

# Record World

MAY 3, 1980 \$2.50



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## Hits of the Week

### SINGLES

**PINK FLOYD, "RUN LIKE HELL"** (prod. by Gilmour-Ezrin-Waters) (writers: Gilmour-Waters) (Pink Floyd, BMI) (3:41). A barrage of guitar/keyboard waves pound the dance-oriented rock on this follow-up to the #1 "Another Brick . . ." More brilliance from "The Wall." Columbia 1-11265.

**KOOL AND THE GANG, "HANGIN' OUT"** (prod. by Deodato) (writers: Ballgroup) (Deliteful / Gang, BMI) (3:25). Going for the third top 5 single from the "Ladies Night" LP, Kool & the Gang work a dazzling vocal showcase while a big bass line sets the dance pace. De-Lite 804 (Mercury).

**ELTON JOHN, "LITTLE JEANNIE"** (prod. by Franks-John) (writers: John-Osborne) (Jodrell, ASCAP) (5:18). The stylistic genius that brought us "Your Song" and other pop ballad hits is once again present on this initial release from his forthcoming "21 at 33" LP. MCA 41236.

**DIANA ROSS & THE SUPREMES, "MEDLEY OF HITS"** (prod. by Holland-Dozier) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (5:08). Three of the four songs on this remixed medley were #1 hits in the '60s. The update here is for dancing & they sound just as good. Motown 69.

### SLEEPERS

**JOHN STEWART, "(ODIN) SPIRIT OF THE WATER"** (prod. by Stewart) (writer: Stewart) (Bugle / Stigwood / Unichappell, BMI) (3:42). Stewart tells a haunting tale of love & redemption on this cut from his "Dream Babies Go Hollywood" LP. Ronstadt adds piercing vocals. RSO 1031.

**CHUCK MANGIONE, "FUN AND GAMES"** (prod. by Mangione) (writer: Mangione) (Gates, BMI) (3:40). Mangione has become the quintessential pop-fusion artist. This title cut from his latest LP has a fun keyboard/horn picnic on a thick percussion blanket. A&M 2236.

**GLEN CAMPBELL and RITA COOLIDGE, "SOMETHIN' 'BOUT YOU BABY I LIKE"** (prod. by Klein) (writer: Supa) (Colgems-EMI, ASCAP) (2:45). The pairing is perfect on this boogie woogie hell-raiser. A title cut from the forthcoming LP, it's a multi-format chartbuster. Capitol 4865.

**GEORDIE, "TREAT HER LIKE A LADY"** (prod. by Smith-Calver) (writers: Johnson - Robson - Rootham) (Bayard, BMI) (3:33). The British quartet debuts impressively with this emotional ballad. A big hook & throaty, moving vocals give strong pop-A/C appeal. Spector 0004 (Capitol).

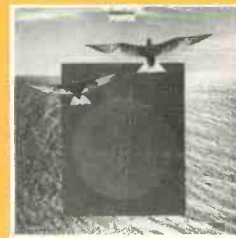
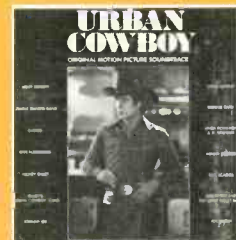
### ALBUMS

**"URBAN COWBOY" (Original Motion Picture Soundtrack)**. The last various artists soundtrack from a picture starring John Travolta sold close to 20 million copies. This record features performances by the Eagles, Boz Scaggs and Kenny Rogers and could be gigantic. Full Moon/Asylum DP-90002 (15.98).

**THE TEMPTATIONS, "POWER."** It's been a while since the last Temptations album and it's very good to see them again, especially as they are reunited with Berry Gordy and a Motown label. Side two, which balances ballads and dance numbers, is in the pocket. Gordy G8-994M1 (Motown) (8.98).

**"STAR WARS / THE EMPIRE STRIKES BACK" (Original Motion Picture Soundtrack)**. The credits start to roll and you're already caught up in the story. Why? It's the music, composed by John Williams. With the majesty of the first "Star Wars," you're swept away. RSO RS-2-4201 (13.98).

**PETE TOWNSHEND, "EMPTY GLASS."** The heart and mind of the Who pulls out all the stops on a project that is more personal than his work with the superstar group but every bit as intense. "Rough Boys" is one of the best tunes he's written in years. Atco SD 32-100 (7.98).





# THE ULTIMATE FORCE... THE ULTIMATE MOVIE SOUNDTRACK.

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

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STRIKES BACK**  
WARS.  
RS-2-4201

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CONDUCTED BY JOHN WILLIAMS

PERFORMED BY THE  
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the story of "The Empire Strikes Back"  
in words and pictures.



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# Record World



MAY 3, 1980

## Postal Rate Hike Will Be Minimal For Record Industry

■ WASHINGTON — Manufacturers, distributors and their shippers may be singing the Post Office's praises for a change if a new proposed increase in postal rates, submitted to the Postal Rate Commission Monday (21), is approved—for once, the pertinent increases will favor record and tape interests.

Overall increases sought account for a steep 28 percent increase, but the special fourth-class category, covering recorded product and books, will rise only .6 percent. Regular fourth-class rates, by contrast, would be hiked by 8.4 percent.

The new special fourth-class rate would increase to 61 cents for the first pound, a two-cent hike, and would retain the current rate.

(Continued on page 53)

## Polygram Price Hike

■ NEW YORK—Record World has learned that there will be a price hike on all product appearing on Polygram-owned labels with the exception of classical records and singles. Prices will not change on RSO product as that label is not wholly-owned by Polygram.

An executive at Polygram confirmed to RW that a wholesale price increase of three percent would become effective immediately for all accounts on the Polydor, Casablanca and Phonogram/Mercury labels, but said that no official statement had as yet been issued from corporate headquarters.

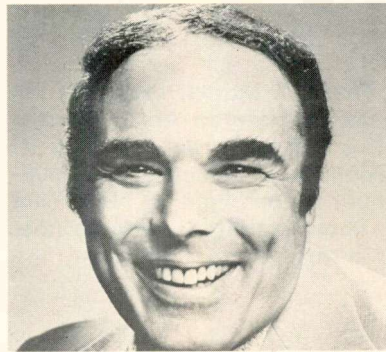
## Asher Cites Improved Communication As Key to CBS's First Quarter Success

By DAVID MCGEE

■ NEW YORK—If it is true that the best-laid plans sometimes go awry, then it is also true that those same plans often yield surprisingly positive results. So it was with the CBS/Records Group in the recently-completed first quarter of 1980. Final tallies (see Record World, April 19) show the Group, buoyed by strong showings on both the international and domestic fronts, posting a new first quarter earnings high.

### Factors

Numerous factors contributed to the Group's success. Domestically the Group adjusted to the new business conditions demanded by a recessed economy by reexamining its philosophy of marketing, promotion and artist development; and not least of all, the Group was also blessed in having strong product releases from



M. Richard Asher

both new and established artists. Internationally the Group placed more emphasis on management expertise and personnel coordination, also had a number of worldwide hits, and by being in the right place with the right programs was able to capitalize on its competitors' relatively weak showings in the overseas markets. In both of these arenas, according to

M. Richard Asher, deputy president and chief operating officer, CBS/Records Group, improved communication between executives, and between the company and its artists, was vital to the Group's prosperity.

In an exclusive interview with Record World, Asher, who was appointed to his present position in October of 1979 after having served over four years as president of CBS Records International, dissected and evaluated the Group's first quarter performance, and outlined some strategies for solidifying its current prominent position.

Asher told RW that last year "a number of things began to come together" for the Group. "We've just been concentrating on people and on working better and better together on coordination. Internationally we kept saying with the Common Market the way it is this is the way things should be done, etcetera, etcetera. It sounded right, but there were still all those giants there sort of looking down and laughing. And then all of a sudden they weren't there. It was an amazing phenomenon, and it's continued through the first quarter of this year.

"Basically we assumed that these formidable giants were not going to be knocked off for a long, long, long time," Asher continued. "And all of a sudden we woke up number one. In Germany the big com-

(Continued on page 40)

## Anti-Paraphernalia Laws Pinching Retailers' Profit

By JEFFREY PEISCH

■ NEW YORK — The sign in the Record Revolution store in Parma, Ohio, says, "All smoking accessories are to be used with tobacco only. We sell to no one under 18. Let the buyer beware." Storeowner Peter Schliwen put the sign up last week (14) after a Parma anti-paraphernalia law was upheld by a U.S. District Court. The law upheld by Judge John M. Manos differs from the one enacted in emergency legislation by the city of Parma, but is expected to act as a precedent for anti-

paraphernalia legislation currently proposed or being debated in over 70 cities and counties across the country. Because of the high profit margin in the sale of paraphernalia and accessories, the items have become valuable to many record stores during the last 10 years. Hence the plethora of

(Continued on page 45)

## Hal David Elected President of ASCAP

By PHIL DIMAURO

■ NEW YORK—Hal David, whose song lyrics have won an Academy Award, a Grammy and 20 gold records, was elected president of the American Society of Composers, Authors and Publishers last Tuesday (22), by unanimous vote of ASCAP's 24-member board of directors. David, ASCAP's first new president in over 20 years, replaces Stanley Adams, who retired last month.

Contacted at ASCAP's New York offices the day after his election, David took an optimistic view of the Society's opportunities for growth in the new decade. He predicted that the greatest changes would come in "who we actually license. Today we're

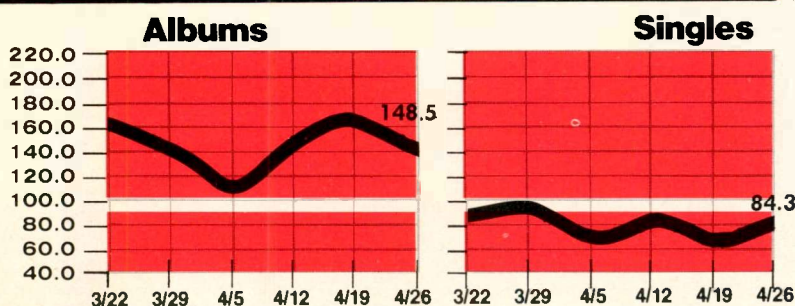


Hal David

on the threshold of licensing a whole new world of people . . . We'll soon be licensing juke boxes for the first time. And upcoming are the licensing of cable

(Continued on page 47)

## Record World Sales Index



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



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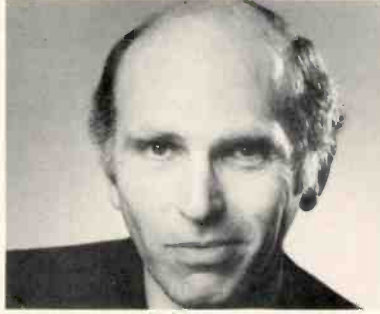
■ **Page 8.** One of the surprise success stories of 1980 concerns Air Supply, an Australian quintet that has scored a top five hit with its first single, "Lost in Love." With the group's debut album due shortly, Arista Records has begun a full-scale Air Supply promotion campaign. This week's RW has details.



■ **Page 14.** The T. J. Martell Leukemia Research Foundation honored Arista Records president Clive Davis as the recipient of its 1980 Humanitarian Award at the Foundation's annual dinner held in New York on April 19. Photo highlights of the dinner are included in this week's issue.

## Joseph Dash Named Vice Pres./Gen. Mgr., CBS Masterworks

■ **NEW YORK**—Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced the appointment of Joseph F. Dash as vice president and general manager, CBS Masterworks, replacing Simon Schmidt, who has taken a leave of absence. Dash will report directly to Asher.



Joseph F. Dash

In his new capacity, Dash will be responsible for overseeing all worldwide A&R, marketing and administrative activities on behalf of Masterworks' classical product. In addition to directing Masterworks' A&R, marketing and administrative staffs in New York, Dash will be responsible for Masterworks' A&R office located in London as well as the CBS Records classical music marketing staff located in Paris.

Dash joined CBS Records in 1969 as director, planning. In 1972 he was named director, diversification, CBS/Records Group, and in 1975 was named director, new product development, CBS Records. In 1977 he was appointed director, development, CBS Records, and in 1978 he was named director, business development, CBS Records, and in 1978 he was named director, business development, CBS Records. Later that year, he was promoted to vice president, business development, CBS Records.

## Polygram Announces Anti-Blank Tape Advertising Policy

■ **NEW YORK**—Polygram Distribution has announced that effective immediately it will not pay for any advertising in whole or in part if its product appears in the body of an advertisement which includes blank recording tape on the same page or in the same radio or TV copy. Polygram Distribution will not honor any advertising claim for credit, even though accompanied by a Polygram advertising authorization issued, without prior advice of the blank tape copy.

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## Powerhouse Picks

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

**Michael Jackson** (Epic) "She's Out Of My Life."

Significant action is being reported at various pop stations across the country — several outlets are charting it top ten—along with breakout sales activity.





**GET SMASHED  
WITH WRECKLESS ERIC.**



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## WB Seeks Better Retailer Communication Through Expansion of 'Merch' Publication

By SAMUEL GRAHAM

■ LOS ANGELES — With the recent expansion of its "Merch" publication, described as a "continuing announcement of hard goods," Warner Bros. Records' merchandising department has opened what it hopes will be more direct lines of communication between the manufacturer and retailers. The new "Merch" is expected to be published on a bi-weekly basis.

The first such issue, mailed to over 300 accounts, includes a page of information about new signings to the label; a listing of point-of-purchase materials available for current Warners, Reprise, ECM, Sire, Island and Bearsville product, as well as a directory of all local WEA offices where those materials can be procured; several "how to" diagrams detailing the construction of a singles browser box from empty LP jackets, and even a miniature pop-up display utilizing various posters, streamers and other display ideas.

According to Adam Somers, director of merchandising for the label, Warners has for some seven or eight years had a direct mail system for sending materials to retail accounts, a

system that augments the work of the department's field staff. What's more, "Merch" itself has existed for some time, though in a less elaborate version circulated only internally. The principal change, Somers said, is that the information contained in "Merch" is now available immediately to both staff and retailers.

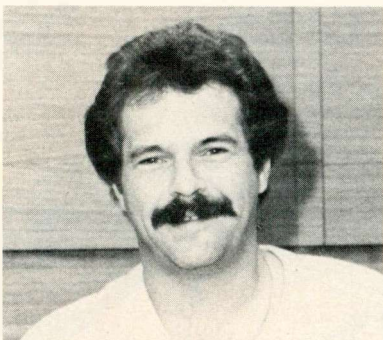
### Retailer Contact

"We've always wanted to extend it," Somers said, "mainly for more retail contact," the alleged lack of which has been a common source of retail complaint. "Now we can reach the accounts we want to reach directly with this news and information, and we can make sure that every viable retailer who can use our POP materials will know they exist and have a way of getting their hands on them." An additional 2000 copies of "Merch" will be sent to the field staff "to cover the accounts we missed with the direct mailing," Somers added.

Most of the "Merch" features detailed above, Somers continued — including what he called "the chatty little 'inside' things" about signings and so on, the list of materials and the "how to" feature, submitted by anyone with a novel display idea — will be in each issue of the publication. The miniature  
*(Continued on page 47)*

## Buttice E/A A&R VP

■ LOS ANGELES—Ken Buttice has been named vice president/artist and repertoire for Elektra/Asylum Records, it was announced by Joe Smith, E/A chairman. In his new post, Buttice will be responsible for talent acquisition and will generally supervise recording by artists currently on the label.

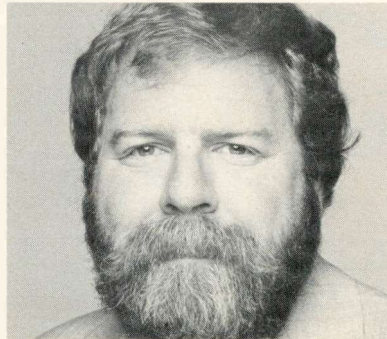


Ken Buttice

Detroit-born, Buttice entered the music business in 1969 as a local promotion representative for Bell Records in that city. In 1971 he moved to New York to do regional, then national, promotion for Bell. He became national promotion director for E/A in Los Angeles in 1972 and was named vice president/promotion the following year.

## Kendun Names Ellis Executive Vice Pres., Chief Oper. Officer

■ LOS ANGELES—Kent R. Duncan, chairman and president of the Kendun Group of Companies, has announced the appointment of Don Ellis to the position of executive vice president and chief operating officer of Kendun Records Service Corporation, Burbank, and Artisan Recorder Inc., Hollywood.



Don Ellis

Effective immediately, Ellis will be assuming responsibility and control of the two companies (Kendun and Artisan), which comprise eight recording and disc mastering studios, responsible for recording over 200 gold and platinum albums. Additionally creative development will be under Ellis' direction.

Ellis joined Kendun with an extensive background in the music industry, including a 14-year stint with CBS Records, with positions as vice president of A&R for both Epic and Columbia. Most recently, he was Motown Records' executive vice president, creative.

## RSO To Release 'Fame' Soundtrack

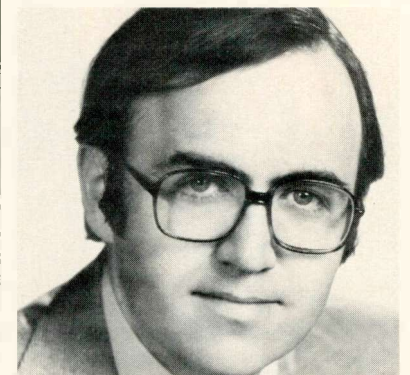
■ LOS ANGELES — RSO Records will release "Fame," the original soundtrack from the Metro-Goldwyn-Mayer picture on May 5. This motion picture, in which the music is an integral part of the story itself, is the result of the efforts of the team of director Alan Parker and producer Alan Marshall, best known for their motion picture, "Midnight Express," winner of six Academy Award nominations and two Oscars.

United Artists, which is releasing the film in the U.S. and Canada, will have special invitational premieres of "Fame" in New York and Los Angeles, with openings in these cities on May 16. The film opens nationally in hundreds of theatres on June 20. The "Fame" soundtrack reflects the basic thrust of director Parker's musical film about eight adolescents struggling through the Performing Arts High School in New York City.

The RSO "Fame" soundtrack includes nine original songs, most of which were written by Michael Gore, the music coordinator for the motion picture, along with lyricist Dean Pitchford and singer/songwriter Lesley Gore. In addition to songs performed by the stars in the film, one cut, "Red Light," is sung by RSO/Curtom recording artist, Linda Clifford.

## Tyrrell To Head CBS Law Dept.

■ NEW YORK—James K. Parker, vice president and general counsel, CBS Inc., has announced that Thomas C. Tyrrell has been appointed associate general counsel of the records section of the law department, CBS Inc. In this capacity he will serve as head of the law department of CBS/Records Group.



Thomas C. Tyrrell

Tyrrell began his career at CBS in the records section of the law department. His most recent position was vice president, business affairs, CBS Records International. Prior to joining CBS, he was associated with RCA Records where he served as director, business affairs.

## Regional Breakouts

### Singles

#### East:

Robbie Dupree (Elektra)  
Paul McCartney (Columbia)  
Neil & Dara Sedaka (Elektra)  
Barry Manilow (Arista)  
Whispers (Solar)

#### South:

Robbie Dupree (Elektra)  
Bernadette Peters (MCA)  
Paul McCartney (Columbia)  
Firefall (Atlantic)  
Michael Jackson (Epic)

#### Midwest:

Paul McCartney (Columbia)  
Neil & Dara Sedaka (Elektra)  
Firefall (Atlantic)  
Michael Jackson (Epic)

#### West:

Robbie Dupree (Elektra)  
Firefall (Atlantic)  
Michael Jackson (Epic)  
Whispers (Solar)

### Albums

#### East:

Stephanie Mills (20th Century Fox)  
Eric Clapton (RSO)  
Peabo Bryson (Capitol)  
Change (Warner/RFC)  
Elevators (Arista)

#### South:

Stephanie Mills (20th Century Fox)  
Eric Clapton (RSO)  
Peabo Bryson (Capitol)

#### Midwest:

Stephanie Mills (20th Century Fox)  
Eric Clapton (RSO)  
Frank Sinatra (Reprise)  
Ambrosia (Warner Bros.)  
REO Speedwagon (Epic)  
Peabo Bryson (Capitol)

#### West:

Stephanie Mills (20th Century Fox)  
Eric Clapton (RSO)  
Ambrosia (Warner Bros.)  
Manhattans (Columbia)  
Peabo Bryson (Capitol)



Mervyn Conn Presents



# Marlboro International Festival of Country Music

## Wembley Arena 1980

April 4th/5th/6th/7th



We wish to thank the artists listed below for appearing in the above festivals and making them a resounding success

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**RONNIE PROPHET**  
**LLOYD GREEN**  
**KITTY WELLS**  
**FARON YOUNG**  
**MAC WISEMAN**  
**BARBARA FAIRCHILD**  
**STONEWALL JACKSON**  
**CRISTY LANE**

**CHARLIE RICH**  
**BELLAMY BROTHERS**  
**BOBBY BARE**  
**BRENDA LEE**  
**ROY CLARK**  
**STELLA PARTON**  
**CHARLIE McCOY**  
**JOHNNY WRIGHT**  
**JANIE FRICKE**

**EMMYLOU HARRIS**  
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**DON EVERLY**  
**BOXCAR WILLIE**  
**THE KENDALLS**  
**JOHNNY GIMBLE**  
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# Arista Gambles and Wins with Air Supply

By JOSEPH IANELLO

■ NEW YORK — An often-heard conversation in the music business and among consumers lately goes something like this: "Who is that?" "Air Supply." "Air who?" "Air Supply." "Who are those guys?" "I don't know, but they keep coming up the charts."

Yes, Air Supply, the Australian quintet that has taken everyone by surprise with the success of its top 5 single "Lost In Love," is one of the hottest new acts of the year. And they've gotten there without the typical media blitz, press parties, album release and promotional tour that usually accompanies the signing of a new act by a major label. The Air Supply story is one of an act being signed for a single deal (with an album option) on the basis of one song, in this case "Lost In Love," and that song, aided by Arista Records' promotional machinery, starting an instant and intense love affair with radio and consumers. "Lost In Love" is currently in its fifth week as the #1 record on RW's A/C Chart and listed at #4 on the RW Singles Chart, totaling over 600,000 in sales.

With no album, no publicity, and a band that was 12,000 miles away, Arista was in a peculiar position when it released "Lost In

Love" at the end of January as sort of a hit-or-miss gamble. Reviewed on the cover of *Record World's* January 26 issue as a sleeper pick, "Lost In Love" immediately caught fire as it entered the RW Singles Chart the following week on the basis of adds at KILT and KRBE in Houston, WZUU in Milwaukee, KDWB in Minneapolis, and FM-97 in Pittsburgh. "We shipped the record initially to all the top 40 and A/C stations and within the first week we pulled down close to 40 adds," remarked Richard Palmese, vice president of national promotion at Arista. "I first heard the record probably in October, and based on what was happening with our release schedule and the product that was out there, we decided to wait until January to try and break the record."

Arista's timing and strategy paid off. The late January release came at a typically soft period when refreshing new sounds are welcome. It preceded major releases by Linda Ronstadt, Eagles, Billy Joel, Bob Seger and other superstar acts: beating those artists for radio and consumer attention and also outdistancing a host of heavily-hyped new rockers that were released during the same time period. "Lost In Love" was selected as a Powerhouse Pick in the March 1 issue of *RW* on the basis of its 12-place jump to #42 bullet and its strong top 5 potential. Arista was convinced enough to further its investment. "When we saw the action on 'Lost In Love' in February, we exercised our option on the album and the group commenced recording," said Rick Dobbis, vice president of artist development.

By the end of March, the Arista

gamble really began to look good. According to *RW* research, significant airplay, coupled with a dramatic sales increase, fueled "Lost In Love" ten slots to #10 bullet in the March 29-April 5 week. "The big jump was due to the fact that the record moved into power rotation at most of the stations it was on," said Palmese. "Once it got that power rotation at the end of March, it just exploded." Making a ten slot jump at the upper end of the chart is a difficult move that even heavy radio saturation cannot do alone. The dramatic sales increase was responsible, as Jane Palmese, national director of singles sales and accounts, attests: "I really got excited when the orders took off about five or six weeks ago. I haven't seen orders on a single like this one since Dionne Warwick's 'I'll Never Love This Way Again,' and that was a gold record. I'm talking about rack, one-stop and chain reorders in the four digit quantities."

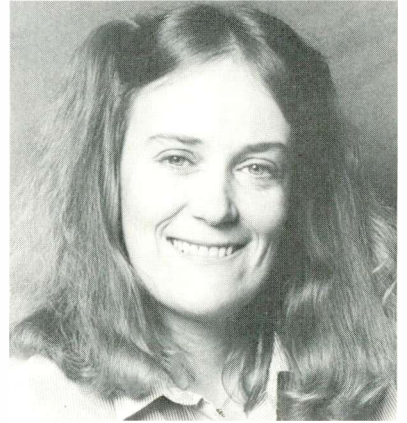
"I can't remember any record happen this quickly at Arista," said Richard Palmese, "Not since early Manilow, maybe 'Mandy'. There's no question that radio broke this record. They fell in love with it from day one and responded with comments like, 'It's the best new record we've heard this year,' and 'We put it in top priority after two weeks.'"

With the radio picture recently completed by adds at WABC in New York and KHJ in Los Angeles, Arista is now in preparation for Air Supply's album debut, also called "Lost In Love," which should hit the stores by late this week. This is where publicity and artist development

(Continued on page 45)

## Interworld Names Baird East Coast Prof. Mgr.

■ LOS ANGELES—Rick Riccobono, general professional manager of the Interworld Music Group, has announced the appointment of Pat Baird to the position of east coast professional manager, headquartered in New York.



Pat Baird

Most recently, Baird acted as album reviewer/reviews editor and publishing columnist at *Record World*.

Prior to joining *RW* four years ago, she worked with a number of N.Y. publishing and production companies, as well as serving for several years as production coordinator at C.A.M.-U.S.A., Inc.

## Abkco's Chips Div. Loses Motown Rights

■ LOS ANGELES—Abkco Industries, Inc. has announced that its independent wholesale distribution division, Chips, which operates in the greater Philadelphia area, has lost the rights to distribute the recordings manufactured by Motown Records.

It is anticipated that the loss of this significant source of product for Abkco's independent wholesale distribution division will have a materially adverse effect on the income of that division.

## Schmidt on Leave From CBS Masterworks

■ NEW YORK—CBS Records has announced that for personal reasons Simon Schmidt has taken a leave of absence from his position as vice president and general manager, CBS Masterworks.

## King Exits MCA

■ LOS ANGELES — Larry King, who for the past year and a half has been vice president of promotion for MCA Records, has left that position, effective April 18.

MCA Records plans no replacement.

King will announce his plans at a later date.

## MCA/Backstreet Sets 'Buffalo' Soundtrack

■ LOS ANGELES — "Where The Buffalo Roam," a new soundtrack on Backstreet/MCA Records, with music by Neil Young, will be released in May. Additionally, a major marketing campaign will be instigated on behalf of the release.

The soundtrack, from the Universal Pictures' film, which has just opened, and based on the life of journalist Dr. Hunter Thompson, features music by Neil Young, as well as Bob Dylan, Jimi Hendrix, The Temptations, Creedence Clearwater Revival and The Four Tops, and is produced by David Briggs, who is responsible for producing albums by Nils Lofgren, Crosby, Stills, Nash & Young and Alice Cooper.

The campaign for "Buffalo" will be implemented with ads in major publications, while consumer press, designed and developed by both Universal Pictures and MCA Records and will include a comprehensive media plan, spotlighting television, radio and print and tied into the release of the film. The music from the movie, as well as frequent mentions of the soundtrack availability, will be incorporated throughout this extensive media campaign.

## Epic, Cleveland Intl. Renew Pact



Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced that Epic Records and Cleveland International Records have signed a new worldwide agreement to continue their association. Pictured at Epic's New York offices are from left: Joe Senkiewicz, VP, artist development and promotion, CBS Records International; Don Dempsey, senior VP and general manager, Epic/Portrait/Associated Labels; Stan Snyder, Cleveland International; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Steve Popovich, president, Cleveland International; Norman Stollman, VP, administration, CBS Records International; Lennie Patze, VP, national A&R, Epic; and Sam Lederman, Cleveland International.




# CONGRATULATIONS TO THIS YEAR'S OSCAR WINNING BEST ORIGINAL SONG

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From the Twentieth Century-Fox film "NORMA RAE"

## *It Goes Like It Goes*

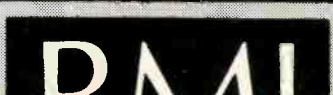

Words by NORMAN GIMBEL - Music by DAVID SHIRE



*The story of a woman with the courage to risk everything  
for what she believes is right.*

*Norma Rae*

a MARTIN RITT ROSE AND ASSEYEV production  
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SALLY FIELD RON LEHMAN BEAU BRIDGES PAI HINGLE BARBARA BANLEY  
screenplay by IRVING RAVETCH and HARRIE FRANK, JR. music DAVID SHIRE  
director of photography JOHN A. ALONZO, A.S.C.  
produced by TAMARA ASSYEV and ALEX ROSE directed by MARTIN RITT  
"IT GOES LIKE IT GOES" lyrics by NORMAN GIMBEL music by DAVID SHIRE  
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## Getty, Four Motion Picture Studios Form New Natl. Pay TV Service

By SAM SUTHERLAND

■ LOS ANGELES—Getty Oil Co. and four major motion picture studios joined forces last week in a new national pay TV service that could have broad repercussions throughout the emerging pay/cable/satellite field as well as the movie industry itself.

### Partners

Tuesday's (22) announcement projected an early 1981 kickoff for the satellite-delivered, all movie network, to be fed to various cable hookups. Providing the venture with an immediate programming clout is the lineup of Getty's partners—Columbia Pictures Industries, Paramount Pictures Corp., 20th Century-Fox Film Corp. and MCA, Inc.—representing virtually half of the major U.S. studio operations extant.

That array of film majors invited prompt opposition from one of the leading pay cable competitors already in business, Time-Life's Home Box Office, which pledged it would seek legal avenues to block the Getty venture.

### Provisions

Getty is already majority stockholder in its predominantly sports-oriented Entertainment & Sports Programming Network (ESPN), a separate venture in which the oil giant holds 85 percent equity.

The new movie network, however, should prove considerably more controversial because of its provisions for cable rights on the four studios' product.

## Smith Named NARAS San Fran. President

■ LOS ANGELES—Paul C. Smith has been elected president of the San Francisco chapter of the National Academy of Recording Arts and Sciences (NARAS).

Smith, an associate professor and audio coordinator in the Broadcast Communications Arts Dept. at San Francisco University, is also national TV committee representative and national trustee for NARAS.

Other officers in the San Francisco chapter include: Mark Rosengarden, first vice president, Benny Barth, second vice president Bruce Steinberg, secretary and Bob Olhsson, treasurer.

Smith, with trustee and past president Michael Larner, national vice president Fred Catero and executive director, Beverly Sommerfeld, will represent the San Francisco chapter at the annual NARAS Trustees meeting in Washington, D.C. May 15-18.

Titles from Columbia, MCA, Paramount and Fox would not be made available to other satellite-fed cable nets until nine months after they were accessible to the Getty joint venture programmers.

### Upheaval Possible

While the new network will reportedly program films from other sources, the lockup of new product from four of Hollywood's biggest studios promises a dramatic upheaval in the cable/pay market share of current satellite/cable leaders like Time, Inc.'s Home Box Office, Warner-Amex and Showtime Entertainment.

The new consortium is also expected to open up new headroom for future licensee fees, increasing the studios' asking prices on future film product across the boards. Concern within the film trade over the relatively flat growth in satellite/cable fees, when compared to recent growth in the viewing audience serviced by this sector, has held that the relatively small field of competitors may have restrained potential revenue growth for suppliers.

### Opposition Voiced

First to react was HBO, which issued a formal statement late Wednesday (23) condemning the Getty venture as "patently illegal," and announcing that the Time, Inc., division was already approaching the antitrust division of the Justice Department to intervene. HBO's statement pegged its allegations on the grounds that the Getty movie network "constitutes a horizontal agreement among competitors to increase prices, a group boycott and a concerted refusal to deal" with other payable interests.

### Justice Dept. to Investigate

Other firms, such as Warner-Amex and Showtime, withheld comment at press time, however, and film industry observers predicted a heated tangle could ensue. Apart from the possible antitrust infraction charged by HBO, the Getty network will likely be scrutinized for violations of the Consent Decrees enacted during the '40s and '50s to restrict simultaneous production, distribution and exhibition of movies by single corporate entities.

Justice Department sources have already confirmed that they will review the Getty proposal in accordance with their routine survey of any joint venture posing such a concentration of market interests in combination.

## Atco Releases Townshend Solo LP



Atco Records has announced the release of Pete Townshend's debut album for the label, entitled "Empty Glass." Produced in England by Chris Thomas, the album contains ten new songs written by Townshend. In addition to Townshend (guitars, synthesizers, vocals), the musicians on the LP include: "Rabbit" Bundrick (keyboards); Tony Butler (bass); drummers Kenny Jones, Simon Phillips, Mark Brzezicki & James Asher; and others. A reception was held in London earlier this month to celebrate the release of the album. The party also served to officially launch Atco Records in the U.K. Shown at Grunts' Restaurant are, from left: Townshend's manager Bill Curbishley, Atco president Doug Morris, Pete Townshend, and Atlantic vice president of international operations Phil Carson.

## 'Power' Reunites Temptations, Motown

By LAURA PALMER

■ LOS ANGELES — After a five year absence from the label, the Temptations have returned to Motown Records with a new album, "Power." The LP also marks the active return of Berry Gordy Jr., chairman of Motown Industries, who co-wrote the title track and produced the album.

Said Gordy: "The Temptations came to mind when I first conceived of the song 'Power.' But at that time, they were not signed to Motown." With that no longer a problem, Gordy and the Temptations have reunited and released the title track, which debuted on RW's BOS chart last week as Chartmaker at 45 bullet.

According to Gary Davis, Motown's senior vice president of promotion, "The initial sales reaction to the single is phenomenal. Every R&B station (over 90 stations) in the U.S. had added 'Power' in just two weeks. The single shipped two-hundred thousand and the album is expected to ship double the single figures."

As the present-day bearers of a 20-year-old Motown tradition, the Temptations (Melvin English, Otis Williams, Dennis Edwards — who returned to the group with plans of a Motown solo LP—Glenn Leonard and Richard Street) have taken a bold step into the 80's with the single, a message song reminiscent of their social commentary offerings of the latter 60's.

Gordy explained, "I've always been very fond of the Temptations, both the people involved and as performers. I was speaking with Smokey Robinson when he mentioned that the Temptations wanted to see me. The next thing I knew, I was in

the studio, working on the 'Power' project. It felt like family again," he said, adding that "It is time for a song like 'Power.'"

The five-member vocal combination is enthusiastic about their return to Motown. They explained their feelings in terms of their responsibility to the legend of the Temptations noting that in this, the third decade of the group, they must solidify and preserve that Motown legend.

Otis Williams, who actually founded the group some 20 years ago, stated, "I'm more positive now, with the release of 'Power,' than at any time in my years of singing with the Temptations. It comes from the acceptance of Berry Gordy: he believed in us then and he believes in us now."

Melvin English, most noted for his deep, resounding bass explained, "We're at the right company, we have the right team of people behind us, and I know we did our very best, yet I'm still a bit apprehensive. I haven't heard 'Power' in our home town, L.A., so I don't feel it as a hit record yet, but everybody involved in the 'Power' project is positive. I'm still tickled pink to be one of the Temptations."

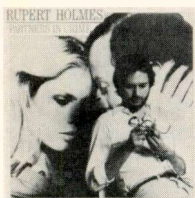
## Bates Joins Jem

■ NEW YORK — Ed Grossi, vice president of Jem Records, Inc. has announced the appointment of Norman Bates to the position of director, European operations.

Bates will be responsible for the operation of Jem's Pacific Records division (import/export), as well as oversee the expansion of Jem's Passport Records division in the U.K. and Europe. He will report to Grossi.

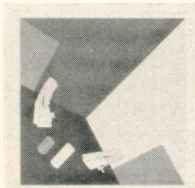


# SPRING IS POP'IN AT MCA RECORDS



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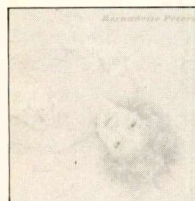
MCA-3220

OAK RIDGE BOYS  
"TRYING TO LOVE TWO WOMEN" MCA-41217



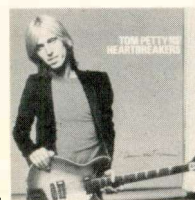
MCA-5110

ORLEANS  
"WHEN ARE YOU COMING HOME?" MCA-41228



MCA-3230

BERNADETTE PETERS  
"GEE WHIZ" MCA-41210



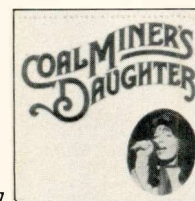
MCA-5105

TOM PETTY  
"HERE COMES MY GIRL" MCA-41227



MCA-5103

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## CBS Masterworks Sets Marketing Campaign for 'Kramer vs. Kramer' LP

■ NEW YORK—CBS Masterworks has announced a major promotional campaign in support of its recording of the music heard in "Kramer vs. Kramer." Masterworks' campaign coincides with Columbia Pictures' multi-million dollar advertising campaign following the film's winning five Academy Awards. "Kramer vs. Kramer" captured Oscars for Best Picture, Actor, Supporting Actress, Director, and Screen-Play/Adaptation.

### Ad Campaign Set

Masterworks has planned radio spots and print ads in the major markets throughout the country to capitalize on the broad based appeal of the music. In addition, Columbia Pictures is now running national TV spots using clips that play music from the film.

The "Kramer vs. Kramer" LP is being offered as a give-away premium to WCLV-Cleveland, WFMT-Chicago, WCRB-Boston, and WQXR-New York for their phone festivals, the major annual fund-raising event for each of their orchestras. "Kramer vs. Kramer" will be featured on these stations throughout the weekend festivals.

## Epic Names DeForest A&R Services Manager

■ NEW YORK — Nancy DeForest has been appointed to the position of manager, A&R services, Epic Records, as announced by Bruce Harris, director, A&R, east coast, Epic Records.



Nancy DeForest

DeForest will be responsible for the booking of all studio time in regard to mastering, editing and remixing for Epic's east coast artists; the coordination of all single and album label copy; the monitoring of all A&R deadlines; and the dissemination of all needed materials. She will report to Harris.

DeForest joined Epic's east coast A&R staff in 1978. She began at CBS in 1976 in the business affairs department of the News Division, and in 1977 was named Administrative Assistant, CBS Records A&R Administration.

# New York, N.Y.

By DAVID MCGEE

■ This was meant to be an upbeat discussion of, even a celebration of, the **Marshall Tucker Band's** tenth album, "Tenth." However, news came last week of **Tommy Caldwell** being seriously injured in a car accident in Spartanburg, South Carolina on April 22, and all celebrations will have to be held in abeyance. Early reports were sketchy, but it is known that Caldwell was injured when the jeep he was driving collided with a stalled car. Caldwell's jeep overturned with him inside. As of this writing he remains unconscious and is listed in very critical condition. He reportedly suffered heavy brain damage. Should he survive, there is little hope for him ever performing again.

The accident occurs at a particularly inopportune time for the band itself, if only because spirits among the group members were so buoyant after the release of "Tenth." In a recent phone interview, **Toy Caldwell** told this columnist that he feels "Tenth" is the group's finest album. And though predictable MTB, the album is full of good music, tight ensemble playing, well-written tunes and also features some of **Doug Gray's** most deeply-felt performances on record (some day the formidable Gray will be given his just due as a singer).

Caldwell acknowledges that after the band members realized they were preparing to make their tenth album, they put forth extra effort. "We never realized we had done nine albums," Caldwell said. "You just make 'em and don't think about how many there are. But one day we started counting 'em, and that's when we decided to make it a little special. It took us longer to make this album than it has any other one. We tried to be more conscientious studiowise, tried to get more of the band's sound live than we have on other records."

After ten years and ten albums Caldwell says the Marshall Tucker Band "still has a lot of music left in it. We don't go out and try to knock ourselves out anymore like we used to. No more long tours. We try to maintain a schedule where we can keep the music fresh and we'll still have that enthusiasm. I think that's helped us a lot over the last two years. Basically we're happier than we've ever been."

Nevertheless, there have been changes over the course of a decade. Caldwell says no one in the group is a kid anymore, and that everyone's approach to the business has undergone a transformation. "It's not a game," he says. "It's not something where you just go out and raise hell and have fun. It's really a career to us in the sense that we have plans and we're real serious about our music and we try to put everything we've got—our best effort—in everything we do. When you make your first record you think it's just a big game; it's fun, you go out and get drunk and play. After all this time at it it's a career. It's our job."

Asked to pinpoint the band's specific contribution to rock music, Caldwell claims the MTB's very predictability and stability counts for something, especially with the fans. "We've stayed together, the same six members, for ten years, which is unusual. People know what to expect from one of our albums; they know basically what kind of

(Continued on page 31)

# 1980 annual directory & awards issue

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## Roger Whittaker on Tour



RCA recording artist Roger Whittaker just finished the first U.S. leg of his North American tour of concerts and has begun the Canadian portion which will find him returning to the U.S. in the fall for an appearance at New York's Radio City Music Hall. In many cities, Whittaker found time to do in-store appearances, and to visit with radio and press personalities. In Portland, Ore., more than 2,000 fans braved a severe snowstorm and showed up to meet Roger when he visited the Fred Meyer store. More than 600 of Roger's albums, including his current hit, "Voyager," were sold, and signed.



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This June, Record World will publish its first special edition devoted to Direct Marketing in The Record Industry. An in-depth look at this often misunderstood business, RW's review of its history and current market strength will spotlight its leading manufacturers, marketers, suppliers and services. From a glossary of essential terms and concepts to the success direct marketers are enjoying through an arsenal of different techniques, RW will make this invisible business visible.

**Issue Date:** *June 7*

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# Martell Foundation Honors Clive Davis



Arista Records president Clive Davis was presented the T. J. Martell Leukemia Research Foundation's 1980 Humanitarian Award at the organization's recent dinner, which attracted over 1500 music industry representatives to New York's Waldorf-Astoria, and raised a record-breaking \$700 thousand. Pictured from left are: (top row) Davis, delivering his address; David Rothfeld, vice president and general manager of merchandising, E. J. Korvettes; Columbia Records president Bruce Lundvall; Gil Friesen, president, A&M Records; Atlantic Records chairman Ahmet Ertegun; Davis; Tony Martell, vice president and general manager, Epic and Associated Labels; Floyd Glinert, Shorewood Packaging; Dick Asher, deputy president and chief operating officer, CBS

Records Group; Davis; Bruce Lundvall; (middle row) Monti Leufner, president, Arista/Eurodisc; Davis; Floyd Glinert; Mrs. Clive Davis; Elliot Goldman, executive vice president and general manager, Arista Records; Kenneth Gamble, co-principal, Philadelphia International Records; Leon Huff, co-principal, PIR; Don Kirshner; David Geffen and Melissa Manchester; (bottom row) Lou Reed and Elliot Goldman; Mr. and Mrs. Tony Martell with Mr. and Mrs. Clive Davis; Barry Manilow and Dionne Warwick, who entertained at the event; and Aretha Franklin, who opened the evening with "The Star Spangled Banner."

## JVC Debuting Digital Recording Unit

■ LOS ANGELES—JVC kicks off U.S. demonstrations of its first production line digital recording unit this week, with the system to receive its initial national trade exposure immediately thereafter during the AES Convention here.

### First Glimpse

Local industry figures will have the first glimpse of JVC's series 90 two-track system Friday (2) at an invitational demonstration being held at the JVC Cutting Center here. According to executives at the Cutting Center, the unit will then be placed on display at the AES Convention site in the Los Angeles Hilton, where the professional audio organization's west coast meet begins next week.

JVC's series 90, already utilized by EMI-Angel in Europe, is designed to interface with a U-

matic format videocassette recorder, and utilizes a 16-bit linear analog/digital processor. The system also incorporates a digital delay line for disc mastering applications.

Tom Nishida, vice president of the JVC Cutting Center, confirmed that a prototype version of the system has been exhibited at earlier U.S. shows, but the new system, just delivered from Japan, is the first finished unit to reach these shores.

With JVC's entry into the professional field here, the number of digital recording systems available to U.S. producers and studios now reaches four. Other digital contenders in current use are Sony's PCM-1600, 3M's 32-track multichannel system, and the Soundstream system developed by Dr. Thomas Stockham.

## Atco Reservicing Gary Numan LP

■ NEW YORK—Atco Records has begun a four-phase program to re-introduce Gary Numan's "Replicas" album, originally released in the U.S. in early August 1979.

Atco's four-phase promotion campaign begins with the servicing of a 12", specially-edited (3:45) 33-1/3 RPM single version of "Are 'Friends' Electric?"—included in a picture sleeve containing the song's lyrics—to AOR outlets across the country. Next week, the "Replicas" LP will be re-shipped to all AOR and Top 40 stations. The following week, a 7"/45 RPM version of the single will be serviced to Top 40 stations and the final part of the program will include the shipping of a special, collector's item picture-disc 45 of "Are 'Friends' Electric?"

## ITA Meetings Set

■ NEW YORK—A series of regional meetings of members of ITA, Inc., designed to keep the membership apprised of industry developments and new programs within the association, has been announced.

Henry Brief, executive director of ITA, said the regional meeting were conceived to supplement the two seminars which ITA conducts each year. However, Brief said, since those seminars are open both to members and to non-members, they do not provide a forum for member company input on how ITA can best work for its member company interests.

The meetings have been scheduled for April 29 at the New York Sheraton Hotel; on May 13, at the Villa Capri in Hollywood, Calif., and on May 15 at the Sheraton Plaza Hotel, Chicago.



