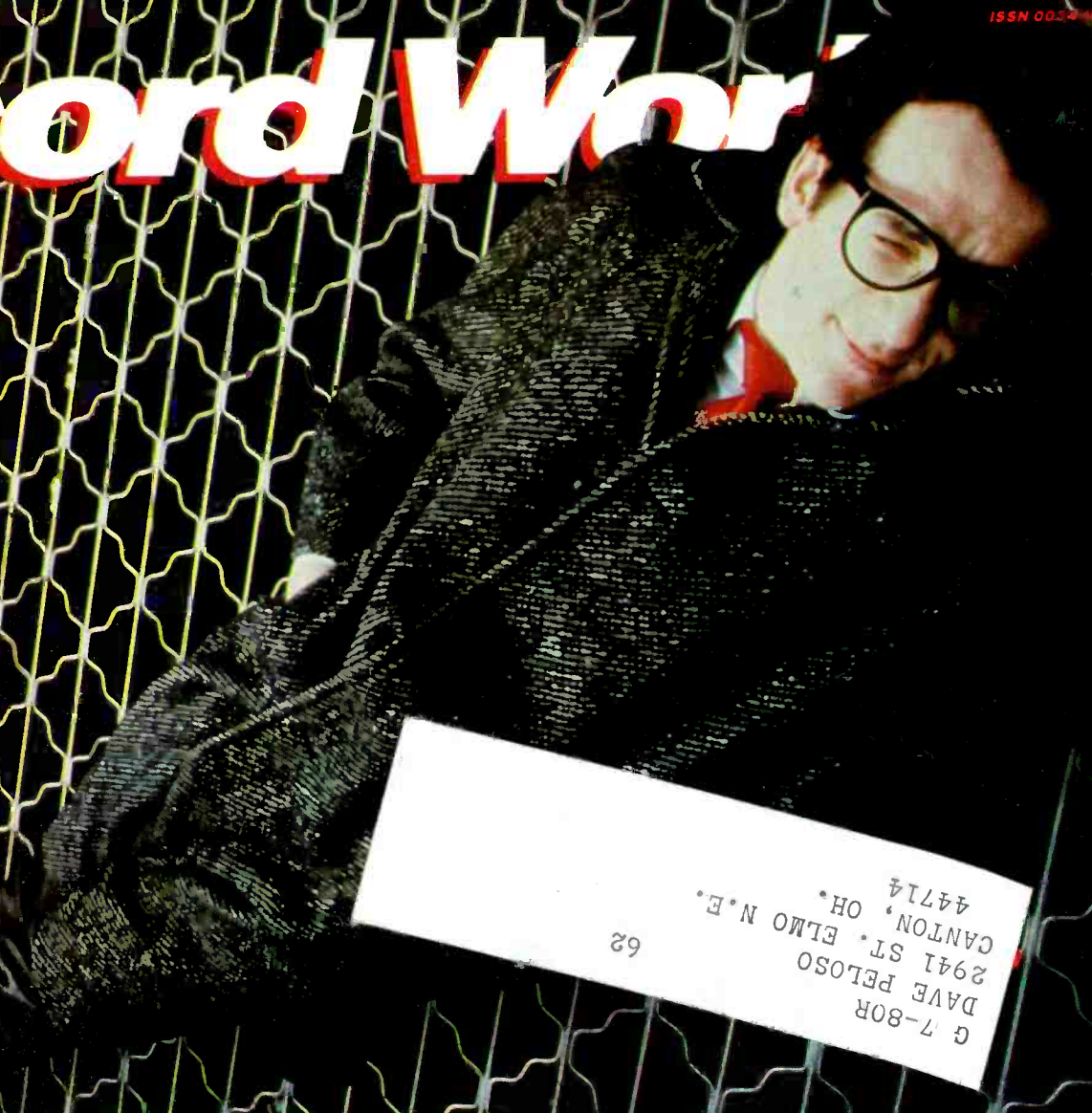


Record World

APRIL 12, 1980 \$2.50



Hits of the Week

SINGLES

MICHAEL JACKSON, "SHE'S OUT OF MY LIFE" (prod. by Jones) (writer: Bahler) (Tom Bahler/Senor/Yellow Brick Road, ASCAP) (3:36). Released in response to airplay, after two #1's and current with the rising top 15 title cut of the "Off The Wall" LP. Might be the mother of them all. Epic 9-50871.

TERI DESARIO, "HEART OF STONE" (prod. by Casey) (writer: Carbone) (Resurrection, BMI) (3:25). In hot pursuit of her #1 duet with KC, DeSario takes center stage and puts her pipes to the test. The energetic chorus of this pop-rocker bounces out of the grooves. Casablanca 2256.

BARRY MANILOW, "I DON'T WANT TO WALK WITHOUT YOU" (prod. by Manilow-Dante) (writers: Loesser-Styne) (Paramount, ASCAP) (3:44). Manilow dusts off an old standard, brings out its fine grain with lots of studio polish, and unveils the tune in 1980 pop-A/C style. Arista 0501.

GLADYS KNIGHT & THE PIPS, "LANDLORD" (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:44). Nobody likes their landlord, right? Wrong! In music and verse, Gladys, the Pips, Ashford & Simpson make him a cornerstone of love. Columbia 1-11239.

SLEEPERS

ROBBIE DUPREE, "STEAL AWAY" (prod. by Bunetta-Chudacoff) (writers: Dupuis-Chudacoff) (Big Ears / Chrome Willie / Gouda / Oozlefinch, ASCAP) (3:21). An array of twinkling keyboards, a jaunty beat and Dupree's custard-smooth vocal dress up this simple tune. Elektra 46621.

THE S.O.S. BAND, "TAKE YOUR TIME (DO IT RIGHT) PART 1" (prod. by Sigidi) (writers: Clayton-Sigidi) (Avant Garde, ASCAP/Interior/Sigidi's, BMI) (3:15). An understated funk backdrop plays with textures while melodic elements shine on this Atlanta group's debut. Tabu ZS9 5522 (CBS).

JOHN & ARTHUR SIMMS, "THAT THANG OF YOURS" (prod. by Costandinos) (writers: Simms-Simms) (Pub. not listed, ASCAP) (3:16). Take a common theme like love at first sight, interpret it through the hip jive of funkese, and you have the essence of this record. Casablanca 2251.

SANDRA FEVA, "THREE TIMES A MAN" (prod. by Camillo-Barker) (writer: Richie) (Jobete / Commodores Ent., ASCAP) (3:17). The hit "Three Times A Lady" finds new life through a gender switch and Feva's lullaby-gentle delivery. Cathedral organ adds a spiritual effect. Venture 122.

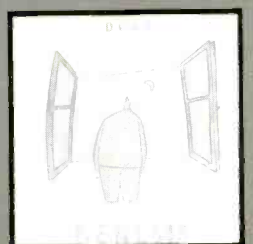
ALBUMS

KENNY ROGERS, "GIDEON." Kenny Rogers is sitting on top of the world. From modest beginnings as a singer with the First Edition, Rogers has emerged as a mass phenomenon. His audience will love this LP, including the duet with Kim Carnes. United Artist LOO-1035 (8.98).

FRANK SINATRA, "TRILOGY: PAST, PRESENT & FUTURE." This is undoubtedly the most ambitious project Sinatra has ever attempted and it is a milestone in his own career and in the history of pop music. He is nothing short of brilliant in the various contexts. Reprise 3FS 2300 (WB) (20.98).

GENESIS, "DUKE." Last year's "And Then There Were Three" album went gold, and Genesis is again clearly on target with a record that will appeal to both their oldest fans and their new, rapidly expanding following. Wrapped in an absolutely beautiful package. Atlantic SD 16014 (8.98).

THE ISLEY BROTHERS, "GO ALL THE WAY." In the past few years, two distinctive musical personalities have come to represent the Isleys' sound: driving funk and seductive, sensuous ballads. Both are put on display here, led by the title cut and "Don't Say Goodnight." T-Neck FZ 36305 (CBS) (8.98).



L I P S I N C

NBLP7197

Includes the hit single
"Funkytown"
NB 2233

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Produced and Written by Steven Greenberg



Record World



APRIL 12, 1980

Warwick Wins Prize At Tokyo Festival

■ TOKYO — Dionne Warwick's "Feeling Old Feeling" has grabbed the grand prize at the ninth annual Tokyo Music Festival. Warwick will receive a 3 million yen purse along with her trophy. The second-place gold prize was shared by Karla Bonoff's "Trouble Again" and the Dooley's "Body Language." Both winners receive a trophy and 1 million yen.

Silver prizes, worth 600 thousand yen and a trophy, were awarded to Claudja Barry's "You Make Me Feel the Fire," Rumiko Koyanagi's "Laim Light" and Shigeru Matsuzaki's "Wonderful Moment." Amii Stewart received the most outstanding performance

(Continued on page 45)

Mfr. Shipping Figures Released by RIAA; Units, Dollars Down

■ NEW YORK — Manufacturers' shipments of phonograph records and pre-recorded tapes in 1979 hit 683 million units net after returns, calculated at \$3.6761 billion suggested retail list price, according to the Recording Industry Association of America.

In releasing the figures which indicate a 6 percent decline in units and an 11 percent dip in dollars from record 1978 levels, the RIAA market research committee emphasized that actual consumer purchases in units and dollars probably were higher than manufacturer shipments.

(Continued on page 40)

David Geffen To Head New Label In Partnership with Warner Comm.

By SAM SUTHERLAND

■ LOS ANGELES—Asylum Records founder David Geffen is returning to active music trade duty as head of a new, as yet unnamed record company being formed in partnership with Warner Bros. Records and its parent, Warner Communications. The label should make its official debut in about a month.

Geffen himself confirmed the deal when reached last week by RW, but disclosure of the new venture came unexpectedly via a Los Angeles Times interview with 20th Century-Fox Corp. vice chairman Alan Hirschfield, who in reviewing his corporation's

music holdings alluded to plans for possible label acquisitions. Recalling an attempt to purchase EMI, Ltd.'s music sector in partnership with Geffen, Hirschfield then described the new WCI/Geffen label.

According to Geffen, "I've made a deal with Mo (Ostin, Warner Bros. Records chairman) and with Steve Ross (WCI chairman) to start a fourth label for Warners, which will be distributed and marketed through Warner Bros. Records, but entirely separate with respect to financing, which is virtually unlimited."

Geffen will also have autonomy in all artist acquisitions and contractual negotiations. As for initial signings and any key staff appointments, the former agent and personal manager termed any announcements "premature." Formal announcement was, in fact, originally planned for later this quarter.

Industry veterans familiar with Geffen's prior ventures as co-founder of Geffen-Roberts Management (later renamed Lookout Management, and today still headed by Roberts) and then architect of the Asylum label, won't be surprised at the execu-

(Continued on page 30)

Labels Back NARM Gift-Giving Push; See Program as Key to Unified Industry

By SAMUEL GRAHAM

■ LOS ANGELES—While plans to implement the program have in many cases yet to be specifically determined, a recent *Record World* survey indicates that record labels are united in their support of NARM's "Give the Gift of Music" campaign, unveiled at the Association's recent Las Vegas convention.

Advertising and/or merchandising and marketing representatives at all labels contacted expressed their enthusiasm for the new campaign, most of them remarking that "Give the Gift of Music" is an ideal vehicle through which the entire music industry can work together to increase visibility and revenues. But although most labels plan to incor-

porate the slogan and the "Gift of Music" symbol developed by NARM into their advertising and, in many instances, merchandising plans, some manufacturers are plainly concerned about just who will foot the bills that will inevitably be incurred if the campaign is to be successful.

Logistical problems notwithstanding, however, labels are voicing full support for the program. A typical comment came from Vic Faraci, vice president/director of marketing for Elektra/Asylum Records, who said, "We are absolutely behind it. I don't necessarily want to commit to using it (the slogan and logo) on everything we do, but we are committed in general. We simply haven't had a specific meeting to

dot i's and cross the t's yet."

Chrysalis Records president Sal Licata echoed those sentiments when he said, "We're doing everything we can to make it work. It's time the recording industry understood that an album or a tape is a very inexpensive gift, and in turn we have to alert the consumer to that. It came out at NARM that 12 percent of our business is gift-giving right now,"

(Continued on page 45)

N.Y. Transit Strike Has Minimal Impact On Record, Club and Theatre Business

By DAVID McGEE & PHIL DIMAURO

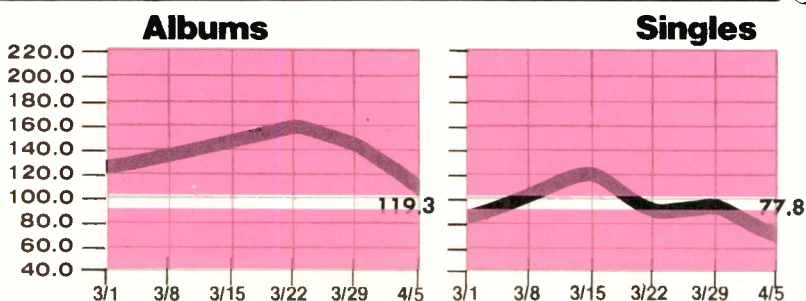
■ NEW YORK — Early reports from New York's record retailers, club and theatre owners indicate that a strike called early Tuesday morning (1) by the local Transport Workers Union and Amalgamated Transit Union has thus far had a minimal impact on the city's entertainment-oriented business. On the whole, record sales maintained normal seasonal levels, while club and theatre attendance was in many cases appreciably above expectations.

However, virtually everyone contacted by *Record World* agreed that a clearer indication of the strike's effect would come after the weekend, when Friday through Sunday totals could be matched against those of the weeks previous to the union's job action.

Record retailers for the most part found business to be as usual in the strike's early days. Sam Goody Inc., Korvettes, Alexander's and Disc-O-Mat all reported good activity in the stores, while King Karol's business was down slightly. Among the hardest hit were the small store owners: industry veteran Sy Bondy, for example, said sales at Bondy's Record Shop were "off considerably" despite the store having lowered its prices in an attempt to attract customers. Should the strike go on, Bondy added, he would be forced to lay off personnel. "There's nothing for them to do," he explained. "I just can't carry them. If it lasts through next week then I'll have to start laying off people."

(Continued on page 40)

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 16.** During the '70s, Ted Templeman, VP/executive producer for Warner Bros., worked behind the board with a remarkable variety of artists and produced an equally-remarkable string of hits in virtually every category of contemporary rock. This week in a Dialogue with RW, Templeman delineates his philosophy of production.



■ **Page 22.** One of the few efforts to chronicle popular music in all its aspects has been realized in the Bay Area Music Archives. Founded some two-and-a-half years ago in San Francisco, this non-profit library houses numerous records, films, tapes, books, magazines and artifacts that document the region's music history. In this week's RW, Archives curator Paul Grushkin discusses the origins and purpose of the library.

departments

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E/A Signs Bernie Taupin



Elektra/Asylum Records has signed lyricist Bernie Taupin as a solo artist and will release his E/A debut album "He Who Rides The Tiger" in mid-April. From left: Jerry Sharell, E/A vice president/creative services; Joe Smith, E/A chairman; Bernie Taupin and Michael Lippman, Taupin's management.

