

Record World

FEBRUARY 9, 1980 \$2.50



Kool & The Gang

Hits of the Week

SINGLES

THE KNACK, "BABY TALKS DIRTY" (prod. by Chapman) (writers: Fieger-Averre) (Eighties/Small Hill, ASCAP) (3:40). Slashing guitars & spanking percussion join desparate vocals creating a sound similar to "My Sharona" on this first cut from their upcoming LP. Capitol 4822.

FOREIGNER, "WOMEN" (prod. by Jones-Baker-McDonald) (writer: Jones) (Somerset / Evansongs, ASCAP) (3:25). The third cut from Foreigner's seemingly endless supply of hits off the multi-platinum "Head Games" LP rocks hard with a buzzsaw guitar and steamy vocals. Atlantic 3651.

DR. HOOK, "SEXY EYES" (prod. by Haffkine) (writers: Mather-Stegall-Waters) (April/Blackwood, ASCAP/BMI) (2:58). Flirtatious vocals, glistening keyboards and a light, infectious dance beat make this follow-up to the top 20 "Better Love Next Time" a top 10 contender. Capitol 4831.

THE BROTHERS JOHNSON, "STOMP" (prod. by Jones) (writers: group-Johnson-Temperton) (State Of The Arts/Brojay, ASCAP) (3:58). George and Louis Johnson blend an irresistible vocal chant on the high end while a percussion-dressed dance beat fills out the bottom. A&M 2216.

SLEEPERS

HEART, "EVEN IT UP" (prod. by Flicker-Connie-Howie) (writers: Wilson-Ennis-Wilson) (Strange Euphoria/Know, ASCAP) (3:45). The Wilson sisters use classy vocals and strapping guitars to make their label debut an auspicious one. From the "Bebe Le Strange" LP. Epic 9-50847.

RUSH, "THE SPIRIT OF RADIO" (prod. by Rush-Brown) (writers: group) (Core, CAPAC/ASCAP) (3:00). The Canadian power trio has a hot-selling LP and what appears to be its first big single with this crafty rocker that's an out-of-the-box AOR-pop smash. Mercury 76044.

RITCHIE ADAMS, "THE BEST OF THE REST OF OUR LIVES" (prod. by Diamond) (writers: Adams-Nissen-sen) (Silver Blue, ASCAP) (3:51). A simple yet dramatic arrangement places the emphasis on Adam's stalwart vocal effort with Joel Diamond's production creating an A/C hit. MCA 41182.

THE STONE CITY BAND, "STRUT YOUR STUFF" (prod. not listed) (writer: Ruffin, Jr.) (Stone City, ASCAP) (4:00). The bass intro reaches new depths while a vocal chorus says it all on this cut from the upcoming "In'n'Out" LP. Pure motion music for BOS-pop. Gordy 7179 (Motown).

ALBUMS

DAVID GATES, "FALLING IN LOVE AGAIN." Gates' songs for Bread and previous solo efforts have made him one of the most respected writers around and this new collection holds tunes that are ripe for fast A/C acceptance. The title cut is the standout and Gates' production is flawless. Elektra 6E-251 (7.98).

JANE OLIVOR, "THE BEST OF GOODBYE." Olivor has developed a cult following with her thrilling soprano and unique interpretations. Her new album, largely ballads, gets a gentle, complementary production by Michael Masser, Louie Shelton & Jason Darrow for a potent outing. Columbia JC36335 (7.98).

"SHOOTING STAR." The first American band signed to the U.K. based label gives off a steady flow of mid-western rock and roll. Produced by Gus Dudgeon and recorded in England, the disc spotlights the group's guitar work and high harmony vocals. This is definitely a band to watch. Virgin VA 13133 (Atl.) (7.98).

"3-D." This New York City group has a decided preference for new rock music and debuts with an album that's as interesting as it is accessible. The AOR stations already picked up on it in the first week of release and this could be one of 1980's first sleeper hits. Polydor PD-1-6254 (7.98).



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Record World



FEBRUARY 9, 1980

Cy Leslie Will Head New CBS Video Division

By MARC KIRKEBY



Walter Yetnikoff

■ NEW YORK — CBS Inc. will combine its expanding video interests into a new Records Group division, CBS Video Enterprises, Records Group president Walter Yetnikoff announced last week. Cy Leslie, founder and former chairman of Pickwick International, will head the new division as president and report to Yetnikoff.

The new division will have three main responsibilities: to manufacture and distribute videotape and videodisc programming drawn from existing sources; to develop new video program material; and to produce programs for other outlets, such as cable television, in the United States and abroad.

BMA Launches Membership Drive

By LAURA PALMER

■ LOS ANGELES — Nearly 200 artists, record executives and other industry persons gathered January 23 at A&M Records' studio A, where the performing
(Continued on page 40)



Cy Leslie

Leslie was due to start work today (4), although he will not move into the division's new offices in the CBS Building here for a few weeks. He would not project the staff size of the division, but said he would hire "an adequate staff to handle the work. You'll see the staff evolve over the next few weeks."

Leslie said the division would
(Continued on page 48)

January Sales Show Increase Over '79's; New Releases Boost Dealers' Confidence

By SOPHIA MIDAS

■ NEW YORK—In what seems to be the first positive retail news of the year, a *Record World* survey indicates that a significant number of retailers are reporting a January sales increase of 10 to 20 percent over the same sales period in 1979. The chief reasons cited for this increase were the generally mild winter experienced thus far, the release of product with stronger sales longevity and an economy which forced consumers to buy more cautiously over the holidays and thereby afforded them more dollars to spend in January.

February Releases Eagerly Awaited

The optimism regarding this year's January sales is heightened by the fact that many retailers are also anticipating solid sales in February due to a hefty list of product scheduled for release in that month, including the Knack,

Heart, Bob Seger, Linda Ronstadt, Sister Sledge, Chuck Mangione and the Brothers Johnson.

Mild Winter Benefits Midwest

The winter of 1979 had the most crippling impact upon the midwest, particularly the northern states of that region. According to Chris Lynde of the Chicago-based Rainbow chain, business is up 20 percent in his outlet. "The increase in business this January is the general story not only in Chicago, but also in our neighboring states, such as Minnesota and Wisconsin. The milder weather this year is directly related to the sales increase we have experienced. The snow was abominable last year."

The Milwaukee-based Radio Doctors also attests to the positive effects of this year's milder winter. "Business is up 25 percent from last January," said Janine Ahlers, "and the weather played a big part in this. Milwaukee is a very industrial city. It was so cold last year, and the ground froze so hard, that the construction business virtually had to come to a halt. This obviously cut into the record buyer's pocket. The construction business was not hurt as badly this year and therefore enabled people to spend more money."

Although better winter weather conditions characterized most of the country, and were cited as a significant factor in increasing sales, many retailers believe that last year's hysteria regarding the economy has dissipated somewhat this year. According to Record Bar's Norman Hunter, "Our
(Continued on page 20)

Donna Summer Files \$10M Suit Seeking Release from Casablanca

By SAM SUTHERLAND

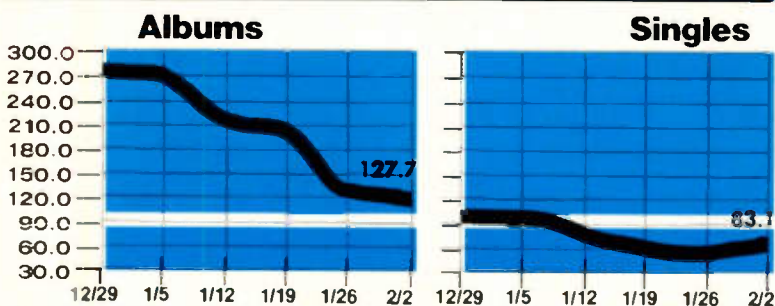
■ LOS ANGELES — Donna Summer launched legal action here Tuesday (29) to void her current recording and movie contracts with Casablanca Record and Film-Works, charging "undue influence, fraud and deceit" against the company, its president, Neil Bogart, and her former manager, Joyce Bogart.

The suit, which seeks a total of \$10 million in punitive and exemplary damages, injunctive relief during litigation of the com-

plaint, and a rescission of her contractual obligations to Casablanca, was filed in Superior Court here by attorney Donald S. Engel of Engel & Engel, which is handling the action for Summer in conjunction with the offices of Mason & Sloane.

Focal point of the 22-page complaint is the artist's assertion that conflicting interests between Casablanca, Neil Bogart and Joyce Bogart led the defendants to exert undue influence on Summer in the handling of her career, be-
(Continued on page 48)

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.

Convention Preview, Pt. I

NARM Set To Bow Gift-Giving Campaign

By DAVID McGEE

■ NEW YORK—With the annual convention of the National Association of Recording Merchandisers less than two months away, executive vice president Joe Cohen is putting the final touches on the four-day affair which he feels will be the most crucial to date. During Cohen's reign as head of NARM, he has sought, fairly successfully, to discourage the suite meetings that tended to

turn the convention away from its avowed purpose of being an open forum for the discussion of industry problems. Although Cohen still stresses the need for open debate among the entire membership, he has now backtracked slightly from his original opinion regarding the suite meeting's importance. Motivating this change
(Continued on page 50)

Contents



■ **Page 22.** With the success of "Escape (the Pina Colada Song)" Rupert Holmes has entered a new phase in his career, one that MCA Records wants to make the most of. How did MCA handle the Holmes transfer from Infinity, and where does he go next?



■ **Page 12.** In response to numerous requests from the music industry, Record World this week re-runs the Berry Gordy Dialogue from last month's salute to Motown. In it, the company founder reminisces about the 20-year history of the label and about its upcoming projects in several media.

departments

A/C Report	Page 34
Album Airplay Report	Pages 30-31
Album Picks	Page 18
Black Oriented Music	Pages 38-39
Picks of the Week	Page 38
Black Oriented Singles Chart	Page 39
Black Oriented Album Chart	Page 38
Black Music Report	Page 38
Classical	Page 41
Coast	Page 17
Country	Pages 54-59
Country Album Chart	Page 57
Country Album Picks	Page 56
Country Hot Line	Page 55
Country Picks of the Week	Page 54
Country Singles Chart	Page 58
Country Singles Picks	Page 56
Nashville Report	Page 55

Cover Story	Page 19
Disco	Pages 25-26
Disco File	Page 25
Disco File Top 50	Page 26
Discotheque Hit Parade	Page 25
Gospel	Pages 51-52
International	Pages 42-43
England	Page 42
England's Top 25	Page 43
Germany	Page 42
Jazz	Page 40
Jazz LP Chart	Page 40
Latin American	Pages 44-46
Album Picks	Page 44
Hit Parade	Page 46
Radio Action	Page 46
New York, N.Y.	Page 15
Radio World	Page 27
Retail Rap	Page 34
Singles Chart	Page 29
Singles Picks	Page 16

Powerhouse Picks

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

Kool & The Gang (De-Lite) "Too Hot." Another hit is at hand with this second single. With a black airplay base to draw strength from, pop adds came in from various markets, creating an excellent airplay spread. Crossover sales action is also reported.

Pink Floyd (Columbia) "Another Brick In The Wall (Part II)." The hottest album in the country has spawned a single that exhibits strong chart moves backed by significant action at the retail level.

Portnow President Of 20th Records

■ **LOS ANGELES**—Neil Portnow has been named president of 20th Century-Fox Records Corp., it was announced by Alan Hirschfield, vice chairman of the board of Twentieth Century-Fox Film Corp., to whom he will report. Portnow, who first joined the company in April, 1979, as senior vice president, will be responsible for all worldwide activities of the record division.



Neil Portnow

Portnow previously was division vice president, popular A&R, west coast, RCA Records and had been with RCA since 1976 when he held the positions of A&R producer and executive producer, pop A&R. He has also worked for Screen Gems-EMI Music as manager of talent acquisition and development and was an independent producer and president of his own firm, Portnow Miller Company, Inc.

Decca's Lewis Dies

■ **LONDON** — Decca chairman Sir Edward Lewis died at his home in London last Tuesday morning (29). He would have been 80 years old in April.

His death came only days after the finalization of the Polygram takeover of most of Decca's music and recording interests, and shortly after the news of Racal's 69 million pound bid for the remainder of the radar and electronics company.

Sir Edward, who had been ill with influenza, had been a stockbroker for 55 years. His firm floated Decca in 1928 and Sir Edward took over as chairman in 1931.

The musical side of the company became famous in the thirties and forties with big bands and singers such as Vera Lynn. Decca pioneered the LP in Britain and continued successfully into the sixties, vying with EMI for top honors in the British rock boom with artists such as Tom Jones, Engelbert Humperdinck, the Moody Blues and the Rolling Stones. However, Decca's fortunes in records declined over the past few years as few top acts were attracted to

(Continued on page 43)

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FEBRUARY

- 8 San Carlos, CA / Circle Star
- 9 San Carlos, CA / Circle Star
- 10 San Carlos, CA / Circle Star
- 11 Los Angeles, CA / Roxy
- 14 Tulsa, OK / Apollo Theater
- 15 Houston, TX / Circle Celebrity Theater
- 16 Houston, TX / Circle Celebrity Theater
- 17 Houston, TX / Circle Celebrity Theater
- 21 New Haven, CT / Woosley Hall...
Yale University
- 22 Philadelphia, PA / Academy Theater
- 23 New York, NY / Paladium
- 24 Boston, MA / Berkeley Performance
Center
- 26 Washington, DC / Capital Center
- 27 Pittsburgh, PA / Stanley Theater
- 28 Cleveland, OH / Front Row
- 29 Detroit, MI / Royal Oak

MARCH

- 1 Chicago, IL / Park West

More Performers Are Aiding Candidates

By JOSEPH IANELLO

■ NEW YORK — As the 1980 presidential campaign heads into full gear, candidates from both parties are intensifying their efforts to win the support of popular entertainers for lucrative fund-raising concerts. The latest of these celebrity events was held last Sunday (27) at Michael's Pub, a Manhattan nightclub, where 85 jazz artists for Carter-Mondale assembled with Joan Mondale for an invitation-only jam session hosted by jazz impresario George Wein.

"The idea for the party was conceived by George as a way of saying thank-you for President Carter's invitation to the White House last summer," said Charles Bourgeois, director of public relations for Wein's Festival Productions. "It gives the Carter-Mondale camp some indication of the interest among diverse groups of people from which they can get support." Such jazz notables as Eubie Blake, Art Blakey, Ray Bryant, Stan Getz, Dexter Gordon, Gerry Mulligan, Mel Torme, Sarah Vaughan and Ted Wilson are members of the committee for Carter-Mondale.

According to Barbara Silby, coordinator of artists and athletes for Carter-Mondale, a major statement listing all the people who are endorsing the incumbents and a schedule of upcoming concerts will be released within the next two weeks.

Recent performances by Linda Ronstadt, Eagles, Chicago and J.D. Souther for California Governor Jerry Brown; and Dean Martin, Wayne Newton and Frank Sinatra for Ronald Reagan, raised over \$400,000 for each candidate. These benefits underline the importance of entertainers for campaign funding in light of the federal campaign financing laws which place a \$1,000 limit on individual contributions and also allow for matching federal funds for each contribution of \$250 or less. Under this system, presidential hopefuls can easily gain large amounts of small contributions and thereby double the total with federal dollars.

Brown Benefits

The \$400,000 raised for Governor Brown was grossed from a sold-out, \$20-per-ticket show at Las Vegas' Aladdin Theatre and a near capacity engagement at San Diego's Sports Arena, both featuring Ronstadt, Eagles, Chicago and Souther. "The amount raised is about 25 percent of the total we've raised thus far," said Larry Pryor, press secretary for the Jerry

Brown for President Campaign Committee. Pryor also stated that the committee is negotiating with several people and expects to announce several major events next week.

The Reagan camp's \$400,000 gross came from November concerts in Boston and Texas headlined by Frank Sinatra, Dean Martin and Wayne Newton. Reagan will kick off his California campaign with a rally at the Shrine Auditorium in Los Angeles on Sunday (3) featuring performances by Marty Robbins, Tony Martin, James Darren, and Rex Allen, Sr., and hosted by Sinatra, Martin, Newton, James Stewart and Michael Landon. According to Reagan's special events coordinator, Jerry Naylor, Sinatra has agreed to do four more benefits which will probably be held this spring in New York City, Philadelphia and two other sites.

Questioned Support

Naylor's office is releasing an extensive list of "Celebrities for Reagan" which contains at least three entertainers, Roy Clark, David Gates and Mel Tillis, who, when contacted by RW, have denied their support for Reagan. Kathy Gangwisch, of Brokaw-Gangwisch Public Relations and Clark's personal publicist, stated, "Roy Clark does not support any candidate. He privately supports a candidate of his choice through private ballot but he doesn't feel that it's fair play to use his celebrity status for swaying fans in a political contest."

Shelly Bavis, business manager for Mel Tillis Enterprises, was especially vehement in his denial of Tillis' support for Rea-

gan. "That's the most ridiculous thing I've ever heard," Bavis replied. "Mel is not supporting Reagan." David Gates was firm in explaining his stance as being "non committed." None of the three had any idea where the Reagan camp got permission to use their names. Naylor wasn't sure how the list had been compiled either.

Kennedy Shows

Senator Edward Kennedy got good news from Barbra Streisand, who has agreed to some concerts for him later this year. Burt Bacharach will make five appearances in New Hampshire beginning this Saturday (2), for Kennedy, but according to Liz Stevens, Kennedy Campaign scheduling assistant, no big concert dates are firm.

John Connally has hired Al Hirt to do a benefit concert at the Albert Thomas Convention Center February 11, and Vikki Carr and Johnny Paycheck for another fund-raiser on February 22 at Ft. Worth's Will Rogers Auditorium. According to John Robinson, Connally for President field coordinator, Hirt, Carr and Paycheck are being paid and have not publicly endorsed Connally. "It has never been a vital part of Connally's fund-raising strategy to use entertainers," said Robinson. Ray Price and Pete Fountain are members of the Connally National Campaign Committee and Price has already done several benefits for him in Texas.

George Bush has Lionel Hampton and Jerry Weintraub as members of his National Steering Committee but at this time does not have firm concert plans.

Audiofidelity Sets Organizational Changes

■ NEW YORK—Herman Gimbel, chairman of the board of Audiofidelity Enterprises, Inc., has announced a number of organizational changes in the company coincident with the retirement of its former president, Harold Drayson. Drayson, who retired in January will continue to be available to the company as a consultant.

Gimbel has temporarily re-assumed the post of president and has made the following changes in the organizational structure of the company. Named executive vice president is Carl Shaw, who has been associated in various capacities with Audiofidelity from its inception. New vice presidents named are Marvin Mann, vice president of finance; Philip Goldschmidt, vice president of production; and Sonny Kirshen, vice president of sales and marketing.

Soul Brothers



Polydor Records recording artist James Brown was recently congratulated by New York City Mayor Edward Koch (right) for his receipt of the Martin Luther King, Jr. Entertainer of the Year award. Brown whose ballad, "Regrets," is the initial single off his upcoming "People" album, was invited by Koch to City Hall to mark the achievement.

MCA To Release 'Double Play' Disc

■ LOS ANGELES — MCA Records has announced plans to release a 12-inch single that will be closer to a "double play" than a conventional extended play (EP) disc—a single on the MCA/Curb act Axe that is believed to be the first double-groove record manufactured in the U. S.

The single, which will be distributed for promotional use only, will couple two songs on the same side of the disc, enabling users to hear different selections by starting the tone arm on alternative grooves. Plans call for both promotional use and retail and radio contest giveaways.

Included are an original, "Living On The Edge," and a cover version of the classic Holland-Dozier-Holland hit for the Four Tops, "I Can't Help Myself." Tony Reale produced the sessions.

The single will have its own sleeve art.

Regional Breakouts

Singles

East:

Rupert Holmes (MCA/Infinity)
Linda Ronstadt (Asylum)
Pat Benatar (Chrysalis)
Pink Floyd (Columbia)

South:

Donna Summer (Casablanca)
Spinners (Atlantic)
Nicolette Larson (Warner Bros.)

Midwest:

Rupert Holmes (MCA/Infinity)
Linda Ronstadt (Asylum)
Pink Floyd (Columbia)
Babys (Chrysalis)
Tommy James (Millennium)
George Burns (Mercury)

West:

Andy Gibb (RSO)
Linda Ronstadt (Asylum)
Tom Petty (Backstreet)
Pink Floyd (Columbia)

Albums

East:

Clash (Epic)
Ronnie Laws (UA)
McGuinn/Hillman (Capitol)
Specials (Chrysalis)
Gary Numan (Atco)

South:

Clash (Epic)
J. Geils (EMI-America)

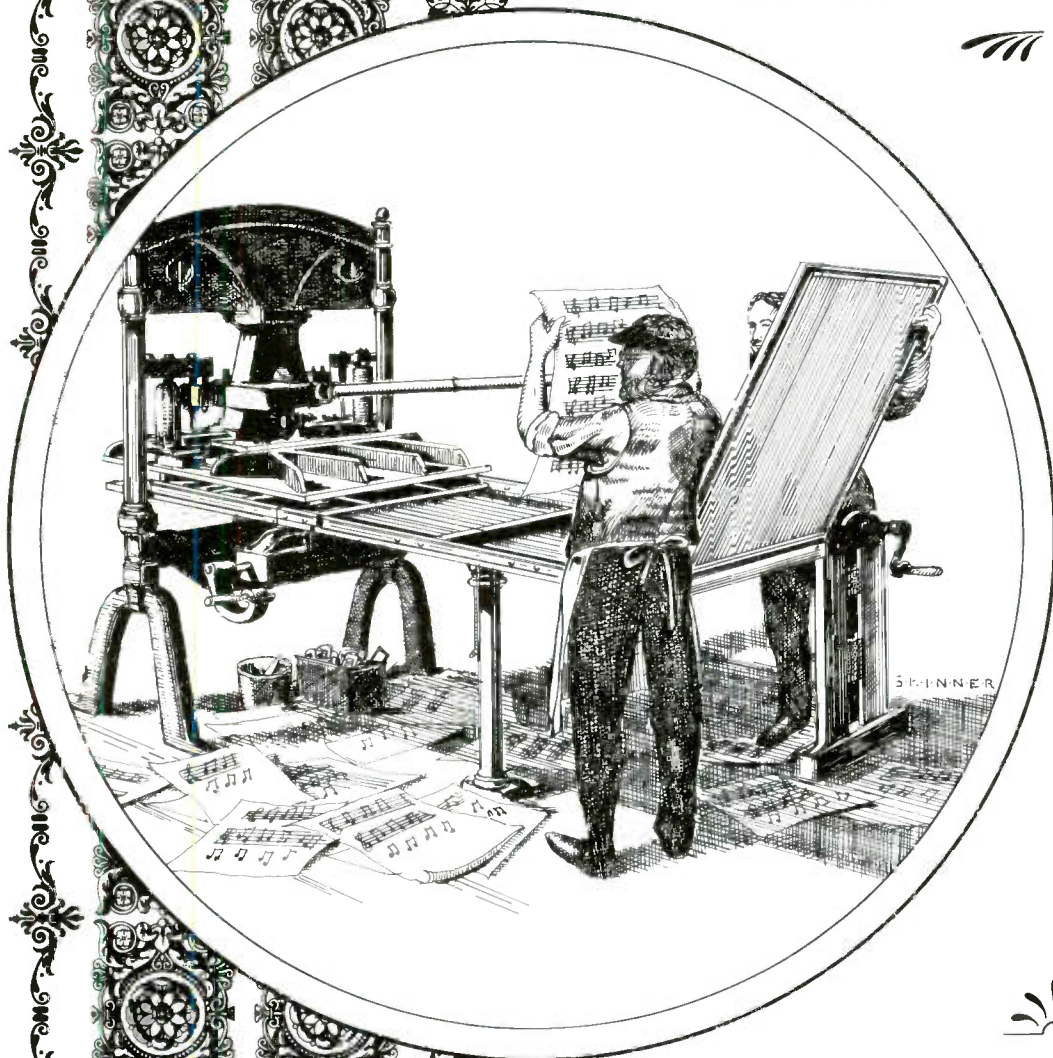
Midwest:

Clash (Epic)
Rockets (RSO)
J. Geils (EMI-America)
Romantics (Nemperor)
Specials (Chrysalis)
Off Broadway usa (Atlantic)

West:

Clash (Epic)
J. Geils (EMI-America)
Romantics (Nemperor)
Brides of Funkenstein (Atlantic)
Gary Numan (Atco)

Record World
PRESENTS A SPECIAL ISSUE



Music Publishing

A PROUD TRADITION



For the fourth consecutive year, Record World will examine the trends and trendsetters in the world of music publishing in a special section. Included will be detailed coverage of the domestic and international publishing scene, a look at key issues facing the industry, and highlights of the past year in this field. Don't miss it.



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Labels Consider Future of Plastic Sleeves

By JEFFREY PEISCH

■ NEW YORK—Looked at a record sleeve lately? The days of the plain old white sleeve may be on the way out. Recent releases on several labels show that product management departments are experimenting with a new type of sleeve, specifically a clear plastic one made from polyethylene.

The sleeve is still relatively new, and label executives are of differing opinions on the pros and cons of the sleeve and on whether or not it will entirely replace paper sleeves: the final verdict is not yet in on polyethylene.

The plastic material is showing up on two types of sleeves. A poly-sleeve is merely the clear plastic, often with a label's logo printed on both sides. A poly-lined sleeve is a paper sleeve lined with polyethylene.

Plastic record sleeves have caught record companies' eyes several times during the last 20 years. In the 1960s, several labels experimented with a sleeve made from low-density plastic that had the disastrous effect of sticking to records. European classical record labels in Europe such as Philips and Deutsche Grammophon have been using poly-lined sleeves for several years. EMI experimented with poly-lined bags with their Angel line but, according to Grant Thompson, director of national purchasing, Capitol Records, the glue used between the plastic and paper seeped onto the vinyl. ECM Records, the German jazz label with American distribution, has used poly-lined sleeves for five years; they recently switched over to a rice paper sleeve, which a label spokesman termed "aesthetically a little better." Four years ago, Angel began using the first high-density poly-lined sleeves in the U.S. These sleeves are made by Custom Convertors, a Canadian company that makes the sleeves for virtually all the American labels using poly-sleeves.

Warner Brothers used the poly-sleeve for the first time on the latest Ry Cooder LP. The recent album by Pearl Harbor & the Explosions is also in a poly-sleeve. According to Ed Outwater, director, quality assurance, Warner Brothers Records, the plastic sleeve may replace the paper sleeve as the universal sleeve — for records that don't use a specially designed board sleeve. Chrysalis Records' product manager Mick Borthick said that the poly-sleeve will "probably become our universal sleeve." Likewise all EMI-America releases without a designed sleeve will be packed in

poly-sleeves from now on.

Virgin Records America has been using a poly-lined sleeve for the initial 50,000 copies of its recent releases. And A&M Records has used poly-sleeves and poly-lined sleeves on selected releases during the past year.

The most commonly cited reason for the move to plastic sleeves is that the sleeves are better for the records. Paper sleeves are die-cut from long rolls of paper. The paper dust can easily find its way inside a record package and scratch the vinyl. Also, the corners of the paper can often fold and scratch the record.

The problem of the corners' folding and scratching the records is something that labels have been concerned with for some time. CBS Records began using a rounded-corner sleeve last year to eliminate this problem. A&M Records and other labels are using this design on their paper sleeves more and more.

A plain poly-sleeve (with no printing) is more expensive than a plain white paper sleeve, yet a printed poly-sleeve is cheaper than a printed paper sleeve. Grant Thompson said that as paper prices rise faster than plastic prices, and as more plastic sleeve manufacturers appear, the poly-sleeve will become even more economical.

The major problem with poly-sleeves is with printing. The lead time for printing on plastic is much longer than for paper. Part of the reason has to do with the scarcity of companies that print on plastic. Yet there is also a problem with the printing quality. A spokesman for A&M Records said that label's experiments with printing on plastic didn't come out as "sharp" as

on paper.

Most involved with poly-sleeves don't see the sleeve as the right place for designed printing anyway. A simple label logo — like those on paper sleeves—works fine. A four-color design becomes very complicated and expensive. Thompson suggested that, if an act wants lyrics or a special picture printed, a simple sheet of paper can be inserted alongside the record contained in a plain poly-sleeve. The method would be cheaper than the prestigious special sleeves usually printed on 10 pt. board or 90 pt. paper. For the supergroups that need special attention, and have been known to spend great amounts of money on sleeves, special, generic (with a group logo) poly-sleeves can be designed to be used with all of the group's albums; extra inserts may be added with each release. The Bee Gees' last LP "Spirits Having Flown" used a group logo on the sleeve, presumably to be used on future Bee Gees LPs.

When talking about poly-sleeves label executives often mentioned their concern about the quality of the record for the consumer. Ed Outwater talked about "show(ing) the consumer that the label cares about them;" and Charlie Dimont, VP and general manager, Virgin Records American, talked about "present(ing) the record in as near as possible to a pristine state."

The implications of this attitude are obvious enough: whatever the advantages of the poly-sleeve for the care of the record, it is also viewed as an aesthetic improvement designed to get the dollars of the discriminating consumer, and, hopefully, as a cost-cutting measure.

RW Fetes ASCAP



The Record World staff hosted a reception recently to celebrate the publication of the RW special issue honoring the 65th anniversary of ASCAP. Pictured here in the RW offices are, from left: RW art director Stephen Kling; RW reviews editor Pat Baird, ASCAP director of public relations Karen Sherry; ASCAP public relations coordinator Merry Aronson; RW senior VP/managing editor Mike Sigman; ASCAP PR staffer Donna Bassi; ASCAP director of membership Paul Adler; ASCAP president Stanley Adams; ASCAP PR coordinator for special projects Michael Kerker; ASCAP PR/membership liaison Ted Willimas; ASCAP PR staffer Lynn Downing; ASCAP managing director Paul Marks; ASCAP board member Gerald Marks and RW publisher Bob Austin.

Dundas, Minkler Named RSO Promo Directors

■ LOS ANGELES—Michael Dundas and Jason Minkler have been appointed national promotion directors of RSO Records, it was announced by Rich Fitzgerald, senior vice president of promotion/A&R.

Both Dundas and Minkler will be involved in all areas of national promotion, working with both albums and singles, generating airplay on all radio formats. They will both report to Bob Smith, vice president of promotion.

Dundas has been with RSO Records since 1977 when he worked as local promotion man based in San Francisco. In 1978, Dundas moved to RSO's Los Angeles headquarters and assumed the position of national album promotion director. Prior to joining RSO Records, he worked in promotion in San Francisco and Seattle for Warner Bros. Records.

Minkler joined RSO Records' promotion department in 1976, working in various areas of both local and national promotion. His background includes promotion work for Warner Bros. Records in Miami, Seattle and a number of other cities.



Michael Dundas



Jason Minkler

MCA Shelves Plans For Dunhill Revival

■ LOS ANGELES—MCA Records has apparently shelved its earlier plan to revive the Dunhill label, acquired via MCA's purchase of ABC Records last year.

New Dunhill roster via MCA will be supervised by Dunhill's original chief executives, Bobby Roberts and Hal Landers.

IT'S A SAD SONG ... WHEN 9 YEAR OLDS DO DRUGS!

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It's down to grade school kids now. 9 year olds are coming to school stoned. And staying stoned all day. Remember trying to do math straight?

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The kids listen to your music. With their hearts as well as their ears. They trust you. Please help us to reach them with straight talk about drugs.

No exaggerations. No false warnings. Just the truth. Honest information to help them make wise choices. Delivered the only way they'll listen. In your music.

Gil Scott Heron, Neil Young and others have already used their music to reach and to teach. But we need your help too.

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The People Connection is a project of the National Committee For A Sane Drug Policy. We've scrapped for eight years to educate national leaders and legislators to the differences between drugs. To encourage sane drug policies and honest drug education. To reach young people with straight talk about drugs. To encourage peer pressure for positive choices.

Now, the People Connection is launching a massive national campaign to reach young people through their music. On radio and TV. In concerts, albums, books and films. It's a multi-million dollar public education campaign. And your music is its most potent teaching tool.

The People Connection and its national network of disc jockeys will get the music and the message out. Please put the message in your music.

HOW TO CONNECT ...

- * Write, perform and record music with honest drug messages.
- * Emphasize positive life choices in your lyrics.
- * Record a message for our radio and TV campaign.
- * Make a contribution. It's tax deductible and badly needed.
- * Get the full details. Return the coupon, below, today.

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Isaac Hayes Returns in Style

By KEN SMIKLE

■ NEW YORK — His songs have Grammy nominations in four categories, he has an album that's just been certified gold and a single that's doing well on both the black-oriented and pop charts. There was a time when this situation would have been considered business as usual for Isaac Hayes, but the last four or five years have given him a lot of problems in maintaining his reputation for consistently selling gold and platinum records.

Since the beginning of his career as a recording artist, Hayes has gone through the demise of two of the labels he was recording for, Stax and ABC. He has had to fight with personal bankruptcy and numerous financial problems. And most recently a suit was filed against him for \$6.2 million by JM Management Company after he fired them from handling his affairs. He has survived all of this to continue to pursue his former status as one of the major innovators in popular music.

"The financial situation is not as critical as it was in the past years," Hayes explained in a recent interview. "It means that my mind is not bogged down so that I can be more creative." When asked what contributed to his return to the top of the charts he says, "I feel that the timing was right as far as what the public wants. Everything moves in cycles and I just feel it's my time again."

Hayes made his first impression in the music scene as a songwriter, working with David Porter. The two composed "Hold On, I'm Comin'," "Soul Man" and other tunes that were recorded by Stax act, Sam & Dave. But Isaac's own million-sellers came mostly from cover versions of pop and R&B songs, most notably "By The Time I Get To Phoenix," "Walk On By" and other Burt Bacharach/Hal David tunes. It's ironic that his return to composing this year should be marked by a tune for Dionne Warwick, who had cut the originals of those Bacharach/David songs.

"Deja Vu," which helped Dionne Warwick in her own resurgence in the pop and R&B markets, was a tune Hayes had written for himself two years ago. He and Dionne had toured and recorded together and when she later went to him for material, she immediately wanted the song. Hayes never got the time to put down lyrics for it so the task went to Adrienne Anderson. The single received Grammy nominations in three categories. Though Hayes and Anderson have only talked on the phone, they are still collaborating on material, some of which will be used on Warwick's

next album.

The second indication that Isaac was back on the track came when his own Polydor album, "Don't Let Go" was certified gold. The title cut single (a cover of Roy Hamilton's hit from 1958) went up the charts with bullets and earned him a Grammy nomination for Best R&B Male Performance. He also recorded an album with Millie Jackson that netted the chart-making single "Do You Want To Make Love."

Hayes is holding off from touring for the moment because he has so many studio projects in the fire. In addition to working on his own forthcoming album, he is preparing to record two new artists, and has been given all kinds of offers to produce other acts."

One of the ways that Isaac makes sure that he is able to handle such a rigorous schedule is by staying in good physical condition. His diet is primarily vegetarian and he runs a few miles each day.

A sneak preview of his LP expected for April left little doubt in this writer's mind that Hayes would once again reclaim his position at the top. His is the music that doesn't follow trends, it sets them.

Regency Taps Three

■ LOS ANGELES — Lloyd M. Segal, president of Regency Records, has announced the appointment of three new staff members.

Michael Matthews, formerly of Takoma/Chrysalis Records, has been appointed director of promotion; D.J. Herdman, who formerly had her own independent publicity firm, has been appointed director of publicity; and Mark Cope, previously national sales director for Mushroom Records, has assumed the position of director of marketing.

Blondie on the 'Roadie'



Chrysalis recording artists Blondie recently completed filming of the motion picture "Roadie." The film is slated for release this summer. Shown on the set are: Chris Stein; Frank Infante; Deborah Harry; Nigel Harrison; James Destri; Clem Burke; of Blondie.

Eagles Contest Drawing



Elektra/Asylum Records staffers pick entries to determine who will win Adidas running shoes in a contest sponsored by E/A's Eagles to promote their multi-million seller album "The Long Run." Pictured from left, in foreground: Lou Maglia, national singles sales manager; Janice Azrak, west coast public relations director; Mark Hammerman, national artist development director; Jay Bolton, west coast regional sales manager; Carol Thompson, A&R product manager; and Stephanie Spring, artist development executive assistant.

Nonesuch, Calliope Pact

■ LOS ANGELES — Classical recordings issued by the French label Calliope will be released regularly in the United States on the Nonesuch label, it was announced by Keith Holzman, director of Nonesuch Records, who recently inaugurated a long-term arrangement with Jacques Le Calve, managing director of Calliope.

The Calliope catalogue includes many early English works performed by David Wulstan and the Clerkes of Oxenford plus recordings of chamber works by Gounod, D'Indy, Dukas, Rousset, Schmidt, Dvorak, Vivaldi and Saint-Saens. In addition, Calliope boasts a series of recordings of European organ music.

Holzman added that some major announcements concerning Nonesuch would be made in the near future.

Caviano Taps Patrie

■ NEW YORK — Ray Caviano, president of RFC Records and executive director of Warner Brothers Records dance music department, has announced the appointment of Stephen Patrie as national dance oriented rock promotion representative.

Arista Launches New Adv./Editorial Unit

■ NEW YORK — Rick Dobbis Arista Records' vice president of artist development, and Dennis Fine, the label's vice president of publicity and press services, have announced the formation of a company advertising and editorial services unit to handle projects of both the creative services and publicity departments. The division, a joint-department venture, will be responsible for trade and consumer (print and radio) advertising, artist biographies, press releases, solicitation and merchandising materials, album liner notes, and various special editorial projects.

Staff

The newly instituted team is comprised of Mitchell Cohen, associate director, advertising and editorial services; Peter Nicholas, manager, advertising and editorial services; Jean Marcellino, senior art director; Maude Gilman, art director; and Ron Kerman, proofreader/copywriter. Michael Rozek will also contribute as free-lance copywriter and producer.

Prior to this move, Cohen was manager, editorial services. He joined Arista in August 1977 as chief writer. Nicholas has been with Arista since May 1979 as copywriter/producer. Kerman, who joined the label in 1978, will be adding copywriting responsibilities to his position of proofreader.

History

Jean Marcellino is being named senior art director, advertising. In this capacity, she is responsible for the art direction and supervision of all label advertising materials. She has been with Arista for two years, was previously a free-lance art director, and was with Columbia Records for five years.

Maude Gilman, art director, started as a mechanical artist for the label in 1978, and was Arista's art studio manager and designer.

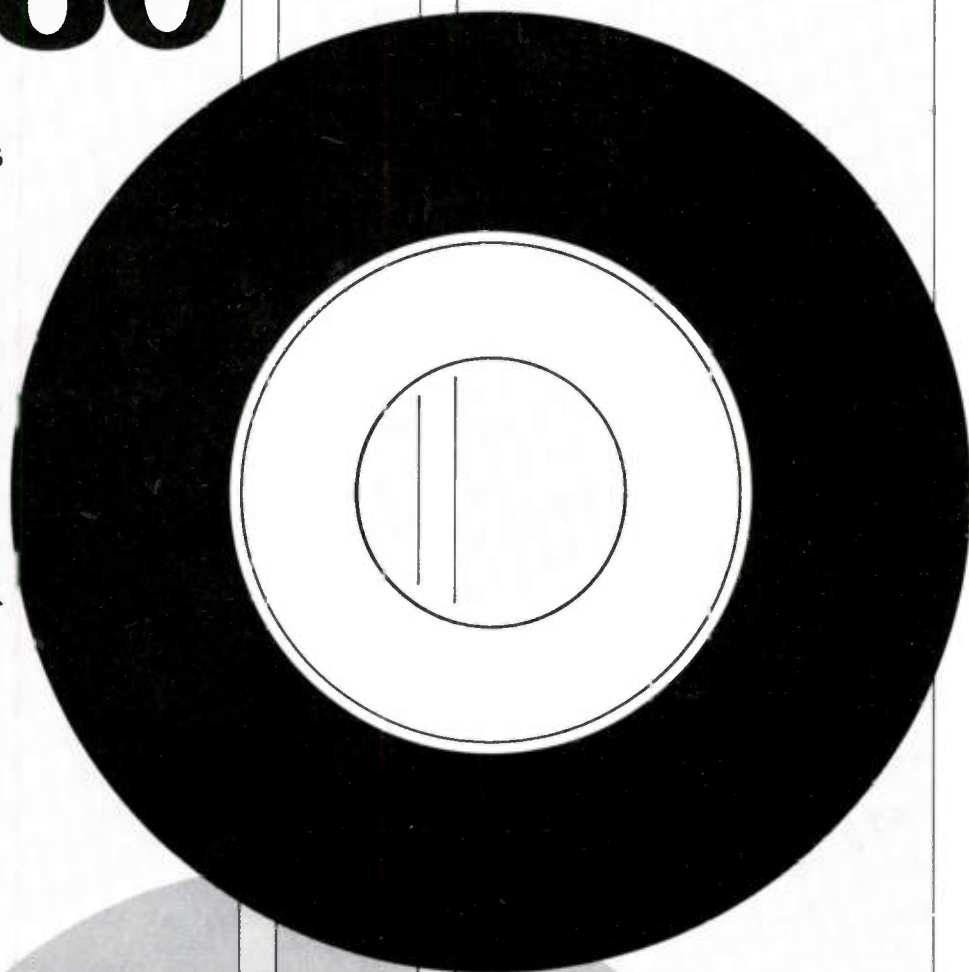
Record World Presents

NARM '80

Record World's coverage of this year's largest ever NARM convention will detail all the important panel sessions and seminars, with special reports focusing on the unveiling of an industry-wide "Give the Gift of Music" campaign and the future of video merchandising. As usual, Record World will talk to the key personalities and discuss the crucial issues facing this gathering of the nation's music manufacturers and merchandisers.

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Berry Gordy and The Motown Story

By SAMUEL GRAHAM

If there is a single thread that runs through every interview conducted for this special section, it can be summarized in just two words: *Berry Gordy*. Without exception, Motown employees and artists alike point to the company's founder and guiding light as the single most important factor in Motown's 20-year success story. In the following Dialogue, one of Mr. Gordy's very infrequent interviews, he discusses many aspects of his career: the unlikely inspiration for his songwriting; his work with Jackie Wilson and others in the pre-Motown days; the origins of Motown itself, and the arrivals of several of the label's most important and durable artists; the company's expansion into new areas in the last two decades; some of his hopes and dreams for the future, and a good deal more. Through it all, what is most apparent is Gordy's emphasis on human qualities before financial ones, and his philosophy that success without happiness is an empty proposition at best. Motown may have been built, as he says, on "rats, roaches, talent, guts and love"—but without Berry Gordy, there would have been no foundation at all.

Record World: There are covers of some of your classic tunes being made all the time, especially "Money." Have you heard some of the newest ones?

Berry Gordy: I have not.

RW: I think you might enjoy them, particularly a rather strange version of "Money" by a group called the Flying Lizards.

Gordy: Yeah, I would love it. Once a songwriter, always a songwriter—and plugger. So you always delight in hearing a new version of something you created. You never get too big for that.

RW: What were your earliest days as a songwriter like?

Gordy: Well, long before that ("Money"), I had read in a magazine that you could get your songs written up on sheet music by paying 25 dollars, or whatever it was, and I got a song of mine written up called "You Are You." I had been inspired very much by seeing a movie with Danny Thomas, on the life of Gus Todd—I've forgotten the name of it now. Doris Day was in it, and I wrote this song for Doris Day after seeing the movie. So I was inspired by her and Danny Thomas, of all people.

In those days, when you were really broke, you didn't have time for love or anything else, and in trying to write a song, I wanted to start off writing something that was very unique and different. Everybody was writing love songs; I was basically a dreamer of love songs, and that's what I wanted to write, too. But wanting to write love songs and also living in the real world—in what is called the ghetto now—and listening to the earthy problems of life, I tried to mix that in with the love and the feeling.

RW: From a musical standpoint, your influences included several jazz musicians. How did they figure in your writing?

Gordy: Well, as I said before, I was a dreamer, and having seen this picture I was impressed with the songwriting aspect of it, how you create songs. But I was always a jazz lover, and I still am a jazz lover. I used to admire certain people, like Charlie Parker, who was too brilliant to be commercial. I loved Billie Holliday; I met her once, and I loved her music and what she was saying—that made it really possible for me to get into her personality in the film ("Lady Sings the Blues"), because I admired her so much. But in terms of other jazz people, I liked the ad-libbing ability, which is really another form of songwriting, of Charlie Parker, or Sonny Stitt, Lester Young, Miles Davis, Thelonious Monk, Art Tatum; while they were playing the same song, they improvised much of it, as true jazz artists still do. So I think it all sort of wraps up into one cycle of influence and inspiration.

RW: You mentioned the Danny Thomas movie as an inspiration for your earliest songs. Do you perhaps remember the first song you ever wrote?

Gordy: The first commercial song that I wrote was "Money." I was very broke at the time. I was sort of embarrassed, and my family was somewhat embarrassed, because when people asked me what I did for a living, I would say, "I write songs." Their friends had sons and daughters that were becoming doctors, lawyers, the things that had great status, and my mother and father were always some-



Berry Gordy, Jr.

Due to widespread requests from our readers, Record World this week reprints the exclusive Dialogue with Motown Records founder, and current Motown Industries chairman, Berry Gordy, Jr., first included in a separate RW special edition honoring Motown's 20th anniversary.

what embarrassed when I would tell their friends that I wrote songs. "I know," they'd say, "but what do you do for a living?" I'd say again, "I write songs," and they'd ask if I'd made any money yet. I'd say, "No, not yet, but I will."

RW: You wrote songs for Jackie Wilson at one point, too. How did that happen?

Gordy: My sister sent me to a publishing company where the owners managed Jackie Wilson. They liked my songs and my ideas, so I got involved with that. We wrote the first six or seven Jackie Wilson hits: "Reet Petite," "To Be Loved," "Lonely Teardrops," "That's Why I Love You So" and two or three others. A guy named Dick Jacobs, I believe it was, over at Decca Records would always call me when they would record a song for Jackie; for "Lonely Teardrops," they actually flew me into the company to be in on the session. I enjoyed working with Dick Jacobs quite a lot. Or at least I enjoyed talking to him—he always gave me a lot of credit, which built my ego up quite a lot. But I didn't actually make money from those songs that I was writing, because by the time I got my royalties, I owed everybody in town, especially my family. I was broke up until the time I wrote "Money;" even though I had many hits, and there were other writers who had many hits, we just didn't have profits. And coming from a business family, my father and mother always

(Continued on page 14)



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| 4/11 | Chicago, IL |
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Dialogue

(Continued from page 12)

talked about the bottom line, and simple things—and the bottom line is profit. You know, are you making money or not? So while I was famous among my peers for writing these great songs, I didn't have any profits.

RW: "Money" was one of the first ones that you actually produced yourself, as well as wrote. Would it be safe to say that prior to that, you hadn't been exactly overwhelmed with the way the songs you had written had turned out when produced by someone else?

Gordy: That was not true in the case of Jackie and Dick Jacobs. But the reason I wrote songs was because I loved writing. The reason I produced songs was because I didn't like the way they were being produced, other than (the ones with Wilson and Jacobs) And because I was not making a profit, I felt that I would have to sell them, too. Hence I got into selling the records, and Motown was formed.

