances against future payments, and foreign revenues and payments were detailed.

Of the receipts recorded for '79, \$99,765,000 were from licensees, including symphonic and concert usages; interest on investments returned \$3,319,000 and membership fees yielded \$389 thousand to bring the U.S. total to \$103,473,000.

Total receipts derived from foreign performing rights organizations amounted to \$24,462,000.

Distribution of revenues tallied \$79,427,000 from domestic sources and \$21,212,000 from (Continued on page 29)

Arrangers Seek Royalty Share

■ **LOS ANGELES**—The American Society of Music Arrangers, which represents the interests of 4000 composer/arranger/orchestrators in the United States and Canada, has filed a royalty claim with the Copyright Royalty Tribunal in Washington, D.C.

In the petition to the Tribunal, Eddy Lawrence Manson, president of ASMA, indicated that the arranger as author of a derivative work (an arrangement) is deprived not only of copyright but of authorship as well, and therefore collects no royalties even when he serves as architect to a hit record which could earn in the millions.

Manson called the "work for hire" clause in the copyright law "barbaric and archaic," adding that it robs the composer/arranger of his inherent proprietary rights by giving the authorship to whoever his employer happens to be. It was further stated that the arranger/composer's true status is that of independent contractor and should be recognized as such.

ASMA and the American Fed- (Continued on page 43)

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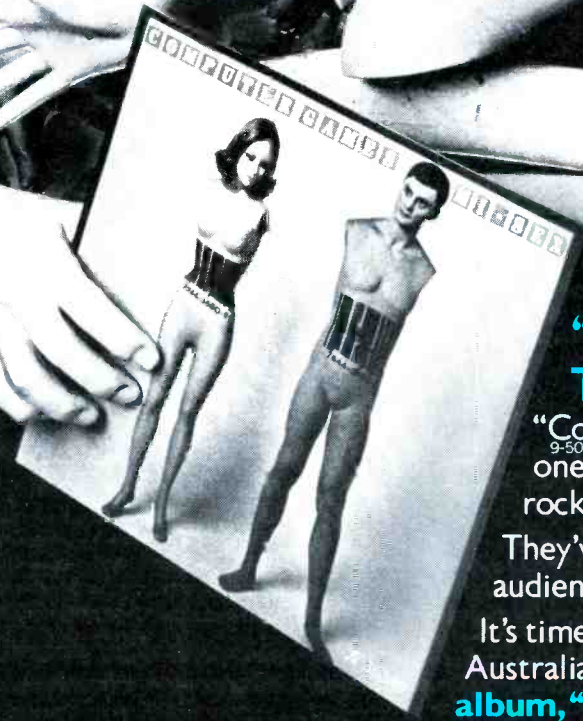
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**“Com-pu-pu-pu-pu-pu-puter Games.”
The whole album from MI-SEX.**

“Computer Games,” the international hit single from the album, is one part of Mi-Sex music. The rest is raw, down-under (Austral an) rock snapped clean off into new forms for the future.

They’ve toured with Cheap Trick and Talking Heads. Everywhere audiences clapped their heads off.

It’s time for Mi-Sex in America now, when all the uncharted energy of Australian music is breaking loose like a giant wave. **Hear the whole album, “Computer Games.” From Mi-Sex. On Epic Records.**

Herbert Schlosser:

RCA Videodiscs Won't Ignore Music

By SAM SUTHERLAND

■ LOS ANGELES — With traditional music business interests still viewing the impending video disc market with a mixture of anticipation and anxiety over its potential impact on their own trade's structure and volume, RCA SelectaVision executives have offered new assurance that music discs will indeed be an integral part of their catalogue, and music dealers will ultimately participate in retail sales on all types of video software.

While full national introduction of both the RCA and MCA disc systems is still a year off, the existing videocassette market has offered both potential growth and some market problems to record/tape distributors and retailers. The initial emphasis

Arista Names Friedman To Prod., Video Posts

■ NEW YORK—Rick Dobbis, vice president of artist development, Arista Records, has announced that Michael Friedman has been appointed to the position of director, product management, associated labels, as well as director, video services for the label.



Michael Friedman

In these dual capacities, Friedman will act as a liaison between Arista and its group of associated and distributed labels, including Arista/GRP, Ariola, Buddah, Ze and Versatile, coordinating marketing plans on album and single product. Friedman will also be responsible for artist development direction for artists on the labels' rosters. As video services director, he will be supervising the production and distribution of video tapes to be made available for commercial and cable television showings and in-store use, as well as developing special feature-length video projects.

Prior to this appointment, Friedman was assistant to the president of Arista, and before joining the label he was a personal manager for a number of recording artists.

on feature film acquisitions by the major software suppliers, along with unresolved legal hurdles facing video usage of musical material, represent sources of some concern to labels and dealers previously seasoned through music marketing.

10 Percent Music

According to Herbert Schlosser, executive vice president, and Seth Willenson, vice president of programming for the discs, 10 percent of the initial catalogue will be devoted to music-oriented titles. With 50 percent of the estimated 1,000 titles already secured derived from theatrical film sources, RCA, like rival MCA, will place greater emphasis on box office hits, both recent and classic, to help build its disc and player market. But both Schlosser and Willenson, interviewed here during a recent visit to west coast licensors and RCA staff, stressed that a substantial bank of potential music discs already exists, and is being explored via current negotiations as well as through already completed pacts.

Schlosser notes that the music industry's concern may stem from the very newness of the medium and a lack of familiarity

Entertainment Set for N.Y. Grammy Awards

■ NEW YORK — An all-star jazz band has been lined up to perform at the Grammy Award celebrations and presentations of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) on Wednesday, February 27, at the Grand Ballroom of the New York Biltmore Hotel.

Band members set to play after the awards presentations are: Pepper Adams (sax), Al Cohn (tenor sax), Gerry Mulligan, host of the New York Grammy Awards (baritone & soprano sax), Frank Owens (piano), Jack Six (bass), Bobby Rosengarden (drums) and Gene Bertocini (guitar).

Additional musicians attending and presenting awards at the function are Mel Lewis, Dexter Gordon, Bill Evans, Helen Humes, Joé Raposo, Stanley Turrentine, George Shearing, Jimmy Owens, Pinchas Zukerman and James Levine, among others.

The awards presentation and dinner evening is open to the general public and tickets for the gala evening can still be reserved at \$40 for NARAS members, \$60 for non-members, through NARAS, 14 East 53rd Street, New York City; phone: (212) 755-1535.

with the marketing guidelines that must be set to successfully introduce video discs to the public. "One point that is often overlooked, is that the interest in this field is so high that we're already receiving submissions from all over the world," Schlosser explained. "It's as if thousands of titles will be released from day one on.

Diversity

"That's not the case, and shouldn't be. The market inevitably must undergo change as it develops." RCA currently plans to release about 300 titles as its available catalogue during the first year, but while the SelectaVision chiefs are understandably selecting certain blockbuster properties to help generate public interest, both Schlosser and Willenson stress diversity in catalogue as at least is important in developing the broadcast market.

"I've been saying all along that music video will be part of the business," Schlosser said in response to queries on music's role in programming. "Even though the music disc won't be the locomotive that will carry the medium in the beginning, we feel it's very important."

With union agreements still to be worked out, the two executives note that initial music discs will likely draw from existing material originally developed for films and television. Noting that commercial television likewise established itself through existing materials and concepts developed for film and radio, Schlosser confirmed that the initial reliance on such sources will also help RCA make a smoother transition from its initial, monaural system to an

(Continued on page 40)

Epic Inks Dan Hill



Epic Records has signed a worldwide recording contract with Dan Hill. Hill's debut album for the label, entitled "If Dreams Had Wings," and single, "I Still Reach For You," will be released next month. Pictured at Epic Records' New York offices are, from left: Marvin Cohn, VP, business affairs, CBS Records; Bernie Finkelstein, co-manager; Bruce Lundvall, president, CBS Records Division; Dan Hill; Don Dempsey, senior VP and general manager, E/P/A; Bernie Fieldler, co-manager; Allen Davis, president, CBS Records International; Arnold Gosewich, chairman and chief operating officer, CBS Records Canada; and Lennie Petze, VP, national A&R, Epic Records.

NARM To Feature Former Keynoters

■ CHERRY HILL, N.J. — "Challenges of the 80's: Convention Keynoters of the 70's Look at the Next Decade" is the title for a panel of industry executives to be featured at the general business session on Tuesday, March 25, at the 1980 NARM Convention. Spearheaded by panel moderator Irwin Steinberg, who himself was a NARM keynoter more than a decade ago in 1966, when he was executive vice president of Mercury Records, the panel will bring together three-time convention keynoter Clive Davis, president of Arista Records; Stanley M. Gortikov, president of RIAA; A&M Records chairman Jerry Moss; Joseph Smith, chairman of the board of Elektra/Asylum Records; and Walter Yetnikoff, president of the CBS Records Group.

Joseph A. Cohen, NARM executive president, in commenting on the panel, stated, "In preparation for the session, each participant has been asked to review not only his own speech, but those of his fellow panelists. It is not often that top level recording industry executives are confronted with statements they made in years gone by, and asked to either reconfirm them or to refute them. How personal viewpoints and business directions have changed because of economic factors and changing industry demands will surely be highlighted.

"But more important to the success of the panel will be the projections for the future which the panelists will make. Topics to be included will be the economic aspects of the recorded music industry; its competition with other leisure time industries; the impact of new products such as video and audiophile recordings and changing marketing techniques."

CHARTMAKERS!



1
Teri DeSario
"Yes I'm Ready"
 NB 2227
 "Moonlight Madness" NBLP 717
 Produced by H.W. Casey for
 Sunshine Sound Ent. Inc.



2
Donna Summer
"On The Radio"
 NB 2236
 "On The Radio" NBLP 2-7191
 Produced by Giorgio Moroder
 and Pete Bellotte



16
Captain & Tennille
**"Do That To Me
 One More Time"**
 NB 2215
 "Make Your Move" NBLP 7159
 Produced by Daryl Dragon
 Also includes the new single
 "Love On A Shoestring"



56
Kenny Nolan
"Us And Love (We Go Together)"
 NB 2234
 "Night Miracles" NBLP 7179
 Produced by Kenny Nolan and Juergen Koppers
 for Metropolis Records



88
Suzanne Fellini
"Love On The Phone"
 NB 2242
 "Suzanne Fellini" NBLP 7205
 Produced by Steve Roubin for Actual Music

From Casablanca
 Record and FilmWorks



George Butler Builds Jazz at CBS

By KEN SMIKLE

■ NEW YORK — Jazz music has always been an important part of George Butler's life, and in his role as vice president of jazz/progressive A&R, he is working to increase the importance of jazz at CBS Records. Butler joined CBS several years ago. Prior to that he worked for the Blue Note label, where he was instrumental in building that label into one of the biggest in jazz music. In the past he had concentrated on developing the careers of unknown artists and bringing them to prominence, whereas at CBS his focus is on establishing a solid jazz division. In a recent interview he talked about how he is going about that task.

"I think that the challenge here is that in the last few years the company has been number one in the area of jazz. Sometimes a company having all this

Hall & Oates Set For Care*Free Gum Nationwide Contest

■ NEW YORK — RCA recording artists Daryl Hall and John Oates are the subject of a nationwide contest, "Care*Free Fever," and promotion sponsored by Care*Free Sugarless Gum and its manufacturer, Life Savers, Inc. High schools in 20 cities across the United States are being asked to collect Care*Free Gum wrappers. The high school in each city that collects the most wrappers wins a free Hall and Oates concert, plus a \$1,000 check.

Abkco Reports Profit

■ NEW YORK—Abkco Industries Inc. last week reported that its profits for the first quarter of the company's fiscal year, which ended December 31, 1979, were \$35,865, or \$.03 per share, compared with a \$14,647 loss, or \$.01 per share, for the same period in 1978.

Quarterly Totals

For the quarter just ended, Abkco's sales totaled \$3,283,270, up from \$2,287,794 for the corresponding period in 1978.

Stevens Exiting Polydor

■ NEW YORK—Rick Stevens, who joined the Polygram Corporation in 1973 and achieved his final position as vice president, A&R, and a member of Polydor Records' management committee, is leaving the label, it was announced by Fred Haayen, president. Stevens will be announcing his future plans within the next two weeks.

wealth of talent can become a little complacent and be satisfied with the records that are being sold and may not want to do much more in term of doubling those sales. We have begun to make people aware of the importance of this music and that there is a marketplace for the new and developing artists as well. They are beginning to feel that they can promote a jazz record to radio stations with other formats. We have artists that fit right into A/C and AOR radio, and I think these crossover artists are going to be the panacea for straight and traditional jazz."

All Idioms

CBS can boast of having a roster that covers almost all of the jazz idioms. There are artists playing in the traditional jazz mode, such as Dexter Gordon, Stan Getz and the Heath Brothers, as well as young artists like Herbie Hancock and Freddie Hubbard who come out of the school of straight ahead jazz and have also been at the forefront of fusion music and continue to record in both styles. Groups such as Weather Report are among those that epitomize today's progressive music. It has been hoped for some time that crossover artists would develop an audience that the traditional jazz artists, such as Dexter Gordon, could take their music to. This has yet to take place in a

significant way, though there are indications that traditional jazz record buyers are growing in number. Artists are incorporating progressive elements into their music and Butler encourages as many as he can to follow suit.

Flexibility

"I think that certain traditional jazz acts should become a little more flexible as the realities, in other words, some of them resist change and I think that you aren't necessarily prostituting your music if you become a little more appealing. I refrain from using the term commercial which some find distasteful, but if you employ certain devices within your music, it is still possible to keep the jazz aspect intact and reach an audience. Once you reach an audience you can afford to do the kind of thing you really want to do." One of the artists who has done just that is Herbie Hancock, who now releases two albums simultaneously, each intended for different audiences. After issuing his "Feets Don't Fail Me Now" LP, Columbia quickly followed it up with an acoustic piano duet album with Chick Corea.

The Heath Brothers are about to release a new album that was recorded live at the Public Theatre in New York. An advance single, "For The Public," that was produced by Mtume, is expected to attract part of the fusion au-

(Continued on page 30)

Skatt Bros. at the Starwood



Casablanca personnel turned out in force to see the Skatt Brothers at L.A.'s Starwood recently, as evidenced by the above photo. Pictured standing (from left): Phyllis Chotin, director of advertising and merchandising, Casablanca; Christy Hill, director of international creative services, Casablanca; Bill Aucoin, manager of Skatt Brothers; Dick Sherman, vice president/sales, Casablanca; Pete Jones, vice president/marketing, Casablanca; Emiel Petrone, regional sales director, Polygram; Danny Davis, vice president/promotion; Al di Noble, vice president/product development; Bruce Bird, president, Casablanca Records; Kevin Keogh, national promotion, Casablanca; Sean Delaney, Ritchie Fontana, Craig Krampf, all of Skatt Brothers. Seated are Mauri Lathower, vice president/International; Bobby Applegate, Casablanca promotion; Roberta Skopp, vice president/press; David Andez, Richard Martin-Ross, Pieter Sweval of Skatt Brothers, and T. J. Lambert, national promotion director, Casablanca Record and FilmWorks.

Mgmt. Three Opens Offices in London

■ LOS ANGELES—Jerry Weintraub and Robert A. Finkelstein have announced the opening of offices in London for Management Three Limited.

Sal Bonafede, president of Management Three's Management Division, has named Kip Richard Krones managing director of the operation. Krones will serve Management Three's London-based clients, the Moody Blues and the Tarney & Spencer Band, as well as work with new talent in London and assist in the world wide representation of United States-based clients.

Krones will, in addition, serve as a representative of Weintraub's world wide concert promotion and publishing business.

Krones recently joined Management Three. He was previously associated with the law firm of Loeb & Loeb and Caribou Management.

Ranwood Label Sold To Telekew Prod.

■ LOS ANGELES — Larry Welk, president of Ranwood Records, has announced the re-acquisition of the company from the now-defunct GRT Corporation and the almost simultaneous resale to Lawrence Welk's Telekew Productions, Inc.

"The sale to Telekew was a natural move for several reasons" said Randolph C. Wood, who founded Ranwood in 1968. "For one thing, the Welk orchestra and several of its stars have already been recording for Ranwood for several years now and represent a sizeable percentage of the yearly sales."

Among the Welk stars are Myron Floren, Ava Barber, Guy & Ralna, Tom Netherton and Bob Ralston. The other major Ranwood act is Jerry Smith, "The Magic Organ," who will continue to record for the company.

Wood and his original associates Christine Hamilton, Morry Goldman and Larry Welk sold their company to GRT in 1978. The latter went bankrupt in mid-1979 and the original founders re-acquired their company through a foreclosure sale by the Bank of America.

Larry Welk will continue to act as president with Hamilton as executive vice president and Goldman as vice president in charge of national sales. The company has moved back into its original location on the Sunset Strip.

Jackson Single Gold

■ NEW YORK—Epic recording artist Michael Jackson has had his "Rock With You" certified gold by the RIAA.

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Produced by Martin Rushent/Alan Winstanley



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NARAS Seeks to Improve Grammys' Sales Clout

By SAM SUTHERLAND

LOS ANGELES — Keeping Grammy up to date has led the National Academy of Recording Arts and Sciences (NARAS) not only to work toward a smooth-running awards ceremony and telecast, but to seek closer understanding between artists, record companies and retailers to carry the show's exposure over into public sales acceptance.

That's just one of the underlying goals Jay Lowy, current Academy president and vice president/general manager of Jobete Music, outlined during a recent interview with *Record World*. In gearing up for this Wednesday's (27) awards, members and officers of the industry creative organization have reviewed and revised active categories to reflect shifting stylistic trends, continued their past efforts to upgrade the audio technology used for the TV special, and stepped up efforts to assist the industry in translating the Grammy's prestige into renewed sales momentum for both nominees and winners.

This year's CBS-TV network special—representing the 22nd annual awards conferred on artists, songwriters, composers, producers and other creative professionals since the Academy's for-

mation—differs from its film industry counterpart, the Oscars, in one prominent respect; where basic categories in the film world have remained largely fixed over the years, this year's Grammy will again witness new awards designed to recognize the prominence of dance music, as well as the ongoing vitality of rock. In the quickly changing realm of popular musical tastes, even those shifts have invited some resistance, but Lowy explains that such revisions have long been an accepted necessity in making the awards relevant to both the public and the trade.

"In the history of the Grammys, we've always been flexible," comments Lowy. "The disco category, for example, isn't entirely new, because way back when, we had a dance category; 22 years ago, when we started, there were still big bands recording in that vein. When interest and activity waned and that category was no longer relevant, it was phased out." To underscore the dance music field's current cross-over sensibility, the new disco category is the only one other than the general awards (for record, album, and song of the year, and best new artist) where an entry remains eligible for other field categories.

Rock and jazz/fusion are also being given their own awards, he adds. "I think we're interpreting what is happening in our industry," says Lowy, who further notes that the awards must reflect, rather than anticipate, trends. "I don't think we're ahead of the game. That's not our purpose."

Over the years, proponents of one or another category have knocked heads with NARAS over which genres are recognized, but Lowy argues that the awards' responsibility to mirror a broad spectrum of styles may be the source of friction. "We are a national academy," he explains.

Gortikov To N.Y.

NEW YORK — *Record World* has learned that Stanley Gortikov has moved to New York from California and will take two offices in Manhattan, one at RIAA headquarters at 1633 Broadway, and a personal office at 1370 Avenue of the Americas.

On February 28, it was learned, Gortikov and Barbara Israel will be married. Israel is known in the music industry for her expertise in setting up many major record industry banquets through the years.

"We're not the CMA, or Rolling Stone magazine, or the National Gospel Association, where the basic premise involves special awards within a single field; we're made up of creative people for all phases of music."

Nor, he adds, do chart positions and sales influence standards. Yet Lowy also stresses efforts made in recent years, notably through NARAS tie-in with NARM to assist dealers in promoting winning artists and records instore, to make the Grammy as potent a sales-builder as the Oscar has become.

Lowy concedes that some industry critics have often cited that contract, arguing that while Oscar sells theater seats, the Grammy doesn't appear to have exerted the same impact on disc and tape sales. Yet the problem, he notes, may have far more to do with industry reticence than actual public response and its potential. "We're finding that Grammys do sell records," Lowy asserts, noting that the three-year NARM association has helped fill in much-needed data on market response.

Using Awards

"It's a case of dealers learning how to make use of these awards," says Lowy. "We've been working with NARM in recent years to provide retailers with stickers for the product, and for posters to help merchandise."

Films, by contrast, are almost invariably targeted for new, massive advertising and marketing campaigns not only when award-

(Continued on page 29)

MEDA Adds Titles To Video Catalogue

LOS ANGELES — MEDA-Media Home Entertainment, Inc. has added more than 50 programs to its video cassette catalogue, including feature films, rock concerts, films for mature audiences and animated classics.

Ron A. Safinick, president of Media, prerecorded video cassette duplicator and distributor, announced the following titles in Beta and VHS configurations in NTSE and PAL formats:

In feature film, "A Boy and His Dog," from a Harlan Ellison short story; Fellini's "The Clowns;" Andy Warhol's "Heat;" "Tunnelvision;" and "Halloween;"

In the music and concert field, "Rod Stewart and Faces in Concert," "Cheech and Chong Perform," "Jimi Hendrix in Concert," "Stevie Wonder Live," "John Lennon Live," "Twenty Years of Rock & Roll, Vols. 1 and 2," and "Popcorn," with the Bee Gees;

In animated features, "Fantastic Animation Festival," "Superman," "Gulliver's Travels," "Animal Farm," and "Cartoon Classics of the 1930's;"

For mature audiences, "Alice in Wonderland," "Flesh Gordon," "The First Nudie Musical," and "Nocturna."

Katz Forms Pubbery

LIVINGSTON, N.J.—Marc Katz, producer of Charles Stewart and Good News, has announced the formation of a publishing company, co-owned by Stewart, under the name of "Musique de Soleil." Good News member Lee Coward will also have his material published by Musique de Soleil. Offices are at 6 Melrose Drive, N.J., 201- 533-0448.

20th Names Burdsal Dir. of Administration

LOS ANGELES — Bill Burdsal has been promoted to the position of director of administration, 20th Century-Fox Records Corp., it was announced by Monty A. Houdeshell, vice president, finance & administration, to whom he will report.



Bill Burdsal

Burdsal, who first joined the company in 1977, has held similar positions at Motown Records and Capitol Records. He served six years at MGM Records Corp. and was vice president of administration, leaving to form his own firm, Burdsal Enterprises.

Regional Breakouts

Singles

East:

Christopher Cross (Warner Bros.)
Billy Preston & Syreeta (Motown)
Michael Jackson (Epic)
J. Geils (EMI-America)
Blondie (Chrysalis)

South:

Christopher Cross (Warner Bros.)
Michael Jackson (Epic)
Knack (Capitol)
J. Geils (EMI-America)
Dr. Hook (Capitol)

Midwest:

Christopher Cross (Warner Bros.)
Bob Seger (Capitol)
Air Supply (Arista)
Knack (Capitol)
Heart (Epic)
Blondie (Chrysalis)

West:

Air Supply (Arista)
Blondie (Chrysalis)
David Gates (Elektra)

Albums

East:

Heart (Epic)
Knack (Capitol)
Warren Zevon (Asylum)
Sister Sledge (Cotillion)
Robin Trower (Chrysalis)

South:

Heart (Epic)
Knack (Capitol)
Warren Zevon (Asylum)
Sister Sledge (Cotillion)

Midwest:

Heart (Epic)
Knack (Capitol)
Warren Zevon (Asylum)
Sister Sledge (Cotillion)
Robin Trower (Chrysalis)
Graham Nash (Capitol)

West:

Heart (Epic)
Knack (Capitol)
Warren Zevon (Asylum)
Sister Sledge (Cotillion)
Robin Trower (Chrysalis)

ASCAP MEMBERS SWEEP ALL 18 RECORD OF THE YEAR, ALBUM OF THE YEAR & SONG OF THE YEAR GRAMMY NOMINATIONS.

RECORD OF THE YEAR

1. After the Love Has Gone
Earth, Wind & Fire, Artist
Maurice White, Producer **ASCAP**
2. The Gambler
Kenny Rogers, Artist **ASCAP**
3. I Will Survive
Dino Fekaris & Freddie Perren, Producers **ASCAP**
4. What a Fool Believes
The Doobie Brothers (Michael McDonald,
Tiran Porter & Patrick Simmons), Artists **ASCAP**
5. You Don't Bring Me Flowers
Barbra Streisand & Neil Diamond, Artists
Bob Gaudio, Producer **ASCAP**

ALBUM OF THE YEAR

1. Bad Girls
Donna Summer, Artist **ASCAP**
2. Breakfast in America
Supertramp (PRS), Artist
Supertramp, Producer **ASCAP**
3. 52nd Street
Billy Joel, Artist
Phil Ramone, Producer **ASCAP**
4. The Gambler
Kenny Rogers, Artist **ASCAP**
5. Minute by Minute
The Doobie Brothers (Michael McDonald,
Tiran Porter & Patrick Simmons), Artists **ASCAP**

SONG OF THE YEAR

1. After the Love Has Gone
Bill Champlin, Songwriter
Bobette Music, Publisher **ASCAP**
2. Chuck E.'s in Love
Rickie Lee Jones, Songwriter
Easy Money Music, Publisher **ASCAP**
3. Honesty
Billy Joel, Songwriter
Impulsive Music/April Music, Publishers **ASCAP**
4. I Will Survive
Dino Fekaris & Freddie Perren, Songwriters
Perren-Vibes Music, Publisher **ASCAP**
5. Minute by Minute
Lester Abrams, Songwriter
Loresta Music, Publisher **ASCAP**
6. Reunited
Dino Fekaris & Freddie Perren, Songwriters
Perren-Vibes Music, Publisher **ASCAP**
7. She Believes in Me
Steve Gibb, Songwriter
Angel Wing Music, Publisher **ASCAP**
8. What a Fool Believes
Kenny Loggins, Songwriter
Milk Money Music, Publisher **ASCAP**

We've Always Had The Greats

NEW YORK, N.Y.

By DAVID McGEE

■ **JOAN ARMATRADING SPEAKS FOR HERSELF:** Discovering new talent and/or writing about it is the most satisfying aspect of this job. Next up on the list would have to be the pleasure one gains from watching an artist parlay an initial spark of inspiration into a genuine work of art further on up the road. If any artist has more than fulfilled her early promise, it is **Joan Armatrading**, whose four-song EP, "How Cruel," ranks as one of the most mature and moving records released in some time.

The 29-year-old Armatrading, who was born in the West Indies and moved to London with her parents when she was seven (she still resides there), served notice with her first American album, "Back to the Night," released in 1975, that she was a formidable, though still developing, artist: the songs occupied some quirky middle ground between rock and reggae; the lyrics were incisive and often cutting in depicting male-female relationships; the melodies were often sparkling though sometimes humdrum; and her husky voice had both personality and power, although one sensed it could be employed with more sensitivity. Constant touring and regular LP releases have lifted her above the status of cult attraction on these shores and "How Cruel" had broadened her audience dramatically. Her next album should put her over the top commercially if the material is even on a par with "How Cruel" 's.

Although Armatrading has a reputation for being shy, aloof and essentially uncommunicative in interviews, reporters have nevertheless been kind to her, no doubt because the forcefulness of her music spoke loudly enough. But at the same time the press has been quick to take note of what it perceives as a decided lack of self-confidence on the artist's part. Rightly so, says Armatrading. "I was shy and unsure of myself in the beginning," she told New York, N.Y. recently. "I was unsure of what I was doing; I didn't even know if I should be doing what I was doing. I'd made an album and was still trying to figure out what I wanted my job to be. I just had to make up my mind. Then I realized that I wasn't about to go to work in an office or whatever, and I finally sort of started to relax. Then I started to relax onstage as well. I used to think people weren't interested in seeing me onstage. But in the end I thought, well, maybe even if you feel good up there the audience isn't interested because you're so boring onstage. I had to learn to relax and try to do the best I could and enjoy myself. It's very nice these days."

Armatrading rarely writes a frivolous song. Even a tune as upbeat and joyous as "Rosie," from the EP, has an implicit message regarding a person's right to live his own life (Rosie is a transvestite). Nevertheless she claims to have no great message as a writer; in fact she has been quoted as saying, "I haven't much to say when it comes to writing songs. I'm not telling anybody what to do or how to run their lives." She explains her modus operandi: "I think what I'm trying to say is, I'm not preaching. I might be expressing an opinion without saying, 'This is what you should do.' Take a song like 'Help Yourself' (on "How Cruel"): I'm obviously saying something, but I'm not preaching. I'm not saying, 'You've got to help yourself and you've got to do this and you've got to do that. I'm saying, 'Maybe if you want to think about it might be a good idea.'"

In short, "How Cruel" is an affirmation of all those strengths, musical and lyrical, Armatrading has displayed over the years. The one striking difference between it and her other recorded ventures is the material's keener rock edge. A striking difference perhaps to even a fan, but to Armatrading it's more in the normal course of things. "My voice is deeper than it used to be," she says in describing her evolution since the first album. "I'm writing better songs; the structures are smoother; lyrically I'm able to be even more straightforward without sort of trying to be commercial. As far as the sound of my music, that's something I've been gradually trying to move to; the songs I'm writing at the minute are just more like that. It's not like I woke up one morning and said, 'I'm going in and do that.' It's something I've been moving towards."

Please note: "How Cruel" is not a sampler of songs from some forthcoming album. It is simply Joan Armatrading's latest release. Her next album will contain all new material.

ON THE TOWN: Among blues aficionados, **Otis Rush** and **Son Seals** are considered the best of the current generation of blues artists; and of those artists recording for Alligator Records, Seals is considered the top of the line of a peerless roster. However, while Rush's live shows have been inconsistent affairs, Seals seems to improve each

(Continued on page 20)

B-Line Inks Negrón



B-Line Productions/Management Inc. has signed Chuck Negrón for exclusive representation in his solo career. Negrón, a founding member of Three Dog Night, is currently recording in the studio after a three year hiatus under the guidance of producer Tony Martin, Jr. B-Line's Barry Bregman will handle the business and career development end of Negrón's career, with his partner, Barry Fasman handling the creative side. Pictured at the signing (from left): Barry Fasman, Tony Martin, Jr., Chuck Negrón, John Stronach and Barry Bregman (seated).

Atlantic Taps Ferrante

■ **NEW YORK** — Vito Ferrante has been named to the position of director of business affairs for Atlantic Records. The announcement was made by Atlantic executive vice president Sheldon Vogel, to whom Ferrante reports.

In this position, Ferrante's prime responsibility is in serving as a liaison between Atlantic's legal department and the rest of the company. Among his duties are: reviewing, interpreting and summarizing contracts between the company and artists, production companies and affiliated labels; keeping the company informed as to contractual rights and obligations; and tracking the status of contract options.

While still in law school, Ferrante began working for Arista Records, where he remained for three years, most recently serving as contracts manager.

Kaplan Joins SRS

■ **LOS ANGELES** — Bruce Kaplan has joined the staff of Songwriters Resources and Services (SRS), the educational and protective organization.

Formerly an advertising representative for BAM Magazine, Kaplan continues to serve as personal manager for The Toasters. He will assist in membership service and song registration and will be responsible for the SRS new wave outreach program.

AC/DC Singer Dies

■ **Bon Scott**, lead singer and principal lyricist of AC/DC, passed away on February 19th in London, England at the age of 33. Cause of death has been attributed to alcohol poisoning.

AC/DC were in pre-production for their forthcoming Atlantic album when the untimely death took place.

MCA Sets March Westminster LPs

■ **LOS ANGELES** — Stan Layton, VP of marketing for MCA Records, has announced classical releases for March on the MCA/Westminster label. The release schedule is: Czech Suite, Op. 39, and Serenade in D Minor, Op. 44, both by Antonin Dvorak, performed by the Musica Aeterna Orchestra with Frederic Waldman conducting; Thomas Dunn conducting William Walton's Facade, with poems by Edith Sitwell; J.S. Bach's complete Brandenburg Concertos performed by the Vienna State Opera Orchestra with Herman Scherchen conducting; "Fidelio," the opera by Beethoven, with Hans Knappertsbusch conducting the Bavarian State Opera Orchestra; Paganini's Concerto No. 2 in B Minor for violin and orchestra Op. 7, and Saint-Saens' Concerto No. 1 in A Major, played by the Cincinnati Symphony Orchestra with violinist Ruggiero Ricci, and conducted by Max Rudolf; Rudolf and the Cincinnati performing Haydn's Symphonies Nos. 57 and 86; Mozart's Concerto in C Major for Flute and Harp, K. 299 and Handel's Concerto in B-Flat Major for Harp and Orchestra Op. 4, No. 6 performed by flutist Samuel Baron, harp player Marcel Grandjany and the Musica Aeterna Orchestra, conducted by Frederic Waldman; and Choral Masterpieces of the Baroque, featuring works by Scarlatti, Purcell and J.S. Bach, with Johannes Somary conducting the Amor Artis Chorale.

Streisand LP Platinum

■ **NEW YORK** — Columbia artist Barbra Streisand's latest album, "Wet," has been certified platinum by the RIAA.



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

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

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

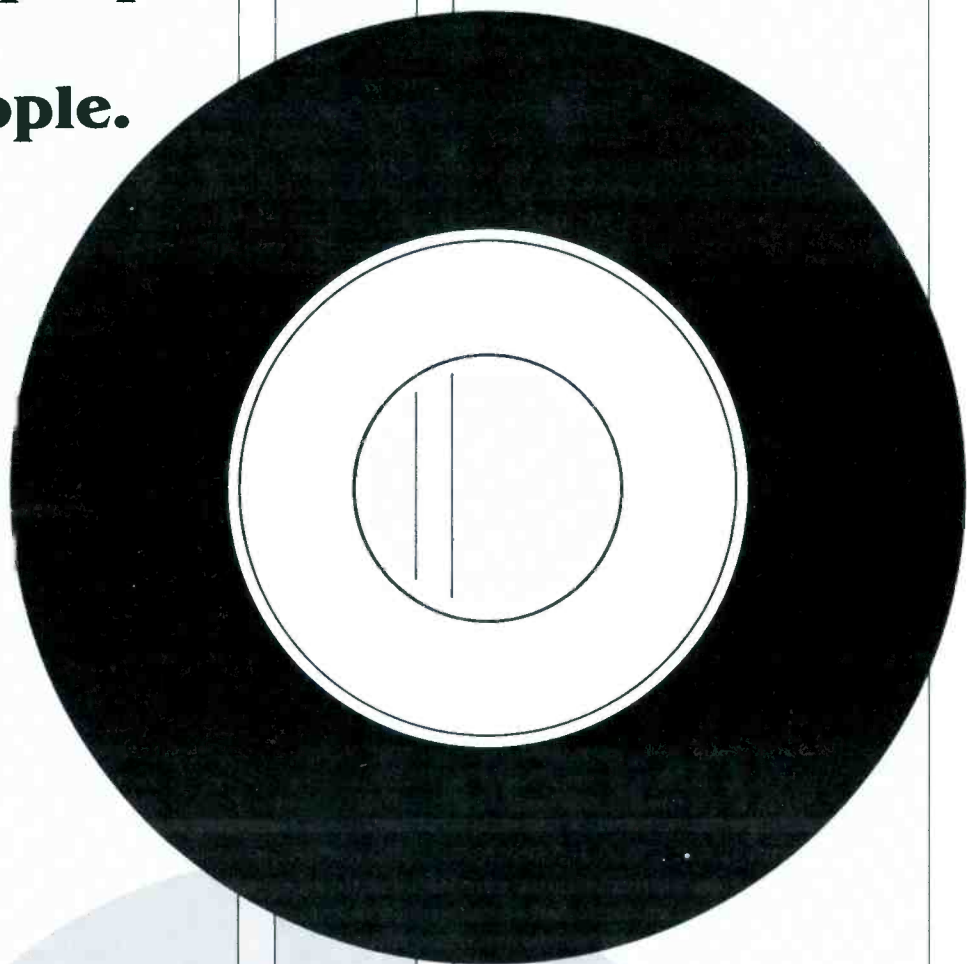
From his beginnings as an independent distributor, where he helped shape the expansion of that sector's marketing involvement with its product, to his more recent impact on the style and substance of high-volume rack merchandising as a contributor to the Handleman Company's role as a rack leader, John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

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

A Tribute to John Kaplan

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

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



The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ TAKE MY DETENTE, PLEASE . . . The biggest entertainment news of the week has to be the signing of State Department spokesman **Hodding Carter** to the William Morris Agency. The possibilities here are endless, of course, but Mr. Carter will be happy to know that we already have a couple of gigs in mind. We understand that the **Dead Boys** and **Dirty Diapers** will be double-billed at a local club soon (or is it the **Flyz** and **Black Flag**?); maybe Hodding could do a stand up routine, his specialty, during set changes, which are usually far too tedious. Possible material? Try these: Why did the punk cross the road? 'Cause he was stapled to the chicken! How many promo men does it take to change a light bulb? Five—one to screw in the bulb and four to take the credit. Or how about . . .

BAMMING: Plans for the Third Annual Bay Area Music Awards ceremony, to be held March 25 at the Fox Warfield Theater in San Francisco, have been announced by BAM Magazine and the Bay Area Music Archives. The ceremony is a benefit for the Archives, a non-profit library "dedicated to the recognition and preservation of the Bay Area's music heritage." This year, "WKRK's" **Howard Hesseman** will emcee, while **Joni Levin** and **Jefferson Airplane** founder **Marty Balin** will co-direct.

Since award nominees and winners are limited to Bay Area musicians, obviously, some of the candidate groupings are bound to be a little curious. For instance, on the one hand, **David Grisman's** "Hot Dawg" album, featuring his marvelous acoustic band, is up for "best jazz album"; on the other hand, an album by Grisman's guitarist, **Tony Rice**, is nominated in the "best folk/country/bluegrass album" category. Meanwhile, the instrumental and vocal categories are pretty interesting as well: up for "best bass player" are the electric likes of jazzbo **Charlie Haden**, **Pearl Harbor and the Explosions' Hilary Stench**, and Frisco stalwarts **Jack Casady** and **Phil Lesh**, while "best female vocalist" runs the gamut from **Joan Baez** and **Tremaine Hawkins** of the **Hawkins Family Singers** to **Pearl E. Gates** herself, and "best keyboards player" includes **Earl "Fatha" Hines**, fusion monger **Tom Coster** and **Doobie Brother Cornelius Bumpus**. Truly something for everyone, we suppose.

PRIVATE-EYED: We've always been partial to hard-boiled romance, but in the case of singer-songwriter **Richard Fagan**, the mystery's a real one: before Fagan could cut his Mercury debut LP, producer **Bob Gaudio** had to hire private detectives to track down the Philly native.

For Gaudio, the former **Royal Teen** and **Four Seasons** member who went on to play an integral part in shaping the latter's recorded personality, pointed interest in an unknown performer is itself news, given Gaudio's past selectivity and his usually star-level clients. But when he heard a Fagan demo that had followed a somewhat circuitous route before falling in his daughter's hands, Gaudio started a two-year search that saw **Neil Diamond** (another Gaudio production subject) covering one of the songs. Even FBI agents were called in at one point, with Fagan eventually located on a farm in Pennsylvania.