## Cover Story:

# Rush—Heavy Metal Standard Bearer

■ For Rush, the heavy metal power trio from Canada, success hasn't come easily. From its inception in 1969 through lean years of record company rejection and the discouraging reviews, Rush has maintained an undying belief in its music and a total dedication to the growing number of fans whose ranks

now have translated into Rush's first top 10 album, "Permanent Waves."

The success of "Permanent Waves" is somewhat of a surprise coming at a time when demographics show that the teenage population is shrinking—the age group that's been the center of Rush's adulation—and when critics have been sounding the final death knell for heavy metal in the wake of new rock. From the time bassist and lead vocalist Geddy Lee and guitarist Alex Lifeson were inspired, as teenagers in Toronto, by Led Zeppelin to try and create a heavy metal dream, Rush has always defied the odds. Thus it was not much of a surprise to Lee, Lifeson and drummer-lyricist Neil Peart when "Permanent Waves" entered the RW Album Chart as Chartmaker on February 2.

Rush approached the recording of "Permanent Waves" in a totally different manner from its six previous albums. Although the trio had already earned two Juno Awards for Best Group of the Year (the Canadian equivalent of a Grammy) and four

(Continued on page 46)

## 'Whiz' Kids



Spence Berland, senior vice president, Record World, goes "Gee Whiz" at the thought of MCA Records recording artist Bernadette Peters' first single, of the same title, off the MCA album "Bernadette Peters." At the same time, Peters goes "Gee Whiz" at the thought of meeting Berland. The mutual admiration society took place in Record World's Los Angeles offices.

# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ BETWEEN THE CRACKS: One of the more thoughtfully assembled anthologies likely to be released this year may never make it past the import bin, despite well over a dozen previous U.S. releases featuring the artist and a conspicuous lack of any previous summary of his work. "Discreet Repeat," a two-disc retrospective by Ian Matthews, has already been released overseas by the Polydor-affiliated Rockburgh label, and its decade's worth of performances encapsulates what the expatriate British singer-songwriter's fans have long recognized: a coherent and generally consistent body of work that belies his frequent shifts in producers, musicians and record companies.

Matthews' success here has been checkered, and the new set accordingly avoids any "greatest hits" claims. Instead, Matthews and his current producer, Rockburgh founder Sandy Robertson, have ranged through his solo albums for Vertigo, Elektra, Columbia, Mushroom, Mooncrest (U.K.) and Rockburgh itself to sketch the general themes and stylistic reference points of his career. Their approach provides a textbook example of how such compilations can transcend mere product recycling to set forth a valid reassessment of a musician's work.

Yet the very tangle of labels, and Matthews' current contractual limbo as a consequence of Mushroom's rocky recent past, make the prospects for a U.S. release dim. That irony is underscored by the similar fate suffered by Matthews' last solo LP, the excellent "Siamese Friends," as yet unreleased in this country. Collectors may want to draw from those developments and search out these titles as imports, since their future availability here remains uncertain at best.

SWEETNESS: Stiff's Rachel Sweet was joined onstage during the encore portion of her April 17 show at Denver's Rainbow Music Hall by an unknown but flashy guitarist, who helped Rachel and band out on "Jailhouse Rock" and "All Shook Up." Who was that

(Continued on page 53)

# WHATEVER YOU CALL US.

An illustration for an advertisement. A large, stylized banner with the words "Sound Emporium" in a decorative, gothic-style font is being held up by two figures. On the left, a small vintage-style gramophone is shown. On the right, a man in a plaid shirt and a woman in a patterned dress are standing near a large tree. Below them is a sign that reads "Jack Clement RECORDING STUDIOS". The background is a simple, textured grey.

# WE'RE STILL TOP OF THE LINE in RECORDING

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# Record World Single Picks

**GQ**—  
Arista 0510



**SITTING IN THE PARK** (prod. by Simpson) (writer: Stewart) (Chevis, BMI) (3:18)

Culled from the "GQ Two" LP, this is a lovely R&B ballad with romance on a lazy summer afternoon in mind. Rahiem LeBlanc's lead vocal strolls effortlessly in front of a full, shimmering chorus harmony. The vocal interaction is exhilarating and pointed at a crossover audience. A natural on any format.

**FRANK SINATRA**—Reprise 49233 (WB)



**THEME FROM NEW YORK, NEW YORK** (prod. by Burke) (writers: Ebb-Kander) (Unart, BMI) (3:26)

No other artist in American popular music satisfies as many age groups and musical tastes as Sinatra. This choice cut from "The Present" volume of the new "Trilogy" album has his golden voice immersed in a splendid Don Costa-arranged orchestration. It's a bright, punchy sound that's perfect for springtime on pop and A/C radio.

**RITCHIE FAMILY**—Casablanca 2259



**GIVE ME A BREAK** (prod. by Morali) (writers: Morali-Belolo) (Can't Stop, BMI) (3:29)

This is the first single from the soundtrack of the upcoming "Can't Stop The Music" film starring the Village People. Here, the female vocal trio is fronted by Vera Brown on a super-energized dancer. Brown is agile and exciting while the ladies chime in with plenty of action-packed support. Jacques Morali's production is on the mark.

**RODNEY CROWELL**—Warner Brothers 49224



**ASHES BY NOW** (prod. by Leon-Crowell) (writer: Crowell) (Jolly Cheeks, BMI) (3:32)

As a songwriter, Crowell is fast-becoming an American institution. He has written hits for Waylon, Willie, the Dirt Band, Emmylou and numerous others. This first single from his "What Will The Neighbors Think" LP should earn him recognition as an outstanding solo artist. It's a poignant love ballad with multi-format appeal.

## Pop

**RUSH**—Mercury 76060

**ENTRE NOUS** (prod. by Rush-Brown) (writers: Peart-Lee-Lifeson) (Core, CAPAC/ASCAP) (3:45)

The Canadian power trio is enjoying its biggest success here with the top 10 "Permanent Waves" LP. Culled from that LP is this melodic rocker that spotlights Geddy Lee's stellar vocal.

**JEFFERSON STARSHIP**—Grunt 11961 (RCA)

**ROCK MUSIC** (prod. by Nevison) (writers: Chaquico-Sears) (Lunatunes/Alien, BMI) (3:35)

Mickey Thomas' frenetic vocals rip over roaring guitars on, as the title says, this driving rocker from the "Freedom At Point Zero" LP.

**GORDON LIGHTFOOT**—Warner Brothers 49230

**DREAM STREET ROSE** (prod. by Lightfoot-Waronker-Titelman) (writer: Lightfoot) (Moose, CAPAC) (2:56)

This is Lightfoot's finest effort in years. The smooth, crystalline guimpeperizes with the equally fine pinpoint harmonies. It's an excellent recording for several formats.

**FRANK ZAPPA**—Zappa 21 (CBS)

**I DON'T WANNA GET DRAFTED** (prod. by Zappa) (writer: Zappa) (Zappa) (3:10)

It's zany, funky, topical, rebellious and pure Zappa. Tommy Mars works the keyboard wonders and Dale Bozzio joins on vocals. For AOR and social-conscious pop.

**JACK GOLDBIRD**—Midsong 7-72003 (CBS)

**CAN I REACH YOU** (prod. by Deutscher) (writer: Deutscher) (Intersong, ASCAP) (3:10)

In Germany he's Drafli Deutscher and already a pop star. He produced and wrote this catchy pop-A/C spin that has an irresistible keyboard line and bouncy tempo.

**TURLEY RICHARDS**—Atl 3660

**STAND BY ME** (prod. by Richards) (writers: King-Stoller-Leiber) (Rightsong/Trio/A.D.T., BMI) (3:31)

Richards had mid-chart success with "You Might Need Somebody" and this second cut from the "Therfu" LP should go higher. It's a smartly arranged cover of the Ben E. King classic that's great for pop-A/C.

**RAY KENNEDY**—ARC/Columbia 1-11242

**JUST FOR THE MOMENT** (prod. by Foster) (writers: Kennedy-Conrad) (X-Ray/Darnoc, BMI) (3:29)

Kennedy has a long and impressive list of credits and associations as a writer and musician. On this first cut from his new self-titled LP, he is joined by a host of LA session pros for a sterling pop-A/C love ballad.

**L. A. BOPPERS**—Mercury 76048

**BE-BOP DANCIN'** (prod. by Johnson) (writer: Reddick) (L.A. Boppers/Relaxed/What You Need, BMI) (3:46)

The Boppers combine cabaret campiness with jazz club cool for an accessible pop mix. The vocals and arrangement are outstanding. Quite nice for A/C and dancers.

**COUCHOIS**—WB 49229

**HOW CAN I LOVE YOU** (prod. by Barri-Lambert) (writers: Couchois Bros.) (World Song, ASCAP) (3:36)

Strong harmonies, ringing keyboards, a big melodic hook, and easy flow represent the Alabama quintet on this cut from the "Nasty Hardware" LP.

## B.O.S./Pop

**FIVE SPECIAL**—Elektra 46620

**JAM (Let's Take It To The Streets)** (prod. by Banks) (writers: Banks-Green-Herbert) (Baby Dump/Greenstreet, ASCAP) (3:45) From the new "Special Edition" LP comes this mid-tempo funky dancer with the chant-like title recurring throughout.

**BARRY WHITE**—Unlimited Gold 9-1415 (CBS)

**SHEET MUSIC** (prod. by White) (writers: White-Politi) (Seven Songs/Ba-Dake, BMI) (3:55)

White's inimitable croon is adorned with a suave chorus and sharp mid-tempo beat on this initial release from his forthcoming "Barry White's Sheet Music" LP.

**HAROLD MELVIN & THE BLUE NOTES**—Source 41231 (MCA)

**I SHOULD BE YOUR LOVER** (prod. by Melvin) (writers: Gamble-Huff-Melvin) (Assorted, BMI) (3:51)

This is one of those gorgeous soulful ballads one can never hear enough of. Melvin's velvety vocals are surrounded by heavenly falsettos.

**SONDRA SIMON**—Midsong 7-72004 (CBS)

**FUNKY FAIRYTALES** (prod. by Ellis) (writers: Ellis-Blumenthal-Pitt) (B-II/Intersong, ASCAP/Edeo/Rightsong, BMI) (3:25)

Although the mix doesn't properly spotlight Simon's fine vocal, there's nothing else that is less than superb about this single. The hot percussion and bass demand movement while the pretty flute break keeps the spirits high.

**ODYSSEY**—RCA 11962

**DON'T TELL ME, TELL HER** (prod. by Linzer) (writers: Linzer-James) (Featherbed/Unichappell/Sumac, BMI) (3:20)

Billy McEachern, and Lillian & Louise Lopez are the tight vocal trio here, with a sound reminiscent of Sergio Mendez & Brasil at its best. The vocals float over a slick percussion track.

**CAMEO**—Chocolate City 3206 (Casablanca)

**WE'RE GOIN' OUT TONIGHT** (prod. by Blackmon) (writers: Blackmon-Jenkins-Leffenant) (Better Nights, ASCAP/Better Days, BMI) (4:03)

A jovial sing-song chorus glides over a slick rhythm track on the intro to this wonderful cut from the new "Cameosis" LP.

**STONE CITY BAND**—Gordy 7182

**LITTLE RUNAWAY** (prod. by James) (writer: James) (Jobete/Stone City, ASCAP) (3:50)

Rick James and Levi Ruffin share the vocal spotlight on this funky dance spin from the "In 'N' Out" LP. Syndrums pepper the kinetic rhythm, and the gospel-like chorus adds class.

**WILBERT LONGMIRE**—Tappan Zee/Columbia 1-11262

**BUT I LOVE YOU** (prod. by James-Chattaway) (writers: Ames-Segal) (Sweet Hooper, ASCAP/Roads Of Music, BMI) (3:15)

Longmire sounds a lot like Benson vocally while he maintains his own unique guitar style. It's a late night mood piece for intimate action.

## Country/Pop

**MICKI FURMAN**—MCA 41220

**WHO WILL ANSWER** (prod. by Fogelson) (writers: Aute-Davis) (World Songs, ASCAP) (3:57)

Fuhrman chronicles many of today's social and moral ills in a powerful and challenging song. The production is stark and her appropriate vocals emphasize the lyrics.

**CHARLY McCLAIN**—Epic 9-50873

**LET'S PUT OUR LOVE IN MOTION** (prod. by Rogers) (writers: Morrison-MacRae-Rogers) (Southern Nights, ASCAP) (2:25)

McClain has a solid shot at a crossover success with this strong vocal outing from her "Women Get Lonely" LP. A big hook and the energetic, compact guitar break are standouts.

**CRYSTAL GAYLE**—United Artists 1347

**RIVER ROAD** (prod. by Reynolds) (writer: Tyson) (Chappell/Newtonville, ASCAP) (3:08)

From the "Favorites" LP comes this bright, perky, mid-tempo ballad. Gayle's vocal inflection is endearing.



# THE SCOOTERS

"YOUNG GIRLS"  
SVC-17028

FEATURING THE SINGLE  
"STUCK ON YOU"  
8041



## THE NEW ALBUM

PRODUCED BY PHIL WAINMAN

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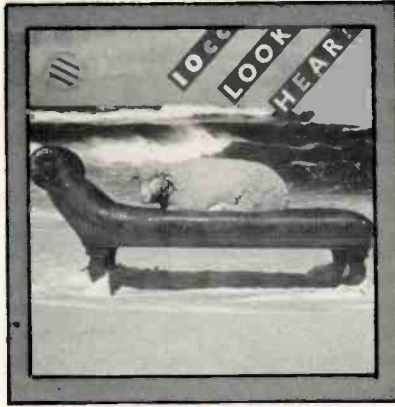


# Record World Album Picks



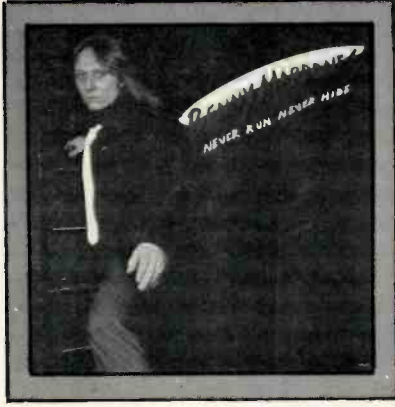
### SYREETA

Tamla T7-372R1 (Motown) (7.98)  
Did you know that Syreeta Wright co-wrote "Blame It On The Sun" and "Signed, Sealed, Delivered" (I'm Yours)? Does the prospect of her singing them her way interest you? It should, this album could be very big. There are some duets with Billy Preston and the sound (four songs are produced by Richard Perry, three by Jerry Peters) is nothing short of spectacular.



### LOOK HEAR?

10cc—Warner Brothers BSK 3442 (7.98)  
With their first release on Warner Brothers Records, 10cc are in good shape. Founder members Graham Gouldman (who wrote many of the group's earlier hits and British Invasion mainstays "For Your Love" by the Yardbirds and "Bus Stop" by the Hollies); and Eric Stewart are joined by four musicians and turn out a delightful, funny record. A great cover picture, too.



### NEVER RUN NEVER HIDE

BENNY MARDONES—Polydor PD-1-6263 (7.98)  
Mardones made another record for a different label, but this is an extremely important offering. The album is a natural on the AOR level, and Mardones possesses a truly powerful voice and writes emotional, well-stated lyrics. "She's So French" is an excellent example of poignant songwriting and highly effective rough and ready vocalizing.



### ORIGINAL MIRRORS

Arista AB 4269 (7.98)  
Emerging from England (the rather startling cover is an image that pops out of the British music papers) this group is generating much excitement with a musical blend that is not at all typical. Crossing a heavy beat with modernist lyrics and arrangements, a la Bowie, Original Mirrors can wake up jaded ears. Watch for "Could This Be Heaven."

### THE TALE OF THE TAPE

BILLY SQUIER—Capitol ST-12062 (7.98)



Billy Squier was once a member of the group Piper, who with "Can't Wait" and "Who's Your Boyfriend Now?" helped enliven the mid-seventies airwaves. Squier favors a "heavier" instrumental approach here and delivers passionate vocals.

### KWICK

EMI-America SW-17025 (7.98)



This group is truly versatile. Over the course of eight songs they demonstrate an amazing ease with a number of very different R&B styles. One will find tracks that conjure up strong images of Michael Jackson, P-Funk and others.

### WHIRLWIND

ANDREW GOLD—Asylum 6E-264 (7.98)



Andrew Gold knows how to make a hit. He was a major force in Linda Ronstadt's band for several years, leading the singer toward pop success, and scored big on his own a few years back with "Lonely Boy."

### BACK TO ZERO

TRICKSTER—Jet NJZ 35968 (CBS) (7.98)



Trickster used to be identified with a strictly hard rock/heavy metal sound. The new album represents a bit of departure, maintaining the strong guitars but adding labelmate ELO-type harmonies and instrumental arrangements.

### TAKE A LITTLE RHYTHM

ALI THOMSON—A&M SP-4803 (7.98)



A soft, varied approach that would seem to appeal to an extremely broad demographic: Thomson has the looks and sweetness to be a teen idol but also the musical sophistication to reach older listeners as well.

### VOYAGE 3

Marlin 2235 (TK) (7.98)



Dance music is going to be with us for a long time. The particular form that the music takes may change but the function will remain. Laced with synthesizers and cold, futuristic settings, this is a new face for dance.

### LEAVE THAT BOY ALONE

POUSSEZ—Vanguard VSD 79433 (7.98)



If you were expecting "just another disco record" then you'd be dead wrong. This album is a charmer, you put it on and you can't help but smile. It's clever, catchy and it doesn't take much to start dancing to it. A hit at your next party.

### "NOW APPEARING" AT OLE MISS

B. B. KING—MCA 2-8016 (10.98)



The legend and the man, live. There are few guitarists with a feeling for the blues who play without a heavy debt to this man's influence. Included are many of King's greatest hits over the years, featuring "The Thrill Is Gone."

### ONE BAD HABIT

MICHAEL FRANKS—Warner Brothers BSK 3427 (7.98)



You know what to expect from a Michael Franks record: the voice, the songs and the consistent wit and style with which he puts them across. Included are both slow and jazzy tunes.

### COLORADO BLUE

GARY McMAHAN—Tomato TOM-7024 (7.98)



The definition of country music has been expanding a great deal as of late, but this is a straight-forward laid back offering that rolls out of the Rockies. Producer/arranger John Simon guides this one.

### SHOOTING GALLERY

PHILIP RAMBOW—Capitol ST-12074 (7.98)



Bob Dylan definitely started something. The urban image and sensibility with the rough emotionalism of rock 'n' roll can be found at the base of many of our greatest songwriters' talent. Rambow excels in this genre.

### FROM ROME TO AMERICA

POPE JOHN PAUL II—Amulet (19.98)



An unusual package, which, by definition, must stand apart from virtually all other recordings. This five record set consists of speeches the Pope made while in America last fall, and it is a thorough document.



# LOVE

**GET IT FROM THE TEMPTATIONS!**

The new single & album On Motown Records & Tapes



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By SAMUEL GRAHAM

■ **KUBLA KHAN'S HERITAGE:** In jazz, more so than in virtually any other musical form—except for the blues, maybe, or folk—it's possible for one man's personal vision to permeate every aspect of a record label's operations. One thinks immediately of Pablo's **Norman Granz** and ECM's **Manfred Eicher**, although there are several smaller companies that fit the bill as well. Under their guidance—both Granz and Eicher produce the majority of their own releases, which presumably also includes considerable A&R input—the labels have pretty thoroughly mapped out their own stylistic territory. When you hear an ECM or Pablo record, chances are that you'll recognize it as such. Part of that can be attributed to the use of many of the same musicians from project to project; but even the gathering of a regular group of players, obviously, is a tribute to the men in charge.

**Don Schlitten** and his Xanadu label should surely be added to the list of president/founders whose labels are a reflection of themselves. Schlitten, like Granz, takes his involvement even further than production, by designing his album covers, shooting the photos himself and even writing the liner notes. In one such set of notes, for the four-volume "Xanadu at Montreux" set released last year, he effectively sums up his musical philosophy. "It is my belief," he wrote, "that true jazz is instant art—completely spontaneous and improvised. It is, for the real artist, as ever changing as his moods, responses and perceptions. It is the excitement of using one's imagination and talent and ability to communicate, at one moment in time, to express the highest that is in him. It is, when all the elements are right, and there is love, ART of the highest order—on every level: intellectual, emotional, spiritual, and a vital universal language."

Xanadu, like the others, has a nucleus of musicians who appear on many of the releases, a group that includes **Dolo Coker** (piano), **Frank Butler** (drums), **Ted Dunbar** (guitar) **Leroy Vinnegar** (bass), **Al Cohn** (tenor), **Billy Mitchell** (tenor), **Sam Jones** (bass) and several others. Many of them accompanied Schlitten to Dakar, Senegal in March for a jazz festival organized by that city's Club Med. Look for live recordings to emerge from what really must have been an historic trip to Africa, jazz's homeland.

Xanadu also has a new release of some five albums, four from the "silver series" (works recorded since Xanadu was founded in 1975) and one from the "gold series" (vintage works from the '40s and later). The former group includes pianist **Kenny Drew's** "Home is Where the Soul Is," with Vinnegar and Butler; **Dolo Coker's** "Third Down," with Vinnegar, Butler and a guest shot by **Harry "Sweets" Edison**; alto/tenor saxophonist **Charles McPherson's** "Free Bop!"

and guitarist **Peter Sprague's** "Dance of the Universe." Sprague's album, which includes pianist **Mike Wofford** and bassist **Bob Magnusson**, is the only one of the four not firmly rooted in bebop (bebop forms the basis for most of Xanadu's records, in fact); one hears a bit of **Charlie Byrd** and various others in Sprague's mostly-acoustic playing. As for the others, good blowing and picking, original compositions and offerings from Ellington, Gillespie and Parker tend to be the order of the day.

Xanadu's one "gold series" release this time features tenor man **Warne Marsh** "Live in Hollywood" with **Hampton Hawes**, **Shelly Manne** and **Joe Mondragon**. It was recorded in 1952.

**NEW RELEASES:** From Inner City come "California Shower," with saxophonist/flutist **Sadao Watanabe** joined by a host of contemporary players like **Dave Grusin**, **Lee Ritenour** and **Harvey Mason**, **Helen Humes'** "Let the Good Times Roll" and **Dollar Brand's** "Africa—Tears and Laughter." Humes and Brand have other recent product available, on the Muse and Elektra labels, respectively . . . Warner Bros.' latest release, consisting of just two albums, is an excellent one. The ever-tasteful **Bill Evans'** third for the label is "We Will Meet Again"—not quite the delight that last year's "Affinity" (with **Toots Thieleman**) was, but a recommended listen. A buyer will certainly get his money's worth from this one, with over an hour of music on a single LP, dominated by Evans' own writing. Meanwhile, **Chick Corea** has finally issued his first for Warners, months after signing with them, and those who feel, like this writer, that Corea's work over the past several years has been pretty uninteresting should be encouraged. The man can certainly play—like **Joe Zawinul**, he's one of the few pianists favoring electronic instruments who's able to maintain some individuality with that equipment—and his writing is in good form this time as well. The title track, where bassist **Bunny Brunel** and Corea lead the way with a propulsive ostinato pattern, is terrific, and would probably sound great if played in-store . . . New from Milestone is **J. J. Johnson's** "Pinnacles," with the master trombonist joined by an awesome group of players that includes **Ron Carter**, **Tommy Flanagan**, **Joe Henderson**, **Billy Higgins** and **Oscar Brashear**. Like Johnson's own playing, the album's sound is full (I'd say "robust" if I didn't hate the word), ballsy, bluesy and swinging, while making some tasteful use of a few electronic devices. This one surely merits some attention.

**NOTES:** Everybody's Records in the Pacific Northwest made April "jazz month" at all nine of their stores. An institutional radio/print/TV campaign alerts buyers that all jazz product is on sale, with discounts of up to 25 percent; and when one considers that the reduced-price Columbia catalogue, say, which includes a lot of **Miles Davis** titles, was already offered at \$3.99, you're talking about quite a bargain. Three key acts are featured in each store with window displays and so on, rotating every three or four days according to each store manager's discretion; heavy in-store play and special signs above each jazz bin are also employed. In addition, keyboardist **Dan Siegel**, who lives in Eugene, Oregon and records for Inner City, was scheduled to play in-store gigs on April 20 at the Canyon Rd. store, April 27 at the Eugene store and some time later in Seattle . . . Rounder Records, the Massachusetts-based label handling import chores for Italy's Black Saint line, will soon be coming with a jazz release of its own, **Sun Ra's** "Strange Celestial Road." Look for it this month or early in May.

## The Jazz LP Chart

MAY 3, 1980

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. <b>CATCHING THE SUN</b><br/>SPYRO GYRA/MCA 5108</li> <li>2. <b>SKYLARKIN'</b><br/>GROVER WASHINGTON, JR./Motown M7 933R1</li> <li>3. <b>HIDEAWAY</b><br/>DAVID SANBORN/Warner Bros. BSK 3379</li> <li>4. <b>DREAM COME TRUE</b><br/>EARL KLUGH/United Artists LT 1026</li> <li>5. <b>EVERY GENERATION</b><br/>RONNIE LAWS/United Artists LT 1001</li> <li>6. <b>FUN AND GAMES</b><br/>CHUCK MANGIONE/A&amp;M SP 3715</li> <li>7. <b>HIROSHIMA</b><br/>Arista AB 4252</li> <li>8. <b>MONSTER</b><br/>HERBIE HANCOCK/Columbia JC 36415</li> <li>9. <b>YOU'LL NEVER KNOW</b><br/>RODNEY FRANKLIN/Columbia NJC 36122</li> <li>10. <b>1980</b><br/>GIL SCOTT-HERON &amp; BRIAN JACKSON/Arista AL 9514</li> <li>11. <b>ANGEL OF THE NIGHT</b><br/>ANGELA BOFILL/Arista/GRP GRP 5501</li> <li>12. <b>LOVE IS THE ANSWER</b><br/>LONNIE LISTON SMITH/Columbia JC 36373</li> <li>13. <b>8 FOR THE '80s</b><br/>WEBSTER LEWIS/Epic JE 36197</li> <li>14. <b>LIVE AT THE PUBLIC THEATER</b><br/>HEATH BROS./Columbia FC 36374</li> <li>15. <b>ONE ON ONE</b><br/>BOB JAMES &amp; EARL KLUGH/Columbia/Tappan Zee FC 36241</li> </ol> | <ol style="list-style-type: none"> <li>16. <b>OCEANLINER</b><br/>PASSPORT/Atlantic SD 19265</li> <li>17. <b>PIZZAZZ</b><br/>PATRICE RUSHEN/Elektra 6E 243</li> <li>18. <b>AMERICAN GARAGE</b><br/>PAT METHENY/ECM 1 1155 (WB)</li> <li>19. <b>THE DANCE OF LIFE</b><br/>NARADA MICHAEL WALDEN/Atlantic SD 19259</li> <li>20. <b>WITH ALL MY LOVE</b><br/>WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342</li> <li>21. <b>NO STRANGER TO LOVE</b><br/>ROY AYERS/Polydor PD 1 6246</li> <li>22. <b>IN PERFORMANCE</b><br/>OREGON/Elektra 9E 304</li> <li>23. <b>NOMAD</b><br/>CHICO HAMILTON/Elektra 6E 257</li> <li>24. <b>GENETIC WALK</b><br/>AHMAD JAMAL/20th Century Fox T600 (RCA)</li> <li>25. <b>NUDE ANTS</b><br/>KEITH JARRETT/ECM 2 1171 (WB)</li> <li>26. <b>WITHOUT RHYME OR REASON</b><br/>SCOTT JARRETT/Arista/GRP GRP 5007</li> <li>27. <b>FOR SURE!</b><br/>WOODY SHAW/Columbia FC 36383</li> <li>28. <b>BARTZ</b><br/>GARY BARTZ/Arista AB 4263</li> <li>29. <b>THE BEST OF TOM SCOTT</b><br/>Columbia JC 36352</li> <li>30. <b>GREAT ENCOUNTERS</b><br/>DEXTER GORDON/Columbia JC 35978</li> </ol> |
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## Transfer at 'XLO

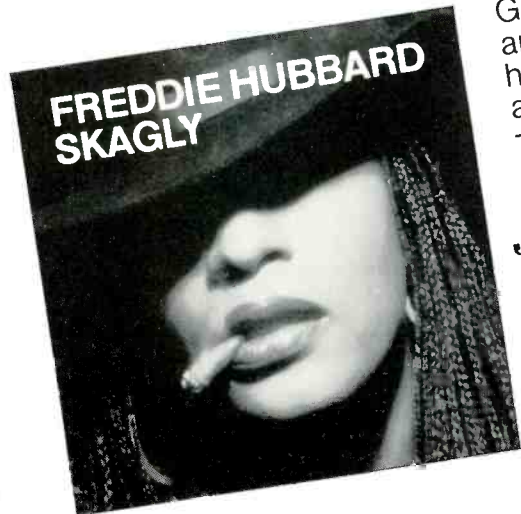


Atlantic recording group the Manhattan Transfer recently spent several days in New York City, where they fielded a series of radio and press interviews. Included in their itinerary were stops at the Manhattan studios of stations WBLS, WOR, WXLO and the RKO Network. Following their NYC visit, the group jetted off for a trip to Munich, Germany, following which they return to New York for a headlining engagement at Radio City Music Hall on April 26. Shown at radio station WXLO in New York are, from left: WXLO assistant program director Mike Scalzi, Kathy Grant of WXLO, Manhattan Transfer's Alan Paul & Tim Hauser, WXLO music director Rick Bisceglia, Atlantic local promotion rep Danny Buch, Manhattan Transfer's Cheryl Bentyne, and group manager Brian Avnet.





**You won't find "Skagly"<sup>FC 36418</sup>  
in the dictionary. But you can't  
miss it on the radio.**



**FREDDIE HUBBARD  
SKAGLY**

George Duke, Jeff Baxter, Paulinho da Costa, and other special friends join Freddie and his band in their most ambitious and wide-ranging project since "Windjammer." Together, they create a sound that amazed even the musicians themselves. Freddie calls the feeling "Skagly." We're calling it a hit.

**"Skagly" Virtuosity beyond definition.  
Freddie Hubbard.  
On Columbia Records and Tapes.**

Produced by Freddie Hubbard.  
Associate Producer: Michael Davenport.  
Executive Producer: George Butler.  
Personal Management: Michael Davenport/Laurelle Michaels, The Merlin Company.  
Paulinho da Costa appears courtesy of Pablo Records.

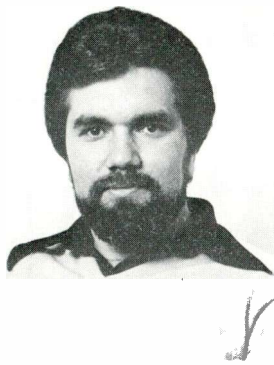
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## Tom Cossie: On the Move with Record Logic

■ Tom Cossie is an industry veteran who began working in the music business at age 11, "stacking records in a warehouse," as he puts it. Today he heads a company called Record Logic, a thriving independent concern offering promotion, marketing and career guidance services. In the following Dialogue, Cossie discusses his company and offers some provocative opinions on the direction music will take in the '80s.



Tom Cossie

**Record World:** You've recently restructured your company. How does Record Logic work?

**Tom Cossie:** Record Logic is a company that provides a variety of essential music industry services. We are in promotion, marketing, and career guidance. We provide these services to the acts we work with in varying degrees and proportions. Some acts are on our new CBS Custom Label, Precision. Some are on other labels with whom we have production agreements. And still others are acts on labels that have contracted us for our promotional and marketing expertise.

**RW:** How did Precision Records come about?

**Cossie:** The people at CBS Custom Labels have been personal favorites of mine for years. I've been looking forward to working with them for a long time. Tony Martell, Don Dempsey, Frank D'Leo, Gordon Anderson—these are my kind of people. My attorney, Dennis Katz, suggested I have a meeting with Tony and we quickly came to a meeting of minds, hearts and ears. Our first act on Precision will be a group called The Silencers. They come from my home town, Pittsburgh, and I've known most of the guys for over ten years. They've put together something really special. They've got that rare rock 'n' roll integrity that makes believers out of even the most jaded veterans of the rock scene.

**RW:** Who exactly will work with you on your new label?

**Cossie:** Precision Records will utilize all the resources of Record Logic. Roxy Myzal has just joined our company and will co-ordinate our national promotion campaign in conjunction with CBS. Roxy has a wonderful feel for both the music and the people in our business. She will be working with Nancy Drew who represents Record Logic on the west coast, Frank Spelic who represents us in the midwest and Joanie Tortora who does secondaries for us. Nancy has worked with Record Logic for the past two years and has been an invaluable trouble shooter. Frank is new to promotion, but I believe he has the kind of personality that will make him effective. Joanie has been with me for years and has always been extremely helpful.

**RW:** What happened to your previous label, Ocean Records?

**Cossie:** Ocean Records was dissolved. But I'm happy to say that we've just signed Ullanda, our first release on Ocean, to Atlantic Records for the U. S. and Canada. Ariola International will distribute Ullanda in the rest of the world. By the way, all the acts signed to Record Logic are placed with specific record companies for a particular purpose. For Ullanda, there was one company I definitely went after. I had offers for Ullanda from numerous companies. Nick Ashford and Valerie Simpson are producing and writing her next album, so you can imagine the demand. The company that I wanted was Atlantic Records. We've had fantastic success on Atlantic with Chic and I think they're one of the finest companies. I don't believe that any of my artists should be in competition with any other artist of mine, not only in my company, but with the company that's handling my distribution. Everything stems from the artist and the artist has to be made to feel creatively comfortable and special in his or her record company environment.

I wanted Atlantic Records to distribute Ullanda for our organization because the company has such an astute awareness of basic r&b product as they have demonstrated over the years with the Spinners and all the great groups that have been on Atlantic. Incidentally, Ullanda has just cut a single with the Spinners "Heavy On The Sunshine" and

it's simply great. Moreover, Atlantic was looking for an outstanding black female vocalist to add to its roster. Ullanda, to me, is one of the finest female vocalists around, a complete performer and coupled with the clout of an Ashford and Simpson producing and arranging, and with our company handling the promotion and marketing along with Atlantic, I think our chances of success are excellent. It is a tailor-made situation.

**RW:** What about David Werner? Aren't there other solo rock and rollers on Epic?

**Cossie:** Not in the style of David Werner. There are several male vocalists on the label, all of whose styles are a lot different from David's. David is not a new wave artist. He's a true rock and roll artist in the finest tradition of the term. I believe there is no competition on the Epic label for what he does. David Werner stands out so much that the company, I think, is at its creative best with him. There is another reason why I wanted David on Epic Records. They were genuinely excited. Lennie Petze pursued this deal and everyone at that company was genuinely thrilled. That's the other ingredient essential in putting together a successful package. You can't buy spontaneity. Nothing is better than starting out by having a company believe, as you believe, in the artist.

**RW:** What else is Record Logic up to these days?

**Cossie:** We've also recently signed the Main Ingredient to RCA and that, too, is in keeping with our policy of pursuing the right company for the right act. The Main Ingredient flourished on RCA for many years. The last song they recorded for RCA, "Just Don't Want To Be Lonely," was a smash. I ought to know, I was vice president of promotion at RCA when they were enjoying their success. I think Cuba Gooding, Tony Silvester and Luther Simmons have a lot of great music in them and I believe they'll set the business on fire once again very shortly. Because the Main Ingredient was on RCA in the past, we will be able to employ a special marketing approach fully utilizing the group's catalogue. That's another reason we believe RCA is the best home for this act. Speaking of RCA, we also have a company called Chateau Productions that has placed Rob Hegel on that label. Rob is a singer-songwriter with an uncanny gift for melodies and lyrics that tell slice of life stories. The album will be coming out within the next two months.

**RW:** You started in this music business as a promotion man. How is your promotional activity structured today?

**Cossie:** To me the basics are sorely lacking in a lot of promotion people. I'm a promotion man. I started out in the record business at the age of 11, stacking boxes at warehouses. I got into promotion at the age of 16. Everyone can develop their own style and be creative in their own fashion in promotion. But too many times people get away from the fundamentals of the business. The basics of promotion are the dissemination of accurate information and the rendering of services fitting the exact needs of specific radio stations. Granted, it's a rough business, a grinding business. You go in week after week, with nine records, eleven records, four records, and you know going in that your chances of getting a record on are small. When you walk in, you know you're going to get beat up. So it wears on you. You get battle-weary. The only way to combat this battle fatigue is to take the approach of the new kid on the block and be ever fresh and eager. We, Record Logic, are here to help you and not annoy you. We're here to provide information as quickly and as accurate as possible to help you in what you're doing in radio, and provide you with the best possible music. When I speak of Record Logic's promotional prowess in the area of R&B, I'm talking about Maye James' talents and skills. Record Logic is fortunate to have Maye's company, Nouveau Monde, as an integral part of its operation. Maye is based in our offices and we've been working together for several years now. I think she's the best in the business. She has an incredible style and poise about her. She's truly an extraordinary lady. And her assistant, Leslie Coward, is a truly wonderful addition to Maye's company.

**RW:** Do you go to radio stations yourself?

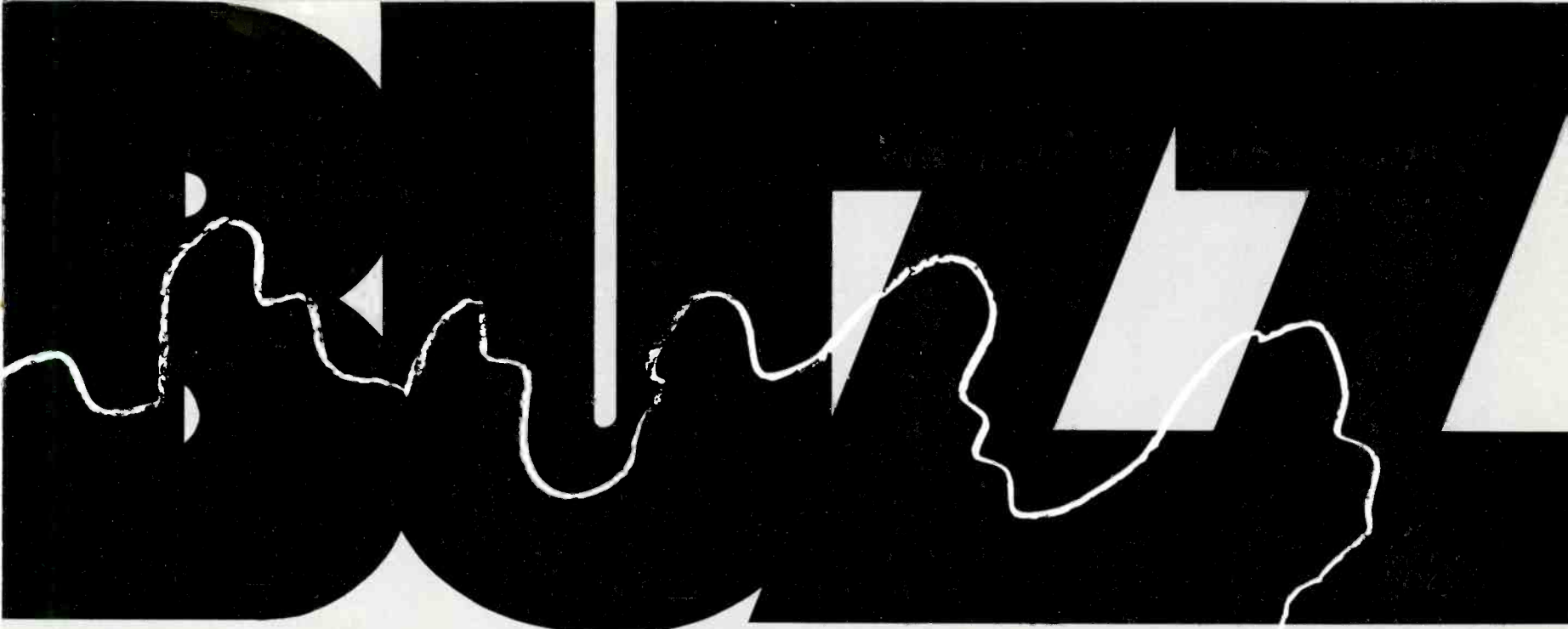
**Cossie:** Yes I do and I still get a big kick out of the chase.

**RW:** Can a record company hire Record Logic to do promotion on a record?

**Cossie:** Yes it can. It is done on a very, very select basis. We're

(Continued on page 32)





**Record World Presents  
A Salute to  
Creative Workshop  
and  
Southern Writers Group**

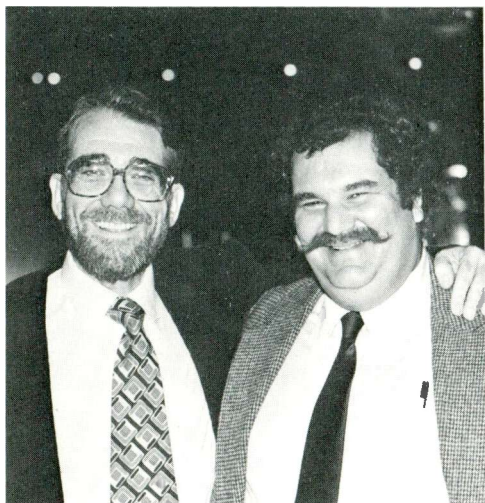
Through the work of Buzz Cason and his associates, Creative Workshop recording studio has been a pacesetter in the music industry in Tennessee. Record World is pleased to announce the publication of a special issue commemorating the tenth anniversary of Creative Workshop, the development of Southern Writers Group, USA into the innovative source of creative talent it is today, and the exciting prospects for the future with the new second state-of-the-art Creative Workshop Studio.

**Advertising Deadline: May 2**

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



# 'Urban Cowboy' Preview



John Travolta, star of the forthcoming film "Urban Cowboy," Jeff Bridges, the movie's director, and Aaron Latham, co-writer of the film and author of the original magazine feature, were all present on April 7 at Paramount Studios in Los Angeles, where radio programmers, retailers and representatives of the press were regaled with a 15-minute clip from the film and a preview of the soundtrack album released this week on Full Moon/Asylum Records. The Los Angeles event was followed in quick succession by similar sessions in Chicago, New York, Atlanta and Dallas. Participating in some of the promotions are from left (top left): Lou Maglia, E/A national sales manager; Rip Pelley, E/A national field promotion coordinator; Mel Posner, E/A vice chairman; Bob Austin, publisher, Record World; Sammy Alfano, E/A national singles promotion director, Vic Faraci, E/A vice president/director of marketing; and Joe Smith, E/A chairman; (top right, bottom row) Nick Hunter, E/A Nashville promotion director; Maglia; Faraci; Posner; Randy Ostin, national promotion and A&R director, Frontline; and Alfano; (top, clockwise) Irving Azoff, president, Frontline; Michael Klennfer, executive vice president, Frontline; Smith; and Larry Solters, vice president, Frontline; (bottom left) David Lieberman, chairman, Lieberman Distributors; and Klennfer; (bottom right) Smith; Travolta; Bridges and Azoff.

## AVI Launches New Singles Line

■ LOS ANGELES—AVI Records has launched a new singles line, "AVI Antiques," devoted to key catalogue from the company's singles vaults. The new seven-inch 45 rpm series will carry its own logo and label as part of the "AVI Antiques" aegis.

### Titles

Initial releases include a number of titles unavailable to the label's distributors in recent years, including oldie hits by The Standells, The Gladiolas, The Trade Winds, Slim Harpo, The Capitols, Deon Jackson, The Crescendos, Freddie North and Liberace.

### Dealer Requests

AVI national sales manager Vito Samela says the decision to launch the new line stemmed from distributor requests for oldies re-releases.

## WEA Promotes Gordon

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the appointment of Brent Gordon as WEA's Los Angeles branch manager.

A 16-year veteran of the record industry, Gordon joined WEA's Philadelphia branch staff in 1973, and in May 1979, he was promoted to district manager for the Baltimore/D. C./Virginia market.

## Sasscer Debuts Firms

■ NEW YORK — Camille Sasscer has announced the formation of Lucrative Artists Management and Lucrative Productions, to be based in New York. Under management are Emerald City Records artists Apache, Jim Dawson, and Amy Malcolm. The firm is located at 536 Fort Washington Avenue, Suite 5G, New York, NY 10033. Telephone: (212) 568-9869. Prior to forming Lucrative Artists Management, Sasscer worked for Columbia Records, Phonodisc Records, Buddah Records and Lifesong Records.

## CBS Names Warfield To Black Music Post

■ NEW YORK — Paris Eley, vice president of promotion, black music marketing/CBS Records, has announced the appointment of Maurice Warfield to the position of western regional promotion marketing manager, black music marketing.

### Responsibilities

In this capacity Warfield will be responsible for coordinating promotion and merchandising activities throughout the western region to achieve maximum sales as well as working with the RVP, branch managers, local promotion managers and national headquarters to organize and supervise artist activities within the region.

### Background

Warfield joined CBS Records as BMM's Los Angeles local promotion manager in 1977. Prior to joining the company he served as west coast regional promotion manager for 20th Century Records.

## Playboy Jazz Fest Expands Bowl Lineup

■ LOS ANGELES—George Wein, producer of the 1980 Playboy Jazz Festival, and Playboy Enterprises, Inc., have announced changes for the June 21-22 Hollywood Bowl event.

Artists not previously announced for the two-day jazz festival are: McCoy Tyner Quintet; Hiroshima; Angela Bofill; Contemporary All-Stars with George Cables, Joe Farrell, Joe Henderson, Billy Higgins, and special guest Freddie Hubbard; jazz dancer Honi Coles; Arnett Cobb and plus special guest Ronnie Laws.

The artist line-up to date now includes: Saturday, June 21—Benny Goodman; Mel Torme; Buddy Rich & The Buddy Rich Orchestra; McCoy Tyner Quintet; Hiroshima; Baya; Gentlemen of Swing; Ruby Braff, Ray Brown, Benny Carter, Shelly Manne, Teddy Wilson, and jazz dancer Honi Coles; Contemporary Records All-Stars with George Cables, Joe Farrell, Joe Henderson, Billy Higgins, and special guest Freddie Hubbard, plus Ronnie Laws.