The point is, I would just as soon have been a songwriter, and stayed there. But through my experiences as a writer, I found that the songwriters were not getting what I consider was a fair shake. They were not making money. So my idea was that if songwriters could make money, how wonderful, and how big a company could grow. Then Jobete was formed, and I met a guy named Smokey Robinson. I felt that if a songwriter was treated properly and fairly—and if he loved writing songs and was free to write songs—then he would stay with you forever. And of course, Smokey was the first songwriter, and is still with me today.

RW: Then the need to realize a profit for yourself was the primary reason for beginning your own company.

Gordy: Yes, and as I said, also for other songwriters, and other producers, and other people who were just like me out there—who really had no one that they could turn to—and also for artists, who had no one to help develop them as artists and as people. I felt that if people grew as human beings as well as becoming stars, they could then, ah, "make it," and continue to make it. If they grew into a star without growing as a human being, they couldn't make it for long.

RW: When you started the label, were there any models you had for the type of company you envisioned, or did you invent your own rules as you went along?

Gordy: We just had certain things that we believed in. We believed in making quality records, or making the records that were commercial but were also good. We had no real models, other than all the other record companies who had hits; if a company had a hit, that was a company that I looked at. Of course, it's hard to pick even one company, but I remember there was Nat King Cole and the Capitol people over there that I liked—I thought they had a lot of feeling and soul. There was the label that at one point came up with hit after hit after hit . . . I think it was Liberty Records—Bobby Vee was on there. And there were a lot of blues labels. There was a guy named Don Robey from the south, a black record company, who I had sent some songs to several years before; I always enjoyed writing blues, and since they had quite a few blues artists there, when I would write a blues I'd send it to them.

RW: Were there any ideas of your own that you thought were especially radical at the beginning?

Gordy: I just always thought that there were no rules. If it sounded good, I thought it was good. I used to have fights with the Detroit Symphony guys, because sometimes when I asked them to play a particular riff they were insulted, because they said the music wasn't right, and you couldn't do this or that. They'd say, "But you just can't play this chord against that chord," and I'd say, "Well, it sounds right, and I don't care about the rules, because I don't know what they are." Many of them would play it anyway, and mostly they would all enjoy it—after we'd hear it back, they'd shake their heads in amazement. And when they heard it played on the air and it was a hit . . . I mean, I would get calls from these guys and they would say, "Hey, you were right. Anytime you need us for a session . . ." At first, they were very stuffy, because it wasn't written specifically on paper, so I would have to hum it out—it's hard to write syncopation on paper, anyway. But my basic philosophy is that anything can be done.

RW: Had you looked at Motown from the start as a black label for a black audience, or did you hope from the beginning for what's now called the "crossover" audience?

Gordy: I never thought about that in the beginning; I really never thought that far ahead. I was just concentrating on songs that were human songs, that made people laugh, cry or whatever. Love is love. We put no labels on anything, and we just never thought that far

I just always thought that there were

“no rules. If it sounded good I thought it was good . . . my basic philosophy is that anything can be done.”

ahead; I was not that scientific. I mean, Diana Ross and the Supremes' song "Where Did Our Love Go" was just a universal thing, and "Baby Love" was universal. People said, "Hey, this is crossover, this is pop, this is this, this is that." All we knew is that it was bringing in receipts. (Laughs)

It helped when we had several songs of ours recorded on the second album of the Beatles: "Money" and "Please Mr. Postman" and "You Really Got a Hold on Me." I met the Beatles personally and found out that they were great fans of Motown and had been studying Motown music, and they went on to become some of the greatest songwriters in history. We were absolutely delighted.

As far as the Detroit sound, the Motown sound, was concerned, we had a little basement and believed in writing things that were meaningful and recording them in our studio. We probably didn't have good enough equipment to make it sound like the other companies, so we had a different sound. Like the Beatles—they were doing R&B music and so forth, but because of their British accents, they took it to another place.

RW: As you said, the so-called "Motown sound," the classic sound, was something that happened accidentally because of the particular equipment that you had.

Gordy: Together with, as we used to say, "rats, roaches, talent, guts and love," because that's just what it was. Those days were very inspirational.

RW: Aside from the intangibles what were the principal components of the "sound?" Were there particular things that you wanted to emphasize in your records, like a strong bass line?

Gordy: Yes, we always liked a strong bass line. And we always liked a lot of tambourine in our records—I just happen to like the sound of tambourines, and I felt they added a very commercial feeling to the sound. But it got so that we got bored with it after a while, because every record would have some form of that, that sort of lively, electric type of feeling to the sound. But it was more than that; I think it was more the togetherness of the people. The equipment was there, but it was more of a philosophy. and a freedom. I think people got caught up in this philosophy and this love for what they were doing, and the freedom to create whatever they felt without going by rules and regulations. Most of the writers and producers had no formal education—and none of them, to my knowledge, had gone to Juilliard—but (they had) the freedom and the ability

(Continued on page 24)

MVP Inks Mizzouri Fox



Mizzouri Foxx, a rock group from Neosho Joplin, Missouri, has been inked to MVP Records, it was announced by Freddie Perren, president, MVP Records. Perren's MVP Records is distributed and marketed by Polydor Records. The new group will be produced by Dino Fekaris in association with Perren. Pictured at the signing are (standing, from left): Rick Han, keyboardist, Mizzouri Foxx; Randy Butler, bassist, band; Kenny Vaughn, drummer; Marty Goldrod, vice president, west coast general manager, Polydor Records; and Dino Fekaris, MVP Records producer; (seated) Gary Lohmann, guitarist; Freddie Perren, president, MVP Records; and Christine Perren, executive vice president, MVP Records.

Foreigner at The Forum



Atlantic recording group Foreigner recently wound up three months of touring across North America, finishing up the itinerary with a show at the Forum in Los Angeles. Following the concert, Atlantic threw a gala party for the band at the Forum Club. Several days following the L.A. date, Foreigner embarked on a tour of Japan. Meanwhile, Atlantic has announced the release of the third single from the "Head Games" album, "Women" b/w "The Modern Day." Shown at The Forum in Los Angeles are, from left: Foreigner's Dennis Elliott, Al Greenwood & Ian McDonald; Atlantic west coast A&R director John David Kalodner; group manager Bud Prager; Atlantic vice president/west coast general manager Bob Greenberg; Foreigner's Lou Gramm; producer Roy Thomas Baker; and Foreigner's Mick Jones & Rick Willis.

WCI Home Video Pacts With Fotomat

■ NEW YORK — WCI Home Video expanded its videocassette marketing strategy last week via confirmation of a new programming deal that will bring 10 WCI video titles into the catalogue of Fotomat Corp.

The WCI/Fotomat agreement is a nonexclusive pact covering selections from WCI's current initial Beta and VHS videocassette catalogue. Titles covered in the agreement are "Superman," "Blazing Saddles," "Dirty Harry," "The Exorcist," "Oh, God!" "Hooper," "All The President's Men," "Deliverance," "The In-Laws" and "The Bugs Bunny/Road Runner Movie," all among the titles unveiled earlier this year as part of the WCI line being distributed through WEA, Inc.

Prices range from \$49.95 to \$69.95 for the cassettes, which will be marketed via Fotomat's "Drive-Thru Movies" catalogue. The current agreement does not cover those titles as a rental commodity, although Fotomat first entered the home video field through videocassette rentals.

The Fotomat tie will also see the new WCI titles being solicited via direct mail.

With the addition of the WCI titles, Fotomat's "Drive-Thru Movies" list now exceeds 160 titles. Fotomat currently distributes its videocassettes via 3,800-plus retail units nationwide.

Off Broadway on Tour

■ NEW YORK—Atlantic recording group Off Broadway has embarked on an extensive cross-country tour in support of their debut album, "On." The itinerary, as thus far scheduled, extends until the end of April and consists of both headlining performances in club-size venues as well as opening spots for major artists.

Jimmy Durante Dies

■ NEW YORK — Jimmy Durante died last week at the age of 86. A star in many areas of show business, Durante was also a gifted songwriter who had been a member of the American Society of Composers, Authors and Publishers since 1941. The song "Inka Dinka Doo" which became his trademark was penned by Durante. The Jimmy Durante Publishing Co., formed in 1948 and licensed through ASCAP, handled much of the special material that he wrote including "One In A Million," "Who Cares?," "Getting Lucky" and "I'm Building a Bungalow for Baby."

Broadway Star

Born in New York City on February 10, 1893, Jimmy Durante began his career as a pianist in Coney Island. He later achieved fame on the vaudeville circuit and eventually found success on the Broadway stage in such musicals as "Show Girl," "Stars in Your Eyes," "Red, Hot and Blue" and, of course his biggest hit, Billy Rose's "Jumbo."

Paul Pieretti Named Bearsville Promo Dir.

■ LOS ANGELES — Paul Pieretti has been named national promotion director for Bearsville Records, it was announced by Howard Rosen, vice president/general manager for the label. Pieretti will be based at Bearsville's west coast office at Warner Bros. Records in Burbank.

Background

Prior to his appointment, Pieretti was both regional and west coast promotion director for Casablanca Records. He had also been a local promotion manager for H.R. Basford Distributors, also in San Francisco.

New York, N.Y.

By DAVID MCGEE

■ PEOPLE IN THE NEWS: Who is the father of rock and roll? Is it Sam Phillips? Elvis Presley? One critic has suggested it's Robert Johnson. In New Orleans, where one of the most distinctive brands of rock and roll was born, the answer comes easily to the local musicians: Professor Longhair, the legendary piano player whose raucous, honky-tonk recordings of the late '40s and early '50s presaged the musical revolution that would occur later in the decade. Easily the most imitated piano player in rock history, Professor Longhair never achieved national prominence, although he came close in 1950 with "Baldhead." He rarely saw the inside of a concert hall; his milieu was the backwoods dive, the true honky-tonk where his music, as the night grew long, competed against drunken brawls and shootouts. He was saved from total obscurity by people such as Dr. John, who by his own admission learned everything he knows from the Professor and who has remembered Longhair and kept his name holy. In recent years Longhair's fortunes improved and he found steady work for better pay. Only weeks ago he and his wife, who is recovering from a stroke, made a down payment on a house in New Orleans.

On Wednesday morning, January 30, Professor Longhair died in his sleep. He was 61 years old.

Ironically, the professor's death came only two days after the release of what he felt was his finest album, "Crawfish Fiesta," on Alligator Records. Bruce Iglauer, Alligator's founder and a tireless champion of blues music, says that while he finds it odd to be out promoting an album by someone who's just died, "it's too wonderful a record not to work. And I don't think the Professor would like it one bit if we just sat on it."

Business considerations aside, Iglauer feels for the Professor as he does for all Alligator artists—as if he was family. "The Professor was a lot more to me than just another musician," he said. "He was a very considerate, gentle person. He told me that the reason more people didn't know about him is because he never hung out for the heavy partying. He may have been wild onstage, but offstage he was a quiet, reserved and sweet man. And maybe really the man who invented rock and roll, if you think about it."

A wake was held in New Orleans Friday night ahead of a full-blown New Orleans-style funeral Saturday. Jerry Wexler was invited to deliver a eulogy, but at press time there was official word on whether he would do so. Marshall Seahorn, Allen Toussaint's partner, picked up the tab for the funeral.

America also lost another irreplaceable artist last week when Jimmy Durante passed away at 86. Known primarily for his outsized nose and fractured English, Durante in fact was an accomplished piano player who learned his craft in speakeasys and nightclubs, sometimes playing 12-hour sets with his partners Lou Clayton and Eddie Johnson. As a singer, his sensitivity and his genius for timing and phrasing placed him in that special group of artists whose unstudied grace made every moment golden.

There are many Durante stories worth repeating, but one especially must be told here because it defines the essence of the man's greatness. It was recounted by Murray Schumach in his obituary of Durante printed last week in the New York Times.

As Durante grew older, Schumach writes, "(He) limited his nightclub dates to about four months a year and he scorned suggestions of retiring to a life of wealth and ease.

"If you retire you decay," he said in 1965. Four years later, at 76, he still felt the lure of the stage and the audience, noting after one of his periodic appearances, 'As long as they laugh, as long as they want me to sing, I'll stay.'

"But after hospitalization in late 1972 for exhaustion and a fall, his endurance and health waned. Thin, enfeebled and in a wheelchair he was guest of honor in April of 1974 at a luncheon show of 1600 newspaper executives and guests in New York.

"Several standing ovations greeted him, and he was awarded a statuette. 'Thanks a million,' Mr. Durante responded in a weak whisper. Then—a pause of some seconds.

"His wife, Marge, leaned toward him. He seemed to draw new strength. He took a table microphone and began belting out his old favorite from years earlier, 'Inka Dinka Doo.'

You remember the closing.

On a less depressing note, word comes from Carl Perkins' agent John Swanner that Perkins is now out of the hospital and convalescing at home. Perkins was scheduled to play the Lone Star Cafe for

(Continued on page 53)

Record World Single Picks

LITTLE FEAT—Warner Brothers 49169



WAKE UP DREAMING (prod. by Lowell George ... with a little help from his friends) (writers: Bill & Fran Payne) (Streetlights, ASCAP/Ayn Animus, BMI) (3:40)

By consistently providing inspirational music of the highest quality, this band has earned a niche as one of the most important forces in pop music. This first single culled from their superb, and final, "Down On The Farm" LP, is vintage Feat with the outstanding rhythm section in high gear. An immediate AOR add.

BOB WELCH—Capitol 4833



DON'T LET ME FALL (prod. by Carter) (writer: Adelstein) (Adel, ASCAP) (3:20)

Welch's soft soprano enchants on this new offering from his latest "The Other One" LP. The prominent bass line travels at a mid-tempo clip while soothing keyboards provide a stylish jazz-pop nuance that's right in line with AOR-pop-A/C radio formats. A well conceived and executed effort that should give Welch another hit.

CRYSTAL GAYLE—Columbia 1-11198



IT'S LIKE WE NEVER SAID GOODBYE (prod. by Reynolds) (writers: Greenaway-Stephens) (Cookaway/Dejamus, ASCAP) (3:32)

Gale's recent success is another case of a country artist traveling the gold-paved crossover route to pop-A/C. This handsome ballad from her "Miss The Mississippi" LP follows her top 25 "Half The Way" single. Her affecting vocals are the centerpiece while a restrained steel guitar and bouncy tempo give a multi-format sound.

EDDY GRANT—Epic 9-50834



LIVING ON THE FRONT LINE (prod. by Grant) (writer: Grant) (Marco, ASCAP) (2:50)

As reggae becomes a vital part of today's dance-oriented rock, multi-talented artists like Eddy Grant are finally getting widespread attention. Grant writes, produces, sings and plays all the instruments here, and does it all remarkably well. A primary example of a foreign culture contributing to American pop music. For AOR and clubs.

Pop

SURVIVOR—Scotti Brothers 511 (Atl.)

SOMEWHERE IN AMERICA (prod. by Fairbairn) (writer: Peterik) (WB/Easy Action, ASCAP) (3:58)

Based in Chicago, this midwestern quintet rocks in the finest tradition of Foreigner, Free & Bad Company. Vocalist, songwriter & guitarist Jim Peterik leads the way.

PRISM—Capitol 4832

YOU WALKED AWAY AGAIN (prod. by Fairbairn) (writer: Adams) (Squamish, PROCAN) (3:40)

Striking a fine balance among sweet vocal harmonies, a grinding rhythm, stomping percussion and heavy-handed guitars, this Canadian quintet shoots for an AOR hit with the first cut from their "Armageddon" LP.

MAUREEN McGOVERN—Warner/Curb 49177

WE COULD HAVE IT ALL (prod. by Lloyd) (writers: Gimbel-Fox) (Duchess, BMI) (3:40)

McGovern's dramatic vocal approach works well with the full string production on this powerful ballad. The "Love Theme" from "The Last Married Couple In America" film, it's got a tailor-made audience.

RAINBOW—Polydor 2060

ALL NIGHT LONG (prod. by Glover) (writers: Blackmore-Glover) (Thames Talent, BMI) (3:49)

Rainbow's 150 proof rock 'n' roll is some of the most potent you can find as one taste of this blistering cut will attest. For AOR-pop and the wild bunch.

KARLA BONOFF—Columbia 1-11206

BABY DON'T GO (prod. by Edwards) (writers: Bonoff-Edwards) (Seagrape/Valgovind, BMI) (3:17)

One of a healthy dose of songs from her latest "Restless Nights" LP, this tasty pop-rock has A/C-country potential and will expand her growing audience.

FAR CRY—Columbia 1-11201

BECAUSE IT'S THERE (prod. by Scheiner) (writers: Galdston-Thom) (Turkey/Bluestone, ASCAP) (3:40)

Formerly called Galdston & Thom, this duet has a new label and name to go along with a bright pop-rock sound that has a lot to offer A/C. The honeyed vocals are especially noteworthy.

RCR—Radio 711

SCANDAL (prod. by Albert-Albert) (writers: Rhodes-Rhodes-Rhodes) (Blackwoods/Sounds Good, BMI) (3:21)

This veteran studio trio has worked with Linda Ronstadt and Andy Gibb among others. Here they step forward with a bright, punchy pop-rocker that showcases choice vocals. An AOR-pop sure-shot.

FRANKIE ELDORADO—Epic 9-50833

GOOD THING (prod. by Eldorado) (writer: Eldorado) (Dantroy, BMI) (2:50)

Eldorado applies his studio engineering expertise to this first side culled from his debut, self-named LP. Recalling Cheap Trick's vocal and guitar style, it's nervous rock for AOR-pop.

B.O.S./Pop

SHADOW—Elektra 46605

NO BETTER LOVE (prod. by Beck-Willis-Mizell) (writers: group) (Finish Line, BMI) (4:14)

There's undeniable finger snappin' cool on this truly marvelous ballad. The lyrical guitar solo breaks a lush vocal drift that's as nice as the Miracles' finest. No BOS or pop radio should be without.

TTF—RSO 1018

I'M FOR YOU (prod. by Torchio-Jordan) (writers: Brown, Jr.-Qure) (Mayfield, BMI) (3:37)

The seven-member group debuts with a youthful exuberance that translates into a smart, catchy, mid-tempo ballad that's right for BOS radio.

SYLVESTER—Fantasy 883

YOU ARE MY FRIEND (prod. by Fuqua-Sylvester) (writers: LaBelle-Ellison-Edwards) (Zuri, BMI) (4:07)

Much of the excitement of a live Sylvester performance is captured on this cut from his "Living Proof" LP. The ballad includes Sylvester's wide ranging vocal screams and numerous crowd appreciation outbursts.

AL JOHNSON (With Jean Carn)—Columbia 1-11207

I'M BACK FOR MORE (prod. by Connors) (writer: Stover) (Jobete, ASCAP) (3:32)

The title track from his upcoming LP is a romantic, enrapturing workout between Johnson's lead vocals and the tantalizing female vocal chorus. Norman Connors wraps it up with his crystalline production.

CLIFTON DYSON—Motown 1482

BODY IN MOTION (Want Your Body In Motion With Mine) (prod. by Dyson-Holmes) (writers: Harrington-Dyson-Harrington) (Magic Lamp/Pretty P, ASCAP) (3:59)

Syndrum shots pepper the steady dance rhythm while Dyson sings with passionate conviction. A female gospel chorus adorns the overall hypnotic effect.

BEN E. KING—Atlantic 3635

MUSIC TRANCE (prod. by DeCoteaux) (writer: King) (Smiling Clown, BMI) (3:40)

King possesses one of the fine soulful voices that's developed over the years into a moving vocal instrument. He works his magic here with funky horns & percussion providing a raw flavor.

BAR-KAYS—Mercury 76036

TODAY IS THE DAY (prod. by Jones) (writers: group) (Bar-Kays/Warner Tamerlane, BMI) (3:42)

An amazing performance by a great vocal group, this cut from their "Injoy" LP is guaranteed to send an army of chills up your back. The vocal, guitar, horn & piano arrangement produces a devastating musical experience.

B.T. EXPRESS—Columbia 1-11200

HEART OF FIRE (prod. by Brown) (writer: Henderson) (April/Monsteri, ASCAP) (3:23)

The Express is rollin' with this prime cut from their "1980" LP. A sharp hook and energized dance beat should propel this to the top of BOS-pop charts.

Country/Pop

HANK WILLIAMS, JR.—Elektra/Curb 46593

WOMEN I'VE NEVER HAD (prod. by Bowen) (writer: Williams, Jr.) (Bocephus, BMI) (2:48)

Williams, Jr. slips into a comfortable barroom vocal for this loose honky tonk shuffle. Horns and a harmonica toot and squawk on this easy goin' tune from his "Whiskey Bent And Hell Bound" LP.

DIANE PFEIFER—Capitol 4823

FREE TO BE LONELY AGAIN (prod. by Butler) (writer: Pfeifer) (Brightwater/Strawberry Patch, ASCAP) (2:53)

This startling debut for Pfeifer as a solo recording artist is a noteworthy event that marks the birth of a major talent. Her outstanding vocal delivers a hook and melody that grab and won't let go. Not to be missed.

REX ALLEN, JR.—Warner Brothers 49168

YIPPIE CRY YI (prod. by Allen, Jr.-Wilson) (writers: Lindsey-Allen) (Joe Allen, BMI) (3:12)

Allen, Jr. portrays all the pathos of a lost, lonely cowboy on this single from his "Oklahoma Rose" LP. The steel guitar suits his rich tenor perfectly.

CAROL CHASE—Casablanca 4502

SEXY SONG (prod. by Garrett) (writers: Brown-Dorff-Garrett) (Palomino, BMI) (3:23)

The second single from her debut LP on the Casablanca West label is a mid-tempo ballad that showcases Chase's promising vocal.

The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

■ **BELOW THE BELT**—Rock intellectuals need not apply, but others seeking new thrills will definitely want to investigate the latest technological breakthrough in speaker design, now being direct-marketed by one **David Lloyd** of Mt. Vernon, N. Y. It could make conventional floor-standing models obsolete; it could also earn him the stature of an Edison of Eros.

If you were bored by the Body Sonic lower lumbar transducer (a musical pillow), and tired fast of the Bone Fone's own vibratory charms, your next stop will likely be Lloyd's logical next step—"**Musical Vibrating Pants.**"

As advertised in *Playgirl*, these state-of-the-art bikini undies will enable you to "Feel each sound as if it were inside you! Each voice, each beat of the music produces its own unique vibration and physical sensation."

The possibilities are pretty obvious, but in case you haven't grasped them, the ad provides an emphatic photo of a topless young lovely in evident ecstasy, further illustrated by cheery little musical notes merging from her, uh, lower abdominal region.

Gushes the copy, "Now you can really get off on your favorite star or rock group. Just plug into any stereo or hi-fi, and our strategically located speakers will give you 'The Ultimate Musical Experience.'"

We'll bet. And, just to keep pace with the upbeat sexual equality of the age, Lloyd's lyrical lingerie fits both men and women, leading to the inevitable advice to "Order two pairs, and get off with a friend in stereo!"

CALLING ALL RENEE RICHARDS LOOK-ALIKES—We still can't figure out why this particular release showed up at RW, but we think everyone should know that Western International Pictures has begun a search—they're calling it "reminiscent of the **Selznick** search for **Scarlett O'Hara** in 1939"—for "an actual transsexual" to play the lead role in a film called "Vera." The film, the release goes on to say, "is expected to be a milestone film about a misunderstood minority, the classic transsexual . . . W.I.P. will be making Hollywood history by casting a transsexual to play the part of Vera in this love story of the eighties," since "in the past the industry has cast males or females to act the part of transsexuals" (well, what do you expect, baby snails?). We certainly don't want to demean their efforts, but this is surely one of the weirdest notices we've ever gotten. And by the way, there is no truth to the rumor that **Walter/Wendy Carlos** has already been signed to write the score.

MORE WHERE THAT CAME FROM—If our first two items didn't pique your interest, maybe this one will: February 8 at the Hotel Bonaventure here, the **Manhattan Transfer** will perform during an "evening of appropriate entertainment" as part of—and we're completely serious about this — the "8th Annual Histocompatibility Convention." Everyone knows just what histocompatibility means, we're sure, but for the uninformed, Webster's defines it as "a state of mutual tolerance that allows some tissues to be grafted effectively to others." As for the convention, it is described as an "international event" where "biologists from all over the world will come together to discuss new biological developments, organ transplants, genetic disorders and diseases, blood banking and the like."

Now you may be wondering, as we were, why the Transfer (along with punk rockers **Interpol**, singer **Tally Brown** and emcee **Timothy Leary**) are performing at this event. **Dr. Roy Walford**, a U.C.L.A. professor of pathology and "one of the foremost gerontology specialists in the world," offers this explanation: "I have picked these unique and exciting performers because of their excellence and mystique. The Manhattan Transfer are scientists of music; their harmonies, arrangements and stage show are as precise as a chemical equation." Well, that about covers it, we suppose.

PEOPLE IN THE NEWS—We're told that former **Sex Pistols** **Steve Jones** and **Paul Cook** have severed ties with Pistols manager **Malcolm McLaren**, and are now handled by one **Fachtna O'Kelly**, who also handles the **Boomtown Rats**. Jones and Cook will have roles—as the "Bollock Brothers"—in a new Paramount film called "All Worked Up," produced by **Lou Adler** and written by **Nancy Dowd** ("Coming Home"). They are also contributing to the soundtrack, as well as preparing to record their own LP for Virgin . . . Outstanding promotional merchandise, one of the key variables in both our lives and the lives of many of our friends, has been in pretty short supply in these thin times, but we were kinda taken with a little wind-up robot sent out,

(Continued on page 53)

Evergreen Studio Has Musician's Viewpoint

By SAMUEL GRAHAM

■ **LOS ANGELES** — While the opening of a recording studio in southern California is hardly major news, composers/arrangers **Artie Butler** and **Charlie Fox** feel that their new Evergreen facility in Burbank is unusual from at least two perspectives: it is a studio complex designed from a musician's point of view; and the two owners have stressed their adaptability and willingness to alter their facilities according to both their own needs and the needs of their clientele.

"We set out to build the most modern recording complex available, with complete film facilities and catering to every detail of recorded music," said Butler, whose recent credits include the arrangements for **Barry Manilow's** "Copacabana" and **Dionne Warwick's** "I'll Never Love This Way Again," a co-arrangement (with Manilow) that earned Butler a Grammy nomination. "As composers and arrangers, we've been on the other side of the glass, so for this studio, we sat down and looked at some of the shortcomings of the studios we'd worked in before—even relatively minor things like narrow hallways, not enough parking and no rehearsal rooms. We tried to eliminate all of those problems."

Added Fox (whose composing credits include "Killing Me Softly With His Song" as well as numerous television and movie scores), "We built this studio from a music-maker's point of view, not just a technical one. Partly because we use the place ourselves. The most important question to us was, What will make better music?"

A converted movie theater, Evergreen Recording Studios has been in operation for some four months, following an 18 month construction period. "Essentially," said Fox, "we told our architect, **John Edwards**, that we wanted two good record-oriented rooms, one of them capable of having a 50 or 60-piece orchestra playing live. For that, you need 20-foot ceilings, to get the warmth and expressiveness of the brass and strings, we looked for a year for a building with ceilings that were high enough."

Once the theater was found, Butler continued, "we gutted it entirely and built a new building within its frame," including a completely new second floor. The new walls are as much as four feet inside the originals, making for an acoustically-desirable trapped area between old and new. In addition, the floors consist of a layer of concrete

slabs topped by a four-inch airspace containing hard rubber blocks, which in turn supports another layer of concrete. The process helps eliminate unwanted noise and vibrations from outside, Fox and Butler said.

Also vital, the owners added, was an area in the large Studio A separating the rhythm section from the rest of the instruments. That area, raised three feet from the studio floor and with a 10-foot ceiling, provides "a tight, closed-miked sound for the rhythm section," Butler said, while Fox noted that "it helps for film especially. Studios on most lots aren't built for that tight rhythm section, so usually a musician will have to go to a record studio. Hopefully, we've combined both of them."

Evergreen's potential for film, TV and other visual work is of particular interest to Fox and Butler. Each of the complex's two studios is equipped with a synchroniser which, Fox explained, "synchs tape recorders with 35 millimeter film or videotape machines, and permits you to record both on the film itself and on tape." That procedure, he added, is a time saver, as is the fact that their film projectors have a rewind and fast forward capability four times faster than that of other machines. "We think it's a studio whose time has come," said Butler. "We can do records, film scores, commercials and TV music equally well here. The video-disc is coming, and we've planned for it, too," by installing electrical fixtures suitable for powering the lights needed for in-studio video work.

Although the facility is not equipped for digital recording, Fox said, "We think it's the wave of the future, and when it becomes a standard item, we'll be there. We'll always be committed to the things that are most advanced technologically — but also to the musicians, including composers, arrangers, producers and players. We're willing to add new things if they're needed; we want to improve things if possible. Remember, we're also doing this for ourselves."

Chrysalis, Pacific Set Distrib. Pact

■ **LOS ANGELES**—Chrysalis Records has confirmed that its northwestern product distribution is now being handled by Pacific Records and Tapes.

The shift comes in the wake of the sale of Sound Records and Tapes, which previously handled Chrysalis in that region.



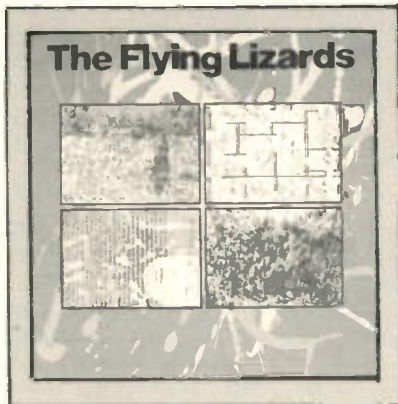
Album Picks



TEMPTATION

MARC TANNER BAND—Elektra 6E-240 (7.98)

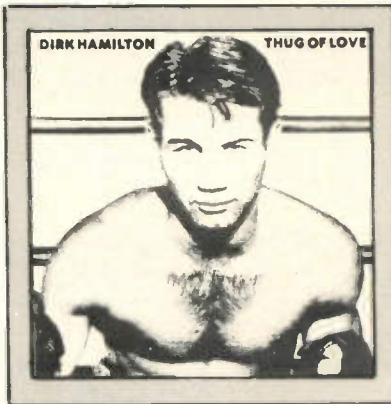
Tanner and his band had some success last year with his rocking yet romantic singles and this new collection holds several more AM possibilities. His expressive tenor vocals set the mood and the four-man group is both supportive and energetic. Their re-make of Argent's "Hold Your Head Up" is timely and appropriate.



THE FLYING LIZARDS

Virgin VA 13137 (Atlantic) (7.98)

The Lizards' peculiar version of "Money" proved to be much more than a joke when it charted here and in the U.K. and this debut LP, equally strange in most ways, could be just as surprising. David Cunningham's Dadaist approach to rock music can be quirky at times but his adaptations of "Money" and "Summertime Blues" are AOR staples.



THUG OF LOVE

DIRK HAMILTON—Elektra 6E-249 (7.98)

The title here is a bit misleading because much of this album is melodic and accentuated by lovely acoustic guitar parts. Hamilton's vocals are on the gruff side but the overall concept here is keyed by his picturesque story-song lyrics. "Moses and Me" and "I Will Acquiesce" are the strongest cuts. It's a powerful debut.



SUE SAAD & THE NEXT

Planet P-4 (Elektra) (7.98)

A number of L.A. rock bands featuring female lead singers have emerged lately and Sue Saad & The Next is, frankly, one of the best. Saad's vocals are strong enough for rock but have the sensitivity right for their softer numbers. The music has moments of pop and Richard Perry's production is especially complimentary.

SURVIVOR

Scotti Bros. SB 7107 (Atlantic) (7.98)



This new mid-western rock 'n' roll band debuts with a sound and energy level reminiscent of Foreigner. Harmony vocals over thick guitar parts are the key and the whole package is totally commercial.

THE BIGGEST PRIZE IN SPORT

NINE NINE NINE—Polydor 1-6256 (7.98)



The somewhat frantic pace of this U.K. rock group's previous albums has been toned down here and the opener "Hollywood" should get not only AOR support but AM interest as well. It's a new direction for a well established band.

CONNECTIONS

RICHIE HAVENS—Elektra 6E-242 (7.98)



Havens has been a recording staple for a decade and yet continues to grow with each LP release. This new one features tunes by Bob Seeger, Tom Waits, Jae Mason and Stevie Nicks, done up in the inimitable Haven's style. Could be his biggest in some time.

VARIOUS ARTISTS

ALL THAT JAZZ (Original Motion Picture Soundtrack)—Casablanca NBLP 7198 (8.98)



George Benson, Peter Allen, Ben Vereen and Roy Scheider contribute vocals to the soundtrack from the critically acclaimed motion picture. The moments of classical music are equally brilliant.

DAWN OF THE DICKIES

THE DICKIES—A&M SP-4796 (7.98)



The Dickies' frantic rhythms and lyrical humor have made them a staple of the L.A. club scene and this new LP could take them even further. You can't help but giggle at their version of "Nights In White Satin" and other cuts.

FACE TO FACE

TREVOR RABIN—Chrysalis CHR 1221 (7.98)



Rabin's second solo album features some thundering guitar lines and lusty echo-fied vocals. It's heavy metal rock for sure and should find a home on the AOR airwaves. "I'll Take The Weight" is the stand out cut.

CLASS REUNION

TERESA—Dream DA 3502 (Salsoul) (7.98)



This new artist debuts with an album of fairly traditional R&B tunes with just a touch of disco. Her vocals are youthful and Sandy Linzer/Ralph Kotkov's "South Side High School Reunion" is the obvious cross-over single.

GREAT ENCOUNTERS

DEXTER GORDON—Columbia JC 35978 (7.98)



This live/studio recording is another adventure into the world of Gordon's full bodied saxophone compositions. Produced by Michael Cuscuna and featuring musicians George Cables, Rufus Reid and guests, this is for everyone.

LIVE MAGNETIC AIR

MAX WEBSTER—Capitol ST-12042



This Canadian band has been packing them in the concert halls for years and this "live" LP will clearly show why. Their music is electric raunch and roll with guitar solos predominating. Should pick up U.S. listeners.

DARTS

Polydor PD-1-6250 (7.98)



This new English group displays a crafty combination of be-bop and traditional R&B rhythms and their version of "Cool Jerk" will likely get the most attention. The cuts produced by Ron Wood are the most powerful.

SOAPSUDS SOAPSUDS

ORNETTE COLEMAN & CHARLIE HADEN—Artists House AHS (8.98)



Coleman plays tenor sax on this LP for the first time since 1961. With bassist Haden, Coleman moves effortlessly from free jazz (which he invented) to bop and back again on five extended pieces.

LIVE FROM TOKYO

THE FLYING BURRITO BROTHERS—Regency REG 79001 (Flying Fish) (7.98)



"Sneaky" Pete Kleinow is still the featured instrumentalist in the group and this "live" recording shows off some of their best known songs. "Hot Burrito #2" and "Rocky Top" give the Burrito treatment their fans expect.

NARM Announces Awards Nominees

■ NEW YORK—The nominees for the 1979 best seller awards presented by the National Association of Recording Merchandisers have been announced. Ballots in 16 categories have been sent to all regular NARM members (retailers, rack jobbers and one-stops). Awards for best selling seven- and 12-inch singles and best selling album by a new artist will be determined by write-in votes. Winners will be announced during the closing night of the 1980 NARM, March 26 at the MGM Grand Hotel in Las Vegas.

The nominees are:

Best selling album — "Bad Girls" by Donna Summer; "Breakfast in America" by Supertramp; "Get the Knack" by the Knack; "In Through the Out Door" by Led Zeppelin; "The Gambler" by Kenny Rogers; "The Long Run" by Eagles.

Best selling movie soundtrack— "Grease," "Saturday Night Fever," "The Kids Are Alright," "The Main Event" and "The Muppet Movie."

Best selling original cast album — "A Chorus Line," "Annie," "Evita," "Sweeney Todd," "They're Playing Our Song."

Best selling album by a male artist—"Blondes Have More Fun" by Rod Stewart; "52nd Street" by Billy Joel; "The Gambler" by Kenny Rogers.

Best selling album by a female artist — "Bad Girls" by Donna Summer; "Greatest Hits Vol. 2" by Barbra Streisand; "Rickie Lee Jones."

Best selling album by a group— "Breakfast in America" by Supertramp; "Cheap Trick in Budokan;" "Get The Knack" by the Knack; "In Through the Out Door" by Led Zeppelin; "The Long Run" by Eagles.

Best selling country album by a male artist—"Greatest Hits" by Waylon Jennings; "Kenny" by Kenny Rogers; "Stardust" by Willie Nelson; "The Gambler" by Kenny Rogers.

Best selling country album by a female artist—"Miss the Mississippi" by Crystal Gayle; "New Kind of Feeling" by Anne Murray; "The Best of Barbara Mandrell."

Best selling country album by a group — "Best of the Statler Bros.;" "Just Like Real People" by the Kendalls; "Million Mile Reflections" by the Charlie Daniels Band; "The Oak Ridge Boys Have Arrived."

Best selling black music album by a male artist—"Bustin' out of L Seven" by Rick James; "Journey Through the Secret Life of Plants" by Stevie Wonder; "Off the Wall" by Michael Jackson; "Teddy" by Teddy Pendergrass.

Best selling black music album by a female artist—"Bad Girls" by Donna Summer; "Dionne" by

Dionne Warwick; "Love Tracks" by Gloria Gaynor; "The Boss" by Diana Ross; "Whatcha Gonna Do With My Lovin" by Stephanie Mills.

Best selling black music album by a group — "C'est Chic" by Chic; "I Am" by Earth, Wind and Fire; "Midnight Magic" by the Commodores; "2 Hot" by Peaches and Herb; "We Are Family" by Sister Sledge.

Best selling jazz album—"Children of Sanchez" by Chuck Mangione; "Livin' Inside Your Love" by George Benson; "Morning Dance" by Spyro Gyra; "Street Life" by the Crusaders.

Best selling comedy album—"A Wild and Crazy Guy" by Steve Martin; "Comedy Is Not Pretty" by Steve Martin; "Outrageous" by Richard Pryor; "Reality . . . What a Concept" by Robin Williams; "Wanted: Live and in Concert" by Richard Pryor.

Best selling classical album — "Annie's Song" by James Galway; "Bravo Pavarotti" by Luciano Pavarotti; "O Sole Mio: Neapolitan Songs" by Luciano Pavarotti; "Suite for Flute and Jazz Piano" by Jean-Pierre Rampal and Claude Bolling.

Best selling children's album—"Mickey Mouse Disco;" "The Muppet Movie;" "Sesame Street Disco;" "Sesame Street Fever."

FBI Georgia Raids Net \$3 Million In Tapes, Equipment

■ ATLANTA — The Federal Bureau of Investigation recovered approximately \$3 million worth of equipment allegedly used to manufacture pirated 8-track tapes at four locations in DeKalb County, Ga., last month, according to information received by the Recording Industry Association of America anti-piracy unit.

The announcement came from Benjamin H. Cooke, special agent in charge of the Atlanta FBI office, with the seizures made under Federal search warrants issued here by a U. S. Magistrate. The raids were a result of a four-month FBI investigation into alleged manufacturing of pirated tapes in DeKalb County and the distribution of supplies and manufacturing equipment throughout the Southeast.

Agents searched a residence at 439 Raven Springs Ct., Stone Mountain, where a master duplicator, 235 master recordings, five slaves and other alleged manufacturing equipment were among the items seized.

A search conducted at the Tape Supply Co., 3897 Covington Highway, Decatur, resulted in the seizure of thousands of labels which are affixed to the tape cartridges or disc recordings.

Cover Story:

Kool & the Gang: 10 Years of Success

By KEN SMIKLE

■ NEW YORK — You won't find many active groups who were going strong 10 years ago and are doing as well or better today. One of the hottest qualifiers is Kool and the Gang. The De-Lite Record artists are celebrating their anniversary with a platinum album and a gold single, both entitled "Ladies Night."

The group began in the mid-sixties playing local clubs around New Jersey as the Jazziacs. As is usually the case, it became difficult to earn a living playing just jazz. So they created a unique sound by maintaining their jazz roots while combining the basics of rhythm and blues. When they released an album in 1969 under the new name of Kool and the Gang it proved to be an instant success. It was all uphill from there.

Million-Sellers

Over the years they have produced a number of million-sellers like "Jungle Boogie," which hit number one on the R&B charts and top five on the pop charts, and "Hollywood Swinging." The band's music has also found its way into films, being used in both "Saturday Night Fever" and "Rocky." Some of their other hit tunes have been "Spirit of the Boogie," "Love and Understanding" and "Open Sesame."

Kool and the Gang remained pacesetters throughout the seventies by constantly being creative and by introducing more elements of their jazz background as they went along. The audience kept pace with them, making hits of such tunes as "Summer Madness," their

most jazz-influenced single. Then disco came along. The band's music at that point, however, was moving in another direction. It was time to regroup.

"We were a little stifled by disco," recalls Robert (Kool) Bell. "We had gotten away from our basics and were using more strings and female vocalists. We knew we had to make a change, but we didn't want to be too influenced by the disco sound." They added a lead vocalist, something they had been wanting to do for some time. Then they went to work on creating a sound that would be acceptable for both a pop and black market. "Ballads are something new for us, but I think we are doing some nice things in that area now." Eumir Deodato was brought in as producer and the results can be measured by the bullets on the charts. The new Kool and the Gang is a successful combination of R&B, pop and jazz that is irresistible.

They now also have the benefit of their records being serviced to a broader cross section of stations. Now that De-Lite, their only label in the last 10 years, is being distributed by Polygram, they are getting good penetration into the pop and AOR markets. This week on the pop charts "Ladies' Night" is 22 and the new single, "Too Hot," is #31 bullet.

Kool and the Gang have proven that they have the stuff that consistent hits are made from and that they are, as Kool said, "prepared to go in whatever direction music is moving."

Platinum Record for Kool



Following their concert at New York's Avery Fisher Hall, De-Lite recording artists Kool & The Gang were presented with platinum albums for their record "Ladies' Night." Shown (from left) are: Gabe Vigorito, president, De-Lite Records; Jim Jeffries, vice president, promotion, Phonogram/Mercury Records; Bernie Block, vice president/sales & marketing, De-Lite Records; Bill Haywood, vice president, R&B promotion, Phonogram/Mercury Records; Buzz Willis, manager, Robert "Kool" Bell; Fred Floto, director of international & foreign affairs, De-Lite Records; Bob Sherwood, president, Phonogram/Mercury Records.

Retailers Report Sales Upturn

(Continued from page 3)

sales have been much better this January, but you've got to remember that the economy collapsed last year. There was a real panic among buyers during the Christmas of '78; people made Christmas their last fling, and it was something like what happened before the Wall Street crash. This Christmas there was less panic buying; consumers were far more cautious. Consumers seem to be generally more calm. Let's put it this way: No one is slashing their wrists, but no one is celebrating either."

Larry Causak, president of the Pennsylvania-Delaware based Record Revolution, cited the escalating rate of inflation as contributing, oddly enough, to his increased business this month. "Financial journals are stating," said Causak, "that people are spending more and saving less. People just aren't finding it worthwhile to save their money with inflation continuing at the rate it's been going."

The economy is also forcing people to entertain themselves at home and thereby promoting record sales this month, according to retailers. Camelot's Joe Bressi said, "We've noticed an increase of about 10 percent, and I'm very impressed, especially since there has been a notorious lack of advertising dollars. The sales increase is a good sign because it indicates solid, unsolicited business; it's traffic business. I've got to believe that this is related to the fact that people are looking to entertain themselves at home. We feel that this sales trend will continue throughout the year."

How much has current product effected January sales? Retailers have varying opinions regarding available product. Most retailers view the currently released product only slightly better, if that, than last year's product, but Father's & Sun's Don Simpson stated that the current LPs of Pink Floyd, Tom Petty and the Eagles definitely helped retailers gracefully enter the '80s.

A number of retailers cited new and developing acts as being instrumental in helping business this month. "We're primarily selling LPs by new acts," said Janine Ahlers, "such as the Pretenders, Pearl Harbor and the Explosions and the Specials. Radio is taking more chances with groups such as these."

King Karol's Ben Karol also pointed to the success of some new product, such as the disco version of "Evita" and Steve Forbert's latest LP, but he also noted the success of a great many high priced items. "Strangely enough," said Karol, "a lot of our \$13-15.98

items are selling very well, not to mention high-priced classical product and international import items."

The main question before all retailers is whether the sales trend of January will continue through February. Traditionally a slow retail month, this February is being viewed as an uncharacteristically strong month for the release of hit product. "I know we're going to have a strong February," said Ben Karol, "because record companies just can't hold out any longer. The entire industry has been hit with lethargy, but I think we'll start seeing things gear up again."

Joe Bressi stated, "February looks good. We're going to start doing promotions, and advertising dollars are coming. I think that people have sat back and digested the recent situation, and now they're ready to get back into aggressive sales and merchandising."

Norman Hunter commented that this February would be far better than last February, but also said that he had questions regarding March and April. "The hot streak will continue for awhile," said Hunter, "but March and April are going to be very tricky." Many retailers are bewildered by the fluctuating nature of the retail business, and are cautious about predicting anything.

Reflecting this confusion, Chris Lynde commented, "This is the record industry. How can anyone predict anything? I would have said that January would have been a fiasco of a month, and it turns out being very good for us. February looks good, but we'll just have to see."

Messin' Around



With their debut Capitol LP, "Messin' With The Boys," just released, Cherie & Marie Currie continue their major market promotional tour of American radio stations and confabs with media and account representatives. While in Chicago, the twin sisters met United Artists' legendary surf music duo Jan & Dean, who were there performing a date on their current tour of eastern America, backing UA's new "Dean Man's Curve" best-of compilation. Pictured at Capitol's Chicago office are (from left): Doreen D'Agostino, Capitol's east coast press & artist relations coordinator; Dean Torrance; Marie Currie; Jai Winding, producer of "Messin' With The Boys;" Jay Hart, midwestern AOR promotion manager; Marie Currie; Winston Simone, Jan & Dean's manager; and Larry Krutsinger, district sales manager for the Chicago area.

Concert Review

James, Klugh Head Jazz Series Show

■ LOS ANGELES—The primary importance of the January 18 Jazz Series concert here was that it was presented under the auspices of the National Endowment for the Arts. It showcased Earl Klugh (United Artists) and Bob James (Columbia), along with Harvey Mason, for the first time together on stage here. This is the second year a major jazz series has been given that kind of respect and support at the Dorothy Chandler Pavilion, one of L.A.'s classiest venues. The Jazz Series encompasses many sides of the musical spectrum, and the statement that it makes is that jazz is finally accepted on a state-of-the-art level here, the way it has been accepted in Europe for years.

Opening act Ray Pizzi displayed extraordinary versatility in a variety of settings. He played flute on his hauntingly beautiful "Alicia," he switched to sax on an ode to his truck called "The Pizza Machine," and he even played bassoon on another composition. Pizzi's music cooked with sure-fire emotion and "unfused" passion.

Bob James, the noted keyboard artist, composer and arranger, teamed up with guitarist-composer Earl Klugh for a delightful but ultimately unchallenging evening. Despite the fact their latest collaborative effort, "One on One," reached the top spot on jazz charts, their live material lacked the fiery intensity usually found in improvisational jazz. Hard-core jazz enthusiasts would contend what they heard was not jazz at all, but this is an oversimplification. It was essentially

light-weight pop music, colored with homogenized jazz, but it cooked and it was lyrical. In fact, it had all the makings of a superb set, but for one crucial ingredient—heart.