Meanwhile, **Warren Zevon's** long-term admiration for hard-boiled poetry again surfaces in his third LP, "Bad Luck Streak In Dancing School," in both the work itself and its dedication to one **Ken Millar**—

(Continued on page 20)

Laws at the Roxy



United Artists' **Ronnie Laws** recently performed at the Roxy in Los Angeles. Pictured backstage congratulating Laws on his newly released LP, "Every Generation," are: (from left) **Don Zimmermann**, Capitol/EMI-A/UA Record Group president; **Ronnie Laws**, and **Jim Mazza**, president, EMI-America/ United Artists Records.

Ayers Celebrates 10 Years with Polydor

■ NEW YORK — Polydor Records and vibraphonist **Roy Ayers** are celebrating the tenth year of their association. Ayers was one of the first artists on the Polydor roster when he released his debut album with Ubiquity in 1970.

Ayers has been releasing two albums a year since that point, and with "Mystic Voyage" and "Everybody Loves The Sunshine" in 1976, Ayers crossed into the pop market and his album sales leaped from 40,000 to 250,000 for the first time.

During twenty years in the music industry, Ayers has played with artists such as Hampton Hawes, Chico Hamilton, Curtis Amy, Phineas Newborn, Dee Dee Bridgewater and Herbie Mann. Ayers recently returned from a tour of Africa, where he played with Fela Anikulapo Kuti, and the results were recorded for future release.

Ayers' current release on Polydor is entitled "No Stranger To Love."

Von Karajan Records Digital 'Parsifal'

■ LOS ANGELES—The first digital multi-track recording of an opera was made during December and early January by **Herbert von Karajan** for Polygram, utilizing 3M's 32-track digital mastering system.

The recording of **Richard Wagner's** four and a half hour opera "Parsifal" utilized the Berlin Philharmonic Orchestra and the chorus of the Berlin Opera. Analog tapes were also made of the sessions.

Final decision to release the opera from digital tapes will be made in summer 1980, following editing and mixdown of both the digital and analog versions. The digital tapes will be edited digitally with 3M's new electronic editing system.

The DG release of the recording is anticipated for release in spring, 1981. The cast includes **Peter Hofmann** (Parsifal), **Dunja Vejzovic** (Kundry), **Kurt Moll** (Gurnemanz) and **Jose Van Dam** (Amfortas).



THE 9TH MARCH 30, 1980 NIPPON BUDOHKAN

Tokyo Music

Kimio Okamoto, Executive Director TOKYO MUSIC FESTIVAL FOUNDATION 3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan c/o Tokyo Broadcasting System, Inc.

Cover Story:

Dan Fogelberg—New Directions Bring New Successes in New Decade

■ Born 28 years ago in Peoria, Illinois, Dan Fogelberg was encouraged early in his musical growth by both his parents. He took piano lessons and experimented with an acoustic slide guitar. It wasn't until his sophomore year in high school though that he asserted his independence and began to blossom, and to develop into the oft-quoted minstrel he is today.

While studying painting at the University of Illinois, Dan devoted increasing time to music, leaving school and eventually meeting Irving Azoff. The pair became fast friends, and left together for the west coast, where Azoff had secured a contract for Fogelberg. The first album, "Home Free," was recorded and produced in Nashville by Norbert Putnam. In the eighteen months before his second album, "Souvenirs," Dan was heard on albums by Randy Newman, Eric Anderson, Buffy St. Marie, Roger McGuinn, Michael

MCA Sets LP Release

■ LOS ANGELES — Stan Layton, vice president of marketing for MCA Records, has announced the label's album release schedule for March, covering rock 'n' roll, dance music, R&B and country. The LPs set for release are: "Catching The Sun," Spyro Gyra's second album; AXE's second album, "Living on the Edge;" a self-titled debut album by Heat; Ann-Margret's debut for MCA, "Ann-Margret"; "Hot Shots," by the Canadian group Trooper; Harold Melvin and the Blue Notes' "The Blue Album" on Source Records; Peggy Blue's debut album "I Got Love"; "Loretta" by Loretta Lynn; and the soundtrack from an autobiographical film about Lynn, "Coal Miner's Daughter," which features Sissy Spacek.

Stanley, Joe Walsh and Jackson Browne.

With "Souvenirs," Dan became a nationally known performer and the third album, "Captured Angel," achieved gold status. In between these two discs, Fogelberg moved from Tennessee to Boulder, Colorado. The move was reflected in the tone found on "Captured Angel." On his fourth album "Nether Lands," Dan worked once again with Norbert Putnam as co-producer.

Dan's next project was a major departure from the emotional and personal songs that had dominated his first four albums. "Twin Sons of Different Mothers," a collaboration with flautist Tim Weisberg, is a predominantly instrumental album. Says Fogelberg: "I wanted very much to establish myself as an instrumental composer and as a guitar player. The album gave Tim and I lots of room to stretch out as musicians in ways we couldn't on our other records . . . I view it as an experiment that worked." The experiment worked musically and commercially — it went gold and spawned a big single, "The Power of Gold."

'Phoenix'

Fogelberg's recently released sixth album, "Phoenix," is the logical consummation of all his recorded work during the decade. Recorded in California, Colorado, Tennessee and Florida during the course of a year, the album includes all the musical styles that Dan had experimented with in the past. "Phoenix" is as much a growth for Dan as it is a catharsis, for he has created his most accessible album without sacrificing any of complex musicality or ambitious lyrical content. Dan sees the albums as "tying off the '70s, cleaning up loose ends and severing the cord."

Nashville Report

By WALTER CAMPBELL

■ SPRING is far from here yet, but there are signs of it right around the corner. The seventh annual Music City Tennis Invitational Tournament, Nashville's music biz answer to Wimbledon, has been scheduled to be held Tuesday, May 20 through Thursday, May 22, this year. The event includes some of the music industry's elite players from Music City and beyond. The tournament costs \$75 for each player with proceeds going to the Vanderbilt Children's Hospital and again includes several categories of doubles play, including sharps and flats divisions. With the tennis tournament nearly here, can the famed Music City Run be far behind?

NASHVILLE is the home of country music, so they tell us, but recently published statistics show the inhabitants of Music City may not be that wild about what puts them on the map. According to a study by Shockley Research, Inc., easy listening was the most preferred style of music in Nashville with 42.9 percent of the responses to the question types of music preferred. A total of 30.8 percent said country music, and 23.1 percent said they were country fans. Shockley's statistics also revealed that these country fans make less money than the average household, have less formal schooling and are older than the average Nashvillian.

Meanwhile, the show must go on. The Grammy people refused to take a little excuse like a broken arm to keep **Charlie Daniels** from the awards show this week, so he is still appearing on the show to sing "The Devil Went Down To Georgia." Recruited to help on fiddles are **Vasser Clements** and **Buddy Spicher**.

HANK WILLIAMS is the subject of a television special currently in the production stages. Hosted by **Hank Williams, Jr.**, the tribute will feature **Jim Owen** as Williams and **Laney Smallwood** as Audrey Williams. Also featured are **Johnny Cash**, **Waylon Jennings**, **Kris Kristofferson**, **Brenda Lee**, **Jerry Lee Lewis**, **Ray Price**, **Minnie Pearl**, **Roy Acuff** and others. As a special feature, Nashville's own **Delbert Pike** will be making his incognito dramatic debut not once but two times. In one scene Delbert plays the part of your Nashville picker in a fancy suit and a guitar over his shoulder, and in another as part of a crowd.

STUDIO NEWS: Just opened in Ashland City, right on the edge of Music City is Bull Studios, with a rehearsal hall, 24-track remote facilities, etc. In the studio are **David Wills**, **Jim Ed Brown & Helen Cornelius**, and **Sylvia** at Music City Hall (RCA), the **Statler Brothers** at Sound Shop, **Crystal Gayle** at Jack's Tracks, **Eddie Rabbit** at Caribou.

Out of the studio, and ready for release of their first album are the **Riders In The Sky**, buckeroos. That's right, **Ranger Doug Green**, **Woody Paul** and **Too Slim** have been down on the ole Triple X Ranch with producer **Russ Miller** putting down some new tunes they wrote in the bunkhouse after the dogies were tucked in for the night.

Released and soon out on the streets is a new single by the United American Children, which is just what the name says, singing in unison a **Boudleaux Bryant** tune called "The Russian Bear." The song has been around for awhile, but has been redone by the kids in light of the current state of world politics. On that same general note, we also now have "A Message From Khomeini," by **Roger Hallmark**, "Thank You Canada" by **Frank Jones**, "This Is My Country, Thank You Canada" by **Shelly Looney**, "Let's Not Go To Russia" by **Gary S. Paxton**, and last but not least "Let's All Stick It To The I.R.S." by **Billy Busby**.

Festival

★CONTEST FINALISTS (11 SONGS)

Pasty Gallant	(Canada)
Karla Bonoff	(U.S.A.)
Amii Stewart	(W.Germany)
The Dooleys	(Great Britain)
Park-Kyung Ai	(Republic Of Korea)
Claudja Barry	(Canada)
Dionne Warwick	(U.S.A.)
Gloria Gaynor	(U.S.A.)
Elisa Chan	(Hong Kong)
The Stylistics	(U.S.A.)
Manila Song Festival	
Grand Prize Winner	
	(Philippines)

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Record World Single Picks

THE CLASH—Epic 9-50851



TRAIN IN VAIN (STAND BY ME) (prod. by Stevens) (writers: Strummer-Jones) (Riva, ASCAP) (3:00)

Currently enjoying its most commercially successful and critically acclaimed recording, the Clash releases this less-than-frantic single that's certain to get widespread top 40 airplay. Mick Jones' vocals reach expressive cries and the overall sound has a crisp, rockabilly feel that should move the Clash into best-seller status.

D. L. BYRON—Arista 0496



LISTEN TO THE HEARTBEAT (prod. by Iovine-Small) (writer: Byron) (Inner Sanctum, BMI) (1:37)

Byron is a New York singer/songwriter who also plays a mean rock guitar as evidenced on this initial release from his new "This Day And Age" LP. Backed by his Project IV band, Byron maintains a breakneck pace throughout this rocking sprint. The desperate guitar break swelters over a driving beat and staccato hook.

NAZARETH—A&M 2219



HOLIDAY (MAMA, MAMA, PLEASE) (prod. by Baxter) (writers: group) (Panache, ASCAP) (3:35)

With Jeff "Skunk" Baxter producing and guitarist Zal Cleminson getting full membership status, Nazareth issues its first single from the "Malice In Wonderland" LP. Dan McCafferty leads and Cleminson shows some inventive licks that are sure to open a few eyes and ears. A standout pick for AOR-pop.

THE DUKES—Warner Brothers 49198



HEARTS IN TROUBLE (prod. by Cohn-Zito) (writer: Anderson) (Jook, BMI) (3:36)

The British quartet issues its first single from the self-titled debut LP recorded before the tragic loss of guitarist Jimmy McCullough. Miller Anderson, an alumnus of several major British bands, handles lead vocals and guitars with a keen melodic sense that makes this mid-tempo ballad a solid AOR-pop pick.

Pop

BRUCE COCKBURN—Millennium 11786 (RCA)

WONDERING WHERE THE LIONS ARE (prod. by Martyne) (writer: Cockburn) (Golden Mountain, PRO) (3:04)

Making his label debut is this veteran Canadian singer/songwriter with a cut from his new "Dancing In The Dragon's Jaw" LP. The dancing acoustic guitar & Cockburn's vocal phrasing equal a delightful multi-format hit.

SUE SAAD AND THE NEXT—Planet 45912 (E/A)

WON'T GIVE IT UP (prod. by Perry-Lance) (writers: Saad-Riparetti-Lance-Anstatt) (WB, ASCAP) (3:33)

Another L.A.-based debut serves notice here and it's a firm contender for AOR-pop. Sue's tough vocals front the quintet that features jolting rhythms, smart arrangements and a polished lead guitar.

ROBERT GORDON—RCA 11919

NEED YOU (prod. by Gottehrer-Gordon) (writer: Gordon) (Malapi/Jamie, BMI) (2:19)

The first cut from his new "Bad Boy" LP is a touching fifties-ballad with a crystalline sound produced by Richard Gottehrer. The Farfisa organ and slide guitar are exhilarating.

JOAN ARMATRADING—A&M 2224

HE WANTS HER (prod. by Armatrading-Lewy) (writer: Armatrading) (Rondor/Irving, BMI) (3:15)

This release from her "How Cruel" EP is in the "must hear" category for a number of reasons. Joan's vocals are typically expressive and the cautious reggae beat is dangerously inviting. Most of all, the snakey guitar line winds and bites with passion.

TONY SCIUTO—Epic 9-50843

HOLD BACK THE NIGHT (prod. by Dorff) (writers: Sciuto-Egorin) (First Concourse, BMI/Sweet Kelly, ASCAP) (4:16)

The Baltimore singer/songwriter exhibits a warm, affecting tenor on this strong debut from his new "Island Nights" LP. An excellent mid-tempo ballad for pop-A/C.

KID BROTHER—MCA/Montage 41193

IT WAS FUN WHILE IT LASTED (prod. by Henn) (writers: Kaye-Henn) (Home Fire/Little Sue/Point Zero, BMI/ASCAP) (3:22)

Lush, light harmonies roam the upper ranges on this blue-eyed soul number by the LA-based quintet. From their self-named LP, it's right for top 40.

THE MANHATTAN TRANSFER—Atlantic 3649

TWILIGHT ZONE (a./b.) (prod. by Graydon) (writers: a. Hermann/b. Paul-Graydon) (a. Blackwood, BMI—b. Rake, BMI/Heen, ASCAP) (3:55)

This spirited dancer opens with a clever adaptation from the great TV series. The ladies' vocals are showcased with Jay Graydon's guitar & Michael Boddicker's synthesizer sharing the spotlight.

NEW MUSIK—Epic 9-50841

STRAIGHT LINES (prod. by Mansfield) (writer: Mansfield) (Blackwood, BMI) (3:59)

Tony Mansfield's distinctive lead vocals highlight this outstanding electronic dancer with an irresistible keyboard riff. A solid hook and driving beat make it a must for clubs & AOR-pop.

JESS RODEN—Island 49158 (WB)

PRIME TIME LOVE (prod. by Pendarvis) (writers: Irstone-Unobsky) (Ackee, ASCAP/Fifty South, BMI) (3:35)

Roden is a British singer/songwriter whose talents are documented on the many fine albums he's released. This initial single from the new "Stonechaser" LP has his breezy soprano delivering a big hook. It's a delightful package for pop-A/C.

B.O.S./Pop

THELMA HOUSTON—RCA 11913

SUSPICIOUS MINDS (prod. by Stewart-Gadson) (writer: James) (Screen Gems-EMI, BMI) (4:15)

Houston sasses and shouts on this Elvis cover. Ringing keyboards, a jubilant chorus and the sweeping dance beat make this right for clubs & radio.

CROWN HEIGHTS AFFAIR—

De-Lite 803 (Mercury)
YOU GAVE ME LOVE (prod. by DeCoteaux) (writer: Reid) (Delightful/Crown Heights Affair, BMI) (3:38)

The seasoned eight-man group hooks-up with producer Bert DeCoteaux for this first single from the new "Sure Shot" LP. Skip Boardley's vocals glide on a slick dance beat.

KENNY DOSS—Bearsville 49197 (WB)

SUGAR (prod. by Mitchell) (writer: Bryant) (Every Knight/Unichappell, BMI) (3:26)

Doss is a bright young talent whose expressive tenor is expertly produced here by Willie Mitchell (Al Green). The nocturnal rhythm and gospel back-up chorus provide an alluring sound that makes Doss a voice to watch.

JOLINA—DJM 1302 (Mercury)

BRAND NEW KEY (prod. by Nerangis-Britton-Turner) (writer: Safka) (April/Neighborhood, ASCAP) (3:37)

Jolina debuts with this modernized Melanie hit. It's a bright, swift dancer with syndrums blitzing Jolina's sweet vocal update. For clubs and BOS formats.

THE HEATH BROTHERS—

Columbia 1-11220
FOR THE PUBLIC (prod. by Mtume) (writer: J. Heath) (MJQ, BMI) (4:15)

Dreamy is the word on this new Heath Brothers single from their upcoming "Live At The Public Theatre" LP. Jimmy's horn is on cloud nine while Stan Cowell's keyboard keeps a heavenly drift. Superb for several formats.

SLAVE—Cotillion 45011 (Atlantic)

FOXY LADY (FUNKY LADY) (prod. by Douglass) (writer: Wilson) (Cotillion/Wayne Watts, BMI) (3:23)

Slave's midwestern funky pop-rock is some of the finest from any region. Here, the septet stretches its black base into the pop area with Mark Hicks' ace guitar work leading the way.

NANCY WILSON—Capitol 4839

LET'S HOLD ON TO LOVE (prod. by Farrow) (writers: Johns-Farrow) (Funky Caroline, BMI) (4:35)
As a vocal stylist, Wilson has few peers. Her experience and talent were never so evident as on this stunning vocal workout that has a contemporary jazz-tinge for pop-A/C.

THE PLAYERS ASSOCIATION—

Vanguard 35214
THE GET-DOWN MELLOW SOUND (prod. by Weiss) (writer: Hills) (Silkie/Chris Hills, BMI) (4:05)

A light dance beat pushes Marian Rolle's creamy vocals while horn and keyboard lines flavor this initial release from their new "We Got The Groove" LP.

Country/Pop

EDDIE RABBITT—Elektra 46613

GONE TOO FAR (prod. by Malloy) (writers: Stevens-Rabbitt-Malloy) (DebDove/Briarpatch, BMI) (3:22)

A sparkling, lyrical guitar introduces and punctuates Rabbitt's light tenor on this bouncy cut from his "Loveline" LP. Country fans will gobble this and there's plenty for pop appetites too.

FREDDY WELLER—Columbia 1-11221

A MILLION OLD GOODBYES (prod. by Cason) (writers: Gibb-Russell) (Angel Wing/Pix-Russ/Buzz Cason, ASCAP) (3:17)

Sentimental ballads are getting solid A/C airplay and that's reason enough to make this cut from Weller's upcoming "Go For The Night" LP a crossover hit.

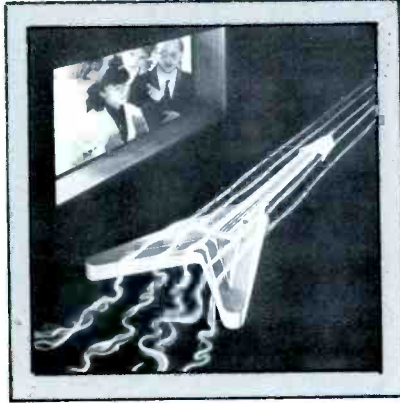


Album Picks



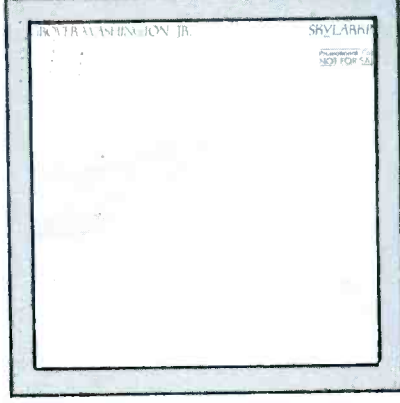
WHAT'S NEXT

FRANK MARINO & MAHOGANY RUSH—Columbia JC 36204 (7.98)
Marino and Mahogany Rush have been one of the '70s biggest U.S. concert draws and this new LP will give you a good idea why. Relying on hard core rock and roll beats with searing guitar work at the core, this is prime home grown metal music. Already big at the AORs, "You Got Livin'" is the centerpiece.



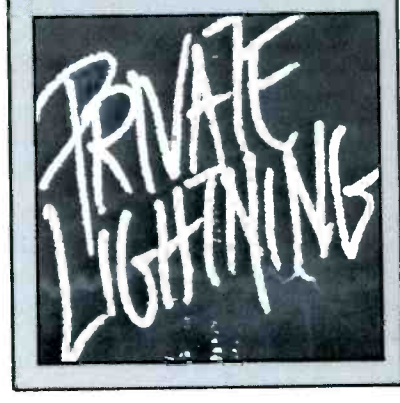
JUST TESTING

WISHBONE ASH—MCA 3221 (7.98)
The English band has had a number of albums released over the years but has never lost its following or its somewhat unique sense of rock music. Back now with MCA, this new LP is already gaining AOR support for its thoughtful and beautifully produced material. Martin Turner's lead vocals get special treatment and "Living Proof" is prime.



SKYLARKIN'

GROVER WASHINGTON, JR.—Motown M7-933R1 (8.98)
Washington is one of the most respected reedists in the jazz field and also one of the biggest selling crossover artists. This 1980 follow-up to last year's "Reed Seed" and "Paradise" displays the same emotional qualities and stirring virtuosity. Support musicians include Eric Gale, Ralph MacDonald and Idris Muhammed.



PRIVATE LIGHTNING

A&M SP-4791 (7.98)
This new Boston band debuts with a much talked about LP. The lyrics are sophisticated and poetic and the instrumentation matches the mood. The five men and one woman use primary rock beats, embellished with soaring electronic keyboards for an altogether startling effect. This is a very powerful first outing and could be one of the big ones.

IN 'N' OUT

STONE CITY BAND—Gordy G7-991R1 (7.98)



Rick James produced and wrote most of this album for the band that supported him on his own mega-sellers. The music here is familiar punk/funk/r&b/disco that'll have you dancing before you know it.

L.A. BOPPERS

Mercury SRM 1-3816 (7.98)



The Boppers combine a whole bunch of different rhythms in a most imaginative way. Drawing from '40s bop right up to R&B disco influences, they've put together a totally energetic and refreshing new sound.

BRYAN ADAMS

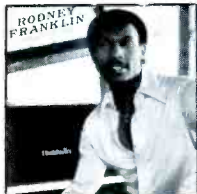
A&M SP 4800 (7.98)



There's lots of teen appeal in this debut album. Using polished pop/rock melodies and easily memorable lyrics, Adams first effort sounds right for Top 40 with something for AOR as well. "Hidin' From Love" is a highlight.

YOU'LL NEVER KNOW

RODNEY FRANKLIN—Columbia NJC 36122 (7.98)



Franklin was a piano prodigy and by 19 was recognized as one of the best new players in the jazz field. This second album shows a finely developed sense of both the esoteric and the commercial.

LIFE IS NOT EASY . . . WITHOUT YOU

CHICAGO GANGSTERS—Heat 022 (Mirus) (7.98)



This big group here dishes up an absolutely heaping dose of various R&B influences. From some Commodore-ish ballads to funk up dance rhythms, the disc is definitely one you shouldn't overlook.

WE GOT THE GROOVE

THE PLAYERS ASSOCIATION—Vanguard VSD 79431 (7.98)



Fronted by the multi-talented Chris Hill, this collection of N.Y. musicians here produce some slick and fine disco music. The eight minute-plus title cut is the core.

SUPERCHARGED

TAVARES—Capitol ST 12026 (7.98)



The Tavares brothers have developed their own instantly identifiable sound over the years and this latest disc shows it off particularly well. Drawing songs from a number of writers the mood is easy but scintillating.

PICK 'EM

RON CARTER—Milestone M-9092 (Fantasy) (7.98)



Carter's "piccolo bass" is an eerie instrument to say the least, but if progressive jazz is to your taste this new disc is a must have. Features Hugh McCracken, Kermit Moore, Ralph MacDonald and other jazz all-stars.

EDWARD & MRS. SIMPSON

ORIGINAL TELEVISION SOUNDTRACK—DS 15019 Stet (DRG) (7.98)



The music surrounding this dramatic story is as romantic as the plot. Produced by Ron Grainger and written by Grainger and others, this LP is for collectors and adult listeners.

THE DUDEK, FINNIGAN, KRUGER BAND

Columbia JC35770 (7.98)



The three musicians, individually and collectively, have made a commercial impact over the past few years and this new album is geared to continue the flow. The rock is totally professional.

HEART BEAT

ORIGINAL MOTION PICTURE SOUNDTRACK—Capitol 500-12029 (8.98)



The three-way love story about Jack Kerouac and Neal and Carolyn Cassady seems like the perfect film fare and Jack Nitzsche here surrounds the plot in lovely period pieces.

NEW YORK, NEW YORK

SOUNDS OF THE APPLE—Stash ST 204 (7.98)



Just as the big band sound is gaining in airplay time, Stash releases their second recent album in that genre. Features such as Grady Tate and Buck Pizzarelli on ten songs about New York.

Record World Imports

By JEFFREY PEISCH

■ CLASH (YES AGAIN): On the cover of the 12-inch single of the Clash's "London Calling" (which contains the non-LP song "Armagedeon Time") is a picture of a young couple sitting around a record player digging sides (listening to records). Scattered about them are six LPs: Presley, Dylan, Beatles, Stones, Sex Pistols and the Clash. The conceit is dazzling in its boldness. But as the Clash are proving with their every move, they've placed themselves accurately in the rock hall of fame.

The new Clash LP has been praised enough and is moving very firmly up the American charts (wonder of wonders). "Armagedeon Time" is important for two reasons: It shows a surplus of good material by a band that has just put out a 20-plus song album. And it is the Clash's most serious foray into reggae and dub. While the Clash has always toyed with Jamaican rhythms and mixing techniques, on "Armagedeon Time" they pull out all the stops. The song is dark and commanding. Great gaps of space in the mix are highlighted by **Sumner's** desperate cackles, **Jones'** ingenious melodica and **Micky Gallagher's** (of the **Blockheads**) organ noodling. **Paul Simonon** is the key to the song, with his thundering bass drifting in and out of the mix. It's amazing how the Clash has grasped the idiom and shaped it into their own sound.

FRUIT TREE: It would be detracting from the individuality of **Nick Drake** to say that his life was a textbook example of a tortured genius who died from confusion and neglect. Drake's poetry and music is some of the most moving ever recorded. Listening to his songs is an arresting experience. Drake's life is however the definitive story of a modern-day existential poet. At 18, he was a questioning college student who thought the world was passing him by. Eight years and three highly acclaimed (but commercially failed) albums later Drake's adolescent feeling of isolation had turned into a deep, unmovable depression. He died in his sleep from pills; some mentioned suicide, others said no.

Nick Drake's life is lovingly documented on a new three-album package, "Fruit Tree—the Complete Recorded Works" (Island). The box contains all three of Drake's LPs, four songs never before released, and a beautiful booklet with pictures and very sympathetic notes by **Arthur Lubow**. (Drake's first two albums are still available domestically on Antilles.)

Every one of the songs on the three albums is full of emotion, insight, and, often, tortured disorientation. But for someone that found so much confusion in the world, Drake sounds completely natural in a song. His music has that great quality of being simultaneously breezy and startling. The often-heard comparison to **Van Morrison** is accurate in this respect.

On Drake's first two albums, "Five Loaves Left" and "Bryter Layter," his friend **Robert Kirby** adds strings and brass arrangement to Drake's soft-but-firm voice and guitar. Kirby's rich baroque cellos seem to compliment Drake's desolation on "Five Leaves Left." On "Bryter Layter," Drake's masterpiece, Kirby used brass, and even some saxophone solos, giving Drake's songs an upbeat feel.

According to Lubow's notes, Drake was completely withdrawn physically; he never had girlfriends and ignored the care of his body. Yet many of Drake's most beautiful songs are love songs. On "Time Has Told Me" Drake sings, "Time has told me you're a rare find, a troubled cure for a troubled mind." And on "Northern Sky" he sings: "I've been a long time that I've wandered, through the people I have known. Oh if you would and you could, straighten my mind's eye." Drake doesn't seem to be talking to a specific lover so much as he is to be an idealized muse. His love songs are more about how his muse affects him than they are praises to the muse.

Drake's first two albums received critical raves, but were commercial disasters. Drake didn't care about the money but the failure to gain popular recognition bothered him. By the time he recorded his last album, "Pink Moon," Drake was consumed by his failure.

On "Pink Moon," Drake is alone with his guitar. The absence of Kirby's strings and brass makes for a dark, often eerie sound. And Drake's songs reach the depths of despair. From "Know:" "Know that I love you, know I don't care; Know that I see you, know I'm not there." After "Pink Moon" Drake recorded four more songs for his fourth, never-completed album. These are the songs released for the first time. One of them, "Black-Eyed Dog," is filled with death imagery: "A black-eyed dog he called at my door . . . I'm

(Continued on page 40)

Heart Throb



A Valentine's Day listening reception was held in New York for members of Heart, whose latest Epic album, "Bebe Le Strange," was just released. Pictured are, from left: Steve Fossen of Heart; Don Dempsey senior VP and general manager, E/P/A; Ann Wilson of Heart; Lennie Petze, VP, national A&R, Epic; Howard Leese of Heart; and (kneeling) Ken Kinnear, manager.

Theater Review

'West Side Story' Gets Younger

■ NEW YORK — It may be true that "when you're a Jet you're a Jet all the way," but in the new revival of "West Side Story" the white kids' gang seems to have gotten a lot younger and a lot milder. No sociopaths these: they project a gee-whiz all-Americanism that puts them closer to "Father Knows Best" than "The Blackboard Jungle."

Heavyweights Versus Wimps

The Puerto Rican Sharks, on the other hand, resemble twenty-ish graduates of a Charles Atlas course. Why are these heavyweights wasting their time fighting a bunch of wimpy teenagers?

Casting is just about the only thing wrong with this production of the late fifties Broadway classic, a collaboration of Leonard Bernstein, Stephen Sondheim, Arthur Laurents and Jerome Robbins. Every effort has been made to keep the revival faithful to the original; the songs are still brilliant, the staging imaginative, the story goodhearted. Two decades have made a Manhattan gang war between lower-class Anglos and Puerto Ricans anachronistic—the fights remain, the participants are different—just as they have made "West Side Story's" vision of a brighter future for these kids appear naive. The Jets and Sharks

make jokes about drugs; their younger brothers and sisters have made them into a religion.

Debbie Allen takes the best part in the show, Anita, and runs away with it—there is no one else in this production who can match her passion and humor, and she seems likely to be the one cast member here who will emerge a star. By contrast, Jossie De Guzman's Maria and Ken Marshall's Tony are woefully drab. Hector Jaime Mercado has somewhat more success as Bernardo.

"West Side Story" recalls a time when Broadway was the principal source of "standards," songs to be recorded by a hundred crooners and hummed by an entire nation. The half-dozen such compositions contributed here by Bernstein and Sondheim deserve their stature, as do the more challenging songs, "Cool" and "Gee Officer Krupke." Not many musicals have done as well, or are likely to.

Sociological note: Larry Kert, the original Tony, is now playing a stockbroker in "Changes" off-Broadway. The present Jets, one guesses, will also lighten up when the college boards roll around.

Marc Kirkeby

JOHN DENVER

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group John Denver stands out...
the voice is distinctive; the music
is his autograph.*

*John Denver...he means the world
to twenty-three million people.*

The 1980 Tour Begins With:

February

- 16 Austin, Texas—University of Texas
- 17 Houston, Texas—The Summit
- 18 Ft. Worth, Texas—Tarrant Cty.Conv. Center
- 19 Tulsa, Okla.—Oral Roberts University
- 20 Norman, Okla.—University of Oklahoma
- 22 Baton Rouge, La.—Louisiana State Univ.
- 23 Jackson, Miss.—Coliseum
- 24 Lake Charles, La.—Civic Center
- 25 Shreveport, La.—Hirsch Memorial Col.

March

- 13 Washington, D. C.—Capitol Center
- 14 New York, N.Y.—Nassau Coliseum
- 15 New Haven, Conn.—Veterans Coliseum
- 16 Springfield, Mass.—Civic Center
- 17 Portland, Me.—Cumberland Cty. Civic Center
- 18 Providence, R.I.—Civic Center
- 20 Montreal, Quebec—The Forum
- 21 Toronto, Ontario—Maple Leaf Gardens
- 22 Buffalo, N.Y.—War Memorial Aud.
- 23 Richfield, Ohio—Coliseum
- 24 Toledo, Ohio—Centennial Auditorium

Jerry Weintraub
Management III

Produced by Milt Okun



Premier Talent Inks 3-D



Polydor Records recording artists 3-D have signed to Premier Talent for all their booking needs. Pictured in the Premier Talent offices signing the pact are, from left: (seated) Andy Justin, road manager, 3-D; John Doumanian, manager, 3-D; and Frank Barselona, Premier Talent; (standing) Rick Zivic, lead singer; Ted Wender, keyboards; Mike Fink, drummer; Nick Stevens, bassist; and Keiv Ginsberg, guitarist, all with 3-D.

New York, N.Y.

(Continued from page 12)

time around. His latest sojourn to Manhattan brought him to the Bottom Line last week where he cut loose with a blistering 45-minute set that was intense in the extreme. As striking a figure as Seals cuts physically—one baleful stare could nail you to the wall for good—it's when he loads up his guitar for a characteristic singing, stinging run over a ferociously pumping rhythm section ("Strictly powerhouse" is how **Doc Pomus** described it) and follows it up with a great, growling delivery of a lyric on the order of "Baby, you're runnin' 'round here with your head so hard/I think I'm gonna have to use my rod" ("I Believe" from "Midnight Son") the effect is devastating, and doubly so when the audience responds as fervently as this one. Vocally, Seals is hardly in a league with someone as technically adroit and sensitive as, say, **B.B. King**, but this hardly matters when a singer gets his point across as dramatically as Seals. Should his voice ever fail, however, he can stand up there and play his sweet legato runs all night and keep an audience enthralled into the wee, small hours.

Headlining the Bottom Line show was the now-unsigned **Roomful of Blues**. The group's appearance here heralded the return to New York City of **Miss Lou Ann Barton**, a singer who was last seen in November of '79 at the Lone Star Cafe fronting a group from Austin, Texas called **Double Trouble** (New York, N.Y. of November 24, 1979 was devoted primarily to a review of Double Trouble's Lone Star shows). In the time-honored manner of groups receiving this column's seal of approval, Double Trouble broke up two weeks after its New York engagement, and Barton left Texas for Providence, Rhode Island and a job with Roomful. What a mistake. For thirty solid minutes at the outset, Roomful played an assortment of mediocre blues and ersatz swing tunes. The band's male vocalist, while hitting all the right notes, sang with a singular lack of passion—totally deadpan. When Barton came on, she had to battle the din of a rather stolid horn section (the lone exception being trombonist **Porky Cohen**, who played in **Artie Shaw's** band in the late '40s). What could have been a total waste of time and talent was saved only by Barton herself, who simply rose above the tedium to deliver some first-rate vocals. The only good move Roomful made all night was in allowing Barton to return for the encore accompanied only by a piano player, she responded with a soulful, wrenching version of "Maybe" that compared favorably to the original by **Arlene Smith** and the **Chantels**. Smith is one of Barton's idols, but comparisons are useless in this case: Barton is simply a great singer, and she proved it by giving a memorable performance with a band that has absolutely no idea of how to adapt to her style. Rarely has so talented an artist been given such insensitive support.

JOCKEY SHORTS: **Bon Scott**, lead singer and principle lyricist of **AC/DC**, passed away on February 19 in London at the age of 33. Cause of death has been attributed to alcohol poisoning. AC/DC was in post-production for its forthcoming Atlantic album when Scott died. . . . **Bettelynn McIlvain** is leaving Capitol Records, where she has been east coast press coordinator. She can be reached at 212-874-2775. Also leaving Capitol is **Gary Franklin**, a merchandising coordinator for the company. He can be reached at 212-261-2368. . . . **Leber and Kreb's** Rock and Roll Marathon tour starts in March in Texas. Bands to be featured on the jaunt are **Angel**, **Humble Pie**, **Mother's Finest** and **Mahogany Rush**.

The Coast

(Continued from page 14)

known to mystery fans and literary critics alike by his nom de plume, **Ross Macdonald**, and his fictional hero, detective **Lew Archer**. Millar/Macdonald's been one of Zevon's literary idols for years, and more recently, one of his "most revered" friends.

NAMES AND FACES: **Clifton Chenier**, the great accordion player and zydeco (black Cajun music, essentially) exponent, hasn't been in great shape lately, what with diabetes and a recent foot operation. He says he won't be performing for a while (his infrequent visits to Verbum Dei High School here are nearly legendary), but that he's in good spirits nonetheless. "I'm feelin' good," says Clifton. "It's gonna be all right." It might be even better if concerned fans were to write to Chenier at 619 South Magnolia in Lafayette, Louisiana. . . . One fellow who has been performing a lot these days is **Kenny Loggins**, although it hasn't always been easy for him, either. Take last Monday (18), when he appeared at Arizona State University in Tempe. Loggins was in the midst of his set when the entire town's power went out, a casualty of the heavy weather the west has been having. No problem, said Loggins and band; since they were playing in Grady Gammage Hall, designed by **Frank Lloyd Wright**, and thus an acoustic marvel, they simply went ahead and played a 45 minute acoustic set, with roadies holding flashlights so the crowd could still get a glimpse of the star. Now that's dedication. . . . **John Denver** publicly apologized last week for shooting an Aspen neighbor's dog with a BB gun. That's pretty rough stuff, but in all fairness it should be pointed out that the canine in question was a notorious litterbug, a staunch opponent of solar power and a known **Ronald Reagan** supporter, so at least Denver had an excuse. . . . The world's first exploding invitation (at least that's what some people are claiming) showed up last week on behalf of local rockers **Neo Paris and the Futures**, who are appearing this Tuesday (26) at the Whisky. The invite was one of those party poppers that makes a very loud noise and spews confetti over anyone in the immediate vicinity; we understand that the group's lawyers are preparing for a flurry of lawsuits from various maimed recipients. . . . Congrats to publicist **Michael Gershman** and wife **Suzu Kalter Gershman** (a People Magazine correspondent) on the birth of their son **Aaron James**, born February 10 in L.A.

WET HUMOR: After a week of monsoons, no glib chatter from us, beyond observing the heartening news that stars get wet too. **Melissa Manchester**, celebrating her birthday Saturday (16), greeted soggy well-wishers—including **Burt Bacharach**, **Carole Bayer Sager**, **Adrienne Anderson**, **Ailee Willis** and **Alan and Marilyn Bergman**, which sounds like a songwriters' Mafia to us—with pairs of dry socks, as in footwear, not sherry. . . . **BUFFALO MOANS**—**Neil Young's** fans will get to hear a more symphonic strain of the loner's style in the score to Universal's "Where The Buffalo Roam." Conductor **David Blumberg** assembled a 111-piece orchestra to cut some of Young's compositions for the film, thus breaking the all-time record for the number of musicians to perform simultaneously at Wally Heider's Hollywood facilities. . . . **ABOUT TIME AWARD** is hereby conferred upon **Michael Reff** of Everybody's Records in Portland, whose most recent retail newsletter names none other than **RW's David McGee** as recipient of the Son of Sam Award. Not our son, Reff.