The list of talent to appear on Sunday; June 22, includes: Chick Corea & friends; Herbie Hancock's All-Stars; Dizzy Gillespie; Carmen McRae; Stephane Grappelli Quartet; Toshiko Akiyoshi & Lew Tabackin Big Band; "battle of the saxes" with Arnett Cobb, Richie Cole, Eddie "Lockjaw" Davis, Zoot Sims, and the Nat Pierce Trio; Randy & Michael Brecker; Bob Crosby & The Bobcats, and Angela Bofill.

The master of ceremonies for the two-day event will be Bill Cosby.

## Casablanca Releases Nine Albums For May

■ LOS ANGELES — Casablanca Records has announced the release of nine albums for the month of May. Titles will include soundtracks from the films "Can't Stop The Music" starring the Village People and "Hollywood Knights," "Unmasked" by Kiss, and new albums from the Ritchie Family, Pattie Brooks and Edmund Sylvers. Casablanca KidWorks will release "Americana/Ronald McDonald," "K.I.D.S. / Rainy Day Special" and "K.I.D.S./Birthday Special."

## Cotillion LPs Set

■ NEW YORK—Cotillion Records (a division of Atlantic Records) has announced the release of three new albums: Stacy Lattisaw's "Let Me Be Your Angel," Wee Gee's "Hold On (To Your Dreams)," and ADC Band's "Renaissance."



# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

AFTER YOU Manilow (Sumac, BMI) .....	81	LITTLE JEANNIE Franks-John (Jodrell, ASCAP) .....	68
AGAINST THE WIND Szymczyk (Gear, ASCAP) .....	42	LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) .....	86
ALL NIGHT THING Burke-Masucci (Ackee, ASCAP) .....	90	LOST IN LOVE Chertoff-Porter (Arista/BRM, ASCAP/Riva, PRS) .....	4
AND THE BEAT GOES ON Griffey & Group (Spectrum VII/Rosey, ASCAP) .....	53	LOVE STINKS Justman (Center City, ASCAP) .....	64
ANOTHER BRICK IN THE WALL (Part II) Ezrin-Gilmour-Water (Pink Floyd/Unichappell, BMI) .....	2	LUCKY ME Norman (Chappell, ASCAP) .....	59
ANY WAY YOU WANT IT Workman-Elson (Weed High Nightmare, BMI) .....	23	MIDNIGHT RENDEZVOUS Olsen (Paperwaite/Cainsongs/Hudson Bay, BMI) .....	79
ASHES BY NOW Leon-Crowell (Jolly Cheeks, BMI) .....	99	NEW ROMANCE (IT'S A MYSTERY) Coleman (Land of Dreams/Arista, ASCAP) .....	66
BIGGEST PART OF ME Piro-Group (Rubicon, BMI) .....	11	OFF THE WALL Jones (Almo, ASCAP/Randor London, LTD) .....	10
BORROWED TIME Group (Stygian/Almo, ASCAP) .....	85	ONLY A LONELY HEART SEES Cavaliere (KI, ASCAP) .....	62
BRASS IN' POCKET (I'M SPECIAL) Thomas (Modern/Hynde House of Hits/ATV U.K.) .....	20	ON THE RADIO Moroder (Ricks/Revelation, BMI) .....	78
BREAKDOWN DEAD AHEAD Schnee (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) .....	15	PILOT OF THE AIRWAVES Welch-Tarney (Ackee, ASCAP) .....	17
CALL ME Moroder (Ensign, BMI/Rare Blue, ASCAP) .....	1	POWER Gordy-Bond (Midnight Sun, ASCAP/Book, BMI) .....	89
CAN'T PUT A PRICE ON LOVE Chapman (Eighties/Small Hills, ASCAP) .....	60	REAL LOVE Bernstein (Twist Party Intl., BMI) .....	93
CARS Numan (Beggars Banquet/Andrew Heath, PRS) .....	25	RIDE LIKE THE WIND Omartian (Pop 'n' Roll, ASCAP) .....	3
CATCHING THE SUN (Harlem/Crosseyed Bear, BMI) .....	77	ROCK LOBSTER Blackwell (Boo-Fant Tunes, BMI) .....	71
COMING UP McCartney (MPL, ASCAP) .....	41	SET ME FREE Rundgren (Unearthly/Fiction, BMI) .....	45
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI) .....	37	SEXY EYES Haffkine (April, ASCAP/Blackwood, BMI) .....	6
DON'T FALL IN LOVE WITH A DREAMER Butler-Rogers (Appian/Almo/Quixotic, ASCAP) .....	8	SHE'S OUT OF MY LIFFE Jones (Fiddleback/Peso/Kidada, BMI) .....	49
DON'T PUSH IT, DON'T FORCE IT Haywood (Jim-Edd, BMI) .....	65	SHINING STAR Graham (Content, BMI) .....	74
DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (Group-Jaspar (Bovina, ASCAP) .....	57	SHOULD'VE NEVER LET YOU GO Appere-Sedaka (Kirshner/April, ASCAP/Kiddio, BMI) .....	44
DO RIGHT Davis-Seay (Web IV, BMI) .....	18	SOLITAIRE McLain (Mac's Million/Modern American, ASCAP) .....	61
EVERY STEP OF THE WAY Walsh-Aaron (Kirshner/Blackwood, BMI) .....	97	SPECIAL LADY Castellano (HAB/Dark Cloud, BMI) .....	9
FIRE IN THE MORNING Buckingham (Hobby Horse, BMI/Cotton Pickin, ASCAP) .....	36	STANDING OVATION Simpson (GQ/Arista ASCAP/Careers, BMI) .....	100
FIRE LAKE Seger & Muscle Shoals Rhythm Section (Gear, ASCAP) .....	14	STARTIN' OVER AGAIN Klein (Starrin/Barbone, BMI/Sweet Summer Night, ASCAP) .....	51
FOOL FOR A PRETTY FACE Group-Wright (Rightsong/Sydney Greenberg, BMI) .....	28	STAY IN TIME Werman (Screen Gems-EMI/Modern Fun, BMI) .....	55
FUNKYTOWN Greenberg (Rick's/Rightsong/Sydney Greenberg, BMI) .....	28	STEAL AWAY Banetta-Chudacoff (Big Ears/Chrome Willie/Gouda/Oozlefinch, ASCAP) .....	39
GEE WHIZ Arthur (East/Memphis, BMI) .....	40	STOMP Jones (State of the Arts/Brojaj, ASCAP) .....	16
GIVE IT ALL YOU GOT Mangione (Gates, BMI) .....	87	THE GOOD LORD LOVES YOU Gaudio (All Seasons, ASCAP) .....	83
GOT TO BE ENOUGH Skarborough (Val-Joe, BMI) .....	95	THEME FROM NEW YORK, NEW YORK Burke (Unart, BMI) .....	70
HEADED FOR A FALL R&H Albert (Warner-Tamerlane/El Sueno, BMI) .....	48	THE ROSE Rothchild .....	31
HEART HOTELS Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP) .....	27	THE SECOND TIME AROUND Sylvers (Spectrum VII/Rosy, ASCAP) .....	30
HEARTBREAKER Coleman (Dick James, BMI) .....	73	THE SEDUCTION (LOVE THEME) Last (Ensign, BMI) .....	33
HERE COMES MY GIRL Petty-Iovine (Skyhill, BMI) .....	84	THINK ABOUT ME Group (Fleetwood Mac, BMI) .....	24
HIGH Muller-Roberts (One to One, ASCAP) .....	94	THREE TIMES IN LOVE James (Big Teeth/Tommy James, BMI) .....	80
HIM Holmes-Boyer (WB/Holmes Line, ASCAP) .....	46	TOO HOT Deodato (Delightful/Gang, BMI) .....	29
HOLD ON TO MY LOVE Gibb-Weaver (Stigwood/Unichappell, BMI) .....	13	TRAIN IN VAIN (STAND BY ME) Stevens (Riva, ASCAP) .....	35
HOW DO I MAKE YOU Asher (Billy Steinberg) .....	26	TWILIGHT ZONE/TWILIGHT TONE Graydon (Blackwood/Garden Rake, BMI/Heen, ASCAP) .....	75
HURT SO BAD Asher (Vogue, BMI) .....	19	TWO PLACES AT THE SAME TIME Parker (Raydiola, ASCAP) .....	76
I CAN SURVIVE Group (Triumph, CAPAC) .....	92	WE LIVE FOR LOVE Coleman (Rare Blue/Neil Geraldo, ASCAP) .....	54
I CAN'T HELP IT Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) .....	22	WE WERE MEANT TO BE LOVERS Neary (20th Century/Nearly Tunes, ASCAP) .....	72
I CAN'T TELL YOU WHY Szymczyk (Jeddrah/Cass County/Red Cloud, ASCAP) .....	12	WHEN THE FEELING COMES AROUND Fraboni (Next Stop, ASCAP) .....	56
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE Simmons (Total Experience, BMI) .....	96	WHITE HOT Jackson (Rumph, Boobah, CAPAC) .....	63
I DON'T WANT TO WALK WITHOUT YOU Dante-Manilow (Paramount, ASCAP) .....	52	WITH YOU I'M BORN AGAIN DiPasquale-Shire (Check Out, BMI) .....	5
I PLEDGE MY LOVE Perren (Perren-Vibes, ASCAP) .....	32	WONDERING WHERE THE LIONS ARE Martynec (Golden Mountain/PROC) .....	34
IT'S A NIGHT FOR BEAUTIFUL GIRLS Solley (Castle Hill, ASCAP) .....	67	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Zager (Screen Gems-EMI/Seasons Four/Sumac, BMI) .....	21
IT'S HARD TO BE HUMBLE Butler (Songpainters, BMI) .....	38	YOU ARE MY HEAVEN Flack-Mercury (Jobete/Black Bull, ASCAP/Stone Diamond, BMI) .....	88
KEEP THE FIRE Dowd (Milk Money/Tauripan Tunes, ASCAP) .....	82	YOU GAVE ME LOVE DeCoteaux (Delightful/Crown Heights Affair, BMI) .....	98
LADY Griffey-Group (Spectrum VII/Yours, Mine & Ours, ASCAP) .....	58	YOU MAY BE RIGHT Ramone (Impulsive/April, ASCAP) .....	7
LET ME BE Blackman-Clark (Brother Bill's, ASCAP) .....	43	YOU'VE GOT WHAT I NEED Dudgeon (Mad Ted, BMI) .....	69
LET ME BE THE CLOCK Robinson (Bertram, ASCAP) .....	47		
LET'S GET SERIOUS Wonder (Jobete/Black Bull, ASCAP) .....	50		

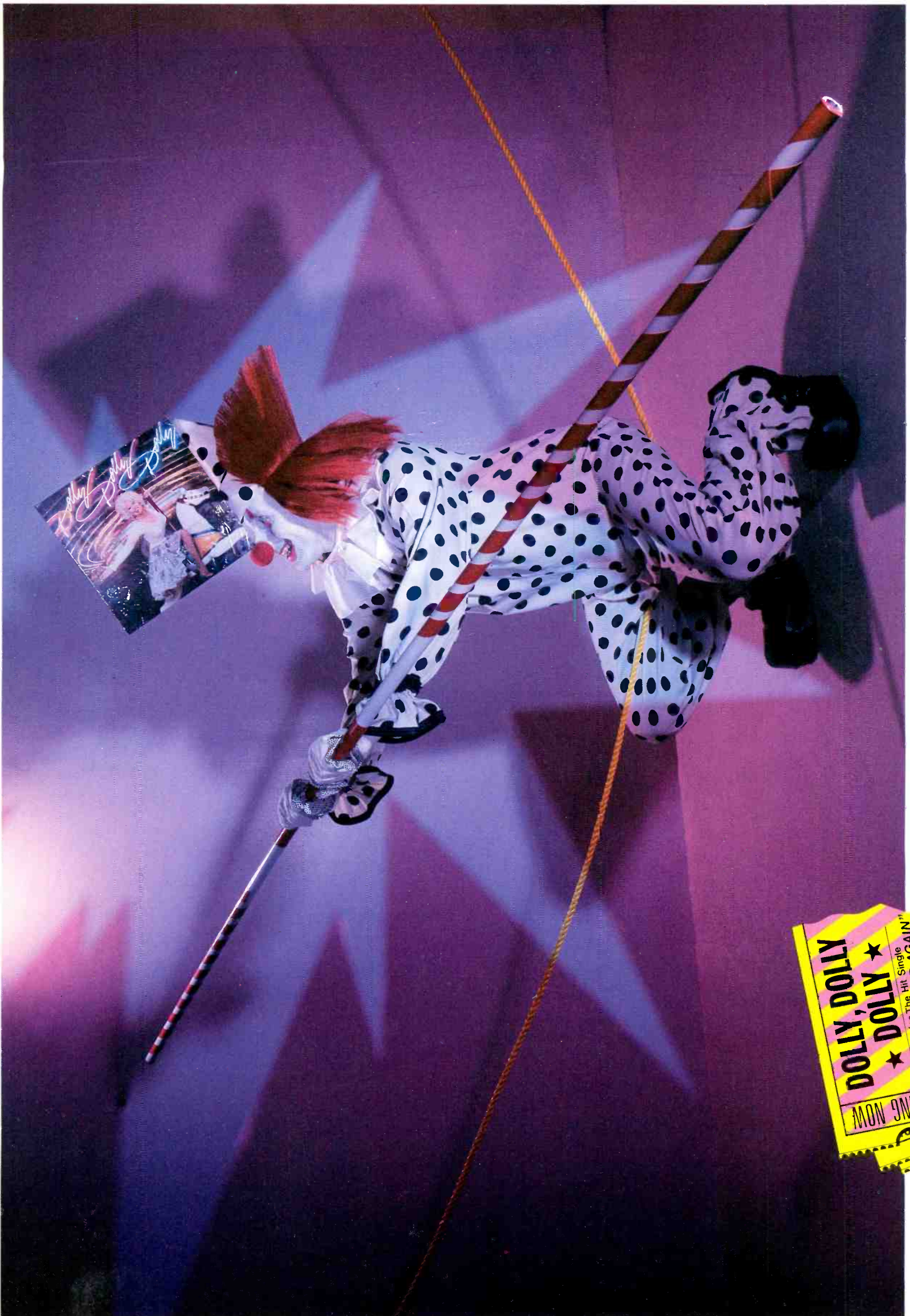
# Record World Singles

## 101-150

MAY 3, 1980

MAY 3	APR. 26		
101	101	SLIPSTREAM ALLAN CLARKE/Elektra 46617 (Intersong/Timote/Midsong, ASCAP) .....	
102	102	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) .....	
103	103	COMING DOWN FROM LOVE BOBBY CALDWELL/Clouds 21 (TK) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI) .....	
104	104	DALLAS FLOYD CRAMER/RCA 11916 (Railram, 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	107	DANCIN' JONES NICOLETTE LARSON/Warner Bros. 49172 (Yellow Dog, ASCAP) .....	
108	112	POLITICAL SCIENCE (LET'S DROP THE BIG ONE) RANDY NEWMAN/Warner Bros. 49223 (January, BMI) .....	
109	—	TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS/Columbia 1 11247 (Lost Cabin, BMI) .....	
110	115	LOVE AND LONELINESS MOTORS/Virgin 67007 (Atl) (Virgin, ASCAP) .....	
111	108	GIVE ME SOME EMOTION WEBSTER LEWIS/Epic 9 50832 (Webco/Bach to Rock/Gadtoon, BMI) .....	
112	119	WE OUGHT TO BE DOIN' IT RANDY BROWN/Chocolate City 3204 (Casablanca) (Irving, BMI) .....	
113	123	BACK OF MY HAND (I'VE GOT YOUR NUMBER) JAGS/Island 49202 (WB) (WB, ASCAP) .....	
114	114	I DON'T LIKE YOUR FACE THE HEATS/Hrrr 001 (Boss Tones, ASCAP) .....	
115	110	CAFE L.A. TONY SCIUTO/Epic 9 50865 (First Concourse, BMI/Sweet Kelley, ASCAP) .....	
116	117	MANDOLAY LA FLAVOUR/Sweet City 7376 (Bema, ASCAP) .....	
117	120	GONE TOO FAR EDDIE RABBITT/Elektra 46613 (Deb Dave/Briar Patch, BMI) .....	
118	—	IT'S ALL OVER WILLIE NILE/Arista 0508 (Lake Victoria, no licensee listed) .....	
119	121	A LITTLE NIGHT DANCIN' JOHN COUGAR/Riva 204 (Mercury) (G.H./H.G., ASCAP) .....	
120	126	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN/Columbia 1 11219 (Larry Gatlin, BMI) .....	
121	—	LET THE MUSIC DO THE TALKING JOE PERRY PROJECT/Columbia 1 11250 (Vindallo/Daskel, BMI) .....	
122	125	MINUTE BY MINUTE PEABO BRYSON/Capitol 4844 (Snug/Loresta, BMI/ASCAP) .....	
123	—	THE GROOVE RODNEY FRANKLIN/Columbia 1 11251 (Maicaboom, BMI) .....	
124	118	ALL THE TEA IN CHINA SUSAN JACKS/Epic 9 50846 (E. B. Marks/Rockfish, BMI) .....	
125	116	BACK IN MY LIFE AGAIN COOPER DODGE BAND/Atco 7214 (Dutchess/Home Sweet Home, BMI) .....	
126	127	DEAD OF THE NIGHT BREATHLESS/EMI-America 8028 (G. Jonah Koslen/Bema, ASCAP) .....	
127	128	DANCIN' LIKE LOVERS MARY MacGREGOR/RSO 1025 (Special, ASCAP) .....	
128	109	I'M BACK FOR MORE AL JOHNSON (With Jean Carn)/Columbia 1 11207 (Jobete, ASCAP) .....	
129	—	JUST FOR THE MOMENT RAY KENNEDY/ARC/Columbia 1 11242 (X-ray/Darnoc, BMI) .....	
130	132	CAN'T YOU FEEL MY LOVE MATTHEW FISHER/A&M 2226 (Black Caviar, ASCAP) .....	
131	122	WELCOME BACK HOME DRAMATICS/MCA (Conquistador/Groovesville, ASCAP/BMI) .....	
132	130	SEASONS GRACE SLICK/RCA 11939 (Cheeks, BMI) .....	
133	135	DON'T LET GO OF ME JANE OLIVOR/Columbia 1 11223 (Careers/Piano Picker, BMI) .....	
134	129	IS THIS THE BEST (BOP-DOO-WAH) L.A. Boppers/Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI) .....	
135	124	LOVER'S LANE RACHEL SWEET/Columbia 1 11245 (Participation, ASCAP) .....	
136	137	REACHIN' OUT FOR LOVIN' FROM YOU TOM JOHNSTON/Warner Bros. 49186 (Windcor, BMI) .....	
137	138	WHO SAID THE WORLD WAS FAIR DARYL HALL & JOHN OATES/RCA 11920 (Hot-Cha/Six Continents, BMI) .....	
138	139	I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO & THE ATTRACTIONS/Columbia 1 11194 (East Memphis/Cotillion, BMI) .....	
139	141	HIIDIN' FROM LOVE BRYAN ADAMS/A&M 2220 (Irving/Adams Bros./Calypso Toonz, BMI) .....	
140	131	HOT AND COLD MARC TANNER BAND/Elektra 46614 (Otherwise, ASCAP) .....	
141	134	DON'T WAIT FOR ME THE BEAT/Columbia 1 11211 (Granjanca, BMI) .....	
142	140	IN IT FOR LOVE ENGLAND DAN AND JOHN FORD COLEY/Big Tree 17002 (Atl) (Amachris/April, ASCAP) .....	
143	142	WE COULD HAVE IT ALL MAUREEN McGOVERN/Warner/Curb 49177 (Duchess, BMI) .....	
144	143	SHRINER'S CONVENTION RAY STEVENS/RCA 11911 (Ray Stevens, BMI) .....	
145	144	THIS IS MY COUNTRY, THANK YOU CANADA SHELLY LOONEY/Mercury 76050 (Rockship/BO-Songs, BMI) .....	
146	145	BEACH GIRLS JEAN-LUC PONTY/Atlantic 3939 (YTNOP, BMI) .....	
147	146	WHY YOU WANNA TREAT ME SO BAD PRINCE/Warner Bros. 49178 (Ecnirp, BMI) .....	
148	147	DANCIN' FOR THE MAN SCATT BROS./Casablanca 2238 (Skattsongs, ASCAP) .....	
149	133	SCANDAL RCR/Radio 711 (Blackwoods/Sounds Good, BMI) .....	
150	136	NUMBERS BOBBY BARE/Columbia 1 11170 (Evil Eye, BMI) .....	





PRODUCED BY GARY KLEIN FOR THE ENTERTAINMENT CO./EXEC. PRODUCER CHARLES KOPPELMAN

**DOLLY, DOLLY**  
**DOLLY** ★  
Includes The Hit Single  
"STARTING OVER AGAIN"  
RCA  
SHIPPING NOW  
AHL 13848



# Record World Singles



MAY 3, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

MAY 3	APR. 26		WKS. ON CHART
1	1	<b>CALL ME</b> BLONDIE Chrysalis 2414 (3rd Week)	12
2	2	<b>ANOTHER BRICK IN THE WALL (PART II)</b> PINK FLOYD/ Columbia 1 11187	16
3	3	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184	12
4	4	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 0479	13
5	6	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477	15
6	8	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	12
7	10	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231	8
8	12	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345	6
9	9	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	15
10	11	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	12
11	16	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	5
12	7	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608	11
13	15	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021	10
14	5	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836	11
15	18	<b>BREAKDOWN DEAD AHEAD</b> BOZ SCAGGS/Columbia 1 11241	6
16	21	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	9
17	19	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49166 (WB)	11
18	20	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)	9
19	24	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624	5
20	23	<b>BRASS IN POCKET (I'M SPECIAL)</b> PRETENDERS/Sire 49181 (WB)	11
21	13	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637	19
22	26	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	6
23	25	<b>ANY WAY YOU WANT IT</b> JOURNEY/Columbia 1 11213	10
24	17	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196	8
25	28	<b>CARS</b> GARY NUMAN/Atco 7211	11
26	14	<b>HOW DO I MAKE YOU</b> LINDA RONSTADT/Asylum 46602	14
27	31	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/ Epic 9 50862	7
28	34	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	6
29	27	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	16
30	29	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	17
31	44	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656	6
32	32	<b>I PLEDGE MY LOVE</b> PEACHES & HERB/Polydor/MVP 2053	14
33	37	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071	7
34	39	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)	10
35	42	<b>TRAIN IN VAIN (STAND BY ME)</b> CLASH/Epic 9 50851	7
36	36	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485	13
37	33	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579	18
38	45	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244	7
39	50	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621	4
40	46	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210	6
41	51	<b>COMING UP (LIVE AT GLASCOW)</b> PAUL McCARTNEY & WINGS/Columbia 1 11263	2



## CHARTMAKER OF THE WEEK

42	—	<b>AGAINST THE WIND</b> BOB SEGER Capitol 4863	1
43	43	<b>LET ME BE</b> KORONA/United Artists 1341	7
44	53	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615	5
45	22	<b>SET ME FREE</b> UTOPIA/Bearsville 49180 (WB)	12
46	30	<b>HIM</b> RUPERT HOLMES/MCA 41173	16



47	52	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	6
48	59	<b>HEADED FOR A FALL</b> FIREFALL/Atlantic 3657	4
49	60	<b>SHE'S OUT OF MY LIFE*</b> MICHAEL JACKSON/Epic 9 50871	4
50	55	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	6
51	56	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926	6
52	58	<b>I DON'T WANT TO WALK WITHOUT YOU</b> BARRY MANILOW/Arista 0501	4
53	38	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	14
54	63	<b>WE LIVE FOR LOVE</b> PAT BENATAR/Chrysalis 2419	5
55	54	<b>STAY IN TIME OFF</b> BRODWAY usa/Atlantic 3647	8
56	57	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497	6
57	62	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS/T-Neck 9 2290 (CBS)	6
58	65	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	4
59	61	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4848	5
60	64	<b>CAN'T PUT A PRICE ON LOVE</b> KNACK/Capitol 4853	5
61	67	<b>SOLITAIRE</b> PETER McIAN/ARC/Columbia 1 11214	6
62	35	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829	9
63	66	<b>WHITE HOT RED RIDER</b> /Capitol 4845	4
64	71	<b>LOVE STINKS</b> J. GEILS BAND/EMI-America 8039	3
65	68	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	5
66	76	<b>NEW ROMANCE (IT'S A MYSTERY)</b> SPIDER/Dreamland 100 (RSO)	3
67	69	<b>IT'S A NIGHT FOR BEAUTIFUL GIRLS</b> FOOLS/EMI-America 8036	6
68	—	<b>LITTLE JEANNIE</b> ELTON JOHN/MCA 41236	1
69	70	<b>YOU'VE GOT WHAT I NEED</b> SHOOTING STAR/Virgin 67005 (Atl)	8
70	—	<b>THEME FROM NEW YORK, NEW YORK</b> FRANK SINATRA/ Reprise 49233 (WB)	1
71	78	<b>ROCK LOBSTER</b> B-52s/Warner Bros. 49173	4
72	80	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/ 20th Century Fox 2446 (RCA)	5
73	47	<b>HEARTBREAKER</b> PAT BENATAR/Chrysalis 2395	18
74	85	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	2
75	83	<b>TWILIGHT ZONE/TWILIGHT TONE</b> MANHATTAN TRANSFER/ Atlantic 3649	4
76	90	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER, JR. & RAYDIO/Arista 0494	3
77	81	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180	4
78	41	<b>ON THE RADIO</b> DONNA SUMMER/Casablanca 2236	16
79	88	<b>MIDNIGHT RENDEZVOUS</b> BABYS/Chrysalis 2425	2
80	40	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)	16
81	77	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	5
82	48	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215	9
83	89	<b>THE GOOD LORD LOVES YOU</b> NEIL DIAMOND/Columbia 1 11232	3
84	—	<b>HERE COMES MY GIRL</b> TOM PETTY & THE HEARTBREAKERS/ Backstreet/MCA 41227	1
85	75	<b>BORROWED TIME</b> STYX/A&M 2228	7
86	72	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824	19
87	73	<b>GIVE IT ALL YOU GOT</b> CHUCK MANGIONE/A&M 2211	15
88	79	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	10
89	—	<b>POWER TEMPTATIONS</b> /Gordy 7183 (Motown)	1
90	—	<b>ALL NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	1
91	—	<b>FOOL FOR A PRETTY FACE</b> HUMBLE PIE/Atco 7216	1
92	93	<b>I CAN SURVIVE TRIUMPH</b> /RCA 11945	4
93	94	<b>REAL LOVE</b> CRETONES/Planet 45911 (Elektra/Asylum)	4
94	96	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	2
95	97	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	3
96	92	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	7
97	100	<b>EVERY STEP OF THE WAY</b> STEVE WALSH/Kirshner 9 4287 (CBS)	2
98	98	<b>YOU GAVE ME LOVE</b> CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)	2
99	—	<b>ASHES BY NOW</b> RODNEY CROWELL/Warner Bros. 49224	1
00	87	<b>STANDING OVATION</b> G.Q./Arista 0483	5

\* Denotes Powerhouse Pick.

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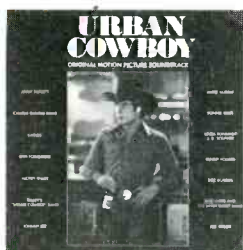


# Record World Album Airplay

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

MAY 3, 1980

## FLASHMAKER



**URBAN COWBOY**  
ORIGINAL SOUNDTRACK  
Asylum

### MOST ADDED

- URBAN COWBOY**—Original Soundtrack—Asylum (36)
- NEVER RUN NEVER HIDE**—Benny Mardones—Polydor (21)
- SPIDER**—Dreamland (14)
- BARNET DOGS**—Russ Ballard—Epic (13)
- ORIGINAL MIRRORS**—Arista (11)
- OZARK MOUNTAIN DAREDEVILS**—Col (10)
- EMPTY GLASS**—Peter Townshend—Atco (9)
- FIRIN' UP**—Pure Prairie League—Casablanca (8)
- DREGS OF THE EARTH**—Dixie Dregs—Arista (7)
- GROWING UP IN PUBLIC**—Lou Reed—Arista (7)

## WNEW-FM/NEW YORK

- ADDS:**
- GROWING UP IN PUBLIC**—Lou Reed—Arista
  - LITTLE JEANNIE** (single)—Elton John—MCA
  - MINK DE VILLE** (EP)—Capitol (import)
  - ORIGINAL MIRRORS**—Arista
  - SHARP CUTS**—Various Artists—Planet
  - TEENAGE HEARTBREAK**—Sorrrows—Pavillion
  - THE ORCHIDS**—MCA
  - URBAN COWBOY**—Original Soundtrack—Asylum
- HEAVY ACTION (airplay in descending order):**
- THE PRETENDERS**—Sire
  - AGAINST THE WIND**—Bob Seger—Capitol
  - GLASS HOUSES**—Billy Joel—Col
  - WILLIE NILE**—Arista
  - LONDON CALLING**—Clash—Epic
  - ARGYBARGY**—Squeeze—A&M
  - LOVE STINKS**—J. Geils—EMI-America
  - DAMN THE TORPEDOES**—Tom Petty—Backstreet
  - TENEMENT STEPS**—Motors—Virgin
  - GET HAPPY**—Elvis Costello—Col

## WBCN-FM/BOSTON

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ORIGINAL MIRRORS**—Arista
  - RUSSIA**—WB

- TEENAGE HEARTBREAK**—Sorrrows—Pavillion
- THE BRAINS**—Mercury
- THE ORCHIDS**—MCA
- TOMMY TUTONE**—Col
- TRIOLOGY: PAST, PRESENT & FUTURE**—Frank Sinatra—Reprise
- URBAN COWBOY**—Original Soundtrack—Asylum

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

- THE PRETENDERS**—Sire
- LOVE STINKS**—J. Geils—EMI-America
- ROBIN LANE & THE CHARTBUSTERS**—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LONDON CALLING**—Clash—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- GET HAPPY**—Elvis Costello—Col
- DUKE**—Genesis—Atlantic
- THE WALL**—Pink Floyd—Col
- STRANGE SPIRITS**—Skatt Bros.—Casablanca

## WLIR-FM LONG ISLAND

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - DREGS OF THE EARTH**—Dixie Dregs—Arista
  - FIRIN' UP**—Pure Prairie League—Casablanca
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ORIGINAL MIRRORS**—Arista
  - OZARK MOUNTAIN DAREDEVILS**—Col
  - TEENAGE HEARTBREAK**—Sorrrows—Pavillion
  - THE TALE OF THE TAPE**—Billy Squier—Capitol
  - URBAN COWBOY**—Original Soundtrack—Asylum
  - WHIRLWIND**—Andrew Gold—Asylum

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

- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- ROUGH BOYS** (single)—Peter Townshend—Atco (import)
- GLASS HOUSES**—Billy Joel—Col
- TENTH**—Marshall Tucker Band—WB
- ARGYBARGY**—Squeeze—A&M
- REALITY EFFECT**—Tourists—Epic
- HIDEAWAY**—David Sanborn—WB
- THE BIGGEST PRIZE IN SPORT**—999—Polydor
- THIS DAY AND AGE**—D.L. Byron—Arista

## WCOZ-FM/BOSTON

- ADDS:**
- DIRTY LOOKS**—Stiff/Epic
  - GROWING UP IN PUBLIC**—Lou Reed—Arista
  - LOOK HEAR?**—10cc—WB
  - NOBODY'S HEROES**—Stiff Little Fingers—Chrysalis
  - ORIGINAL MIRRORS**—Arista
  - ORLEANS**—MCA
  - READY FOR WAR** (single)—John Cale—I.R.S.
  - THE BRAINS**—Mercury
  - THE TALE OF THE TAPE**—Billy Squier—Capitol
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- JUST ONE NIGHT**—Eric Clapton—RSO
- GET HAPPY**—Elvis Costello—Col
- ROBIN LANE & THE CHARTBUSTERS**—WB
- AGAINST THE WIND**—Bob Seger—Capitol
- LOVE STINKS**—J. Geils—EMI-America
- THE WALL**—Pink Floyd—Col
- LONDON CALLING**—Clash—Epic
- SOLD OUT**—Fools—EMI-America
- THE PRETENDERS**—Sire
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

## WBLM-FM/MAINE

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - GROWING UP IN PUBLIC**—Lou Reed—Arista
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ORLEANS**—MCA
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- JUST ONE NIGHT**—Eric Clapton—RSO
- LOVE STINKS**—J. Geils—EMI-America
- AGAINST THE WIND**—Bob Seger—Capitol
- DON'T FIGHT IT**—Red Rider—Capitol
- BEBE LE STRANGE**—Heart—Epic
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- PRIVATE LIGHTNING**—A&M
- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

## WQBK-FM/ALBANY

- ADDS:**
- DIRTY LOOKS**—Stiff/Epic
  - LOOK HEAR?**—10cc—WB
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ONE BAD HABIT**—Michael Franks—WB
  - OZARK MOUNTAIN DAREDEVILS**—Col
  - SUZY**—Terence Boylan—Asylum
  - TAP STEP**—Chick Corea—WB
  - URBAN COWBOY**—Original Soundtrack—Asylum
  - WHIRLWIND**—Andrew Gold—Asylum

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

- THE PRETENDERS**—Sire
- DUKE**—Genesis—Atlantic
- REALITY EFFECT**—Tourists—Epic
- THE WALL**—Pink Floyd—Col
- ARGYBARGY**—Squeeze—A&M
- BAD LUCK STREAK**—Warren Zevon—Asylum
- THE SPECIALS**—Chrysalis
- JUST ONE NIGHT**—Eric Clapton—RSO
- GET HAPPY**—Elvis Costello—Col
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## WCMF-FM/ROCHESTER

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - LAURIE & THE SIGHS**—Atlantic
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - SUZY**—Terence Boylan—Asylum
  - THE TALE OF THE TAPE**—Billy Squier—Capitol

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

- LONDON CALLING**—Clash—Epic
- GET HAPPY**—Elvis Costello—Col
- BEBE LE STRANGE**—Heart—Epic
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
- BAD LUCK STREAK**—Warren Zevon—Asylum

## WMJQ-FM/ROCHESTER

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - LAURIE & THE SIGHS**—Atlantic
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - OZARK MOUNTAIN DAREDEVILS**—Col
  - SNEAK ME IN**—Lucifer's Friend—Elektra
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- DUKE**—Genesis—Atlantic
- CHRISTOPHER CROSS**—WB
- AGAINST THE WIND**—Bob Seger—Capitol
- CIVILIAN**—Gentle Giant—Col
- LONDON CALLING**—Clash—Epic
- TENEMENT STEPS**—Motors—Virgin
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- DON'T FIGHT BACK**—Red Rider—Capitol
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- DEPARTURE**—Journey—Col

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- COMING UP** (single)—Paul McCartney—Col
  - EMPTY GLASS**—Peter Townshend—Atco
  - LITTLE JEANNIE** (single)—Elton John—MCA
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- PHOENIX**—Dan Fogelberg—Full Moon
- THE LONG RUN**—Eagles—Asylum
- AGAINST THE WIND**—Bob Seger—Capitol
- TUSK**—Fleetwood Mac—WB
- KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou
- DUKE**—Genesis—Atlantic
- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- JUST ONE NIGHT**—Eric Clapton—RSO
- THE WALL**—Pink Floyd—Col

## WYDD-FM/PITTSBURGH

- ADDS:**
- NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- LOVE STINKS**—J. Geils—EMI-America
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- DUKE**—Genesis—Atlantic
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- PERMANENT WAVES**—Rush—Mercury
- TECHNI-GENERATION** (single)—Crack The Sky—Lifesong

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

- ADDS:**
- A LIVE ONE**—Loudon Wainwright III—Rounder
  - DREGS OF THE EARTH**—Dixie Dregs—Arista
  - FIRIN' UP**—Pure Prairie League—Casablanca
  - GROWING UP IN PUBLIC**—Lou Reed—Arista
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ORIGINAL MIRRORS**—Arista
  - SPIDER**—Dreamland
  - THE REELS**—Polydor
  - URBAN COWBOY**—Original Soundtrack—Asylum

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

- GET HAPPY**—Elvis Costello—Col
- THE PRETENDERS**—Sire
- WILLIE NILE**—Arista
- BAD LUCK STREAK**—Warren Zevon—Asylum
- ARGYBARGY**—Squeeze—A&M
- BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
- TOMMY TUTONE**—Col
- ROBIN LANE & THE CHARTBUSTERS**—WB
- EVENING STANDARDS**—Jags—Island
- ONE STEP BEYOND**—Madness—Sire

## WQDR-FM/RALEIGH

- ADDS:**
- OZARK MOUNTAIN DAREDEVILS**—Col
  - TAKE A LITTLE RHYTHM**—Al Thomson—A&M
  - URBAN COWBOY**—Original Soundtrack—Asylum
  - WITHOUT RHYME OR REASON**—Scott Jarrett—Arista/GRP

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

- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- DON'T FIGHT IT**—Red Rider—Capitol
- UNDERTOWN**—Firefall—Atlantic
- MIDDLE MAN**—Boz Scaggs—Col
- GLASS MOON**—Radio
- CHRISTOPHER CROSS**—WB
- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire



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

# Record World Album Airplay



MAY 3, 1980

## TOP AIRPLAY



**AGAINST THE WIND**  
BOB SEGER  
Capitol

## MOST AIRPLAY

- AGAINST THE WIND**—Bob Seger—Capitol (37)
- GLASS HOUSES**—Billy Joel—Col (26)
- THE PRETENDERS**—Sire (25)
- MAD LOVE**—Linda Ronstadt—Asylum (24)
- THE WALL**—Pink Floyd—Col (24)
- WOMEN AND CHILDREN FIRST**—Van Halen—WB (23)
- DEPARTURE**—Journey—Col (22)
- LONDON CALLING**—Clash—Epic (18)
- DUKE**—Genesis—Atlantic (17)
- JUST ONE NIGHT**—Eric Clapton—RSO (16)

## WSHE-FM/FT. LAUDERDALE

- ADDS:**
- GLASS HOUSE ROCK**—Greg Kihn—Berserkeley
  - IT'S NOT A WONDER** (single)—Little River Band—Capitol
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - THE TALE OF THE TAPE**—Billy Squier—Capitol
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- DEPARTURE**—Journey—Col
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- CRASH & BURN**—Pat Travers Band—Polydor
- LONDON CALLING**—Clash—Epic
- THE PRETENDERS**—Sire
- MAD LOVE**—Linda Ronstadt—Asylum
- BEBE LE STRANGE**—Heart—Epic
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco

## WMMS-FM/CLEVELAND

- ADDS:**
- FIRIN' UP**—Pure Prairie League—Casablanca
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ORIGINAL MIRRORS**—Arista
  - POWER**—Temptations—Gordy
  - ROUGH BOYS** (single)—Peter Townshend—Atco (import)
  - SHOOTING GALLERY**—Philip Rambow—Capitol
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- JUST ONE NIGHT**—Eric Clapton—RSO
- LOVE STINKS**—J. Geils—EMI—America

- DEPARTURE**—Journey—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE PRETENDERS**—Sire
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- DUKE**—Genesis—Atlantic

## WABX-FM/DETROIT

- ADDS:**
- EVENING STANDARDS**—Jags—Island
  - SABU**—MCA
  - SHARP CUTS**—Various Artists—Planet
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- LOVE STINKS**—J. Geils—EMI—America
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- DEPARTURE**—Journey—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- MALICE IN WONDERLAND**—Nazareth—A&M
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- JUST ONE NIGHT**—Eric Clapton—RSO
- URBAN COWBOY**—Original Soundtrack—Asylum

## WWW-FM/DETROIT

- ADDS:**
- DON'T FIGHT IT**—Red Rider—Capitol
  - FROTHEY THE INNOCENT**—Rachel Sweet—Stiff/Col
  - SHARP CUTS**—Various Artists—Planet
  - SPIDER**—Dreamland
  - THE TALE OF THE TAPE**—Billy Squier—Capitol
  - TOMMY TUTONE**—Col
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- LOVE STINKS**—J. Geils—EMI—America
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- MALICE IN WONDERLAND**—Nazareth—A&M
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## WLUP-FM/CHICAGO

- ADDS:**
- ANIMAL MAGNETISM**—Scorpions—Mercury
  - ORIGINAL MIRRORS**—Arista
  - TALK OF THE TOWN** (single)—Pretenders—Real (import)
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- PERMANENT WAVES**—Rush—Mercury
- THE PRETENDERS**—Sire
- THE WALL**—Pink Floyd—Col
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- ON TO VICTORY**—Humble Pie—Atco
- SURVIVOR**—Atco

- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- ON**—Off Broadway usa—Atlantic
- DUKE**—Genesis—Atlantic
- JUST ONE NIGHT**—Eric Clapton—RSO

## KSHE-FM/ST. LOUIS

- ADDS:**
- EMPTY GLASS**—Peter Townshend—Atco
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - OSZARK MOUNTAIN DAREDEVILS**—Col
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum
  - WILD IN THE STREET** (single)—Shooting Star—Virgin

## HEAVY ACTION (airplay in descending order):

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

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- COMING UP** (single)—Paul McCartney—Col
  - EMPTY GLASS**—Peter Townshend—Atco
  - MIDDLE MAN**—Boz Scaggs—Col
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- MAD LOVE**—Linda Ronstadt—Asylum
- JUST ONE NIGHT**—Eric Clapton—RSO
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- CRASH & BURN**—Pat Travers Band—Polydor
- BEBE LE STRANGE**—Heart—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- LOVE STINKS**—J. Geils—EMI—America
- THE PRETENDERS**—Sire

## KZEW-FM/DALLAS

- ADDS:**
- ANIMAL MAGNETISM**—Scorpions—Mercury
  - BARNET DOGS**—Russ Ballard—Epic
  - EMPTY GLASS**—Peter Townshend—Atco
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - ON THROUGH THE NIGHT**—Def Leppard—Mercury
  - REALITY EFFECT**—Tourists—Epic
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- UNION JACKS**—Babys—Chrysalis
- GLASS HOUSES**—Billy Joel—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- THE WALL**—Pink Floyd—Col
- BUT THE LITTLE GIRLS UNDERSTAND**—Knack—Capitol
- AGAINST THE WIND**—Bob Seger—Capitol
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- BEBE LE STRANGE**—Heart—Epic
- DEPARTURE**—Journey—Col
- SUE SAAD & THE NEXT**—Planet

## KFML-AM/DENVER

- ADDS:**
- DREGS OF THE EARTH**—Dixie Dregs—Arista
  - FIRIN' UP**—Pure Prairie League—Casablanca
  - I DON'T WANNA GET DRAFTED** (single)—Frank Zappa—Zappa
  - ORIGINAL MIRRORS**—Arista
  - OSZARK MOUNTAIN DAREDEVILS**—Col
  - TIP OF THE WEISBERG**—Tim Weisberg—Nautilus
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- JUST ONE NIGHT**—Eric Clapton—RSO
- DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium
- UNDERTOW**—Firefall—Atlantic
- EVENING STANDARDS**—Jags—Island
- THE PRETENDERS**—Sire
- BAD LUCK STREAK**—Warren Zevon—Asylum
- WILLIE NILE**—Arista
- AGAINST THE WIND**—Bob Seger—Capitol
- BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
- ONE EIGHTY**—Ambrosia—WB

## KBPI-FM/DENVER

- ADDS:**
- BARNET DOGS**—Russ Ballard—Epic
  - DON'T FIGHT BACK**—Red Rider—Capitol
  - GLASS HOUSE ROCK**—Greg Kihn—Berserkeley
  - I DON'T WANNA GET DRAFTED** (single)—Frank Zappa—Zappa
  - JUST ONE NIGHT**—Eric Clapton—RSO
  - OSZARK MOUNTAIN DAREDEVILS**—Col
  - RARITIES**—Beatles—Capitol
  - SPIDER**—Dreamland
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- LONDON CALLING**—Clash—Epic
- UNDERTOW**—Firefall—Atlantic
- GLASS HOUSES**—Billy Joel—Col
- THE PRETENDERS**—Sire
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- LOVE STINKS**—J. Geils—EMI—America
- MIDDLE MAN**—Boz Scaggs—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- SUE SAAD & THE NEXT**—Planet
- DUKE**—Genesis—Atlantic

## KAWY-FM/WYOMING

- ADDS:**
- BACK TO ZERO**—Trickster—Jet
  - DREGS OF THE EARTH**—Dixie Dregs—Arista
  - EVENING STANDARDS**—The Jags—Island
  - FIRIN' UP**—Pure Prairie League—Casablanca
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - OSZARK MOUNTAIN DAREDEVILS**—Col
  - ROOM WITH A VIEW**—Player—Casablanca
  - SHOOTING GALLERY**—Philip Rambow—Capitol
  - URBAN COWBOY**—Original Soundtrack—Asylum
  - WIZARD ISLAND**—Jeff Lorber Fusion—Arista

## HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- JUST ONE NIGHT**—Eric Clapton—RSO
- THIN RED LINE**—Cretones—Planet
- STRUTTIN'**—Dr. Strut—Motown
- GLASS HOUSES**—Billy Joel—Col
- UNDERTOW**—Firefall—Atlantic

- MAD LOVE**—Linda Ronstadt—Asylum
- MIDDLE MAN**—Boz Scaggs—Col
- WILLIE NILE**—Arista
- TENTH**—Marshall Tucker Band—WB

## KWST-FM/LOS ANGELES

- ADDS:**
- COMING UP** (single)—Paul McCartney—Col
  - EMPTY GLASS**—Peter Townshend—Atco
  - THE TALE OF THE TAPE**—Billy Squier—Capitol
  - TOMMY TUTONE**—Col
  - URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- THE PRETENDERS**—Sire
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- MAD LOVE**—Linda Ronstadt—Asylum
- AGAINST THE WIND**—Bob Seger—Capitol
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- CRASH & BURN**—Pat Travers Band—Polydor
- BEBE LE STRANGE**—Heart—Epic

## KMEL-FM/SAN FRANCISCO

- ADDS:**
- URBAN COWBOY**—Original Soundtrack—Asylum

## HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- LONDON CALLING**—Clash—Epic
- MAD LOVE**—Linda Ronstadt—Asylum
- DEPARTURE**—Journey—Col
- MIDDLE MAN**—Boz Scaggs—Col
- GLASS HOUSES**—Billy Joel—Col
- THE PRETENDERS**—Sire
- THE PLEASURE PRINCIPLE**—Gary Numan—Atco
- CALL ME** (single)—Blondie—Chrysalis
- ONE EIGHTY**—Ambrosia—WB

## KZOK-FM/SEATTLE

- ADDS:**
- CLONES (WE'RE ALL)** (single)—Alice Cooper—WB
  - BARNET DOGS**—Russ Ballard—Epic
  - EMPTY GLASS**—Peter Townshend—Atco
  - EVENING STANDARDS**—Jags—Island
  - I DON'T WANNA GET DRAFTED** (single)—Frank Zappa—Zappa
  - NEVER RUN NEVER HIDE**—Benny Mardones—Polydor
  - 707**—Casablanca

## HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- JUST ONE NIGHT**—Eric Clapton—RSO
- GLASS HOUSES**—Billy Joel—Col
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- CRASH & BURN**—Pat Travers Band—Polydor
- FACE TO FACE**—Angel City—Epic
- LONDON CALLING**—Clash—Epic
- DCN'T FIGHT BACK**—Red Rider—Capitol
- RUSSIA**—WB
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis

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

- |         |           |         |
|---------|-----------|---------|
| WBAB-FM | ZETA 7-FM | KGB-FM  |
| WAAF-FM | Y95-FM    | KOME-FM |
| WPLR-FM | WXRT-FM   | KJSO-FM |
| WAQX-FM | WQFM-FM   | KZAM-FM |
| WMMR-FM | KLOL-FM   | KZEL-FM |
| WKLS-FM |           |         |



# Radio World

## Radio Replay

By MARC KIRKEBY

■ **BACK TO MONO II:** The mood of optimism and excitement surrounding the FCC's preliminary go-ahead on AM stereo lasted about as long as the euphoria over the New Mets. A lot of people, it seems, don't like the Magnavox system conditionally approved by the FCC, or don't like any of the five systems considered, or don't like the idea of a government body making a technical decision for them. **Leonard Kahn**, of Kahn Communications, one of the companies that lost out to Magnavox, says he will appeal first to the Commission and then, perhaps, to the courts. Broadcast engineers agree that the Magnavox system will require AM stations using it to reduce their effective radiated power, which means that all those hard-to-reach receivers—portables, and those in cars and low-reception areas—which have given AM an edge over FM may now have trouble picking up any radio signals at all. One speaker at an NAB convention engineering session put his station's plight in cheery perspective: "By the time we have any AM stereo penetration in our market, we will be broke." Objections to the Magnavox choice now seem sure to block a speedy okay of the system, and delay implementation for an indefinite period. It just goes to show you, **Roseanne Roseannadanna** might say, it's always something.