Raison Management Adds Three Partners

■ **LOS ANGELES**—Robert Raison has announced the expansion of his personal management firm to include, as partners, Beverly Strong, Robert Burch and Ray Anderson. The organization will now be called Raison, Anderson, Burch & Strong Management.



Robert Burch, Ray Anderson

Ray Anderson comes to the firm after a stint as a VP at RCA Records. Burch was formerly national program director of Century Broadcasting Company. Strong has worked with the Warner Brothers film division and A&M Records.

At the same time, Raison has announced the firm's involvement in several upcoming projects. RABS' first television production, "Painter's Rendezvous," which stars RABS client Randolph Mantooth, is set for filming. The firm is also planning to produce a television mini-series, based on Somerset Maugham's "The Razor's Edge," to star RABS clients, Joseph Bottoms, Perry King and Maud Adams. And RABS artist Jamie Skylar is currently recording an LP at Elektra/Asylum studios, produced by Sonny Bono.

Pioneer To Manufacture Laser Videodisc Player

■ **NEW YORK**—The U.S. Pioneer Electronics Corp. has announced that it will manufacture and distribute a laser videodisc player that will be compatible with those being produced by MCA and North American Philips. The Pioneer units will be available in Dallas, Minneapolis, Syracuse and Madison by June of this year. Four to eight additional markets will be added by the end of this year.

Layton Leaves MCA

■ **LOS ANGELES** — Stan Layton, who for the past year and a half has been vice president of marketing for MCA Records, has resigned that position effective April 1 due to policy differences. MCA Records plans no replacement. Layton will announce his plans at a later date.

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020
PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**
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SAM SUTHERLAND **JACK FORSYTHE**
WEST COAST EDITOR **MARKETING DIR.**
Samuel Graham/Associate Editor
Laura Palmer/Assistant Editor
Terry Draltz/Production
Louisa Westerlund/Research Assistant
6255 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
WALTER CAMPBELL
SOUTHEASTERN EDITOR
Marie Raliff/Research Editor
Margie Barnett/Assistant Editor
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

THOMAS FUNDORA
SR. VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
Phone: (305) 885-5522, 885-5523

ENGLAND

VAL FALLOON
Manager
Suite 22/23, Langham House
308 Regent Street
London W1
Phone: 01 580 1486

JAPAN

ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

GERMANY

JIM SAMPSON
Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46
Telex: 05-216622

AUSTRALIA

PETER CONYNGHAM
P.O. Box 678, Crown Nest, N.S.W. Australia
Phone: 2-92-6045

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 527-7190

SPAIN

JAVIER ALONSO
Res. Madrid-Parcela A
Portal 2A-4to A
Majadahonda
Madrid, Spain

MEXICO

VILO ARIAS SILVA
Apartado Postal 94-281
Mexico 10, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.

MICHAEL MIGNEMI
CIRCULATION MGR.

1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913

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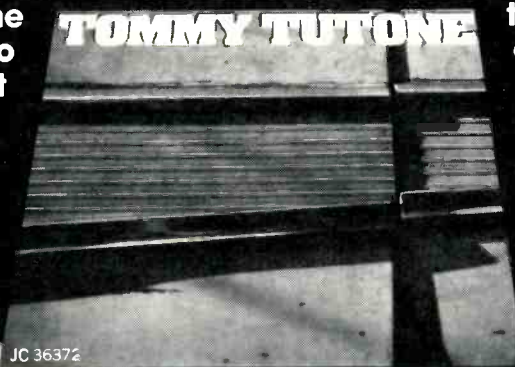
"I'm not supposed to play this record," the D.J. said.

Three weeks ago, the new Tommy Tutone album went into heavy rotation on a number of stations. Even though we're releasing it for the first time this week.

You see, a few unequalized, sampler tapes were swiped at the Goodphone convention. We don't want to accuse anybody, but the first to play the tape nonstop is big in L.A. "roq." The excitement

spread to another station where the reaction was "mighty." And on and on.

Look, we're partially to blame for not wanting to wait till release date to lay it on you. We just want to let the rest of you know that Tommy Tutone's on your desk this week—and in the stores, too. That should satisfy those pre-release requests retailers have been getting.



JC 36372



TOMMY TUTONE

Great, great songs. Colorful vocals. On Columbia Records and Tapes.

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

Top 40 Programmers Find Fewer 'Automatic' Adds on Today's Airwaves

By JEFFREY PEISCH

■ NEW YORK — The joke goes like this: There was a time when the Beatles could have released the national anthem played backwards and radio stations would have added it across the country. The point, of course, is that any Beatles song was once considered a no-questions-asked, automatic-add on top-40 radio. While the Beatles were the exception to the rule, during the last 15 years there have been a handful of other artists who have been considered automatic-add artists. The Beach Boys stayed on top of singles radio with a string of hits for over five years. Anything Elton John released from 1971 to 1975 was predestined for constant airplay.

But while the Bee Gees and the Eagles have a pretty good record for automatic-adds during the last five years, no group's releases receive carte blanche adds across the country anymore. A *Record World* survey of radio programmers from top 40 radio stations across the country found that virtually no programmers consider any artists as automatic-adds today.

Since Elton John's heyday in the early '70s radio has seen a plethora of artists fall frighteningly fast from automatic-add status to obscurity. Consider a list of artists whose releases were once jumped on by radio but now compete for top-40 airplay: John Denver, the Carpenters, Barry White, Olivia Newton-John, the Osmonds.

There are, of course, artists today whose releases get consistently added out of the box. Kenny Rogers, Donna Summer, the Eagles, Fleetwood Mac, Billy Joel and Paul McCartney all fit in this category. But programmers are quick to point out that no one is guaranteed of an add in today's market, no matter who they are and what their track record is. "We're not of the opinion that you to have to play a record by someone just because he is in fact someone," said Gary Guthrie, PD for WMC-FM in Memphis.

Top 40 radio does feel, however, that there are artists who receive automatic serious consideration, and there are even those artists whose first single after a long silence is guaranteed an add at some stations. "Before the release of Boston's second album" said Bobby Christian, PD for 96KX in Pittsburgh, "there was a lot of interest in the group. They were a hot group to play and I think anything they would have put out, we would have played, at least for a few weeks."

The point of "at least trying" a record is an important one. The general rule of thumb among programmers is that the next release following a hit single will be tested on light rotation, if not immediately added to a station's playlist. In other words, after a hit, the artist receives one free ride. But if call-out research does not show positive reaction to a single, programmers feel no obligation to continue to play the record.

Two such instances have occurred in the recent past, Fleetwood Mac's "Tusk" and the Knack's "Baby Talks Dirty." "Tusk" has to be the best example of a release that we felt obligated to play," said Christian. "The anticipation was enormous. We added it right away and got good initial reaction, but the response died down very quickly and the song never made our oldies list. Now we don't feel obligated to add their next single at all. Other programmers had similar experiences. "We thought that 'Tusk' was as close as anything was to an automatic," said Bill Tanner, PD for the Metroplex communications network, "but when we played the song it was greeted with a yawn."

About the Knack's "Baby Talks Dirty" Q102's PD Jim Fox said, "When that single came out and we didn't add it people thought, 'Come on how can you not

play the Knack?' Well our research didn't show good reaction to the song so we didn't add the song to our rotation. And I was right: the song went nowhere."

Programmers agree that at any given time in every market there are artists whose releases have a very good chance of being added automatically. The difference between today's top-40 market and that of 10 and 15 years ago, seems to be that the artists travel from the apex to the nadir of their career much faster, and that there are very few artists who are strong in every market, across the country.

"The length of an artist's hot period of production is very short," said Ray Quinn, PD of WFIL in Philadelphia. "Artists come and go faster today," said Bill Tanner, Y100's PD, "and the reason is because of the fragmentation of today's market. There's

(Continued on page 20)

ASCAP Schedules Jazz Workshop Series

■ NEW YORK—ASCAP's first Jazz Songwriters' Workshop, headed by Billy Taylor, is set to begin April 7 at the Society's NYC headquarters. The first session of the eight week series will feature guest panelists Joe Fields, president of Muse Records, and jazz critic Dan Morgenstern.

Jet Names Paynter Director of Marketing

■ LOS ANGELES — Don Arden, president of Jet Records, has announced the appointment of Judy Paynter as director of marketing for Jet Records.



Judy Paynter

Paynter was formerly national director of publicity for CBS Records and national director of publicity & artists relations for ABC Records, and served in similar posts as Elektra and Atlantic Records. Most recently, Paynter was director of advertising & promotion for radio station WFAA.

Paynter will report directly to Arden and will be responsible for supervising the marketing, merchandising and promotion of all Jet album and single releases.

Capitol Video Product Set for June Debut

■ LOS ANGELES — Capitol Records will enter the home video market in June, 1980 via the marketing of Thorn-EMI's video product in the United States, according to Gary Dartnall, president of EMI Videograms, and Dennis White, vice president of marketing at Capitol.

Among the initial releases will be approximately 25 feature films from EMI's motion picture library, The Knack in concert at Carnegie Hall and Marty Balin's "Rock Justice." In all cases, both Beta and VHS formats will be available. Capitol's marketing network will handle the product in the United States and similar plans are in the works for Canada.

At present, Capitol has set a suggested price of \$49.95 on both music and feature titles, although a variable price structure may develop to account for newly released feature films and, in the case of music offerings, a resolution of royalty rates.

No minimum purchase and no returns or exchange agreements are included in this initial policy.

Although music is expected to be a key element in the home video market, the company's initial titles will be a mixture of music, children's programming and feature films.

In addition to the pre-recorded videocassettes and videodiscs, the company is also exploring programming for other video mediums, including cable television.

Regional Breakouts

Singles

East:

Jermaine Jackson (Motown)
Earl Klugh (UA)
R. Parker Jr. & Raydio (Arista)
Con Funk Shun (Mercury)
Firefall (Atlantic)
Beatles (Capitol)

South:

Gordon Lightfoot (Warner Bros.)
Earl Klugh (UA)
R. Parker Jr. & Raydio (Arista)
Con Funk Shun (Mercury)
Firefall (Atlantic)
Joe Perry Project (Columbia)

Midwest:

Gordon Lightfoot (Warner Bros.)
Earl Klugh (UA)
R. Parker Jr. & Raydio (Arista)
Con Funk Shun (Mercury)
Firefall (Atlantic)
Joe Perry Project (Columbia)

West:

Gordon Lightfoot (Warner Bros.)
Jermaine Jackson (Motown)
Earl Klugh (UA)
R. Parker Jr. & Raydio (Arista)
Con Funk Shun (Mercury)
Firefall (Atlantic)

Albums

East:

Boz Scaggs (Columbia)
Brothers Johnson (A&M)
Ambrosia (Warner Bros.)
Felix Cavaliere (Epic)
Smokey Robinson (Tamla)
Whispers (Solar)

South:

Journey (Columbia)
Linda Ronstadt (Asylum)
Dan Fogelberg (Full Moon)

Midwest:

Boz Scaggs (Columbia)
Gary Numan (Atco)
Melissa Manchester (Arista)
Clash (Epic)
Mac Davis (Casablanca)

West:

Kenny Rogers with Kim Carnes (UA)
Paul Davis (Bang)
Boz Scaggs (Columbia)
Linda Ronstadt (Asylum)
Melissa Manchester (Arista)
Bernardette Peters (MCA)

HEAT

MCA-3225

THE TEMPERATURE IS RISING...
IT'S OUT OF CONTROL
DON'T TURN IT DOWN -
TURN-IT-UP!

A SIZZLING NEW GROUP
FEATURING THEIR FIRST SINGLE FROM THEIR DEBUT ALBUM

"BABY, (THIS LOVE THAT WE'VE FOUND)"

MCA-41203

THE **HEAT** IS ON

A RISING TEMPERATURE
WAS NEVER SO WELCOME.

ALBUM PRODUCED BY TOM SAVIANO & DAVID WOLFERT FOR THE ENTERTAINMENT COMPANY. ■
EXECUTIVE PRODUCERS GARY KLEIN AND CHARLES KOPPELMAN

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D N M C A R E C O R D S A N D T A P E S

NARM Video Session Stresses Caution, Commitment In Meeting Challenges of New Retail Marketplace

By SAM SUTHERLAND

■ LAS VEGAS—Caution as well as commitment in home video marketing was urged by music and video interests reviewing the advent of mass market penetration for video hardware and software as part of NARM's first day-long home video seminar and showcase at this year's annual NARM Convention.

The Wednesday (26) Convention agenda, which incorporated keynote comments, panel discussions and video clip screenings, pointed up the increasing interest of record and tape retailers eager to capture this coming entertainment market. Marking NARM's most comprehensive look to date at the video field, Wednesday's morning business session and afternoon video showcase tempered promises of new business with warnings that record and tape marketers will need to meet a host of initial challenges in laying the groundwork for the eventual video retail market.

Opening the morning business session, which was chaired by Disc Records chief John Cohen, was keynoter Cy Leslie, the former Pickwick chief recently named president of the new CBS Video Enterprises operation. Recalling his earlier NARM commitment as the association's first associate member, Leslie stressed the interdependence of retailers, racks, distributors and manufacturers in building a music market would prove equally crucial to the growth of home video.

To Leslie, the emergence of home video augurs a new media hybrid "born of television, radio, motion pictures, theater, publishing and music, destined to grow into its own adulthood, with its own identity, combining not only the best and most worthwhile of its predecessors' characteristic, but developing its own distinguishing features. . . . It will not spell the demise of the record, but rather introduce a new wave of video product married to the audio—thus making a new audio-visual form, ultimately one of home video's most important categories of product."

Leslie also concurred with industry observers that predict video software will be retailed at record and tape outlets, reassuring delegates "that you are now perceived as the preferred source for home video software purchases."

Arguing that home video has matured beyond its "murky," earliest starting point, and is now

beginning to address market probabilities. Leslie told listeners that potential rewards are already visible. At the same time, retailers and rack jobbers must prepare for possible market problems by anticipating early risks. "You must begin by learning your new video environment, following a carefully planned blueprint delineating your own step-by-step actions," he said. "In this way, you will respond to escalating opportunities while closely monitoring the risk and perils ahead."

He initially predicted successful music retailers would be best served by allocating between 10 and 15 percent of store space, depending on the outlet's size, "and should be limited to those stores in trafficked areas and with population having reasonable discretionary spending, and, of course, a recognizable universe of hardware."

Current video opportunities are dominated by video-cassette technology, with Leslie recommending retailers develop a selective initial inventory "broad enough to be significant but shallow in depth." Inventory and sales monitoring will need to be more regularly undertaken than is necessary with audio product, and retailers will need to emphasize both instore product display and prominent window display activity to reinforce their home video image.

More fundamentally, said Leslie, retailers will have to adapt to new sales policies. "You must be ready to accept new rules and disciplines," he said, outlining key areas involved as limited product exchange, the need for proper capitalization, limited advertising subsidies, the cost of sophisticated inventory and security con-

trol to protect a costlier product, and proper education of sales personnel, including familiarization with technology and product lines.