Musical Stylists

Klugh's melodies displayed genuine acoustic artistry. On "Heartstring" he showed his clever technique and, for a nice change, a wealth of emotion. His riffs bore a classical resemblance to Laurindo Almeida' "Love Lips" and "I'll Never See You Smile Again" were very pleasant, while "Fly With Me" featured a super drum solo by Harvey Mason.

Bob James' melodies lacked spontaneity, freedom and surprises. His is a "don't rock the boat" approach to jazz, and since his music didn't take any chances, the results were often predictable. On the whole, however, "Heads" was a crowd pleaser, while "Winding River" and James' "Theme from 'Taxi'" were received well. Percy Hughes, a new guitarist from Detroit, displayed some fancy licks in front of the evening's very laid-back, sophisticated audience.

Although both Earl Klugh's and Bob James' compositions possess a charming romantic quality, they lack adventure. When romance and adventure are coupled in a musical statement, we'll hear a fusion music that's not just a static combination of styles and influences but a kinetic form where sparks are given off. The James/Klugh collaboration, unfortunately, only a very tame attempt at fusing two unique and talented musical stylists.

Stan West

WEA Names Olivieri To Video Position

■ LOS ANGELES—Michael Olivieri, who for the past two years has been in personal management and an independent record promotion consultant, has been appointed to the position of east coast regional video specialist for the Warner/Elektra/Atlantic Corp. The announcement was made by Russ Bach, WEA vice president of marketing development, who is directing WEA's video sales efforts and to whom Olivieri reports.

Olivieri started in the record business in 1967 as a sales representative for Dot Records. He spent a year as the New York promotion person representative for Empire State Record Distributors prior to joining Warner Bros. Records in June of 1970.

Olivieri will be headquartered in New York.

Record World Imports

By JEFFREY PEISCH

■ **NEW ELVIS** — Elvis Presley's work, like that of other late greats, has been recycled and repackaged to the max. The last thing we need is another Elvis Presley album, right? Unless, of course, you're a fanatical Elvis collector; Or, better yet new material is released. "Elvis Scotty and Bill, The First Year" (Golden Editions), a collection of interviews and performance tapes documenting Elvis's first year as a singer, is a must for any Elvis fan. It's a wonderful package, with great pictures and fun anecdotes. And the versions of the five songs on the LP ("There's Good Rockin' Tonight" "Baby Let's Play House" "Blue Moon Of Kentucky" "I've Got a Woman" and "That's Alright Little Mama") recorded in Houston in March, 1955, are released for the first time on a legitimate album. The LP also contains a 15-minute interview with **Biff Collie** (an early champion of Elvis) and a backstage talk with Elvis taped in 1956.

The five songs, needless to say, are great—pure, timeless rock 'n' roll. (And the sound quality is pretty good too.) The interviews with Moore, Collie and Presley are fun but they will probably do no more than document the oft-recounted story of Presley's early days, specifically the first session, when, according to Moore, they were merely "clowning" when they came upon "That's Alright Little Mama." Moore's interview does contain some gems: "Elvis was such an oddity then . . . that when he first came on (stage) (the audience) was in shock" and "People just weren't wearing pink shirts and white shoes then . . ."

RAINCOATS: The **Raincoats** are four young women whose self-titled debut LP (on Rough Trade) is stunning. Like their friends and label-mates the **Slits** (the Raincoats drummer **Palmolive** was formerly with the Slits), the Raincoats play rock at its most primitive and basic. Stripped of all gimmickry and free of the indulgent trappings that some minimalists fall into, the Raincoats exude sheer, uncut emotion. Their happy songs are celebrations. Their reflective songs are events.

The group's music (bass, drums, guitar and violin) is loose, and jangly, with enough space to dive into. Many of the songs seem to start with no structure at all—a random guitar chord, scratchy violin, a dragging drum. When a song finally picks up and turns into a cute little melodic hook, the resolve is fantastic. "Raincoats" is a five-star album by a great band. Their arrival is hereby documented.

That the Raincoats is on Rough Trade Records should also be noted. Rough Trade is a London-based company that began as a retail store and has grown into a lively and colorful independent label and distributor (of other indies). The much-heraded Rough Trade way has attracted many bands to the label. Quite simply, the label doesn't use big advances; most records are recorded as one-offs, and future records are negotiated as they come about. In short, the label does not start ventures that cannot pay for themselves. Tour support isn't used against future album sales, as is the case with major America labels.

The label also has a close-knit group of musicians who play on each other's records. As mentioned, the Raincoats drummer, **Palmolive**, is a former Slit. When the Slits played in New York recently, their drummer was **Bruce Smith**, a member of the **Pop Group**, who also record for Rough Trade. Raincoat **Gina Birch** is also a member of **Red Crayola**, whose leader, **Mayo Thompson** co-produced the Raincoats LP. The drummer for Red Crayola, **Epic Soundtracks**, fronts his own group, **Swell Maps**, who, you guessed it, are also on Rough Trade. And the Red Crayola's **Lora Logic** (formerly of **X-Ray Spex**) fronts the Rough Trade band **Essential Logic**. All of this will be made clear soon enough when Rough Trade opens up an American label sometime in the near future. More on this later.

MORE ALBUMS: "The **Eddie Cochran** Singles Album" (United Artists) is: (choose one) A) a must-have compilation for any fan of rock 'n' roll; B) a fantastic collection by a master; C) a sad commentary on the state of American compilations — an Eddie Cochran package doesn't exit domestically . . . "Neo" (Aura) is by **Ian North**, of **Milk and Cookies** fame. North is one guy whose put his time in. He was in New York City during the CBGB heyday. While some of North's past contemporaries (**Ramones**, **Television**) aren't exactly household names, they certainly got further than the ill-fated Milk and Cookies. "Neo" may help North make up for some of that lost time—it's 12 songs are fast, clever, hook-filled and often very good. Perfect for **Cheap Trick** fans . . . **Simple Minds**, whose "Life in a Day" was a fine debut, seem to be in a confused holding pattern on "Real to Real Cacophony." The LP is full of great ideas never brought to fruition, snatches of

(Continued on page 47)

RSO Signs The Kingbees



The Kingbees have been signed to a long-term recording contract with RSO Records, it was announced by Al Coury, president of the label. Pictured with Al Coury (seated) following the signing are (from left): Jan Landy (A&R), Kingbees Rex Roberts, Michael Rummans and Jamie James; and Rich Fitzgerald, RSO senior vice president of promotion/A&R.

Reddy, Gatlin Set For RIAA Dinner

■ **NEW YORK** — Helen Reddy and Larry Gatlin and the Gatlin Brothers Band will provide the entertainment highlights at the Recording Industry Association of America's 12th Annual Cultural Award Dinner, March 4 at the Washington-Hilton.

Recording industry executives will host some 1000 Washington dignitaries at the event which will honor an outstanding contribution to the arts by an individual or institution associated with the Federal Government. The honoree will be announced shortly.

Capitol Signs Prism

■ **LOS ANGELES** — Prism, the five-member Canadian rock 'n' roll band, has signed an exclusive worldwide recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI.

The Vancouver-based quintet formerly recorded for GRT in

Fantasy Re-Signs Blackbyrds

■ **BERKELEY, CALIF.**—The Blackbyrds have signed a long-term, exclusive recording contract with Fantasy. In early February they will start work on the first album of the new deal, to be produced by Deodato in association with the Blackbyrds.

The band announced it is no longer affiliated with Donald Byrd and Blackbyrd Productions. Byrd had originally formed the group when he was teaching at Howard University in the early Seventies. He brought them to Fantasy, who released the Blackbyrds' first album in 1974, and he continued to act as their musical mentor and producer.

Canada and Ariola America in this country and has three albums in its catalogue — the debut "Prism," "See Forever Eyes" and "Armageddon." The first Capitol single release from the LP, titled "You Walked Away Again," ships February 4.

UNESCO Song Contest



United Nations in New York was the scene of a press conference hosted last week by UNESCO to announce an international children's song writing competition under its sponsorship. Singing star Roger Whittaker will be the final judge to select the winning entry and will premiere the song, to which he will write the music for lyrics submitted by a child, at his gala New York concert at Radio City Music Hall in October. RCA will record the song for commercial release and for a special UNESCO package. Both Whittaker and RCA will contribute profits to the UNESCO Education for Handicapped Children Program. Pictured from left: Joseph Mehan, chief, information office, Unesco in New York; Lucio Attinelli, Director of Special Events for Unesco, who flew in from Paris for the conference; Robert Summer, president, RCA Records, and Roger Whittaker, who had flown from London to be present.

MCA Seeks 'Career Track' for Holmes

By SAMUEL GRAHAM

■ LOS ANGELES — Having already secured a number one single with the artist's "Escape (The Pina Colada Song)," MCA Records is now looking to establish Rupert Holmes as a lasting and visible album-seller as well. The cornerstone of the label's efforts is their "phase two" Holmes campaign, consisting of both a set of immediate objectives and what an MCA spokesman called "a career track" as well.

Holmes is "a real focal point for us," MCA marketing director Sam Passamano, Jr. told *RW*. "He could be one of the brightest stars of the decade, but we have to concentrate on a few areas. Our key objective is to turn the singles sales into album sales." In the initial Holmes campaign, he added, "the bottom line was 'Pina Colada,' and we reached number one with it. For phase two, the bottom line is that album sales base."

Not that singles will be ignored, Passamano said. In fact, "establishing 'Him,' the second single, is critical. Based on the airplay it's gotten in just a couple of weeks, we think it will prove the musical potency of the whole album to consumers."

Promotions

Beyond the singles, however, lies the matter of Holmes' image — or, at this point, his lack of image. "You can't control things like pricing, or your competition," Passamano continued, "but you can supply the consumer with more information, and bring the artist's name to the public." To that end, "we're concentrating on answering six questions that people might be asking about Rupert. One, 'Who performs "The Pina Colada Song"?' Two, 'Does he have an album?' Three, 'Is the rest of it as good as the single?' Four, 'Who is he? What's his background and so on?' Five, 'What does he look like?' Six, and this one is more intangible, 'Can I identify with him and his music?' This is a whole career track," Passamano added. "Phase two is only one of the components. It's important to cultivate an artist's image, and to do that you have to build a foundation and keep reinforcing it."

To answer those "key questions," MCA has designed a program of radio and print promotions, television appearances, instore display materials and other elements, all of them designed to solidify Holmes' popularity with what Passamano called "the 25-plus demographic, the people with the higher disposable income and

the people Rupert's music is really about."

For the radio advertising, Passamano said, "Rupert has a certain character, which we captured with two 60-second radio spots. They reinforce the first single, as well as introduce the second one; and they help develop his character and image while also promoting the album. He himself participated in them, and he comes off very well."

The radio spots, as well as local print buys that will concentrate on Holmes' looks, are targeted initially to the nine markets where Holmes album, "Partners in Crime," has had the most success, including Atlanta, Pittsburgh, Nashville, St. Louis, Cleveland, New York, Los Angeles, Dallas and Chicago. By late February, Passamano estimated, the campaign will include other markets as well.

Television exposure, which Passamano called "a real important area for creating an image and developing a personality," includes "American Bandstand," "The Tonight Show," "Don Kirshner's Rock Concert," "Soundstage" and two appearances with Merv Griffin. "He'll perform both singles," Passamano noted, "and since he'll do some talking as well, it'll be a great opportunity to answer some of those six questions."

People Connection Launches Drug Education Campaign

By KEN SUNSHINE

■ A unique new campaign to reduce drug abuse among school children through music and their music heroes, gets under way this week. The National Committee for A Sane Drug Policy is attempting to enlist members of the music industry in its People Connection movement to reach young people with honest drug education messages.

The National Committee for A Sane Drug Policy was founded in 1972 by George Richardson, a former Newark, New Jersey State Assemblyman, and Ingrid Frank, a social activist and public relations writer. The Committee has received national and international acclaim for its long-term commitment and successes in developing programs to combat drug abuse and develop public awareness of the problem.

A book about Richardson's life, written by Frank "Get Up, You're Not Dead," (W.W. Norton, 1975) may become a TV mini-series later this year. This TV mini-series would be part of a multimedia entertainment package

"It's also critical," he continued, "that when the consumer is in the store we reinforce all of this with point of purchase materials," including 12 by 12 slicks, two sizes of posters, album frontboards, a "Partners in Crime" counter display and header cards. "Our intention is to have total retail impact by late February-early March, with the radio and print, the TV, and the aggressive securing of point-of-purchase space. We've also instituted an additional sticker for the album that mentions both singles."

Infinity Switch

The Holmes product was originally released on the now-defunct Infinity label, but Passamano indicated that "we didn't perceive any problems" in handling Holmes strictly as an MCA performer. "Since Infinity and MCA had the same distribution," he said, "everyone was assured that there'd be no confusion. And consumers aren't looking for a specific label; they want the recorded product."

All in all, Passamano concluded, "we sat down and pinpointed our areas of concern to take Rupert from a hit single to a hit career, and phase two should accomplish that. The overall career track could take a while, and we realize that. But we anticipate some big results down the road."

A&M Inks Fisher



Matthew Fisher (left), ex-member of Procol Harum, has been signed to A&M as a solo artist. Fisher, whose next album will be released in February, met recently with A&M vice chairman Herb Alpert (right) where they plotted their respective careers.

Lee Stevens To Head Wm. Morris N.Y. Office

■ NEW YORK — Lee Stevens, vice president and a member of the management committee of the William Morris Agency, has been appointed chief operating officer of its New York office, it was announced by Nat Lefkowitz, co-chairman of the board.

Stevens' activities, in addition to his New York assignment will also include administrative supervision of the Nashville and London offices. He will continue to make frequent trips to the Beverly Hills Morris office in connection with client activities and management matters.

now being developed as part of the People Connection campaign. A pilot People Connection promotion project put together by Richardson and Frank last October, brought the Metromedia airing of "Angel Death" a 19 Nielsen, and a 27 percent share of the audience, virtually unheard of ratings for any previous drug documentary.

The music arm of the People Connection was developed with a grant from CBS Records and will include ads in major music media, national publicity and a direct mail campaign to enlist leading members of the music industry, including recording artists, writers, record company executives, disc jockeys, promoters and agents.

According to the National Committee For A Sane Drug Policy, young people have been so turned off by the half truths and exaggerations they have been given about drugs in the past, that now they don't listen even to legitimate warnings about really dangerous drugs such as angel dust and speed. As a result,

drugs are being used indiscriminately by a growing number of youngsters down to the fourth and fifth grade levels.

The purpose of the initial phase of the People Connection's music campaign is to move members of the music industry to write, perform, record and promote music with honest drug information and positive choice lyrics. The goal is to reach these youngsters through their music heroes with drug messages they can believe.

Another major thrust of the People Connection's music campaign will be a national song contest, with major prizes, to encourage non-professional writers and musicians to develop more 'positive choice' songs. The contest, which will take place next year, is being developed by Don Jagoda Associates, a leading contest development firm.

The New York Music Task Force is also working with the National Committee For A Sane Drug Policy to develop industry-wide support for the People Connection movement.

ISH

A M E R



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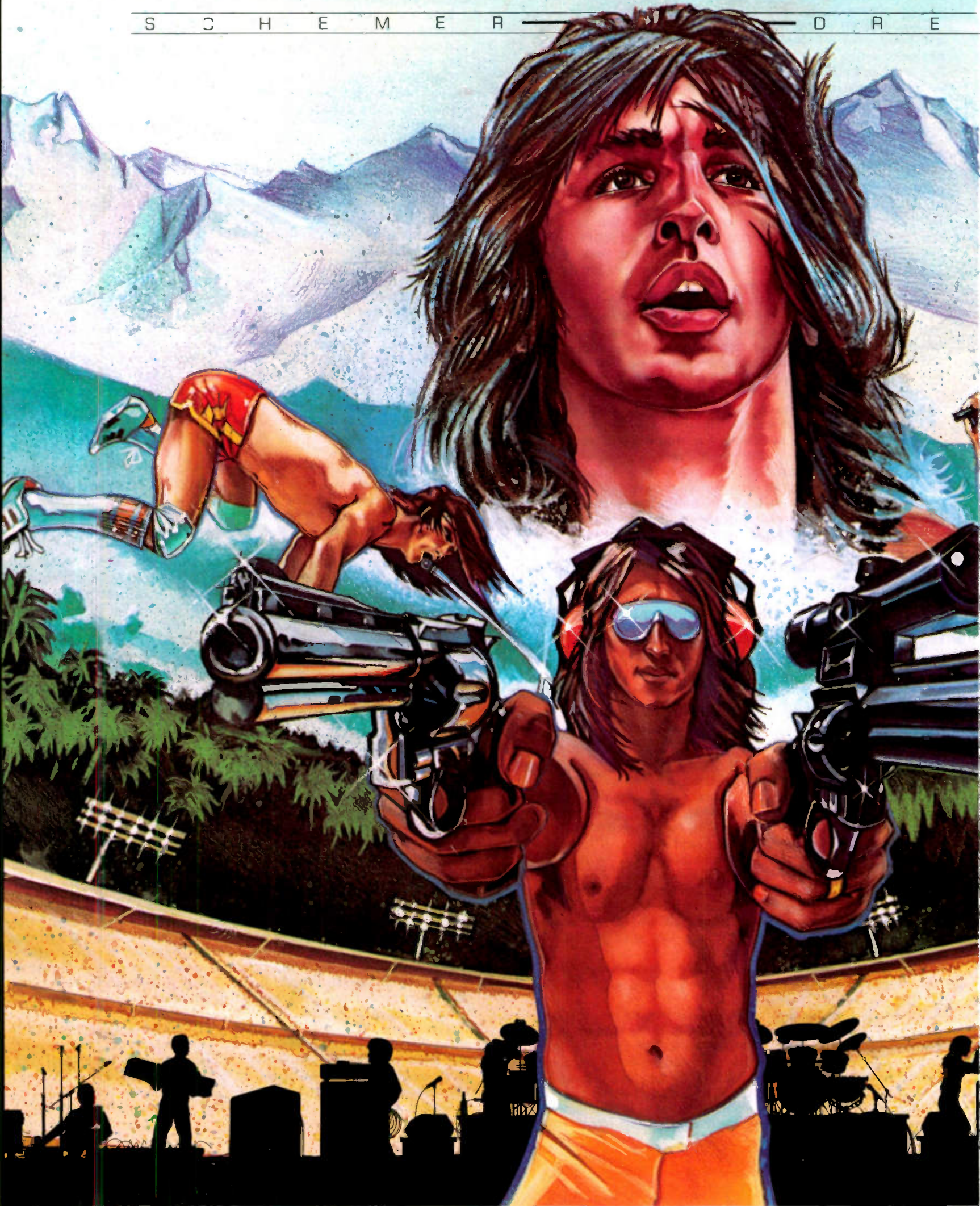
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STEVE WAL

S C H E M E R — D R E



Dialogue

(Continued from page 14)

to think, create, and get some self-confidence, self-awareness, and be able to communicate.

The problems in the world today, they don't change all that much, and there were problems then. They (the people at Motown) had a choice of sitting in a studio creating something that would make them feel good and proud; or they could be out robbing somebody's house or taking dope or doing some of the things that people do when they're bored or they don't feel the self-esteem that one should feel.

RW: Do you recall any special incidents about your initial meetings with some of the Motown stars, like Stevie Wonder, Diana Ross, Marvin Gaye and so on?

Gordy: Many of them came by word of mouth, or through the Miracles, who were our first group. Diana Ross and the Supremes lived down the street from Smokey Robinson. The Temptations, at the time, were called the Primes; the boys would stand on the corner and sing their songs, their doo-wops and that rock 'n' roll stuff, so the girls got their own group, which they called the Primettes and later changed to the Supremes.

Marvin Gaye I noticed at a party we were having at Motown. He was sitting there playing the piano. He was a jazz singer, and a jazz musician, but he had also been with a rock 'n' roll group. He really loved the top hat, tails and cane numbers, "Me and My Shadow" and that sort of thing; he always wanted to be a balladeer. Hearing him sing, I told him he should do some really popular, pop stuff—popular in the sense that it sells, not popular in the sense that it was so-called "white music." He liked what he was doing, though, so he put out an album called "Hello Broadway." Very nice songs, but no one bought it. But there was this writer who wrote "Hello Broadway," named Ron Miller, who eventually wrote many big hit songs, one of which was "For Once In My Life," which was probably one of the most consistent copyrights we have.

Stevie Wonder came in from an audition one day when he was just a little kid, nine years old or so—I think he probably also came through either the Miracles or Smokey Robinson—and he had a little

I felt that if people grew as human beings as well as becoming stars, they could then 'make it,' and continue to make it. If they grew into stars without growing as human beings, they couldn't make it for long.

baby voice. He had some good ideas and was very enthusiastic, so we liked him very much and started working with him. He was about 12 when he did "Fingertips" at the Apollo Theater. They made a mistake in the song, and stopped, but there was so much applause that they started singing it again. The bass player didn't know what key they were in, so he said, "What key? What key?" Somebody told him what key it was, and they went back into the song. I heard a live recording of this and someone said, "We'll have to edit that out." But I said, "No, that's terrific. That's great. If that's going to cause it to be a hit or not to be a hit, we're in trouble anyway, so we might as well leave it in there." So we started leaving a few mistakes in records, because it's real. We tried to stick with real things, from the soul and the heart.

RW: Did you see early on, even when Stevie was a raw kid, that he was going to be capable of the kind of epic works that he's been turning out in the '70s?

Gordy: No, I never did. We just knew that he was a bright, smart, wonderful human being—and there again is the kind of people we've always loved working with. We had no idea of the commercial value of Stevie Wonder. In those days, he had to have so many people around him: he had to have a schoolteacher, and a couple of other people—it was always a very expensive project to take Stevie on the road, or taking him anywhere. But in our case the motivation was success, rather than short-term money. We did things that proved

to be not very wise later, but we had a philosophy and a program and we stuck with it. It worked with some and it didn't work with others.

RW: Were you surprised when he came up with "Music of My Mind," "Talking Book" and some of the others?

Gordy: Yes, I was somewhat surprised. He was leaning toward that area, but I was, frankly, surprised and delighted. Even at that, though, Stevie and I remain very, very close, and I still listen to his music before it's released. It's sort of a ritual.

RW: A few years ago, Motown and Stevie Wonder agreed to a contract that was pretty well unprecedented in the industry. Did you feel that you were setting an example with that deal? Was it particularly timely at that point?

Gordy: I felt that he had grown extremely strong, and at that point he was worth that kind of money. I felt it was a bargain, because I knew what he could do, what he was as a human being, and I know how he spends money and time on making his records. In other words, it is almost impossible for Stevie to put out a bad record, because of his fortitude, his insight. It doesn't matter what it costs. I felt I could not get hurt with Stevie, where with some of the other artists who are motivated by money, or who had not grown as much as a human being as Stevie had, I would be very skeptical of doing something like that. We made this deal because we felt it was fair, and so far it has turned out to be very fair. Everybody is happy with it, and when you make a deal and everybody is happy, then you have made a success.

RW: In the early days, Motown, unlike many other small, independent labels, put a real premium not only on the music, but, as you say, on the development of the people, the development of the artists as human beings as well as performers. Motown seemed to have an artist development philosophy very early on.

Gordy: I don't think that economics would ever let it be like it was with us again. We had a whole artist development department, and everyone had to go through that department. But now that everyone has not only a mind of their own but also an attorney's mind and an agent's mind as well, it's not the same atmosphere, because it's more money-motivated, and it really doesn't pay to do some of those things.

RW: It would seem, though, that when you had it the way it was, artist development was really one of the keys to Motown's developing such a strong identity of its own.

Gordy: Of course. And we still have variations of it, because we do recognize that it counts. But, unfortunately, with the way the times are, and the economic pressure and the lack of knowledge of many of the advisors of the artists, it's just impossible to do good for people who don't want it done for them. You can't force somebody; after all, everybody's free. But when you're in an isolated situation, it's a little easier to develop, because it's a way of life. But when you come to California, it is *not* a way of life, and there are other things that artists spend time doing, and perhaps making more short-term money. You can't argue with that and tell somebody to concentrate on the long-range program. Or you can do that and find yourself in a suit, because just as you get them to a point of great strength, you no longer have a contract. So certain things are just not feasible and not practical.

RW: What you've said reaffirms that it was always important to Motown to have artists where you can project what their careers are going to do beyond the next couple of hit records. On the other hand, when disco became popular in the '70s, Motown, like many other labels, released some disco records. As one who was as responsible as you were for really defining what "dance music" was in the '60s, did you feel that disco would have longevity and that the artists who produced it would have really viable, long-term careers?

Gordy: I never thought that disco, as "disco," would survive; but there have also been disco records that are great records. "Bad Girls," by Donna Summer: I think that record would be a hit today, tomorrow or next year. There's good music and there's bad music. If you have good music and it happens to be in a disco form, it may help, but if people get bombarded with a beat, then we lose sight of the song. When we did, for instance, "Love Hangover," or "Don't Leave Me This Way" and those things, those were disco records, but they weren't called just disco records. You can play those today up against any disco record and they will be disco; but they were also great songs, great records.

RW: As far as Motown's expansion to other areas is concerned—things like movies and television, your own pressing facilities, or even the move west from Detroit—all of them seem to have been part of an overall plan for the company to become a "full-service" entertainment company. Are you satisfied with the company's growth?

Gordy: First of all, I am never satisfied with anything. Well, I don't

(Continued on page 49)

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ There's a noticeable R&B slant to the majority of the week's new releases; the funkier extremes represent as much a new wave in disco as, well, new wave.

THE GROUPS: The early buzz on the newest from the **Brothers Johnson** is very encouraging: their "Stomp!" (6:22) made several top twenty lists immediately. The version appearing this week on non-commercial A&M disco disc will be issued on the forthcoming "Light Up the Night" within a couple of weeks. Again, **Quincy Jones** produced, with the group, and, as was the case with Jones' recent productions with Mike Jackson and Rufus, the sound is just right for current tastes. The driving, on-the-fours rhythm track is lightened up with strings and echoey chorus, so there's a perfect balance of jazz, R&B and pop elements to please everybody. No doubt about it—partying is still in style and "Stomp!" the Brothers's most direct disco effort yet, will doubtless be a popular invitation to do just that.

The Gap Band charted earlier this year with "Baby Baba Boogie," their second on Mercury, "The Gap Band II," is drawing reports not only on the disco disc breakout, "Steppin' (Out)" (6:12), but on an album cut as well, "I Don't Believe You Want to Get Up and Dance (Oops)" (8:31). "Steppin'" is sharply done synthesizer funk, way up past the tempo of Isaac Hayes' "Don't Let Go," with a similar rhythmic feel. Could easily use some pitching down; good potential as an R&B-to-pop transition. Attracting just as much attention is the album track, which is probably best known by its main lyric hook, "Oops, upside your head." The cut is messy, bass-heavy funk, overrun with chanting and wild adlib patter—very close in effect to Instant Funk's recent run of hits. Don't be surprised if it comes out of left field.

Klee's second album, "Winners" (Atlantic), has no cut that couldn't do with a good remix and edit, but, like its predecessor, "I Love to Dance," it's an accomplished and varied set that becomes an at-home favorite on the first listen. The best of an extremely well-written bunch: "Winners" (7:09), which starts rather slowly but has a great, crunching chorus and a full vocal/instrumental sound; a high-stepping "Close to You" (5:24) and "Nothing Said" (4:54), which gets a Parliament-like texture from its exaggerated synthesizer line. There's flash and imagination in abundance on "Winners:" solid work from these talented writers and sessioneers.

THE MEN: **Bobby Thurston's** "You've Got What it Takes" is his first for Prelude, and includes three major cuts, all richly produced R&B-disco. The title track (9:38), not the soul standard, has a very "alive" sounding mix, done by Virginia-based producers **Willie**

Lester and Rodney Brown and Prelude's **Francois K.** The guitar-led rhythm section is sweetened but never overdressed by the orchestra—good pacing and mixing sustains the cut's length and some of the nicest moments occur in a relaxed MFSB-style instrumental tag. There are echoes of several styles on "I Wanna Do it with You" (7:02), a sort of Philly/Miami fusion of raw Southern-style playing and lush Philadelphian string tracks. (K.C.'s "That's the Way I Like it" comes quickest to mind.) "Check Out the Groove" (7:31) has a harder, Chic-influenced beat and a middle-of-the-road sound that should prove widely appealing to all sorts of audiences. Capably done; do we see the birth of a new disco music hotspot in Falls Church, Virginia? **Leon Haywood**, an R&B star since the early seventies, looks set to hit the clubs with his newest, a Twentieth Century disco disc called "Don't Push it, Don't Force it" (5:28). The cut's debt to recent Kool and the Gang and One Way hits is undeniable—the piano and voice parts are basically similar—but, hey, who's to argue with a good groove? Look for the early breakout in New York, where test acetates have been circulating in the past couple of weeks. Pressed in limited quantity for restricted, non-commercial service: **Theo Vaness'** bittersweet "I Can't Dance Without You," on Prelude disco disc. The cut is offered in two new mixes by Francois K., one more percussive (8:34), with a fabulous "worked" intro; the other (7:51) more radio-paced. Both place Paul Riser's busy orchestration further back than the Paul Sebastian album mix, bring forward Boris Midney's sax work and include new vocal portions. (Some of us will insist stubbornly that "Thank God There's Music" is the really important cut on "Theo Vaness.")

THE WOMEN: The week's more pop-oriented music comes from a variety of female vocalists. **Merry Clayton**, a legendary session singer, is herself accompanied by an allstar session lineup (including Webster Lewis, Leon Pendarvis, Joe Sample and Paulinho DaCosta) on "Emotion," her new MCA album. Two disco-length cuts are included: an overly busy "Sly Suite" that includes "Dance to the Music" and "I Want to Take You Higher," and a great remake of First Choice's classic "Armed and Extremely Dangerous." Clayton has more than enough power to make the song her own and is backed with a tough, bass-twanging track. Running 5:07, it could really be somewhat faster—the right remix could easily make some noise. Adult contemporary and jazz stations should note the first side of the album, made up of four super ballads, especially the title cut, which follows in the jazz-funk footsteps of "Street Life." "Emotion" is a fine show of virtuosity and versatility. **Sharon Paige** is another exceptionally talented ballad singer—she turned in two remarkable performances on the Blue Notes' 1975 "Wake Up Everybody" album. She is now set to release an album on Source, and her first work in some time appears this week on disco disc, "Tonight's the Night" (8:06). Paige has a very sympathetic producer in **Harold Melvin:** the laid-back atmosphere allows her to relax vocally, instead of forcing her into a boogie. The song, written by **Kevin McCord** and **Alicia Myers** of One Way, comes in a graceful cloud of woodwinds—an excellent match of singer and setting.

Two light pop-disco entries: **Abbe Lane's** "Rainbows" (Butterfly) is a collection of rather ill-chosen covers that pale before the formidable (and definitive) originals; included are "Armed and Extremely Dangerous" and "Ain't No Mountain High Enough," for example.

(Continued on page 26)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BRASS DOOR CO./SEATTLE

DJ: PAUL CURTIS
AND THE BEAT GOES ON—Whispers—Solar
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
EVITA—Festival—RSO
GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
MANDOLAY—La Flavour—Sweet City
1-2-3—Salazar—City
ROCKIN' ROLLIN'/WE'RE GONNA ROCK—Sabu—Ocean
SATURDAY NIGHT/BREAKOUT—Arpeggio—Polydor
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STRAIGHT FROM THE HEART—Loose Change—Casablanca
TIGER TIGER—Gregg Diamond Bionic Boogie—Polydor

BACKSTREET/DETROIT

DJ: STEVE NADER
AND THE BEAT GOES ON—Whispers—Solar
CAN'T STOP DANCING—Sylvester—Fantasy
EVITA—Festival—RSO
FUNKYTOWN—Lipps, Inc.—Casablanca
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
HOW'S YOUR LOVE LIFE, BABY—Jackie Moore—Columbia
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
MANDOLAY—La Flavour—Sweet City
PLANET CLAIRE—B-52's—WB
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WE'RE GONNA ROCK—Sabu—Ocean

JERYL'S/ATLANTA

DJ: GEOFF EVERETT
CAN'T STOP DANCING—Sylvester—Fantasy
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
I'M CAUGHT UP/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude
JUMP THE GUN—Three Degrees—Ariola
KIND OF LIFE (KIND OF LOVE)—North End—West End
LOVE GUN—Rick James—Gordy
SABU—Sabu—Ocean (LP)
SATURDAY NIGHT/BREAKOUT—Arpeggio—Polydor
THE SECOND TIME AROUND—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL—Spinners—Atlantic

FLAMINGO/NEW YORK

DJ: RICHIE RIVERA
AND THE BEAT GOES ON—Whispers—Solar
BOP BOP SHOO BOP—Erotic Drum Band—Prism (not yet available)
CAN'T STOP DANCING—Sylvester—Fantasy
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
EVITA—Festival—RSO
FLASHBACK/GO SHAKE YOURSELF—Rozalin—Woods—A&M
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
KIND OF LIFE (KIND OF LOVE)—North End—West End
LOVE INJECTION—Trussle—Elektra
MANHATTAN SHUFFLE—Extension from Area Code 212—Friends and Co.
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WE'RE GONNA ROCK—Sabu—Ocean
WILLE AND THE HAND JIVE—Rinder and Lewis—AVI
YOU NEVER LOVED ME—Ava Cherry—RSO

Record World Disco File Top 50

FEBRUARY 9, 1980

FEB. 9	FEB. 2		WKS. ON CHART
1	2	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	4
2	1	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	12
3	5	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929R1	7
4	4	I WANNA BE YOUR LOVER/SEXY DANCER PRINCE/Warner Bros. (12"*) BSK 3366	13
5	6	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"*) 6E 243	8
6	8	EVITA FESTIVAL/RSO RS 1 3061 (entire LP/12"*)	9
7	3	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"*) 5103	11
8	14	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3032	4
9	13	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	8
10	7	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"*/LP cut) BXL1 3479 (RCA)	15
11	11	WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL SPINNERS/Atlantic (12"*) SD 19256	14
12	16	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic SD 19252 (LP cut)	4
13	10	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	11
14	21	FUNKYTOWN LIPPS INC./Casablanca (12"*) NBLP 7197	3
15	9	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) F 79010	8
16	18	WE'RE GONNA ROCK SABU/Ocean (12"*) SW 49902	6
17	17	JUST A TOUCH OF LOVE SLAVE/Cotillion (12"*) SD 5217 (Atlantic)	4
18	20	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	6
19	12	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	12
20	19	I'M CAUGHT UP INNER LIFE/Prelude (12"*) PRL 12175	14
21	22	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion (12"*) 45007 (Atlantic)	3
22	15	THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"*) PRL 12173	6
23	30	KIND OF LIFE (KIND OF LOVE) NORTH END/West End (12") WES 22125	3
24	24	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"*) 6073	7
25	38	KEEP IT HOT CHERYL LYNN/Columbia (LP cut) JC 36145	2
26	26	TAKE ALL OF ME/SHAKE YOUR BAIT BARBARA LAW/Pavillion (12"/LP cut) 4Z8 6401/NJZ 36148 (CBS)	9
27	25	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/Salsoul (12"*) SA 8529 (RCA)	10
28	23	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	11
29	28	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	10
30	33	MONEY FLYING LIZARDS/Virgin (12") DK 4809 (Atlantic)	8
31	29	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426	9
32	37	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/Sire (12") DSRS 8896 (WB)	7
33	32	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	20
34	31	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"*) FE 35745	24
35	43	I WANT YOU FOR MYSELF GEORGE DUKE/Epic (12"*) JE 36263	3
36	—	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE AVA CHERRY/RSO RS 1 3072 (LP cuts)	1
37	40	HOW'S YOUR LOVE LIFE, BABY JACKIE MOORE/Columbia (12") 43 11136	4
38	45	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor PD 1 6248 (entire LP)	2
39	27	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"*) 3178	10
40	49	RUNNING FROM PARADISE/PORTABLE RADIO DARYL HALL AND JOHN OATES/RCA (12"*) AFL1 3494	3
41	46	THE VISITORS GINO SOCCIO/Warner Bros./RFS (12") DRCS 8894	2
42	—	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 7782	1
43	—	I ZIMBRA/LIFE DURING WARTIME TALKING HEADS/Sire (12"*) SRK 6076 (WB)	1
44	41	BLOW MY MIND CELI BEE/APA (12"*) 77005 (TK)	4
45	—	HERE COMES THE SUN FAT LARRY'S BAND/Fantasy/WMOT (12"*) F 9587	1
46	39	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	7
47	48	BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON AND CREW/Brunswick (12") 211	2
48	44	FLY TOO HIGH JANIS IAN/Columbia (12") 43 11123	4
49	34	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"*) NBLP 2 7183	7
50	35	WEAR IT OUT STARGARD/Warner Bros. (12") BSK 3386	18

(★ non-commercial 12", • discontinued)

Disco File *(Continued from page 25)*

One track does work well, though, "You Make it Hard to Love You" (7:12), a moody, midtempo synthesizer cut that doesn't overtax Lane too much. Early support looks good. **Vikki Holloway's** "Lady-Fire" (6:53), on Atlantic disco disc is a more purely European-style cut with an uncluttered production along the lines of Pamala Stanley's "This Is Hot." Good panning mix job, and a breakdown ending; on some DJ reports already.

NOTES: **Dan Hartman** and **Loleatta Holloway** have been making personal appearances to back the success of "Relight My Fire;" they are singing a fantastic concert version of the song that gets all the peak moments in twice. At New York's Paradise Garage last Saturday, the room was set up with dry ice fog and confetti bombs that punctuated crucial moments . . . To appear immediately: new music from **Skyy** and the **Sugarhill Gang**; a **Blowfly** rap record (it had to happen . . .); a collection of remixed Salsoul material, including **First Choice's** "Double Cross," **Skyy's** "First Time Around" and **Cognac's** "How High." The title: "Larry Levan's Greatest Mixes, Volume Two."

'Don't Go' Silver



TK recording artist KC (minus the Sunshine Band) visited London recently where he was awarded a Silver Disc for "Please Don't Go" at a luncheon sponsored by CBS Records U.K. Pictured at the festivities are (from left): Jim Morrey, KC's manager; Maurice L. Oberstein, chairman, CBS Records U.K.; Gary Schaeffer, KC's road manager; Katie Kahrs, a member of TK's staff; John Mair, sales director, CBS Records U.K.; David Betteridge, managing director, CBS Records U.K.; KC; Peter Robinson, marketing director, CBS Records U.K.; Malcolm Eade, international repertoire manager, EPA; and Loraine Trent, disco promotion manager, CBS Records U.K.

Radio World

Radio Replay

By MARC KIRKEBY

■ **STUCK INSIDE THESE FOUR WALLS:** Morbid as it may sound, hostage promotions seem well on their way to becoming a certified radio trend. With various letter-writing campaigns for the hostages in Iran still in progress at some stations, a number of programmers made sure their listeners didn't forget the plight of **Paul McCartney** either. While the former Beatle languished in a Tokyo jail, **Dennis Elsas** of WNEW-FM/New York and several other stations and personalities solicited listener mail to be forwarded to the performer, although McCartney was released before it could reach him. **Barry Goodman's** most recent MCA promotion mailing contained a purported interview with the jailed star, with McCartney's responses drawn from his lyrics. (Q: "Do you have anything to say to the Japanese government?" A: "Ram on!") And last but not least, WBCN/Boston's **Duane Glasscock** (who is appearing in this column entirely too often) telephoned the Tokyo police during his January 19 show, demanding that they keep McCartney in jail to save rock music. Tacky, Duane, tacky.

GEEZ, BEAV, DAD'S GONNA KILL YA: Some pictures you just gotta run, you know? They like speak for themselves. Anyway, pictured from left at WAKY/Louisville are Tony Dow, PD Mike McVay, air staffer John Ashton, Jerry Mathers and air staffer Bobby Hatfield. Where's Eddie Haskell?



MOVES: **Bill Gable** resigns as PD of CKLW/Windsor, but retains his afternoon air shift. No new PD there as yet . . . **Eric Stevens** leaves WBBG/M105/Cleveland as VP and operations director to form Eric Stevens Creative Advertising in that city . . . **Dave Martin**, GM of WDAF/Kansas City, announces transfer of PD **Ted Cramer** to WTVN/Columbus, Ohio . . . **Diana Kelly** named music director of WSM/Nashville. She's been there for 10 years . . . **KMET/Los Angeles** MD and air talent **Jack Snyder** will also be director of artist relations for syndicator Westwood One . . . **Denny Adkins**, former PD of WBNQ/Bloomington, Ill., named VP/research and development for syndicator Drake-Chenault . . . **Donald A. Thurston**, president of Berkshire Broadcasting in western Massachusetts, named to receive the NAB's Distinguished Service Award for 1980 . . . **92Q-FM/Nashville** morning man **Steve McCoy** now simulcasts on sister station WMAK . . . **WBLS/New York** news director **David Lampel** joins the rap race with "I Ran Iran," a 12-inch single on the Prism label . . . Two country stations, **WEPP/Pittsburgh** and **KLAC/Los Angeles**, wagered hometown products—Heinz' 57 varieties from Pittsburgh and Knott's Berry Farm jams and jellies from L.A.—on the Super Bowl, and as a result **WEPP** morning team **Jonathan** and **Terry Rhodes** are presumably scarfing preserves courtesy of **KLAC** afternoon drive man **Harry Newman**. Now about the single coverage on Stallworth . . .

UNACUSTOMED AS I AM TO PUBLIC SPEAKING: The latest New York station to succumb to guest-disc-jockey fever is soft-rocker **WYNY-FM**, which played host to Mayor **Ed Koch** during **Larry Kenney's** morning show last Monday. The mayor disclosed an abiding fondness for the music of **Paul Simon**, played "Mrs. Robinson" and "Fifty Ways to Leave Your Lover" during his hour on the air, and urged Simon to reunite with ex-partner **Art Garfunkel**. Koch also said he liked country music, particularly **Dolly Parton**, and suggested he might consider working as a DJ when his political career is finished. Kenney sent the mayor off with that essential tool of the announcer's trade, a promotional t-shirt.

Minority Broadcasters Seek Accurate Census Reporting

By LAURA PALMER

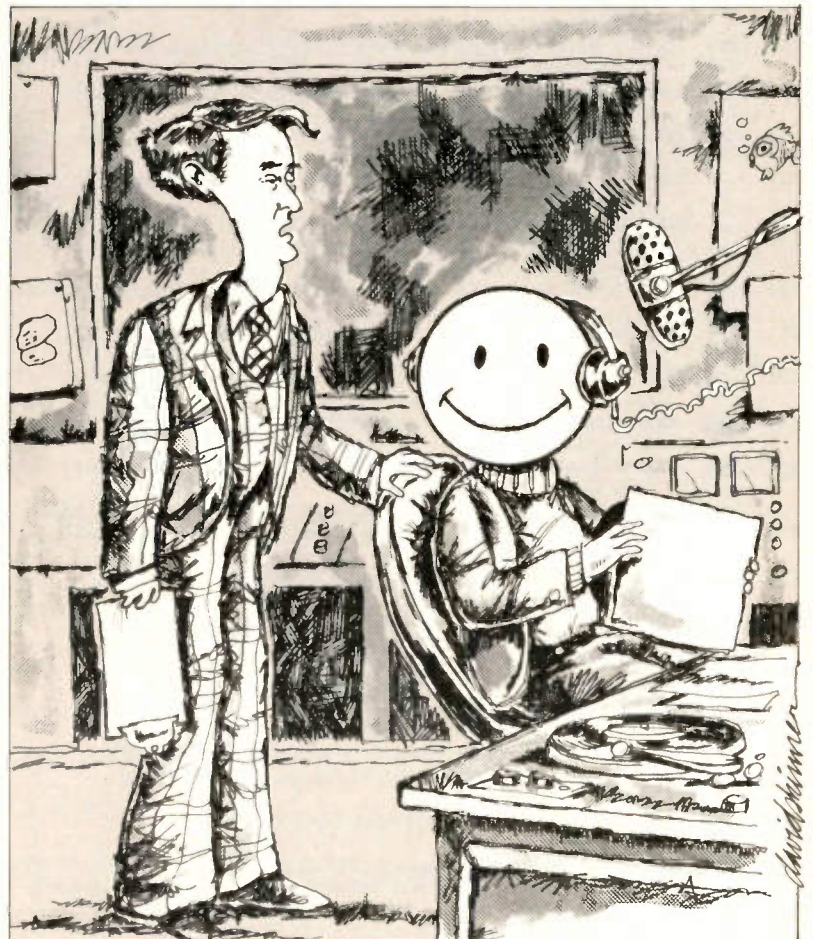
■ **LOS ANGELES** — Several minority broadcasters in the L.A. area commented recently on their stations' efforts to increase the awareness of the 1980 census and clearly denote its overall importance to their listening audience. The common denominator: the conviction that the census is the most important event to affect blacks and other minorities in the United States since 1970 when the last census was conducted.

It is important to note that the census information appears as estimates; yet those figures consistently reflect a vast minority undercount. And because blacks and other minorities were undercounted in the 1970 census, as well as in previous census surveys, black broadcasters assert that the foundation of any tabulation service, such as Arbitron, which bases their ratings in part from information provided by the United States census bureau, re-

flects a faulty original base.

According to Greg Howard, general manager of KCFJ/KUTE radio, "At least 50 percent of the census data used by Arbitron is wrong. The grossness of the error is compounded because of the nine-year span between updating figures, as well as the complexities of inner cities changing from principally white, to well-integrated, to a majority black population base." This, according to Howard, "if not corrected, continues to severely affect black stations overall. In cities like Los Angeles, Houston and Atlanta, the population has exploded making an increase of 15 percent in medium market sunbelt cities."

The fact that the 1980 census takes place this year offers an opportunity for expansion for minority broadcasters, Howard stated. "What we must do is research and update Arbitron so that they can use the best
(Continued on page 53)



"Frankly, I think you'd better lay off the Donny and Marie records . . ."