**MOVES:** In the big, happy family that is Boston rock radio, **Kate Ingram** moves to WCOZ from WBCN, which she joined from KSNB/San Francisco some months ago. She replaces "Rocket" **Bob Slavin**, who will concentrate on a full-time airshift at 'COZ. 'BCN hasn't named a replacement for Ingram . . . ABC named **John Hare** VP/GM of its WRIF/Detroit, filling the vacancy left by **Jay Hoker's** move to KAUM/Houston. Hare was general sales manager of ABC's WRQX/Washington, and is replaced in that job by **Anthony Renaud** . . . Also in Detroit, W4-FM morning man Howard Stern applied for the position of general manager of the floundering Red Wings hockey team, claiming he had just as much hockey experience (none) as the man the team recently hired for the post. Unknown to Stern was that *Record World* senior editor and former Boston University intramural hockey great **Howard "Shoot from the Blue Line" Levitt** had already passed on the job after finding the city's cable TV offerings lacking . . . Arbitron's Radio Advisory Council has elected six new members: **Bill Clark**, KABL/San Francisco (beautiful music, markets 1-50), **Jerry Duckett**, WKAP/Allentown (contemporary, markets 51+), **Jerry S. Ury**, WTIC/Hartford (MOR/personality, markets 51+), **Thomas Hoyt**, WLUP/Chicago (AOR/other), **Nathan Safir**, KCOR/San Antonio (Spanish), and **Arthur W. Carleson**, WKIS/Orlando (MOR/personality, markets 51+). Has the latter gentleman heard his share of "WKRP in Cincinnati" jokes? . . . Finally, WABC/New York listener **John Riley's** 43 seconds of chortles, guffaws and bellylaughs on **Howard Hoffman's** evening program won him "most outrageous" laugh honors and a chance to repeat his performance on the **Merv Griffin Show**. The contest was a co-promotion with Warner Bros. Pictures to publicize the film "Die Laughing." There's got to be a job for that fellow in the Carter campaign.

**AND I ONLY AM ESCAPED:** Do you remember a time when the only men's dress shirts you could buy had button-down collars? Many of them even had that little snap you fastened behind your tie. Years passed and styles changed, and you could no longer buy button-down shirts in the campus shop or the trendy section of the men's department in your local store; you had to go to the businessmen's section instead. Finally you had to go to a very traditionally-minded men's specialty shop to buy them; at most stores the clerks would look at you as if you had asked for a zoot suit. Well, it's getting to be the same way with avant-garde rock radio, which is to say any programming that does not have one eye on those 25 to 49 year-olds with their mellow tastes and huge disposable incomes. When last seen, such programming in New York was residing on a Newark-licensed barter station, WHBI-FM (105.9), somewhere during the prime new-wave hours of 7 and 9 a.m. A guy named **Phil Barry** has bought time on the station—sandwiched between the Voice of Islam

(Continued on page 46)

## House Subcommittee Holds Hearings On Cross-Ownership License Renewal

By BILL HOLLAND

■ **WASHINGTON** — The House Communications Subcommittee held hearings this past week on legislation to change broadcast license renewal standards in past and present cross-ownership cases.

The legislation, introduced by subcommittee member Al Swift (D-Wash.), would give licensees the "license stability" the broadcast industry has been asking for on this issue but would also codify existing Federal Communications Commission rules which prohibit common ownership of the only broadcast station and only daily newspaper in a community.

Most of the witnesses were from the broadcast and newspaper community, and their testimony indicated they were pleased with H.R.6228 which would prohibit the FCC from considering a licensee's ownership of other media properties as a standard for renewing a broadcast license. It would also prohibit as a standard for renewal any licensee's participation in

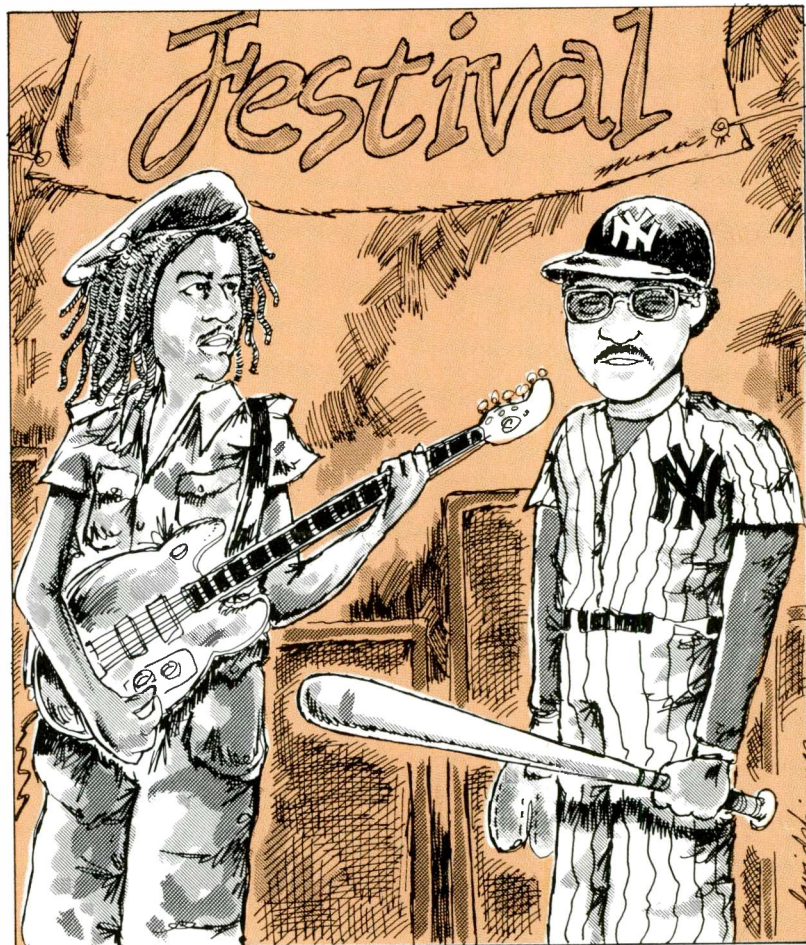
day-to-day management.

Observers here see the legislation as a compromise bill that would placate licensees who hold other properties, but would at least restrict cross ownership in the special only-one-in-the-community cases.

Two of the witnesses, Michael Botein of New York Law School and Benjamin Compaine of Harvard University, gave testimony that the legislation, as written, was ambiguous because it did not address other broadcast properties such as the ownership of cable systems or a direct satellite-to-home channel.

"Maybe in a few years that might or might not be a good idea," said one observer, "but it should be considered in any new bill."

Under the present 1934 Communications Act, the FCC may award broadcast licenses for no more than three years. In renewing a license, broadcasters must demonstrate to the FCC that they have served the public interest, convenience and necessity.



"No mon, that's reggae festival . . ."



## New York, N.Y.

(Continued from page 12)

music we're going to lay down; they know what the Marshall Tucker Band's going to sound like when they buy one of our records. But it's getting harder and harder to please ourselves. I don't know how we're going to make a better album than the one that's out now. The next one's going to be hell."

And how many more years does the Marshall Tucker Band have left? "We'll probably call it quits at some point," Caldwell says, "but nobody's ever really thought about it because we're having so much fun doing what we're doing. I don't think this thing is going to go on until I'm 40 years old. Maybe five more years, something like that. But right now it's the best it's ever been for us and everyone's enjoying it so much. But the first time one of us walks out on that stage and doesn't want to be there, we'll probably just call it. And when I get to where I don't want to do it, and feel like I'm cheating myself and everybody else, I think I'll just stop."

TOM WAITS, who had recently abandoned his L.A. digs for New York City, is back in Los Angeles, or somewhere thereabouts, writing the soundtrack for Francis Ford Coppola's next film, "One From the Heart." According to Waits, the film is "a simple love story that I'm writing some simple love songs for." Of the eight tunes he is supposed to write, two are complete. He will also sing the songs but isn't scheduled to make an onscreen appearance. Waits expects the project to carry him through the summer, after which time he'll decide whether to stay in California or return to New York and begin work on a new album. Obviously this is a big break for Waits, and it might turn out to be the vehicle that gives him the popular recognition he so deserves. Doc Pomus has called Waits "a great American poet," and he'll get no argument from this corner. Good luck.

SOFTBALL NEWS: Good pitching, good defense, timely hitting, aggressive baserunning. It was back to the basics for the Record World Flashmakers last week as the team opened its 1980 campaign with a rousing 9-3 league win over the Know Talent Agency (featuring in centerfield Carl "Spider" Lockhart, former ace defensive back for the New York Giants). Game ball has to go to "Easy Ed" "The Goose" Levine, who displayed the form that won him Rookie of the Year honors two years ago. No heat, but plenty of arc—just what the doctor ordered. Lockhart's third inning, bases empty solo homer was the only substantial hit surrendered by Levine in seven innings. Keep throwing strikes, Ed. And another former Rookie of the Year, Stan Mieses, walked away from the game in one piece in addition to contributing a second inning triple that fueled a three-run Flashmakers rally.

JOCKEY SHORTS: Last week's comment about how a number of people would like to ride Atlantic's Alan Wolmark out of town on a rail seems to have caused some excitement. An explanation is in order. No mention was made of Wolmark being tarred and feathered before being rode out on a rail. Anyone who knows anything about the art of riding people out of town on a rail knows that a liberal application of tar and feathers to the lucky person's body is mandatory before attaching him or her to the rail. If you don't do this, then the

(Continued on page 49)

## Nashville Report

By WALTER CAMPBELL

■ New world records are about to be set in Brackettville, Texas, the home of Happy Shahan's Alamo Village. In conjunction with the annual Brackettville Frontier Fair on the 9th and 10th of May, the world championship tortilla tossing tournament has been scheduled. "We looked in the Guinness Book of World Records," Shahan explained, "and found there is no such event listed. So we decided to have the first world championship tournament." In addition to a parade, old western movie shows and performances by David and Roger Otwell (of the Lawrence Welk Show), the queen and the tortilla champ will be named and crowned.

MORE TV NEWS: Speaking of world records, the Academy of Country Music Awards show may be setting one with the number of presenters and performers to appear on one show (and the number of press releases issued). Lynn Anderson, Catherine Bach and Terry Bradshaw have now been added to the growing list of presenters on the May 1 NBC telecast, now including Melissa Sue Anderson, Susan Anton, Moe Bandy, Bobby Bare, Barbi Benton, Crystal Gayle, Bobbie Gentry, Mickey Gilley, Sonny James, T. G. Sheppard, David Soul, Sissy Spacek, Jan Michael Vincent, Kitty Wells and Dottie West. The show is hosted by Claude Akins, Loretta Lynn and Charley Pride. Add to the list of performers the Charlie Daniels Band, along with the Dallas Cowboys Cheerleaders, Donna Fargo, Janie Fricke, Larry Gatlin and the Gatlin Brothers, Barbara Mandrell, the Oak Ridge Boys and Eddie Rabbitt.

Back In Action: Dave Olney and the X-Rays have returned, performing last week at luxurious Springwater here for the first time since Olney was run over by a car in North Carolina. He opened with a tune familiar to X-Ray fans, "The Will To Survive."

CORRECTION: Elvis Presley was signed to Sun Records on July 26, 1954. He was later signed to RCA Records in 1955 in a deal reportedly worth \$35,000, at the time the biggest record deal ever made.

CONGRATULATIONS: To Dr. Hook and Bob Mather, Keith Steagall and Chris Waters. "Sexy Eyes" has now been on the pop, adult contemporary, black oriented and country singles charts . . . To Rex Allen, Jr., and his wife Judy on the birth April 12 of Wyatt Rex Allen in Nashville . . . To Don Williams and the Jim Halsey Company, who are now back in business together. Halsey has re-signed Williams, after a split of several months, for representation in all areas . . . To Bee Spears and his horse on the birth of a new foal . . . To Randy Goodrum, hit songwriter turned hit producer on Dottie West's "A Lesson In Leavin'" (co-produced with Brent Maher). Goodrum is currently involved in production on a Chet Atkins album for RCA.

ET AL: Shelby Singleton has shipped a special record on Sun Records done especially for radio, a 45 EP with six different personalized messages from the mysterious Orion.

(Continued on page 56)

## New Indictment Brought Against Leaveil Degree

■ LOS ANGELES—A new grand jury indictment against singer Leaveil Degree, who last month was charged along with his brother with the possession of \$300 thousand in stolen jewels, alleges that Degree himself took part in the theft that yielded those jewels.

The new indictment, brought to the grand jury here on April 17 by assistant U.S. attorney Donald Etra, charges Leaveil (a member of the Whispers) and David Degree and Rae Edna Delgado, a U.S. Postal Service driver, with conspiracy to steal a mailtruck that contained some \$1.8 million worth of jewels and furs. The remaining \$1.5 million worth of property from the truck has yet to be recovered.

## RSO on Tour



Al Coury, president of RSO Records, and Mitch Huffman, RSO vice president of sales, recently completed a tour of six regional markets to present RSO national sales staff and Polygram regional sales staff a taste of RSO product scheduled for release in 1980. Highlighting the meetings were film clips from "Star Wars" sequel, "The Empire Strikes Back" (brought to life with a personal appearance by the villainous Darth Vader), and music from Academy Award-winning composer John Williams' original score for the film, once by the villainous Darth Vader), and music from Academy Award-winning composer John Williams' original score for the film, released as an RSO soundtrack LP April 21. Also presented were performance footage of Eric Clapton to accompany his new live album, "Just One Night;" two other new original soundtrack LPs, "Fame" and "Times Square;" and an introduction to Nicky Chinn and Mike Chapman's RSO-distributed label, Dreamland, and its debut artists, Spider and Shandi. Pictured from left are, in Los Angeles: Kenny Hamlin, Polygram Los Angeles branch manager; Coury; and Emile Petrone, Polygram vice president, west coast regional sales; in New York: Jack Kiernan, vice president of sales, Polygram Distribution, Inc., Huffman; John Frisoli, president, PDI; Art Geles, RSO regional sales; and Shelley Rudin, regional vice president.





# A/C Chart

MAY 3, 1980

MAY 3 APR. 26

WKS. ON CHART

1	1	<b>LOST IN LOVE</b> AIR SUPPLY Arista 0479 (5th Week)		12
2	4	<b>DON'T FALL IN LOVE WITH A DREAMER</b> KENNY ROGERS WITH KIM CARNES/United Artists 1345		6
3	3	<b>SEXY EYES</b> DR. HOOK/Capitol 4831		11
4	2	<b>I CAN'T TELL YOU WHY</b> EAGLES/Asylum 46608		11
5	5	<b>DO RIGHT</b> PAUL DAVIS/Bang 9 4808 (CBS)		8
6	7	<b>RIDE LIKE THE WIND</b> CHRISTOPHER CROSS/Warner Bros. 49184		12
7	10	<b>PILOT OF THE AIRWAVES</b> CHARLIE DORE/Island 49167 (WB)		10
8	14	<b>HEART HOTELS</b> DAN FOGELBERG/Full Moon/Epic 9 50862		6
9	6	<b>WITH YOU I'M BORN AGAIN</b> BILLY PRESTON & SYREETA/ Motown 1477		12
10	18	<b>I CAN'T HELP IT</b> ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026		6
11	13	<b>LUCKY ME</b> ANNE MURRAY/Capitol 4844		5
12	15	<b>I DON'T WANT TO WALK WITHOUT YOU</b> BARRY MANILOW/Arista 0501		4
13	9	<b>ONLY A LONELY HEART SEES</b> FELIX CAVALIERE/Epic 9 50829		12
14	8	<b>FIRE IN THE MORNING</b> MELISSA MANCHESTER/Arista 0485		12
15	17	<b>GEE WHIZ</b> BERNADETTE PETERS/MCA 41210		5
16	20	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225		5
17	11	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)		12
18	12	<b>WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL</b> (MEDLEY) SPINNERS/Atlantic 3637		12
19	24	<b>THE ROSE</b> BETTE MIDLER/Atlantic 3656		6
20	16	<b>FIRE LAKE</b> BOB SEGER/Capitol 4836		10
21	22	<b>WHEN THE FEELING COMES AROUND</b> JENNIFER WARNES/ Arista 0497		6
22	21	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498		7
23	27	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871		3
24	25	<b>SHOULD'VE NEVER LET YOU GO</b> NEIL SEDAKA & DARA SEDAKA/Elektra 46615		4
25	32	<b>HURT SO BAD</b> LINDA RONSTADT/Asylum 46624		5

### CHARTMAKER OF THE WEEK

26	—	<b>THEME FROM NEW YORK, NEW YORK</b> FRANK SINATRA Reprise 49233 (WB)		1
27	28	<b>THE GOOD LORD LOVES YOU</b> NEIL DIAMOND/Columbia 1 11232		5
28	—	<b>STEAL AWAY</b> ROBBIE DUPREE/Elektra 46621		1
29	26	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033		12
30	19	<b>LONGER</b> DAN FOGELBERG/Full Moon/Epic 9 50824		12
31	23	<b>HIM</b> RUPERT HOLMES/MCA 41173		12
32	34	<b>THE SEDUCTION (LOVE THEME)</b> JAMES LAST BAND/ Polydor 2071		4
33	33	<b>CATCHING THE SUN</b> SPYRO GYRA/MCA 41180		10
34	35	<b>HOLD ON TO MY LOVE</b> JIMMY RUFFIN/RSO 1021		7
35	37	<b>STARTIN' OVER AGAIN</b> DOLLY PARTON/RCA 11926		6
36	49	<b>IT'S HARD TO BE HUMBLE</b> MAC DAVIS/Casablanca 2244		3
37	29	<b>THREE TIMES IN LOVE</b> TOMMY JAMES/Millennium 11785 (RCA)		12
38	46	<b>WONDERING WHERE THE LIONS ARE</b> BRUCE COCKBURN/ Millennium 11786 (RCA)		2
39	48	<b>WE WERE MEANT TO BE LOVERS</b> PHOTOGLO/20th Century Fox 2446 (RCA)		4
40	30	<b>DESIRE</b> ANDY GIBB/RSO 1019		12
41	36	<b>THINK ABOUT ME</b> FLEETWOOD MAC/Warner Bros. 49196		7
42	50	<b>WALKING ON A CLOUD</b> B. J. THOMAS/MCA 41207		2
43	41	<b>YOU MAY BE RIGHT</b> BILLY JOEL/Columbia 1 11231		5
44	31	<b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN/Elektra 46579		12
45	45	<b>GONE TOO FAR</b> EDDIE RABBITT/Elektra 46613		3
46	47	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia 1 11215		4
47	—	<b>LITTLE JEANNIE</b> ELTON JOHN/MCA 41236		1
48	—	<b>AGAINST THE WIND</b> BOB SEGER/Capitol 4863		1
49	—	<b>CHINA DANN</b> ROGERS/IA 503		1
50	—	<b>BREAKDOWN DEAD AHEAD</b> BOZ SCAGGS/Columbia 1 11241		1

## Dialogue (Continued from page 22)

relatively expensive for the simple reason that we owe our artists super attention. We can't take on projects that are throw away projects from another company. We take pride in going in with quality product. It would only hurt us to promote something we didn't believe in, because the next week we would have to go in with one of our records with shattered credibility.

**RW:** Where do you see the music business going in the next decade?

**Cossie:** There are two distinct musical forms that always were and always will be—R&B and rock and roll. This is what my roots were, what I grew up with, mainly R&B and then rock and roll, but R&B first. There are no substitutes. You can have all of the modifications, all the different directions, have groups come up claiming certain parts of the musical turf, but it always boils down to these two forms. There are no substitutes for great songs and great arrangements. I don't care if you have a four-four tune or a two-four or whatever, there are absolutely no substitutes for great songs and that should be the premise of every group. This is the entertainment business; there are stories to be told in song. Rhythm and Blues and rock and roll, that's been the essence of it all. The acts on Record Logic belong in these two categories and will remain so through the eighties.

**RW:** Do you see music heading into a more Adult Contemporary direction?

**Cossie:** I suppose it's a fact that the bulk of the buying population demographically is getting older. *Record World* obviously recognizes this population shift and characterizes it by its Top A/C Chart.

It is interesting to me how everyone not only in radio, but in the record industry formulates and categorizes. Many times a Top 40 station will say a record is too black, or too slow, etc. I wonder if "Charlie Brown," "Big Boy Pete," or "I Lost Someone" would be acceptable on today's Top 40 format—or for that matter "For Your Precious Love" by Jerry Butler. I guess what I am trying to say is that hit records do not adhere to the boundaries and categories that we put them in. On the other hand, I can see how the different category grouping of records provides specific launching pads to catapult the record into different areas of acceptance.

If A/C means listeners between 18 to 40, I feel the sound that people would most like to hear would be similar to the records that I've mentioned above. Then again you must ask yourself the question—Do I believe in the opinion of a person who grew up in Pittsburgh???

**RW:** What direction do you see the major record labels taking at present?

**Cossie:** I feel that the survival of any record company whether it be large or small is going to directly depend upon its musical creativity and logical business implementations. The days of the majors releasing 15 to 20 singles per week are coming to a close. Because of all the tightening up based on economic necessity, companies are going to be more and more selective. Fewer singles and albums will be recorded and more concentration and direction will be given to the acts that are already signed. To say the least, the overall aura of conservatism will prevail for sometime to come.

**RW:** You talked about the '80s in a general sense. What, specifically, do you see happening to Record Logic in that time?

**Cossie:** I think the future of my company is intertwined with those of young people that are gifted arrangers and writers and have an awareness in the studio of how to make meaningful, effective records. There are two producers in this category that come to mind immediately. Both of them are under 25 years old and have been in the business 8, 10 years. One is Bob Clearmountain who works over at Power Station and has engineered all the Chic records, co-produced David Werner, and mixed Rolling Stones and Roxy Music albums. And the wonderful thing about the guy is his sense of committment. Another kid of the same caliber is Bruce Kapler. He's getting his start in R&B. Bruce is a sax player who plays a mean solo, a producer, an arranger of strings and horns. In short, he's the complete musician and technician. I think the guy is great. That's where the future of this business lies. People that know everything, not specialists here, specialists there. The seventies was an era of specialization. You were the AOR, MOR regional specialists for South Milwaukee or something. It was the same thing with producers. The creators of the future are going to be totally knowledgeable record people with an overview of the entire business and a passion for music.

**RW:** Isn't management also a part of Record Logic?

**Cossie:** Ed Goodgold more or less oversees the management functions. Ed has a very interesting background. He's the author of a lot of books, managed Sha Na Na for years, has been involved in man-

(Continued on page 53)



# Retail Report Record World



MAY 3, 1980

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

## SALESMAKER OF THE WEEK



**SWEET SENSATION**  
STEPHANIE MILLS  
20th Century-Fox

### TOP SALES

**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**DUKE**—Genesis—Atlantic

## HANDLEMAN/NATIONAL

**BACKSTAGE PASS**—Little River Band—Capitol  
**CRASH & BURN**—Pat Travers Band—Polydor  
**DOLLY, DOLLY, DOLLY**—Dolly Parton—RCA  
**DUKE**—Genesis—Atlantic  
**GIDEON**—Kenny Rogers—UA  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**RARITIES**—Beatles—Capitol  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## KORVETTES/NATIONAL

**DUKE**—Genesis—Atlantic  
**FRONT LINE**—Elevators—Arista  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MICKY MOUSE DISCO**—Disney/Vista  
**ON TO VICTORY**—Humble Pie—Ato  
**REACHING FOR TOMORROW**—Switch—Gordy  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**UNDERTOW**—Firefall—Atlantic  
**WARM THOUGHTS**—Smokey Robinson—Tamla  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## PICKWICK/NATIONAL

**CATCHING THE SUN**—Spyro Gyra—MCA  
**COAL MINER'S DAUGHTER**—MCA (Soundtrack)  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**GIDEON**—Kenny Rogers—UA  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**RARITIES**—Beatles—Capitol  
**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

**DOLLY, DOLLY, DOLLY**—Dolly Parton—RCA  
**GREATEST HITS**—Luciano Pavarotti—London  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MASQUERADERS**—Bang  
**OZARK MOUNTAIN DAREDEVILS**—Col  
**PARADISE**—Peabo Bryson—Capitol  
**PLAYING NEAR THE EDGE**—Peter McLean—ARC/Col  
**SOMEBODY'S WAITING**—Anne Murray—Capitol  
**SPIRIT OF LOVE**—Con Funk Shun—Mercury  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

## 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  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ON TO VICTORY**—Humble Pie—Ato  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista

## WHEREHOUSE/NATIONAL

**AFTER MIDNIGHT**—Manhattans—Col  
**BACKSTAGE PASS**—Little River Band—Capitol  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**PARADISE**—Peabo Bryson—Capitol  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TOMMY TUTONE**—Col  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## CRAZY EDDIE/NEW YORK

**DREAMS**—Grace Slick—RCA  
**EXTENSIONS**—Manhattan Transfer—Atlantic  
**FRONTLINE**—Elevators—Arista  
**LOVE STINKS**—J. Geils Band—EMI America  
**RARITIES**—Beatles—Capitol  
**RELEASED**—Patti Labelle—Epic  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TENEMENT STEPS**—Motors—Virgin  
**WILLIE NILE**—Arista  
**YOU'LL NEVER KNOW**—Rodney Franklin—Arista

## DISC-O-MAT/NEW YORK

**ARGYBARGY**—Squeeze—A&M  
**BERNADETTE PETERS**—MCA  
**HOT BOX**—Fatback Band—Spring  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**RARITIES**—Beatles—Capitol  
**SUZANNE FELLINI**—Casablanca  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TENEMENT STEPS**—Motors—Virgin  
**YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude

## RECORD WORLD-TSS STORES/NORTHEAST

**ARGYBARGY**—Squeeze—A&M  
**DREAM BABIES GO HOLLYWOOD**—John Stewart—RSO  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**RARITIES**—Beatles—Capitol  
**REALITY EFFECT**—Tourists—Epic  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TRILOGY**—Frank Sinatra—Reprise

## CUTLER'S/NEW HAVEN

**GLOW OF LOVE**—Change—RFC  
**LADY T**—Teena Marie—Gordy  
**LOVE STINKS**—J. Geils Band—EMI America  
**PARADISE**—Peabo Bryson—Capitol  
**RAY, GOODMAN & BROWN**—Polydor  
**SKYLARKIN'**—Grover Washington Jr.—Motown  
**SPECIALS**—Chrysalis  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TOO MUCH PRESSURE**—Selecter—Chrysalis  
**YOU'LL NEVER KNOW**—Rodney Franklin—Col

## FOR THE RECORD/BALTIMORE

**DUKE**—Genesis—Atlantic  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**HOT BOX**—Fatback Band—Spring  
**JERRY KNIGHT**—A&M  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**SPIRIT OF LOVE**—Con Funk Shun—Mercury  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## WAXIE MAXIE/WASH., D.C.

**DUKE**—Genesis—Atlantic  
**FRONTLINE**—Elevators—Arista  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**NOW APPEARING AT OLE MISS**—B.B. King—MCA  
**PARADISE**—Peabo Bryson—Capitol  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**THE BEST OF YOU**—Booker T. Jones—A&M  
**UNDERTOW**—Firefall—Atlantic

## PENGUIN FEATHER/NO. VIRGINIA

**BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB  
**DANCING IN THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB  
**ONE EIGHTY**—Ambrosia—WB  
**RARITIES**—Beatles—Capitol  
**SONGS THE LORD TAUGHT US**—Cramps—IRS  
**SUE SAAD & THE NEXT**—Planet  
**WILLIE NILE**—Arista

## WEBB/PHILADELPHIA

**CLIFFORD COULTER**—Col  
**DREAM COME TRUE**—Earl Klugh—UA  
**GO TWO**—Arista  
**HANG TOGETHER**—Odyssey—RCA  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**NUCLEAR BLUES**—Blood, Sweat & Tears—LAX  
**PARADISE**—Peabo Bryson—Capitol  
**SURE SHOT**—Crown Heights Affair—De-Lite  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude

## FATHERS & SONS/MIDWEST

**DUKE**—Genesis—Atlantic  
**GLASS MOON**—Radio  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ON TO VICTORY**—Humble Pie—Ato  
**ONE EIGHTY**—Ambrosia—Atlantic  
**REACHING FOR TOMORROW**—Switch—Gordy  
**SOMEBODY'S WAITING**—Anne Murray—Capitol  
**TENEMENT STEPS**—Motors—Virgin  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## NATL. RECORD MART/MIDWEST

**AIR SUPPLY**—Arista  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**DUKE**—Genesis—Atlantic  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**KITTYHAWK**—EMI America  
**NEVER RUN, NEVER HIDE**—Benny Mardones—Polydor  
**SPIDER**—Dreamland  
**TOMMY TUTONE**—Cal  
**TRILOGY**—Frank Sinatra—Reprise  
**UNDERTOW**—Firefall—Atlantic

## RECORD RENDEZVOUS/CLEVELAND

**BOYS DON'T CRY**—Cure—PVC  
**DANCING N THE DRAGON'S JAW**—Bruce Cockburn—Millennium  
**GLASS MOON**—Radio  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**KINGBEEES**—RSO  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ONE EIGHTY**—Ambrosia—WB  
**SHOOTING GALLERY**—Philip Rambow—Capitol  
**SONGS THE LORD TAUGHT US**—Cramps—IRS

## ROSE RECORDS/CHICAGO

**DREAMS**—Grace Slick—RCA  
**DUKE**—Genesis—Atlantic  
**GIDEON**—Kenny Rogers—UA  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**RARITIES**—Beatles—Capitol  
**SECOND EDITION**—Public Image Ltd.—Island  
**SWEET SENSATION**—Stephanie Mills—20th Century Fox  
**TRILOGY**—Frank Sinatra—Reprise  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## 1812 OVERTURE/MILWAUKEE

**EXTENSIONS**—Manhattan Transfer—Atlantic  
**GOD SAVE THE QUEEN**—Robert Fripp—Polydor  
**GREATEST HITS**—Luciano Pavarotti—London  
**MOUTH TO MOUTH**—Lipps, Inc.—Casablanca  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ONE EIGHTY**—Ambrosia—WB  
**PARADISE**—Peabo Bryson—Capitol  
**PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col  
**SOMEBODY'S WAITING**—Anne Murray—Capitol  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox

## GREAT AMERICAN/MINNEAPOLIS

**BAD LUCK STREAK IN DANCING SCHOOL**—Warren Zevon—Asylum  
**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**DREAM STREET ROSE**—Gordon Lightfoot—WB  
**EVERY GENERATION**—Ronnie Laws—UA  
**LATE AT NIGHT**—Billy Preston—Motown  
**LONDON CALLING**—Clash—Epic  
**PRETENDERS**—Sire  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**RARITIES**—Beatles—Capitol  
**SPIRIT OF LOVE**—Con Funk Shun—Mercury

## DISCOUNT RECORDS/ST. LOUIS

**DECADE OF ROCK & ROLL**—REO Speedwagon—Epic  
**DON'T FIGHT IT**—Red Rider—Capitol  
**GLASS HOUSES**—Billy Joel—Col  
**IT'S HARD TO BE HUMBLE**—Mac Davis—Casablanca

**JUST ONE NIGHT**—Eric Clapton—RSO  
**NOW APPEARING AT OLE MISS**—B. B. King—MCA  
**NUCLEAR BLUES**—Blood, Sweat & Tears—LAX  
**ON THROUGH THE NIGHT**—Def Leppard—Mercury  
**ONE EIGHTY**—Ambrosia—WB  
**PARADISE**—Peabo Bryson—Capitol

## SPEC'S MUSIC/FLORIDA

**BERNADETTE PETERS**—MCA  
**8 FOR THE '80S**—Webster Lewis—Epic  
**LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB  
**MANDOLAY**—La Flavour—Sweet City  
**PERRA BRASILIS**—Antonio Carlos Jobim—WB  
**SPIRIT OF LOVE**—Con Funk Shun—Mercury  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**PLEASURE PRINCIPLE**—Gary Numan—Ato  
**WE WERE MEANT TO BE LOVERS**—Photoglo—20th Century-Fox

## INDEPENDENT RECORDS/COLORADO

**AFTER THE RAIN**—Side Effect—Elektra  
**GLASS HOUSE ROCK**—Greg Kihn Band—Beserkley  
**NUDE ANTS**—Keith Jarrett—ECM  
**PARADISE**—Peabo Bryson—Capitol  
**PROGRESSIONS OF POWER**—Triumph—RCA  
**REALITY EFFECT**—Tourists—Epic  
**SACRED SONGS**—Daryl Hall—RCA  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**THIN RED LINE**—Cretanos—Planet  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis

## CIRCLES/ARIZONA

**DOLLY, DOLLY, DOLLY**—Dolly Parton—RCA  
**MIXIN' IT UP**—Trammps—Atlantic  
**NOW APPEARING AT OLE MISS**—B. B. King—MCA  
**ONE EIGHTY**—Ambrosia—WB  
**RUNNING FOR MY LIFE**—Judy Collins—Elektra  
**STRONGER THAN YOU THINK I AM**—Edwin Starr—20th Century-Fox  
**SWEET SENSATION**—Stephanie Mills—20th Century-Fox  
**TALK TO ME**—Dorothy Moore—Malaco  
**WELCOME TO THE CLUB**—Ian Hunter—Chrysalis  
**WINNERS**—Kleer—Atlantic

## LICORICE PIZZA/LOS ANGELES

**CRASH & BURN**—Pat Travers Band—Polydor  
**DUKE**—Genesis—Atlantic  
**GO ALL THE WAY**—Isley Brothers—T-Neck  
**JUST ONE NIGHT**—Eric Clapton—RSO  
**LET'S GET SERIOUS**—Jermaine Jackson—Motown  
**MIDDLE MAN**—Boz Scaggs—Capitol  
**ONE EIGHTY**—Ambrosia—WB  
**ROBERTA FLACK FEATURING DONNY HATHAWAY**—Atlantic  
**TRILOGY**—Frank Sinatra—Reprise  
**WOMEN & CHILDREN FIRST**—Van Halen—WB

## EVERYBODY'S RECORDS/NORTHWEST

**BIG FUN**—Shalamar—Solar  
**CATCHING THE SUN**—Spyro Gyra—MCA  
**DREAMS**—Grace Slick—RCA  
**HIDEAWAY**—David Sanborn—WB  
**LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB  
**NIGHT RIDE**—Dan Siegel—Inner City  
**NOW APPEARING AT OLE MISS**—B. B. King—MCA  
**ONE EIGHTY**—Ambrosia—WB  
**WHISPERS**—Solar  
**WOMEN & CHILDREN FIRST**—Van Halen—WB



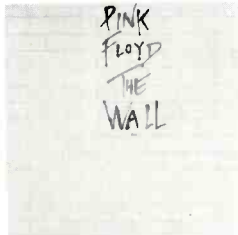
# Record World Albums

PRICE CODE: F — 6.98  
 G — 7.98  
 H — 8.98  
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 L — 13.98

MAY 3, 1980

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

MAY 3	APR. 26				WKS. ON CHART
1	1	<b>THE WALL</b>	PINK FLOYD	Columbia PC2 36183	19 L
					(13th Week)
2	2	<b>AGAINST THE WIND</b>	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041		8 H
3	3	<b>GLASS HOUSES</b>	BILLY JOEL/Columbia FC 36384		7 H
4	4	<b>MAD LOVE</b>	LINDA RONSTADT/Asylum 5E 510		9 H
5	5	<b>OFF THE WALL</b>	MICHAEL JACKSON/Epic FE 35745		34 H
6	7	<b>WOMEN AND CHILDREN FIRST</b>	VAN HALEN/Warner Bros. HS 3415		3 H
7	11	<b>GO ALL THE WAY</b>	ISLEY BROTHERS/T-Neck FZ 36305 (CBS)		3 H
8	9	<b>GIDEON</b>	KENNY ROGERS/United Artists LOO 1035		3 H
9	6	<b>THE LONG RUN</b>	EAGLES/Asylum 5E 508		28 H
10	10	<b>DEPARTURE</b>	JOURNEY/Columbia FC 36339		7 H
11	8	<b>LIGHT UP THE NIGHT</b>	BROTHERS JOHNSON/A&M SP 3716		9 H
12	12	<b>THE WHISPERS</b>	Solar BXL1 3521 (RCA)		16 H
13	15	<b>CHRISTOPHER CROSS</b>	/Warner Bros. BSK 3383		8 G
14	14	<b>AMERICAN GIGOLO</b>	(ORIGINAL SOUNDTRACK)/Polydor PD 1 6259		9 H
15	13	<b>DAMN THE TORPEDOES</b>	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105		24 H
16	20	<b>PRETENDERS</b>	Sire SRK 6083 (WB)		14 G
17	16	<b>BEBE LE STRANGE HEART</b>	Epic FE 36371		10 H
18	17	<b>PHOENIX</b>	DAN FOGELBERG/Full Moon/Epic FE 35634		20 H
19	22	<b>IN THE HEAT OF THE NIGHT</b>	PAT BENATAR/Chrysalis CHR 1236		24 G
20	30	<b>MIDDLE MAN</b>	BOZ SCAGGS/Columbia FC 36106		3 H
21	23	<b>LOVE STINKS</b>	J. GEILS BAND/EMI-America SOO 17016		13 H
22	31	<b>MICKEY MOUSE DISCO</b>	/Disney/Vista V 2504		6 X
23	25	<b>THE GAMBLER</b>	KENNY ROGERS/United Artists UA LA 934 H		69 G
24	21	<b>KENNY KENNY ROGERS</b>	/United Artists LWAK 979		30 H
25	37	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b>	/Atlantic SD 16013		5 H
26	28	<b>WARM THOUGHTS</b>	SMOKEY ROBINSON/Tamla T8 367M1 (Motown)		7 H
27	27	<b>CATCHING THE SUN</b>	SPYRO GYRA/MCA 5108		6 H
28	18	<b>FUN AND GAMES</b>	CHUCK MANGIONE/A&M SP 3715		11 H
29	29	<b>ON THE RADIO—GREATEST HITS VOLUMES I &amp; II</b>	DONNA SUMMER/Casablanca NBLP 2 7191		25 L
30	24	<b>GET HAPPY!!</b>	ELVIS COSTELLO & THE ATTRACTIONS/Columbia JC 36347		7 G
31	34	<b>RARITIES</b>	BEATLES/Capitol SHAL 12060		3 H
32	33	<b>RAY, GOODMAN &amp; BROWN</b>	/Polydor PD 1 6240		15 G
33	44	<b>MOUTH TO MOUTH</b>	LIPPS, INC./Casablanca NBLP 7197		5 G
34	32	<b>THE ROSE</b>	(ORIGINAL SOUNDTRACK)/Atlantic SD 16010		17 H
35	19	<b>PERMANENT WAVE</b>	RUSH/Mercury SRM 1 4001		14 H
36	51	<b>LET'S GET SERIOUS</b>	JERMAINE JACKSON/Motown M7 928R1		4 G
37	26	<b>TWO G.Q.</b>	Arista AL 9511		6 H
38	45	<b>SPIRIT OF LOVE</b>	CON FUNK SHUN/Mercury SRM 1 3806		4 G
39	62	<b>DUKE</b>	GENESIS/Atlantic SD 16014		2 H
40	41	<b>TEN YEARS OF GOLD</b>	KENNY ROGERS/United Artists UA LA 835 H		18 G
41	42	<b>... BUT THE LITTLE GIRLS UNDERSTAND</b>	KNACK/Capitol SOO 12045		10 H
42	35	<b>SKYLARKIN'</b>	GROVER WASHINGTON, JR./Motown M7 933R1		9 G
43	48	<b>CRASH AND BURN</b>	PAT TRAVERS BAND/Polydor PD 1 6262		5 G
44	38	<b>THE PLEASURE PRINCIPLE</b>	GARY NUMAN/Atco SD 38 120		11 G
45	46	<b>TENTH MARSHALL TUCKER BAND</b>	/Warner Bros. HS 3410		6 H
46	36	<b>CORNERSTONE</b>	STYX/A&M SP 3711		28 H
47	59	<b>TWO PLACES AT THE SAME TIME</b>	RAY PARKER JR. AND RAYDIO/Arista AL 9515		4 H
48	49	<b>GREATEST HITS</b>	WAYLON JENNINGS/RCA AHL1 3378		50 G
49	39	<b>LADIES NIGHT</b>	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		26 G