Following a series of video excerpts from music-oriented pieces by such acts as The Kinks, Blondie, Devo, Michael Nesmith and comic Richard Pryor, RIAA executive director Steve Traiman introduced a panel of top video executives to review currently available video titles and coming programming trends. While asserting, "We're finally the recording industry, not just audio but also video," Traiman noted that video software remains a market fractional in size and volume when compared to the record and tape trade.

Participating executives all agreed video's future is bright, but as noted in earlier video discussions at other industry conventions and seminars, the finer points of product development and the impact of hardware format rivalries led to some divergence.

Magnetic Video Corp. president Andre Blay reviewed his company's growth to its current catalogue of 205 titles. Even with that four-fold increase over a few years, Blay said his chief objective remains new acquisitions, saying, "The distributor system we're now building will need a monumental amount of programming, not just in music, but in films and other areas."

EMI Videogram president Gary Dartnell then outlined his operation's music-themed acquisitions, including a recent pact with singer-songwriter Marty Balin covering Balin's "Rock Justice" musical, and a video feature capturing The Knack in concert at Carnegie Hall. Dartnell also

(Continued on page 56)

Nemperor Signs The Proof



Nat Weiss, president, Nemperor Records, has announced the signing of The Proof to the label. The group is currently recording their debut album at New York's Power Station with producer John Leckie. Pictured are, from left: (bottom) Michael Hommel, Tom Cohen, Michael Newman and Jeff Cohen, all of The Proof; (top) Patrick Clifford, Danny Keaton, Nemperor; Debbie Schwartz, manager; Nat Weiss, president, Nemperor; Mike Ballin, manager.

AGAC, Task Force Set Songwriters Contest

■ NEW YORK—The New York Music Task Force, in conjunction with the American Guild of Authors and Composers, has announced the second annual New York Songwriters Contest. The event will be sponsored by Chappell Music Co.; the winner of the contest will receive an AGAC song contract with Chappell and \$250. Applications, accepted until May 28, are available at AGAC, 40 W. 57 (NYC), and at Uncle Lulu's, 16 W. 56 St. (NYC). The contest is open to residents of the five boroughs of New York, and is limited to the first 1000 entries.

Judges will listen to the tapes, and ten finalists will perform at the Copacabana on June 23. The second place winner will receive \$150; \$100 will go to the third place winner.

MCA Begins Program For 'Oldies' Discs

■ LOS ANGELES—MCA Distributing Corporation will instigate a major sales program of popular single records on MCA Records, according to Sam Passamano, executive vice president of MCA Distributing Corp.

The campaign, titled "Oldies and Goodies," will include more than 460 singles and will be available to dealers three times in the coming year: April 1-30, August 1-31 and January 1-31, 1981. The entire catalogue will be available in a 4"x8" pamphlet with account number, name, address, etc., on the front, and with a numerical invoice and order form inside, for retailer's convenience.

Included in the catalogue will be singles by recording artists Elton John, Olivia Newton-John, Loretta Lynn, Merle Haggard, Lynyrd Skynyrd and Bing Crosby, among others. Also featured are the standard 60000 and 65000 series, including hits by such artists as Buddy Holly and the Crickets and Al Jolson, as well as many rock, swing and country performers.

The catalogue allows retailers time to determine their reorder needs because of how the three order periods are conveniently scheduled months apart. Another first-time series will be the "Goldies 45" with 180 titles from ABC Records and related labels.

Sunstorm Management Opens New Offices

■ LOS ANGELES — Ed Conway, president of Sunstorm Management Consulting, has announced the opening of new offices at 8230 Beverly Boulevard, Los Angeles 90048.



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

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

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3M

WCI Survey Finds Stable Consumer Base, Despite Industry's Internal Problems

By SAM SUTHERLAND

■ LAS VEGAS—Arriving here for this year's annual NARM Convention, some of the trade's forecasters were surprised by the relatively upbeat findings offered in an update on Warner Communications' 1977 survey of the prerecorded music market. In the wake of reduced profits, massive returns, chronic credit problems and much-publicized budget and staff cutbacks, news that the record and tape buyer hadn't deserted the field invited skepticism.

A conversation with the survey's chief architects, research analyst Dr. Martin Fishbein and Michael Kapp, president of Warner Special Products, sheds additional light on the survey's findings, while revealing the duo's own surprise at the market's resilience. While their summer 1979 update indeed portrays a stable consumer base offering the potential for new growth, the survey itself measures only market size and behavior, not internal trade ills that continue to plague bottom-line performance.

Dr. Fishbein, professor of psychology and research professor at the Institute of Communications Research, University of Illinois, concedes he had anticipated a far bleaker view of consumer attitudes towards records and tapes. "When I went into this study," he told RW, "I was convinced we'd find people now find records less of a value, and that the two price increases enacted since the original 1977 project had led some consumers to stay away."

Indeed, the decision to undertake a new sample gauging any fluctuation in buying behavior had been triggered in part by the industry's much-touted slump, confirms Kapp.

Instead, the survey showed the percentage of the population sample surveyed actively buying prerecorded music as remaining constant (53 percent), with general population growth translating that constancy into slight growth. Where the 1977 study pegged the number of buyers at over 97 million, a 1.3 percent increase in total population yielded a corresponding hike in the number of buyers, bringing an additional 1.25 million buyers into the record and tape consumer base.

As for price sensitivity, the number of respondents perceiving record and tapes as a good value actually rose from 1977's high 71 percent mark to an even higher 75 percent. The number of

survey subjects seeing the cost of product as too high dropped slightly, from 56 percent to 52 percent.

Do those figures render current market ills less troubling? Not really, say Kapp and Dr. Fishbein, who stress that the survey measures general consumer attitudes and preferences, not the operating efficiency of the trade itself. If anything, the loss in profits despite comparative stability in overall volume serves to underscore the incursion of higher operating costs and chronic credit and return problems.

As for the "surprising" results, Kapp sees them as consistent with the WCI prerecorded music market survey's long-term goal of providing a pure research base for future market expansion. "In most research projects, you find an outside research company, present them with a problem, and then they research it and come back with some answers," says Kapp.

Adds Dr. Fishbein, "Most market research firms are in the business to make money. So you tend to give your clients what they want to hear."

Kapp stresses that Fishbein's own theory of market research has previously been applied almost exclusively to large government and institutional clients, rather than conventional corporate businesses. WCI's mandate was simply to build a consumer profile, not to back up any specific claim or goal.

The professor himself concurs, saying, "I think Warners has been absolutely terrific. They've never put any pressure on me about the outcome, and they've given me the best data available to work with."

That approach isn't altruistic. Kapp confirmed that WCI's survey continues as a long-term monitoring function, and while an original 1977 capsule of key findings has since been augmented by a separate breakdown of buyer attitudes towards records and tapes as gifts, as well as the 1979 survey update findings distributed at NARM, a great deal of data has remained confidential.

As for the emphasis on mounting the project without inserting any preliminary, assumptive bias, Kapp says, "If you start with a false premise, you can prove it a hundred different ways... I've learned that if you don't have the right methodology, you're already in trouble. You'd better have a methodology that will be pure, and you'd better

sample the right people.

"The second part of that equation is that you don't just collect the right data, you have to ask the right questions to get it."

Accordingly, both men are satisfied with their 1979 findings,

Concert Review

Solar Tour Brings Out The Stars

■ NEW YORK — The Solar Galaxy of Stars, which is on a 70-odd city tour, made a two-day stop here last week. Not since the days of the old Motown Motor Revues has a record label mounted a show with a hot lineup of talent such as this. Dick Griffey's label is currently enjoying a success that at the time of their Felt Forum date found the Whispers holding down the number one BOS spot for the fifth consecutive week. Shalamar was still in the top twenty after being on the charts with "The Second Time Around" for almost six months. This set the stage for what could have only been a winning show. And it was.

After Dynasty, Lakeside, Shalamar and the Whispers appeared collectively on stage for a well-choreographed opening number, each group gave a solid individual performance. Stage effects were a part of each act's repertoire and this included film footage of dressing room activities, as well as the usual arsenal of lights and explosions. The only sore spots in the evening were the unduly long stage changes between acts which dulled the momentum that each group had

and can point to added variables in the market that help explain the disparity between the stable consumer base depicted and recent trade problems. Apart from the blows dealt by product counterfeiters, Kapp notes that the number of retailers has increased by an estimated 15 percent during the past year, suggesting some loss of volume at individual outlets to accommodate

(Continued on page 14)

so well achieved. There were also the ever-present hassles of poor sound. The four acts, however, overcame these difficulties to come away with a performance that gave the audience exactly what they had come to hear.

The back-up bands were for the most part very good—especially the one accompanying Dynasty — and each act restricted their material to no more than a half dozen tunes. The members of Lakeside, attired in the western gear of their "Rough Riders" theme, were the most outstanding in the area of steppin'. The dance routine of Shalamar's Jeff Daniel also drew a well-deserved ovation. The Whispers closed the evening like the veterans that they are with a cross section of old and new favorites and suave stage movements.

Griffey deserves much credit for re-introducing the label tour concept and, based on the reaction of the audience, it's certain that other companies, small and large, will be looking into it. Few can match, however, the current string of hits that made this particular outing a success.

Ken Smikle



More than 1500 guests dined and danced as RCA Records celebrated the success of Dick Griffey's two-year-old Solar Records label with a party at Les Mouches recently. At the event, which also saluted "The Solar Galaxy of Stars" tour of The Whispers, Shalamar, Lakeside and Dynasty, RCA and Solar executives mingled with Chic, Sylvester, Evelyn "Champagne" King, Stephanie Mills, Ben E. King, Skyy, G.Q., Phyllis Hyman, Terry Gonzales, Mtume, Reggie Lucas and Keith Barrow. Pictured at the bash are (from left, front row): producer Leon Sylvers and Robert Summer, president, RCA. Standing are (from left): WBLS DJ Vaughan Harper; Dynasty's Nidra Beard; and The Whispers.

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*Motown
welcomes back*

The **Temptations**



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By DAVID MCGEE

■ MAJOR BILL CHECKS IN: Well, the ol' Maj felt New York, N.Y. needed enlivening—and enlightening—so he placed a long-distance call from his headquarters in Fort Worth, Texas in order to relay news of his latest activities. Seems like the ol' Maj was all set to quit the music business about four weeks ago but changed his mind after a local columnist refused, in the Maj's words, "to write Major Bill's R.I.P."

Asked why he would even consider such a drastic move, the Maj complained that the industry's become "a rat race" and cited as an example a recent incident involving himself and a radio station employee. "Man, if your records aren't on a station's computer, you can't get 'em played," said the Maj. "I walked in with one of my new LeCam releases, and the guy asks me, 'Who's playin' this record?' I say, well man, it's none o' your cotton-pickin' business! Just play the record.

"Ah, I tell you Mr. McGee, the music business is like water comin' out of your radiator: it's got to go somewhere." And with that, the Maj identified what he feels will be two big trends of the '80s. The first, he claims, will be "MOR Soul," of the sort to be found on LeCam's newest single, "All I Want Is You," by **Pick and Bill**, a pair of truly gifted soul singers from Ashville, North Carolina. The Maj calls Pick and Bill "the greatest singers ever to come down the turnpike." Such an assertion is open to debate, but for what it's worth a portion of their song heard over the telephone indicated that they indeed are formidable vocalists.

The second dominant trend will be "Space Gospel Rock." Of course, the best example extant of this particular genre is also on the LeCam label, via a song by **Zane and Hogan** entitled "Infinity's Child." Says the Maj: "It's a rapture, man. It's completely weird; it comes on like the end of the world."

The news continues: artist **John Moranz**, who has painted portraits of **Albert Einstein**, **Dwight D. Eisenhower** and **Lyndon B. Johnson** (the latter for the cover of Time Magazine) is currently in Fort Worth laboring over his latest project: a portrait of Major Bill Smith. "I'm very, very honored to sit for this guy," said an obviously humbled Maj. "Man, I had to put on my tie and my vest and comb my hair and restore my blonde curls. I'm sitting there like I'm the Governor of Texas!"

Last but not least, the Maj revealed plans to release a gold vinyl version of LeCam's must-have EP featuring "Hey Baby," "Hey Paula," "Peanuts" and "Last Kiss." Oh, and the hottest record in Tulsa, Oklahoma is **Ron Williams'** song "Saturday Night at Cain's"—written by Major Bill Smith and released on the LeCam label.

NEWS ABOUT A COUPLE OF GUYS NAMED MICHAEL: **Robin Lane** fans have no doubt noted the release of her new (and excellent) debut LP on Warner Bros. There'll be more about that in future columns. In the meantime, devotees of message scribed onto LP runout grooves will want to check out the A side of Lane's record, for there, just beyond the label, are the words "Let's twist again." Q'est-ce que c'est "Let's twist again"? It's not a reference to the **Chubby Checker** song. Rather, it's the nickname given Lane's manager, **Michael Lembo**, by one **Peter "Prince Philby" Philbin**, the recently-appointed director, talent acquisition, west coast A&R, Columbia Records. When last seen, Lembo was scurrying about a racquetball court in a vain and altogether hilarious attempt to introduce his racquet to an AMF Voit Rollout Bleu ball (he was also heard to ask of his opponent, "Seriously, can you get me booked as the poster boy for next year's **Jerry Lewis** Telethon?") Why would anyone nickname such a person "Let's twist again"? "It's obvious," Prince Philby announced. "It's inherent in the man's personality." Thanks for the explanation. Now we understand.

Congratulations are also in order for the other Michael in the news, **Michael Pillot**, who is slated to be wed to **Brown Johnson** on April 26. Pillot feels his marriage will not be jeopardized by having mention if it made in New York, N.Y.

ELVIS COSTELLO has taped a commercial for his "Get Happy" album that will be seen one time only, on Saturday Night Live, April 12. Viewers are asked to watch closely, because the 30-second spot reportedly "goes quickly," and there are no plans to air it beyond this date.

DISGRUNTLED CHICAGO MUSIC BUSINESS EMPLOYEES recently
(Continued on page 23)

Cover Story:

Elvis Costello Makes His Presence Felt

■ There are few artists who have had as pervasive an influence on the creation, performance and image of contemporary music as Columbia Record's Elvis Costello. Since the release of his first album for the label in 1977, London-born Costello has had an enormous impact on the style of rock music throughout the creative process. Columbia's marketing approach surrounding his releases has reflected Costello's flair for the unusual, such as his appear-

ance at Hollywood High during a recent U.S. tour.

Elvis Costello has released four albums on Columbia, the most recent of which is the 20-cut pop marathon, "Get Happy!" His previous albums, "My Aim Is True," "This Year's Model" and "Armed Forces" have remained strong sellers, with the latter surpassing gold status and the others not far behind. All of his albums are produced by Nick Lowe and Costello himself produced the Specials' current LP.

"Get Happy," which was released last month, has received extraordinary initial airplay and critical acclaim, and is currently #18 on Record World's Top LP Chart. To augment "Get Happy"'s concept of more-songs-for-the-price-of-one, Columbia just released a special 4-song Elvis Costello single which includes "Can't Stand Up From Falling Down" (his current single), "Secondary Modern," "King Horse," and "Girls Talk." The latter song, which has been covered by Linda Ronstadt and Dave Edmunds, is not available on the album. The 7-inch record is packaged in a full-color picture sleeve and carries a suggested list price of \$1.29.