Record World Singles 101-150

FEBRUARY 9, 1980

FEB. 9	FEB. 2	Artist	Label
101	116	YEANS WAYNE NEWTON/Aries II 108 (Pi-Gems, BMI)	
102	102	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)	
103	105	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588 (Kipahula, ASCAP)	
104	103	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB) (Chic, BMI)	
105	—	CARS GARY NUMAN/Atco 7211 (Geoff & Eddie/Blackwood, BMI)	
106	107	LET'S GO ROCK AND ROLL KC & THE SUNSHINE BAND TK 1036 (Sherlyn/Harrick, BMI)	
107	106	IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)	
108	112	RAVEL'S BOLERO HENRY MANCINI/Warner Bros. 49139 (Hollyweed/Wells, ASCAP)	
109	108	TOUCH TOO MUCH AC/DC/Atlantic 3644 (Edward B. Marks, BMI)	
110	111	FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/Factory Fresh, ASCAP)	
111	104	STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)	
112	113	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA) (20th Century/All Sun Ray, ASCAP)	
113	115	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503 (Roaring Fork/Purple Bow, BMI/Twelf Street/Whiffie, ASCAP)	
114	—	YOU WON'T BE THERE THE ALAN PARSONS PROJECT/Arista 0491 (Woolfsongs LTD/Careers, BMI)	
115	117	I CAN'T TAKE MY EYES OFF OF YOU MAUREEN McGOVERN/Warner/Curb 49129 (Saturday/Seasons Four, BMI)	
116	114	STEPPING GAP BAND/Mercury 76021 (Total Experience, BMI)	
117	121	CATHY'S CLOWN TARNEY/SPENCER BAND/A&M 2214 (Acuff-Rose, BMI)	
118	—	SKINNY GIRLS ALAN O'DAY/Pacific 101 (Atl) (WB, ASCAP)	
119	119	REBEL ROUSER BOB WELCH/Capitol 4790 (Glenwood/Cigar, ASCAP)	
120	120	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004 (Pop/Vision-Leeds/Amerade, ASCAP)	
121	123	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829 (KI, ASCAP)	
122	125	SHE (POWER TO BE) ROSKO/A&M 2213 (Rosko/BMI/Ginseng/Medallion Avenue, ASCAP)	
123	126	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS) (Mighty Three, BMI)	
124	127	I DON'T WANT TO BE LONELY DANA VALERY/Scotti Bros. 509 (Atl) (Duchess, BMI)	
125	122	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS) (Mighty Three, BMI)	
126	124	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS) (Mighty Three, BMI, Rose Tree, ASCAP)	
127	—	DON'T YA HIDE IT STONEBOLT/RCA 11910 (Deepcove/Dunbar Canada Ltd, PROC)	
128	—	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)	
129	—	A LESSON IN LEAVIN' DOTTIE WEST/United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	
130	—	LOVING YOU WITH MY EYES STARLAND VOCAL BAND/Windsong 11899 (RCA) (Cherry Lane, ASCAP)	
131	140	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA) (Mighty Three, BMI)	
132	—	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Antilic 3627 (Black Bull, ASCAP)	
133	133	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)	
134	109	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)	
135	132	BLAME IT ON THE NIGHT FANDAGO/RCA 11761 (Life and Times, BMI)	
136	139	MAIN THEME FROM STAR TREK BOB JAMES/Columbia/Tappan Zee 1 11171 (Ensign, BMI)	
137	—	THE VERY FIRST TIME MICHAEL JOHNSON/EMI-America 8031 (Chappell/Sailmaker, ASCAP)	
138	138	KARI BOB JAMES/EARL KLUGH/Columbia/Tappan Zee 1 11154 (United Artists/Earl Klugh, ASCAP)	
139	134	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
140	142	EVERYBODY NEEDS A LITTLE HELP CALIFORNIA/RCA 11769 (World, ASCAP)	
141	143	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)	
142	130	AUTOMOBILE HANSIE/Millennium 11783 (RCA) (Bandora, BMI)	
143	129	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)	
144	146	MAIN THEME FROM STAR TREK MAYNARD FERGUSON/Columbia 1 11183 (Ensign, BMI)	
145	131	HOLIDAYS SCORPIONS/Mercury 16029 (Summer Breeze, ASCAP)	
146	136	COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braitree/Snow, BMI)	
147	137	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)	
148	141	PULL MY SPRINGS LAKESIDE/Solar 11746 (RCA) (Spectrum VII, ASCAP)	
149	144	I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince of Wales/ASCAP)	
150	145	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie Blackwood, BMI)	

Record World Singles Alphabetical Listing

Artist	Label	Producer, Publisher, Licensee
ALL AROUND	Martin (Twenty-nine/Poison Oak, ASCAP)	99
AN AMERICAN DREAM	Hanna-Edwards (Jolly Cheeks, BMI)	21
AND THE BEAT GOES ON	Griffey & Group (Spectrum VII/Rosey, ASCAP)	78
ANOTHER BRICK IN THE WALL (Part II)	Ezrin-Gilmour-Waters (Pink Floyd/Unichappell, BMI)	41
BABE	Group (Stygian/Almo, ASCAP)	27
BABY TALKS DIRTY	Chapman (Eighties/Small Hill, ASCAP)	72
BACK ON MY FEET AGAIN	Olsen (Pendulum/Unichappell/Paper Wait, BMI)	44
BAD TIMES	Colombo (Donna-Dijon/MacAlley/Home Grown, BMI)	70
BETTER LOVE NEXT TIME	Haffkin (House of Gold, BMI)	43
CAN WE STILL BE FRIENDS	Palmer (Earmark, BMI)	59
COME BACK	Justman (Center City, ASCAP)	66
COMPUTER GAMES	Hosono (Alpha/Almo, ASCAP)	98
COOL CHANGE	Boylan & Group (Screen Gems-EMI, BMI)	39
COWARD OF THE COUNTY	Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	3
CRAZY LITTLE THING CALLED LOVE	Group (Queen/Beechwood, BMI)	2
CRUISIN'	S. Robinson (Bertham, ASCAP)	5
DAYDREAM BELIEVER	J. Norman (Screen Gems-EMI, BMI)	16
DEJA VU	B. Manilow (Ikeco/Angela, BMI)	11
DESIRE	Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	23
DIG THE GOLD	Black (Birdees/Fallin' Arches, ASCAP)	95
DON'T DO ME LIKE THAT	Petty-lovine (Skyhill, BMI)	8
DON'T LET GO	I. Hayes (Screen Gems-EMI, BMI)	37
DO THAT TO ME ONE MORE TIME	D. Dragon (Moonlight & Magnolias, BMI)	1
DO YOU LOVE WHAT YOU FEEL	Jones (Overdue, ASCAP)	85
ESCAPE (THE PINA COLADA SONG)	Holmes-Boyer (WB/Holmesline, ASCAP)	17
EVEN IT UP	Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	83
FIRE IN THE MORNING	Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	97
FLIRTIN' WITH DISASTER	T. Werman (Mister Sunshine, BMI)	53
FOOL IN THE RAIN	Page (Flames of Albion, AASCAP)	36
FOREVER MINE	Gamble-Huff (Mighty Three, BMI)	28
GIVE IT ALL YOU GOT	Mangione (Gates, BMI)	58
GOODNIGHT MY LOVE	B. Spector & M. Pinera (Bayard, BMI)	94
GOT TO LOVE SOMEBODY	Rodgers-Edwards (Chic, BMI)	77
HAVEN'T YOU HEARD	Mims-Rushen-Andrews (Babyfingers/Mims/Showenbrere, ASCAP/Freddie Dee, BMI)	69
HEARTBREAKER	Coleman (Dick James, BMI)	35
HIM	Holmes-Boyer (WB/Holmes Line, ASCAP)	30
HOW DO I MAKE YOU	Asher (Billy Steinberg)	33
I CAN'T HELP MYSELF	J. Bowen (Stone Agate, BMI)	61
I DON'T LIKE YOU	MOR'DAYS Wainman-Group (Zomba, BMI)	74
I DON'T WANT TO TALK ABOUT IT	T. Dowd (Crazy Horse, BMI)	52
I LIKE TO ROCK	Goodywyn-Blagona (Goody Two-Tunes, BMI)	82
I'M ALIVE	Scott (Camelback Mountain, ASCAP)	64
I PLEDGE MY LOVE	Perren (Perren-Vibes, ASCAP)	75
I SHOULD HAVE LOVED YA	(Walden/Gratitude Sky, ASCAP/Irving, BMI)	90
I THANK YOU	Ham (Birdees/Walden, ASCAP)	55
I WANNA BE YOUR LOVER	Prince (Ecnirp, BMI)	13
I WISH I WAS EIGHTEEN AGAIN	Kennedy (Tree, BMI)	76
JANE R.	Nelson (Pods/Lunartunes/Little Dragon, BMI)	48
JUST A TOUCH OF LOVE	Douglas (Cotillion/Sputtree/Slave/It's still our funk, BMI)	91
KISS ME IN THE RAIN	Klein (Bandier-Koppelman/Emanuel/Cortland, ASCAP)	65
LADIES NIGHT	E. Deodato (Delightful/Gang, BMI)	22
LAST TRAIN TO LONDON	J. Lynne (Unart/Jet, BMI)	51
LET ME GO, LOVE	Templeman (Snug/Big Stroke, BMI)	57
LONELY EYES	Tobin (High Sierra/World Song, ASCAP)	47
LONGER	Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	9
LOOKS LIKE LOVE AGAIN	Gardiner (Duchess, BMI)	67
LOST HER IN THE SUN	J. Stewart (Bugle/Stigwood/Unichappell, BMI)	45
LOST IN LOVE	Chertoff (Arista/BRM, ASCAP)	84
MY HEROES HAVE ALWAYS BEEN	COWBOYS Nelson-Pollack (Jack & Jill, BMI)	93
99 T. Knox & Group	(Hudmar, ASCAP)	26
NO MORE TEARS (ENOUGH IS ENOUGH)	G. Klein (Olga/Fedora, BMI)	46
ON THE RADIO	Moroder (Ricks/Revelation, BMI)	14
PEANUT BUTTER	Dunn-White (Noodlew/McHoma, BMI)	68
PLEASE DON'T GO	Casey/Finch (Sherlyn/Harrick, BMI)	24
RAPPER'S DELIGHT	S. Robinson (Sugarhill, BMI)	63
REFUGEE	Petty-lovine (Skyhill, BMI)	40
REMEMBER (WALKING IN THE SAND)	G. Lyons & Group (Trio/Robert Mellin/Tender Tunes, BMI)	79
ROCKIN' INTO THE NIGHT	Mills (WB, ASCAP/Fites/Saber Tooth, BMI)	71
ROCK WITH YOU	Jones (Almo/Rondor, ASCAP)	6
ROMEO'S TUNE	Simon (Rolling Tide, ASCAP)	12
SARA	Group (Fleetwood Mac, BMI)	7
SEPTEMBER MORN	B. Gaudio (Stonebridge/EMA-Suisse, ASCAP)	19
SHOOTING STAR	Neil (World Song/Facehaze, ASCAP)	96
SMALL PARADISE	Albert (G.H./H.G., ASCAP)	81
SPECIAL LADY	Castellano (HAB/Dark Cloud, BMI)	62
STAR	White (Saggifire, ASCAP/Ninth/Irving/Criga, BMI)	100
STILL	Carmichael & Group (Jobete/Commodore Entertainment, ASCAP)	49
THE HARDEST PART	Chapman (Rare Blue/Monster Island, ASCAP)	86
THE LONG RUN	B. Szymczyk (Cass County/Red Cloud, ASCAP)	15
THE SECOND TIME AROUND	Sylvers (Spectrum VII/Rosy, ASCAP)	34
THE SPIRIT OF RADIO	Brown & Group (Core, CAPAC/ASCAP)	88
THE WALK	Maile (Arc, BMI)	87
THIRD TIME LUCKY	Outeda & Group (Riff Bros., ASCAP)	29
THIS IS IT	T. Dowd (Milk Money, ASCAP/Snug, BMI)	10
THREE TIMES IN LOVE	James (Big Teeth/Tommy James, BMI)	50
TOO HOT	Deodato (Delightful/Gang, BMI)	31
TOO LATE	Baker (Weed High Nightmare, BMI)	92
US AND LOVE	Nolan-Koppers (Sound off Nolan, BMI)	80
VOICES	T. Werman (Screen Gems-EMI/Adult, BMI)	38
WE DON'T TALK ANYMORE	B. Welch (ATV, BMI)	25
WHEN A MAN LOVES A WOMAN	Rothchild (Pronto/Quincy, BMI)	60
WHEN I WANTED YOU	Manilow-Dante (Home Grown, BMI)	32
WHY ME	Group (Stygian/Almo, ASCAP)	18
WITH YOU I'M BORN AGAIN	DiPasquale & Shire (Check Out, BMI)	56
WONDERLAND	Carmichael-Group (Jobete/Commodore Entertainment, ASCAP)	73
WORKING MY WAY BACK TO YOU	FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	20
YES, I'M READY	Casey (Dadella, BMI)	4
YOU KNOW THAT I LOVE YOU	Olsen-Devore-Group (Light, BMI/Urmila, ASCAP)	42
YOU MIGHT NEED SOMEBODY	Richards (Braitree/Snow/Necles, BMI)	89
YOU'RE ONLY LONELY	J. D. Souther (Ice Age, ASCAP)	54

Record World Singles



FEBRUARY 9, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

FEB. 9 FEB. 2

WKS. ON CHART

1	2	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE Casablanca 2215	15
2	6	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	6
3	1	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	11
4	7	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	11
5	5	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	16
6	3	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	13
7	9	SARA FLEETWOOD MAC/Warner Bros. 49150	7
8	8	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	11
9	17	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	7
10	12	THIS IS IT KENNY LOGGINS/Columbia 1 11109	16
11	11	DEJA VU DIONNE WARWICK/Arista 0459	11
12	14	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	9
13	13	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	13
14	19	ON THE RADIO DONNA SUMMER/Casablanca 2236	4
15	4	THE LONG RUN EAGLES/Asylum 46569	9
16	23	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	6
17	10	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/MCA/Infinity 50,035	14
18	21	WHY ME STYX/A&M 2206	6
19	24	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	6
20	26	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	7
21	25	AN AMERICAN DREAM DIRT BAND/United Artists 1330	8
22	15	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	17
23	31	DESIRE ANDY GIBB/RSO 1019	3
24	16	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	23
25	22	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	15
26	30	99 TOTO/Columbia 1 11173	6
27	18	BABE STYX/A&M 2188	17
28	27	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	9
29	20	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/Bearsville 49125 (WB)	12
30	36	HIM RUPERT HOLMES/MCA 41173	4
31	44	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	4
32	39	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	6
33	47	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	2
34	45	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	5
35	42	HEARTBREAKER PAT BENATAR/Chrysalis 2395	6
36	40	FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	6
37	29	DON'T LET GO ISAAC HAYES/Polydor 2011	14
38	28	VOICES CHEAP TRICK/Epic 9 50814	9
39	33	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	15
40	48	REFUGEE TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41169	3
41	49	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Columbia 1 11187	4
42	32	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	9
43	34	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	15
44	52	BACK ON MY FEET AGAIN THE BABYS/Chrysalis 2398	3
45	46	LOST HER IN THE SUN JOHN STEWART/RSO 1016	7
46	35	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199	15
47	41	LONELY EYES ROBERT JOHN/EMI-America 8030	9
48	37	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	13
49	38	STILL COMMODORES/Motown 1474	18
50	59	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	4
51	51	LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS)	8



52	53	I DON'T WANT TO TALK ABOUT IT ROD STEWART/Warner Bros. 49138	6
53	58	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822	5
54	50	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	21
55	65	I THANK YOU ZZ TOP/Warner Bros. 49136	4
56	63	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477	3
57	64	LET ME GO, LOVE NICOLETTE LARSON/Warner Bros. 49130	4
58	69	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	3
59	60	CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB)	7
60	67	WHEN A MAN LOVES A WOMAN BETTE MIDLER/Atlantic 3643	4
61	62	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	6
62	70	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	3
63	57	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	14
64	66	I'M ALIVE GAMMA/Elektra 46555	6
65	72	KISS ME IN THE RAIN BARBRA STREISAND/Columbia 1 11179	3
66	90	COME BACK J. GEILS BAND/EMI-America 8032	2
67	68	LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500	7
68	71	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552	5
69	77	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	3
70	79	BAD TIMES TAVARES/Capitol 4811	3
71	80	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	5

CHARTMAKER OF THE WEEK

72	—	BABY TALKS DIRTY KNACK Capitol 4822	1
73	75	WONDERLAND COMMODORES/Motown 1479	4
74	82	I DON'T LIKE MONDAYS BOOMTOWN RATS/Columbia 1 11117	3
75	87	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	2
76	83	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	5
77	78	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	3
78	86	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	2
79	74	REMEMBER (WALKING IN THE SAND) AEROSMITH/Columbia 1 11181	6
80	89	US AND LOVE KENNY NOLAN/Casablanca 2234	2
81	88	SMALL PARADISE JOHN COUGAR/Riva 203 (Mercury)	3
82	85	I LIKE TO ROCK APRIL WINE/Capitol 4828	4
83	—	EVEN IT UP HEART/Epic 9 50847	1
84	—	LOST IN LOVE AIR SUPPLY/Arista 0479	1
85	43	DQ YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN//MCA 41131	11
86	—	THE HARDEST PART BLONDIE/Chrysalis 2408	1
87	95	THE WALK INMATES/Polydor 2048	2
88	—	THE SPIRIT OF RADIO RUSH/Mercury 76044	1
89	93	YOU MIGHT NEED SOMEBODY TURLEY RICHARDS/Atlantic 3645	3
90	100	I SHOULD'VE LOVED YA NARADA MICHAEL WALDEN/Atlantic 3631	2
91	91	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	3
92	73	TOO LATE JOURNEY/Columbia 1 11143	6
93	—	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	1
94	94	GOODNIGHT MY LOVE MIKE PINERA/Spector 0003	6
95	92	DIG THE GOLD JOYCE COBB/Cream 7939	3
96	99	SHOOTING STAR DOLLAR/Carrere 7208 (Atl)	2
97	—	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	1
98	—	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	1
99	—	ALL AROUND AMERICA/Capitol 4817	1
100	98	STAR EARTH, WIND & FIRE/ARC/Columbia 1 11165	7





Record World Album Airplay

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

FEBRUARY 9, 1980

FLASHMAKER



MALICE IN WONDERLAND
NAZARETH
A&M

MOST ADDED

- MALICE IN WONDERLAND**—Nazareth—A&M (31)
- EVEN IT UP** (single)—Heart—Epic (26)
- 3-D**—Polydor (23)
- BABY TALKS DIRTY** (single)—Knack—Capitol (20)
- SUE SAAD & THE NEXT**—Planet (15)
- SETTING SONS**—Jam—Polydor (11)
- THUG OF LOVE**—Dirk Hamilton—Elektra (11)
- WHAT'S NEXT**—Frank Marino & Mahogany Rush—Col (9)
- TEMPTATION**—Marc Tanner Band—Elektra (8)
- HOW DO I MAKE YOU** (single)—Linda Ronstadt—Asylum (6)
- LONDON CALLING**—Clash—Epic (6)
- THIS DAY & AGE**—D.L. Byron—Arista (6)

WNEW-FM/NEW YORK

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - CHRISTOPHER CROSS**—WB
 - DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - MESSIN' WITH THE BOYS**—Cherie & Marie Currie—Capitol
 - SCHEMER DREAMER**—Steve Walsh—Kirschner
 - 3-D**—Polydor

- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE WALL**—Pink Floyd—Col
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - THE LONG RUN**—Eagles—Asylum
 - I'M THE MAN**—Joe Jackson—A&M
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col
 - X-STATIC**—Hall & Oates—RCA
 - BOOGIE MOTEL**—Foghat—Bearsville
 - CORNERSTONE**—Styx—A&M
 - LOVE STINKS**—J. Geils—EMI-America

WPIX-FM/NEW YORK

- ADDS:**
- DEGUELLO**—ZZ Top—WB
 - SETTING SONS**—Jam—Polydor
 - THE UNDERTONES**—Sire

- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS**—Sire
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - THE SPECIALS**—Chrysalis
 - LONDON CALLING**—Clash—Epic
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - BROKEN ENGLISH**—Marianne Faithfull—Island
 - END OF THE CENTURY**—Ramones—Sire (import)

SYLVAIN SYLVAIN—RCA
BAD BOY—Robert Gordon—RCA

WBCN-FM/BOSTON

- ADDS:**
- DEEPER ROOTS**—Mighty Diamonds—Virgin Intl.
 - GARAGE KINGS**—Kenny & The Kasuals—Mark
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - PERMANENT WAVES**—Rush—Mercury
 - IGGY POP** (aor sampler)—Arista
 - SUE SAAD & THE NEXT**—Planet
 - SETTING SONS**—Jam—Polydor
 - SYLVAIN SYLVAIN**—RCA
 - THIS DAY & AGE**—D.L. Byron—Arista
 - 3-D**—Polydor

- HEAVY ACTION (airplay in descending order):**
- LOVE STINKS**—J. Geils—EMI-America
 - THE PRETENDERS**—Sire
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - END OF THE CENTURY**—Ramones—Sire (import)
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - LONDON CALLING**—Clash—Epic
 - THE WALL**—Pink Floyd—Col
 - I WANT YOU**—Wilson Pickett—EMI-America
 - THE SPECIALS**—Chrysalis
 - TUSK**—Fleetwood Mac—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - BACK ON THE STREETS**—Gary Moore—Jet
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - SETTING SONS**—Jam—Polydor
 - THE CRACK**—Ruts—Virgin Intl.
 - THE DUKES**—WB
 - 3-D**—Polydor
 - THUG OF LOVE**—Dirk Hamilton—Elektra
 - WALLS, FLOORS & CEILINGS** (single)—Sinceras—Col
 - YOU SHOULD SEE THE REST OF THE BAND**—David Bromberg—Fantasy

- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - LOVE STINKS**—J. Geils—EMI-America
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - ROCKIN INTO THE NIGHT**—38 Special—A&M
 - REGGATA DE BLANC**—Police—A&M
 - DOWN ON THE FARM**—Little Feat—WB
 - GUITARS & WOMEN**—Rick Derringer—Blue Sky
 - THIS DAY & AGE**—D.L. Byron—Arista
 - THE LONG RUN**—Eagles—Asylum

WAFF-FM/WORCESTER

- ADDS:**
- CITY**—McGuinn & Hillman—Capitol
 - EVEN IT UP** (single)—Heart—Epic
 - IT'S TOO LATE** (single)—Searchers—Sire
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - THIS DAY & AGE**—D.L. Byron—Arista
 - 3-D**—Polydor

- HEAVY ACTION (airplay in descending order):**
- NIGHT IN THE RUTS**—Aerosmith—Col
 - THE LONG RUN**—Eagles—Asylum
 - TUSK**—Fleetwood Mac—WB
 - PHOENIX**—Dan Fogelberg—Full Moon
 - LOVE STINKS**—J. Geils—EMI-America
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet

THE WALL—Pink Floyd—Col
PERMANENT WAVES—Rush—Mercury
ADVENTURES IN UTOPIA—Utopia—Bearsville

WPLR-FM/NEW HAVEN

- ADDS:**
- CHRISTOPHER CROSS**—WB
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - SUE SAAD & THE NEXT**—Planet
 - STONECHASER**—Jess Roden—Island
 - TEMPTATION**—Marc Tanner Band—Elektra
 - THUG OF LOVE**—Dirk Hamilton—Elektra

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - I'M THE MAN**—Joe Jackson—A&M
 - NO NUKES**—Various Artists—Asylum
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - REGGATA DE BLANC**—Police—A&M
 - PHOENIX**—Dan Fogelberg—Full Moon
 - LOVE STINKS**—J. Geils—EMI-America
 - TUSK**—Fleetwood Mac—WB

WQBK-FM/ALBANY

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - OUTLAWS LIVE** (aor sampler)—Arista
 - IGGY POP** (aor sampler)—Arista
 - SUE SAAD & THE NEXT**—Planet
 - THUG OF LOVE**—Dirk Hamilton—Elektra
 - YOU SHOULD SEE THE REST OF THE BAND**—David Bromberg—Fantasy

- HEAVY ACTION (airplay in descending order):**
- LOVE STINKS**—J. Geils—EMI-America
 - THE PRETENDERS**—Sire
 - THE ROMANTICS**—Nemperor
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - DRUMS & WIRES**—XTC—Virgin
 - REGGATA DE BLANC**—Police—A&M
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - LONDON CALLING**—Clash—Epic
 - DOWN ON THE FARM**—Little Feat—WB

WAQX-FM/SYRACUSE

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - TEMPTATION**—Marc Tanner Band—Elektra
 - THE PRETENDERS**—Sire

- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - LIVE RUST**—Neil Young—Reprise
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - CORNERSTONE**—Styx—A&M
 - PHOENIX**—Dan Fogelberg—Full Moon
 - HEAD GAMES**—Foreigner—Atlantic

WMJQ-FM/ROCHESTER

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - LONDON CALLING**—Clash—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - THE PRETENDERS**—Sire
 - 3-D**—Polydor

- HEAVY ACTION (airplay in descending order):**
- CHRISTOPHER CROSS**—WB
 - RATHER BE ROCKIN**—Tantrum—Ovation
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - PHOENIX**—Dan Fogelberg—Full Moon
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - THE LONG RUN**—Eagles—Asylum
 - CORNERSTONE**—Styx—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
- EVEN IT UP** (single)—Heart—Epic
 - HEAVY ACTION (airplay in descending order):**
 - TUSK**—Fleetwood Mac—WB
 - THE LONG RUN**—Eagles—Asylum
 - THE WALL**—Pink Floyd—Col
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - NO NUKES**—Various Artists—Asylum
 - HOW DO I MAKE YOU** (single)—Linda Ronstadt—Asylum
 - HYDRA**—Toto—Col
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - PHOENIX**—Dan Fogelberg—Full Moon

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- A DIFFERENT KIND OF TENSION**—Buzzcocks—IRS
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - NAIL THAT TURKEY DOWN** (single)—Rivits—Antilles
 - SETTING SONS**—Jam—Polydor
 - SUE SAAD & THE NEXT**—Planet
 - THE BIGGEST PRIZE IN SPORT**—999—Polydor
 - 3-D**—Polydor
 - THUG OF LOVE**—Dirk Hamilton—Elektra

- HEAVY ACTION (airplay in descending order):**
- NO NUKES**—Various Artists—Asylum
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - IN THE SKIES**—Peter Green—Sail
 - DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
 - HOW CRUEL**—Joan Armatrading—A&M
 - LONDON CALLING**—Clash—Epic
 - BAD BOY**—Robert Gordon—RCA
 - THE SPECIALS**—Chrysalis
 - THE PRETENDERS**—Sire
 - LOVE STINKS**—J. Geils—EMI-America

WKLS-FM/ATLANTA

- ADDS:**
- CITY**—McGuinn & Hillman—Capitol
 - NO PLACE TO RUN**—UFO—Chrysalis
 - PEARL HARBOR & THE EXPLOSIONS**—WB
 - THE ROMANTICS**—Nemperor
 - THUG OF LOVE**—Dirk Hamilton—Elektra
 - BRUCE WOOLLEY & THE CAMERA CLUB**—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- NO BALLADS**—Rockets—R&SO
 - NO NUKES**—Various Artists—Asylum
 - NIGHT IN THE RUTS**—Aerosmith—Col
 - DEGUELLO**—ZZ Top—WB
 - THE LONG RUN**—Eagles—Asylum
 - TUSK**—Fleetwood Mac—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - THE WALL**—Pink Floyd—Col
 - CORNERSTONE**—Styx—A&M

ZETA 7-FM/ORLANDO

- ADDS:**
- MALICE IN WONDERLAND**—Nazareth—A&M
 - PEARL HARBOR & THE EXPLOSIONS**—WB
 - SCHEMER DREAMER**—Steve Walsh—Kirschner
 - 3-D**—Polydor
 - WHAT'S NEXT**—Frank Marino & Mahogany Rush—Col
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE LONG RUN**—Eagles—Asylum
 - DEGUELLO**—ZZ Top—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - PHOENIX**—Dan Fogelberg—Full Moon
 - NO NUKES**—Various Artists—Asylum
 - CORNERSTONE**—Styx—A&M
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville

WMMS-FM/CLEVELAND

- ADDS:**
- BROKEN ENGLISH**—Marianne Faithfull—Island
 - DRIVER'S DREAM**—Flatbush—Bush League
 - EVEN IT UP** (single)—Heart—Epic
 - LIVE WITHOUT A NET**—Angel—Casablanca
 - ON**—Off Broadway—Atlantic
 - SABOTAGE LIVE**—John Cale—IRS
 - TEMPTATION**—Marc Tanner Band—Elektra
 - THE BIGGEST PRIZE IN SPORT**—999—Polydor
 - 3-D**—Polydor
 - THUG OF LOVE**—Dirk Hamilton—Elektra
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - LOVE STINKS**—J. Geils—EMI-America
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - ADVENTURES IN UTOPIA**—Utopia—Bearsville
 - LONDON CALLING**—Clash—Epic
 - DEGUELLO**—ZZ Top—WB
 - THE LONG RUN**—Eagles—Asylum
 - TUSK**—Fleetwood Mac—WB
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - UNION JACKS**—Babys—Chrysalis

WABX-FM/DETROIT

- ADDS:**
- BABY TALKS DIRTY** (single)—Knack—Capitol
 - EVEN IT UP** (single)—Heart—Epic
 - MALICE IN WONDERLAND**—Nazareth—A&M
 - IGGY POP** (aor sampler)—Arista
 - SUE SAAD & THE NEXT**—Planet
 - SCHEMER DREAMER**—Steve Walsh—Kirschner
 - 3-D**—Polydor

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

Record World Album Airplay



FEBRUARY 9, 1980

TOP AIRPLAY



THE WALL
PINK FLOYD
Col

MOST AIRPLAY

- THE WALL—Pink Floyd—Col (38)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (38)
- PHOENIX—Dan Fogelberg—Full Moon (22)
- ADVENTURES IN UTOPIA—Utopia—Bearsville (19)
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt (18)
- LOVE STINKS—J. Geils—EMI-America (18)
- THE LONG RUN—Eagles—Asylum (17)
- CORNERSTONE—Styx—A&M (16)
- DEGUELLO—ZZ Top—WB (16)
- NO NUKES—Various Artists—Asylum (16)

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DEGUELLO—ZZ Top—WB
- NIGHT IN THE RUTS—Aerosmith—Col
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- THE WALL—Pink Floyd—Col
- THE ROMANTICS—Nemperor
- NO BALLADS—Rockets—RSO
- LOVE STINKS—J. Geils—EMI-America
- BABY TALKS DIRTY (single)—Knock—Capitol
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- CALL ME (single)—Blondie—Chrysalis
 - EVEN IT UP (single)—Heart—Epic
 - HOT TRACKS—John Hammond—Vanguard
 - MALICE IN WONDERLAND—Nazareth—A&M
 - REALITY—Frank Walton—Delmark
 - THE WHOLE WIDE WORLD—Wreckless Eric—Stiff
 - THUG OF LOVE—Dirk Hamilton—Elektra
- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - THE WALL—Pink Floyd—Col
 - THE SPECIALS—Chrysalis
 - LONDON CALLING—Clash—Epic
 - NO NUKES—Various Artists—Asylum

- THE FINE ART OF SURFACING—Boomtown Rats—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- I'M THE MAN—Joe Jackson—A&M
- REGGATA DE BLANC—Police—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- LIVE WITHOUT A NET—Angel—Casablanca
 - MALICE IN WONDERLAND—Nazareth—A&M
 - ON—Off Broadway—Atlantic
 - SETTING SONS—Jam—Polydor
 - THE DUKES—WB
 - 3-D—Polydor

HEAVY ACTION (airplay in descending order):

- PERMANENT WAVES—Rush—Mercury
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- UNION JACKS—Babys—Chrysalis
- THE FINE ART OF SURFACING—Boomtown Rats—Col
- THE WALL—Pink Floyd—Col
- NO BALLADS—Rockets—RSO
- SCHEMER DREAMER—Steve Walsh—Kirshner
- THE BEAT—Col
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- LOVE STINKS—J. Geils—EMI-America

WQFM-FM/MILWAUKEE

- ADDS:**
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
 - LONDON CALLING—Clash—Epic
 - NO BALLADS—Rockets—RSO
 - THE PRETENDERS—Sire
 - THIS DAY & AGE—D. L. Byron—Arista
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE LONG RUN—Eagles—Asylum
 - BOOGIE MOTEL—Foghat—Bearsville
 - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - PHOENIX—Dan Fogelberg—Full Moon
 - JACKRABBIT SLIM—Steve Forbert—Nemperor
 - THE WALL—Pink Floyd—Col
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB
 - NO NUKES—Various Artists—Asylum

KZEW-FM/DALLAS

- ADDS:**
- BABY TALKS DIRTY (single)—Knock—Capitol
 - EVEN IT UP (single)—Heart—Epic
 - MALICE IN WONDERLAND—Nazareth—A&M
 - SUE SAAD & THE NEXT—Planet
 - 3-D—Polydor
- HEAVY ACTION (airplay in descending order):**
- DEGUELLO—ZZ Top—WB
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE LONG RUN—Eagles—Asylum
 - IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 - THE WALL—Pink Floyd—Col
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

- HEAD GAMES—Foreigner—Atlantic
- TUSK—Fleetwood Mac—WB
- CORNERSTONE—Styx—A&M
- PHOENIX—Dan Fogelberg—Full Moon

KLOL-FM/HOUSTON

- ADDS:**
- BABY TALKS DIRTY (single)—Knock—Capitol
 - EVEN IT UP (single)—Heart—Epic
 - HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
 - MALICE IN WONDERLAND—Nazareth—A&M
 - LOVE STINKS—J. Geils—EMI-America
 - THIS DAY & AGE—D. L. Byron—Arista
 - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- PERMANENT WAVES—Rush—Mercury
- NO NUKES—Various Artists—Asylum
- DEGUELLO—ZZ Top—WB
- LIVE RUST—Neil Young—Reprise
- THE LONG RUN—Eagles—Asylum
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- UNION JACKS—Babys—Chrysalis
- HYDRA—Toto—Col
- CORNERSTONE—Styx—A&M

KAWY-FM/WYOMING

- ADDS:**
- FRANKIE ELDORADO—Epic
 - LIVE AT LAST—Good Rats—Rat City
 - MALICE IN WONDERLAND—Nazareth—A&M
 - PHILLIPS/MACLEOD—Polydor
 - SETTING SONS—Jam—Polydor
 - TEMPTATION—Marc Tanner Band—Elektra
 - THE PRETENDERS—Sire
 - 3-D—Polydor
 - THUG OF LOVE—Dirk Hamilton—Elektra
 - YOU SHOULD SEE THE REST OF THE BAND—David Bromberg—Fantasy

HEAVY ACTION (airplay in descending order):

- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- PHOENIX—Dan Fogelberg—Full Moon
- LOVE STINKS—J. Geils—EMI-America
- DOWN ON THE FARM—Little Feat—WB
- THE OTHER ONE—Bab Welch—Capitol
- DEGUELLO—ZZ Top—WB
- NO PLACE TO RUN—UFO—Chrysalis
- CITY—McGuinn & Hillman—Capitol

KSJO-FM/SAN JOSE

- ADDS:**
- A DIFFERENT KIND OF TENSION—Buzzcocks—IRS
 - BABY TALKS DIRTY (single)—Knock—Capitol
 - EVEN IT UP (single)—Heart—Epic
 - HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

- MALICE IN WONDERLAND—Nazareth—A&M
- SUE SAAD & THE NEXT—Planet
- TEMPTATION—Marc Tanner Band—Elektra
- THE SPECIALS—Chrysalis
- 3-D—Polydor
- WHAT'S NEXT—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- LOVE STINKS—J. Geils—EMI-America
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- UNION JACKS—Babys—Chrysalis
- NO PLACE TO RUN—UFO—Chrysalis
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- LONDON CALLING—Clash—Epic
- NIGHT IN THE RUTS—Aerosmith—Col
- NO NUKES—Various Artists—Asylum
- THIS DAY & AGE—D. L. Byron—Arista

KWST-FM/LOS ANGELES

- ADDS:**
- BABY TALKS DIRTY (single)—Knock—Capitol
 - EVEN IT UP (12" single)—Heart—Epic
 - LONDON CALLING—Clash—Epic
 - ON—Off Broadway—Atlantic
 - SUE SAAD & THE NEXT—Planet
 - 3-D—Polydor

HEAVY ACTION (airplay, sales in descending order):

- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- LOVE STINKS—J. Geils—EMI-America
- UNION JACKS—Babys—Chrysalis
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- PERMANENT WAVES—Rush—Mercury
- PHOENIX—Dan Fogelberg—Full Moon
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum

KMEL-FM/SAN FRANCISCO

- ADDS:**
- BABY TALKS DIRTY (single)—Knock—Capitol
 - EVEN IT UP (single)—Heart—Epic
- HEAVY ACTION (airplay, sales in descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - PHOENIX—Dan Fogelberg—Full Moon
 - TUSK—Fleetwood Mac—WB
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

- UNION JACKS—Babys—Chrysalis
- HOW DO I MAKE YOU (single)—Linda Ronstadt—Asylum
- LOVE STINKS—J. Geils—EMI-America
- EVEN IT UP (single)—Heart—Epic
- CORNERSTONE—Styx—A&M

KZOK-FM/SEATTLE

- ADDS:**
- LONDON CALLING—Clash—Epic
 - LOVE STINKS—J. Geils—EMI-America
 - SUE SAAD & THE NEXT—Planet
 - TEMPTATION—Marc Tanner Band—Elektra
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - PHOENIX—Dan Fogelberg—Full Moon
 - IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
 - CORNERSTONE—Styx—A&M
 - FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
 - DEGUELLO—ZZ Top—WB
 - LIVE RUST—Neil Young—Reprise
 - NO NUKES—Various Artists—Asylum
 - HARDER . . . FASTER—April Wine—Capitol

KZEL-FM/EUGENE

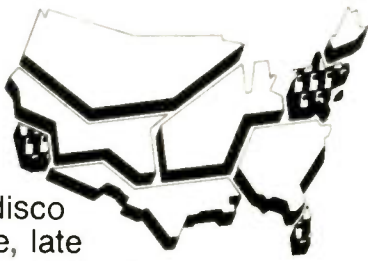
- ADDS:**
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
 - EVEN IT UP (single)—Heart—Epic
 - FREEZE FRAME—Godley Creme—Polydor
 - MALICE IN WONDERLAND—Nazareth—A&M
 - PHILLIPS/MACLEOD—Polydor
 - SETTING SONS—Jam—Polydor
 - TEMPTATION—Marc Tanner Band—Elektra
 - 3-D—Polydor
 - THUG OF LOVE—Dirk Hamilton—Elektra
 - WHAT'S NEXT—Frank Marino & Mahogany Rush—Col
- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS—Sire
 - CITY—McGuinn & Hillman—Capitol
 - LOVE STINKS—J. Geils—EMI-America
 - THE ROSE (original soundtrack)—Atlantic
 - THE WALL—Pink Floyd—Col
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - PEARL HARBOR & THE EXPLOSIONS—WB
 - NO NUKES—Various Artists—Asylum
 - THIS DAY & AGE—D. L. Byron—Arista

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

- WBAB-FM WYDD-FM KFML-AM
- WCOZ-FM WWWW-FM KBPI-FM
- WBLM-FM Y95-FM KNAC-FM
- WOUR-FM WKDF-FM KZAM-AM
- WMMR-FM KQRS-FM

The Record World

1



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

Babys: HB-28 WFBR, d28 WICC, on WKBW, on KFI, on KFRC, 28-23 Y100.

P. Benatar: a WICC, 8-4 WIFI, 21-19 WKBW, on KFRC, a KHJ, d30 KEARTH, 25-21 PRO-FM, a 14Q.

C. Cross: ae WCAO, a WFBR, a WRKO.

T. DeSario: 34-31 WABC, 12-11 WAXY, 5-5 WBBF, 17-13 WCAO, 4-4 WFBR, 11-9 WFIL, 11-8 WICC, 9-5 WIFI, 18-15 WKBW, 25-22 WNBC, 5-3 WPGC, 16-10 WRKO, 3-3 WTIC-FM, 11-9 WXLO, 6-3 WYRE, 28-20 KFI, 10-5 KFRC, 14-10 KHJ, 9-6 KEARTH, 24-14 F105, 5-4 KC101, 8-3 PRO-FM, 3-2 Y100, 27-24 14Q.

N. Diamond: 21-15 WAXY, 15-10 WBBF, 25-19 WCAO, 20-18 WFBR, 20-17 WFIL, 16-11 WICC, a27 WNBC, 25-16 WPGC, 25-20 WRKO, 30-28 WTIC-FM, 29-27 WXLO, 19-15 WYRE, 29-26 KFI, 29-22 KFRC, 17-13 KEARTH, d34 F105, 16-15 KC101, 10-6 PRO-FM, 28-21 14Q.

Dirt Band: 28-23 WAXY, 14-14 WCAO, 9-8 WFBR, 25-22 WFIL, 15-12 WICC, WICC, 21-16 WIFI, 23-21 WKBW, aHB WPGC, 19-16 WRKO, 14-7 WTIC-FM, on WXLO, 25-20 WYRE, d29 KFI, on KFRC, 24-22 KEARTH, 27-25 F105, 22-17 KC101, HB-14 PRO-FM, d29 14Q.

Fleetwood Mac: 6-6 WAXY, 4-1 WBBF, 15-10 WCAO, 5-5 WFBR, 16-15 WFIL, 2-1 WICC, 4-6 WIFI, 5-10 WKBW, 23-20 WNBC, 3-4 WPGC, 8-8 WRKO, 1-1 WTIC-FM, 20-19 WXLO, 2-4 WYRE, 5-2 KFI, 11-8 KFRC, 17-18 KHJ, 12-10 KEARTH, 19-10 F105, 2-2 KC101, 6-2 PRO-FM, 15-13 Y100, 6-6 14Q.

D. Fogelberg: 14-7 WAXY, 24-17 WBBF, 9-7 WCAO, 3-2 WFBR, d21 WFIL, 9-3 WICC, 14-10 WIFI, 8-2 WKBW, 15-2 WPGC, 26-21 WRKO, 13-8 WTIC-FM, d30 WXLO, 14-11 WYRE, 16-13 KFI, 14-9 KFRC, d23 KHJ, 13-4 KEARTH, 29-22 F105, 8-7 KC101, 23-15 PRO-FM, 33-27 Y100, 19-11 14Q.

S. Forbert: 26-21 WAXY, 7-4 WBBF, 13-9 WCAO, 16-14 WFBR, 17-16 WFIL, 13-9 WICC, 5-3 WIFI, 14-13 WKBW, 22-19 WNBC, 17-12 WPGC, 23-22 WRKO, 6-5 WTIC-FM, 26-23 WXLO, 10-9 WYRE, 10-10 KFI, on KFRC, 21-17 F105, 14-13 KC101, 19-11 Y100, 7-7 14Q.

A. Gibb: e-35 WABC, 29-22 WAXY, d24 WBBF, 24-16 WCAO, 28-25 WFBR, 28-20 WFIL, 27-24 WICC, d25 WKBW, 24-20 WPGC, 27-25 WRKO, 28-26 WTIC-FM, 27-24 WXLO, 22-18 WYRE, 19-14 KFI, 30-24 KFRC, a KEARTH, d31 F105, 23-20 KC101, 24-20 PRO-FM, 29-25 Y100, 33-32 14Q.

R. Holmes: on WAXY, a WBBF, 26-21 WCAO, 29-22 WFBR, on WFIL, 29-22 WICC, d30 WPGC, d28 WRKO, 31-29 WTIC-FM, on WXLO, d29 WYRE, d30 KFRC, d28 KHJ, 29-24 KEARTH, 26-18 KC101, on PRO-FM, d31 14Q.

T. James: HB-29 WFBR, a WICC, d30 WKBW, a WYRE, a30 KC101, on PRO-FM.

J. Geils: ae WIFI, a WKBW, a WRKO, on KFRC, d30 14Q.

Kool & Gang: 16-23 WABC, on WAXY, d18 WCAO, HB-26 WFBR, aHB WPGC, a WRKO, a WXLO, d28 WYRE, d21 KFRC, 22-16 KHJ, 26-20 KEARTH, a29 KC101, HB-22 PRO-FM, a34 Y100.

C. Mangione: on WAXY, d20 WBBF, on WRKO, on WXLO, a KFRC, a F105, a 14Q.

B. Manilow: 31-29 WAXY, on WBBF, 28-23 WCAO, 23-21 WFBR, 27-18 WFIL, 23-19 WICC, 16-14 WKBW, 26-23 WNBC, on WPGC, 14-13 WRKO, a WTIC-FM, 24-21 WXLO, 29-27 WYRE, 8-7 KFI, 28-26 KEARTH, 25-23 KC101, 21-18 14Q.

B. Midler: HB-27 WFBR, 20-16 WKBW, a F105.

A. Murray: a41 WABC, 23-17 WAXY, d26 WCAO, 22-19 WFBR, 21-19 WFIL, 22-18 WICC, 12-12 WKBW, 24-21 WNBC, 30-26 WPGC, 11-7 WRKO, 20-16 WTIC-FM, 30-28 WXLO, 27-23 WYRE, 25-22 KFI, 27-25 KEARTH, 22-19 F105, 19-14 KC101, 17-10 PRO-FM, 32-27 14Q.

T. Petty: lp WAXY, a WICC, 18-12 WIFI, 28-23 WKBW, 26-24 WTIC-FM, 19-16 KFRC, d29 KEARTH, HB-24 PRO-FM.

Pink Floyd: d25 WICC, 30-19 WIFI, 17-13 KFRC, a F105, 23-16 14Q.

B. Preston & Syreeta: 22-15 WCAO, 19-15 WFBR, d30 WICC, on WIFI, on WKBW, 14-8 WPGC, a WRKO, on WXLO, a KFRC.

Queen: 31-20 WABC, 11-3 WAXY, 3-1 WCAO, 1-1 WFBR, 13-10 WFIL, 12-4 WICC, 13-9 WIFI, 10-5 WKBW, a26 WNBC, 1-1 WPGC, 5-2 WRKO, 7-6 WTIC-FM, 23-18 WXLO, 1-1 WYRE, 12-6 KFI, 6-2 KFRC, 11-5 KHJ, 1-1 KEARTH, 3-3 F105, 10-8 KC101, 12-5 PRO-FM, 24-20 Y100, 10-9 14Q.

RG&B: 29-24 WCAO, HB-23 WFBR, 27-21 WPGC, a WYRE.

L. Ronstadt: on WABC, on WAXY, d26 WICC, a21 WIFI, a WKBW, a28 WNBC, on WPGC, d30 WRKO, 29-27 WTIC-FM, a WYRE, d25 KFI, on KFRC, d28 KEARTH.

Shalamar: 10-13 WABC, a12 WCAO, 10-9 WFBR, a WKBW, 30-25 WNBC, 23-17 WPGC, 28-24 WRKO, 22-17 WXLO, on KFI, 28-25 KFRC, 26-21 KHJ, 19-17 KEARTH, HB-25 PRO-FM, a32 Y100.

Spinners: 13-9 WABC, on WAXY, d25 WBBF, 8-6 WCAO, 15-6 WFBR, 12-11 WFIL, 9-7 WKBW, 14-11 WNBC, a28 WPGC, 17-11 WRKO, 8-6 WXLO, d30 WYRE, 18-16 KFI, a KFRC, 20-18 KEARTH, 33-23 F105, 14-9 PRO-FM, d33 14Q.

B. Streisand: a27 WCAO, a WFBR, on WFIL, 30-22 14Q.

D. Summer: 11-12 WABC, 8-8 WAXY, a WBBF, d17 WCAO, 17-7 WFBR, 22-14 WFIL, 21-15 WICC, 27-26 WIFI, a WKBW, 4-2 WNBC, 10-11 WPGC, 25-22 WTIC-FM, 4-3 WXLO, 13-5 WYRE, 1-1 KFI, 4-3 KFRC, 7-3 KHJ, 2-2 KEARTH, 6-5 F105, 18-11 KC101, a PRO-FM, 1-1 Y100, 3-4 14Q.

Toto: 25-20 WAXY, d25 WCAO, 27-24 WFBR, on WFIL, 24-17 WICC, 29-18 WIFI, d29 WPGC, 29-29 WRKO, 23-20 WTIC-FM, 28-25 WXLO, 28-25 WYRE, on KFRC, 30-27 KEARTH, 24-22 KC101, HB-23 PRO-FM, 31-28 Y100, 31-28 14Q.

Whispers: 15-11 WABC, d22 WXLO.

ZZ Top: a22 WIFI, a KFI.