Stonebolt Session



RCA executives flew to Washington, D.C. on February 16 to watch newly-signed Canadian-based band Stonebolt perform for the National Entertainment and Campus Activities Association (NECAA) convention there. Stonebolt's debut single on RCA's "Don't Ya Hide It," is beginning to receive chart action and their initial album for RCA, "Keep It Alive," is slated for late February release. Seen above watching the Stonebolt video at the band's NECAA booth are (from left): two unidentified observers, Jack Chudnoff, division VP of marketing, RCA Records; Loren Braithwaite, RCA's international division; Jack Maher, manager-product management, pop music, RCA Records; Andy Nagy, director of creative affairs and international, RCA Canada; John Iuele, manager of Stonebolt; Ray Roper and Dan Atchinson, members of Stonebolt; Jorge Pino, manager, international product development, RCA Records; and David Jay Willis, Stonebolt member.

Record World Disco

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **DIRECT HIT:** Somehow, there's an aura of success surrounding the latest album by veteran group **Crown Heights Affair**. Partly, it's the title, "Sure Shot;" there are also several parallels to the current hit by Kool and the Gang: same label (De-Lite), a change of producer, wonderful music. For the first time, the group is working with **Bert deCoteaux** (suddenly hot with Ben E. King's breakout), and the partnership succeeds in exactly the same way that Deodato's did with Kool and the Gang. The sound is cleaner, but the group's essential character is preserved: the doo-wop style of the group's Britton-Nerangis hits is always front and center on the album's six notable cuts. Best of the bunch: "I Don't Want to Change You" (5:20), a message song; "You've Been Gone" (5:45), a love song; and "I See the Light" (4:50), unmistakably, a disco song. All are marked by strong, flowing rhythm, mostly from keyboard, perfect pacing and a highly focussed, live-wire mix. Also note: the hard-core, high-stepping funk "Sure Shot" (6:20), a whooping "You Gave Me Love" (5:55)—especially good at the break and jam; and the semi-rap "Use Your Body and Soul" (4:12). Throughout, DeCoteaux' skillful string arrangements manage to be beautiful but not overbearing, and his production gives a real sense of direction to the album as a whole. Consistently good R&B-disco that often has something to say, don't be surprised to see "Sure Shot" trail bullets all the way up the chart.

We're also delighted with **Teena Marie's** second album, "Lady T," out this week on Gordy. **Richard Rudolph** produced with her, and they've turned in spirited, confident work that reflects her past association with mentor Rick James. Best bets for the clubs: on side two, "You're All the Boogie I Need" (5:40), and the rollicking "Young Girl in Love" (3:56), both lighthearted, playful cuts with perfect disco flow and lots of personality. Also, "Behind the Groove" (6:14), closer to the punk-funk style of last year's "Sucker For Your Love;" and "Lonely Desire," bouncy and rockish at 4:40. Very magnetic indeed; could use a disco disc breakout. "Mystic Merlin" (Capitol) is the debut of a New York based group, produced by **Charles Kipps**. Although the album graphics don't project much identity, the music certainly does, especially the four prime cuts which land in a very versatile radio-club area. "Got to Make the Best (Of a Love Situation)" (4:20) is our personal pick, a ballad-style cut with emotional impact similar to "I'm Caught Up." **Betty Brown** sings a fine, intense lead and a great, unexpected bass-vocal break just begs to be lengthened. "Burned to Learn" (5:06) is a more up-front boogie; it begins a bit jazzy and then starts pounding and pumping. Vivid, imaginative funk, sparked with a crazy "Ouch!" hook. And: a laid-back instrumental, "Just Can't Give You Up" (6:08) and "Can't Stop Dancing" (4:45).

DISCO DISCS: Serviced promotionally in a double twelve inch set is "Larry Levan's Greatest Mixes, Volume Two," a collection of recent Salsoul material reworked by DJ Levan. Of particular interest: a harder-edged "The Greatest Performance of My Life," by **Loleatta Holloway**; new intro vocals and a punchy edited break on **Cognac's** "How High;" a faster "First Time Around," by **Skyy**, with quite a bit more momentum. **First Choice's** "Double Cross" reappears with more guitar and the climatic edit of the opening string spiral that's caused pandemonium over and over at Levan's home base, New York's Paradise Garage. It is the third time around for some of these cuts, but the collector in me appreciates the new assemblage.

Of other current releases, we're particularly fond of **Viola Wills'** "Gonna Get Along Without You Now" (5:02), on Sugarhill. This sweet, subtly phased cut has become a major New York radio breakout, although club response nationwide has been spotty—perhaps it's assumed to be a rap record and ignored. To the contrary, it's a highly melodic production of European origin that could bring back the hustle if it broke big enough. So pretty; could it cross over? Other regionally active disco discs: RCR's "Give it to You" (3:40—yes, on a twelve-inch), on Fort Lauderdale's Radio label, is sung by **Rhodes-Chalmers-Rhodes**, who contributed so much to the sound of Al Green's run of hits. The feel is fresh pop-R&B, not far from Boz Scaggs' music, circa 1976. The length does leave one expecting more, though. **Cut Glass'** "Without Your Love" (20th Century-Fox) was produced in the midwest; it's a rather arbitrary pairing of an R&B sounding song with a dense multi-synthesizer arrangement. It does well, in the fashion of last year's "Love and Desire;" very listenable at 6:35. **Midnight Star** is the latest to appear on the amazingly successful Solar label, and "Make it Last" (7:10) is one of the funkier sounds they've released for the clubs. The mix is all clavinet and guitar licks; it takes some time to get started but picks up greatly from the first break. For the last third of the cut, the hook digs deep with the staccato pulse of "I Just Wanna Be."

NOTES FROM THE UNDERGROUND: With the slowdown in the rate of disco being released by major American labels, the return of the mystique that has always surrounded a hot new record (especially an import, test pressing or independent label release) has been increasingly obvious. This week, the buzz was on for the solo debut album of **Alfredo de la Fe**, known in the Latin community as the violinist in the group **Tipica '73**. The album, "Alfredo," is available locally on the Criolla label (P.O. Box 88, Palisades Park, N.J. 07650). Although the album is mainly hard-core salsa, it's been in great demand in New York for its one disco cut, "Hot to Trot" (6:24). The cut is mainly chant and percussion (**Nicky Marrero** plays syndrum and timbales), sprinkled with numerous breaks of Brazilian percussion. de la Fe plays an amplified violin that provides the center of the cut's fascination: such an unexpected effect demands close, involved listening. (Many thanks to New York correspondent Sergio Munzibai for providing a copy of the album, which was sold out at the city's main disco outlet.) **Wish's** "There Was a Time" (A&M Canada) has also been appearing on playlists occasionally; it is being serviced on request from A&M's Toronto offices. The track is a fully developed fusion of top-40 rock and disco breaks, with a resultant flavor that's quite distinctive. The neat production is offset somewhat with guitar chords and a husky female lead and mixed chorus that suggests **Liquid Gold**. Considering that so much of the material calculated to cross over winds up pleasing nobody, "There was a Time" seems a particularly successful effort that treats both disco and pop-rock with respect.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

ALFIE'S/MANCHESTER, VT.

DJ: DOUG FORRESTER
AND THE BEAT GOES ON—Whispers—Solar
BLOW MY MIND—Celi Bee—APA/TK
BODYSHINE—Instant Funk—Salsoul
CAN'T STOP DANCING—Sylvester—Fantasy
DON'T BRING BACK MEMORIES—Passion—
Prelude
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
I CAN'T DANCE WITHOUT YOU—Theo
Vaness—Prelude
I CAN'T HELP MYSELF—Bonnie Pointer—
Motown
LOVE IS IN YOU/DISCO CHOO CHOO—
Nightlife Unlimited—Casablanca/Unidisc
(import-Canada)
MANDOLAY—La Flavour—Sweet City
RIPE—Ava Cherry—RSO (LP)
TWILIGHT ZONE/TWILIGHT TONE—
Manhattan Transfer—Atlantic
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky
WHAT YOU WON'T DO FOR LOVE—Denie
Corbett—Reflection

SANCTUARY/SEATTLE

DJ: DANA ANDREWS
AFRICAN SUITE—African Suite—MCA (LP)
BODYSHINE—Instant Funk—Salsoul
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—
Motown
I WANNA BE YOUR LOVER/SEXY DANCER—
Prince—WB
JUST WANNA MAKE YOU DANCE—J. B.'s
featuring Maxxi—Drive/TK
MANDOLAY—La Flavour—Sweet City
1-2-3—Salazar—City
RIPE—Ava Cherry—RSO (LP)
STOMP!—Brothers Johnson—A&M
THE SECOND TIME AROUND/RIGHT IN THE
SOCKET—Shalamar—Solar
TIGER, TIGER—Gregg Diamond Bionic
Boogie—Polydor
WE'RE GONNA ROCK—Sabu—Ocean

DISCO TRES CHIC/BALTIMORE

DJ: DAVID FINGERS
AND THE BEAT GOES ON—Whispers—Solar
BODY IN MOTION—Clifton Dyson—Motown
BOUNCE, ROCK, SKATE, ROLL—Vaughan
Mason and Crew—Brunswick
FUNK YOU UP—Sequence—Sugarhill
I DON'T BELIEVE YOU WANNA GET UP
AND DANCE (OOPS)—Gap Band—Mercury
I'M CAUGHT UP—Inner Life—Prelude
I WANT YOU FOR MYSELF—George Duke—
Epic
KEEP IT HOT—Cheryl Lynn—Columbia
LOVE INJECTION—Trussel—Elektra
MUSIC TRANCE—Ben E. King—Atlantic
RIPE—Ava Cherry—RSO (LP)
SPECIAL LADY—Ray, Goodman and Brown—
Polydor
STOMP!—Brothers Johnson—A&M
THE SECOND TIME AROUND/RIGHT IN THE
SOCKET—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky

THE LANDING/DALLAS

DJ: DON McBRIDE
AND THE BEAT GOES ON—Whispers—Solar
DO YOU LOVE WHAT YOU FEEL—Rufus and
Chaka—MCA
EVITA—Festival—RSO (LP)
FUNKYTOWN—Lipps, Inc.—Casablanca
HAVEN'T YOU HEARD—Patrice Rushen—
Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—
Motown
I'M CAUGHT UP—Inner Life—Prelude
I SHOULD A LOVED YA/TONIGHT I'M
ALRIGHT—Narada Michael Walden—Atlantic
I WANNA BE YOUR LOVER/SEXY DANCER—
Prince—WB
MANDOLAY—La Flavour—Sweet City
SMACK DAB IN THE MIDDLE—Janice McClain—
WB/RFC
THE SECOND TIME AROUND—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—
Blue Sky
WE'RE GONNA ROCK—Sabu—Ocean

Record World Disco File Top 50

MARCH 1, 1980

MAR. 1	FEB. 23		WKS. ON CHART
1	1	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	7
2	3	FUNKYTOWN LIPPS, INC./Casablanca (12"*) NBLP 7197	6
3	2	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	15
4	5	EVITA FESTIVAL/RSO (entire LP/12"*) RS 1 3061	12
5	4	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	11
6	6	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	10
7	7	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202	7
8	8	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	7
9	9	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	11
10	13	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	9
11	10	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"*) SD 19256	17
12	14	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	9
13	12	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"*/LP cut) BXL1 3479 (RCA)	18
14	11	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	16
15	18	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE AVA CHERRY/RSO (LP cuts) RS 1 3072	4
16	17	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	5
17	16	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC THEO VANESS/Prelude (12"*) PRL 12173	9
18	24	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	3
19	19	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) SD 16012 (Atlantic)	6
20	45	STOMP! BROTHERS JOHNSON/A&M (12"*) SP 3716	2
21	29	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"*) SRK 6076 (WB)	4
22	15	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	14
23	27	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782 (Island)	4
24	23	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	7
25	26	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12") JE 36263	6
26	20	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12"*) WES 22125	6
27	28	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"*) F 9587	4
28	21	CAN'T STOP DANCING SYLVESTER/Fantasy (12") F 79010	9
29	44	STANDING OVATION GQ/Arista (12") 0483	2
30	34	THE VISITORS GINO SOCCIO/Warner Bros./RFC (12") DRCS 8894	5
31	38	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (LP cut) SD 19258	2
32	36	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	5
33	39	IN THE POCKET (MEDLEY)/GRASS/PYGYM AFRICAN SUITE/MCA (LP cuts) 3205	3
34	—	MUSIC TRANCE BEN E. KING/Atlantic (12"*) 3635	1
35	35	DON'T STOP THE FEELING ROY AYERS/Polydor (12"*) PD 1 6246	3
36	22	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	14
37	25	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12"*) AL 9509	14
38	49	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	2
39	—	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"*) PRL 12174	1
40	43	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	4
41	41	ST. TROPEZ/UP AND DOWN/HOTEL PARADISE DIVA GRAY AND OYSTER/Columbia (LP cuts) NJC 36265	3
42	40	GOOD TO ME THP/Atlantic (entire LP) SD 19257	10
43	31	SHAKE YOUR BAIT/TAKE ALL OF ME BARBARA LAW/Pavillion (LP cut/12") NJJ 36148/4Z8 6401 (CBS)	12
44	30	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136	7
45	46	LET'S FLY PARADISE EXPRESS/Fantasy (entire LP) F 9589	2
46	32	WILLIE AND THE HAND JIVE RINDER AND LEWIS/AVI (12"*) 6073	10
47	—	PLANET CLAIR/ROCK LOBSTER B-52'S/Warner Bros. (12"*) BSK 3355	1
48	42	BODYSHINE/SLAP, SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"*) SA 8529 (RCA)	13
49	—	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	1
50	37	I'M CAUGHT UP INNER LIFE/Prelude (12"*) PRL 12175	17

(★ non-commercial 12", • discontinued)

RCA, Life Pact



RCA Records will manufacture market and distribute worldwide recordings from Life's Galaxy Productions, Inc., it was announced by Bob Fead, division vice president, RCA Records—U.S.A., and T. Life, president of Life's Galaxy Productions, Inc. Under terms of the agreement Life will find new artists and produce up to six albums to appear exclusively on RCA Records. Shown here discussing Life at RCA Records are, from left: Ray Harris, division vice president, black music marketing, RCA Records; Fead; T. Life; Bob Schwaid, manager of T. Life; Rick Rowe, head recording engineer for Life's Galaxy Productions, Inc.; and Eddie DeJoy, division vice president, pop A&R, RCA Records.

Silver Blue Prod. Taps Roy Rosenberg

■ NEW YORK — Joel Diamond, president of Silver Blue Productions, has announced the appointment of Roy Rosenberg to the position of director of national promotion.

Most recently, Rosenberg was northeast pop promotion director for Atlantic Records. Previously he was local New York promotion manager for Atlantic Records and Mercury Records.

Walden Tour Set

■ NEW YORK — Atlantic recording artist Narada Michael Walden has announced the beginning of his live performance schedule for 1980. The itinerary set thus far includes shows in seven cities in the midwestern and southern U.S.

Mirus Names Remer

■ CLEVELAND — Doc Remer has been named national promotion director for Mirus Music, Inc., which includes Mirus Records, Seeds and Stems Records, Heat Records and New Moon/Cloud-born Records, it was announced by Ron Iaforano, vice president/general manager of the company.

Remer will be based at the Mirus offices in Cleveland, Ohio. Prior to his appointment Remer was midwest regional promotion manager for Ariola America Records.

Harris Bows Prod. Firm

■ LOS ANGELES — TIA Productions, Inc. has been formed by composer / producer / songwriter Anthony R. Harris. TIA will produce musical scores for theatrical and television motion pictures.

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI) 13	I WISH I WAS EIGHTEEN AGAIN Kennedy (Tree, BMI) 63
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP) 51	IT'S LIKE WE NEVER SAID GOODBYE Reynolds (Cookway/Dejamus, ASCAP) 79
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI) 15	KISS ME IN THE RAIN Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP) 52
ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI) 78	LADIES NIGHT E. Deodato (Delightful/Gang, BMI) 32
AUTOGRAPH Okun (Cherry Lane, ASCAP) 99	LET ME GO, LOVE Templeman (Snug/Big Stroke, BMI) 40
BABY DON'T GO Edwards (Seagrape/Valgovind, BMI) 97	LET'S GO ROCK AND ROLL Casey-Finch (Sherlyn/Harrick, BMI) 94
BABY TALKS DIRTY Chapman (Eighties/Small Hill, ASCAP) 50	LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) 3
BACK ON MY FEET AGAIN Olsen (Pendulum/Unichappell/Paper Wait, BMI) 27	LOST IN LOVE Chertoff (Arista/BRM, ASCAP) 42
BAD TIMES (THEME FROM DEFIANCE) Colomby (Harlene/Macalley/Ripparthur, ASCAP) 61	LOVE ON THE PHONE Burgh (Liedela, ASCAP) 88
BOUNCE, ROCK, SKATE, ROLL Pt. 1 Mason (Lena/Funky Feet, BMI) 95	LOVING YOU WITH MY EYES Beckett (Cherry Lane, ASCAP) 93
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.) 77	MY HEROES HAVE ALWAYS BEEN COWBOYS Nelson-Pollack (Jack & Jill, BMI) 81
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP) 59	99 T. Knox & Group (Hudmar, ASCAP) 17
CARRIE Richard-Britten (Unart, BMI/Cookaway, ASCAP) 86	OFF THE WALL Jones (Almo, ASCAP/Rondor London, LTD) 44
CARS Numan (Geoff & Eddie/Blackwood, BMI) 90	ON THE RADIO Moroder (Ricks/Revelation, BMI) 2
COME BACK Justman (Center City, ASCAP) 45	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP) 58
COMPUTER GAMES Hosono (Alpha/Almo, ASCAP) 83	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI) 62
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP) 6	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI) 89
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) 4	RAVEL'S BOLERO Reisman (Hollyweed/Wells, ASCAP) 92
CRUISIN' S. Robinson (Bertham, ASCAP) 18	REFUGEE Petty-Iovine (Skyhill, BMI) 29
DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI) 11	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP) 24
DEJA VU B. Manilow (Rightsong/Angela, BMI) 38	ROCKIN' INTO THE NIGHT Mills (WB, ASCAP/Fitst/Saber Tooth, BMI) 55
DESIRE Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 5	ROCK WITH YOU Jones (Almo/Rondor, ASCAP) 9
DESIRE Sandlin (Gear, ASCAP) 82	ROMEO'S TUNE Simon (Rollin Tide, ASCAP) 10
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI) 48	SARA Group (Fleetwood Mac, BMI) 31
DON'T EVER SAY GOODBYE Rundgren-Derringer (Derringer, BMI) 96	SEPTEMBER MORN B. Gaudio (Stonebridge/EMA-Suisse, ASCAP) 7
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI) 16	SET ME FREE Rundgren (Unearthly/Fiction, BMI) 66
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP) 37	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI) 57
EVEN IT UP Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP) 53	SMALL PARADISE Albert (G.H./H.G., ASCAP) 76
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP) 91	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI) 28
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) 30	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP) 39
FLIRTIN' WITH DISASTER T. Werman (Mister Sunshine, BMI) 46	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) 20
FOOL IN THE RAIN Page (Flames of Albion, ASCAP) 43	THE SPIRIT OF RADIO Brown & Group (Core, CAPAC/ASCAP) 65
FOREVER MINE Gamble-Huff (Mighty Three, BMI) 49	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP) 67
GIRL WITH THE HUNGRY EYES Nevison (Little Dragon, BMI) 80	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI) 25
GIVE IT ALL YOU GOT Mangione (Gates, BMI) 34	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI) 26
GOT TO LOVE SOMEBODY Rodgers-Edwards (Chic, BMI) 84	TOO HOT Deodato (Delightful/Gang, BMI) 12
HAVEN'T YOU HEARD Mims-Rushen-Andrews (Babyfingers/Mims/Show-entree, ASCAP/Freddie Dee, BMI) 54	US AND LOVE Nolan-Koppers (Sound of Nolan, BMI) 56
HEARTBREAKER Coleman (Dick James, BMI) 22	VOICE OF FREEDOM TM Productions (TM, ASCAP) 85
HIM Holmes-Boyer (WB/Holmes Line, ASCAP) 14	WHAT I LIKE ABOUT YOU Solley (Forever Endeavor, ASCAP) 74
HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI) 71	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) Grusin-Rosen (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP) 98
HOW DO I MAKE YOU Asher (Billy Steinberg) 19	WHEN A MAN LOVES A WOMAN Rothchild (Pronto/Quincy, BMI) 41
I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI) 64	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI) 23
I CAN'T TELL YOU WHY Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP) 35	WHERE DOES THE LOVIN' GO Gates (Kipahula, ASCAP) 68
I DON'T LIKE MONDAYS Wainman-Group (Zomba, BMI) 70	WHY ME Group (Stygian/Almo, ASCAP) 47
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP) 60	WITH YOU I'M BORN AGAIN DiPasquale & Shire (Check Out, BMI) 33
I SHOULD LOVED YA (Walden/Gratitude Sky, ASCAP/Irving, BMI) 72	WOMEN Jones-Baker-McDonald (Somerset/Evansongs, ASCAP) 69
I THANK YOU Ham (Birdees/Walden, ASCAP) 36	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC) 100
I WANNA BE YOUR LOVER Prince (Ecnirp, BMI) 21	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) 8
	YEARS Collins (Pi-Gem, BMI) 75
	YES, I'M READY Casey (Dadelia, BMI) 1
	YOU ARE MY HEAVEN Flack-Mercury (Black Bull, ASCAP) 87
	YOU MIGHT NEED SOMEBODY Richards (Braintree/Snow/Neclcs, BMI) 73

Record World Singles 101-150

MARCH 1, 1980

MAR.	FEB.	
1	23	
101	101	YOU WON'T BE THERE THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI)
102	102	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/Epic 9 50845 (Kama Sutra/Rada Dara, BMI)
103	103	ALL NIGHT LONG RAINBOW/Polydor 2060 (Thames Talent, BMI)
104	106	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 (KI, ASCAP)
105	105	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)
106	116	STAY IN LINE OFF BROADWAY usa/Atlantic 3647 (Screen Gems-EMI/Modern Fun, BMI)
107	119	SOMEWHERE IN AMERICA SURVIVOR/Scotti Bros. 511 (Atl) (WB/Easy Action, ASCAP)
108	111	SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)
109	112	STRANGER LTD/A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)
110	110	SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)
111	108	YOUR LAST LETTER CHISHOLM & SPENCE/Columbia 1 11191 (April, ASCAP)
112	—	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)
113	114	CAN'T TAKE MY EYES OFF OF YOU MAUREEN MCGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)
114	118	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)
115	117	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)
116	—	I DON'T NEED YOU ANYMORE JACKIE De SHANNON/RCA 11902 (New Hidden Valley, ASCAP/Paulanne, BMI/Lefcol)
117	121	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3739 (CBS) (Mighty Three, BMI)
118	130	EVERY GENERATION RONNIE LAWS/United Artists 1334 (Fizz/At Home, ASCAP)
119	—	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA) (20th Century Fox/Nearytunes, ASCAP)
120	124	BRING OUT THE NIGHT THE POLICE/A&M 2218 (Virgin, ASCAP)
121	122	I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)
122	123	DON'T YA HIDE IT STONEBOLT/RCA 11910 (DeeCove/Dunbar Canada Ltd, PROC)
123	125	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)
124	127	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031 (Chappell/Sailmaker, ASCAP)
125	126	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
126	109	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI)
127	—	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)
128	—	STANDING OVATION G.Q./Arista 0483 (Arista, ASCAP/Careers, BMI)
129	—	HOLD BACK THE NIGHT TONY SCIUTO/Epic 9 50843 (First Concourse/Sweet Kelley, ASCAP)
130	120	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)
131	129	TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI)
132	131	FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)
133	132	REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP)
134	133	STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)
135	113	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerads, ASCAP)
136	137	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)
137	144	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
138	128	STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI)
139	139	KARI BOB JAMES/EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP)
140	140	MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI)
141	135	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)
142	145	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)
143	147	TOO LATE THE SEARCHERS/Sire 49175 (WB) (Rockford/Almo, ASCAP)
144	141	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)
145	148	HOW LONG TANTRUM/Ovation 1135 (Creative, ASCAP)
146	150	YOU GOT IT (RELEASE IT) PEARL HARBOR & THE EXPLOSIONS/Warner Bros. 49143 (Keintunen, ASCAP)
147	149	ROCK LOBSTER B-52s/Warner Bros. 49173 (Boo-Fant Tunes, BMI)
148	142	BLAME IT ON THE NIGHT FANDANGO/RCA 11761 (Life and Times, BMI)
149	138	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)
150	134	IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)



Gospel Music: A New Decade

Record World has been the leader in comprehensive gospel music industry coverage, from the inception of a bi-weekly gospel section in February 1977 to special salutes to Gospel in '77 and '78. This year's close-up, "Gospel Music: A New Decade," coincides with Gospel Music Week and the 11th Dove Awards program. Join us in our exciting documentation of gospel music's growth and potential.

Issue Date: March 29
Ad Deadline: March 10

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Record World Singles



MARCH 1, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAR. 1	FEB. 23		WKS. ON CHART
1	2	YES I'M READY TERI DESARIO WITH K.C. Casablanca 2227	14
2	4	ON THE RADIO DONNA SUMMER/Casablanca 2236	7
3	3	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	10
4	1	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	9
5	7	DESIRE ANDY GIBB/RSO 1019	6
6	5	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	14
7	8	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	9
8	12	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	10
9	6	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	16
10	10	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	12
11	13	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	9
12	15	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	7
13	14	AN AMERICAN DREAM DIRT BAND/United Artists 1330	11
14	17	HIM RUPERT HOLMES/MCA 41173	7
15	25	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/ Columbia 1 11187	7
16	9	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	18
17	20	99 TOTO /Columbia 1 11173	9
18	11	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	19
19	22	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	5
20	23	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	8
21	18	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	16
22	26	HEARTBREAKER PAT BENATAR/Chrysalis 2395	9
23	24	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	9
24	33	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	3
25	16	THIS IS IT KENNY LOGGINS/Columbia 1 11109	19
26	35	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	7
27	30	BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398	6
28	36	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	6
29	32	REFUGEE TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 41169	6
30	37	FIRE LAKE BOB SEGER/Capitol 4836	2
31	19	SARA FLEETWOOD MAC/Warner Bros. 49150	10
32	27	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	20
33	38	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	6
34	41	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	6
35	47	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	2
36	39	I THANK YOU ZZ TOP /Warner Bros. 49136	7
37	21	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ MCA/Infinity 50,035	17
38	29	DEJA VU DIONNE WARWICK/Arista 0459	14
39	31	THE LONG RUN EAGLES/Asylum 46569	12
40	44	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	7
41	45	WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643	7
42	54	LOST IN LOVE AIR SUPPLY/Arista 0479	4
43	34	FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	9
44	53	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	3
45	50	COMEBACK J. GEILS BAND/EMI-America 8032	5
46	46	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822	8
47	28	WHY ME STYX/A&M 2206	9
48	42	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	14
49	43	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	12
50	55	BABY TALKS DIRTY KNACK/Capitol 4822	4
51	59	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	5
52	56	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	6
53	62	EVEN IT UP HEART/Epic 9 50847	4
54	58	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	6



55	60	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	8
56	61	US AND LOVE KENNY NOLAN/Casablanca 2234	5
57	68	SEXY EYES DR. HOOK/Capitol 4831	3
58	65	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	2
59	70	CALL ME BLONDIE/Chrysalis 2414	3
60	67	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	5
61	63	BAD TIMES (THEME FROM DEFIANCE) TAVARES/ Capitol 4811	6
62	40	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	26
63	64	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/ Mercury 47011	8
64	57	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	9
65	71	THE SPIRIT OF RADIO RUSH/Mercury 76044	4
66	75	SET ME FREE UTOPIA/Bearsville 49180 (WB)	3
67	52	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/Bearsville 49125 (WB)	15
68	78	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	3
69	79	WOMEN FOREIGNER /Atlantic 3651	3
70	72	I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117	6

CHARTMAKER OF THE WEEK

71	—	HOLD ON TO MY LOVE JIMMY RUFFIN RSO 1021	1
72	74	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	5
73	80	YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/ Atlantic 3645	6
74	81	WHAT I LIKE ABOUT YOU ROMANTICS/Nemperor 9 7527 (CBS)	3
75	83	YEARS WAYNE NEWTON/Aries II 108	3
76	77	SMALL PARADISE JOHN COUGAR/Riva 203 (Mercury)	6
77	86	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	2
78	—	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	1
79	88	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	2
80	89	GIRL WITH THE HUNGRY EYES JEFFERSON STARSHIP/ Grunt 11921 (RCA)	2
81	82	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	4
82	90	DESIRE ROCKETS/RSO 1022	2
83	84	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	4
84	73	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	6
85	76	VOICE OF FREEDOM JIM KIRK & THE TM SINGERS/ Capitol 4834	3
86	—	CARRIE CLIFF RICHARD/EMI-America 8035	1
87	—	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	1
88	—	LOVE ON THE PHONE SUZANNE FELLINI/Casablanca 2242	1
89	66	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	17
90	97	CARS GARY NUMAN/Atco 7211	2
91	92	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	4
92	95	RAVEL'S BOLERO HENRY MANCINI/Warner Bros. 49139	3
93	—	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/ Windsong 11899 (RCA)	1
94	96	LET'S GO ROCK AND ROLL KC & THE SUNSHINE BAND/ TK 1036	7
95	—	BOUNCE, ROCK, SKATE, ROLL, PT. 1 VAUGHAN MASON AND CREW/Brunswick 55548	1
96	98	DON'T EVER SAY GOODBYE RICK DERRINGER/Blue Sky 9 2788 (CBS)	2
97	99	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	2
98	—	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	1
99	—	AUTOGRAPH JOHN DENVER/RCA 11915	1
100	—	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/ Millennium 11786 (RCA)	1



PRODUCERS & PUBLISHERS ON PAGE 23



Record World Album Airplay

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

MARCH 1, 1980

FLASHMAKER



BEBE LE STRANGE
HEART
Epic

MOST ADDED

- BEBE LE STRANGE**—Heart—Epic (31)
- MAD LOVE**—Linda Ronstadt—Asylum (28)
- BAD LUCK STREAK**—Warren Zevon—Asylum (19)
- GET HAPPY**—Elvis Costello—Col (12)
- SOLD OUT**—Fools—EMI-America (11)
- RAISIN CAIN**—Johnny Winter—Blue Sky (8)
- JUST TESTING**—Wishbone Ash—MCA (7)
- PRIVATE LIGHTNING**—A&M (6)
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis (6)

WNEW-FM/NEW YORK

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - EVERY MAN A KING**—D.B. Cooper—Blue Collar
 - SUZANNE FELLINI**—Casablanca
 - FRIED NECK BONES** (single)—Giants—MCA
 - GET HAPPY**—Elvis Costello—Col
 - WILLIAM OZ**—Capitol
 - SOLD OUT**—Fools—EMI-America
 - THE PLANETS**—Motown

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- TUSK**—Fleetwood Mac—WB
- THE PRETENDERS**—Sire
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- LONDON CALLING**—Clash—Epic
- LOVE STINKS**—J. Geils—EMI-America
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- I'M THE MAN**—Joe Jackson—A&M

WPIX-FM/NEW YORK

- ADDS:**
- BAD LUCK STREAK**—Warren Zevon—Asylum
 - CRAWFISH FIESTA**—Professor Longhair—Alligator
 - FLEX**—Lene Lovich—Stiff/Epic
 - GET HAPPY**—Elvis Costello—Col
 - JUDY IN DISGUISE** (single)—Silicon Teens—Mute (import)
 - JUST TESTING**—Wishbone Ash—MCA
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - SOLDIER**—Iggy Pop—Arista

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS**—Sire
- GET HAPPY**—Elvis Costello—Col
- THE SPECIALS**—Chrysalis
- LONDON CALLING**—Clash—Epic
- SYLVAIN SYLVAIN**—RCA
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- END OF THE CENTURY**—Ramones—Sire
- BOYS DON'T CRY** (single)—Cure—Fiction (import)
- BUZZ BUZZ A DIDDLE IT**—Matchbox—Magnet (import)
- ONE STEP BEYOND**—Madness—Sire

WBCN-FM/BOSTON

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PRIVATE LIGHTNING**—A&M
 - QUEEN OF SIAM**—Lydia Lunch—ZE
 - SOLD OUT**—Fools—EMI-America
 - STRUTTIN**—Dr. Strut—Motown
 - THE FLYING LIZARDS**—Virgin
 - THUG OF LOVE**—Dirk Hamilton—Elektra
 - WHAT'S NEXT**—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS**—Sire
- LOVE STINKS**—J. Geils—EMI-America
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PRIVATE LIGHTNING**—A&M
- BEBE LE STRANGE**—Heart—Epic
- LONDON CALLING**—Clash—Epic
- SOLD OUT**—Fools—EMI-America
- THE WALL**—Pink Floyd—Col
- BROKEN ENGLISH**—Marianne Faithfull—Island
- AMERICAN GIGOLO** (soundtrack)—Polydor

WLIR-FM/LONG ISLAND

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - BLACK & WHITE** (single)—dB's—Shake
 - EVERY MAN A KING**—D.B. Cooper—Blue Collar
 - GALLAGHER**—United Artists
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - SINGING THE BLUES** (single)—Dave Edmunds—Swan Song (import)
 - SOLD OUT**—Fools—EMI-America
 - SOLDIER**—Iggy Pop—Arista

HEAVY ACTION (airplay in descending order):

- BAD LUCK STREAK**—Warren Zevon—Asylum
- LOVE STINKS**—J. Geils—EMI-America
- THE STEVE HOWE ALBUM**—Atlantic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- FIRST OFFENCE**—Inmates—Polydor
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- LONDON CALLING**—Clash—Epic

WBAB-FM/LONG ISLAND

- ADDS:**
- BRYAN ADAMS**—A&M
 - BAD LUCK STREAK**—Warren Zevon—Asylum

- BEBE LE STRANGE**—Heart—Epic
- CONVENIENCE** (12" single)—Gentle Giant—Col
- GET HAPPY**—Elvis Costello—Col
- HIDEAWAY**—David Sanborn—WB
- MAD LOVE**—Linda Ronstadt—Asylum
- WILLIAM OZ**—Capitol
- SOLD OUT**—Fools—EMI-America
- SYLVAIN SYLVAIN**—RCA

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- DEGUELLO**—ZZ Top—WB
- PHOENIX**—Dan Fogelberg—Full Moon
- UNION JACKS**—Babys—Chrysalis
- ROCKIN INTO THE NIGHT**—38 Special—A&M
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- PERMANENT WAVES**—Rush—Mercury
- SCHEMER DREAMER**—Steve Walsh—Kirshner

WCOZ-FM/BOSTON

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - FLEX**—Lene Lovich—Stiff/Epic
 - FLYING DOESN'T HELP**—A. More—Quanga (import)
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PRIVATE LIGHTNING**—A&M
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - SOLD OUT**—Fools—EMI-America

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- LOVE STINKS**—J. Geils—EMI-America
- LONDON CALLING**—Clash—Epic
- BAD LUCK STREAK**—Warren Zevon—Asylum
- PHOENIX**—Dan Fogelberg—Full Moon
- TUSK**—Fleetwood Mac—WB

WBLM-FM/MAINE

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - JUST TESTING**—Wishbone Ash—MCA
 - MAD LOVE**—Linda Ronstadt—Asylum
 - ONE STEP BEYOND**—Madness—Sire
 - PRIVATE LIGHTNING**—A&M
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - SOLD OUT**—Fools—EMI-America

HEAVY ACTION (airplay in descending order):

- BAD LUCK STREAK**—Warren Zevon—Asylum
- THE LONG RUN**—Eagles—Asylum
- LOVE STINKS**—J. Geils—EMI-America
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- CANDY-O**—Cars—Elektra
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LONDON CALLING**—Clash—Epic
- ON—Off Broadway**—Atlantic
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- CORNERSTONE**—Styx—A&M

WQBK-FM/ALBANY

- ADDS:**
- BAD LUCK STREAK**—Warren Zevon—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - WILLIAM OZ**—Capitol
 - 1980**—Gil Scott-Heron & Brian Jackson—Arista
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - SOLDIER**—Iggy Pop—Arista
 - TWO YEARS IN A PADDED CELL**—Earthquake—Beserkley
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS**—Sire
- LOVE STINKS**—J. Geils—EMI-America
- LONDON CALLING**—Clash—Epic
- THE WALL**—Pink Floyd—Col
- THE SPECIALS**—Chrysalis
- REGGATTA DE BLANC**—Police—A&M
- THE LONG RUN**—Eagles—Asylum
- I'M THE MAN**—Joe Jackson—A&M
- NO NUKES**—Various Artists—Asylum
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol

WCMF-FM/ROCHESTER

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - LOVE ON THE PHONE** (single)—Suzanne Fellini—Casablanca

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

- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- BEBE LE STRANGE**—Heart—Epic
- THE WALL**—Pink Floyd—Col
- PHOENIX**—Dan Fogelberg—Full Moon
- PERMANENT WAVES**—Rush—Mercury
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - CHRISTOPHER CROSS**—WB
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum

HEAVY ACTION (airplay in descending order):

- BAD LUCK STREAK**—Warren Zevon—Asylum
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- PHOENIX**—Dan Fogelberg—Full Moon
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- CANDY-O**—Cars—Elektra
- THE GLOW**—Bonnie Raitt—WB
- BEBE LE STRANGE**—Heart—Epic

WYDD-FM/PITTSBURGH

- ADDS:**
- BEBE LE STRANGE**—Heart—Epic
 - END OF THE CENTURY**—Ramones—Sire
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PHOENIX**—Dan Fogelberg—Full Moon
- PERMANENT WAVES**—Rush—Mercury
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- DEGUELLO**—ZZ Top—WB
- NO NUKES**—Various Artists—Asylum
- SCHEMER DREAMER**—Steve Walsh—Kirshner
- LOVE STINKS**—J. Geils—EMI-America

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BAD LUCK STREAK**—Warren Zevon—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - CRAWFISH FIESTA**—Professor Longhair—Alligator
 - MATTHEW FISHER**—A&M
 - GET HAPPY**—Elvis Costello—Col
 - MAD LOVE**—Linda Ronstadt—Asylum
 - PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
 - RAISIN CAIN**—Johnny Winter—Blue Sky
 - TWO YEARS IN A PADDED CELL**—Earthquake—Beserkley
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis

HEAVY ACTION (airplay in descending order):

- HOW CRUEL**—Joan Armatrading—A&M
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- THUG OF LOVE**—Dirk Hamilton—A&M
- THE PRETENDERS**—Sire
- LONDON CALLING**—Clash—Epic
- BAD BOY**—Robert Gordon—RCA
- THE SPECIALS**—Chrysalis
- SYLVAIN SYLVAIN**—RCA
- END OF THE CENTURY**—Ramones—Sire
- THIS DAY & AGE**—D.L. Byron—Arista

WQDR-FM/RALEIGH

- ADDS:**
- BAD LUCK STREAK**—Warren Zevon—Asylum
 - BEBE LE STRANGE**—Heart—Epic
 - EARTH & SKY**—Graham Nash—Capitol
 - MAD LOVE**—Linda Ronstadt—Asylum
 - VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- ADVENTURES IN UTOPIA**—Utopia—Bearsville
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DOWN ON THE FARM**—Little Feat—WB
- PHOENIX**—Dan Fogelberg—Full Moon
- NO NUKES**—Various Artists—Asylum
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- LOVE STINKS**—J. Geils—EMI-America
- CHRISTOPHER CROSS**—WB
- MAD LOVE**—Linda Ronstadt—Asylum

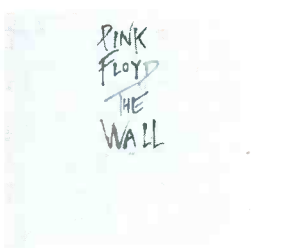
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



MARCH 1, 1980

TOP AIRPLAY



THE WALL
PINK FLOYD
Col

MOST AIRPLAY

- THE WALL—Pink Floyd—Col (30)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (30)
- LOVE STINKS—J. Geils—EMI—America (21)
- PHOENIX—Dan Fogelberg—Full Moon (15)
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol (13)
- LONDON CALLING—Clash—Epic (13)
- PERMANENT WAVES—Rush—Mercury (13)
- THE PRETENDERS—Sire (13)
- DEGUELLO—ZZ Top—WB (12)
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (11)
- THE LONG RUN—Eagles—Asylum (11)
- UNION JACKS—Babys—Chrysalis (11)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- ANYWAY YOU WANT IT (single)—Journey—Col
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
 - FIRE LAKE (single)—Bob Seger—Capitol
 - MAD LOVE—Linda Ronstadt—Asylum
 - SHOOTING STAR—Virgin

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DEGUELLO—ZZ Top—WB
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- CORNERSTONE—Styx—A&M
- UNION JACKS—Babys—Chrysalis
- PHOENIX—Dan Fogelberg—Full Moon
- THE PRETENDERS—Sire
- PERMANENT WAVES—Rush—Mercury
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra

WMMS-FM/CLEVELAND

- ADDS:**
- BEBE LE STRANGE—Heart—Epic
 - GET HAPPY—Elvis Costello—Col
 - I ONLY WANT TO BE WITH YOU (single)—Tourists—Logo (import)
 - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
 - SUZANNE FELLINI—Casablanca
 - MAD LOVE—Linda Ronstadt—Asylum

PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col

SOLD OUT—Fools—EMI—America

SURVIVOR—Scotti Bros.