Atlantic Names Glazer Mktng. Admin. Director

■ NEW YORK—Susan Glazer has been named director, marketing administration for Atlantic Records. The promotion was announced by Atlantic senior vice president/general manager Dave Glew, to whom Glazer reports.



Susan Glazer

Glazer first joined Atlantic in 1972 as a sales assistant. Following that she was upped to budget analyst.

In her new position, Glazer will have overall responsibility for monitoring all Atlantic/Atco marketing budgets, including east and west coast operations as well as field operation budgets.

Ostin To Front Line

■ LOS ANGELES—Irving Azoff, president of Front Line Management, has announced the appointment of Randy Ostin to the post of national director of promotion and A&R for Front Line Management.

Reporting to Michael Klenfner, Front Line executive vice president, Ostin will be based out of Front Line's west coast headquarters and be responsible for the promotional activities of Front Line's entire roster of clients.

CBS Intl. Fetes Roberto Carlos



Recording artist Roberto Carlos has begun his first U.S. recording project. To celebrate the occasion, CBS Records International hosted a dinner in Los Angeles, where Roberto is currently working. Pictured standing (from left) are: Joe Senkiewicz, vice president, artist development, CBS Records International; Shirley Brooks, west coast administration, CBS Records International; Adalberto Ribeiro, international A&R, CBS Brazil; Roberto Carlos; Beatriz Garcia, CBS Discos, west coast; and Jim Moreno, manager, creative operations, west coast, CBS Records International. Kneeling is Dennis Killeen, vice president, creative operations, west coast.

THE BMI NOMINATIONS ARE

BEST ORIGINAL SONG

"It Goes Like It Goes" from

NORMA RAE—music: David Shire, lyrics: Norman Gimbel

"Through the Eyes of Love" from

ICE CASTLES—lyrics: Carole Bayer Sager

"I'll Never Say Goodbye" from

THE PROMISE—music: David Shire

ORIGINAL MUSICAL SCORE

The Amityville Horror—Lalo Schifrin

The Champ—Dave Grusin

Star Trek—The Motion Picture—Jerry Goldsmith

MUSICAL ADAPTATION OR SONG SCORE

Breaking Away—Patrick Williams



THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION. SERVING MUSIC SINCE 1940.

Shandi to Dreamland



Dreamland Records principals Nicky Chinn and Mike Chapman have announced the signing of Shandi to an exclusive recording contract. The artist's first LP for the newly formed RSO-distributed label was produced by Chapman. Pictured from left demonstrating the label's innovative promotional technique are Chapman, Shandi and Chinn.

Marketing Campaigns Set for MCA Releases

■ LOS ANGELES—MCA Records director of marketing Sam Pasamano, Jr. has announced marketing campaigns for several recent releases on the label. Among the artists to be spotlighted during the month of April are Bernadette Peters, Merle Haggard, Blood, Sweat & Tears, Damion and Denita, and Sabu.

Peters' self-titled debut LP will be announced in major trade and consumer publications. 60-second radio spots are slated, as well as point-of-purchase material designed by the artist Vargas. Merle Haggard's "The Way I Am" will also receive trade and consumer advertising, radio spots and retail promotion.

Blood, Sweat & Tears' debut for LAX Records will be honored with radio spots developed for top-40, AOR and R&B formats. A print ad campaign will be directed to publications with readership 25-years-old and above. Damion and Denita's self-titled debut on Rocket Records will be heralded in the trade press and such con-

sumer publications as Blues & Soul, Soul, After Dark and Jet.

Sabu's debut LP, also titled "Sabu" will be launched with national print ads oriented toward a pop/rock audience, and 60-second radio spots.

Epic Taps Kaplan

■ NEW YORK—Charles Kaplan has been appointed to the newly created position of associate director, A&R, contemporary music, Epic Records. The announcement was made by Bruce Harris, director, A&R, east coast, Epic Records.

In his new position, Kaplan will be responsible for the A&R activities of a wide variety of artists on the Epic roster. He will report to Harris.

Background

Since 1977 Kaplan has served as director of production for DIR Broadcasting, where he produced the King Biscuit Flower Hour and other syndicated radio shows. From 1976 to 1977 he worked as an engineer at the Record Plant Studios in New York City.

WCI Survey (Continued from page 10)

date the greater number of purchasing sites.

On a more informal level, Kapp asserts, "It's my personal belief that our industry is headed by experienced people who've

learned to be somewhat emotional in their assessment. I don't believe '78 was the biggest year in our history, and I don't believe '79 was the death.

"In fact, 1979 was the second biggest year in the history of the recording industry. How bad could it have been?"

As more detailed research emerges, industry leaders may well assume a more moderate stance when interpreting given market conditions, but even the WCI Survey's directors won't promise any miraculous healing effect simply as a result of analysis. "All research can do is tweak your gut, and help get you into line," concludes Kapp.

"KARLA"

IRDA-586

Produced and arranged by

Donn Larson

Easy Rock

Incoranotas Records

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ ANGEL SLINKS IN: Clean-shaven and dressed in pleated slacks and a designer shirt, **Stuart Margolin** looks more like a playwright or director (he's both) than a world-class creep. His southwestern drawl smoothed by two decades on this coast, the Iowa-born, Dallas-raised actor is soft-spoken, intelligent and good-natured.

Fans of "The Rockford Files" know better. On screen, that voice rises in pitch and intensity into the lip-smacking wheedle of the deliciously shady **Angel Martin**, the most dangerous "friend" a private eye could ever make. Throughout the series' run, Margolin's portrayal has yielded some of the funniest hard-boiled vignettes in television history: as Margolin himself puts it, "Angel is a petty thief, heavy on the petty. If most men lead lives of quiet desperation, Angel lives a life of loud desperation."

That squirming, energetic dedication to criminal schemes and small-potatoes larceny has endeared the beady-eyed Margolin to viewers, critics (he's been called "the **Olivier** of slime") and his media peers, who gave him an Emmy for his role. That background thus inevitably suggests Margolin's debut as a recording artist must be another hare-brained scam. A notion not entirely dispelled by the title of his first Warner Bros. LP, "And the Angel Sings," or his typically cracked smile on the cover portrait.

Closer investigation proves otherwise. Margolin has, in fact, been active as a songwriter for nearly 15 years, working in partnership with **Jerry Riopelle** and **Murray MacLeod** (the team that produced the new album) while continuing to write scripts and field acting jobs on the stage, in television and in films.

"In '65," recalls Margolin, "Dylan had just released 'Highway 61,' and 'Rubber Soul' had just come out. What was happening on record was suddenly more important as an art form than what was happening on stage or screen." A rock, country and blues fan, Margolin was attracted to songwriting, was eventually reunited with old friend



MacLeod, who in turn led him to Riopelle.

Early collaborations included "a novelty-acid version of 'Streets of Laredo,'" the title of which he's long since forgotten, with Margolin signing to Irving Music as a lyricist. "Day After Day," a 1969 Riopelle/Margolin ditty describing California's disaster-prone landscape "to scare people out of L. A.," wound up a major hit for **Shango** when its release coincided with a particularly nasty wave of quakes and mud-slides. "It was as if they'd

held the record until a disaster hit," he remembers fondly.

As for Margolin's debut as a singer, the musical mix spans those country, blues and rock sources to plumb an offbeat hybrid he half-seriously dubs "country-punk." With **Sonny Terry**, members of the **Texas Playboys**, **Byron Berline** and **Jim Messina** among the players, material nods to **Chuck Berry** and **Jimmy Reed** and a whiff of country swing, yet focuses even more on Margolin's own writing, both alone and with his producers.

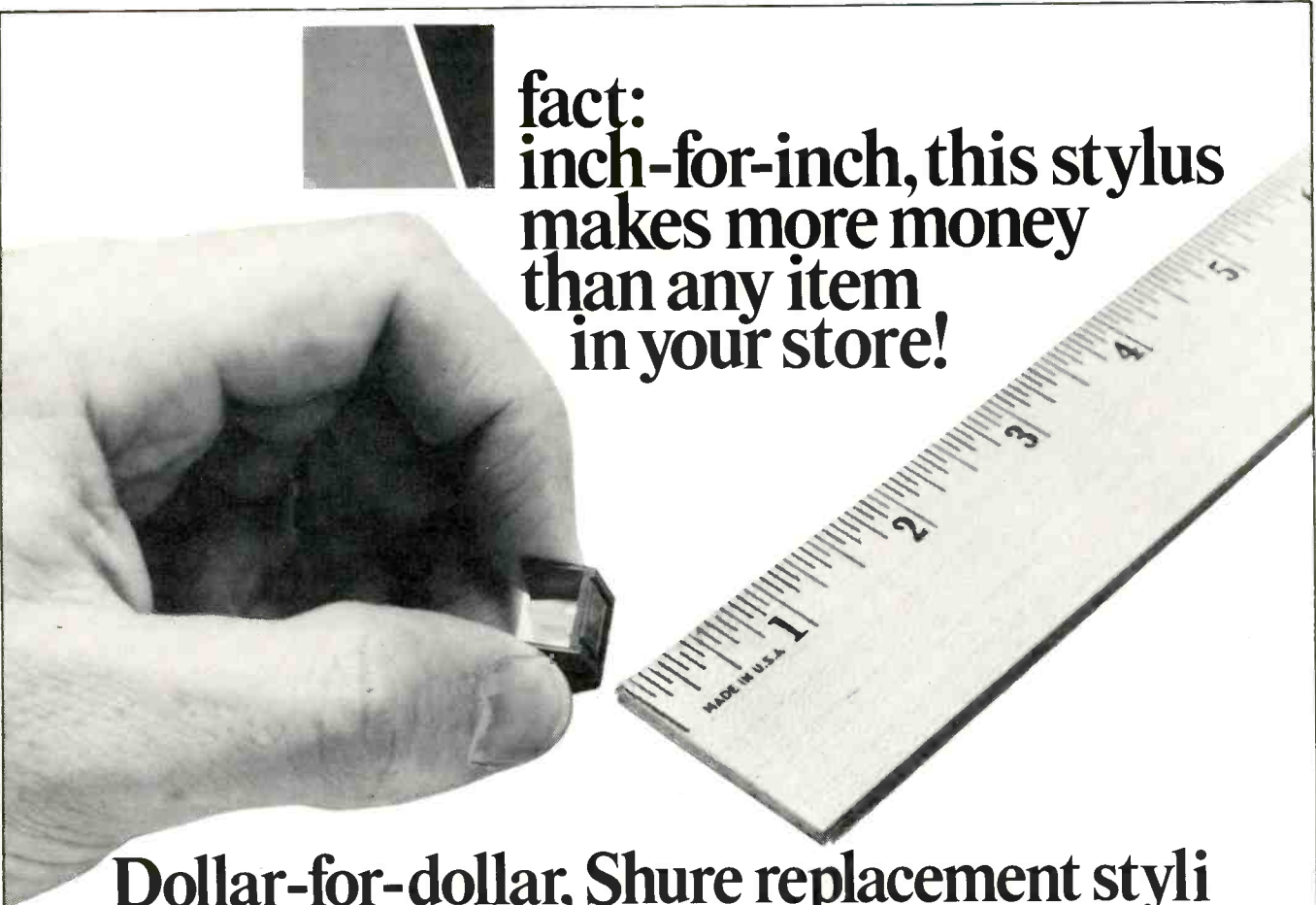
Admitting he'd never seriously expected to record, Margolin says he "never could sing. If I could sing like I wanted to, it would sound like **Van Morrison** or a combination of **Marvin Gaye** and **Hank Williams**." Not surprisingly, what Margolin does sound like is a jiving, good-humored ol' boy whose jazzy energy isn't that distant from—Angel Martin.

Whether or not the album's a hit, Margolin plans to write songs "for the rest of my life," and could well extend his musical predilection to the screen: the original script for **Dick Clark's** telebio, "Elvis," was actually Margolin's with the actor slated to direct as well. When ABC programming execs wanted to downplay the script's view of behind-the-scenes career machinations to focus instead on Presley's marital life, Margolin withdrew.

The album itself ships next week, and southwestern programmers will be seeing Margolin in the flesh during a promotional jaunt.

HEAD 'EM UP, MOVE 'EM OUT: We got a call the other day from **Kinky Friedman**, the original Texas Jewboy, who's in town for a show

(Continued on page 44)



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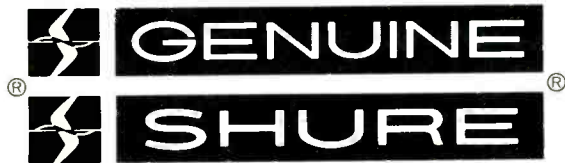
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WB's Ted Templeman: Artist, Producer, Executive

By SAMUEL GRAHAM

■ The 1980 Grammy Awards may well have been Warner Bros. vice president / executive producer Ted Templeman's finest hour. The Doobie Brothers, a band whom Templeman has helped nurture since their very first album, collected four Grammys for their Templeman-produced "Minute By Minute" album and "What A Fool Believes" single—including record of the year (for "What A Fool"), perhaps the most direct recognition of Templeman's contribution to that band. Templeman has produced a remarkable



Ted Templeman

variety of talent during his tenure at Warners. He has handled groups (Montrose, Van Halen, Little Feat) and solo artists (Van Morrison, Lauren Wood, Tom Johnston); he has ventured well into the mainstream with the likes of Carly Simon and Nicolette Larson, and he has explored rather more esoteric styles with Captain Beefheart, John Cale and others. In the following Dialogue, Templeman discusses many of his individual projects, as well as his role as a Warners executive and his production philosophy in general.

Record World: You've mentioned records like "Silk Degrees" (Boz Scaggs), "Moondance" (Van Morrison), "Gorilla" (James Taylor) and a couple of others as indispensable to your own listening. What is it about them that make those records so special?

Ted Templeman: Good songs, nice production, good continuity, good musicianship. "Gorilla" especially exemplifies that. "Silk Degrees" is a monster album. And I think "Heavy Weather" by Weather Report is a beautiful record. I always have copies of those in my car.

RW: Most producers like to think in terms of artists who will keep developing, album after album. Do you specifically try to make records that won't sound dated a few years later?

Templeman: Absolutely. I found in making a record like "Tupelo Honey" with Van Morrison that I wanted to make a record that could be listened to five years away, and in fact it still holds up. People still tell me they like it. I learned that from (Warners senior VP/director of A&R) Lenny Waronker, who to me is the best producer there is. I learned everything I do and know from him, because he makes great records—he made the Van Dyke Parks album, "Song Cycle," which is timeless, and Randy Newman's first album, which is another album I forgot to mention. I learned from him that you've got to make an album that will hold up, and should hold up, like a book.

RW: How did you effect the change from musician to producer? Was there a stop at engineer in between?