2



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

P. Benatar: 27-24 WANS-FM, e WBBQ, a WCGQ, 25-17 WISE, 34-31 WIVY, d28 WLCY, a WMC, d29 WRJZ, e KX-104, 25-21 KXX-106, e BJ-105, 23-19 V100, 18-14 Q105, 30-27 Z93, d28 92Q, e 94Q.

N. Diamond: 25-25 WAKY, e WANS-FM, 5-7 WAYS, 13-7 WBBQ, 9-2 WBSR, 24-20 WCGQ, 23-19 WCIR, 20-15 WERC, d31 WFLB, 23-13 WGSV, d26 WHBQ, 23-16 WHHY, 21-13 WISE, 19-14 WIVY, 12-6 WKIX, 25-22 WLAC, 27-25 WLCY, a28 WNOX, 23-21 WMC, 8-8 WQXI, 25-19 WRFC, 15-13

WRJZ, 18-14 WSGA, 25-15 KX-104, 29-24 BJ-105, d27 V100, d29 Q105, 29-26 Z93, 29-18 92Q.

D. Fogelberg: 5-3 WAKY, 14-10 WANS-FM, 5-2 WAUG, 7-5 WAYS, 7-6 WBBQ, 1-1 WBSR, 3-2 WCGQ, 28-23 WCIR, 2-1 WERC, 28-18 WFLB, 8-6 WGSV, 10-6 WHBQ, 10-8 WHHY, 7-1 WISE, 13-9 WIVY, 5-3 WKIX, 16-9 WLAC, 16-12 WLCY, 12-10 WNOX, 9-4 WMC, 15-4 WQXI, 2-1 WRFC, 2-1 WRJZ, 16-8 WSGA, 2-1 KX-104, 5-1 KXX-106, 33-28 BJ-105, 18-11 V100, 11-9 Q105, 1-2 Z93, 1-1 92Q, 1-1 94Q.

S. Forbert: 8-7 WAKY, 15-12 WANS-FM, 3-3 WAUG, 13-10 WAYS, 12-12 WBBQ, 4-4 WBSR, 24-20 WCIR, 15-13 WERC, 25-14 WFLB, 7-7 WGSV, 16-12 WHBQ, 4-7 WHHY, 14-7 WISE, 18-16 WIVY, 15-12 WKIX, 24-17 WLAC, 23-19 WLCY, 10-9 WNOX, 24-17 WMC, 13-6 WQXI, 18-13 WRFC, 12-11 WRJZ, 12-6 WSGA, 10-6 KX-104, 16-12 KXX-106, 38-29 BJ-105, 17-6 V100, 12-10 Q105, 8-6 Z93, 16-11 92Q, 8-4 94Q.

J. Geils Band: e WANS-FM, e WAUG, a WBBQ, d37 WIVY, e WLCY, e WRJZ, a Q105, a Z93.

A. Gibb: 31-17 WAKY, 36-32 WANS-FM, 20-17 WAYS, d28 WBBQ, 21-15 WBSR, d28 WCGQ, d30 WCIR, 24-18 WERC, d27 WFLB, 28-24 WGSV, e WHBQ, 27-19 WHHY, 27-20 WISE, 40-32 WIVY, e WKIX, e WLAC, 28-26 WLCY, d19 WNOX, 25-22 WMC, 30-26 WQXI, d27 WRFC, d26 WRJZ, 24-20 WSGA, 29-22 KX-104, 27-22 KXX-106, 36-30 BJ-105, d24 V100, 26-20 Q105, 22-18 Z93, 27-24 92Q.

R. Holmes: 32-29 WAKY, d38 WANS-FM, 27-23 WAUG, d26 WAYS, d30 WBBQ, 8-5 WBSR, 29-25 WCGQ, e WCIR, 26-22 WERC, d32 WFLB, 21-19 WGSV, e WHBQ, d28 WHHY, d27 WISE, 33-27 WIVY, e WKIX, a WLAC, d30 WLCY, d26 WNOX, a WMC, d29 WQXI, d26 WRFC, 17-10 WRJZ, 25-21 WSGA, 28-21 KX-104, a KXX-106, 30-20 BJ-105, a V100, 30-22 Q105, d24 Z93, 28-25 92Q, 18-16 94Q.

Knack: a WANS-FM, a WISE, a WRJZ, a KX-104, a KXX-106, a39 BJ-105, a Q105, e 92Q.

C. Mangione: 34-32 WAYS, a WBBQ, e WCIR, a WFLB, d36 WISE, e WKIX, a WLAC, d28 WRFC, d33 WRJZ, 27-23 WSGA, a25 Z93, 22-15 94Q.

B. Manilow: 14-12 WAKY, 38-35 WANS-FM, 33-30 WAYS, 14-8 WBBQ, 5-3 WBSR, 30-26 WCGQ, 26-24 WCIR, 21-19 WERC, 27-21 WFLB, 17-16 WGSV, d28 WHBQ, 26-20 WHHY, d33 WISE, e WKIX, 30-25 WLAC, 30-29 WLCY, a24 WMC, a WQXI, 20-15 WRFC, 26-23 KX-104, 18-14 KXX-106, d20 V100.

A. Murray: 11-8 WAKY, 33-31 WANS-FM, 23-20 WAYS, 25-21 WBBQ, 16-14 WBSR, 26-21 WCGQ, 21-18 WCIR, 17-16 WERC, 24-16 WFLB, 20-15 WGSV, 23-21 WHBQ, 20-18 WHHY, 33-29 WISE, e WIVY, 21-19 WKIX, 28-23 WLAC, e WLCY, 19-15 WNOX, 22-18 WMC, 20-17 WQXI, 28-25 WRFC, 18-16 WRJZ, 20-15 WSGA, 21-18 KX-104, d28 KXX-106, d38 BJ-105, d29 V100, a Z93, 20-17 92Q.

K. Nolan: e WBSR, a WGSV, e WLAC, e WNOX, a KX-104, 22-20 92Q.

Pink Floyd: 28-18 WBBQ, d30 WCGQ, a WERC, aWFLB, d20 WHBQ, a WHHY, d24 WKIX, d30 WLAC, e WQXI, d27 KX-104, d25 KXX-106, e V100, 23-15 Q105, d29 Z93, d30 92Q, 16-9 94Q.

Queen: 28-16 WAKY, 9-6 WANS-FM, 13-9 WAUG, 8-2 WAYS, 5-3 WBBQ, 7-6 WBSR, 13-7 WCGQ, 15-10 WCIR, 11-7 WERC, 21-11 WFLB, 9-4 WGSV, 14-10 WHBQ, 9-4 WHHY, 24-14 WISE, 16-14 WKIX, 18-13 WLAC, 19-17 WLCY, 26-16 WNOX, 8-6 WMC, 1-1 WQXI, 8-6 WRFC, 7-5 WRJZ, 7-4 WSGA, 6-3 KX-104, 7-4 KXX-106, 28-23 BJ-105, 15-9 V100, 9-4 Q105, 2-3 Z93, 15-9 92Q, 4-3 94Q.

Ray, Goodman & Brown: 35-31 WAYS, e WBBQ, a WCIR, a WERC, d33 WGSV, a W.VY, d25 WKIX, a WLAC, a WLCY, d20 WQXI, d24 WRFC, 31-22 WSGA, e KX-104, 27-21 Z93, a 92Q.

L. Ronstadt: a31 WAKY, d36 WANS-FM, e WAUG, a WAYS, e WBBQ, d29 WCGQ, e WCIR, d24 WERC, a WFLB, 30-25 WHHY, e WISE, a WLAC, e WLCY, a WMC, a WQXI, d29 WRFC, d30 WRJZ, a27 WSGA, e KX-104, e KXX-106, a V100, a Q105, 28-24 94Q.

Hottest:

Rock

Babys, Pat Benatar, Pink Floyd, Linda Ronstadt

Disco

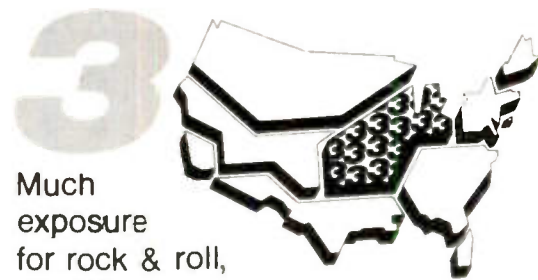
Shalamar

Radio Marketplace

Spinners: e WAUG, 17-13 WAYS, 19-14 WBBQ, 11-9 WHBQ, 26-21 WEAC, 15-10 WMC, a21 WQXI, 4-2 WSGA, 20-19 KX-104, 12-9 KXX-106, 23-19 Z93, 21-16 92Q.

D. Summer: a WANS-FM, d29 WBBQ, 22-18 WCGQ, 14-9 WCIR, a WERC, 22-20 WGSV, 27-20 WHBQ, d24 WHHY, 37-32 WISE, 10-9 WKIX, d11 WLAC, 21-16 WMC, 22-7 WRJZ, 7-1C KX-104, 18-13 BJ-105, a V100, 27-18 Q105, 5-1 Z93, 23-21 92Q.

Toto: 18-14 WAKY, 19-15 WANS-FM, 14-10 WAUG, 22-19 WAYS, 19-14 WBBQ, 12-7 WBSR, 21-15 WCGQ, e WCIR, 14-9 WERC, 15-9 WGSV, e WHBQ, 13-9 WHHY, e WISE, 16-11 WIVY, d23 WKIX, 29-26 WLAC, 29-27 WLCY, 27-24 WNOX, a WMC, 23-13 WQXI, 30-21 WRFC, 26-19 WSGA, 11-8 KX-104, 6-2 KXX-106, 31-26 BJ-105, 25-18 V100, d28 Q105, 26-11 Z93, 12-7 92Q, 10-6 94Q.



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

N. Diamond: 19-19 CKLW, 14-6 WFFM, 30-28 WGCL, a WLS, 8-6 WNDE, 33-27 WOKY, a WPEZ, 7-5 WZUU, 31-25 KBEQ, 27-14 KSLQ, 22-20 KXOK, a25 92X, 30-26 96KX.

Dirt Band: 15-11 CKLW, 26-23 WEFM, 23-16 WFFM, 24-24 WGCL, 3-2 WNDE, 20-17 WOKY, 26-23 WPEZ, 14-13 WZUU, 19-17 KBEQ, 25-15 KXOK, 20-17 Q102, 18-15 92X, 25-22 96KX.

D. Fogelberg: 13-6 CKLW, 17-14 WEFM, 12-5 WFFM, 11-9 WGCL, 40-22 WLS, 7-4 WNDE, 26-20 WOKY, 16-14 WPEZ, 12-6 WZUU, 9-6 KBEQ, 11-3 KSLQ, 13-20 KWK, 7-5 KXOK, 9-4 Q102, 12-4 92X, a 96KX.

S. Forbert: 20-19 CKLW, 10-8 WEFM, 10-9 WFFM, 20-19 WGCL, a WLS, 11-11 WNDE, 21-13 WOKY, 6-4 WPEZ, 25-17 WZUU, 16-11 KBEQ, 18-17 KSLQ, 16-14 KXOK, 17-19 Q102, 7-5 92X, a 96KX.

A. Gibb: 27-21 CKLW, 38-33 WFFM, 21-20 WGCL, 21-12 WNDE, 29-24 WOKY, a32 KBEQ, 35-28 KSLQ, 22-18 Q102, 19-16 93X.

R. Holmes: 28-26 CKLW, 16-10 WFFM, a16 WNDE, e-30 WOKY, 22-18 WPEZ, e-23 WZUU, on KBEQ, 34-30 KSLQ, HB-27 Q102, a25 92X, 24-20 96KX.

Knack: on CKLQ, a WEFM, a26 WGCL, a WLS, a WPEZ.

Kool & The Gang: 30-15 CKLW, a WFFM, 29-27 WGCL, a16 WOKY, a WPEZ, a26 WZUU, a35 KBEQ, 21-26 KSLQ, 15-11 Q102.

B. Manilow: 22-17 CKLW, 33-24 WFFM, on WGCL, 10-8 WNDE, a WOKY, 3-2 WZUU, 38-34 KBEQ, a29 KSLQ, 13-9 KXOK.

A. Murray: 18-13 CKLW, 31-28 WFFM, 4-3 WNDE, 28-25 WOKY, 5-3 WZUU, 29-23 KBEQ, 15-9 KSLQ, 20-17 KXOK, 18-17 96KX.

Pink Floyd: 29-27 WEFM, 19-11 WGCL, a WLS, on WOKY, on WPEZ, a37 KBEQ, 27-23 KSLQ, a23 KWK, 29-23 Q102, nt 92X.

Queen: 3-1 CKLW, 18-16 WEFM, 39-22 WFFM, 14-10 WGCL, 29-14 WLS, 12-6 WOKY, 14-13 WPEZ, 21-16 WZUU, 7-3 KBEQ, 5-2 KSLQ, 18-10 Q102, 14-10 92X, 12-9 96KX.

L. Ronstadt: a30 WEFM, a WGCL, e-31 WOKY, a29 WPEZ, on KBEQ, 29-20 KSLQ, 24-21 KWK, 30-24 Q102, e-28 96KX.

Spinners: 7-4 CKLW, 3-1 WFFM, 22-21 WGCL, 32-29 WOKY, 18-16 WPEZ, on WZUU, 36-28 KBEQ, 28-19 KSLQ, 27-19 Q102, 23-17 92X, 2-1 96KX.

B.O.S.

Kool & The Gang; Ray, Goodman & Brown, Shalamar



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

Babys: e WEAQ, e WGUY, d27 WSPT, a KCPX, 27-23 KDWB, e KJR, e KKLS, d30 KLEO, d31 KMJK.

C. Cross: a KGW, a KING.

T. DeSario: 7-3 WEAQ, 18-16 WGUY, 4-1 WJBQ, 10-6 KCPX, 19-12 KDWB, 6-4 KGW, 8-3 KKLS, 20-16 KKOAA, 1-1 KLEO, 7-2 KMJK, 2-1 KSTP.

N. Diamond: 24-22 WEAQ, 8-3 WJBQ, 18-14 WSPT, 19-13 KCPX, a30 KDWB, a KGW, d4 KING, 12-9 KJR, d26 KKLS, a KKOAA, 8-5 KLEO, 7-2 KSTP.

Dirt Band: a WEAQ, d26 WGUY, 18-15 WJBQ, 2-4 WSPT, 24-19 KCPX, a26 KDWB, 26-17 KGW, d21 KING, 16-12 KKLS, 5-5 KKOAA, 19-16 KLEO, 26-22 KMJK, 21-14 KSTP.

D. Fogelberg: 15-7 WEAQ, 6-2 WJBQ, 9-2 WSPT, 2-1 KCPX, 9-4 KDWB, 15-9 KGW, d5 KING, 7-3 KJR, 25-18 KKLS, 10-7 KKOAA, 9-2 KLEO, 19-13 KMJK, 12-8 KSTP.

S. Forbert: d26 WEAQ, 16-15 WGUY, 11-7 WSPT, 14-11 KCPX, 7-5 KDWB, 14-12 KGW, d12 KING, 2-5 KJR, 10-5 KKLS, 6-6 KLEO, 12-9 KMJK, 20-16 KSTP.

R. Holmes: 20-16 WJBQ, 26-22 WSPT, d23 KCPX, d26 KGW, d11 KING, d24 KJR, d25 KKLS, 25-20 KKOAA, 27-22 KLEO, 27-25 KMJK, d28 KSTP.

T. James: a29 WEAQ, a WJBQ, 27-24 KCPX, 30-28 KDWB, a KGW, a KING, d26 KLEO, d30 KSTP.

B. Manilow: 25-23 WEAQ, d29 WGUY, a20 WJBQ, a WSPT, d25 KCPX, d6 KING, 20-15 KKLS, 20-15 KLEO, 14-10 KSTP.

A. Murray: 16-13 WEAQ, 11-7 WJBQ, 21-17 WSPT, 12-9 KCPX, a KGW, d7 KING, 23-20 KJR, d27 KKLS, d23 KKOAA, 18-12 KLEO, a KMJK, 10-7 KSTP.

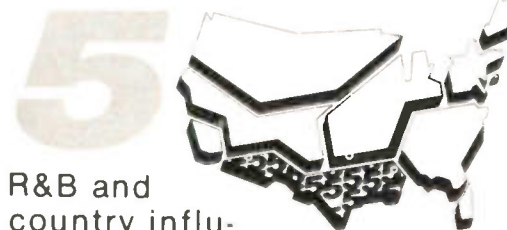
T. Petty & the Heartbreakers: a WEAQ, a KCPX, 4-8 KDWB, 19-14 KJR, 24-20 KMJK.

Pink Floyd: a WEAQ, 23-21 KDWB, d29 KGW, 14-8 KJR, e KKOAA.

Queen: e WEAQ, 8-4 WGUY, 14-12 WJBQ, 3-1 WSPT, 13-7 KCPX, 19-10 KGW, d13 KING, 4-2 KJR, 22-20 KKLS, a12 KKOAA, 10-7 KMJK, 30-26 KSTP.

L. Ronstadt: 29-24 WSPT, a KCPX, d28 KGW, d23 KJR, a KKLS, a KKOAA, 29-25 KLEO, d30 KMJK.

Toto: 19-17 WEAQ, 30-22 WGUY, 12-8 WJBQ, 25-22 KCPX, 3-1 KDWB, 24-18 KGW, d10 KING, 18-13 KJR, d24 KKLS, e KKOAA, 24-20 KLEO, 18-12 KMJK, 27-24 KSTP.



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

Babys: 40-35 WNOE, 38-35 WTIK, 38-33 KILT, a KRBE, 30-27 KTSA, on KUHL, a-28 Magic 91.

P. Benatar: 26-22 WNOE, 30-17 WTIK, 9-7 KNOE-FM, e-30 KRBE, d29 KROY-FM, 22-6 KUHL, 30-23 B100, 28-25 Magic 91.

T. DeSario: 9-2 WNOE, 4-3 WTIK, 3-6 KFMK, 9-5 KILT, a18

KNOE-FM, 6-5 KRBE, 1-2 KTSA, 3-2 KUHL, 10-7 B100, 10-2 Magic 91.

N. Diamond: 33-24 WNOE, 25-21 WTIK, 18-16 KFMK, 15-15 KNOE-FM, 16-11 KRBE, on KTSA, on KUHL, 11-9 Magic 91.

Dirt Band: 24-21 WNOE, 22-19 WTIK, 26-25 KFMK, 32-21 KILT, 17-13 KNOE-FM, d25 KRBE, 20-17 KROY-FM, 13-8 KUHL, d30 B100, 22-20 Magic.

D. Fogelberg: 16-12 WNOE, 8-4 WTIK, 8-4 KFMK, 18-15 KILT, 7-5 KNOE-FM, 22-17 KRBE, 2-1 KROY-FM, 16-14 KTSA, 10-3 KUHL, 16-10 B100, 17-11 Magic 91.

S. Forbert: 12-10 WNOE, 13-12 WTIK, 12-25 KILT, 25-25 KNOE-FM, 12-23 KRBE, 5-2 KROY-FM, 23-24 KTSA, 25-24 B100, 15-15 Magic 91.

A. Gibb: 31-20 WNOE, 14-11 WTIK, 29-20 KFMK, d36 KILT, a23 KNOE-FM, d29 KRBE, 21-21 KTSA, d25 KUHL, d28 B100, 18-16 Magic 91.

R. Holmes: 34-26 WNOE, 35-32 WTIK, 28-19 KFMK, 36-27 KILT, d23 KNOE-FM, d29 KUHL, 29-25 B100, a27 Magic 91.

Knack: a KRBE, a Magic 91.

A. Murray: 22-16 WNOE, 21-18 WTIK, 12-9 KFMK, 30-18 KILT, on KNOE-FM, 21-19 KRBE, 19-19 KTSA, 18-9 KUHL, 21-19 Magic 91.

T. Petty: a40 WNOE, 40-29 WTIK, 37-32 KILT, 20-20 KNOE-FM, d28 KRBE, 16-14 KROY-FM, d28 KTSA, on KUHL, 29-22 B100, 27-23 Magic 91.

Pink Floyd: d32 WNOE, 11-5 WTIK, d38 KILT, 28-18 KRBE, on KTSA, a KUHL, d26 B100.

Prince: 1-7 WNOE, 2-2 WTIK, 17-31 KILT, a12 KRBE, 6-1 KTSA, 14-8 B100, 20-17 Magic 91.

Queen: 10-1 WNOE, 1-1 WTIK, 6-3 KFMK, 3-3 KILT, 2-1 KNOE-FM, 3-2 KRBE, 9-4 KROY-FM, 24-22 KTSA, 7-1 KUHL, 6-3 B100, 16-10 Magic 91.

L. Ronstadt: a37 WNOE, a WTIK, 31-30 KNOE-FM, on KRBE, d23 KROY-FM, a KTSA, on KUHL, a B100, a30 Magic 91.

Spinners: 20-15 WNOE, 27-24 WTIK, 23-10 KILT, 20-14 KRBE, 18-10 KTSA, on KUHL, 24-21 Magic 91.

D. Summer: 32-19 WNOE, 26-16 WTIK, 14-11 KFMK, 29-17 KILT, a28 KNOE-FM, 7-9 KRBE, 7-3 KTSA, 9-5 KUHL, 24-16 B100, 8-8 Magic 91.

Toto: 37-29 WNOE, 31-30 WTIK, 30-22 KFMK, 19-22 KILT, 11-10 KNOE-FM, 18-10 KRBE, 14-10 KROY-FM, a KTSA, 28-26 KUHL, d29 B100, 25-22 Magic 91.

ZZ Top: a WNOE, 39-29 KILT, a KRBE, d27 KROY-FM, on KTSA, a29 Magic 91.



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

P. Benatar: 21-17 KIMN, e KOFM, 5-4 KOPA, a22 Z97.

N. Diamond: 4-1 KIMN, 30-25 KOFM, 17-12 KOPA, 17-14 KVIL.

D. Fogelberg: 3-3 KIMN, 17-7 KOFM, 6-3 KOPA, 18-13 KVIL, a20 Z97.

S. Forbert: 6-4 KIMN, 26-23 KOFM, 23-19 KVIL.

B. Manilow: 25-21 KIMN, d27 KOFM, a KOPA, 27-24 KVIL.

A. Murray: 23-18 KIMN, d29 KOFM, 23-20 KOPA, 24-22 KVIL.

T. Petty & the Heartbreakers: d29 KIMN, e KOFM, e KOPA, 1-1 KUPD, 7-6 Z97.

Pink Floyd: a KIMN, a KOFM, 24-10 KOPA, 1-1 Z97.

Queen: 13-7 KIMN, 13-3 KOFM, 12-9 KOPA, a KVIL, 8-7 Z97.

T. Rundgren: a KIMN, a KOPA.

Toto: d27 KIMN, 27-17 KOFM, e KOPA.

Country

Chuck Mangione

Adult

None

LP Cuts

Michael Jackson ("Off The Wall")
WFBR, WRKO, WXLO, KFI, KFRC,
KHJ, KEARTH, Y100, WHBQ.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

HIM—Rupert Holmes—MCA (9)
DESIRE—Andy Gibb—RSO (8)
IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle—Col (8)
FIRE IN THE MORNING—Melissa Manchester—Arista (7)
GIVE IT ALL YOU GOT—Chuck Mangione—A&M (7)
LET ME GO, LOVE—Nicolette Larson—WB (7)
THREE TIMES IN LOVE—Tommy James—Millennium (6)
LOST IN LOVE—Air Supply—Arista (5)

WBZ/BOSTON

AN AMERICAN DREAM—Dirt Band—UA
DESIRE—Andy Gibb—RSO
GIVE IT ALL YOU GOT—Chuck Mangione—A&M
RAVEL'S BOLERO—Nardello & the Philadelphia Luv Ensemble—Pavillion

WHDH/BOSTON

LET ME GO, LOVE—Nicolette Larson—WB
THREE TIMES IN LOVE—Tommy James—Millennium

WNEW/NEW YORK

AN OLD SONG IS THE BEST SONG—Tony Arden—GP
BIG BAND BRIDGE—Louis Brown Orchestra—JMH (lp cuts)
IS THIS THE BEST—LA Boppers—Mercury
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
YOU ARE MY MIRACLE—Roger Whittaker—RCA

WIP/PHILADELPHIA

GIVE IT ALL YOU GOT—Chuck Mangione—A&M
I PLEDGE MY LOVE—Peaches & Herb—Polydor/MVP
IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle—Col
SEXY EYES—Dr. Hook—Capitol
VOICE OF FREEDOM—Jim Kirk & the TM Singers—Capitol

WBAL/BALTIMORE

LOST HER IN THE SUN—John Stewart—RSO
LOST IN LOVE—Air Supply—Arista
THREE TIMES IN LOVE—Tommy James—Millennium
WHERE DOES THE LOVIN' GO—David Gates—Elektra
WORKING MY WAY BACK TO YOU—Spinners—Atl

WMAL/WASHINGTON, D.C.

CRUISIN'—Smokey Robinson—Tamla
KISS ME IN THE RAIN—Barbra Streisand—Col
LOVING YOU WITH MY EYES—Starland Vocal Band—Windsong
THIS IS IT—Kenny Loggins—Col

WKBC-FM/WINSTON-SALEM

KARI—Bob James & Earl Klugh—Columbia/Tappan Zee
LAST TRAIN TO LONDON—ELO—Jet
THREE TIMES IN LOVE—Tommy James—Millennium

WQUD-FM/MEMPHIS

GIVE IT ALL YOU GOT—Chuck Mangione—A&M
LOST HER IN THE SUN—John Stewart—RSO
99—Toto—Col
THREE TIMES IN LOVE—Tommy James—Millennium

WSB/ATLANTA

DESIRE—Andy Gibb—RSO
FIRE IN THE MORNING—Melissa Manchester—Arista
GIVE IT ALL YOU GOT—Chuck Mangione—A&M
ONLY A LONELY HEART SEES—Felix Cavaliere—Epic
THIS IS IT—Kenny Loggins—Col

WIOD/MIAMI

HIM—Rupert Holmes—MCA
IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle—Col
LOST IN LOVE—Air Supply—Arista
LOVING YOU WITH MY EYES—Starland Vocal Band—Windsong

WTMJ/MILWAUKEE

A LESSON IN LEAVIN'—Dottie West—UA
I DON'T WANT TO BE LONELY—Dana Valery—Scotti Bros.
US AND LOVE—Kenny Nolan—Casablanca
WHERE DOES THE LOVIN' GO—David Gates—Elektra

KMBZ/KANSAS CITY

A LESSON IN LEAVIN'—Dottie West—UA
FIRE IN THE MORNING—Melissa Manchester—Arista
HIM—Rupert Holmes—MCA
IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle—Col
US AND LOVE—Kenny Nolan—Casablanca

KBOI/BOISE

AN AMERICAN DREAM—Dirt Band—UA
DESIRE—Andy Gibb—RSO

KVI/SEATTLE

I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
LOVE BOAT THEME—Jack Jones—MGM
LOVING YOU WITH MY EYES—Starland Vocal Band—Windsong
ONLY A LONELY HEART SEES—Felix Cavaliere—Epic
THREE TIMES IN LOVE—Tommy James—Millennium

Also reporting this week: WFTL, WJBO, WGAR, WCCO, KULF, KOY, KSFO. 21 stations reporting.

Retail Rap

By SOPHIA MIDAS

■ Do I detect the first real retail buzz of 1980? Many of you have reported an increase in January sales, promotions and merchandising campaigns are once again flourishing, and all of you seem to have regained your composure at your reporting desks.

NU DISKS—Retailers should gear up for a new configuration scheduled for a March-April release by Epic Records, that being the industry's first commercial 10-inch records. According to Epic spokesmen, Nu Disks will have a generic look to them with something in the art work tying them all together. Nu Disks will be primarily used for acquainting the consumer with a new recording artist, rejuvenating a catalogue, or simply bringing to life a recording that was overlooked at an earlier time. Though still undetermined, the 10-inch records will be priced between \$3.98 and \$4.98. Rumor has it that the first Nu Disks released will be recording artists the **Continental**s, the **Passengers**, **New Musik** and **Cheap Trick** . . . As **Pink Floyd's** LP "The Wall" leaps to #1 on RW's Album Chart and the group's catalogue begins to soar, it should interest collectors that Jem has bought the remaining stock of seven 45s that were only released in Italy and are now out of print. Because the group rarely releases singles in England or the U.S., the following are all the more desirable: "One of These Days/Fearless"; "Free Four/The Gold It's In The"; "Point Me At The Sky/Careful With That Axe, Eugene"; and "Have A Cigar/Shine on You Crazy Diamond" . . . Just as retailers have watched **Tom Petty** come into his own with his latest LP "Damn The Torpedoes," word has it that **Graham Parker's** next LP release will contain the artist's best material to date, and will bring the wiry rock and roller acclaim which is long overdue. RW has recently learned that premier acoustic piano player **Nicky Hopkins** may be joining the **Rumour** as they back up **Graham Parker** on his next release. Producer **Jimmy Iovine** is starting the rhythm tracks for the LP this week at the Power Station . . . Another item retailers can look out for is the 45 "My Bologna" by Capitol recording artist **Weird Al Yankovic**. The song is reportedly a spoof on **The Knack's** "My Sharona," and retailers are beginning to report action on the disc, notably in Cleveland.

ARTISTS ON THE GO—After a period of in-store quietude, recording artists are once again making in-store appearances at retail outlets throughout the country. **Pat Benatar** brought out some 200 fans during her in-store appearance at Tracks, Record Bar's outlet in Norfolk. To show their appreciation, the folks at Tracks and FM 99 presented Benatar with a birthday cake after her concert . . . Aurum recording artists **Gotham** made an in-store appearance at Washington, DC's Record And Tape Limited, and the group's LP "Void Where Inhibited" is being advertised in N.Y.C. with a billboard in Sheridan Square . . . Just as he was about to tell the man with sandy blond hair that the Record Bar couldn't accept a check for 25 cassettes, manager **Bill Bryant** got the word from an employee that the customer was none other than **Jimmy Buffett** . . . Over 1000 fans showed up to see **Charlie Daniels** as he made an in-store appearance/autograph session at Uncle Bill's Discount Store in Cleveland. In addition to the store appearance, TV station WEWS conducted a live remote interview with Daniels.

PROMOTIONS—**Larry Mundorf** reports that Camelot's 41 stores are involved with a promotion for Mercury recording artists **Rush**, whereby customers will be given the opportunity to draw the graphics for the next Rush LP. The best cover graphics will be submitted to Polygram and possibly to the group. The winner will enjoy a "60 second Rush" through the local Camelot store . . . **Fathers & Sons**, in cooperation with MCA, is giving away a Caribbean cruise as a first prize in a Tom Petty "Damn The Torpedoes" contest. Second prize is \$100. In order for a customer to fully complete the entry blank, he will have to pick up the LP. According to **Fathers & Sons** spokesmen, this will hopefully enhance sales of the record . . . **Crazy Eddies**, in conjunction with Polydor recording artists the **Inmates**, will be hosting a "Great Crazy Eddie Record Robbery," during which time a customer will have 60 seconds to run "beserk" through one store.

ONWARD AND UPWARD—Record Bar's **Ralph King**, formerly director of sales, has been appointed VP marketing and **Sandra Rutledge** is upped to VP of administrative services . . . Former CBS merchandiser **Frank Dileo**, known for his innovative concepts, has formed a retail merchandising display company called "Streets" . . . **Jack Knight** moves to El Paso to take over the position of buyer at the Sound Warehouse outlets there . . . **Daide Reckanp** assumes Knight's position in Albuquerque. **Bonnie Miller** promoted to Lieberman's regional advertising director in Chicago and **Tom Klindworth** joins the corporation as computer operations manager.

Retail Report Record World



FEBRUARY 9, 1980

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

SALESMAN OF THE WEEK



PERMANENT WAVES
RUSH
Mercury

TOP SALES

PERMANENT WAVES—Rush—Mercury
LONDON CALLING—Clash—Epic
NO BALLADS—Rockets—RSO

HANDLEMAN/NATIONAL

BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
GAP BAND II—Mercury
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MASTERJAM—Rufus & Chaka—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
SEPTEMBER MORN—Neil Diamond—Col
THE WALL—Pink Floyd—Col
UNION JACK—Babys—Chrysalis
WHERE THERE'S SMOKE—Smakey Robinson—Tamla

KORVETTES/NATIONAL

BONNIE POINTER—Motown
GLORYHOLLASTOOPID—Parliament—Casablanca
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PERMANENT WAVES—Rush—Mercury
TERI DESARIO—Casablanca
THIS DAY & AGE—D. L. Byron—Arista
UNION JACK—Babys—Chrysalis
WHERE THERE'S SMOKE—Smakey Robinson—Tamla
WHISPERS—Solar
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

PICKWICK/NATIONAL

BEST OF THE STATLER BROS. RIDES AGAIN VOL. II—Mercury
BLACK HOLE STORYTELLER—Vista
DIRT BAND—UA
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
JACKRABBIT SLIM—Steve Farbert—Nemperor
KEEP THE FIRE—Kenny Loggins—Cal
LADIES' NIGHT—Kool & the Gang—Delite
NO PLACE TO RUN—UFO—Chrysalis
PARTNERS IN CRIME—Rupert Holmes—Infinity
UNION JACK—Babys—Chrysalis

RECORD BAR/NATIONAL

BILLY PRESTON—Motown
CHRISTOPHER CROSS—WB
EVERY GENERATION—Ronnie Laws—UA
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury
LOVE STINKS—J. Geils Band—EMI America
NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
ROCKIN' INTO THE NIGHT—38 Special—A&M
ROGER WHITTAKER—RCA
THIS DAY & AGE—D. L. Byron—Arista
WHISPERS—Solar

SOUND UNLIMITED/NATIONAL

ANGEL OF THE NIGHT—Angela Bofill—Arista
HIROSHIMA—Arista
LIVE WITHOUT A NET—Angel—Casablanca
MUSIC BAND 2—War—MCA
NO BALLADS—Rockets—RSO
NO NUKES—Various Artists—Asylum
PIZZAZZ—Patrice Rushen—Elektra
PRETENDERS—Sire
ROMANTICS—Nemperor
TROUBLEMAKER—Ian McLagan—Mercury

WHEREHOUSE/NATIONAL

BAD BOY—Robert Gordon—RCA
BROKEN ENGLISH—Marianne Faithful—Island
DANCIN' & LOVIN'—Spinners—Atlantic
EVERY GENERATION—Ronnie Laws—UA
JUDY TZUKE—MCA
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils Band—EMI America
PIZZAZZ—Patrice Rushen—Elektra
ROMANTICS—Nemperor
YELLOW MAGIC ORCHESTRA—Horizon

ALEXANDER'S/NEW YORK

LADIES' NIGHT—Kool & the Gang—Delite
LIVE & UNCENSORED—Millie Jackson—Spring
NO STRANGER TO LOVE—Roy Ayers—Polydor
OFF THE WALL—Michael Jackson—Epic
PRINCE—WB
RAY, GOODMAN & BROWN—Polydor
SPECIALS—Chrysalis
WHERE THERE'S SMOKE—Smakey Robinson—Tamla
WHISPERS—Solar
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

DISC-O-MAT/NEW YORK

INNER LIFE—Prelude
LIVE & UNCENSORED—Millie Jackson—Spring
LONDON CALLING—Clash—Epic
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO STRANGER TO LOVE—Roy Ayers—Polydor
PRETENDERS—Sire
ROCKIN' INTO THE NIGHT—38 Special—A&M
THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury
WHERE THERE'S SMOKE—Smakey Robinson—Tamla

CUTLER'S/NEW HAVEN

ADVENTURES IN UTOPIA—Utopia—Bearsville
BIG FUN—Shalamar—Solar
BASS CONSTRUCTION 5—UA
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
EVERY GENERATION—Ronnie Laws—UA
LIVE AT LAST—Good Rats—Rat City
OFF THE WALL—Michael Jackson—Epic
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHERE THERE'S SMOKE—Smakey Robinson—Tamla
WHISPERS—Solar

FOR THE RECORD/BALTIMORE

EVERY GENERATION—Ronnie Laws—UA
JUST FOR YOU—Chuck Cissel—Arista
NO BALLADS—Rockets—RSO
OSIRIS—Marlin
PERMANENT WAVES—Rush—Mercury
RAY, GOODMAN & BROWN—Polydor
THE ROSE—Atlantic (Soundtrack)

THIS DAY & AGE—D. L. Byron—Arista
WHISPERS—Solar
YELLOW MAGIC ORCHESTRA—Horizon

WAXIE MAXIE/WASH., D.C.

EVERY GENERATION—Ronnie Laws—UA
LIVE & UNCENSORED—Millie Jackson—Spring
LOVE STINKS—J. Geils Band—EMI America
NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
OSIRIS—Marlin
PERMANENT WAVES—Rush—Mercury
PLEASURE PRINCIPLE—Gary Numan—Atco
ROCKIN' INTO THE NIGHT—38 Special—A&M
ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
THIS DAY & AGE—D. L. Byron—Arista

GARY'S/RICHMOND

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DIRT BAND—UA
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
KENNY—Kenny Rogers—UA
NO NUKES—Various Artists—Asylum
PHOENIX—Dan Fogelberg—Epic/Full Moon
RAY, GOODMAN & BROWN—Polydor
THE LONG RUN—Eagles—Asylum
THE WALL—Pink Floyd—Col
TUSK—Fleetwood Mac—WB

RADIO 437/PHILADELPHIA

ADVENTURES IN UTOPIA—Utopia—Bearsville
DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
EVERY GENERATION—Ronnie Laws—UA
LONDON CALLING—Clash—Epic
NO BALLADS—Rockets—RSO
PLEASURE PRINCIPLE—Gary Numan—Atco
PRETENDERS—Sire
ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
SPECIALS—Chrysalis
THE STEVE HOWE ALBUM—Atlantic

FATHERS & SONS/MIDWEST

EVERY GENERATION—Ronnie Laws—UA
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils Band—EMI America
NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
NO BALLADS—Rockets—RSO
ON—OFF BROADWAY USA—Atlantic
PERMANENT WAVES—Rush—Mercury
ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
THIS DAY & AGE—D. L. Byron—Arista
WHISPERS—Solar

NATL. RECORD MART/MIDWEST

JACKRABBIT SLIM—Steve Farbert—Nemperor
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils Band—EMI America
NO BALLADS—Rockets—RSO
NO PLACE TO RUN—UFO—Chrysalis
PERMANENT WAVES—Rush—Mercury
ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol

SCHEMER DREAMER—Steve Walsh—Kirshner/CBS
SHOTGUN IV—MCA
THIS DAY & AGE—D. L. Byron—Arista

RECORD RENDEZVOUS/CLEVELAND

AURA—David Wolf—Buddah
BIGGEST PRIZE IN SPORT—999—Polydor
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils Band—EMI America
NO BALLADS—Rockets—RSO
PERMANENT WAVES—Rush—Mercury
PLEASURE PRINCIPLE—Gary Numan—Atco
SETTING SONS—Jam—Polydor
SYLVAIN SYLVAIN—RCA
VERY DAB—Fingerpritz—Virgin Intl.

MUSIC STOP/MICHIGAN

DANCE OF LIFE—Narada Michael Walden—Atlantic
DEGUELLO—Z. Z. Top—WB
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
LOVE STINKS—J. Geils Band—EMI America
MARATHON—Santana—Col
NO BALLADS—Rockets—RSO
PARTNERS IN CRIME—Rupert Holmes—Infinity
PERMANENT WAVES—Rush—Mercury
ROMANTICS—Nemperor
UNION JACK—Babys—Chrysalis

ROSE RECORDS/CHICAGO

ADVENTURES IN UTOPIA—Utopia—Bearsville
HIROSHIMA—Arista
LONDON CALLING—Clash—Epic
NO PLACE TO RUN—UFO—Chrysalis
NO STRANGER TO LOVE—Roy Ayers—Polydor
ON—OFF BROADWAY USA—Atlantic
PERMANENT WAVES—Rush—Mercury
RAY, GOODMAN & BROWN—Polydor
ROMANTICS—Nemperor
WHISPERS—Solar

1812 OVERTURE/MILWAUKEE

LOVE STINKS—J. Geils Band—EMI America
MALICE IN WONDERLAND—Nazareth—A&M
NO BALLADS—Rockets—RSO
ON—OFF BROADWAY USA—Atlantic
ONE WAY—Al Hudson—MCA
PERMANENT WAVES—Rush—Mercury
ROGER MCGUINN/CHRIS HILLMAN FEATURING GENE CLARK—Capitol
ROMANTICS—Nemperor
SPECIALS—Chrysalis
TROUBLEMAKER—Ian McLagan—Mercury

GREAT AMERICAN/MINNEAPOLIS

ELECTRIC HORSEMAN—Cal (Soundtrack)
FINE ART OF SURFACING—Boamtown Rats—Col
FRANK MILLS—Polydor
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MASTERJAM—Rufus & Chaka—MCA
NIGHT IN THE RUTS—Aerasmith—Cal
OFF THE WALL—Michael Jackson—Epic
PARTNERS IN CRIME—Rupert Holmes—Infinity
SATISFIED—Rita Coolidge—A&M
10—WB (Soundtrack)

DISCOUNT RECORDS/ST. LOUIS

ANYTIME DELIGHT—Blend—MCA
I WISH I WAS EIGHTEEN AGAIN—George Burns—Mercury

LONDON CALLING—Clash—Epic
MY MUSIC—Ray Clark—MCA
NO BALLADS—Rockets—RSO
ON—OFF BROADWAY USA—Atlantic
PERMANENT WAVES—Rush—Mercury
PRESSURE—MCA
ROCKIN' INTO THE NIGHT—38 Special—A&M
ROGER WHITTAKER—RCA

SPEC'S MUSIC/FLORIDA

B-52S—WB
DEGUELLO—Z. Z. Top—WB
HYDRA—Tato—Cal
JUDY TZUKE—MCA
LONDON CALLING—Clash—Epic
PERMANENT WAVES—Rush—Mercury
PRETENDERS—Sire
ROLLER BOOGIE—Casablanca (Soundtrack)
UNION JACK—Babys—Chrysalis
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

DISC/TEXAS

BIG FUN—Shalamar—Solar
CHRISTOPHER CROSS—WB
HELL OF A SPELL—Doug Sahm—Takoma
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils Band—EMI America
MESSIN' WITH THE BOYS—Cherie & Marie Currie—Capitol
PERMANENT WAVES—Rush—Mercury
PLEASURE PRINCIPLE—Gary Numan—Atco
ROMANTICS—Nemperor
WHISPERS—Solar

INDEPENDENT RECORDS/COLORADO

ADVENTURES IN UTOPIA—Utopia—Bearsville
BROKEN ENGLISH—Marianne Faithful—Island
EMOTION—Merry Clayton—MCA
NEVER BUY TEXAS FROM A COWBOY—Brides of Funkenstein—Atlantic
NO PLACE TO RUN—UFO—Chrysalis
PRETENDERS—Sire
PRIME TIME—Grey & Hanks—RCA
ROMANTICS—Nemperor
SHOTGUN IV—MCA
SYLVAIN SYLVAIN—RCA

LICORICE PIZZA/LOS ANGELES

FINE ART OF SURFACING—Boamtown Rats—Col
LONDON CALLING—Clash—Epic
PEARL HARBOR & THE EXPLOSIONS—WB
PERMANENT WAVES—Rush—Mercury
PHOENIX—Dan Fogelberg—Epic/Full Moon
PRETENDERS—Sire
PRINCE—WB
SEPTEMBER MORN—Neil Diamond—Col
STAR TREK—Col (Soundtrack)
WHISPERS—Solar

EVERYBODY'S RECORDS/NORTHWEST

ELECTRIC HORSEMAN—Cal (Soundtrack)
FLIRTIN' WITH DISASTER—Mally Hatchet—Epic
HYDRA—Tato—Cal
KENNY—Kenny Rogers—UA
LADIES' NIGHT—Kool & the Gang—Delite
NO BALLADS—Rockets—RSO
OFF THE WALL—Michael Jackson—Epic
PERMANENT WAVES—Rush—Mercury
PLEASURE PRINCIPLE—Gary Numan—Atco
PRETENDERS—Sire



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

FEBRUARY 9, 1980

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

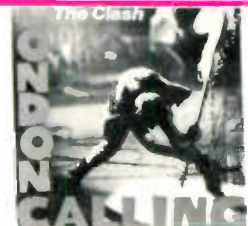
FEB. 9	FEB. 2				WKS. ON CHART	
1	2	THE WALL	PINK FLOYD	Columbia PC2 36183	7	L
2	4	OFF THE WALL	MICHAEL JACKSON/Epic FE 35745		22	H
3	1	THE LONG RUN	EAGLES/Asylum 5E 508		16	H
4	5	ON THE RADIO—GREATEST HITS VOLUMES I & II	DONNA SUMMER/Casablanca NBLP 2 7191		13	L
5	7	DAMN THE TORPEDOES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		12	H
6	3	KENNY KENNY ROGERS	/United Artists LWAK 979		18	H
7	9	PHOENIX	DAN FOGELBERG/Full Moon/Epic FE 35634		8	H
8	6	CORNERSTONE	STYX/A&M SP 3711		16	H
9	8	IN THROUGH THE OUT DOOR	LED ZEPPELIN/Swan Song SS 16002 (Atl)		21	H
10	12	FREEDOM AT POINT ZERO	JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)		10	H
11	11	BEE GEES GREATEST	/RSO RS 2 4200		11	L
12	10	MIDNIGHT MAGIC	COMMODORES/Motown M8 926M1		24	H
13	14	SEPTEMBER MORN	NEIL DIAMOND/Columbia FC 36121		4	H
14	16	GOLD & PLATINUM	LYNYRD SKYNYRD/MCA 2 11008		6	K
15	15	TUSK	FLEETWOOD MAC/Warner Bros. 2HS 3350		14	X
16	19	THE ROSE (ORIGINAL SOUNDTRACK)	/Atlantic SD 16010		5	H
17	33	THE WHISPERS	/Solar BXL1 3521 (RCA)		4	H
18	13	WET	BARBRA STREISAND/Columbia FC 36258		13	H
19	26	LIVE RUST	NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)		8	L
20	20	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H 57		5	G
21	24	PRINCE	/Warner Bros. BSK 3366		10	G
22	17	HEAD GAMES	FOREIGNER/Atlantic SD 29999		18	H
23	29	KEEP THE FIRE	KENNY LOGGINS/Columbia JC 36172		14	G
24	25	MASTERJAM	RUFUS & CHAKA/MCA 5103		11	H
25	23	ONE VOICE	BARRY MANILOW/Arista AL 9505		15	H
26	57	PERMANENT WAVE	RUSH/Mercury SRM 1 4001		2	H
27	30	NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE	VARIOUS ARTISTS/Asylum ML 801		6	X
28	28	WHERE THERE'S SMOKE	SMOKEY ROBINSON/Tamla T7 366R1 (Motown)		14	G
29	21	ROD STEWART GREATEST HITS	/Warner Bros. HS 3373		10	H
30	22	RISE	HERB ALPERT/A&M SP 4790		16	G
31	42	LADIES NIGHT	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		19	G
32	35	EAT TO THE BEAT	BLONDIE/Chrysalis CHE 1225		16	H
33	34	DEGUELLO	ZZ TOP/Warner Bros. HS 3361		9	H
34	27	BREAKFAST IN AMERICA	SUPERTRAMP/A&M SP 3708		44	H
35	36	FLIRTIN' WITH DISASTER	MOLLY HATCHET/Epic JE 36110		18	G
36	40	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis CHR 1236		12	G
37	41	JACKRABBIT	SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)		10	G
38	18	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	STEVIE WONDER/Tamla T13 371C2 (Motown)		11	L
39	44	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY)	PARLIAMENT/Casablanca NBLP 7195		6	H
40	32	LIVE! COAST TO COAST	TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)		7	L
41	43	GREATEST HITS VOL. 2	ABBA/Atlantic SD 16009		5	H
42	31	ELO'S GREATEST HITS	/Jet FZ 36310 (CBS)		8	H
43	46	STAR TREK—THE MOTION PICTURE (ORIGINAL SOUNDTRACK)	/Columbia JS 36334		4	H
44	53	PIZZAZZ	PATRICE RUSHEN/Elektra 6E 243		8	G
45	50	BIG FUN	SHALAMAR/Solar BXL1 3479 (RCA)		4	H
46	37	NIGHT IN THE RUTS	AEROSMITH/Columbia FC 36050		9	H
47	49	YOU KNOW HOW TO LOVE ME	PHYLLIS HYMAN/Arista AL 9509		8	H
48	66	ADVENTURES IN UTOPIA	UTOPIA/Bearsville BRK 6991 (WB)		3	G
49	38	CANDY-O CARS	/Elektra 5E 507		31	H



