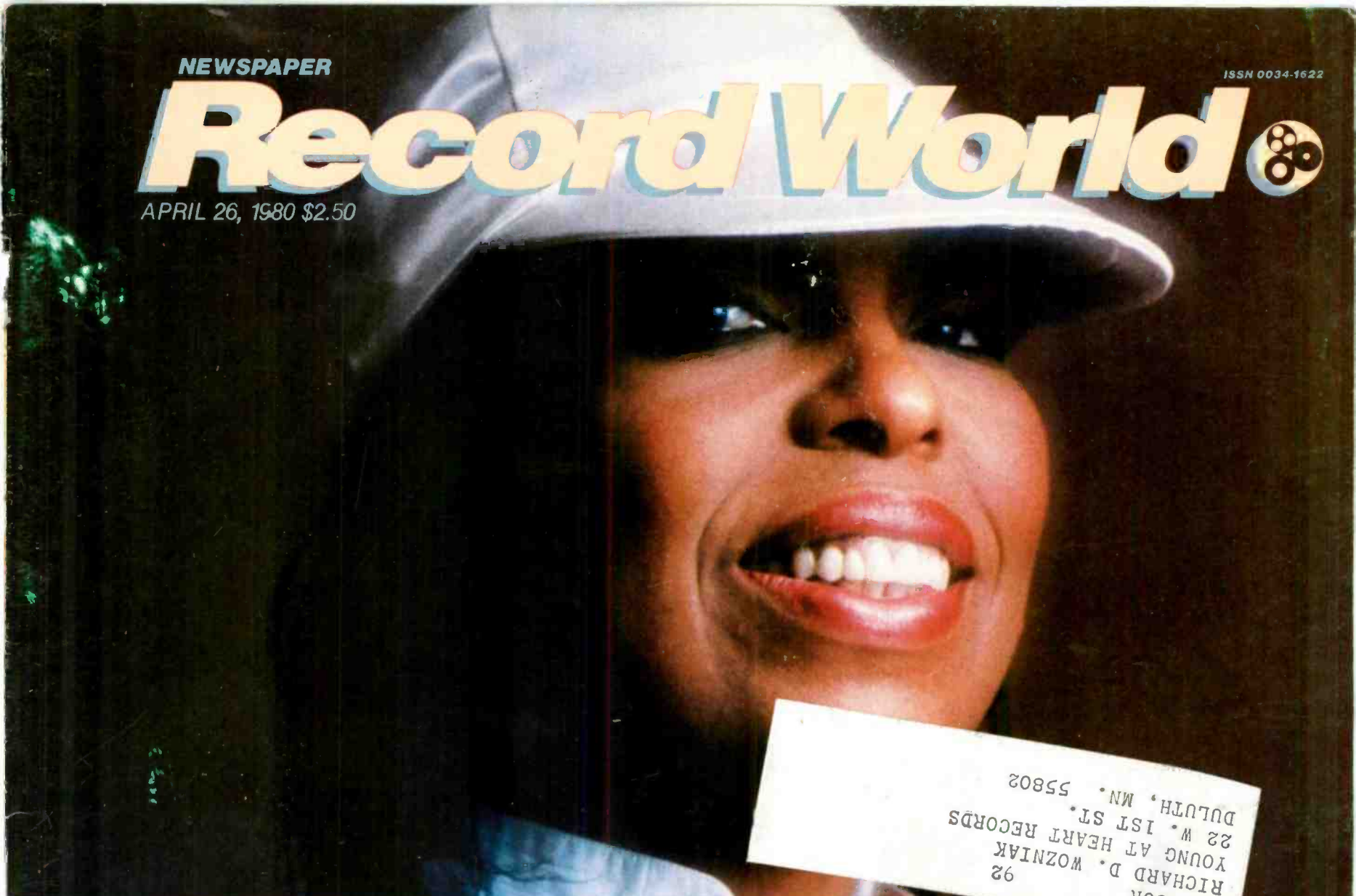


Record World

APRIL 26, 1980 \$2.50



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Hits of the Week

SINGLES

PAUL McCARTNEY, "COMING UP" (prod. by McCartney) (writer: McCartney) (MPL, ASCAP) (3:49). This cut from the upcoming "McCartney II" LP is a taste of his first one-man project in years. Electronic keyboards, a dance beat and Paul's pop vocals give the contemporary sound. Col 1-11263.



TOM PETTY AND THE HEARTBREAKERS, "HERE COMES MY GIRL" (prod. by Iovine) (writers: Petty-Campbell) (Skyhill, BMI) (3:52). Petty looks for his third hit from the "Damn The Torpedoes" LP with this raging ballad. His tough talk/sing vocal swells into a pretty hook. Backstreet 41227 (MCA).



LITTLE RIVER BAND, "IT'S NOT A WONDER" (prod. by LRB - Rose) (writer: Goble) (Screen Gems-EMI, BMI) (3:40). From the new "Backstage Pass" LP, this single captures the group's melodic rock exuberance and the subsequent adulation it's earned. An AOR-pop hit. Capitol 4862.



HEART, "RAISED ON YOU" (prod. by Flicker - Connie - Howie) (writer: Wilson) (Know, ASCAP) (3:20). Anne's lavish lead is enhanced by bold keyboard runs and Nancy's confident guitar. A natural for AOR-pop with its energetic pop - rock pace. Epic 9-50874.



SLEEPERS

WILLIE NILE, "IT'S ALL OVER" (prod. by Halee) (writer: Nile) (Lake Victoria, ASCAP) (3:27). Already a most-requested item as an LP cut, this is gut-level rock that stirs the emotions. Nile's raw eloquence is an undeniable sound that's AOR-pop radio tonic. Arista 0508.



THE JAGS, "BACK OF MY HAND" (prod. by Astley - Chapman) (writers: Watkinson-Adler) (WB, ASCAP) (3:22). Combining pop sensibilities from the mid-'60s British invasion with the energy of the late-'70s wave, this cut is a guaranteed AOR-pop smash. Island 49202 (WB).



ANDREW GOLD, "KISS THIS ONE GOOD-BYE" (prod. by Gold) (writer: Gold) (Luckyu, BMI) (4:03). Gold hardens his pop ballad sound on this first single from the new "Whirlwind" LP. His stinging guitar and a grinding rhythm track drive the convincing hook. Asylum 46626.



STEVE WALSH, "EVERY STEP OF THE WAY" (prod. by Walsh-Aaron) (writer: Walsh) (Kirshner/Blackwood, BMI) (3:58). Walsh's ardent Kansas following will love his bluesy growling on this release from the "Schemer-Dreamer" LP. The wailing guitar/sax leads are great. Kirshner 9-4288 (CBS).



ALBUMS

ANNE MURRAY, "SOMEBODY'S WAITING." This is the Anne Murray album that should be the final word on a country to pop crossover. Murray could bring in a much broader category of fan with this release and there is little resisting her version of a Beatles tune. Capitol SOO-12064 (8.98).



ISAAC HAYES, "AND ONCE AGAIN." Hayes' last album, "Don't Let Go," and the single of the same name, amazed and delighted a lot of people. Wait until those people and new fans hear this one! Hayes couldn't be in finer form, crooning and moving his way through a stunning set. Polydor PD-1-6269 (7.98).



EARL KLUGH, "DREAM COME TRUE." Earl Klugh began as a session musician, but several years ago made the transition to solo star. He appeals to jazz, pop and R&B fans and his albums place in the upper regions of all those charts. Working with acoustic guitar, Klugh is special. United Artists LT-1026 (7.98).



THE JAGS, "EVENING STANDARDS." This is the first domestic release for the Jags, but the single, "Back Of My Hand," created a considerable commotion on radio and especially in dance clubs when it was issued as an import. This group has arrived! Island ILPS 9603 (WB) (7.98).



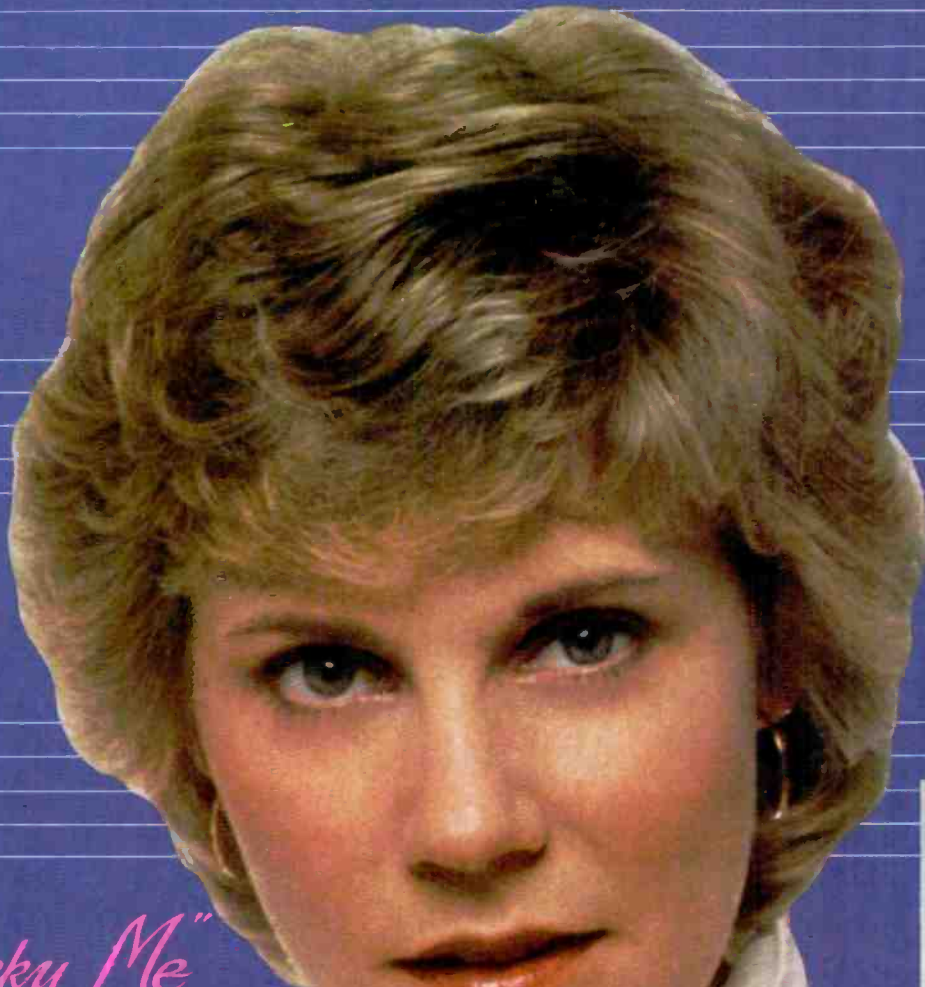
Anne Murray

her new album

Somebody's Waiting

SOO-12064

Produced by Jim Ed Norman



Contains "Lucky Me"



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Globe through it of music

Record World



APRIL 26, 1980

WCI Begins Anti-Counterfeiting Drive; Cash Rewards Offered for Information

■ NEW YORK — Warner Communications, Inc. has announced that it has set up a \$100 thousand fund from which it will pay cash awards for information leading to the arrest and conviction of any person involved in piracy, bootlegging or counterfeiting of phonograph records or tapes.

"The virus of counterfeiting and piracy has so infected our industry that severe steps must be taken to help stop its spread. We believe that our offer of cash rewards will help spur the flow of information needed to convict those who disregard the laws prohibiting illegal duplication of music," said David H. Horowitz, office of the president, WCI.

Horowitz continued, "At the recent National Association of Record Merchandisers' annual convention, Recording Industry Association of America (RIAA) president Stanley Gortikov said that a survey of 500 retail record stores during the past six months by RIAA investigators revealed that 90 percent of them carried at least some counterfeit stock. In view of this evidence, and our major stake in the record industry, we felt it incumbent upon us to take this step. The RIAA and the special strike force of the Department of Justice are

solidly in back of our campaign."

Under the WCI cash reward program, anyone with information about persons engaged in any area of counterfeiting, piracy or bootlegging of phonograph records or tapes may send such information to the Anti-Counterfeiting Project, Warner Communications Inc., 75 Rockefeller Plaza, New York, N.Y. 10019. Such information must be submitted and postmarked no later than May 1, 1981 to be considered for the WCI cash reward program. Where requested, the name of the person providing the information will be kept confidential.

"This is a first and Stan Gortikov, our president, and Jules Yarnell, our special counsel on anti-piracy, certainly applaud Warner Communications' efforts," said RIAA executive secretary. (Continued on page 40)

Thorn-EMI, Victor of Japan Pact For Video Hardware and Software

■ LONDON — Thorn-EMI, Ltd. threw its hat into the videodisc ring last week with confirmation of a new joint agreement with Victor Company of Japan (JVC) covering manufacture of both hardware and software utilizing the JVC/Matsushita Video High Density/Audio High Density (VHD/AHD) disc system.

Thursday's (17) announcement detailed the pact as calling for new manufacturing facilities for both players and discs, as well as

Dealers Buoyed By Strong Black Product; 'Quality R&B' Seen Helping Overall Sales

By SOPHIA MIDAS

■ NEW YORK—According to retailers and rackjobbers throughout the nation, there is currently an unprecedented amount of quality black-oriented product in the marketplace which is having a dramatic impact upon overall store sales. Record and tape merchandisers project that the mass appeal of this product could be one of the redeeming factors in both first and second quarter sales.

Staying Power

In light of the waning interest in disco, industry spokesmen contend that the resurgence of black oriented, or R&B, product was inevitable, but the staying power which characterizes many of the latest black releases has come as a surprise to retailers. "Black artists are creating their own destinies," said Record Bar's Norman Hunter, "and many of

these artists, such as the Isley Brothers, Earth, Wind & Fire and the Commodores, are not only producing their own albums, but they are writing their own material. They seem to be approaching their work with a great deal of pride and integrity, and it shows in their records. It's analagous to what happened to rock artists in the sixties."

Crossover Appeal

The quality of current R&B product is nowhere better reflected than in its hefty share of the marketplace, and many retailers attribute this to the growing crossover appeal of this (Continued on page 46)

Top Music Oscar Goes To 'Norma Rae' Theme; Three Others Honored

By SAMUEL GRAHAM

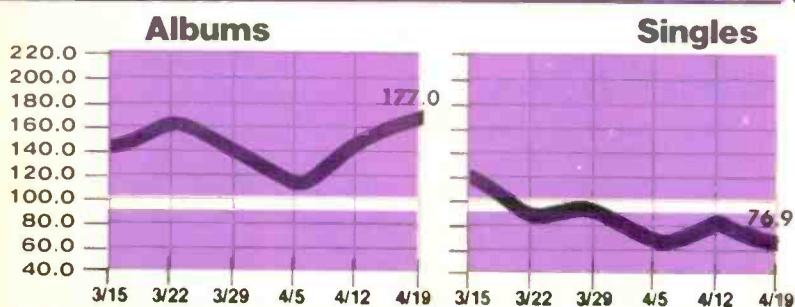
■ LOS ANGELES—While Columbia Pictures' "Kramer vs. Kramer" was scoring heavily at last Monday's (14) 52nd annual Academy of Motion Picture Arts and Sciences Awards ceremonies, winning five major Oscars (including best picture, best actor, best director and best supporting actress), music and sound awards were scattered among four different recipients. The Academy Awards presentation, carried live over the ABC television network, originated from the Dorothy Chandler Pavilion at the Los Angeles Music Center.

Winning in the best original song category was "It Goes Like" (Continued on page 40)

Fead Leaving RCA?

■ It was widely rumored last week that Bob Fead had resigned his post as division vice president, RCA Records, USA. Spokesmen for RCA could not confirm the report.

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.

CRT Hearings, Format Change Case Are Key Issues in D.C. This Spring

By BILL HOLLAND

■ WASHINGTON—Several issues of extreme importance to the record industry and broadcasters will be decided on this spring and summer by government officials at the agency level as well as in Congress and in the Courts.

On May 6, the Copyright Royalty Tribunal will resume its hearings on the mechanical royalty "fixed rate" proposal, following more than a year of hear-

ings by the Copyright Office on the matter.

The CO issued its proposed regulations late last year, and since then the CRT has been studying several economic studies compiled by the Recording Industry Association of America as well as the National Music Publishers Association and the American Guild of Authors and Com- (Continued on page 40)

Contents



■ **Page 28.** For 13 years, WNEW-FM has been one of the nation's leading and most respected radio stations. In this week's RW, 'NEW general manager Mel Karmazin examines the state of contemporary radio, and outlines his station's strategy (which has already produced positive results) for maintaining its prominent position.



■ **Page 8.** "The Empire Strikes Back," the long-awaited sequel to "Star Wars," is set for general release on May 21. A month ahead of the film's release, RSO issued the John Williams soundtrack for the movie, and an extensive cross-promotional effort involving both the record company and the film's producer, Lucasfilm Ltd., went into high gear. Details are provided in this week's RW.

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Powerhouse Picks

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

Bette Midler (Atlantic) "The Rose."

The movement exhibited at primary and secondary pop and A/C outlets is an excellent indicator of this single's national potential.

Deregulation, AM Stereo Key NAB Discussions

■ **LAS VEGAS** — Nearly 7,000 television and radio broadcasters gathered at the Convention Center here last week for the 58th annual convention of the National Association of Broadcasters. Exhibit personnel and guests brought the total attendance to nearly 20,000.

The NAB convention ran concurrently with the Broadcast Engineers' Conference and the world's largest exhibition of broadcast equipment. Sharing 200,000 square feet of space, the 410 exhibitors present set a new convention standard.

Topics

Topics of interest to radio broadcasters covered in panel discussions included deregulation of radio by the FCC, re-allocation of the AM band and AM stereo, still a very hot topic less than one week after the FCC's deci-

(Continued on page 29)

RCA Corp. Reports Sales, Earnings Records

■ **NEW YORK** — RCA Corporation has reported record sales and earnings for the three months ended March 31, 1980.

Net income for the first quarter of 1980 was \$78.7 million, or 89 cents a share, compared with \$62.1 million, or 81 cents a share a year ago. Sales climbed to \$1.97 billion from \$1.79 billion a year ago.

Results for the first quarter of 1980 include net income on an equity basis of C.I.T. Financial

(Continued on page 40)

EMI/UA Sales Soar

■ **LOS ANGELES**—EMI America/United Artists Records President Jim Mazza has announced that company net sales through March, 1980 are up 300 percent over the preceeding year. Emphasizing the label's commitment to maintaining its status as a full line company, he noted that EMI/UA has enjoyed consistent success in every area of mu-

(Continued on page 40)

Record Pledges At Martell Dinner

■ **NEW YORK**—The T. J. Martell Memorial Foundation's Annual Humanitarian Award dinner was held last week at the Waldorf-Astoria Hotel in New York. The dinner this year honored Arista Records president Clive Davis. \$700,000 was pledged to the Foundation, setting an all-time entertainment industry mark for funds collected for a single charitable event.

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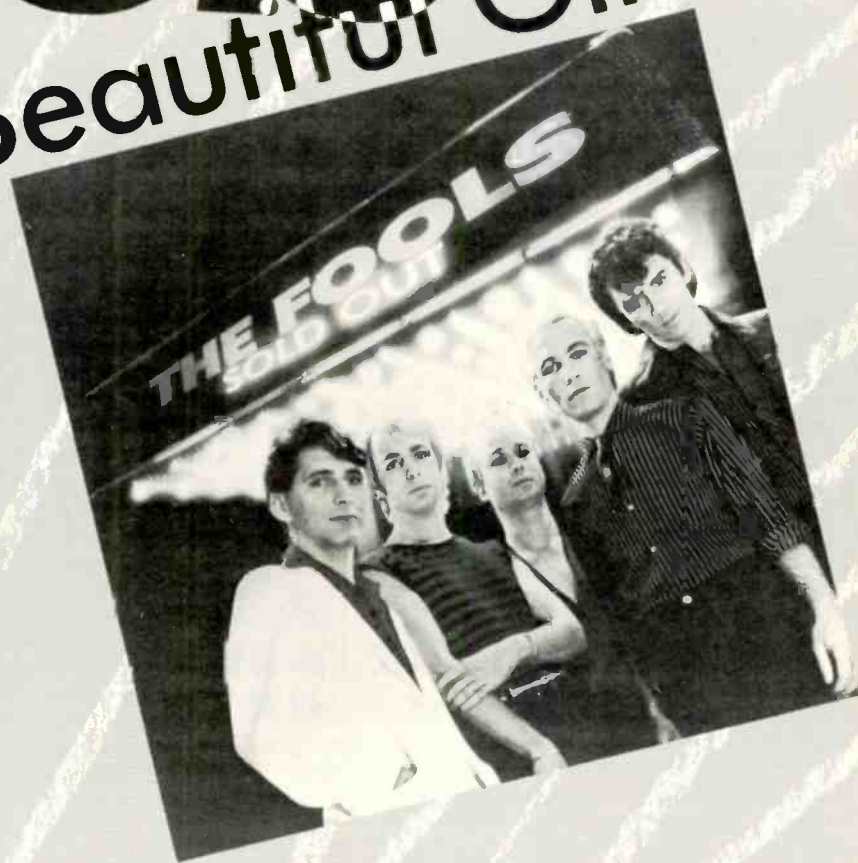
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VOL. 36, NO. 1709

The Fools

"It's A Night For Beautiful Girls"

The New Single

From The LP
"Sold Out"



On
EMI America Records

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KORONA

FEATURING
THE SINGLE

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On United Artists Records

China Music Delegation's U.S. Visit Crucial to Opening of Cultural Trade

■ LOS ANGELES—A five-member music and arts education delegation from the People's Republic of China arrived in the U.S. earlier this month as the fastest step in ongoing cultural exchanges between the two countries that began with normalization of diplomatic relations during the '70s.

Although American entertainment executives and educators have made previous visits to China, it's believed the current Chinese group, which arrived here April 5, is the first such music contingent to visit the U.S.

The visit arose from an invitation extended by Columbia University's Center for United States-China Arts Exchange in cooperation with the Music Educators National Conference (MENC). Confirmation of the delegation, organized by the Ministry of Culture of the People's Republic of China, came via the Chinese Embassy.

Although the principal reason for the visit was an international MENC gathering, the delegation is also visiting key music education institutions, and is additionally scheduled to meet representatives of the music and film industries here on April 29 at a reception hosted by BMI and the American Film Institute.

Prior to the current visit, the Center for U.S.-China Arts Exchange has sent large quantities of arts materials to China, and has provided the Ministry of Culture there with information on various U.S. arts institutions. The Center has also consulted the Ministry regarding artist-teacher candidates for long-term assignments there.

More recently, according to the Center, the Ministry of Culture has indicated interest in American involvement in a national arts education conference being organized in China and tentatively scheduled for sometime within the next year.

As for the April 29 reception

VIDCOM '80 Set For Sept. in Cannes

■ PARIS—VIDCOM '80, the sixth international video communications industry convention, will be held this year at the Paliades Festivals in Cannes, from September 29 to October 2.

According to the International Videocommunications Market, the Paris-based organization that puts on the convention, over 250 booths, representing 104 companies from several countries, have already been rented.

here, a BMI source said the gathering is being viewed as a major advancement in opening cultural trade. Top executives of major U.S. film studios, record companies and music publishing firms, along with leading film music composers and other artists, are being invited to the affair, slated to be held at AFI's Beverly Hills offices.

According to the center, the Chinese delegation is being led by Lin Mohan, vice minister of culture and vice chairman of the Chinese Federation of Literature and the Arts. Other delegates are Wang Zicheng, chief of the Bureau of Arts Education, Ministry of Culture; Zhao Feng, director of the Central Institute of Music in Beijing; Tan Shuzhen, deputy director of the Shanghai Conservatory of Music; and Zhou Ying, secretary to the delegation.

CBS Ups List on Selected Multiple LPs

■ NEW YORK—CBS Records has announced that the suggested list price on selected multiple-record sets is being increased, effective April 21, 1980.

All KC2, KE2 and KZ2 record sets and their tape counterparts will be increased from a suggested list price of \$11.98 to \$13.98. All PC2, PE2 and PZ2 records and tape counterparts will be increased from a suggested list price of \$13.98 to \$15.98.

Gold for Shalamar



"Big Fun," Shalamar's third Solar album (manufactured and distributed by RCA Records), has been certified gold by the RIAA. Shown here at the presentation of plaques are (from left): Solar producer Leon Sylvers; Ray Harris, division vice president, black music marketing, RCA Records; Jeffrey Daniel and Howard Hewett of Shalamar; RCA Records president Bob Summer; Shalamar's Jody Watley; Bob Fead, division vice president, RCA Records-U.S.A.; Edna Collison, Solar Records vice president of marketing; and Solar Records vice president of marketing; and Solar president Dick Griffey.

UA Music Plans Global Meet in N'ville

■ NEW YORK — "A World Of Music Publishing In Action" will be the theme as United Artists Music opens a three-day global convention Monday, April 20.

The international conference is being co-hosted by Jimmy Gilmer, VP of Nashville Operations and Frank Banyai, VP International at the publishing company's branch in Nashville. Meetings will attract publishing management executives from overseas including Lucien Naouri of United Artists Music—France, Gaby Richt of United Artists Musik — Germany, G. Gramitto Ricci of Edizioni Curci — Italy, Tatsuji, Nagashima of Taiyo Music—Japan and Frans De Wit (Continued on page 37)

CBS, Burger King Launch Joint Campaign

■ NEW YORK—CBS Records and Burger King have jointly launched a comprehensive cross-marketing campaign. The promotion runs from April 14 through June 7 in the New York metropolitan area, and features a coupon which, when redeemed at any one of 132 participating record stores, provides a 30 percent discount off everyday shelf price on any single CBS LP or tape (excluding specially priced or sale product). The coupons are being distributed at over 300 Burger King restaurants with the purchase of their "Specialty Sandwich."

The promotion was developed (Continued on page 37)

Peisinger Joins Time-Life Films

■ NEW YORK — Jon Peisinger has joined Time-Life Films as a vice president and director of retail marketing for the video division, it was announced by Bruce Barnett, senior vice president of the division.



Jon Peisinger

Peisinger is responsible for the development and implementation of Time-Life Video's retail marketing plans. Prior to his appointment, he was vice president of marketing development for the Polygram Corporation, and he has also held retail marketing positions at Arista and Elektra/Asylum Records.

Regional Breakouts

Singles

East:

Bruce Cockburn (Millennium)
Anne Murray (Capitol)

South:

Gary Numan (Atco)
Bernadette Peters (MCA)
Bette Midler (Atlantic)
Firefall (Atlantic)
Pat Benatar (Chrysalis)

Midwest:

Gary Numan (Atco)
Dan Fogelberg (Full Moon/Epic)
Neil and Dara Sedaka (Elektra)
Barry Manilow (Arista)

West:

Dan Fogelberg (Full Moon/Epic)
James Last Band (Polydor)
Robbie Dupree (Elektra)
Neil and Dara Sedaka (Elektra)
Firefall (Atlantic)

Albums

East:

Beatles (Capitol)
Genesis (Atlantic)
Frank Sinatra (Reprise)
Ian Hunter (Chrysalis)
Fatback (Spring)
Squeeze (A&M)

South:

Genesis (Atlantic)
Switch (Motown)
Patti Labelle (Epic)
Ian Hunter (Chrysalis)
Squeeze (A&M)
Ambrosia (Warner Bros.)
Manhattans (Columbia)

Midwest:

Beatles (Capitol)
Genesis (Atlantic)
Ian Hunter (Chrysalis)
Humble Pie (Atco)
Ambrosia (Warner Bros.)
REO Speedwagon (Epic)

West:

Genesis (Atlantic)
Frank Sinatra (Reprise)
Ian Hunter (Chrysalis)
Ambrosia (Warner Bros.)



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

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

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

3M's 32-track Digital Mastering System.

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

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

They like to stay a step ahead.

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

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3M

SPARS Seeks Improved Relations Among Studios, Equipment Mfrs. and Labels

By SAMUEL GRAHAM

■ LOS ANGELES—Improved relations with equipment manufacturers and record label clients, as well as simple self-preservation, are among the goals of the Society of Professional Audio Recording Studios (SPARS).

Formed some ten months ago, the SPARS alliance is now 35 strong, with membership at this point limited to studios with 24-or-more-track systems and/or disc mastering facilities. The organization's second major gathering, a convention spanning five days and featuring one full day of various seminars and workshops, takes place next month (May 37) in Los Angeles, coincident with the bi-annual Audio Engineering Society (AES) convention here.

Joseph Tarsia of Philadelphia's Sigma Sound, SPARS' chairman of the board, told RW that the impetus for the society's formation came last June at a meeting of studio owners hosted by MCI, a Florida manufacturer. "The purpose of the meeting was a workshop about recording consoles," Tarsia said, "and we found that MCI's console was based on the input of just one studio, which is what often happens with manufacturers." With the suggestions of the several owners gathered at the time, however, "MCI decided to change their console to represent 15 studios instead of one." What's more, Tarsia added, "We (studio owners) found that by being together in general, sharing experiences and problems, we had a lot in common and could be very helpful to each other."

The kind of communication with equipment makers fostered by the MCI meeting, Tarsia said, was SPARS' "first objective." According to the Record Plant's Chris Stone, SPARS' west coast regional vice president, such give and take between supplier and user is the key to the recording studios' own "self-preservation, the basic ability to continue to exist"—and also the *raison d'être* for a group like SPARS. Said Stone, "We're primarily trying to take a group of, say, 2200 or 2300 studios that had no voice, no direct link with manufacturers, none of the things you expect from a group supposedly as sophisticated as ours, and give them that voice."

Of equal importance, said the two owners, are relations between studios and the record labels who regularly use their facilities. "They (labels) are obviously the reason we continue to live," said Stone, "and there just hasn't been the proper communication before now. It's a matter of showing the labels who are our customers that

they can now tell us what they want and we can communicate it to all of our members and other studios as well."

What SPARS is finding that the labels want, Stone continued, is "standardization, and value for their dollars." SPARS legal counsel Malcolm Rosenberg is currently preparing a book that will detail the different label requirements for master tapes—the number of lead tones required, varying volume levels and so on. "Costs are so much higher now," Stone said, "with tape machines alone costing more than an entire studio used to, that you've just got to have a forum for testing, disseminating the results, and reducing the chances of making a mistake."

The "better dialogue" with record labels that SPARS hopes to effect has already been seen in California, according to Tarsia. By law, if a label supplies a freelance engineer for a session, rather than employing the studio's in-house engineer, the use of the studio is then viewed merely as a rental agreement, not an actual service; therefore, the label or client is not subject to a state sales tax on the rental time. "SPARS sent letters to the various California labels," Tarsia said, "advising them that this is what we'd found out and that they should deal with it as they wish. This was a point of law, and you have to make that kind of information available to your clients."

SPARS' exclusion of smaller studios, both Tarsia and Stone conceded, has made the group a target of criticism by those facilities who view the membership requirements as elitist. Said Tarsia, "We're concerned about that, because we'd like to be as liberal as possible and not defeat our purpose. But our current membership came together because we

share common problems; and all of us are looking ahead to digital, visual tape recorders, 56-track boards and so on. We cater to the same clientele, and we deal in the same area of the business, as opposed to other types that don't have the same studio or equipment needs." Added Stone, "We're not elitist—if we can involve the smaller studios, we will. But we can't allow the direction of the industry to be dictated by the needs of just a few people. Innovation is the name of the game in the studio industry—without it, you die. We've confined our membership so far to the larger innovative studios.

Any studio, however, is invited to attend the May SPARS convention, scheduled to take place at the Los Angeles Biltmore (SPARS members will attend the full day of seminars free, as the planned tour of three area facilities the following day; non-members will pay a fee of \$100, with students admitted at half price). Topics set for Tuesday, May 5, the seminar day, include "Concept to Gold," where "studio owners with engineering roots relate their philosophies and methods in building a successful audio recording business;" a look at the basic business aspects of studio operation; a discussion by mastering experts of "the perplexities of transferring master tapes to disc;" an investigation of the growing impact of video on the audio industry; a talk by several acousticians on the matter of studio design, and more. "I would have given my eye teeth to hear four acousticians talk about room design when I first started," Tarsia said. "To have this information available is a thrill to me. And that's where SPARS comes in. Before, there was no group to address—people could only be polled individually."

On Top



On March 21, ZZ Top performed at Cincinnati's Riverfront Coliseum. Pictured backstage after the show (from left) are: (top row) Kevin Carol, local promotion manager, Warner Bros. Records; Jaqui Speier, account executive at WEBN-FM; Craig Kopp, news director, WEBN-FM; Rick Byrd, news man, WEBN-FM; (middle row) Gina Cooke, DJ at WEBN-FM; Frank Beard, Billy Gibbons and Dusty Hill of ZZ Top; Louise Wilkoff, program coordinator WEBN-FM and a friend; (kneeling) Curt Gray, music director, WEBN-FM.

Arista Names Two To Promo Posts

■ NEW YORK—Richard Palmese, vice president of national promotion, Arista Records, has announced the appointment of Randy Hock as associate director, album promotion for the label, and has named Jeff Backer Arista's New York promotion manager.

In his new capacity, Hock will be responsible for the supervision and direction of Arista's album promotion field staff, implement promotion campaigns, and act as a liaison with tip sheets and trade magazines. Prior to this promotion, Hock was Arista's director of west coast promotion, a position he held since 1979. He has also been Arista's western regional album director, and San Francisco promotion manager. Before joining Arista, he worked for Atlantic Records in Chicago.

As New York promotion manager, Backer will be responsible for all promotion activities involving radio in the New York area, and will also serve as an Arista trade liaison. Backer previously held the position of Arista's promotion manager in San Francisco, a job he also held for the Denver and Phoenix areas.

Wax & Rogan Form Joint Firm

■ NEW YORK — Mort Wax, president of Morton Dennis Wax & Associates, and Tom Rogan, a veteran record promoter, have announced a joint promotion venture. Working together, Wax and Rogan will promote videocassettes and video-discs to cable and regional and national television outlets. They will also combine their skills in the promotion of jazz and beautiful music records.

Rogan began his career with Capitol Records and has also worked for 20th Century Fox Records, CTI Records and Motown Records. Wax's New York-based firm has promoted such artists as Barbra Streisand, Andy Gibb, Carol Bayer Sager and Millie Jackson.

Sight & Sound Names Levy VP

■ NEW YORK—Theresa Levy has been named vice president, tours and special projects at Sight & Sound Management Ltd., according to the firm's president, Bob Schwaid.

Prior to joining Sight & Sound in 1976, Levy was production coordinator at Rollers Productions and has served in administrative positions at Thruppence Ltd., Management and MCA Music.

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Cotillion Publishing Strengthens Push On Catalogue C'rights, Staff Writers

By SAM SUTHERLAND

■ LOS ANGELES — Greater emphasis on developing an active songwriting staff and a more aggressive exploitation of catalogue copyrights are the top priorities cited by Linda Wortman, vice president of Atlantic Records' Cotillion Music publishing arm, in strengthening her companies' future market position.

For Wortman, a veteran of the New York publishing arena where Atlantic's own label and publishing operations are, of course, based, that process is already moving forward. Appointed head of the publishing effort last July, she has already found and signed the core for her new inhouse writing effort, and sees the company's existing catalogue base as more competitive than ever.

"I can basically divide the catalogue into two major areas, r&b and rock," explains Wortman. "The interesting thing about it is that it spans two decades of Atlantic's history, and contains the seeds of what was ultimately to happen in the late '60s and '70s. Buffalo Springfield, for example, was an early exponent of what would become the dominant Los Angeles rock style from the early '70s."

Apart from the Springfield copyrights and Neil Young's solo material as recorded on his first three albums, other major holdings include Led Zeppelin's first four albums, as well as material by singer-songwriters including early copyrights by John Prine, Danny O'Keefe and Boz Scaggs. Other rock-inflected writers represented include the Alessi Brothers' first songs, as written for their then-current band Barnaby Bye, and Delaney and Bonnie Bramlett.

Black music, of course, was an early Atlantic strong suit, and Wortman sees the current renewal of mass market interest in classic soul styles as promising an equally renewed market clout for classic hits by Wilson Pickett, Don Covay, Solomon Burke, the team of Isaac Hayes and David Porter, Steve Cropper, Bobby Womack, Aretha Franklin and Carolyn Franklin.

With early rock copyrights such as the catalogue's three Huey Smith compositions, and individual copyrights by other Atlantic-distributed artists such as the late Otis Redding, the total catalogue approaches 1,500 copyrights.

Wortman's most prominent prior involvement in publishing came via Bearsville Record's Fourth Floor Music, which, in contrast to Atlantic's vast catalogue, specialized in a smaller but more prolific stable of songwriters, in-

cluding both self-contained solo performers and bands. Having thus worked on long-range development with such writers as Jesse Winchester, Todd Rundgren, The Amazing Rhythm Aces' Russell Smith, Bobby Charles and others, Wortman thus sees the nurturing of new Cotillion writers as essential to future growth.