Templeman: No, actually, I went to college and got a degree in history—I was planning to be an attorney. I used to play drums in R&B bands and stuff like that. I was also in Harper's Bizarre, and Lenny signed us to Warner Bros., where we made a couple of hit records—we had "Feelin' Groovy," "Anything Goes," "Chattanooga Choo-Choo." Basically, Lenny convinced me that I should get into production after the group was over with; we weren't making enough money to stay on the road, and I didn't have much money myself. So I started going to Frank Sinatra sessions and watching the way they went on. Then I did an arrangement for Nancy Sinatra through Lenny, played a lot of dates and sang backup vocals, and learned essentially how the recording process works. I started listening to tapes, too—my sister started the same way, Roberta Peterson, who manages our west coast A&R now.

I got this tape from the Doobie Brothers, listened to it and then went up and auditioned them. Then Lenny saw 'em, and we just convinced the label to sign 'em. That's how I kind of got into it; I co-produced the first Doobie Brothers album with Lenny. It didn't do anything, but I learned pretty much, because the first time doing it is different from knowing it in theory.

Then I produced Van Morrison. I learned a lot of things working with him—I mean a lot. Between Lenny and Van Morrison, I learned

how to make a record, I think. Van isn't necessarily familiar with the recording process, but I learned from him the importance of the first take, that you should get it when it's great, that kind of thing. He was very helpful.

RW: That very idea of the first take, the spontaneity thing, certainly also applies to a group like Van Halen. On the other hand, the Doobies seem to be much more meticulous, with records that take longer and are bigger productions. That would seem to contradict your basic approach a little bit.

Templeman: Well, it can work in a lot of different ways. The Doobie Brothers for a long time were in a state of flux—they didn't have the correct amount of musicians, actually not the right members. Now, with their new album, I think we'll get a lot of first, second or third takes, because I've heard what they've been rehearsing and they're all going in the same direction.

With Van Halen, the first cut on the new album ("Women and Children First") is the first take that we got, just like that. We can make an album with them in six or seven days, because that's the way they are. Maybe there's a little clam here or a little something there, but everybody's going, "Yeah, it breathes, it feels good." Nicolette (Larson), for example, on her record gets a lot of her vocals on the first take, so I have her sing live on all the vocals; I learned that from working with Van Morrison.

RW: If you were to make the ideal Templeman record, would it be one that was finished in six days, like Van Halen, or would it be more of a production number?

I don't want to be recognized personally as having my sound on a record. We're in business for the artist.

Templeman: Again, that varies from artist to artist. An artist like Nicolette Larson or the Doobie Brothers requires a different kind of recording process. Van Halen is more like Van Morrison, in that you should get things that come quick. It's the difference between Paul Simon, who is a genius and constructs things beautifully, and Ray Charles, who is a genius and gets something on the first take. There's no real formula for something like that.

My concept of a good producer, at least what I try to do, is if you listen to Van Halen, or Montrose, or the Doobies, or Little Feat, you can't really tell who produced them. I think that's the mark of a good producer. It's just an album, and you recognize the artist, you don't hear the producer—you don't say, "That's a Ted Templeman sound" or something. I try to make sure my trip isn't on their record.

RW: In saying that, you seem to imply that you don't much admire those producers who do leave their marks on records, where it's more obvious who's producing than who's performing. I mean people like Phil Spector, or maybe Richard Perry.

Templeman: Well, with Phil Spector you're talking about the greatest—still the greatest. And Richard Perry is a great producer. But that's just the way they do it—I'm only telling you my concept. I don't want to be recognized personally as having my sound on a record. We're in business for the artist.

RW: It must have been particularly satisfying to you when the Doobies broke through with "Minute By Minute" last year, and especially at the Grammys this year.

Templeman: Yeah, it was nice. I've done all their albums, for nine years or whatever it's been; and even though they've sold double platinum before, they've not had any kind of recognition. It really made me happy.

RW: Certainly Michael McDonald had something to do with their success. What do you think were the elements that sort of conspired together to make them so popular?

Templeman: Well, I think it's a combination of elements. I think Mike McDonald is a genius. He's a triple threat: a great singer, a
(Continued on page 31)

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Record World Single Picks

MARSHALL TUCKER BAND—
WB 48125



IT TAKES TIME (prod. by Levine) (writer: Caldwell) (Marshall Tucker, BMI) (3:32)

This single divides its time between verses underpinned by a racing drumbeat, and airy choruses washed over by feathery percussion and wispy falsetto harmonies. Toy Caldwell's vocal propels without pushing in the build to an inevitable solo guitar finale. From MTB's "Tenth," a perfect selection for AOR-pop.

THE JOE PERRY PROJECT—
Columbia 1-11250



LET THE MUSIC DO THE TALKING—(prod. by Douglas-Perry) (Vindaloo/Daksel, BMI) (3:21)

The bass-drum intro of this title cut from the ex-Aerosmith guitarist's first solo album has all the subtlety of an approaching freight train. Nor does it let up. Perry's muddy slide guitar and a saw-toothed vocalist call early Stewart & the Faces to memory. Speaker-rattling energy for pop-AOR playlists.

PORAZZO—Polydor 2083



ISN'T IT NICE (prod. by Porazzo) (writer: Boro) (Lolligag/Razz/Boro, BMI) (3:07)

Many rock artists have examined the elusive nature of fame in their music, but few sound as bitter and sarcastic as Johnny Porazzo. The vehicle for this rather humorous lyric is tight rock that doesn't avoid time changes with pauses that leave you guessing when you breathed last. An AOR sleeper from the artist's forthcoming debut album.

JOHN MILES—Arista 0504



WHERE WOULD I BE WITHOUT YOU (prod. by Lyons) (writers: Miles-Marshall) (British Rocket, ASCAP) (3:24)

Miles, a pop chameleon, takes a soulful turn with this hymn to love's desperation in throbbing 6/8 meter. His guitar takes the melodic lead, while powerful waves of piano keep the energy surging. All the while, Miles seems to sing to the very limit of his strength. An urgent plea on vinyl that will work well on pop-AOR formats.

Pop

ZZ TOP—WB 49220

CHEAP SUNGLASSES (prod. by Ham) (writers: Gibbons-Hill-Beard) (Hamstien, BMI) (2:40)

This second single from "Dequello" (an edited version) offers wry wit and earthy rock riffs. A fitting follow-up to the top 30 "I Thank You."

THE BABYS—Chrysalis 2425

MIDNIGHT RENDEZVOUS (prod. by Olsen) (writers: Waite-Cain) (Paperwaite/Cainsongs/Hudson Bay, BMI) (3:05)

The Babys made a more than respectable top 40 chart showing with "Back On My Feet Again," and this single from "Union Jacks" could continue the trend. The influence of Free on the band's sound remains pervasive.

ROGER McGUINN & CHRIS HILLMAN Featuring GENE CLARK—Capitol 4855

CITY (prod. by Albert-Albert) (McGuinn-McGuinn) (McGuinn/April First, BMI) (3:00)

This title cut from the duo's album is a steady shuffle that features McGuinn on lead vocals. The harmonies and Rickenbacker twelve-string guitar chords are Byrds' trademarks.

HUMANS—I.R.S. 09009 (A&M)

I LIVE IN THE CITY (prod. by Humans-Bailey) (writer: Storm) (R&R) (3:09)

This seven-inch single is taken from a double mini-album of the same diameter, titled "Humans Play." The anguished lead vocal plays against a frenetic guitar line in this selection for AOR stations.

THE BOOMTOWN RATS—

Columbia 1-11248

SOMEONE'S LOOKING AT YOU (prod. by Lange) (writer: Geldof) (Zomba, BMI) (4:04)

The Rats' "I Don't Like Mondays" created a pop-AOR stir, and this single, with its artful working of classic rock motifs, should build on that momentum.

FUN WITH ANIMALS—A&M
2223

THE TEST OF LOVE AND SEX (prod. by Haxton-group) (writers: Haxton-Sealove) (Haxtoons-Sealovesongs, BMI) (2:37)

Not as racy as it sounds, this single describes what might be the ultimate goal of computer-dating services. The soundtrack is suitably electro-mechanistic. For AOR playlists.

REO SPEEDWAGON—Epic
9-50858

TIME FOR ME TO FLY (prod. by Cronin-Richrath-Grup) (writer: Cronin) (Fate-ASCAP) (3:39)

Taken from a new compilation commemorating a decade of REO, this single benefits from a complete studio refurbishing. It's characteristic of the group's imaginative use of rock's common raw materials.

MARY MacGREGOR—RSO 1025

DANCIN' LIKE LOVERS (prod. by Holman) (writers: Herbstritt-Thiele) (Special, ASCAP) (3:15)

MacGregor's relaxed vocal is perfectly tailored to this sentimental waltz. A clean, piano-based arrangement serves to highlight her interpretive skills. A pop-A/C natural.

ROBIN TROWER—Chrysalis
2429

THE SHOUT (prod. by Emerick-Trower) (writers: Trower-Reid) (Rare Blue/Misty Days/Almo/Bluebeard, ASCAP) (2:40)

Trower, a survivor among power-trio rockers, plays it tightly and economically on this first single from "Victims Of The Fury." Bassist Jim Dewar's gutsy vocals will aid the push to pop-AOR.

IRONHORSE—Scotti Bros 512
(Atl.)

WHAT'S YOUR HURRY DARLIN' (prod. by Bachman-McKay) (writers: Bachman-Wilson) (Survivor, PRO) (4:28)

This record's about cheering up someone who's down, an effect created musically by alternating sad verses and uplifting choruses. Co-written by Randy Bachman and Beach Boy Carl Wilson.

B.O.S./Pop

RODNEY FRANKLIN—Columbia
1-11251

THE GROOVE (prod. by Buckmaster) (writer: Franklin) (Maicaboom, BMI) (3:28)

A facile acoustic piano, often calling Ramsey Lewis to mind, takes the lead in this selection from Franklin's "You'll Never Know" LP. Subtle vocals add the closing touch.

DENISE LaSALLE—MCA 41222

I'M SO HOT (prod. by LaSalle-Ordena) (writer: LaSalle) (Ordena/Warner Tamerlane, BMI) (3:50)

An easy-going vamp sets the stage for LaSalle's steaming performance of this sizzling lyric. Her use of vocal dynamics creates the effect of pulling notes out of the air.

EDWIN STARR—20th Century
2450 (RCA)

TELL-A-STAR (prod. by Starr) (writer: Starr) (ATV/Zonal, BMI) (3:30)

As the rhythm section lopes along happily, Starr offers a wish and keeps things cooking with agile vocal embellishments. From his forthcoming LP, "Stronger Than You Think I Am."

BARRY WHITE—Unlimited Gold
9 1415 (CBS)

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

Anyone who knows White also knows that the "sheets" he's talking about are more at home in a bed than a folio. Big beat, big orchestration and a big bad rap at the close.

RANDY CRAWFORD—WB 49222

SAME OLD STORY (SAME OLD SONG) (prod. by Felder-Hooper-Sample) (writers: Sample-Jennings) (Four Knights-Irving, BMI) (4:04)

If anybody out there feels the blues have had their day, he'd do

well to listen to Crawford's plaintive rendition of this song from the "Now We May Begin" LP, written and produced by members of the Crusaders.

INTERLUDE—Star Vision Int'l
1103

GEE WHIZ (prod. by Dockett) (writer: Thomas) (East Memphis, BMI) (2:29)

Released concurrently with the version that is presently charting, this production offers a slightly different look at a successful song. Vocalist Barbara Stroman bears the torch.

Country/Pop

RONNIE MILSAP—RCA 11952

MY HEART (prod. by Milsap-Galbraith) (writers: Quillen-Pfimmer) (Chess, ASCAP/Pi-Gem, BMI) (2:39)

The recurring theme of love addiction comes up again as Milsap plays the jilted lover whose heart just won't let him give up. A relaxing melody from his "Milsap Magic" LP.

ORIGINAL MOTION PICTURE

SOUNDTRACK Featuring

SISSY SPACEK—MCA 41221

COAL MINER'S DAUGHTER (prod. by Bradley) (writer: Lynn) (Sure Fire, BMI) (3:00)

Is it art imitating life, or art imitating art? Whatever the answer, those whose hearts have been taken by Sissy Spacek's portrayal of Loretta Lynn in this hit film should be interested.

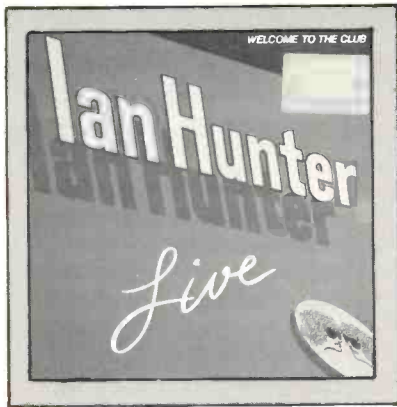
TAMMY WYNETTE—Epic
9-50868

HE WAS THERE (WHEN I NEEDED YOU) (prod. by Sherrill) (writer: Richards) (First Lady/Muscle Shoals Sound, BMI) (3:15)

A loss can be followed by a gain, but the loss remains all the same. Wynette's sincere reading of this tragic situation is set against a sumptuous background of strings and sobbing guitars.



Record World Album Picks



WELCOME TO THE CLUB
IAN HUNTER LIVE—Chrysalis CH2 1296
(11.98)

Ian Hunter is one of rock 'n' roll's most important men and this double pocket live set should go a long way in demonstrating the reason behind this accolade. Hunter set England aflame with Mott The Hoople and influenced punk's most important bands (the Sex Pistols, the Clash). He's live and wild here.



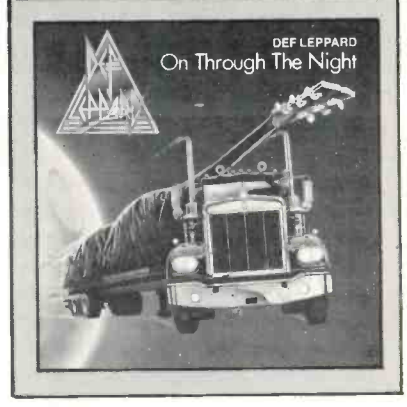
ONE EIGHTY
AMBROSIA—Warner Brothers BSK 3368
(7.98)

The title is meant to indicate a one hundred and eighty degree shift in musical direction, but the change is toward greater accessibility rather than blind experimentation. Noted for a lush layered pop sound, Ambrosia now make a more lean and powerful music with the special kicker of Doo-bies-style slow numbers.



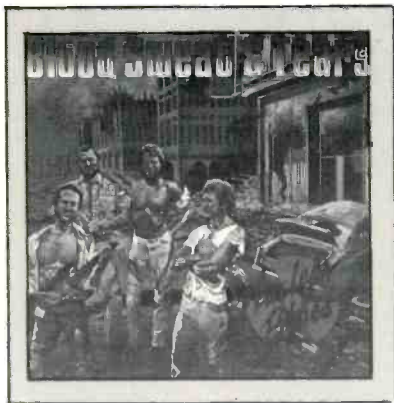
ROBIN LANE & THE CHARTBUSTERS
Warner Brothers—BSK 3424 (7.98)

It's always one of the nicest surprises when a new group delivers a thoroughly satisfying first album. Robin Lane & The Chartbusters have the songs, musical skills and immediately likeable sound to make them, well, "chartbusters." Lane puts insightful lyrics to a rockin' beat, aided by two ex-Modern Lovers.