(descending order):

HEAVY ACTION (airplay in descending order):

- LOVE STINKS—J. Geils—EMI—America
- THE PRETENDERS—Sire
- PHOENIX—Dan Fogelberg—Full Moon
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- SYLVAIN SYLVAIN—RCA
- LONDON CALLING—Clash—Epic
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

WABX-FM/DETROIT

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - I CAN'T STAND UP FOR FALLING DOWN (single)—Elvis Costello—F-Beat (import)
 - MAD LOVE—Linda Ronstadt—Asylum
 - THUG OF LOVE—Dirk Hamilton—Elektra

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- THE ROMANTICS—Nemperor
- NO BALLADS—Rockets—RSO
- UNION JACKS—Babys—Chrysalis
- LOVE STINKS—J. Geils—EMI—America
- MAD LOVE—Linda Ronstadt—Asylum
- ANYWAY YOU WANT IT (single)—Journey—Col
- FIRE LAKE (single)—Bob Seger—Capitol
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol

WWW-FM/DETROIT

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Asylum
 - JUST TESTING—Wishbone Ash—MCA
 - MAD LOVE—Linda Ronstadt—Asylum
 - SUE SAAD & THE NEXT—Planet
 - SOLD OUT—Fools—EMI—America
 - VICTIMS OF THE FURY—Robin Trower—Chrysalis

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- NO BALLADS—Rockets—RSO
- THE ROMANTICS—Nemperor
- PERMANENT WAVES—Rush—Mercury
- MAD LOVE—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI—America
- BEBE LE STRANGE—Heart—Asylum
- CORNERSTONE—Styx—A&M
- UNION JACKS—Babys—Chrysalis

KSHE-FM/ST. LOUIS

- ADDS:**
- BEBE LE STRANGE—Heart—Epic
 - JACKSON HIGHWAY—Capitol
 - JUST TESTING—Wishbone Ash—MCA
 - KAYAK—Mercury
 - MAD LOVE—Linda Ronstadt—Asylum

RAISIN CAIN—Johnny Winter—Blue Sky

SOLD OUT—Fools—EMI—America

TWO YEARS IN A PADDED CELL—Earthquake—Berserkeley

HEAVY ACTION (airplay, sales in descending order):

- THE WALL—Pink Floyd—Col
- PERMANENT WAVES—Rush—Mercury
- MALICE IN WONDERLAND—Nazareth—A&M
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- LOVE STINKS—J. Geils—EMI—America
- NO BALLADS—Rockets—RSO
- SCHEMER DREAMER—Steve Walsh—Kirshner
- WHAT'S NEXT—Frank Marino & Mohagany Rush—Col
- SHOOTING STAR—Virgin
- THE FINE ART OF SURFACING—Troomtown Rats—Col

KZEW-FM/DALLAS

- ADDS:**
- BEBE LE STRANGE—Heart—Epic
 - JUST TESTING—Wishbone Ash—MCA
 - MAD LOVE—Linda Ronstadt—Asylum
 - THE CALL OF THE WILD—Max Demian—RCA

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

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- UNION JACKS—Babys—Chrysalis
- BEBE LE STRANGE—Heart—Asylum
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- DEGUELLO—ZZ Top—WB
- CORNERSTONE—Styx—A&M
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- THE LONG RUN—Eagles—Asylum

KFML-AM/DENVER

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - DOWN & DIRTY—Bobby Bare—Col
 - MATTHEW FISHER—A&M
 - MAD LOVE—Linda Ronstadt—Asylum
 - PRIVATE LIGHTNING—A&M
 - STONEBOLT—RCA (import)
 - STRUTTIN—Dr. Strut—Motown

HEAVY ACTION (airplay in descending order):

- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- SYLVAIN SYLVAIN—RCA
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- THE AGE OF PLASTIC—Buggles—Island
- DANCING IN THE DRAGON'S JAWS—Bruce Cockburn—Millennium
- LOVE STINKS—J. Geils—EMI—America
- BAD BOY—Robert Gordon—RCA
- CITY—McGuinn & Hillman—Capitol
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- MALICE IN WONDERLAND—Nazareth—A&M

KAWY-FM/WYOMING

- ADDS:**
- BEBE LE STRANGE—Heart—Epic
 - EVERY MAN A KING—D.B. Cooper—Blue Collar
 - MATTHEW FISHER—A&M
 - 1980—Gil Scott Heron & Brian Jackson—Arista
 - PRISONER OF THE SKY—Rafe Van Hoy—MCA

PRIVATE LIGHTNING—A&M

SURVIVOR—Scotti Bros.

TAROT SUITE—Mike Batt & Friends—Epic

HEAVY ACTION (airplay in descending order):

- CITY—McGuinn & Hillman—Capitol
- THE WALL—Pink Floyd—Col
- LOVE STINKS—J. Geils—EMI—America
- PHOENIX—Dan Fogelberg—Full Moon
- NO PLACE TO RUN—UFO—Chrysalis
- DOWN ON THE FARM—Little Feat—WB
- TEMPTATION—Marc Tanner Band—Elektra
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- SCHEMER DREAMER—Steve Walsh—Kirshner

KOME-FM/SAN JOSE

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - MAD LOVE—Linda Ronstadt—Asylum
 - TEMPTATION—Marc Tanner Band—Elektra

HEAVY ACTION (airplay in descending order):

- UNION JACKS—Babys—Chrysalis
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- THE LONG RUN—Eagles—Asylum
- LOVE STINKS—J. Geils—EMI—America
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- CORNERSTONE—Styx—A&M
- DEGUELLO—ZZ Top—WB
- LIVE RUST—Neil Young—Reprise

KWST-FM/LOS ANGELES

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - MAD LOVE—Linda Ronstadt—Asylum

HEAVY ACTION (airplay, sales in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- LOVE STINKS—J. Geils—EMI—America
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- PERMANENT WAVES—Rush—Mercury
- UNION JACKS—Babys—Chrysalis
- PHOENIX—Dan Fogelberg—Full Moon
- FIRE LAKE (single)—Bob Seger—Capitol
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

KMEL-FM/SAN FRANCISCO

- ADDS:**
- BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - LONDON CALLING—Clash—Epic
 - MAD LOVE—Linda Ronstadt—Asylum
 - THE PRETENDERS—Sire

HEAVY ACTION (airplay, sales in descending order):

- FIRE LAKE (single)—Bob Seger—Capitol

THE WALL—Pink Floyd—Col

BEBE LE STRANGE—Heart—Epic

DAMN THE TORPEDOES—Tom Petty—Backstreet

CALL ME (single)—Blondie—Chrysalis

UNION JACKS—Babys—Chrysalis

PHOENIX—Dan Fogelberg—Full Moon

MAD LOVE—Linda Ronstadt—Asylum

LOVE STINKS—J. Geils—EMI—America

ANYWAY YOU WANT IT (single)—Journey—Col

KTUL-FM/EUGENE

- ADDS:**
- ANYWAY YOU WANT IT (single)—Journey—Col
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - BEBE LE STRANGE—Heart—Epic
 - COMPUTER GAMES—Mi-Sex—Epic
 - SUZANNE FELLINI—Casablanca
 - INNUENDO—Danny Kortchmar—Asylum
 - RAISIN CAIN—Johnny Winter—Blue Sky
 - SOLD OUT—Fools—EMI—America
 - BUGS TOMORROW—Casablanca
 - TWO YEARS IN A PADDED CELL—Earthquake—Berserkeley

HEAVY ACTION (airplay in descending order):

- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- THE PRETENDERS—Sire
- LOVE STINKS—J. Geils—EMI—America
- THE SEARCHERS—Sire
- THIS DAY & AGE—D.L. Byron—Arista
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- MALICE IN WONDERLAND—Nazareth—A&M
- SUE SAAD & THE NEXT—Planet
- YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy
- LONDON CALLING—Clash—Epic

KZAM-AM/SEATTLE

- ADDS:**
- ONE STEP BEYOND—Madness—Sire
 - QUEEN OF SIAM—Lydia Lunch—ZE
 - THE WALL—Pink Floyd—Col
 - THE SEARCHERS—Sire
 - THE UNDERTONES—Sire
 - THIS DAY & AGE—D.L. Byron—Arista

HEAVY ACTION (airplay in descending order):

- EAT TO THE BEAT—Blondie—Chrysalis
- END OF THE CENTURY—Ramones—Sire
- LONDON CALLING—Clash—Epic
- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- THE PRETENDERS—Sire
- THE BIGGEST PRIZE IN SPORT—999—Polydor
- THE WALL—Pink Floyd—Col
- THE VERY DAB—Fingerprintz—Virgin Intl.
- THE ROMANTICS—Nemperor
- DRUMS & WIRES—XTC—Virgin

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

- WAAF-FM WXR-FM KL-FM
- WPLR-FM WKDF-FM KBPI-FM
- WMJQ-FM WQFM-FM KNAC-FM
- Y95-FM

Radio World

Radio Replay

By MARC KIRKEBY

■ **THE MOOD ON CAMPUS:** College students, whose radio listening habits are nearly as hard to document as those of hoboes, are apparently still tuning in to their favorite stations often enough and long enough to raise hopes at youth-oriented stations and eyebrows at rating services. According to a coupon survey conducted by *Amper-sand* magazine, a national college newspaper supplement, students spend at least 50 percent more time listening to radio than watching television: nearly half listen to four hours of radio or more each day, with the average listening time being 3.5 hours for men and 3.75 hours for women. The 4000 respondents to the survey liked progressive rock (does this mean AOR?) formats best (33.8 percent), followed by mellow rock (25), top 40 (18), jazz (9), disco (6), classical (3.1), country (2) and beautiful music (1.1). The students watch about two hours of TV a day, a statistic that recalls my own college viewing habits: an hour of "Star Trek" and an hour of "The Untouchables" on Channel 56 in Boston. An education in themselves.

MOVES: **Ted Cramer** becomes PD at WTVN/Columbus today (25), coming from sister station WDAF/Kansas City, which also names **Stephanie Pflumm MD** . . . in another intra-group transfer, **Dan Halyburton** is named PD at WQAM/Miami and moves from WDGY/Minneapolis, in the process changing formats from country to adult contemporary. Halyburton will handle afternoon drive at WQAM . . . **Dan Lemos** joins KIIS-FM/Los Angeles as head of music research, after two and a half years at crosstown rival KMET . . . **Jimmy (Doc) Rogers** returns to B-100/San Diego as community image consultant and weekend air talent, from 91X there . . . **Bob Bolton**, operations manager of WKIX/Raleigh, is seeking a news director to head a six-person staff; tapes and resumes to Bob at Box 12526, Raleigh, N.C. 27605 . . . **Norm N. Nite**, veteran DJ and rock historian, returns to WCBS-FM/New York weekends, from WNBC, where he has done weekends since 1975 . . . New lineup at WAZY-FM (Z96)/Lafayette, Indiana: MD **Keith Harris** 6-10 a.m., operations manager **Jeffrey Jay Weber** 10-noon, **Dave Bradley** noon-3, **Steve West** 3-7, **Bob Leonard** 7-midnight, **Jesse James** midnight-6 . . . **Don Michaels** has been named PD/MD at WWCW-FM/Albany, Ga., succeeding **Steve Robinson**, who joins KLAQ/Denver on the all-night show.

GIMME THAT OLD TIME RELIGION: Call it a fad or call it a fluke, big-band music is returning to American radio at a jitterbug pace. The revival that won so much attention when WNEW-AM/New York returned to bands and standards last year has accelerated in the months that have followed, with two syndicators getting the sort of response to their big-band packages that disco was getting a year ago.

Al Ham, a producer at Columbia Records in the **Mitch Miller** era, has his "Music of Your Life" format on the air in 15 cities, and stations in another 30 have expressed interest. The big-band format marketed by Drake-Chenault has been picked up by six stations, according to Drake-Chenault VP **Buddy Scott**, and station inquiries are increasing. Both companies offer taped music which may be used with or without live announcers, although both recommend the former. "Ultimately there can be one in every major market," Scott says.

But what about demographics? skeptics are asking. Can a station make money playing records that are 40 years old? Most of the big-band stations are too new in their formats to have rating statistics to show advertisers; WNEW's ratings dropped in its first book under the present format. The two syndicators are arguing that they can draw listeners 30 and older in great numbers, that they won't be limited to people who liked big-band music when it was contemporary.

Target audiences are not so much at issue here as is counterprogramming, however. Most of the big-band stations are on the AM band; most are "daytimers" that must sign off at sunset. Given the increasing dominance of FM formats of every kind, the increasing shift of full-time AM stations to news and talk formats, the AM daytimers' prospects have seemed grim for years. Big-band programming not only offers music that no one else is playing in most cities, it offers it to an audience that is probably doing most of its radio listening during the day. The music goes well with the emphasis on news, features and personality that are traditional mainstays of middle-of-

the-road formats on the AM band. And wherever the big-band formats have started, local press and even television coverage has been extensive, better publicity than any promotion campaign could buy.

It shouldn't surprise anyone who knows station owners that the formats are catching on so quickly. Broadcasters expect their stations to make money, and given a choice among five different styles of music programming, none of which they like, owners will generally pick the one with the greatest potential for profit. But there are suggestions in the big-band revival that some station managers are programming from the heart rather than from the wallet. Big-band music and pop standards are, after all, the music on which many of them grew up, and its disappearance from the airwaves in most cities—to be replaced by rock 'n' roll formats many managers have never liked, despite their profitability—took much of the fun out of radio for these executives.

WNEW brought 3300 people to Roseland for a Valentine's Day dance which starred Benny Goodman. Drake-Chenault's KMPX/San Francisco has been sponsoring late-afternoon tea dances at the Hyatt. Surely the big-band formats are bringing back to radio listeners who had been lost to the TV talk shows. It's not that this kind of radio may or may not keep some stations in the black; it's rather charming, too.

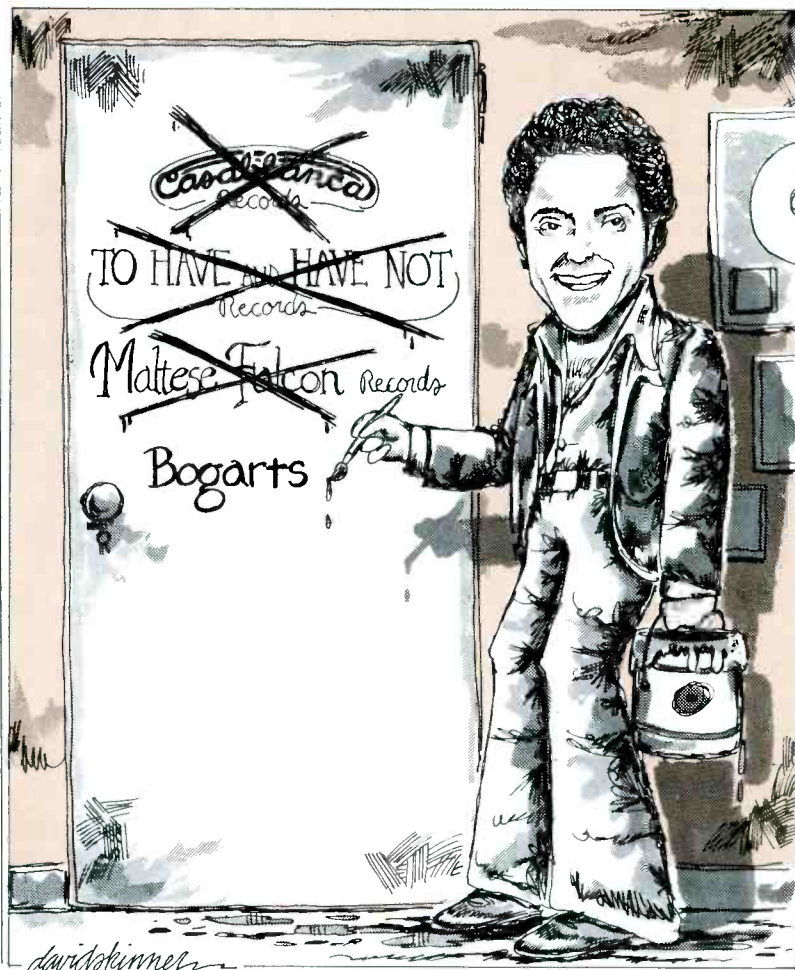
Zadoc Conducts Music Business Courses

■ **NEW YORK**—Seven music business courses, taught by leading professionals including David Krebs, Steve Leber, Felix Cavaliere, Dennis Lambert and Mark Puma, will be conducted by the Zadoc Institute for Practical Learning between March 15 and April 29 at S.I.R. Rehearsal Studio A, 250 West 54th Street.

Ron Zalkind, founder-director of the Institute, will teach "The

Business of Music," an overview of the entire industry, on Tuesday and Thursday evenings 6:15-8 p.m. beginning April 3. Tuition is \$80.

Other Zadoc courses will be held on Saturdays, 10:15 a.m.-4:45 p.m., and consist of panel discussions involving industry professionals. Tuition for each Saturday course is \$40.



Grammys' Sales Clout (Continued from page 10)

ed an Oscar, but often when nominated. Studios and distributors, rather than exhibitors, carry the bulk of fiscal and marketing responsibility.

That may be changing, though, as a result of improved retail response. Lowy says labels are buying larger quantities of the NARAS-produced product stickers as dealers step up their store merchandising profile. "A number of labels have been very supportive," comments Lowy. "You have to understand that our thrust isn't a merchandising interest in itself, because we're not in the business of merchandising records. But we do have an obligation to help the industry take advantage of these awards."

Even so, Lowy believes many label merchandisers fail to maximize the potential sales activity Grammys can generate. "I don't think those record company merchandising personnel fully appreciate the extent to which the consumer places value on the nominations for, and winning of, a Grammy award. That is only being gauged by those companies who've already learned what the awards can mean."

In several special field categories, what those awards can mean is a major portion of total sales, he adds, citing soul gospel superstar Andrae Crouch as just one example of a Grammy winner

who became a sales success too. Ultimately, Lowy believes, "There's no question that the Grammy Award can do exactly what an Oscar will for a winning film."

One much older indication of that possibility has been the annual telecast's general success as a ratings-grabber for the networks, outranking almost every other music special in recent years, and far exceeding other music awards specials in its estimated viewing audience. Lowy feels both the Grammy's success and the problems faced by other shows stem from broadcast technology as much as any other single factor. "I think poor TV sound quality remains a stumbling block to building big audiences for music themed shows," said the NARAS chief, "especially as those audiences have become more sophisticated about music and sound. So we're trying, from a professional sound standpoint, to make it more interesting each year."

This year that will include stereo simulcasts on a nationwide basis, bringing a separate stereo feed into most major TV markets that will allow viewers to hear the audio portion over the participating local FM station. Those stations will buttress the tie-in through a three-hour Grammy special prior to the awards.

ASCAP Receipts Up (Continued from page 4)

foreign sources, yielding an overall distribution figure of \$100,639,000. Quarterly distribution figures showed a steady increase from a low of \$14,695,000 from domestic sources in March, at the end of the first quarter, to a fourth quarter high of \$26,016,000.

A July 31, 1979, distribution of fees owed members by foreign users, covering fiscal 1977 performances, included \$4,176,000 from the U.K.; \$2,472,000 from France; \$2,355,000 from Germany; \$529 thousand from Sweden; and, representing the period from July, '76, to June, '77, \$184 thousand from South Africa.

Total distribution from foreign sources in that payment was \$9,716,000.

Total operating expenses, including salaries, was estimated at \$24,349,000, including salaries in ASCAP's home office and 17 branch offices of \$11,530,000, reflecting an average payroll of 692 employees. Expenses totalled \$12,819,000.

Also reported were advances to members made by the society against future distributions. As of the end of fiscal '79, outstanding advances amounted to \$4,512,000, with advances dispensed dur-

ing the year totalling \$112 thousand and recovery of old advances through write-offs totalling \$70 thousand, net expense for 1979 itself was \$42 thousand.

The percentage of revenues absorbed by the cost of operating the society during 1979 was 19 percent, based on domestic and foreign receipts.

Foreign Distribution

Finally, a second foreign distribution, made on Dec. 28, and also representing earlier years' receipts abroad, paid a total of \$11,496,000 to members. Countries represented included Australia (\$1,372,000 covering July, '77 through June, '78); Austria (\$516 thousand, representing 1977); Belgium (\$461 thousand for 1977); Canada (\$3,645,000 for 1978); Denmark (\$303 thousand for '77); Holland (\$1,082,000 representing '77); Italy (\$933 thousand for '77); Japan (\$848 thousand, representing April, '77 through March, '78); Spain (\$237 thousand, covering July, '77, through June, '78) and Switzerland (\$523 thousand for 1977).

Other countries added another \$1,576,000 to that figure, with none of the territories in this group paying more than \$200 thousand.

Copy Writtes

By PAT BAIRD

■ ON THE ROAD: NMPA members will be logging some flying time next month. The organization will first be hosting a music publishing mini-course at Howard University in Washington, D.C., March 7th. Scheduled to speak at the six-hour seminar are NMPA president **Leonard Feist**; **Robert Gordy**, VP and GM of Jobete; **Burton Litwin**, VP of Belwin-Mills Music, and **Susan McCusker**, president of Sumac Music. The course is part of the March "festival" treating "survival issues for black artists" at Howard's College of Fine Arts. It will be open to the public . . . On March 12th it's on to California where the board of directors will meet. Some 18 top executives from N.Y., Atlanta, Nashville and L.A. will assemble at the Beverly Wilshire Hotel for a full-day of discussion. The NMPA board meets twice a year in California (the next coast meeting is scheduled for July) and the April board meeting will be held in Nashville.

ROCK GETS COVERED: **Linda Ronstadt**, formerly the queen of country rock, has developed quite a punky image with the release of her new LP "Mad Love" (Asylum). Last time around she picked up **Elvis Costello's** "Alison" (touted as the moment that legitimized new wave) and, since she knows a good thing when she hears one, she recorded three of his songs on the new LP. Featured cuts include his "Girls Talk" (a hit recently for **Dave Edmunds**), "Party Girl" and "Talking In The Dark." EC's published by Plangent Visions . . . **Rachel Sweet's** eagerly-awaited second album is out this week and Rachel picked some curious and interesting new songs as well. Produced by **Martin Rushent** (who also produced **Ian Gomm**), the album includes **Graham Parker's** "Fool's Gold," **Jimmie O'Neill's** "Spellbound" (he of **The Fingerprint**), "Jealous," formerly recorded by **Robert Palmer** and **Moon Martin's** "I've Got A Reason," among others. She wrote two other songs herself, including the tongue-in-cheeky "Tonight Ricky," and co-wrote a third. Although the cover of the "Protect the Innocent" LP will hardly make you remember, Rachel is really only 17.

CELEBRATIN': The Songwriter's Hall of Fame was the setting for the party celebrating the 97th birthday of **Eubie Blake**. The festivities included the playing of two original piano rolls, one played by Blake himself of his "I'm Just Wild About Harry" and the other played by **J. P. Johnson** of Blake's "The Baltimore Roll" from "Shuffle Along."

The two roles were gifted to the museum by Biograph Records. Pictured here with his ample birthday cake are Blake (center) with Hall of Fame president **Sammy Cahn** and ASCAP president **Stanley Adams**. By the way, the current issue of Sheet Music Magazine (352 Evelyn Ave., Paramus, N.J. 07652) features interviews with Eubie and **E.Y. "Yip" Harburg**. It's worth a reading.

FLIX: Bug Music's **John Hiatt** has songs in two current major motion pictures. He sings his "Take Off Your Uniform" in the soundtrack of "American Gigolo" (Continued on page 40)



"Take Off Your Uniform" in the soundtrack of "American Gigolo" (Continued on page 40)

Faithfull to RW



It was a very busy week in New York for Island recording star **Marianne Faithfull**. Included in her itinerary were a performance as special musical guest on "Saturday Night Live," a late night show at the Mudd Club and a visit to Record World to talk about her new hit album, "Broken English." Among those present were **Mike Sigman** and **Jeff Peisch** (RW); **Miss Faithfull**; **Marion Varella**, director of Island publicity, and **WB's** promo team, **Jane Dershewitz** and **Stu Cohen**.



A/C Chart

MARCH 1, 1980

MAR. 1	FEB. 23		WKS. ON CHART
1	1	LONGER DAN FOGELBERG/Full Moon/ Epic 9 50824	3
2	2	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	3
3	3	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	3
4	4	YES I'M READY TERI DeSARIO WITH K.C./Casablanca 2227	3
5	7	HIM RUPERT HOLMES/MCA 41173	3
6	6	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL (MEDLEY) SPINNERS/Atlantic 3637	3
7	8	AN AMERICAN DREAM DIRT BAND/United Artists 1330	3
8	10	DESIRE ANDY GIBB/RSO 1019	3
9	11	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	3
10	12	ON THE RADIO DONNA SUMMER/Casablanca 2236	3
11	5	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	3
12	15	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	3
13	14	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	3
14	19	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	3
15	9	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	3
16	17	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	3
17	18	TOTO /Columbia 1 11173	3
18	20	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	3
19	16	SARA FLEETWOOD MAC/Warner Bros. 49150	3
20	23	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	3
21	21	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	3
22	25	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	3
23	13	DEJA VU DIONNE WARWICK/Arista 0459	3
24	30	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	3
25	26	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/ Mercury 57011	3
26	29	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	3
27	31	LOST IN LOVE AIR SUPPLY/Arista 0479	3
28	39	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	2
29	32	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/ Windsong 11899 (RCA)	3
30	38	SEXY EYES DR. HOOK/Capitol 4831	2
31	33	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	3
32	34	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031	3
33	35	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	3
34	36	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	3
35	40	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	3
36	37	VOICE OF FREEDOM JIM KIRK & THE TM SINGERS/ Capitol 4834	3
37	47	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	2
38	—	WE COULD HAVE IT ALL MAUREEN McGOVERN/ Warner/Curb 49177	1
39	50	US AND LOVE KENNY NOLAN/Casablanca 2234	2
40	—	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	1
41	41	YEARS WAYNE NEWTON/Aries II 108	3
42	22	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	3
43	27	THIS IS IT KENNY LOGGINS/Columbia 1 11109	3
44	—	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	1
45	24	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	3
46	28	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	3
47	—	AUTOGRAPH JOHN DENVER/RCA 11915	1
48	—	FIRE LAKE BOB SEGER/Capitol 4836	1
49	—	YEARS BARBARA MANDRELL/MCA 41162	1
50	—	CATCHING THE SUN SPYRO GYRA/MCA 41180	1

Transfer Tapes Bandstand



Atlantic recording group the Manhattan Transfer recently taped an edition of Dick Clark's "American Bandstand." On the show, which will air March 1, the group performs two songs from their current LP, "Extensions"—"Birdland" and "Trickle Trickle." Meanwhile, Atlantic has just released the new single from the LP, "Twilight Zone/Twilight Tone" b/w "Body and Soul." Shown at the taping of "American Bandstand" are, from left: host Dick Clark, group members Tim Hauser, Janis Siegel, Cheryl Bentyne and Alan Paul.

Butler Builds Jazz at CBS Center

(Continued from page 8)

dience to the traditional sounds that Jimmy and Percy have long been known for.

There are a number of conditions outside of the style of an artist's music that Butler is focusing on changing in order to increase the label's effectiveness in the jazz area. Artists such as Dexter Gordon, Butler views as "an institution" and that the problem with his music is not its style but getting the product in the marketplace and on the radio. "When Dexter plays concerts, they're jammed. And almost inevitably people will say while leaving 'where can I get his records?' It's the same old story. It's not in the stores. There are many late night radio shows that play Dexter, such as college radio stations, but they aren't tracked. We've also increased our efforts to make sure that the college stations are getting jazz product.

"Vernon Slaughter, our vice president in charge of marketing, really has his finger on the pulse of what is happening in the jazz marketing area. He's employed a number of devices in the sales area. He's made some impact with his field people in pushing the product. We've been having meetings on how we can enhance our image as CBS being a leading jazz label. You can pick up a Hancock album or a Ramsey Lewis and others and not even associate them with Columbia Records. We've been talking about a new and very definitive art direction for covers that will let you know immediately that this is a Columbia jazz album. An example of what we're talking about would be the CTI albums. When you saw their covers, there was no doubt what label that record was on. We want to do something similar."

Columbia is currently in the process of negotiating a distribution deal with CTI, though no in-

formation was available on the status of those talks.

There are 21 acts that are handled by the jazz/progressive division and it is being streamlined to a smaller number. "This is sometimes misinterpreted," Butler offered. "If you have too many artists and, perhaps, a third of them are new and developing ones, it's very difficult to get them out in the marketplace and give them their just promotion and marketing. At one point we had too many artists and both the developing and developed artists were getting hurt." When asked if that meant that more artists would be dropped from the roster, Butler explained, "it means that we are looking realistically at the roster. If an artist is not giving us the kind of music or is not doing the right thing musically that will sell, it may be an injustice to keep him here. Maybe we are not the ones that can sell his music. If we can't further an artist's career it might be better that the artist is not here. From a business standpoint, the bottom line is to make money. However, the artistry is very important. I don't believe we're in a position where we can be experimental."

Butler is hesitant to say exactly what percentage jazz records contribute to Columbia's overall sales because "people have a tendency to miss the point. The point is that the jazz division's contribution to CBS Records is becoming a more significant one. The fact that artists like Chuck Mangione, Spyro Gyra and the Crusaders are selling big numbers, and with us doing equally as well with Herbie, Stanley Clarke and George Duke, I'm sure now that the powers that be recognize that there is a marketplace out there and we can make a lot of money in this area if we focus more attention in this area."

Retail Report

Record World

MARCH 1, 1980

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

SALESMAKER OF THE WEEK



BUT THE LITTLE GIRLS UNDERSTAND

KNACK
Capitol

TOP SALES

BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
BEBE LE STRANGE—Heart—Epic
FUN & GAMES—Chuck Mangione—A&M

PICKWICK/NATIONAL

AN AMERICAN DREAM—Dirt Band—UA
BIG FUN—Sholamar—Solar
COUNTRY COLLECTION—Anne Murray—Capitol
FUN & GAMES—Chuck Mangione—A&M
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
LOVE STINKS—J. Geils Band—EMI America
MALICE IN WONDERLAND—Nazareth—A&M
ON THE RADIO, VOL. 1—Donna Summer—Casablanca
ON THE RADIO, VOL. 2—Donna Summer—Casablanca
WHISPERS—Solar

RECORD BAR/NATIONAL

AN AMERICAN DREAM—Dirt Band—UA
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EARTH & SKY—Graham Nash—Capitol
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
SHRINER'S CONVENTION—Ray Stevens—RCA
SKYWAY—Skiyy—Salsoul
WHAT'S NEXT—Mahogany Rush—Col

SOUND UNLIMITED/NATIONAL

AFTER DARK—Andy Gibb—RSO
ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
MALICE IN WONDERLAND—Nazareth—A&M
NO BALLADS—Rockets—RSO
ONE WAY—Al Hudson—MCA
SURVIVOR—Scotti Bros.
VICTIMS OF THE FURY—Robin Trower—Chrysalis

WHEREHOUSE/NATIONAL

BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
EDDIE GRANT—Col
END OF THE CENTURY—Ramones—Sire
FUN & GAMES—Chuck Mangione—A&M
GALLAGHER—UA
LIGHT UP THE NIGHT—Brothers Johnson—A&M

1980—Gil Scott-Heron & Brian Jackson—Arista
SUGARHILL GANG—Sugarhill

ALEXANDER'S/NEW YORK

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DISCO EVITA—Festival—RSO
EAT TO THE BEAT—Blondie—Chrysalis
FUN & GAMES—Chuck Mangione—A&M
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE & UNCENSORED—Millie Jackson—Spring
RAY, GOODMAN & BROWN—Polydor
SPECIALS—Chrysalis
THE WALL—Pink Floyd—Col
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

DISC-O-MAT/NEW YORK

AFTER DARK—Andy Gibb—RSO
BEST SIDE OF GOODBYE—Jane Olivior—Col
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FUN & GAMES—Chuck Mangione—A&M
LIVE & UNCENSORED—Millie Jackson—Spring
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
THIS DAY & AGE—D. L. Byron—Arista
TROUBLEMAKER—Ian McLagan—Mercury
YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

KING KAROL/NEW YORK

AMERICAN GIGOLO—Polydor (Soundtrack)
BEBE LE STRANGE—Heart—Epic
BEST SIDE OF GOODBYE—Jane Olivior—Col
BIG FUN—Shalamar—Solar
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
MALICE IN WONDERLAND—Nazareth—A&M
SETTING SONS—Jam—Polydor
THIS DAY & AGE—D. L. Byron—Arista

SAM GOODY/EAST COAST

BIG FUN—Shalamar—Solar
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DISCO EVITA—Festival—RSO
DRUMS & WIRES—XTC—Virgin
LONDON CALLING—Clash—Epic
PERMANENT WAVES—Rush—Mercury
PLEASURE PRINCIPLE—Gary Numan—Atco
ROMANTICS—Nemperor
THE WALL—Pink Floyd—Col

RECORD & TAPE COLLECTOR/BALTIMORE

BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EARTH & SKY—Graham Nash—Capitol
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
1980—Gil Scott-Heron & Brian Jackson—Arista
PRETENDERS—Sire
SKYWAY—Skiyy—Salsoul
SUPERCHARGED—Tavares—Capitol
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WHAT'S NEXT—Mahogany Rush—Col

KEMP MILL/WASH., D.C.

AFTER DARK—Andy Gibb—RSO
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EVERY GENERATION—Ronnie Laws—UA

FUN & GAMES—Chuck Mangione—A&M
GAP BAND II—Mercury
L.A. BOPERS—Mercury
1980—Gil Scott-Heron & Brian Jackson—Arista
RIPE—Ava Cherry—RSO
SKYWAY—Skiyy—Salsoul

GARY'S/RICHMOND

AN AMERICAN DREAM—Dirt Band—UA
BIG FUN—Sholamar—Solar
CORNERSTONE—Styx—A&M
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
ON THE RADIO, VOL. 2—Donna Summer—Casablanca
PERMANENT WAVES—Rush—Mercury
RAY, GOODMAN & BROWN—Polydor
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
THE LONG RUN—Eagles—Asylum
THE WALL—Pink Floyd—Col

WEBB/PHILADELPHIA

ALL THE WAY LIVE—Kalyan—RCA
KEEP THE FIRE—Kenny Loggins—Col
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
PRIME TIME—Grey & Hanks—RCA
SKYWAY—Skiyy—Salsoul
STROKIN'—Richard Tee—Epic
SUGARHILL GANG—Sugarhill
THE HARRIS MACHINE—Norman Harris—Phila. Intl.
WE GOT THE GROOVE—Players Association—Vanguard

RECORD REVOLUTION/PA.-DEL.