Rapid staffing up, however, was not Wortman's plan, and although the company's existing catalogue was large, she says the signing of new talent needed to be extremely selective to maximize regular contact and interaction between publisher and writers. Her first two signings, announced several months ago, have been Andy Goldmark and Wendy Waldman.

"Andy I chose because I think he has enormous potential to become a great pop writer, and pop is one area where we don't have much representation relative to our other copyrights," Wortman asserts. "I saw him as a writer who, through writing both for himself and for other performers, as well as in collaboration with other writers, was already aimed in that direction." Goldmark, who recorded under his own name for Warner Bros., and for A&M as a member of Wondergap, has already collaborated with such writers as Bruce Roberts, Nan O'Byrne and Patrick Henderson, as well as fellow Wondergap alumnus Jim Ryan.

Waldman, by contrast, is completely self-contained. "Wendy writes in a whole different area," says Wortman, "so there's no conflict between the two styles. She, too, is in the process of developing her style even further." Waldman recorded a number of LPs for Warner Bros., following covers of her earlier material by such performers as Maria Muldaur, and is finalizing a new deal with Atlantic as a recording artist.

Wortman notes that another path might have involved signing new wave or dance-oriented performers, but feels long-range publishing success doesn't necessarily benefit from such an attack. "My feeling is that I'm looking for groups or songwriters who write great songs in whatever medium they work with, rather than following the trend of the moment," she says. "Trends come and go quickly. I want writers who write good songs that will last. That's the foundation for a stable publishing company."

Also signed to the company, and still actively writing, is Narada Michael Walden, signed via a co-publishing agreement.

Jam Session



Polydor Records recording artists the Jam made a special in-store appearance at the Licorice Pizza Record Store in Hollywood following the band's concert at the Santa Monica Civic Auditorium, one of the series of stops on their "Setting Sons" tour. The in-store session in L.A. was attended by hundreds of autograph-seeking fans. While in the States, the group performed on Dick Clark's "American Bandstand," singing their new U.S. single, "Heat Wave" and "Strange Town." The show airs Saturday, April 26th on the ABC-TV network. Pictured at Licorice Pizza are (from left): Ron Berla, store manager; Bruce Foxton, bassist, Jam; Kenny Hamlin, L.A. branch manager, Polygram Distribution; Marty Goldrod, vice president and west coast general manager, Polydor Records; Rick Buckler, drummer, Jam; Gregg Miller, salesman, Polygram Distribution; Bob Speisman, western regional promotion manager, Polydor Records; Paul Weller, singer/guitarist, Jam; and Jeff Laufer, L.A. promotion manager, Polygram Distribution.

Cover Story:

Roberta Flack Marks 10th Successful Year

By KEN SMIKLE

■ One of the reassuring things about having to wait as long as two years for another album from Roberta Flack is that you know that your patience will be well rewarded. On her newest Atlantic release, "Roberta Flack Featuring Donny Hathaway," the results of all her labor come together beautifully in seven new songs. The public reaction to the album and the first single from it, "You are My Heaven," prove that perfection pays.

This is Roberta's ninth album and it marks her tenth year as a recording artist. The respect she has earned from other artists can be witnessed by the contributions here from such luminaries as Stevie Wonder, James Mtume, Reggie Lucas, Michael Masser, Gerry Goffin and others. With this album Roberta moves forward as an artist with even greater determination. "I think the whole album in general represents a new kind of energy for me," she explained in a recent interview. "I am more energetic as a performer than I have been in a while because I'm excited about this as my tenth year."

It was originally intended that this album be the second release for both Roberta and Donny Hathaway. After Donny's untimely death, she decided to finish the album as her own and include the two sessions that she and Hathaway completed. The last one was, ironically, "Back Together Again." Roberta chose to keep the entire 10 minutes of the original recording because "the tune was too good to put in the can and it was the last

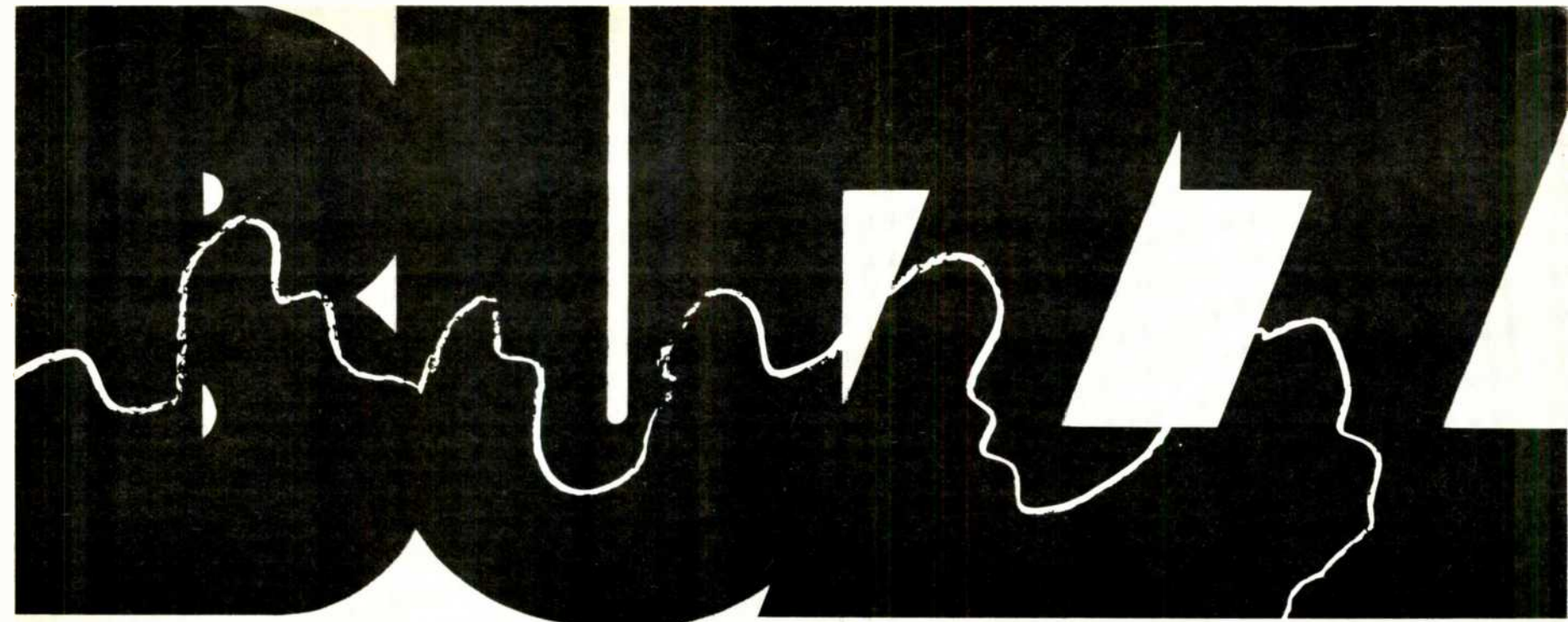
thing that Donny did. He just loved that song."

She is very enthusiastic about her new partnership with Eric Mercury. In addition to having co-produced the album, the pair also wrote the LP's lead song, "Only Heaven Can Wait." "We work well together because we're compatible musically," she says. "He has been the support for me in helping me write songs. I've always been inhibited about writing songs because people like Stevie Wonder have given me such great material. I've developed to the point where I feel like I want to write and I can write."

As for the future, Roberta and Eric are writing the music for an upcoming film with Richard Pryor and Cicely Tyson entitled "Family Dream" and Roberta will also sing on the soundtrack. Mercury is currently working on an album that the two are producing. With her album well up on the charts, the release of the "Back Together Again" single will probably assure her of her twelfth gold record. "I'm so close to having so many things happen that I've dreamed about, it just feels good to be wide awake, watching it come true."

Dead Tour Set

■ NEW YORK — The Grateful Dead will open a tour of east coast concert dates, beginning Monday, April 28, and continuing for three weeks. The tour coincides with the release of the band's third album for Arista Records, "Go to Heaven."



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Tokyo Music Festival Highlights



The Tokyo Music Festival was recently held in Tokyo, Japan. Pictured (from left) are: (top left) Bob Austin, publisher of Record World and Misa Watanabe of Watanabe Music Publishing Corp.; (top center) Ryoichi Hattori, chief judge of the Festival and Bob Austin; (top right) S. Koike, publisher of Original Confidence, Bob Austin and M. Yuase, editor-in-chief; (bottom left) Masafumi Watanabe, executive producer of the Festival and Bob Austin; (bottom center) award winners Park Kyung AE—Republic of Korea (special Asian

Award), Noriko Miyamoto—Japan (Foreign Judges Award), Amii Stewart—W. Germany (Outstanding Performance Award), Rumiko Koyanagi—Japan (Silver Prize Winner), Claudja Barry—Canada (Silver Prize Winner), Dionne Warwick—USA (Grand Prize Winner), Karla Bonoff—USA (Gold Prize Winner), The Dooleys—UK (Gold Prize Winner); (bottom right) Susan Anton, Masafumi Watanabe and Stan Moress, associate judge.

Maurice White Firm Opens in Chicago

■ CHICAGO—Maurice G. White has announced the formation of Maurice G. White & Associates, a multi-faceted entertainment concern with promotion, marketing, merchandising, production and management divisions. Managed by the new company are Bobby Rush, on PIR Records, and Samona Cooke, the daughter of the late Sam Cooke. Maurice G. White & Associates is located at 178 W. Randolph St., Chicago, Illinois (302) 263-2125. Before opening his own company, White worked for Polydor Records.

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ICM Taps Greenberg

■ LOS ANGELES — Jeff Greenberg has joined International Creative Management's Los Angeles concert department as an agent, according to Los Angeles concert VP Tom Ross.

Greenberg was most recently affiliated with the Nederlander Organization for two years, where he served as coordinator for its Greek Theatre promotions.

Road Works

(Continued from page 15)

good memory of those referrals who do the best work. Regardless, the personal manager eventually decides who out of the referrals is suited for the particular job."

Citing Glenn Goodwin, co-founder of Air Apparent (a travel agency catering to the music industry) and Road Works' personal mentor, Cappucci and Houtsma explained that they have digested Goodwin's positive philosophy. People will never stop going to concerts, they contend, and while the tour market may dwindle due to the lagging economy and the limited availability of tour support, the excitement of attending a concert will remain.

The Coast (Continued from page 15)

L.A. to put together a band and take up temporary residence. She's managed by Bennett Glotzer. . . . Pat Longo's Super Big Band will appear at Carmelo's in Sherman Oaks on Sunday, April 27 at 9:30. The show is part of a nine-day big band performance series in honor of Duke Ellington's birthday. The Longo band, by the way, is a member of trumpeter Ray Anthony's newly-formed Big Bands '80s, an organization of area musicians who hope to help stimulate the renewed interest in big band music.

RECORDING NEWS: Jeff Beck and producer Ken Scott have finished the guitarist's newest Epic album at Chateau Recorders. . . . Bebe Buell, described in this column last week as a model, former Playboy playmate and constant companion to the stars, now apparently has a new career as well, that as a singer. She's been working on an LP that will feature two tracks produced by the Cars' Ric Ocasek (with members of that band playing along) and two others by Rick Derringer. Also, she and her management would like it known that despite the Oui magazine interview detailed here last week in which she, ah, names a few names, Ms. Buell is not the next Britt Ekland—she has no racy, scandalous and image-wrecking memoirs about to be published, and only did the Oui piece as a lark. So there. . . . Acts recently at International Automated Media include Brooklyn Dreams, John Hiatt, Denny Correll and the Friends Band. . . . At Kendun Recorders, artists have included Johnny "Guitar" Watson, Roy Ayers, Out (headed by bass player Alphonso Johnson), the Two Tons O' Fun, Tata Vega and others. . . . At the Record Plant in L.A., works in progress involve Devo, Eddie Money, Rod Stewart, Gary Myrick, American Noise (a new Planet act), Barry Mann, Chicago and Livingston Taylor. . . . Meanwhile, Nigel Harrison, bassist for Blondie, has co-written an LP with vocalist Michael Des Barres and will play on the latter's first LP for the Chinn/Chapman Dreamland label. The album, produced by Mike Chapman, is being recorded at the Record Plant in Sausalito. . . . Billy Hines, drummer for Pure Prairie League, has teamed with other friends in Cincinnati, his home town, to buy the Walnut Hills "District Seven Police Station," built in 1874.



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Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ It's been a week of several surprises: the names are familiar on the newest top releases, but sounds are quite unexpected.

BON VOYAGE! With a track record including two of the best-liked disco albums ever as well as guest spots on several others, the release of the new **Voyage** album is certainly a much-anticipated event: "Voyage 3" (Marlin) has to be considered a journey to the newest territories yet. The group, now minus lead singer **Sylvia Mason** and most of the horns, strings and voices on the two previous albums, has ventured outside the limits of Eurodisco entirely, and into pop-rock. A core of the five original musicians now accounts for all the music here, and as a male vocal group accompanied mostly by guitar and synthesizer, Voyage should be approached as a totally new act. From this perspective, it's easy to be impressed by the new Voyage: remember, they are top session musicians, and, in ways, they are as ambitious as ever in conquering new areas. "Music, Music" (4:71), the lead cut, has strong echoes of "Gone With the Music," but stripped-down and spare—the sound now shares much more in common with Moroder than Costandinos. The real departure, though, occurs on two other cuts on side one. "I'm Only Human" (7:11) opens with a vast hum of synthesizer (at once suggesting "Good Vibrations" taken several steps further and the intro portions of "Souvenirs" and "From East to West"); then, the bass drum starts pulsing, and we're a third into the song before realizing, with a jolt, that the music is tight, danceable rock and roll. And by that time, we're on top of a phased drum break (the only rhythm break on the entire album) that follows through the true fusion orientation of the cut. "Human" is much more interesting than most of the current "rock-disco," especially of German origin, thanks to a lighter hand with rhythm guitar, and freer, more imaginative synthesizer use. Friends, this is what "fusion" really means. (Also refers to Cheryl Barnes' overlooked "Love and Passion" from the "American Gigolo" soundtrack.) The two other noteworthy tracks are: "I Love You Dancer" (5:40) and "Do it Again" (5:15), both in a funkier R&B style. Leo Sayer-sounding at times, and graced with clever synthesizer lines standing in for horns, these are also departures — risky changes, sure, but successful on their own terms, and very catchy. I suppose it may be hard for many Voyage fans to come to grips with "Voyage 3," but it's still manifestly true that they are creators and originals in the European disco contingent, and, comparisons aside, there's as much craft and merit here as on "Voyage" and "Fly Away."

Also executing a bold turnabout, New York producer **Michael Zager** bows his second Columbia album this week, "Zager." As always, he fronts a top-notch group of New York singers and players,

but this time, his sound is much more definitely R&B-oriented. On ballads and dance cuts alike, Zager's sure sense of hookishness provides a mostly single-quality album. For the clubs, the pick is "Don't Sneak On Me" (4:54), a funky bass-and-horn-led cut which stars co-composer **Alvin Fields** and **Luther Vandross**. There's a lot of fine choral work here and throughout (including **Cissy Houston**), and, in combination with the rhythm's languid midtempo swing, the atmosphere is very seductive. At the same time, I find myself devoting even more attention, though, to a less obvious choice, "Bring Me Love" (5:24), which is a total character change for Zager, made up of mostly rising and ebbing harmony, with a bit of guitar and percussion sticking out of muted voice and string washes. Just a little dark; most provocative. Could be an early morning sleeper. Filling out a well-paced album: two over-the-shoulder looks at Eurodisco in remakes of "Zorba the Greek," and a mostly instrumental version of **Boney M's** "Rasputin." (They work best as interludes in the context of the entire album). Finally, note a smashing ballad co-written and sung by **Deniece Williams**, "Time Heals Every Wound"—a hit for sure. "Zager" is full of interesting, diverse material: impressive, satisfying.

The **Erotic Drum Band**, currently charting with their sprightly take-off on "Pop Muzik," "Pop Pop Shoo Wah," have a new album this week, their second, "Touch Me Where It's Hot" (Prism). Like the single, the album slows the group's former pace considerably, and the highlight title cut (6:55) is an even better, more powerful Euro-funk fusion. "Touch Me," remixed by New York DJ **Richie Rivera**, is one of those extraordinary high-energy sleaze numbers that beats down slowly, like a hot summer sun. In it, raw voice and synthesizer growling are caught in a deep, intense bass sway that penetrates instantly: "Body, action, satisfaction—touch me where it's hot." Hardcore, for real. Of the two remaining cuts, "Dance in Your Pants" (8:15) most suggests last year's *Erotica*: a simple chant, breaking randomly, framed by hot, obsessive pounding; "Everybody Get Dancing" (not the Bombers hit), on the other hand, has barely rough mix quality—good guitar playing and a fine opening break peter out aimlessly. Clearly, most European-origin product, especially now, will benefit enormously from American mix. Be certain to check "Touch Me," though. **Stephanie Mills**, riding her third disco hit, has her new album out this week, "Sweet Sensation" (20th Century Fox). Again, she proves herself a vocalist of many gifts, and offers additional club possibles. "D-a-n-c-i-n'" (5:41) is closest to the top ten "Put Your Body In It," with a lighter funk beat and two fine, lifting pauses suspending a shout of, "Come on, y'all!" I'm even more taken with two "song" cuts: "Try My Love," exactly halfway between ballad and disco (as was "Whatcha Gonna Do") and "Never Knew Love Like This Before" (5:27), a slightly reserved, but strongly melodic and lyrical cut that receives a typically sensitive treatment from Mills. It compares very favorably with another recent **Mtume/Lucas** cut, Phyllis Hyman's "You Know How to Love Me" — a bit less rhythmic, but, one senses, richer emotionally. Need it be said? Great work.

In the current dearth of peak-period pop disco, there's been a noticeable turn of attention toward independent and foreign label releases, in search of the one quirky, energizing cut that will trigger the climax: the **Baby'O** album seems to be benefitting greatly from this trend. An import enjoying similar underground play is **Easy Go** (Continued on page 21)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SECOND STORY/PHILADELPHIA

DJ: BILL KENNEDY

BEHIND THE GROOVE—Teena Marie—Gordy
I GOT THE FEELING/JUST US—Two Tons O'
Fun—Fantasy/Honey
I JUST CAN'T HELP MYSELF (I REALLY LOVE YOU)—Common Sense—BC
LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
LOVER'S HOLIDAY—Change—WB/RFC
MUSIC TRANCE—Ben E. King—Atlantic
NOW I'M FINE—Grey and Hanks—RCA
RELEASE/GIVE IT UP—Patti LaBelle—Epic
RIGHT IN THE SOCKET—Shalamar—Solar
STOMP!—Brothers Johnson—A&M
SWEET SENSATION—Stephanie Mills—20th Century Fox
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WAS THAT ALL IT WAS—Jean Carn—Phila Intl.
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

BULLWINKLE'S/PHOENIX

DJ: HUBERT CHARLES

CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
HOT TO TROT—Lourett Russell Grant—Alvarez
I GOT THE FEELING/JUST US—Two Tons O'
Fun—Fantasy/Honey
LOVE STARTS AFTER DARK—Gene Page—Arista
LOVER'S HOLIDAY—Change—WB/RFC
MIDNIGHT MESSAGE—Ann-Margret—MCA
MONEY MONY/WOOLY BULLY—Vinyl Virgins—Reflection
NOW I'M FINE—Grey and Hanks—RCA
1-2-3—Salazar—City
RIGHT IN THE SOCKET—Shalamar—Solar
USE IT UP, WEAR IT OUT—Odyssey—RCA
VALLEY OF THE DOLLS—Giorgio Moroder—Casablanca
WINNERS—Kleeer—Atlantic
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

XENON/NEW YORK

DJ: TONY SMITH

BEHIND THE GROOVE—Teena Marie—Gordy
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia
I GOT THE FEELING/JUST US—Two Tons O'
Fun—Fantasy/Honey
IN THE FOREST—Baby'O—Baby'O
OVERNIGHT SENSATION—Jerry Knight—A&M
POP POP SHOO WAH—Erotic Drum Band—Prism
RIGHT IN THE SOCKET—Shalamar—Solar
STOMP!—Brothers Johnson—A&M
THE GLOW OF LOVE—Change—WB/RFC (LP)
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
USE IT UP, WEAR IT OUT—Odyssey—RCA
WALK THE NIGHT—Skatt Bros.—Casablanca
WE OUGHT TO BE DANCING/I WANNA DANCE WITH YOU—Kwick—EMI-America
YOU GAVE ME LOVE/I DON'T WANNA CHANGE YOU/YOU'VE BEEN GONE/I SEE THE LIGHT—Crown Heights Affair—De-Lite

BACKSTREET/DETROIT

DJ: STEVE NADER

ALL NIGHT THING—Invisible Man's Band—Mango
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor
EVITA—Festival—RSO
FUNKYTOWN—Lipps, Inc.—Casablanca
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
I GOT THE FEELING/JUST US—Two Tons O'
Fun—Fantasy/Honey
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12
LOVER'S HOLIDAY—Change—WB/RFC
MEDLEY OF HITS—Diana Ross and the Supremes—Motown
MUSIC TRANCE—Ben E. King—Atlantic
STOMP!—Brothers Johnson—A&M
SWEET SENSATION—Stephanie Mills—20th Century Fox
TO THE BOYS IN THE BAND/MANDOLAY—La Flavour—Sweet City
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WALK THE NIGHT—Skatt Bros.—Casablanca

Record World Disco File Top 50

APRIL 26, 1980

APR. 26	APR. 19		WKS. ON CHART
1	4	LOVER'S HOLIDAY/CHANGE/Warner Bros./RFC (12"*) 3438	5
2	1	STOMP! BROTHERS JOHNSON/A&M (12"*) SP 3716	10
3	2	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"*) PD 1 6259	8
4	5	I GOT THE FEELING/JUST US TWO TONS O' FUN/Honey/Fantasy (12"*) F 9584	8
5	3	FUNKYTOWN LIPPS, INC./Casablanca (12"*) NBLP 7197	14
6	6	YOU GO! WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"*) PRL 12174	9
7	7	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"*) SD 19258	10
8	8	MUSIC TRANCE BEN E. KING/Atlantic (12"*) 3635	9
9	11	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"*) 9517 (Mercury)	6
10	10	WALK THE NIGHT SKATT BROS./Casablanca (12"*) NBLP 7192	8
11	13	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) YD 11930/BXL1 479	26
12	14	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (LP cuts) G7 992 R1 (Motown)	5
13	17	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (LP cuts) M7 928 R1	3
14	9	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12"*) TCD 105 (RCA)	11
15	15	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12"*) PDS 402	7
16	22	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12"*) TCD 106 (RCA)	3
17	16	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12"*) MPLS 9517	6
18	19	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	6
19	12	NOW I'M FINE GREY AND HANKS/RCA (12"*) AFL1 3427	8
20	24	MIDNIGHT MESSAGE ANN-MARGRET/MCA (LP cuts) 3226	5
21	21	KEEP IT HOT CHERYL LYNN/Columbia (12"*) 43 11261	13
22	26	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12"*) TCD 103 (RCA)	6
23	30	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"*/LP cut) SD 16013	4
24	20	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"*) 3202	15
25	18	YOU NEVER LOVED ME/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"*) RS 1 3072	12
26	31	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"*) AFL1 3031	3
27	23	HIGH/SKYYZOO SKYY/Salsoul (12"*/LP cut) SA 8532 (RCA)	7
28	27	EVITA FESTIVAL/RSO (entire LP/12"*) RS 1 3061	20
29	25	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"*) JZ 36196 (CBS)	8
30	41	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12"*) SP 12033	2
31	40	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"*) JZ 36332 (CBS)	2
32	28	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	4
33	34	IS IT LOVE MACHINE/RCA/Hologram (12"*) JD 11943	3
34	—	IN THE FOREST BABY'O/Baby'O (12"*) BO 1000	1
35	43	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"*) SRM 1 3806	2
36	33	MANDOLAY LA FLAVOUR/Sweet City (12"*) SCD 5555	17
37	32	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/Motown (12"*) M00035 P1	5
38	36	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	14
39	29	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	15
40	42	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS) GAP BAND/Mercury (12"*) SRM 1 3804	4
41	—	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"*/LP cut) NBLP 2 7206	1
42	39	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12"*) T 452	10
43	—	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe (12"*) MP 305	1
44	45	MANHATTAN SHUFFLE AREA CODE 212/Friends and Co. (LP cut) FS 114	2
45	—	MONY MONY/WOOLY BULLY VINYL VIRGINS/Reflection (12"*) MOM 666	1
46	48	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/NIA (12"*) N 1003	2
47	35	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	23
48	37	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12"*) SOR 13952 (MCA)	9
49	49	THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS M/Sire (12"*) SRK 6084 (WB)	5
50	46	BODY IN MOTION CLIFTON DYSON/Motown (12"*) M00034 P1	4

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 20)

ing's "Fear" (on Canadian Unidisc). Like the above Erotic Drum Band album, fully half of "Fear" is unfinished music, but the 7:50 title cut and the immediately following "I Strip You" (8:22), are bizarre, energizing shots in the arm. "Fear" is texturally similar to early Jacques Petrus work: lush multiple synthesizers countered by sharp horn lines. The electronically distorted vocals tell us almost nothing, except that one can make out the punchline: "I feel such fear." Out of nowhere, a break of screams and howling sirens strikes for the hear, and, inevitably, encourages screaming along. (See? there is something new in disco.) The obscurity of the lyrics on the musically brighter "I Strip You" ("I strip you! I Want you!") goes even further, evoking an eerie feel of sexual ambiguity as well — possibly, some serious mind games are going on here (compare anything by Amanda Lear). Be that as it may, Easy Going is playing disco of a stripe that's in very short supply. (Many thanks to the patient Vince DeGiorgio, of Toronto's Disco Sound, for supplying a copy.)

BRIEFLY: Remixes of prime cuts by **Odyssey**, **Roberta Flack**, **Richard Tee** and **Peggy Blue**, available immediately, details next week; new material imminently from **the Ritchie Family**, **Ben E. King** and **Five Special**; check new standard singles by **Trussel** and **the Temptation** — could be winners in longer length.

Whispers Win Platinum



Solar Records artists **The Whispers'** current album, "The Whispers" (manufactured and distributed by RCA Records), has been certified platinum by the RIAA. Also certified as a gold record signifying sales of one million units is **The Whispers** single, "And The Beat Goes On." Shown here at the presentation of the plaques are (from left) **The Whispers'** **Marcus Hutson**, **Nicholas Caldwell**, **Leveil Degree** and identical twins **Walter and Wallace Scott**; **Mel Ilberman**, division vice president, business affairs, RCA Records; **Solar Records** president **Dick Griffey**; **Jack Chudnoff**, division vice president, marketing, RCA Records; and (kneeling) **Solar** producer **Leon Sylvers**. In the back row are **Bob Fead**, division vice president, RCA Records-U.S.A.; **Bob Summer**, president, RCA Records; **Arnie Orleans**, division vice president, sales & distribution, RCA Records; **Ray Harris**, division vice president, black music marketing; and **Larry Gallagher**, division vice president, sales, RCA Records.

Album Picks

(Continued from page 17)

GREGG ARRELL
MCA-3240 (7.98)



There is some rock on this album, but the mood is basically peaceful. Gregg Arrell specializes in love songs, and you'll be cheered to know he can be convincingly optimistic about his subject. "Lullabye" is lyrical and moving.

BITE-BACK

SLAUGHTER—DJM-32 (Mercury) (7.98)



Slaughter was once known as Slaughter And The Dogs and identified as one of the earliest British punk bands. The four man group's sound is now closer to traditional hard rock and packs a potent punch.

LIVE AT ST. DOUGLAS CONVENT

FATHER GUIDO SARDUCCI—Warner Brothers BSK 3440 (7.98)



You've seen this guy on Saturday Night Live and he appears in the new Gilda Radner movie. Here the "Giornalista di Gossip" from the Vatican's L'Osservatore Romano discourses on a number of pressing moral and spiritual issues.

KUMANO

Prelude PRL 12177 (7.98)



This is Randy Kumano's (very successful) project. The keyboardist produced, mixed and co-wrote this album, aided by a large ensemble that creates a danceable almost orchestral sound. Watch for "I Heard It."

IMAGES

JONATHAN MEREDITH—Magic S101 (7.98)



Sometimes your back hurts and you don't feel like putting on the latest crunch music when you get home. Maybe an album of solo acoustic guitar, with folk, ragtime, country and blues references, would be just the right thing.

Capitol Signs Perry & Sanlin



Pop/soul duo Perry & Sanlin has signed a long-term recording agreement with Capitol Records, Inc., according to Dr. Cecil Hale, divisional vice president, A&R, black music, CRI. Phil Perry writes and plays keyboards and percussion while Kevin Sanlin writes and plays guitars and bass. Perry & Sanlin's debut Capitol LP is now being recorded in Los Angeles with Charles Jackson producing. It will be released late this summer. Pictured after the recording agreement was signed are (clockwise, from top left): producer Charles Jackson; Dr. Cecil Hale; Kevin Sanlin and Phil Perry.

CBS Names Golinski Miami Branch Manager

■ MIAMI—Roger Metting, southeast regional vice president, marketing, CBS Records, has announced the appointment of Larry Golinski to the position of branch manager, Miami market, CBS Records.

Golinski is responsible for the sales and promotional activities for all releases for Columbia and E/P/A Labels, as well as for coordinating special programs and merchandising plans on all record and tape product. He will report to Metting.

Golinski joined CBS Records as a sales representative in Minneapolis in 1976. He was promoted to director of Masterworks sales in 1977 and has most recently held the position of sales manager, New York branch, CBS Records.

DIR Names Kaminsky Director of Production

■ NEW YORK—Bob Meyrowitz and Peter Kauff of DIR Broadcasting have announced the appointment of Bob Kaminsky as director of production. In this capacity, Kaminsky will be involved with the production of the King Biscuit Flower Hour as well as the development of new shows.

Radio Label Adds Promotion Staffers

■ LOS ANGELES—Radio Records has expanded its national in-house promotion department. Marc Lamaze recently joined the label as national AOR coordinator, and Greg Eagle will begin his position as secondary Top 40 promotion coordinator in mid-April.

New York, N.Y.

(Continued from page 14)

adds, "I liked them guys and thought they could do it."

As a writer, Nile says he has few messages to send ("We'll avoid those."). Nevertheless he is not above pointed attacks on idol worship ("They'll Build a Statue of You") and religious hypocrisy ("Dear Lord," a prayer for money). One is struck, in fact, by the sheer number of references in Nile's songs to churches, hymns, angels, choirs and the like. Don't make too much of it, warns the writer. "I wondered if there might be too many religious references on the album," Nile admitted. "But it's not by design. I wanted to cut 'Behind the Cathedral' (in which two people make love outside a church while a service is going on inside) because I wanted an acoustic song on the album. 'It's All Over' (in which two lovers meet in a churchyard) is a song I wanted on the album and Arista also wanted on it. But the two songs aren't related. They were written maybe two years apart. I'm not particularly religious. I was raised a Catholic, and I used to hang around the churches with my girlfriends, but I'm not 'born again.' No 'Born Again Willie.'"

Nile's long-range goals are to "make credible, optimistic records, play some, travel, write more poetry, maybe work on films." Most of all, he stated, he wants to give his family (he is married and has three children, ages seven years, five years and five weeks) a decent life. "Records, concerts, everything else is secondary to my family," he said. "To hold my little baby in my arms is the greatest feeling in the world. That's what really means the most to me, to be perfectly honest. There's nothing like looking into that baby's face."

ARTISTS MEET THE CRITICS: The upcoming meeting of the National Academy of Recording Arts and Sciences (NARAS) will feature a panel discussion on the effects, attitudes, techniques and importance of musical criticism. Scheduled to present the critics' viewpoint are Gary Giddins of the Village Voice, Robert Palmer of the New York Times and Timothy White of Rolling Stone. Gerry Mulligan is the only artist whose appearance has been announced. George T. Simon will moderate the panel.

The meeting will take place at StoryTowne, 41 E. 58 Street on Wednesday, April 30, from 6:00 p.m. to 8:00 p.m. Members are admitted free; visitors are asked to contribute three dollars at the door. For further details, phone the New York NARAS chapter at (212) 755-1535.