50	55	BEST OF FRIENDS	TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	6	G
51	51	WE'RE THE BEST OF FRIENDS	NATALIE COLE & PEABO BRYSON/Capitol SW 12019	6	H
52	62	NO PLACE TO RUN	UFO/Chrysalis CHR 1239	4	G
53	64	UNION JACKS	THE BABYS/Chrysalis CHR 1267	4	G
54	60	HYDRA	TOTO/Columbia FC 36229	11	H
55	58	ANGEL OF THE NIGHT	ANGELA BOFILL/Arista/GRP GRP 5501	11	G
56	39	GET THE KNACK	THE KNACK/Capitol SO 11948	30	H
57	61	JUST A TOUCH OF LOVE	SLAVE/Cotillion SD 5217 (Atl)	6	G
58	63	NO STRANGER TO LOVE	ROY AYERS/Polydor PD 1 6246	3	G
59	74	RAY, GOODMAN & BROWN	/Polydor PD 1 6240	3	G
60	65	GAP BAND II	/Mercury SRM 1 3804	4	G
61	45	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	38	G
62	69	MAKE YOUR MOVE	CAPTAIN & TENNILLE/Casablanca NBLP 7188	5	H
63	47	DOWN ON THE FARM	LITTLE FEAT/Warner Bros. HS 3345	8	H
64	56	THE CARS	/Elektra 6E 135	78	G
65	86	PRETENDERS	/Sire SRK 6083 (WB)	2	G
66	48	DREAM POLICE	CHEAP TRICK/Epic FE 35773	17	H
67	59	FIRST UNDER THE WIRE	LITTLE RIVER BAND/Capitol SOO 11954	25	H
68	70	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	6	G
69	75	HIROSHIMA	/Arista AB 4252	3	G
70	72	BRASS CONSTRUCTION 5	/United Artists LT 977	4	G
71	54	EVOLUTION	JOURNEY/Columbia FC 35797	43	H
72	78	ONE ON ONE	BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	12	H
73	73	DON'T LET GO	ISAAC HAYES/Polydor PD 1 6224	16	G
74	52	COMEDY IS NOT PRETTY	STEVE MARTIN/Warner Bros. HS 3392	17	H

CHARTMAKER OF THE WEEK

75 139 **LONDON CALLING**
 CLASH
 Epic E2 36328



76	67	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia JC 36203	14	G
77	77	DYNASTY	KISS/Casablanca NBLP 7152	33	H
78	80	BONNIE POINTER	/Motown M7 929R1	4	G
79	76	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK)	THE MUPPETS/Atlantic SD 16001	19	H
80	82	CHEAP TRICK AT BUDOKAN	/Epic FE 35795	49	H
81	91	THE DANCE OF LIFE	NARADA MICHAEL WALDEN/Atlantic SD 19259	2	G
82	85	DISCOVERY	ELO/Jet FZ 35769 (CBS)	32	H
83	114	NO BALLADS	ROCKETS/RSO RS 1 3071	1	G
84	—	LOVE STINKS	J. GEILS BAND/EMI-America SOO 17016	1	H
85	92	LIVE AND UNCENSORED	MILLIE JACKSON/Spring SP 2 6725 (Polydor)	2	K
86	71	INJOY	BAR-KAYS/Mercury SRM 1 3781	12	G
87	90	GREATEST HITS	BARRY MANILOW/Arista A2L 8601	39	K
88	107	THE ROMANTICS	/Nemperor NJZ 36273 (CBS)	1	G
89	100	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012	9	H
90	102	SIT DOWN AND TALK TO ME	LOU RAWLS/Phila. Intl. JZ 36304 (CBS)	1	G
91	95	PARTNERS IN CRIME	RUPERT HOLMES/MCA/Infinity INF 9020	8	G
92	94	ROUGH RIDERS	LAKESIDE/Solar BXL1 3490 (RCA)	3	G
93	106	STARDUST	WILLIE NELSON/Columbia KC 35305	1	G
94	98	DIONNE	DIONNE WARWICK/Arista AB 4230	27	G
95	81	BAD GIRLS	DONNA SUMMER/Casablanca NBLP 2 7150	37	L
96	101	WILLIE NELSON SINGS KRISTOFFERSON	/Columbia JC 36188	1	G
97	68	IDENTIFY YOURSELF	O'JAYS/Phila. Intl. FZ 36027 (CBS)	21	H
98	108	DANCIN' AND LOVIN'	SPINNERS/Atlantic SD 19256	1	G
99	96	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	22	G
100	83	AMERICAN GARAGE	PAT METHENY/ECM 1 1155 (WB)	8	H

Albums 151-200

FEBRUARY 9, 1980

- 151 SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
- 152 THE STEVE HOWE ALBUM/Atlantic SD 19243
- 153 DRUMS AND WIRES XTC/Virgin VA 13134 (A1)
- 154 RATHER BE ROCKIN' TANTRUM/Ovation OV 1747
- 155 PRIME TIME GREY & HANKS/RCA AFL1 3477
- 156 EVITA FESTIVAL/RSO RS 1 3061
- 157 LED ZEPPELIN IV/Atlantic SD 19129
- 158 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
- 159 ONE WAY FEATURING AL HUDSON/MCA 317B
- 160 THE UNDERTONES/Sire SRK 60B1 (WB)
- 161 AN AMERICAN DREAM DIRT BAND/United Artists UA LA 974 H
- 162 STAY WITH ME TILL DAWN JUDY TZUKE/Rocket 2001 (MCA)
- 163 GENETIC WALK AHMAD JAMAL/20th Century Fox T600 (RCA)
- 164 LIVE WITHOUT A NET/ANGEL/Casablanca NBLP 2 7203
- 165 O SOLO MIO LUCIANO PAVAROTTI/London OS 26560
- 166 SETTING SONS JAM/Polydor PD 1 6249
- 167 ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202
- 168 BAT OUT OF HELL MEATLOAF/Epic/Cleve. Int'l. PE 34974
- 169 JUST FOR YOU CHUCK CISEL/Arista AB 4257
- 170 THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005
- 171 MOONLIGHT MADNESS TERI DeSARIO/Casablanca NBLP 7178
- 172 EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
- 173 GAMMA 1/Elektra 6E 219
- 174 I WANT YOU WILSON PICKETT/EMI-America SW 17019
- 175 BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
- 176 THE BIGGEST PRIZE IN SPORT 999/Polydor PD 1 6256

- 177 THE BLACK HOLE (ORIGINAL SOUNDTRACK)/Disney/Vista V 500B
- 178 SABOTAGE/LIVE JOHN CALE/Spy/IRS SP 004 (A&M)
- 179 PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
- 180 ONLY MAKE BELIEVE BELL & JAMES/A&M SP 47B4
- 181 STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- 182 "10" (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3399
- 183 SUNDAY MORNING SUITE FRANK MILLS/Polydor PD 1 6225
- 184 CHRISTOPHER CROSS/Warner Bros. BSK 3383
- 185 THE WHOLE WIDE WORLD WRECKLESS ERIC/SHR USE 1
- 186 TEAR ME APART TANYA TUCKER/MCA 5106
- 187 GREAT ENCOUNTERS DEXTER GORDON/Columbia JC 35978
- 188 MESSIN' WITH THE BOYS CHERIE & MARIE CURRIE/Capitol ST 12022
- 189 MOTHER'S FINEST LIVE/Epic JE 35976
- 190 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 1 5025
- 191 AIN'T IT SO RAY CHARLES/Atlantic SD 19251
- 192 QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
- 193 FREEZE FRAME GODLEY & CREME/Polydor PD 1 6257
- 194 HIGH ON YOUR LOVE DEBBIE JACOBS/MCA 3202
- 195 GIANTS/MCA 3188
- 196 LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
- 197 DANCING IN THE DRAGON JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 198 IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
- 199 OZONE OSIRIS/Marlin 2234 (TK)
- 200 IV SHOTGUN/MCA 3201

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

Album Cross Reference

ABBA	41	BARRY MANILOW	25, 87
AC/DC	99	PAT METHENY	100
AEROSMITH	46	STEVE MARTIN	74
HERB ALPERT	30	SERGIO MENDES	128
APRIL WINE	115	MOLLY HATCHET	35
ROY AYERS	58	ANNE MURRAY	89
B-52's	137	MUSE	27
BABYS	53	WILLIE NELSON	96, 93
BAR-KAYS	86	GARY NUMAN	113
BEE-GEES	11, 123	OAK RIDGE BOYS	149
PAT BENATAR	36	OFF BROADWAY	117
BLACKFOOT	144	O'JAYS	97
BLONDIE	32	ORIGINAL SOUNDTRACK:	
ANGELA BOFILL	55	ELECTRIC HORSEMAN	124
BOOMTOWN RATS	120	GREASE	109
BRASS CONSTRUCTION	70	MUPPET MOVIE	79
BRIDES OF FUNKENSTEIN	112	ROSE	16
D. L. BYRON	129	STAR TREK	43
CAPTAIN & TENNILLE	62	PARLIAMENT	39
CARS	49, 64	TEDDY PENDERGRASS	40
CHEAP TRICK	66, 80	TOM PETTY	108
CLASH	75	PINK FLOYD	1
NATALIE COLE & PEABO BRYSON	51	BONNIE POINTER	78
COMMODORES	12	POLICE	136
CRUSADERS	135	JEAN-LUC PONTY	119
CHARLIE DANIELS BAND	131	PRESSURE	145
NEIL DIAMOND	13	STANDERS	65
GEORGE DUKE	107	PRINCE	21
EAGLES	3, 118	LOU RAWLS	90
EARTH, WIND & FIRE	133	RAY GOODMAN & BROWN	59
ELO	42, 82	SMOKEY ROBINSON	28
MARIANNE FAITHFULL	126	ROCKETS	83
FLEETWOOD MAC	15, 125	KENNY ROGERS & DOTTIE WEST	146
STEVE FORBERT	37	KENNY ROGERS	6, 20, 63
DAN FOGELBERG	7	ROMANTICS	88
FOREIGNER	22	RUFUS & CHAKA	24
GAP BAND	60	PATRICE RUSHEN	44
CRYSTAL GAYLE	76, 103	RUSH	26
J. GEILS	84	SANTANA	114
ROBERT GORDON	138	SHALAMAR	45
PEARL HARBOR	101	SLAVE	57
ISAAC HAYES	73	38 SPECIAL	122
HIROSHIMA	69	SPECIALS	98
RUPERT HOLMES	91	SPINNERS	147
PHYLLIS HYMAN	47	STATLER BROS.	29
INMATES	106	ROD STEWART	147
INNER LIFE	139	BARBRA STREISAND	18, 127
MICHAEL JACKSON	2		8, 132, 140
MILLIE JACKSON & ISAAC HAYE			4, 95
MILLIE JACKSON			34
BOB JAMES & EARL KLUGH			150
JEFFERSON STARSHIP	10	SYLVAIN S.	130
WAYLON JENNINGS	142, 61	TOTO	54
JOURNEY	71	UFO	52
KC	146	UTOPIA	48
KISS	77	VAN HALEN	110
KNACK	77	VILLAGE PEOPLE	105
KOOL & THE GANG	31	STEVE WALSH	141
LAKE SIDE	92	NARADA MICHAEL WALDEN	81
RONNIE LAWS	104	DIONNE WARWICK	94
LED ZEPPELIN	9	WHISPERS	17
LITTLE FEAT	63	LENNY WHITE	50
KENNY LOGGINS	23	STEVIE WONDER	35
LITTLE RIVER BAND	67	YELLOW MAGIC ORCH.	137
LYNYRD SKYNYRD	14	NEIL YOUNG	19
IAN McLAGEN	111	FRANK ZAPPA	145
McGUINN HILLMAN	121	ZZ TOP	33

Record World

Albums 101-150

FEBRUARY 9, 1980

- | | | | | |
|--------|--------|---|-----|---|
| FEB. 9 | FEB. 2 | 101 | 104 | PEARL HARBOR AND THE EXPLOSIONS/Warner Bros. BSK 3404 |
| 102 | 116 | THE SPECIALS/Chrysalis CHR 1265 | | |
| 103 | 109 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 | | |
| 104 | — | EVERY GENERATION RONNIE LAWS/United Artists LT 1001 | | |
| 105 | 79 | LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183 | | |
| 106 | 93 | FIRST OFFENCE INMATES/Polydor PD 1 6241 | | |
| 107 | 89 | MASTER OF THE GAME GEORGE DUKE/Epic JE 36263 | | |
| 108 | 124 | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol) | | |
| 109 | 84 | GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002 | | |
| 110 | 110 | VAN HALEN/Warner Bros. BSK 3075 | | |
| 111 | 115 | TROUBLEMAKER IAN McLAGEN/Mercury SRM 1 3786 | | |
| 112 | 133 | NEVER BUY TEXAS FROM A COWBOY BRIDES OF FUNKENSTEIN/Atlantic SD 19261 | | |
| 113 | 128 | THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120 | | |
| 114 | 97 | MARATHON SANTANA/Columbia FC 36154 | | |
| 115 | 87 | HARDER . . . FASTER APRIL WINE/Capitol ST 12013 | | |
| 116 | 122 | ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229 | | |
| 117 | 131 | ON OFF BROADWAY usa/Atlantic SD 19263 | | |
| 118 | 118 | THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052 | | |
| 119 | 123 | A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253 | | |
| 120 | 130 | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248 | | |
| 121 | — | ROGER McGUINN & CHRIS HILLMAN FEATURING GENE CLARK/Capitol ST 12043 | | |
| 122 | 135 | ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782 | | |
| 123 | 125 | SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041 | | |
| 124 | 136 | THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327 | | |
| 125 | 134 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 | | |
| 126 | 143 | BROKEN ENGLISH MARIANNE FAITHFULL/Island ILPS 9570 (WB) | | |
| 127 | 129 | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679 | | |
| 128 | 138 | MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214 | | |
| 129 | 147 | THIS DAY AND AGE D.L. BYRON/Arista AB 4258 | | |
| 130 | 132 | SYLVAIN SYLVAIN/RCA AFL1 3475 | | |
| 131 | 88 | MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751 | | |
| 132 | 103 | PIECES OF EIGHT STYX/A&M SP 4724 | | |
| 133 | 111 | I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730 | | |
| 134 | 146 | YELLOW MAGIC ORCHESTRA/Horizon SP 736 (A&M) | | |
| 135 | 113 | STREET LIFE CRUSADERS/MCA 3094 | | |
| 136 | 99 | REGGATA DE BLANC THE POLICE/A&M SP 4792 | | |
| 137 | 141 | THE B-52'S/Warner Bros. BSK 3355 | | |
| 138 | 145 | BAD BOY ROBERT GORDON/RCA AFL1 3523 | | |
| 139 | 121 | I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude PRL 12175 | | |
| 140 | 137 | THE GRAND ILLUSION STYX/A&M SP 4637 | | |
| 141 | — | SCHEMER DREAMER STEVE WALSH/Kirshner JZ 36200 (CBS) | | |
| 142 | 112 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493 | | |
| 143 | 119 | JOE'S GARAGE ACTS II & III FRANK ZAPPA/SRZ 2 1502 (Mercury) | | |
| 144 | 144 | STRIKES BLACKFOOT/Atco SD 38 112 | | |
| 145 | 120 | PRESSURE/MCA 3105 | | |
| 146 | 127 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/KC 611 | | |
| 147 | — | THE BEST OF THE STATLER BROS. RIDES AGAIN, VOL. II/Mercury SRM 1 5024 | | |
| 148 | — | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H | | |
| 149 | 150 | THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135 | | |
| 150 | — | SWITCH II/Gordy G7 988R1 (Motown) | | |

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Eleanor Johnson and Barbara Baxter, who own the Stage Gear Boutique next door to Studio 54, will present a showing of costumes for performing artists by 17 ensemble and accessories designers. The outfits, which range in design from elegant to new wave apparel, will be displayed at the Mudd Club on Feb. 12th. The affair is only open to performers and managers by reservation. Among the guest star models gracing the runway that evening will be Sara Dash, Phyllis Hyman and the members of Cameo. Hyman and Cameo are two of the new recent accounts acquired by Stage Gear. For further information call (212) 541-9661 between 2 p.m. and 6 p.m.

Intersong Music through its Rightsong Music (BMI) has obtained world wide representation rights for the works of Isaac Hayes, including his recent hits "Deja Vu." The song has been nominated for a Grammy in three categories.

Dennis Gordon, who did a superb job as promotion man for Prelude Records, can be reached at (212) 525-4432.

Rick James and Prince are being teamed up for a national tour of 40-odd dates beginning Feb. 9th. The tour will end May 4th in New York with a performance at the Beacon Theatre. Prince's latest album, by the way, has reportedly sold gold.

A special happy birthday to the one and only Eubie Blake who will be 97 years young on Thursday, Feb. 7th. The Songwriters' Hall of Fame will be hosting a reception for the king of ragtime.

Quincy Jones is in the studio producing George Benson's next Warner Bros. album.

Kool & the Gang celebrated their 10th anniversary together with a SRO concert that rocked New York's Avery Fisher Hall. At a reception following the Feb. 28th show, the group was presented with platinum and gold for their "Ladies' Night" single and gold for their album of the same name. At midnight Robert "Kool" Bell and wife Sakinah toasted their 9th wedding anniversary.

Organist Charles Earland has been signed to Columbia Records. A release is expected in the spring.

WEST COAST: On February 4th, The Media Forum, a Brotherhood Crusade funded affair, will host a discussion on the role of the FCC in minority broadcasting. Invited guests will hear guest speaker Charles D. Ferris, chairman of the FCC, and guest moderator Yvonne Braithwaite Burke, L.A. County board of supervisors, address issues faced by minorities in the broadcasting community. The Media Forum, Inc. has been established to provide a series of interchanges on a quarterly basis between entertainment professionals, industry executives, government officials and civic leaders on broadcasting topics

which are of vital interest to all concerned . . . Chris Clay, Dean Changers and Walter Sumner have formed Mopres Records, which is an independently distributed company, concentrating on all aspects of recording music. The new company's location is 31203 Granado Drive, Rancho Palos Verdes 90274; the label has already signed five artists, including Easy Credit, Overnight Band, Cash, Jinjer and Betty Griffin. Mopres has appointed Al Ramirez to the position of staff producer, while Sumner heads the A&R division. Chris Clay is the executive VP and general manager, while Changers is president. For more information contact Walter Sumner at (213) 541-6710.

(Continued on page 39)

Black Oriented Album Chart

FEBRUARY 9, 1980

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- PRINCE**
Warner Bros. BSK 3366
- MASTERJAM**
RUFUS & CHAKA KHAN/MCA 5103
- GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- JUST A TOUCH OF LOVE**
SLAVE/Cotillion SD 5217 (Atl)
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- THE GAP BAND II**
Mercury SRM 1 3804
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- BRASS CONSTRUCTION 5**
United Artists LT 977
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- HIROSHIMA**
Arista AB 4252
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- THE MUSIC BAND 2**
WAR/MCA 3193
- ROYAL RAPPIN'**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- DANCIN' AND LOVIN'**
SPINNERS/Atlantic SC 19256
- RISE**
HERB ALPERT/A&M SP 4790
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- NEVER BUY TEXAS FROM A COWBOY**
BRIDES OF FUNKENSTEIN/Atlantic SD 19261
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- MAGIC LADY**
SERGIO MENDES BRASIL '88/Elektra 6E 214
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- YELLOW MAGIC ORCHESTRA**
Horizon SP 736 (A&M)
- BONNIE POINTER**
Motown M7 929R1
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- JUST FOR YOU**
CHUCK CISSEL/Arista AB 4257
- SWITCH II**
Gordy G7 988R1 (Motown)
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)**
INNER LIFE/Prelude PRL 12175
- IN LOVE**
CHERYL LYNN/Columbia JC 36145

PICKS OF THE WEEK

SOUNDSCAPES

CEDAR WALTON—Columbia JC 36285



This is Walton's second release for this label and it features some good contemporary sounds.

He has penned five of the six originals and gets terrific assistance from Al Foster, Freddie Hubbard, Buddy Williams and the long missed Leon Thomas. Jazz/fusion stations should check out "Warm To The Touch" as a good airplay cut.

WINNERS

KLEER—Atlantic SD 19262



Back with their second album, this male quintet lives up to the claim of the LP's title. Produced with Dennis King, Kleer displays both good playing and writing ability on the album's up-tempo and ballad numbers. Listen for future action with the dance tunes "Winners" and "Nothin' Said."

YOU GOT WHAT IT TAKES

BOBBY THURSTON—Prelude 12174



This is Thurston's second album, the first for this label. The five mostly dance oriented numbers are well produced by Willie Lester and Rodney Brown. Thurston offers his version of the Billy Stewart classic, "Sittin' In The Park," which works well. Watch for singles on "I Wanna Do It With You" and the title track.

CHAIR IN THE SKY

MINGUS DYNASTY—Elektra 6E-248



Thanks to the determination of alumni of excellent sidemen, the music of the mighty Charles Mingus continues to be recorded and perpetuated. On this, their first album following a strong ovation at a number of concerts during the last year, Dannie Richmond, Charlie Haden, Don Pullen, John Handy and others pay a beautiful living tribute to one of the world's most creative artists.

Record World Black Oriented Singles



FEBRUARY 9, 1980

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

FEB. 9	FEB. 2		WKS. ON CHART
1	1	THE SECOND TIME AROUND SHALAMAR Solar 11709 (RCA) (2nd Week)	16
2	2	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	14
3	3	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	12
4	8	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	11
5	6	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	12
6	9	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	9
7	5	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	18
8	4	FOREVER MINE O'JAYS/Phila. Intl. 9 3727 (CBS)	9
9	7	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	16
10	11	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	8
11	25	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	4
12	17	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	5
13	10	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	15
14	16	GOT TO LOVE SOMEBODY SISTER SLEDGE/Cotillion 45007 (Atl)	5
15	12	SPARKLE CAMEO /Chocolate City 3202 (Casablanca)	13
16	15	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	22
17	19	HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	7
18	13	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	15
19	22	WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	7
20	23	BAD TIMES TAVARES/Capitol 4811	5
21	18	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	11
22	24	I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	7
23	14	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	16
24	20	LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	22
25	21	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	12
26	26	STEPPING GAP BAND/Mercury 76021	8
27	30	SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	6
28	35	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	3
29	36	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	4
30	29	SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	6
31	37	PRAYIN' HAROLD MELVIN & THE BLUE NOTES/Source 41156 (MCA)	5
32	32	DON'T TAKE IT AWAY WAR/MCA 41158	6
33	34	WONDERLAND COMMODORES/Motown 1479	6
34	42	THIS IS IT KENNY LOGGINS/Columbia 1 11109	3
35	48	THEME FROM THE BLACK HOLE PARLIAMENT/Casablanca 2235	3



36	43	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	5
37	53	ON THE RADIO DONNA SUMMER/Casablanca 2236	4
38	39	DON'T STOP THE FEELING ROY AYERS/Polydor 2037	8
39	40	BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165	5
40	41	CISSELIN' HOT CHUCK CISSEL/Arista 0471	7
41	44	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	4
42	49	EVERY GENERATION RONNIE LAWS/United Artists 1334	3
43	54	FUNK YOU UP SEQUENCE/Sugarhill 543	3
44	47	GET UP VERNON BURCH/Chocolate City 3203 (Casablanca)	5
45	45	I'VE GOT FAITH IN YOU CHERYL LYNN/Columbia 1 11174	4
46	52	I DON'T EVER (WANNA LOVE NOBODY BUT YOU) CREME DE COCOA/Venture 118	4
47	50	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	6
48	58	BOUNCE, SKATE, ROLL, PT. I VAUGHAN MASON AND CREW/Brunswick 55548	3
49	55	BODYSHINE INSTANT FUNK/Salsoul 2112 (RCA)	3
50	33	WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	9
51	66	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	2
52	61	LOVE INJECTION TRUSSEL/Elektra 45660	3

CHARTMAKER OF THE WEEK

53	—	WELCOME BACK HOME DRAMATICS MCA 41178	1
54	62	MUSIC ONE WAY FEATURING AL HUDSON/MCA 41170	3
55	57	MAGIC CARPET RIDE DIVA GRAY AND OYSTER/Columbia 43 11113	3
56	65	RIGHT PLACE BRASS CONSTRUCTION/United Artists 1332	2
57	64	COMPUTER GAMES YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	2
58	—	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	1
59	—	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	1
60	63	IT'S NOT MY TIME L.V. JOHNSON/ICA 026	3
61	67	YOU'RE MY SWEETNESS BILLY PAUL/Phila. Intl. 9 3736 (CBS)	2
62	—	STANDING OVATION G.Q./Arista 0483	1
63	—	YES I'M READY TERI DE SARIO/Casablanca 2227	1
64	—	WAY BACK WHEN BRENDA RUSSELL/A&M 2207	1
65	—	STOMP! BROTHERS JOHNSON/A&M 2216	1
66	—	COME INTO MY LIFE RICK JAMES/Gordy 7177 (Motown)	1
67	—	WHAT YOU WON'T DO FOR LOVE NATALIE COLE & PEABO BRYSON/Capitol 4826	1
68	—	LOVE IS GOOD NEWS AVA CHERRY/RSO 1017	1
69	—	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038	1
70	—	WE DON'T CONTROLLERS /Juana 3426 (TK)	1
71	27	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	11
72	38	MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS)	7
73	46	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	5
74	51	I'M IN LOVE WITH YOU REN WOODS/ARC/Columbia 1 11146	5
75	59	ONLY MAKE BELIEVE BELL & JAMES/A&M 2204	7



Black Music Report (Continued from page 38)

KJLH first introduced Yutaka Yokokusa one year ago, and most recently invited Yutaka back for an interview with KJLH's Lawrence Tanner. The "Love Light" LP garnered much attention yet Yutaka is still seeking the proper distribution and artist contract. KJLH's initial broadcast led to widespread airplay, greatly through public demand, in many key cities throughout the country. Can you imagine having one of the most requested LP's in the history of KJLH radio without a U.S. label? Well, Yutaka does, and he's not imagining.

Keith Adams and Stan Raymond of BENI, Broadcast Enterprises National Inc., have both resigned, making way for Sonny Burns' ap-

pointment as the new VP of radio operations . . . Bob Altshuler and Bob Jones, co-chairmen of the BMA's standing committee for public relations and publicity, have announced the appointments of Stu Segal, Robert Rolontz, Herb Helman, Tim Baker, Dennis Fine, Eliot Horne, and Howard Bloom as new members of the committee . . . Mayor Marion Barry of Washington, D.C. is proclaiming February 1st Peaches and Herb Day in D.C. The dynamic duo will receive from Congressman Walter Fauntroy a copy of the congressional record on the first day of February, solidifying that it is their day in D.C.

Record World Jazz

By ROBERT PALMER

■ Elektra has released "Chair in the Sky" from **Mingus Dynasty**, the pool of former **Charles Mingus** sidemen assembled by **Susan Graham Mingus** to perpetuate the composer-bassist's music. Most of the Mingus compositions selected for this initial Dynasty album were heard on **Joni Mitchell's** Mingus LP, and one can't help feeling that their inclusion was designed to give this hard jazz record some cross-over appeal. But they're fine tunes, finer in these instrumental versions as far as this listener is concerned. And the band is quite a band—**Charlie Haden** in the bass chair, horns by **John Handy**, **Joe Farrell**, **Jimmy Owens** and **Jimmy Knepper**, Mingus perennial **Dannie Richmond** on drums, and the piquant, uncompromising **Don Pullen** on piano. It's nice to see musicians of such caliber recording on Elektra, and one hopes the company's commitment will continue beyond this first album; there's a lot of great Mingus music worth recording again, and Mingus Dynasty (which includes other musicians at various times) is bound to invest them with fresh ideas and spirit.

Chicago jazz has been unusually well represented on several recent releases. **Frank Walton**, a trumpeter who has been little heard of outside the Windy City, turns in a very strong performance at the helm of a sextet on his debut album, "Reality" (Delmark, 4243 N. Lincoln, Chicago, Ill. 60618). This is one of those records that proves the gap between post-bop and the avant-garde is no chasm, as the personnel, which includes veteran pianist **Jody Christian** and saxophonist **Henry Threadgill** of the trio Air, meshes beautifully in an idiom that might best be described as late-sixties Blue Note. Another trumpeter who came out of Chicago's jazz scene, **Leo Smith**, has a new album on Nessa, "Spirit Catcher." This writer contributed the liner notes, but he'd like to say, off the record so to speak, that if any one album best captures what Smith's about, this is it. Finally, Chicago trombonist **George Lewis**, whose sideman credits range from **Count Basie** to **Anthony Braxton**, has made a superb new album for Black Saint, "Homage to Charles Parker." Lewis is one of the most provocative composers in New York new music circles; his presentations include a mixture of jazz improvising on acoustic instruments, electronics, and, sometimes, computer-generated sound. This is the first album to really show off this aspect of his talent and features support from pianist **Anthony Davis**, reedman **Douglas Ewart**, and **Richard Teitelbaum** on synthesizers.

Black Saint has also released "Nuba" by a most unusual and talented trio—drummer **Andrew Cyrille**, vocalist **Jeanne Lee** and alto saxophonist **Jimmy Lyons**. The third recent Black Saint is "First String" by another exceptional trio, the **String Trio of New York**—**Billy Bang** on violin, **James Emery** on guitar, and **John Lindberg** on bass. Black Saint Records is distributed by Rounder Records. Incidentally (perhaps not

so incidentally), these are the last three Black Saint releases produced by the company's founder, **Giacomo Pellicciotti**. It was Pellicciotti who made the label perhaps the world's foremost showcase for contemporary jazz—the quality of his productions was consistently very high indeed, and other producers did consistently less well with some of the same artists. One hopes Pellicciotti will resurface in a new situation, and that the quality of the company's releases won't precipitously decline.

SOMETHING OLD, SOMETHING NEW: Columbia Masterworks, of all people, has issued an album by a group that began its recording career on the New York indie label Blue Goose: **Gary Lawrence and his Sizzling Syncopators**. Lawrence is a dedicated student of the jazz and popular band arrangements and orchestrations of the 1920's and does both period pieces and twenties-style versions of contemporary dance music—here he tackles "Stayin' Alive" and Lennon/McCartney's "Honey Pie." The record is finely crafted and a lot of fun, like Lawrence's previous efforts. As for the new, 1750 Arch Records (1750 Arch Street, Berkeley, California 94709 or through New Music Distribution Service, 500 Broadway, New York, N.Y. 10012) has released the eagerly awaited (in this household at least) second volume of **Conlon Nancarrow's** "Complete Studies for Player Piano." Nancarrow, a former jazz band trumpeter, began composing on player piano rolls in the forties, before electronic composition, simply because he envisioned music that was so rhythmically difficult and demanded such standards of execution, he couldn't find anyone to play it. Over the years he's stuck with his unusual medium and created an absolutely unique body of work. His music is shot through with blues piano touches but it's often polytonal, employs several different time signatures and tempos simultaneously, and so on. This is adventurous music by an unsung American master, and not to be missed.

BMA Membership Drive

(Continued from page 3)

arts division (one of four divisions) of the Black Music Association (BMA) held the organization's first formal membership drive.

Performing arts division chairman **Smockey Robinson** opened the meeting by addressing issues surrounding the BMA's need for increased artist participation, specifically in the areas of membership and financial support. According to Robinson, "This is probably the most important meeting in black music's history." Robinson continued, "What we must do is reorganize and recognize the power of black music and what it means to our future economic security. Music is our only natural resource," he said, "and it is time for our music to be properly documented."

Kenny Gamble, BMA president and co-founder, stated that "the BMA is a new attitude," and with this new attitude it is necessary for blacks to unite. "Whether it is called the BMA, the group or the gang, the fact remains that black music is the strongest contributor to the survival of the music industry. We recognize that our priority is the creative division." He continued, "The BMA can help design a pattern for doing business with the black retailers and consumers, so we can all work at the peak of our intelligence."

Larkin Arnold, west coast senior vice president of Arista Records, addressed hard-nosed issues that concern every recording artist and manager. He said, "The BMA can be used as

a tool for educating artists of their rights, so that we can upgrade the quality of artist representation overall."

For example, **Arnold** noted that an attorney group—an outgrowth of the organization, including industry attorneys **Ray Tisdale** and **David Franklin**—will devote full scale meetings at the June conference to artists, designed in part to address the specifics in contractual negotiations.

Citing the defunct National Association of Television and Radio Announcers (NATRA) as the cause for his skepticism in originally joining the BMA, **Barry White** stated, "We are separated and unrelated people because we have been undercommunicated. But the word is that black music is in serious trouble," he said, adding, "I now need the BMA because my life, welfare and good conscience are in danger. There is a life for black men and women in the music industry, and the BMA is searching for that life."

"Black music has been down-trodden," according to **Billy Eckstine**. "It is now time for us to realize our potential and show what we've contributed to the music industry." Eckstine offered his earlier experiences in the industry as testimony to the flaws imposed on most black recording artists during the days of "race" records.

Stevie Wonder commented, "By having the BMA, it makes it possible for us to institute something about black American culture, and that is in itself an institution."

The Jazz LP Chart

FEBRUARY 9, 1980

1. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zea FC 36241
2. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
3. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
4. **AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
5. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
6. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
7. **RISE**
HERB ALPERT/A&M SP 4790
8. **HIROSHIMA**
Arista AB 4252
9. **MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
10. **A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
11. **STREET BEAT**
TOM SCOTT/Columbia JC 36137
12. **STREET LIFE**
CRUSADERS/MCA 3094
13. **8:30**
WEATHER REPORT/ARC/Columbia
PC2 36030
14. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259
15. **WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
16. **THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
17. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
18. **GREAT ENCOUNTERS**
DEXTER GORDON/Columbia JC 35978
19. **PRESSURE**
MCA 3195
20. **MORNING DANCE**
SPRO GYRA/MCA/Infinity INF 9004
21. **PASSION DANCE**
McCOY TYNER/Milestone M 9091
(Fantasy)
22. **BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
23. **GIANTS**
MCA 3188
24. **CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278
25. **NATIVE SON**
MCA/Infinity INF 9022
26. **GENETIC WALK**
AHMAD JAMAL/20th Century Fox T600
(RCA)
27. **DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
28. **DAYS LIKE THESE**
JAY HOGGARD/Arista/GRP GRP 5004
29. **AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
30. **THE BEST OF HERBIE HANCOCK**
Columbia JC 36309

Classical Retail Report

FEBRUARY 9, 1980

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
MAHLER: SYMPHONY NO. 4—Mathis, Karajan—DG
MASSENET: WERTHER—Trojanos, Kraus, Plasson—Angel
PUCCINI: LA BOHEME—Ricciarelli, Putnam, Carreras, Davis—Philips
STRAUSS: FOUR LAST SONGS—Te Kanawa, Davis—Columbia

KORVETTES/EAST COAST

ANNIE'S SONG—Galway—RCA
MAHLER: SYMPHONY NO. 4—DG
PACHELBEL: KANON—Pailard—RCA
PAVAROTTI: O SOLE MIO—London
PUCCINI: LA BOHEME—Philips
RAVEL: BOLERO—Mehta—London
STRAUSS: FOUR LAST SONGS—Columbia
DAME JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA LOVE DUETS—London
VERDI: RIGOLETTO—Sutherland, Pavarotti, Milnes, Bonyngue—London

SAM GOODY/EAST COAST

DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
GALWAY PLAYS TELEMANN—RCA
MAHLER: SYMPHONY NO. 4—DG
MOZART: DON GIOVANNI—Price, M., Sass, Weikl, Solti—London
BRAVO PAVAROTTI—London
PAVAROTTI: O SOLE MIO—London
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel
PUCCINI: LA BOHEME—Philips
STRAUSS: FOUR LAST SONGS—Columbia
ZEMLINSKY: STRING QUARTET NO. 2—La Salle Quartet—DG

CUTLER'S/NEW HAVEN

BEETHOVEN: PIANO CONCERTO NO. 5—Pollini, Boehm—DG
BRAHMS: PIANO PIECES—Gieseking—Seraphim
MAHLER: SYMPHONY NO. 4—DG
PONCE: GUITAR PIECES—Williams—Columbia
RENAISSANCE AND BAROQUE BRASS—American Brass Quintet—Delos
STRAUSS: FOUR LAST SONGS—Columbia

VERDI: DON CARLO—Freni, Carreras, Ghiaurov, Karajan—Angel
VERDI: REQUIEM—Scotto, Baltza, Lucchetti, Nesterenko, Muti—Angel
ZEMLINSKY: STRING QUARTET NO. 2—La Salle Quartet—DG

HARMONY HOUSE/DETROIT

ANNIE'S SONG—Galway—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
COPLAND: COMPLETE PIANO MUSIC—Smit—Columbia
MAHLER: SYMPHONY NO. 4—DG
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
MOZART: PIANO CONCERTOS—Brendel, Marriner—Philips
MOZART: DON GIOVANNI—Moser, Te Kanawa, Raimondi—Maazel—Columbia
PAVAROTTI: O SOLE MIO—London
SYLVIA SASS SINGS DRAMATIC COLORATURA ARIAS—London
TCHAIKOVSKY: 1812 OVERTURE—Telarc

STREETSIDE/ST. LOUIS

BERG: LULU—Stratas, Mazura, Boulez—DG
GRIEG: PIER GYNT SUITES—Slatkin—Telarc
MAHLER: SYMPHONY NO. 4—DG
MASSENET: WERTHER—Angel
MENDELSSOHN: SYMPHONIES NOS. 4, 5—Sawallisch—Philips Festivo
MUSGRAVE: MARY, QUEEN OF SCOTS—Putnam, Marks—Vox/Turnabout
BRAVO PAVAROTTI—London
PUCCINI: LA BOHEME—Philips
RAVEL: BOLERO—Fiedler—DG
PONCE: GUITAR WORKS—Williams—Columbia

TOWER RECORDS/

SAN FRANCISCO

BACH: MUSICAL OFFERING—Marriner—Philips
BERG: LULU—Stratas, Mazura, Boulez—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
MAHLER: SYMPHONY NO. 4—DG
MASSENET: DON QUICHOTTE—Crespin, Ghiaurov, Backquier, Kord—London
MASSENET: WERTHER—Angel
PAVAROTTI: O SOLE MIO—London
DAME JOAN SUTHERLAND SINGS WAGNER—London
ZEMLINSKY: STRING QUARTET NO. 2—La Salle Quartet—DG

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

Arthur Rubinstein: The Old Master

By SPEIGHT JENKINS

■ NEW YORK — Last week Arthur Rubinstein turned 93, and the event was celebrated by the publication of the second volume of his memories, *My Many Years*. If record stores have the capacity to sell a book, this rich, rewarding record of one of the greatest of musicians should be stocked. Rubinstein, as he did in his first volume, manages to tell a lot about many people and to come through as an honest, proud and very likeable man. In reading the book, the memories of his very last recital at Carnegie come back. At the time I did not believe it was his farewell; he seemed too fresh and too lively to be forced to stop performing. But blindness caused him to forego further performance, and the superb volume of memoirs has been the result of his ever-fertile mind.

For his many fans, RCA has made his 93rd birthday something special again by releasing a new recording made in 1965. It is the first release of his Schumann's *Fantasia in C* (Opus 17) and a re-release of the *Novelletes* (Opus 21, No. 1, 2). On hearing the disc, the first word that came

to my mind was spaciousness. There is a nobility of sound and a grandeur in approach to this music that is uniquely Rubinstein. Others have recorded the *Fantasia* with much more variation in mood; Rubinstein chooses to emphasize the poetic or Eusebian qualities throughout. But the variation of color and tone, the shadings within a general aura of reflection make a striking effect. His playing, of course, has the occasional bauble that was characteristic of the pianist; in some ways it almost seems a defiant statement that music is far more than technical perfection.

Looking at any moment in the *Fantasia* is worthwhile, but I chose to compare Rubinstein's treatment of the final movement with two or three other versions. His was far more lively and full of subtle variations and color than the others. The palette on which he drew was filled with colors of richer hue. It is not a recording for anyone to miss; that it was recorded in 1965 only underlines its value as a document of the great pianist's final and richest period.

Classical Retail Tips

■ Classics International offers an instrumental release for February. From Philips comes the most interesting entry: the Tchaikovsky Piano Concerto No. 1, with Claudio Arrau and Colin Davis conducting the Boston Symphony. The combination is arresting. Arrau is not thought of as an interpreter of Tchaikovsky, nor really is Davis. Their combination no doubt has caused both to do a lot of serious study on the composer's work, and Arrau's thoughts on any composer are interesting. The popularity of the concerto should make all these unknown factors work toward sales.

One of the more striking recording debuts so far this season has been that of Bella Davidovich, the Soviet emigree pianist who now lives on Long Island. Her first two Philips discs, of Beethoven and Chopin, were not real best sellers but sold very well. Her first recital in New York was received well by press and public. Now comes the third recording on Philips, Schumann's *Car-*

naval and "Humoresque." The pianist has a personal voice, and her new recording should be an important one for record collectors.

Deutsche Grammophon highlights four important conductors for February: Carlos Kleiber, Karl Boehm, Daniel Barenboim and Leonard Bernstein. Kleiber will be heard with the Vienna Philharmonic in two Schubert symphonies, the Third and the Unfinished; Bernstein leads two of his own works, "Serenade" and "Fancy Free," with Gidon Kremer as violinist; Boehm conducts Tchaikovsky's "Pathetique," and Barenboim is represented with the Chicago Symphony in a variety of light German overtures, including Nicolai's *The Merry Wives of Windsor* and Weber's *Oberon* and "Invitation to the Dance."

In the solo piano line Lazar Berman's newest recording should delight the Soviet pianist's fans. It is the complete *Polonaises* of Chopin, and should be full of the characteristic Berman style and sound.

Chevy Pleased by MIDEM '80

By JIM SAMPSON

■ CANNES — Although his own business declined somewhat, Bernard Chevy was pleased with MIDEM '80, and last week promised future expansion of the event. But in the near future, he foresees the decline of the record business as it is now known. As early as 1985, Chevy thinks, the videodisc could replace the audio disc.

Based on preliminary figures, about the same number of companies as in 1979 attended MIDEM this year. Chevy aide Peter Hazelzet says that the 5250 individual registrations show a 10 percent drop. But 1151 of the badges went to senior management—presidents, vice presidents, managing directors. Hazelzet concedes this could also reflect the trend to more small companies. The number of companies dropped only about 1 percent to 1366, 13 percent of which were first timers.

MIDEM head Chevy told RW he was getting one or two calls a day before MIDEM opened from American companies which had planned to come but were forced to cancel. He put the number of U.S. withdrawals at "around 10." MIDEM U.S. representative John Nathan thought the number was smaller, but confirmed that for the first time, several American stand reservations had been

pulled at the last minute. Despite this, the Chevy organization generally succeeded in either maintaining or reducing Cannes prices (hotels, food, taxis).

Chevy said he was very pleased with MIDEM '80, "especially when you consider the working atmosphere and the importance of the people attending." He asserted that construction of the new Palais des Festivals is progressing satisfactorily, and that the 1982 event will be in the new building. Further, Chevy revealed that his oft-expressed hope to hold a market for classical music product will probably be realized in 1982, perhaps as part of the pop music MIDEM. Claims that the lower level would be closed due to lack of business were firmly rejected by Chevy.

But the MIDEM organizer is not optimistic about the long term ability of the audio disc to survive in the leisure marketplace. "It depends on the development of the videodisc, but perhaps as early as 1985, records could start to be phased out." Chevy bases his forecast on contacts with senior executives of the music, film and broadcast industries. Through his MIP-TV, VIDCOM and MIDEM conventions, Chevy is highly involved with the international entertainment business.

Germany

By JIM SAMPSON

■ MUNICH—"Maybe," a song that Thom Pace wrote in ten minutes seven years ago, has become one of the biggest-selling singles in German history. In Munich to pick up a gold record from DG/Polydor International chief Ray Schmidt-Walk, Pace and producer Don Perry explained that the tune was originally written for the movie "The Snow Tigers," but was first used in the television series "Grizzly Adams." NBC received thousands of letters about the theme, but no U.S. record label showed any interest. Explains Perry, "It was very hard to convince a record company that a single that doesn't sound like anything else on the radio is a hit." Only when "Grizzly" was syndicated in Europe did RSO (through its London office) show interest. Last year, the series hit German airwaves and the Pace single exploded. About 800,000 copies of "Maybe" have been sold here. The single was also a hit in the U.K., Australia and Switzerland. RSO was not interested in more Thom Pace material, so Capitol/EMI have picked up rights to the first album by an artist whose initial single already struck gold.

TEUTONIC TELEX: Rudi Martini (ex-WEA) joins Peter Kirsten's Global Music group as head of promotion and A&R . . . Intercord head Herbert R. Kollisch has extended his highly profitable relationship with singer/songwriter Reinhard Mey for another four years . . . At MIDEM, RCA's Hans-George Baum signed the hottest act in Iceland, named

(Continued on page 43)

England

By VAL FALLOON

■ LONDON—British companies should emerge more quickly than Americans from the current recessions. This is the view of Bernard Chevy, MIDEM's director general. He told Record World in the closing hours of the 14th annual MIDEM: "Other kinds of music will keep the U.K. going. The companies there didn't go overboard for disco last year, so are now holding their heads up and exporting talent overseas." He intimated that the high U.S. investment in disco talent for the first six months of last year—at the expense of other music styles of wide appeal—contributed to the number of companies that were in trouble last year. Many U.S. firms cancelled their MIDEM registrations at the last minute, he said, some of them reporting bankruptcy. Though it was a serious MIDEM, the U.K. contingent returned looking far more optimistic than they did on arrival. The number of new independents represented was markedly increased, and stands were busy all day as sub-publishing and licensing deals were being made.