## CHARTMAKER OF THE WEEK

**50** — **SWEET SENSATION**  
 STEPHANIE MILLS  
 20th Century Fox T 603 (RCA)



51	52	<b>GAP BAND II</b>	/Mercury SRM 1 3804		16 G
52	53	<b>DREAMS</b>	GRACE SLICK/RCA AFL1 3544		5 G
53	40	<b>BEE GEES GREATEST</b>	/RSO RS 2 4200		23 L
54	43	<b>EAT TO THE BEAT</b>	BLONDIE/Chrysalis CHE 1225		28 H
55	56	<b>GREATEST HITS VOL. 2</b>	ABBA/Atlantic SD 16009		17 H
56	58	<b>RAPPER'S DELIGHT</b>	SUGARHILL GANG/Sugarhill SH 245		8 G
57	47	<b>EVERY GENERATION</b>	RONNIE LAWS/United Artists LT 1001		12 G
58	63	<b>DREAM COME TRUE</b>	EARL KLUGH/United Artists LT 1026		4 G
59	—	<b>JUST ONE NIGHT</b>	ERIC CLAPTON/RSO RS 2 4202		1 L
60	55	<b>MIDNIGHT MAGIC</b>	COMMODORES/Motown M8 926M1		36 H
61	50	<b>AFTER DARK</b>	ANDY GIBB/RSO RS 1 3069		9 H
62	54	<b>LONDON CALLING</b>	CLASH/Epic E2 36328		13 I
63	64	<b>SKYWAY</b>	SKYY/Salsoul SA 8532 (RCA)		6 G
64	66	<b>HIDEAWAY</b>	DAVID SANBORN/Warner Bros. BSK 3379		7 G
65	65	<b>SEPTEMBER MORN</b>	NEIL DIAMOND/Columbia FC 36121		16 H
66	69	<b>LET THE MUSIC DO THE TALKING</b>	THE JOE PERRY PROJECT/Columbia JC 36388		3 G
67	71	<b>DARK SIDE OF THE MOON</b>	PINK FLOYD/Harvest SMAS 11163 (Capitol)		12 G
68	75	<b>UNDERTOW</b>	FIREFALL/Atlantic SD 16006		3 H
69	82	<b>TRILOGY: PAST, PRESENT &amp; FUTURE</b>	FRANK SINATRA/Reprise 3FS 2300 (WB)		3 X
70	72	<b>PROGRESSIONS OF POWER</b>	TRIUMPH/RCA AFL1 3524		5 G
71	60	<b>KEEP THE FIRE</b>	KENNY LOGGINS/Columbia JC 36172		26 G
72	73	<b>ON THE RADIO—GREATEST HITS, VOL. II</b>	DONNA SUMMER/Casablanca NBLP 7202		10 H
73	77	<b>MASSTERPIECE</b>	MASS PRODUCTION/Cotillion SD 5218 (Atl)		4 G
74	95	<b>COAL MINER'S DAUGHTER</b>	(ORIGINAL SOUNDTRACK)/MCA 5107		2 H
75	76	<b>THE B-52'S</b>	/Warner Bros. BSK 3355		10 G
76	86	<b>BACKSTAGE PASS</b>	LITTLE RIVER BAND/Capitol SWBK 12061		2 L
77	74	<b>GOLD &amp; PLATINUM</b>	LYNYRD SKYNYRD/MCA 2 11008		18 K
78	89	<b>REACHING FOR TOMORROW</b>	SWITCH/Gordy G8 993M1 (Motown)		2 H
79	94	<b>WELCOME TO THE CLUB</b>	IAN HUNTER/Chrysalis CH2 1296		2 J
80	83	<b>THE CARS</b>	/Elektra 6E 135		90 G
81	85	<b>STARDUST</b>	WILLIE NELSON/Columbia KC 35305		13 G
82	91	<b>RELEASED</b>	PATTI LABELLE/Epic JE 36381		2 G
83	99	<b>ON TO VICTORY</b>	HUMBLE PIE/Atco SD 38 122		2 G
84	84	<b>PARALLEL LINES</b>	BLONDIE/Chrysalis CHR 1192		3 G
85	107	<b>ONE EIGHTY</b>	AMBROSIA/Warner Bros. BSK 3368		1 G
86	88	<b>THE ELECTRIC HORSEMAN</b>	(ORIGINAL SOUNDTRACK)/Columbia JS 36327		11 H
87	92	<b>LOVE SOMEBODY TODAY</b>	SISTER SLEDGE/Cotillion SD 16012 (Atl)		10 H
88	101	<b>HOT BOX</b>	FATBACK/Spring SP 1 6726 (Polydor)		1 G
89	67	<b>TUSK</b>	FLEETWOOD MAC/Warner Bros. 2HS 3350		26 X
90	117	<b>EXTENSIONS</b>	MANHATTAN TRANSFER/Atlantic SD 19258		1 G
91	124	<b>A DECADE OF ROCK AND ROLL 1970 TO 1980</b>	REO SPEEDWAGON/Epic KE2 36444		1 L
92	97	<b>GOD SAVE THE QUEEN/UNDER HEAVY MANNERS</b>	ROBERT FRIPP/Polydor PD 1 6266		2 G
93	79	<b>BIG FUN</b>	SHALAMAR/Solar BXL1 3479 (RCA)		16 G
94	70	<b>VICTIMS OF THE FURY</b>	ROBIN TROWER/Chrysalis CHR 1215		10 G
95	106	<b>ARGYBARGY</b>	SQUEEZE/A&M SP 4802		1 G
96	98	<b>L.A. BOPPERS</b>	/Mercury SRM 1 3816		3 G
97	68	<b>DREAM STREET ROSE</b>	GORDON LIGHTFOOT/Warner Bros. HS 3426		4 H
98	108	<b>YOU'LL NEVER KNOW</b>	RODNEY FRANKLIN/Columbia NJC 36122		1 G
99	57	<b>BAD LUCK STREAK IN DANCING SCHOOL</b>	WARREN ZEVON/Asylum 5E 509		10 H
100	109	<b>DREAM BABIES GO HOLLYWOOD</b>	JOHN STEWART/RSO RS 1 3074		1 G



**T**here's a new voice  
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(6E-263)

**a** remarkable debut album,  
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# Albums 151-200

- MAY 3, 1980**
- 151 **TWO TONS O' FUN**/Fantasy/Honey F 9584
  - 152 **YOU'VE GOT WHAT IT TAKES** BOBBY THURSTON/Prelude PRL 12174
  - 153 **DANCING IN THE DRAGON'S JAW** BRUCE COCKBURN/Millennium BXL1 7747 (RCA)
  - 154 **TENEMENT STEPS** MOTORS/Virgin VA 13139 (Atl)
  - 155 **SOLD OUT FOOLS**/EMI-America SW 17024
  - 156 **IT'S HARD TO BE HUMBLE** MAC DAVIS/Casablanca NBLP 7207
  - 157 **PRIVATE LIGHTNING**/A&M SP 4791
  - 158 **LIVE AT THE PUBLIC THEATER** HEATH BROS./Columbia FC 36374
  - 159 **REALITY EFFECT** TOURISTS/Epic NJE 36386
  - 160 **BUT WHAT WILL THE NEIGHBORS THINK** RODNEY CROWELL/Warner Bros. BSK 3407
  - 161 **FACE TO FACE** ANGEL CITY/Epic NJE 36344
  - 162 **PAVAROTTI'S GREATEST HITS** LUCIANO PAVAROTTI/London PAV 2003-4
  - 163 **BARTZ** GARY BARTZ/Arista AB 4263
  - 164 **SECOND EDITION** PUBLIC IMAGE, LTD./Island 2WX 3288 (WB)
  - 165 **NUDE ANTS** KEITH JARRET/ECM 2 1171 (WB)
  - 166 **STRAIGHT AHEAD** LARRY GATLIN/Columbia JC 36250
  - 167 **GALLAGHER**/United Artists LT 1019
  - 168 **TOMMY TUTONE**/Columbia NJC 36372
  - 169 **SONGS THE LORD TAUGHT US** CRAMPS/IRS SP 007 (A&M)
  - 170 **SHRINER'S CONVENTION** RAY STEVENS/RCA AHL1 3574
  - 171 **BERNADETTE PETERS**/MCA 3230
  - 172 **THIN RED LINE** CRETONES/Planet P5 (Elektra/Asylum)
  - 173 **KITTYHAWK**/EMI-America SW 17029
  - 174 **RUNNING FOR MY LIFE** JUDY COLLINS/Elektra 6E 253
  - 175 **JERRY KNIGHT**/A&M SP 4788
  - 176 **THE SPECIALS**/Chrysalis CHR 1265
  - 177 **URBAN VERBS**/Warner Bros. BSK 3418
  - 178 **GLASS HOUSE ROCK** GREG KIHN BAND/Beserkley BZ 10068 (Elektra/Asylum)
  - 179 **BEST OF THE DOOBIES** DOOBIE BROTHERS/Warner Bros. BSK 3112
  - 180 **LED ZEPPELIN IV**/Atlantic SD 19129
  - 181 **AFTER THE RAIN** SIDE EFFECT/Elektra 6E 261
  - 182 **PAUL DAVIS**/Bang JZ 36094 (CBS)
  - 183 **SOMETIMES YOU WIN** DR. HOOK/Capitol SOO 12023
  - 184 **LIVE AT ST. DOUGLAS CONVENT** FATHER GUIDO SARDUCCI/Warner Bros. BSK 3440
  - 185 **ANNIE** (ORIGINAL CAST ALBUM)/Columbia PS 34712
  - 186 **NUCLEAR BLUES** BLOOD SWEAT & TEARS/LAX/MCA 3227
  - 187 **HARDER . . . FASTER** APRIL WINE/Capitol ST 12013
  - 188 **ZAMFIR**/Mercury SRM 1 3817
  - 189 **ROBIN LANE & THE CHARTBUSTERS**/Warner Bros. BSK 3424
  - 190 **CIVILIAN** GENTLE GIANT/Columbia JC 36341
  - 191 **NIGHT MOVES** BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11557
  - 192 **VOYAGER** ROGER WHITTAKER/RCA AFL1 3518
  - 193 **NOMAD** CHICO HAMILTON/Elektra 6E 257
  - 194 **SURE SHOT** CROWN HEIGHTS AFFAIR/De-Lite DSR 9517 (Mercury)
  - 195 **GLASS MOON**/Radio RR 2003
  - 196 **PLAYING NEAR THE EDGE** PETER McIAN/ARC/Columbia NJC 36190
  - 197 **HEAT**/MCA 3225
  - 198 **HANG TOGETHER** ODYSSEY/RCA AFL1 3526
  - 199 **RUSSIA**/Warner Bros. BSK 3414
  - 200 **TOO MUCH PRESSURE** SELECTER/CHR 1274

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

## Album Cross Reference

ABBA	55	KENNY LOGGINS	71
AC/DC	114	LYNYRD SKYNYRD	77
HERB ALPERT	108	CHUCK MANGIONE	28
AMBROSIA	83	MANHATTANS	101
B-52s	75	MANHATTAN TRANSFER	90
BABYS	129	TEENA MARIE	110
BEATLES	31	MASS PRODUCTION	73
BEE GEES	53	HAROLD MELVIN	111
PAT BENATAR	19	STEPHANIE MILLS	50
BLONDIE	54, 84	MOLLY HATCHET	106
ANGELA BOFILL	113	MICKEY MOUSE DISCO	22
BRASS CONSTRUCTION	128	ANNE MURRAY	136
BROTHERS JOHNSON	11	WILLIE NELSON	81
PEABO BRYSON	103	WILLIE NILE	143
CARS	80	GARY NUMAN	44
CHANGE	131	OFF BROADWAY usa	140
ERIC CLAPTON	59	ORIGINAL SOUNDTRACK:	
CLASH	62	ALL THAT JAZZ	109
COMMODORES	60	AMERICAN GIGOLO	14
CON FUNK SHUN	38	COAL MINER'S DAUGHTER	74
ELVIS COSTELLO	30	ELECTRIC HORSEMAN	86
CHRISTOPHER CROSS	13	ROSE	34
DEF LEPPARD	134	RAY PARKER JR. & RAYDIO	37
JOHN DENVER	124	PASSPORT	135
NEIL DIAMOND	65	JOE PERRY PROJECT	66
DRAMATICS	105	TOM PETTY	15
EAGLES	9	PINK FLOYD	1, 67
ELEVATORS	132	BILLY PRESTON	126
FABULOUS THUNDERBIRDS	122	PRETENDERS	16
FATBACK	88	PRINCE	146
SUZANNE FELLINI	149	LOU RAWLS	177
FESTIVAL	107	RAY, GOODMAN & BROWN	32
FIREFALL	68	RED RIDER	148
ROBERTA FLACK FEATURING DONNY HATHAWAY	25	REO SPEEDWAGON	91
FLEETWOOD MAC	89	SMOKEY ROBINSON	26
DAN FOGELBERG	18	KENNY ROGERS	23, 8, 24, 40
FOREIGNER	120	LINDA RONSTADT	4
RODNEY FRANKLIN	98	RUSH	35
ROBERT FRIPP	92	MIKE RUTHERFORD	121
GAP BAND	51	SUE SAAD & THE NEXT	130
J. GEILS	21	DAVID SANBORN	64
GENESIS	39	BOZ SCAGGS	20
ANDY GIBB	61	BOB SEGER	2, 147, 150
G.O.	37	GIL SCOTT-HERON & BRIAN JACKSON	115
DARYL HALL	118	SHALAMAR	93
HERBIE HANCOCK	139	SHOOTING STAR	145
HEART	17	FRANK SINATRA	69
JIMI HENDRIX	125	SISTER SLEDGE	87
HIROSHIMA	119	SKYY	63
HUMBLE PIE	83	GRACE SLICK	52
IAN HUNTER	79	LONNIE LISTON SMITH	141
ISLEY BROTHERS	7	SPINNERS	123
JERMAINE JACKSON	36	SPYRO GYRA	27
MICHAEL JACKSON	5	SQUEEZE	95
WAYLON JENNINGS	48	JOHN STEWART	100
BILLY JOEL	3	STONE CITY BAND	137
JOURNEY	10	SWITCH	78
B B KING	138	STYX	46
KLEER	133	SUGARHILL GANG	56
EARL KLUGH	58	DONNA SUMMER	29, 72
KNACK	41	SUPERTRAMP	104
KOOL & THE GANG	49	RACHEL SWEET	144
PATTI LABELLE	82	PAT TRAVERS	43
L.A. BOPPERS	76	TRUMP	79
RONNIE LAWS	57	ROBIN TROWER	94
LED ZEPPELIN	107	MARSHALL TUCKER BAND	45
WEBSTER LEWIS	127	UTOPIA	116
GORDON LIGHTFOOT	97	VAN HALEN	6, 142
LIPPS, INC.	33	GROVER WASHINGTON, JR.	42
LITTLE RIVER BAND	76	WHISPERS	12
		WARREN ZEVON	99
		ZZ TOP	112

# Record World Albums 101-150

**MAY 3, 1980**

- |              |                |   |
|--------------|----------------|---|
| <b>MAY 3</b> | <b>APR. 26</b> |   |
| <b>101</b>   | <b>115</b>     | <b>AFTER MIDNIGHT</b> MANHATTANS/Columbia JC 36411                              |
| <b>102</b>   | <b>80</b>      | <b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN/Swan Song SS 16002 (Atl)            |
| <b>103</b>   | —              | <b>PARADISE</b> PEABO BRYSON/Capitol SOO 12063                                  |
| <b>104</b>   | <b>78</b>      | <b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708                              |
| <b>105</b>   | <b>61</b>      | <b>10 1/2</b> DRAMATICS/MCA 3196  |
| <b>106</b>   | <b>81</b>      | <b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic JE 36110                       |
| <b>107</b>   | <b>93</b>      | <b>EVITA</b> FESTIVAL/RSO RS 1 3061   |
| <b>108</b>   | <b>90</b>      | <b>RISE</b> HERB ALPERT/A&M SP 4790   |
| <b>109</b>   | <b>119</b>     | <b>ALL THAT JAZZ</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Casablanca NBLP 7198 |
| <b>110</b>   | <b>116</b>     | <b>LADY T</b> TEENA MARIE/Gordy G7 992R1 (Motown)                               |
| <b>111</b>   | <b>87</b>      | <b>THE BLUE ALBUM</b> HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)      |
| <b>112</b>   | <b>100</b>     | <b>DEGUELLO</b> ZZ TOP/Warner Bros. HS 3361                                     |
| <b>113</b>   | <b>103</b>     | <b>ANGEL OF THE NIGHT</b> ANGELA BOFILL/Arista/GRP GRP 5501                     |
| <b>114</b>   | <b>111</b>     | <b>HIGHWAY TO HELL</b> AC/DC/Atlantic SD 19244                                  |
| <b>115</b>   | <b>110</b>     | <b>1980</b> GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514                      |
| <b>116</b>   | <b>112</b>     | <b>ADVENTURES IN UTOPIA</b> UTOPIA/Bearsville BRK 6991 (WB)                     |
| <b>117</b>   | <b>102</b>     | <b>SIT DOWN AND TALK TO ME</b> LOU RAWLS/Phila. Intl. JZ 36304 (CBS)            |
| <b>118</b>   | <b>104</b>     | <b>SACRED SONGS</b> DARYL HALL/RCA AFL1 3573                                    |
| <b>119</b>   | <b>125</b>     | <b>HIROSHIMA</b> /Arista AB 4252  |
| <b>120</b>   | <b>113</b>     | <b>HEAD GAMES</b> FOREIGNER/Atlantic SD 29999                                   |
| <b>121</b>   | <b>122</b>     | <b>SMALLCREEP'S DAY</b> MIKE RUTHERFORD/Passport PB 9843 (Jem)                  |
| <b>122</b>   | <b>129</b>     | <b>WHAT'S THE WORLD</b> FABULOUS THUNDERBIRDS/Chrysalis CHR 1287                |
| <b>123</b>   | <b>96</b>      | <b>DANCIN' AND LOVIN'</b> SPINNERS/Atlantic SD 19256                            |
| <b>124</b>   | <b>132</b>     | <b>AUTOGRAPH</b> JOHN DENVER/RCA AQL1 3449                                      |
| <b>125</b>   | <b>126</b>     | <b>NINE TO THE UNIVERSE</b> JIMI HENDRIX/Reprise HS 2299 (WB)                   |
| <b>126</b>   | <b>128</b>     | <b>LATE AT NIGHT</b> BILLY PRESTON/Motown M7 925R1                              |
| <b>127</b>   | <b>130</b>     | <b>8 FOR THE '80S</b> WEBSTER LEWIS/Epic JE 36197                               |
| <b>128</b>   | <b>123</b>     | <b>BRASS CONSTRUCTION 5</b> /United Artists LT 977                              |
| <b>129</b>   | <b>121</b>     | <b>UNION JACKS</b> THE BABYS/Chrysalis CHR 1267                                 |
| <b>130</b>   | <b>114</b>     | <b>SUE SAAD &amp; THE NEXT</b> /Planet P4 (Elektra/Asylum)                      |
| <b>131</b>   | <b>142</b>     | <b>THE GLOW OF LOVE</b> CHANGE/Warner/RFC RFC 3438                              |
| <b>132</b>   | —              | <b>FRONTLINE</b> ELEVATORS/Arista AB 4270                                       |
| <b>133</b>   | <b>143</b>     | <b>WINNERS</b> KLEER/Atlantic SD 19262  |
| <b>134</b>   | <b>146</b>     | <b>ON THROUGH THE NIGHT</b> DEF LEPPARD/Mercury SRM 1 3828                      |
| <b>135</b>   | <b>136</b>     | <b>OCEANLINER</b> PASSPORT/Atlantic SD 19265                                    |
| <b>136</b>   | —              | <b>SOMEBODY'S WAITING</b> ANNE MURRAY/Capitol SOO 12064                         |
| <b>137</b>   | <b>120</b>     | <b>IN 'N' OUT</b> STONE CITY BAND/Gordy G7 991R1 (Motown)                       |
| <b>138</b>   | —              | <b>NOW APPEARING AT OLE MISS</b> B. B. KING/MCA 2 8016                          |
| <b>139</b>   | —              | <b>MONSTER</b> HERBIE HANCOCK/Columbia JC 36415                                 |
| <b>140</b>   | <b>144</b>     | <b>ON OFF BROADWAY</b> usa/Atlantic SD 19263                                    |
| <b>141</b>   | <b>145</b>     | <b>LOVE IS THE ANSWER</b> LONNIE LISTON SMITH/Columbia JC 36373                 |
| <b>142</b>   | —              | <b>VAN HALEN</b> /Warner Bros. BSK 3075   |
| <b>143</b>   | <b>118</b>     | <b>WILLIE NILE</b> /Arista AB 4260  |
| <b>144</b>   | <b>105</b>     | <b>PROTECT THE INNOCENT</b> RACHEL SWEET/Stiff/Columbia NJC 36337               |
| <b>145</b>   | <b>137</b>     | <b>SHOOTING STAR</b> /Virgin VA 13133 (Atl)                                     |
| <b>146</b>   | <b>138</b>     | <b>PRINCE</b> /Warner Bros. BSK 3366  |
| <b>147</b>   | <b>149</b>     | <b>LIVE BULLET</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523        |
| <b>148</b>   | <b>148</b>     | <b>DON'T FIGHT IT</b> RED RIDER/Capitol ST 12028                                |
| <b>149</b>   | <b>150</b>     | <b>SUZANNE FELLINI</b> /Casablanca NBLP 7205                                    |
| <b>150</b>   | —              | <b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698     |



## Classical Retail Report

MAY 3, 1980

### CLASSIC OF THE WEEK

Pavarotti's Greatest Hits



### PAVAROTTI'S GREATEST HITS

London

#### BEST SELLERS OF THE WEEK\*

- PAVAROTTI'S GREATEST HITS—London
- BELLINI: NORMA—Scotto, Troyanos, Giacomini, Levine—Columbia
- BERG, STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- GALWAY: SONG OF THE SEASHORE—RCA
- DEBUSSY: IMAGES—Previn—Angel Digital
- LUCIANO PAVAROTTI: O SOLE MIO—London
- PETTERSON: SYMPHONY NO. 8—Comissiona—DG
- PROKOFIEV: ALEXANDER NEVSKY—Obraztsova, Abbado—DG
- FREDERICA VON STADE SINGS ARIAS OF ROSSINI, HAYDN AND MOZART—Philips

#### SAM GOODY/EAST COAST

- BELLINI: NORMA—Columbia
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DEBUSSY: IMAGES—Angel Digital
- GALWAY: SEASHORE—RCA
- MASCAGNI, LEONCAVALLO: CAV & PAG—Scotto, Caballe, Carreras, Muti—Angel
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London
- VON STADE SINGS ARIAS—Philips
- STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Katsu, Dorati—Lonaon
- JOAN SUTHERLAND AND LUCIANO IN DUET—London

#### KING KAROL/NEW YORK

- BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Angel Digital
- LIONA BOYD PLAYS BAROQUE MUSIC, WITH ANDREW DAVIS—Columbia
- BRAHMS: SYMPHONY NO. 2—Stokowski—Columbia
- DEBUSSY: IMAGES—Angel Digital
- GREAT FILM CLASSICS—Karajan, Others—DG Privilege
- GALWAY: SEASHORE—RCA
- MASCAGNI, LEONCAVALLO: CAV & PAG—Scotto, Caballe, Carreras, Muti—Angel
- PACHELBEL: KANON—Canadian Brass Ensemble—RCA
- PAVAROTTI'S GREATEST HITS—London
- VON STADE SINGS ARIAS—Philips

#### CUTLER'S/NEW HAVEN

- BELLINI: NORMA—Columbia
- BERG, STRAVINSKY: VIOLIN CONCERTOS—DG

- BRAHMS: COMPLETE SYMPHONY—Levine—RCA
- DEBUSSY: IMAGES—Angel Digital
- MARTINU: SYMPHONIES NOS. 2, 6—Supraphon
- MASSENET: WERTHER—Troyanos, Kraus—Angel
- PAVAROTTI'S GREATEST HITS—London
- PROKOFIEV: ALEXANDER NEVSKY—DG
- VON STADE SINGS OPERA—Philips

#### LAURY'S/CHICAGO

- BARTOK: PIANO CONCERTOS NOS. 1, 2—Pollini, Abbado—DG
- BOLLING: SUITE FOR CLASSICAL GUITAR—Angel Digital
- BRAHMS: COMPLETE SYMPHONIES—Solti—London
- CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
- DEBUSSY: IMAGES—Angel Digital
- SIEGFRIED JERUSALEM SINGS OPERA ARIAS—Columbia
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Maazel—Telarc
- PAVAROTTI'S GREATEST HITS—London
- RAVEL: DAPHNIS ET CHLOE—Mata—RCA Digital
- TCHAIKOVSKY: 1812 OVERTURE—Telarc

#### JEFF'S CLASSICAL/TUCSON

- BACH, TELEMANN: SUITES—Wilson—Angel Digital
- BELLINI: NORMA—Columbia
- BERG, STRAVINSKY: CONCERTOS FOR VIOLIN—DG
- LIONA BOYD WITH ANDREW DAVIS PLAYS BAROQUE MUSIC—Columbia
- DEBUSSY: IMAGES—Angel Digital
- GALWAY: SEASHORE—RCA
- GIBBONS: SACRED MUSIC—Nonesuch
- MARTINU: SYMPHONIES NOS. 2, 6—Supraphon
- PAVAROTTI'S GREATEST HITS—London
- PAVAROTTI: O SOLE MIO—London

#### TOWER RECORDS/ SAN FRANCISCO

- BERG, STRAVINSKY: VIOLIN CONCERTOS—DG
- LIONA BOYD WITH ANDREW DAVIS PLAYS BAROQUE MUSIC—Columbia
- GREAT FILM SCORES—Karajan, Others—DG Privilege
- SIEGFRIED JERUSALEM SINGS OPERA ARIAS—Columbia
- PAVAROTTI'S GREATEST HITS—London
- PETTERSON: SYMPHONY NO. 8—Comissiona—DG
- RAVEL: BOLERO—Bernstein—Columbia
- RILEY: SHRICAMEL—Columbia
- STRAUSS: SONGS—Te Kanawa—Davis—Columbia
- TURINA, STRAUSS: SONGS—Caballe, Weissenberg—Angel

\* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Korvettes/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Record & Tape, Ltd./Washington, Specs/Miami, Harmony House/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Street-side/St. Louis, Sound Warehouse/Dallas, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

## The Philharmonic in Harlem And a New RCA Prima Donna

By SPEIGHT JENKINS

■ NEW YORK—A great opportunity was missed on the evening of April 21 when no record company had the foresight to set up mikes in the Abyssinian Baptist Church, right in the heart of Harlem. Of course, these are straightened times for all record companies, but a record with a cover of Leontyne Price and the orchestra inside the church bearing the title, *The Philharmonic at the Abyssinian Baptist Church* would have sold. And not just for the unusual locale. The performance—in the excellent acoustics of the church that for so long was the domain of the Rev. Adam Clayton Powell—was highly emotional and musically rewarding.

Packed to 500 or so more than its purported 2000 capacity, the church had placed the 90 members of the Philharmonic on a large stage built over the pulpit and the first pews. And at 8:07 Maestro Zubin Mehta came to the podium. The project was his idea, based on similar occasions in Watts when he was music director of the Los Angeles Philharmonic. At present his educational director at the Philharmonic, Leon Thompson, is minister of music of the church which put Mehta in easy connection with the Dr. Samuel Dewitt Proctor, the minister. Unbelievably, the Philharmonic failed to find corporate funding for the performance so they had to pay for it out of their own budget and charge \$5 for most of the tickets, with a very

few at \$10 and even fewer at \$25.

The performance began with a slightly under-rehearsed Academic Festival Overture of Brahms; then the orchestra got the bit in their teeth and the rest of the performance played as the great ensemble they can be. A *Messiah* aria was offered by tenor Seth McCoy, then three choruses from *Messiah* by the sanctuary choir and the All-City Chorus. Powerful sonorous, with splendid attacks and excellent musical values, the choruses were wonderful to hear and to experience, with the Hallelujah Chorus making one want to jump up, not just stand.

Then came Leontyne Price. Maestro Mehta in introducing her said that when he told the soprano that he was going to bring the Philharmonic to the church, she said, "There's no way you're going to keep me out of it." Her performance ranks to me with her singing of the Verdi Requiem in memory of President Kennedy, in 1963, and a breathtaking *Forza* at the Met of a few years ago. Her voice was in perfect control, sounded young and had the power of intense conviction about it. She sang from *La Forza del Destino*, "Pace, Pace, o mio Dio" and the "Vissi d'arte" from *Tosca*. Both showed the sensuousness of her soprano but added to the sound a dramatic commitment of unforgettable dimension. To see her take the crowds' cheers after such a performance was beyond ex-

(Continued on page 52)

## Classical Retail Tips

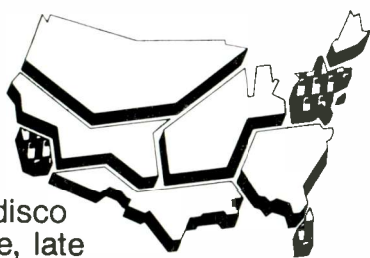
■ Columbia this month offers several albums that sound as though they might be winners. First off for sales will come a new disc by Frederica von Stade. The American mezzo-soprano, whose career on records has reached very popular proportions indeed, will be heard in a Mahler disc, led by Andrew Davis, who made a huge sales success with Kiri Te Kanawa's Strauss record of last fall. Miss von Stade will sing the *Songs of a Wayfarer*, two of the Wunderhorn songs and all the Rueckert Lieder. Her slightly dusky, expressive voice should be fascinating in the Mahler as should be Davis' accompaniment.

Another recording of unusual interest is called Highlights of the Aldeburgh Festival in 1977, a three-disc set which includes chamber music and recitals by the luminaries that throng the festival begun by Benjamin Britten. There is Dame Jane Baker, Sir Peter Pears, the Amadeus Quartet, Elly Ameling, Julian Bream, Hermann Prey and many others. And finally the Soviet violinist Gidon Kremer, whose records have been received as favorably as his live appearances, will be heard in an encore record of Romantic Miniatures for Violin, a disc containing short pieces by many German romantic composers.



# The Record World

# 1



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

**Ambrosia:** 21-17 WAXY, 22-21 WBBF, 17-12 WCAO, 19-16 WFBR, 25-22 WFIL, 19-11 WICC, 26-23 WIFI, 22-17 WKBW, ae WNBC, 24-19 WPGC, 25-22 WRKO, 21-16 WTIC-FM, 28-24 WXLO, 24-17 KFI, d27 KFRC, d22 KHJ, 20-15 KEARTH, 13-10 PRO-FM, d25 F105, 30-27 JB105, 19-11 KC101, d19 Q107, 34-30 Y100, 28-27 14Q, 19-13 96X.

**P. Benatar:** hb-28 WCAO, 16-15 WIFI, a WKBW, hb-e WPGC, a KHJ, on JB105.

**Bros. Johnson:** 9-4 WABC, d20 WAXY, 10-8 WCAO, 5-5 WFBR, a WICC, 24-19 WNBC, 3-3 WPGC, 30-26 WRKO, 18-14 WTIC-FM, 13-12 WXLO, 7-4 WYRE, 29-26 KFI, 12-11 KFRC, 8-7 KHJ, 12-11 KEARTH, a PRO-FM, a F105, 19-15 JB105, 13-9 KC101, 5-4 Y100, 8-8 96X.

**Clash:** 7-4 WIFI, a WKBW, ahb WPGC, on KFRC, a KHJ, 27-24 PRO-FM, 34-30 JB105, a Q107, 12-11 14Q.

**Dr. Hook:** 7-5 WABC, 13-13 WAXY, 13-11 WBBF, 5-5 WCAO, 4-7 WFBR, 11-9 WFIL, 10-8 WICC, 16-14 WKBW, 15-12 WNBC, 7-6 WPGC, 3-2 WRKO, 13-11 WTIC-FM, 7-3 WXLO, 9-7 WYRE, 15-14 KFI, 20-18 KFRC, 21-10 KHJ, 18-16 KEARTH, 6-4 PRO-FM, 3-1 F105, 9-6 JB105, 4-3 KC101, 11-8 Q107, 7-17 14Q, 14-14 96X.

**R. Dupree:** d29 WCAO, on WFBR, a WFIL, a30 WICC, d29 WKBW, ae WNBC, hb-e WPGC, d30 WRKO, a29 WTIC-FM on WXLO, a KFI, on KFRC, d27 KEARTH, a33 JB105, a28 KC101, a Q107, a 14Q.

**D. Fogelberg:** a WAXY, 21-20 WBBF, 28-24 WCAO, 29-27 WFBR, 22-20 WFIL, 24-20 WICC, 17-17 WIFI, 14-13 WKBW, 28-26 WPGC, 26-22 WTIC-FM, a WXLO, 28-25 WYRE, d29 KFI, a PRO-FM, a F105, 35-31 JB105, 22-17 KC101, e-e Q107, a37 Y100.

**J. Geils:** 20-20 WIFI, a30 WTIC-FM, on KFI, a30 PRO-FM, 31-24 F105, 29-22 JB105, a Q107, 20-10 14Q.

**M. Jackson:** d26 WCAO, hb-21 WFBR, e WICC, 5-8 WPGC, 28-25 WRKO, d27 WXLO, 29-28 KFRC, 22-18 KEARTH, a33 Y100, 25-15 14Q, d15 96X.

**B. Joel:** 18-13 WABC, 9-6 WAXY, 5-4 WBBF, 4-3 WCAO, 3-6 WFBR, 9-7 WFIL, 5-2 WICC, 1-1 WIFI, 11-9 WKBW, 10-7 WNBC, 9-5 WPGC, 11-10 WRKO, 4-4 WTIC-FM 4-4 WXLO, 5-6 WYRE, 7-9 KFI, 15-16 KFRC, 3-2 PRO-FM, 7-6 F105, 5-4 JB105, 8-14 KC101, 5-5 Q107, 7-5 Y100, 10-21 96X.

**E. John:** a WAXY, a WCAO, a WICC, a WIFI, a WRKO, a PRO-FM, ahb JB105, a 14Q, a34 96X.

**Lipps, Inc.:** 10-9 WABC, d25 WCAO, 21-12 WFBR, 30-22 WICC, 24-20 WKBW, 22-17 WNBC, 25-17 WPGC, 23-21 WRKO, a WTIC-FM, 6-5 WXLO, 27-19 WYRE, 18-12 KFI, 21-13 KFRC, 2-1 KHJ, 2-1 KEARTH, 31-24 JB105, 29-20 Y100, 13-2 96X.

**Manhattans:** a WXLO, a KFI, a KHJ, a KEARTH, 36-31 Y100.

**B. Manilow:** a30 WFBR, 17-15 WFIL, 25-21 WKBW, a30 WNBC, 30-28 WPGC, d29 WRKO, e WYRE, on KFI, 29-25 KEARTH.

**P. McCartney:** d29 WAXY, ahb WFBR, d28 WICC, hb-30 WPGC, d27 WYRE, a KFI, on KFRC, a PRO-FM, d35 F105, a35 JB105, e-e Q107, a36 Y100, e 96X.

**B. Midler:** 26-23 WCAO, 17-13 WFBR, on WFIL, a WICC, 8-5 WKBW, ahb WPGC, 10-7 WRKO, a WXLO, a WYRE, a KFI, 10-9 PRO-FM, 27-21 F105, d32 JB105, 2-2 14Q, a30 96X.

**G. Numan:** 38-15 WABC, 22-19 WICC, 3-7 WIFI, d27 WNBC, 29-23 WPGC, 23-19 WTIC-FM, 26-14 WYRE, 30-28 KFI, 9-5 KFRC, a KEARTH, d33 F105, 6-12 JB105, 16-13 Q107, 17-10 Y100, 3-3 14Q, 21-6 96X.

**B. Peters:** d30 WCAO, hb-24 WFBR, on WFIL, 10-7 WKBW, 24-23 WRKO, 24-21 WXLO, 21-14 KEARTH, 23-19 PRO-FM, 33-29 JB105, on 14Q.

**Pretenders:** a35 WABC, 25-19 WAXY, 23-18 WFBR, 16-13 WICC, 4-2 WIFI, 27-25 WPGC, 10-10 WTIC-FM, d29 WYRE, 21-15 KFI, 11-9 KFRC, 7-6 KHJ, 8-7 KEARTH, 5-11 PRO-FM, 6-5 F105, 8-7 JB105, d25 Q107, 18-16 Y100, 15-12 14Q, 18-16 96X.

**K. Rogers/K. Carnes:** 25-16 WABC, 18-12 WAXY, 15-9 WBBF, 11-9 WCAO, 12-9 WFBR, 14-12 WFIL, 15-7 WICC, 15-12 WKBW, 16-13 WNBC, 26-24 WPGC, 8-5 WRKO, 8-7 WTIC-FM, 22-16 WXLO, 21-17, WYRE, 12-11 KFI, 19-17 KFRC, 19-17 KHJ, 19-17 KEARTH, 4-1 PRO-FM, 17-9 F105, 16-9 JB105, 12-4 KC101, 32-28 Y100, 23-21 14Q, 27-26 96X.

**L. Ronstadt:** 43-31 WABC, d23 WAXY, 20-15 WBBF, 22-17 WCAO, 26-19 WFBR, 12-10 WFIL, 20-15 WICC, 24-22 WIFI, 21-16 WKBW, 23-21 WNBC, 20-13 WPGC, 22-16 WRKO, 15-12 WTIC-FM, 25-23 WXLO, 29-18 WYRE, 28-25 KFI, 27-23 KFRC, 14-12 KHJ, 11-6 KEARTH, 26-20 PRO-FM, 25-20 F105, 32-28 JB105, 10-8 KC101, 29-20 Q107, a34 Y100, 18-16 14Q, 24-18 96X.

**B. Scaggs:** 25-22 WBBF, 21-21 WCAO, 25-23 WFBR, 19-17 WFIL, 21-17 WICC, 12-9 WIFI, e-29 WPGC, 19-17 WRKO, 27-21 WTIC-FM, d30 WXLO, 23-20 WYRE, 26-24 KFI, 17-14 KFRC, 27-25 KHJ, 25-23 KEARTH, 22-18 PRO-FM, 20-17 F105, 24-19 JB105, 29-24 Q107, 35-27 Y100, 27-26 14Q, 26-22 96X.

**N. Sedaka:** hb-29 WFBR, e WFIL, 17-11 WKBW, 26-24 WRKO, on KFI.

**B. Seger:** 12-7 WABC, a WAXY, 6-6 WCAO, 10-22 WFBR, 10-11 WFIL, a WICC, 22-26 WIFI, 4-3 WKBW, 6-11 WPGC, 1-1 WRKO, 11-10 WXLO, a WYRE, 4-10 KFI, 3-3 KFRC, 10-9 KHJ, 13-12 KEARTH, 1-2 F105 1-1 JB105, 7-6 Q107, 12-7 Y100, 5-8 14Q.

**F. Sinatra:** a WAXY, a WCAO, ahb WFBR, a WFIL, a WKBW, a WRKO, d26 WXLO, on KFRC, d26 KEARTH, ahb JB105.

# 2



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

**Ambrosia:** 18-12 WAXY, 21-13 WANS-FM, 24-20 WAYS, 18-11 WBBQ, 14-9 WBSR, 8-6 WCGQ, d30 WCIR, 12-7 WERC, 24-22 WFLB, 16-9 WGSV, 30-27 WHBQ, 16-5 WHHY, 15-8 WISE, 20-14 WIVY, e WKIX, 19-14 WLAC, 24-23 WLCY, 15-10 WNOX, 19-16 WMC, 16-12 WQXI, 21-17 WRFC, 25-21 WRJZ, 21-17 WSGA, 25-22 KJ100, 17-13 KX-04, 15-6 KXX-106, 19-14 BJ-105, 19-10 V100, 26-24 Q05, 5-3 Z93, d28 92Q, 11-7 94Q.

**Brothers Johnson:** 14-9 WANS-FM, 14-12 WAYS, 9-4 WBBQ,

19-14 WBSR, 22-17 WCGQ, 28-25 WCIR, 3-3 WERC, 6-3 WFLB, 29-26 WGSV, 19-15 WHBQ, 19-16 WHHY, d38 WISE, 21-16 WIVY, 8-8 WKIX, 10-8 WLAC, 19-18 WLCY, 23-21 WNOX, 9-4 WMC, 5-3 WQXI, 7-3 WRFC, 24-20 WRJZ, 1-1 WSGA, 10-7 KX-104, 23-18 KXX-106, 38-32 BJ-105, a30 Q105, 3-2 Z93, 20-16 92Q.

**Clash:** 34-31 WAYS, e WBBQ, e WCIR, 34-30 WHBQ, e WHHY, a WLAC, d23 WNOX, a WMC, a30 WQXI, e WRJZ, 23-20 KX-104, 30-28 KXX-106, e BJ-105, e Q105, e 92Q, 14-11 94Q.

**R. Crowell:** d38 WANS-FM, a WBBQ, d34 WGSV, a KX-104, a KXX-106, 25-19 94Q.

**R. Dupree:** d35 WANS-FM, d34 WAYS, e WBBQ, d26 WCGQ, e WCIR, a33 WHBQ, d35 WIVY, a WKIX, a WLAC, e WLCY, a WQXI, d29 WRJZ, a32 WSGA, e KX-104, 28-23 KXX-106, a38 BJ-105, a V100, e Q105, 29-23 Z93, e 92Q, 19-14 94Q.

**D. Fogelberg:** 9-8 WAXY, 23-18 WANS-FM, 19-19 WBBQ, 21-18 WBSR, 17-12 WCGQ, e WCIR, 27-18 WERC, 25-23 WFLB, 17-14 WGSV, 35-31 WHBQ, 27-24 WHHY, 31-22 WISE, e WKIX, d30 WLAC, e WLCY, 12-10 WMC, 18-18 WRFC, 13-12 WRJZ, 25-22 WSGA, 25-22 KXX-106, 28-25 BJ-105, 30-26 V100, 27-25 Q105, 8-6 Z93, e 92Q, 6-6 94Q.

**M. Jackson:** d26 WAYS, a WBBQ, e WCIR, a WKIX, d20 WMC, d24 WQXI, a WRJZ, 23-18 WSGA, 5-6 KX-104, 24-21 Q105, 22-20 Z93, a 92Q.

**E. John:** a WAYS, a WBBQ, a WCGQ, a WERC, a WHHY, a WIVY, a WLCY, a WQXI, a34 WSGA, a KX-104, a KXX-106, a39 BJ-105, a30 Z93, a29 94Q.

**Lipps, Inc.:** d24 WANS-FM, 28-21 WAYS, 29-20 WBBQ, e WBSR, d21 WERC, d35 WFLB, 31-24 WHBQ, a WISE, d26 WKIX, a WLAC, e WLCY, 21-18 WMC, a28 WQXI, 29-19 WSGA, 30-15 KX-104, e BJ-105, 22-19 Q105, d29 Z93, 30-22 92Q.

**P. McCartney:** a WAYS, e WBBQ, a WBSR, d27 WCGQ, a WCIR, d28 WERC, a WGSV, a35 WHBQ, a WISE, a WIVY, a WLAC, d23 WMC, d25 WQXI, a WRJZ, 33-30 WSGA, a KJ-100, e KX-104, e KXX-106, a V100, 30-26 Z93, 28-22 94Q.

**B. Midler:** 3-1 WANS-FM, 4-1 WAYS, 24-17 WBBQ, 1-1 WERC, d34 WFLB, d32 WHBQ, 2-1 WHHY, 24-18 WLAC, a WMC, a WQXI, 4-1 WRFC, d23 WRJZ, 24-16 WSGA, d27 KX-104, 10-3 KXX-106, e BJ-105, a Z93, 25-20 92Q, a26 94Q.

**G. Numan:** 7-4 WANS-FM, 8-7 WAYS, 1-1 WBBQ, 13-8 WCGQ, 13-12 WCIR, 7-4 WERC, 16-14 WFLB, 22-8 WHHY, 9-9 WISE, 16-15 WIVY, d26 WLAC, 19-15 WNOX, 17-14 WMC, a20 WQXI, 21-17 WRJZ, 6-4 WSGA, 14-12 KJ-100, 21-14 KX-104, 2-1 KXX-106, 7-5 BJ-105, 26-24 V100, 21-14 Q105, 23-17 Z93, 24-18 92Q.

**Pretenders:** 4-3 WANS-FM, 23-23 WAYS, 21-18 WBBQ, 6-5 WCGQ, 30-27 WCIR, 15-15 WERC, 20-18 WFLB, 8-7 WHBQ, 14-11 WHHY, 12-7 WISE, 17-13 WIVY, 20-16 WLAC, e WLCY, 21-16 WNOX, 13-11 WMC, 1-2 WQXI, 5-9 WRFC, 8-4 WRJZ, 12-9 WSGA, 23-21 KJ-100, d29 KX-104, 23-17 BJ-105, 18-15 V100, 16-10 Q105, 10-8 Z93, e 92Q.

**K. Rogers/K. Carnes:** 12-10 WAXY, 10-5 WANS-FM, 12-9 WAYS, 10-7 WBBQ, 1-1 WBSR, 4-2 WCGQ, 14-8 WCIR, 11-10 WERC, 10-8 WFLB, 3-2 WGSV, 16-9 WHBQ, 7-4 WHHY, 10-1 WISE, 18-12 WIVY, 16-10 WKIX, 12-9 WLAC, 23-22 WLCY, 10-7 WNOX, 15-12 WMC, 21-18 WQXI, 20-13 WRFC, 15-5 WRJZ, 10-7 WSGA, 7-8 KX-104, 19-17 KXX-106, e BJ-105, 16-14 V100, 23-22 Q105, 21-18 Z93, 18-14 92Q, 10-9 94Q.

**L. Ronstadt:** 20-19 WAXY, 19-12 WANS-FM, 20-17 WAYS, d27 WBBQ, 20-17 WBSR, 21-15 WCGQ, 29-24 WCIR, 14-9 WERC, 22-19 WFLB, 25-21 WGSV, 32-25 WHBQ, 24-17

# Hottest:

## Rock

Robbie Dupree, Paul McCartney, Bette Midler

## Disco

Lipps, Inc.

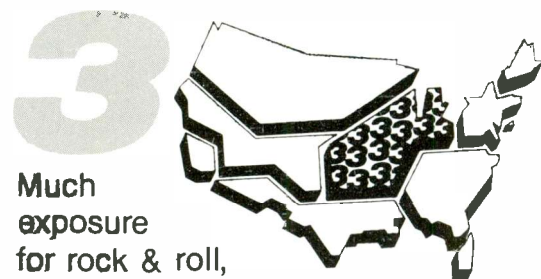


# Radio Marketplace

WHYY, 14-11 WISE, 23-19 WIVY, 23-21 WLAC, 22-21 WLCY, 28-23 WQXI, 23-19 WRFC, 12-11 WRJZ, 15-12 WSGA, 23-13 KJ-100, 25-22 KX-104, 20-16 KXX-106, 31-27 BJ-105, 29-27 V100, d29 Q105, a 92Q, 16-13 94Q.

**B. Scaggs:** 15-13 WAKY, 12-8 WANS-FM, 21-18 WAYS, 23-15 WBBQ, 15-10 WCGQ, 26-21 WCIR, 20-12 WERC, 26-24 WFLB, 24-19 WHBQ, 17-11 WHYY, 4-2 WISE, 33-26 WIVY, 29-20 WKIX, 27-23 WLAC, d30 WLCY, 16-13 WNOX, 20-17 WMC, 18-10 WQXI, 24-21 WRFC, 18-14 WRJZ, 22-20 WSGA, 26-23 KJ-100, 16-16 KX-104, 13-10 KXX-106, 26-22 BJ-105, 21-19 V100, 29-27 Q105, 7-5 Z93, d30 92Q, 7-3 94Q.

**B. Seger:** a31 WAKY, a WANS-FM, a WAYS, d28 WBBQ, d24 WCGQ, a WCIR, a WERC, a WGSV, e WHBQ, a26 WISE, a WIVY, d27 WRFC, 31-27 WSGA, e KJ-100, 5-7 KXX-106, e V100, e Q105, a28 Z93, e 92Q, 21-16 94Q.



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

**Ambrosia:** 28-13 CKLW, 25-15 WDRQ, a27 WEFM, 13-6 WFFM, 29-22 WGCL, 16-14 WHB, a WLS, 9-4 WNDE, 29-24 WOKY, 19-12 WPEZ, 28-24 WSKS-FM, 16-16 WZUU, 15-14 WZZP, 23-18 KBEQ, 25-22 KSLQ, a23 KXOK, 26-19 Q102, 23-19 92X, 18-14 96KX.