JOCKEY SHORTS: Laurie and the Sighs are set for a debut showcase performance in the band's hometown of Philadelphia on April 23 at the Bijou Cafe. Atlantic Records will escort a select number of press and radio representatives to the concert by luxury bus. The show will be broadcast live on WMMR, co-sponsor of the concert. And because 'MMR is 93 on your radio dial, admission will be only \$1.93. Question: if the station's at 93 on the dial, why isn't the admission 93 cents? Where's the extra dollar going? A highly-placed source at Atlantic suggested someone check Alan Wolmark's bank account in the days following the show. A number of people would love to ride Wolmark out of town on a rail, yours truly included . . . Clint Eastwood will be singing on the forthcoming soundtrack of his film "Bronco Billy," to be released by Elektra/Asylum in May. Clint duets with Merle Haggard. New York Times readers might recall Howard Thompson's pithy review of Eastwood's warbling in the film "Paint Your Wagon." To wit, "Clint sings like a moose." . . . RW readers will want to pay special attention to the magazine in the coming weeks, as our own Joe Ianello is readying a special exclusive report comparing sales of the latest Pink Floyd album to the earned run average of Boston Red Sox hurler Mike Torrez . . . Louis St. Louis' song "Manhattan," from his forthcoming LP, may wind up as the theme song for this summer's Democratic National Convention to be held here. Three labels are currently bidding for St. Louis' LP . . . the Crusaders' new LP is due in June and will feature Bill Withers singing lead on "Soul Shadows," the single scheduled for release in May . . . Etta James' "Changes" LP will be released by MCA through Jim Tyrrell's T-Electric Records. Allen Toussaint produced and wrote four songs. Carole King wrote the title tune . . . Brian Johnson, formerly of the British group Geordie, is AC/DC's new lead singer . . . Peter Allen is set for a command performance, along with Olivia Newton-John and Helen Reddy, for Queen Elizabeth and Prince Philip in Sidney, Australia, May 17 . . . John Otway returns to Hurrah on May 2 and 3. Otway's next LP will be released through Stiff's U.S. branch and will be a combination of seven songs from his first two albums. Otway is also scheduled for an appearance on the hour-long version of the Uncle Floyd Show either May 5 or 6 . . . Stiff/Epic recording group Dirty Looks played live on a flatbed truck parked outside the CBS building at 52nd and Avenue of the Americas last Tuesday. The traffic-stopping incident will be included on a video promo film for the group.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

A CERTAIN GIRL Zevon-Ladanyi (Unart, BMI)	74	LOVE STINKS Justman (Center City, ASCAP)	71
AFTER YOU Manilow (Sumac, BMI)	77	LUCKY ME Norman (Chappell, ASCAP)	61
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP)	38	MIDNIGHT RENDEZVOUS Olsen (Paperwite/Cainsongs/Hudson Bay, BMI)	88
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Water (Pink Floyd/Unichappell, BMI)	2	NEW ROMANCE (IT'S A MYSTERY) Coleman (Land of Dreams/Arista, ASCAP)	76
ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI)	25	OFF THE WALL Jones (Almo, ASCAP/Randor London, LTD)	11
BIGGEST PART OF ME Piro-Group (Rubicon, BMI)	16	ONLY A LONELY HEART SEES Cavaliere (KI, ASCAP)	35
BORROWED TIME Group (Stygian/Almo, ASCAP)	75	ON THE RADIO Moroder (Ricks/Revelation, BMI)	41
BRASS IN POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.)	23	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP)	19
BREAKDOWN DEAD AHEAD Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)	18	REAL LOVE Bernstein (Twist Party Intl., BMI)	94
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP)	1	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP)	3
CAN'T PUT A PRICE ON LOVE Chapman (Eighties/Small Hills, ASCAP)	64	ROCK LOBSTER Blackwell (Boo-Fant Tunes, BMI)	78
CARRIE Richard-Britten (Unart, BMI/Cookaway, ASCAP)	49	SAY GOODBYE TO LITTLE JO Simon (Rolling Stone, ASCAP)	86
CARS Numan (Beggars Banquet/Andrew Heath, PRS)	28	SCHEMER-DREAMER (THAT'S ALL RIGHT) Walsh-Aaron-Maire (Don Kirshner/Blackwood/Rightsong, BMI)	100
CATCHING THE SUN (Harlem/Crosseyed Bear, BMI)	81	SET ME FREE Rundgren (Unearthly/Fiction, BMI)	22
COMING UP McCartney (MPL, ASCAP)	51	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI)	8
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI)	28	SHE'S OUT OF MY LIFE Jones (Fiddleback/Peso/Kidada, BMI)	60
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP)	12	SHIN'NG STAR Graham (Content, BMI)	85
DON'T PUSH IT, DON'T FORCE IT Haywood (Jim-Edd, BMI)	68	SHOULD'VE NEVER LET YOU GO Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI)	53
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) Group-Jaspar (Bovina, ASCAP)	62	SOLITAIRE McLan (Mac's Million/Modern American, ASCAP)	67
DO RIGHT Davis-Seay (Web IV, BMI)	20	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI)	9
EVEN IT UP Flicker-Connie-Howie (Strange Euphoria/Know, ASCAP)	82	STANDING OVATION Simpson (GQ/Arista ASCAP/Careers, BMI)	87
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP)	36	STARTIN' OVER AGAIN Klein (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)	56
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	5	STAY IN TIME Werman (Screen Gems-EMI/Modern Fun, BMI)	54
FUNKYTOWN Greenberg (Rick's/Rightsong/Steven Greenberg, BMI)	34	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP)	50
GEE WHIZ Arthur (East/Memphis, BMI)	46	STOMP Jones (State of the Arts/Brojay, ASCAP)	21
GIVE IT ALL YOU GOT Mangione (Gates, BMI)	73	SURVIVE Putnam (Coral Reefer/Crealey, BMI/ASCAP)	99
GOT TO BE ENOUGH Skarborough (Val-le-Joe, BMI)	97	THE GOOD LORD LOVES YOU Gaudio (All Seasons, ASCAP)	89
HEADED FOR A FALL R&H Albert (Warner-Tamerlane/El Sueno, BMI)	59	THE ROSE Rothchild	44
HEART HOTELS Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	31	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP)	29
HEARTBREAKER Coleman (Dick James, BMI)	47	THE SEDUCTION (LOVE THEME) Last (Ensign, BMI)	37
HIGH Muller-Roberts (One to One, ASCAP)	96	THINK ABOUT ME Group (Fleetwood Mac, BMI)	17
HIM Holmes-Boyer (WB/Holmes Line, ASCAP)	30	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI)	40
HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI)	15	TODAY IS THE DAY Jones (Bar-Kays/Werner Tamerlane, BMI)	95
HOLIDAY (MAMA, MAMA, PLEASE) Baxter (Panache, ASCAP)	91	TOO HOT Deodato (Delightful/Gang, BMI)	27
HOW DO I MAKE YOU Asher (Billy Steinberg)	14	TRAIN IN VAIN (STAND BY ME) Stevens (Riva, ASCAP)	42
HURT SO BAD Asher (Vogue, BMI)	24	TWILIGHT ZONE/TWILIGHT TONE Graydon (Blackwood/Garden Rake, BMI/Heen, ASCAP)	83
I CAN SURVIVE Group (Triumph, CAPAC)	93	TWO PLACES AT THE SAME TIME Parker (Raydiola, ASCAP)	90
I CAN'T HELP IT Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	26	WE LIVE FOR LOVE Coleman (Rare Blue/Neil Gerdalo, ASCAP)	63
I CAN'T TELL YOU WHY Szymczyk (Je'drah/Cass County/Red Cloud, ASCAP)	7	WE WERE MEANT TO BE LOVERS Neary (20th Century/Nearly Tunes, ASCAP)	80
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE Simmons (Total Experience, BMI)	92	WHEN THE FEELING COMES AROUND Fraboni (Next Stop, ASCAP)	57
I DON'T WANT TO WALK WITHOUT YOU Dante-Manilow (Paramount, ASCAP)	58	WHITE HOT Jackson (Rumphy Boobah, CAPAC)	66
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP)	32	WITH YOU I'M BORN AGAIN DiPasquale-Shire (Check Out, BMI)	6
IT'S A NIGHT FOR BEAUTIFUL GIRLS Solley (Castle Hill, ASCAP)	69	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC)	39
IT'S HARD TO BE HUMBLE Butler (Songpainters, BMI)	45	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI)	13
KEEP THE FIRE Dowd (Milk Money/Tauripan Tunes, ASCAP)	48	YES, I'M READY Casey (Dadelia, BMI)	84
LADY Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP)	65	YOU ARE MY HEAVEN Flack-Mercury (Jobete/Black Bull, ASCAP/Stone Diamond, BMI)	79
LET ME BE Blackman-Clark (Brother Bill's, ASCAP)	43	YOU GAVE ME LOVE DeCoteaux (Delightful/Crown Heights Affair, BMI)	98
LET ME BE THE CLOCK Robinson (Betram, ASCAP)	52	YOU MAY BE RIGHT Ramone (Impulsive/Aoril, ASCAP)	10
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP)	55	YOU'VE GOT WHAT I NEED Dudgeon (Mad Ted, BMI)	70
LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	72		
LOST IN LOVE Chertoff (Arista/BRM, ASCAP/Riva, PRS)	4		

Record World Singles

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APRIL 26, 1980

APR. 26	APR. 19		
101	101	SLIPSTREAM ALLAN CLARKE/Elektra 46617 (Intersong/Timote/Midsong, ASCAP)	
102	102	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Soilmaker/Welbeck/Blue Quill, ASCAP)	
103	113	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	
104	114	DALLAS (THEME FROM THE TELEVISION SERIES, DALLAS) FLOYD CRAMER/RCA 11916 (Roliram, BMI)	
105	105	I ONLY WANT TO BE WITH YOU TOURISTS/Epic 9 50850 (Chappell, ASCAP)	
106	106	GIMME LOVE/GIMME PAIN SUE SAAD AND THE NEXT/Planet 45912 (Elektra/Asylum) (WB, ASCAP)	
107	108	DANCIN' JONES NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dog, ASCAP)	
108	109	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI)	
109	115	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/Columbia 1 11207 (Jobete, ASCAP)	
110	110	CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelley, ASCAP)	
111	124	FOOL FOR A PRETTY FACE HUMBLE PIE/Aco 7216	
112	—	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI)	
113	126	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango 103 (Ackee, ASCAP)	
114	116	I DON'T LIKE YOUR FACE THE HEATS/Hrrr 001 (Boss Tones, ASCAP)	
115	—	LOVE AND LONELINESS MOTORS/Virgin 67007 (AtI) (Virgin, ASCAP)	
116	103	BACK IN MY LIFE AGAIN COOPER DODGE BAND/Atco 7214 (Dutchess/Home Sweet Home, BMI)	
117	131	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP)	
118	112	ALL THE TEA IN CHINA SUSAN JACKS/Epic 9 50846 (E. B. Marks/Rockfish, BMI)	
119	120	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI)	
120	—	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Deb Dave/Briar Patch, BMI)	
121	—	A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H./H.G., ASCAP)	
122	107	WELCOME BACK HOME DRAMATICS/MCA 41178 (Conquistador/Groovesville, ASCAP/BMI)	
123	—	BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/Island 49202 (WB) (WB, ASCAP)	
124	125	LOVER'S LANE RACHEL SWEET/Columbia 1 11245 (Participation, ASCAP)	
125	127	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP)	
126	129	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI)	
127	128	DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP)	
128	—	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP)	
129	117	IS THIS THE BEST (BOP-DOO-WAH) L.A. BOPPERS/Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	
130	123	SEASONS GRACE SLICK/RCA 11939 (Cheeks, BMI)	
131	118	HOT AND COLD MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP)	
132	133	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP)	
133	132	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI)	
134	121	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Granjanca, BMI)	
135	136	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Careers/Piano Picker, BMI)	
136	137	NUMBERS BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI)	
137	138	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windecor, BMI)	
138	139	WHO SAID THE WORLD WAS FAIR DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI)	
139	140	I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis/Cotillion, BMI)	
140	130	IN IT FOR LOVE ENGLAND DAN AND JOHN FORD COLEY/Big Tree 17002 (AtI) (Amachris/April, ASCAP)	
141	142	HIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI)	
142	134	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI)	
143	135	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI)	
144	143	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/BO-Songs, BMI)	
145	144	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI)	
146	119	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 (Ecnirp, BMI)	
147	146	DANCIN' FOR THE MAN SKATT BROS./Casablanca 2238 (Skattsongs, ASCAP)	
148	147	YEARS BARBARA MANDRELL/MCA 41163 (Pi-Gem, BMI)	
149	122	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205 (Hall-Clement, BMI)	
150	141	SHOULD WE CARRY ON AIRPLAY/RCA 11938 (Garden Rake/Foster Frees/Irving, BMI/Cataba, PRO)	

THINGS GETTING OUT OF CONTROL?!!!

DON'T FIGHT IT ST-12028
Red Rider

**TOP 30 ALBUM
AIRPLAY & GROWING!**

**"WHITE HOT"
IS MOVING UP THE
SINGLES CHARTS
FAST!**

**BRAND-NEW
MASS-APPEAL ROCK!**

If things get out of control, DON'T FIGHT IT—play Red Rider's rock music loud! Contains the single "White Hot".



Produced by Michael James Jackson

Record World Singles

APRIL 26, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

APR. 26 APR. 19

WKS. ON CHART

Rank	Weeks on Chart	Title	Artist	Label Number	Distributing Label
1	1	CALL ME	BLONDIE	Chrysalis 2414	(2nd Week)
2	2	ANOTHER BRICK IN THE WALL (PART II)	PINK FLOYD/	Columbia 1 11187	
3	3	RIDE LIKE THE WIND	CHRISTOPHER CROSS/Warner Bros.	49184	
4	4	LOST IN LOVE	AIR SUPPLY/Arista 0479		
5	5	FIRE LAKE	BOB SEGER/Capitol 4836		
6	8	WITH YOU I'M BORN AGAIN	BILLY PRESTON & SYREETA/	Motown 1477	
7	7	I CAN'T TELL YOU WHY	EAGLES/Asylum 46608		
8	11	SEXY EYES	DR. HOOK/Capitol 4831		
9	9	SPECIAL LADY	RAY, GOODMAN & BROWN/Polydor 2033		
10	13	YOU MAY BE RIGHT	BILLY JOEL/Columbia 1 11231		
11	12	OFF THE WALL	MICHAEL JACKSON/Epic 9 50838		
12	16	DON'T FALL IN LOVE WITH A DREAMER	KENNY ROGERS	WITH KIM CARNES/United Artists 1345	
13	6	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL	(MEDLEY) SPINNERS/Atlantic 3637		
14	10	HOW DO I MAKE YOU	LINDA RONSTADT/Asylum 46602		
15	17	HOLD ON TO MY LOVE	JIMMY RUFFIN/RSO 1021		
16	27	BIGGEST PART OF ME	AMBROSIA/Warner Bros. 49225		
17	18	THINK ABOUT ME	FLEETWOOD MAC/Warner Bros. 49196		
18	21	BREAKDOWN DEAD AHEAD	BOZ SCAGGS/Columbia 1 11241		
19	23	PILOT OF THE AIRWAVES	CHARLIE DORE/Island 49166	(WB)	
20	24	DO RIGHT	PAUL DAVIS/Bang 9 4808 (CBS)		
21	25	STOMP!	BROTHERS JOHNSON/A&M 2216		
22	22	SET ME FREE	UTOPIA/Bearsville 49180 (WB)		
23	26	BRASS IN POCKET (I'M SPECIAL)	PRETENDERS/Sire 49181	(WB)	
24	31	HURT SO BAD	LINDA RONSTADT/Asylum 46624		
25	28	ANY WAY YOU WANT IT	JOURNEY/Columbia 1 11213		
26	30	I CAN'T HELP IT	ANDY GIBB & OLIVIA NEWTON-JOHN/	RSO 1026	
27	15	TOO HOT KOOL & THE GANG	De-Lite 802 (Mercury)		
28	33	CARS	GARY NUMAN/Arco 7211		
29	19	THE SECOND TIME AROUND	SHALAMAR/Solar 11709	(RCA)	
30	20	HIM	RUPERT HOLMES/MCA 41173		
31	36	HEART HOTELS	DAN FOGELBERG/Full Moon/Epic 9 50862		
32	32	I PLEDGE MY LOVE	PEACHES & HERB/Polydor/MVP 2053		
33	14	CRAZY LITTLE THING CALLED LOVE	QUEEN/Elektra 46579		
34	41	FUNKYTOWN	LIPPS, INC./Casablanca 2233		
35	34	ONLY A LONELY HEART SEES	FELIX CAVALIERE/Epic 9 50829		
36	38	FIRE IN THE MORNING	MELISSA MANCHESTER/Arista 0485		
37	42	THE SEDUCTION (LOVE THEME)	JAMES LAST BAND/	Polydor 2071	
38	29	AND THE BEAT GOES ON	WHISPERS/Solar 11894 (RCA)		
39	43	WONDERING WHERE THE LIONS ARE	BRUCE COCKBURN/	Millennium 11786 (RCA)	
40	35	THREE TIMES IN LOVE	TOMMY JAMES/Millennium 11785	(RCA)	
41	37	ON THE RADIO	DONNA SUMMER/Casablanca 2236		
42	49	TRAIN IN VAIN (STAND BY ME)	CLASH/Epic 9 50851		
43	48	LET ME BE	KORONA/United Artists 1341		
44	54	THE ROSE*	BETTE MIDLER/Atlantic 3656		
45	51	IT'S HARD TO BE HUMBLE	MAC DAVIS/Casablanca 2244		
46	53	GEE WHIZ	BERNADETTE PETERS/MCA 41210		
47	39	HEARTBREAKER	PAT BENATAR/Chrysalis 2395		
48	44	KEEP THE FIRE	KENNY LOGGINS/Columbia 1 11215		
49	47	CARRIE	CLIFF RICHARD/EMI-America 8035		
50	66	STEAL AWAY	ROBBIE DUPREE/Elektra 46621		



CHARTMAKER OF THE WEEK

51 — COMING UP
PAUL McCARTNEY
Columbia 1 11263



52	58	LET ME BE THE CLOCK	SMOKEY ROBINSON/Tamla 54311	(Motown)	
53	61	SHOULD'VE NEVER LET YOU GO	NEIL SEDAKA & DARA	SEDAKA/Elektra 46615	
54	56	STAY IN TIME	OFF BROADWAY usa/Atlantic 3647		
55	60	LET'S GET SERIOUS	JERMAINE JACKSON/Motown 1469		
56	62	STARTIN' OVER AGAIN	DOLLY PARTON/RCA 11926		
57	64	WHEN THE FEELING COMES AROUND	JENNIFER WARNES/	Arista 0497	
58	65	I DON'T WANT TO WALK WITHOUT YOU	BARRY	MANILOW/Arista 0501	
59	69	HEADED FOR A FALL	FIREFALL/Atlantic 3657		
60	77	SHE'S OUT OF MY LIFE	MICHAEL JACKSON/Epic 9 50871		
61	67	LUCKY ME	ANNE MURRAY/Capitol 4848		
62	68	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)	ISLEY BROTHERS/T-Neck 9 2290 (CBS)		
63	73	WE LIVE FOR LOVE	PAT BENATAR/Chrysalis 2419		
64	70	CAN'T PUT A PRICE ON LOVE	KNACK/Capitol 4853		
65	78	LADY WHISPERS	/Solar 11928 (RCA)		
66	76	WHITE HOT RED	KIDER/Capitol 4845		
67	72	SOLITAIRE	PETER McLAN/ARC/Columbia 1 11214		
68	74	DON'T PUSH IT, DON'T FORCE IT	LEON HAYWOOD/	20th Century Fox 2443 (RCA)	
69	75	IT'S A NIGHT FOR BEAUTIFUL GIRLS	FOOLS/EMI-America	8036	
70	71	YOU'VE GOT WHAT I NEED	SHOOTING STAR/Virgin	67005 (Atl)	
71	80	LOVE STINKS	J. GEILS BAND/EMI-America 8039		
72	40	LONGER	DAN FOGELBERG/Full Moon/Epic 9 50824		
73	50	GIVE IT ALL YOU GOT	CHUCK MANGIONE/A&M 2211		
74	57	A CERTAIN GIRL	WARREN ZEVON/Asylum 46610		
75	63	BORROWED TIME	STYX/A&M 2228		
76	87	NEW ROMANCE (IT'S A MYSTERY)	SPIDER/Dreamland 100	(RSO)	
77	79	AFTER YOU	DIONNE WARWICK/Arista 0498		
78	86	ROCK LOBSTER	B-52s/Warner Bros. 49173		
79	55	YOU ARE MY HEAVEN	ROBERTA FLACK WTH DONNY	HATHAWAY/Atlantic 3627	
80	94	WE WERE MEANT TO BE LOVERS	PHOTOGLO/	20th Century Fox 2446 (RCA)	
81	89	CATCHING THE SUN	SPYRO GYRA/MCA 41180		
82	59	EVEN IT UP	HEART/Epic 9 50847		
83	92	TWILIGHT ZONE/TWILIGHT TONE	MANHATTAN	TRANSFER/Atlantic 3649	
84	45	YES I'M READY	TERI DESARIO WITH K.C./Casablanca 2227		
85	—	SHINING STAR	MANHATTANS/Columbia 1 11222		
86	88	SAY GOODBYE TO LITTLE JO	STEVE FORBERT/Nemperor	9 7529 (CBS)	
87	91	STANDING OVATION	G.Q./Arista 0483		
88	—	MIDNIGHT RENDEZVOUS	BABYS/Chrysalis 2425		
89	98	THE GOOD LORD LOVES YOU	NEIL DIAMOND/Columbia	1 11232	
90	99	TWO PLACES AT THE SAME TIME	RAY PARKER, JR. &	RAYDIO/Arista 0494	
91	90	HOLIDAY (MAMA, MAMA, PLEASE)	NAZARETH/A&M 2219		
92	93	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	GAP BAND/Mercury 76037		
93	95	I CAN SURVIVE	TRUMP/RCA 11945		
94	96	REAL LOVE	CRETONES/Planet 45911 (Elektra/Asylum)		
95	82	TODAY IS THE DAY	BAR-KAYS/Mercury 76036		
96	—	HIGH SKYY	/Salsoul 2113 (RCA)		
97	100	GOT TO BE ENOUGH	CON FUNK SHUN/Mercury 76051		
98	—	YOU GAVE ME LOVE	CROWN HEIGHTS AFFAIR/De-Lite	803 (Mercury)	
99	97	SURVIVE	JIMMY BUFFETT/MCA 41119		
100	—	SCHEMER-DREAMER (THAT'S ALL RIGHT)	STEVE WALSH/	Kirshner 9 4287 (CBS)	

* Denotes Powerhouse Pick.

PRODUSERS & PUBLISHERS ON PAGE 23

Album Airplay

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

APRIL 26, 1980

FLASHMAKER



JUST ONE NIGHT
ERIC CLAPTON
RSO

MOST ADDED

- JUST ONE NIGHT—Eric Clapton RSO (35)
- COMING UP (single)—Paul McCartney—Col (17)
- THE TALE OF THE TAPE—Billy Squier—Capitol (11)
- CLONES WE'RE ALL (single)—Alice Cooper—WB (10)
- BARNET DOGS—Russ Ballard—Epic (9)
- NEW ROMANCE (single)—Spider—Dreamland (9)
- SHOOTING GALLERY—Philip Rambow—Capitol (8)
- TOMMY TUTONE—Col (6)

WNEW-FM/NEW YORK

- ADDS:**
- COMING UP (single)—Paul McCartney—Col
 - DANNY SPANOS—Windsong
 - JUST ONE NIGHT—Eric Clapton—RSO
 - KINGBEES—RSO
 - SHOOTING GALLERY—Philip Rambow—Capitol
 - SUB ZERO—Philip D'Arrow—Polydor
 - THE BRAINS—Mercury
 - THE TALE OF THE TAPE—Billy Squier—Capitol
 - 38 SPECIAL (Live EP)—A&M
 - TOMMY TUTONE—Col

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - WILLIE NILE—Arista
 - JUST ONE NIGHT—Eric Clapton—RSO
 - GLASS HOUSES—Billy Joel—Col
 - LONDON CALLING—Clash—Epic
 - THE PRETENDERS—Sire
 - TENEMENT STEPS—Motors—Virgin
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - END OF THE CENTURY—Ramones—Sire

WBCN-FM/BOSTON

- ADDS:**
- FRONTLINE—Elevators—Arista
 - JUST ONE NIGHT—Eric Clapton—RSO
 - ON TO VICTORY—Humble Pie—Atco
 - ROCKABILLY REBEL—Matchbox—Sire
 - ROUGH BOYS (single)—Peter Townshend—Atco (import)

- SHOOTING GALLERY—Philip Rambow—Capitol
- STRANGE PARADISE (single)—Chris Williamson—Olivia
- STRANGE SPIRITS—Skatt Brothers—Cosablanca
- THE TALE OF THE TAPE—Billy Squier—Capitol
- UNDERTOW—Firefall—Atlantic

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - THE PRETENDERS—Sire
 - LONDON CALLING—Clash—Epic
 - LOVE STINKS—J. Geils—EMI—America
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - TOO MUCH PRESSURE—Selecter—Chrysalis
 - THE WALL—Pink Floyd—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- CLONES WE'RE ALL (single)—Alice Cooper—WB
 - COMING UP (single)—Paul McCartney—Col
 - DOWN AND DIRTY—Bobby Bare—Col
 - I DON'T WANNA GET DRAFTED (single)—Frank Zappa—Zappa
 - JUST ONE NIGHT—Eric Clapton—RSO
 - NOW APPEARING AT OLE MISS—B.B. King—MCA
 - PM 1—Ariola (import)
 - ROUGH BOYS (single)—Peter Townshend—Atco (import)
 - SHOOTING GALLERY—Philip Rambow—Capitol
 - 38 SPECIAL—(Live EP)—A&M

- HEAVY ACTION (airplay in descending order):**
- JUST ONE NIGHT—Eric Clapton—RSO
 - REALITY EFFECT—Tourists—Epic
 - THE WALL—Pink Floyd—Col
 - ARGYBARGY—Squeeze—A&M
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - DUKE—Genesis—Atlantic
 - GLASS HOUSES—Billy Joel—Col
 - LONDON CALLING—Clash—Epic
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - RAISIN' CAIN—Johnny Winter—Blue Sky

WAAF-FM/WORCESTER

- ADDS:**
- ARGYBARGY—Squeeze—A&M
 - EVENING STANDARDS—Jags—Island
- HEAVY ACTION (airplay in descending order):**
- THE WALL—Pink Floyd—Col
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - AGAINST THE WIND—Bob Seger—Capitol
 - GLASS HOUSES—Billy Joel—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - THE PRETENDERS—Sire
 - LOVE STINKS—J. Geils—EMI—America
 - ROBIN LANE & THE CHARTBUSTERS—WB

- GET HAPPY—Elvis Costello—Col
- MAD LOVE—Linda Ronstadt—Asylum

WPLR-FM/NEW HAVEN

- ADDS:**
- COMING UP (single)—Paul McCartney—Col
 - GLASS MOON—Radio
 - JUST ONE NIGHT—Eric Clapton—RSO
 - NEW ROMANCE (single)—Spider—Dreamland
 - SUZANNE FELLINI—Casablanca

- HEAVY ACTION (airplay in descending order):**
- WOMEN AND CHILDREN FIRST—Van Halen—WB
 - THE PRETENDERS—Sire
 - DUKE—Genesis—Atlantic
 - MAD LOVE—Linda Ronstadt—Asylum
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
 - TENTH—Marshall Tucker Band—WB
 - AGAINST THE WIND—Bob Seger—Capitol
 - GLASS HOUSES—Billy Joel—Col
 - PERMANENT WAVES—Rush—Mercury
 - DREAMS—Grace Slick—RCA

WCMF-FM/ROCHESTER

- ADDS:**
- DIRTY LOOKS—Stiff/Epic
 - JUST ONE NIGHT—Eric Clapton—RSO
 - LIVE AT ST. DOUGLAS CONVENT—Father Guido Sarducci—WB
 - 707—Casablanca
 - SMALLCREEP'S DAY—Michael Rutherford—Passport
 - TOMMY TUTONE—Col

- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - BEBE LE STRANGE—Heart—Epic
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - MAD LOVE—Linda Ronstadt—Asylum
 - THE PRETENDERS—Sire
 - GET HAPPY—Elvis Costello—Col
 - DEPARTURE—Journey—Col
 - LONDON CALLING—Clash—Epic
 - THE WALL—Pink Floyd—Col
 - DUKE—Genesis—Atlantic

WAQX-FM/SYRACUSE

- ADDS:**
- CIVILIAN—Gentle Giant—Col
 - JUST ONE NIGHT—Eric Clapton—RSO
 - BARNET DOGS—Russ Ballard—Epic
- HEAVY ACTION (airplay in descending order):**
- DUKE—Genesis—Atlantic
 - SMALLCREEP'S DAY—Mike Rutherford—Passport
 - DEPARTURE—Journey—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - THE WALL—Pink Floyd—Col
 - GLASS HOUSES—Billy Joel—Col
 - BEBE LE STRANGE—Heart—Epic
 - AGAINST THE WIND—Bob Seger—Capitol
 - LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
 - ASG (EP)—Could Be Wild

WMMR-FM/PHILADELPHIA

- ADDS:**
- COMING UP (single)—Paul McCartney—Col
 - EVENING STANDARDS—Jags—Island
 - HIDEAWAY—David Sanborn—WB
 - JUST ONE NIGHT—Eric Clapton—RSO
 - ROCK LOBSTER (12" single)—B-52's—WB
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - LONDON CALLING—Clash—Epic
 - THE WALL—Pink Floyd—Col
 - DUKE—Genesis—Atlantic
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - ADVENTURES IN UTOPIA—Utopia—Bearsville
 - VICTIMS OF THE FURY—Robin Trower—Chrysalis
 - THE PRETENDERS—Sire
 - DEPARTURE—Journey—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- COMING UP (single)—Paul McCartney—Col
 - JUST ONE NIGHT—Eric Clapton—RSO
 - LAURIE & THE SIGHS—Atlantic
 - BARNET DOGS—Russ Ballard—Epic
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - THE WALL—Pink Floyd—Col
 - LOVE STINKS—J. Geils—EMI—America
 - DEPARTURE—Journey—Col
 - GLASS HOUSES—Billy Joel—Col
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - MAD LOVE—Linda Ronstadt—Asylum
 - PERMANENT WAVES—Rush—Mercury
 - DUKE—Genesis—Atlantic
 - TENTH—Marshall Tucker Band—WB

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- B. B. GABOR—Anthem (import)
 - FRONTLINE—Elevators—Arista
 - FORMULA II—Lazy Racer—A&M
 - I DON'T WANNA GET DRAFTED (single)—Frank Zappa—Zappa
 - JUST ONE NIGHT—Eric Clapton—RSO
 - SHOOTING GALLERY—Philip Rambow—Capitol
 - SONGS THE LORD TAUGHT US—Cramps—I.R.S.
 - TAKE YOU TONIGHT (single)—Ozark Mountain Daredevils—Col
 - THE BRAINS—Mercury
- HEAVY ACTION (airplay in descending order):**
- GET HAPPY—Elvis Costello—Col
 - THE PRETENDERS—Sire
 - WILLIE NILE—Arista
 - SEARCHERS—Sire
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - BUT WHAT WILL THE NEIGHBORS THINK—Rodney Crowell—WB

- ARGYBARGY—Squeeze—A&M
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- EVENING STANDARDS—Jags—Island
- ROBIN LANE & THE CHARTBUSTERS—WB

WKLS-FM/ATLANTA

- ADDS:**
- FACE TO FACE—Angel City—Epic
 - GLASS MOON—Radio
 - JUST ONE NIGHT—Eric Clapton—RSO
 - ON THROUGH THE NIGHT—Def Leppard—Mercury
 - TOMMY TUTONE—Col
- HEAVY ACTION (airplay in descending order):**
- BEBE LE STRANGE—Heart—Epic
 - GET HAPPY—Elvis Costello—Col
 - AGAINST THE WIND—Bob Seger—Capitol
 - GLASS HOUSES—Billy Joel—Col
 - DAMN THE TORPEDOES—Tom Petty—Backstreet
 - JUST ONE NIGHT—Eric Clapton—RSO
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - THE PLEASURE PRINCIPLE—Gary Numan—Atco
 - THE WALL—Pink Floyd—Col
 - CHRISTOPHER CROSS—WB

WQDR-FM/RALEIGH

- ADDS:**
- DUKE—Genesis—Atlantic
 - JUST ONE NIGHT—Eric Clapton—RSO
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - GLASS HOUSES—Billy Joel—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - MIDDLE MAN—Boz Scaggs—Col
 - DON'T FIGHT IT—Red Rider—Capitol
 - GLASS MOON—Radio
 - THE WALL—Pink Floyd—Col
 - UNDERTOW—Firefall—Atlantic
 - BAD LUCK STREAK—Warren Zevon—Asylum
 - CHRISTOPHER CROSS—WB

ZETA 7-FM/ORLANDO

- ADDS:**
- EVENING STANDARDS—Jags—Island
 - GLASS MOON—Radio
 - KEEPIN' THE SUMMER ALIVE—Beach Boys—Caribou
 - SUDDENLY—Arrogance—WB
 - TENEMENT STEPS—Motors—Virgin
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- AGAINST THE WIND—Bob Seger—Capitol
 - CRASH & BURN—Pat Travers—Polydor
 - THE WALL—Pink Floyd—Col
 - BEBE LE STRANGE—Heart—Epic
 - DEPARTURE—Journey—Col
 - WOMEN AND CHILDREN FIRST—Van Halen—WB
 - GLASS HOUSES—Billy Joel—Col
 - MAD LOVE—Linda Ronstadt—Asylum
 - GET HAPPY—Elvis Costello—Col
 - FACE TO FACE—Angel City—Epic

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

Album Airplay

APRIL 26, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

AGAINST THE WIND—Bob Seger—Capitol (37)
MAD LOVE—Linda Ronstadt—Asylum (26)
GLASS HOUSES—Billy Joel—Col (25)
THE WALL—Pink Floyd—Col (25)
DEPARTURE—Journey—Capitol (24)
WOMEN & CHILDREN FIRST—Van Halen—WB (24)
THE PRETENDERS—Sire (22)
BEBE LE STRANGE—Heart—Epic (16)
DUKE—Genesis—Atlantic (13)
LONDON CALLING—The Clash—Epic (13)

WSHE-FM/FT. LAUDERDALE

ADDS:
JUST ONE NIGHT—Eric Clapton—RSO
LIVE AT ST. DOUGLAS CONVENT—Father Guida Sarducci—WB
NEW ROMANCE (single)—Spider—Dreamland
THE ORCHIDS—MCA
TOMMY TUTONE—Col
WELCOME TO THE CLUB—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
DEPARTURE—Journey—Col
CALL ME (single)—Blondie—Chrysalis
CRASH & BURN—Pat Travers—Polydor
CHRISTOPHER CROSS—WB
THE PLEASURE PRINCIPLE—Gary Numan—Atco
LONDON CALLING—Clash—Epic
WOMEN AND CHILDREN FIRST—Van Halen—WB
BEBE LE STRANGE—Heart—Epic
AGAINST THE WIND—Bob Seger—Capitol

WMMS-FM/CLEVELAND

ADDS:
COMING UP (single)—Paul McCartney—Col
FAYREWETHER—Gangster
JUST ONE NIGHT—Eric Clapton—RSO
BARNET DOGS—Russ Ballard—Epic

HEAVY ACTION (airplay in descending order):

DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
MAD LOVE—Linda Ronstadt—Asylum
THE PRETENDERS—Sire

WELCOME TO THE CLUB—Ian Hunter—Chrysalis
BEBE LE STRANGE—Heart—Epic
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
LONDON CALLING—Clash—Epic
LOVE STINKS—J. Geils—EMI—America

WXRT-FM/CHICAGO

ADDS:
BIG SMASH—Wreckless Eric—Stiff/Epic
COMING UP (single)—Paul McCartney—Col
FROSTBITE—Albert Collins—Alligator
GLASS MOON—Radio
JUST ONE NIGHT—Eric Clapton—RSO
I DON'T WANNA GET DRAFTED (single)—Frank Zappa—Zappa
ROBIN LANE & THE CHARTBUSTERS—WB
RUSSIA—WB
THE BRAINS—Mercury
THE TALE OF THE TAPE—Billy Squier—Capitol

HEAVY ACTION (airplay in descending order):

DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
JUST ONE NIGHT—Eric Clapton—RSO
GET HAPPY—Elvis Costello—Col
THE PRETENDERS—Sire
SOLD OUT—Faols—EMI—America
DAMN THE TORPEDOES—Tom Petty—Backstreet
ADVENTURES IN UTOPIA—Utopia—Bearsville
THE WALL—Pink Floyd—Col
WELCOME TO THE CLUB—Ian Hunter—Chrysalis

KSHE-FM/ST. LOUIS

ADDS:
JUST ONE NIGHT—Eric Clapton—RSO
BARNET DOGS—Russ Ballard—Epic

HEAVY ACTION (airplay in descending order):

AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSES—Billy Joel—Col
THE WALL—Pink Floyd—Col
PERMANENT WAVES—Rush—Mercury
DEPARTURE—Journey—Col
TENTH—Marshall Tucker Band—WB
MAD LOVE—Linda Ronstadt—Asylum
BEBE LE STRANGE—Heart—Epic
VICTIMS OF THE FURY—Robin Trower—Chrysalis
SHOOTING STAR—Virgin

WQFM-FM/MILWAUKEE

ADDS:
DREAMS—Grace Slick—RCA
DUKE—Genesis—Atlantic
THE TALE OF THE TAPE—Billy Squier—Capitol

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col
GLASS HOUSES—Billy Joel—Col
BEBE LE STRANGE—Heart—Capitol
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol

MAD LOVE—Linda Ronstadt—Asylum
TENTH—Marshall Tucker Band—WB
GET HAPPY—Elvis Costello—Col
CRASH & BURN—Pat Travers—Polydor
PERMANENT WAVES—Rush—Mercury

KQRS-FM/MINNEAPOLIS

ADDS:
JUST ONE NIGHT—Eric Clapton—RSO
RIDE LIKE THE WIND (single)—Christopher Cross—WB
THE TALE OF THE TAPE—Billy Squier—Capitol

HEAVY ACTION (airplay in descending order):

CRASH & BURN—Pat Travers Band—Polydor
BEBE LE STRANGE—Heart—Epic
LOVE STINKS—J. Geils—EMI—America
DEPARTURE—Journey—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
GLASS HOUSES—Billy Joel—Col
AGAINST THE WIND—Bob Seger—Capitol
MAD LOVE—Linda Ronstadt—Asylum
THE PRETENDERS—Sire
THE PLEASURE PRINCIPLE—Gary Numan—Atco

KZEW-FM/DALLAS

ADDS:
DON'T FIGHT IT—Red Rider—Capitol
DREAMS—Grace Slick—RCA
FRONT LINE—Elevators—Arista
GLASS MOON—Radio
JUST ONE NIGHT—Eric Clapton—RSO
THE TALE OF THE TAPE—Billy Squier—Capitol
WHIRLWIND—Andrew Gold—Asylum

HEAVY ACTION (airplay in descending order):

UNION JACKS—The Babys—Chrysalis
DEGUELLO—ZZ Top—WB
DEPARTURE—Journey—Col
MAD LOVE—Linda Ronstadt—Asylum
GLASS HOUSES—Billy Joel—Col
THE PLEASURE PRINCIPLE—Gary Numan—Atco
THE WALL—Pink Floyd—Col
AGAINST THE WIND—Bob Seger—Capitol
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
TOMMY TUTONE—Col

KFML-AM/DENVER

ADDS:
BE TRUE TO YOUR SCHOOL—Cichlids—Bold
BIG SMASH—Wreckless Eric—Stiff/Epic
CLONES WE'RE ALL (single)—Alice Cooper—WB
COMING UP (single)—Paul McCartney—Col
FORMULA II—Lazy Racer—A&M
ISN'T IT NICE (single)—Porazzo—Polydor
I STILL REACH FOR YOU (single)—Don Hill—Epic
JUST ONE NIGHT—Eric Clapton—RSO
ROCKABILLY REBEL—Matchbox—Sire

TAKE A LITTLE RHYTHM—Ali Thomson—A&M

HEAVY ACTION (airplay in descending order):

DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
WILLIE NILE—Arista
BUT WHAT WILL THE NEIGHBORS THINK—Rodrey Crowell—WB
UNDERTOW—Firefall—Atlantic
DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
THE PRETENDERS—Sire
AGAINST THE WIND—Bob Seger—Capitol
MAD LOVE—Linda Ronstadt—Asylum
TAZMANIAN DEVILS—WB
BAD LUCK STREAK—Warren Zevon—Asylum

KOME-FM/SAN JOSE

ADDS:
DUKE—Genesis—Atlantic
EYES OF THE UNIVERSE—Barclay James Harvest—Polydor
JUST ONE NIGHT—Eric Clapton—RSO
ROBIN LANE & THE CHARTBUSTERS—WB
BARNET DOGS—Russ Ballard—Epic
TOMMY TUTONE—Col

HEAVY ACTION (airplay in descending order):

UNION JACKS—The Babys—Chrysalis
THE LONG RUN—Eagles—Asylum
LOVE STINKS—J. Geils—EMI—America
DEPARTURE—Journey—Col
THE WALL—Pink Floyd—Col
THE PRETENDERS—Sire
MAD LOVE—Linda Ronstadt—Asylum
AGAINST THE WIND—Bob Seger—Capitol
CRASH & BURN—Pat Travers—Polydor
WOMEN AND CHILDREN FIRST—Van Halen—WB

KSJO-FM/SAN JOSE

ADDS:
BIG SMASH—Wreckless Eric—Stiff/Epic
CLONES WE'RE ALL (single)—Alice Cooper—WB
CRYIN' OVER YOU—Joe Allen & The Shapes—415
REALITY EFFECT—Tourists—Epic
RUSSIA—WB
SMALLCREEP'S DAY—Michael Rutherford—Passport
THE BRAINS—Mercury
THE TALE OF THE TAPE—Billy Squier—Capitol

HEAVY ACTION (airplay in descending order):

THE WALL—Pink Floyd—Col
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
WOMEN AND CHILDREN FIRST—Van Halen—WB
DEPARTURE—Journey—Col
AGAINST THE WIND—Bob Seger—Capitol
UNION JACKS—The Babys—Chrysalis
GLASS HOUSE ROCK—Greg Kihn—Beserkley
NO PLACE TO RUN—UFO—Chrysalis
DAMN THE TORPEDOES—Tom Petty—Backstreet
THIS DAY AND AGE—D. L. Byron—Arista

KNAC-FM/LONG BEACH

ADDS:
CLONES WE'RE ALL (single)—Alice Cooper—WB

JUST ONE NIGHT—Eric Clapton—RSO

TALK OF THE TOWN (single)—Pretenders—Real (import)

HEAVY ACTION (airplay in descending order):

THE PRETENDERS—Sire
DAMN THE TORPEDOES—Tom Petty—Backstreet
GET HAPPY—Elvis Costello—Col
WOMEN AND CHILDREN FIRST—Van Halen—WB
DUKE—Genesis—Atlantic
AGAINST THE WIND—Bob Seger—Capitol
LONDON CALLING—Clash—Epic
THE B-52's—WB
DEPARTURE—Journey—Col
THE WALL—Pink Floyd—Col

KZEL-FM/EUGENE

ADDS:
CLONES WE'RE ALL (single)—Alice Cooper—WB
JUST ONE NIGHT—Eric Clapton—RSO
NEW ROMANCE (single)—Spider—Dreamland
BARNET DOGS—Russ Ballard—Epic
RUSSIA—WB
707—Casablanca
THE TALE OF THE TAPE—Billy Squier—Capitol
TAKE A LITTLE RHYTHM—Ali Thomson—A&M
TAKE YOU TONIGHT (single)—Ozark Mountain Daredevils—Col

HEAVY ACTION (airplay in descending order):

CRASH & BURN—Pat Travers—Polydor
WOMEN AND CHILDREN FIRST—Van Halen—WB
AGAINST THE WIND—Bob Seger—Capitol
GLASS HOUSE ROCK—Greg Kihn—Beserkley
WELCOME TO THE CLUB—Ian Hunter—Chrysalis
FACE TO FACE—Angel City—Epic
LOVE STINKS—J. Geils—EMI—America
THE PRETENDERS—Sire
UNDERTOW—Firefall—Atlantic
SUE SAAD & THE NEXT—Planet

KZOK-FM/SEATTLE

ADDS:
NEW ROMANCE (single)—Spider—Dreamland
JUST ONE NIGHT—Eric Clapton—RSO
SYMPATHY—John Miles—Arista

HEAVY ACTION (airplay in descending order):

BEBE LE STRANGE—Heart—Epic
WOMEN AND CHILDREN FIRST—Van Halen—WB
AGAINST THE WIND—Bob Seger—Capitol
DEPARTURE—Journey—Col
CRASH & BURN—Pat Travers—Polydor
GLASS HOUSES—Billy Joel—Col
FACE TO FACE—Angel City—Epic
CRASH AND BURN—Pat Travers—Polydor
LONDON CALLING—Clash—Epic
BOMBAY TEARS—Van Wilks—Mercury

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

WBAB-FM WMJQ-FM KLOL-FM
WCOZ-FM WIOQ-FM KAWY-FM
WBLM-FM WABX-FM KWST-FM
WQBK-FM WWWV-FM KMEL-FM
WOUR-FM Y95-FM

Radio World

Radio Replay

By MARC KIRKEBY

■ **WHAT THE WORLD NEEDS NOW:** Contrary to appearances, RADIO REPLAY does not exist in a vacuum. World problems dwarf whatever events are reported here, and although we may feel powerless to solve them we cannot look away. Imagine my elation, then, at finding a solution to the world's crises while reading a list of exhibitors at the National Association of Broadcasters convention last week: **syndicated governments.** Just find an aggressive entrepreneur to sign up some deposed national leaders (who outnumber even out-of-work program directors) and hire them out on a monthly or yearly basis to run troubled countries. The syndication firm could offer "tight playlist" regimens, as in **Yugoslavia**; "free-form" governments, along the lines of **Italy**; even "MOR," like **Switzerland**, or "beautiful music," like **Luxembourg.** Leadership styles could vary from "fatherly/authoritarian" to "red-faced/shoe-pounding" to "rapper's delight." The syndicator might sweeten his proposal with the promise of special services: election contests, national anthems, concepts for holidays, even basketball games in which a ruling junta could take on local high school fives. And picture the annual convention. I ask no payment for use of this idea, just a visa to the new wave nation of my choice.