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BRUCE WOOLLEY & THE CAMERA CLUB—Col
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EARTH & SKY—Graham Nash—Capitol
END OF THE CENTURY—Ramones—Sire
MOUTH TO MOUTH—Lipps, Inc.—Casablanca
ON—Off Broadway usa—Atlantic
RAISIN' CAIN—Johnny Winter—Blue Sky
WHAT'S NEXT—Mahogany Rush—Col

NATL. RECORD MART/MIDWEST

BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
LIVE WITHOUT A NET—Angel—Casablanca
MALICE IN WONDERLAND—Nazareth—A&M
PRETENDERS—Sire
SHOOTING STAR—Virgin
SPECIALS—Chrysalis
THIS DAY & AGE—D. L. Byron—Arista
WHAT'S NEXT—Mahogany Rush—Col

RECORD REVOLUTION/CLEVELAND

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BRUCE WOOLLEY & THE CAMERA CLUB—Col
DAVID WOLF—Arista
FUN & GAMES—Chuck Mangione—A&M
HIDEAWAY—David Sanborn—WB
LOVE STINKS—J. Geils Band—EMI America
1980—Gil Scott-Heron & Brian Jackson—Arista
ONE STEP BEYOND—Madness—Sire
SKYLARKIN'—Grover Washington—Motown
VICTIMS OF THE FURY—Robin Trower—Chrysalis

ROSE RECORDS/CHICAGO

AFTER DARK—Andy Gibb—RSO
AMERICAN GIGOLO—Polydor (Soundtrack)
BEBE LE STRANGE—Heart—Epic
BEST SIDE OF GOODBYE—Jane Olivior—Col
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
LOVE STINKS—J. Geils Band—EMI America
MALICE IN WONDERLAND—Nazareth—A&M
PERMANENT WAVES—Rush—Mercury
SPECIALS—Chrysalis

RADIO DOCTORS/MILWAUKEE

AFTER DARK—Andy Gibb—RSO
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EARTH & SKY—Graham Nash—Capitol
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
SUGARHILL GANG—Sugarhill
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WHAT'S NEXT—Mahogany Rush—Col

POPLAR TUNES/MEMPHIS

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EVERY GENERATION—Ronnie Laws—UA
LONDON CALLING—Clash—Epic
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
MALICE IN WONDERLAND—Nazareth—A&M
TROUBLEMAKER—Ian McLagan—Mercury
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WHAT'S NEXT—Mahogany Rush—Col

TAPE CITY/NEW ORLEANS

BONNIE POINTER—Motown
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
8 FOR THE '80S—Webster Lewis—Epic
EVERY GENERATION—Ronnie Laws—UA
JACKRABBIT SLIM—Steve Forbert—Nemperor
LONDON CALLING—Clash—Epic
RAY, GOODMAN & BROWN—Polydor
STREET BEAT—Tam Scott—Col
UNION JACKS—Babys—Chrysalis
WHISPERS—Solar

DISC/TEXAS

BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
END OF THE CENTURY—Ramones—Sire
FUN & GAMES—Chuck Mangione—A&M
HOW CRUEL—Joan Armatrading—A&M
LIGHT UP THE NIGHT—Brothers Johnson—A&M
PEARL HARBOR & THE EXPLOSIONS—WB
PRETENDERS—Sire
SHOOTING STAR—Virgin

INDEPENDENT RECORDS/COLORADO

BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FUN & GAMES—Chuck Mangione—A&M
L.A. BOPERS—Mercury

LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
1980—Gil Scott-Heron & Brian Jackson—Arista
SHADOW—Elektra
SUPERCHARGED—Tavares—Capitol
VICTIMS OF THE FURY—Robin Trower—Chrysalis
WINNERS—Kleer—Atlantic

SOUND WAREHOUSE/COLORADO

AN AMERICAN DREAM—Dirt Band—UA
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
HIROSHIMA—Arista
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
LOVE STINKS—J. Geils Band—EMI America
SCHEMER DREAMER—Steve Walsh—Kirschner/CBS
SUE SAAD & THE NEXT—Planet

TOWER/PHOENIX

AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
FUN & GAMES—Chuck Mangione—A&M
LOVE SOMEBODY TODAY—Sister Sledge—Cotillion
LOVE STINKS—J. Geils Band—EMI America
SUPERCHARGED—Tavares—Capitol
UNION JACKS—Babys—Chrysalis

LICORICE PIZZA/LOS ANGELES

AMERICAN GIGOLO—Polydor (Soundtrack)
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
EARTH & SKY—Graham Nash—Capitol
FLEX—Lene Lovich—Stiff/Epic
FLYING LIZARDS—Virgin
LOVE STINKS—J. Geils Band—EMI America
MALICE IN WONDERLAND—Nazareth—A&M
ONE STEP BEYOND—Madness—Sire
PERMANENT WAVES—Rush—Mercury

MUSIC PLUS/LOS ANGELES

ALL THAT JAZZ—Casablanca (Soundtrack)
AUTOGRAPH—John Denver—RCA
BAD LUCK STREAK IN DANCING SCHOOL—Warren Zevon—Asylum
BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
FLEX—Lene Lovich—Stiff/Epic
LADY T—Teena Marie—Gordy
MALICE IN WONDERLAND—Nazareth—A&M
TWICE THE FIRE—Peaches & Herb—Polydor
VICTIMS OF THE FURY—Robin Trower—Chrysalis

EVERYBODY'S RECORDS/NORTHWEST

BEBE LE STRANGE—Heart—Epic
BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
CHRISTOPHER CROSS—WB
DANCIN' IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
EVERY GENERATION—Ronnie Laws—UA
FUN & GAMES—Chuck Mangione—A&M
JACKRABBIT SLIM—Steve Forbert—Nemperor
LOVE STINKS—J. Geils Band—EMI America
PRETENDERS—Sire
VICTIMS OF THE FURY—Robin Trower—Chrysalis



Record World Albums

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

MARCH 1, 1980

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

MAR. 1	FEB. 23				WKS. ON CHART	
1	1	THE WALL	PINK FLOYD	Columbia PC2 36183	10	L
2	2	OFF THE WALL	MICHAEL JACKSON/Epic FE 35745		25	H
3	3	PHOENIX	DAN FOGELBERG/Full Moon/Epic FE 35634		11	H
4	4	ON THE RADIO—GREATEST HITS VOLUMES I & II	DONNA SUMMER/Casablanca NBLP 2 7191		16	L
5	5	DAMN THE TORPEDOES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		15	H
6	6	THE LONG RUN	EAGLES/Asylum 5E 508		19	H
7	9	THE WHISPERS	Solar BXL1 3521 (RCA)		7	H
8	7	KENNY KENNY ROGERS	United Artists LWAK 979		21	H
9	8	CORNERSTONE	STYX/A&M SP 3711		19	H
10	10	SEPTEMBER MORN	NEIL DIAMOND/Columbia FC 36121		7	H
11	18	PERMANENT WAVE	RUSH/Mercury SRM 1 4001		5	H
12	13	THE ROSE (ORIGINAL SOUNDTRACK)	Atlantic SD 16010		8	H
13	44	FUN AND GAMES	CHUCK MANGIONE/A&M SP 3715		2	H
14	15	TUSK	FLEETWOOD MAC/Warner Bros. 2HS 3350		17	X
15	14	FREEDOM AT POINT ZERO	JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)		13	H
16	11	IN THROUGH THE OUT DOOR	LED ZEPPELIN/Swan Song SS 16002 (Atl)		24	H
17	12	MIDNIGHT MAGIC	COMMODORES/Motown M8 926M1		27	H
18	17	BEE GEES GREATEST	RSO RS 2 4200		14	L
19	20	LADIES NIGHT	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		17	G
20	16	GOLD & PLATINUM	LYNYRD SKYNYRD/MCA 2 11008		9	K
21	21	PRINCE	Warner Bros. BSK 3366		13	G
22	22	KEEP THE FIRE	KENNY LOGGINS/Columbia JC 36172		17	G
23	26	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis CHR 1236		15	G
24	23	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H		60	G



CHARTMAKER OF THE WEEK

25	—	BEBE LE STRANGE	HEART	Epic FE 36371	1	H
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26	25	WET	BARBRA STREISAND/Columbia FC 36258		16	H
27	—	BUT THE LITTLE GIRLS UNDERSTAND	KNACK/Capitol SOO 12045		1	H
28	19	LIVE RUST	NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)		11	L
29	36	RAY, GOODMAN & BROWN	Polydor PD 1 6240		6	G
30	29	ONE VOICE	BARRY MANILOW/Arista AL 9505		18	H
31	34	BIG FUN	SHALAMAR/Solar BZL1 3479 (RCA)		7	H
32	30	DEGUELLO	ZZ TOP/Warner Bros. HS 3361		12	H
33	35	PIZZAZZ	PATRICE RUSHEN/Elektra 6E 243		11	G
34	24	NO NUKES/MUSE CONCERTS FOR A NON-NUCLEAR FUTURE	VARIOUS ARTISTS/Asylum ML 801		9	X
35	27	WHERE THERE'S SMOKE	SMOKEY ROBINSON/Tamla T7 366R1 (Motown)		17	G
36	47	LOVE STINKS	J. GEILS BAND/EMI-America SOO 17016		4	H
37	40	HYDRA	TOTO/Columbia FC 36229		14	H
38	39	ADVENTURES IN UTOPIA	UTOPIA/Bearsville BRK 6991 (WB)		6	G
39	33	JACKRABBIT SLIM	STEVE FORBERT/Nemperor JZ 36191 (CBS)		13	G
40	42	UNION JACKS	THE BABYS/Chrysalis CHR 1267		7	G
41	46	ANGEL OF THE NIGHT	ANGELA BOFILL/Arista/GRP GRP 5501		14	G
42	49	PRETENDERS	Sire SRK 6083 (WB)		5	G
43	45	GAP BAND II	Mercury SRM 1 3804		7	G
44	63	EVERY GENERATION	RONNIE LAWS/United Artists LT 1001		3	G
45	37	FLIRTIN' WITH DISASTER	MOLLY HATCHET/Epic JE 36110		21	G
46	53	LONDON CALLING	CLASH/Epic E2 36328		4	I

47	48	NO STRANGER TO LOVE	ROY AYERS/Polydor PD 1 6246		6	G
48	38	HEAD GAMES	FOREIGNER/Atlantic SD 29999		21	H
49	51	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)	PARLIAMENT/Casablanca NBLP 7195		9	H
50	31	BREAKFAST IN AMERICA	SUPERTRAMP/A&M SP 3708		47	H
51	52	MAKE YOUR MOVE	CAPTAIN & TENNILLE/Casablanca NBLP 7188		8	H
52	32	EAT TO THE BEAT	BLONDIE/Chrysalis CHE 1225		19	H
53	28	RISE	HERB ALPERT/A&M SP 4790		19	G
54	57	HIROSHIMA	Arista AB 4252		6	G
55	54	MASTERJAM	RUFUS & CHAKA/MCA 5103		14	H
56	69	MALICE IN WONDERLAND	NAZARETH/A&M 4799		3	G
57	59	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378		41	G
58	41	BEST OF FRIENDS	TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223		9	G
59	64	THE DANCE OF LIFE	NARADA MICHAEL WALDEN/Atlantic SD 19259		5	G
60	60	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H		9	G
61	66	THE ROMANTICS	Nemperor NJJ 36273 (CBS)		4	G
62	43	WE'RE THE BEST OF FRIENDS	NATALIE COLE & PEABO BRYSON/Capitol SW 12019		9	H
63	55	JUST A TOUCH OF LOVE	SLAVE/Cotillion SD 5217 (Atl)		9	G
64	72	LIVE AND UNCENSORED	MILLIE JACKSON/Spring SP 2 6725 (Polydor)		5	K
65	70	NO BALLADS	ROCKETS/RSO RS 1 3071		4	G
66	71	PARTNERS IN CRIME	RUPERT HOLMES/MCA/Infinity INF 9020		11	G
67	—	BAD LUCK STREAK IN DANCING SCHOOL	WARREN ZEVON/Asylum 5E 509		1	H
68	58	YOU KNOW HOW TO LOVE ME	PHYLLIS HYMAN/Arista AL 9509		11	H
69	62	ROD STEWART GREATEST HITS	Warner Bros. HS 3373		13	H
70	74	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012		12	H
71	77	SIT DOWN AND TALK TO ME	LOU RAWLS/Phila. Intl. JZ 36304 (CBS)		4	G
72	78	THE SPECIALS	Chrysalis CHR 1265		3	G
73	76	DOWN ON THE FARM	LITTLE FEAT/Warner Bros. HS 3345		11	H
74	—	LOVE SOMEBODY TODAY	SISTER SLEDGE/Cotillion SD 16012 (Atl)		1	H
75	81	END OF THE CENTURY	RAMONES/Sire SRK 6077 (WB)		2	G
76	56	GREATEST HITS VOL. 2	ABBA/Atlantic SD 16009		8	H
77	68	LIVE! COAST TO COAST	TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)		10	L
78	80	BRASS CONSTRUCTION 5	United Artists LT 977		7	G
79	50	NO PLACE TO RUN	UFO/Chrysalis CHR 1239		7	G
80	87	DANCIN' AND LOVIN'	SPINNERS/Atlantic SD 19256		4	G
81	67	THE CARS	Elektra 6E 135		81	G
82	82	STARDUST	WILLIE NELSON/Columbia KC 35305		4	G
83	122	ON THE RADIO—GREATEST HITS, VOL. II	DONNA SUMMER/Casablanca NBLP 7202		1	H
84	97	THE ELECTRIC HORSEMAN	(ORIGINAL SOUNDTRACK)/Columbia JS 36327		2	H
85	90	WILLIE NELSON SINGS KRISTOFFERSON	Columbia JC 36188		4	G
86	94	THE PLEASURE PRINCIPLE	GARY NUMAN/Atco SD 38 120		2	G
87	93	NEVER BUY TEXAS FROM A COWBOY	BRIDES OF FUNKENSTEIN/Atlantic SD 19261		2	G
88	91	AMERICAN GARAGE	PAT METHENY/ECM 1 1155 (WB)		11	H
89	98	ON OFF BROADWAY	usa/Atlantic SD 19263		2	G
90	92	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 11163 (Capitol)		3	G
91	95	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982		3	H
92	61	ONE ON ONE	BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241		15	H
93	102	ROCKIN' INTO THE NIGHT	38 SPECIAL/A&M SP 4782		1	G
94	110	THE B-52'S	Warner Bros. BSK 3355		1	G
95	104	YELLOW MAGIC ORCHESTRA	Horizon SP 736 (A&M)		1	G
96	116	EVITA FESTIVAL	RSO RS 1 3061		1	G
97	99	CITY ROGER	McGUINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043		2	G
98	107	THIS DAY AND AGE	D.L. BYRON/Arista AB 4258		1	G
99	—	VICTIMS OF THE FURY	ROBIN TROWER/Chrysalis CHR 1215		1	G
100	85	DON'T LET GO	ISAAC HAYES/Polydor PD 1 6224		19	G

ALBUM CROSS REFERENCE ON PAGE 34

Linda Ronstadt



her new album on Asylum Records & Tapes

"mad love"

5E-510



Produced by Peter Asher • Recorded by Val Garay

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Record World Albums 101-150

Albums 151-200

MARCH 1, 1980

MAR. 1	FEB. 23	
101	103	HARDER . . . FASTER APRIL WINE/Capitol ST 12013
102	65	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050
103	73	ELO'S GREATEST HITS/Jet FZ 36310 (CBS)
104	106	BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB)
105	86	CANDY-O CARS/Elektra 5E 507
106	133	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259
107	117	SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS)
108	88	DISCOVERY ELO/Jet FZ 35769 (CBS)
109	89	GREATEST HITS BARRY MANILOW/Arista A2L 8601
110	83	DREAM POLICE CHEAP TRICK/Epic FE 35773
111	79	GET THE KNACK THE KNACK/Capitol SO 11948
112	123	L.A. BOPPERS/Mercury SRM 1 3816
113	113	HIGHWAY TO HELL AC/DC/Atlantic SD 19244
114	134	THE BEST SIDE OF GOODBYE JANE OLIVOR/Columbia JC 36335
115	124	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)
116	126	THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024
117	—	EARTH & SKY GRAHAM NASH/Capitol SWAK 12014
118	121	REGGATTA DE BLANC THE POLICE/A&M SP 4792
119	120	MARATHON SANTANA/Columbia FC 36154
120	101	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203
121	132	THE FLYING LIZARDS/Virgin VA 13137 (Atl)
122	84	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
123	75	STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)/Columbia JS 36334
124	135	AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
125	127	THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256
126	129	PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404
127	137	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379
128	138	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025
129	109	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253
130	131	SETTING SONS JAM/Polydor PD 1 6249
131	—	CHRISTOPHER CROSS/Warner Bros. BSK 3383
132	—	WHAT'S NEXT FRANK MARINO & MAHOGANY RUSH/Columbia JC 36204
133	—	SUPERCHARGED TAVARES/Capitol ST 12026
134	108	BONNIE POINTER/Motown M7 929R1
135	136	MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 7178
136	139	BAD BOY ROBERT GORDON/RCA AFL1 3523
137	—	AUTOGRAPH JOHN DENVER/RCA AQL1 3449
138	—	1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
139	—	SKYWAY SKYY/Salsoul SA 8532 (RCA)
140	141	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
141	118	FIRST OFFENCE INMATES/Polydor PD 1 6241
142	142	3-D/Polydor PD 1 6254
143	100	EVOLUTION JOURNEY/Columbia FC 35797
144	96	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)
145	111	DIONNE DIONNE WARWICK/Arista AB 4230
146	150	THE STEVE HOWE ALBUM/Atlantic SD 19243
147	149	LIVE WITHOUT A NET ANGEL/Casablanca NBLP 2 7203
148	148	GENETIC WALK AHMAD JAMAL/20th Century Fox T600 (RCA)
149	112	TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786
150	130	ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229

MARCH 1, 1980

151	FLEX LENE LOVICH/Stiff/Epic NJE 36308
152	STAY WITH ME TILL DAWN JUDY TZUKE/Rocket 2001 (MCA)
153	GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 35978
154	PRIME TIME GREY & HANKS/RCA AFL1 3477
155	A DIFFERENT KIND OF TENSION BUZZCOCKS/IRS SP 009 (A&M)
156	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197
157	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36203
158	SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)
159	LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
160	ONE STEP BEYOND MADNESS/Sire SRK 6085 (WB)
161	IV SHOTGUN/MCA 3201
162	RIPE AVA CHERRY/RSO ES 1 3072
163	DAWN OF THE DICKIES DICKIES/A&M SP 4796
164	OZONE OSIRIS/Marlin 2234 (TK)
165	JUST FOR YOU CHUCK CISSEL/Arista AB 4257
166	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
167	BRUCE WOOLLEY AND THE CAMERA CLUB/Columbia NJC 36301
168	MICKEY MOUSE DISCO DISNEY Vista V 2504
169	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1
170	THE UNDERTONES/Sire SRK 6081 (WB)
171	I'M THE MAN JOE JACKSON/A&M SP 4794
172	YOU SHOULD SEE THE REST OF THE BAND DAVID BROMBERG/Fantasy F 9590
173	STREET BEAT TOM SCOTT/Columbia JC 36137
174	SHOOTING STAR/Virgin VA 13133 (Atl)
175	MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
176	FREEZE FRAME GOLLEY & CREME/Polydor PD 1 6257
177	VOYAGER ROGER WHITTAKER/RCA AFL1 3518
178	8 FOR THE 80'S WEBSTER LEWIS/Epic JE 36197
179	FIRST MEETING MIROSLAV VITOUS/ECM 1 1145 (WB)
180	O SOLO MIO LUCIANO PAVAROTTI/London OS 26560
181	PRESSURE/MCA 3195
182	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
183	YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
184	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
185	LED ZEPPELIN IV/Atlantic SD 19129
186	MOTHER'S FINEST LIVE/Epic JE 35976
187	DANCING IN THE DRAGON JAW BRUCE COCKBURN/Millennium BXL 7747 (RCA)
188	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
189	GIANTS/MCA 3188
190	GAMMA 1/Elektra 6E 219
191	ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
192	THE SEARCHERS/Sire SRK 6082 (WB)
193	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
194	WINNERS KLEEEER/Atlantic SD 19262
195	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
196	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
197	LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
198	IN 'N' OUT STONE CITY BAND/Gordy G7 991R1 (Motown)
199	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
200	"10" (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3399

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

Album Cross Reference

ABBA	76	MOLLY HATCHET	45
AC/DC	113	ANNE MURRAY	70
AEROSMITH	102	MUSE	34
HERB ALPERT	53	GRAHAM NASH	117
ANGEL	147	NAZARETH	82, 85
APRIL WINE	101	WILLIE NELSON	125
ROY AYERS	47	999	86
B-52's	94	GARY NUMAN	140
BABYS	40	OAK RIDGE BOYS	89
BEE-GEES	18	OFF BROADWAY	144
PAT BENATAR	23	O'JAYS	114
BLONDIE	52	JANE OLIVOR	106
ANGELA BOFILL	41	ORIGINAL SOUNDTRACK:	
BRASS CONSTRUCTION	78	AMERICAN GIGOLO	84
BRIDES OF FUNKENSTEIN	87	ELECTRIC HORSEMAN	122
GEORGE BURNS	128	MUPPET MOVIE	12
D. L. BYRON	98	ROSE	123
CAPTAIN & TENNILLE	51	STAR TREK	49
CARS	81, 105	PARLIAMENT	77
CHEAP TRICK	110	TEDDY PENDERGRASS	5
CLASH	46	TOM PETTY	1, 90
NATALIE COLE & PEABO BRYSON	62	PINK FLOYD	134
COMMODORES	17	BONNIE POINTER	118
CHRISTOPHER CROSS	131	POLICE	129
JOHN DENVER	137	JEAN-LUC PONTY	42
TERI DeSARIO	135	PRETENDERS	21
NEIL DIAMOND	10	PRINCE	75
DIRT BAND	124	RAMONES	71
EAGLES	6	LOU RAWLS	29
ELO	103, 108	RAY GOODMAN & BROWN	35
MARIANNE FAITHFUL	104	SMOKEY ROBINSON	65
FESTIVAL	96	ROCKETS	8, 24, 60
FLEETWOOD MAC	14	KENNY ROGERS	61
FLYING LIZARDS	121	ROMANTICS	55
STEVE FORBERT	39	RUFUS & CHAKA	33
DAN FOGELBERG	3	PATRICE RUSHEN	11
FOREIGNER	48	RUSH	132
GAP BAND	43	MAHOGANY RUSH	127
CRYSTAL GAYLE	91, 120	DAVID SANBORN	119
J. GEILS	36	SANTANA	138
ROBERT GORDON	136	GIL SCOTT-HERON & BRIAN JACKSON	31
PEARL HARBOR	126	SHALAMAR	74
ISAAC HAYES	100	SISTER SLEDGE	139
HEART	25	SKYY	63
HIROSHIMA	54	SLAVE	93
RUPERT HOLMES	66	38 SPECIAL	72
STEVE HOWE	146	SPECIALS	80
PHYLLIS HYMAN	68	STATLER BROS	69
INMATES	141	ROD STEWART	26
MICHAEL JACKSON	2	BARBRA STREISAND	9
MILLIE JACKSON & ISAAC HAYES	150	STYX	4, 83
MILLIE JACKSON	64	DONNA SUMMER	50
JAM	130	SUPERTRAMP	133
AHMAD JAMAL	148	TAVARES	37
BOB JAMES & EARL KLUGH	92	TOTO	99
JEFFERSON STARSHIP	15	ROBIN TROWER	79
WAYLON JENNINGS	57	UFO	38
JOURNEY	143	UTOPIA	107
KNACK	27, 111	NARADA MICHAEL WALDEN	145
KOOL & THE GANG	19	DIONNE WARWICK	7
L.A. BOPPERS	112	WHISPERS	58
RONNIE LAWS	44	LENNY WHITE	115
LED ZEPPELIN	16	STEVIE WONDER	95
LITTLE FEAT	73	YELLOW MAGIC ORCH.	28
KENNY LOGGINS	22	NEIL YOUNG	67
LYNYRD SKYNYRD	20	WARREN ZEVON	32
IAN McLAGEN	149	ZZ TOP	62
McGUINN HILLMAN	97		
CHUCK MANGIONE	13		
BARRY MANILOW	30, 109		
PAT METHENY	88		

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Saxophonist **Dexter Gordon** will have two things to look forward to on Feb. 27th. He has been nominated for a Grammy (which will be awarded that night) for Best Instrumental Performance by a soloist. This is his third nomination in that category. Win or lose, however, Dexter will be celebrating because that day is also his 57th birthday. In March he will embark on a 23-concert tour of Europe.

Speaking of awards, the Grammys are not the only hope for distinction that musicians have to look forward to this week. The Bay Area Music Awards will actually be up-staging the Grammy with the Bammy Awards that will be given to leading talents from the San Francisco area. Among those nominated is **Sylvester** for Best Male Vocalist.

Jazz Interactions will be holding a rent party on Feb. 26th at 7 p.m. at Leviticus. Among those expected to provide music for the occasion are **Noel Pointer, Kenny Barron, Jon Faddis, Bernard Purdie, Harold Mabern, Barry Harris, Grady Tate, Clark Terry** and others. For information call 564-0408. Admission is only \$6.00.

One of the best kept secrets of the month is out. **Parliament** is coming to Harlem's Apollo Theatre again for a week-long engagement that should include a ceremony at City Hall where the group is expected to receive the keys to the city. For each ticket sold, twenty-five cents will be donated to the United Harlem Growth Foundation. Stay tuned for further details.

The **Isley Brothers** will go out on a 40-city tour beginning in May, their first tour since September 1978. A new release on T-Neck will be issued in March.

Sarah Dash, whose new single "Oo-Lala, Too Soon" has just been released, gave an unscheduled performance at New York's newest night spot, Melons, on Feb. 17th. Among those attracted to the affair were actor **Billy Dee Williams** who is in town making a film with **Sylvester Stallone**.

Bob Long, previously program director for WCIN, has been named its station manager. **Michael Roberts**, from Syracuse, will assume the role of PD.

Lynn Thompson has just formed Target Group Associates to provide services in the areas of publicity, advertising, press strategies and tour promotion. Previous and current clients include **Roy Ayers**, radio station WWRL, vocalist **Mark Sadane** and others. Sadane, by the way, is an up and coming artist that you should keep an eye on. He has caused a stir at his outstanding performances at local clubs. Target Group Assoc. can be reached at 701 E. 29 St., Paterson, New Jersey 07504; phone: (201) 523-7275 or (212) 564-4575.

Angela Bofill made her first appearance as a headliner at Avery Fisher Hall on Feb. 20 with an 80-minute set that brought a rousing response from the SRO crowd. Though plagued with continuous

sound problems, the music itself was very well performed. Especially outstanding was musical director/pianist **Onaje Allen Gumbs**. Columbia artists, **Cedar Walton** was the opener and his sextet definitely made some new fans. In an added surprise, vocalist extraordinaire **Leon Thomas** joined the group for two numbers. We should be hearing some more from this fine ensemble in the near future.

Those of you who have been awaiting a follow up release on the superb performer, **Ullanda McCullough** all thanks should go to Atlantic Records for making it possible. She signed with the label last week to do an album to be produced by **Ashford & Simpson** for whom she has done background vocals for.

WEST COAST: **Ned M. Shankman**, professor of the UCLA Recording Arts and Sciences course "Development of the Artist," recently invited guest lecturer **Jim Rismiller**, of Wolf & Rismiller—a rock promotion (Continued on page 37)

Black Oriented Album Chart

MARCH 1, 1980

- 1. THE WHISPERS**
Solar BXL1 3521 (RCA)
- 2. OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- 3. RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- 4. THE GAP BAND II**
Mercury SRM 1 3804
- 5. GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- 6. PRINCE**
Warner Bros. BSK 3366
- 7. BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- 8. MASTERJAM**
RUFUS AND CHAKA KHAN/MCA 5103
- 9. PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- 10. ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- 11. LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 12. JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
- 13. YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- 14. LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
- 15. NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- 16. EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- 17. WE'RE THE BEST OF FRIENDS**
NATALIE COLE & PEABO BRYSON/Capitol SW 12019
- 18. THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- 19. LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- 20. BRASS CONSTRUCTION 5**
United Artists LT 977
- 21. WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- 22. DANCIN' AND LOVIN'**
SPINNERS/Atlantic SD 19256
- 23. SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 24. ON THE RADIO-GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- 25. LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- 26. BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- 27. SUPERCHARGED**
TAVARES/Capitol ST 12026
- 28. HIROSHIMA**
Arista AB 4252
- 29. MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- 30. NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- 31. INJOY**
BAR-KAYS/Mercury SRM 1 3781
- 32. 10 1/2**
DRAMATICS/MCA 3196
- 33. IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- 34. DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- 35. 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- 36. THE MUSIC BAND 2**
WAR/MCA 3193
- 37. YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- 38. JUST FOR YOU**
CHUCK CISSEL/Arista AB 4256
- 39. FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- 40. WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- 41. RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- 42. ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- 43. RISE**
HERB ALPERT/A&M SP 4790
- 44. SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- 45. L.A. BOPPERS**
Mercury SRM 1 3816
- 46. WINNERS**
KLEEEER/Atlantic SD 19262
- 47. PRIME TIME**
GREY & HANKS/RCA AFL1 3477
- 48. LIVING PROOF**
SYLVESTER/Fantasy F 79010
- 49. ONE WAY FEATURING AL HUDSON**
MCA 3178
- 50. ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229

PICKS OF THE WEEK

LIGHT UP THE NIGHT

THE BROTHERS JOHNSON—A&M SP-3716



The brothers' superb new release features some excellent material and equally outstanding contri-

butions from a number of talented folks. The nine cuts, produced by Quincy Jones with strings and horns arranged by Jerry Hey, represent one of the duo's best efforts to date. Keep an ear tuned to "All About The Heaven."

SOMEBODY TO LOVE

SISTER SLEDGE—Cotillion SD 16012



Following suit on their last LP, the sisters are again pumping out winners here thanks to the creative

skills of Bernard Edwards and Nile Rogers. With "Got To Love Somebody" rising up the charts, watch for this album to do likewise. "You Fooled Around" is the strongest follow-up single candidate.

PEOPLE

JAMES BROWN—Polydor PD-1-6258



The one and only Brown gives a winning performance release for this label. As on his latest

his contributions come only in the form of vocals, he executes them like no one else can. With "Regrets" already on the charts, look for action with "Stone Cold Drag" to back it up.

WITH ALL MY LOVE

WILBERT LONGMIRE—Columbia/Tappan Zee JC 36342



The latest release from this talented guitarist features a variety of musical styles and tempos

that demonstrate just how versatile and skillful he is. Produced by Bob James and Jay Chattaway, it includes support from Tappan Zee's stable of outstanding sidemen. "Crystal Clear" and his cover of "But I Love You" are leading tracks.



Black Oriented Singles

MARCH 1, 1980

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

MAR. 1	FEB. 23		WKS. ON CHART
1	2	AND THE BEAT GOES ON WHISPERS Solar 11894 (RCA)	7
2	1	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	12
3	3	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	19
4	6	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	8
5	4	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	17
6	5	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	14
7	7	I SHOULD'VE LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	11
8	10	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	8
9	8	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	15
10	9	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	15
11	27	BOUNCE, ROCK, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	6
12	30	STOMP! BROTHERS JOHNSON/A&M 2216	4
13	20	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	6
14	16	BAD TIMES (THEME FROM DEFIANCE) TAVARES/Capitol 4811	8
15	15	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	25
16	11	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	21
17	12	FOREVER MINE O'JAYS/Phila. Intl. 9 3727 (CBS)	12
18	22	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	7
19	19	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	10
20	26	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	6
21	23	ON THE RADIO DONNA SUMMER/Casablanca 2236	7
22	24	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	8
23	13	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	19
24	25	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	9
25	14	*YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	18
26	29	EVERY GENERATION RONNIE LAWS/United Artists 1334	6
27	28	THIS IS IT KENNY LOGGINS/Columbia 1 11109	6
28	21	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	10
29	17	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	10
30	40	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	4
31	38	WELCOME BACK HOME DRAMATICS/MCA 41178	4
32	36	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	5
33	43	STANDING OVATION G.Q./Arista 0483	4
34	44	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	4
35	37	FUNK YOU UP SEQUENCE/Sugarhill 543	6
36	46	WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826	4



37	50	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	2
38	48	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	4
39	41	BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA)	6
40	42	LOVE INJECTION TRUSSEL/Elektra 46560	6
41	45	MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170	6
42	18	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	16
43	58	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832	3

CHARTMAKER OF THE WEEK

44	—	ANY LOVE RUFUS AND CHAKA KHAN MCA 41191	1
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45	47	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	5
46	57	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038	4
47	56	LOVE IS GOOD NEWS AVA CHERRY/RSO 1017	4
48	51	IT'S NOT MY TIME L.V. JOHNSON/ICA 026	6
49	54	COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown)	4
50	53	WAY BACK WHEN BRENDA RUSSELL/A&M 2207	4
51	60	TODAY IS THE DAY BAR-KAYS/Mercury 76036	3
52	52	RIGHT PLACE BRASS CONSTRUCTION/United Artists 1332	5
53	55	WE DON'T CONTROLLERS/Juana 3426 (TK)	4
54	—	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEYS/ T-Neck 9 2290 (CBS)	1
55	61	COUNTRY FREAKIN' MIGHTY FIRE/Zephyr 001	3
56	64	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	2
57	66	MUSIC TRANCE BEN E. KING/Atlantic 3635	2
58	63	US AND LOVE (WE GO TOGETHER) KENNY NOLAN/ Casablanca 2234	3
59	65	IT'S YOU I LOVE TEDDY PENDERGRASS/Phila. Intl. 9 3742 (CBS)	2
60	—	HIGH SKYY/Salsoul 2113 (RCA)	1
61	62	HERE COMES THE SUN FAT LARRY S BAND/Fantasy/WMOT 881	3
62	39	I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118	7
63	31	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	19
64	—	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	1
65	—	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	1
66	—	DESIRE ANDY GIBB/RSO 1019	1
67	73	SINGING A SONG ABOUT YOU TRIPLE 'S' CONNECTION/ 20th Century Fox 2440 (RCA)	2
68	32	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	18
69	33	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	14
70	34	LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	25
71	35	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	8
72	72	NEVER BUY TEXAS FROM A COWBOY, PT. I BRIDES OF FUNKENSTEIN/Atlantic 3640	3
73	—	CAN'T YOU TELL IT'S ME TYRONE DAVIS/Columbia 1 11199	1
74	74	REGRETS JAMES BROWN/Polydor 2054	2
75	49	STEPPING GAP BAND/Mercury 76021	11

ONE LISTEN AND EVERYBODY WANTS "MORE OF YOU!"

ALTON McCLAIN & DESTINY'S NEW ALBUM ON POLYDOR RECORDS AND TAPES.
POLYDOR INCORPORATED
A POLYGRAM COMPANY
© 1980 Polygram Incorporated

Alton McClain & Destiny
MORE FOR YOU



Produced by: Frank Wilson for Spec-O-Lite Productions



Friendship Fans



Elektra/Asylum's Lee Ritenour and Friendship supported their debut album as a group with a recent series of dates on the west coast, including a show at UCLA's Royce Hall. Backstage afterwards, the band was greeted by Oscar Fields, E/A vice president/special markets. Pictured from left: Abraham Laboriel, Alex Acuna, Ernie Watts, Lee Ritenour, Friendship; Fields; and Don Grusin, Friendship.

Black Music Report

(Continued from page 35)

firm—to address the class on concert promotion. According to attorney **William J. Middleton**, a spokesman for a group of black students enrolled in Shankman's course, Rismiller's comments have since been challenged by those students. According to Rismiller, "I moved out of R&B concerts not because I was scared but because I resented a group of blacks telling me how to run my business. I don't know of any qualified black concert promoters." Needless to say, Rismiller's blanket statements alleging that there are no qualified black concert promoters angered the students. Rismiller continued, "You know, I was asked last year by **Stevie Wonder's** people if I would co-promote a Wonder concert at the Anaheim Convention Center. I told them absolutely not. No. Why should I split half my share of the profits with a black concert promoter? I don't need them. I can do it by myself. Besides, I'm not aware and don't know of any qualified black promoters. I told Stevie's people that I would donate money to any charity, school or whatever he chose. But I would absolutely not co-present and share my profits with any black concert promoter." However, students noted that earlier in the lecture, Rismiller mentioned several 50/50 deals his company had with other non-black concert promoters, which were "truly great deals." The students then questioned Rismiller, asking him his views on those concert promoters that the black students consider qualified, such as **Larry Bailey** of Brotherhood Attractions. He replied, "I had totally forgotten about Larry Bailey. I compete with him in Seattle. I don't know, but I understand he enjoys a decent reputation." Rismiller was unavailable for comment.

BAD NEWS BEARS: According to **Jack Shields**, effective as of Friday February 15, he along with his four person promotional staff, including **Aisha Nanji**, **Howard Giger**, **Jackie Dean** and **Ronnie Jones** are no longer employed by United Artist Records. It is purported that Shields has secured a new position at MCA, while Capitol's **Don Mack** assumes the position of director of R&B promotion for Capitol-EMI-U/A. However according to **Don Zimmerman**, president of Capitol-EMI-America-U/A records group, Shields' staff has been contacted and offered jobs. It is now a matter of time. These firings are signs of a consolidation process beginning between Capitol--EMI-America-U/A. One thing for sure is that **Varnell Johnson** has relocated to the Capitol tower as general manager of Capitol-EMI-America-U/A black product . . . **Al Jarreau**, one of my favorites, is currently working on his fifth LP for Warner Bros. with producer **Jay Graydon**. Graydon, known for his work with **Deniece Williams**, **Manhattan Transfer** and the **Emotions**, also wrote and arranged (with **David Foster**) the Earth, Wind & Fire hit "After the Love Is Gone." The as-yet untitled collaboration between Graydon and the Grammy-winning vocalist is set for a May release . . . Former Parachute artist **Randy Brown** has shifted to Chocolate City Records (both are under the Casablanca umbrella) in an exclusive, long-term recording contract. Brown's first Chocolate City LP, "Midnight Desire," ships this Brown a safe landing . . . Congratulations go to **Jheryl Busby**, Casablanca's national R&B promotional director, and wife **Carolyn** on the birth of their baby girl, **LaVonne Frances Busby**. LaVonne bounced in last week along with the single, "We Ought to Be Doi' It." We wish the world on February 16th at Cedars-Sinai Hospital.

Record World Jazz

Changes: Jazz Musical

■ **NEW YORK**—A jazz musical? That's what Dorothy Love's off-Broadway "Changes" sets out to be, and if jazz were all it took to make a musical, "Changes" would be stellar. As it is, it's not bad.

Two couples, one white, one black, celebrate New Year's Eve together. The former are on their first date, the latter celebrating the continuation of a long relationship. By the next New Year's Eve, couple A have fallen in love and couple B have fallen apart.

The year in between is marked by two dozen songs—there is no

dialogue—that detail the various interrelationships, even if those relationships are never fleshed out. The story is so simple, the outcome so obvious, that the audience's attention is directed solely to the music, which is always interesting and somewhat excellent.

Addy Fieger, who wrote the music, knows her jazz sources, and there are hints here of nearly everyone from Ella to Brubeck. The best of her compositions are hectic scat numbers, although it is likely the few ballads that the audience will remember best. Her partner lyricist Danny Apolinar, makes the songs conversational — they have to be — but gives the characters little to say: do we care much whether they stay together or break up? Uh-uh.

The four performers can all sing, can all dance. Kelly Bishop and Larry Kert, the white couple, have a bit more to work with in their characters than Irving Allen Le and Trina Parks are given, but all four are strong enough to sustain their roles.

Who steals the show? The five-piece combo, led by pianist Hal Serra, which makes the overture into a jam session and the songs into a concert. They are the most interesting aspect of the interesting idea that is the basis of "Changes;" given a little more substance, it might break through for the musical theater.

Marc Kirkeby

Corea To Tour

■ **LOS ANGELES** — Chick Corea has announced a major 50 city North American tour in conjunction with his debut album for Warner Bros. Records, "Tap Step," which is set for April release.

The tour, slated to begin in February will highlight the same sextet that recorded the "Tap Step" album. They are: Chick Corea, keyboards; Bunny Brunel, bass; Tom Brechtlein, drums; Joe Farrell, reeds; Al Vizzutti, trumpet; and Gayle Moran, vocals.

Petty Tour Set

■ **LOS ANGELES**—Backstreet Records artist Tom Petty embarks on a worldwide tour on March 1. The world tour will encompass three countries: Britain, Japan and Australia.

The Jazz LP Chart

MARCH 1, 1980

- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- HIROSHIMA**
Arista AB 4252
- AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- BEST OF FRIENDS**
TWNENYNINE FEATURING LENNY
WHITE/Elektra 6E 223
- RISE**
HERB ALPERT/A&M SP 4790
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK
3379
- PRESSURE**
MCA 3195
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 006
- STREET LIFE**
CRUSADERS/MCA 3094
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AL 9514
- GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
- GENETIC WALK**
AHMAD JAMAL/20th Century Fox
T600 (RCA)
- PICK-EM**
RON CARTER/Milestone M 9092 (Fantasy)
- WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/Tappan
Zee JC 36342
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- PASSION DANCE**
MCCOY TYNER/Milestone M 9091
(Fantasy)
- 8:30**
WEATHER REPORT/ARC/Columbia PC2
36030
- AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
- FIRST MEETING**
MIROSLAV VITOUS/ECM 1 1145 (WB)
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)

1



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

Air Supply: on WCAO, d29 WFBR, ahb WFIL, e WKBW, 30-26 WRKO, on WXLO, on KFI, d30 KEARTH, 29-26 PRO-FM, ae 14Q.