**R. Dupree:** d30 CKLW, on WDRQ, on WGCL, a21 WHB, a WPEZ, a WSKS-FM, a WZUU, d39 WZZP, d29 KBEQ, a30 Q102.

**Firefall:** on WDRQ, 30-24 WEFM, on WFFM, a WGCL, on WOKY, 24-19 WZZP, 30-24 KBEQ, a27 KSLQ, 15-15 KWK, a30 KXOK, on 92X.

**B. Midler:** d21 CKLW, d28 WDRQ, 25-18 WFFM, 28-27 WGCL, 10-10 WHB, a WNDE, on WSKS-FM, a WZUU, 16-15 WZZP, d-26 KBEQ, a28 KXOK.

**G. Numan:** 6-8 WDRQ, 1-1 WEFM, 7-5 WGCL, a13 WLS, 20-11 WOKY, 25-20 WPEZ, 13-9 WSKS-FM, 18-11 KBEQ, 20-15 KSLQ, 29-23 Q102, 22-11 92X.

**Pretenders:** 23-23 WDRQ, 2-3 WEFM, 12-8 WGCL, 22-9 WLS, a WOKY, 23-18 WPEZ, 15-12 WSKS-FM, on WZZP, 26-20 KBEQ, a28 Q102, 20-13 92X.

**K. Rogers/K. Carnes:** 29-24 CKLW, 20-14 WDRQ, 21-12 WFFM, 7-3 WHB, 32-20 WLS, 3-2 WNDE, 14-6 WOKY, 18-16 WPEZ, 4-8 WSKS-FM, 9-1 WZUU, 8-2 WZZP, 12-9 KBEQ, 6-4 KSLQ, 6-5 KXOK, 24-18 Q102, 16-8 92X.

**L. Ronstadt:** a CKLW, on WDRQ, 19-12 WEFM, 14-9 WGCL, 15-7 WHB, a40 WLS, 20-18 WOKY, 20-14 WPEZ, 30-20 WSKS-FM, d21 WZUU, 7-6 WZZP, d17 KBEQ, 2-6 KSLQ, 14-9 KXOK, 20-15 Q102, 25-20 92X, 5-2 96KX.

**B. Scaggs:** on CKLW, 30-29 WDRQ, 18-15 WEFM, on WFFM, 17-16 WGCL, on WOKY, 15-9 WPEZ, 21-18 WSKS-FM, 11-11 WZZP, 27-19 KBEQ, a29 Q102, 20-18 92X, 14-11 96KX.

**N. & D. Sedaka:** a27 WDRQ, d29 WGCL, a22 WNDE, a29 WOKY.

**B. Seger:** on WDRQ, d30 WEFM, d30 WFFM, a19 WHB, d28 KBEQ, a19 KSLQ, a KWK, 26-16 KXOK, d26 96KX.



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

**Ambrosia:** 20-17 WEAQ, 7-6 WGUY, 13-9 WJBQ, 23-13 WOW, 24-21 WSPT, 8-3 KCPX, 20-15 KDWB, 17-10 KGW, 21-13 KING, 16-12 KJR, 15-9 KKLS, e KKO, 18-10 KLEO, 16-8 KMJK, 14-7 KSTP-FM.

**R. Dupree:** a24 WEAQ, 29-23 KCPX, 23-20 KDWB, 27-25 KGW, 30-25 KING, 18-14 KJR, d26 KKLS, e KKO, a KLEO, d31 KMJK.

**D. Fogelberg:** 14-11 WEAQ, 15-14 WGUY, 19-13 WJBQ, 17-14 WOW, 17-12 WSPT, 24-21 KCPX, 13-10 KDWB, 24-22 KGW, 15-7 KING, 23-21 KJR, 17-12 KKLS, 24-22 KKO, 28-22 KLEO, 28-23 KMJK, 15-11 KSTP-FM.

**P. McCartney:** e WEAQ, d11 WGUY, d29 WSPT, a KCPX, d25 KJR, a KKO, a KLEO, d32 KMJK.

**B. Midler:** d25 WEAQ, a WGUY, 26-22 KSPX, 16-12 KDWB, 16-11 KING, e KJR, a KMJK, a KSTP-FM.

**G. Numan:** 27-26 WGUY, 18-14 KCPX, 3-3 KDWB, d26 KJR, 19-11 KKO, 33-27 KLEO, 30-21 KMJK.

**Pretenders:** 6-5 WGUY, d29 WOW, 7-3 WSPT, 4-4 KDWB, e KJR, 28-22 KKLS, a KKO, 26-21 KLEO, 10-4 KMJK, 18-18 KSTP-FM.

**K. Rogers/K. Carnes:** 15-14 WEAQ, 20-16 WGUY, 18-14 WJBQ, 4-2 WOW, 10-4 WSPT, 9-5 KCPX, 5-2 KDWB, 16-14 KGW, 10-5 KING, 20-17 KJR, 8-7 KKLS, 13-9 KKO, 12-7 KLEO, 19-15 KMJK, 10-4 KSTP-FM.

**L. Ronstadt:** 13-10 WEAQ, 18-18 WGUY, 14-10 WJBQ, 21-12 WOW, 16-10 WSPT, 30-18 KCPX, 12-7 KDWB, d28 KGW, d23 KING, 22-18 KJR, a25 KKLS, e KKO, 24-18 KLEO, 29-26 KMJK, 16-14 KSTP-FM.

**B. Scaggs:** d29 WEAQ, 26-22 WGUY, 28-15 WSPT, 23-17 KCPX, 17-13 KDWB, 14-13 KGW, 13-9 KJR, d25 KKO, 21-14 KLEO, 27-22 KMJK, d20 KSTP-FM.

**B. Seger:** d24 WSPT, a KGW, a KING, d22 KJR, d28 KKLS, a KMJK, a KSTP-FM.



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

**Ambrosia:** 23-18 WQUE, 26-21 WTX, 16-11 KFMK, 19-17 KILT, 30-18 KNOE-FM, 14-10 KRBE, 27-24 KROY-FM, d28 KTS, 14-10 KUHL, 18-15 B100, 28-24 B97.

**R. Dupree:** a WQUE, 28-24 KFMK, d39 KILT, a KNOE-FM, 30-27 KRBE, a KROY-FM, a KTS, d24 KUHL, on B100.

**Firefall:** on WQUE, a WTX, on KNOE-FM, on KTS, a B100, a B97.

**D. Fogelberg:** 20-14 WQUE, a40 WTX, 21-21 KFMK, 39-35 KILT, 22-21 KNOE-FM, on KRBE, d29 KROY-FM, 24-17 KUHL, 20-19 B100, a B97.

**M. Jackson:** a WQUE, 19-8 WTX, 23-17 KFMK, 34-24 KILT, d27 KNOE-FM, a29 KRBE, d23 KUHL.

**Lipps, Inc.:** d28 WQUE, 25-15 WTX, 3-2 KFMK, 18-6 KILT, 7-6 KRBE, on KROY-FM, 21-9 KTS, 10-5 B100, 29-23 B97.

**B. Midler:** 28-23 WQUE, 29-26 WTX, a KFMK, 14-12 KILT, on KTS, a B100, a B97.

**G. Numan:** 24-21 WQUE, 5-1 WTX, d30 KFMK, 29-22 KRBE, 13-6 KROY-FM, d22 KTS, 15-15 KUHL, 21-16 B100, d25 B97.

**Pretenders:** 22-16 WQUE, 18-11 WTX, a KFMK, 20-17 KNOE-FM, 18-17 KRBE, 15-7 KROY-FM, a KTS, 29-27 KUHL, 13-13 B100, 20-15 B97.

**K. Rogers/K. Carnes:** 15-11 WQUE, 3-3 WTX, 18-7 KFMK, 11-10 KILT, 31-28 KNOE-FM, 22-20 KRBE, 21-15 KROY-FM, 9-5 KTS, 17-12 KUHL, 21-16 B97.

**L. Ronstadt:** 21-17 WQUE, d35 WTX, 20-13 KFMK, 35-27 KILT, 27-20 KNOE-FM, 26-24 KRBE, 25-23 KROY-FM, 26-17 KTS, on KUHL, 22-20 B100, 27-22 B97.

**B. Scaggs:** 18-13 WQUE, 31-28 WTX, 27-20 KILT, 25-24 KNOE-FM, 15-13 KRBE, 19-14 KROY-FM, 30-23 KTS, 21-20 KUHL, 25-23 B100, on B97.

**B. Seger:** 29-25 KFMK, d33 KNOE-FM, a KROY-FM, a KUHL, a B100.



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

**Ambrosia:** 21-18 KIMN, 39-36 KNUS, 30-27 KOFM, 26-20 KOPA, d16 KVIL, 21-18 KYGO, 12-5 KZZP.

**R. Dupree:** a KIMN, 37-34 KNUS, d30 KOFM, e KOPA, a KYGO.

**M. Jackson:** 31-30 KNUS, 29-23 KOPA, d19 KVIL.

**Journey:** 6-5 KIMN, 21-19 KNUS, 26-23 KOFM, 4-6 KOPA, 4-6 KUPD, 6-5 KYGO, 2-2 Z97.

**Lipps, Inc.:** 36-24 KNUS, a KOFM, d28 KOPA, a KVIL.

**P. McCartney:** a KIMN, e KNUS, a KOPA, a KYGO, a24 KZZP.

**B. Midler:** 7-3 KIMN, 2-2 KNUS, e KOFM, a KVIL, a28 KZZP, a19 Z97.

**G. Numan:** 1-1 KNUS, e KOFM, 23-16 KOPA, 12-5 KUPD, a21 KZZP, 11-4 Z97.

**Pretenders:** 26-26 KIMN, 13-11 KNUS, 17-14 KOFM, 24-19 KOPA, 28-25 KUPD, 26-26 KYGO, 19-14 KZZP.

**K. Rogers:** a KNUS, a KOPA.

**K. Rogers/K. Carnes:** 3-2 KIMN, 18-15 KNUS, 18-15 KOFM, 11-4 KOPA, 17-12 KVIL, 3-2 KYGO, 10-7 KZZP.

**L. Ronstadt:** 19-16 KIMN, 32-31 KNUS, 28-25 KOFM, 14-8 KOPA, 23-18 KUPD, 19-16 KYGO, 14-13 Z97.

**B. Scaggs:** 16-13 KIMN, 25-25 KNUS, e KOFM, 15-10 KOPA, 27-22 KUPD, 16-13 KYGO, 15-12 KZZP.

## B.O.S.

Michael Jackson; Lipps, Inc.

## Country

Robbie Dupree, Bette Midler, Frank Sinatra

## A/C

None

## LP Cuts

Kenny Rogers ("Love The . . .") WAYS, WBBQ, WGCL, WHBQ, WRKO, KFMK, KFRC, KNUS, KOPA, KRTH., KX104, Z93, 94Q.



# Asher Cites Communication as Key to CBS's Success

(Continued from page 3)

petitors slowed down, and now we're making huge progress where we were hanging by our teeth for a number of years. In Scandinavia we're clearly the number one company. In Holland we're number one.

"Domestically we got our stride back, and consequently got our self-confidence back. I think last summer or last year for a lot of people was about the equivalent of stomach pain. We did a few things differently; perhaps paid a little more attention to what we were doing and why we were doing it; eased off on this panic station approach; and lo and behold we had some good people and some good product and a lot of nice things happened."

One of the Group's primary projects throughout 1979 that paid off in the first quarter of this year involved a plan to improve communication between people within the company. Asher indicated that weekly meetings in which all department heads participate have proven fruitful in helping to channel employees' efforts in one direction. "One of the things that seemed to happen a little bit last summer was that there was so much pressure from the terrible conditions that people were running around trying to do things and didn't have time to talk to each other," Asher explained. "That really makes it worse. You have to have a sort of structure and flow of information, and people have to know what is expected of them, rather than having a change every five minutes. If you can't get your people all turned in the same direction at the same time with all the resources you have, then you're giving a hell of a lot and getting nothing for it."

The weekly meetings, Asher said, are merely an attempt to "get the people to talk to each other more." With the CBS artist roster continually growing, on both sides of the ocean, the need increases for improved communication at each level of the company. Only in this way, according to Asher, can the company hope to develop effective programs to suit the unique demands of its artists.

Asher's emphasis on communication and weekly meetings would seem undue were he any less emphatic about the Group's commitment to breaking new artists. "We're going to be doing a whole bunch of things to try to break more new artists," he said, "because it's the key issue as far as I'm concerned. The number of new faces on the scene is shrinking alarmingly, and there are all kinds of reasons why this is so. It's difficult to do (break new acts)

in a major record company because you have a lot of major artists you have to worry about. It's difficult to do at radio because the playlists keep getting tighter. But we've got to do it for our own health, I think. The industry has to do it for its own health."

Releasing 10-inch sampler discs by new artists and investigating alternatives means of distribution are two areas the Group will pay special attention to in its attempts to break more new artists. Of the 10-inch discs, Asher said simply, "it's an idea that might be crazy, but it might work too. If it goes down in flames at least we'll be hung for being wolves instead of sheep."

Admitting that the notion of exploring alternative distribution means "sounds ominous but isn't," Asher noted that new wave product now finds its way into a network of specialty stores across the country which alone can boost the sale of a particular piece of product into the 25,000 range. "Maybe," Asher surmised, "we have to pay more attention to this type of distribution as a way of getting these things off the ground at the beginning. Latin distribution is like that: unless you get a huge hit out of the box, the specialty shops are the only place to start. You can't walk into Handelman with this product. You've got to be willing to experiment."

The Group's artist development strategy takes into account not only new artists, but also established artists and artists on the verge of breaking out. To this end, the company is currently experimenting with special promotional alignments, project teams (in which one product manager plus representatives from publicity, artist development, A&R and promotion work on behalf of one artist), and, said Asher, "new advertising concepts and saturation in

small markets from every media.

"It's an attempt to meet a specific problem," Asher said of these efforts, "and to see if we can do it successfully this way. If it works, we'll do it more; if not, we won't."

In line with this new emphasis on internal communication and on artist development is the Group's continual efforts towards breaking international artists in the United States and expanding American artists' success domestically into foreign markets. On the international level, Asher revealed that the number of foreign artists the company is currently trying to break on these shores is triple the number of three years ago. This he attributed not to any strategic philosophy, but rather to people within the company simply liking more of the music they hear on these artists' records.

Asked if CBS is becoming more aggressive in promoting American artists overseas, Asher opined as to how he felt it was more a case of American artists becoming more aware of the international market and of CBS becoming better at promoting them. "We've been working at breaking U.S. acts overseas on a very serious basis for quite a number of years," Asher stated. "We've been working on our coordination, on the integration of marketing plans and on the integration of efforts from country to country, on timing, on the use of similar material here and there, on tying in to tours. I hope we're always aggressive, but I'm not quite sure we were always as efficient as we are now. We learned a lot of things the hard way. Perhaps there's a little less wasted effort these days."

CBS's trump card in its overseas promotion on behalf of American artists has been the strength of its black music depart-

ment here. Because of the quality of its black artist roster, the Records Group has been particularly zealous in its efforts abroad. "We figured as long as there was going to be so much of that good material available to us," said Asher, "it was worth the effort to try to expand the markets in a lot of places where they were nonexistent. It's been expanding at a fairly steady pace over the last four or five years, at least our business has in that area. The Michael Jackson album is a phenomenon over there as well as over here. How much of that is due to our efforts over the last five or six years and how much is due to just an unbelievable record, I don't know. Same story with Earth, Wind and Fire. We must have spent over a quarter of a million dollars on that group internationally before it started to sell. And I don't mean just artist advances; I mean flat marketing expenses of one kind or another before we were getting any of it back. And now it's all coming back and then some."

Nevertheless, Asher cautioned that all of CBS's muscle would go for naught in the absence of the right ingredients in the market. He noted that Anita Ward's CBS-distributed TK single "Ring my Bell" "took off like a shot" overseas, and that all the company had to do was keep up with the demand for product. "Usually it isn't that easy," he said. "It really depends on the artist, the material, where you are and what you're doing at any given time. In the last year or so our French company has done an extremely good job breaking music in France, especially rock music. People say the French market is moving more into rock. Well, it is. The results have been spectacular." He added that the triangle of France, Holland and England has become one of the most important international markets recently for rock music product from the States.

## Artist-Label Relations

As he ruminated on the methods of breaking artists in foreign markets, Asher pointed out that one of the key factors in the process is artist-label communication. Since becoming reacquainted with the American market on a daily basis, Asher said he has been struck repeatedly by the dearth of substantial information passing between major artists and their labels. "Gamesmanship," according to Asher, between lawyers, agents, managers, label executives and even the artists themselves has led to counterproductive decisions resulting in a "lack of information as to the real needs and

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## Tourists in N.Y.



Epic recording group the Tourists recently appeared at New York's Bottom Line, featuring music from their debut album, "Reality Effect," produced by Tom Allum. Pictured backstage are, from left: Dick Asher, deputy president and chief operating officer, CBS/Records Group; Don Dempsey, senior VP and general manager, E/P/A; Tourists David Stewart and Jim "Do It" Toomey; Lennie Petze, vice president, national A&R. Epic; Ann Lennox, Tourists.



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—Tuesday, April 29th will mark what would have been the 81st birthday of the incomparable genius, **Duke Ellington**. A number of stations nationally are scheduling tributes.

Though reggae is far from being considered widely accepted in this country, with the ever-increasing number of groups that are playing it or some deviation of it a few names are already beginning to appear frequently with successful product. One of the most recently recognized newcomers is **Denis Bovell**. Based in Britain, Bovell has thus far distinguished himself as a producer for **Linton Kwesi Johnson**, **I-Roy**, **The Slits** and others. He is also the guitarist and composer with **Matumbi**, and the group's single on EMI, "Point Of View," has just been issued here. It is a blending of R&B from the fifties with reggae. The Barbados-born musician, who has also recorded under the name **Blackbeard**, is now writing the score for "Babylon," a film about black youngsters living in South London. A soundtrack album on the Chrysalis label will be released in July, and among those Bovell intends to have perform the music are **The Specials**.

The up and coming artist, **Mark Sadane**, whom you may have read about in previous columns, put on a fabulous performance at Leviticus last week. The showcase, produced by **Wayne Garfield**, attracted a capacity audience that included **Stephanie Mills**, **Phyllis Hyman** and others. Also represented in the house were three major record labels, all expressing interest. Sadane is expected to announce an agreement with a major producer in the near future. Billed as a "universal image for the Eighties," he will be the opening act for **Stephanie Mills'** concert at Newark's Symphony Hall on May 10th.

**Charles Stuart & Good News**, a refreshing group that combines rock, reggae, dance and gospel music into an irresistible show, were a hit at the Playboy Resort in Great Gorge, New Jersey this past weekend. An additional show was added to accommodate the crowd. Watch for future dates in the New York area for this ensemble.

**Patti Labelle** made her debut on Broadway last week with seven rousing shows that kept the audience on its feet. No less outstanding was opener, **Jerry Butler**, who performed old and new favorites. His updated version of "Western Union Man" might be a successful single if it's ever pressed. Butler also featured the lovely **Debra Henry** in a duet that brought a standing ovation each night.

LOS ANGELES: As of Friday (18), KGFJ/AM and KUTE/FM no longer had **Greg Howard** as general manager. Howard has relocated elsewhere in the Inner City chain—no specifics have yet been announced. There were also changes in the sales and promotion departments. **Reggie Utley**, former promotion director, will retain his on-the-air position, while **Cleveland O'Neil**, former sales executive, has shifted into the promotion position. **Bob Looney**, a former em-

ployee for Inner City, has been named interim general manager as well as sales manager for both stations. According to O'Neil, "Inner City has now formed a public relations and promotion department for both KGFJ and KUTE."

ARC Records has moved into what they call "The Complex," located at 2323 Cornith Street, West Los Angeles.

**Andre Montel**, former west coast regional promotion representative for Motown is no longer with that company.

Having been on RW's pop singles chart for 15 weeks, **Billy Preston** and **Syretta Wright** are celebrating their hitbound single, "With You I'm Born Again," charted this week at five/bullet. According to Preston, "It feels really good to be back on top, because a lot of people thought I was out of the business. But, as you can see, I'm

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## Black Oriented Album Chart

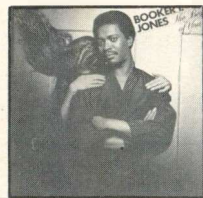
MAY 3, 1980

- 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
- LET'S GET SERIOUS**  
JERMAINE JACKSON/Motown M7 928R1
- WARM THOUGHTS**  
SMOKEY ROBINSON/Tamla TB 367M1 (Motown)
- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- RAY, GOODMAN AND BROWN**  
Polydor PD 1 6240
- SPIRIT OF LOVE**  
CON FUNK SHUN/Mercury SRM 1 3806
- TWO**  
G.Q./Arista AL 9511
- THE GAP BAND II**  
Mercury SRM 1 3804
- MOUTH TO MOUTH**  
LIPPS, INC./Casablanca NBLP 7197
- TWO PLACES AT THE SAME TIME**  
RAY PARKER, JR. AND RAYDIO/Arista AL 9515
- SWEET SENSATION**  
STEPHANIE MILLS/20th Century Fox T603 (RCA)
- SKYWAY**  
SKYY/Salsoul SA 8532 (RCA)
- THE BLUE ALBUM**  
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- AFTER MIDNIGHT**  
MANHATTANS/Columbia JC 36411
- EVERY GENERATION**  
RONNIE LAWS/United Artists LT 1001
- LOVE SOMEBODY TODAY**  
SISTER SLEDGE/Cotillion SD 16012 (AtI)
- LADY T**  
TEENA MARIE/Gordy G7 992R1 (Motown)
- SKYLARKIN'**  
GROVER WASHINGTON, JR./Motown M7 933R1
- BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- 10 1/2**  
DRAMATICS/MCA 3196
- REACHING FOR TOMORROW**  
SWITCH/Gordy G8 993M1 (Motown)
- YOU'LL NEVER KNOW**  
RODNEY FRANKLIN/Columbia NJC 36122
- MASSTERPIECE**  
MASS PRODUCTION/Cotillion SD 5218 (AtI)
- HOT BOX**  
FATBACK/Spring SP 1 6726 (Polydor)
- WINNERS**  
KLEER/Atlantic SD 19262
- RAPPER'S DELIGHT**  
SUGARHILL GANG/Sugarhill SH 245
- RELEASED**  
PATTI LABELLE/Epic JE 36381
- THE GLOW OF LOVE**  
CHANGE/Warner/RFC RFC 3438
- L.A. BOPPERS**  
Mercury SRM1 3816
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 8 FOR THE '80s**  
WEBSTER LEWIS/Epic JE 36197
- PARADISE**  
PEABO BRYSON/Capitol S00 12063
- TWO TONS O' FUN**  
Fantasy/Honey F 9584
- CATCHING THE SUN**  
SPYRO GYRA/MCA 5108
- PRINCE**  
Warner Bros. BSK 3366
- DREAM COME TRUE**  
EARL KLUGH/United Artists LT 1026
- BRASS CONSTRUCTION**  
United Artists LT 977
- SIT DOWN AND TALK TO ME**  
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- IN 'N' OUT**  
STONE CITY BAND/Gordy G7 991R1 (Motown)
- BACK FOR MORE**  
AL JOHNSON/Columbia NJC 36266
- GLORYHALLASTOOPID**  
PARLIAMENT/Casablanca NBLP 7195
- DANCIN' AND LOVIN**  
SPINNERS/Atlantic SD 19256
- MONSTER**  
HERBIE HANCOCK/Columbia JC 36415
- 1980**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- AFTER THE RAIN**  
SIDE EFFECT/Elektra 6E 261
- THE DANCE OF LIFE**  
NARADA MICHAEL WALDEN/Atlantic SD 19259

## PICKS OF THE WEEK

### POWER

THE TEMPTATIONS—Gordy G8-994M1

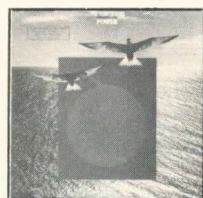


The Temps mark their return home to the Motown family with a beautiful eight tune package.

Produced by Berry Gordy, Angelo Bond and William Weatherspoon, it offers a hint of their old sound while blending a touch of something new. Side two contains three ballads that are among some of the best things they have ever performed. Watch for "Can't You See Sweet Thing."

### THE BEST OF YOU

BOOKER T. JONES—A&M SP-4798



This album's winning ways may come as a surprise to many. The former Memphis musician has a

pleasant voice and performs on seven original tunes that should have good pop appeal. He is most effective on the slow and moderate tempo ballads, such as the title track, and "Will You Be The One."

### DREAM COME TRUE

EARL KLUGH—United Artists LT-1026

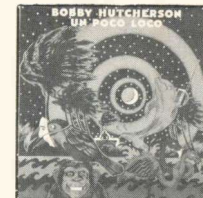


Always a favorite with the jazz fusion and A/C audiences, Klugh concentrates here on

his traditional sound. Seven of the eight selections are written by this talented acoustic guitarist with strings and horns skillfully charted by David Mathews. Among the tracks well-suited for airplay are "Spellbound" and "Message To Michael."

### UN POCO LOCO

BOBBY HUTCHERSON—Columbia FC 36402



Hutcherson, one of the most talented vibe players around, does a bit of exploring beyond the tradi-

tion of his earlier efforts. Aided by George Cables, John Abercrombie, Chuck Domanico and Peter Erskine, he performs magnificently in a mellow musical setting. This LP is ideal for jazz and fusion airplay.



# Black Oriented Singles

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

MAY 3	APR. 26		WKS. ON CHART
1	1	<b>DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)</b> ISLEY BROTHERS T-Neck 9 2290 (CBS) (3rd Week)	10
2	2	<b>STOMP!</b> BROTHERS JOHNSON/A&M 2216	13
3	3	<b>DON'T PUSH IT, DON'T FORCE IT</b> LEON HAYWOOD/ 20th Century Fox 2443 (RCA)	11
4	5	<b>LADY WHISPERS</b> /Solar 11928 (RCA)	8
5	6	<b>LET ME BE THE CLOCK</b> SMOKEY ROBINSON/Tamla 54311 (Motown)	8
6	4	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> GAP BAND/Mercury 76037	13
7	8	<b>GOT TO BE ENOUGH</b> CON FUNK SHUN/Mercury 76051	8
8	12	<b>LET'S GET SERIOUS</b> JERMAINE JACKSON/Motown 1469	7
9	19	<b>FUNKYTOWN</b> LIPPS, INC./Casablanca 2233	7
10	11	<b>TWO PLACES AT THE SAME TIME</b> RAY PARKER JR. & RAYDIO/Arista 0494	8
11	7	<b>BOUNCE, ROCK, SKATE, ROLL, PT. I</b> VAUGHAN MASON AND CREW/Brunswick 55548	15
12	10	<b>STANDING OVATION</b> G.Q./Arista 0483	13
13	9	<b>YOU ARE MY HEAVEN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	15
14	20	<b>ALL-NIGHT THING</b> INVISIBLE MAN'S BAND/Mango 103	8
15	15	<b>HIGH SKYY</b> /Salsoul 2113 (RCA)	10
16	23	<b>MINUTE BY MINUTE</b> PEABO BRYSON/Capitol 4844	6
17	22	<b>WE OUGHT TO BE DOIN' IT</b> RANDY BROWN/Chocolate City 3204 (Casablanca)	8
18	18	<b>I'M BACK FOR MORE</b> AL JOHNSON (WITH JEAN CARN)/ Columbia 1 11207	10
19	27	<b>SWEET SENSATION</b> STEPHANIE MILLS/20th Century Fox 2449 (RCA)	5
20	13	<b>AND THE BEAT GOES ON</b> WHISPERS/Solar 11894 (RCA)	16
21	24	<b>REACH YOUR PEAK</b> SISTER SLEDGE/Cotillion 45013 (Atl)	7
22	25	<b>SHINING STAR</b> MANHATTANS/Columbia 1 11222	8
23	33	<b>LANDLORD</b> GLADYS KNIGHT & THE PIPS/Columbia 1 11239	3
24	26	<b>RIGHT IN THE SOCKET</b> SHALAMAR/Solar 11929 (RCA)	7
25	14	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY)</b> SPINNERS/Atlantic 3637	16
26	16	<b>SPECIAL LADY</b> RAY, GOODMAN & BROWN/Polydor 2033	21
27	32	<b>GOTTA GET MY HANDS ON SOME MONEY</b> FATBACK/ Spring 3008 (Polydor)	6
28	31	<b>INSIDE OF YOU</b> RAY, GOODMAN & BROWN/Polydor 2077	6
29	17	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic 9 50838	11
30	21	<b>WELCOME BACK HOME</b> DRAMATICS/MCA 41178	13
31	38	<b>OVERNIGHT SENSATION</b> JERRY KNIGHT/A&M 2215	4
32	36	<b>TONIGHT I'M ALRIGHT</b> NARADA MICHAEL WALDEN/ Atlantic 3655	6
33	40	<b>A LOVER'S HOLIDAY</b> CHANGE/Warner/RFC 49208	3
34	46	<b>CLOUDS</b> CHAKA KHAN/Warner Bros. 49216	2
35	42	<b>LET THIS MOMENT BE FOREVER</b> KWICK/EMI-America 8037	3
36	28	<b>TOO HOT KOOL &amp; THE GANG</b> /De-Lite 802 (Mercury)	17
37	41	<b>FOREVER MASS PRODUCTION</b> /Cotillion 45009 (Atl)	4
38	29	<b>EVERY GENERATION</b> RONNIE LAWS/United Artists 1334	15



MAY 3, 1980

39	45	<b>POWER TEMPTATIONS</b> /Gordy 7183 (Motown)	2
40	64	<b>BACK TOGETHER AGAIN</b> ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3661	2
41	48	<b>WINNERS</b> KLEER/Atlantic 3650	4
42	52	<b>COMING DOWN FROM LOVE</b> BOBBY CALDWELL/Clouds 21 (TK)	4
43	47	<b>BABY (THIS LOVE THAT WE'VE FOUND)</b> HEAT/MCA 41203	4
44	51	<b>THAT THANG OF YOURS</b> JOHN & ARTHUR SIMMS/ Casablanca 2251	4
45	50	<b>AFTER YOU</b> DIONNE WARWICK/Arista 0498	4

CHARTMAKER OF THE WEEK

46	—	<b>WE'RE GOIN' OUT TONIGHT</b> CAMEO Chocolate City 3206 (Casablanca)	1
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47	53	<b>SHEET MUSIC</b> BARRY WHITE/Unlimited Gold 9 1415 (CBS)	2
48	44	<b>THE BEST LOVE I EVER HAD</b> JERRY BUTLER/Phila. Intl. 9 3746 (CBS)	7
49	56	<b>TAKE YOUR TIME (DO IT RIGHT) PART I</b> THE S.O.S. BAND/ Tabu 9 5522 (CBS)	3
50	55	<b>SEXY EYES</b> DR. HOOK/Capitol 4831	4
51	65	<b>I CAN'T GO ON LIVING WITHOUT YOU</b> TAVARES/Capitol 4846	2
52	57	<b>LET THE MUSIC TAKE ME</b> PATRICE RUSHEN/Elektra 46604	3
53	58	<b>JUST US/I GOT THE FEELING</b> TWO TONS O'FUN/Fantasy/ Honey 888	3
54	61	<b>GIVE UP THE FUNK (LET'S DANCE)</b> B.T. EXPRESS/Columbia 1 11249	3
55	62	<b>FROM 9:00 UNTIL LAKESIDE</b> /Solar 11931 (RCA)	3
56	63	<b>STARS IN YOUR EYES</b> HERBIE HANCOCK/Columbia 1 11236	2
57	60	<b>THE GET-DOWN MELLOW SOUND PLAYERS ASSOCIATION</b> / Vanguard 35214	3
58	59	<b>YOU GAVE ME LOVE</b> CROWN HEIGHTS AFFAIR/De-Lite 803 (Mercury)	3
59	66	<b>THE GROOVE</b> RODNEY FRANKLIN/Columbia 1 11251	2
60	30	<b>COMPUTER GAME</b> YELLOW MAGIC ORCHESTRA/Horizon 127 (A&M)	14
61	67	<b>I'LL BE AROUND</b> WAR/MCA 41209	2
62	68	<b>GIMME SOMETHING REAL</b> WARDELL PIPER/Midsong 7 72000 (CBS)	2
63	—	<b>YOU AND ME</b> ROCKIE ROBBINS/A&M 2231	1
64	—	<b>SAME OLD SONG (SAME OLD STORY)</b> RANDY CRAWFORD/ Warner Bros. 49222	1
65	54	<b>YOU GOT WHAT IT TAKES</b> BOBBY THURSTON/Prelude 8009	9
66	37	<b>MUSIC TRANCE</b> BEN E. KING/Atlantic 3635	11
67	—	<b>BIGGEST PART OF ME</b> AMBROSIA/Warner Bros. 49225	1
68	—	<b>I DON'T WANT TO BE WITH NOBODY ELSE</b> ALTON McCLAIN & DESTINY/Polydor 2073	1
69	—	<b>SHE'S OUT OF MY LIFE</b> MICHAEL JACKSON/Epic 9 50871	1
70	34	<b>TODAY IS THE DAY</b> BAR-KAYS/Mercury 76036	13
71	35	<b>IS THIS THE BEST (BOP-DOO-WAH)</b> L.A. BOPPERS/Mercury 76038	13
72	39	<b>UNDER YOUR SPELL</b> PHYLLIS HYMAN/Arista 0495	8
73	49	<b>SUGAR</b> KENNY DOSS/Bearsville 49197 (WB)	6
74	69	<b>CALL ME</b> BLONDIE/Chrysalis 2414	3
75	71	<b>NOW I'M FINE</b> GREY & HANKS/RCA 11922	6

**"INSIDE OF YOU"**  
Something Special, happening all over again.

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FROM THEIR GOLD ALBUM, "RAY, GOODMAN & BROWN"  
ON POLYDOR RECORDS & TAPES.



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## Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ The week's two top albums are Really Big News: the debut of a talented duo, and the return to center stage of the essential male vocal group.

"**Watson Beasley**" (Warner Bros.) is the first album by Gina Watson and Alfred Beasley, an American husband-and-wife team who were produced in Montreal by Peter Alves. (Alves was co-producer of last year's "Witch Queen" album.) Among the eight cuts, there seems almost too much good music here to appreciate immediately. The album notes alone are heartening: drummer Beasley and vocalist Watson wrote most of the songs with Alves and the rhythm players; they are also credited with arranging and production assistance. Their sound is an often ingenious mix of rock, R&B and disco that's energetic and attractive song after song and listening after listening. The standout among highlights of formidable magnitude: "What's on My Mind" (5:22), a steamroller of a cut, done at funk tempo, but with an intense, peaktime punch. Gina Watson is a hot singer, no doubt about it—she sings out sharp and gutsy right through the dense electronic rhythm, spiralling into a gospelly call and answer with Beasley's tenor in the last half. In the first flush of excitement, the fervor suggests top-grade Gladys Knight or Ashford and Simpson. And, incredibly, comparisons like that do stand up, through Watson Beasley's polish and assurance. This is true, too, of their songwriting: "Don't Let Your Chance Go Bye" (5:48) is a real story, with a bitter-sweet, instantly memorable chorus; another strong club cut. (A ballad, "Dimensions," is as sunnily optimistic a song as Earth, Wind and Fire has ever turned out—it even goes into an upbeat at the end to match the mood.) Also crowding for attention are two slightly rock-influenced tracks, which turn out much freer and looser than most any other rock-disco fusion I can think of: "Darlin' I" (5:06), which cuts loose in the style of "Wear it Out" and "Body Free" (4:58), which is scored in multiple synthesizers that stand in for guitars. Last: "Breakaway" (3:47), a zippy, pop-flavored song close in effect to Brainstorm's higher-tempo material. Needless to say, I'm thoroughly bowled over by "Watson Beasley." I hope there will be many more albums that are as impressive and exciting this year.

No less of a special event for us is the release of the **Temptations'** new album, "Power." It's their first on Gordy after some years' absence; all but two cuts are ballads and mid-tempos in their classic harmony style. The title track is the dance cut, though, and a potent one it is. From its riveting bass vocal hook, acapella at the opening, the cut aims both at the mind and the body: "Ball of Confusion" social comment meets "Disco Inferno" pumping. The megalomaniac

protagonist (choose your own politician) croons: "Tell me your sins, I'll be your friend," and later, in a frenzy, vows to "take the heart of the country and work on the minds/of young and old, one at a time." Along the way, there are two drama-filled pauses that swing back into the song in a great rush of strings and voices shouting for "More! Power!" Runs 6:05 on the album, and, in the Right-On-Time department, a disco disc pressing of the cut was issued simultaneously to the album's release. (It's backed by **Teena Marie's** "Behind the Groove," in the album mix with clearer pressing, which should spread that cut further out of the Northeast, where it's been among the most-played.) Produced by **Berry Gordy Jr.** himself, with **Angelo Bond**, a key figure in the Seventies' Hot Wax-Invictus setup, and an artist in his own right later. Also: a happy, light and hookish "I'm Coming Home," the album closer and a fine backup cut to the single.

**OTHER RECOMMENDED ALBUMS:** **B.T. Express'** "1980" (Columbia) heralds this group's entrance into the decade as a vital, evolving group. This model of the Express is highly polished (aside from the street-raw 'Give Up the Funk,' this week's high debut on the chart) and right in line with current fashions in R&B. "Does It Feel Good" (5:43) is representative, the best of a good bunch of songs: Chic-flavored bass and guitar work, coolly overlaid with a tasteful string section. Spare usage of horns and strings also sets off the Express' rhythm-playing proficiency on "Taking Off" (3:52) and "Heart of Fire" (3:52). At lower tempo: "Have Some Fun" (5:23); the groove is similar to "Got to Be Real." **Poussez'** second, "Leave that Boy Alone!" (Vanguard), also changes a previous sound to fit the time. The heavy Eurodisco sound is gone, almost totally, except for the guitar-led title cut (5:3). The song is a good one, coy and suggestive as the title would imply, but, somehow, the guitar doesn't quite belong here—it seems dated already. More to the point is "Let's Roller-skate" (4:31); let the words pass and concentrate on the gliding rhythm, edgy with several synthesizer lines. Two near-ballads are also appealing: "I'm Never Gonna Give My Love Again" and "I'll Always Be Your Friend," both relatively laid-back, but god songs: very serious for this project and good radio shots.

We were tipped on **Geno Washington's** recent DJM album by our upstate New York correspondents: the title cut, "That's Why Hollywood Loves Me," is the most notable of a flashy, sometimes eccentric group of upbeat songs. **Curt Becher** produced, and his synthesizer arranging is similar to his co-production, the Beach Boys' "Here Comes the Night." The sound seems more focussed here, though—incessantly hammering synthesizer and percussion propel Washington's gritty shouting and a chanting spell-out chorus. Out of the ordinary, sure, and rather long at 8:00, but my favorite moment is at the end, when he gets to the benediction: "Thank you, music lovers!" Very Disco-Tex. Also interesting: an update of the Equals' "Baby Come Back," vocally very true to the original, although the rhythm is dressed up with all sorts of syndrum booms, stamping breaks and phasing devices.

**DISCO DISCS:** **Frank Hooker and Positive People** released a fairly obscure record last summer on the Panorama label; they're certain to make greater noise with a new cut out this week, called, "This Feelin'" (6:25). Simply done, it's an easy, in-the-groove mixed harmony cut, with a snappy hand-clapped beat. Strikes just the right balance between smooth and rough; the scattling guitar break and

(Continued on page 44)

## Discotheque Hit Parade

### STUDIO ONE/LOS ANGELES

DJ: MIKE LEWIS  
BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire  
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor  
FUNKYTOWN—Lipps, Inc.—Casablanca  
GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey  
I HEARD IT THROUGH THE GRAPEVINE—Pzzazz—Roy B.  
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12  
KEEP IT HOT—Cheryl Lynn—Columbia  
LOVER'S HOLIDAY/THE GLOW OF LOVE/SEARCHING—Change—WB/RFC  
PARTY BOYS—Foxy—Dash/TK  
POP POP SHOO WAH—Erotic Drum Band—Prism  
RIGHT IN THE SOCKET—Shalamar—Solar  
STOMP!—Brothers Johnson—A&M  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox  
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite

(Listings are in alphabetical order, by title)

### ST. PIERRE'S/PITTSBURGH

DJ: RICK ROSS  
CALL ME/NIGHT DRIVE—Blondie/Giorgio Moroder—Polydor  
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox  
GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey  
IS IT LOVE—Machine—RCA/Hologram  
LET'S GET SERIOUS—Jermaine Jackson—Motown  
LOVER'S HOLIDAY—Change—WB/RFC  
MIDNIGHT MESSAGE—Ann-Margret—MCA  
MUSIC TRANCE—Ben E. King—Atlantic  
NOW I'M FINE—Grey and Hanks—RCA  
POP POP SHOO WAH—Erotic Drum Band—Prism  
STOMP!—Brothers Johnson—A&M  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
WALK THE NIGHT—Skatt Bros.—Casablanca  
WE GOT THE GROOVE/THE GET DOWN MELLOW SOUND—Players Association—Vanguard  
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

### UNDERGROUND/NEW YORK

DJ: JIM BURGESS  
CALL ME—Blondie—Polydor  
DO IT AGAIN/I DON'T WANT TO FALL IN LOVE AGAIN/ALL THE WAY—Voyage—Marlin  
DON'T LET YOUR CHANCE GO BYE/WHAT'S ON MY MIND/BODY FREE—Watson Beasley—WB  
THE GLOW OF LOVE—Change—WB/RFC  
HOLD ON TO MY LOVE—Jimmy Ruffin—RSO  
I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy/Honey  
IN THE FOREST—Baby 'O—Baby 'O  
MIDNIGHT MESSAGE/WHAT I DO TO MEN—Ann-Margret—MCA  
MUSIC TRANCE—Ben E. King—Atlantic  
NOW I'M FINE—Grey and Hanks—RCA  
SWEET SENSATION—Stephanie Mills—20th Century Fox  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
WALK THE NIGHT—Skatt Bros.—Casablanca  
WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS—Jean Carn—Phila. Intl.  
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

### CELEBRATION/BOSTON

DJ: JOE IANTOSCA  
ALL NIGHT THING—Invisible Man's Band—Mango  
BEHIND THE GROOVE—Teena Marie—Gordy  
GO ALL THE WAY—Isley Brothers—T-Neck (LP)  
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  
I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12  
LOVER'S HOLIDAY/SEARCHING—Change—WB/RFC  
OVERNIGHT SENSATION—Jerry Knight—A&M  
POP POP SHOO WAH—Erotic Drum Band—Prism  
STOMP!—Brothers Johnson—A&M  
SWEET SENSATION—Stephanie Mills—20th Century Fox  
TAKE YOUR TIME (DO IT RIGHT)—S.O.S. Band—Tabu  
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic  
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite  
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude



# Record World Disco File Top 50

MAY 3, 1980

MAY 3	APR. 26		WKS. ON CHART
1	1	LOVER'S HOLIDAY/CHANGE/Warner Bros./RFC (12"★) 3438	6
2	2	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	11
3	4	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/Fantasy (12"★) F 9584	9
4	3	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/Polydor (12"★) PD 1 6259	9
5	5	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	15
6	6	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE BOBBY THURSTON/Prelude (12"★) PRL 12174	10
7	7	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic (12"★) SD 19258	11
8	12	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (12"★/LP cut) G7 992 R1 (Motown)	6
9	9	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	7
10	13	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/Motown (12"★/LP cut) M7 928 R1	4
11	8	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	10
12	16	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 107 (RCA)	4
13	15	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	8
14	10	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	9
15	11	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) YD 11930/BXL1 3479	27
16	20	MIDNIGHT MESSAGE ANN-MARGRET/MCA (12"★) 3226	6
17	18	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (12"★/LP cut) VSD 79431	7
18	23	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic (12"★/LP cut) SD 16013	5
19	19	NOW I'M FINE GREY & HANKS/RCA (12"★) AFL1 3427	9
20	21	KEEP IT HOT CHERYL LYNN/Columbia (12") 43 11261	14
21	26	USE IT UP, WEAR IT OUT ODYSSEY/RCA (12"★) AFL1 3031	4
22	31	TAKE YOUR TIME (DO IT RIGHT) S.O.S. BAND/Tabu (12"★) JZ 36332 (CBS)	3
23	34	IN THE FOREST BABY'O/Baby'O (12") BO 1003	2
24	30	OVERNIGHT SENSATION JERRY KNIGHT/A&M (12") SP 12033	3
25	14	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox (12") TCD 105 (RCA)	12
26	17	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") MPLS 9517	13
27	22	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	7
28	35	GOT TO BE ENOUGH CON FUNK SHUN/Mercury (12"★) SRM 1 3806	3
29	29	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	9
30	33	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943	4
31	27	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	8
32	43	I'M O.K., YOU'RE O.K. AMERICAN GYPSY/Importe (12") MP 305	2
33	—	GIVE UP THE FUNK (LET'S DANCE) B. T. EXPRESS/Columbia (12"★) JC 36333	1
34	41	VALLEY OF THE DOLLS/BAD LOVE "FOXES" ORIGINAL SOUNDTRACK/Casablanca (12"★/LP cut) NBLP 2 7206	2
35	40	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS) GAP BAND/Mercury (12"★) SRM 1 3804	5
36	25	YOU NEVER LOVED ME/CAN'T SHAKE THE FEELING AVA CHERRY/RSO (12"★) RS 1 3072	13
37	32	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	5
38	38	I SHOULD'A LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	15
39	—	LOVE STARTS AFTER DARK GENE PAGE/Arista (12"★) AB 4262	1
40	24	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	16
41	28	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	21
42	—	I HEARD IT THROUGH THE GRAPEVINE PZZAZZ/Roy B. (12") RBDS 2505	1
43	—	GO ALL THE WAY ISLEY BROTHERS/T-Neck (LP cut) FZ 36305 (CBS)	1
44	46	HOOKED ON YOUR LOVE FANTASTIC ALEEMS FEATURING CALEBUR/NIA (12") N 1003	3
45	39	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	16
46	—	WHAT YOU WON'T DO FOR LOVE DENIE CORBETT/Reflection (12") CBL 127	1
47	45	MONY MONY/WOOLY BULLY VINYL VIRGINS/Reflection (12") MOM 666	2
48	42	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	11
49	37	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/Motown (12") M00035 P1	6
50	36	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	18

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

## Disco File *(Continued from page 43)*

high-pitched "Ooh!" hook are the grabbers. **The Newsboys'** "Bring Me the News Boy" (Sam) was my favorite new-wave fusion record as soon as I heard it once: the surrealist lyrics require a separate flyer for explanation, it seems, but the music is a killer right off the bat. Fluttering, razor-sharp synthesizer and voice arrangements make the cut catchy to disco ears, and for radio too, I suspect. The careful arranging and execution represents an advance for both new wave and disco . . . I challenge anyone to say that it's less valid for its pop precision. Runs 5:38 on the vocal side; the instrumental "Alternatives" adds some screams and provides an even clearer idea of why the cut works so well (4:30). In a purer Eurodisc vein, **Kano's** "I'm Ready" (Emergency) has been drawing scattered play nationwide, and we finally caught up with it this week. It's an unusual merger of styles: the futuristic synthesizer effects provide a Moroder-ish texture, but, at the same, the rhythmic feel leans more toward American R&B. Could be the logical successor to the sleeper Yellow Magic Orchestra album—they have much in common musically. The important remix this week is **Roberta Flack and Donny Hathaway's** "Back Together Again" (Atlantic), trimmed to 7:05 and reworked by New York DJ **Tee Scott**, along with producers Flack and **Eric Mercury**. The bass range is now much stronger; handclaps are added earlier in the cut, and, like all of Scott's remixes, the pacing is greatly improved, with a new vocal break and build. Our foremost remix nominees remain Patti LaBelle's "Release" and anything off the Alton McClain and Destiny album. Singles to note, both on

Elektra: Trussel's "Big City Rocker," from a forthcoming album, more definitely a "disco" record than "Love Injection," rather fast, though; and Five Special's "Jam (Take it to The Streets)," a merger of P-Funk and Sugarhill Gang. It revives a nearly obsolete form (the rap record) by being a hybrid of song and rap, as does Skyy's current "Skyyzoo."