ABC names **Jay Hoker** vice president and general manager of its KAUM/Houston; he had held the same post at the network's WRIF/Detroit . . . WYNY/New York moves **Dan Daniel**, a former WMCA Good Guy, into its morning drive shift . . . **Pat Holiday** is named program director of CKLW/Windsor; he had been filling that job in an interim capacity . . . **Steve Roddy** is appointed national PD for Scripps-Howard Broadcasting . . . KBBC/Phoenix adds **George Briggs** to its airstaff . . . 14Q/Worcester, Mass. collected \$44,000 in its March of Dimes Walkathon . . . **Buzz Bennett** has left the recently-formed consulting firm that he had formed with **Bill Tanner** and **Robert W. Walker.**

BACK TO MONO: The news that the Federal Communications Commission had approved Magnavox's AM stereo system got the sort of press attention one would expect if the **Monkees** reunited. For a concept that virtually no one opposes and that has required only some decision-making on how best to do it, AM stereo has shown a remarkable hold on the headlines. The FCC's decision, far from signalling the dawn of the AM stereo era, merely sent the proposal back to the Broadcast Bureau for reworking, whence it may emerge in the summer. And then what?

AM station owners have a right to expect something from the FCC, which has responded to their economic troubles by talking about cutting their bandwidths from 10 to 9 khz. But whether the availability of stereo signals on the AM band will bring back the listeners who have fled to FM in the last 15 years is problematical at best. We're already told that an AM stereo signal will not approach the fidelity of FM, that it will be years before enough people will own AM stereo receivers for the new process to make a difference, and that even then the system will probably not compete well with FM in the home, only in cars.

The most disheartening barometer of AM stereo's chances doesn't even involve radio—automobile sales, it was announced last week, are down as long as gasoline and automobile prices soar. Now the same automobile industry which even in prosperous times lobbied against and defeated legislation that would have made FM a standard feature in car radios, is being counted on to install Magnavox AM stereo receivers in all its new cars.

Don't misunderstand me, I'm for anything that makes music sound better on the radio. But AM stereo strikes me as primarily of promotional value: "You're tuned to the movin' easy sound of WOMB, stereo 1440 on your AM dial . . ." and so forth. Ads like that could probably convince some people to tune in today, before the station has even made its downpayment on a stereo generator. Bring on AM stereo, by all means, but if the Commission wants to do a real (rather than cosmetic) favor for AM radio, let it give some thought to the stations that must sign off at sunset.

A GOOD BEAT AND YOU CAN DANCE TO IT: Borrowing a page from "American Bandstand," KING/Seattle has begun a rate-the-movies feature, "Cinemascore," which compares moviegoers' views

(Continued on page 29)

Mel Karmazin:

WNEW-FM Prepares for a New Decade

By PHIL DIMAURO

■ **NEW YORK** — Mel Karmazin, general manager of WNEW-FM, views the relationship between his station and people in the music business as a "partnership" which has been a cornerstone of the station's success in the New York market over the last 13 years. Airing an average of four live concert broadcasts a month, consistently playing new albums and always leaving the station's doors open to promotion people are practices which Karmazin feels are mutually beneficial to WNEW-FM and record companies, artists and managers.

Rating Pressure

The competition for ratings in major markets like New York is severe, and Karmazin feels the rush for ratings has led to radio station abuses which the music industry has taken far too lightly. In a recent interview with RW, Karmazin spoke about these abuses and suggested the industry take action to combat them. He also outlined WNEW-FM's own successful strategy with respect to ratings, which he offered

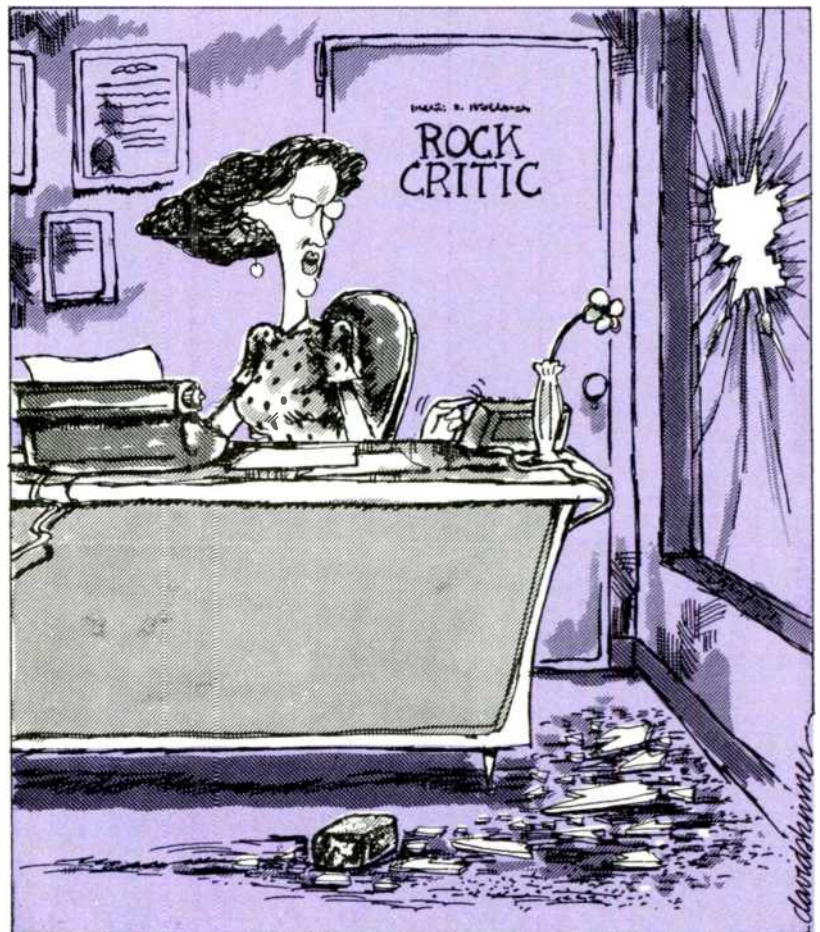
as proof that "it is possible to be strong and get ratings without doing things that are detrimental to record companies or recording artists."

Ratings are a fact of life to radio, but it wasn't until about three years ago that Karmazin began to notice a growing record company obsession with ratings. "People are misusing ratings," he said. "When a rating book comes out, publications like yours publish summaries, but I don't think the ratings mean much to the record business. There's a segment of the population that buys records and concert tickets, and they are the people that the music industry should concentrate on reaching."

Record Companies

The correlation between Arbitron listener statistics and record buying habits is flimsy, yet Karmazin says that record companies have contributed to the pressure for higher ratings, and thus helped pave the way for radio station practices that hurt record

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"I believe there's a Mr. Joel here to see you . . ."

Mel Karmazin

(Continued from page 28)
sales and artist careers.

Karmazin attacked two specific practices: the unauthorized airing of concert recordings, and tracking entire albums without interruption. "I find this totally reprehensible," he asserted, "yet I'm bothered even more by the foolish position record companies have put themselves into. Record companies are paranoid of radio stations, and I don't think there's any reason for it."

He offered several possible courses of action. "Maybe there's a way of simply sitting down and saying, 'Hey, you're hurting us,'" he suggested. "If that doesn't work, I think record companies should support those radio stations that are honorable and operate in a professional manner, and not help those radio stations that are out to hurt them."

"I can't say that not advertising on a radio station is the smartest thing to do, because a record company's job is to sell albums, and if they believe that radio station's advertising helps them sell albums, then they might be hurting themselves even more by pulling advertising. But I would make sure that station is selling albums, and that I'm not simply buying spots because I have the budget and that station is 'in the format.'"

Putting himself into a record company's position, Karmazin made other suggestions. "If a concert were in town, I might not provide that station with tickets for giveaway. If I had a heavy artist available for interviews, I might not bring him to that station; or if I had a premiere album, I might not rush it over to that station."

WNEW-FM faced the dilemma of slipping ratings in late 1978, and while the station did take steps to improve ratings, Karmazin pointed out that the basic

format and air personality of the station hardly changed at all. "We were never programming for ratings," he explained. "That just wasn't in our heads as a way of doing radio. That, maybe, was our naivete. Our business is to make money for our corporation, but we felt that if we could do it without playing the game of ratings, why do it?"

The most apparent change at WNEW was a temporary one, last March, when program director Scott Muni took himself off the air for a six week period. "Scott is on air for four hours a day, goes to lunch, and is left with about two or three hours a day to be program director," Karmazin explained. "At that point, I was uncomfortable with some of the things that we were doing on the radio. I wanted Scott to pull himself off the air, listen to the radio station, and make recommendations."

The general manager described the changes that resulted from this period of re-evaluation as "fine tuning. We made programming changes such as shifting where the commercial breaks were, and deciding where during the hour most of the new music would be played." The most obvious change was WNEW-FM's decision to do its own news, rather than simulcasting with its sister AM station. "After six weeks, Scott missed being on the radio, and we missed him there," continued Karmazin. Muni resumed his regular airshift, and Richard Neer was appointed program coordinator to share Muni's administrative responsibilities.

"We also started to take a little bit more aggressive policy on advertising, on promoting our station, which I think was a significant change," said Karmazin. "In the past, we didn't spend much money; we now spend a lot of money advertising the station."

NAB's Las Vegas Convention Features Deregulation, AM Stereo as Key Topics

(Continued from page 4)
sion to make the Magnavox AM stereo system standard.

Opening night was Sunday (13), highlighted by the presentation of NAB's distinguished service award to the Association's previous board chairman, Donald A. Thurston. In his address, Thurston countered remarks made by California Representative Lionel Van Deerlin, who recently criticized the NAB for lobbying against government efforts to shrink the spacing between stations on the AM band from 10 to nine KHZ. He also related his experiences at the recent Region 2 conference in Buenos Aires, where the 9 KHZ question was argued by international representation.

Thurston addressed the issues of de-regulation and minority ownership of broadcast stations, and called upon broadcasters in general to accept the responsibility of their influence over society rather than allowing government regulatory agencies to "base legislation and regulation on the abuses of a tiny minority."

The keynote address was delivered on Sunday by NAB president Vincent Wasilewski, who refuted claims that the NAB's stand on the 9 KHZ question stood in the way of technological progress. He reiterated his request that the FCC appoint a joint government/industry advisory committee to study the impact of the 9 KHZ question and examine additional ways to provide fulltime service.

The FCC's Robert Lee, chairman of the United States Delegation to the Region 2 conference in Buenos Aires, in an address before engineers, predicted that 9 KHZ spacing would be adopted.

Lee later led a panel discussion on the AM stereo question, along with FCC commissioners John Fogerty, Tyrone Brown and Lee Quello. Many engineers

present at the panel expressed their dissatisfaction with the FCC's decision to standardize the Magnavox system for AM stereo. Lee assured those present that if a majority of AM engineers across the country indicated that the FCC had made an inappropriate decision, and if their opinions were backed by technical evidence, the FCC would reconsider their vote and re-open discussion on the AM stereo question.

FCC commissioner Wilson LaFollette, chief of the technical and international branch of the Broadcast Bureau's Policy and Rules Division, led another panel on AM stereo, which he called a great opportunity for AM broadcasters' business. LaFollette said that AM stereo could be implemented within several months, barring petitions for re-consideration of the Magnavox system and litigation.

Lionel Van Deerlin (D-Ca), chairman of the House Subcommittee on Communications, addressed broadcasters on Wednesday (16). Van Deerlin stated that the FCC should not de-regulate the radio industry without increased competition in the marketplace. "Less regulation, more competition."

Van Deerlin said government regulation is "a direct consequence of scarcity. As long as scarcity of broadcast outlets exists, so shall broadcast regulation." As expected, Van Deerlin asserted that adoption of 9 KHZ spacing on the AM band would increase competition by insuring more radio outlets for the United States.

The convention's final luncheon gathering on Wednesday was addressed by FCC chairman Charles D. Ferris, who also took the stand that increased competition would "ultimately lessen the role for traditional public interest regulation of broadcasting."

Dead at 'NEW



The Grateful Dead, while in the New York City area for concerts at the Capitol Theatre and an appearance on "Saturday Night Live," visited radio station WNEW-FM, bringing with them an advance copy of their new Arista LP, "Go To Heaven." Shown at the station are (from left): Brent Mydland, Grateful Dead; Bob Weir, Grateful Dead; Jerry Garcia, Grateful Dead; John Scher, Monarch Entertainment; Scott Muni, program director, WNEW-FM; and Rock Scully of the Dead organization.

Radio Replay (Continued from page 28)

of first-run films with the opinion of the station's critic. King's computer-analyzed poll also gets demographic information on the audience at a particular film, and asks people why they went to see the movie. The grading scale, familiar to all those traumatized by public school, is a to F; the reviewer also gives each film a letter grade, along with commentary on the story and acting. Each review/analysis, 90 seconds long, airs three times a day. While the populist in me likes the idea of collective entertainment, I wonder about some of its implications. For example: How does the critic feel when he or she has just slammed some noble cinematic experiment—"Meatballs," let's say—and finds that 90 percent of the audience gave it an A? And those audience pollsters, are they prepared for the answers they'll get when the Penthouse-produced "Caligula" opens in Seattle? (Sample answers: "I never miss a John Gielgud picture." "I thought it was based on the play by Camus." "Snort. Pant. Slobber. Snort. Aaaagh.") KING's foray into the movie houses is bound to be amusing.

A/C Chart

APRIL 26, 1980

APR. 26	APR. 19		WKS. ON CHART
1	1	LOST IN LOVE AIR SUPPLY Arista 0479 (4th Week)	11
2	2	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	10
3	3	SEXY EYES DR. HOOK/Capitol 4831	10
4	5	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	5
5	6	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	7
6	4	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	11
7	7	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	11
8	8	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	11
9	10	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	11
10	15	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)	9
11	9	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	11
12	11	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	11
13	18	LUCKY ME ANNE MURRAY/Capitol 4844	4
14	21	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	5
15	25	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW/Arista 0501	3
16	17	FIRE LAKE BOB SEGER/Capitol 4836	9
17	19	GEE WHIZ BERNADETTE PETERS/MCA 41210	4
18	23	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	5
19	14	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	11
20	26	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	4
21	22	AFTER YOU DIONNE WARWICK/Arista 0498	6
22	24	WHEN THE FEELING COMES AROUND JENNIFER WARNES/ Arista 0497	5
23	13	HIM RUPERT HOLMES/MCA 41173	11
24	30	THE ROSE BETTE MIDLER/Atlantic 3656	5
25	28	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	3
26	16	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	11
27	32	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	2
28	31	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232	4
29	12	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	11
30	27	DESIRE ANDY GIBB/RSO 1019	11
31	29	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	11
32	38	HURT SO BAD LINDA RONSTADT/Asylum 46624	4
33	34	CATCHING THE SUN SPYRO GYRA/MCA 41180	9
34	37	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/ Polydor 2071	3
35	36	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	6
36	35	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	6
37	33	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	5
38	20	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	11
39	39	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844	8
40	40	ON THE RADIO DONNA SUMMER/Casablanca 2236	11
41	43	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	4
42	41	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	11
43	42	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	11
44	44	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	7
45	47	GONE TOO FAR EDDIE RABBITT/Elektra 46613	2

CHARTMAKER OF THE WEEK

46	—	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN Millennium 11786 (RCA)	1
47	48	KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215	3
48	49	WE WERE MEANT TO BE LOVERS PHOTOGLO/ 20th Century Fox 2446 (RCA)	3
49	50	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	2
50	—	WALKING ON A CLOUD B. J. THOMAS/MCA 41207	1

Retail Rap

By SOPHIA MIDAS

■ **TRADE IN YOUR JUNK FOR FUNK:** Retailers are taking full advantage of the feeling of renewal that every Spring brings, and there's no reason, according to Record Theater store spokesmen, that the customer shouldn't want to toss away his old albums and replace them with new ones, especially if he's offered a bargain. **Paul D.** of the (just now thawing) Buffalo Record Theater store reports that any customer will soon be able to bring in an old record to one of the chain's stores and receive a \$3.00 credit for any new record . . . If you happen to walk into the Licorice Pizza stores you'll see the personnel walking around with Spring cleaning aprons (including the men) to kick off their "Spring Cleaning Promotion." The chain will reduce the price of any new record for the customer who brings in one of his old records. The old records will be given to charity. According to Licorice Pizza spokesmen, label support for the promotion has been excellent in terms of television, print and radio advertising . . . Radio Doctors has just concluded their "Spring Record Convention." **Janine Ahlers** reports that "all sorts of weird records were sold, including imports and hard to find records."

NEW DISCS: Innovation is the key to successful marketing, and manufacturers continue to experiment with different configurations and record packaging. **Robin McBride** announced that the debut 10-inch 45 rpm record by recording artists **Bohemia** is now commercially available. The record features three songs and an eye-catching 10-inch jacket . . . IRS Records has recently released a 33-1/3 rpm "mini LP" by the **Humans**. The 7-inch disc contains four songs and is packaged in an elaborate gatefold . . . Watch out for **Elvis Costello's** latest 7-inch single which contains four songs . . . Stiff Records Distribution has announced that it will make available to retailers any record released by Stiff Records in England on the same day of its U.K. release. This will include 7-inch, 10-inch and 12-inch records.

IN-STORE ACTION: Atlanta's Turtle's Records knew just whom to enlist when it opened its giant room of cutouts dubbed "The Stacks" at its flagship store. The 7-foot Atlanta Hawks superstar **Wayne "Tree" Rollins**, joined by teammate **Dan Roundfield**, was on hand to assist customers whose reach in "The Stacks" didn't equal his . . . Scotti Brothers recording group **Survivor** recently made a unique in-store appearance at the Sound Warehouse retail store in Chicago. What made the event so special was that the group played a live show in the store before a packed "house" of several hundred fans. **Mitch Michaels** of radio station WLUP served as M.C. for the mini-concert . . . What does famed violinist **Henryk Szeryng** shop for during his concert schedules with U.S. orchestras? Hard-to-find Szeryng recordings! The Mexican resident, who recently performed with Atlanta's Symphony Orchestra, made a shopping trip to Turtle's Records and was delighted to find a rare copy of piano and violin concertos recorded with **Arthur Rubinstein** . . . **Suzanne Fellini** recently visited Crazy Eddie's Manhattan outlet to promote her single "Love On the Phone." According to **Harry Spero**, 300-400 fans showed up to see the recording artist. In keeping with the promotion, a drawing was held and the winning contestant will have his phone bill paid for the month of April . . . After their concert, the **Rockets** made an in-store appearance at the Pennsylvania-Delaware-based Record Revolution. Record Revolution president **Larry Causak** reported that the group attracted a great turnout of fans. YSP disc jockey **Sean McKay** was on hand for the event, and YSP T-shirts with the Rockets' name on the back were given to customers . . . Recording group **Shalamar** made a friendly appearance at Detroit's Music Stop after their concert appearance at Detroit's Music Stop after their concert in that city and signed autographs for a very enthusiastic crowd of fans . . . **Daryl Hall** recently visited Strawberries to promote his latest album and attracted hundreds of fans into the store that day . . . Woolco's record department set up shop at the Park Ridge Manor Nursing Home in Des Moines, Iowa for Epic recording group **Molly Hatchet's** two-hour autograph session. The band's appearance was in conjunction with the nursing home's three-day Rock 'n Roll Jamboree from which the proceeds went to the Heart Fund . . . **Tim Curry** recently made an in-store appearance at Record Bar's Northlake Mall store.

MOVERS: Crazy Eddie has made some new appointments with **Marlene Rishty** as their new regional manager and **Jay Rosenberg** as their new tape buyer . . . **John Fetto**, formerly Lieberman's St. Louis sales manager, has been named Venture account representative, and **Doug Kuennan** was promoted to regional sales manager.

Retail Report

APRIL 26, 1980

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

SALESMAKER OF THE WEEK



GO ALL THE WAY
ISLEY BROTHERS
T-Neck

TOP SALES

- GO ALL THE WAY—Isley Brothers—T-Neck
- DUKE—Genesis—Atlantic
- WOMEN & CHILDREN FIRST—Van Halen—WB

HANDLEMAN/NATIONAL

- AFTER DARK—Andy Gibb—RSO
- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BACKSTAGE PASS—Little River Band—Capitol
- CRASH & BURN—Pat Travers Band—Polydor
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- GIDEON—Kenny Rogers—UA
- IT'S HARD TO BE HUMBLE—Mac Davis—Casablanca
- LOVE STINKS—J. Geils Band—EMI America
- MILSAP MAGIC—Ronnie Milsap—RCA
- 10 1/2—Dramatics—MCA

KORVETTES/NATIONAL

- CHRISTOPHER CROSS—WB
- DREAM STREET ROSE—Gordon Lightfoot—WB
- DREAMS—Grace Slick—RCA
- GO TWO—Arista
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- TENTH—Marshall Tucker Band—WB
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WARM THOUGHTS—Smokey Robinson—Tamla
- WILLIE NILE—Arista

MUSICLAND/NATIONAL

- CATCHING THE SUN—Spyro Gyra—MCA
- COAL MINER'S DAUGHTER—MCA (Soundtrack)
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- MIDDLE MAN—Boz Scaggs—Col
- RARITIES—Beatles—Capitol
- REACHING FOR TOMORROW—Switch—Gordy
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WOMEN & CHILDREN FIRST—Van Halen—WB

RECORD BAR/NATIONAL

- AFTER MIDNIGHT—Manhattans—Col
- DUKE—Genesis—Atlantic
- GETTING IN THE MOOD—Mandrill—Arista
- GLOW OF LOVE—Change—RFC
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ON TO VICTORY—Humble Pie—Arco
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

SOUND UNLIMITED/NATIONAL

- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- DREAMS—Grace Slick—RCA
- DUKE—Genesis—Atlantic
- FACE TO FACE—Angel City—Epic
- GIDEON—Kenny Rogers—UA
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ON—Off Broadway—Atlantic
- SPIRIT OF LOVE—Change—RFC
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista

ALEXANDER'S/NEW YORK

- GO ALL THE WAY—Isley Brothers—T-Neck
- GO TWO—Arista
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- MIDDLE MAN—Boz Scaggs—Col
- ROBERTA FLACK FEATURING DONNY HATHAWAY—Atlantic
- SKYLARKIN'—Grover Washington Jr.—Motown
- TRIOLOGY—Frank Sinatra—Reprise
- WARM THOUGHTS—Smokey Robinson—Tamla
- WHISPERS—Solar

KING KAROL/NEW YORK

- ARGYBARGY—Squeeze—A&M
- CATCHING THE SUN—Spyro Gyra—MCA
- GIDEON—Kenny Rogers—UA
- GLOW OF LOVE—Change—RFC
- GO ALL THE WAY—Isley Brothers—T-Neck
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- REACHING FOR TOMORROW—Switch—Gordy
- RUNNING FOR MY LIFE—Judy Collins—Elektra
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- WOMEN & CHILDREN FIRST—Van Halen—WB

SAM GOODY/EAST COAST

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- AMERICAN GIGOLO—Polydor (Soundtrack)
- DREAMS—Grace Slick—RCA
- GET HAPPY—Elvis Costello—Col
- GLASS HOUSES—Billy Joel—Col
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- LIGHT UP THE NIGHT—Brothers Johnson—A&M
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- RAY, GOODMAN & BROWN—Polydor
- VICTIMS OF THE FURY—Robin Trower—Chrysalis

STRAWBERRIES/BOSTON

- ARGYBARGY—Squeeze—A&M
- DREAM COME TRUE—Earl Klugh—UA
- GO TWO—Arista
- REALITY EFFECT—Tourists—Epic
- ROBIN LANE & THE CHARTBUSTERS—WB
- SOLD OUT—Fools—EMI America
- SURE SHOT—Crown Heights Affair—De-Lite
- SUZANNE FELLINI—Casablanca
- SWEET SENSATION—Stephanie Mills—20th Century Fox
- WARM THOUGHTS—Smokey Robinson—Tamla

RECORD & TAPE COLLECTOR/BALTIMORE

- ARGYBARGY—Squeeze—A&M
- DUKE—Genesis—Atlantic
- GLASS HOUSES—Billy Joel—Col
- GLOW OF LOVE—Change—RFC
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- HOT BOX—Fatback Band—Spring

- ON THROUGH THE NIGHT—Def Leppard—Mercury
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WINNERS—Kleer—Atlantic

KEMP MILL/WASH., D.C.

- DREAM COME TRUE—Earl Klugh—UA
- DREAMS—Grace Slick—RCA
- DUKE—Genesis—Atlantic
- JERRY KNIGHT—A&M
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ONE EIGHTY—Ambrosia—WB
- PROGRESSIONS OF POWER—Triumph—RCA
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WINNERS—Kleer—Atlantic
- YOU'LL NEVER KNOW—Rodney Franklin—Col

RADIO 437/PHILADELPHIA

- AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
- BARTZ—Gary Bartz—Arista
- DREAM COME TRUE—Earl Klugh—UA
- LADY T—Teena Marie—Gordy
- MIDDLE MAN—Boz Scaggs—Col
- NINE TO THE UNIVERSE—Jimi Hendrix—Reprise
- NUDE ANTS—Keith Jarrett—ECM
- RARITIES—Beatles—Capitol
- SKYWAY—Skiyy—Salsoul
- WOMEN & CHILDREN FIRST—Van Halen—WB

RECORD REVOLUTION/PA.-DEL.

- DUKE—Genesis—Atlantic
- GO ALL THE WAY—Isley Brothers—T-Neck
- HANG TOGETHER—Odyssey—RCA
- JERRY KNIGHT—A&M
- NINE TO THE UNIVERSE—Jimi Hendrix—Reprise
- ON TO VICTORY—Humble Pie—Arco
- SURE SHOT—Crown Heights Affair—De-Lite
- TWO TONS O' FUN—Fantasy
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WITHOUT RHYME OR REASON—Scott Jarrett—Arista/GRP

RECORD REVOLUTION/CLEVELAND

- BOYS DON'T CRY—Cure—PVC
- DUKE—Genesis—Atlantic
- EVENING STANDARDS—Jags—Island
- GLASS MOON—Radio
- GO ALL THE WAY—Isley Brothers—T-Neck
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- NOBODY'S HEROES—Stiff Little Fingers—Chrysalis
- NUDE ANTS—Keith Jarrett—ECM
- ONE EIGHTY—Ambrosia—WB
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

MUSIC STOP/MICHIGAN

- DECADE OF ROCK & ROLL—REO Speedwagon—Epic
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MIDDLE MAN—Boz Scaggs—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- RARITIES—Beatles—Capitol
- REACHING FOR TOMORROW—Switch—Gordy
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

ROSE RECORDS/CHICAGO

- BACKSTAGE PASS—Little River Band—Capitol
- DEPARTURE—Journey—Col

- DREAM COME TRUE—Earl Klugh—UA
- DREAM STREET ROSE—Gordon Lightfoot—WB
- DREAMS—Grace Slick—RCA
- GIDEON—Kenny Rogers—UA
- RARITIES—Beatles—Capitol
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TRIOLOGY—Frank Sinatra—Reprise
- WOMEN & CHILDREN FIRST—Van Halen—WB

RADIO DOCTORS/MILWAUKEE

- BACK FOR MORE—Al Johnson—Col
- BERNADETTE PETERS—MCA
- GLOW OF LOVE—Change—RFC
- JERRY KNIGHT—A&M
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- ON THROUGH THE NIGHT—Def Leppard—Mercury
- PLANETS—Motown
- PRETENDERS—Sire
- RUSSIA—WB
- 707—Casablanca

SPEC'S MUSIC/FLORIDA

- BACKSTAGE PASS—Little River Band—Capitol
- BERNADETTE PETERS—MCA
- DUKE—Genesis—Atlantic
- EVENING STANDARDS—Jags—Island
- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- LOVE'S ONLY LOVE—Engelbert Humperdinck—Epic
- MIDDLE MAN—Boz Scaggs—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- ONE EIGHTY—Ambrosia—WB

POPLAR TUNES/MEMPHIS

- AFTER MIDNIGHT—Manhattans—Col
- DUKE—Genesis—Atlantic
- GO ALL THE WAY—Isley Brothers—T-Neck
- IN 'N' OUT—Stone City Band—Gordy
- ONE EIGHTY—Ambrosia—WB
- REACHING FOR TOMORROW—Switch—Gordy
- THIN RED LINE—Cretones—Planet
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

TAPE CITY/NEW ORLEANS

- GIDEON—Kenny Rogers—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- LADY T—Teena Marie—Gordy
- LET'S GET SERIOUS—Jermaine Jackson—Motown
- MIDDLE MAN—Boz Scaggs—Col
- RELEASED—Patti LaBelle—Epic
- SPIRIT OF LOVE—Con Funk Shun—Mercury
- TOGETHER—Oak Ridge Boys—MCA
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- WOMEN & CHILDREN FIRST—Van Halen—WB

INDEPENDENT RECORDS/COLORADO

- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
- GO ALL THE WAY—Isley Brothers—T-Neck
- INNUENDO—Danny Kortchmar—Asylum
- LOVE IS THE ANSWER—Lannie Liston Smith—Col
- MIDDLE MAN—Boz Scaggs—Col
- NUDE ANTS—Keith Jarrett—ECM
- ONE EIGHTY—Ambrosia—WB
- REACHING FOR TOMORROW—Switch—Gordy

- THIN RED LINE—Cretones—Planet
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

SOUND WAREHOUSE/COLORADO

- CATCHING THE SUN—Spyro Gyra—MCA
- DUKE—Genesis—Atlantic
- END OF THE CENTURY—Ramoness—Sire
- GLASS HOUSE ROCK—Greg Kihn—Beserkley
- Laurie & The Sighs—Atlantic
- PLAYING NEAR THE EDGE—Peter McLean—Arc
- RARITIES—Beatles—Capitol
- RUNNING FOR MY LIFE—Judy Collins—Elektra
- 10 1/2—Dramatics—MCA
- UNDERTOW—Firefall—Atlantic

CIRCLES/ARIZONA

- BACKSTAGE PASS—Little River Band—Capitol
- FAVORITES—Crystal Gayle—UA
- GO ALL THE WAY—Isley Brothers—T-Neck
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- NOW APPEARING AT OLE MISS—B.B. King—MCA
- NUCLEAR BLUES—Blood, Sweat & Tears—LAX
- RUNNING FOR MY LIFE—Judy Collins—Elektra
- THIN RED LINE—Cretones—Planet
- TRIOLOGY—Frank Sinatra—Reprise
- WELCOME TO THE CLUB—Ian Hunter—Chrysalis

TOWER/PHOENIX

- CRASH & BURN—Pat Travers Band—Polydor
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- DUKE—Genesis—Atlantic
- GOD SAVE THE QUEEN—Robert Fripp—Polydor
- HARVEST—Bob James—Col/Tappan Zee
- KITTYHAWK—EMI America
- ONE EIGHTY—Ambrosia—WB
- SACRED SONGS—Daryl Hall—RCA
- TRIOLOGY—Frank Sinatra—Reprise
- WOMEN & CHILDREN FIRST—Van Halen—WB

MUSIC PLUS/LOS ANGELES

- BACKSTAGE PASS—Little River Band—Capitol
- DOLLY, DOLLY, DOLLY—Dolly Parton—RCA
- GREATEST HITS—Pavarotti—London
- LOVE IS THE ANSWER—Lannie Liston Smith—Col
- NO BALLADS—Rockets—RSO
- NUCLEAR BLUES—Blood, Sweat & Tears—LAX
- NUDE ANTS—Keith Jarrett—ECM
- ROBIN LANE & THE CHARTBUSTERS—WB
- ROMANTICS—Nemperor
- RUSSIA—WB

EUCALYPTUS RECORDS/WEST & NORTHWEST

- DON'T FIGHT IT—Red Rider—Capitol
- DREAM BABIES GO HOLLYWOOD—John Stewart
- DUKE—Genesis—Atlantic
- GLASS HOUSE ROCK—Greg Kihn—Beserkley
- GO ALL THE WAY—Isley Brothers—T-Neck
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MIDDLE MAN—Boz Scaggs—Col
- MOUTH TO MOUTH—Lipps, Inc.—Casablanca
- RARITIES—Beatles—Capitol
- WOMEN & CHILDREN FIRST—Van Halen—WB