Babys: 30-29 WAXY, d29 WCAO, 23-21 WFBR, 21-19 WICC, 15-9 WIFI, 25-24 WKBW, on WPGC, a28 WTIC-FM, 28-26 WYRE, 25-20 KFI, 29-27 KFRC, 34-32 F105, 15-13 Y100, 28-21 14Q.

P. Benatar: 25-22 WICC, 3-7 WIFI, 10-9 WKBW, 26-24 WTIC-FM, 25-24 KFRC, 28-24 KHJ, 21-19 KEARTH, a F105, 14-12 PRO-FM, 32-24 Y100.

Blondie: d20 WFBR, d26 WKBW, d28 WPGC, d27 WRKO, a WXLO, d29 KFRC, d22 KEARTH, a F105, a37 Y100.

C. Cross: e WAXY, 22-19 WCAO, 30-23 WFBR, on WFIL, a WICC, d29 WIFI, d29 WKBW, a WPGC, 29-25 WRKO, d30 WTIC-FM, d30 WXLO, d29 WYRE, on KFI, on KFRC, on KHJ, 27-25 KEARTH, a29 KC101, 30-27 PRO-FM, 33-29 Y100, on 14Q.

N. Diamond: a26 WABC, 11-9 WAXY, 7-6 WBBF, 12-9 WCAO, 10-10 WFBR, 13-10 WFIL, 5-11 WICC, 14-10 WKBW, 6-5 WPGC, 16-16 WRKO, 20-16 WTIC-FM, 24-24 WXLO, 6-4 WYRE, 19-14 KFI, 17-16 KFRC, 7-5 KEARTH, 27-25 F105, 10-10 KC101, 2-5 PRO-FM, 21-16 Y100, 18-16 14Q.

Dr. Hook: a WCAO, a WFBR, on WFIL, a WPGC, a PRO-FM, a29 14Q.

C. Dore: hb WFBR, ahb WFIL, e WKBW, on WPGC, on WXLO, on KFI, 28-24 KEARTH.

Eagles: a WAXY, 24-20 WCAO, d27 WFBR, d24 WFIL, d29 WICC, a WKBW, 8-6 WPGC, 30-26 WTIC-FM, a WXLO, 25-19 WYRE, a KFRC, a KEARTH, e F105, a28 KC101, 30-22 Y100, 26-23 14Q.

Foreigner: a WIFI, e WKBW, 28-26 WPGC, a38 Y100, on 14Q.

J. Geils: 24-20 WIFI, 30-25 WKBW, 17-13 WRKO, 27-23 KFRC, 29-26 F105, 27-23 PRO-FM, 20-13 14Q.

A. Gibb: 29-19 WABC, 14-10 WAXY, 18-15 WBBF, 10-10 WCAO, 15-14 WFBR, 15-11 WFIL, 12-9 WICC, 25-22 WIFI, 22-21 WKBW, 19-18 WPGC, 12-10 WRKO, 21-15 WTIC-FM, 15-11 WXLO, 12-11 WYRE, 7-4 KFI, 19-17 KFRC, 27-25 KHJ, 25-23 KEARTH, 19-13 F105, 16-14 KC101, 11-9 PRO-FM, 13-11 Y100, 30-28 14Q.

R. Holmes: 21-16 WAXY, 22-16 WBBF, 14-13 WCAO, 16-13 WFBR, 20-16 WFIL, 15-10 WICC, 26-24 WIFI, 24-21 WPGC, 14-12 WRKO, 23-19 WTIC-FM, 27-25 WXLO, 21-15 WYRE, 28-24 KFI, 22-21 KFRC, 23-19 KHJ, 11-9 KEARTH, 31-27 F105, 9-9 KC101, 28-25 PRO-FM, a36 Y100, 12-4 14Q.

M. Jackson: 33-20 WABC, a27 WCAO, 22-16 WFBR, 20-17 WRKO, 18-13 WXLO, 13-11 KFI, 15-7 KFRC, 18-11 KHJ, 8-4 KEARTH, a F105, 16-12 Y100, 25-24 14Q.

T. James: a WBBF, d30 WCAO, 24-18 WFBR, d22 WFIL, 22-18 WICC, 27-23 WIFI, 20-17 WKBW, d30 WPGC, d29 WRKO, 21-18 WTIC-FM, 30-28 WYRE, d30 KFI, a KEARTH, 25-22 KC101, 26-23 PRO-FM, 29-27 14Q.

Kool & The Gang: 12-11 WABC, 27-21 WAXY, 8-6 WCAO, 13-12 WFBR, ahb WFIL, 27-15 WICC, 25-22 WPGC, 23-18 WRKO, 29-21 WTIC-FM, 10-5 WXLO, 20-17 WYRE, 30-26

KFI, 12-10 KFRC, 7-5 KHJ, 9-7 KEARTH, 24-17 F105, 18-12 KC101, 15-10 PRO-FM, 26-17 Y100, 31-26 14Q.

C. Mangione: 30-24 WCAO, 27-22 WFBR, d23 WFIL, a WPGC, 26-23 WRKO, 29-26 WXLO, d28 KFRC, 28-24 F105, d30 14Q.

W. Newton: 22-20 WFIL, on WIFI, on WRKO, a KFI, 30-27 KEARTH, d30 PRO-FM.

Peaches & Herb: a18 WABC, 7-5 WKBW, a WXLO, a KFI, 12-9 KHJ, 24-13 KEARTH, 24-21 PRO-FM.

T. Petty: a30 WAXY, a24 WBBF, 26-21 WICC, 7-12 WIFI, 17-15 WKBW, 18-11 WTIC-FM, e WYRE, 7-6 KFRC, d30 KHJ, 22-20 KEARTH, d30 F105, 16-13 PRO-FM, 36-33 Y100, 32-25 14Q.

Pink Floyd: 32-17 WABC, 28-22 WCAO, 1-1 WIFI, a WKBW, 7-1 WPGC, a WRKO, d28 KFI, 5-1 KFRC, 26-23 KHJ, ant KEARTH, 21-11 F105, d28 PRO-FM, 31-21 Y100, 3-1 14Q.

Preston & Syreeta: 11-16 WCAO, 5-3 WFBR, ahb WFIL, d28 WIFI, 24-16 WKBW, 2-7 WPGC, 27-24 WRKO, 22-18 WXLO, on KFI, d30 KFRC, 29-26 KEARTH, a35 Y100.

Ray, Goodman & Brown: 28-13 WABC, 15-15 WCAO, 9-7 WFBR, 24-17 WFIL, 14-12 WPGC, 25-15 WRKO, 26-20 WXLO, on KFI, 20-11 KFRC, 26-21 KEARTH, d34 F105, a PRO-FM, a34 Y100, ae 14Q.

L. Ronstadt: 35-35 WABC, 23-22 WAXY, a WBBF, 13-8 WICC, 11-10 WIFI, d30 WKBW, 26-23 WPGC, 24-21 WRKO, 17-16 WTIC-FM, 24-21 WYRE, 12-9 KFI, 15-8 KEARTH, d30 F105, 20-14 PRO-FM, 23-22 14Q.

J. Ruffin: a WRKO, a KFRC, a KEARTH.

B. Seger: a WCAO, on WFBR, a WKBW, d29 WPGC, d28 WRKO, a WXLO, a KFI, on KFRC, on KEARTH, e F105, d29 PRO-FM, on 14Q.

Shalamar: 11-12 WABC, 19-15 WAXY, 5-5 WCAO, 7-5 WFBR, on WICC, 26-22 WKBW, 10-8 WPGC, 15-14 WRKO, 19-14 WTIC-FM, 8-8 WXLO, 10-8 WYRE, 23-18 KFI, 16-15 KFRC, 8-7 KHJ, 12-10 KEARTH, d31 F105, 8-6 KC101, 19-18 PRO-FM, 20-15 Y100, 27-19 14Q.

Spinners: 4-4 WABC, 25-19 WAXY, 13-9 WBBF, 2-1 WCAO, 2-2 WFBR, 4-4 WFIL, 8-4 WICC, 5-4 WKBW, 13-9 WPGC, 3-1 WRKO, 8-4 WTIC-FM, 2-2 WXLO, 10-6 WYRE, 9-7 KFI, 26-20 KFRC, 22-15 KHJ, 4-3 KEARTH, 13-5 F105, 7-3 KC101, 5-4 PRO-FM, 27-19 Y100, 10-5 14Q.

Toto: 15-12 WAXY, 18-12 WCAO, 14-8 WFBR, 21-19 WFIL, 9-6 WICC, 8-3 WIFI, 17-13 WPGC, 21-19 WRKO, 10-6 WTIC-FM, 23-19 WXLO, 18-13 WYRE, on KFI, on KFRC, 20-15 KEARTH, 30-28 F105, 17-15 PRO-FM, 8-4 Y100, 22-20 14Q.

Utopia: a WKBW, ant KEARTH.

Whispers: 8-5 WABC, ahb WFBR, 27-25 WPGC, 11-4 WXLO, 19-14 KHJ, a28 KEARTH, 37-30 Y100.

2



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

Air Supply: a29 WAXY, e WANS-FM, d30 WAUG, 34-32 WAYS, d28 WBBQ, e WCGQ, e WCIR, a WERC, a WHBQ, e WHHY, d35 WISE, a WIVY, a WKIX, a WLAC, d30 WNOX, d35 WRJZ, a32 WSGA, e KX-104, 30-27 Z93, a 92Q, 30-24 94Q.

Babys: 27-24 WANS-FM, 12-7 WAUG, 11-10, WBBQ, 22-17 WCGQ, 20-19 WCIR, 24-23 WERC, 28-26 WFLB, 27-23 WHHY, 9-8 WISE, 18-13 WIVY, a WLAC, 29-26 WLCY, 29-27 WRFC, 28-25 WRJZ, 25-22 WSGA, 26-21 KX-104, 24-23 KXX-106, 36-29 BJ-105, e V100, 27-24 Q105, 26-24 Z93, 26-25 92Q, 22-19 94Q.

Blondie: d37 WANS-FM, d26 WAUG, d31 WAYS, d30 WBBQ, a WCGQ, a WCIR, a WFLB, a WLCY, a23 WMC, d19 WQXI, a WRFC, a WRJZ, 31-27 WSGA, a KX-104, a36 BJ-105, e V100, d29 Q105, a28 Z93, e 92Q, 19-9 94Q.

C. Cross: 29-22 WAXY, d36 WANS-FM, 14-5 WAUG, 27-21 WAYS, 23-15 WBBQ, 28-16 WBSR, 29-24 WCGQ, e WCIR, d27 WERC, d35 WFLB, 31-25 WGSV, e WHBQ, 26-21 WHHY, d30 WISE, 38-34 WIVY, e WKIX, d30 WLAC, 21-15 WNOX, a25 WMC, e WQXI, 26-23 WRFC, 30-26 WRJZ, 33-29 WSGA, 30-27 KX-104, d27 KXX-106, 32-23 BJ-105, d29 V100, e Q105, 25-16 Z93, 27-23 92Q, 9-5 94Q.

N. Diamond: 14-12 WAXY, e WANS-FM, 5-6 WBBQ, 2-9 WBSR, 9-8 WCGQ, 14-14 WERC, 20-17 WFLB, 7-6 WGSV, 17-17 WHBQ, 9-9 WHHY, 5-4 WISE, 9-6 WIVY, 7-9 WKIX, 20-15 WLAC, 21-19 WLCY, 24-21 WNOX, 14-11 WMC, 12-11 WRFC, 9-7 WRJZ, 6-5 KX-104, 4-14 KXX-106, 18-16 BJ-105, 16-16 V100, 19-18 Q105, 22-22 Z93, 6-4 92Q.

C. Dore: d33 WAYS, d30 WBSR, e WCGQ, a WCIR, e WGSV, e WHBQ, a WISE, a WKIX, e WRJZ, 34-30 WSGA, a KXX-106, 29-25 Z93.

Dr. Hook: e WANS-FM, a WAYS, 30-26 WBBQ, a WISE, a WKIX, e WLAC, a WQXI, d31 WRFC, a33 WSGA, d33-22 KX-104, 27-26 KXX-106, e Q105, 27-19 Z93, e 92Q.

Eagles: 25-19 WAXY, e WANS-FM, d24 WAUG, 25-20 WAYS, e WBBQ, d26 WBSR, 30-22 WCGQ, e WCIR, d28 WERC, e WFLB, d27 WGSV, a WHBQ, 13-10 WHHY, d32 WISE, 35-26 WIVY, a WKIX, 13-10 WLAC, d28 WLCY, d17 WNOX, d29 WRFC, 24-16 WSGA, 11-8 KX-104, d28 KXX-106, a35 BJ-105, d24 V100, 29-27 Q105, d30 Z93, d28 92Q.

A. Gibb: 9-7 WAXY, 24-18 WANS-FM, 15-12 WAYS, 13-11 WBBQ, 10-5 WBSR, 20-13 WCGQ, 24-18 WCIR, 6-5 WERC, 18-13 WFLB, 11-7 WGSV, 25-20 WHBQ, 8-6 WHHY, 12-10 17-13 WMC, 16-15 WQXI, 17-12 WRFC, 16-12 WRJZ, 16-13 WSGA, 15-15 KX-104, 6-5 KXX-106, 24-20 BJ-05, 11-4 V100, 12-10 Q105, 14-11 Z93, 17-15 92Q.

M. Jackson: 35-26 WAYS, e WBBQ, d28 WBSR, e WCIR, d22 WERC, a WFLB, d31 WGSV, e WHBQ, a WLAC, 7-4 WSGA, 24-23 KX-104, d22 KXX-106, 17-15 Q105, a Z93, e 92Q.

Kool & The Gang: 11-9 WAXY, 34-29 WANS-FM, 10-7 WAYS, 27-23 WBBQ, 13-10 WBSR, d28 WCIR, 15-10 WERC, 14-8 WFLB, 18-10 WGSV, 23-19 WHBQ, 4-4 WHHY, 17-15 WISE, 11-8 WIVY, 26-20 WKIX, a20 WLAC, d30 WLCY, a19 WNOX, 15-10 WMC, 4-1 WQXI, 10-8 WRFC, 27-23 WRJZ, 10-7 WSGA, 20-14 KX-104, 15-10 KXX-106, 25-22 BJ-105, d28 V100, 16-14 Z93, 24-19 92Q.

C. Mangione: 17-16 WAYS, 24-19 WBBQ, a WBSR, a WCGQ, 30-26 WHBQ, d29 WLAC, a WLCY, a WMC, 18-15 WSGA, d28 KX-104, 22-19 KXX-106, a V100, 10-6 Z93, 7-3 94Q.

Pink Floyd: 6-1 WBBQ, 20-15 WHBQ, 27-19 WLAC, 1-1 WLCY, d20 WMC, 18-8 WQXI, 21-14 WSGA, 14-7 KX-104, 11-9 KXX-106, 10-3 Q105, 17-13 Z93, 20-16 92Q, 3-1 94Q.

Ray, Goodman & Brown: a WANS-FM, 19-17 WAYS, 29-25 WBBQ, e WCIR, 19-16 WHBQ, d21 WLAC, a24 WMC, 6-4 WQXI, d32 WRJZ, 17-12 WSGA, 21-12 KX-104, 20-12 KXX-106, a V100, 15-10 Z93, 30-26 92Q.

L. Ronstadt: 26-20 WANS-FM, 20-14 WAUG, 33-30 WAYS, 21-16 WBBQ, 19-12 WCGQ, d26 WCIR, 12-11 WERC, 29-28 WFLB, 24-19 WHHY, 31-25 WISE, 36-31 WIVY, e WKIX, d27 WLAC, 28-27 WLCY, 22-17 WMC, 17-9 WQXI, 22-17 WRFC, a WRJZ, 23-20 WSGA, 12-11 KXX-106, 35-32 BJ-105, 23-12 V100, 24-21 Q105, 16-13 94Q.

Hottest:

Rock

Blondie, Eagles, Heart

Disco

none

Radio Marketplace

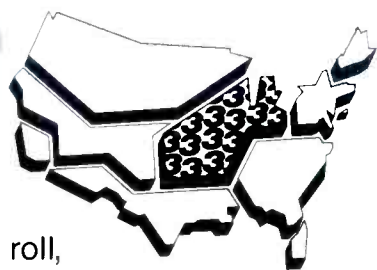
B. Seger: 28-20 WAKY, d30 WANS-FM, 27-23 WAUG, d34 WAYS, d29 WBBQ, a WBSR, d26 WCGO, e WCIR, d29 WERC, d33 WFLB, d34 WGSV, e WHBQ, d26 WHHY, d33 WISE, 40-32 WIVY, e WLAC, a WLCY, d27 WNOX, d22 WMC, d29 WQXI, e WRFC, d31 WRJZ, 32-28 WSGA, d29 KX-104, d29 KXX-106, d34 BJ-105, d23 V100, d30 Q105, 23-15 Z93, e 92Q, 29-22 94Q.

Shalamar: d35 WANS-FM, 7-4 WAYS, 12-7 WBSR, 8-3 WCIR, 20-16 WGSV, 7-6 WHBQ, a WHHY, 20-17 WISE, 39-29 WIVY, 18-17 WKIX, 29-18 WLAC, d29 WLCY, 13-10 WNOX, 5-3 WMC, 21-11 WQXI, 1-1 WRFC, 21-11 WRJZ, 6-1 WSGA, 17-16 KX-104, 21-16 Q105, d29 Z93, d27 92Q.

Spinners: 13-8 WAKY, 11-5 WANS-FM, 2-1 WAYS, 9-9 WBBQ, 4-3 WBSR, 5-2 WCGQ, 1-1 WCIR, 2-2 WERC, 6-4 WFLB, 5-4 WGSV, 5-5 WHBQ, 5-5 WHHY, 6-5 WISE, a40 WIVY, 4-2 WKIX, 16-8 WLAC, 15-13 WLCY, 8-6 WNOX, 2-1 WMC, 3-6 WQXI, 3-3 WRFC, 5-3 WRJZ, 1-3 WSGA, 2-2 KXX-106, 8-7 Q105, 9-7 Z93, 11-11 92Q.

ZZ Top: a WAYS, e WBBQ, d29 WCGQ, 12-12 WHBQ, 26-22 WLAC, e WQXI, 28-25 WSGA, 26-25 KXX-106, 22-20 Q105, 23-21 92Q, 20-17 94Q.

3



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

Air Supply: a CKLW, 28-22 WFFM, on WGCL, a WOKY, on WPEZ, on WZUU, on KBEQ.

P. Benatar: 6-7 WEFM, 17-7 WGCL, 14-12 WOKY, 22-19 WPEZ, 11-7 KBEQ, 21-18 92X.

C. Cross: on CKLW, on WEFM, d36 WFFM, on WGCL, d31 WOKY, 27-25 WPEZ, a WZUU, a33 KBEQ.

N. Diamond: 4-2 WFFM, 36-22 WLS, 3-4 WNDE, 12-9 WOKY, 29-27 WPEZ, 3-3 WZUU, 23-19 KBEQ, 14-9 92X.

Dirt Band: 13-12 CKLW, 16-15 WEFM, 12-7 WFFM, 7-12 WNDE, 10-7 WOKY, 15-8 WPEZ, 10-8 WZUU, 16-14 KBEQ, 7-11 92X.

Eagles: e-28 CKLW, 19-16 WFFM, a23 WGCL, on WLS, a WNDE, a WPEZ, d24 WZUU, on KBEQ, a25 92X.

A. Gibb: 18-16 CKLW, 23-17 WFFM, 18-13 WGCL, 8-6 WNDE, 17-17 WOKY, 22-18 WZUU, 27-20 KBEQ, 10-8 92X.

Heart: a WEFM, a30 WGCL, e-41 WLS, 29-26 WOKY, a WPEZ.

R. Holmes: 12-7 CKLW, on WEFM, 5-3 WFFM, 28-21 WGCL, 12-7 WNDE, 21-16 WOKY, 12-7 WPEZ, 15-6 WZUU, 32-22 KBEQ, 15-7 92X.

T. James: 26-24 CKLW, on WEFM, 21-20 WFFM, on WGCL, 20-18 WNDE, 25-22 WOKY, 14-13 WPEZ, 17-15 WZUU.

Kool & Gang: 15-13 CKLW, 31-28 WFFM, 11-4 WGCL, 23-19 WNDE, 20-14 WOKY, 26-22 WPEZ, 23-19 WZUU, 19-15 KBEQ.

C. Mangione: 27-21 CKLW, 27-21 WFFM, 29-24 WGCL, a32 WOKY, 20-17 WPEZ, 16-7 WZUU, 18-12 KBEQ.

Pink Floyd: 11-6 CKLW, 1-1 WEFM, 1-1 WGCL, 11-10 WLS, 23-15 WOKY, 25-15 WPEZ, 26-18 KBEQ, 25-16 92X.

L. Ronstadt: 20-12 CKLW, 26-19 WEFM, a WFFM, 24-14 WGCL, 22-18 WOKY, 23-20 WPEZ, 34-24 KBEQ.

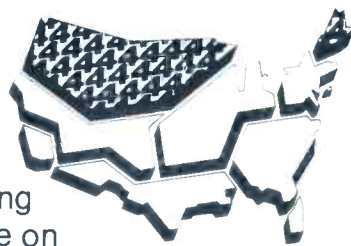
Rush: a WGCL, on WPEZ, on KBEQ.

B. Seger: e-17 CKLW, a WEFM, d35 WFFM, a WGCL, on WPEZ, a WZUU, a31 KBEQ, a24 92X.

Spinners: 3-3 CKLW, 6-6 WFFM, 9-5 WGCL, 6-5 WNDE, 19-11 WOKY, 21-16 WZUU, 20-17 KBEQ, 6-3 92X.

Utopia: a WFFM, a KBEQ.

4



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

Air Supply: e WGUU, e WOW, a27 KDWB, a KGW, d21 KING, e KJR, a KLEO, e KMJK, d29 KSTP.

C. Cross: e WEAQ, d24 WGUU, 23-20 WJBQ, e WOW, 29-26 WSPT, d23 KCPX, 29-25 KDWB, 26-23 KGW, 21-18 KING, 23-20 KJR, d26 KKLS, e KKO, 25-19 KLEO, 28-19 KMJK, e KSTP.

E. Dan & J.F. Coley: a KCPX, a KING, a KSTP.

N. Diamond: 19-12 WEAQ, d27 WGUU, 2-1 WJBQ, 7-5 WOW, 8-10 WSPT, 5-5 KCPX, 21-14 KDWB, 18-15 KGW, 2-2 KING, 14-11 KKLS, 23-19 KKO, 4-8 KLEO, 1-1 KSTP.

Dr. Hook: a WJBQ, 23-21 KCPX, e KING, d30 KLEO, d32 KMJK, d30 KSTP.

Eagles: a30 WEAQ, a WGUU, a23 WJBQ, a WSPT, a KCPX, a24 KDWB, a KGW, e KING, a KJR, 27-23 KKLS, a KLEO, d28 KMJK, e KSTP.

A. Gibb: 16-14 WGUU, 18-18 WJBQ, 14-13 WOW, 17-17 WSPT, 24-17 KCPX, 17-16 KGW, 23-22 KKLS, 20-17 KKO, 18-10 KLEO, 11-6 KMJK, 23-19 KSTP.

Heart: e WEAQ, d32 WOW, e KCPX, 27-19 KDWB, a KGW, 15-7 KJR, a KKLS, a KKO.

R. Holmes: e WEAQ, 3-1 WGUU, 13-9 WJBQ, 15-9 WOW, 10-4 WSPT, 10-9 KCPX, 11-4 KGW, 9-9 KING, 10-6 KJR, 12-8 KKLS, 10-5 KKO, 5-1 KLEO, 18-11 KMJK, 15-11 KSTP.

T. James: 24-17 WEAQ, e WGUU, 20-16 WJBQ, 32-19 WOW, 14-11 KCPX, 13-10 KDWB, 28-27 KGW, 20-15 KING, 26-20 KKLS, e KKO, 20-18 KLEO, 30-27 KMJK, 22-18 KSTP.

Kool & The Gang: e WGUU, 19-13 WJBQ, 8-6 WOW, 22-20 KCPX, a KGW, 22-19 KING, e KKLS, 22-21 KKO, 17-7 KLEO, 30-27 KSTP.

C. Mangione: e WGUU, d25 WSPT, 21-16 KCPX, 12-10 KING, d22 KJR, e KKLS, a KMJK, 20-14 KSTP.

A. Murray: 7-3 WEAQ, 6-7 WJBQ, 6-6 KCPX, 26-21 KDWB, 20-17 KGW, 12-10 KJR, 21-21 KKLS, 14-13 KKO, 20-13 KMJK, 3-3 KSTP.

Pink Floyd: d23 WEAQ, d27 KCPX, 6-1 KDWB, 10-3 KGW, 1-1 KJR, d25 KKLS, d25 KLEO.

L. Ronstadt: e WEAQ, 28-26 WGUU, 24-24 WOW, 13-9 WSPT, 18-15 KCPX, 25-21 KGW, 18-14 KJR, 20-14 KKLS, 19-13 KLEO.

Spinners: 6-2 WEAQ, d29 WGUU, 9-5 WJBQ, 23-20 WOW, 3-3 KCPX, 24-20 KDWB, 29-24 KGW, 10-7 KING, 22-19 KJR, e KKLS, 13-7 KKO, 8-3 KLEO, 13-9 KSTP.

5



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

Blondie: a35 KNOE-FM, a KRBE, d26 KROY-FM, 25-24 KTSA, e KUHL, d23 B100.

C. Cross: 27-26 KFMK, d35 KILT, a40 KNOE-FM, d28 KROY-FM, a KTSA, e KUHL, a B100, a28 Magic 91.

N. Diamond: 11-10 KFMK, 9-12 KNOE-FM, 20-22 KROY-FM, 26-26 KTSA, 19-13 KUHL, 4-6 Magic 91.

Eagles: 22-16 KFMK, d38 KILT, a22 KNOE-FM, 30-23 KROY-FM, d26 KUHL, d29 B100, a29 Magic 91.

A. Gibb: 10-8 KFMK, 22-16 KILT, a22 KNOE-FM, 9-5 KROY-FM, 15-13 KTSA, 8-2 KUHL, 25-24 B100, 5-5 Magic 91.

R. Holmes: 8-7 KFMK, 26-25 KILT, 15-13 KNOE-FM, 17-10 KROY-FM, 28-25 KTSA, 7-3 KUHL, 16-11 B100, 16-10 Magic 91.

Kool & Gang: 16-11 KFMK, 20-18 KILT, a20 KNOE-FM, a20 KRBE, a KROY-FM, d21 KTSA, 29-24 KUHL, 23-16 B100, 24-15 Magic 91.

T. Petty: 14-10 KNOE-FM, 6-2 KROY-FM, 19-17 KTSA, e KUHL, 10-6 B100, 17-12 Magic 91.

Pink Floyd: e KFMK, 8-7 KILT, 1-1 KNOE-FM, 23-22 KTSA, d25 KUHL, 9-3 B100.

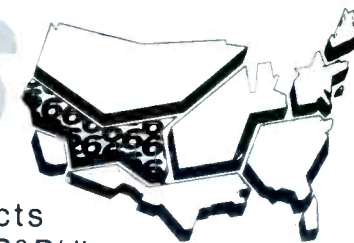
L. Ronstadt: a29 KFMK, 33-24 KILT, 23-21 KNOE-FM, a KRBE, 15-8 KROY-FM, d27 KTSA, e KUHL, 22-17 B100, 26-19 Magic 91.

B. Seger: e KFMK, a KILT, a30 KNOE-FM, a KROY-FM, e KUHL, a B100, a30 Magic 91.

Spinners: 6-4 KFMK, 16-14 KNOE-FM, 6-6 KTSA, 20-14 B100, 12-4 Magic 91.

Toto: 23-13 KROY-FM, 11-10 KTSA, e KUHL, 24-20 B100, 15-9 Magic 91.

6



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

Babys: 24-19 KIMN, 24-22 KOFM, 25-19 KOPA, 7-4 KUPD, 21-20 KYGO, 24-23 Z97.

N. Diamond: 3-3 KIMN, 22-20 KOFM, 7-5 KOPA, 7-5 KVIL, 5-7 KYGO, 16-9 Z97.

Heart: d29 KIMN, a KOPA.

Kool & The Gang: d24 KIMN, 12-6 KOPA, 24-21 KVIL, a26 KYGO.

C. Mangione: 28-25 KIMN, a KOPA, a KVIL.

T. Petty: 16-12 KIMN, 27-24 KOFM, 24-21 KOPA, 6-8 KUPD, 17-14 KYGO, 5-2 Z97.

Pink Floyd: 17-13 KIMN, 1-1 KOPA, 1-1 Z97.

L. Ronstadt: 27-20 KIMN, 28-25 KOFM, 11-8 KOPA, 24-19 KUPD, a KVIL, 24-15 KYGO.

B. Seger: a27 KIMN, a KOFM, d23 KOPA, d28 KYGO.

Spinners: 14-9 KIMN, 25-23 KOFM, 23-20 KOPA, 31-28 KVIL, 11-3 KYGO.

ZZ Top: 26-23 KIMN, 30-27 KOPA.

B.O.S.

Roberta Flack; Michael Jackson; Ray, Goodman & Brown

Country

Crystal Gayle

A/C

Air Supply, Eagles, Tommy James

LP Cuts

none

Imports *(Continued from page 18)*

growing old and I wanna go home . . . I'm growing old and I don't wanna know."

Whether or not Drake killed himself is a moot point. His art, in all its chilling brilliance, lives on.

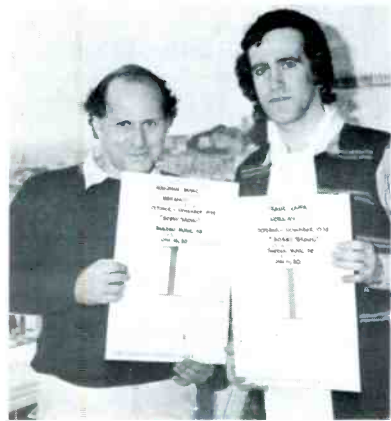
MORE ALBUMS: **A. More** (formerly of **Slapp Happy**) plays every instrument (except bass and drums) on his new LP "Flying Doesn't Help" (Quango). And this is quite a feat: the album has a lot of playing on it. The sound is full and layered (with echoes of **Spector**) and has large doses of other worldly effects. More's music has snatches of **Eno**, **Bowie**, **Pere Ubu**, **Velvet Underground**, **Pink Floyd**, **Henry Cow**—just about every band that's ever been mentioned with the adjective art, avant or progressive in front of rock. But More never sounds exactly like anyone. "Flying Doesn't Help" is a big-sounding album that tries a lot of things, and most of the time, succeeds brilliantly. Holding together the choppy rhythms, the dissonant flourishes and startling eclecticism are some great hooks and catchy melodies. And this is the key to "Flying Doesn't Help:" it's weird but never too indulgent. "Girl It's Yr Time" is full of grating sounds and effects but at the heart of the song is a great title hook. "Judy Get Down" which features the sound of a jet in the middle of a verse, has hit single written all over it. This is an album that opens up new sounds with each playing . . . "Shine On" (Harvest) by the **Move**, new from the label's Heritage series, is basically the "Message From the Country" LP, which is very hard to find at a moral price in this country.

AMMENDS: Keeping in line with other *RW* columnists, Imports made a terrible blunder last month. In speaking of a new British **Eddie Cochran** compilation on United Artists, it was stated that no Cochran compilation exists in this country . . . Wrong! A great two-record set is indeed in print. "Eddie Cochran—Legendary Masters Series #4" (U.A.) not only contains most of the songs on the British version but at least 15 other songs not on the single British LP. The package also contains great notes by **Lenny Kaye**. And, the LP is in mono—the sound hasn't been toyed with in an attempt to create a stereo effect, the way it often is on old recordings.

Copy Writes *(Continued from page 29)*

and his new composition "Spy Boy" is in the film "Cruising." **Jack Nitzsche**, who wrote the score to the later film, produced "Spy Boy." New Hiatt covers include records by **Dave Edmunds/Rockpile** and the **Searchers** . . . Music for "Amber Waves," an ABC-TV movie, has been recorded at Burbank's Evergreen Studios under the supervision of composer **John Rubinstein**. The film stars **Dennis Weaver** and **Kurt Russell** . . . **Glen Campbell** has picked two 20th Century-published film tunes for his next album. You'll be hearing "It Goes Like It Goes" from "Norma Rae" written by **Norman Gimble** and **David Shire** and the title song from "The Rose," written by **Amanda McBroom**.

AWARDS: Sweden Music AB has been giving out awards lately to celebrate the success of their published songs. **Bennett Glotzer**, on behalf of **Frank Zappa** and Munchkin Music, was given a #1 award at MIDEM by **Kaj Lunden-Welden**, professional manager of Sweden AB for the #1 Norwegian single "Bobby Brown." Glotzer is shown here (left) with Lunden-Welden on the right. Sweden AB's **Ander Moren** also gave out #1 certificates to **Frans Erkelens** of Dutchy Publishing in Holland and artist **Johnny Reimer** for the #1 position on the Danish charts of Reimer's "Smurf" LP . . . Also at MIDEM, film producer **Allan Carr** was presented with the Prix d'Honneur at a special screening of his new EMI film, "Can't Stop the Music." The award was made by



MIDEM president **Barnard Chevy** and cited Carr for his contributions to music and film.

IN PRINT: The March issue of the American Federation of Musicians' "International Musician" publication will feature a story on "What You Can Expect From Your Music Publisher" penned by the inimitable **Walter Wager** . . . Columbia Pictures Publications has released "Forty Latin Blockbusters," a piano/vocal collection that includes some of the best known titles it acquired through the representation agreement with Peer-Southern. Among the selections are "Tico, Tico," "Besame Mucho," "Malaguena," and "Green Eyes."

RCA Videodiscs Won't Ignore Music

(Continued from page 6)

eventual stereo disc and player.

Rather than delay music titles to await stereo, initial offerings will likely focus on TV and film materials originally produced in mono. The division's decision to market the system in two stages, with stereo to be introduced later, stems from SelectaVision's long-standing intention of first emphasizing picture quality and price points—an estimated \$500 for the player, comparable to the average current price for a commercial TV set, and \$15 to \$20 for discs—in order to build a broad market from the outset, according to Schlosser, who notes that prototypes for the stereo version are already in use.

Willenson, who has been negotiating for music programs as well as television and film properties, reports no scarcity of material to draw from. "There's music material that exists now in the form of feature films that have made a strong impact in the music area," he explains. "There's also programming developed for pay TV, as well as for commercial television and for European broadcasting."

Three Types of Programs

He sees potential programs, including both existing material and certain video or film projects now in development, as falling into three categories: "First is the pure concert performance, which runs from variety specials developed for television to the feature film, which can often take a documentary approach; there are purely abstract programs, where a purely visual interpretation of a piece of music has been created by a film or video artist conceptually; and then there are those projects which are really a combination of the other two."

If readily available programs are a necessary current concern, both Willenson and Schlosser agree the field will provide new challenges for its producers, whether working with drama, music or any other basic format. "You have to put things in your catalogue that represent the future of the medium," says Schlosser. "As that medium grows, new video discs will appear that are newly created for the medium."

Although a number of licensing deals are currently underway, only two — a pact with Kirshner Entertainment, and a license covering "Elton John In Moscow," originally produced for pay TV — have been officially announced. While initial market strategy will use selectivity as a means to build the software market gradually, RCA is stressing that it won't

just push obvious film or TV hits.

"We have done extensive market research," says Willenson, "and what that has shown us is that we will have a growing audience. So our choice of programs will be designed to build that audience from the beginning with a diversity encompassing varied interests. We've committed ourselves to variety and quality. If we were just trying to see what sells immediately, we wouldn't be talking about opera and ballet."

At the same time, initial deals will draw upon those music professionals, like Kirshner, with some background in television.

Razor/Blade Marketing

Schlosser also reaffirms RCA's eventual determination to make its discs available through existing record and tape channels, but adds that the trade will need to recognize the new medium's requirement for careful introduction. When the number of players available is still comparatively small, and the discs are newly-introduced, RCA, like MCA, will concentrate on razor/blades marketing, with hardware and software available through the same outlets. In RCA's case, those outlets represent a national web of dealers and service outlets numbering in the thousands.

Dealers will also need to distinguish the evolution of the disc trade from the current nature of the videocassette market. Says Schlosser, "The videotape industry started through the sale of a player, which was initially viewed as essentially a 'time-shift' device. You could buy a few pre-recorded tapes, but basically it was used for taping from the air. As a result, the prerecorded tape industry grew up with no formal marketing plan, drawing from a wide range of material.

"With the disc, the player is intended for only one purpose—to play that disc. You cannot launch this business, then, without planning the software as well. We're planning for an entire industry, both hardware and software."

200,000 Players in Market

Apart from its still undisclosed choice of music-themed titles, that preparation has included major deals with theatrical and TV sources like Paramount, United Artists, MGM, 20th Century-Fox, RKO and MTA, as well as various independent film, video and music interests.

With RCA projecting 200,000 players in the market by the end of the system's first year, Schlosser has also said the division will expand its west coast operation during the second half of this year.