MUSICAL CHAIRS: Following the departure of Elly Smith from CBS, where she was press chief for the label (she is now Sire U.K. MD), the industry press offices in London have been showing signs of upheaval. Kit Buckler, who recently joined Ariola from A&M is Smith's replacement at CBS. He is replaced at Ariola by Bernie Kilmartin, formerly of EMI LRD, the division that closes down this week. Keith Bourton, Motown press officer, moves to the same position at Virgin Records as Motown's distribution moves to Liberty/UA. And at WEA, where publicity director Moira Bellas has been given the additional responsibility of A&R following Dave Dee's departure, David Arrett takes over as publicity manager, reporting to Bellas. Dave Walters moves from press to A&R. Announcing these changes, WEA MD John Fruin said that 1979 had been the most successful year and the company moved from the 1978 figure of one percent local repertoire to 30 percent. New label general managers are announced: Stuart Hornall (Elektra/Asylum and Radar) Geoff Grimes (Atlantic) and Jonathan Clyde (WB and the WEA label), Ian Walker will handle jazz, spoken, word, classical and other special projects. The classical output on the Enigma label which WEA purchased in 1978 will be reduced and four enigma staffers are redundant though the label will now handle Nonesuch product. Fruin added that regretfully a number of jobs had to be made redundant in the reallocation of responsibilities in the continuing pattern of shaping WEA to meet the anticipated market.

EPIC DEAL: CBS has re-negotiated the ABBA contract with the Epic label for a further three years, CBS U.K. MD David Betteridge announced.
 (Continued on page 43)

Gold for The Man



The Sam The Record Man chain was recently honored with gold records for helping push MCA recording artist Trooper's "Hot Shots" album to quadruple platinum status in Canada. Pictured from left are: Gail George, Sam's; Randy Lennox, MCA Distributing sales representative; John McBride, Sam's; George Burns, vice president of MCA Distributing, Canada; Sam Sniderman, owner of Sam's; Mike McKelvie, MCA Distributing branch manager.

Executive Changes Set For CBS Australia

■ NEW YORK—William T. Smith, chief executive officer of CBS Records Australia, has announced several executive appointments within the CBS Australian operation.

Alfred Watts will fill the newly created position of general manager, special projects. Peter Jeyes, currently controller and company secretary, has been named general manager, administration and company secretary. And, Alan Terrey, currently chief accountant, succeeds Peter Jeyes as controller.

In addition, Terry Nicholls has been appointed chief accountant, CBS Australian operations with responsibilities for supervising all accounting functions for the entire group of Australian companies.

At the same time, Paul Russell, managing director of CBS Records Australia, has announced several managerial changes within the company. John Anderson becomes general manager, April Music. Barry Bull has been named director of marketing and Peter Dawkins is the director of A&R.

England

(continued from page 42)

Iceland . . . Helmar Kunte of Karma Music has picked up rights to the Michael Zager group **Illusions**, and placed his own **Sylvester Levay**-produced **Captain Nemo** product with U.S. and U.K. labels . . . Winners of the German Schallplattenpreis Artist of the Year Awards will be announced this coming Thursday on a live national TV show . . . Lollipop's **Juergen S. Korduletsch** now has the Vee Jay catalogue for G/A/S, with Teldec-distributed release of classic **Jerry Butler**, **John Lee Hooker**, **Little Richard** product set for later this month . . . Addendum to our MIDEM coverage: double platinum discs plus a gold were presented to **Ken Weiss**, **Malcolm Jones** and **Bill Coben** (all representing **Stephen Stills**) by Bernard De Bosson of WEA and **Jean Davoust** of WB Music France for one **Crosby, Stills & Nash** album plus two by **C S N & Neil Young**.

Germany

(Continued from page 42)

nounced. ABBA's U.S. contract with Atlantic comes up for renewal in June . . . And the fastest MIDEM deal is being claimed by Publisher Performance Music, who signed for the world a song written in Cannes by **Denny Laine** only hours after he arrived in the city. Titled "Japanese Tears" it was penned after Laine's return from Japan following the cancellation of the **Wings'** tour there . . . Decca is rumored to be preparing lists of dispensable staff, for action as soon as the details of the Polygram deal are announced to shareholders on February 15. The classical department is not expected to be affected, but an overall figure of at least 200 has been suggested. Other sources put the figure higher . . . The Robert Kingston Organisation has signed video rights to the RKO catalogue. Kingston acquired RKO film rights in 1967 and the new deal gives him the total soundtrack resources for video and disc release. Some are classic **Ginger Rogers/Fred Astaire** movies . . . GTO delighted at news that label stars the **Dooleys** are Tokyo Music Festival finalists. The group has topped the charts there with "Wanted" for over two months and shared top band of last year with **Cheap Trick** . . . WEA and Radar Records have reached agreement over the **Elvis Costello** single "I Can't Stand up for Falling Down." The new Costello LP will now be released on F-beat, **Jake Riveria** and **Andrew Lauder's** new label. So WEA retains the Radar label (with which Costello formerly recorded) but loses Costello and **Nick Lowe**. F beat will be distributed through the major.

Sir Edward Lewis Dies

(Continued from page 4)

the label.

Sir Edward had reportedly been fighting illness to see through the Decca/Racal merger, which is now expected to be completed quickly. Both Decca and Racal shares moved up in price following the news of Sir Edward's death.

Though Sir Ted, as he was affectionately known, had been criticized for running Decca as a one-man empire despite his age, it was his energy, cheerfulness and financial wizardry that saved Decca from bankruptcy in the early days, and his pioneering spirit (he backed Radar when most said it had no future) that will be remembered.

Segal Replaces Tom's Cabin

■ LOS ANGELES—Japanese promoter Hiroshi Asada of Tom's cabin productions has announced that attorney/manager Lloyd M. Segal has been appointed the exclusive United States representative for Tom's Cabin Productions.

England's Top 25

Singles

- 1 BRASS IN POCKET PRETENDERS/Real
- 2 MY GIRL MADNESS/Stiff
- 3 THE SPECIAL AKA LIVE (EP) SPECIALS/2 Tone
- 4 I'M IN THE MOOD FOR DANCING NOLANS/Epic
- 5 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown
- 6 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK
- 7 IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M
- 8 BABE STYX/A&M
- 9 GREEN ONIONS BOOKER T & THE MG'S/Atlantic
- 10 BETTER LOVE NEXT TIME DR. HOOK/Capitol
- 11 I HEAR YOU NOW JON & VANGELIS/Polydor
- 12 I WANNA HOLD YOUR HAND DOLLAR/Carrere
- 13 TEARS OF A CLOWN/RANKING FULL STOP BEAT/2 Tone
- 14 ESCAPE RUPERT HOLMES/Infinity
- 15 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Harvest
- 16 7 TEEN REGENTS/Rialto
- 17 COWARD OF THE COUNTY KENNY ROGERS/UA
- 18 I HAVE A DREAM ABBA/Epic
- 19 LONDON CALLING CLASH/CBS
- 20 SPIRITS HAVING FLOWN BEE GEES/RSO
- 21 JAZZ CARNIVAL AZYMUTH/Milestone
- 22 SPACER SHEILA & B. DEVOTION/Carrere
- 23 TOO HOT KOOL & THE GANG/Mercury
- 24 SOMEONE'S LOOKING AT YOU BOOMTOWN RATS/Ensign
- 25 WE GOT THE FUNK POSITIVE FORCE/Sugarhill

Albums

- 1 PRETENDERS PRETENDERS/Real
- 2 REGGATA DE BLANC POLICE/A&M
- 3 ONE STEP BEYOND MADNESS/Stiff
- 4 GREATEST HITS VOL. II ABBA/Epic
- 5 20 HOTTEST HITS HOT CHOCOLATE/Rak
- 6 THE WALL PINK FLOYD/Harvest
- 7 GREATEST HITS ROD STEWART/Riva
- 8 SEMI-DETACHED SUBURBAN—20 GREAT HITS OF THE 60s MANFRED MANN/EMI
- 9 VIDEO STARS VARIOUS/K-Tel
- 10 NO PLACE TO RUN UFO/Chrysalis
- 11 PERMANENT WAVE RUSH/Mercury
- 12 GREATEST HITS BEE GEES/RSO
- 13 OUTLANDOS D'AMOUR POLICE/A&M
- 14 OFF THE WALL MICHAEL JACKSON/Epic
- 15 SPECIALS SPECIALS/2 Tone
- 16 EAT TO THE BEAT BLONDIE/Chrysalis
- 17 SOMETIMES YOU WIN DR. HOOK/Capitol
- 18 20 GOLDEN GREATS DIANA ROSS/Motown
- 19 LONDON CALLING CLASH/CBS
- 20 GREATEST HITS ELECTRIC LIGHT ORCHESTRA/Jet
- 21 PARALLEL LINES BLONDIE/Chrysalis
- 22 DISCOVERY ELECTRIC LIGHT ORCHESTRA/Jet
- 23 SEPTEMBER MORN NEIL DIAMOND/CBS
- 24 SUMMIT VARIOUS/K-Tel
- 25 PEACE IN THE VALLEY VARIOUS/Ronco

(Courtesy: Record Business)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Como en sus mejores épocas, Napoleón retorna al primer plano de popularidad. El talentoso autor-intérprete, creador de varios hits como "Vive," "Pajarillo" y "Hombre," que lograron en temporadas anteriores acaparar el primer lugar de los "charts" de México y algunos mercados internacionales, se proyecta con admirable solidez en esta que podemos considerar la nueva etapa de su carrera discográfica. Las nuevas creaciones de Napo, bajo la dirección de su productor y manager Ing. Jaime Sánchez Rosaldo, en la que destaca su actual hit "Sin tu amor," son producciones que indiscutiblemente ostentan marcada opción para todos los mercados de habla hispana, dado lo bien logrado que está el producto en todos sus aspectos.

Napoleón, merece el triunfo internacionalmente. Merece—por que le sobran atributos— estar colocado como primera figura en el mundo latino. Si hasta el momento ese reconocimiento se le ha negado en otros países (ejemplo Argentina), es por que sus producciones no han sido dadas a conocer. El consumidor de otras plazas latinas, no ha tenido la oportunidad de juzgar las grabaciones de Napoleón. La temporada de 1980, considero que es el año de la consolidación de Napoleón a nivel internacional. Su oficina (Promodisco) de producción, representación artística y luchadora incansable en la promoción radial, está en pleno proceso desarrollando planes extremadamente interesantes en favor de Napo, los mismos que segura-

mente se cristalizarán, por que tanto José María Napoleón como su productor Sánchez Rosaldo han llegado a la madurez comercial que se necesita en estos casos, tratando de evitar errores que en el futuro detengan y sigan postergando el éxito que Napoleón merece internacionalmente.

Lila Deneken dejó RCA y debuta en Orfeón con la balada "Que fálil es decir" (Que perdone tu señora) de la autora María Esther Aguirre de Rodríguez. La versión de la Deneken, viene a ser la contestación del hit más grande que ha tenido Manoella Torres (CBS) "Que me perdone tu Señora," y por el apoyo que está obteniendo el lanzamiento de Orfeón de parte de las emisoras que difunden el género moderno en español, considero que pronto el tema de Lila Deneken puede ganarse las preferencias del consumidor... Como todos los años, cuando se afianza el frío en New York, la dinámica y siempre estimada Provi García emigra a su querido Puerto Rico desde donde sigue trabajando en favor de su empresa de toda la vida Peer-Southern Organization. ¡Saludos Provi!

'Chiquitita'

Bajo fuerte presión de CBS, Raffaella Carrá comienza a colocarse con el tema "Hay que Venir al Sur." La difusión, progresa agresivamente vislumbrándose un futuro hit de la intérprete italiana que causó fuerte impacto en su primera visita... "Chiquitita" del Grupo Abba (RCA) regresó con fuerza. En la actualidad, es nuevamente una de las canciones más solicitadas.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Sandro

■ Bueno, según parece, nuestra nueva sección "Canción más programada," bajo el título "Radio Action" ha venido a llenar un vacío dentro de los programadores radiales en Estados Unidos. La reacción ha sido brillantemente demostrada por las llamadas telefónicas y cartas recibidas de lugares bastante equidistantes. Es indiscutible que la gran fuerza integrada por los programadores de estaciones radiales latinas, está lista para integrarse en un frente musical. Es también indiscutible que al recibir los reportes en nuestras oficinas, de los temas nuevos programados, la insistencia en seguir una línea establecida es patente. A la vez, el proceso me ha demostrado que aun no ha logrado ningún sello en especial, una absoluta saturación en cubrir promocionalmente, a través de su servicio, ya sea usando promotores o por el correo, áreas densamente pobladas por latinos y otras, que aunque no despiertan apetitos voraces por una discreta densidad, no pueden de ninguna manera ser ignoradas. Ahora queda de manos de los sellos el organizarse sistemáticamente y cubrir todas las áreas. Es también indiscutible que al intensificarse la competencia de grandes empresas distribuidoras, el servicio a estaciones radiales, distribuidores y "record shops" ha ido mejorando ostensiblemente, lo cual viene a corroborar nuestro vaticinio que la entrada al mercado de CBS traería como resultado una reactivación de los mercados. De todas maneras, aquellos programadores radiales que no reciban las muestras, a su debido tiempo, de parte de las empresas grabadoras, de la canción más programada de la semana, así como de las que aparecen en nuestros Hit Parades, pueden referirse a éstas oficinas en la Florida, para pasarle directamente la información a los ejecutivos respectivos, que también están demostrando gran preocupación por saber de cerca, la verdad de sus departamentos promocionales y de envíos por correos. Todo el mundo a trabajar fuerte ahora y veremos lo que es el mercado latino de Estados Unidos. Ah!... aquellos programadores radiales de países en los cuales la grabación o grabaciones mencionadas aun no les han sido entregadas por el distribuidor local y que nos escriben pidiendonos a gritos ayuda, podemos informarles que pueden referirse directamente a nuestras oficinas, con el propósito de establecer contacto con las oficinas directrices o productoras, con el objeto de hacer envíos directos desde el país originario al reclamante o insistiendo en el lanzamiento inmediato por el licenciado o sucursal. Toda presión es buena cuando llegar a hacer éxitos de importancia capital y mantener a nuestro público latino al día en Latinoamérica.



Julio Iglesias y Nick Cirillo



Jose Jose

Me llega la nueva grabación de Sandro, editada en Argentina por CBS, en la cual se destacan "Agua Caliente," (Martinha) "Mi gran locura," (Sandro) "Se nos va la vida" (Sandro-Anderle) y "Fué la última." (Sandro-Anderle) Sandro sigue siendo uno de los intérpretes de más fuerza en Latinoamérica y es importante que se limen las asperezas o se intensifique su promoción por los responsables de modo tal que su popularidad vuelva a reverdecer y fructifique plenamente como en el pasado. Sin detenerme a analizar las motivaciones de su liberación en el exterior, al vencerse su contrato con CBS, vale la pena señalar que nunca se maneje su promoción como en la época de su lanzamiento y mantenimiento como estrella refulgente por CBS. Y es que cuando los artistas sobrestiman sus talentos

(Continued on page 46)

Latin American Album Picks



VOLUMEN 10

CLAUDIA DE COLOMBIA—CBS 141321

Con arreglos de Q. Fernández, Alberto Nieto, Daniel Moncada y Raúl Rosero, de Colombia interpreta baladas latinas y temas de core boleros en esta nueva producción que significará buenas ventas. Entre otros se incluyen "Ternura" (R. Rosero-Adapt), "Mis motivos" (R. Rosero), "Tempestades" (J. Villamil) y "Que ni me entere" (A. Manzanero).

■ With arrangements by Q. Fernández, A. Nieto, D. Moncada and R. Rosero, Claudia de Colombia offers a very commercial package of Latin ballads and boleros. Included are "Dos enamorados" (D. Moncada), "Ternura" "Tempestades," others.

(Continued on page 47)

SI, SI, CBS

Take the prestige and expertise of CBS, mix with the world's top Latin recording stars, and you've got Discos CBS International — the exciting new label that's making music for the important and growing Latin market in the U.S.

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MEXICO



DISCOS CBS, S.A.
ARGENTINA



DISCOS CBS INTERNATIONAL-USA

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Costa Rica

By RADIO TITANIA

1. LA CULPA HA SIDO MIA
CAMILO SESTO—Ariola
2. LUNA DE OTONO
MIGUEL GALLARDO—EMI
3. YOU AND I
MADLEEN KANE—RCA
4. PETER PIPER
FRANK MILLS—Polydor
5. AGAPIMU
ANA BELEN—CBS
6. WHEN I THINK OF YOU
LEIF GARRETT—Atlantic
7. HOY HE VUELTO AL PASADO
ROBERTO CARLOS—CBS
8. PARA TI
MANOLO OTERO—EMI
9. AMANTE ETERNA, AMANTE MIA
JOSE LUIS—T.H.
10. SIN AMOR
IVAN—CBS

New York

By WJIT (MIKE CASINO)

1. CORAZON DE ACERO
LOS VIRTUOSOS
2. MAS FEO QUE YO
EL GRAN COMBO
3. SI LA TIERRA TIEMBLA
HECTOR CASANOVA
4. YO TE AMO
FELITO FELIX
5. CUCHU CUCHA
LA PATRULLA QUINCE
6. SIN COMPROMISO
PAQUITO GUZMAN
7. ESA QUE YO CONOCI
ORQ. WILLIE ROSARIO
8. UN VESTIDO NUEVO
PETE FRANKIE
9. CON UN MARINERO
TOMMY OLIVENCIA
10. JUGUETE DEL DESTINO
ORQUESTA LA TERRIFICA

Tacoma

By KTOY

1. ENAMORADA POR PRIMERA VEZ
DANNY CABUCHE—Arcano
2. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
3. SE QUE TE SIGO GUSTANDO
LOS SAGITARIOS—Olympico
4. LA DE LA CEJITA ARQUEADA
HUMBERT CABANAS—Odeon
5. VIVIR SIN TI
ESTELA NUNEZ—Pronto
6. Y NO TE QUEDAN LAGRIMAS
RUMBA TRES—Alhambra
7. COMO TE QUIERO A TI
LA ILUSION—Arpeggio
8. YA SE FUE
MIRAMAR INTERNACIONAL—Safari
9. SENOR CHOFER
LOS MELODICOS—Discolando
10. JUNTITOS TU Y YO
EDDIE OLIVARES—Freddie

El Paso

By KAMA (ERNESTO QUINONES)

1. ELLA
JUAN GABRIEL—Arcano
2. AMARRADO
ALVARO DAVILA—Profano
3. LAURA YA NO VIVE AQUI
GRUPO MAZZ—Cara
4. CREI
DAVID SALAZAR—Adobe
5. DAME FE
ALEJANDRO JAEN—Musart
6. AL FINAL
RITMO 7—Fama
7. SIN TU AMOR
NAPOLEON—Raff
8. TU Y YO
HECTOR BONILLA/NORMA HERRERA—Polydor
9. SOLO SOY UNA MUJER
LUPITA D'ALESSIO—Orfeon
10. SI ME DEJAS AHORA
JOSE JOSE—Pronto

Ventas (Sales)

Argentina

By AUGUSTO CONTE

1. ESTOY SONANDO
ABBA—RCA
2. RIO GRANDE
FRANCO SIMONE—Microfon
3. GENTE DE LA JUNGLA
THE JAMES HUNT GROUP—Music Hall
4. FUI HECHO PARA AMARTE
KISS—Phonogram
5. BOLETO DE IDA
ERUPTION—RCA
6. RITMO CALIENTE
DONNA SUMMER—Phonogram
7. SULTANES DEL RITMO
DIRE STRAITS—Phonogram
8. DEBO IR A CASA
BONEY M.—RCA
9. QUERERTE A TI
ANGELA CARRASCO—Microfon
10. MI SHARONA
THE KNACK—Capitol

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. LOVE OF MY LIFE
QUEEN—Odeon
2. LEMBRANCAS
KATIA—CBS
3. PRA NAO DIZER QUE NAO FALEI
DAS FLORES
GERALDO VANDRE—RGE/Fermata
4. HOORAY! HOORAY! IT'S A
HOLI-HOLIDAY
BONEY M.—RCA
5. CUBA
GIBSON BROTHERS
6. MEDO DE AVIAO
BELCHIOR—WEA
7. BAD GIRLS
DONNA SUMMER—Polygram
8. CASINHA BRANCA
GILSON
9. READY TO TAKE A CHANCE AGAIN
BARRY MANILOW—Odeon
10. RING MY BELL
ANITA WARD—CBS

Spain

By JAVIER ALONSO

1. UN PAR DE CORAZONES
PECOS—CBS
2. AGAPIMU
ANA BELEN—CBS
3. IVAN
IVAN—CBS
4. DON QUIJOTE
BOTONES—CBS
5. ROCK & ROLL
TEQUILA—Zafiro
6. QUE NO
PEDRO MARIN—Hispavox
7. RESURRECION DE LA ALGERIA
MARIA JIMENEZ—Movieplay
8. TIEMPO DE OTONO
JOSE LUIS PERALES—Hispavox
9. CANTA A JUAN GABRIEL VOL. 3
ROCIO DURCAL—Ariola
10. SOMBRA Y LUZ
TRIANA—Movieplay

Hartford

1. MIS HIJOS
OSCAR D'LEON—T.H.
2. TUMBAO AFRICANO
RAY BARRETO—Fania
3. LAS AMISTADES
ORQ. LA MASACRE—New Generation
4. JULIANA
PACHICO/SANTOS—Fania
5. LA FICHA MARCADA
EL SUPER TRIO—Algar
6. MADRIGAL
DANNY RIVERA—Pina
7. LA PICUA
MARVIN SANTIAGO—T.H.
8. PROMETIMOS NO LLORAR
PALITO ORTEGA—Orfeon
9. ASI SON
EL GRAN COMBO—Combo
10. CON UNA PINTA ASI
JULIO IGLESIAS—Alhambra

Nuestro Rincon (Continued from page 44)

y superan muy en mucho el concepto de sí mismos o de sus managers, al de aquellos ejecutivos y promotores que les hacen estrellas, el proceso de decline comienza a notarse. Lo he visto en todas y cada unas de las grandes personalidades, que al principio de su carreras suplican ayuda, notas, disquitos en al aire y todo genero de favores, para después ignorar a todo el mundo y convertirse en "frankstenes" que devordan todo a su paso, economías, principios, afectos y dedicaciones. Ahora mismo, el lanzamiento "super-demorado" de la nueva grabación de **Julio Iglesias**, le está haciendo daño ya a la estrella española, por la frustración total de los ejecutivos involucrados, los promotores designados, los programadores radiales y público en general . . . Pero el "ego trip" seguirá funcionando a las mil maravillas, hasta que los grandes "favoritos" insistan en poner al mundo a girar alrededor de ellos y permanezcan sin bajar de su nube, hasta tanto una precipitación de frustración, fracaso o "mierda" los devuelva a la tierra, que un día los elevó al infinito. ¡Vayan con Dios todos, desde el primero hasta el último!

Radio Action

Most Added Latin Song

(Canción más programada)

"Si me dejas ahora"
(Camilo Blanes)

José José
(Ariola-Pronto)

Espectacularmente buena la nueva producción de **José José** titulada "Si me dejas ahora," (Camilo Blanes) realizada por **José José** en México y **Camilo Blanes** en España. ¡No deja nada que desear! . . . Y ahora . . . ¡Hasta la próxima desde Nueva York y Puerto Rico!

It seems our new feature in *Record World*, "Most Added Pick of the Week" (Radio Action), is gaining acceptance among radio programmers in the States in view of the letters and phone calls received. It is obvious that as soon as we receive the reports of the new added picks, radio programmers are ready to follow the established pattern. At the same time, I have confirmed that none of the existing labels have been able to cover all heavy Latin areas promotionally, even through their promoters or by promo copies sent by mail. The rest depends entirely on the labels in organizing themselves and in trying to promotionally cover all possible Latin areas. It is noticeable that due to the increase of competition among new and old labels already established for some time now, the service to radio stations, distributors and record shops have improved a lot, which gives me reason to believe that with new strength developed by CBS into the Latin market, it will result in a reactivation in all the markets. However, all of those radio programmers who do not receive promo copies at the proper time from the record distributors or labels are free to contact us at any time. Regarding the radio programmers from foreign countries that are also interested in the "Most Added Pick," they are also free to contact us.

I have just received the new LP by **Sandro**, released by CBS in Argentina. Among the tunes included are: "Agua Caliente" (Martinha), "Mi Gran Locura" (Sandro), "Se Nos Va la Vida" (Sandro-Anderle) and "Fué La Última" (Sandro-Anderle). With this new LP, **Sandro** proves once more he is one of the top performers in Latin America and it is

(Continued on page 47)

Imports (Continued from page 21)

brilliance followed by minutes of indulgent noodling. I'm waiting for the next one.

ELECTRO POP: "Random Hold" (Polydor) is new wave maturing, or old wave dropping its pretensions. Made up of veteran progressive heavies (Bill McCormick from 801, David Rhodes from the Peter Gabriel band, David Ferguson and Peter Phipps) the group plays modern techno-rock, complete with rapid tempo and rhythm changes, superhuman, fast-as-good playing and eerie effects. For the most part though the group stays clear of that machine-age depersonalized sound so many of the mid-'70s progressives had and so many of the Numan-school wavers are drifting into today. There's a certain rawness to Random Hold's grandiose profundity that's appealing. The songs are produced by Peter Hammill . . . Like Random Hold, **Tuxedo-moon** put passion into their machine-age pop. Their new "Scream with a View" is eerie and not immediately accessible, but it's not offensive, and with repeated listening, is very catchy . . . The New York-based duo which goes by the name of **Suicide** are by now veterans in the computer, machine-age dance music bonanza. And they've got the secret; their newest, "Dream Baby Dream"/"Radiation" (ZE), is perfect pop. So many bands today rely completely on the march-like synthesizer for the backbone of the song, forgetting any melody and merging beat and rhythm into one monotonous drone. On "Dream" Suicide uses a computerized repeating figure, but that's only the start. A soft, mellow organ colors the harmony and a glockenspiel dances along the top of the melody. This is a song **Anne Murray** could sing, and like.

SINGLES: This month's single of the year is the **Pop Group's** "Prostitutes" (Rough Trade), another rave distorted disco song. (What hath **James Chance** wrought?) There's much more to this song than a funky beat though—the Pop Group are socialists and they're so to the point, they make the **Gang of Four** seem tame. Dig: "We are all prostitutes, capitalism is the most barbaric of all religions, department stores are our new cathedrals." At least they know how to dance and rant at the same time . . . The **Psychedelic Furs** is a great new English rock band with a bad name. "We Love You" (Epic) is a monster rocker that starts with a "Holiday in the Sun"-type riff, runs into a nice sax break and closes with a bang. We want more from this group . . . "Tell that Girl to Shut Up" (Oval) by **Holly and the Italians** is groovy pop. We've heard so much clone-pop lately that we've begun to think that the whole power pop thing is a drag. Then we hear a song like this and we realize that when the sound is real, it's great, and we forget all the posers. Holly, by the way, is an American living in England. Sound familiar? . . . Also from L.A. (but signed to a British label) is **Vivabeat**. "Man From China" (Charisma) is their first single and it . . . well it sounds like roller rink music. It's kind of neat . . . "Mind Your Own Business"/"Now that You've Gone" (Rough Trade) are two quirky and catchy songs by **Delta 5**. The songs were produced by **Rob Warr**, who manages the Gang of Four.

RCA Ups Silas

■ **NEW YORK** — Regis Silas has been promoted to the position of manager, A&R administration for RCA Records, according to Eddie DeJoy, division vice president, pop A&R, RCA Records. Silas, who has been with RCA for 10 years, was most recently assistant to DeJoy, to whom she will report.

Wilks to Mercury

■ **CHICAGO** — Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Van Wilks to a worldwide recording agreement with Mercury. Van Wilks' debut album, "Bombay Tears," will be released on February 19. The four-man band from Texas is managed by Bill Ham.

Nuestro Rincon (Continued from page 46)

important that the promotion deserved by him should be done at its best, in order to try to increase his popularity once more as he did in the past. It is noticeable that promotion is not as heavy nowadays compared with when he was at the top of success. All of this happens when artists think their talents are superior to the promoters or executives that make them top stars, and all of a sudden their careers start to decline considerably. I have seen a lot of artists who at the beginning beg for help, notes in the trades, radio play and all kinds of favors, and afterwards completely ignore everyone who has contributed to their success. Even now, the "delayed" release of the latest **Julio Iglesias LP**, in great part Julio's responsibility, is hurting him due to the frustration of all the executives involved, promoters, radio programmers and the general public.

The latest LP by **José José**, entitled "Si Me Dejas Ahora," produced by **José José** in México and **Camilo Blanes** in Spain, is beautifully done.

Sound Seventy Inks Bobby Bare



Columbia artist Bobby Bare has signed a long-term management agreement with Sound Seventy Management and an exclusive booking contract with Top Billing, Inc. Contracts with the two Nashville-based companies coincide with the release of Bare's third Columbia LP, "Down and Dirty" and the single "Numbers." Pictured following a planning session in Columbia's Music Row offices are Rick Blackburn, vice president/marketing, Columbia Records; Joseph E. Sullivan, president, Sound Seventy Management; Mary Ann McCreedy, director/artist development, Columbia; Tandy C. Rice, chairman and president, Top Billing; Bare; and Steven J. Greil, Sound Seventy Management.

Reflection Taps Two

■ **NEW YORK**—Jack Levy, president of Reflection Records, has announced the appointment of Amy Marks to the newly created post of director of business affairs.

In her new post, Marks will be responsible for the fiscal administration of Reflection Records. In addition to coordinating with

each of the departments of the company, she will also supervise all advertising.

Levy has also announced the appointment of Harry Safter as national sales manager. Safter will work directly with the distributors in coordinating Reflection product with all retailers in their market places.

Latin American Album Picks

(Continued from page 44)



FELITO FELIX

Pronto PTS 1065

Excelentes arreglos respaldan a Felito Felix de Puerto Rico en una formula que está moviendo fuerte esta grabación. Excelente producción e igual repertorio. "Yo te amo," "Porque me gustas," "Si me permites," "Vida mía" y otras. Todas los temas de su inspiración.

■ Felito Felix is backed by very good orchestration in this package of ballads and boleros. Excellent performances and repertoire. "Que haría yo sin tí," "Rosa perfumada," "Vida mía," others.



CONCIERTO EN VIVO -25 ANIVERSARIO

HERMANOS ZAIZAR—Peerless MS 2126

Concierto ofrecido en el "Teatro de la Ciudad" de México, en ocasión del 25 Aniversario del popular dueto mexicano. Grabación a dos albumesque incluyen grandes temas respaldados por los marihis Los Vargas de Arturo Mendoza y México de Pepe Villa. Entre otros resaltan "Los Barandales del Puente" (D.P.), "La Adelita" (D.P.), "El Adiós del soldado" (D.P.), "Paloma Herida" y otros.

■ Concert at the Teatro de la Ciudad, Mexico, recorded live by the Hermanos Zaizar on the occasion of their 25th anniversary. Superb package of very popular Mexican tunes such as "Cruz de Olvido" (J. Zaizar), "Dolar de mi dolor" (J. Zaizar), "La Valentina," more.



28 BOLEROS DE AMOR DE LOS PANCHOS

GRUPO FANTASIA—Velvet PRS 3006

Grandes boleros hechos éxito por Los Panchos en interpretación del Grupo Fantasía. Belo medley que invita a bailar románticamente y a la intimidad. Arreglos y dirección de Manolo Gas, en realización de Ernesto Duarte. "Sin tí," "Flor de Azalea," "Rayito de luna," "Contigo," "Un siglo de ausencia" y otros.

■ Medley of very popular boleros that were hits by the popular Mexican group Los Panchos several years ago. Here, Grupo Fantasía invites you to dance and listen. "Se te olvida," "Angustia," "Flor de Azalea," "Dilema" and others.

Summer Sues Casablanca (Continued from page 3)

ginning with a formal management contract enacted by the singer and Mrs. Bogart on Feb. 15, 1977.

The suit alleges that, from that contract forward, the Bogarts "jointly consulted and rendered all decisions related to plaintiff's career" primarily to benefit Casablanca and its president, not Summer. Where the artist's manager was reportedly expected to act principally in behalf of her client, the suit charges further, "Consultation and advice purportedly given by Joyce Bogart to plaintiff actually resulted from either the joint decision of Joyce Bogart and Neil Bogart or the unilateral decision of Neil Bogart."

Joyce Bogart's management tie with Summer ended last year after the dissolution of an earlier partnership between Mrs. Bogart and Susan Munao, a former Casablanca staffer. Munao has since handled the artist via her own Susan Munao Management.

Munao, however, is not formally involved in the current action as a plaintiff.

Summer's complaint, which also lists as defendants John Does I through XX, alleges that the Bogarts, Casablanca and other involved parties recommended and selected attorneys, accountants, business managers and other services or individuals on the basis of the defendants' ability to influence or control those parties for Casablanca's benefit in any dealings pertaining to Summer. According to the suit, "in most cases, such persons either had pre-existing business and/or personal relationships" with one or more of the three principal defendants.

In other instances, the suit further charges, individuals already retained by plaintiff Summer were approached by one or more of the defendants, who arranged "close business and personal relationships . . . , all for the purpose of controlling and manipulating plaintiff and subverting her interests for the benefit of Casablanca and Neil Bogart."

Specific examples of those allegedly fraudulent recommendations covered by the complaint cited personal management via close associates of the defendants, along with use of attorneys and law firms likewise closely tied to the Bogarts and/or Casablanca. In the latter case, the suit stressed that in some cases the defendants retained attorneys, as well as accountants and managers, already acting in those capacities for Summer, again in order to influence the artist's relationship with them.

The suit further details the contractual history of Summer's

relationship with Casablanca and the Bogarts, and asserts Summer was in "a subservient and inferior position" to her mentors due to physical and emotional illness, as well as disadvantageous financial and career problems at the time of the contracts in question.

Alluding to contractual arrangements and subsequent amendments covering both general terms and specific projects in both records and movies, the suit charges defendants with extracting terms "unfair and inequitable to plaintiff," but "extremely beneficial to Casablanca at the expense of plaintiff."

Estimating the damage to Summer's career at \$5 million in fiduciary loss, the complaint asks for separate damages to be paid on two separate causes for action, yielding a total of \$10 million in payments sought, in addition to injunctive relief and rescission of the current Casablanca agreement with Summer.

Neil Bogart's response, which came in the form of a statement issued hours after Summer's at-

torneys filed the complaint, did not specify any forthcoming legal action, beyond reasserting the company's continuing claim to her services.

"I was thoroughly surprised to learn that Donna Summer's attorneys filed a lawsuit today, involving Casablanca," Bogart said. "Donna and Casablanca have enjoyed a fabulously successful relationship in all facets of the entertainment business, as evidenced by her numerous gold and platinum albums and many musical awards. Her motion picture debut, a Casablanca film, featured Donna's performance of the academy award winning song, 'Last Dance.' As recently as Sunday night, the collaboration of Casablanca's and Donna Summer's TV special not only won the time slot, but scored one of the highest ratings of any musical special.

"We look forward to a continuing and successful relationship together, covering at least the balance of the three years remaining on her contract."

Atlantic Sets Campaign For Gary Numan Tour

■ NEW YORK—In support of the upcoming debut U.S. tour by Atco recording artist Gary Numan, Atlantic/Atco Records is mounting a major merchandising campaign. The focus of the program will be on the eleven U.S. cities included in the itinerary, which is a headlining series with no opening act.

To insure maximum in-store visibility for Numan and his new Atco album, "The Pleasure Principle," a retail display contest is being sponsored by the label. WEA field merchandisers, sales and promotion personnel are eligible to enter, and prizes will be awarded on the basis of display creativity, quality and quan-

ty. Among the in-store tools which are available for Gary Numan and the tour are: an eight-minute video of two songs, special tour/personality posters, album cover 2X2 blow-ups, plus 1X1's and other materials.

Rodgers & Hammerstein Taps Richard Lewine

■ NEW YORK — Richard Lewine has been appointed managing director of Rodgers and Hammerstein, a post which involves the general supervision of all enterprises owned by the Estates of Richard Rodgers and Oscar Hammerstein II.

BMI Signs Bradshaw



Locker room talk has it that Super Bowl champ, Terry Bradshaw, has extended his career into songwriting. The Pittsburgh Steelers quarterback signed a long term writer agreement with Broadcast Music, Inc. (BMI) during a locker room celebration with BMI's Joe Moscheo, Jerry Crutchfield of MCA Music, and Mike Cowart with The Benson Company. With Crutchfield as producer, Bradshaw is recording a gospel album in Nashville for The Benson Company. Pictured at the Steelers' locker room celebration are (from left) Jerry Crutchfield, Terry Bradshaw, Joe Moscheo and Mike Cowart.

CBS Video

(Continued from page 3)

probably operate on a "regional manager" system for manufacturing and distribution, with a manager in each of four areas of the country. Although the division will maintain a New York headquarters, he continued, "there probably should be some presence in California as well—it's a vital part of the business."

Leslie Track Record

CBS Video Enterprises will not be involved in CBS's recently-announced ventures into feature-film production, Leslie said, although he expects to draw upon other CBS divisions for program material. "I expect we would get involved in the theatrical area, in the cultural area, in news, and in the facilities of the sports group," he said. New program production for home video and cable is planned, but not imminent.

"This superseded other opportunities I've had," Leslie said, citing "the great capability of the CBS organization. It's one of the premier distribution, merchandising and marketing companies, and its manufacturing capacity is second to none."

Leslie's new post will not be his first involvement in video. For the past year, his Leslie/Kleiman International has been involved in the production of cable programming, including adaptations of the plays "The Passion of Dracula" and "The Me Nobody Knows." Leslie said he had also been "doing some planning" in anticipation of his new post.

"Cy Leslie has demonstrated the vision, leadership and management skills which are vital ingredients in the success of Video Enterprises," Yetnikoff said in a CBS statement.

Another statement from CBS Inc. president John D. Backe asserted that "the significant product potential of the recorded music operation, coupled with its leading worldwide distribution network, creative and marketing organization and manufacturing capabilities, make the Records Group the perfect home for the new division."

Cy Leslie founded Pickwick and served as its board chairman from 1953 to 1977, building the diversified record merchandiser into the largest such company in the world. He resigned his post after the acquisition of Pickwick by the American Can Company, and since 1977 has been chairman of the Leslie Group Inc., a private investment concern. Among the numerous awards he has received are the NARM Presidential Award in 1976 and the City of Hope (Music Industry Division) Man of the Year Award in 1975.

Dialogue (Continued from page 24)

want to say *never*—I'm hardly ever satisfied with anything. But I think we're fulfilling our dream of having all of these things together. Our success in the movie business has been very, very gratifying to me, especially with a couple of movies that I was personally involved in. Particularly "Mahogany," in fact, because "Mahogany" really had a tough, tough time with the reviews, and I had a tough time directing the picture, never having directed before. And firing a director: I was under extensive fire for that. You know, how dare I do such a thing? I think the challenge of that was the greatest of all; since that time I've talked to various young people who have seen the two pictures, and I've been extremely gratified that they changed the lives of so many young people who believed that they had something again, their self-esteem and self-confidence and self-determination. When I can accomplish something like this, it is more than a success.

So, I'm happy with the form our company has taken. Still, we have the resources to do all these things not only as well but better than anyone else, and we intend to do them. I think that we're just at the tip of the iceberg right now. We took this first 20 years to really establish and build a strong foundation for moving very heavily into these areas.

... it is almost impossible for Stevie
“ (Wonder) to put out a bad record, because of his fortitude, his insight. It doesn't matter what it costs. ”

I consider a cycle one where you go for x amount of years, and the artists, say, starts out very naive, very innocent, and then they turn into monsters at a point; then they go through a phase for a few years and turn back into nice people again. We all go through these various cycles, ones that take five years or so; then you're back where you started and you look at your success, where you've been, the changes you've been through and the mistakes you've made, and how not to make them in the next five-year period. So we've had four of those now. I think that after four of them, we sort of know the record business, and we sort of know the entertainment business—and we sort of know the artist business, the people business, what an artist will do at a given time and why. After four cycles, I think we've paid our dues and are now ready to move to further, additional plateaus.

RW: Have you set any tangible goals for the next cycle?

Gordy: Well, it can certainly be important to say, "Hey, we want to be a 100 million dollar company by this time," or a 200 million dollar company, or whatever you want to say; but there are many ways you can do that that would be destroying you as a human being. I did a speech at Babson College recently. It was an entrepreneurs hall of fame; they started it for the first year and I was selected among four other people from around the world, like (Ray) Kroc from McDonald's and a couple of other very successful entrepreneurs. I spoke on happiness after success, which is a lot more important to me than success. The key to life, the way I feel, is happiness. So I take that into consideration in every calculation that I make—happiness not only for me, but for the people who surround me. So in setting a goal or a projection, there are a lot of factors that go into it. Of course, happiness is one of them, and I think that in the world today there are those who never took this into their calculation, so they become extremely successful and extremely unhappy.

RW: In a New York Times article in 1974, it was Suzanne dePasse who said that the next five years from that point would see "tremendous change" at Motown. Can the same be predicted for the next five years, do you think?

Gordy: Well, everything changes all the time. We're changing every day; we know we're going to change, and we've changed a lot in the last five years, I think, in terms of manpower, people and philosophy—we've locked it in. We have 20 years of understanding where mistakes were made, and I'd rather look at our mistakes than our successes, because success will happen itself; that's not hard to deal with. You mention Suzanne dePasse—she's certainly one of the people who helped develop this philosophy, and she has been a protegee of mine for many years. And there's many others like her in the company who are very strong. We have talented people here, and that's why I said we are sort of at the tip of the iceberg, and we can go into any area. We have a couple of Broadway shows in mind, for instance. If they're hits, that's a whole new business again. So we are, I think just very happy with what is happening, and for the

next five years, who can tell? There's a lot of planning and programming and thinking and managing that we have to do. It's an impossibility for me to tell you specifically what we'll be doing, because we don't know. And hey, if a war breaks out, everything changes.

RW: The label has consistently been able to bring along new talent, such as the Commodores, Rick James or Apollo, a group that features your own son. Do you see any others coming along?

Gordy: I think Apollo is one of the most exciting groups on the scene. I was quite proud and excited to see them on the "Dinah!" show, and they were just spectacular; but that comes from my son's mother, Ray Singleton, who is just a terrific musical person—and she came from our old artist development training.

Syreeta, Stevie's ex-wife, has been with us for many years, and is one of the greatest singers in the business today; we've stuck with her and worked with her because she happens to be one of my favorites of all times. And of course, Billy Preston is with the label now, and I just heard a few minutes ago that their record together jumped 40 places in the charts, which I was just ecstatic about. So we believe very heavily in new things. We have a group called Switch that's new and I think is one of the most phenomenal groups around; I think they'll be a major force in the business in just a short time. There's also Shadee, who I think is very unique, and I'm very excited about Jermaine Jackson's new album, who happens to be my son-in-law—he's also producing Switch right now, as a matter of fact. I personally love working with new people—it's like a school, and whatever happens to them, whether they leave the company or stay with the company, I get great joy in personally teaching and helping and advising.

RW: Despite the fact that you have a number of artists who've been with the label for years, new talent, an ongoing program of new artists coming along, would have to be the lifeblood of your or any other company.

Gordy: I agree. I don't like to mention things before they happen, but we intend to go heavily into rock acts, and a lot more white acts on the label, which is something we have been planning for some time—and we plan on doing it right. We've attempted at other times, but as I said, with each cycle you learn, and you see what's happening and what mistakes have been made at other companies. For us, it took this kind of foundation-building, and then we can go off into that area without losing any of the areas that we already have.

RW: As you know, I'm sure, Mr. Gordy, there are a number of legends that have been built around you, one of which is that you're a very private man. Do you find that your privacy has always been pretty well respected?

Gordy: Yes. I do enjoy my privacy, because as I said, it's very hard to be happy after success. But I don't consider myself to be over-private. I'm just not interested in building myself up, or in doing anything but the simple things that I enjoy. I'm very happy with what I'm doing, and I hope to continue doing exactly that. I'm not going to change it for anything in the world.

The Eagle Flies...



RCA recording artist Sylvain Sylvain performed a benefit concert for the preservation of the American Bald Eagle at Town Hall recently to kick off the release of his debut solo album, "Sylvain Sylvain." The former Criminals and New York Dolls member showcased selections from the LP, including "Teenage News," "14th Street Beat," "Every Boy and Every Girl" and "What's That Got To Do With Rock 'n' Roll" for New York press, radio and retailers. Seen backstage at Town Hall, from left, Bobby Blain, keyboard player for Sylvain Sylvain; Bob Beranato (manager, artists relations, pop music, RCA Records); Nancy Jeffries (A&R producer, RCA Records); Sylvain Sylvain; Jack Chudnoff (division VP, marketing, RCA Records); and Don Wardell (manager, product management-pop music, RCA Records).

NARM Preview

(Continued from page 3)

of heart is Cohen's belief that industry members have a misguided notion of what constitutes the real threat to their well-being in the 1980s, and are in fact reacting according to the dictum first expressed in a "Pogo" comic strip, i.e., "We have met the enemy and he is us." As the video market grows slowly but steadily, with its boom expected in the coming decade, and as more companies expand into total "leisure time entertainment groups" competing for a larger share of consumers' discretionary income, Cohen is appealing for a renewed sense of cooperation among the various sectors of the music business strictly as a survival measure in the face of this strong new competition.

"The need to use NARM for what it was designed for—which is to have constructive or positive dialogue between manufacturers and merchandisers — has grown more important this year because of the strain on their relationships caused by the softness in the industry and by various policies that have been implemented by the manufacturing community," states Cohen. "We've got to bring the industry together in one form, in an environment that's conducive to constructive dialogue, to help overcome some of the problems we've been plagued with of late and to try to develop a new direction for the '80s. We will emphasize suite meetings, we will emphasize conversations in the corner of the lobby, we will emphasize conversations over drinks. We think it's time the industry sat down and realized that the competition is not amongst themselves in the trenches but across the street with all these other forms of leisure time activity. That's our competition, and it's going to be much stronger in the years to come than it has been thus far."

With the idea of presenting a unified front in mind NARM is kicking off this year's convention by devoting an entire day to the introduction and explanation of the organization's "Give a Gift of Music" campaign, which Cohen says is "one of the more major programs NARM's ever introduced." A WEA study of consumer buying habits found some 12 percent of all record sales during a 12-month period to be for gifts, or somewhere between \$300 and \$400 million annually in an industry which by and large concentrates on promoting records as gifts only during the last quarter of the year. Moreover, the study found some 35 percent of all gift purchases to be impulse buys unrelated to special occasions such as birthdays, an-

niversaries or holidays.

"Every record store or department store you walk into has thousands of different, personalized, thoughtful presents all priced under 10 dollars," remarks Cohen. "Where else can you go and find such a wide selection at such a low price? You can't buy a shirt, or a tie, or a hardback book for less than 10 dollars anymore. So, having seen all that research and realizing that there's a tremendous opportunity in our industry if we do just a slight bit to promote it, we felt it was about time NARM tried to do something to help the industry reach the consumer with that concept."

The convention's keynote address will concentrate on the "Give a Gift of Music" campaign, and will be followed by what Cohen calls a "lifestyle audio-visual on gift-giving." Then will come the introduction of a gift-giving logo and slogan designed especially for NARM and to be used, ideally, in all print, radio and television ads and on manufacturer display material "where appropriate." Cohen compares the NARM logo to flower shops' use of FTD's Mercury logo. "We want our logo and slogan to mean the same thing for records as FTD's does for flowers," he states. "Most people don't know what the initials FTD stand for, but they recognize that the symbol means giving flowers as gifts. I think we can make records and tapes the ideal kinds of presents, the 'in' thing to give. But you have to stimulate people to think about that."