Record World Albums

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

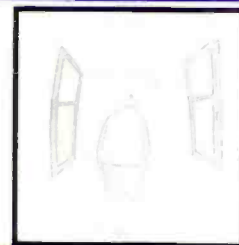
APRIL 26, 1980

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

APR. 26	APR. 19				WKS. ON CHART	
1	1	THE WALL PINK FLOYD Columbia PC2 36183 (12th Week)			18	L
2	2	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041			7	H
3	3	GLASS HOUSES BILLY JOEL/Columbia FC 36384			6	H
4	4	MAD LOVE LINDA RONSTADT/Asylum 5E 510			8	H
5	5	OFF THE WALL MICHAEL JACKSON/Epic FE 35745			33	H
6	6	THE LONG RUN EAGLES/Asylum 5E 508			27	H
7	11	WOMEN AND CHILDREN FIRST VAN HALEN/Warner Bros. HS 3415			2	H
8	8	LIGHT UP THE NIGHT BROTHERS JOHNSON/A&M SP 3716			8	H
9	18	GIDEON KENNY ROGERS/United Artists LOO 1035			2	H
10	10	DEPARTURE JOURNEY/Columbia FC 36339			6	H
11	13	GO ALL THE WAY ISLEY BROTHERS/T-Neck FZ 36305 (CBS)			2	H
12	7	THE WHISPERS /Solar BXL1 3521 (RCA)			15	H
13	9	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105			23	H
14	12	AMERICAN GIGOLO (ORIGINAL SOUNDTRACK)/Polydor PD 1 6259			8	H
15	16	CHRISTOPHER CROSS /Warner Bros. BSK 3383			7	G
16	14	BEBE LE STRANGE HEART /Epic FE 36371			9	H
17	19	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634			19	H
18	15	FUN AND GAMES CHUCK MANGIONE/A&M SP 3715			10	H
19	17	PERMANENT WAVE RUSH/Mercury SRM 1 4001			13	H
20	22	PRETENDERS /Sire SRK 6083 (WB)			13	G
21	23	KENNY KENNY ROGERS /United Artists LWAK 979			29	H
22	20	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236			23	G
23	25	LOVE STINKS J. GEILS BAND/EMI-America SOO 17016			12	H
24	21	GET HAPPY!! ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347			6	G
25	27	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H			68	G
26	28	TWO G.Q./Arista AL 9511			5	H
27	30	CATCHING THE SUN SPYRO GYRA/MCA 5108			5	H
28	31	WARM THOUGHTS SMOKEY ROBINSON/Tamla T8 367M1 (Motown)			6	H
29	26	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191			24	L
30	65	MIDDLE MAN BOZ SCAGGS/Columbia FC 36106			2	H
31	38	MICKY MOUSE DISCO /Disney/Vista V 2504			5	X
32	33	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010			16	H
33	24	RAY, GOODMAN & BROWN /Polydor PD 1 6240			14	G
34	66	RARITIES BEATLES/Capitol SHAL 12060			2	H
35	36	SKYLARKIN' GROVER WASHINGTON, JR./Motown M7 933R1			8	G
36	35	CORNERSTONE STYX/A&M SP 3711			27	H
37	44	ROBERTA FLACK FEATURING DONNY HATHAWAY /Atlantic SD 16013			4	H
38	39	THE PLEASURE PRINCIPLE GARY NUMAN/Atco SD 38 120			10	G
39	32	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)			25	G
40	34	BEE GEES GREATEST /RSO RS 2 4200			22	L
41	42	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H			17	G
42	29	... BUT THE LITTLE GIRLS UNDERSTAND KNACK/Capitol SOO 12045			9	H
43	40	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225			27	H
44	50	MOUTH TO MOUTH LIPPS, INC./Casablanca NBLP 7197			4	G
45	63	SPIRIT OF LOVE CON FUNK SHUN/Mercury SRM 1 3806			3	G
46	51	TENTH MARSHALL TUCKER BAND/Warner Bros. HS 3410			5	H
47	37	EVERY GENERATION PONNIE LAWS/United Artists LT 1001			11	G
48	53	CRASH AND BURN PAT TRAVERS BAND/Polydor PD 1 6262			4	G
49	47	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			49	G
50	45	AFTER DARK ANDY GIBB/RSO RS 1 3069			8	H
51	70	LET'S GET SERIOUS JERMAINE JACKSON/Motown M7 928R1			3	G
52	54	GAP BAND II /Mercury SRM 1 3804			15	G
53	59	DREAMS GRACE SLICK/RCA AFL1 3544			4	G
54	41	LONDON CALLING CLASH/Epic E2 36328			12	I
55	52	MIDNIGHT MAGIC COMMODORES/Motown MB 926M1			35	H
56	62	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009			16	H
57	43	BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON/Asylum 5E 509			9	H
58	60	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill SH 245			7	G
59	72	TWO PLACES AT THE SAME TIME RAY PARKER JR. AND RAYDIO/Arista AL 9515			3	H
60	46	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172			25	G
61	61	10 1/2 DRAMATICS/MCA 3196			6	G

CHARTMAKER OF THE WEEK

62	113	DUKE GENESIS Atlantic SD 16014			1	H
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63	69	DREAM COME TRUE EARL KLUGH/United Artists LT 1026			3	G
64	67	SKYWAY SKYY /Salsoul SA 8532 (RCA)			5	G
65	49	SEPTEMBER MORN NEIL DIAMOND/Columbia FC 36121			15	H
66	68	HIDEAWAY DAVID SANBORN/Warner Bros. BSK 3379			6	G
67	56	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350			25	X
68	71	DREAM STREET ROSE GORDON LIGHTFOOT/Warner Bros. HS 3426			3	H
69	78	LET THE MUSIC DO THE TALKING THE JOE PERRY PROJECT/Columbia JC 36388			2	G
70	48	VICTIMS OF THE FURY ROBIN TROWER/Chrysalis CHR 1215			9	G
71	73	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)			11	G
72	74	PROGRESSIONS OF POWER TRIUMPH /RCA AFL 1 3524			4	G
73	77	ON THE RADIO—GREATEST HITS, VOL. II DONNA SUMMER/Casablanca NBLP 7202			9	H
74	55	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008			17	K
75	33	UNDERTOW FIREFALL/Atlantic SD 16006			2	H
76	76	THE B-52'S /Warner Bros. BSK 3355			9	G
77	84	MASSTERPIECE MASS PRODUCTION/Cotillion SD 5218 (Atl)			3	G
78	58	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708			55	H
79	64	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)			15	G
80	57	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)			32	H
81	75	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110			29	G
82	97	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA/Reprise 3FS 2300 (WB)			2	X
83	85	THE CARS /Elektra 6E 135			89	G
84	96	PARALLEL LINES BLONDIE/Chrysalis CHR 1192			2	G
85	82	STARDUST WILLIE NELSON/Columbia KC 35305			12	G
86	131	BACKSTAGE PASS LITTLE RIVER BAND/Capitol SWBK 12061			1	L
87	89	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)			3	G
88	91	THE ELECTRIC HORSEMAN (ORIGINAL SOUNDTRACK)/Columbia JS 36327			10	H
89	100	REACHING FOR TOMORROW SWITCH/Gordy G8 993M1 (Motown)			1	H
90	81	RISE HERB ALPERT/A&M SP 4790			27	G
91	101	RELEASED PATTI LABELLE/Epic JE 36381			1	G
92	99	LOVE SOMEBODY TODAY SISTER SLEDGE/Cotillion SD 16012 (Atl)			9	H
93	93	EVITA FESTIVAL /RSO RS 1 3061			9	G
94	118	WELCOME TO THE CLUB IAN HUNTER/Chrysalis CH2 1296			1	J
95	108	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107			1	H
96	79	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256			12	G
97	107	GOD SAVE THE QUEEN/UNDER HEAVY MANNERS ROBERT FRIPP/Polydor PD 1 6266			1	G
98	100	L.A. BOPPERS /Mercury SRM 1 3816			2	G
99	110	ON TO VICTORY HUMBLE PIE/Atco SD 38 122			1	G
100	88	DEGUELLO ZZ TOP/Warner Bros. HS 3361			20	H

ERIC CLAPTON • JUST ONE NIGHT

RS-2-4202



RECORDED LIVE IN CONCERT

TWO RECORD SET FEATURING CLASSIC PERFORMANCES OF:

Cocaine • Lay Down Sally • Wonderful Tonight • Early In The Morning
After Midnight • Blues Power • Double Trouble • Tulsa Time • Setting Me Up
If I Don't Be There By Morning • Worried Life Blues • All Our Past Times
Rambling On My Mind • Farther Up The Road

Produced and engineered by Jon Astley



Record World Albums 101-150

APRIL 26, 1980

APR. 26
APR. 19

- 101** 112 HOT BOX FATBACK/Spring SP 1 6726 ((Polydor)
- 102 106 SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 103 95 ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501
- 104 104 SACRED SONGS DARYL HALL/RCA AFL1 3573
- 105 102 PROTECT THE INNOCENT RACHEL SWEET/Stiff/Columbia NJC 36337
- 106** 116 ARGYBARGY SQUEEZE/A&M SP 4802
- 107** 135 ONE EIGHTY AMBROSIA/Warner Bros. BSK 3368
- 108** 132 YOU'LL NEVER KNOW RODNEY FRANKLIN/Columbia NJC 36122
- 109** 119 DREAM BABIES GO HOLLYWOOD JOHN STEWART/RSO RS 1 3074
- 110 98 1980 GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- 111 114 HIGHWAY TO HELL AC/DC/Atlantic SD 19244
- 112 80 ADVENTURES IN UTOPIA UTOPIA/Bearsville BRK 6991 (WB)
- 113 111 HEAD GAMES FOREIGNER/Atlantic SD 29999
- 114 115 SUE SAAD & THE NEXT/Planet P4 (Elektra/Asylum)
- 115** 134 AFTER MIDNIGHT MANHATTANS/Columbia JC 36411
- 116 124 LADY T TEENA MARIE/Gordy G7 992R1 (Motown)
- 117** 130 EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
- 118 120 WILLIE NILE/Arista AB 4260
- 119 123 ALL THAT JAZZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198
- 120 122 IN 'N' OUT STONE CITY BAND/Gordy G7 991R1 (Motown)
- 121 121 UNION JACKS THE BABYS/Chrysalis CHR 1267
- 122 128 SMALLCREEP'S DAY MIKE RUTHERFORD/Passport PB 9843 (Jem)
- 123 87 BRASS CONSTRUCTION 5/United Artists LT 977
- 124** — A DECADE OF ROCK AND ROLL 1970 TO 1980 REC SPEEDWAGON/Epic KE2 36444
- 125 86 HIROSHIMA/Arista AB 4252
- 126** 136 NINE TO THE UNIVERSE JIMI HENDRIX/Reprise HS 2299 (WB)
- 127 90 MALICE IN WONDERLAND NAZARETH/A&M SP 4799
- 128 129 LATE AT NIGHT BILLY PRESTON/Motown M7 925R1
- 129** 139 WHAT'S THE WORD FABULOUS THUNDERBIRDS/Chrysalis CHR 1287
- 130 133 8 FOR THE '80S WEBSTER LEWIS/Epic JE 36197
- 131 105 CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
- 132 92 AUTOGRAPH JOHN DENVER/RCA AQL1 3449
- 133 94 WET BARBRA STREISAND/Columbia FC 36258
- 134 126 ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
- 135 127 GREATEST HITS KC & THE SUNSHINE BAND/TK 612
- 136 140 OCEANLINER PASSPORT/Atlantic SD 19265
- 137 138 SHOOTING STAR/Virgin VA 13133 (Atl)
- 138 145 PRINCE/Warner Bros. BSK 3366
- 139 142 ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782
- 140 141 END OF THE CENTURY RAMONES/Sire SRK 6077 (WB)
- 141 144 NO BALLADS ROCKETS/RSO RS 1 3071
- 142 — THE GLOW OF LOVE CHANGE/Warner/RFC RFC 3438
- 143 — WINNERS KLEER/Atlantic SD 19262
- 144 146 ON OFF BROADWAY usa/Atlantic SD 19263
- 145 — LOVE IS THE ANSWER LONNIE LISTON SMITH/Columbia JC 36373
- 146 — ON THROUGH THE NIGHT DEF LEPPARD/Mercury SRM 1 3828
- 147 148 PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020
- 148 149 DON'T FIGHT IT RED RIDER/Capitol ST 12028
- 149 150 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 150 — SUZANNE FELLINI/Casablanca NBLP 7205

Albums 151-200

APRIL 26, 1980

- 151 STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698
- 152 YOU'VE GOT WHAT IT TAKES BOBBY THURSTON/Prelude PRL 12174
- 153 THIN RED LINE CRETONES/Planet P5 (Elektra/Asylum)
- 154 DANCING IN THE DRAGON'S JAW BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
- 155 SOLD OUT FOOLS/EMI-America SW 17024
- 156 LIVE AT THE PUBLIC THEATER HEATH BROS./Columbia FC 36374
- 157 REALITY EFFECT TOURISTS/Epic NJE 36386
- 158 TWO TONS O' FUN/Fantasy/Honey F 9584
- 159 BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL/Warner Bros. BSK 3407
- 160 PRIVATE LIGHTNING/A&M SP 4791
- 161 TENEMENT STEPS MOTORS/Virgin VA 13139 (Atl)
- 162 IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207
- 163 FACE TO FACE ANGEL CITY/Epic NJE 36344
- 164 VAN HALEN/Warner Bros. BSK 3075
- 165 BARTZ GARY BARTZ/Arista AB 4263
- 166 STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
- 167 URBAN VERBS/Warner Bros. BSK 3418
- 168 GALLAGHER/United Artists LT 1019
- 169 SECOND EDITION PUBLIC IMAGE, LTD/Island 2WX 3288 (WB)
- 170 MONSTER HERBIE HANCOCK/Columbia JC 36415
- 171 HEAT/MCA 3225
- 172 NUDE ANTS KEITH JARRETT/ECM 2 1171 (WB)
- 173 SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574
- 174 KITTYHAWK/EMI-America SW 17029
- 175 RUNNING FOR MY LIFE JUDY COLLINS/Elektra 6E 253
- 176 JERRY KNIGHT/A&M SP 4788
- 177 BERNADETTE PETERS/MCA 3230
- 178 ABBA'S GREATEST HITS/Atlantic SD 19114
- 179 GLASS HOUSE ROCK GREG KINN BAND/Beserkley BZ 10068 (Elektra/Asylum)
- 180 ANNIE (ORIGINAL CAST ALBUM)/Columbia PS 34712
- 181 INNUENDO DANNY KORTCHMAR/Asylum 6E 250
- 182 AFTER THE RAIN SIDE EFFECT/Elektra 6E 261
- 183 PAUL DAVIS/Bang JZ 36094 (CBS)
- 184 SOMETIMES YOU WIN DR. HOOK/Capitol SOO 12023
- 185 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 31122
- 186 LED ZEPPELIN IV/Atlantic SD 19129
- 187 CAT IN THE HAT BOBBY CALDWELL/Clouds 8810 (TK)
- 188 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
- 189 ZAMPFR/Mercury SRM 1 3817
- 190 NOW APPEARING AT OLE MISS B.B. KING/MCA 2 8016
- 191 CIVILIAN GENTLE GIANT/Columbia JC 36341
- 192 MIDNIGHT DESIRE RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)
- 193 DIONNE DIONNE WARWICK/Arista AB 4230
- 194 HARDER... FASTER APRIL WINE/Capitol ST 12013
- 195 VOYAGER ROGER WHITTAKER/RCA AFL1 3518
- 196 SURE SHOT CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
- 197 NOMAD CHICO HAMILTON/Elektra 6E 257
- 198 ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3424
- 199 NUCLEAR BLUES BLOOD SWEAT & TEARS/LAX/MCA 3227
- 200 RUSSIA/Warner Bros. BSK 3414

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

Album Cross Reference

ABBA	56	MANHATTANS	115
AC/DC	111	MANHATTAN TRANSFER	117
HERB ALPERT	90	TEENA MARIE	116
AMBROSIA	107	MASS PRODUCTION	77
B-52s	76	HAROLD MELVIN	87
BABYS	121	MOLLY HATCHET	81
BEATLES	34	MICKEY MOUSE DISCO	31
BEE GEES	40	NAZARETH	127
PAT BENATAR	22	WILLIE NELSON	85
BLONDE BOFILL	43, 84	WILLIE NILE	118
ANGELA BOFILL	103	GARY NUMAN	28
BRASS CONSTRUCTION	123	OFF BROADWAY USA	144
BROTHERS JOHNSON	8	ORIGINAL SOUNDTRACK:	
CARS	83	ALL THAT JAZZ	119
CHANGE	142	AMERICAN GIGOLO	14
CLASH	54	COAL MINER'S DAUGHTER	95
COMMODORES	55	ELECTRIC HORSEMAN	88
CON FUNK SHUN	45	ROSE	32
ELVIS COSTELLO	24	RAY PARKER JR. & RAYDIO	59
CHRISTOPHER CROSS	15	PASSPORT	136
DEF LEPPARD	146	JOE PERRY PROJECT	69
JOHN DENVER	132	TOM PETTY	13
NEIL DIAMOND	65	PINK FLOYD	1, 71
DRAMATICS	61	BILLY PRESTON	128
EAGLES	6	PRETENDERS	20
FABULOUS THUNDERBIRDS	129	PRINCE	138
FATBACK	101	RAMONES	140
SUZANNE FELLINI	150	LOU RAWLS	102
FESTIVAL	93	RAY, GOODMAN & BROWN	33
FIREBALL	75	RED RIDER	148
ROBERTA FLACK FEATURING DONNY HATHAWAY	37	REO SPEEDWAGON	124
FLEETWOOD MAC	67	SMOKEY ROBINSON	28
DAN FOGELBERG	17	ROCKETS	141
FOREIGNER	113	KENNY ROGERS	9, 21, 25, 41
RODNEY FRANKLIN	108	LINDA RONSTADT	4
ROBERT FRIPP	97	RUSH	19
GAP BAND	52	MIKE RUTHERFORD	122
CRYSTAL GAYLE	131	SUE SAAD & THE NEXT	114
J. GEILS	23	DAVID SANBORN	66
GENESIS	62	BOB SCAGGS	30
ANDY GIBB	50	BOB SFGFR	2, 149
G.O.	26	GIL SCOTT-HERON & BRIAN JACKSON	110
DARYL HALL	104	SHALAMAR	79
HEART	16	SHOOTING STAR	137
JIMI HENDRIX	126	FRANK SINATRA	82
HIROSHIMA	125	SISTER SLEDGE	92
RUPERT HOLMES	147	SKYY	64
HUMBLE PIE	99	GRACE SLICK	53
IAN HUNTER	94	LONNIE LISTON SMITH	145
ISLEY BROTHERS	11	SPINNERS	96
IRMAINE JACKSON	51	SPYRO GYRA	27
MICHAEL JACKSON	5	SQUEEZE	106
BOB JAMES & EARL KLUGH	134	JOHN STEWART	89
WAYLON JENNINGS	49	SWITCH	109
BILLY JOEL	3	STONE CITY BAND	120
JOURNRY	10	BARBRA STREISAND	133
KC & THE SUNSHINE BAND	135	STYX	36
KLEER	143	SUGARHILL GANG	58
EARL KLUGH	63	DONNA SUMMER	29, 73
KNACK	42	SUPERTRAMP	78
KOOL & THE GANG	39	RACHEL SWEET	105
PATTI LABELLE	91	38 SPECIAL	139
L.A. BOPPERS	98	PAT TRAVERS	48
RONNIE LAWS	47	TRIUMPH	72
LED ZEPPELIN	80	ROBIN TROWER	70
WEBSTER LEWIS	130	MARSHALL TUCKER BAND	46
GORDON LIGHTFOOT	68	UTOPIA	112
LIPPS, INC	44	VAN HALEN	7
LITTLE RIVER BAND	86	GROVER WASHINGTON, JR.	35
KENNY LOGGINS	60	WHISPERS	12
LYNYRD SKYNYRD	74	WARREN ZEVON	57
CHUCK MANGIONE	18	ZZ TOP	100

Record World Black Oriented Music

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Brace yourselves. Nile Rogers and Bernard Edwards are about to unleash some of their hottest music ever. Their recently completed album on Diana Ross has so much to offer that Motown is rushing it out early, though no decision has been made yet on the first single. In addition to placing Diana in a completely new musical setting, they have taken the opportunity to extend the traditional Chic sound with reggae influences and other surprises. The blending of their infectious rhythms and the strength of Diana's vocals should elevate Ms. Ross to another level on the charts. Watch for the cuts "Have Fun" and "Tenderness." And for those of you who read RW's feature last week on black musicians playing rock, write in Edwards and Rogers as the latest addition to that club. The album that they have produced for Sheila & B. Devotion is one of the most serious rock albums I've heard. The single "Spacer" which was just released here last week has already sold 2 million copies abroad. The material on the album is a blend of rock and R&B that should catch a lot of folk's ears. It may come as a surprise to many that the personnel here is exactly the same as that on all the other Chic productions. Nile Rogers is playing some serious guitar on this LP. Listen for the tracks "King Of The World" and "Charge Plates And Credit Cards." That brings us to the upcoming Chic album which is currently in the works. Watch for a single with two strong sides—"Real People" and "Open Up." The latter tune is an instrumental number that swings with strings. For those of you who didn't know that most of the Chic band comes from a jazz background, get next to this one. The entire crew is heading out on a six-month tour on the Kool Jazz Festival. Their New York area date is Aug. 23rd and the line includes Chic, Chaka Khan & Rufus, Kool & The Gang, Cameo, and the Brothers Johnson.

There is another version of the single "Gee Whiz" that was released at the same time as Bernadette Peters' version. It's recorded by a new group Interlude on Jimmy Dockett's Star Vision International label. Their own rendition of this Carla Thomas classic is just as good . . . maybe even a little better. Give it a spin.

Carl Davis and Morris Levy have formed a New York-based label called Kelli-Arts Records which will be manufactured by Roulette and distributed independently. Their initial release is a single on former Chi-Sound artists, Windy City, entitled "I Still Love You." Kelli-Arts offices are at 1790 Broadway, New York, N.Y. 10019, (212) 757-9880. Carl Davis Productions is currently working on projects with the Dells for Chi-Sound and with recently signed Mary Wells. Former RW staffer, Basil Nias, is executive consultant for Kelli-Arts and Davis Productions.

The Bottom Line presented Cissy Houston and Patrice Rushen on separate bills last week. Ms. Houston was in exceptionally fine form and capped off a rousing set in a duet with her daughter, Whitney

Houston. Whitney, who has inherited her mother's singing talents, is someone to keep an eye on. Patrice Rushen drew four SRO sets and an enthusiastic response each night. Her band, featuring some of the best west coast talent available, is a tight-knit unit and backs her well. Rushen is singing more and playing less these days—apparently to the delight of her audience—and what little keyboard work she does shows that her solos are getting even stronger.

TK Records has signed a long term contract with Buddy Scott, president of Crossover Enterprises, an independent promotion and marketing firm. Acts associated thus far with Crossover Enterprises are Bobby Caldwell, whose "Coming Down From Love" single is climbing the charts. In addition to Caldwell, Crossover is also hot on the case with Columbia's Al Johnson's "I'm Back For More" on Columbia, and Bobby Thurston's "You Got What It Takes" on Pre-
(Continued on page 37)

Black Oriented Album Chart

APRIL 26, 1980

- GO ALL THE WAY**
THE ISLEY BROTHERS/T-Neck FZ 36305 (CBS)
- LIGHT UP THE NIGHT**
BROTHERS JOHNSON/A&M SP 3716
- THE WHISPERS**
Solar BXL1 3521 (RCA)
- ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- WARM THOUGHTS**
SMOKEY ROBINSON/Tamla TB 367M1 (Motown)
- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- THE GAP BAND II**
Mercury SRM 1 3804
- TWO**
G.Q./Arista AL 9511
- SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- TWO PLACES AT THE SAME TIME**
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- AFTER MIDNIGHT**
MANHATTANS/Columbia JC 36411
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 10 1/2**
DRAMATICS/MCA 3196
- LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- L.A. BOPPERS**
Mercury SRM 1 3816
- MASSTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (Atl)
- 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- BRASS CONSTRUCTION**
United Artists LT 977
- WINNERS**
KLEER/Arista SD 19262
- RELEASED**
PATTI LABELLE/Epic JE 36381
- SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- IN 'N' OUT**
STONE CITY BAND/Gordy G7 991R1 (Motown)
- DANCIN' AND LOVIN'**
SPINNERS/Arista SD 19256
- CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- PRINCE**
Warner Bros. BSK 3366
- 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
- GLORYHALLASTOOPID**
PARLIMENT/Casablanca NBLP 7195
- FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- THE GLOW OF LOVE**
CHANGE/Warner/RFC RFC 3438
- BACK FOR MORE**
AL JOHNSON/Columbia NJC 36266
- TWO TONS O' FUN**
Fantasy/Honey F 9584
- THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Arista SD 19259
- HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- MONSTER**
HERBIE HANCOCK/Columbia JC 36415
- MIDNIGHT DESIRE**
RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)

PICKS OF THE WEEK

AND ONCE AGAIN

ISAAC HAYES—Polydor PD-1-6269



Isaac is back and hotter than ever. His fourth LP on this label contains some of his best material in

years and covers a wide variety of areas. There are three originals and two cover tunes. For his old fans there are the ballads "It's All In The Game" (a natural single) and "This Time I'll Be Sweeter." "I Ain't Never" is sure to be a disco winner.

AFTER MIDNIGHT

THE MANHATTANS—Columbia JC 36411



The Manhattans demonstrate here that they are still the masters of the ballad. This beautiful re-

lease features the production work of Bert deCoteaux, Norman Harris, Leo Graham and Dennis Lambert. There is also an up-tempo tune among the ten ever-present ballads that is a standout. With "Shining Star" climbing, the LP is sure to follow.

COLLINS & COLLINS

A&M—SP-4806



This Philly-based brother and sister duet makes a good version of the Ashford & Simpson tune

"Top Of The Stairs," and "You Know How To Make Me Feel So Good." John Davis has produced this package with good results. Listen for "Turn Down Love."

PARADISE

PEABO BRYSON—Capitol 500 12063



Bryson returns with a winning album of seven original songs which he wrote and produced with co-producer Johnny Pate. As always he executes the material very well, with his performances on "Life Is A Child" and "Love In Every Season" being exceptionally strong. Watch for "Love Has No Shame" as a potential single.

Black Oriented Singles

APRIL 26, 1980

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

APR. 26	APR. 19		WKS. ON CHART
1	1	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS T-Neck 9 2290 (CBS) (2nd Week)	9
2	2	STOMP! BROTHERS JOHNSON/A&M 2216	12
3	3	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	10
4	4	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	12
5	7	LADY WHISPERS/Solar 11928 (RCA)	7
6	8	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	7
7	6	BOUNCE, ROCK, SKATE, ROLL, PT. 1 VAUGHAN MASON AND CREW/Brunswick 55548	14
8	13	GOT TO BE ENOUGH CON FUNK SHUN/Mercury 76051	7
9	9	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	14
10	10	STANDING OVATION G.Q./Arista 0483	12
11	17	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO/Arista 0494	7
12	18	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	6
13	5	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	15
14	11	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	15
15	16	HIGH SKYY/Salsoul 2113 (RCA)	9
16	12	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	20
17	14	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	10
18	22	I'M BACK FOR MORE AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	9
19	31	FUNKYTOWN LIPPS, INC./Casablanca 2233	6
20	25	ALL-NIGHT THING INVISIBLE MAN'S BAND/Mango 103	7
21	15	WELCOME BACK HOME DRAMATICS/MCA 41178	12
22	26	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca)	7
23	34	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844	5
24	30	REACH YOUR PEAK SISTER SLEDGE/Cotillion 45013 (Atl)	6
25	28	SHINING STAR MANHATTANS/Columbia 1 11222	7
26	29	RIGHT IN THE SOCKET SHALAMAR/Solar 11929 (RCA)	6
27	37	SWEET SENSATION STEPHANIE MILLS/20th Century Fox 2449 (RCA)	4
28	19	TOO HOT KOOL & THE GANG/De-Lite 802 (Mercury)	16
29	20	EVERY GENERATION RONNIE LAWS/United Artists 1334	14
30	21	COMPUTER GAME YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	13
31	36	INSIDE OF YOU RAY, GOODMAN & BROWN/Polydor 2077	5
32	40	GOTTA GET MY HANDS ON SOME MONEY FATBACK/ Spring 3008 (Polydor)	5
33	48	LANDLORD GLADYS KNIGHT & THE PIPS/Columbia 1 11239	2
34	23	TODAY IS THE DAY BAR-KAYS/Mercury 76036	12
35	24	IS THIS THE BEST (BOP-DOO-WAH) L. A. BOPPERS/ Mercury 76038	12
36	45	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/ Atlantic 3655	5



37	33	MUSIC TRANCE BEN E. KING/Atlantic 3635	10
38	46	OVERNIGHT SENSATION JERRY KNIGHT/A&M 2215	3
39	32	UNDER YOUR SPELL PHYLLIS HYMAN/Arista 0495	7
40	50	A LOVER'S HOLIDAY CHANGE/Warner/RFC 49208	2
41	55	FOREVER MASS PRODUCTION/Cotillion 45009 (Atl)	3
42	53	LET THIS MOMENT BE FOREVER KWICK/EMI-America 8037	2
43	27	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178	12
44	47	THE BEST LOVE I EVER HAD JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	6

CHARTMAKER OF THE WEEK

45	—	POWER TEMPTATIONS Gordy 7183 (Motown)	1
46	—	CLOUDS CHAKA KHAN/Warner Bros. 49216	1
47	60	BABY (THIS LOVE THAT WE'VE FOUND) HEAT/MCA 41203	3
48	54	WINNERS KLEEER/Atlantic 3650	3
49	49	SUGAR KENNY DOSS/Bearsville 49197 (WB)	5
50	56	AFTER YOU DIONNE WARWICK/Arista 0498	3
51	58	THAT THANG OF YOURS JOHN & ARTHUR SIMMS/ Casablanca 2251	3
52	57	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK)	3
53	—	SHEET MUSIC BARRY WHITE/Unlimited Gold 9 1415 (CBS)	1
54	51	YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude 8009	8
55	63	SEXY EYES DR. HOOK/Capitol 4831	3
56	61	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND/ Tabu 9 5522 (CBS)	2
57	62	LET THE MUSIC TAKE ME PATRICE RUSHEN/Elektra 46604	2
58	64	JUST US TWO TONS O'FUN /Fantasy/Honey 888	2
59	65	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)	2
60	66	THE GET-DOWN MELLOW SOUND PLAYERS ASSOCIATION / Vanguard 35214	2
61	67	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/ Columbia 1 11249	2
62	72	FROM 9:00 UNTIL LAKESIDE /Solar 11931 (RCA)	2
63	—	STARS IN YOUR EYES HERBIE HANCOCK/Columbia 1 11236	1
64	—	BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	1
65	—	I CAN'T GO ON LIVING WITHOUT YOU TAVARES/Capitol 4846	1
66	—	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251	1
67	—	I'LL BE AROUND WAR/MCA 41209	1
68	—	GIMME SOMETHING REAL WARDELL PIPER/Midsong 7 72000 (CBS)	1
69	69	CALL ME BLONDIE/Chrysalis 2414	2
70	42	YOU ARE MY FRIEND SYLVESTER/Fantasy 883	7
71	59	NOW I'M FINE GREY & HANKS/RCA 11922	5
72	43	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	7
73	35	ANY LOVE RUFUS AND CHAKA KHAN/MCA 41191	9
74	38	DESIRE MASQUERADERS/Bang 9 4806 (CBS)	8
75	52	CAN YOU FEEL IT PRESSURE/MCA 41179	6



YOU CAN'T HELP FALLING IN LOVE
with the JIMMY CASTOR record of:

"CAN'T HELP FALLING IN LOVE WITH YOU"

B/W "Stay With Me(Spend The Night)."

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Sabu Strategy Session



Recording artist Paul Sabu (second from right) and MCA Records personnel discuss marketing strategy for the new MCA release "Sabu," released this month. Sabu has produced albums for such other recording artists as Ann-Margret and Debbie Jacobs. Pictured during the meeting, from left, are: Sam Passamano, Jr., national director of marketing; George Osaki, vice president of creative services; Santo Russo, vice president of product development; Sabu, and label president Bob Siner.

20th Publishing Meet

(Continued from page 9)

easily have drawn the line, however, was at Stewart's ulterior motive, a call for closer cooperation between competing companies via new songwriting collaborations.

"I don't think there's enough collaboration between writers from different companies," Stewart told the publishers. "With all due respect to the talented writers you represent, each of you probably has about three or four hot writers, and the rest have greater difficulty getting good covers."

Top-heavy Business

Anticipating the obvious reduction in revenues as the result of proposed deal splitting, he added, "The whole business is too top-heavy at this point. It's the lawyers and accountants who have put the business where it is today—in the toilet." He cited the recent success of Dick Griffey's Solar label as the direct result of cross-company songwriting collaborations yielding hits for label acts.

"I know the lawyers and accountants will give you static, but it's up to the creative people in our business to turn this situation around," he continued, theorizing that a new breed of "casting agents" could arise to assist in successful pairings between song-

writers.

Response was surprisingly favorable to the idea, but guest publishers were divided over whether such collaborations would prove logistically feasible, given contractual precedents. Warned United Artists Music's Suzanne Logan, "If you dilute the publisher's share, and keep diluting it down with split deals, we'll all be out of gigs. The writers will need to be willing to accept smaller shares for this to work."

Another publishing executive was more optimistic, asserting interested firms could begin drafting special arrangements to allow such collaborations. "One song that makes it into the top 10 can generate a lot more money for either collaborator than a single writer's copyright that stays in the catalogue, unrecorded," he concluded.

Others were more skeptical, saying few songwriters would welcome a reduced share of the copyright.

Both Portnow and Stewart, as well as several publishers polled, said they hope the session will lead to future open houses at other labels. What remains to be seen is the meeting's immediate impact. "The key for us," concluded Portnow, "will be what we get out of it in the way of coverable material."

Black Music Report

(Continued from page 35)

lude Records. Also associated with Crossover is Jim Tyrrell, president of T-Electric Records. The first release under the pact is "I Made a Mistake" from the Love Committee LP.

I'm sure you remember Yutaka Yokukura, the artist who sold LPs on the west coast at \$35.00 each, and who to date doesn't have a U.S. distribution deal. Well, Yutaka has had serious fun visiting stations WRVR, WBAI, and WWRL. Yutaka also visited WJAZ, the cable radio station located in Des Moines, Iowa.

On April 25, Arista's G.Q. will headline at the Shrine Auditorium. Their second LP, "GQ Two," has exceeded 400,000 in sales in less than six weeks.

UA Music Meet

(Continued from page 6)

of EMI Music—Netherlands.

International guests will meet with professional staffers from UA Music's Los Angeles, New York and Nashville offices. Harold Seider, president of United Artists Music, will chair the get-together which is structured around a series of audio-visual sessions presenting new UA songs soon to be positioned for worldwide exploitation.

New York's Barry Bergman, vice president of creative affairs, along with professional manager Allan Tepper, will present the newest works of recently signed east coast writer-artists while professional managers Peter Pasternak, Suzanne Logan and Danny Strick will introduce a sight and sound revue of newest material from UA's west coast staff-writers. Jimmy Gilmer will present Nashville's program of newest copyrights and will also preview selections from local writer Richard Leigh's debut album as a performing artist.

Steve Cotler, vice president and general manager of UA's Music Print Division—The Big 3 Music Corporation will chair a presentation session to acquaint both professional managers and foreign representatives with the company's expanded music book product line.

Jay Leipzig, president of The Music Agency and PR/advertising Consultant to UA Music, will join the Nashville meetings to review the progress of recent promotional campaigns. Leipzig will also chair a special seminar to develop coordinated UA Music marketing and promotional campaigns throughout the world.

CBS-Burger King Push

(Continued from page 6)

by CBS Records, Burger King and J. Walter Thompson, Burger King's advertising agency. Advertising support for the campaign includes a prime-time TV campaign on the three major networks and local New York stations, supplemented with a saturation spot radio campaign on multi-format stations. The media-mix campaign (TV, radio, print and point-of-purchase) spotlights ten top CBS releases: Pink Floyd's "The Wall," Billy Joel's "Glass Houses," Michael Jackson's "Off The Wall," Dan Fogelberg's "Phoenix," Barbra Streisand's "Wet," Heart's "Bebe Le Strange," Elvis Costello's "Get Happy!," Lou Rawls' "Sit Down And Talk To Me," Kenny Loggins' "Keep The Fire" and The Beach Boys' "Keepin' The Summer Alive." Participating accounts include Korvettes, Sam Goody's, Record World/TSS, Harmony Hut, Alexander's, King Karol, Carl Graff and Discount Records.

Point of purchase materials for the campaign are displayed in all Burger King restaurants as well as participating record stores.