ON THROUGH THE NIGHT
DEF LEPPARD—Mercury SRM 1-3828
(7.98)

The word has been out—Def Leppard are slated to finish well in the hard rock sweepstakes. The press in England have been turning out raves for this group, who specialize in a clean, precise heavy metal sound that has already shown good selling potential with groups like AC/DC. Rough and ready.



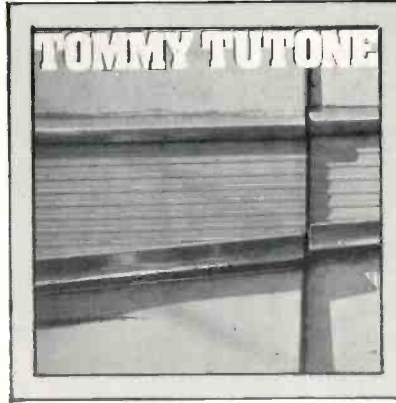
NUCLEAR BLUES
BLOOD, SWEAT & TEARS—LAX L33-1865
(MCA) (7.98)

After an extended hiatus, they are back. One must note that "they" in this instance refers to David Clayton-Thomas, the lead singer who had hits with "Spinning Wheel" and "Smiling Phases" while the rest of the group is brand new. The sound, however, is wonderfully reminiscent of B,S & T Mach I.



RUNNING FOR MY LIFE
JUDY COLLINS—Elektra 6E-253 (7.98)

Could the sixties have happened without Judy Collins? Yes, but there might be a less poignant soundtrack if it were not for her contributions. Collins developed a style that has necessitated few changes—her sweetly styled singing is touching and soothing no matter what decade it happens to be. The singer re-records "Mari-eke," a long-time standard for her.



TOMMY TUTONE
Columbia NJC 36372 (7.98)

This album is new but not trendy, cool but not glacial and tough but not insensitive. On first listenings, Tommy Tutone (the leader's name is Tommy Heath) appears to have the hard-core urban rock 'n' roll roots and direction that has given Graham Parker and Bruce Springsteen a special place on the album shelf, and that's AOK. Strong singing and songwriting here.



MONSTER
HERBIE HANCOCK—Columbia JC 36415
(7.98)

Hancock's got it all—the chops of a jazz musician, the seductiveness of an R&B artist and the hooks to get just about everyone. This album can be listened to just as easily as it can be danced to, and there aren't that many artists who can make both claims. Also, note the finely crafted slow ones. Herbie's got a hit here.

SHARP CUTS
VARIOUS ARTISTS—Planet P-6 (E/A)
(7.98)



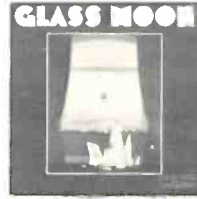
This album is subtitled, very appropriately, "New Music From American Bands." Groups from Los Angeles' the Know and the Alleycats, Boston's Peter Drayton to New York's the Fast and the dB's contribute a delightful song each. A national new wave picture.

STRONGER THAN YOU THINK I AM
EDWIN STARR—20th Century Fox T-615
(RCA) (7.98)



Edwin Starr has come a long way from "War," his sensational single of 1970. His voice is a powerfully rich instrument and there would appear to be plenty of material that could breakthrough like 1978's "Contact."

GLASS MOON
Radio RR2003 (7.98)



Progressive rock and it works. Glass Moon are a North Carolina trio who excel in the kind of carefully arranged, played and produced rock that has placed Styx and Supertramp on the top of the charts. Nice covers of Peter Gabriel and Ian Lloyd songs. Great for AOR.

RECONNECTING
STEVE KARMEN—Struttin' STR 104 (7.98)



A different kind of story, Karmen's background is in the writing of highly successful jingles and and he's very much at home in the A/C realm. Lyrics are clever and sophisticated, and the singer gets some nice assists from Valerie Simpson.

(Continued on page 22)

Radio World

Radio Replay

By MARC KIRKEBY

■ **FORMAT WARS:** Which radio format has the most listeners nationwide? Any number of research companies and publications have tried to answer the question; all have been held back by the imprecision of even the best ratings surveys and by the vagueness of radio format classifications. If anything, the latter problem has grown worse in recent years, and no amount of squeezing will cram top 40, contemporary, adult contemporary, MOR, good music and whatever else into the same pigeonhole.

The results of format surveys remain intriguing nonetheless. The latest to come along is **Jerry Del Colliano's** semi-annual Inside Ratings Report and Directory, based on Arbitron statistics for October/November 1979 and prepared with the help of Blair Radio. Unlike some other studies that have placed beautiful music formats in the top spot, Inside Radio found that adult contemporary, with 23 percent, continued to hold the first position that it had held for the previous year. "Rock" (see what I mean by vague classifications?) and beautiful music formats were tied for second with 19 percent, country was fourth with 12 percent, album rock fifth with 11 percent, news and talk sixth with seven percent, black music seventh with four percent, disco eighth with two percent (in what may be its last appearance on the chart), and Spanish and "mellow music" tied for ninth with one percent each. That adds up to 99 percent, which doesn't leave much audience for all other types of radio. AM listening led FM by 54 to 46 percent among the 743 stations included in the survey. The Inside Radio directory, by the way, is an unusually helpful book; single copies are available for \$50 from 125 Gaither Drive, Suite 1, Mt. Laurel, N.J. 08054.

MOVES: **Jonathan Schwartz** was fired at WNEW-AM/New York, reportedly for remarks he made about the new, retrospective Frank Sinatra album. Schwartz's ouster is said to have been ordered from the top of the Metromedia hierarchy. Ironically, Schwartz has long been one of Sinatra's leading fans, as any WNEW listener knows . . . **Glenn Morgan**, former PD at WABC/New York, named MD for the Mutual Radio Network . . . **Sandy Beach** reportedly leaving WKBW/Buffalo as PD to take a similar post at KYNN/San Francisco . . . **Bart Walsh**, formerly of W4/Detroit, named GM of WKYS/Washington . . . **Ed Rodriguez** named production director of WASH/Washington, replacing **Greg Cole**, who becomes PD at WOKV/Cincinnati. **Freda Wright** joins the WASH air staff . . . **Mark Hamilton** moves from WQLS to WGOW/Chattanooga as an air personality . . . **Allen Shaw**, the former ABC-FM programming chief, is named to consult Century Broadcasting . . . **Bill Cranney**, formerly of WVOS/Liberty-Monticello, N.Y., joins WOKO/Albany as PD . . . **Leroy Hansen** is the new MD at KSJO/San Jose, which also named **Frank Andrick** research director reporting to the trades . . . New line-up at 92X/Columbus, Ohio: **Chris Shebel** 6-10 a.m., **Greg Jordan** 10-2, **Gary Spears** 2-6, **Dave Robinson** 6-10, **Joe Dawson** 10-2, and **Doug Ritter** 2-6 a.m.

CLIENT: BIG GUYS UPSTAIRS. LENGTH: 30. NQ: AMEN.: About three weeks ago, or just when New Yorkers were starting to confuse the Carter and Kennedy spots with Crazy Eddie ads, some other, even more peculiar radio commercials began to dot the AM and FM bands. Much more slickly produced than your average public service announcements, the spots were nevertheless about prayer, obviously in favor of it without being overbearing. What's more, the spots were everywhere, sandwiched between cuts on pop, black, country and rock stations. They took the form of person-in-the-street interviews: "Why do you pray?" The style was strictly Madison Avenue; I kept waiting for one of the interviewees to exclaim, "Bottled prayers? On my fresh salad?" Something big was clearly afoot.

The something big is the Roman Catholic Church, which has bought time all over the New York market to test a soft-sell worship-inducement campaign which may spread to other cities. Catholic congregations across the country contributed to a special "communications collection," \$45,000 of which has been used by the Archdiocese of New York to fund this spot schedule. That money went principally

(Continued on page 30)

Programmers Find Fewer 'Automatic' Adds

(Continued from page 6)

a format for every person; there's even several types of top-40. You can be mellow, somewhat-mellow, slightly AOR-leaning. It's very hard to find an artist who appeals to everyone today."

Other PDs brought up this same point. "Listeners' habits are going through a lot of changes," said Christian. "Peoples' tastes are in a state of flux." Quinn brought this one step further, when he said that quick changes in popular tastes are "typical of society and the social changes that are going on today. Things come in vogue, reach heights of popularity and then burn out quickly."

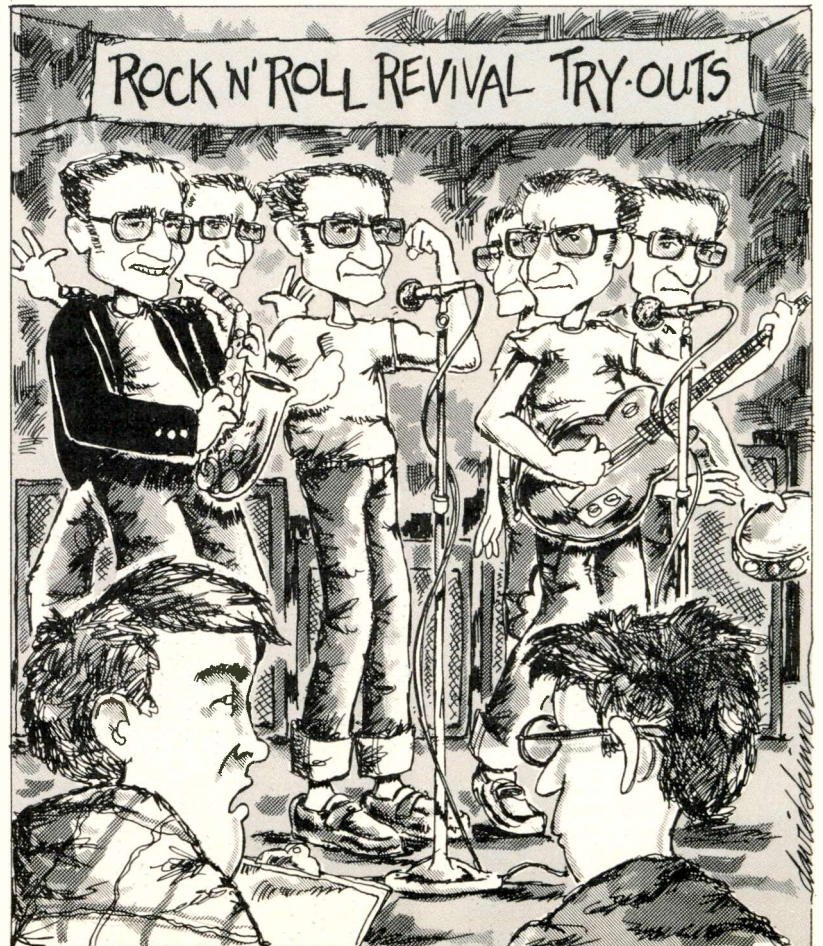
As audiences jump from fad to fad, they can jump from superstar to superstar, thus forcing programmers to add cautiously, not wanting to go out on the limb. So while programmers feel that there's "nothing safer to play than a well-established artist with a good image who hasn't made a mistake," according to Fox, at the same time they are cautious, thinking that "you can't get hurt by waiting on a record before you add it," as one PD put it.

Many programmers ventured

that top-40 listeners aren't so much interested in artists anymore, as they are in songs. Given this, automatic-add artists can often be seen as a risk. "There is less allegiance to artists today," said Scott Shannon, PD for WPGC in Washington, D.C. "People listen to the radio to hear their favorite song, not to hear an artist. The recording is more important than who is singing."

Providing this point, Roger Collins, MD for KFI (Los Angeles), said he described his station as a big Kenny Rogers and Barry Manilow stronghold, but the last singles by each of the artists weren't added because, "they weren't strong enough. There's so much great product out there that if the quality isn't up to standards, the chances are a record is going to be held."

This attitude is in direct opposition to the feeling several years ago, when single after single by artists such as Elton John was added almost religiously. Programmers feel that labels often milked artists for all they could get then, and these same tactics can cause artists to burn-out quickly.



“. . . Shah-na-na?”

Ray Caviano:

RFC 'Networks' Boost New Dance Music

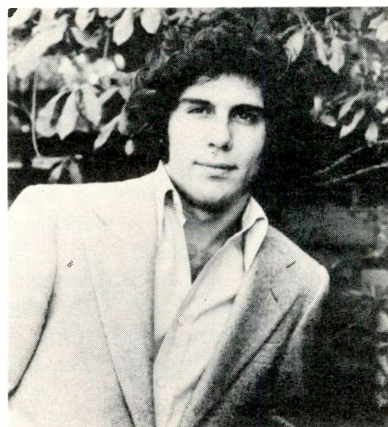
By JOSEPH IANELLO

■ NEW YORK—Ever since the advent of disco, the name Ray Caviano has been synonymous with music for the dance-minded set. Within the past year, the scope and nature of disco have evolved into a fusion of several genres now being heralded as dance music. And, Caviano is once again setting the pace having just returned from a nationwide media tour of eight major markets where he trumpeted the arrival of a new and exciting dance music.

The music that Caviano is so excited about usually involves the merging of two or more disparate yet rhythmic musical strains—funk, electronic, new wave/rock, R&B, soul, or reggae/ska—that extend the 130-beats-per-minute limits of conventional disco. As president of RFC Records and head of the dance music division of Warner Brothers Records, Caviano's involvement and success with this music is already substantial. He has recently put together a network for dealing with rock dance clubs which is similar to the prototype system he constructed several years ago for getting his records played in the conventional discos. With only a few exceptions in the past year—most notably Blondie's "Call Me" (Chrysalis) which is very much in the traditional Eurodisco vein, and "Running From Paradise" (RCA) by Hall & Oates—Warner Brothers and its custom labels are the only companies getting their rock/fusion records on the disco charts.

"'Pop Muzik' [by M on Sire] was the thing that turned it all around and it was ours," said Caviano. "Now we're sitting in a position of leadership. We had the conventional discos, the roller rinks and the dance-oriented rock clubs all going on 'Pop Muzik.' It was a universal dance record." Caviano, with his club network ready to roll and hopefully in cue with the Warner Brothers promotion team, is hoping to duplicate the "Pop Muzik" phenomenon with a dozen acts which are geared, at least in part, to the dancer/skater crowd. Already several of these artists—the B-52's (WB), Prince (WB), Gino Soccio (RFC), Change (RFC), Stargard (WB), Talking Heads (Sire), and Telex (Sire)—have enjoyed top 40 on the disco side in addition to widespread pop action.

Pearl Harbor & the Explosions (WB), Marianne Faithfull (Island), the Buggles (Island), the Pretenders (Sire), and Madness (Sire) are all getting exposure in DOR clubs. "We just put out a 12-inch on the Pretenders; it's one of our major priorities," said Caviano. "We're



Ray Caviano

working it in the conventional discos and we're working it on our dance music stations, planting the seed for a new artist and looking for a reverse crossover to happen. The big trend is using the disco as a showcase for new talent, either live or on record. The thing I like about dealing with these clubs is that they provide a great test market situation. You can get an immediate feel from the dance floor about the prospects for a record.