## Capitol Names Two To Studio Posts

■ LOS ANGELES — In two recent appointments at Capitol Studios, Charles Comelli has been named recording production manager and John Hanlon has assumed the duties of night recording supervisor, according to Richard Blinn, director of studio administration, Capitol Records, Inc.

### Background

Comelli was production manager of Capitol's film & video department, and was creative services' project manager before that.

## Stephens To WEA

■ LOS ANGELES — Brent Gordon, district manager of the Baltimore/Washington, D.C. sales office has announced the appointment of Scott W. Stephens as field merchandiser.

### Former Sales Rep

Stephens, has been a sales representative for MCA, has had three years of record retail experience and a background in radio as a program director, music director, announcer, and disc jockey.



## Arista Gambles, Wins With Air Supply

(Continued from page 8)

coordinate efforts with promotion to shape and direct the image of the group. Answering the question "Air who?" will be of primary importance and publicity already has the wheels in motion. While the band's two key members and founders, Graham Russell and Russell Hitchcock, were in Los Angeles completing the final mixing of the album, a media awareness campaign was staged by Barbara Shelly, associate director of national publicity. Interviews were conducted with major dailies, teen magazines, the wire services and syndicated radio shows. The pair also taped Merv Griffin and Dinah. "They are two of the most delightful people in the world, totally professional and experienced," said Shelly.

### History

Russell and Hitchcock met in 1976 while appearing in an Australian production of "Jesus Christ Superstar." Russell does most of the writing (including "Lost In Love") and they alternate lead vocals. After releasing a self-titled album which attained gold status in Australia, Air Supply toured their homeland and the U. S. as an opening act for Rod Stewart. Backed by a studio band until this time, they recruited guitarist David Moyses, drummer Ralph Cooper, and bassist Criston Barker to complete Air Supply. "We like to make records for everybody and not just any particular age group," said Graham Russell. "We've all been influenced by the Beatles and Little River Band. It shows in our music which is very melodic. I love melody and the audiences here seem to respond to it."

### Album Soon

The mass appeal sound of "Lost In Love" spans the pop-adult/contemporary-top 40 spectrum. According to Russell and Arista representatives, the album will contain more of the same although there are a few rockers. "What we wanted was an album that continued and expanded upon the group's sound that was achieved in 'Lost In Love,'" said Dobbis. "Here was a group that was finding its voice and found it in that particular cut. The interplay of Russell's and Graham's voice really gives them their distinctive sound. We've tried to continue the group's progress from there."

Produced by Robbie Porter with assistance from Clive Davis and Rick Chertoff, "Lost In Love," the album, will hopefully solve Air Supply's identity problem and in so doing, equal the surprising success of its single debut.

## Anti-Paraphernalia Laws Pinch Retailers' Profits

(Continued from page 3)

anti-paraphernalia legislation is affecting record retailers, directly because of money spent in fighting the bans.

In fact, it is probably the lawyers fees, more than the bans themselves, that will ultimately hurt the retailers the most. For while anti-paraphernalia bans are in effect in several cities and counties—most notably in Florida—almost all the laws that have been challenged and appealed have been found unconstitutional. The Parma decision is one of four laws that wasn't dismissed outright. A Georgia state law, upheld by a district court, is currently being argued by a U.S. Court of Appeals. The U.S. Court of Appeals for the Sixth Circuit has returned a judgement upholding an anti-paraphernalia law made by a judge in Novi, Michigan, asking the judge to reconsider her decision. A statewide ban in North Dakota was not challenged because, according to sources, there are virtually no stores in the state that carry paraphernalia.

Record retailers that carry a full line of paraphernalia say that the product can account for up to 30 percent of their business. Likewise, paraphernalia distributors count record stores for between 30 and 40 percent of their sales. The paraphernalia industry has fluctuated around the \$500 million mark for the last few years.

The frenzied pace that cities and counties are enacting anti-paraphernalia legislation is the result of a model statute drafted last fall by the Drug Enforcement Agency, a division of the Department of Justice. The model was to be used by local and state governments wishing anti-paraphernalia laws. The original reading of the law in Parma, and most of the laws in over a dozen cities in Flor-

ida, are verbatim copies of the DEA model. Up until this time, anti-paraphernalia laws had been, as one accessories manufacturer put it, "laughed out of the courts" as unconstitutional. The obvious problem had been the dual purpose of paraphernalia (McDonald's coffee stirrers can be used for cocaine; a diet scale can be used to weigh marijuana or cocaine) and the question of intent—how does a retailer know what a buyer will use a pipe for?

The DEA model attempted to solve these vagaries by creating a 55-word definition of paraphernalia and by explicitly citing 14 factors to be used by prosecutors in determining whether an item is designed for drug use. The decision by the District Court concerning the Parma law was the first test of a law modeled after the DEA statute. While both lawmakers and paraphernalia manufacturers and retailers were watching the decision closely, neither side can be considered a clear winner. Judge Manos struck from the Parma law the phrase "reasonably should have known" and replaced it with a more explicit reference to the intent issue. The way the law reads now, authorities must prove beyond a reasonable doubt that a retailer intends the items he sells will be used for drugs and must have knowledge that the purchaser of those items will use the items for drugs. Record Revolution's lawyer Eric Zagrans calls the law "very tough to prove." Zagrans said that "even though it may seem like the city of Parma won, they actually agreed with our argument that there were portions of the law that were unconstitutional; they didn't agree with our remedy—to just ban it."

Zagrans also said that one of the only ways authorities can attempt prosecution under such strict stan-

dards, would be through a sting-type operation. Since the decision was made, no arrests have been made in Parma.

Even though the law may be hard to prosecute, Schliewen said that he would "probably" appeal. Zagrans said that however ineffective the law may be, "the dangers of having it on the books is that it invites legislation" and that it "puts the burden of expense on the owner of having to defend himself in a criminal prosecution."

Schliewen said that he has spent close to \$50,000 thus far on lawyers' fees. Although he has been aided by the Ohio Boutique Association, an appeal will probably cost another \$50,000. With these expenses, many retailers in similar situations as Schliewen, have chosen to stop carrying paraphernalia to avoid the legal problems.

Howard Applebaum, VP and buyer for the Kemp Mill record chain, said that if anti-paraphernalia legislation currently awaiting signing by the Maryland governor is indeed signed, he won't challenge it. "If it's illegal to sell (paraphernalia) we'll stop selling it; if it's legal we'll sell it. I have to look at it as a businessman. I don't want to get into a big legal hassle." Eight of Kemp Mill's 13 stores are located in Maryland and would be affected by the ban.

Burt Rosinek, a partner in Three Guys Discount, a paraphernalia manufacturing and retail outlet in Florida, and also secretary-treasurer of the Florida Businessmen for Free Business, a paraphernalia trade association, said "a lot of my sellers have quit buying" and that "50 percent of my inventory is sitting on my shelf now." Other paraphernalia manufacturers and distributors voiced similar sentiments.

Jim West of Cabin Craft, a Florida-based manufacturer and distributor of paraphernalia, said "ultimately, I'm sure all the laws will be found unconstitutional in the areas where people fight. The problem is that there are a lot of small shops that aren't financially or psychically equipped to deal with it. They'll fall by the wayside. This has happened already and will continue to happen. And there are others, who may not be dependent on their paraphernalia business, who think that carrying the stuff is more aggravation than it's worth."

Aaron Wall, owner of Record Liquidators in Hollywood, Florida, summed up many retailers' feelings when he said, "It's the silliest ban I've ever heard of. One block in either direction from my store you can buy a gun without any problems. But you can't buy a screen or a pipe."

## Rocky Burnette To EMI/UA



Rocky Burnette, an EMI Records artist worldwide, has officially joined the EMI America/United Artists Records family in the U.S., it has been announced by label president Jim Mazza. Present at the welcoming "Party/Signing" held at the label's Los Angeles headquarters were (from left) Gary Gersh, manager, A&R, EMIA/UA; Don Grierson, vice president, A&R, EMIA/UA; Mark Levinson, vice president, business affairs, EMIA/UA; Rocky Burnette; Brian Sheppard, director, A&R, EMI Records, U.K. (who originally signed Burnette); and Jim Seiter, Rocky's manager. Burnette will have his debut American single, "Tired Of Toein' The Line," released prior to his debut American LP, "Son Of Rock 'N' Roll," which is scheduled for release May 19th.



## ASCAP Hosts NMPA in Nashville



The National Music Publishers' Association held its April board of directors meeting in Nashville last week and was hosted to a luncheon at the Nashville offices of ASCAP. Gathered prior to one of the meetings are: (seated, from left) Larry Shayne, Larry Shayne Enterprises; Stanley Mills, September Music; Joseph Auslander, Edward B. Marks Music; Leonard Feist, president of the NMPA; Peter Felcher, of the Paul, Weiss, Rifkind, Wharton & Garrison law firm representing the NMPA; Leonard Golove, Warner Bros. Music; and (standing from left) Sidney Herman, Famous Music; Sal Chiantia, MCA Music; Al Berman, Harry Fox Agency; Mike Stewart, Interworld Music; Sam Trust, ATV Music; Mary Reeves Davis, Jim Reeves Enterprises; Bill Lowery, the Lowery Music Group; Ralph Peer II, Peer International; Wesley Rose, Acuff-Rose; and Ed Shea, ASCAP southern regional executive director.

## Cover Story (Continued from page 15)

certified gold albums in this country, the reluctance of American AOR and top 40 radio to play its records — especially singles which were termed too raw, conceptual, and lengthy — denied them the megaseller and superstar status they craved. In order to change all that, Lee, Lifeson and Peart for the first time in five years took a substantial vacation before going into the studio. "The advantages of a rest between touring and writing new songs are probably readily apparent and certainly proved themselves to us in the making of 'Permanent Waves,'" said Peart. Written and rehearsed in the wilds of Canada's Georgian Bay; recorded at the Sound Kitchen in Toronto and

Montreal's Le Studio; and mixed at Trident in London's Soho district; "Permanent Waves" reflects the patience and diligence of the group.

### A Delicate Balance

The first single from the album, "The Spirit Of Radio" was a RW Cover Pick that later became Rush's first hit, gaining across-the-board acceptance from top 40 radio. After ten years of power chords, futuristic themes and high voltage guitar leads, Rush has achieved a happy and acceptable balance between artistic dreams and commercial viability. A triumphant example of the advantages of hard work and perseverance, Rush is a standard-bearer of heavy metal rock and its commercial viability.

## Radio Replay (Continued from page 30)

and a gospel program, which makes a bizarre sort of sense—to play his new wave albums, and is selling time during the show to help make back his investment. Barry's style is, well, unpolished; no one is going to mistake him for **William B. Williams** or **Frankie Crocker**; but his heart seems to be in the right place. RADIO REPLAY deputized a noted local cartoonist to call Barry during a recent show, and learned that he is negotiating for more time on the air. Rock on, Phil.

**TEAM MEETING:** The government relations committee of the ABC Radio Network Affiliates—1700 stations, by the way—resolved at an NAB convention meeting to call for an FCC inquiry into "all the social, economic, engineering and public policy implications" of the various moves the Commission is considering to change the character and structure of American radio. The ABC committee feels that the Commission is going ahead with such possible changes as reduced mileage separation for FM licenses without considering their full impact. "We are concerned that the FCC's piecemeal approach to these issues is short-sighted and ill-advised," said **Richard W. Chapin**, president of Stuart Broadcasting and chairman of the committee. "We are not opposing additional assignments; let me make that clear. But we do believe that somebody in the government should set priorities to resolve the competing demands of daytimers, public radio, minorities and new or underserved communities." Chapin's comments do a good job of summing up the mood of this year's NAB meet: big changes loom for broadcasters, a conservative bunch (to say the least) who seem now to accept that some changes will occur, but worry that the people who will make them don't have a firm hand on the tiller.

## Asher Cites Improved Communication As Key to CBS's First Quarter Success

*(Continued from page 40)*

real motivations of others.

"I'm not blaming agents and lawyers," Asher said, "because the labels are probably just a guilty. Each company probably plays games that get the other side to play games. So we've probably fostered this situation ourselves. The fact of the matter is that it's a terribly disturbing phenomenon that communication is so bad in so many cases. The motives and needs of both sides are continually misrepresented to the other or at least are not fully understood by the other. We all have a lot of work to do to repair that situation."

Turning to current key issues, Asher revealed that CBS is taking a harder look at advertising effectiveness as a means of determining the best approach to the various media. The Group's current television advertising campaign, for example is designed to test what kind of music, what kind of artists and what type of approach works best on the air.

### Identity Problem

On the radio side, Asher claimed a number of new artists have been plagued by an identity problem that occurs when artists have hit singles. The culprit, he said, is radio station formats in which records are played in such rapid succession that the listener hardly has time to recall the artists' names. "Listeners don't recognize the artist's voice because it's a new artist," Asher said, explaining the magnitude of the problem. "They don't remember his name if they hear it. They may remember the catch line from the song. You get a situation where you have fairly substantial singles hits that don't translate to album sales particularly and in some cases don't translate to singles sales based on the way they should according to the airplay.

"What we're about to try," Asher revealed, "is going very early into radio spots with the same song that's being played on the station, and hammering the name of the artist. We're signing more new artists and we're trying various new things to create more identity for them so that the consumer identifies the material he likes with a known artist, which right now doesn't seem to happen."

### Untapped Audience

Just as the CBS/Records Group will attempt to broaden an artists' audience by solving the identification problem noted above, so will the company attempt to reach an untapped audience that could become a

valuable resource in the coming years. "I think all of us will admit that there's a whole record buying public out there that we're not devoting enough time to and not reaching," he said. "I'm talking about people who buy the K-Tel records and the boxed sets and the stuff you buy by mail. Somebody told me they sold a million, two-hundred thousand Slim Whitman records. Obviously, you know, we're not doing a very good job. I'm not putting down Slim Whitman in the slightest, but six months or a year ago you wouldn't have found a record company around that would have told you they could sell Slim Whitman records if they did it right. So there was a whole audience out there that we didn't know existed, and if we thought it existed we didn't know how to reach it. People are also doing that with gospel records, audiophile records, all kinds of specialty things that we've been ignoring. I suspect that since it looks like there's some business to be done we're going to spend a little more time figuring out how to get it. The one thing that all the market research seems to show is that the 20 to 35 age group is the highest record buying audience in terms of money spent during a single year. Obviously we'll target an awful lot of our efforts toward that group."

Ultimately, all of these plans are designed to encourage better product flow at CBS during the coming year. Concludes Asher: "Product flow is important to an artist's career. To look at it as a sort of push job by the company to grab a few bucks is wrong. It's a much more complex subject.

### Good Albums Mandatory

"I think the product flow will be better this year. I also see that the concert market business is not all that good, and I think artists are pretty well convinced that if they want to do concerts they better make a good album. The quality of the product we've been getting is really good. Each artist, with one or two exceptions, is coming in with as good an album as he or she has done or can do—and I'm talking about artists with five or six albums, so you have some standard of comparison. I hate to say it, but I think the bad business conditions have actually had a salutary effect on both the artists and the labels. We'll all be a little more realistic from here on in."



## Hal David Elected ASCAP President

(Continued from page 3)

TV and public broadcasting programs we'll be getting from all over the world via satellite.

"The new technology will bring about developments that are nearly impossible to visualize," David continued. "In fact, down the road, at the end of the eighties, the things that bring the most income to performing rights societies all over the world, including ASCAP, may wind up being the least productive part, and the most productive may be things we don't even know about today."

David emphatically added that ASCAP's role would not merely be a matter of "keeping up with technology, but enthusiastically joining our new users. We want to supply them not only our music, which they want and need—we want to supply them our knowledge and goodwill."

The new ASCAP president explained that the Society is in an ideal position to help users by drawing on "perhaps the greatest library of music in the world. They can come to us for whatever they require, not only in titles, which they know, but in areas where they might not know specifically what songs or music they want to use. They can break down their needs for us, and we can do the research for them. We have experts in all fields."

To David, helping users and serving ASCAP's membership are really one in the same. "If that concept can be carried out in reality, I think it would be a big step forward for the industry. We're really all on the same team."

Implicit in David's service philosophy is a warning against viewing ASCAP as an organization that merely pursues legislation to keep up with media developments. "I cannot imagine an adversary situation ever being productive," he said. "I think the ideal way to deal with people is to find some kind of friendly accommodation where we recognize that we need the people who use our music and they realize that they need us."

David asserted that ASCAP's foundation would remain solid in the face of whatever change the future might hold. "The great concept of ASCAP, to me, is that it is owned and operated by its members," he stated. "We're an association of songwriters and publishers, not users. We're unique in that."

"I always found it very heartening, especially when I was struggling, that when a song I wrote got played on the radio, even if it was played just before or after a song by Mr. Irving

Berlin, perhaps our greatest writer, that he wouldn't be paid any more for his song than I would for mine," David recalled. "I think that's fantastic . . . there's an equality about it. I believe that in any involvement with the arts, that's the way it should be."

David's greatest success came in the 1960s and 1970s, notably in collaboration with ASCAP composer Burt Bacharach. Among his million sellers are Academy Award nominees "Alfie," "What's New Pussycat?," "The Look of Love" and "Raindrops Keep Falling On My Head," the latter of which won the Oscar in 1969; and Grammy nominees "Wives and Lovers," "Casino Royale," "I'll Never Fall In Love Again" and "It Was Almost Like A Song." Other memorable million-sellers include "This Guy's In Love With You," "Only Love Can Break A Heart," "One Less Bell To Answer," "I Say A Little Prayer," "Do You Know The Way To San Jose," "Walk On By" and "What The World Needs Now." David acted as producer for vocalist Dionne Warwick, the leading interpreter of his lyrics.

David won a Grammy and Tony nomination for his musical, "Promises, Promises." Among his other awards are Playboy lyricist of the year for three consecutive years, the NARM Presidential Award, the B'nai B'rith Creative Achievement Award and election to the Songwriters Hall of Fame.

David's new responsibilities will not allow him time for record production, but he will continue to write lyrics. He is currently working with ASCAP fellow colleague Joe Raposo on the score for a Broadway musical adaptation of "Dennis The Menace," and he recently wrote several songs for Disney films scheduled for release this summer.

## WB 'Merch' Publication (Continued from page 6)

pop-up, which in the first issue spotlights Van Halen and their new "Women and Children First" album, "may or may not be in there every time."

The Van Halen pop-up "is like a little catalogue of all the materials we offer," said Somers. "We're hoping it will be used as a model—it's like we're saying, 'Here's what we have, and here's how it could look in your store.'" Included in the display is a 4x4 poster also drawing attention to the band's two catalogue albums, topped by two 24x36-inch posters, a headline streamer and various "1x1s"; a mention of in-store play, considered a vital point-of-purchase

## Casablanca Inks Walker



Casablanca Records president Bruce Bird has announced the signing of artist Bobby Walker to the label, in conjunction with C.C.I., Walker's production company. A debut single from Walker is scheduled for mid-May release, with an album to follow in June. Pictured from left: Eric Doctorow, senior vice president and general manager of C.C.I.; Bobby Walker; Bruce Bird, president of Casablanca Records; David Chackler, president and chairman of C.C.I.

## Newport Fest Program Announced

■ NEW YORK—At a reception hosted by Lincoln Center for the Performing Arts, producer George Wein announced the schedule for the 1980 KOOL Newport Jazz Festival.

The 27th annual festival will be held June 27-July 6, 1980, in New York City, Saratoga Springs, the Town of Hempstead and Waterloo Village, New Jersey. The festival, the first ever under the sponsorship of Brown & Williamson Tobacco Co., will feature simultaneous concerts at Avery Fisher Hall, Carnegie Hall, Town Hall, as well as a Celebration of Swing at Roseland Ballroom, a solo piano series at Carnegie Recital Hall, the Staten Island Ferry Boat Ride, a weekend of jazz at Waterloo Village, and two 12-hour concerts at the Saratoga Performing Arts Center. The 52nd Street Jazz Fair and a KOOL Newport Jazz Festival evening in the Town of Hempstead will conclude the festival.

Once again, co-producers will play an important role in the festival. "Year of the Bird — A Tribute to Charlie Parker" will be produced in cooperation with Ira Gitler. The tribute, which opens the festival, will be pre-

sented at both Carnegie and Avery Fisher Halls. Over 40 musicians will perform at both venues on Friday, June 27, in a comprehensive salute to the Bird. Co-produced by Richard M. Sudhalter with Joel E. Siegel, "Puttin on the Ritz — A Jazz Tribute to Fred Astaire" will feature Mel Torme, Stan Getz, George Shearing, Sylvia Syms and others. Rosetta Reitz is the co-producer of "Blues is a Woman," a celebration of women's blues from the '20s to the present. Big Mama Thornton, Adelaide Hall, Sippie Wallace, Linda Hopkins, Nell Carter, Beulah Bryant and narrator Carmen McRae will be among the participants. New Audiences will co-produce an evening with Angela Bofill and a tribute to the late Eddie Jefferson, with Manhattan Transfer, Jon Hendricks and Dizzy Gillespie. "Toshiko Akiyoshi and Friends", a co-production of the KOOL Newport Jazz Festival and National Public Radio's "Jazz Alive" will include Toshiko along with Max Roach, Phil Woods and the Akiyoshi-Tañackin Big Band. The concert will be broadcast live nationwide on National Public Radio.

A new venue for the festival, Town Hall, will be the site of a major presentation of new music. Over the ten-day festival, contemporary artists to be presented include: Art Ensemble of Chicago, Beaver Harris/Don Pullen & 360 Degree Experience, Carla Bley Band, Oliver Lake, Leroy Jenkins, Julius Hemphill, World Saxophone Quartet, Archie Shepp Quintet and others. Town Hall will also host David Chertok's popular Jazz on Film program.

Perennial festival favorites Sarah Vaughan, Dave Brubeck, Gato Barbieri, Lionel Hampton, Chick Corea, Dexter Gordon, McCoy Tyner, Gerry Mulligan, George Benson, Benny Carter, and a host of others will perform.



## Record World en Puerto Rico

By FRANKIE BIBILONI

■ **Ismael Miranda**, del nueve al 15 de abril dió una gira europea que lo llevó con su orquesta a Holanda, Alemania y Francia. La gran culminación es el teatro Olympia de París, donde actuara junto a la genial **Celia Cruz**. Hay otras cosas en la agenda de Ismael que son realmente importantes. Hay una que le produce una especial satisfacción; su temporada en el Club Caribe del Hotel Caribe Hilton, del 20 de junio al tres de julio. Actualmente **Ismael Miranda** ha tenido una excelente repercusión en los rankings locales con el tema "No Me Digan Que Es muy Tarde Ya," que grabara con el acompañamiento de la Orquesta de **Willie Colón** para el sello Fania . . . T.H. despliega gigantézca promoción con el fin de colocar un nuevo disco de **Wilkins**. Se trata del número "A Quien Vas A Engañar," el cual comienza a introducirse entre el gusto de las masas populares . . . Ojalá en la próxima gira que realizara **Rafaella Carrá** por América, esté incluido Puerto

Rico. Conocedores de la calidad de esta italiana, estamos seguros de que sus actuaciones serían aquí todo un éxito . . . El sello Liznel que preside nuestro buen amigo **Nelson Velázquez** acaba de firmar contrato de exclusividad con el genial **Luis "Perico" Ortiz** y su orquesta, que por cierto ya se encuentra en los primeros lugares de popularidad con el salsoso tema "De Patitas." Otro que firmó con Liznel fue el panameño radicado en España, **Basilio**. ¡Mis felicitaciones a los involucrados! El **Gran Combo** ha obtenido un éxito rotundo en la actual gira que realiza por Panamá y otros países de Centro y Sudamérica.

Inicialmente tenían planeado regresar desde hace una semana, pero su presencia fue requerida durante más tiempo debido al gran éxito obtenido en cada actuación. Su "jit," "Nido de Amor," se afianza en el primer lugar de popularidad y ventas . . .

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## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ El Alcalde del Metropolitan Dade County, Florida, declaró los días 6, 7 y 8 de Junio del 1980, como los "Días de la Conferencia de la Música Latina" (Latin Music Conference Days) durante una ceremonia realizada en la Corte del Dade County, en honor de la primera Exhibición y Conferencia Internacional de la Música Latina, presentada por la National Academy of Recording Arts and Sciences y en la cual "se proveerán a los asistentes con diferentes aspectos de la industria latina musical y una oportunidad para apreciar esta conferencia como un excelente vehiculo de información," así declarado por el Alcalde. La Conferencia se realizará en el "Top O" the Columbus, restaurant y facilidades localizadas en el "penthouse" del Hotel Columbus de Miami, Florida. Para más información referirse a: P.O. Box 557839, Miami, Fla. 33155 . . . Firmó el hijo del fallecido compositor puertorriqueño **Rafael Hernández** con Alhambra Records, para grabar canciones inéditas de su padre. **Chali Hernández** firmó con el sello, representado por **Ricardo Fabregues** y con **Provi Garcia**, Gerente Internacional de la División Latina de Peer Southern, como testigo . . .



García, Hernández y Fabregues

Llegó de regreso a Argentina, el intérprete **Aldo Monges**, procedente de la Ciudad de Los Angeles, E.U.A., a donde acudió para recibir por segunda vez consecutiva el "Globo de Oro." Aldo viajó acompañado por su "manager" **Aquiles Celentano** . . . "Salsa's Perfect Combination (La Combinación Perfecta de la Salsa) se presentará en Caracas, Venezuela, durante los primeros días de Mayo. **Tito Puente, Celia Cruz, Ray Barretto, Hector Lavoie, Hector Casanova** y **Junio González**, estarán presentes en los tres conciertos que se ofrecerán, a más de dos espectáculos bailables y un "show" televisivo . . . Después de sus exitosas presentaciones en el New York's Sheraton Center Hotel, el Bridgeport, el Casablanca y el Corso de Nueva York, se presentará el día 25 en el Roseland de Neva York, el venezolano Oscar D'Leon. También actuará en Los Angeles, San Francisco y Miami.



Aldo Monges




Tito Puente

María del Carmen Hajdenwurcel, Gerente de MAI Editorial S.A. de Argentina, anunció la firma de las negociaciones a través de las cuales la empresa tomó la administración del Grupo W.E.A. Editorial para Sur y Centroamérica, con excepción de Brasil. Las conversaciones se iniciaron en oportunidad en que EMI-Odeon de Argentina se hiciese cargo de la representación de esta empresa grabadora . . . Lanzó RCA en Argentina, el primer álbum como resultado del convenio firmado entre la empresa del perrito y el Canal 13 de Buenos Aires, para la fabricación, distribución y comercialización de la nueva etiqueta Proarca. La grabación ha sido titulada "El color del verano." RCA ha iniciado una campaña promocional adicional, apoyando el estreno de la película "Locos por la musica," donde intervienen los artistas de su elenco **Barbara y Dick, Candela, Silvana di Lorenzo, Mathías, Danny Cabuche, Boney M** y **Los Iracundos** . . . Fué entregado en Buenos Aires un documento firmado por los autores y compositores de Mayor representatividad y máximos ingresos, al comodoro **Ricardo J. Campodónico**, interventor de SARAIC, a fin de darle a conocer los anhelos autorales en la formación de un movimiento que tendrá a su cargo gestionar la reforma de los artículos 71 y 138 de los Estatutos actuales, que con acentuadas limitaciones inhiben a los auténticos autores

(Continued on page 51)

se te fue viva la paloma

# Manoella Torres



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# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Burlingame Ca.

By KOFY (RAUL COLINDRES)

1. QUE NO  
PEDRO MARIN—Hispavox
2. SI ME DEJAS AHORA  
JOSE JOSE—Ariola
3. QUIEN SERA  
CAMILO SESTO—Ariola
4. CUANDO YO QUIERA HAS DE VOLVER  
ROCIO DURCAL—Ariola
5. SIN AMOR  
IVAN—CBS
6. QUERERTE A TI  
ANGELA CARRASCO—Pronto
7. SIN TU AMOR  
NAPOLEON—Raff
8. MAR Y CIELO  
JOSE ALFREDO FUENTES—Odeon
9. UN SENTIMENTAL  
JULIO IGLESIAS—CBS
10. PERDONAME  
JOHANNA ROSALY—Velvet

### Tacoma

By KTOY-FM (MARIO BRIONES)

1. QUE ME PERDONE TU SENORA  
LINA CON LOS BESTIALES—Fuentes
2. AMAME UNA VEZ MAS  
CAPTAIN & TENNILLE—Casablanca
3. DE SANGRE MEXICANA  
FEDERICO VILLA—Arcano
4. LA TRIFULCA  
LOS DUENDES—OB
5. NO ME ALCANZA  
TONO ZAMORA—Arcano
6. SENORA DE TAL  
VICENTE FERNANDEZ—CBS
7. MARIA TERESA  
ACAPULCO TROPICAL—Arcano
8. LAGRIMAS DE SAL  
GILBERTO GALAVIZ—Orfeon
9. CHICANITA  
LOS SAGITARIOS—Olympico
10. EL PROBLEMA DE LA PRESA  
RIVIERA 76—OB

### Miami

By WQBA

1. SI ME DEJAS AHORA  
JOSE JOSE
2. AMARRADO  
ALVARO DAVILA
3. MI QUERIDO, MI VIEJO, MI AMIGO  
ROBERTO CARLOS
4. TE AMARE DE MIL MANERAS  
BETTY MISSIEGO
5. EL COLLAR DE CLODOMIRO  
CHIRINO
6. TU  
DENISE DE KALAFE
7. ALGO MUERE A DIARIO  
ESTELA NUNEZ
8. NO ENCUENTRO PALABRAS  
OSCAR D'LEON
9. PERO DIME  
TRIGO LIMPIO
10. PORQUE TE QUIERO POR ESO  
NAPOLEON

### Sao Paulo

By RADIO AMERICA  
(RONALDO C. ASSUMPCAO)

1. DESABAFO  
ROBERTO CARLOS
2. MEU QUERIDO, MEU VELHO, MEU AMIGO  
ROBERTO CARLOS
3. GRITO DE ALERTA  
MARIA BETHANIA
4. LEMBRANCAS  
KATIA
5. PIGEON WITHOUT A DOVE  
PATRICK DIMON
6. PALOMA  
SUNDAY
7. MENINO DO RIO  
BABY CONSUELO
8. GENGHIS KHAN  
GENGHIS KHAN
9. NA PAZ DO SEU SORRISO  
ROBERTO CARLOS
10. SAUDADE QUE FICOU  
LUIZ AYRAO

## Ventas (Sales)

### Denver

1. HEY  
JULIO IGLESIAS—CBS
2. QUERERTE A TI  
ANGELA CARRASCO—Pronto
3. TRES TUMBAS  
HERMANOS PRADO—Arriba
4. EL ASESINO  
TINY MORRIE—Hurricane  
LOS POTROS—Peerless
5. QUIEN SERA  
CAMILO SESTO—Pronto
6. AMARRADO  
ALVARO DAVILA—Profono
7. EL TELEPHONE  
RENE & RENE—ARV
8. RECORDANDO A MI CHAPARRA  
JOSE ALFREDO CASTILLO—Zimmerman
9. ELLA  
JUAN GABRIEL—Arcano
10. LAURA YANO AVIVE AQUI  
GRUPO MAZZ—Cara

### Albuquerque

1. CREI  
DAVID SALAZAR—EAR
2. VUELVE GAVIOTA  
MERCEDES CASTRO—Musart
3. EL GORRION Y YO  
MANOELLA TORRES—CBS
4. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
5. ELLA  
JUAN GABRIEL—Arcano
6. MORENA TENIAS QUE SER  
LOS FELINOS—Musart
7. YA ME VOY  
CHELO—Musart
8. UNA PALOMITA  
RIGO TOVAR—Melody
9. SENORA DE TAL  
VICENTE FERNANDEZ—CBS
10. CONSEJOS  
LOS TIGRES DEL NORTE—FAMA

### San Antonio

1. ENSENAME A OLVIDAR  
RAMON AYALA—Freddie
2. SENORITA CANTINERA  
ROBERTO PULIDO—ARV
3. LA MUSIQUERA  
LOS TAMMY TEX—Ramex
4. ERES UN ENCANTO  
FLACO JIMENEZ—Joey
5. SENORA DE TAL  
VICENTE FERNANDEZ—CBS
6. CONSEJOS  
LOS TIGRES DEL NORTE—Fama
7. MIS LAGRIMAS AMARGAS  
GRUPO IMPACTO—Profono
8. NOCHECITA  
RITMO 7—Fama
9. HERMOSO CARINO  
GRUPO FELICIDAD—Fireball
10. ELLA  
JUAN GABRIEL—Arcano

### Argentina

By AUGUSTO CONTE

1. CHICA SEXY  
BOB McGILPIN—Interdisc
2. HEY  
JULIO IGLESIAS—CBS
3. GRACIAS POR LA MUSICA  
ABBA—RCA
4. WAKE UP  
IAN DURAND—Epic
5. QUIEREME  
ANGELA CARRASCO—Microfon
6. ESCRITORA  
DIRE STRAITS—Phonogram
7. QUE SERA DE MI VIDA  
GIBSON BROTHERS—Microfon
8. NO PARES HASTA CONSEGUIRLO  
MICHAEL JACKSON—Epic
9. FUI HECHO PARA AMARTE  
KISS—Phonogram
10. ULTIMO TREN A LONDRES  
ELECTRIC LIGHT ORCHESTRA—Epic

## Nuestro Rincon (Continued from page 50)

y compositores a ejercer sus derechos políticos societarios. Como coordinador general del movimiento ha sido nombrado **Juan Carlos Zarak Goulú**, quien ejercerá la función hasta tanto se celebre una primera reunión del grupo. Los autores estiman que la actual intervención ofrece todas las garantías para este período de transición, existiendo las condiciones necesarias para el reintegro de la sociedad a sus legítimos titulares . . . Se presentó **Marco Rizo** (y su Latin American Percussion Ensemble), en el Eisner and Lubin Auditorium de Nueva York esta semana.

Recibo carta del amigo **Javier de la Cerda**, Director de Programas de la KVAR FM de San Antonio, Texas, que dice: "Le escribo esta carta para darle las gracias por su continuo apoyo a KVAR-FM. Como suscriptores de Record World, nos alegra ver nuestro "Hit Parade" publicado por la revista. Su apoyo al ayudarnos a establecer nuestra discoteca en la emisora es altamente apreciado. Deseo al mismo tiempo informarle de ciertos cambios en nuestro "staff." **José Ricardo Briones** ha sido nombrado Director Musical y quien suscribe está

en funciones de Director de Programación." La dirección de la emisora es 8400 Datapoint, Suite 535, San Antonio, Texas, 78229 . . . **Ralph Mercado** y **Ray Aviles** presentarán en el Dick Clark Westchester Theatre de Tarrytown, Nueva York, el día 17 de Mayo, el espectáculo "Latin Roots" con **Celia Cruz**, **Tito Puente** y su Orquesta Concierto, **Ruben Blades** y **Mongon Santamaría** con **Roger Dawson**, como Maestro de Ceremonias . . . Y ahora . . . ¡Hasta la próxima!, no sin antes felicitar a Velvet por el lanzamiento de su nueva larga duración titulado "A ti mujer . . ." (Dedicado a las madres) en interpretación de **Tony Croatto**. ¡Bella presentación y hermoso contenido!

The Mayor of Dade County, **Stephen Clark**, declared the 6th, 7th and 8th of June "Latin Music Conference Days," countywide, during an official ceremony at the Dade County Courthouse, in honor of the first International Latin Music Conference and Exhibition. "This conference is an important industry event which represents the National Academy of Recording Arts and Sciences, and will provide many professionals in this aspect of the Latin music industry with an opportunity to appreciate this conference as an excellent vehicle of information," proclaimed Clark. The event will be held at the "Top 'O The Columbus" of the Columbus Hotel. For more information, please contact: Latin Music Conference, P.O. Box 557839, Miami, Fla. 33155 . . . **Chali Hernandez**, son of the late Puerto Rican composer **Rafael Hernandez**, has signed with Alhambra Records in order to record an LP with unedited Rafael Hernandez songs. At the signing were **Ricardo Fabregues** from Alhambra Records and **Provi Garcia**, Peer Southern's international manager for Latin division . . . Performer **Aldo Monges** returned to Argentina after having received, for the second consecutive time, the "Globo de Oro" award in Los Angeles. He was accompanied by his manager, **Aquiles Celentano** . . . "Salsa's Perfect Comb-

(Continued on page 52)

# Radio Action

## Most Added Latin Record (Tema más programado)

(Internacional)  
"Hey"

(J. Iglesias-G. Belfiore-  
M. Balducci-R. Arcusa)  
JULIO IGLESIAS  
(CBS)

(Regional)

"Reflexiona"

(Rigo Tovar)

RIGO TOVAR

(Profono International)



# Latin American Album Picks



## EL HOMBRE DE LA ROSA

**LUIS MORENO**—Peerless MS 2131

Con solo dos guitarras clásicas y un bajo (excelentes) acompañándole, Luis Moreno, quizás una de las más matizadas voces que, lamentablemente, México olvida, brinda aquí un repertorio bellamente romántico que vivirá por siempre. Bellas e inolvidables páginas como "Y háblame" (P. Michel), "Cenizas" (W. Rivas), "En un rincón del alma" (A. Cortés), "Besame mucho" (C. Velazquez) y "Mi viejo" (Piero). Mariana Rebing, como productora, merece felicitación.

■ Backed only by two classical guitars and a bass, one of the most beautiful voices from Mexico offers an unforgettable repertoire of top boleros, such as "Lo sabía" (Aguile), "La Novia" (J. Prieto), "Tú eres mi destino" (C. Gómez Barrera), more.



## RENACER

**ANEXO 3**—Alhambra ALS 167

Anexo 3 de Puerto Rico merece atención. Bello acople de voces con un amplio respaldo orquestal proporcionado por Zito Zelante. "Paisaje" (F. Simone), "Que no!" (C. Ewain-Vaona-Falisatti), "Renacer" (M. Roger-J. Gonzalez) y otras.

■ Anexo 3 from Puerto Rico deserves the best treatment. Three voices backed by good orchestrations by Zito Zelante could open doors for the trio. "Barca sin remero" (R. Lozano), "Vete!" (L. Fierro), "Yo te amare como eres" (D. Cabuche), others.



## CON ESO ME PAGAS . . . !

**MARIA DEL CARMEN**—Arcano DKL1 3481

En producción de Rubén Fuentes y con arreglos de Chucho Ferrer y Pocho Pérez, Maria del Carmen le da su toque especial a "Señor Amor" (Manzanero), "Quiero sentirte" (Enrique Velaquez), "Porque?" (Manzanero) y "Con eso me pagas" (J. Villamil).

■ Produced by Ruben Fuentes and with arrangements by Ch. Ferrer and P. Perez, Maria del Carmen from Mexico offers a very commercial package of ballads and boleros with her special touch. "Escandalo" (R. Fuentes-R. Cardenas), "Con eso me pagas," "Abre tus alas" (A. Garcia Tenorio) and "Soñamos lo mismo" (Manzanero).



## LLEGO VESTIDA DE BLANCO

**GERARDO REYES**—CBS DCS 906

La voz ranchera de Gerardo Reyes interpreta con arreglos de H. Aceves, P. Ramirez y Rafael Carrión, en una producción de Jose Vaca Flores, temas de corte muy popular. Entre otras "Llego vestida de blanco" (T. Bello), "Soy yo," (C. Macedo), "Se te va tu tren" (J. M. Gomez) y "El preso No. 9" (Hnos. Cantoral).

■ The ranchera voice of Gerardo Reyes offers a very saleable and commercial package of Mexican music. "Mi amigo el borracho" (R. Buendia), "Cuando supe de tu engaño" (T. Sanchez) and "Amantes de una noche" (P. Guizar).

## En Puerto Rico (Continued from page 50)

Está comenzando a dar muy fuerte **Paquito Guzmán** (T.H.) en Puerto Rico y Nueva York con "Cristal," pieza que ha tenido una realización estupenda . . . El nuevo álbum de **Roberto Carlos** ha logrado venderse muy bien, prometiendo llegar al nivel standard del brasileño, quien cuenta con un público consecuente,

conseguido a través de incontables éxitos y muchos años, impactando en todos los mercados . . . Destacan en este álbum los números "Desahogo," "El Año Pasado," "Cuéntame tu Historia" y "Esta Tarde Vi Llover," una vez más, el artista CBS Internacional, **Roberto Carlos**, arrasará en el mercado.

## Nuestro Rincon (Continued from page 51)

nation" will perform in Caracas, Venezuela, the first week in May. **Tito Puente, Celia Cruz, Ray Barretto, Hector Lavoe, Hector Casanova** and **Junio Gonzales** will be on hand for three concerts, two dances and a TV show.

**María del Carmen Hajdenwurcel**, general manager for Editorial MAI S.A. in Argentina, has announced the exclusive signing with Editorial WEA for Central and South America except Brasil. The first steps during the acquisition of WEA Group were taken at the same time in which EMI Odeon in Argentina was in charge of this record company's material . . . RCA released in Argentina the first album as a result of the agreement between RCA and Channel 13 in Buenos Aires, for the manufacturing and distribution of the new label Proarca. The album is entitled "El Color del Verano," and RCA has just started an additional promotional campaign in order to back the premiere of the film "Locos por la Musica," starring RCA artists **Barbara & Dick, Candela, Silvana di Lorenzo, Mathias, Danny Cabuche, Boney M. and Los Iracundos** . . . In Buenos Aires, a document has been delivered to **Comodoro Ricardo J. Campodonico** of SADAIC, by most of the authors and composers in Argentina, in order to create a campaign that will amend articles 71 and 138 from the statutes. **Juan Carlos Zarak Goulu** has been appointed general coordinator until the first meeting . . . **Marzo Rizo** and his Latin American Percussion Ensemble performed at the Eisner and Lubin Auditorium in New York recently.

I received a letter from **Javier de la Cerda**, program director for KVAR-FM in San Antonio, Texas, which stated: "I'm writing this letter to thank you very much for your continuous support to KVAR-FM. Your help and support in helping establish our record library is greatly appreciated. Also, I'd like to inform you of some changes on our staff. **José Ricardo Briones** is now our music director with yours truly serving as program director." They would appreciate demo copies sent to: 8400 Datapoint, Suite 535, San Antonio, Texas 78229.

## The Philharmonic in Harlem

(Continued from page 37)

pression; on her shoulders—and vocal cords—she carried her people to eminence in every opera house and concert hall in this nation and around the world. Black artists who succeed today do so on their own considerable talent, but it was she whose talent and artistry opened the way.

On the subject of Miss Price, RCA has just issued the fifth in her series of Prima Donna records, one of her most interesting discs in some time. It contains a lot of marvelous singing in a program that is staggering in its width of compass. She begins with Handel's *Semele*, moves through Weber, Bellini ("Casta Diva"), ("Caro nome"), the Liebestod, Nedda's Ballatella from *Pagliacci* and a major scene of Elizabeth I in Britten's *Gloriana*. On such a program everything cannot be equally satisfying, but I have found it fascinating listening. My favorites are the "Casta Diva," in which the coloratura is very clear, the singing is lustrous and the creation of the mood is strong and Gildas's "Caro Nome" from *Rigoletto*, surely the most unusual re-

cording of that aria in recent history. She trills and moves easily through the coloratura, ending on a series of trills rising to an unbelievable high E. Henry Lewis conducts everything a shade more slowly than necessary, but his leadership is strong at many places. It's definitely a record to own.

### Modern Gospel Music

Returning to the concert at the Baptist Church, the orchestra played two selections, the *Mefstersinger* Prelude, led by the associate conductor Thompson mentioned above and the finale of the Saint-Saens "Organ" Symphony. Here the pipe organ made the performance so much more impressive than any recently at either Carnegie or Fisher Hall, as neither has a pipe organ. And finally Mehta brought out contralto Betty Perkins for some modern day gospel songs composed by Jo Westmoreland. She was effective, but lost a lot of interest for me because she used a microphone. The audience was fervid however, in their delight, and the concert closed with the kind of enthusiasm it deserved.