The CBS Records executives involved in the planning and implementation of the Burger King co-promotion include Ron Piccolo, northeast regional marketing vice president, CBS Records; Mike Martinovich, vice president, merchandising, CBS Records; Morris Baumstein, consultant to CBS Records; Bob Jamieson, vice president, marketing, creative operations on the staff of the deputy president & chief operating officer, CBS/Records Group; and George Ryan, branch manager, Boston.

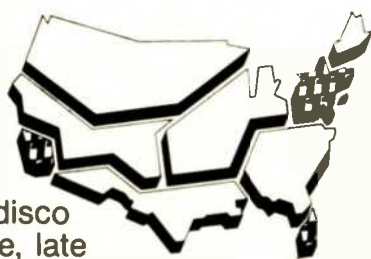
The Jazz LP Chart

APRIL 26, 1980

1. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
2. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
3. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
4. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
5. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
6. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
7. **HIROSHIMA**
Arista AB 4252
8. **1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
9. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
10. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
11. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
12. **MONSTER**
HERBIE HANCOCK/Columbia JC 36415
13. **8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
14. **LOVE IS THE ANSWER**
LONNIE LISTON SMITH/Columbia JC 36373
15. **LIVE AT THE PUBLIC THEATER**
HEATH BROS./Columbia FC 36374
16. **OCEANLINER**
PASSPORT/Atlantic SD 19265
17. **AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
18. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
19. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
20. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
21. **WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342
22. **GENETIC WALK**
AHMAD JAMAL/20th Century Fox T600 (RCA)
23. **IN PERFORMANCE**
OREGON/Elektra 9E 304
24. **NOMAD**
CHICO HAMILTON/Elektra 6E 257
25. **NUDE ANTS**
KEITH JARRETT/ECM 2 1171 (WB)
26. **PRESSURE**
MCA 3195
27. **FOR SURE!**
WOODY SHAW/Columbia FC 36383
28. **WITHOUT RHYME OR REASON**
SCOTT JARRETT/Arista/GRP GRP 5007
29. **THE BEST OF TOM SCOTT**
Columbia JC 36352
30. **BARTZ**
GARY BARTZ/Arista AB 4263

The Record World

1



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

Ambrosia: 27-21 WAXY, a22 WBBF, 24-17 WCAO, 24-19 WFBR, d25 WFIL, 23-19 WICC, a26 WIFI, 27-22 WKBW, 27-24 WPGC, 28-25 WRKO, 25-21 WTIC-FM, 29-28 WXLO, 20-13 WYRE, 27-24 KFI, ho KFRC, ho KHJ, 23-20 KEARTH, 17-13 PRO-FM, a F105, 32-30 JB105, 26-19 KC101, e Q107, 38-34 Y100, d28 14Q, 21-19 96X.

B-52's: d21 WIFI, 18-15 WPGC, 23-13 KFI, 16-13 KHJ, 17-6 Q107.

P. Benatar: a WFBR, 21-16 WIFI, ahb WPGC, a WYRE, hb JB105.

Bros. Johnson: 10-9 WABC, a WAXY, 15-10 WCAO, 8-5 WFBR, 30-24 WNBC, 9-3 WPGC, a30 WRKO, 18-13 WXLO, d29 KFI, 15-12 KFRC, 10-8 KHJ, 14-12 KEARTH, 25-19 JB105, 11-5 Y100.

Clash: 7-7 WIFI, a KFRC, 28-27 PRO-FM, a34 JB105, d28 96X.

Dr. Hook: 14-7 WABC, 7-5 WCAO, 6-4 WFBR, 11-11 WFIL, 20-16 WKBW, 16-15 WNBC, 11-7 WPGC, 3-3 WRKO, 11-7 WXLO, 19-15 KFI, 27-20 KFRC, d21 KHJ, 21-18 KEARTH, 9-6 PRO-FM 4-3 F105, 17-9 JB105, 16-11 Q107, 7-7 14Q.

C. Dore: 24-20 WAXY, 17-15 WCAO, 7-7 WFBR, 10-8 WICC, 16-13 WIFI, e WNBC, 15-12 WPGC, d27 WRKO, 13-9 WTIC-FM, 21-18 WXLO, 14-11 WYRE, ho KFRC, 11-15 KEARTH, 16-12 PRO-FM, 18-16 F105, 16-10 JB105, 22-15 Q107, 27-23 Y100, 10-9 14Q, 16-16 96X.

R. Dupree: a WCAO, a WFBR, a WICC, a WKBW, ahb WPGC, a WRKO, a WXLO, ho KFRC, ho KEARTH, a30 96X.

A. Gibb/O. Newton-John: e WAXY, 19-12 WCAO, 10-9 WFBR, 23-20 WFIL, a WICC, a WKBW, 8-10 WPGC, 16-14 WRKO, 17-17 KFI, 19-16 PRO-FM 35-30 F105, 33-26 JB105, a37 Y100, ho 14Q.

L. Haywood: e KFI, 19-18 KHJ, d28 KEARTH.

M. Jackson (She): a WCAO, a WFBR, a WICC, 2-5 WPGC, d28 WRKO, a WXLO, d29 KFRC, 30-22 KEARTH, 28-25 14Q.

B. Joel: 18-18 WABC, 12-9 WAXY, 5-5 WBBF, 6-4 WCAO, 3-3 WFBR, 9-9 WFIL, 6-5 WICC, 3-1 WIFI, 17-11 WKBW, 12-10 WNBC, 6-9 WPGC, 11-11 WRKO, 7-4 WTIC-FM, 6-4 WXLO, 7-5 WYRE, 7-7 KFI, 13-15 KFRC, 18-17 KEARTH, 8-3 PRO-FM, 12-7 F105, 6-5 JB105, 11-8 KC101, 6-5 Q107, 15-7 Y100, 8-10 96X.

J. Last: 28-23 WCAO, 23-18 WFBR, hb WFIL, d27 WICC, ae WIFI, 29-26 WKBW, 25-23 WPGC, 22-20 WRKO, e WTIC-FM, 25-23 WXLO, e KFI, a PRO-FM, a 14Q.

Lipps Inc.: 13-10 WABC, a WCAO, hb-21 WFBR, d30 WICC, d24 WKBW, 28-22 WNBC, 29-25 WPGC, 26-23 WRKO, 8-6 WXLO, d27 WYRE, 26-18 KFI, 29-21 KFRC, 4-2 KHJ, 2-2 KEARTH, 34-31 JB105, 37-29 Y100.

Manhattan Trans: a26 WABC, d26 WXLO, 27-20 KHJ, 6-5 KEARTH.

B. Manilow: 20-17 WFIL, d25 WKBW, a30 WPGC, a WRKO, e KFI, d29 KEARTH.

P. McCartney: a WICC, ahb WPGC, a28 WTIC-FM, a WYRE, a KFRC, a F105.

B. Midler: d26 WCAO, 21-17 WFBR, ae WFIL, 13-8 WKBW, 15-10 WRKO, a30 WTIC-FM, 12-10 PRO-FM, a27 F105, hb JB105, 3-2 14Q.

B. Peters: d30 WAXY, ho WCAO, ho WFBR, hb WFIL, 15-10 WIFI, 27-24 WRKO, 26-24 WXLO, 24-21 KEARTH, 26-23 PRO-FM, a23 JB105, a 14Q.

Pretenders: d25 WAXY, 28-23 WFBR, 20-16 WICC, 4-4 WIFI, d27 WPGC, 17-10 WTIC-FM e WYRE, 22-21 KFI, 18-11 KFRC, 9-7 KHJ, 13-8 KEARTH, 2-5 PRO-FM, 9-6 F105, 12-8 JB105, e Q107, 23-18 Y100, 18-18 96X.

K. Rogers/K. Carnes: 46-25 WABC, 21-18 WAXY, 17-15 WBBF, 16-11 WCAO, 14-12 WFBR, 15-14 WFIL, 18-15 WICC, 19-15 WKBW, 19-16 WNBC, 30-26 WPGC, 14-8 WRKO, 14-8 WTIC-FM, 27-22 WXLO, 23-21 WYRE, 14-12 KFI, 21-19 KFRC, 22-19 KEARTH, 11-4 PRO-FM, 28-17 F105, 21-16 JB105, 13-12 KC101, 26-24 Q107, 35-32 Y100, 23-23 14Q, 27-27 96X.

L. Ronstadt (Hurt): e-43 WABC, e WAXY, 22-20 WBBF, 26-22 WCAO, 30-26 WFBR, 14-12 WFIL, 25-20 WICC, 24-24 WIFI, 26-21 WKBW, 29-23 WNBC, 28-20 WPGC, 30-22 WRKO, 19-15 WTIC-FM, 28-25 WXLO, d29 WYRE, d28 KFI, 30-27 KFRC, 17-14 KHJ, 20-11 KEARTH, 30-26 PRO-FM, d25 F105, a32 JB105, 19-10 KC101, d29 Q107, 19-18 14Q, 26-24 96X.

B. Scaggs: 23-21 WCAO, 26-25 WFBR, 19-19 WFIL, 19-12 WIFI, ho WPGC, 24-19 WRKO, ho WXLO, WYRE, 29-26 KFI, 24-17 KFRC, 28-27 KHJ 27-25 KEARTH, 25-22 PRO-FM, 23-20 F105, 27-24 JB105, d29 Q107, 39-35 Y100, 30-27 14Q.

N. & D. Sedaka: a WAXY, ho WFBR, ho WFIL, 24-17 WKBW, 29-26 WRKO, a KFI, d30 KC101.

Whispers (L): a WRKO, ho KHJ, a KEARTH.

2



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

Ambrosia: 29-21 WANS-FM, 29-24 WAYS, 23-18 WBBQ, 20-14 WBSR, 15-8 WCGQ, e WCIR, 20-12 WERC, 32-24 WFLB, 19-16 WGSV, 29-23 WHBQ, 20-16 WHHY, 23-15 WISE, 26-20 WIVY, e WKIX, 24-19 WLAC, 30-24 WLCY, 16-15 WNOX, 23-19 WMC, 19-16 WQXI, 25-21 WRFC, 29-25 WRJZ, 28-21 WSGA, a25 KJ-100, 27-17 KX-104, 25-15 KXX-106, 25-19 BJ-105, 25-19 V100, 30-26 Q105, 9-5 Z93, a 92Q, 16-11 94Q.

Brothers Johnson: 20-15 WAYS, 13-9 WBBQ, d28 WCIR, 5-5 WHBQ, a WISE, 15-10 WLAC, 13-9 WMC, 8-5 WQXI, 1-1 WSGA, e KJ-100, 11-10 KX-104, 28-23 KXX-106, a38 BJ-105, 6-3 Z93, 24-20 92Q.

P. Davis: 9-8 WAKY, 9-8 WANS-FM, 17-10 WAYS, 18-12 WBBQ, 5-5 WBSR, 2-2 WCGQ, 25-23 WCIR, 31-17 WFLB, 1-1 WGSV, 22-18 WHBQ, 13-12 WHHY, 14-8 WISE, 23-22 WIVY, 18-17 WKIX, 20-17 WLAC, 19-16 WLCY, 18-14 WMC, 11-9 WQXI, 9-8 WRFC, 12-1 WRJZ, 21-18 KJ-100, 19-18 KX-104, 5-4 KXX-106, 28-24 BJ-105, 17-14 V100, a Q105, 1-2 Z93, d29 92Q, 3-3 94Q.

R. Dupree: a30 WAKY, e WBBQ, d28 WBSR, a WCGQ, a WCIR, a WFLB, d32 WGSV, d30 WHBQ, d38 WISE, e WIVY, e WLCY, d29 WRFC, e WRJZ, e KX-104, d28 KXX-106, e Q105, d29 Z93, a 92Q, 25-19 94Q.

A. Gibb/O. N-John: 28-27 WAYS, e WBBQ, d35 WFLB, e WKIX, d30 WLAC, d30 WQXI, e WRJZ, 32-27 WSGA, 20-19 KX-104, a V100, d30 Q105, a 92Q.

M. Jackson: a WAYS, d32 WBSR, a WCIR, d30 WERC, d33 WGSV, a WHBQ, a WHHY, d30 WISE, a WMC, a WQXI, 27-23 WSGA, 6-5 KX-104, 25-24 Q105, 23-22 Z93.

B. Joel: 4-3 WAKY, 8-5 WANS-FM, 18-17 WAYS, 12-6 WBBQ, 12-4 WBSR, 4-1 WCGQ, 10-8 WCIR, 7-6 WERC, 20-15 WFLB, 10-8 WGSV, 11-8 WHBQ, 6-4 WHHY, 8-3 WISE, 4-9 WIVY, 12-9 WKIX, 9-7 WLAC, a WLCY, 9-8 WNOX, 6-3 WMC, 7-4 WQXI, 9-9 WRJZ, 8-8 WSGA, 6-6 KJ-100, 7-6 KX-104, 12-8 KXX-106, 19-13 BJ-105, e V100, 17-8 Q105, 2-1 Z93, 17-12 92Q.

James Last Band: 29-25 WAKY, e WANS-FM, 30-22 WAYS, d27 WBBQ, 18-18 WCGQ, e WCIR, 19-10 WERC, 25-19 WGSV, 27-25 WHHY, 31-21 WISE, d37 WIVY, a WKIX, e WLAC, e WLCY, 26-26 WNOX, a 24 WMC, 18-12 WQXI, 22-14 WRFC, 23-20 WRJZ, a32 WSGA, 27-22 KXX-106, d28 Q105, 25-20 Z93, e 92Q, 5-2 94Q.

Lipps, Inc.: a WANS-FM, 31-28 WAYS, d29 WBBQ, a WBSR, a WERC, a WFLB, 28-20 WHBQ, e WKIX, a WLCY, a21 WMC, e WQXI, 34-29 WSGA, d30 KX-104, e BJ-105, 28-22 Q105, a Z93, d30 92Q.

P. McCartney: a WBBQ, a WCGQ, a WMC, a WQXI, a33 WSGA, a KX-104, a KXX-106, a30 Z93, a28 94Q.

P. McLan: 6-3 WBBQ, e WCIR, d33 WFLB, 19-17 KXX-106, 28-25 Z93, 22-18 94Q.

B. Midler: 6-4 WAYS, 30-24 WBBQ, d25 WCGQ, d25 WCIR, 27-24 WLAC, 29-24 WSGA, e KJ-100, a KX-104, 20-10 KXX-106, e BJ-105, 28-25 92Q, e 94Q.

G. Numan: 12-7 WANS-FM, 10-8 WAYS, 4-1 WBBQ, 19-13 WCGQ, 16-13 WCIR, 12-7 WERC, 19-16 WFLB, 28-22 WHHY, 13-9 WISE, 19-16 WIVY, e WLAC, 22-19 WNOX, 20-17 WMC, e WQXI, 28-21 WRJZ, 15-6 WSGA, 17-14 KJ-100, 29-21 KX-104, 6-2 KXX-106, 10-7 BJ-105, 28-26 V100, 27-21 Q105, 27-23 Z93, 27-24 92Q.

Pretenders: 11-4 WANS-FM, 27-23 WAYS, 27-21 WBBQ, 12-6 WCGQ, d30 WCIR, 16-15 WERC, 26-20 WFLB, 16-14 WHHY, 17-12 WISE, 20-17 WIVY, 23-20 WKIX, 23-21 WNOX, 19-13 WMC, 2-1 WQXI, 6-5 WRFC, 11-8 WRJZ, 14-12 WSGA, 24-23 KJ-100, 29-23 BJ-105, 22-18 V100, 18-16 Q105, 15-10 Z93, e 92Q, 1-4 94Q.

K. Rogers/K. Carnes: 16-12 WAKY, 22-10 WANS-FM, 14-12 WAYS, 17-10 WBBQ, 1-1 WBSR, 8-4 WCGQ, 19-14 WCIR, 15-11 WERC, 13-10 WFLB, 9-3 WGSV, 21-16 WHBQ, 14-7 WHHY, 18-10 WISE, 22-18 WIVY, 24-16 WKIX, 16-12 WLAC, 28-23 WLCY, 18-10 WNOX, 22-15 WMC, 24-21 WQXI, 24-20 WRFC, 19-15 WRJZ, 11-10 WSGA, 9-7 KX-104, 22-19 KXX-106, e BJ-105, 21-16 V100, 24-23 Q105, 22-21 Z93, 22-18 92Q, 14-10 94Q.

L. Ronstadt: 21-20 WAKY, 30-19 WANS-FM, 23-20 WAYS, e WBBQ, 25-20 WBSR, 24-21 WCGQ, d29 WCIR, 22-14 WERC, 30-22 WFLB, 32-25 WGSV, 27-25 WHBQ, 30-24 WHHY, 21-14 WISE, 25-23 WIVY, 25-23 WKIX, 26-23 WLAC, 26-22 WLCY, a29 WNOX, d28 WQXI, 27-23 WRFC, 14-12 WRJZ, 19-15 WSGA, 14-13 KJ-100, 26-20 KXX-106, 37-31 BJ-105, d29 V100, a Q105, 17-15 Z93, e 92Q, 18-16 94Q.

B. Scaggs: 18-15 WAKY, 20-12 WANS-FM, 22-21 WAYS, 29-23 WBBQ, 17-15 WCGQ, 29-26 WCIR, 29-20 WERC, 33-26 WFBL, 27-17 WHHY, 9-4 WISE, 36-33 WIVY, d29 WKIX, 30-27 WLAC, e WLCY, 20-16 WNOX, 24-20 WMC, 23-18 WQXI, 26-24 WRFC, 25-18 WRJZ, 24-22 WSGA, 23-16 KX-104, 16-13 KXX-106, 30-26 BJ-105, 24-21 V100, d29 Q105, 10-7 Z93, e 92Q, 12-7 94Q.

B. Seger: a WBBQ, a WHHY, a WRFC, 36-31 WSGA, d28 KX-104, a KXX-106, e V100, e Q105, e 92Q, 24-21 94Q.

N. & D. Sedaka: e WBBQ, a WCGQ, a WERC, a WHBQ, e WHHY, e WLAC, d22 WQXI, a WRFC, e WRJZ, e KX-104, a KXX-106, 30-27 Z93, a 92Q, 19-13 94Q.

Rock

Robbie Dupree, Bette Midler

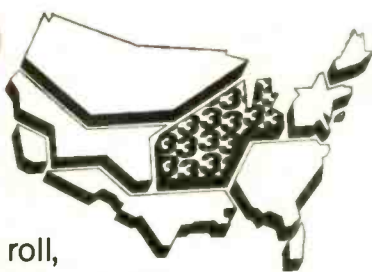
Disco

Lipps, Inc.

Hottest:

Radio Marketplace

3



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

Ambrosia: 28-28 CKLW, 28-25 WDRQ, 18-13 WFFM, D-29 WGCL, 11-9 WNDE, 30-29 WOKY, 23-19 WPEZ, D-28 WSKS-FM, 17-16 WZUU, 26-23 KBEQ, 26-24 KSLQ, 30-26 Q102, 25-23 92X.

Clash: 27-24 WDRQ, 14-10 WEFM, on WGCL, on WPEZ, D-28 KBEQ, A-13 KWK, A-30 Q102, Nt 92X.

Chris Cross: 9-5 CKLW, 6-4 WDRQ, 7-3 WFFM, 3-3 WGCL, 5-4 WLS, 2-4 WOKY, 4-3 WPEZ, 10-2 WZUU, 5-5 KBEQ, 2-1 KSLQ, 5-1 KXOK, 2-6 Q102, 5-5 92X.

Paul Davis: 13-10 CKLW, 17-14 WDRQ, 21-18 WFFM, 30-25 WGCL, 10-7 WNDE, 23-19 WOKY, 25-24 WSKS-FM, 11-7 WZUU, 19-17 KBEQ, 20-18 KSLQ, 8-3 KXOK, 21-16 Q102, 21-19 92X.

Dan Fogelberg: 25-17 CKLW, 14-18 WFFM, 28-20 WGCL, 14-12 WNDE, A-30 WOKY, D-29 WPEZ, 29-27 WSKS-FM, 20-12 WZUU, 25-20 KBEQ, A KSLQ, 17-15 92X.

Andy Gibb & Olivia Newton John: 27-27 CKLW, A WFFM, A23 WGCL, A WOKY, D-20 WZUU, 22-25 Q102.

Billy Joel: 24-17 WDRQ, 20-11 WEFM, 4-4 WFFM, 11-10 WGCL, 22-19 WLS, 17-16 WOKY, 8-4 WPEZ, 4-3 WSKS-FM, 7-7 KBEQ, 4-4 KSLQ, 3-2 KWK, 6-4 Q102, 4-2 92X.

Journey: 15-19 WDRQ, 6-4 WEFM, 16-13 WGCL, 26-20 WLS, 15-12 WPEZ, 18-16 WSKS-FM, 11-9 KBEQ, 2-4 KWK, 20-17 Q102, 8-6 92X.

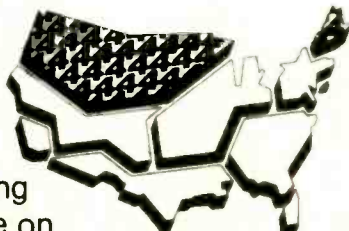
Paul McCartney: A WDRQ, A WFFM, A WLS, A WPEZ, A WSKS-FM.

Gary Numan: 9-6 WDRQ, 3-1 WEFM, 12-7 WGCL, 25-20 WOKY, 28-25 WPEZ, 20-13 WSKS-FM, 28-18 KBEQ, A-29 Q102.

Kenny Rogers & Kim Carnes: 29-29 CKLW, 22-20 WDRQ, 27-21 WFFM, 25-16 WGCL, A-32 WLS, 7-3 WNDE, 19-14 WOKY, 20-18 WPEZ, 17-4 WSKS-FM, 9-9 WZUU, 18-12 KBEQ, 7-6 KSLQ, 13-6 KXOK, 29-24 K102, 20-16 92X.

Boz Scaggs: on CKLW, D-30 WDRQ, 22-18 WEFM, 20-17 WGCL, 19-15 WPEZ, 24-21 WSKS-FM, 30-27 KBEQ, 16-15 KSLQ, 22-20 92X.

4



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

Air Supply: 1-1 WEAQ, 7-6 KCPX, 1-1 KDWB, 4-3 KGW, 2-1 KING, 13-9 KJR, d25 KKO, 1-1 KSTP-FM.

Ambrosia: 26-20 WEAQ, 14-7 WGUY, 20-13 WJBQ, 24-23 WOW, 28-24 WSPT, 9-8 KCPX, 25-20 KDWB, 20-17 KGW, 30-21 KING, 19-16 KJR, 21-15 KKLS, e KKO, 26-18 KLEO, 20-16 KMJK, 18-14 KSTP-FM.

P. Davis: e WEAQ, 23-14 WGUY, 16-9 WJBQ, 11-9 WOW, 19-14 WSPT, 12-10 KCPX, 7-6 KDWB, 16-12 KGW, 10-7 KING, 9-7 KJR, 6-4 KKLS, 21-21 KKO, 16-11 KLEO, 22-15 KMJK, 9-8 KSTP-FM.

Dr. Hook: 5-4 KGW, 10-6 KJR, 6-6 KSTP-FM.

R. Dupree: d29 KCPX, a23 KDWB, 29-27 KGW, d30 KING, 21-18 KJR, a KKLS, a KKO.

D. Fogelberg: 18-14 WEAQ, 16-15 WGUY, 24-19 WJBQ, 22-17 WSPT, d24 KCPX, 16-13 KDWB, 23-15 KING, 26-23 KJR, 23-17 KKLS, d24 KKO, 33-28 KLEO, 31-28 KMJK, 19-15 KSTP-FM.

A. Gibb/O. Newton-John: 21-16 KCPX, 29-24 KDWB, 26-17 KING, a KJR, d27 KKLS, e KKO, d31 KLEO, 26-21 KMJK, 15-11 KSTP-FM.

M. Jackson: d25 WGUY, e KING, 27-23 KMJK, a KSTP-FM.

B. Joel: 20-16 WEAQ, 9-4 WGUY, 1-1 WOW, 4-1 WSPT, 4-3 KCPX, 26-21 KDWB, d22 KGW, 5-4 KJR, 9-5 KKLS, 4-3 KKO, 12-9 KLEO, 7-2 KMJK, e KSTP-FM.

Journey: 22-17 WEAQ, 27-19 WGUY, 3-5 WSPT, 20-19 KCPX, a KGW, 22-19 KJR, e KKLS, e KKO, 25-20 KLEO, 14-8 KMJK.

James Last Band: a WJBQ, 18-15 WEAQ, 22-19 KING, 18-14 KJR, a KKLS, a KKO, a KLEO, d32 KMJK.

P. McCartney: a WSPT, a KJR, a KMJK.

B. Midler: d25 WSPT, 28-26 KCPX, 21-16 KDWB, 21-16 KING, a KJR.

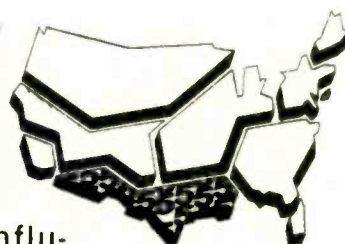
Pretenders: 12-6 WGUY, 14-7 WSPT, 8-7 KCPX, 6-4 KDWB, e KJR, d28 KKLS, 30-26 KLEO, 15-10 KMJK, d18 KSTP-FM.

K. Rogers/K. Carnes: 17-15 WEAQ, 25-20 WGUY, 22-18 WJBQ, 17-10 WSPT, 11-9 KCPX, 12-5 KDWB, 19-16 KGW, 14-10 KING, 23-20 KJR, 11-8 KKLS, 24-13 KKO, 19-12 KLEO, 23-19 KMJK, 13-10 KSTP-FM.

L. Ronstadt: 15-13 WEAQ, 18-18 WGUY, 18-14 WJBQ, 25-21 WOW, 20-16 WSPT, d30 KCPX, 15-12 KDWB, a KGW, a KING, 24-22 KJR, e KKO, 32-24 KLEO, 32-29 KMJK, d16 KSTP-FM.

B. Scaggs: e WEAQ, d26 WGUY, 25-20 WSPT, 26-23 KCPX, 19-17 KDWB, 17-14 KGW, 16-13 KJR, e KKO, 28-21 KLEO, 29-27 KMJK, e KSTP-FM.

5



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

Ambrosia: 27-16 WHB, 29-23 WQUE, 39-26 WTI, 23-16 KFMK, 25-19 KILT, D-30 KNOE-FM, 24-14 KRBE, 24-18 KROY-FM, A KTSA, 22-14 KUHL, 27-18 B100, D-28 B97.

Pat Benatar: H.O. WQUE, 37-23 WTI, D-33 KNOE-FM, 30-28 KRBE, H.O. KTSA, D-26 B100.

Robbie Dupree: A-28 KFMK, A KILT, A KUHL, A B100.

A. Gibb & O. Newton-John: 27-24 WHB, D-25 WQUE, 35-32 WTI, A-30 KFMK, 19-17 KILT, 21-15 KTSA, D-25 KUHL, H.O. B97.

Isley Bros.: D-36 WTI, A KFMK, A KRBE.

B. Joel: 5-6 WHB, 10-7 WQUE, 1-1 WTI, 12-14 KFMK, 13-10 KILT, 13-11 KNOE-FM, 5-5 KRBE, 4-3 KROY-FM, 15-12 KTSA, 12-10 KUHL, 11-9 B100, 14-13 B97.

Lipps Inc.: A WQUE, 40-25 WTI, 15-3 KFMK, D18 KILT, 20-7 KRBE, A-21 KTSA, A KUHL, 24-10 B100, D-29 B97.

Bette Midler: 16-11 WHB, D-28 WQUE, 32-29 WTI, 20-14 KILT, H.O. KTSA, D-26 KUHL.

G. Numan: D-24 WQUE, 10-5 WTI, 7-7 KNOE-FM, A-29 KRBE, 16-13 KROY-FM, H.O. KTSA, 24-15 KUHL, 29-21 B100, A B97.

E. Preston & Syretta: 3-3 WHB, 7-5 WQUE, 26-21 WTI, 3-4 KILT, 13-13 KRBE, 24-19 KTSA, 4-9 KUHL, A-30 B100, D-30 B97.

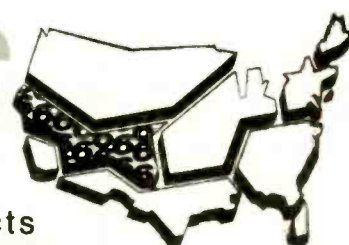
S. Robinson: H.O. WQUE, A WTI, A-27 KFMK, A KILT, H.O. KRBE.

K. Rogers & K. Carnes: 10-7 WHB, 18-15 WQUE, 7-3 WTI, 19-10 KFMK, 12-11 KILT, 34-31 KNOE-FM, 28-22 KRBE, 17-9 KTSA, 20-17 KUHL, 25-21 B97.

L. Ronstadt: 17-15 WHB, 23-21 WQUE, A WTI, 29-20 KFMK, 34-35 KILT, 31-27 KNOE-FM, 29-26 KRBE, 9-5 KROY-FM, D-26 KTSA, E KUHL, 30-22 B100, 29-27 B97.

Boz Scaggs: 22-18 WQUE, 34-31 WTI, 36-27 KILT, 28-25 KNOE-FM, 19-15 KRBE, 21-15 KROY-FM, D-30 KTSA, 23-21 KUHL, 28-25 B100, E B97.

6



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

Ambrosia: 24-21 KIMN, d39 KNUS, d30 KOFM, 28-26 KOPA, a KVIL, 30-30 KYGO, 16-12 KZZP.

Dr. Hook: 36-35 KNUS, 17-8 KVIL.

D. Fogelberg: 21-18 KIMN, d38 KNUS, 30-27 KOFM, 11-7 KOPA, a KVIL, 24-24 KYGO, 5-3 KZZP.

M. Jackson: 37-31 KNUS, a29 KOPA, a KVIL.

B. Joel: 5-8 KIMN, 12-7 KNUS, 22-19 KOFM, 3-6 KOPA, 9-3 KUPD, 22-14 KVIL, 7-7 KYGO, 1-1 KZZP, 8-8 Z97.

Journey: 7-6 KIMN, 30-21 KNUS, 29-26 KOFM, 6-4 KOPA, 11-4 KUPD, 16-16 KYGO, 4-5 KZZP, 7-2 Z97.

James Last Band: 28-25 KIMN, 35-30 KNUS, a KOFM, 22-17 KOPA, e KYGO, 27-22 KZZP.

G. Numan: 2-1 KNUS, e KOFM, 30-23 KOPA, 20-12 KUPD, 23-11 Z97.

B. Peters: d30 KIMN, e KNUS, a KOPA.

Pretenders: 26-26 KIMN, 22-13 KNUS, 27-17 KOFM, 27-24 KOPA, 17-17 KYGO, 22-19 KZZP.

K. Rogers/K. Carnes: 8-3 KIMN, 28-18 KNUS, 21-18 KOFM, 16-11 KOPA, d17 KVIL, 19-19 KYGO.

L. Ronstadt: 22-19 KIMN, 40-32 KNUS, d28 KOFM, 17-14 KOPA, 26-23 KUPD, 18-18 KYGO, 14-13 KZZP, 15-14 Z97.

B. Scaggs: 19-16 KIMN, 32-25 KNUS, e KOFM, 24-15 KOPA, 29-27 KUPD, 29-29 KYGO, 18-15 KZZP.

B. Seger: 2-1 KIMN, 21-14 KNUS, 23-20 KOFM, 2-3 KOPA, 4-2 KUPD, 12-5 KVIL, 2-2 KYGO, 8-9 KZZP, 5-4 Z97.

B.O.S.

Lipps, Inc., Whispers

Country

James Last Band, Barry Manilow

A/C

None

LP Cuts

Bob Seger ("Against . . .")
WBBQ, WDRQ, WEFM, WIFI,
WPGC, WRKO, WSGA, KFMK,
KFRC, KILT, KJR, 92Q, 94Q,
Q105, FM97, KX104, KXX106.

Key D.C. Issues

(Continued from page 3)

posers. The RIAA study indicates that last year was a bad one for industry, while the AGAC study showed that songwriters need the royalty because "an amazing proportion of the songwriters have incomes below \$10,000 a year."

The AGAC recommendations are that the mechanical royalty rate be set as a percentage of the effective retail price of a recording, that it be set at eight percent, and that it be implemented as soon as possible.

The CRT will have to decide how much the record industry can handle in the face of apparent business losses, though the CO report and conclusions show quite clearly that a royalty is needed.

On the regulatory front, the Federal Communications Commission, which two weeks ago directed the broadcast industry to use an AM stereo system developed by Magnavox in its experiments, proceeded this past week with a Supreme Court case filed last December to review a U.S. Appeals Court decision requiring the FCC to hold hearings on disputed radio station format changes.

In late March, the Supreme Court decided it would hear briefs, and the case should be heard in the fall, according to FCC sources. In an attempt to further chop away a lot of the unnecessary regulatory functions it has been criticized for in the past, the FCC is hoping the case will allow format changes to be made through market forces rather than the government.

Over on Capitol Hill, the sound recording performance rights bill (H.R. 977), which would enable recording artists to receive a royalty fee from broadcasters and other organizations for the use of their recorded performances, moved closer to a full subcommittee markup session.

Staff aides had hoped the markup could have come in March, but the press of other bills has slowed the progress of H.R. 997. Hopefully, the markup can take place within a week or two under the direction of Rep. George E. Danielson.

Back at the FCC, June will see hearings on such important broadcast matters as rulemaking toward streamlining FM assignment, increased broadcast assignments availability through modification of present rules, and the umbrella "radio deregulation" inquiry which will re-examine the amount of non-entertainment programming, ascertainment of community needs requirements, commercial message time and log-keeping requirements.

Journey to the Forum



Columbia Records recording group Journey recently performed at the Forum in L.A. The date kicks off the first leg of the group's national tour in support of their new LP, "Departure." Backstage at the Forum club (from left) are: Ron Oberman, VP, Columbia merchandising; Journey's Steve Smith; Michael Dilbeck, VP, Columbia A&R, west coast; Journey's Gregg Rolie; Mike Gusler, director, Columbia artist development, west coast; Geoff Workman, producer on "Departure"; "Herbie" Herbert, Nightmare, Inc.; Bob Garland, regional promotion marketing manager, Columbia; (center) Mike Atkinson, local promotion manager, Columbia; Steve Perry, Journey; George Chaltas, director, Columbia promotion, west coast; (seated) Journey's Neal Schon; Journey's Ross Valory; Terry Powell, director, west coast A&R; Greg Phifer, local promotion manager, Columbia and Debbie Newman, associate director, west coast artist development.

Thorn, Victor of Japan In Videodisc Deal

(Continued from page 3)

software and hardware liaisons. JVC/Matsushita forecast a 1981 European and U. S. rollout for the system earlier this year, when unveiling its contact-capacitance format, which differs from rivals MCA/Philips and RCA by utilizing a smaller disc approximately 10 inches in diameter.

Thorn-EMI managing director Peter Laister was quoted as saying, "We are delighted to have reached this agreement with JVC, with whom we already have a valued relationship which has contributed to establishing world leadership for the VHS videocassette system.

"We are confident that JVC's disc system is the most attractive when considerations of technical capability, cost and market opportunity are taken into account. In addition the extensive and complementary expertise and resources of the two companies will provide the right basis for matching the VHF achievement with global prominence for the VHD/AHD system."

JVC president Mr. I. Shinji hailed the pact as "a significant step towards becoming the main focus of world attention in this product field."

Competition

The JVC/Matsushita format still faces stiff competition before such dominance can be attained, however: the Thorn-EMI association is the first major U. S. and European commitment to JVC's system, whereas its rival predecessors, MCA's DiscoVision system marketed in tandem with Pioneer and Magnavox on the hardware side, and RCA's SelectaVision, now sharing technology with U. S. hardware giant Zenith and software major CBS, have already announced marketing and programming plans.

Oscars

(Continued from page 3)

it Goes" from "Norma Rae," written by composer David Shire and lyricist Norman Gimble. Shire, with lyricists Marilyn and Alan Bergman, had also been nominated for his "Theme From 'The Promise' (I'll Never Say 'Goodbye')."

Best Original Score

For best original score, the Oscar went to Georges Delerue and his music for "A Little Romance," while Ralph Burns' adaptation score for "All That Jazz" was named in the best original song score and its adaptation or adaptation score category.

Paul Williams and Kenny Ascher, who had received two Academy nominations for their work on the soundtrack to "The Muppet Movie" (including best original song for "The Rainbow Connection" and Williams' adaptation of the film's song score), failed to garner an Oscar in either slot.

In the best sound category, the Oscar went to Walter Murch, Mark Berger, Richard Beggs and Nat Boxer for "Apocalypse Now."

Other Awards

In the acting categories, winners included Dustin Hoffman (best actor) and Meryl Streep (best supporting actress) of "Kramer," Sally Field (best actress) of "Norma Rae" and Melvyn Douglas (best supporting actor) of "Being There." "Kramer's" Robert Benton was named best director, while his screenplay for that film received an Oscar in the best screenplay based on material for another medium category. In the final tally, "Kramer's" total of five Oscars was followed by four for "All That Jazz" and two for both "Apocalypse Now" and "Norma Rae."