"We're dealing with about 125 key personalities who specialize in dance rock around the country. These disc jockeys at conventional discos and DOR clubs are leaning towards putting more rock in their playlists. It varies from market to market, but in each city you see the barriers beginning to break down with the conventional discos playing about 15 percent rock which is also better than last year when they played no rock at all." Caviano's strategy relies heavily upon the total cooperation between his dance music division network and the Warner Brothers promotion, sales and marketing teams. By combining efforts, they can theoretically join the momentum gathered in black, dance or new wave/rock music bases and then crossover into pop with one widespread appeal effort. "When you deal with all aspects of dance music, that gives you a very healthy base of appeal," Caviano reflected. "If you have a disco record that doesn't crossover, then you're only talking about 50 to 75 thousand in sales. Multi-format, broad-based disco never wanted to take over; it's always been a marketing tool used to reach the pop audience."

Since much of the new dance music originates or is influenced by British or new wave bands, Caviano is especially attuned to that scene. "We are now establishing a network with those record stores that specialize in new wave dance music," he added. "There's an incredible amount of energy there. Martha and the Muffins and the Psychedelic Furs are two bands

that just released import product here and they will undoubtedly be very big. RFC may put out a new wave dance band in the future. We grew out of a consciousness of what music people were dancing to so obviously, from time to time, I'm going to be maneuverable with that music and consistent with the trends that change in the dance scene."

Market Alive And Well

Caviano's media tour came at a time when many, both inside and outside the music industry, were sounding the death knell for discos and disco music. While the feeling is partly based on the sudden fashionability of new wave and the resurgence of rock as alternatives, especially in Los Angeles, New York and other cities, to the formularized disco that characterized the market for the past three years, others point to the shortage of good mainstream disco product which has, in effect, opened the playlists at clubs and forced dancers to look for other music. Caviano visited radio and television talk shows; daily and college newspapers; and clubs, record stores and roller rinks; in Atlanta, Miami, New Orleans, Houston, Denver, San Francisco, Los Angeles and New York. "My media trip was to inform people that a change is taking place and that people more than ever are dancing," he said. "We established communications with new roller rinks and discos so we can get all these places on a new record which will result in a domino effect. To say that disco is dead is an overreaction. The market is alive and well, clubs are open, and the state of the music business in terms of the concept of dancing is bigger than ever."

John Cale Plays Bottom Line



IRS Records artist John Cale was greeted backstage at the Bottom Line by personnel from IRS and A&M labels, after a performance at the New York club. From left (front row): Bob Laul, national director, sales, IRS Records; J. B. Brenner, national AOR promotion, A&M; Peter Muney, John Cale band; (second row) Kathy Schenker, east coast publicity director, A&M; Michael Leon, VP, east coast operations, A&M; Kathy Gallagher, artist tour coordinator, IRS; Jane Freedman, manager of Cale; Manny Freiser, assistant to the president, A&M; Kathy Bacigalupo, national promotion director, IRS; unknown; (third row) Jeff Ayeroff, VP, creative services, A&M; Cale; Louis Tropea, tour manager for Cale; Jay Boberg, VP, IRS; Pamela Burton, FBI agency; Hernando Courtright, east coast A&R, A&M.

SESAC Names Chernault VP/Mktng. Director

■ NEW YORK—George W. Chernault, Jr., veteran broadcaster and a SESAC regional manager for more than eight years, was elected vice president and director of marketing for the licensing firm at a recent meeting of its board of directors in New York City. The announcement of Chernault's appointment was made by A. H. Prager, SESAC chairman.



George Chernault

In his capacity as regional manager for SESAC, Chernault represented the firm in the States of Delaware, Kentucky, Maryland, North Carolina, South Carolina, Tennessee, Washington, D.C., Virginia and West Virginia. Prior to his joining SESAC, he served in numerous executive capacities at WSLS-AM, FM and TV in Roanoke, Virginia.

As vice president and director of marketing for SESAC, Chernault will be based in the firm's world headquarters at 10 Columbus Circle, New York City.

Aucoin Signs Stone

■ NEW YORK—Bill Aucoin, president of Aucoin Management, Inc., has announced the signing of veteran British producer/engineer Mike Stone to an exclusive management pact.

BAM Archives Catalogues a Rich History

By SAMUEL GRAHAM

■ LOS ANGELES — One of the very few efforts to thoroughly chronicle popular music and its many aspects has been successfully realized in the Bay Area Music Archives, a non-profit library founded some two and a half years ago in San Francisco.

In an interview last week, Archives curator Paul Grushkin detailed for *RW* the origins of the library, its various contents—including records, films, tapes of live performances by Bay Area musicians, books, magazines and such assorted artifacts and memorabilia such as posters, pins, ticket stubs and t-shirts—its uses and, not to be overlooked, the sponsors who make possible the Archives' existence.

"There's never been a library in an area dealing with the popular music of that area," Grushkin said. "Others don't reflect the tremendous growth of pop in the past 25 years here." The Archives aren't confined only to San Francisco music, he added. "I've always tried to have a more cosmopolitan outlook—you have to put the Bay Area in perspective. Overall, I simply want to have a good pop music library, which didn't exist here; now that it does, it's being put to good use."

Grushkin, who attended Stanford University, "immersed myself in the Fillmore, Winterland and the whole music scene here." It was the inspiration of black historian St. Clair Drake, he recalled, that led to his establishing the Archives. "He urged me to find the Grateful Deads of earlier eras, like King Oliver's Creole Jazz Band, to really put things in a historical framework. In order to do that, I had to start my own library."

BAM (Bay Area Music) Magazine, a publication first devoted to the music of that area and now encompassing all of California, has been Grushkin's principal supporter and sponsor. "(BAM publisher) Dennis Erokan heard about what I was doing in 1978, and since then BAM has put the most impetus and money behind the establishment of the Archives," Grushkin explained. "Without their push, we might not have gotten this far."

This Tuesday (25) marks the third presentation of the magazine's "Bammies," awards handed out annually to Bay Area performers in various categories. As in the previous two years, all ticket sales for the event go to the Archives, "so our success depends in large part on the success of the Bammies," Grushkin said. "If the industry buys tickets to support the Bammies, they are very directly supporting the Archives."

The Archives now have many other sponsors as well, Grushkin continued, "from Safeway stores to Levi Strauss to all the record companies." Patrons will support "a particular task—if we have to catalogue books, say, we'll go to a donor for that—or particular acquisitions, or special pieces of equipment." Sponsors have included Tower Records, who supplied the shelving for the seven thousand-piece record collection of the late San Francisco writer John L. Wasserman, and producer David Rubinson, supplier of the suite of rooms at Rubinson's Automatt recording facility where the Archives are currently located. Government grants from the National Endowment for the Humanities are another hoped-for source of support.

Among the many highlights of the Archives collection, Grushkin said, apart from some 11 thousand records and 300 hours of live recordings ("the most noteworthy aspect of this area, I think"), include "our book collection, which is at 25 hundred and growing — it covers all aspects of popular music, and is extremely thorough;" an "excellent" magazine collection, with many obscure and out-of-print publications; some three thousand posters and handbills ("very good in early rock and roll from this area especially, and now in new wave art"); and extensive black studies material. The seriousness with which Grushkin appraised when he says, referring to the latter, "I also think it's important to have a collection of black fiction for cross reference."

Grushkin's own favorites within the collection seem to vary according to what has most lately been acquired. "We just got a tape of (Brazilian guitarist) Bola Sete in 1976 at Grace Cathedral here, and it's an extraordinary recording, so powerful and majestic—a very unlikely performance, too, considering the location. Right now, because it just came in, that might be our most prized possession."

Grushkin was careful to note that the Archives are "a professional library," not a museum—the facility is available for use by appointment only. "Right now, we field and help on the order of 15 serious inquiries a week, for book projects and so on. We haven't encouraged people to take out memberships, because it would be a little premature; you have to be careful not to overreach when you're young. We still have a lot of cataloguing to do here, and if we were open to the public immediately, we might be deluged before we're ready. It might well grow to that

point, but it will probably take another year. The idea is to have a library first, and then maybe you'll have a museum as well."

The closest parallel to the Bay Area Music Archives, Grushkin concluded, "seems to be the research library in Nashville founded by the Country Music Association," where a Hall of Fame pays for the library's overhead. "We hope to build a similar facility here," said Grushkin, adding that the search for a location more permanent than that afforded by the Automatt is underway.

Mantovani Dies

■ NEW YORK—Annunzio Paolo Mantovani died after an illness of several years March 29 in a nursing home in Tunbridge Wells, Kent, near London. He was 74 years old.

In the 1950s Mantovani became the first musician to sell a million stereophonic records in the United States. Between 1951 and 1966 some 18 Mantovani recordings sold an estimated 500,000 copies each here.

Mantovani's fame rested on the popularity of his lush, string-filled orchestral arrangements of such favorites as "Charmaine," "Three o'Clock in the Morning," "Greensleeves" and others. It was "easy listening" music, long before the term existed.

Mantovani began his professional career at age 16 as a violinist with a restaurant band in Birmingham, England. Five years later, in 1927, he became conductor of the Hotel Metropole's orchestra and began broadcasting and recording for the British Broadcasting Corporation. By 1932 he had formed his Tipica Orchestra and toured the British Isles. During World War II he made numerous broadcasts for the troops, and in 1945 he became musical director for Noel Coward.

In 1951 he recorded an album of waltzes for London Records. A Cleveland disc jockey named Bill Randle began plugging one of the tunes off that album, and "Charmaine" soon became a national hit.

Mantovani is survived by a son, Kenneth, and a daughter, Paula.

Atlantic Ups Mitchell

■ NEW YORK—Cheryl Mitchell has been appointed international manager for Atlantic Records, based at the company's New York City headquarters. The promotion was announced by Atlantic executive vice president Sheldon Vogel, to whom Mitchell reports.

Album Picks

(Continued from page 19)

LAURIE AND THE SIGHS

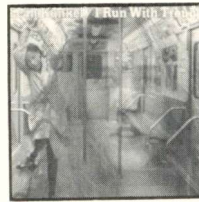
Atlantic SD 19268 (7.98)



The beginning of 1980 has already made one vital contribution to rock history: the rise of the female rocker. Laurie Beechham is in the solid metal/new wave tradition of Pat Benatar and could be a big success.

I RUN WITH TROUBLE

LEAH KUNKEL—Columbia NJC 36398 (7.98)



Don't be fooled by the title, you won't find any raucous, hard as nails posing here. You will however, find Kunkel's romantic contralto nestled comfortably in a lush setting of top California sessioners and strings.

WHAT'S THE WORD

THE FABULOUS THUNDERBIRDS—Chrysalis CHR-1287 (7.98)



Rock 'n' roll, as in the stuff that gets down and gets nasty. Put this record on at a party and there's a good chance that people would start to do the Gator and lose control and have a great time. Sound good?

IN PERFORMANCE

OREGON—Elektra 9E-304 (11.98)



Oregon is a quartet of extraordinarily gifted instrumentalists whose music is not strictly limited to the categories of classical or jazz compositions. On-stage the creative process unfolds.

BORDER RAIDERS

HEROES—Polydor PD-1-6264 (7.98)



There are several different elements that make this an attractive first offering. The band is comfortable with a number of musical approaches, from soft rock to the driving-guitar variety. Humorous lyrics are also a plus.

More NARM Highlights



Shown above are more highlights from the 22nd annual NARM Convention held March 23-26 at the MGM Grand Hotel in Las Vegas. Pictured in top row from left: 1980 NARM president Barrie Bergman presents Motown founder Berry Gordy, Jr. with the NARM Presidential Award; Pickwick's Scott Young receives one of the first NARM/NAB (Newspaper Advertising Bureau) Awards for excellence in advertising for newspaper layouts; Dottie West and Kenny Rogers; Joe Cohen and 1980 NARM keynoter Neil Bogart. Second row, from left: the Oak Ridge Boys (MCA) perform at Wednesday's (26) country music luncheon; the Commodores perform at Tuesday's (25) banquet hosted by Motown; John Hammond, attending his first NARM convention, is presented

a special award honoring his contributions to the recording field by 1980 NARM president Barrie Bergman. Third row, from left: Robert Gordy, Shelley Berger, Mike Lushka, Suzanne de Passe-Le Mat, Berry Gordy, unidentified, Smokey Robinson, Claudette Robinson, and Michael Roshkind; Cy Leslie, CBS Video Enterprises president, keynotes the video session; RIAA's Steve Traiman introduces panelists during Wednesday's (26) morning video seminar. Seen are Andre Blay, president of Magnetic Video Corp.; EMI Videogram president Gary Dartnell; Terry Ellis, co-chairman, Chrysalis Int'l.; WCI Home Video president Morton Fink; Brenda Mutchnick, senior VP, Paramount Communications; and RCA SelectaVision marketing VP Dave Heneberry.

New York, N.Y. (Continued from page 12)

gave themselves a party to compensate for the dearth of industry-sponsored blowouts in the Windy City. A local Japanese restaurant played host to the aggregation. An on-the-scene retailer reports the group was "actually celebrating the fact that they all still have jobs. There was lots of gallows-type humor in evidence that night."

IT'S NOT MUSIC, BUT . . . : **Mario B. Arballo** of Los Angeles is suing actresses **Jaelyn Smith** and **Kate Jackson** to the tune of \$20 million for sending him telepathic messages of a pornographic nature. Arballo contends Smith has contacted him mentally with visions of "excited sexual acts, including bestiality and sodomy." He didn't specify the content of Jackson's messages. Smith is asking a California judge to throw the suit out of court claiming it's a waste of her time.

JOCKEY SHORTS: Warner Bros. Music reports it has been granted an injunction against **Leonard Landau** and **Martin Boltax**, d/b/a Boltax, enjoining Boltax from the unauthorized use of musical compositions written by **Harry Warren** and included in a review entitled "Lullaby of Broadway" which had been presented at a New York supper club . . . WPLJ radio recently ran a **Billy Joel** contest in which the winner received an all-expense paid weekend trip for two to London and tickets to Joel's Wembley concert. Five winners were picked in a random drawing, and it turned out that one of the five had sent in 2000 pre-printed postcards, at a cost of some \$200 postage. Joel is

currently on a one-month tour of Europe, and is expected back in the States by the end of April . . . Although his first solo album was released only three weeks ago, **Joe Perry** is already at work on tunes for his next LP and is collaborating with **David Johansen** on some of them . . . **Karla DeVito's** Epic debut will feature **Ellie Greenwich** as a writer and as producer (or co-producer) . . . **Bruce Berglass** has announced that he will produce a Broadway musical entitled "Bagels," and claims it will be the first time a musical production on the Great White Way has dealt with food. The score is being composed by **Gary William Friedman**, who also scored "The Me Nobody Knows" and "Platinum." **Hal Hackady**, who wrote lyrics for "Minnie's Boys," is doing the same for Friedman's music. The show reportedly is "a commentary on life as seen through the hole of a bagel" . . . **Jerry Lee Lewis** is opening his own club in Nashville, to be called Jerry Lee Lewis' Printer's Alley Showroom (Printer's Alley is a section of town). The venue, which has been vacant for a year, was once the home of **George Jones'** Possum Holler club. When Jones bowed out, **Kenny Rogers** took over the space but was forced to close it after two raids by police objecting to the club's nude dancers . . . **Chuck Mangione** will lead the March of Dimes Superwalk '80 on April 20. The walk begins at the Central Park bandshell at nine a.m. WXLO is co-sponsoring the event .