Classical Retail Report

MARCH 1, 1980

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
BELLINI: NORMA—Scotto, Troyanos, Giacomini, Levine—Columbia
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
PUCCHINI: SUOR ANGELICA—Sutherland, Ludwig, Bonyngé—London
STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Kastu, Hendricks, Dorati—London
STRAVINSKY: FIREBIRD—Mata—RCA Digital
VERDI: REQUIEM—Scotto, Baltsa, Luccheti, Nesterenko, Muti—Angel

KORVETTES/EAST COAST

GREATEST HITS OF 1721—Columbia
MASSENET: WERTHER—Angel
PAVAROTTI: O SOLE MIO—London
PUCCHINI: SUOR ANGELICA—London
SCHUMANN: FANTASIA, NOVELETEN—Rubinstein—RCA
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
STRAVINSKY: FIREBIRD—RCA Digital
DAME JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London
TOMITA: BOLERO—RCA

SAM GOODY/EAST COAST

BACH: COMPLETE CANTATAS, VOL. XXIV—Harnoncourt—Telefunken
BACH: TOCCATAS, VOL. II—Gould—Columbia
BELLINI: NORMA—Columbia
GALWAY PLAYS JAPANESE MELODIES—RCA
PAVAROTTI: O SOLE MIO—London
PUCCHINI: SUOR ANGELICA—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS: DAFNE—Gueden, King, Wunderlich, Boehm—DG Privilege
STRAVINSKY: FIREBIRD—RCA Digital
VERDI: REQUIEM—Angel

CUTLER'S/NEW HAVEN

BACH: COMPLETE CANTATAS, VOL. XXIV—Harnoncourt—Telefunken
BARTOK: THEATER PIECES—Dorati—Mercury

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
BELLINI: NORMA—Columbia
MASSENET: WERTHER—Angel
MARTINU: SYMPHONIES NOS. 2, 6—Supraphon
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
TCHAIKOVSKY: SYMPHONY NO. 6—Haitink—Philips
ZEMLINSKY: STRING QUARTET NO. 2—La Salle String Quartet—DG

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

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
BELLINI: NORMA—Columbia
CHOPIN: NOCTURNES—Ohlsson—Angel
ENGLISH MADRIGALS—Peters
MUSSORGSKY: PICTURES AT AN EXHIBITION—Maazel—Telarc
PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
STRAVINSKY: FIREBIRD—RCA Digital
VERDI: REQUIEM—Angel

STREETSIDE/ST. LOUIS

BACH: COMPLETE CANTATAS, VOL. XXIV—Harnoncourt—Telefunken
BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
GRIEG: PIER GYNT SUITE—Slatkin—Telarc
MASSENET: WERTHER—Angel
MENDELSSOHN: SYMPHONIES NOS. 3, 4, 5—Sawallisch—Philips Festivo
PAVAROTTI: O SOLE MIO—London
PUCCHINI: SUOR ANGELICA—London
RAVEL: BOLERO—Fiedler—DG
STRAUSS: DIE AEGYPTISCHE HELENA—London
VERDI: REQUIEM—Angel

TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
BEETHOVEN, SCHUMANN: VIOLIN MUSIC—Kremer—DG
BERG: LULU—Stratas, Mazura, Boulez—DG
GALWAY PLAYS JAPANESE MELODIES—RCA
GOUNOD: SYMPHONIES NOS. 1, 2—Plasson—Angel
MASSENET: WERTHER—Angel
PAVAROTTI: O SOLE MIO—London
PUCCHINI: LA BOHEME—Ricciarelli, Carreras, Davis—Philips
ROSSINI: OVERTURES—Serafin—DG Privilege
STRAUSS: DIE AEGYPTISCHE HELENA—London

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

Helen Out of Egypt

By SPEIGHT JENKINS

NEW YORK—In the almost 400 years of opera the path is strewn with great musical scores destroyed by rotten librettos. Why the public, led by thoughtless "savants," persistently believes that popular operas often have absurd plots is beyond me. Certainly, operas composed in another century do not have books that would work on Broadway today—or indeed would ever have worked without music—but without exception all popular operas have in them characters and situations with which the audience can identify. *Il Trovatore*, for instance, long the whipping boy of those that laugh at librettos, has in it one of the great Verdi creations, the crazed witch Azucena who is constantly torn between love and hatred for her foster child.

All this can be taken as prologue to a discussion of a libretto which is ridiculous, one that has damned a very interesting opera to perpetual neglect. Hugo von Hofmannsthal is the villain here, a strange role for a playwright who gave us in *Der Rosenkavalier*, *Ariadne auf Naxos*, *Elektra* and *Arabella* some of the best opera librettos ever conceived. But in *The Egyptian Helen* he went completely off the mystical deep end. It is a tale of something that might have happened to Helen of Troy and Menelaus on their way home from Troy. Just when Agamemnon was heading home to be axe murdered by the gentle Klytaemnestra, a sorceress named Aithra has a vision showing her that Menelaus is about to kill Helen. She wafts them to her domain which is Egypt and the opera is supposed to see them attain a reconciliation. In the first act Aithra tries all her positions and ends up with a mess, but in the second act Helen forces Menelaus to see her honestly without drugs and accept her as his wife. The rhetoric, the other characters who wander in and out, the general confusion is extraordinary and totally confusing unless one is studying a libretto.

The work comes four years before *Arabella*, in 1928, and was given its premiere in Dresden, with Fritz Busch conducting. Elisabeth Rethberg of the golden hair and gray eyes was the Helen, Curt Taucher the Menelaus and Maria Rajdl, the Aithra. The next November it received its Metropolitan Opera premiere (and only

four additional performances) with one of the greatest Strausians of the era, Maria Jeritza, in the title role and Horst Laubenthal as Menelaus, Artur Bodanzky conducting. In recent years the only important performances, of which I know, are the ones in the mid-'50s with Leonie Rysanek as Helen. The new recording then offers to the public the first hearing of one of Strauss' most complicated operas, very much in the musical tradition of "heavy" Strauss — *Elektra* and *Die Frau ohne Schatten*. The new recording, on London, has Gwyneth Jones in the title role, Mattu Kastu as Menelaus and Barbara Hendricks as the sorceress, Aithra. For those who love Strauss, the recording is more than worth hearing, because the conductor, Antal Dorati, gives a superb account of the score, and the Detroit Symphony plays far better than one might suspect. Strauss' music is good, far more inspired than has always been said. In deed if the text were better—if it really could be made sense of—this work would be performed, because it offers marvelous opportunities for the three principals and pages of inspired composition. Of course, there is some rewriting of earlier works and a lot of orchestration just for its own sake, but in general this is a worthy score.

The recording is highly recommended because of the orchestra, the conductor and Barbara Hendricks, the sorceress Aithra. She is simply marvelous, and her first scene with the talking sea-shell well sung by Birgit Finnila is brilliant. From first to last Miss Hendricks' light lyric soprano has the weight and the coloratura needed for the role, and fortunately her role is a large one—bigger than Sophie in *Der Rosenkavalier* and as large as Zerbinetta in *Ariadne auf Naxos*.

Gwyneth Jones obviously is a matter of taste. Her career is a large one, but I find her success hard to understand. She has the volume and the right kind of voice, but here her production is uneven and the sounds she makes are not as sensuous as the character demands. Matti Kastu has a coarse tenor, poorly produced. But somehow these two vital components do not vitiate the value of the recording, an interesting one of a strong musical opera.

CBS Germany Signs Ginger



CBS Germany recently signed the UK group Ginger for all of continental Europe. Pictured (from left) Gerd Gebhardt, CBS Germany A&R manager, and Jorgen Larsen, managing director, take delivery of tapes from Bob Britton and Mickey Keen, both of Legion Music, which has worldwide rights to Ginger. Ginger's first single will be out in early March, followed by an album in April.

England

By VAL FALLOON

■ LONDON—The new Lieber/Stoller musical will open here in April and will be directed by Ned Sherrin. There will be a three-week run at the Roundhouse before the musical, "Only in America," transfers to the west end. The show is presented by Carlin Music and Chrysalis Records and is described as a "music theatre" event, not just another rock 'n' roll review. It will be produced by David App . . . Diana Ross in town to record the Muppets show and discuss a possible tour later this year. Motown slightly baffled by national press claims that Ross has the number one album here: she is featured on the label's compilation "The Last Dance" with three of the 20 tracks by other Motown greats, but label chiefs delighted at silver disc for Billy Preston and Syreeta's "With You I'm Born Again." New single is scheduled, titled "It Will Come In Time" . . . Meanwhile EMI, in a wave of post-Thorn identity problems, is so pleased at its 1979 number one company rating in the BMRB survey that it is sending out piles of its hit LPs and singles to reviewers to drive home the message that this is the twelfth year running that EMI has topped the opposition.

BAD MOOD: The BPI is annoyed at the new Moody Blues sound-alike single of "Nights in White Satin" for Memorex blank tapes. The organisation's lawyers consider the commercial just another example of manufacturer's indifference to the home piracy problem. A spokesman for the company is reported to have agreed that 96 percent of its customers buy blank cassettes for home taping of discs. Pye Records will have to change its name on April 1 when its logo agreement with the Pye electronics firm runs out. Precision (already the name of the company's tape and video operations) is the most likely, subject to clearance of the trademark in various territories . . . The Barn label, run by Chas Chandler, is to move into six track, 12-inch 45s, in the belief that the traditional LP or single format is dying. The discs will be tagged "Six of the best" and sell for 1.49. RCA will press and distribute . . . Ex-Evita star Elaine Paige talking of forming a rock band and going on the road.

BLUES TOUR: The Newtom McGuinness/Paul Jones/Hughie Flint outfit, the blues band, has signed to Arista and is now touring the U.K. First night at the venue club in London scored raves from the critics . . . Magnet has signed Bad Manners, the North London-based nine-piece that plays, apparently, "Ska 'n' B" . . . Phonogram has signed the Original Mirrors with first LP out this month . . . XTC vocalist Alan Partridge releases solo effort on Virgin titled "Take Away (The Lure of Salvage)" . . . Slaughter and the Dogs, now known as Slaughter, release new LP "Back Bite" on DJM this month. After the top ten success of the golden oldie "Green
(Continued on page 43)

Germany

By JIM SAMPSON

■ MUNICH — Since "Saturday Night Fever," everyone has been hoping for another phenomenal release to lure infrequent customers back into the shops. The phenomenon is here: "The Wall" by Pink Floyd. EMI Electrola's Heinz Henn confirms that with about 25,000 units shipping daily, the set will reach the double platinum mark (one million) this week. "The Wall" is the fastest selling album in EMI Electrola history, and the first ever in Germany to ship double platinum three months after release. Company MD Friedrich E. Wottawa admits Electrola's manufacturing capacity was faced with a "tough task," but adds there were no major problems meeting demand. He says import competition is probably not as bad as it would have been one year ago, although product from France, Italy, England and Sweden has been spotted. Thanks to European court decisions of 1975 and 1976, CBS's Columbia label product may not be sold in Europe. Electrola placed an ad in the local trades warning importers and dealers of the illegality of these Columbia imports. Wottawa says the ad was precautionary. There have been insignificant imports of CBS's North American "Wall" pressings.

TEUTONIC TELEX: Promoter Fritz Rau has booked the Who into several halls late next month. Elton John is due in late April . . . The Alan Parsons Project multi-media concert in Munich, described here last year, has been pushed back from May to sometime in the summer . . . One of the first MIDEM deals to bear chart results is Rudi Gassner's licensing of Gabe Vigorito's De-Lite label to Metronome. Kool and the Gang's "Ladies Night" single is in the top 25 here . . . Karma Music Production has a new phone no.: 799041 in Munich . . . Sugarhill Gang is touring the club circuit here to support their surprise top 5 hit. Metronome has just released a German version, "Rapper's Deutsch," featuring three TV DJs.

Japan

(This column appears courtesy of Original Confidence magazine)

■ Ray Sawyer and Dennis Locorriere of Dr. Hook visited Japan on Feb. 3rd for the promotion of their new album, "Sometimes You Win." The day they arrived, they dropped in to see Fleetwood Mac's concert at Budokan Hall. Their first round of promotions was to attend a luncheon held by Toshiba EMI, on the 4th, inviting the press to meet the newly arrived pair.

Dr. Hook's popularity in Japan is distinctly different from that of Europe and the U.S.A. Many of their hit songs have been introduced here but have been received favorably only by a few. This is mainly because their reputation as musical comedians has not yet been fully appreciated here. This is due to the fact that most of the Japanese fail to understand their lyrics, which play a very significant role in their songs.

Bruce Portmann, international promotion manager, commented, "The record companies here are very conscious about putting in the lyrics. If you listen to the album, you can follow along with the words."

It is not too much to say that Dr. Hook's future in Japan largely depends on this promotional tour. The Japanese way of promotion is quite different. On this point, Portmann seemed to grasp the situation clearly. "The major difference probably is the importance placed on the press. Magazines and newspapers here are very important. They are almost as influential as the radio. The only medium I found more important is television exposure." Dr. Hook's stay was only for a week but the schedule was full of press interviews and radio and TV appearances.

As for Dr. Hook's magnetism, Kinji Ogino, Toshiba EMI, said, "In one word, it is warmth. They have something of human warmth in them, a quality now forgotten all over the world. This warmth derives from their personality. The contents of their lyrics also show their character. Those who buy their records are able to understand this from translation. Even without the translation they are well received simply because of their melody, rhythm and harmony."

Arrangers Seek Royalty Share

(Continued from page 4)

eration of Musicians differentiate the respective functions of "arranging," which is a creative act, and "orchestration," which is the act of preparing music for the orchestra. Both organizations agree that orchestration is a labor function, but that arranging certainly is not.

In her response to ASMA's claim, Mary Lou Burg of the Tri-

bunal has requested comments from the Recording Industry Association of America, the National Music Publishers Association and the American Guild of Authors & Composers. Burg has given them a March 3 deadline to reply for jurisdictional and legal questions. The Tribunal will then review the matter and make its decision.

Ariola, Arista Restructure in U.K.

(Continued from page 3)

Levison (M.D. of Arista Records U.K.), Andrew Pryor (Ariola U.K. marketing director) and Wolfgang Wegmann.

The board will be chaired by the president of the Ariola Records Group, Monti Leuftner.

NBRC will maintain the two record companies as subsidiaries, with separate A&R functions and label identities. But two new divisions have been formed: a marketing company (to be named) which will be headed by Andrew Pryor as managing director, responsible for Ariola and Arista marketing sales and promotion, including these companies' associated labels.

The new finance and administration division will handle these functions for all the NBRC divisions. Liam Dexter is appointed controller and will report to the main board.

The two record companies, also called "divisions," will be headed as before by Blanchflower (Ariola) and Levison (Arista). Ariola's brief is to acquire U.K.

talent for the label and exploit the recordings internationally. Blanchflower will also be responsible, with Hansa Productions and Double D, for releases on the Ariola Hansa label and the new Double D label formed by Dave Dee.

Arista's function will be the acquisition and development of U.K. artists for Arista and its associated labels for worldwide release and the U.K. development of Arista U.S. artists and the associated labels I Spy, Go Feet and Albion. The artistic independence of the two labels is emphasized.

The marketing company will be responsible for the organization of P & D through Pye (Ariola) and Polygram (Arista).

Further announcements are expected regarding staff rationalization, particularly in press and promotion. It is thought the departments will be trimmed with the Ariola marketing company maintaining direct control over publicity functions.

England (Continued from page 42)

Onions" by Booker T. Another single, "Hip Hugger" is due from Atlantic. Could this, and many other revivals in the charts at present herald another year of nostalgia? Meanwhile plenty of talent due here for the spring concert scene. Ellen Foley at the venue this week. Billy Joel is due next month, Fleetwood Mac have promised to come early in the summer at the end of their current world tour ... Rockburgh act Wilko Johnson, currently touring Europe, will be playing in the U.K. early April.

Germany's Top 10

Singles

1. **ANOTHER BRICK IN THE WALL (PT. 2)**
PINK FLOYD—Harvest
2. **SUN OF JAMAICA**
GOOMBAY DANCE BAND—CBS
3. **RAPPER'S DELIGHT**
SUGARHILL GANG—CNR
4. **HERBERT**
GOTTLIEB WENDEHALS—CNR
5. **WEEKEND**
EARTH & FIRE—Vertigo
6. **QUE SERA MI VIDA**
GIBSON BROTHERS—Polydor
7. **I HAVE A DREAM**
ABBA—Polydor
8. **INDIAN RESERVATION**
D.R.S.—Ariola
9. **ZABADAK**
SARAGOSSA BAND—Ariola
10. **MAYBE**
THOM PACE—RSO

Albums

1. **THE WALL**
PINK FLOYD—Harvest
2. **EVE**
ALAN PARSONS PROJECT—Arista
3. **EYES OF THE UNIVERSE**
BARCLAY JAMES HARVEST—Polydor
4. **HITHAUS RAMBA ZAMBA 2**
RUDI RAMBAS PARTYTIGER—Polystar
5. **BREAKFAST IN AMERICA**
SUPERTRAMP—A&M
6. **MOVE IT**
CLIFF RICHARD—Arcade
7. **TUSK**
FLEETWOOD MAC—Warner Bros.
8. **BROKEN ENGLISH**
MARIANNE FAITHFULL—Island
9. **GREATEST HITS, VOL. 2**
ABBA—Polydor
10. **DER OSTFRIESISCHE GOETTERBOTE**
OTTO RUESSL—EMI

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

1. **COWARD OF THE COUNTY** KENNY ROGERS/UA
2. **THE SPECIAL AKA LIVE (EP)** SPECIALS/2 Tone
3. **CAPTAIN BEAKY** KEITH MITCHELL WITH CAPTAIN BEAKY/Polydor
4. **AND THE BEAT GOES ON** WHSPERS/Solar
5. **SOMEONE'S LOOKING AT YOU** BOOMTOWN RATS/Ensign
6. **I'M IN THE MOOD FOR DANCING** NOLANS/Epic
7. **ROCK WITH YOU** MICHAEL JACKSON/Epic
8. **CARRIE CLIFF** RICHARD/EMI
9. **SAVE ME** QUEEN/EMI
10. **SO GOOD TO BE BACK HOME AGAIN** TOURISTS/Logo
11. **I HEAR YOU NOW** JON & VANGELIS/Polydor
12. **IT'S DIFFERENT FOR GIRLS** JOE JACKSON/A&M
13. **I CAN'T STAND UP FOR FALLING DOWN** ELVIS COSTELLO/F-Beat
14. **MY GIRL** MADNESS/Stiff
15. **BABE** STYX/A&M
16. **THREE MINUTE HERO** SELECTER/2 Tone
17. **BABY I LOVE YOU** RAMONES/Sire
18. **7 TEEN** REGENTS/Rialto
19. **LIVING BY NUMBERS** NEW MUSIK/GTO
20. **RIDERS IN THE SKY** SHADOWS/EMI
21. **UNDERPASS** JOHN FOXX/Metal Beat
22. **GREEN ONIONS** BOOKER T & THE MG'S/Atlantic
23. **THE PLASTIC AGE** BUGGLES/Island
24. **JANE JEFFERSON** STARSHIP/Grunt
25. **ALL NIGHT LONG** RAINBOW/Polydor

Albums

1. **THE LAST DANCE** VARIOUS/Motown
2. **PRETENDERS** PRETENDERS/Real
3. **SHORT STORIES** JON & VANGELIS/Polydor
4. **REGGATTA DE BLANC** POLICE/A&M
5. **SPECIALS** SPECIALS/2 Tone
6. **ONE STEP BEYOND** MADNESS/Stiff
7. **PERMANENT WAVES** RUSH/Mercury
8. **GOLDEN COLLECTION** CHARLEY PRIDE/K-Tel
9. **GREATEST HITS VOL. II** ABBA/Epic
10. **KENNY KENNY ROGERS** UA
11. **OFF THE WALL** MICHAEL JACKSON/Epic
12. **THE WALL** PINK FLOYD/Harvest
13. **I'M THE MAN** JOE JACKSON/A&M
14. **GREATEST HITS** BEE GEES/RSO
15. **MATAMATIC** JOHN FOXX/Virgin
16. **THE FINE ART OF SURFACING** BOOMTOWN RATS/Ensign
17. **THE NOLAN SISTERS** NOLANS/Epic
18. **GREATEST HITS** ROD STEWART/Riva
19. **OUTLANDOS D'AMOUR** POLICE/A&M
20. **SINGLES ALBUM** KENNY ROGERS/UA
21. **PARALLEL LINES** BLONDIE/Chrysalis
22. **FLEX** LENE LOVICH/Stiff
23. **SEPTEMBER MORN** NEIL DIAMOND/CBS
24. **SOMETIMES YOU WIN** DR. HOOK/Capitol
25. **END OF THE CENTURY** RAMONES/Sire

(Courtesy: Record Business)

Record World en España

By JAVIER ALONSO

■ Recientemente en el programa de TVE, que dirige y presenta José Ma Iñigo: "Fantástico," José Velez presentó algunas de las canciones que formarían su nuevo álbum titulado "Reflejos," de momento ya está sonando en todas las emisoras, el sencillo, avance del citado L.P. con el tema "Barco sin timón."

Pedro Mari Sanchez el nuevo ídolo quinceañero de las niñas españolas ha hecho su presentación por todo lo grande en el "Gran musical." En su álbum lanzado a últimos de 1979 destaca la canción "Soñé que te quería."

'Quererte a ti'

De nuevo entre nosotros vuelve la encantadora Angela Carasco, que en estos días ha publicado un álbum con un buen ramillete de canciones. Algunas de estas canciones ya han sido éxito en algunos países de habla hispana, como ocurre con "Quererte a ti." La romántica "Hablándote de ti" merece tener suerte.

Rocío Jurado, E.P. titulado "Señora" hay que reconocer un buen trabajo realizado por Rocío Jurado y Manuel Alejandro, obtendrán buenos resultados.

"Zoom Y El Sonido Disco." Estos chicos y chicas componentes del grupo que nunca se habían propuesto cantar, han creado "todo un espectáculo" con canciones pegadizas que han captado a la juventud. Zoom, es en estos días uno de los grupos más cotizados en nuestro país.

Pecos, ya están en el número 1 de las listas de LPs con "Un par de corazones," "Hablame de ti" número 1 en la lista de singles. Pensamos que van a disfrutar de este puesto largamente por los

cientos de miles de discos que están vendiendo. Pecos que el año pasado eran una promesa, este año están siendo una realidad son el dúo más vendedor de todos los artistas españoles en la actualidad.

Un instrumentista español llamado Cobos, con su saxo, ha comenzado a sonar fuertemente con el tema "Un poco más allá"; por la calidad del mismo y las buenas maneras de hacer de este músico creemos que será prontamente un gran éxito en nuestro país.

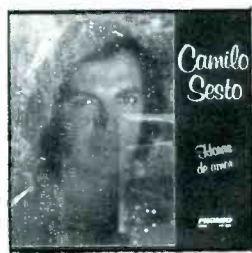
En la Coruña fue presentado el primer sello discográfico gallego, Ruada, hasta ahora Galicia no contaba con casa discográfica. Han editado "O son da estrella oscura" del grupo gallego "D" y "7 años de canción gallega," antología gallega entre 1968/74. Nuestra felicitación para Galicia!

La revista Show-Press, dedicada al mundo del espectáculo, concedió a Betty Missiego el premio a la intérprete más contratada el pasado año. Actualmente Betty está trabajando en la promoción de su nuevo sencillo "Y serás mujer."

Jeronimo, intérprete argentino afincado en nuestro país, vuelve a trabajar con el tándem Arcusa y De la Calva, y consiguen un gran tema "Eres mi vida," que según las reacciones de la crítica especializada es la canción más importante que hasta el momento haya interpretado.

El grupo español Trigo Limpio, un trío compuesto por una chica y dos jóvenes será quien represente a España en el próximo Festival de Eurovisión 1980, con la canción de José Antonio Martín "Quedate junto a mí esta noche."

Latin American Album Picks



CAMILO SESTO

CAMILO SESTO—Pronto PTS 1071

La extrema sensibilidad de Camilo, tanto como intérprete como compositor, se hace patente a través de toda esta excelente producción. Muy buenos arreglos respaldan al cantante español. Dos temas en Inglés incluidos. "Quién será," "Te esperaré," "La culpa ha sido mía" y "Enamórate de mí" resaltan brillantemente.

■ Camilo's creativity and sensitivity is present throughout this superb package. Touching and mellow tunes. A fine performer, his renditions keep him at the top of popularity. "Come, Come Again," "Lovin' You," "Quién Será," others.

(Continued on page 46)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Se celebró en el Caribe Hilton Hotel, de San Juan, Puerto Rico, el "BMI Latin Music Day" con asistencia de compositores, personalidades de radio, prensa y discografía. Entre los panelistas se destacó el compositor y cantante Bobby Capó, que a más de tocar conceptos relacionados con el arte de escribir canciones y su comercialidad, se refirió a "frustraciones de los compositores" entre las cuales mencionó la pobreza e irregularidad en el cobro de sus derechos (royalties) y

las penurias sufridas a través de sus carreras como tales, la dificultad para lograr grabaciones de temas, aún a pesar de los grandes nombres captados a través del tiempo o la sencillez, pero amplio talento, de los nuevos compositores puertorriqueños. Su exposición de la "legalización de la payola" fué amplia e informativa. Su pregunta de "a dónde van los derechos de los compositores, que aunque a veces no pagan las empresas discográficas o radiales, en otras ocasiones suman jugosas cantidades." Su aseveración en relación a "fondos comunes de donde pasan a otras manos por prorrato anual" fué interesantísima. Creo que valió



Susy Leman

la pena ir a Puerto Rico a disfrutar del ambiente boricua y, antes que nada, por haber oído a Bobby y al Senador puertorriqueño Nicholas Noguera hacer su exposición relacionada con las leyes que benefician a los autores boricuas y nuevas que tratará de canalizar activamente. Sergio Ballesteros, Representante de los fabricantes y distribuidores de Discos en la Isla, fué corto pero muy concreto y definido en su exposición en relación a la piratería. Jorge Pita, de CBS,

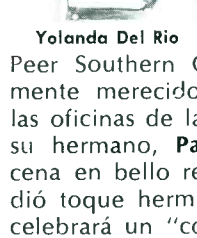
desarrolló el tema de la acción de la empresa en sus nuevos planes de captación de artistas boricuas y su amplia promoción internacional. Pepe Luis Soto desarrolló el concepto de la necesidad de prestar atención inmediata a la creatividad de los



Karool

Productores puertorriqueños y las grandes posibilidades de mejorar las obras y producciones, dirigidas a todos los mercados. Por mi parte, toqué las grandes posibilidades del mercado puertorriqueño como productor para la década de los 80 y mi amplia felicitación por los temas tratados por Bobby Capó. Elizabeth Granville, (Asistant Vice President, Publisher Relations of BMI), llenó a cabalidad sus funciones como patrocinadora de

tal evento, de muy interesantes proyecciones . . . Tres horas después, participé en el "Cocktail Party" que CBS Internacional ofreció en el Sheraton Intercontinental, con la participación de grandes celebridades, tanto en el campo artístico como en el discográfico, durante la celebración de su Convención de Mercadotecnia realizada en Miami, la semana pasada. También asistí a la Cena de Cierre de los Eventos, que se convirtió en acto de gran camaradería y completo optimismo ante la agresividad ampliamente demostrada por el equipo de CBS Internacional.



Yolanda Del Rio

Durante mi permanencia en Puerto Rico, largamente charlé con la incansable Provi García, de Peer Southern Organization, quien me anunció el retiro, ampliamente merecido, de Angel I. Fonfrías, como Gerente General de las oficinas de la organización en Puerto Rico y el nombramiento de su hermano, Paquito Fonfrías, para tal posición. Inolvidable una cena en bello restaurante, con vistas a la Laguna del Condado, que dió toque hermoso a mi reunión con la luchadora autoral . . . Se celebrará un "cocktail party" el día 29 de Febrero en Miami, organizado por José Climent (Caytronics Corp) y la Sociedad Española

(Continued on page 45)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (RENE D. CORONADO)

1. VETE
SALVADOR—Arriba
2. SI ME DEJAS AHORA
JOSE JOSE—Pronto
3. SIN TU AMOR
NAPOLEON—Raff
4. TE QUIERO A TI
LOS BUKIS—Profono
5. PALOMITA DE MIL COLORES
EL CREDO—Loreno
6. EL TELEPHONE
RENE Y RENE—ARV
7. LAS SOBRAS
RIVIERA 76—OB
8. LA MUSIQUERA
LOS HURACANES DEL NORTE—Luna
9. MUCHACHITA HERMOSA
LOS MEXICAN LOVERS—Arriba
10. EL RECADO
RIGO TOVAR—Melody

Tampa

By WYOU (WOODY GARCIA)

1. ENAMORADA POR PRIMERA VEZ
DANNY CABUCHE
2. AL FINAL
EMMANUEL
3. QUE ME PERDONE TU SENORA
MANOELLA TORRES
4. DESAHOGO
ROBERTO CARLOS
5. ISADORA
CELIA CRUZ
6. TE AMARE DE MIL MANERAS
BETTY MISSIEGO
7. SE QUE EXISTE EL AMOR
OSCAR D'FONTANA
8. SIEMPRE HAY UN MANANA
YURI
9. VUELA SIEMPRE PAJARO HERIDO
BARBARA Y DICK
10. MURMULLOS
MARCO ANTONIO MUNIZ

Sao Paulo

By RADIO AMERICA
(RONALDO C. ASSUMPCAO)

1. DESABAFO
ROBERTO CARLOS
2. LEMBRANCAS
KATIA
3. MANIA DE VOCE
RITA LEE
4. PIGEON WITHOUT A DOVE
PATRICK DIMON
5. MEU QUERIDO, MEU VELHO,
MEU AMIGO
ROBERTO CARLOS
6. AQUELA NUVEM
GILLIARD
7. NA PAZ DO SEU SONRISO
ROBERTO CARLOS
8. CASINHA BRANCA
GILSON
9. AMOR PERFEITO
AMADO BATISTA
10. FERIAS DE AMOR
PERLA

Puerto Rico

By WTRR (MAELO MENDEZ)

1. CUCHU CUCHA
LA PATRULLA QUINCE—Gema
2. PONLE UN SE VENDE
TONY YANS—T.H.
3. CALLATE CORAZON
BOBBY VALENTIN—Bronco
4. MIS HIJOS
OSCAR D'LEON—T.H.
5. CON TU SILENCIO
JULIO ANGEL—Music Stamp
6. VASOS EN COLORES
MARVIN SANTIAGO—T.H.
7. LOS CELOS DE MI COMPAY
EL GRAN COMBO—Combo
8. LOS ENTIERROS
CHEO FELICIANO—Vaya
9. MAS FEO QUE YO
EL GRAN COMBO—Combo
10. APRENDI A LLORAR
VERONICA CASTRO—Peerless

Ventas (Sales)

San Jose

1. LA MUSIQUERA
TAMMY TEX—Ramex
LOS HURACANES DEL NORTE—Luna
2. EL RECADO
RIGO TOVAR—Melody
3. YA ME VOY
CHELO—Musart
4. MAMA SOLITA
PEDRITO FERNANDEZ—CBS
5. AMARRADO
ALVARO DAVILA—Profono
6. VUELVE GAVIOTA
MERCEDES CASTRO—Musart
7. POR UN CAPRICHITO
RITMO 7—Fama
8. EL VALS DE LAS MARIPOSAS
TONY OVALLE—Latin Int.
9. EL MACHORRITO
RAM RODRIGUEZ—Sabroso
10. DULCEMENTE AMARGO
JOSE LUIS—T.H.

Houston

1. SI ME DEJAS AHORA
JOSE JOSE—Pronto
2. SI NO AMANTES, TAMPOCO AMIGOS
MASSIAS—Mercurio
3. EL RECADO
RIGO TOVAR—Melody
4. LA MUSIQUERA
LOS TAMMY TEX—Ramex
5. LA PAZ DE TU SONRISA
ROBERTO CARLOS—CBS
6. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
7. PORQUE ME GUSTAS
FELITO FELIX—Pronto
8. VUELVE GAVIOTA
MERCEDES CASTRO—Musart
9. ELLA
JUAN GABRIEL—Arcano
10. QUERERTE A TI
ANGELA CARRASCO—Pronto

Miami

1. DESAHOGO
ROBERTO CARLOS—CBS
2. EL COLLAR DE CLODOMIRO
CHIRINO—Oliva Cantu
3. SE QUE EXISTE EL AMOR
OSCAR D'FONTANA—Perloj
4. QUERERTE A TI
ANGELA CARRASCO—Pronto
5. SI ME DEJAS AHORA
JOSE JOSE—Pronto
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
7. CIENFUEGOS
ROBERTO TORRES—SAR
8. UN TIPO COMO YO
SERGIO ESQUIVEL—Atlas
9. ESTRELLAS DE ORO
VOL. 2—America
10. QUE SERA DE NUESTRO AMOR
CHIRINO/LISSETTE—Oliva Cantu

Spain

By JAVIER ALONSO

1. HABLAME DE TI
PECOS—Epic
2. UN VELERO LLAMADO LIBERTAD
JOSE LUIS PERALES—Hispavox
3. EL LUTE
BONEY M.—Ariola
4. SIN AMOR
IVAN—CBS
5. QUIERO BESARTE
TEQUILA—Zafiro
6. QUE NO
PEDRO MARIN—Hispanavox
7. MUNECA DE OJOS OSCUROS
ALMANZORA—Columbia
8. SONE QUE TE QUERIA
PEDRO MARI SANCHEZ—Polydor
9. ESTOY SONANDO
ABBA—Columbia
10. HORAS DE AMOR
CAMILO SESTO—Ariola

Nuestro Rincon

(Continued from page 44)

de la Florida, en el cual se presentará el nuevo long playing de **Valen**, que está de éxito fuerte en la Florida y nuevos valores españoles, promocionados en el área. Se espera fuerte asistencia de personalidades de Radio, Prensa y Televisión . . . **Susy Leman** comienza en dos semanas la grabación de su nuevo larga duración, que será producido en México, Nueva York y Miami . . . Caytronics Corp. anuncia sus nuevas instalaciones, localizadas en el 401 Fifth Avenue, New York, N.Y. 10016.

Lanzó Fuentes en Colombia, su nueva producción de **Karool**, realizada sin escatimar esfuerzos, con la cual iniciarán la promoción internacional de la talentosa cantante colombiana . . . **Celia Cruz** presentándose en los carnavales de Barranquilla, Colombia, conjuntamente con **Johnny Pacheco** y la **Sonora Matancera**. De Colombia, partirá hacia Puerto Rico, para presentaciones en un show de la estación radial Z93, conjuntamente con **Willie Colón** e **Ismael Miranda** y presentaciones en el "Roberto Clemente Stadium," en el espectáculo de "Tito Puente/Beny Moré Show," donde también actuarán **Willie Colón**, **Ismael Miranda** y **Eddie y Charlie Palmieri** . . . La muy popular cantante ranchera de México, **Yolanda del Río**, acaba de grabar un long playing en Brasil, producido por **Lindomar Castilho**. Viajó Yolanda con su maestro y director artístico de RCA, México, **Indio Jiménez** y su empresario **Carlos Jaén**. La promoción de esta artista en portugués se espera que alcance ventas extraordinarias en el mercado brasileño . . . Y ahora . . . ¡Hasta la próxima!

The "BMI Latin Music Day" recently took place at the Caribe Hilton in San Juan, Puerto Rico, with the attendance of composers and personalities from radio, press and record companies. Among the members of the panel, **Bobby Capó** highlighted the occasion with his discussion about the art of songwriting and commercial success, along with the frustrations of composers regarding their royalties and enhancing the talents of Puerto Rican composers, as

well as his answer concerning the legalization of payola. It was worthy to attend the BMI Latin Day, not only to listen to **Bobby Capó** but also to Puerto Rican Senator **Nicholas Noguera** about the laws that protect Puerto Rican composers and new ones that are being proposed to the administration. **Sergio Ballesteros**, also a member of the panel, discussed piracy. **Jorge Pita**, from CBS Discos, explained the influence of disco and the new markets created for Latin music. **Elizabeth Granville** (BMI assistant vice president, publisher relations) discussed the impact of the new copyright law on performing rights and detailed the new areas of revenue available for exploitation. I gave an overview of the Latin market and what could be expected in the '80s concerning the Puerto Rican market . . . Three hours later on the same day, I had the opportunity to attend the CBS International cocktail party which took place at the Sheraton Intercontinental in Miami, where most of the record industry was present. I also attended their closing gala dinner, which was full of optimism regarding the aggressive policy taken by CBS

(Continued on page 46)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Desahogo"
(R. Carlos-E. Carlos-L.G. Escolar)
ROBERTO CARLOS
(CBS)

(Salsa)
"Mis Hijos"
(Enildo Padrón)
OSCAR D'LEON
(T.H.)

Inmates at the Line



Polydor Records recording artists the Inmates made their American debut recently with a pair of evenings at the Bottom Line. On hand to help celebrate the Inmates' initial performance were several Polydor executives who came backstage at the Bottom Line to greet the band. Pictured from left are: Cynthia Cox, national secondaries promotion manager, Polydor Records; Bill Cataldo, national promotion director, Polydor Records; Peter Gunn, guitarist, Inmates; Fred Haayen, president, Polydor Records; Dick Kline, executive vice president, Polydor Records; Tony Oliver, rhythm guitarist, Inmates; Ben Donnelly, bassist, Inmates; Jim Russell, drummer, Inmates; Bill Hurley, lead singer, Inmates; and Jerry Jaffe, vice president, artist development, Polydor Records.

Adams To Retire

(Continued from page 3)

fairly and equitably as we can."

Adams then went on to detail some recent ASCAP-related developments, as well as others during the course of his presidency. Prominent in the former category was his announcement that "our revenues in 1979 hit an all-time high. And yet," he added, "we are well aware that the financial growth is tarnished by inflation; it is not all growth." In fact, "in those areas where our fees have been on a flat-dollar basis—the most important of which is network television—we have not been able to keep pace with inflation." As a result, Adams announced, "we are providing for cost-of-living adjustments in our new contracts when they are not on a percentage basis."

Other current issues detailed in Adams' speech included the ongoing CBS vs. ASCAP suit, a matter (now in appeal following an April, 1979 Supreme Court decision in ASCAP's favor) involving the question of "whether blanket licensing of television networks is legal;" the related issue of "more than 50" lawsuits against various religious radio stations who are claiming "a constitutional right to use our music in connection with religious broadcasting without any payment whatsoever" ("about one-half" of those suits have been satisfactorily settled, Adams said); Adams' statement that "there has been a significant increase in our collections from foreign societies," and his hope that improper crediting by some of those societies of performances of American works will soon be corrected; and his acknowledgement that ASCAP's opening of a Nashville office, "one of the most progressive steps that ASCAP has ever taken," has resulted in "a significant number of ASCAP hits which ap-

pear regularly on country music charts."

Among the other milestones in his term of which he is most proud, Adams said, is ASCAP's increase in membership from 3,356 in 1953 (the first year of his presidency) to the current 26,622, as well as the growth of income from \$21,070,000 to \$127,934,000 in that same period. In addition, he spoke of the "lengthening of the term of copyrights of works written prior to 1978 to 75 years," and "a term of 50 years after the death of the surviving author for those works writing after 1978"; the new copyright law licensing juke box owners "and other reluctant users"; and a reciprocal licensing deal negotiated with Russia in 1976.

Background

Born in New York in 1907, Adams earned his LLB (bachelor of laws) at New York University Law School. He joined ASCAP as an author (lyricist) in 1934; in collaboration with such composers as Fats Waller, Hoagy Carmichael, Max Steiner, Oscar Levant and Ray Henderson, he was responsible for such songs as "What a Difference a Day Made" (now popularly known as ". . . Makes"), "There Are Such Things," "You Stole My Heart," "My Silent Mood" and "Jubilee."

After joining ASCAP's board of directors in 1944, Adams assumed the society's presidency some nine years later. He actually served two terms in that capacity, from 1953-1956 and from 1959-present; from 1956-1959, ASCAP's president was Paul Cunningham. Among Adams' other positions was the American presidency of CISAC, a European acronym for the international confederation of authors/performing rights societies.

Nuestro Rincon (Continued from page 45)

International in the market.