EMI/UA Sales Soar

(Continued from page 4)

sic. "We currently have a total of 43 albums and singles on the various Record World charts," Mazza said. Highlights have included hit singles and albums by Robert John, Cliff Richard, The Dirt Band, Michael Johnson, The J. Geils Band, Ronnie Laws, Earl Klugh, Brass Construction, Dottie West, and Kenny Rogers, who had two triple platinum albums, "Kenny" and "The Gambler" in 1979 and three top 5 singles including the gold "Coward Of The Country." Rogers' current platinum LP, "Gideon," written by label mate Kim Carnes and her husband Dave Ellingson (bulleted at nine) has yielded one of the hottest singles in the country, the Rogers/Carnes duet, "Don't Fall In Love With A Dreamer" (bulleted at 12).

EMIA/UA's successful year has also been fueled by a crop of new acts who have made the top pop album charts recently. Several major signings are pending and will be announced shortly and several that have been consummated will yield new albums by artists such as former Jefferson Airplane co-founder Marty Balin and L.A. band the Scooter.

RCA Sales

(Continued from page 4)

Corporation, which became an RCA subsidiary on January 31, 1980, and insurance proceeds from the loss of the Satcom II communications satellite. The first quarter results in 1979 included the sales and profit of RCA Alaska Communications.

Net income increased by a greater percentage than earnings per share because of increased dividends resulting from the issuance of two new classes of preference stock to effect the merger with C.I.T. Financial Corporation.

WCI Anti-Counterfeiting

(Continued from page 3)

tary, Steve Traiman.

All letters will be screened and forwarded to the proper anti-crime units, national and local. An impartial Blue Ribbon Panel, made up of industry and outside experts, will determine, when a conviction is obtained, the amount of the reward.

According to Robert Rolontz, director of corporate information for Warner Communications, the members of the Blue Ribbon Panel will be announced within the next two weeks. "Since this has never been done before we have nothing to judge it against, but if we can get one good lead and it works, then the program is a success," said Rolontz.

Classical Retail Report

APRIL 26, 1980

CLASSIC OF THE WEEK



PAVAROTTI'S GREATEST HITS

London

BEST SELLERS OF THE WEEK*

- PAVAROTTI'S GREATEST HITS—London
- BELLINI: NORMA—Scotto, Troyanos, Levine—Columbia
- BERG, STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DEBUSSY: IMAGES—Previn—Angel Digital
- GALWAY: SONG OF THE SEASHORE—RCA
- PACHELBEL: KANON—Canadian Brass—RCA
- LUCIANO PAVAROTTI: O SOLE MIO—London
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips

KORVETTES/EAST COAST

- BELLINI: NORMA—Columbia
- LIONA BOYD PLAYS BAROQUE FAVORITES—Columbia
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- GALWAY: SONG OF THE SEASHORE—RCA
- GREATEST HITS OF 1721—Columbia
- PACHELBEL: KANON—RCA
- PAVAROTTI: O SOLE MIO—London
- PUCCINI: SUOR ANGELICA—Sutherland, Ludwig, Bonyng—London
- STRAVINSKY: FIREBIRD—Mata—RCA Digital
- VERDI: REQUIEM—Scotto, Baltsa, Luccheti, Nesterenko, Muti—Angel

SAM GOODY/NORTHEAST

- BELLINI: NORMA—Columbia
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DEBUSSY: IMAGES—Angel Digital
- GALWAY: SONG OF THE SEASHORE—RCA
- MASCAGNI, LEONCAVALLO: CAV & PAG—Caballe, Scotto, Carreras, Muti—Angel
- MOZART: SOGNO DE SCIOPIONE—Popp, Hager—DG
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips
- TURINA, STRAUSS: SONGS—Caballe, Weissenberg—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

- BEETHOVEN: SONATAS—Kempff—Quintessence
- BERG, STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG

- CZECH VIOLIN SONATAS—Suk—Supraphon
- ENGLISH BAROQUE CONCERT—Pennock—DG
- GALWAY: SONG OF THE SEASHORE—RCA
- HANDEL: ROYAL FIREWORKS MUSIC—Boulez—Columbia
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Mehta—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- ANDRES SEGOVIA: THE EMI RECORDINGS—Angel
- HARMONY HOUSE/DETROIT
- BACH, TELEMANN: SUITES—Wilson—Angel Digital
- BEETHOVEN: COMPLETE SYMPHONIES—Jochum—Angel
- BIZET, GRIEG: SUITES—Slatkin—Telarc
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- PACHELBEL: KANON—Canadian Brass—RCA
- PAVAROTTI'S GREATEST HITS—London
- RILEY: SHRICAMEL—Columbia
- STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Kastu, Dorati—London
- STRAVINSKY: RITE OF SPRING—Muti—Angel
- TOMITA: BOLERO—RCA
- RADIO DOCTORS/MILWAUKEE
- DEBUSSY: IMAGES—Angel Digital
- GREAT FILM CLASSICS—Karajan, Others—DG Privilege
- GALWAY: SONG OF THE SEASHORE—RCA
- HANDEL: ROYAL FIREWORKS MUSIC—Boulez—Columbia
- HAYDN: SYMPHONIES NOS. 94, 104—Previn—Angel
- MORMON TABERNACLE CHOIR: MEMORIES—Columbia
- MOZART: PIANO CONCERTOS—Perahia—Columbia
- MOZART: EINE KLEINE NACHTMUSIK—Amadeus Quartet—DG
- MOZART: MASS IN C MINOR—Marriner—Philips
- PAVAROTTI'S GREATEST HITS—London
- TOWER RECORDS/LOS ANGELES
- BOLLING: SUITE FOR CLASSICAL GUITAR AND PIANO—Angel Digital
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- MUSIC OF ANCIENT GREEK—Harmoni Mundi
- MOZART: SOGNO DE SCIOPIONE—Popp, Hager—DG
- PAVAROTTI'S GREATEST HITS—London
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
- PURCELL, VIVALDI: KRAMER VS. KRAMER SOUNDTRACK—Columbia
- FREDERICA VON STADE SINGS OPERA ARIAS—Philips
- VIVALDI: FOUR SEASONS—Marriner—Argo

* 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, Cutler's/New Haven, Record and Tape, Ltd./Washington, D.C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Street-side/St. Louis, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco, Discount Records/San Francisco and Tower Records/Seattle.

Pianists and a Film Soundtrack

By SPEIGHT JENKINS

■ NEW YORK — In the general concern over the loss of Teresa Sterne, it was sometimes forgotten that quite a few records she had produced for Nonesuch were ready to be released, thus maintaining the line's continuity. Nonesuch seems obviously still active and has recently announced plans of a quite revolutionary character for it, namely to record the current New York City production of *Silverlake* with Julius Rudel conducting and Joel Gray as Olim. As one who was quite put off by the work's amplification in the theater, it will be fascinating to hear *Silverlake* on records where the electronic reproduction will be the standard sound heard on records and not the amplification system of a theater.

Currently, however, the news from Nonesuch is made by a really splendid record of the transcriptions by Busoni of Bach and Brahms Choral Preludes for Organ, played by Paul Jacobs. In his landmark recording of Busoni's Sonatinas issued by Nonesuch last year, Jacobs indicated his mastery of the composer's style. His treatment of these preludes is just as impressive. Busoni was not out to duplicate the sound of the organ on the piano as much as to show how the piano could handle the complexities of polyphony natural to the organ. Jacobs nicely differentiates between the very Lutheran Bach preludes composed for Sunday services and those of Brahms conceived without a specific service in mind. Brahms' Preludes, incidentally, as Jacobs points out in his interesting notes, were composed in the last year of the old man's life when death was near. Many emotions can be found in both sets of prelude, with the Brahms the more lively. Jacobs plays all of them with mastery of the instrument and a strong musical feel for both composer's work.

Murray Perahia has emerged over the past decade as one of the most satisfying young American pianists. His recitals in New York have disclosed an excellent non-percussive tone, and firm grasp of the classical, of Beethoven and of Chopin. Not only is his technique good but his musicianship and feel for communication of the inner spirit of the music always come through. This overall high level has come out

in conducting, too. And his series for Columbia of Mozart Concertos in which he plays and conducts have so far been justly acclaimed. The new set has No. 12 in A Major (K. 414) and the final concerto, No. 27 in B-flat Major (K. 595). Perahia has the born knack of the great Mozart interpreter of expressing worlds with the shading of the tone, varying the mood but keeping an overall classical sense.

And finally a surprising record. Film scores do not usually count for much, and I confess that in my fascination over the film *Kramer vs. Kramer* I thought very little about the music. Hearing the soundtrack now on the new Columbia recording proves it an excellent compendium of Vivaldi and Purcell. The Purcell Sonata for Trumpet, Strings and Continuo is splendidly led by Raymond Leppard and receives from John Wilbraham a brilliant performance. Though other selections of Purcell are abridged they are all well played by the English Chamber Orchestra, and conducted by Leppard with a real feeling for the music. It is crisp, clear and very expressive.

The notes indicate that the choice of Purcell for *Kramer vs. Kramer* came because of the wise suggestions of John Kander, composer of *Cabaret* and a lot of other musicals. Robert Benton, the film's director, knew who to ask. Kander is not only a fine composer but one of the most knowledgeable classical music lovers I know, with a real feel for quality. Hearing the music and thinking back to the movie, I can hear it underlining and amplifying the feelings so vividly expressed on the screen.

* * *

Luciano Pavarotti, currently on tour with the Metropolitan Opera at the Kennedy Center, was in New York last week for a solo performance of Donizetti's *L'Elisir d'amore* and a record signing session on April 16 at the 51st Street Sam Goody store. Pavarotti arrived at 6:00 p.m. The line of those waiting to see him stretched for blocks on end. The tenor signed albums until 12:45 a.m., accommodating over 6000 people. An observer reported that some of the people who offered their albums to the tenor after midnight literally wept with joy that he remained so long.

British Talent Is Clicking in U.S.

By VAL FALLOON

■ LONDON—CBS UK is planning to assault the American market with product by the best of its British artists over the next few weeks. Ten of the company's UK acts see their material released in the States—more than ever before in the 15 years of CBS UK's existence.

And with British talent at a premium, it seems logical for marketing muscle to be put behind these artists internationally.

CBS UK can already point to the Clash (single and LP) as spearheading the American invasion, with its hit LP, "London Calling." Some of the British artists are being given promotional assistance by the special price offer announced by CBS last week.

English music has usually come in waves and when it sells abroad it is usually on the crest of such a wave. The Ska sound of the 2-Tone artists is a prime example, and Elvis Costello is still waving the punk flag in the U.S. charts. But the interesting aspect now is that the new local groups making a dent in that market are all varied: Costello, Charlie Dore, Gary Numan, the Pretenders. Magnet artist Chris Rhea has already had U.S. success and will be touring early summer. Matchbox tour this month. Other artists recently touring the States include Lene Lovitch, the Specials and Bruce Woolley.

It has become apparent to British management that the opportunity of presenting polished, established artists without the necessity of huge initial investments (and a possible wait for product), is irresistible to a U.S. marketing man still having a count the pennies. And when these are proven artists willing to tour, the opportunity can confidently be taken.

Two years ago the charts were awash with contributions by American supergroups, and disco had the same effect. Now it is Britain's turn to claim a higher share of the international charts. Though in the past Britain has been slow to spot its own talent—Police and Dire Straits are obvious examples—there is a different approach here now. CBS at one time seemed to lag behind other majors in its local artists roster and the promotion of these acts in the U.S. But it now has an impressive stable of successful local acts poised to make a real impact abroad, and all of them are products of widely different musical schools: the Clash, Bruce Woolley—who has written hits for other bands as well as his own—Scottish songstress Barbara Dixon, long-established here but only recently signed to CBS and a new charter here with her April LP; new bands like the Sinceros, the Photos and the Psychedelic Furs; singing sisters the Nolans, and MOR act; musical theatre personality Shakin' Stevens and traditional favorites the Chieftains. And the heavy metal revival means perfect timing for the new Judas Priest album, a new entry in the UK this week and patriotically titled "British Steel."

Despite the recession still affecting the industry here, the British never-say-die approach has meant that those with good news have been determined to make sure it is heard, to balance out the continuous bad news around them. There is a feeling of excitement here. Though no one is pretending that another Beatlemania is just around the corner it is obvious that despite the gloom talent will always find an outlet.

Emmylou in Frankfurt



Two highlights of Country Music Festival in Frankfurt this year were Warner Bros. recording artists Emmylou Harris and the Bellamy Bros. Besides the festival there was a fair organized where the audience could purchase everything connecting with country music (boots, hats, shirts, Indian jewelry etc.) and records. WEA Music had a salesstand there and autograph sessions with Emmylou Harris and the Bellamy Bros. were organized. Pictured from left: Stefan Michel, WB product manager; Emmylou Harris; Manfred Achtenhagen, merchandising manager, WEA Germany.

England

By VAL FALLOON

■ LONDON—Tiny independent label Beggars Banquet, which started life as a second-hand record shop, has moved into the video business. The label releases a 45-minute videocassette of Gary Numan in concert. Numan with Tubeway Army made a number one last year with "Are Friends Electric" and has since established himself in the U.S. His concerts here are noted for their futuristic sets and lighting style, making him an obvious choice for a video. The video release is by agreement with WEA Records (who release Beggars Banquet product), Gary Numan and director Derek Burbridge. This makes Numan the first British artist to see himself on publicly-available video. The price is low: 19.99 pounds for Betamax and 29.99 for Philips. At first the video will only be available on mail order though it will possibly have national distribution later this year.

De-Lite Deal: Previously issued on Mercury, De-Lite Records is this month released under its own logo with single by Crown Heights Affair, "You Gave Me Love," "Use Your Body and Soul." The band's LP "Side Show" is released simultaneously. . . . Full marks for effort to John Otway, renegade Polydor artist whose two trips to the U.S. last year for unsponsored concerts have finally earned him a record deal. Ironically it is with Stiff U.S. He will be back in a couple of weeks for a TV show. . . . The Reluctant Stereotypes have been signed to the WEA label. . . . Independent Fabulous has signed new wave band the Drones, formerly with the now-defunct label Valor. New single is "Can't See." . . . Rockburgh has penned Shake Appeal and first release is "My Own Way." . . . Boz Scagg's "Middle Man" the latest U.S. LP to be banned on import by the MCPS. The ban was issued on behalf of U.K. copyright holders Rondor Music

(Continued on page 43)

Germany

By JIM SAMPSON

■ MUNICH—Sales of recorded music in Germany did not show marked improvement in the first quarter of 1980. According to a RW survey of record company management, the year got off to a good start, but slowed down somewhat in March. Description of the total market ranged from "flat" to "stagnating" to "unhealthy." The strongest sales surge seems to have been at CBS, where "growth has been between 50 and 100 percent in each of the months this year," according to the MD Jorgen Larsen. Domestic and international pop/rock accounted for the gains, whereas other repertoire areas grew slowly or not at all. CBS's Goombay Dance Band has topped the national singles chart for most of the first quarter. German album sales have been led by Pink Floyd on EMI Electrola, which showed a six percent improvement over '79. EMI has noticed a sales drop in the folk and jazz fields, while classical music remains strong and country music shows an upward trend, perhaps because of the Mervyn Conn festival in Frankfurt and better media exposure. Sigi Loch, MD of WEA, says that after 20 percent sales hikes in January and February (stimulated by intensified consumer advertising), Turnover levelled off in March to equal target figures set just below 1979 results. At Intercord, Herbert R. Kollisch also was encouraged by the first two months but discouraged by March. Polygram's Metronome Records again started the year with strong chart activity, leading to a 25 percent sales hike. MD Rudi Gassner expresses "dissatisfaction" with album turnover, however, and adds that only through TV merchandising was he able to improve his figures over last year. Phonogram noted no upward trend over '79, with domestic pop product especially disappointing this year. Hans-Georg Baum points to demand for classical and international pop music as the reasons for RCA's 11.3 percent first quarter rise. Baum sees increasing home taping as the biggest challenge to the music industry. In analyzing the current market, DG/Polydor's Ossi Drechsler said catalogue repertoire was more seriously affected by the continuing slump than the hits. DG again has

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Silver & Gold for Rainbow



Following their appearance at Wembley recently Rainbow was presented with a collection of silver and gold discs by Polydor's George McManus (left). The band received a silver disc for the single "Since You Been Gone," a gold and silver disc for the "Down To Earth" album and a gold disc for the "Rainbow Rising" album.

England (Continued from page 42)

and WB Music. . . . Meanwhile most dealers have said they probably won't bother to import any more WEA product now that the major has slashed three-month-old LPs by one pound. The move is fraught with dangers though: dealers might rely on imports of new LPs while they are hot and thereafter buy the British pressings. Or they might buy the minimum number of new WEA titles, ordering them on a day-to-day basis while they chart. It is something of an experiment and rival companies are watching with great interest.

IN THE CAN: **Linda McCartney's** "Seaside Woman" has been accepted to appear in competition as a short at the Cannes film festival. This will be her second entry: a previous one was "The Oriental Nightfish." Both are based on songs and are animated. **Oscar Grillo** has animated the film based on the "Seaside Woman" international hit. . . . **AC/DC** has named a new singer for the band, following the premature death of **Bon Scott** seven weeks ago. He is **Brian Johnson**, previously with **Gordie**. . . . He will rehearse with them before recording a new LP in May. . . . Changes at HMV Oxford Street, London's prestige record store on the main shopping street. Manager **David Wilde** has left and his duties will now be taken over by **James Tyrell** who is also MD of the company and its chain of 36 record stores.

Germany (Continued from page 42)

turned successfully to television in order to create turnover.

TEUTONIC TELEX: WEA has issued the first album by the winner of the 1979 national Phono-Akademie talent contest. **Toerner Stier Crew's** first album is called "Ausbruch," and is being issued this week. WEA recorded the set at the "Fabrik" in Hamburg, and will continue to present promising new talent at the locale. . . . **Volker Spielber** of April now has the Virgin publishing catalogue. . . . **Budde Music** in Berlin is putting promotion power behind **Peter Griffin**, a local act who topped a French chart and picked up solid disco response in Germany. This month, Griffin's new album was released by EMI, and he was invited to Las Vegas for a Merv Griffin spot.

Germany's Top 10

Singles

1. SUN OF JAMAICA
GOOMBAY DANCE BAND—CBS
2. IT'S A REAL GOOD FEELING
PETER KENT—EMI
3. WEEKEND
EARTH AND FIRE—Vertigo
4. ANOTHER BRICK IN THE WALL
PINK FLOYD—Harvest
5. RAPPER'S DELIGHT
SUGARHILL GANG—CNR
6. QUE SERA MI VIDA
GIBSON BROS.—Polydor
7. BOAT ON THE RIVER
STYX—A&M
8. BALLAD OF LUCY JORDAN
MARIANNE FAITHFULL—Island
9. SPACER
SHEILA & B. DEVOTION—Carrere
10. OH! SUSIE
SECRET SERVICE—Strand

Albums

1. THE WALL
PINK FLOYD—Harvest
2. INSEL DER ZAERTLICHKEIT
DEMIS ROUSSOS—Polystar
3. EYES OF THE UNIVERSE
BARCLAY JAMES HARVEST—Polydor
4. BROKEN ENGLISH
MARIANNE FAITHFULL—Island
5. GUITARRA ROMANTICA
FRANCIS GOYA—K-Tel
6. HAPPY GUITAR
THE SPOTNICKS—Polydor
7. HIGHWAY TO HELL
AC/DC—Atlantic
8. UNBEHAGEN
NINA HAGEN—CBS
9. DER NIPPEL
MIKE KRUEGER—EMI
10. THE TEENS TODAY
THE TEENS—Hansa Intl.

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- 1 GOING UNDERGROUND JAM/Polydor
- 2 WORKING MY WAY BACK TO YOU SPINNERS/Atlantic
- 3 DANCE YOURSELF DIZZY LIQUID GOLD/Polo
- 4 WORK REST & PLAY MADNESS/Stiff
- 5 FOOD FOR THOUGHT UB40/Graduate
- 6 POISON IVY LAMBRETTAS/2 Stroke
- 7 SEXY EYES DR. HOOK/Capitol
- 8 CALL ME BLONDIE/Chrysalis
- 9 TURNING JAPANESE VAPORS/UA
- 10 TALK OF THE TOWN PRETENDERS/Real
- 11 STOMP BROS. JOHNSON/A&M
- 12 TURN IT ON AGAIN GENESIS/Charisma
- 13 JANUARY FEBRUARY BARBARA DICKSON/Epic
- 14 LIVING AFTER MIDNIGHT JUDAS PRIEST/CBS
- 15 SILVER DREAM MACHINE DAVID ESSEX/Mercury
- 16 TOGETHER WE ARE BEAUTIFUL FERN KINNEY/WEA
- 17 MY WORK SECRET AFAIR/I Spy
- 18 DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century
- 19 HAPPY HOUSE SIOUXSIE & THE BANSHEES/Polydor
- 20 ECHO BEACH MARTHA & THE MUFFINS/Dindisc
- 21 ALL NIGHT LONG RAINBOW/Polydor
- 22 MISSING WORDS THE SELECTER/2 Tone
- 23 KOOL N THE KAFTAN B.A. ROBERTSON/Asylum
- 24 GENO DEXY'S MIDNIGHT RUNNERS/Parlophone
- 25 MY PERFECT COUSIN UNDERTONES/Sire

Albums

- 1 DUKE GENESIS/Charisma
- 2 GREATEST HITS ROSE ROYCE/Whitfield
- 3 12 GOLD BARS STATUS QUO/Vertigo
Vertigo
- 4 HEARTBREAKERS MATT MONRO/EMI
- 5 TEARS & LAUGHTER JOHNNY MATHIS/CBS
- 6 STAR TRAKS/K-Tel
- 7 REGGATTA DE BLANC POLICE/A&M
- 8 TELL ME ON A SUNDAY MARTI WEBB/Polydor
- 9 THE MAGIC OF BONEY M/Atlantic/Hansa
- 10 THE BARBARA DICKSON ALBUM BARBARA DICKSON/Epic
- 11 OUTLANDOS D'AMOUR POLICE/A&M
- 12 WOMEN & CHILDREN FIRST VAN HALEN/Warner Bros.
- 13 SINGLES ALBUM CRYSTAL GAYLE/UA
- 14 STRING OF HITS SHADOWS/EMI
- 15 GLASS HOUSES BILLY JOEL/CBS
- 16 ONE STEP BEYOND MADNESS/Stiff
- 17 PRETENDERS PRETENDERS/Real
- 18 WHEELS OF STEEL SAXON/Carrere
- 19 ON THROUGH THE NIGHT DEF LEPPARD/Vertigo
- 20 OFF THE WALL MICHAEL JACKSON/CBS
- 21 SPECIALS SPECIALS/2 Tone
- 22 LOUD & CLEAR SAMMY HAGAR/Capitol
- 23 NOBODY'S HEROES STIFF LITTLE FINGERS/Chrysalis
- 24 LIGHT UP THE NIGHT BROS. JOHNSON/A&M
- 25 FACADES SAD CAFE/RCA

(Courtesy: Record Business)

Record World en Brasil

By OLAVO A. BIANCO

■ La nueva cadena de television, la RBS, Rede Brasil-Sul, acaba de iniciar operaciones desde Porto Alegre y se espera que gane fuerza dentro de poco tiempo. También se comenta que dentro de poco será una Cadena Nacional . . . **Gretchen** (Copacabana) muy entusiasta y contenta con el primer lugar en los charts de "Freak Le Boom Boom" de la autoría de **Sam Malnatti**. A propósito de Malnatti, ha cesado sus funciones en la Radio 89 y se ha incorporado a la FM Excelsior . . . Otro gran éxito actual es el tema de la telenovela "Agua Viva" por la Cadena Globo de Television titulado "Menino de Rio" (Niño del Rio) interpretado por **Baby Consuelo** (WEA) y de la autoría de **Caetano Veloso** . . . El programa de los domingos de **Silvio Santos**, transmitido por la Cadena Tupi de Television, ahora también se transmite por la Cadena Record de Television . . . ¿Quién es quién Ariola, Brasil?: Gerente General, **José Victor Rosa**; A&R, **Mazola**; A&R Internacional, **Antonio Carlos Duncan**; Gerente Artístico, **Adail Lessa**; Gerente Administración y Finanzas, **Ricardo Severo**; Ventas, **Yassuo Ono**; Relaciones Públicas Sao Paulo, **Cayon Gadia**; Promoción Sao Paulo, **Irineu Espósito**; Promoción Río, **Nelson Karam** y Promoción General en Brasil, **Alfredo Penedo**. Los anteriores forman el grupo Ariola y que dirigirán la empresa, la cual se espera tendrán sus primeros discos lanzados en el mercado este mes. Y, a propósito de Ariola, todo parece indicar que continúa la lucha por la contratación

de **Maria Bethania** (Polygram), aunque ya se sabe que la famosa cantante está contratada por largo tiempo por Polygram, al igual que **Adolfo Pino** (RCA) no está dispuesto a permitir que Ariola le tome su estrella **Beth Carvalho** y la lucha promete ser dura.

Se celebrará en Sao Paulo del 24 al 27 de Abril, el II Festival Internacional de Jazz Sao Paulo/Montreux. Según informaciones del Comité de Organización, nombrada por el Gobierno del Estado de Sao Paulo, el festival tendrá lugar todos los años en el mes de Abril, a diferencia de los festivales de Jazz en Estados Unidos y Europa que son casi siempre en los meses de Junio y Octubre. Este año, la atracción principal se espera que sea **Ella Fitzgerald** o **Roberta Flack**. Habrán dos shows al día: uno a las 3 de la tarde con precios económicos y el otro a las 9 de la noche con precios más elevados. También habrá presentaciones de conjuntos no profesionales y la Feria Nacional del Jazz, en el "Palacio de las Convenciones Anhembi. La Televisión Cultura—Canal 2, al igual que Radio Cultura FM, tendrán a su cargo las transmisiones de los eventos.

Katia (CBS) recibió un Disco de Oro por la venta de 500,000 copias de "Lembranças." El premio le fué entregado por **Roberto Carlos**. Y, hablando de **Roberto Carlos**, todo parece indicar que tanto él como **Erasmus Carlos**, tendrán que ir a Buenos Aires, por la deposición del proceso iniciado por un autor argentino por la canción "Amigo."

Latin American Album Picks



QUE FACIL ES DECIR, QUE PERDONE TU SENORA

LILA DENEKEN—Orfeon LP 16-037

Con el tema del título en el tope de popularidad, la talentosa intérprete mexicana Lila Deneken ocupa grandes ventas en Estados Unidos y México. Otros temas con arreglos de Chucho Ferrer y Nacho Méndez son "Cuando dijiste adiós" (Espino-la-Rodriguez), "Pero yo volveré" (L. de la Colina) y "Adonde quiera" (R. Monclova).

■ With "Qué facil es decir" at the top in Mexico and the States, Lila Deneken from Mexico is enjoying heavy sales in those areas and spreading. Other good tunes in the package are "Si te amo de más" (de la Colina), "Como muere nuestro amor" (Sue y Javier) and "A ver si ahora" (de la Colina).

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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En la misma medida en que políticamente, los latinos de Estados Unidos, van uniendo sus esfuerzos y dejando atrás conceptos de nacionalismos originales, se van agrupando fuertemente bajo un solo nombre: Latinos, los profesionales de la radio y la industria discográfica van tomando el mismo concepto como base de lucha. La labor va cristalizando lenta, pero aplastantemente. Estamos comenzando a ver éxitos latinos, de gran fuerza dentro de Estados Unidos y animados los hombres

de la radio, van incluyendo en sus programaciones, los temas y canciones que la gran mayoría va determinando. Es la juventud latina aferrada a sus raíces. Es la juventud latina luchando por su orgullo de serlo. Son nuestros viejos y "medios tiempos" que han sufrido épocas, en que ser latino en Estados Unidos era motivo de preocupación y desaliento. La gente latina de Estados Unidos ha llegado a mezclar ingredientes de gran fuerza expansiva. Acrecentado su orgullo de serlo, más el conocimiento a fondo de cómo piensan los anglos y otras nacionalidades que forman el crisol de razas de Estados Unidos, van actuando, pensando como latino americanos, pero no con la



Carlos Hernandez

demagogia política, que cada país de Latinoamérica saca a capricho de su individualidad e importancia como país aparte. El latino de Estados Unidos, sin saberlo, lleva a la práctica el mensaje e inspiración de **Simón Bolívar** de una América Hispánica unida. Y lo está logrando en el corazón y la práctica. Sé ya de una gran empresa discográfica que será lanzada con fuerza, dentro del mercado en Español de Estados Unidos, con todos los recursos económicos necesarios, para hacer las cosas diferentes, pero a nuestra manera, sin aceptar mentalidades ni direcciones de quienes jamás podrán comprender nuestros sentimientos espirituales y menos aún, musicales. Sé de programadores y discjockeys que están yendo lejísimos en este concepto, al programar sus emisoras. Sé que el movimiento existe y que irá adelante, porque está animado por un muy fuerte y activo ingrediente: la honra patria de ser Latinoamericano antes que descendiente o miembro de una nacionalidad específica y determinada. Si algún día se creara la bandera de Latinoamérica, seguramente la bordaría una madre latina de Estados Unidos.



Benny Rodriguez

Inquieto como siempre, el amigo **Carlos Hernández**, Director de Programación de la KBRG de San Francisco, California, me envía carta que dice: "KBRG, la primera estación latina en el área, está en el aire y corriendo dentro de la década de los 80. La información que su columna nos provee continuamente, aumenta nuestros esfuerzos de programación y con su ayuda, estos esfuerzos resultan fructíferos, de acuerdo al último "rating" de Arbitron, el cual estamos reteniendo nuestro "status" como la estación latina No. 1 en la Ciudad junto a la bahía y por primera vez, reteniendo una participación completa del mercado o completo, programando música latina contemporánea. En esta primavera, esperamos ofrecer lo que consideramos el Mayor Concurso en la Radio Latina, en años recientes. Comenzando en Abril 14 y hasta Mayo 10, KBRG intenta obsequiar cuatro viajes de una semana, con todos los gastos pagados a Hawaii y cuatro viajes de ida y vuelta a la Ciudad de Mexico. Los radioyentes enviarán su nombre y número telefónico y el de un amigo. Cada hora desde las 7 de la mañana hasta las 10 de la noche, efectuaremos una llamada telefónica al amigo, cuyo nombre está representado en la planilla de entrada al concurso inicial. Si el amigo puede decirnos la "Frase que paga," su

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. COMO TE HAGO
LINDA RONSTADT
2. OTRO LADRILLO EN LA PARED
PINK FLOYD
3. EN EL RADIO
DONNA SUMMER
4. A EL
RUPERT HOLMES
5. BUSCANDO EL RETORNO A TI
SPINNERS
6. REFUGIADO
TOM PETTY
7. VAMOS A CASA
BONEY M.
8. DESEAR
ANDY GIBB
9. DEMASIADO CALIENTE
KOOL AND THE GANG
10. LEJOS DE LA PARED
MICHAEL JACKSON....

Redlands, Cal.

By KCAL (RENE DE CORONADO)

1. LOS DOS AMANTES
LOS KINOS—Mar
2. EL AMOR ES UNA FLOR
OMAR ALEXANDER—Musart
3. SIN AMOR
FABIAN LAVALLE—Orfeon
4. EL REGALITO
EMILIO MOGUEL Y LOS ATINOS—
Arriba
5. POR ESO ME VOY
AMAIA MENDOZA—Gas
6. QUIERO IMAGINAR
TONO ZAMORA—Arcano
7. ORALE
LOS RANDALL—Odeon
8. EL VALS DE LAS MARIPOSAS
TONY VALLE—Latin Int.
9. REFLEXIONA
RIGO TOVAR—Profono
10. QUIEREME OTRA VEZ
PRISMA—Peerless

El Paso

By KAMA (ERNESTO QUINONES)

1. ME LLAMAN EL ASESINO
TINY MORRIE—Hurricane
2. ESPERANZAS
PECOS—CBS
3. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Arcano
4. MEDLY
LITTLE JOE—T.T.
5. MELODIA PARA DOS
JOAN SEBASTIAN—Musart
6. EL GORRION Y YO
MANOELLA TORRES—CBS
7. AMAME OTRA VEZ
CAPTAIN & TENNILLE—Casablanca
8. REFLEXIONA
RIGO TOVAR—Profono
9. LA OTRA MUSIQUERA
LOS TAMMY TEX—Ramex
10. QUIEREME
ANGELA CARRASCO—Pronto

Puerto Rico

By WTTR (MALEO MENDEZ)

1. SI ME DEJAS AHORA
JOSE JOSE—Pronto
2. NIDO DE AMOR/BRUJERIA
EL GRAN COMBO—Combo
3. CUCHU CUCHA
PATRULLA 15—Gema
4. NO ME DIGAN QUE ES MUY TARDE
ISMAEL MIRANDA—Fania
5. LOS ENTIERROS
CHEO FELICIANO—Vaya
6. CON TU SILENCIO
JULIO ANGEL—Music Stamp
7. PONLE UN SE VENDE
TONY YANS—T.H.
8. DE PATITAS
LUIS "PERICO" ORTIZ—
New Generation
9. MIS HIJOS
OSCAR D'LEON—T.H.
10. DESAHOGO
ROBERTO CARLOS—CBS

Ventas (Sales)

Los Angeles

1. HE VENIDO A PEDIRTE PERDON
JUAN GABRIEL—Pronto
2. COMO GUITARRA EN SERENATA
JOAN SEBASTIAN—Musart
3. HEY
JULIO IGLESIAS—CBS
4. PERDONAME
JOHANNA ROSALY—Velvet
5. EL ASESINO
GILBERTO VALENZUELA—Gas
6. EL RECADO
RIGO TOVAR—Melody
7. LA PIEDRECITA
LOS HAPPY'S—Cronos
8. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
9. ADIOS Y BIENVENIDA
BEATRIZ ADRIANA—Peerless
10. HOY TE QUIERO TANTO
LOS BONDADOSOS—Anahuac

San Francisco

1. EL GORRION Y YO
MANOELLA TORRES—CBS
2. ELLA
JUAN GABRIEL—Pronto
3. SOY UN SENTIMENTAL
JULIO IGLESIAS—CBS
4. REFLEXIONA
RIGO TOVAR—Melody
5. SENORA DE TAL
VICENTE FERNANDEZ—CBS
6. TE PERDI LA FE
LOS HUMILDES—Fama
7. QUERERTE A TI
ANGELA CARRASCO—Pronto
8. MIS LAGRIMAS AMARGAS
GRUPO IMPACTO—Profono
9. POR UN CAPRICHITO
RITMO 7—Fama
10. PERDONAME
JOHANNA ROSALY—Velvet

Chicago

1. AMARRADO
ALVARO DAVILA—Profono
2. MAMA SOLITA
PEDRITO FERNANDEZ—CBS
3. CELOS DE TI
LOS ERMITANOS—CBS
4. BESOS BESITOS
TROPICAL SUNDIN—Novavox
5. CHIQUITITA
ABBA—Atlantic
6. EL HIJO DE LA MUSIQUERA
LOS HURACANES DEL NORTE—Luna
7. EL TAHUR
VICENTE FERNANDEZ—CBS
8. SIN TU AMOR
NAPOLEON—Raff
9. CONSEJOS
LOS TIGRES DEL NORTE—Fama
10. APRENDI A LLORAR
VERONICA CASTRO—Peerless

Spain

By JAVIER ALONSO

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

Nuestro Rincon (Continued from page 44)

nombre ira a un tablero ganador de un viaje de ida y vuelta a Mexico y la persona que envi6 su nombre, resultar6 ganador con el viaje a Hawaii. Nuestra filosofia es que la comunidad latina es acreedora al mismo tratamiento de premios y excitaci6n, que la radio en general en Estados Unidos ofrece. Es una tentativa de devolver a la gente de la comunidad fondos, en pago del patrocinio que le han brindado a KBRG, a trav6s de los a6os."

Lanz6 Discorona en Venezuela la grabaci6n larga duraci6n de **Benny Rodriguez**, que est6 obteniendo 6xitos en el 6rea con el tema "Hasta que amanezca" del compositor mexicano **Jos6 Manuel Figueroa**. Entre los otros surcos destacan "Piensa en mi," "Devolv6 tu amor al mar" y "En estos momentos y a estas horas." El 6lbum ser6 distribuido en Estados Unidos por T. H. Records, licenciados de Discorona en ese territorio. . . . Arriba Records lanz6 en Los Angeles un nuevo sencillo de **Salvador's** conteniendo "Triste Despedida" y "Esperame" y un nuevo long playing de los **Hermanos Prado**, titulado "Puros 6xitos" . . . **Hern6n Colorado Vallejo**, Director Art6stico de Discos Fuentes de Colombia, cumple diez a6os de labores en la empresa. Nuestra felicitaci6n al grat6 amigo. . . . En el momento de escribir esta columna, se est6n reuniendo en Buenos Aires, Argentina, los integrantes del movimiento discogr6fico de RCA de Latinoam6rica, en su Convenci6n Anual. No dudo que el producto y los planes que se expongan ser6n en extremo interesantes y hago votos, porque el grupo de ejecutivos haga de todo ello 6xito en Latinoam6rica, en un total y completo esfuerzo de verdadero "team work" . . . **Celia Cruz** se embarcar6 en su primera "tournee" por Europa. Conocida como la "Reina de la Salsa" y "La Guarachera de Cuba," Celia realizar6 presentaciones en Utrick, Holland, Amsterdam, Holanda, Francfort, Alemania y Par6s, Francia, desde Abril 9 al 14.