Cohen also cites the "baby boom" boom as giving rise to an entirely new market for dealers to consider in the long run. "There's a growth in the ranks of the children's age group three to eight, and quite interestingly that's an age group that's growing up in an environment that's more conducive to music than ever before. More so than the environment we grew up in. Therefore they're interested in contemporary music at a much earlier age than any generation that preceded them. These people are perfect recipients of records and tapes as gifts."

Following the convention, NARM will embark on an extensive promotional campaign on behalf of the gift-giving program, including stops in major cities to test original advertising using the logo/slogan and to further educate dealers in the practical aspects of its use. "The interesting thing I've found about logo design and slogans," Cohen remarks, "is that once you develop them, they're only as good as you want them to be. The application is more important than the logo and slogan themselves. How you apply it and use it. We assume it

will be used, but it's the repetition — how many times a consumer sees it in the store — that determines its usefulness."

The convention's second day will feature a major address by noted economist Leo Cherne, who Cohen feels is one of the more "vocal, articulate and clairvoyant" spokesmen in his field. Cherne, who has advised six different U.S. presidents, will speak on the future of the economy and its effects on the music industry.

Following Cherne's address will be a session on the relations of community newspapers to the music industry, coupled with suggestions as to how the industry can better work with the press both in terms of advertising and editorial coverage of key events and trends. This audio-visual presentation will precede awards for the best newspaper ads of the year as selected by the National Advertising Bureau, followed by a speech from Henry Weiser, VP of the New York Daily News.

A late addition to the convention agenda is a panel currently being assembled by Cohen to discuss the future of the industry. Previous convention keynote speakers will be brought together to hear their speeches read again and then will be asked to comment on their changes in attitude since that time. "Rather than just get these people up on a stage and ask them what they think about the '80s," Cohen explains, "I thought it would be appropriate to ask them what they would say if they had a second chance. We'll have a moderator who will put them to task. Not that we'll make fools of them; we just want to use their remarks in the past as a base to propel us into the

'80s and to get a real feel for where we're going."

The third day of the convention will be devoted exclusively to a study of the video industry and video merchandising possibilities (the conclusion of *Record World's* NARM convention preview will detail the events of this day and summarize Cohen's feelings on the future of video).

Convention Concerts Announced by NARM

■ NEW YORK — The artists performing at NARM's annual convention beginning March 23 at the MGM Grand Hotel in Las Vegas constitute what executive VP Joe Cohen rightly terms "the greatest array of entertainment in NARM's history."

Opening night will feature Eagles in concert. Monday night the Captain and Tennille are scheduled to perform, with Barry Manilow tentatively booked for the same evening. Tuesday night NARM will present a special birthday salute to Motown Records starring "every artist (Motown) can possibly get there," Cohen says. Wednesday afternoon, NARM's traditional country music luncheon will take place, with entertainment provided by the Oak Ridge Boys. Wednesday's evening show will star Kenny Rogers and Dottie West.

"That's a great lineup for Vegas," says Cohen. "We were certainly concerned about the problems we'd have competing against the Strip. But there's not an act on the Strip that could compete with any that we have."

At the Volunteer Jam ...



Pictured backstage at Volunteer Jam VI (from left) are: (standing) Gregg Allman; Francis Preston, vice president, BMI; Rich Schwan, manager, E/P/A promotion, CBS Records, Nashville; Jerry Smallwood, director, national promotion, E/P/A; Al DeMarino, vice president, artist development, E/P/A; Joe Sullivan, president, Sound Seventy Corporation; Charlie Daniels; Columbia's Crystal Gayle; Don Dempsey, senior vice president and general manager, E/P/A; Epic artist Ted Nugent; MCA artist Dobie Gray; CDB keyboard player Taz DiGregorio; (kneeling) Craig Brashear, local promotion manager, E/P/A, Memphis branch; Jon Kirksey, regional album promotion manager, southwest region, CBS Records; John Boylan, CDB producer; Steve Griel, executive vice president and general manager, Sound Seventy Corporation; Bob Feineigle, director, album promotion, E/P/A; Dan Beck, associate director, product management, E/P/A; and Tim Pritchett, regional country marketing manager, southeast region, CBS Records.

Greentree Inks Revelation



The Benson Company's Greentree label recently signed the group Revelation led by Leo and Carolyn Gillman. The group's first album, "For His Glorious Majesty," is due for spring release. Pictured at the signing (from left) are Leo Gillman; Mike Cowart, senior vice president, Benson; Carolyn Gillman and Jim Van Hook, senior vice president, Benson.

Contemporary & Inspirational Gospel

FEBRUARY 9, 1980

FEB. 9	JAN. 26	
1	1	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
2	3	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)
3	7	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
4	2	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806
5	4	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
6	5	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
7	6	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
8	18	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)
9	9	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
10	10	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
11	16	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)
12	13	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)
13	20	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
14	32	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
15	15	STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
16	12	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
17	17	PRAISE STRINGS III Maranatha MM0054 (Word)
18	8	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
19	19	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714
20	33	MIRROR EVIE TORNUQUIST/Word WSB 8735
21	36	AMY GRANT Myrrh MSB 6586 (Word)
22	22	THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
23	26	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)
24	29	ALL THAT MATTERS DALLAS HOLM & PRAISE/Greentree R 3558 (Great Circle)
25	25	HIDE AWAY BRUSH ARBOR/Myrrh MSB 6624 (Word)
26	14	PRAISE III MARANATHA SINGERS/Maranatha MM0048 (Word)
27	23	IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word)
28	21	NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow)
29	11	COME ON, RING THOSE BELLS EVIE TORNUQUIST/Word WSA 8770
30	30	WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829
31	—	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
32	38	THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
33	39	THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word)
34	—	THE VERY BEST OF THE VERY BEST THE BILL GAITHER TRIO/Word WSB 8804
35	35	RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 (Tempo)
36	28	EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word)
37	37	ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word)
38	27	GIFT OF PRAISE MARANATHA SINGERS/Maranatha MM0046 (Word)
39	34	TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)
40	31	MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word)

Gospel Grammy Nominees Announced

■ NEW YORK — Final nominees for the five gospel performance categories of the 22nd Annual Grammy Awards sponsored by the National Academy of Recording Arts and Sciences (NARAS) have been selected. Winners will be announced during the CBS-TV special February 27.

Nominees in the Best Gospel Performance Contemporary or Inspirational category include "All Things Are Possible," Dan Peek; "Following You," Andrus/Blackwood & Co.; "Heed The Call," the Imperials; "My Father's Eyes," Amy Grant and "Never The Same," Evie Tornquist.

Best Gospel Performance Traditional nominees are "A Choral Concert Of Love," Dottie Rambo Choir; "Breakout," the Mercy River Boys; "Feelings," Rex Nelson Singers; "Lift Up The Name Of Jesus," the Blackwood Brothers and "You Ain't Heard Nothing Yet!," the Cathedral Quartet.

Nominees for the Best Soul Gospel Performance Contemporary are "Cassietta In Concert," Cassietta George; "Give Me Something To Hold On To," Myrna Summers; "I'll Be Thinking Of You," Andrae Crouch; "More Than Magic," Bili Thedford; "Push For Excellence," Rev. Jesse L. Jackson and various artists and "Thank You," Kevin Yancy directing the Fountain of Life Joy Choir.

Best Soul Gospel Performance Traditional nominees include "Changing Times," Mighty Clouds Of Joy; "For The Wrong I've Done," Willie Banks & the Messengers; "In God's Own Time, My Change Will Come," James Cleveland & the Triboro Mass

CPMA Meeting Held in Hawaii

■ HONOLULU—The Church Music Publishers Association (CPMA) held its 53rd annual convention at the Sheraton-Waikiki Hotel here recently. Hal Spencer, president of Manna Music, Inc., was installed as the new CPMA president.

Matters of business discussed at the convention included reports on the state of the church music publishing industry, the continuing problem of illegal use of copyrights by schools and churches, the successful settlement in favor of the church music publishers in the copyright

Choir, Alfred Jameson, directing; "It's A New Day," James Cleveland & the So. California Community Choir and "Try Jesus," Troy Ramey & the Soul Searchers.

Nominees in the Best Inspirational Performance category are "Band And Bodyworks," Noel Paul Stookey; "I Saw The Light," Willie Nelson & Leon Russell; "I'll Sing This Song For You," Mike Douglas; "Just The Way I Am," Pat Boone and "You Gave Me Love (When Nobody Gave Me A Prayer)," B. J. Thomas.

Gallup To Conduct Christian Mktplace Poll

■ PRINCETON, N. J. — Estey-Hoover, Inc., a marketing and communication firm located in California, in cooperation with the Princeton Religion Research Center (PRRC), has commissioned the Gallup Organization here to conduct "Profile of the Christian Marketplace." According to the above groups involved, the profile is an in-depth survey and analysis of the attitudes, interests and opinions of the large cross-section of Americans known as Born-Again Christians, studying their use of time, spending habits and giving patterns.

The profile, national in scope and based on personal, in-house interviews, will show habits and preferences in radio, television, music and entertainment, publishing (reading), consumer behavior, leisure time activities and the donor profile (charitable giving).

At this point the profile is expected to be available April 24 for subscribers. Before Feb. 15 people may take advantage of a specially priced charter subscription offer. Further information may be obtained from Research Department, Estey-Hoover, Inc., 4300 Campus Drive, Newport Beach, Calif. 92660; phone: (714) 549-8651.

Members of the profile advisory board are George Gallup, Jr., president, Gallup Poll; James S. Bell, Jr., executive secretary, PRRC; George M. Wilson, executive vice president, Billy Graham Evangelistic Asso.; Dr. James F. Engel, director of communications program, Graduate School, Wheaton College; and Dr. Richard D. Crisp, Pepperdine University/Marketing and Research Department.

Gospel Time

By MARGIE BARNETT

■ BITS AND PIECES: Mama Jo's recording studio in North Hollywood is open after several months of remodeling and expansion. Producer **Bill Maxwell** is there working on new albums for **Keith Green** and Light artist **James Felix** . . . The **Kingsmen** recently re-signed with HeartWarming Records of the Benson Company . . . Radio station KCRO, Omaha, is sending five families per week to the Crescent Iowa Ski Hills for a winter promotion. Cresent is a co-sponsor of the event . . . **Genobia Jeter** and the **Modulations** (Savoy) opened in Washington, D.C. Jan. 27 at the Garden Club for press and radio personalities . . . **Kathie Sullivan** of the Lawrence Welk Show has signed a career development contract with **Dave Peters II** . . . **GlorySound**, the gospel music division of Shawnee Press, has released two new choral recordings, "Singin' In His Sunshine" by the **GlorySingers**, directed by **Fred Bock**, and "No Ordinary Man" by the **Springlife Singers** and orchestra, directed by **Charles F. Brown**.

IT'S A BOY: Congratulations to **Roland Lundy**, vice president, sales, Word, Inc., and his wife, **Sarah**, on the birth of their son, **Robert Roland III**, on January 7.

Soul & Spiritual Gospel

FEBRUARY 9, 1980

FEB. 9	JAN. 26	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light 5735 (Word)
2	3	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy 14527 (Arista)
3	—	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
4	4	AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE) WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217
5	6	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
6	7	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
7	5	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
8	21	LORD, LET ME BE AN INSTRUMENT JAMES CLEVELAND THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
9	9	FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/Tomato TOM 7036G
10	8	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)
11	11	HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212
12	10	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
13	12	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
14	2	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
15	14	COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
16	20	LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)
17	15	GIVE ME SOMETHING TO HOLD ON TO MYRNA SUMMERS/Savoy SL 14520 (Arista)
18	13	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
19	18	GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista)
20	17	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146
21	—	HEAVEN GENOBIA JETER/Savoy SL 14547 (Arista)
22	—	WE'LL LAY DOWN OUR LIVES FOR THE LORD JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
23	22	LEARNING TO LEAN REV. ORIS MAYS/Creed 3094 (Nashboro)
24	16	MORE THAN ALIVE SLIM & THE SUPREME ANGEL/Nashboro 7209
25	19	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
26	24	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)
27	29	SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)
28	31	HEAVEN IS MY GOAL CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)
29	34	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
30	30	SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS/HSE 1532
31	37	THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista)
32	39	WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
33	—	SAVED AND SATISFIED REV. CLEOPHUS ROBINSON/Nashboro 7215
34	33	TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
35	25	SUNSHINE TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214
36	36	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
37	27	I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
38	23	CAN'T NOBODY DO ME LIKE JESUS REV. WILLINGHAM & THE 21ST CENTURY SINGERS/Nashboro 7208
39	26	THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210
40	28	THERE IS HOPE FOR THIS WORLD BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro)

CMPA Convention (Continued from page 51)

infringement litigation against Rev. Moon's Unification Church, the religious music industry income survey, church music activities in Canada, current litigation between ASCAP and members of the National Broadcasters Association and the trade relations committee in which the CMAA is becoming more involved in policies, procedures and marketing techniques with the retailers and wholesalers.

The convention concluded with a dinner banquet and a special program of Hawaiian music and history presented by the Concert Glee Club of the Kamehameha School. Those in attendance for

the convene included Elwyn Raymer and Beryl Red, Triune Music; Dessel Aderholt, Broadman Press; Kurt Kaiser and Bruce Howe, Word/Rodeheaver; Peter Kladder and John Helder, Zondervan; Bill and George Shorney, Hope Publishing; Lew Kirby, Harold Flammer Co.; Fred Bock, Fred Bock Music; Don Hinshaw and Cliff Poole, Hinshaw Music; Bob MacKenzie and Debra Shanklin, Paragon Assoc.; Steve and Geoff Lorenz, Lorenz Industries; John Bird, Gordon V. Thompson, Ltd.; Connor B. Hall, Tennessee Music and Ray Woolsey, Review and Herald Publishing Association.

Gospel Album Picks

FIRST THINGS FIRST

BOB BENNETT—*Maranatha MM0061 (Word)*

A refreshing departure from many of the slick and sometimes over-produced gospel albums being released today, Bennett's mellow and mostly acoustic debut LP is a welcome addition to the contemporary Christian music scene. Showing exceptional skills as a singer, musician and songwriter, Bennett shines on "The Best," "You're Welcome Here" and "Healings."



THERE IS A WAY

LEN MINK—*Tempo R 7239*

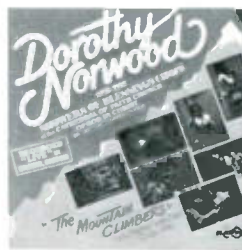
Mink's easy, almost crooning voice, makes this a particularly enjoyable album, emphasizing the inspirational qualities. Two standouts are the praise medley and the powerfully moving "And Then The Wind Blew."



THE MOUNTAIN CLIMBERS

DOROTHY NORWOOD—*Savoy SGL 7042 (Arista)*

Norwood's vocals pack a powerful punch in this collection. Backed by the Showers of Blessing Choir, Norwood shines on "I Talked It Over," "Caught Up To Meet Him" (with Savoy's Milton Biggum) and "I've Got A Feeling."



THE GRAND ARRIVAL

CRAIG SMITH—*Star Song SSR 8013*

Characterized by Smith's smooth vocal delivery and a variety of song types, this LP shows definite strength as a contemporary Christian contender. "(There Is) Rest In Him" and the title cut are prime.



WE'LL LAY DOWN OUR LIVES FOR THE LORD

REV. JULIUS CHEEKS & THE YOUNG ADULT CHOIR—*Savoy SGL 7040 (Arista)*

Several soloists step to the front on this double package with Rev. Cheeks including new artist Genobia Jeter. Top cuts are "I Must Tell Jesus," "Lord Don't Let My Religion Die" and "On My Way To Heaven."



The Coast

(Continued from page 17)

appropriately enough, on behalf of a new record by **Jesse Cutler** called "Automatic Man." It seems that a couple of TV producers were taken with the robots, too, because they've been meeting with Cutler about the possibility of a new show with a superhero dubbed—you got it—Automatic Man . . . Blackie's, an L.A. rock club, has apparently been having frequent problems with the local constabulary—most of them due to noise complaints—and things reached a head, so to speak, when local rockers **Code Blue** were arrested there during their January 27 gig and carted off to the slammer. Their offense, we understand, had nothing to do with obscene acts involving barnyard animals, but was more likely something along the lines of disturbing the peace . . . Warner Bros. artist **Christopher Cross** has been signed by ASCAP . . . Meanwhile, ASCAP author (lyricist) **Molly Ann Leiken** has completed her first novel, called "The Man in the Moon Will See Me Home." It's the story of a woman in the record business, which certainly sounds, um, promising. Leiken also recently lectured before the Southwest Manuscripts Organization in Redondo Beach.

VITAL VINYL NEWS—"L.A. Radio," called "a socio-political and geographical statement" containing two discs and "over 30 different musical and lyrical tracks" by the likes of **Phil Spector**, **Brian Wilson**, **Earle Mankey**, surfing champ **Corky Carrol**, **Phast Phreddie** and many, many others, has finally been completed. It should be out in time for what sources at Freeway Records are calling "the 1980 season." Which season is that? Lacrosse, maybe, or two-man bobsledding? . . . A new group called **Van Wilks** will have a debut album on Mercury this month. The LP, "Bombay Tears," was produced by **John Stronach** at Kendun Recorders . . . Grammy nominees the **Dixie Dregs** (they're up for best rock instrumental performance for their album "Night of the Living Dregs") are working on their new album for Regency/Arista in Atlanta. The new one, due in April, will be "Dawn of the Living Dregs."

Census and Black Radio

(Continued from page 27)

available population figures. For example, KMET, a station whose appeal is entirely white, is the number one station in a market that is at least a 60 percent minority. Because the census rating is the aberration it is, the station can easily drop to the eighth or ninth in the market because we're dealing with a population base that has virtually disappeared over the last nine years.

"In the Los Angeles market," Howard continued, "Arbitron has established the use of an ethnic weighting — which is reflected in their rating figures. This in itself is wrong. Figures used by Arbitron in the L.A. market state that Hispanics constitute a 16.5 weighting, while blacks constitute an 11.3 ethnic weighting. Yet recent population surveys indicate that even the most conservative Hispanic estimates of this market show a 35 percent increase while blacks constitute at least a 22 percent increase. That is twice what Arbitron has used in their ethnic weighting methodology."

Jai Rich, sales manager for KJLH, asserted that "if black stations are not carrying enough of a general market, then they don't have the inroads to make a lot of the ARB book. That translates into an advertising problem for small stations."

Cal Shields, program director of KACE, also questioned the methodology used by Arbitron.

"In order for minorities to get into station ownership in greater numbers, their survival depends on an increase in advertising dollars allocated to the minority broadcaster. I actually wonder how we can survive."

Rich commented that "The census undercount problem for blacks stems from the methodology used by the government collecting the information. Unfortunately, it has already been determined that the black community, in general, will reject anything looking like a census form. Nor do blacks favor listing themselves in the white pages," he added.

Combining these two current approaches to collecting population figures in minority communities, an accurate count for blacks seems nearly impossible. Rich continued, "Arbitron has instituted a new rating system that appears to be in favor of the small or minority broadcasters. They are going to do the rating book once a month, reasoning that this affords the little guy like a KJLH some assurance that the big boys in the market can't buy the book. But if a larger station has access to a large share of advertising dollars—for example, KNX, which is a CBS Network affiliate—no one is going to overlook that station to work out a deal with KJLH or any other small station, because of the feasibility of it."

John Bedeaux, music director

New York, N.Y.

(Continued from page 15)

two nights last week, but cancelled the shows when he became ill with a sinus infection. Perkins' conditions worsened and doctors, fearing the infection would reach the brain, thought surgery would be necessary to ease the pressure. Near the middle of the week, antibiotics began breaking up the infection, and Perkins was released from the hospital in Nashville. Although Perkins is still dizzy from the medication he's taking, Swanner feels the artist could be completely recovered and back on the road in little more than a week. The dates cancelled are now being rescheduled.

As if the Lone Star didn't have enough problems, the **Kendalls**, who were scheduled to follow Perkins into the club for a live broadcast over WHN Tuesday night, also cancelled due to illness. Mort, maybe you should try booking **Charlie Feathers**. What have you got to lose?

New York, N.Y. sends hearty congratulations to **Rosanne Cash** and **Rooney Crowell** who became parents last week upon the birth of their daughter, **Caitlin Rivers Crowell**, on January 24. She weighed seven pounds, seven ounces at birth.

New York, N.Y. also learned last week that the great proponent of the work ethic, Living Legend **Fred Goodman**, has co-written two more songs with **Ellen Foley**, both of which might show up on her next LP. Goodman now has four songs in Foley's concert set. Her European tour started January 31.

Peter Schliewen, owner of Cleveland's Record Revolution stores, continues to fight the city of Parma's attempt to shut down one of his outlets by banning paraphernalia sales. This, in fact, has become the test case of the nation's Model Drug Act as defined by the Justice Department. Schliewen's attorneys are challenging the law on two counts, charging it is both vague ("What is paraphernalia? If a coat hanger can be bent around and turned into a roach clip, does that make it paraphernalia?") and selective (the city of Parma is arresting only the people it wants to arrest instead of arresting everyone violating the law). The case is now in Federal Court and a decision is expected within a week. The presiding judge, last name Manos, is reportedly tough but fair, or as one source put it, "He likes to play football without his helmet on." Should the decision go against Schliewen, it's likely that no town in Ohio will be permitted to sell paraphernalia. Win or lose, he faces legal bills of some \$80,000.

JOCKEY SHORTS: **Joe Ely** will open a number of dates for the **Clash** in England from February 15 to 25. During the tour, Ely will be recorded live for an album to be released by MCA/UK. A Clash/Ely 45 will be included inside the LP. Ely will begin recording his next studio album in March . . . **Steppin' Stone** has been signed to MCA Music and will be giving a showcase performance at Triax on February 11 at 10 p.m. The group includes two former members of **B.T. Express** and a former member of **Cameo** . . . radio stations in need of reggae product should contact **Lister** at Mango Records, 212-759-8766 . . . three ZE Records bands have been booked to play the Winter Olympics at Lake Placid: **Kid Creole** and the **Coconuts** on February 12, **Don Armando's Second Avenue Rhumba Band** on February 19 and **Sue Who** and the **Aural Exciters** in their debut performance on February 17. The concerts will be for press, athletes and coaches only . . . on February 12 the Mudd Club will present a fashion show by Stage Gear, the antique clothing shop next door to Studio 54. The models will be local rock musicians and the clothing is of the "futuristic, new wave" variety—fur jockey straps, for instance. **Phyllis Hyman** and **Divine** will be performing at the show, which is primarily for managers and artists . . . Capitol has signed New York rock group the '80s. Also from Capitol comes word that new LPs from **Graham Nash** and the **Knack** will be released on February 11. **Bob Seger's** new album is now set for February 25 release, with the single due on February 14.

Atlantic Releases Six

■ NEW YORK—Dave Glew, vice president / general manager, At-

lantic Records, has announced the release of six albums for the beginning of February. Titles will include "Winners" by Kleer, "An Evening With Two Grand Pianos" by John Lewis & Hank Jones, the self-titled debuts of Survivor, Shooting Star and the Flying Lizards, the latter two which appear on Virgin Records, and "Adoration Of The Clash" a classical album by pianist Doris Hays.

Employment Service Launched by CMA

■ NASHVILLE — Acting upon a decision made by its board of directors in January, the Country Music Association is currently initiating an employment information service which will benefit companies and individuals in the music industry. Mergers and other industry changes have resulted in the displacement of some experienced and qualified individuals. CMA wants to make information about these people available to all music industry employers. Persons seeking employment in various phases of the industry may obtain a transmittal form from CMA which they must fill out and return to the organization's offices.

The form lists various employment areas, including advertising

agency/PR; artist management/booking agent; talent buyer/promoter; disc jockey; music publishing; publication; radio/television; record company; and record merchandiser. It also lists possible job positions. Applicants are asked to indicate an area and position in which they are interested and qualified, along with some brief personal information. Each form must be accompanied by a resume, and when returned to CMA, will be placed in the employment information service files according to area and position combination selected by applicant.

A copy of the employment service transmittal form has been mailed to every CMA member in the February 1980 issue of CMA Close-up. Others wishing forms should send a self-addressed stamped envelope to CMA Employment Information Service, P.O. Box 22299, Nashville, Tennessee 37202. All forms and resumes will be kept on file for three months. (CMA does not screen the applications or make recommendations; the Employment Information Service is not an agency, and no fees are involved.)

Employers interested in reviewing the files are receiving copies of all pertinent applications should contact Joan Dickson, coordinator of administrative services for CMA at (615) 244-2840.

Grapevine Opry Celebrates Fifth Year

■ DALLAS — The Grapevine Opry celebrated its fifth birthday at Jan. 25 at the Union Station Hyatt Regency Hotel here. A special dinner and celebration was held to commemorate the anniversary. The show was also broadcast over KDNT-FM in Dallas.

Fits To a 'T'



Circle's Records Dutch Cramblitt recruits the "perfect" model for his store's new line of promotional T-shirts during a visit with RCA's Dolly Parton on her recent trip to Phoenix. Dolly is currently working on her first feature film, "Nine To Five," in which she co-stars with Jane Fonda.

Career Workshop Set By Top Billing

■ NASHVILLE—Top Billing, Inc. has instituted an annual career development workshop for its artists and their managers. The purpose of the workshop, according to Top Billing president Tandy Rice, is to help further the development of the artists' careers by bringing in experts in related fields.

The first workshop, to be held Feb. 19, will include sessions with Bob Boatman, lighting expert; Joan Dew, music journalist and cowriter of Tammy Wynette's autobiography; and Rich Carpenter, of Carlos Sound.

MDJ Acquires Studio Interest

■ NASHVILLE — Larry McBride, chief executive of MDJ Records and Productions, has announced that MDJ has acquired a 50 percent equity ownership in the Mu-
(Continued on page 56)

CRS Continues Ban On Promo Activities

■ NASHVILLE — The Country Radio Seminar has again adopted a strict policy banning individual promotion activities throughout this year's event, scheduled for March 14-15 at the Hyatt Regency Hotel here.

The policy has been in effect since the seminar's inception in 1969, and includes the banning of promotional displays, handouts, and any activities involving the marketing of a specific product, such as a particular record or record company, radio station, or broadcasting firm.

The deadline for advance registration is Feb. 15. Registration forms should be sent to: Country Radio Seminar, P.O. Box 120458, Nashville, Tennessee 37212. Printed matter and/or other station promotional materials should be mailed to Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square West, Suite 604, Nashville, Tennessee 37203. Deadline for printed matter is Feb. 15.

Jones, Wynette Back Together

■ NASHVILLE — One of country music's most noted duos, George Jones and Tammy Wynette, have reunited professionally with plans to work on records and perform in concerts together again. The announcement of the once-married couple's new partnership was made at a news conference Wednesday (30) at the home of Wynette and her current husband and manager George Richey.

Jones and Wynette also previewed their first work together again in the studio, a single entitled "Two Story House." Richey said a reunion had been considered for some time.

"One night a few weeks ago Tammy and I called George up," he explained, "and when he said that he'd like to do a duet with

her, Tammy got right out of bed and wrote the song."

In the new arrangement, Jones has now retained Paul Richey, Wynette's brother-in-law, as his personal manager. In addition, Jones has signed with the Jim Halsey Company (where Wynette is also signed) for bookings.

"We're just one big happy family now," George Richey said. "George Jones has come back to reclaim his throne as the greatest country singer that ever breathed. We're all very pleased."

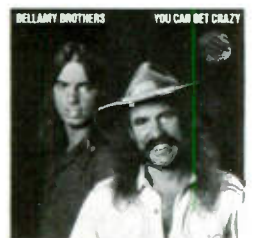
One of the first public appearances for Jones and Wynette is a scheduled guest spot on the Tonight Show Feb. 18. The duo's follow-up single is tentatively titled "We'll Talk About It Later."

PICKS OF THE WEEK

SINGLE **BRENDA LEE, "THE COWGIRL AND THE DANDY"** (prod.: Ron Chancey) (writer: B. Goldsboro) (House of Gold, BMI) (3:33). Hot off a top ten hit with "Tell Me What It's Like," Brenda Lee comes back with a Bobby Goldsboro ballad about an unlikely pairing. The contrasting images in the lyrics are well executed by the artist, with a few production touches to back her up. MCA 41187.

SLEEPER **DON KING, "LONELY HOTEL"** (prod.: Ken Laxton) (writers: K. Stegall / S. Harris) (Blackwood / Vector, BMI) (2:53). King's first single for Epic is a smooth and melancholy tune about life on the road. Material, performance and production are all top quality here, adding up to an impressive record by this promising artist. Epic 9-50840.

ALBUM **BELLAMY BROTHERS, "YOU CAN GET CRAZY."** The Bellamys have by now become firmly established in country music as well as pop with their distinctive blend of country, blues and rock 'n' roll. Their latest LP incorporates all these styles, with songs like "Foolin' Around," "I Could Be Makin' Love To You" and the title cut, although all cuts are top quality. Warner/Curb BSK 3408.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charley Pride — "Honky Tonk Blues"

Rex Allen, Jr. — "Yippy Cry Yi"

Brenda Lee — "The Cowgirl And The Dandy"



Charley Pride

Charley Pride has an instant add in the Hank Williams song "Honky Tonk Blues" at KCKN, WPLO, WQIK, WYDE, KCKC, WESC, KVOO, WGTO, KRMD, KEBC, KRAM, KFDI, WDEN, WMNI, WUNI, KBUC, KGA, WBAM, KSSS, WTMT, WIRE, KLLL, WPNX, KNIX.

Red Steagall has his best in some time with "Three Chord Country Song," with early adds from WDAF, KRMD, KVOO, KSSS, WXCL, KFDI, KHEY, WTOD, KSOP, KWMT, KEEN, KKYX, WKKN, KMPS, KTTS, WIRK, KLLL, KRAK, WSDS, WGTO, KEBC, WUNI, KBUC, WPNX.

Sandra Steel's first single on United Artists, "I'm Hung Up On You," starting at WBAM, KBUC, KERE, WPNX, KSOP.

Rex Allen, Jr. getting spins on "Yippy Cry Yi" at WSM, KDJW, WQIK, KVOO, KNIX, WPNX, WIRE, WTMT, WTOD, KSSS, WBAM, KGA, WJEZ, KSO, KRMD, WTSO, KEBC, KFDI, WXCL, KBUC, WUNI.



Red Steagall

Rebecca Lynn's remake of the Pointer Sisters hit "Fairytale" playing at KSSS, WSDS, KERE, KSOP. Diane Pfeifer's debut single, "Free To Be Lonely Again," added at WXCL, KRMD, KVOO, WUNI, KEBC.

Veteran Hank Snow teams with newcomer Kelly Foxton on "Hasn't It Been Good Together;" play reported at WIRE, KGA, KERE, KFDI, KSSS, KVOO, KSOP, WSM, WSLC.

Former rocker Bruce Channell getting country play on "One More Last Chance" at WWVA, KKYX, KVOO, WSDS. Mike Lunsford's "Is It Wrong" playing at KEBC, WDEN, KVOO.

Faron Young starting to move with "(If I'd Only Known) It Was The Last Time" at WMZQ, KNIX, WSDS, KRMD, WSM, KKYX, KFDI, WPNX, KSOP, KVOO, KEBC.

Ray Sawyer continues to pick up play on "I Don't Feel Much Like Smilin'," added this week at KYNN, WWNC, WQIK, KVOO, KSSS, WBAM, WDEN.

SURE SHOTS

Brenda Lee — "The Cowgirl And The Dandy"

LEFT FIELDERS

Jim Weatherly — "Gift from Missouri"

Curtis Potter & Darrell McCall — "San Antonio Medley"

Johnny Lee — "Three Nights A Week"

Don King — "Lonely Hotel"

AREA ACTION

Chet Atkins — "Blind Willie" (WQIK, WSLC)

Dorsey Burnette — "B. J. Kick-A-Beaux" (KERE, WSDS, KSOP)

Shining Shriners



Ray Stevens rarely keeps a low profile when it comes to his work, so the staff of RCA Records-Nashville decided his signing to the label should be no exception. Members of Nashville's Al Menah Shrine Temple were on hand to escort Ray as he delivered his first RCA single release, "Shriner's Convention," to local trade and radio personnel. Pictured from left: (standing) Joe Galante, RCA division vice president, marketing; Stevens; Dave Wheeler, RCA director of marketing development; (on cycles) Clayton Cramb, Alvin Escue, Zach Parrish, Harold Hooper, and Jimmy Brinkley, Al Menah Temple.

Nashville Report

By RED O'DONNELL

■ **WOMEN:** Look at all the female artists being signed to new label deals these days: **Lacy J. Dalton**, **Sylvia**, **Deborah Allen**, **Pebble Daniel**, **Gail Davies**, and **Rosanne Cash**, to name a few. Congratulations, by the way, to Rosanne and **Rodney Crowell** on the birth of a girl, **Caitlin Rivers**, on Jan. 24. Meanwhile, **Charlie Daniels** is in the hospital in Nashville after breaking his right arm in three places along with two fingers Tuesday (29) while working with a post hole digger on his farm in nearby Mt. Juliet. The doctors say he'll be all right, but it will take some time to heal. His scheduled appearance on the Grammy Awards show has so far not been cancelled, according to the people at Sound Seventy.

CLUBS: Speaking of Sound Seventy, since they've closed the Exit/In for expansion (due to re-open in May or June), Nashville's other venues have been given a shot in the arm. Memorable performances has been heard at J. Austin's by **Mac Gayden**, along with **Tommy Crain** and **Jim Marshall**; at Mississippi Whiskers by **Sonny Thockmorton**, **Billy Earl McClelland**, and more; at luxurious Springwater by **Dave Olney**, **Pat McCloughlin**, and more; and at the Tennessee Theatre by **Steve Forbert** and **Kenny Loggins**. Because the Exit/In is temporarily closed, Sound Seventy is having shows the last two weekends in February featuring a variety of artists and groups at the Tennessee Theatre.

BOOKS about music and music makers are not exactly rare these days, but ones the caliber of "Lost Highway" by **Peter Guralnick** are. With care and insight, Guralnick focuses on the lives and careers of several artists, specializing in the blues, country, and a little rock and roll. More to come on that later.

"**Johnny Cash: His First 25 Years**," a 90-minute CBS-TV special, is in production through Feb. 12 at the Grand Ole Opry House. Guests include **Kris Kristofferson**, **Waylon Jennings**, **Larry Gatlin**, **Dottie West**, **June Carter Cash** and **Carl Perkins**. Excerpts from Cash's appearances on films since 1955 will be spliced into program, scheduled to air in early spring.

Lori Morgan (daughter of the late George Morgan) learned a lesson in Greenville, S.C. The singer was in her motel room when a knock came on door. Assuming it was a member of her band, she opened to come face-to-face with masked man waving a gun. The heist artist took Lori's jewelry and money and fled.

Loretta Lynn's received quite a bit of ink lately about her belief in re-incarnation. Meanwhile "The Pill" didn't work. Her newest single, "I'm Pregnant Again," is now on the market. No, she isn't singing about her own condition. "I think a lot of women will agree with the sentiments of the song," says Loretta. Related (some way or another) to that, **Brenda Lee** is going to record some of the music and portray a role in "Smokey and the Bandit Have A Baby," now shooting in Las Vegas.

Add trivia: **Willie Nelson** once worked as door-to-door peddler of encyclopedias in Texas before he got his music career cranked up. It was back then when San Antonio newsman **Crash Stewart** (longtime

(Continued on page 57)

Country Single Picks

COUNTRY SONG OF THE WEEK

JIM WEATHERLY—Elektra 46592

GIFT FROM MISSOURI (prod.: Jim Ed Norman) (writer: J. Weatherly) (Keca, BMI) (2:59)

Weatherly made a strong showing with his debut on Elektra, "Smooth Sailing," on both the country and A/C charts, and his second single is equally impressive. Strong, bright guitars kick it off, and Weatherly moves in easily with smooth vocals.

KENNY DALE—Capitol P-4829

LET ME IN (prod.: Bob Montgomery) (writers: Slate/Pippin/Keith) (House of Gold, BMI) (2:35)

Dale's latest is a pleading love song with moves smooth and easy. A piano, soft electric guitars and strings gloss over the edges while the artist sings with expression.

CAROL CHASE—Casablanca West 4502

SEXY SONG (prod.: Snuff Garrett) (writers: M. Brown/S. Dorff/S. Garrett) (Palomino, BMI) (3:24)

Chase sings smooth and silky on this tune which is given a slightly western touch by a south-of-the-border style acoustic guitar. A strong follow-up to the artist's debut single.

LEE HAZLEWOOD—MCA 41188

WILLIE JONES (prod.: Ron Chancey) (writer: C. Daniels) (Kama Sutra/Hat Band, BMI) (3:04)

Hazlewood does a Charlie Daniels story song here with a little help from Charlie himself on background vocals. Solid production bolsters Hazlewood's distinctive style as does the material.

ENGELBERT—Epic 9-50844

LOVE'S ONLY LOVE (prod.: Joe Diamond) (writer: P. Ryan) (Silver Blue/Ryan, ASCAP) (3:54)

It's been a while since Humperdinck has had a country-oriented record out, but the material as well as performance here should have a place on both country and A/C formats.

JOHNNY LEE—Astro 0979

THREE NIGHTS A WEEK (prod.: not listed) (writer: A. Domino) (Travis, BMI) (2:11)

Fast Domino is given a somewhat country treatment here without the loss of the identifiable style of his material. Lee smooths out the sound just a little giving it plenty of potential for country play.

DEBBY BOONE—Warner/Curb 49176

ARE YOU ON THE ROAD TO LOVIN' ME AGAIN (prod.: Larry Butler) (writers: B. Morrison/D. Hult) (Southern Nights, ASCAP) (2:29)

Boone is now working with producer Larry Butler, and the result is a solid sound with an acoustic guitar and percussion touches similar to some of Butler's more notable hits. Should move up the charts with ease.

CURTIS POTTER & DARRELL McCALL—Hillside 80-01

SAN ANTONIO MEDLEY (prod.: Dave Franer) (writer: not listed) (pub. not listed, BMI/ASCAP) (2:23)

Western swing prevails here on an energetic tune about San Antonio. A steel guitar and fiddles shine, backed by a strong, crisp rhythm track.

DIANA PFEIFER—Capitol P-4823

FREE TO BE LONELY AGAIN (prod.: Larry Butler) (writer: D. Pfeifer) (Brightwater/Strawberry Patch, ASCAP) (2:53)

After a soft, sweet first verse, Pfeifer breaks into a smooth chorus that glides along with ease to create an effective hook. A contender for A/C as well as country.

FLOYD CRAMER—RCA PB-11916

DALLAS (prod.: Floyd Cramer) (writer: J. Immel) (Roliram, BMI) (2:00)

Cramer's version of the theme from the television series is a disco-like instrumental with plenty of horns and other fanfare surrounding his well-executed piano part.

Country Album Picks

A COUNTRY COLLECTION

ANNE MURRAY—Capitol ST 12039

Except for "Do You Think Of Me," a fine cut, all the tunes on this collection have appeared on previous LPs. "Walk Right Back" is the only single and truly uptempo track amid the easy country ballads. Murray's version of "Tennessee Waltz" and "Wintery Feeling" are highlights.



THE BEST OF CHET ON THE ROAD—LIVE CHET ATKINS

Few can pick a six string the way Chet can as this album well demonstrates. Songs from "Stars And Stripes Forever" and "When You Wish Upon A Star" to the fiddle tune "Bill Cheatham" receive a new finish in Atkins' inimitable style.



MY MUSIC

ROY CLARK—MCA 3189

Utilizing some of the finer country tunes written today, including his single "Chain Gang Of Love," currently bulleted at #26 on RW's Country Singles Chart, Clark has assembled a good album. All elements work well to produce a pleasant sound.



M-M-MEL LIVE

MEL TILLIS AND THE STATESIDERS—MCA 3208

Several of Tillis' hits as both a songwriter and artist are included in this LP. Spontaneity and Tillis' special kind of humor remain intact here along with good sound quality. Side one sticks strictly to the music, while side two features stage patter between songs.



A LITTLE WARMTH

STEVE GILLETTE—Regency 79002

Gillette, along with Graham Nash at the production helm, has assembled an impressive array of musicians to put this album together. Material ranges in style from country to bluegrass to rock 'n' roll with "Lost The Good Thing," "Holding On To Nothin'" and "She's Not You" are among the standouts.



FOREVER YOUNG

GEORGE HAMILTON IV—MCA 3206

Teaming up with producer Allen Reynolds, Hamilton has chosen a variety of quality tunes here, from Doc Watson to Bob Dylan. With considerable success in the U.K. and Europe over the past few years, Hamilton is now spreading his efforts back to the U.S. market as well with the release of this LP which should break new ground for him.



MDJ

(Continued from page 54)

astic Mill, a recording facility here. Harold Shedd, who for several years has owned an interest in the studio, is a partner in the transaction and will be responsible for all MDJ activity in production and recording in Nashville. Expansion

of the studio facility, including addition of 24-track equipment to the existing 16 tracks, will begin immediately, according to McBride and Shedd. Also planned is another floor for offices and a demo studio, and a video facility is projected.



Record World Country Singles

FEBRUARY 9, 1980

TITLE, ARTIST, Label, Number

FEB. 9	FEB. 2		WKS. ON CHART
1	2	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD Warner/Curb 49110	10
2	3	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	9
3	1	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	10
4	6	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	8
5	7	YEARS BARBARA MANDRELL/MCA 41162	8
6	9	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/ United Artists 1329	9
7	4	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	12
8	8	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	12
9	15	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	6
10	11	BACK TO BACK JEANNE PRUETT/IBC 0005	11
11	16	I AIN'T LIVING LONG LIKE THIS WAYLON JENNINGS/ RCA 11898	5
12	13	SUGAR FOOT RAG JERRY REED/RCA 11764	10
13	18	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	7
14	14	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	11
15	21	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	6
16	19	SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	9
17	22	MY HEROES HAVE ALWAYS BEEN COWBOYS WILLIE NELSON/Columbia 1 11186	4
18	20	COME TO MY LOVE CRISTY LANE/United Artists 1328	8
19	23	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	6
20	24	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909	4
21	25	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	7
22	26	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	8
23	27	LYING TIME AGAIN/FOOLED AROUND AND FELL IN LOVE MEL TILLIS/Elektra 46583	4
24	28	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	8
25	29	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	4
26	30	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753	6
27	32	MEN CHARLY McCLAIN/Epic 9 50825	4
28	34	PLAY ANOTHER SLOW SONG JOHNNY DUNCAN/ Columbia 1 11185	4
29	35	NUMBERS BOBBY BARE/Columbia 1 11170	6
30	5	HOLDING THE BAG MOE & JOE/Columbia 1 11147	12
31	45	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	2
32	33	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	9
33	36	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	6
34	38	LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754	8
35	40	CRYING STEPHANIE WINSLOW/Warner Bros./Curb 49146	4
36	41	WILD BULL RIDER HOYT AXTON/Jeremiah 1003	4
37	44	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	6
38	53	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	2
39	39	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	7
40	43	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881	8
41	46	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	7
42	10	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS / Ovation 1136	12
43	56	ONE OF A KIND MOE BANDY/Columbia 1 11184	2
44	12	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	13
45	54	YOURS FOR THE TAKING JACK GREENE/Frontline 704	5
46	17	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	11
47	51	(I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014	6



48	31	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	13
49	83	TENNESSEE WALTZ LACY J. DALTON/Columbia 1 11190	2
50	37	YOU'RE AMAZING DAVID ROGERS/Republic 048	8
51	47	THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11161	6
52	52	IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/ Epic 9 50819	6
53	62	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	2
54	61	BLUE MOON OF KENTUCKY EARL SCRUGGS REVUE/ Columbia 1 11176	4

CHARTMAKER OF THE WEEK

55	—	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS Elektra 46591	1
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56	66	LOVE IN THE MEANTIME STREETS/Epic 9 50827	3
57	42	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	14
58	90	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	2
59	48	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	12
60	70	TONY'S TANK UP, DRIVE IN CAFE HANK THOMPSON/ MCA 41176	2
61	68	MR. & MRS. UNTRUE PRICE MITCHELL & RENE SLOANE/ Sunset 101	5
62	71	WHAT I HAD WITH YOU SHEILA ANDREWS/Ovation 1138	4
63	74	SUNSHINE JUICE NEWTON/Capitol 4818	2
64	73	TONIGHT LET'S SLEEP ON IT BABY MEL STREET/Sunbird 103	2
65	—	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	1
66	89	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	2
67	—	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	1
68	—	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	1
69	—	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	1
70	—	THE STORY BEHIND THE STORY BIG AL DOWNING/ Warner Bros. 49161	1
71	75	WE USED TO KISS EACH OTHER ON THE LIPS/I LIKE BEING LONELY ANN J. MORTON/Prairie Dust 7633	3
72	49	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	14
73	63	HOLD ON TIGHT PORTER WAGONER/RCA 11771	6
74	—	THREE CHORD COUNTRY SONG RED STEAGALL/Elektra 46590	1
75	50	OUT OF YOUR MIND JOE SUN/Ovation 1137	9
76	55	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003	9
77	72	TONIGHT I'M FEELIN' YOU JACK GRAYSON/Hitbound 4501	5
78	57	MISSIN' YOU CHARLEY PRIDE/RCA 11751	14
79	69	BABY IT'S YOU PIA ZADORA/Warner Bros./Curb 49148	4
80	85	THE FIRE OF TWO OLD FLAMES ROY HEAD/Elektra 46582	2
81	59	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	12
82	58	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	15
83	64	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	11
84	65	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	13
85	76	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752	12
86	—	BIG MAN'S CAFE NICK NOBLE/Churchill 7755	1
87	67	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	13
88	—	AMERICA THE BEAUTIFUL MICKEY NEWBURY/Hickory 1673	1
89	—	AN AMERICAN DREAM DIRT BAND/United Artists 1330	1
90	98	DRIFTIN' AWAY MIKI MORI/Oak 1010	2
91	97	NAG, NAG, NAG BOBBY BRADDOCK/Elektra 46585	2
92	—	MADE IN THE USA IVORY JACK/NSD 36	1
93	77	MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150	9
94	60	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049	14
95	94	DO YOU REMEMBER ROLL OVER BEETHOVEN SONNY CURTIS/Elektra 46568	4
96	—	YOU WIN AGAIN JERIS ROSS/Door Knob 9 117	1
97	—	THREE LITTLE WORDS BOYER TWINS/Sabre 4516	1
98	—	HAVEN'T I LOVED YOU SOMEWHERE BEFORE BLUESTONE/ Dimension 1002	1
99	—	ONE NIGHT HONEYMOON TROY SEALS/Elektra 46573	1
100	99	BEHIND YOUR EYES CHARLIE DANIELS BAND/Epic 9 50806	3



"Numbers"... Bare shoots it out [figuratively speaking] with a No. 9 Lady.
B-11-70
 Ten to one it's a smash.

Bobby Bare • Numbers • Down & Dirty

THE ARTIST

THE SINGLE


THE ALBUM

Produced by: Bobby Bare — Foster/Rice Productions

Management: Sound Seventy Corp, Parkview Towers, 210 25th Ave. N., Nashville, Tn. 37203, 616/327-1711

Booking Agency: Top Billing, 4301 Hillsboro Rd., Nashville, Tn. 37212, 616/583-8883

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