Un tema que tiene lo suyo es "Si Me Dejas Ahora" de **José José** (Pronto), y la prueba está en que todas las estaciones de radio lo tienen en su lista de éxitos . . . **Danny Rivera** prepara la grabación de canciones de su propia inspiración. Es fascinante la personalidad de **Angela Carrasco**, quien ahora triunfa con otro te-

ma de **Camilo Sesto** titulado "Quererte a Tí" . . . Muy buen trabajo el de **Libertato Garcéd**, como director de promoción y relaciones públicos del Sello Caytronics . . . **Chucho Avellanet** (velvet) grabará un elepe con las canciones que fueron super éxitos en la voz del inolvidable **Tito Rodriguez**.



## Postal Rate Hike (Continued from page 3)

rent rates over a pound. And for users who presort packages, the new rate schedule could reportedly yield rates even lower than those currently in force: the U.S. Postal Service has included a request for increased presorter discounts that, if approved, would return discounts of seven to 19

cents, compared with the current presorter saving of four to seven cents.

The Postal Service's proposal must be approved, rejected or modified within the next 10 months, but a prolonged deliberation by the commission could delay any change until early '81.

## Black Music Report

(Continued from page 41)

definitely active." Syreeta commented that "this is really my first major event as far as chart action. I've never before experienced something like 'Late At Night,'" the title of Preston's Motown release. For both Preston and Syreeta, this marks a turning point in their careers. Now under new management, headed by **Suzanne dePasse Lemat** and **Tony Jones**, Preston described the entire process as "a rebirth." He said, "I'm at a new label, and I'm starting over again. What we have is a supreme partnership." Preston also has released a gospel LP on the Word label called "Universal Love." He described this LP as non-traditional gospel, with a reggae influence, but reminded us that the message remains the same.

Syreeta, on the other hand, has a self-titled Motown LP released April (15), which includes 10 songs, two of which were co-written by herself and **Stevie Wonder**: "Blame It On The Sun" and "Signed, Sealed, Delivered." Also included on the LP, produced by **Berry Gordy Jr.**, is a duet with Preston entitled "Please Stay." According to Syreeta, "this is the first time the sound of Syreeta is actually coming through." Preston and Syreeta both have shared experiences, which have begun to pay off.

MCA's **Dramatics** were recently running 'round Los Angeles, with a host of promotional activities lined up by their manager, **Forest Hamilton**, in support of their "10½" LP. Last seen, the Dramatics were spotted at L.A.'s night spots, including The Speakeasy, Close Encounters, Osko's, The Carolina West, Jackie O's, Digbys, and Myron's Ballroom, not to mention the tapings of "Soul Train" and "Latin Disco" and numerous radio and in-store appearances . . . Just a little late with this news: **Al Jarreau**, Warner Bros.' be-bop jazz king, sang the national anthem like no other singer in the history of the song when he performed before thousands prior to the second game of the L.A. Lakers/Phoenix Suns basketball playoff series. This rendition was indeed moving.

## Dialogue (Continued from page 32)

aging Genesis. He's also Monty Python's religious consultant here in the United States. My brother Chuck who is the overall comptroller of Record Logic, also deals with our marketing campaigns. He and Jack Baer, an exceptionally bright new addition to the company, are responsible for the marketing and sales aspects of our artist's careers. Rhona Maulano works with the marketing people and also helps out Ed in the management area.

Each person at Record Logic is responsible for more than just his or her particular area of specialization. They take up these responsibilities voluntarily which makes for really a fine working situation. We don't run into the problems of one person stepping on another person's toes. It works well. I guess it's the melding of the personalities in the office. We're very lucky that way. We have good people and that's the whole secret. It's the people around you that make the company. It's my company but it's really not me as much as everybody around me. They come up with all the ideas and it's just a matter of implementing them.

**RW:** What is your present relationship with Chic?

**Cossie:** Chic, two years ago, were innovative, creative and made records that sold ten million singles at a clip. I think the most amazing thing is that they're going to be around for many more years and are going to be selling millions and millions of records. If you listen to their new stuff, it's mind-boggling. I go to Nile's apartment and he and Bernard play me their new tracks and I just sit there with my mouth open in amazement. I don't know where they come up with all their ideas. I couldn't come up with one-tenth of any of the imagination and inspiration that these people have. I really am flattered that I can share some time with them, that they would invite me over to listen. They're simply brilliant. They just finished producing Diana Ross and they have equally great tunes for her. I know that the next Chic album is going to be even better than the last one.

## Kenny's Pickwick/Target Huddle



After his recent sold out appearance at the Metropolitan Center in Bloomington, Minnesota, UA/EMI America recording artist Kenny Rogers stopped to visit with a number of executives from Pickwick International and Target Stores Inc. Pictured from left are: Mike Hartmann, regional account executive, Pickwick; Bill Righeimer, buyer, records and tapes, Target Stores; Marjee Massopust, guest; Kenny Rogers; Eric Paulson, divisional vice president, rack services division, Pickwick; Ken Macke, chairman of the board, Target Stores.

## The Coast (Continued from page 15)

unmasked man? Why, none other than **Peter Fletcher**, Columbia publicist and out-of-the-closet heavy metal fan, who was there to handle the normal p.r. chores for the young singer. "I just played rhythm," said Fletcher, lamenting that he had no chance to unveil his awesome solo chops, "but Rachel came over and leaned up next to me during the solo sections—it was great." We'll bet. "And the groupies thought I was in the band, which was really great" . . . Sweet, by the way, recently had to cancel a day's worth of press interviews while in L.A., since she had already appeared on the Merv Griffin show that afternoon and California state law dictates that school-age types like Rachel must spend at least three hours daily hitting the books. She busied herself reading "A Midsummer Night's Dream," we're told, after which her only reaction was, "Puck who?" . . . Meanwhile, another RW alumna, former COASTER **Jaan Uhelszki**, is celebrating the birth of her first child, a daughter born to her and husband **Matthew** (Beserkley Records) **Kaufman** on April 16. The child, named Hayley Elisabeth, was born in Berkeley . . . On a considerably more somber note, bassist **Tommy Caldwell** of the **Marshall Tucker Band** is in critical condition following an April 22 car crash in Spartanburg, South Carolina, the band's home turf. Caldwell underwent surgery to remove a blood clot from his brain, and at press time he had yet to regain consciousness. Our best thoughts go out to him.

**MYSTERY GUEST:** A&M has been teasing selected programmers and writers with a pre-release cassette by an unidentified label act. Only the title of the one song featured, "Me Myself I," is included, and A&M's hint that the featured artist is a roster veteran won't necessarily help: the musical context is uptempo, new wave-inflected rock with some of its rougher edges purposely left in.

That makes the singer's identity all the more surprising. After stumping us, the folks on the lot revealed it was none other than **Joan Armatrading**, whose previous records have shared a characteristic clarity and smooth production finish. The new track is the first glimpse of Armatrading's forthcoming LP produced by **Richard Gottelher**, whose past experience with lady rockers runs from **The Angels** to **Blondie**.

Look for the album in early May, and a U.S. tour in midsummer.

**CORRECTIVE SURGERY:** One of your reporters goofed in last week's issue. In a separate story on Atlantic's Cotillion Music publishing arm, we incorrectly identified singer-songwriter **Wendy Waldman** as having signed with Atlantic. Although she's one of the publishing division's key new signings, Waldman hasn't set up a new recording deal as yet. At present, she's touring with **Linda Ronstadt**.

More serious was an inadvertent omission. **Jim Ryan**, also newly signed to Cotillion, didn't make it off the cutting room floor, and was only noted as a writing partner with another Cotillion newcomer, **Andy Goldmark**. Ryan is, however, a separate Cotillion writer as well, and should be familiar to pop-watchers as a seasoned writer, guitarist and erstwhile member of **Wondergap**.

Our apologies, and we promise to run off the negative ion generator on future deadlines.





## Nashville Studio Activity on the Upswing

By WALTER CAMPBELL

■ NASHVILLE — Following declines of varying degrees in business, Nashville recording sessions are bouncing back with stronger, steady activity this spring, according to a random survey of some of the major studios in the area. Music City has not been immune to the economic conditions that have affected recording activity everywhere else, but business seems to have now returned to normal levels, and in a few cases has increased over the same time last year with sessions by an increasingly varied array of artists. "Right now, we're doing great," said Glenn Snoddy at Woodland Sound Studios. "We're as busy now as we were last year at this time, and our

mastering activity is seeing an increase of about ten percent. For the year over-all we're a little down, though, because of a poor start in January." Artists working at Woodland most recently include Barbara Mandrell, Margo Smith, John Conlee, Freddy Hart, the Gospel Keynotes and Jerry Reed. "Right now we can't complain," Snoddy added. "Bookings for the next couple of months are pretty good, and people from overseas are starting to call to reserve studio time."

CBS Studios here is also picking up, according to Norm Anderson, after a "disastrous" February. "March was better, and we're getting back now to normal," he said, attributing the decline in activity to label budget cuts and fewer independent labels able to get financing. J.J. Cale, George Jones, Johnny Paycheck, Johnny Rodriguez and John Anderson are among the artists working on new records at CBS Studios.

Also increasing in the past month is recording activity at Quadrafonic Studios, according to Anne Keiner. "Our business is great now," she said, "about the same as this time last year which is averaging four sessions a day, booked three months in advance. We're now back to the point where we like to be, where we usually are. Our slowdown was last fall." Recent sessions at Quad include work by Jimmy Hall, Johnny Cash and Lynn Anderson, among other artists.

"It has picked up real well here," said Monty Winfrey at Creative Workshop in Berry Hill. "Business was depressed a little towards the end of 1979,"

(Continued on page 56)

## ASCAP/Nashville Taps Doyle and Sturdivant

■ NASHVILLE — The Nashville office of ASCAP is making a "major expansion" with the addition of two new staff members, according to southern regional executive director Ed Shea.

### Roles

Joining the staff are Bob Doyle, who will serve as assistant to the director, and John Sturdivant, who will serve as public relations director and assistant to the director. Shea said the increase in staff size is the result of a "banner year" for ASCAP in Nashville.

Prior to joining ASCAP, Doyle was assistant director of A&R at Warner Bros. Records in Nashville. While pursuing a degree in business administration at the University of Missouri, he worked as a professional musician. Doyle is a member of the Nashville Songwriters Association, the CMA and the Academy of Country Music.

Sturdivant, in 1965, opened the Nashville office of *Record World* where he remained as vice president until 1978 when he joined Tree International. Most recently he was involved in a family-owned label, Ruboca Records, and did personal management for Kitty Wells, Johnny Wright and Bobby Wright.



From left: John Sturdivant, Ed Shea, Bob Doyle.

## CMA Entertains U.S. Congress

■ WASHINGTON — The Country Music Association appeared before members of the U.S. Congress Tuesday evening (Apr. 22) presenting performances of country music and home cooking. Appearances by Barbara Mandrell, Charley Pride and Mac Wiseman, plus CMA member, Senate Majority leader and fiddle player Robert Byrd (W. Va.) highlighted the evening.

Along with the CMA board and other members Byrd co-hosted the event and played "Slipping Away" on his fiddle in the Senate Caucus Room, site of the performances. "Although I've done performances all over the country from Maine to California, I'm very nervous about appearing tonight before my peers," Byrd told the audience.

Mac Wiseman asked Byrd, a long-term admirer of Wiseman's music, to join him on stage. Barbara Mandrell and her band played a short set, later Charley Pride made an impromptu medley performance including "Kiss An Angel Good Morning."

### Feast

Executives and artists of the country music industry plus Senators Charles Percy (Ill.), Strom Thurmond (S.C.), Jacob Javitz (N.Y.), Birch Bayh (Ind.), Howard Baker (Tenn.), Jim Sasser (Tenn.), Lindy Boggs (La.), Rep. Bill Boner (Tenn.) and the White House Press Secretary Jody Powell among other Washington dignitaries dined on the Tennessee country ham and biscuits, roast beef and turkey feast. The event was held in conjunction with the CMA board's annual spring meeting held Apr. 23.

## Mutual To Broadcast 'Jamboree in the Hills'

■ LAS VEGAS — The Mutual Broadcasting System will air on Labor Day, September 1, 1980, a six-hour country music spectacular—"Jamboree in the Hills." The announcement was made by Mutual programming vice president Terry Hourigan, at the annual Mutual Affiliates luncheon prior to the National Association of Broadcasters Convention.

The fourth annual "Jamboree in the Hills," a two-day outdoor country music festival, will be held near Wheeling, West Virginia July 19-20. Mutual will record the entire 18 hours of live performances by Loretta Lynn, Larry Gatlin, Tammy Wynette, Mel Tillis, Buck Owens, Donna Fargo and Ray Stevens, among others.

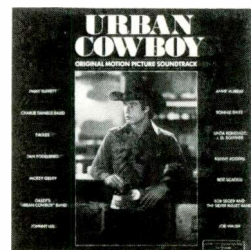
The radio special will feature highlights of the performances, plus interviews with the artists and fans.

## PICKS OF THE WEEK

**SINGLE** CHARLEY PRIDE, "YOU WIN AGAIN"/"THERE'S A LITTLE BIT OF HANK IN ME" (prod.: Jerry Bradley & Charley Pride) (writers: H. Williams/J. Schweers) (Fred Rose, BMI/Chess, ASCAP) (3:00/2:33). From his latest album, Pride easily does a mournful Hank Williams ballad justice in classic style. The LP's title song on the flip side spells out the idea behind his tribute to Hank. RCA PB-12002.

**SLEEPER** JACK GREENE, "THE ROCK I'M LEANING ON" (prod.: Jack Gilmer) (writers: C.C. Ryder/V.L. Haywood) (Window, BMI) (3:16). Greene lays back into an easy moving ballad here, backed by balanced, uncomplicated production. The song gradually builds in sound and consequently emotion with Greene's straight-ahead approach. Frontline 706.

**ALBUM** ORIGINAL MOTION PICTURE SOUNDTRACK, "URBAN COWBOY." Impressive cuts are included in this double record set by a stellar array of artists: Jimmy Buffett, the Charlie Daniels Band, the Eagles, Dan Fogelberg, Mickey Gilley, the "Urban Cowboy" Band, Johnny Lee, Anne Murray, Bonnie Raitt, Linda Ronstadt, J.D. Souther, Kenny Rogers, Bob Seger and the Silver Bullet Band and Joe Walsh. A sure winner. Asylum DP-90002.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Mickey Gilley — "True Love Ways"  
Conway & Loretta — "It's True Love"  
Charley Pride — "You Win Again"  
Kenny Serratt — "Saturday Night In Dallas"



Charly McClain will repeat her recent success with the new "Let's Put Our Love In Motion." It's a first week add at KIKK, WKKN, KRAK, KXLR, WXM, WMC, KKYX, KRMD, KSO, WBAM, KBUC, WTMT, KGA, KVOO, WJQS, KWJJ, WXCL, WUNI, KFDI, WPNX.

Cashing in on the hit TV show "Dallas" is proving profitable again! Floyd Cramer did very well with his theme from the show, and now B. J. Wright praises the virtues of the archvillain "J.R." It's playing at WCXI, WSDS, KSO, KEBC, KMPS, KKYX, WFAI, WIRK, KRAK, KVOO, WPNX.

Melissa Lewis is showing with "Our Good Reason" at WPNX, KDJW, KXLR, WSDS, KFDI, WCMS. Diane Pfieler has action on "Roses Ain't Red" at WQQT, WPLO, KRMD, WSM, WIVK, WPNX.



Kenny Serratt helps out the local chamber of commerce with his description of "Saturday Night in Dallas." It's added at KWMT, KSOP, WTMT, KLLL, KVOO, KRMD, KKYX, WSLC, KYNN, WSDS, KEBC, KFDI.

Ruby Falls' "Empty Arms and Tears" starting to move in the mid-west.

Super Strong: Moe & Joe, Tammy Wynette, Mel Tillis, Moe Bandy, John Conlee, Willie Nelson, Sissy Spacek, Sylvia, Foxfire, Bobby Bare.

With a United Artists master, "River Road," just starting to take off, Columbia has released a new Crystal Gayle single, "The Blue Side." It has initial action at WNYN, KWKH, WMZQ, WHOO, WPLO, WBAM, WSLR.

Another dual release scheduled gives you a choice on Mickey Gilley. Epic just shipped "True Love Ways," while Elektra is shipping a Gilley cut from the new "Urban Cowboy" soundtrack, "Stand By Me." The Epic release has adds at KSO, KRAM, WTSO, KRMD, WGTO, KWJJ, KEBC, WPLO, WBAM, WUNI, WHN, KHEY, KLLL, WSLR, WTMT, WMZQ, WDN, KGA. The soundtrack cut is also added at WHN.

## SURE SHOTS

Charley Pride — "You Win Again"  
Mickey Gilley — "True Love Ways"

## LEFT FIELDERS

Jack Greene — "The Rock I'm Leaning On"  
Freddy Weller — "Lost In Austin"  
Ray Edwards — "I Flew Over Our House Last Night"  
George Burns — "A Real Good Cigar"

## AREA ACTION

The Cates — "Gonna Get Along Without You Now" (KVOO, KFDI, KEBC)  
La Costa — "Changing All The Time" (WPNX, KRMD, WUNI)

## Weller, Spurzz Play NARAS Benefit



Pictured following a debut Nashville performance by Columbia artist Freddy Weller and Spurzz at Opryland Hotel's Stage Door Lounge are: (from left, kneeling) Craig Brashear, local promotion manager, Memphis branch, CBS Records; Rich Schwan, manager, Epic promotion, CBS Records, Nashville; Travis Lewis, lead guitar player for Spurzz; Francine Anderson, executive director for Nashville chapter of NARAS; Buzz Cason, Freddy Weller's and Spurzz' producer; Jeff Lyman, manager, Columbia promotion, CBS Records; and Epic artist Don King; (standing) John McCarthy, showcase committee, Nashville chapter of NARAS; Joe Casey, director, promotion, CBS Records; Gary DiBenedetto, steel player for Spurzz; Tony Ingram, drummer for Spurzz; Columbia's Freddy Weller; Lee Newell, keyboard player for Spurzz; D. Anthony Valentine, bass player for Spurzz; Roy Wunsch, director, marketing, CBS Records, Nashville; Andrea Smith, senior vice president, Top Billing; and Phil Graham, writer administration, BMI.

## ACM Announces Musician Award Winners

■ LOS ANGELES — Bill Boyd, president of the Academy of Country Music, on behalf of the Academy's board of directors, has announced the winners in the musicians' categories of this year's "Hat" Awards from the Academy are as follows:

Touring Band—Charlie Daniels Band;

Specialty Instrument — Charlie McCoy, harmonica;

Bass—Billy Graham;

Drums—Archie Francis;

Fiddle—Johnny Gimble;

Guitar—Al Bruno;

Keyboard—Hargus Robbins;

Steel Guitar—Buddy Emmons;

Non-Touring Band — Midnight Riders.

Winners of these awards were determined by a vote of the Academy's musician/bandleader/instrumentalist and artist/entertainer members. Initial ballots, mailed to these members on February 6, contained a list of the top nominees as selected by a committee appointed by Academy chairman Vince Cosgrave, and approved by the board of directors. A space was also left in each category for write-in votes. Members voted for one in each category. The top five vote-getters in each category (with the exception of "non-touring band" where seven were listed) appeared on the final ballot which was then mailed to the same members on March 12. Votes had to be returned by April 2 to the Sherman Oaks, Calif., accounting firm of Dwight V. Call, who tabulated the final results.

On Thursday, May 1, NBC Television will air the Academy's 15th annual presentation ceremonies, produced by the Dick Clark Company. The ceremonies

will emanate "live" from Knotts Berry Farm in Buena Park, Calif., hosted by Claude Akins, Loretta Lynn and Charley Pride.

During the awards special, awards in ten other categories—Entertainer of the Year, Top Male and Female Vocalist, Top Vocal Group, Top New Male and Female Vocalist, Single Record, Song, Album and Motion Picture of the Year—as well as three awards voted by the Academy's Board of Directors—The Pioneer Award, The Jim Reeves Memorial Award and the Country Artist of the Decade Award—will be presented.

Also announced were the winners for Country Night Club Of The Year, Gilley's in Pasadena, Texas; Disc Jockey Of The Year, King Edward on WSLC Radio in Roanoke, Virginia and Radio Station Of The Year, KFDI Radio in Wichita, Kansas. The winners in these categories were determined by a poll of music industry trade publications and record companies.

## Showtime To Air Tulsa Festival

■ TULSA — Dick Howard, senior vice president of the Jim Halsey Company, has announced the taping of a 90-minute music/variety special for Showtime, the subscription TV network, May 16-17 during the Tulsa International Mayfest '80.

Titled "The Tulsa Country Music Festival," the special will carry the flavor of the two-day fest and will be more than simply a concert record. Paul Block is set to produce, with Anthony Eaton as co-producer, for Showtime.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MICKEY GILLEY**—Epic 9-50876

**TRUE LOVE WAYS** (prod.: Jim Ed Norman) (writers: N. Petty/B. Holly)

(Wren, BMI/MPL Communications, ASCAP) (2:54)

Gilley does a Buddy Holly classic here with a smooth, flowing sound. The material has potential for broad appeal, aided by his easy, laid-back style.

**CONWAY TWITTY & LORETTA LYNN**—MCA 41232

**IT'S TRUE LOVE** (prod.: David Barnes, Conway Twitty & Loretta Lynn)

(writer: R. Goodrum) (Chappell/Sailmaker, ASCAP) (2:52)

Adopting a more clear and precise sound, Conway and Loretta trade lines in the verses and sing in unison on the chorus hook. Production goes well with the song here, especially strong for the spring season.

**FREDDY WELLER**—Columbia 1-11266

**LOST IN AUSTIN** (prod.: Buzz Cason) (writers: B. Cason/F. Weller)

(Buzz Cason Publications, ASCAP/Young World, BMI) (3:03)

Weller tells a familiar tale about an encounter in the middle of Texas, backed by a subdued, slightly haunting sound. A murky steel guitar adds an especially nice touch with an identifiable Austin style.

**DIANE PFEIFER**—Capitol P-4858

**ROSES AIN'T RED** (prod.: Larry Butler) (writer: D. Pfeifer) (Brightwater/MCA, ASCAP) (2:56)

Pfeifer uses a little irony to get the point across on this shimmering love ballad. A strong follow-up to her successful debut, "Free To Be Lonely."

**CHARLIE LOUVIN**—Starline (Capitol) 6117

**I JUST DON'T UNDERSTAND/SEE THE BIG MAN CRY** (prod.: not listed)

(writers: W. Nelson/E. Bruce) (Pamper, BMI/Lyn-Lou & Tuneville, BMI) (2:35/2:33)

Originally released in 1965, both sides of this single are strong enough to contend with today's market. Both are simple, sad tunes with an easy, straightforward approach.

**HANK SNOW AND KELLY FOXTON**—RCA PB-11967

**THERE'S SOMETHING ABOUT YOU** (prod.: not listed) (writers: D. Orender/

R. Summerville) (Cedarwood, BMI/Denny, ASCAP) (3:51)

Hank and Kelly do a light-hearted love song here with a perky beat that fits in nicely with the lyrics. Another tune that's right for the season.

**B. J. WRIGHT**—Soundwaves 4604

**J.R.** (prod.: Joe Gibson) (writers: B.J. Wright/D. Lee/J. Meador/D. Hall)

(Hitkit, BMI) (2:23)

As one might expect, this one is about J. R. Ewing in the hit television series "Dallas." The lyrics are simple and to the point, backed up with a corresponding melody.

**PORTER WAGONER**—RCA PB-11998

**IS IT ONLY BECAUSE YOU'RE LONELY** (prod.: Porter Wagoner)

(writer: J. Marks) (St. Nicholas, ASCAP) (2:24)

A solid, steady beat leads the way on this tune as Wagoner glides through the lyrics with ease. It's not quite country disco, but it's close.

**RAY EDWARDS**—Rustic 1008

**I FLEW OVER OUR HOUSE LAST NIGHT** (prod.: Gary Sargeants)

(writer: T. T. Hall) (Hallnote, BMI) (3:25)

Edwards does a Tom T. Hall song here with a smooth, sad sound. The tempo is slow and easy, emphasizing the mournful mood.

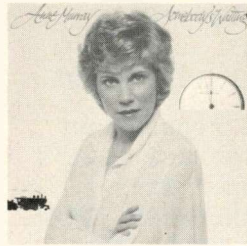
**DR. BEE**—Stargem 2037

**SHE LOVED YOUR MEMORY** (Right Out Of My Mind) (prod.: Wayne Hodge)

(writer: D. R. Baird) (Newwriters, BMI) (3:27)

Backed with smooth, balanced production, the artist does an easy-moving tune here with a relaxed style. Should be on the charts soon.

# Country Album Picks



## SOMEBODY'S WAITING

**ANNE MURRAY**—Capitol SOO-12064

Murray offers another fine package this time with plenty to offer to a wide audience, including country. Material consists of love ballads, notably "What's Forever For," "The French Waltz," and a new version of the Lennon-McCartney song "I'm Happy Just To Dance With You."



## A TOUCH OF BRYANT

**FELICE & BOUDLEAUX BRYANT**—CMH 6243

Nashville's undisputed top husband-wife songwriting team now ventures out with an album of their own. Not surprisingly, the material included is outstanding, from standards like "Bye, Bye, Love" and "All I Have To Do Is Dream" to new songs like "Playing In The Sand" and "When I Stop Loving You."

## Studio Activity Increases (Cont. from page 54)

but we've had a strong first quarter, a little better than this time last year." Like Woodland, CBS and Quadrofonic, Creative Workshop has been used extensively by artists of differing styles, including Hotel and Michael Johnson, along with country artists including John Conlee and Lynn Anderson.

Jack Clement Studios, which changes its name to Sound Emporium May 1, reports fairly steady activity, according to Sarah Stein. "We're down a little from this time last year, but that was the busiest time we've had. The first quarter of 1979 was up 35 percent over 1978. Right now we're at about normal

levels of activity." Bobby Vinton, Bobby Goldsboro and Jerry Reed have been using Clement in recent sessions, along with projects by Dynasty for Solar Records and the Smashers.

Also reporting steady, solid activity are Audio Media, with sessions on Deborah Allen, Mickey Gilley and Jeanne Pruett, along with projects for National Geographic; Music City Music Hall (RCA) with Dean Dillon, Danny Davis, and projects with producer Kyle Lehning scheduled; and Bradley's Barn with Loretta Lynn in working on her next album release; Sound Stage and the Sound Lab.

## Nashville Report

(Continued from page 31)

the intro of his latest single, "Stranger In My Place," co-written by Kenny Rogers.

George Burns is set to appear with Kenny May 17 at the opening concert of Chicago's new Rosemont Horizon, a 20,000-seat concert hall . . . Ronnie Milsap and David Garvin have confirmed that negotiations have been completed for the sale of Beech Bend Park in Bowling Green, Ky., to Milsap and his business associates. Milsap said he has long been interested in making an investment in an entertainment facility.

The Country Music Foundation of Colorado has set June 16-21 for the 18th annual Colorado Country Music Festival at the Holiday Inn, 4849 Bannock St., Denver. Planned activities include a talent showcase, business seminars, and taping of syndicated talk shows. Work will also begin on a documentary filming on the history of the Colorado Country Music Festival. For more information, write CMF of Colorado, P.O. Box 19435, Denver 80219.

In Ireland, the 15th Castlebar International Song Contest will this year have an increased prize fund of 15,000 Pounds, maintaining its position as Europe's biggest and richest festival of its kind. The festival is now concentrating on attracting increased participation from the United States. The contest includes a song section and an orchestral section and is open to amateur and professional composers.

Joan Guertin has re-established her PR activities in Nashville with the signing of the Nashville group Memphis (?), formed largely of members formerly with J. D. Sumner and the Stamps, and Brad Mercer. Her address is P.O. Box 120667, Nashville 37212; (615) 356-2465.



# Record World Country Albums



MAY 3, 1980

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

MAY 3	APR. 26			WKS. ON CHART
1	1	<b>GIDEON</b> KENNY ROGERS United Artists LOO 1035 (2nd Week)		3
2	2	KENNY KENNY ROGERS/United Artists LWAK 979		33
3	3	THE GAMBLER KENNY ROGERS/United Artists LA 834 H		72
4	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		52
5	7	ELECTRIC HORSEMAN FEATURING WILLIE NELSON/ Columbia JS 36327		16
6	8	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/MCA 5107		6
7	6	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		119
8	5	TOGETHER OAK RIDGE BOYS/MCA 3220		9
9	9	SHRINER'S CONVENTION RAY STEVENS/RCA AHL1 3574		9
10	11	STARDUST WILLIE NELSON/Columbia KC 35305		103
11	15	MILSAP MAGIC RONNIE MILSAP/RCA AHL1 3563		5
12	14	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/Mercury SRM 1 5024		15
13	13	THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE/ RCA AHL1 3548		9
14	17	AUTOGRAPH JOHN DENVER/RCA AQL1 3449		9
15	12	HEART & SOUL CONWAY TWITTY/MCA 3210		9
16	19	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250		29
17	16	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		26
18	20	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326		74
19	18	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		31
20	10	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188		24
21	43	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca NBLP 7207		5
22	22	LORETTA LORETTA LYNN/MCA 3217		6
23	21	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135		56
24	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		115
25	24	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS/RCA AHL1 3549		10
26	34	FAVORITES CRYSTAL GAYLE/United Artists LOO 1034		4
27	25	YOU CAN GET CRAZY THE BELLAMY BROTHERS/Warner Bros. BSK 3408		10
28	40	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000		20
29	27	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury SRM 5025		14
30	32	A COUNTRY COLLECTION ANNE MURRAY/Capitol ST 12039		13
31	29	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		55
32	30	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		26
33	33	THE OUTLAWS VARIOUS ARTISTS/RCA AFL1 1321		184
34	31	LACY J. DALTON/Columbia JC 36322		5
35	37	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237		24
36	36	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096		49

37	23	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	24
38	35	WHEN I DREAM CRYSTAL GAYLE/United Artists LOO 1034	4
39	55	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	221
40	28	BEST OF EDDIE RABBITT/Elektra 6E 235	25
41	38	A RUSTY OLD HALO HOYT AXTON/Jeremiah JG 5000	40
42	60	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	51
43	50	LOVE HAS NO REASON DEBBY BOONE/Warner/Curb BSK 3419	6
44	51	THE WAY I AM MERLE HAGGARD/MCA 3229	2
45	46	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	49
46	45	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	51
47	39	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC 36064	45
48	44	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	43

## CHARTMAKER OF THE WEEK

49 — DOLLY, DOLLY, DOLLY

DOLLY PARTON

RCA AHL1 3546



50	48	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	29
51	52	M-M-MEL MEL TILLIS & THE STATESIDERS/MCA 3208	13
52	47	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 6E 254	6
53	57	DOWN & DIRTY BOBBY BARE/Columbia JC 36323	11
54	—	WOMEN GET LONELY CHARLY McCLAIN/Epic JE 36408	1
55	64	PORTRAIT DON WILLIAMS/MCA 3192	24
56	65	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	33
57	41	BEST OF BARBARA MANDRELL/MCA AY 1119	64
58	—	ASK ME TO DANCE CRISTY LANE/United Artists LT 1023	1
59	68	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	21
60	63	CHANGES BILLY "CRASH" CRADDOCK/Capitol ST 12054	5
61	58	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	31
62	67	LOVE SO MANY WAYS RONNIE McDOWELL/Epic JE 36336	3
63	72	LOVELINE EDDIE RABBITT/Elektra 6E 181	48
64	73	FROM THE HEART JANIE FRICKE/Columbia JC 36268	13
65	59	EVEN BETTER BRENDA LEE/MCA 3211	11
66	61	STANDING TALL BILLIE JO SPEARS/United Artists LT 1018	11
67	69	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	108
68	56	ENCORE JEANNE PRUETT/IBC 1001	10
69	66	THE GAME GAIL DAVIES/Warner Bros. BSK 3395	14
70	42	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	123
71	53	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	133
72	74	MY MUSIC ROY CLARK/MCA 3189	13
73	62	THROUGH MY EYES JOHNNY RODRIGUEZ/Epic JE 36274	11
74	70	TEAR ME APART TANYA TUCKER/MCA 5106	23
75	49	MOODS BARBARA MANDRELL/MCA AY 1088	80

Another side of

## Lacy J. Dalton "Losing Kind of Love"

1-11253

From the album "Lacy J. Dalton"  
JC36322

Produced by Billy Sherrill



On Columbia Records.

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# Record World Country Singles

MAY 3, 1980

TITLE, ARTIST, Label, Number

MAY 3 APR. 26

WKS. ON CHART

1	2	TWO STORY HOUSE GEORGE JONES & TAMMY WYNETTE Epic 9 50849	10
2	4	BENEATH STILL WATERS EMMYLOU HARRIS/Warner Bros. 49164	10
3	5	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE/Warner/Curb 49176	11
4	6	GONE TOO FAR EDDIE RABBITT/Elektra 46613	8
5	7	THE WAY I AM MERLE HAGGARD/MCA 41200	8
6	3	A LESSON IN LEAVIN' DOTTIE WEST/United Artists 1339	13
7	9	MORNING COMES TOO EARLY JIM ED BROWN & HELEN CORNELIUS/RCA 11927	9
8	10	STARTING OVER AGAIN DOLLY PARTON/RCA 11926	7
9	12	LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD/ RCA 11918	9
10	11	TAKING SOMEBODY WITH ME WHEN I FALL LARRY GATLIN & GATLIN BROTHERS BAND/Columbia 1 11219	9
11	14	GOOD OLE BOYS LIKE ME DON WILLIAMS/MCA 41205	6
12	16	TEMPORARILY YOURS JEANNE PRUETT/IBC 0008	8
13	19	SHE JUST STARTED LIKIN' CHEATIN' SONGS JOHN ANDERSON/Warner Bros. 49191	8
14	20	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES/United Artists 1345	5
15	18	AFTER HOURS JOE STAMPLEY/Epic 9 50854	8
16	17	YOU LAY A WHOLE LOT OF LOVE ON ME CON HUNLEY/ Warner Bros. 49187	9
17	15	STANDING TALL BILLIE JO SPEARS/United Artists 1336	11
18	22	LIKE STRANGERS GAIL DAVIES/Warner Bros. 49199	7
19	21	I JUST HAD YOU ON MY MIND BILLY "CRASH" CRADDOCK/Capitol 4838	8
20	24	I'M ALREADY BLUE THE KENDALLS/Ovation 1143	6
21	25	PASS ME BY JANIE FRICKE/Columbia 1 11224	7
22	26	LUCKY ME ANNE MURRAY/Capitol 4848	5
23	27	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	7
24	28	MY HEART/SILENT NIGHT (AFTER THE FIGHT) RONNIE MILSAP/RCA 11952	4
25	29	ONE DAY AT A TIME CRISTY LANE/United Artists 1342	6
26	30	DEALIN' WITH THE DEVIL EDDY RAVEN/Dimension 1005	8
27	31	DIANE ED BRUCE/MCA 41201	9
28	36	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb 49214	5
29	33	NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR/ RCA 11947	5
30	32	SHOTGUN RIDER JOE SUN/Ovation 1141	7
31	1	HONKY TONK BLUES CHARLEY PRIDE/RCA 11912	12
32	34	LOVIN' A LIVIN' DREAM RONNIE McDOWELL/Epic 9 50857	6
33	37	LOVE LOOK AT US NOW JOHNNY RODRIGUEZ/Epic 9 50859	5
34	39	TRYING TO LOVE TWO WOMEN OAK RIDGE BOYS/MCA 41217	3
35	41	WORKIN' AT THE CARWASH BLUES/AGE JERRY REED/RCA 11944	6
36	46	TELL OLE I AIN'T HERE HE BETTER GET ON HOME MOE & JOE/Columbia 1 11244	4
37	42	THE REAL BUDDY HOLLY STORY SONNY CURTIS/Elektra 46616	6
38	38	SWEET SENSUOUS SENSATIONS DON GIBSON/Warner/ Curb 49193	6
39	40	I CAN'T CHEAT LARRY G. HUDSON/Mercury 57015	8
40	44	LOVE IS A WARM COWBOY BUCK OWENS/Warner Bros. 49200	5
41	8	THE COWGIRL AND THE DANDY BRENDA LEE/MCA 41187	12
42	47	HE STOPPED LOVING HER TODAY GEORGE JONES/ Epic 9 50867	4
43	48	BEDROOM BALLAD GENE WATSON/Capitol 4854	4
44	54	HE WAS THERE (WHEN I NEEDED YOU) TAMMY WYNETTE/ Epic 9 50868	3
45	50	TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN/RCA 11946	4
46	45	DALLAS FLOYD CRAMER/RCA 11916	8
47	49	FIFTEEN BEERS JOHNNY PAYCHECK/Epic 9 50863	5



48	13	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	13
49	55	TOO OLD TO PLAY COWBOY RAZZY BAILEY/RCA 11954	3
50	60	YOUR BODY IS AN OUTLAW MEL TILLIS/Elektra 46628	2
51	58	MAKE MINE NIGHT TIME BILL ANDERSON/MCA 41212	4
52	56	SHE'S MADE OF FAITH MARTY ROBBINS/Columbia 1 11240	4
53	53	I CAN'T REMEMBER STEPHANIE WINSLOW/Warner/Curb 49201	5
54	61	IF THERE WERE ONLY TIME FOR LOVE ROY CLARK/MCA 41208	4
55	62	YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD/GMC 109	4
56	80	THE CHAMP MOE BANDY/Columbia 1 11255	2
57	35	I DON'T WANT TO LOSE LEON EVERETTE/Orlando 106	10
58	59	EVANGELINA HOYT AXTON/Jeremiah 1005	4
59	66	LOSING KIND OF LOVE LACY J. DALTON/Columbia 1 11253	2

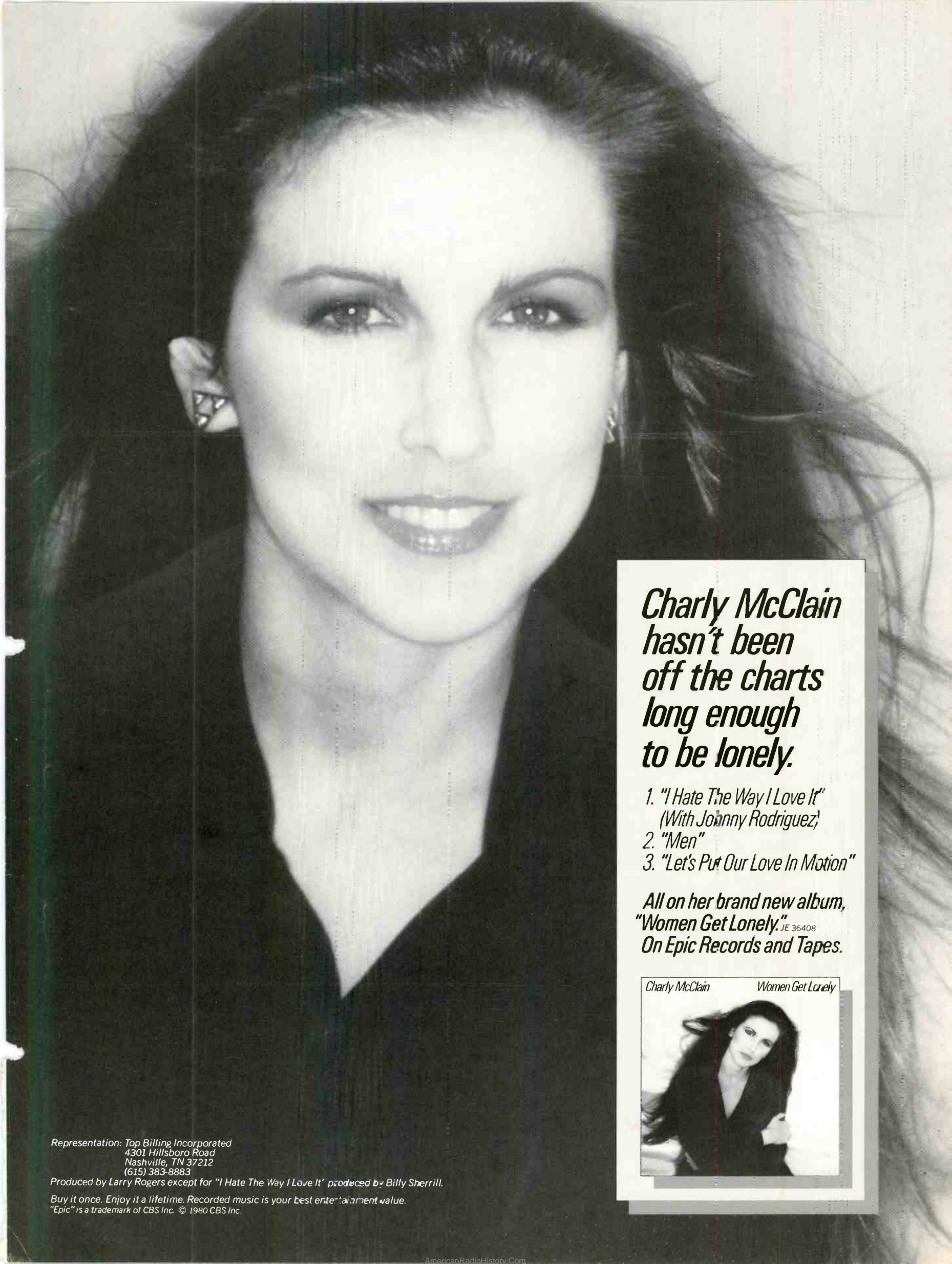
### CHARTMAKER OF THE WEEK

60	—	FRIDAY NIGHT BLUES JOHN CONLEE MCA 41233	1
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61	69	RODEO EYES ZELLA LEHR/RCA 11953	4
62	71	I'M NOT THROUGH LOVING YOU YET PAM ROSE/Epic 9 50861	3
63	70	WEIGHT OF MY CHAINS TOMPALL & THE GLASER BROTHERS/Elektra 46595	3
64	67	CLING TO ME JERRY WALLACE/Door Knob 127	5
65	—	MIDNIGHT RIDER WILLIE NELSON/Columbia 1 11257	1
66	23	SUGAR DADDY BELLAMY BROTHERS/Warner/Curb 49160	14
67	68	BULL RIDER JOHNNY CASH/Columbia 1 11237	3
68	43	DOWN IN THE QUARTER/FOREVER IN BLUE JEANS TOMMY OVERSTREET/Elektra 46600	7
69	85	COAL MINER'S DAUGHTER/HONKY TONK GIRL SISSY SPACEK/MCA 41221	2
70	86	IT DON'T HURT TO DREAM SYLVIA/RCA 11958	2
71	87	I CAN SEE FOREVER LOVING YOU FOXFIRE/Elektra 46625	2
72	—	RIVER ROAD CRYSTAL GAYLE/United Artists 1347	1
73	—	TEQUILA SHEILA BOBBY BARE/Columbia 1 11259	1
74	51	I'D LOVE TO LAY YOU DOWN CONWAY TWITTY/MCA 41174	14
75	65	WAKE ME UP LOUISE MANDRELL/Epic 9 50856	6
76	52	WOMEN I'VE NEVER HAD HANK WILLIAMS, JR./Elektra/ Curb 46593	13
77	72	DON'T LOOK BACK DICKEY LEE/Mercury 57017	6
78	57	WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS/Elektra 46591	13
79	—	EVEN A FOOL WOULD LET GO CHARLIE RICH/Epic 9 50869	1
80	74	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Epic 9 50845	11
81	89	YOU FILL MY LIFE JUICE NEWTON/Capitol 4856	2
82	63	COULDN'T DO NOTHIN' RIGHT ROSANNE CASH/Columbia 1 11188	14
83	78	SHRINER'S CONVENTION RAY STEVENS/RCA 11911	13
84	88	STAY UNTIL THE RAIN STOPS KATHY CARLILLE/Frontline 705	2
85	64	MY HOME'S IN ALABAMA ALABAMA/MDJ 1002	14
86	90	THREE WAY LOVE SHOPPE/Rainbow Sound 8019	2
87	91	I CAN HEAR KENTUCKY CALLING ME OSBORNE BROTHERS/CMH 1524	3
88	92	UNTIL YOU TERRY BRADSHAW/Benson 2001	2
89	—	LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN/ Epic 9 50873	1
90	75	YIPPY CRY YI REX ALLEN, JR./Warner Bros. 49168	12
91	79	NIGHT LIFE DANNY DAVIS & WILLIE NELSON/RCA 11893	14
92	96	A STRANGER IN MY PLACE ORION/Sun 1152	2
93	—	CATHY'S CLOWN SPRINGER BROTHERS/Elektra 46622	1
94	76	LET ME IN KENNY DALE/Capitol 4829	11
95	99	DO YOU WANNA SPEND THE NIGHT MITCH GOODSON/ Partridge 011	2
96	97	I'M GONNA LOVE YOU TONIGHT BECKY HOBBS/Mercury 57020	2
97	100	I CAN'T STOP NOW BILLY LARKIN/Sunbird 107	3
98	—	THE LITTLE FAMILY SOLDIER RED SOVINE/Gusto 9028	1
99	—	HAVE A GOOD DAY HENSON CARGILL/Copper Mountain 589	1
100	—	THE MAN WHO TAKES YOU HOME BOBBY G. RICE/Sunbird 108	1





***Charly McClain  
hasn't been  
off the charts  
long enough  
to be lonely.***

1. "I Hate The Way I Love It"  
(With Jonny Rodriguez)
2. "Men"
3. "Let's Put Our Love In Motion"

***All on her brand new album,  
"Women Get Lonely." JE 36408  
On Epic Records and Tapes.***



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**GOLD**  
CANADA, FRANCE, GERMANY

**SILVER**  
ENGLAND



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