I received a letter from **Carlos Hernandez**, program director for KBRG in San Francisco, which states: "KBRG, the first Latin station of the '80s, is off and running into the decade of the Hispanic. The information you provide in your column is continuing to augment our programming efforts and with your help the efforts were fruitful, according to our latest Arbitron rating we are retaining our status as the number one Latin station in the city by the bay and for the first time retain a full share of the entire market, programming contemporary Latin. For the spring rating period we have what we consider to be the biggest radio contest for Latin radio in recent history. Beginning continuously until May 10th, KBRG intends to give away four one week all expense paid vacations to Hawaii. In addition, we intend to give the runners-up four round trip tickets to Mexico City. Here's how the contest works: We will ask people to send in their name and

(Continued on page 46)

Radio Action

Most Added Latin Record

(Tema m6s programado)

(Internacional)
"Listos Para Amar"
(Barbara Masons-Edmundo
V. Perez)
TERI DeSARIO
(Casablanca)

(Regional)
"El Gorrion Y Yo"
(Tirzo Paiz)
MANOELLA TORRES
(CBS)

Black Product Sales Strong (Continued from page 3)

music. Radio Doctors' Cris Dale commented, "I don't ever recall there being a time when black product was as strong for us. Our Top 50 virtually reads like an R&B chart, and this is very significant considering the fact that we sell to accounts throughout the mid-west. The records are obviously crossing over." Don Simpson of the Indianap-

olis-based Fathers & Sons chain added, "There's no question about it; black music has developed a broader base. The records of Michael Jackson, the Brothers Johnson, and Kool and the Gang are selling to our white buyers as well as to our black buyers. I think we have a situation where the buying public has become much more A/C

oriented and far more receptive to the ballads of these groups."

Although cross-over activity is largely responsible for escalating R&B sales, a great number of retailers emphasized the fact that they are getting "mileage" out of R&B product because of its extended sales longevity. Western Merchandisers' Steve Marmaduke said, "Michael Jackson's latest album is a clear cut example of the growing shelf life of R&B product. A fourth single was recently released from that package; they may as well call the album 'Michael Jackson's Greatest Hits.' The interesting thing is that these singles are crossing over to pop." Hot Line's Earl Elgart stated, "I think that one of the problems with R&B product in the past was that the records were usually geared to surviving on one hit single, and the rest of the material was often filler. Now we have records like the Michael Jackson LP or the Whispers album which is just spinning off a third single. The artists and the manufacturers are

making a concerted effort to expand the shelf life of this product."

Although it will be several weeks before retailers can evaluate first quarter sales, it is generally agreed that the recent plethora of strong black product will significantly ameliorate bleak post-Christmas sales projections. Tape City's Brenda Ritter commented, "If nothing else, the sheer quantity of this product will help our stores. Sales in our black stores are soaring since all of this product was released, but they've also picked up in our rock stores." Norman Hunter said, "I can't remember black product of this magnitude before, and I know it's having a real impact upon our stores. Business is up, and far beyond our post-Christmas projections. The color line is becoming indistinguishable, especially white to black." Cris Dale optimistically added, "Consistent sellers, like Jermaine Jackson and the Isley Brothers, are going to be what holds the record economy together."

Nuestro Rincon (Continued from page 45)

phone number, and a friend's name and number. Every hour from 7 a.m. until 10 p.m., we will make a phone call to the friend whose name is represented on the initial entry. If the friend can tell us the 'Phrase That Pays,' their name will go into a drawing for a round trip to Mexico, and the person who sent their name in will win the week for two in Hawaii. Our philosophy is that the Latin community deserves the same kind of prizes and excitement as that of mainstream radio. It is an attempt to pay people back for all of the support they have given KBRG over the years."

Discorona in Venezuela released an LP by **Benny Rodriguez**, containing the hit "Hasta Que Amanezca," penned by Mexican composer **José Manuel Figueroa**. Among the other tunes are: "Piensa en Mí," "Devolví tu amor al mar" and "En estos momentos y a estas horas." The album will be distributed by T.H. in the States . . . Arriba Records released in Los Angeles a single by **Salvador** containing "Triste Despedida" b/w "Esperame" and an LP by **Hermanos Prado** entitled "Puros Exitos" . . . **Hernan Colorado Vallejo**, artistic director for Discos Fuentes in Colombia, has just reached ten years of good work with the Colombian enterprise. Congratulations! . . . The RCA Latin American Annual Convention is taking place this week in Buenos Aires, Argentina. I hope the product to be exposed and new plans will be a total success . . . **Celia Cruz** will embark on her first European tour shortly. Known as the "Queen of Salsa," she will appear in Utrecht, Holland; Amsterdam, Holland; Frankfurt, Germany; and Paris, France, from April 9th thru the 14th.



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Latin American Album Picks

(Continued from page 44)



QUE CHEVERE

RODOLFO CON LOS HISPANOS—Fuentes 201260

Alegria y ritmo de Colombia en este paquete interpretado por Rodolfo y Los Hispanos con la Típica R.A. 7 como invitados en la grabación. Excelentes y comerciales cortes bailables son "Tabaco y ron" (M. Delaroché), "El Abandonado" (C. Martínez), "Cara, Carita" (I. Villanueva) y "Ay mama, Ay papa" (R. Martínez).

■ Rhythmic and spicy Colombian music that makes you want to dance. Rodolfo and Los Hispanos are back with this new package which could mean top sales among salsa fans. "Bofellita de ron" (J. Ruiz), "La cerveza" (R. Oliver), "Tabaco y ron" and "Daniela" (J. Arce).



LO TIPICO DOMINICANO

EL CIEGUITO DE NAGUA—Karen KLP 44

Músicaailable típicamente dominicana por el popular interprete Cieguito de Nagua. Música tropical en talentosa expresión antillana. "Guardame el Concon" (M. Batista), "La Matica" (R. Diaz), "Me vieron con ella" (N. Lora) y "El refran" (J. Balbuena).

■ Typical Dominican music at its best, performed by the popular Cieguito de Nagua. Good tunes include "La Matica," "Mi amante y mi novia" (N. Lora) and "Merengero hasta la tambora" (J. Mateo).



MI CANTAR ES COMO EL VIENTO

MARIA MEDINA—Arcano DKL1 3482

Con arreglos de Chucho Ferrer y producido por Arnulfo M. Vega, Maria Medina interpreta aquí música internacional y disco. Muy buena producción con "Viento" (A. del Vilar), "Amor de Abril" (C. Medina-M. Medina), "Tengo miedo" (V. Saldaña Cortés) dentro de un muy comercial repertorio.

■ With arrangements by Chucho Ferrer and produced by Arnulfo M. Vega, Maria Medina offers a good package of international and disco music. An excellent production that deserves the best of luck. "Deja tu prisa y espera" (N. Arce), "Encuentro" (G. Ruiz) and "Viento."

Record World Gospel

Impact Inks The Brothers



The Benson Company has announced the signing of the Brothers to a two-year recording contract on the Impact label. George Amon Webster, Lorne Mathews and Roy Trimble, based out of Akron, Ohio, are all former members of the Cathedral Quartet. The group's first album release is set for summer and will be produced by Roy Callaway. Pictured from left are Mathews, Trimble, Webster and Mike Cowart, Benson senior vice president.

Contemporary & Inspirational Gospel

APRIL 26, 1980	APR. 26	APR. 12	
	1	9	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
	2	1	ONE MORE SONG FOR YOU IMPERIALS—DaySpring DST (Word)
	3	2	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
	4	4	MY FATHER'S EYES AMY GRANT—Myrrh MSB 6625 (Word)
	5	6	NEVER THE SAME EVIE TORNUQUIST—Word WSB 8806
	6	8	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)
	7	12	THE VERY BEST OF THE VERY BEST FOR KIDS THE BILL GAITHER TRIO/Word WSB 8835
	8	10	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
	9	7	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
	10	3	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
	11	5	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
	12	14	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)
	13	17	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)
	14	13	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
	15	11	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
	16	18	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
	17	—	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
	18	19	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
	19	24	AMY GRANT Myrrh MSB 6586 (Word)
	20	20	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
	21	22	DALLAS HOLM AND PRAISE LIVE GREENTREE R 3441 (Great Circle)
	22	15	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)
	23	28	RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015
	24	16	WINDBORNE BOB & JOY CULL/Chalice CRT 1030
	25	—	IN HIS TIME, PRAISE IV MARANATHA SINGERS/ Maranatha MM0064 (Word)
	26	—	START BELIEVIN' STEVE CAMP/Myrrh MSB 6621 (Word)
	27	23	THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
	28	—	FOR THE BEST B. J. THOMAS/MCA/Songbird 3231
	29	26	GENTLE MOMENTS EVIE TORNUQUIST/Word WSB 8714
	30	39	MANSION BUILDER 2ND CHAPTER OF AC'S/ Sparrow SPR 1020
	31	31	HIDE AWAY BRUSH ARBOR/Myrrh MSB 6624 (Word)
	32	32	A PORTRAIT OF US ALL FARRELL & FARRELL./NewPax NP 33076 (Word)
	33	—	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Great Circle)
	34	—	HYMNS FOR CLASSIC GUITAR RICK FOSTER/Bread 'N' Honey BH 102
	35	27	HEAVENLY LOVE THE BOONES/Lamb & Lion LL 1044 (Word)
	36	25	IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word)
	37	37	STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
	38	21	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)
	39	30	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
	40	33	SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise)

Abec Records Debuts

MEMPHIS—Elliot Clark, president, has announced the formation of Abec Records Corporation here specializing in gospel music. Artists on the label include the Masonic Travelers, the Fantastic Sounds, Ann "Dynamite" Milan, the Spirit of Memphis, Rev. Danny Nance, James Easley, Delsa Fleming, the Holy Disciples of Chicago, Ill. and the Angelic Five.

Abec also records selected R&B and pop acts to lease to major labels and has a 16-track recording studio. Other Abec officers include Melvin Conley, chairman of the board, and Louis Tate, vice president and treasurer.

PPG Signs Dunham

NASHVILLE—Paragon Publishing Group has announced the signing of Gary Dunham to an exclusive songwriter contract. Randy Cox, director of Paragon Publishing Group, will also produce Dunham's album release, due in late spring on the NewPax label.

Sparrow Unveils 'Painter' Contest

LOS ANGELES—Steve Potratz, Sparrow Records marketing vice president, has announced a special in-store play contest to promote the new Sparrow album "The Painter" by John Michael and Terry Talbot. Running May 12-30, anonymous Sparrow representatives will telephone stores at random to ask which album is currently on the in-store turntable. If the clerk reports "The Painter," he or she will receive \$25. An extra \$25 will go to clerks answering the call, "Hello, this is . . .," where "The Painter" is now in stock.

In a concurrent merchandising program, accounts ordering 15 combined units of the album (records and/or tapes) will receive a free review disc for in-store play. As part of its overall in-store support plans, Sparrow is also making available 24" x 26" album art posters and additional album flats for display building.

Gospel Time

By MARGIE BARNETT

Comments from participants in the first annual Christian Concert Promotion Seminar and Showcase in Tulsa Mar. 20-22 show it to have been an overall success despite their minor drawbacks. Sponsored by Sonshine Concerts, the first-of-its-kind seminar was designed to bring about more unity, communion and professionalism in the promotion of Christian concerts. In terms of these goals most felt that a huge step was taken in the right direction. Transportation problems and a few too specialized sessions provided a thorn or two, but the evening concerts and other beneficial sessions such as "Church Motivation and Involvement" were considered highlights. All sessions are available on cassette tapes from Sonshine, 7010 S. Yale Ave., Suite 106, Tulsa, Okla. 74177.

Star Song Records has reached an agreement with Royal Marketing for sales representation to the Christian bookstore . . . Dale Tedesco has been appointed as director of creative publishing services for Dunamis Music according to Freddie Piro, president . . . Syndicated gospel radio show "A Joyful Noise" begins its second decade of broadcasting this month. The show was first aired on WLCY-AM in Tampa/St. Pete in April of 1970, making it the longest continually broadcast of all syndicated contemporary gospel shows, says host: Paul Baker . . . Lexicon Music is publishing its "Festival Of Praise, III" choral book featuring 28 old and new praise songs and choruses . . . Wes Yoder of Dharma Artist Agency in Nashville recently led a music business lecture series at Belmont College discussing the managing and booking of artists plus his thoughts on today's contemporary Christian music industry . . . Vickie Mack has joined Light/Lexicon as product administrator assisting Gentry McCreary, director of promotion.

Savoy Records has just signed Mattie Johnson and Star of Faith . . . Wendell Barton (Lamb & Lion) will play part of Tom Hamilton in an upcoming ABC-TV mini-series "East Of Eden" by John Steinbeck. The show is being filmed this month and also stars Timothy Bottoms, Warren Oates, Lloyd Bridges and Jane Seymour . . . Bread 'N' Honey artist Rick Foster recently attended a reunion of classical guitarist Andres Segovia's students. Foster presented Segovia with his book of arrangements for his LP "Hymns For Classic Guitar." . . . David Peters II will act as world-wide coordinator for the Nicky Cruz Outreach.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Crystal Gayle — "River Road"

Bobby Bare — "Tequila Sheila"

Charlie Rich — "Even A Fool Would Let Go"

John Conlee — "Friday Night Blues"



Bobby Bare

Bobby Bare has a tremendous follow-up to "Numbers" — "Tequila Sheila" has a running start at KNEW, KBUC, WSLR, WPNX, WTMT, KMPS, KHEY, WIRK, KIKK, KRMD, KVOO, WUNI, WHN, WCMS, KNIX, KSOP.

Newcomer Kathy Carlille is moving with "Stay Until The Rain Stops" at WHK, WQQT, KWMT, WTMT, WUNI, KEBC, KVOO, WWNC, KXLR, WSDS, KSOP, WTOD, KD JW, KLLL.

Charlie Rich has play on "Even A Fool Would Let Go" at KNIX, WDEN, KEBC, KKYX, WTMT, KMPS, WQIK, KTTT, WSM, KRAK, KCKC, KRMD, KEBC, KVOO, KSSS, KSOP.

Just sliding from a #1 single on Columbia, Crystal Gayle hits the charts again with the release of a United Artists single, "River Road." First week adds include KCKC, KRAK, WSM, WJEZ, WQIK, WPNX, WUNI, KRAM, KRMD, WHK, KNIX, KSSS, KFDI, WBAM, KEBC, WGTO, KSO.

Super Strong: Mel Tillis, Lacy J. Dalton, Moe Bandy.



Kathy Carlille

Henson Cargill has adds on "Have A Good Day" at KLLL, KKYX, WSDS, KBUC, KFDI, KEBC, KRMD, KVOO, KSOP, WWVA.

Wynn Stewart is back on the recording scene after a long absence! His timely "Inflation Blues" playing at KEBC, KFDI, WSDS, KVOO.

Out of the box, from his "Electric Horseman" soundtrack LP, Willie Nelson's "Midnight Rider" is an instant add at WPLO, WHK, WTMT, WTSO, WMNI, KRAM, KEBC, KSO, KRMD, WHOO, KNIX, KGA.

John Conlee covers "Friday Night Blues," recently out by its writer Sonny Throckmorton. Added on the Conlee version this week are WJQS, KRMD, KEBC, KSO, WBAM, KXCL, KFDI, WTSO, KBUC, KNIX, WPNX, WDEN, WTMT, KGA.

SURE SHOTS

Willie Nelson — "Midnight Rider"

LEFT FIELDERS

La Costa — "Changing All The Time"

Red Steagall — "Dim The Lights and Pour the Wine"

J. D. Crowe & New South — "My Window Faces the South"

AREA ACTION

Frankie Rich — "Laid Back Lady" (WSDS, KEBC, WPNX)

Al Dean — "Cottoneyed Joe" (WMZQ, KNEW)

Johnny Carver — "Fingertips" (KSOP, KEBC, KVOO, WSM)

Platinum for Gayle



While in the studio working on her next album Columbia artist Crystal Gayle was presented with a platinum LP award for her United Artists album "When I Dream" by Capitol/EMI/UA national country promotion director Jerry Seabolt. Pictured (from left) are Seabolt; Allen Reynolds, Crystal's producer; Crystal Gayle; and Sandy Mason Theoret, writer of "When I Dream."

Nashville Report

By WALTER CAMPBELL

■ **ELVIS (PRESLEY) NEWS:** An eight-volume box set of Elvis records has been set for release this summer, we hear, roughly coinciding with the 25th anniversary of the King's association with RCA. Meanwhile, Chancellor **Robert S. Brandt** here has refused to give RCA an injunction against Golden Editions, Ltd. The judge lifted a temporary injunction against the sale and distribution of "Elvis, Scotty and Bill: The First Year," recorded in March 1955, before Presley signed with Sun Records, in November 1955. The record was taped from a concert in Houston.

DOWN ON THE FARM: On a much more down to earth level, The Farm, one of the few surviving and thriving communes from the '60s, located south of Nashville in Summertown, has opened a recording studio. The studio is designed for area musicians wanting to get experience in the music business, according to **Philip Schweitzer** and **Michael Tassone**. "Musically and technically, all systems are go," Schweitzer was quoted as saying last week. The Farm has a band of its own, which will also be using the facility, but the operation is open for use by outside clients, they say.

The **Statler Brothers** performed in the East Room of the White House April 8 following a state dinner honoring Egyptian President **Anwar Sadat**. President **Carter** had personally requested the Statlers, who performed a 40-minute show consisting of 11 songs for their third official White House visit. Following the show, the group met both presidents and learned they all had a common passion, old movies. Sadat, in fact, is a big fan of old cowboy movies.

Freddy Weller and **Spurz** are debuting their "power country" sound in a showcase at the Stage Door Lounge in the Opryland Hotel April 21. Proceeds from the program will go to benefit the Nashville chapter of NARAS. Opening the show is **Randy Barlow**.

The **Oak Ridge Boys**, **Larry Gatlin** and **Greg Svison** just wrapped a starring role in the upcoming 90-minute syndicated television special "New Country From The Old Country," shot on location at Busch Gardens in Williamsburg, Va. The Bob Banner & Associates production will air nationwide the week of June 9. Supporting cast includes **Michael Murphey** and **LaCosta**.

New Epic recording trio **Nightstreets** has just recorded back-up vocals on four songs in **Tammy Wynette's** upcoming album, produced by **Billy Sherrill** and due for release in late June also on Epic.

Clint Eastwood will be singing on the forthcoming soundtrack album of his film "Bronco Billy," to be released by Elektra/Asylum in May. Clint duets with **Merle Haggard**. . . **Hank Williams, Jr.** is working on his next album, tentatively titled "Habits Old And New," to be released this summer. Hank wrote six or seven of the tunes himself and included one by **Kris Kristofferson** entitled "If You Don't Like **Hank Williams**, Honey, You Can Kiss My Ass."

MCA artist **Ed Bruce** has just completed a series of 60-minute radio spots for the Goodyear Tire Company at Soundstage Studios in Nashville.

Kitty Wells and **Johnny Wright** were among the well-received performers at the Wembley Festival in England, well-received enough in

(Continued on page 54)

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHN CONLEE—MCA 41233

FRIDAY NIGHT BLUES (prod.: Bud Logan) (writer: S. Throckmorton/R. VanHoy) (Cross Keys, ASCAP/Tree, BMI) (3:17)

Conlee puts his distinctive sound on a Sonny Throckmorton-Rafe VanHoy collaboration here. The mournful mood comes across clear in the lyrics with Conlee's solid country style.

RED STEAGALL—Elektra 46633

DIM THE LIGHTS AND POUR THE WINE (prod.: Brien Fisher) (writers: B. Morrison/J. M. Harris) (Music City, ASCAP) (2:39)

Material, performance and production are all strong on this single. An electric guitar kicks it off, followed by a solid, steady rhythm track to maintain a strong momentum.

CHARLY McCLAIN—Epic 9-50873

LET'S PUT OUR LOVE IN MOTION (prod.: Larry Rogers) (writers: B. Morrison/J. MacRae/L. Rogers) (Southern Nights, ASCAP) (2:25)

McClain does a bright, catchy tune here, matching it with her own sweet, clear sound. Keyboards and electric guitar licks add an extra interesting touch.

DON SCHLITZ—Capitol P-4860

SENIOR PROM (prod.: Hugh McCracken) (writer: D. Schlitz) (Crazy Mamas, ASCAP) (4:06)

Schlitz does a romantic tune here about the good old days and the passage of time. A sax in the instrumental breaks gives a little spice to the dreamy mood.

J. D. CROWE AND THE NEW SOUTH—Rounder 4526

MY WINDOW FACES THE SOUTH (prod.: not listed) (writers: Silver/Parish/Livingston) (Mayfair, ASCAP) (2:47)

Crowe does some lively bluegrass here on a tune about Dixie. "My Home Ain't In The Hall of Fame" on the flip side is also a strong contender.

THE CATES—Ovation 1144

GONNA GET ALONG WITHOUT YOU NOW (prod.: Brien Fisher) (writer: M. Kelleem) (Bibo, ASCAP) (2:18)

The Cates do this familiar pop tune from the past with a light, airy sound. Smooth harmonies backed by bright, easy production make it appropriate for the spring and summer season.

BILL NASH—T 3538

ALL THE OTHER WOMEN (prod.: A. V. Mittelstedt) (writer: B. Nash) (Tata Grande, BMI) (2:26)

Fiddles and a steel guitar provide a strong backing for Nash on a traditional country song here. The pace moves easy and steady as he effectively brings out the message of the lyrics.

PEGGY FORMAN—Dimension 1006

THERE AIN'T NOTHING LIKE A RAINY NIGHT (prod.: Ray Pennington) (writer: P. Forman) (Julina/Hello Darlin', SESAC) (2:27)

Forman sings out loud and clear with support of a strong rhythm track. A strong offering with both lyrics and sound.

DANNY DAVIS and WILLIE NELSON—RCA PB-11999

FUNNY HOW TIME SLIPS AWAY (prod.: Danny Davis & Bill McElhiney) (writer: W. Nelson) (Tree, BMI) (3:04)

An original Willie Nelson classic is embellished here with horns to jazz up the sound a little. Willie's vocals, taken from an old master, are superb as is the material.

ANNA SUDDERTH—Verite 801

NOT A DAY GOES BY (prod.: Doyle Grisham & B.T. Sudderth) (writers: B.T. Sudderth/A. Calli) (Stick-Horse, BMI) (3:02)

Quiet and clear is the sound here as Sudderth sings a ballad about lost love. Production is simple and uncomplicated, effectively spotlighting the lyrics.

KATHY CARILLILE—Frontline 705

STAY UNTIL THE RAIN STOPS (prod.: Charles Underwood) (writers: W. Carson/B. Owens/R. Reno) (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) (2:47)

The melody here is catchy in a subtle way, enhanced by bright, balanced production. The mood is light and romantic with plenty of appeal.

RCA Sets Dolly, Cramer Campaigns

■ NASHVILLE—RCA Records has designed comprehensive marketing campaigns in support of current releases album and single releases by Dolly Parton and Floyd Cramer.

Coinciding with the release of Dolly Parton's newest album, "Dolly, Dolly, Dolly," print support at trade and consumer publications, national radio spot buys and a wide variety of merchandising materials are all included in the approach. The album, produced by Gary Klein for the Entertainment Company, contains Dolly's latest single, "Starting Over Again," and is a return to the team that forged platinum success with "Here You Come Again."

Kicking off the attack will be a base of trade and consumer print advertisements. An across-the-board radio spot buy is also in place, drawing on the momentum created by "Starting Over Again." In mid-May a specially designed billboard will be erected on Sunset Boulevard in Hollywood. Available retail materials include a 1' X 1' and 2' X 2' cover poster and a two-color logo centerpiece.

For Floyd Cramer's album, "Dallas," RCA is keying on the single, which is the theme song of the hit CBS Television series of the same name. The album is made up of ten top television theme songs, including "M*A*S*H," "Little House on the Prairie," "Taxi" and "The Waltons."

Merchandising materials in-

clude a 2' x 2' LP cover poster that features the Ewing family from the Dallas series and a logo centerpiece. A special promotional single insert very similar to the album cover went on the initial radio service. Cramer and the single are also featured in trade ads with multi-format placement to capitalize on the single's acceptance at top-40 and A/C radio. Commercial copies of the single are being packaged in picture sleeves also similar to the LP cover.

RCA and Lorimar Productions, producers of the show, are formulating a "Dallas" contest to run at radio. Winners of the contest will be treated to a trip to Los Angeles and a tour of the MGM Studios where the series is taped. Runners-up will win "Dallas" albums and autographed pictures of Cramer and "Dallas" cast members. A simultaneous in-house contest with RCA field merchandisers will feature as prizes Stetson cowboy hats similar to the one J.R. Ewing (Larry Hagman) wears in the show. The album is also included in the 1980 spring campaign by RCA entitled "Kickin' Country."

The release of the single comes at the end of the show's most successful season to date. The last episode received a 52 share in the ratings race (over 47 million people), the highest rating for an entertainment episode on any network for the season.

Stairway to the Stars



RCA recording artist Jerry Reed introduced co-star Burt Reynolds and director Hal Needham to label division vice president Jerry O. Bradley after a recent ceremony in which Reynolds presented Reed with a special designed Pontiac Trans-Am. The car is a replica of the famed "Bandit" machine Reynolds drives in the upcoming sequel to the film "Smokey and the Bandit," set for release in July. Joining the activities is Reed's personal manager, Harry Warner. Pictured from left: Needham; Reynolds; Bradley; Reed and Warner.



Record World Country Singles

APRIL 26, 1980

TITLE, ARTIST, Label, Number

APR. 26	APR. 19		WKS. ON CHART
1	2	HONKY TONK BLUES CHARLEY PRIDE RCA 11912	11
2	3	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE/ Epic 9 50849	9
3	4	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	12
4	5	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	9
5	6	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	10
6	9	GONE TOO FAR EDDIE RABBITT/Elektra 46613	7
7	10	THE WAY I AM MERLE HAGGARD/MCA 41200	7
8	8	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	11
9	11	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	8
10	13	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	6
11	14	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11219	8
12	15	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	8
13	1	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	12
14	17	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	5
15	16	STANDING TALL BILLIE JO SPEARS/United Artists 1336	10
16	22	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	7
17	20	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	8
18	21	AFTER HOURS JOE STAMPLEY/Epic 9 50854	7
19	23	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	7
20	27	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	4
21	25	I JUST HAD YOU ON MY MIND BILLY CRASH CRADDOCK/ Capitol 4838	7
22	24	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	6
23	7	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	13
24	28	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	5
25	29	PASS ME BY JANIE FRICKE/Columbia 1 11224	6
26	30	LUCKY ME ANNE MURRAY/Capitol 4848	4
27	34	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	6
28	35	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	3
29	32	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	5
30	31	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	7
31	36	DIANE ED BRUCE/MCA 41201	8
32	37	SHOTGUN RIDER JOE SUN/Ovation 1141	6
33	38	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	4
34	39	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	5
35	33	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	9
36	41	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	4
37	42	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	4
38	43	SWEET SENSUOUS SENSATIONS DON GIBSON/Warner/ Curb 49193	5
39	46	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	2
40	45	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	7
41	48	WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/ RCA 11944	5
42	47	THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616	5
43	44	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	6
44	49	LOVE IS A WARM COWBOY BUCK OWENS/Warner Bros. 49200	4
45	40	DALLAS FLOYD CRAMER/RCA 11916	7
46	51	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	3
47	52	HE STOPPED LOVING HER TODAY GEORGE JONES/Epic 9 50867	3



48	53	BEDROOM BALLAD GENE WATSON/Capitol 4854	3
49	56	FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863	4
50	60	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	3
51	12	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	13
52	18	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	12
53	57	I CAN'T REMEMBER STEPHANIE WINSLOW/Warner/Curb 49201	4
54	62	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	2
55	76	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	2
56	63	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	3
57	19	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	12
58	67	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	3
59	66	EVANGELINA HOYT AXTON/Jeremiah 1005	3

CHARTMAKER OF THE WEEK

60	—	YOUR BODY IS AN OUTLAW MEL TILLIS Elektra 46628	1
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61	68	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208	3
62	64	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	3
63	26	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/ Columbia 1 11188	13
64	54	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	13
65	65	WAKE ME UP LOUISE MANDRELL/Epic 9 50856	5
66	—	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	1
67	73	CLING TO ME JERRY WALLACE/Door Knob 127	4
68	72	BULL RIDER JOHNNY CASH/Columbia 1 11237	2
69	75	RODEO EYES ZELLA LEHR/RCA 11953	3
70	80	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	2
71	85	I'M NOT THROUGH LOVING YOU YET PAM ROSE/Epic 9 50861	2
72	70	DON'T LOOK BACK DICKEY LEE/Mercury 57017	5
73	50	WHY DON'T YOU SPEND THE NIGHT RONNIE MILSAP/ RCA 11909	15
74	58	LONG HAired COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	10
75	55	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	11
76	61	LET ME IN KENNY DALE/Capitol 4829	10
77	69	A MILLION OLD GOODBYES FREDDY WELLER/Columbia 1 11221	6
78	59	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	12
79	78	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	13
80	—	THE CHAMP MOE BANDY/Columbia 1 11255	1
81	71	PERFECT STRANGERS JOHN WESLEY RYLES/MCA 41184	10
82	74	(I'LL EVEN LOVE YOU) BETTER THAN I DID THEN STATLER BROTHERS/Mercury 57012	15
83	77	ONE OF A KIND MOE BANDY/Columbia 1 11184	13
84	79	PREGNANT AGAIN LORETTA LYNN/MCA 41185	9
85	—	COAL MINER'S DAUGHTER SISSY SPACEK/MCA 41221	1
86	—	IT DGN'T HURT TO DREAM SYLVIA/RCA 11958	1
87	—	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	1
88	—	STAY UNTIL THE RAIN STOPS KATHY CARLILLE/Frontline 705	1
89	—	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	1
90	—	THREE WAY LOVE SHOPPE/Rainbow Sound 8019	1
91	95	I CAN HEAR KENTUCKY CALLING ME OSBORNE BROTHERS/ CMH 1524	2
92	—	UNTIL YOU TERRY BRADSHAW/Benson 2001	1
93	87	WHEN SHE FALLS BOBBY HOOD/Chute 0010	5
94	94	I'LL TAKE THE BLAME RICKY SKAGGS/Sugar Hill 3706	3
95	91	PLEASE TALK TO MY HEART FREDDY FENDER/Starlite 9 4908	4
96	—	A STRANGER IN MY PLACE ORION/Sun 1152	1
97	—	I'M GONNA LOVE YOU TONIGHT (LIKE THERE'S NO TOMORROW) BECKY HOBBS/Mercury 57020	1
98	98	THAT'S THE CHANCE WE'LL HAVE TO TAKE JERRY McBEE/ Dimension 1004	2
99	—	DO YOU WANNA SPEND THE NIGHT MITCH GOODSON/ Partridge 011	1
100	100	I CAN'T STOP NOW BILLY LARKIN/Sunbird 107	2

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Record World Country Albums

APRIL 26, 1980

TITLE, ARTIST, Label, Number, (Distributing Label)
APR. 26 APR. 19

				WKS. ON CHART
1	3	GIDEON		
		KENNY ROGERS		
		United Artists LOO 1035		2
2	1	KENNY KENNY ROGERS/United Artists LWAK 979		30
3	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H		71
4	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		51
5	5	TOGETHER OAK RIDGE BOYS/MCA 3220		8
6	7	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		118
7	6	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327		15
8	10	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107		5
9	12	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574		8
10	8	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188		23
11	13	STARDUST WILLIE NELSON/Columbia KC 35305		102
12	14	HEART & SOUL CONWAY TWITTY/MCA 3210		8
13	16	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548		8
14	9	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024		14
15	17	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563		4
16	18	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		25
17	19	AUTOGRAPH JOHN DENVER/RCA AQL1 3449		8
18	11	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		30
19	21	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250		28
20	23	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326		73
21	24	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135		55
22	29	LORETTA LORETTA LYNN/MCA 3217		5
23	15	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493		23
24	25	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549		9
25	22	YOU CAN GET CRAZY THE BELLAMY BROTHERS/Warner Bros. BSK 3408		9
26	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		114
27	27	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 5025		13
28	32	BEST OF EDDIE RABBITT/Elektra 6E 235		24
29	30	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		54
30	34	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		25
31	33	LACY J. DALTON/Columbia JC 36322		4
32	20	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039		12
33	66	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321		183
34	37	FAVORITES CRYSTAL GAYLE/United Artists LOO 1084		3
35	35	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 835 H		95
36	38	THE BEST OF DON WILLIAMS, VOL. II/MCA 3220		48
37	28	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237		23
38	36	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000		39



39	40	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064		44
40	44	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000		19
41	31	BEST OF BARBARA MANDRELL/MCA AY 1119		63
42	42	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		122
43	41	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207		4
44	46	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849		42
45	43	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751		50
46	48	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194		48
47	47	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 6E 254		5
48	45	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202		28
49	52	MOODS BARBARA MANDRELL/MCA AY 1088		79
50	59	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419		5

CHARTMAKER OF THE WEEK

51 — THE WAY I AM
MERLE HAGGARD
MCA 3229



52	53	M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208		12
53	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		132
54	61	OKLAHOMA ROSE REX ALLEN, JR./Warner Bros. BSK 3403		4
55	64	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037		220
56	54	ENCORE JEANNE PRUETT/IBC 1001		9
57	50	DOWN & DIRTY BOBBY BARE/Columbia JC 36323		10
58	58	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155		30
59	65	EVEN BETTER BRENDA LEE/MCA 3211		10
60	69	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		50
61	70	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018		10
62	67	THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274		10
63	62	CHANGES BILLY "CRASH" CRADDOCK/Capitol ST 12054		4
64	56	PORTRAIT DON WILLIAMS/MCA 3192		23
65	51	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165		32
66	72	THE GAME GAIL DAVIES/Warner Bros. BSK 3395		13
67	68	LOVE SO MANY WAYS RONNIE McDOWELL/Epic JE 36336		2
68	60	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200		20
69	39	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		107
70	74	TEAR ME APART TANYA TUCKER/MCA 5106		22
71	49	ONE OF A KIND MOE BANDY/Columbia JC 36228		22
72	57	LOVELINE EDDIE RABBITT/Elektra 6E 181		47
73	53	FROM THE HEART JANIE FRICKE/Columbia JC 36268		12
74	71	MY MUSIC ROY CLARK/MCA 3189		12
75	73	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. BSK 3378		13

Nashville Report

(Continued from page 51)

fact to be called back for a couple of encores. Speaking of Wembley, it looks like the show will be having some competition in coming years with the creation of Country Roads Enterprises' international venture "concerned with every aspect of country music." Starting with a "Music City Special" starring Tammy Wynette at the Opry House last week, the company is producing television specials taped in Los Angeles, Toronto, London, Frankfurt and Amsterdam. Also planned is a major international festival in Europe, including an event in Birmingham, England, the middle of next summer, a tour by "a major U.S. artist," a country music publications venture in the U.K., and a record

production and distribution venture in Europe. More on that as it develops.

Boudleaux and Felice Bryant, the hottest husband-wife songwriting team in Nashville if not the world, have released an album entitled "A Touch of Bryant." Produced by Steve Singleton, the LP contains several of their standards like "Rocky Top," "Bye Bye Love" and "All I Have To Do Is Dream" as well as some brand new material.

Another hot southeastern unit is Larry G. Hudson, now recording for Mercury, who is based in Atlanta and has a club in Macon called Bananas, where he often plays.



DOLLY
 Even though Dolly is making movies, she's also making great music! Her latest release features the hit single "Starting Over Again," plus tunes from Michael Omartian, Carol Bayer-Sager, Rupert Holmes and Tom Snow.



FLOYD
 Floyd rounds up ten of TV's top theme songs led by the popular CBS-TV series "Dallas." Other shows included are "The Waltons," "Little House on the Prairie," and "M*A*S*H."



REED
 Reed makes a musical bow to the craft of Jim Croce. The ten classics in this collection include "I Got a Name," "Time In A Bottle," "Bad, Bad Leroy Brown" and are highlighted by the single "Age/Workin' At The Carwash Blues."

Our Music Gets Carried Away

RCA



THE

SCOOTERS

YOUNG GIRLS



SW-17826

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