While in Puerto Rico, I enjoyed lunch with **Provi García** from Peer Southern Organization, who also informed me about the retirement of **Angel I. Fonfrías** as general manager for Peer in Puerto Rico and the new appointment of his brother **Paquito Fonfrías** in the same post. . . . **José Climent** (Caytronics Corp.) and the Spanish Society in Florida will host a cocktail party on the 29th of February in order to present the new LP by Spanish singer **Valen**, which is enjoying a heavy promotion in the area. . . . **Susy Leman** will start the recording of her next LP, which will be produced in México, New York and Miami, in two weeks. . . . Caytronics Corp. has moved its offices to 401 Fifth Avenue, New York, N.Y. 10016. The phone number remains the same.

Fuentes in Colombia released a new production by **Karool** which will be internationally promoted. . . . **Celia Cruz** is performing at the Barranquilla Carnival in Colombia, along with **Johnny Pacheco** and **La Sonora Matancera**. From there, she will fly to Puerto Rico in order to perform at radio station Z93, along with **Willie Colón** and **Ismael Miranda** and also to perform at the Roberto Clemente Stadium in a show entitled "Tito Puente/Beny Moré Show," where she will join the talents of **Willie Colón**, **Ismael Miranda** and **Eddie & Charlie Palmieri**. . . . **Yolanda del Río**, famous Mexican singer, has just recorded an LP in Brazil produced by **Lindomar Castilho**. She travelled with her artistic director **Indio Jiménez** and her manager **Carlos Jaen**. Her promotion in the Portuguese language could easily obtain high sales in the Brazilian market.

Latin American Album Picks

(Continued from page 44)

GRANDES BOLEROS

ELENA Y ANGEL—Borinquen AAD 1386

Elena Rita Ortiz y Angel I. Fonfrías unen sus voces para interpretar bellas e inolvidables melodías del ayer, hoy y siempre. Entre otros se destacan "No niegues que me quisiste" (J. del Moral), "Tú no sabes mentir" (M.A. Maymon), "Desesperadamente" (Gabriel Ruiz) y "Venganza" (P. Flores).

■ Elena and Angel offer a very moving repertoire. Great boleros that will be popular forever in a beautiful package. "Enojo" (R. González Peña), "Qué falta tú me haces" (B. Capó), "Traición" (R. Hernández) and "Malditos Celos" (R. Hernández).



TERCER TIEMPO

DANIEL MAGAL—CBS 119988

Con arreglos de A. Patrono, R. Aguilera y Mochín Marafioti, Daniel Magal de Argentina vuelve a la carga con sus contagiosos y comerciales interpretaciones. Se incluyen "Baila bailarina," (Magal-Marafioti-Lotes), "La señora Rodríguez," (Magal-Marafioti-Lotes) y "Rondando tu esquina" (E. Cadicamo-Charlo), entre otras.

■ With arrangements by Patrono, Aguilera and Marafioti, Daniel Magal from Argentina is back with more of his very commercial and contagious performances. Included in this package are "Una mañana cualquiera" (Magal-Lotes), "El vals" (Magal-Marafioti-Lotes) and "Baila bailarina."



DIMENSION LATINA

Velvet 3005

Excelente presentación a doble portada de la orquesta venezolana Dimensión Latina, extremadamente populares con su salsa. Gran sonido y repertorio. "Son del bohío," "Cómo fué?" (E. Duarte), "Al cantío de un gallo" y otras. No se mencionan autores ni en portada ni en etiqueta.

■ Excellent production by the very popular salsa orchestra, Dimensión Latina from Venezuela. Very danceable and groovy sound. "Que traigan el guaguancó," "Linda Minerva" and "Pásame esa arepa." Authors are not mentioned in either the label or cover.



Capitol, EMIA/UA Combine Some Functions

(Continued from page 3)

UA country executive—will now head up the combined operations. Similarly, Jerry Seabolt, national country promotion manager for EMI-America / United Artists Records, will now oversee promotion for product on all three labels.

Latter realignment sees Capitol regional promotion manager Jack Pride and Ed Keeley, national country promotion head for that label and an 18-year company veteran, departing.

In the black music marketing area, EMI-America/United Artists' five field promotion staffers have been dismissed, along with national promotion director Jack Shields, and promotion and marketing responsibilities have been transferred to Capitol's black music team.

When reached for comment Wednesday (20), Don Zimmermann, president of the Capitol/EMI-America/United Artists Records Group, cited the restructuring of that sector as aimed at improving "not only cost efficiency, but general efficiency in operation," twin considerations he said were behind each of the consolidating moves being made.

"What we've done is that we've combined the black promotion staffs," said Zimmermann. "Capitol having a full national staff (in that area), and UA not having a large black roster, we've decided to consolidate that effort."

Top-echelon marketing will continue to observe divisional lines, though, with Vernell Johnson, director of black music marketing at EMI-America / United Artists, to relocate to the Capitol tower. Zimmermann cited Johnson's move as designed to insure optimum contact with the field and national staff there.

Meanwhile, at Angel Records, the classical arm marketed by Capitol, one classical merchandising specialist has been dismissed, with that role to be handled by Capitol's mainstream pop merchandising team.

Other departments, including artist development, publicity, A&R and general marketing were unaffected. Certain field marketing and sales priorities were consolidated last year in the wake of EMI, Ltd.'s acquisition of United Artists Records and the subsequent restructuring of staff and artist roster there.

Zimmermann, who said no further overall consolidation or personnel cuts were being contemplated at this time, also noted that the latest reorganization has not affected operation of its existing branches and sales offices.

\$5.98 LPs Keep Retail Spirits High

(Continued from page 3)

there's been no need to add to that on an immediate basis."

Dennis White, vice president, marketing, Capitol Records, said the label has done well with the few \$5.98 LPs it released last fall, and plans to add more titles soon. "We tested the water, found it to be successful and want to pursue it," White explained. "We'll have a few new \$5.98s out next month, but the full campaign won't start until sometime in the summer."

MCA, which introduced a \$4.98 line two years ago, is now putting the final touches on a \$5.98 line of previously-released product. Al Bergamo, president of MCA Distributing Company, revealed that the line will include 50 titles and will be released in April, providing the company receives clearance from the artists involved.

Although Mercury was one of the first companies to introduce a \$5.98 line, Lou Simon senior VP/director of marketing, Phonogram Inc./Mercury Records told RW that there are no plans to announce additions to it. "We continue to watch and analyze," said Simon. "We're maintaining the initial line and examining its results."

The retailers contacted for comment on this issue felt that WEA's entry into the \$5.98 field is not only desirable but absolutely essential to the health of the industry at this point. They note, for example, that as Dan Fogelberg's new "Phoenix" album climbs the charts, the Fogelberg LPs in the \$5.98 line begin to sell at four to five times the normal rate of a catalogue album. Should WEA introduce a program of similar depth and breadth, the dealers feel the effect will be an immediate and dramatic overall sales upturn. However, Skid Weiss, director of communications for WEA, offered only "no comment" when asked about the company's plans

for a low-priced series. "I'm not saying that we're not planning anything," Weiss stated. "I'm just saying no comment."

Ernie Campagna, vice president of sales, A&M Records, told RW that the company is investigating a \$5.98 line and "if it looks like there can be some profit in it, then we'll have a series." He added, though, that A&M is considering variations on the line rather than offering only catalogue product. "There might be some good, valuable old A&M catalogue material that can be used," he said, "and there's a lot of backlog material that was released and was lost in the shuffle. For example, there's an old Waylon Jennings album that is no longer in print that could do well as a \$5.98. We may bring back some stuff that's been cut out; maybe we'll repackage some anthologies.

"Our line is really in its early stages, though," he added. "We're going to take our time and look at all the costs. If we make a decision it will be in late spring or summer."

The reaction of retailers to the \$5.98 lines has been, almost without exception, positive. "It's doing beautifully," said Waxie Maxie's Ken Dobin. "The acceleration of the product is between three and five times what it was when the product was at a higher price. It used to be that we'd order ones and twos of the Billy Joel catalogue, the Dan Fogelberg and the Earth, Wind and Fire catalogues; now we're ordering 10 to 15 of each title and selling everything."

"We're doing incredibly well with the \$5.98 series," said Tom Keenan of Everybody's Records. "If anything, sales have increased since Christmas. We're merchandising these products better, focussing in on different titles. I'd have to say sales are about four to one what they

were at Christmas. Price is the main advantage. Consumers are so accustomed to a five dollar price tag now that when they see these albums for \$3.99 in their minds it registers as three dollars. The more you get the price under five dollars the more likely you are to generate sales."

All the retailers contacted by *Record World* were in the midst of or had recently completed large-scale co-op campaigns sponsored by CBS Records to promote their \$5.98 line. CBS's active promotion of the line is seen as equally important as the low price. "The CBS program has been very worthwhile," said Jim Rose of Rose Records. "The ad support was very strong at Christmas; the promotions went over well. From our point of view the \$5.98 line stimulates sales and reinforces the idea that records and tapes can be an inexpensive form of entertainment."

National Record Mart's George Balicky has similar praise for the CBS program: "We've had excellent support for newspaper and radio ads and in-store material. We've displayed blow ups of our ads, drawn up flyers and big stuffers. They've been most cooperative."

Several retailers have initiated their own campaigns, some with the CBS support, some without. Balicky said that he has been offering a 20 to 25 percent sale on the top 50-selling items from Columbia's \$5.98 line. Keenan said that the key to selling the series is to coincide a particular album's display with the display of a new album by the same artist. A&M Records' Campagna mentioned this strategy in weighing the pros and cons of a \$5.98 series: "One of the advantages of a \$5.98 program would be to get people back into the habit of buying two and three albums, instead of just one."

When considering the long-range viability of \$5.98 lines, retailers raised a few key questions. "When the promotion's over, what do you do with the LPs?" asked Record Bar's Norman Hunter. "Do you put them in a separate section and market them differently, or do you just put them in the bins with the other records." Because of the newness of the \$5.98 lines and because they are being actively sold, the records are now enjoying high visibility. After the promotions are over, and after the uniqueness of the concept has passed, will the records still sell? Retailers think so. "This product is definitely here to stay," said Balicky. "Our customers love it because the shelf price is low." "The day of variable pricing is upon us for good," said Hunter.

Off Broadway in Chicago



Atlantic recording group Off Broadway was a featured act at the "Loopfest '80" concerts sponsored by Chicago radio station WLUP. Utilizing the theme "Support Your Local Rock," WLUP sponsored two shows on two consecutive days, with 20 local bands performing. Shown backstage at Chicago's "Loopfest '80" are, from left: Atlantic west coast A&R director John David Kalodner, Kevin Cronin of REO Speedwagon, Cliff Johnson of Atlantic recording group Off Broadway, Atlantic director of national AOR promotion Judy Libow.

Record World Country

Cates/Hagan, Inc. Formed in Nashville; Production Company Will Key on Country

By WALTER CAMPBELL

■ NASHVILLE—Joseph Cates and Chet Hagan, leading producers of prime time country music television network specials, have announced the formation of a new Nashville-based production company. The establishment of Cates/Hagan, Inc., is an indication of their involvement with and commitment to the Nashville music and entertainment community, according to Cates and Hagan, who have both been based in New York.

"We just wanted to be a little closer to the scene of the action," Hagan explained. "We've worked in Nashville a long time. I've been going there since 1967 doing shows, and we have a strong commitment there."

Cates and Hagan are the pro-

NSAI Songwriter Finalists Named

■ NASHVILLE — Five finalists have been named for the Nashville Songwriters Association International Songwriter of the Year award, to be honored at the songwriter achievement awards dinner Saturday, March 1, at the Hyatt Regency Hotel here. The top five nominees are Sonny Throckmorton, Bob McDill, Rafe VanHoy, Rory Bourke and Steve Dorff.

The awards are part of the second annual NSAI Songwriting symposium, "Three Sides of Songwriting," featuring key music industry people in panels on songwriting, publishing and royalties. A songwriter showcase is also planned for Feb. 29 at the Tennessee Theatre, featuring performances by Felice and Boudleaux Bryant, Randy Goodrum, Throckmorton, and a special guest artist.

ducers of the Johnny Cash television specials for CBS as well as "Fifty Years of Country Music," with hosts Dolly Parton, Glen Campbell and Roy Clark; "Country Night of Stars," with Crystal Gayle, Eddy Arnold, Tennessee Ernie Ford and Charley Pride; and "Country Superstars of the Seventies," from Ford's Theatre in Washington; along with a number of dramatic and documentary shows.

While the organization will continue its involvement in similar production efforts, Cates and Hagan will also work on motion picture projects, live theatre, record production and other aspects of the entertainment industry. "We own a number of properties which are being contemplated as motion pictures which we would probably do in Nashville," explained Hagan. "We did the first and only book musical on country music this year with 'A Country Christmas Carol.'"

A soundtrack album release in conjunction with the repeat broadcast of the show in 1980 is planned, Hagan said, the first country television movie soundtrack.

Cates and Hagan are also planning to become active with syndication of their television productions "not only with new product but with product that we've already done," according to Hagan, "and also to develop new properties that we might sell to the networks."

Located at 25 Music Square West, the Cates/Hagan operation in Nashville will be headed by Barbara Hill, who is an associate of the parent company, Joseph Cates Co., Inc.

CRS Awards Two Scholarships

■ NASHVILLE — The Country Radio Seminar has awarded its 1980 scholarships to two students majoring in broadcasting, according to Charlie Monk, scholarship committee chairman.

Receiving grants of \$1,000 each are Cheryl Croyle of Marshall University and Clif Wilson of the University of Kansas. To qualify for a grant, students must be enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunications; be an upperclassman maintaining a B average for the school's communications department.

The Country Radio Seminar has awarded \$15,000 to date to deserving students over the past five years. In addition to this year's universities, schools which have benefitted from the scholarship fund include Texas Tech, Stetson Hall University, Middle Tennessee State University and the University of Nebraska.

'Gambler' Garb



Kenny Rogers recently donated to the Country Music Hall of Fame and Museum in Nashville the costume he wore while portraying the character Brady Hawkes in the television movie "Kenny Rogers As The Gambler," set to air this spring on CBS featuring Rogers as the lead character of his hit record "The Gambler." Frank Jones, chairman of the Country Music Foundation board, and Bill Ivey, CMF director, received the costume, to go on public display as part of the Hall of Fame's costume collection. Pictured are Rogers (left) and Ivey (right).

Breeze Prod. Formed

■ NASHVILLE — Breeze Productions, a new independent record production company, has been formed by a Nashville music executive and a leading New York publisher.

Gene Kennedy, president of Gene Kennedy Enterprises, Door Knob Records, and World International Group, and Radmus Publishing Inc., jointly announced the formation of Breeze Productions, Inc. with offices in Nashville and New York.

Door Knob Pact

Breeze has also signed an agreement with Door Knob Records whereby each artist recorded by Breeze Productions, Inc. will be released on the label. Promotion and distribution will be handled by the World International Group and several independent record promotion people. The first artist signed to Breeze is Melissa Lewis.

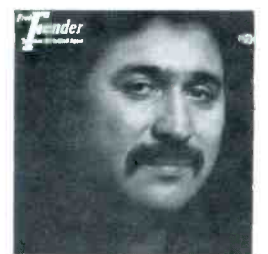
Breeze's offices are located in Nashville at 2125 Eight Ave., South, and in New York at 15 E. 48th St.

PICKS OF THE WEEK

SINGLE BILLY "CRASH" CRADDOCK, "I JUST HAD YOU ON MY MIND" (prod.: Jimmy Johnson) (writer: S. Richards) (Lesign, BMI) (3:56). Teaming up with producer Johnson in Muscogee Shoals, Craddock does a poignant love ballad here. The song is hit material, and Craddock's performance is flawless. Capitol P-4838.

SLEEPER EDDY RAVEN, "DEALIN' WITH THE DEVIL" (prod.: Ray Pennington & Ronnie Gant) (writers: E. Raven/S.D. Shafer) (Milene, ASCAP/Acuff-Rose, BMI) (2:33). Raven made an impressive showing with "Sweet Mother Texas," and this one could go even farther. A tight, clean rhythm track and abbreviated guitar licks reinforce Raven's strong vocals. Dimension 1005.

ALBUM FREDDY FENDER, "TOGETHER WE DRIFTED APART." Fender includes some pop, rock and country tunes here as well as his familiar Tex-Mex styled songs. Producer Huey Meaux keeps the sound smooth and sweet throughout. Standouts include "The Whole Town's Laughing At Me," "Are You Sincere" and the title cut. Starflite 36284 (CBS).



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Con Hunley — "You Lay A Whole Lot of Love On Me"

Donna Fargo — "Walk On By"

Jim Ed Brown & Helen Cornelius — "Morning Comes Too Early"

Eddy Arnold — "Let's Get It While The Gettin's Good"

Larry Gatlin — "Taking Somebody With Me When I Fall"



Billy "Crash" Craddock

Sporting his best record ever, Billy "Crash" Craddock will hurry up the charts with the superb Sue Richards song, "I Just Had You On My Mind." It's already added at WWVA, KRMD, WXCL, WSAI, KKYX, WQIK.

R. C. Bannon has his loveliest yet in "Lovely Lonely Lady," already moving at WUNI, KRMD, KVOO, WKDA, KKYX, KPMS, WPNX, KBUC, KSSS, KGA, WSM, KEBC, KSOP, KFDI, KRAK, WSLC, WGTO, WCMS, WDEN.

Newcomer Kin Vassy has a good start with his remake of the Mickey Newbury song "Makes Me Wonder If I Ever Said Goodbye" at KIKK, WSLC, KRAK, KFDI, WIVK, KEBC, WDEN, KVOO, KCKC, WPNX. Likewise, Melissa Lewis has adds on "The First Time" at KLLL, WPNX, KDJW, KYNN, WESC, WSDS, KXLR, KVOO, KSO, WCMS.



Donna Fargo

Con Hunley will have his best in "You Lay A Whole Lot of Love On Me," a first-week add at WPLO, WSM, KNEW, WDEN, KCKC, WSLC, KRMD, WGTO, WJQS, KFDI, WBAM, KBUC, WPNX, WIRE, WWVA.

Leon Everette moves on playlists with "I Don't Want To Lose" at KKYX, KNIX, WPNX, WQOT, KBUC, WUNI, KRMD, KWMT, WKKN, KRAK, WYDE, WESC, WSLC, KVOO, KFDI, WTOD, KGA. Max D. Barnes gets early action on "Mean Woman Blues" at KHEY, KYNN, KFDI, KVOO, KBUC, WSDS, WSLC.

Dr. Hook's "Sexy Eyes" starting to show in the southeast, while Tammy Jo's "I Go To Pieces" getting early adds in northwestern markets.

New artist Carroll Brown has play on "Foot Loose and Nancy Free" at WQIK, KSOP, WSDS, WSLC. Eddy Arnold added at WBAM, WSM, WQIK, WESC, WSLC, KLZ, KBUC, KFDI, WGTO, KRMD, WDEN, KGA.

Super Strong: Emmylou Harris, George Jones & Tammy Wynette.

Donna Fargo takes "Walk On By," made famous by Leroy Van Dyke 19 years ago, and finds new audiences at KNEW, WSM, WSLC, WPNX, KLZ, WWVA, KBUC, WBAM, KFDI, WMNI, WGTO, KRMD, WTSO.

SURE SHOTS

Billy "Crash" Craddock — "I Just Had You On My Mind"

Larry Gatlin — "Taking Somebody With Me When I Fall"

LEFT FIELDERS

Freddy Weller — "A Million Old Goodbyes"

Eddy Raven — "Dealin' With The Devil"

John Anderson — "She Just Started Likin' Cheatin' Songs"

AREA ACTION

Dennis Smith — "California Calling" (KRMD, KSOP, WSDS)

Floyd Cramer — "Dallas" (WSM, WQIK, WMZQ)

ACM Awards Show To Air May 1

■ LOS ANGELES—The 15th Annual Academy of Country Music Awards will be presented in the Good Time Theater at Knott's Berry Farm on May 1, 1980, during ceremonies which will air live on NBC-TV, 9-11 p.m. (EST).

The television special will be produced by The Dick Clark Company, Inc. Executive producer will be Dick Clark. Producers will be Al Schwartz and Gene Weed, with Weed also directing. Hosts and performers will be announced shortly.

Special Presentation

Awards, voted by the 2000 members of the Academy of Country Music, will be in 23 categories, with ten being presented on the air. All will be awarded the ACM's trophy, "The Hat."

In addition, presentations will be made of two special awards voted by the Academy's board of directors: The Pioneer Award (to a person or persons whose efforts helped bring country mu-

sic to its present status), and the Jim Reeves Memorial Award (to the person or persons who have done the most to benefit country music during the calendar year).

MCA Taps Ramsey

■ NASHVILLE — Roger Ramsey has been appointed southeastern regional country promotion manager for MCA Records. In his new position, Ramsey will report directly to Erv Woolsey, national promotion director for MCA Records' Nashville division. He will be responsible for promotion of MCA country product in the southwestern United States.

Ramsey joined MCA Records last March as a local promotion manager in Houston, working with MCA's pop, R&B and country artists. He began his career in music at KZFM in Corpus Christi, and later moved to KEYS and KRYS, both in Corpus Christi, and WQRK-FM, Norfolk.

Walker Visits Australia, New Zealand

■ NASHVILLE — In conjunction with two major Australian celebrations of country music, CMA executive director Jo Walker and recording artist Jeanne Pruett travelled to Melbourne, Tamworth and Sydney to attend the various festivities during January. Both Walker and Pruett were invited as guests of the City of Melbourne for its 8th Australian Country Music Jamboree, a week-long festival.

The Country Music Jamboree began on January 14 with several days of entertainment by country artists and musicians. Acts featured included The Hawking Brothers, 1901, Colin Millington, Dena, Country Outcasts, Rupe Adams, Silverwater, Jean Stafford, Kevin Hannah, Cash Backman and Ambush, and Barry Leuders and Stoney Creek.

The Jamboree's program featured "Lady In Blue," a musical show with a cast of 65 country performers. The Australian Grand Young Oprey also presented a history of Australian country music, starring the artists that made it happen. Among the more than 40 acts performing on the Oprey were Reg Lindsay, Lenore Somerset, Denise Morrison, Ken Arnott, the Trailblazers, Gordon Parsons, Saltbush, and the Hawkin Brothers. The Sidney Meyer Music Bowl was the site for both days' events.

At that time, Presidents of Country Music Clubs' Awards and the Southern Hemisphere Awards were presented, with Jo Walker and Jeanne Pruett taking part in the ceremonies. Mrs. Walker presented producer Robert King Crawford with a certifi-

cate from CMA commending him and the Melbourne City Council for their efforts in producing the Jamboree.

Winners of the Southern Hemisphere Awards were as follows: Chad Morgan most popular soloist; Donna Fisk, female vocalist; Johnny Chester, male vocalist; Wandong, album; George Xanthos, instrumentalist; Peter Caultor, potential artist or band; The Hawking Brothers, country band.

Walker and Pruett then flew to Sydney, where they were interviewed by representatives of the various media.

Although the Australasian Country Music Festival goes on for several days, the purpose of Walker's and Pruett's visit was to attend the Australasian Country Music Awards Jan. 27, originated, organized and staged by Radio 2TM in Tamworth.

Winners included Allan Caswell, best new talent; 1901, best vocal group; Jean Stafford, best female vocal; Reg Lindsay, best male vocal; Buckskin, best instrumental; "Walk A Country Mile" by Slim Dusty (EMI), best album; "Three Empty Bottles" by Dave Pincombe, best composition; Shirley Thoms, roll of reknown; Buddy Williams, Australasian heritage award; "Walk A Country Mile" by Slim Dusty, top selling record; and Eric Scott, record producer and owner of Hadley Records, country music capital award.

RCA artist Charley Pride attended the awards show and presented male vocalist of the year Reg Lindsay with his award.

Country Album Picks



THE MANY MOODS OF MEL

MEL STREET—Sunbird 1000

Street's melancholy sound creates a haunting mood on this collection of cuts produced by Nelson Larkin, Jim Prater and Dick Heard. The style is straight country in terms of both material and performance. "The One Thing My Lady Never Puts Into Words" and "Tonight Let's Sleep On It Baby" are outstanding.



FREE AND EASY

FARON YOUNG—MCA 3212

Choice material is included here on the latest LP by one of country's veteran artists. Produced by Eddie Kilroy, the approach is straightforward with a full, balanced sound. Standouts include "Took It Like A Man, Cried Like Baby," "(If I'd Only Known) It Was The Last Time" and the title cut.

Ovation Signs Max D. Barnes

■ NASHVILLE—Brien Fisher, vice president of Nashville operations for Ovation Records, has announced the signing of Max D. Barnes to a long-term contract

with the label.

Barnes' Ovation album debut, "Rough Around The Edges," is scheduled for release later this month.

NOTICE OF HEARING FOUR STAR MUSIC COMPANY, INC., DEBTOR

A hearing on the proposed settlement of certain claims and litigation between Four Star Music Company, Inc. and the Estate of William A. McCall, Sr. and the heirs of William A. McCall, Sr. will be held before the Honorable Paul Jennings, United States Bankruptcy Judge on March 17, 1980 at 9:00 a.m., Room 764, U. S. Courthouse, 801 Broadway, Nashville, Tennessee.

The terms of the proposed settlement are as follows:

a. The litigation pending in the California Court of Appeals will be dismissed against Four Star Music Company, Inc., Golden West Melodies and Challenge Records, the copyrights assigned to the Estate of William A. McCall, Sr. as a result of that litigation will be reassigned to Four Star Music Company, Inc. and Four Star Music Company, Inc. will pay the Estate of William A. McCall, Sr. the sum of \$200,000.00.

b. Four Star Music Company, Inc. will acquire the renewal rights to the copyrights mentioned in the preceding paragraph from the heirs of William A. McCall, Sr., subject to writer's royalties retained by the heirs, for the sum of \$150,000.00.

c. Four Star Music Company, Inc. will pay past due writer royalties to the estate of William A. McCall, Sr. in the amount of \$68,025.96.

Any party objecting to the above settlement should file a written objection with the Bankruptcy Court Clerk, U. S. Bankruptcy Court for the Middle District of Tennessee on or before March 12, 1980.

Any party having questions concerning this settlement may contact Irwin Deutscher, Receiver for Four Star Music Company, Inc., 18th Floor, First American Center, Nashville, Tennessee, 615-256-2314.

Country Single Picks

COUNTRY SONG OF THE WEEK

EDDIE RABBITT—Elektra 46613

GONE TOO FAR (prod.: David Malloy) (writers: E. Stevens/E. Rabbitt/D. Malloy) (Deb/Dave/Briarpatch, BMI) (3:22)

Rabbitt puts his smooth touch on a love song he co-wrote. Should easily hit one more time, with slick production and a pleasant hook.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—

Columbia 1-11219

TAKING SOMEBODY WITH ME WHEN I FALL (prod.: Larry, Steve & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (3:20)

Already picking up attention as an album cut on both A/C and country formats, this song has plenty of charm. It could be one of the hottest yet.

ED BRUCE—MCA 41201

DIANE (prod.: Tommy West) (writer: R. Rogers) (Newkeys/Sugarplum/Sister John, BMI) (3:45)

Backed by a steady acoustic rhythm guitar topped with some nice licks on the dobro, steel guitar and fiddle, Bruce has a strong, easy-going sound here supporting well-crafted lyrics.

JEANNE PRUETT—IBC 0008

TEMPORARILY YOURS (prod.: Walter Haynes) (writers: B. Fischer/S. Throckmorton) (Bobby Fischer, ASCAP/Tuff, BMI) (3:19)

Pruett keeps coming back strong with straight country material and convincing vocals. Another addition to her newest string of hits.

JOHN ANDERSON—Warner Bros. 49191

SHE JUST STARTED LIKING CHEATIN' SONGS (prod.: Norro Wilson) (writer: K. Robbins) (Pi-Gem, BMI) (2:22)

Anderson's non-nonsense, slightly sad vocals are ideal for this solid country tune. Clever lyrics and a catchy rhythm top off a strong combination.

FREDDY WELLER—Columbia 1-11221

A MILLION OLD GOODBYES (prod.: Buzz Cason) (writers: S. Gibb/B. Russell/B. Cason) (Angel Wing/Pix-Russ/Buzz Cason, ASCAP) (3:17)

Weller sings a soft, reflective song with a smooth, and glossy sound. There's pop appeal here as well as country.

LARRY G. HUDSON—Mercury 57015

I CAN'T CHEAT (prod.: Mike Greene & Skip Lane) (writer: L. G. Hudson) (Larry G. Hudson, BMI) (3:05)

Love and temptation are the themes of this solid country tune. Hudson puts it all together with a clear, expressive style.

RAFE VANHOY—MCA 41190

KEEP ME HANGIN' ON (prod.: Ron Chancey & Don Gant) (writer: R. VanHoy) (Tree, BMI) (2:43)

One of Nashville's most talented songwriters shows considerable ability as an artist on this strong debut single. With Deborah Allen on harmonies, he sings this smooth-flowing song with ease.

CARLENE CARTER—Warner Bros. 49155

OLD PHOTOGRAPHS (prod.: Lance Quinn & Tony Bongiovi) (writer: C. Carter) (Song of Cash, ASCAP) (3:52)

Carter sings about memories with a fresh, vibrant style. A strong contender for several formats, including country.

LEVON HELM—MCA 41202

BLUE MOON OF KENTUCKY (prod.: Owen Bradley) (writer: B. Monroe) (Peer International, BMI) (2:48)

Taken from the upcoming "Coal Miner's Daughter" soundtrack, this single combines a member of the Band with veteran producer Owen Bradley on a Bill Monroe bluegrass standard. The result is a sound both straightforward and unique.

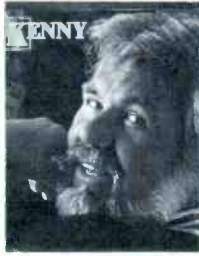
Record World Country Albums



MARCH 1, 1980

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

MAR. 1	FEB. 23		WKS. ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (19th Week)	22
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	63
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	43
4	5	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II /Mercury SRM 1 5024	6
5	4	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	15
6	6	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	110
7	8	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	17
8	7	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	22
9	10	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	20
10	12	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	47
11	13	STARDUST WILLIE NELSON/Columbia KC 35305	94
12	9	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	17
13	15	ELECTRIC HORSEMAN FEATURING WILLIE NELSON /Columbia JS 36327	7
14	11	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	15
15	26	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039	4
16	16	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	65
17	14	BEST OF EDDIE RABBITT /Elektra 6E 235	16
18	20	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	106
19	17	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237	15
20	22	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	212
21	37	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025	5
22	19	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	46
23	23	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	87
24	21	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	40
25	25	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	36
26	24	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	24
27	29	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	34
28	18	PORTRAIT DON WILLIAMS/MCA 3192	15
29	27	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353	29
30	28	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	114
31	31	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202	20
32	32	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	31
33	60	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	124
34	34	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	99
35	33	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	42



36	38	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	40
37	36	BEST OF BARBARA MANDRELL /MCA AY 1119	55
38	39	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	42
39	43	MY MUSIC ROY CLARK/MCA 3189	4
40	65	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	45
41	35	LOVELINE EDDIE RABBITT/Elektra 6E 181	39
42	41	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	11
43	44	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	2
44	53	M-M-MEL MEL TILLIS AND THE STATESIDERS/MCA 3208	4
45	42	MOODS BARBARA MANDRELL/MCA AY 1088	71
46	30	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. BSK 3378	5
47	40	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	12
48	48	THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274	2

CHARTMAKER OF THE WEEK

49 — **ENCORE**
JEANNE PRUETT
IBC 1001



50	50	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	11
51	55	FOREVER JOHN CONLEE/MCA 3174	23
52	47	TEAR ME APART TANYA TUCKER/MCA 5106	14
53	45	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	5
54	56	FROM THE HEART JANIE FRICKE/Columbia JC 36268	4
55	54	BEST OF CHET ON THE ROAD . . . LIVE CHET ATKINS/RCA AHL1 3515	4
56	—	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS /RCA AHL1 3549	1
57	51	NASHVILLE MIRRORS BILL ANDERSON/MCA 3214	3
58	57	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/Cachet CL 3001	30
59	59	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018	2
60	61	EVEN BETTER BRENDA LEE/MCA 3211	2
61	—	YOU CAN GET CRAZY BELLAMY BROTHERS/Warner Bros. BSK 3408	1
62	58	JERRY CLOWER'S GREATEST HITS /MCA 3092	23
63	67	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	20
64	62	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190	15
65	74	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	22
66	64	VOLCANO JIMMY BUFFETT/MCA 5102	24
67	66	TOO OLD TO CHANGE JERRY JEFF WALKER/Elektra 6E 239	9
68	70	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217	26
69	52	COMPASS POINT DAVID ALLEN COE/Columbia JC 36277	12
70	69	IMAGES RONNIE MILSAP/RCA AHL1 3346	37
71	68	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	28
72	72	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	22
73	46	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544	15
74	49	ME AND PEPPER MEL TILLIS/Elektra 6E 236	15
75	75	ONE OF A KIND MOE BANDY/Columbia JC 36228	15



ROSANNE CASH

"Couldn't Do Nothin' Right"

1979 found Rosanne's album, *RIGHT OR WRONG*, voted as one of the best records of the year by *ROLLING STONE*, *US*, *PEOPLE*, and *NEW YORK TIMES*. 1980 finds the release of her second single, "Couldn't Do Nothin' Right" as one of the most added singles the first week out. Right or wrong, Rosanne, you're doing everything right.

From the album *"Right Or Wrong"*
JC 36155

ON COLUMBIA
RECORDS AND TAPES

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Record World Country Singles

MARCH 1, 1980

TITLE, ARTIST, Label, Number

MAR. 1	FEB. 23		WKS. ON CHART
1	2	DAYDREAM BELIEVER ANNE MURRAY Capitol 4813	9
2	4	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	8
3	8	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	7
4	5	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	9
5	6	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	10
6	9	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/RCA 11909	7
7	1	YEARS BARBARA MANDRELL/MCA 41162	11
8	3	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	11
9	11	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	9
10	13	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	7
11	14	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	7
12	17	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	5
13	16	MEN CHARLY McCLAIN/Epic 9 50825	7
14	7	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	12
15	18	NUMBERS BOBBY BARE/Columbia 1 11170	9
16	10	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	13
17	20	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/ Columbia 1 11185	7
18	22	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	5
19	12	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/ United Artists 1329	12
20	24	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	7
21	25	ONE OF A KIND MOE BANDY/Columbia 1 11184	5
22	26	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	9
23	27	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	4
24	33	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	3
25	29	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/ Elektra 46591	4
26	30	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./ Elektra/Curb 46593	4
27	32	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	5
28	19	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	10
29	36	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	5
30	37	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/ Columbia 1 11188	5
31	40	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	4
32	44	SHRINER'S CONVENTION RAY STEVENS//RCA 11911	4
33	43	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	3
34	41	LOVE IN THE MEANTIME STREETS /Epic 9 50827	6
35	35	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	10
36	38	YOURS FOR THE TAKING JACK GREENE/Frontline 704	8
37	50	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	2
38	47	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	3
39	46	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176	5
40	45	SUNSHINE JUICE NEWTON/Capitol 4818	5

CHARTMAKER OF THE WEEK

41	—	BENEATH STILL WATERS EMMYLOU HARRIS Warner Bros. 49164	1
42	—	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	1

43	49	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103	5
44	52	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	5
45	51	THE STORY BEHIND THE STORY BIG AL DOWNING/ Warner Bros. 49161	4
46	53	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	4
47	34	CRYNG STEPHANIE WINSLOW/Warner/Curb 49146	7
48	48	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	7
49	58	LONELY HOTEL DON KING/Epic 9 50840	3
50	21	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	11
51	15	BACK TO BACK JEANNE PRUETT/IBC 0005	14
52	31	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	9
53	63	GIFT FROM MISSOURI JIM WEATHERLY/Elektra 46592	3
54	54	WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138	7
55	65	LET ME IN KENNY DALE/Capitol 4829	2
56	67	STANDING TALL BILLIE JO SPEARS/United Artists 1336	2
57	64	BIG MAN'S CAFE NICK NOBLE/Churchill 7755	4
58	23	SUGAR FOOT RAG JERRY REED/RCA 11764	13
59	28	COME TO MY LOVE CRISTY LANE/United Artists 1328	11
60	79	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	2
61	78	LONG HAIRE D COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	2
62	39	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753	9
63	42	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	11
64	60	MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/ Sunset 101	8
65	71	DRIFTIN' AWAY MIKI MORI/Oak 1010	5
66	55	SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	12
67	—	PREGNANT AGAIN LORETTA LYNN/MCA 41185	1
68	56	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	13
69	62	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	15
70	76	SEXY SONG CAROL CHASE/Casablanca West 4502	2
71	—	THE FOOL WHO FOOLED AROUND KEITH STEGALL/Capitol 4835	1
72	82	(IF I'D ONLY KNOWN) IT WAS THE LAST TIME FARON YOUNG/MCA 41177	3
73	77	YOU TURN MY LOVE LIGHT ON BILLY WALKER/Caprice 2060	3
74	81	AN AMERICAN DREAM DIRT BAND/United Artists 1330	4
75	57	LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754	11
76	—	FRIDAY NIGHT FOOL ROGER BOWLING/NSD 37	1
77	22	THE FIRE OF TWO OLD FLAMES ROY HEAD/Elektra 46582	5
78	59	(I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014	9
79	68	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	10
80	86	I DON'T FEEL MUCH LIKE SMILIN' RAY SAWYER/Capitol 4820	3
81	61	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881	11
82	66	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	15
83	—	RAMBLER GAMBLER LINDA RONSTADT/Asylum 46602	1
84	—	LOVELY LONELY LADY R. C. BANNON/Columbia 1 11210	1
85	83	AMERICA THE BEAUTIFUL MICKEY NEWBURY/Hickory 1673	4
86	69	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	14
87	95	FREE TO BE LONELY AGAIN DIANE PFEIFER/Capitol 4823	3
88	94	BLIND WILLIE CHET ATKINS/RCA 11892	2
89	—	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	1
90	92	LOST THE GOOD THING STEVE GILLETTE/Regency 45002	2
91	91	WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS) SPRINGER BROTHERS/Elektra 46575	3
92	96	HASN'T IT BEEN GOOD TOGETHER HANK SNOW & KELLY FOXTON/RCA 11891	2
93	—	HEARTS JIMMIE PEYERS/Sunbird 105	1
94	75	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	16
95	100	WELL ROUNDED TRAVELING MAN KENNY PRICE/ Dimension 1003	2
96	98	LONGER DAN FOGELBERG/Full Moon 9 50824	2
97	70	HOLDING THE BAG MOE & JOE/Columbia 1 11147	15
98	73	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	12
99	—	MAKES ME WONDER IF I EVER SAID GOODBYE KIN VASSY/ IA 502	1
100	74	IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/Epic 9 50819	9

**WHICH COMES FIRST,
THE HIT SINGLE OR HIT ALBUM?
WITH US, BOTH.**

**RAY STEVENS
"SHRINER'S CONVENTION"**

BB26* CB33* RW 32* PB-11911



**CHARLEY
PRIDE "HONKY
TONK BLUES"**

BB25* CB25* RW 24* PB-11912



**DANNY DAVIS & WILLIE
NELSON "NIGHT LIFE"**

BB 37* CB45* RW 44* PB-11893



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