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ A very quiet week of releases yields no apparent blockbusters; it gives us a chance to pick up on some recent records that are picking up action regionally—sort of like panning a stream for the nuggets.

NEW ALBUMS: Check the following for a cut or two apiece. **The Isley Brothers'** "Go All the Way" album (T-Neck) may provide a sleeper hit—after the fashion of last summer's "It's a Disco Night"—in its title track, opening the album at a concise 5:01. While the group's determination to restrict arrangements to "3+3 Only" has rendered more than a few of their songs to repetitious, the Isley always sound like they mean business, and they're absolutely unflinching in their ability to come up with strong lyrical and melodic lines. This they do in fine form on "Go All the Way," which adds percussion to their standard handclap groove. Could be another dance hit for this timeless group. **Kwick**, an Atlanta-based vocal quartet bowing their self-titled first album on EMI America, also confirm the overriding value of a good basic groove. "We Ought to Be Dancing" (6:04) is the most disco oriented track on a mostly R&B/funk album, and, although, the lyrics and vocals are near-throws, the rhythm track feels comfortable and energizing right off the bat. We'd really like to see a disco disc remix with a lengthened instrumental track to give the rich rhythm arrangement more play: when the strings brush over the bass and synthesizer vamp, the easy flow is irresistible. Herbie Hancock's latest, "Monster" (Columbia), is mostly disco-funk fusion, performed with a lineup of big-name singers and players. Advance reaction to two cuts prompted release of two different disco discs to clubs and radio. "Stars in Your Eyes" (clocking in at a whopping 11:21) receives writing & performing support from guitarist **Ray Parker Jr.** and vocalist **Gavin Christopher**. Paced by a central guitar figure and crooning voices, the track is deliciously laid-back and firmly melodic. The underlying sophistication of the writing and arrangement becomes apparent with one close listening, and that's where it really seduces me. As fascinating as "Stars" is, though, the track needn't have gone on quite as long, but at 5 A.M., the most appropriate time for the cut, who's counting? The other disco choice is "Go For It" (7:28 album, 6:58 on disco disc), a much more uptempo synthesizer and guitar piece, led vocally by **Oren Waters**. The lyrics get a lot of mileage out of an overused expression here, it's the center of a winning, uplifting affirmation of the power of positive resistance. **Alphonse Mouzon** and **Wah Wah Watson** make key contributions on synthesizer and guitar; more specific details on the disco disc will follow when it reaches our desk. A particular favorite of mine this week is the "Love Committee" album, their first on MCA's T-Electric subsidiary. O'Jays **Walter Williams** and **Eddie Levert**, as well as Committee member **Ron Tyson**

co-wrote much of the album; the players include a number of New York and Philly sessioners. Two tracks of note: "Who Can We Trust" (4:32), streetwise sociopolitical commentary on the level of 1978's "Law and Order," could do with a good remix, as all the makings of a hit can be recognized through a rather murky mix. Also, the "Love People Theme," a short instrumental that introduces the group and transforms the electro-rock beat of "Knock on Wood" with a good dose of funk. Particularly useful, probably, as a companion to Blondie's current hit. It segues prematurely though into a ballad (an excellent, Blue Notes-style wailer) and it seems logical that the complete track should be recovered and issued in a full-length form. Lastly, we'd like to note again the single, "I Made a Mistake," a beautifully built and developed Philly smoker that, again, could use a sharp remix and a more definite break. (Ah, what Moulton or Gibbons might have made of it . . .) In the pop area, we were intrigued and bemused, alternately, by an album called "You've Got It" by **Baby'O**, on the Baby'O label (2953 Dona Susan Drive, Studio City, CA 91654). The label is unfamiliar, but several names are not: arranger/keyboard man **Greg Mathieson**, guitarist **Jeff Baxter**, percussionist **Paulinho DaCosta**. Consequently, the production (by **Rafael Villafine**) is careful and sparkly—this is no low-budget local label job. The disco disc breakout, "In the Forest" (6:15), hearkens back to the sound of the Latin hustle, popping with talking drum, whistle, and coy double-entendre chant. "Your Eyes" (5:35) is as good, a full, if rather rushed production that achieves surprising appeal with a solid writing job. Also interesting, but with progressively apparent drawbacks: "Dance All Night," a rock-flavored boogie, and "You've Got It," pop-rock speeded up to dance tempo, but dragged down by a smooth male lead of the sort that never quite seems to fit in a disco production. The two concluding cuts, "Porkchops" and "Journey On," slide right past silliness and into offensiveness. Erratic, and largely formulaic, but enjoyable, and drawing some talk here in the east. (Many thanks to New York DJ Mario Rios for supplying my copy).

NEW DISCO DISCS: A mixed bag of mostly R&B-oriented material. **Patrice Rushen's** "Let the Music Take Me" has been pulled from her "Pizzazz" LP for a disco disc, trimmed slightly to 6:36. With many of the factors that made "Haven't You Heard" such a success, "Music" is another up, optimistic cut with a strong punchline: "I just wanna dance, dance, dance and let the music take me." At her unison vocal bridge, Rushen sounds a bit like Stevie Wonder, but at the keyboard solo, on the previous hit, she's very much her own artist. **Edwin Starr** turns in a foretaste of his third 20th Century album this week, "Tell-a-Star" (5:20). The track is quite low key for a disco cut, gathering most of its movement from its Latin/West Indian rhythmic influences. Could be a left-field builder, but it reminds us in any case that Starr is a writer and producer with more than a few new, unusual ideas. Hopefully, he'll come up with a lyric line to match the charttopper, "Contact." **Sister Sledge's** "Reach Your Peak" is now a disco disc, lengthened slightly to 5:26. As usual, the main attraction here is lead singer Kathi Sledge, who is featured here in some good new vocal runs. Further over in left field: **Kenny Bee's** "Dance All Night (Till You Get it Right)" (7:27), on SMI, backed with the propulsive street sound of **Mantus**. The mix is more interesting than Bee's voice, and in the total effect, the real ear-catcher is the subtle phasing throughout the track and a good syndrum and percussion break. **Irma Thomas**, a Southern-based singer whose R&B career included some good sides on Fungus, appears this week on RCS Records, out of

(Continued on page 25)

Discotheque Hit Parade

FUN HOUSE/NEW YORK

DJ: JONATHAN FEARING

ALL NIGHT THING—Invisible Man's Band—Mango
CALL ME/NIGHT DRIVE—Blondie/Giorgio
Moroder—Polydor
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
HOOKED ON YOUR LOVE—Fantastic Aleems featuring Calebur—NIA
HOT TO TROT—Alfredo de la Fe—Criollo
I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS)—Gap Band—Mercury
LOVER'S HOLIDAY—Change—WB/RFC
MUSIC TRANCE—Ben E. King—Atlantic
RIGHT IN THE SOCKET—Shalamar—Solar
STOMPI!—Brothers Johnson—A&M
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WE GOT THE FUNK—Positive Force—Sugarhill
YOU GAVE ME LOVE—Crown Heights Affair—De-Lite
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

(Listings are in alphabetical order, by title)

McKNIGHT/PITTSBURGH

DJ: JIM KOLICH

AND THE BEAT GOES ON—Whispers—Solar
BODY IN MOTION—Clifton Dyson—Motown
CALL ME/NIGHT DRIVE—Blondie/Giorgio
Moroder—Polydor
CAN'T SHAKE THE FEELING—Ava Cherry—RSO
DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century Fox
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH/SKYYZOO—Skyy—Salsoul
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I GOT THE FEELING/JUST US—Two Tons O' Fun—Honey/Fantasy
LOVER'S HOLIDAY—Change—WB/RFC
MUSIC TRANCE—Ben E. King—Atlantic
POP POP SHOO WAH—Erotic Drum Band—Prism
STOMPI!—Brothers Johnson—A&M
THAT'S THE WAY THE MONEY GOES—M—Sire
TOO HOT TO STOP THE ROCK—Keith Zorros—RCA/Hologram

CHAPS/BOSTON

DJ: DANAE JACOVIDIS

CALL ME/NIGHT DRIVE—Blondie/Giorgio
Moroder—Polydor
CAN'T SHAKE THE FEELING—Ava Cherry—RSO
EVITA—Festival—RSO
FUNKYTOWN—Lipps, Inc.—Casablanca
GONNA GET ALONG WITHOUT YOU NOW—Viola Wills—Sugarhill
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I GOT THE FEELING/JUST US—Two Tons O' Fun—Honey/Fantasy
KEEP IT HOT—Cheryl Lynn—Columbia
KIND OF LIFE (KIND OF LOVE)—North End—West End
LOVER'S HOLIDAY—Change—WB/RFC
QUEEN OF FOOLS—Jessica Williams—Polydor
RIGHT IN THE SOCKET—Shalamar—Solar
TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer—Atlantic
WALK THE NIGHT—Skatt Bros.—Casablanca
YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude

TROCADERO TRANSFER/

SAN FRANCISCO

DJ: BOB VITERITTI
CALL ME/NIGHT DRIVE—Blondie/Giorgio
Moroder—Polydor
COMPUTER GAMES—Mi-Sex—Epic
FUNKYTOWN—Lipps, Inc.—Casablanca
HIGH ON YOUR LOVE—Debbie Jacobs—MCA
I GOT THE FEELING/JUST US—Two Tons O' Fun—Honey/Fantasy
MANDOLAY—La Flavour—Sweet City
POP POP SHOO WAH—Erotic Drum Band—Prism
REMONO—Kocky—Windsong
STOMPI!—Brothers Johnson—A&M
TIGER, TIGER—Gregg Diamond Bionic Boogie—Polydor
WALK THE NIGHT—Skatt Bros.—Casablanca
WE'RE GONNA ROCK—Sabu—Ocean
WHEN I'M WITH YOU—Sparks—(Virgin—Import UK)
WITHOUT YOUR LOVE—Cut Glass—20th Century Fox
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky

Record World Disco File Top 50

APRIL 12, 1980

APR. 12	APR. 5		WKS. ON CHART
1	1	STOMP! BROTHERS JOHNSON/A&M (12"★) SP 3716	8
2	3	CALL ME/NIGHT DRIVE BLONDIE/GIORGIO MORODER/ Polydor (12"★) PD 1 6259	6
3	2	FUNKYTOWN LIPPS, INC./Casablanca (12"★) NBLP 7197	12
4	4	I GOT THE FEELING/JUST US TWO TONS O'FUN/Honey/ Fantasy (12"★) F 9584	6
5	5	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES BOBBY THURSTON/Prelude (12"★) PRL 12174	7
6	10	LOVER'S HOLIDAY CHANGE/Warner Bros./RFC (12"★) RFC 3438	3
7	6	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/ 20th Century Fox (12") TCD 105 (RCA)	9
8	8	MUSIC TRANCE BEN E. KING/Atlantic (12"★) 3635	7
9	13	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/ Atlantic (12"★) SD 19258	8
10	7	HIGH ON YOUR LOVE DEBBIE JACOBS/MCA (12"★) 3202	13
11	15	WALK THE NIGHT SKATT BROS./Casablanca (12"★) NBLP 7192	6
12	11	ALL NIGHT THING INVISIBLE MAN'S BAND/Mango (12") 7782	10
13	17	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR/De-Lite (12"★) 9517 (Mercury)	4
14	9	YOU NEVER LOVED ME/WHERE THERE'S SMOKE THERE'S FIRE/CAN'T SHAKE THE FEELING AVE CHERRY/ RSO (12"★) RS 1 3072	10
15	19	POP POP SHOO WAH EROTIC DRUM BAND/Prism (12") PDS 402	5
16	16	NOW I'M FINE GREY AND HANKS/RCA (12"★) AFL1 3427	6
17	14	RIGHT IN THE SOCKET/THE SECOND TIME AROUND SHALAMAR/Solar (12"/12"*) YD 11930/BXL1 3479 (RCA)	24
18	29	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED TEENA MARIE/Gordy (LP cuts) G7 992 R1 (Motown)	3
19	18	EVITA FESTIVAL/RSO (entire LP/12"★) RS 1 3061	18
20	24	THE GET DOWN MELLOW SOUND/DANCE PLAYERS ASSOCIATION/Vanguard (LP cuts) VSD 79431	4
21	22	KEEP IT HOT CHERYL LYNN/Columbia (12"★) JC 36145	11
22	23	HIGH/SKYYZOO SKYY/Salsoul (12"/LP cut) SA 8532 (RCA)	5
23	12	AND THE BEAT GOES ON WHISPERS/Solar (12"*) BXL1 3521 (RCA)	13
24	31	WITHOUT YOUR LOVE CUT GLASS/20th Century Fox (12") TCD 103 (RCA)	4
25	32	WHAT'S ON YOUR MIND/WAS THAT ALL IT WAS JEAN CARN/Philadelphia International (12"★) JZ 36196 (CBS)	6
26	—	LET'S GET SERIOUS/BURNIN' HOT JERMAINE JACKSON/ Motown (LP cuts) M7 928 R1	1
27	—	SWEET SENSATION STEPHANIE MILLS/20th Century Fox (12") TCD 106 (RCA)	1
28	33	MIDNIGHT MESSAGE ANN-MARGRET/MCA (LP cut) 3226	3
29	39	RELEASE/GIVE IT UP PATTI LABELLE/Epic (LP cuts) JE 36381	2
30	25	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	15
31	20	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	21
32	28	QUEEN OF FOOLS JESSICA WILLIAMS/Polydor (entire LP) PD 1 6248	11
33	27	TONIGHT'S THE NIGHT SHARON PAIGE/Source (12") SOR 13952 (MCA)	7
34	40	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic (LP cuts) SD 16013	2
35	21	I SHOULDA LOVED YA/TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN/Atlantic (LP cuts) SD 19252	12
36	26	WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	23
37	—	USE IT UP, WEAR IT OUT ODYSSEY/RCA (LP cut) AFL1 3031	1
38	38	MEDLEY OF HITS DIANA ROSS AND THE SUPREMES/ Motown (12") M00035 P1	3
39	—	IS IT LOVE MACHINE/RCA/Hologram (12") JD 11943	1
40	41	WE GOT THE FUNK POSITIVE FORCE/Sugarhill (12") T 452	8
41	34	STANDING OVATION G.Q./Arista (12") CP 709	8
42	45	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS) GAP BAND/Mercury (12"★) SRM 1 3804	2
43	46	REMONE KOCKY/Windsong (12") JD 11890 (RCA)	3
44	30	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	16
45	47	BODY IN MOTION CLIFTON DYSON/Motown (12") M00034 P1	2
46	35	IN THE POCKET (MEDLEY)/GRASS/PYGMY AFRICAN SUITE/MCA (LP cuts) 3205	9
47	42	THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS M/Sire (12"★) SRK 6084 (WB)	3
48	36	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	14
49	49	DON'T BRING BACK MEMORIES PASSION/Prelude (12"★) PRL 12176	5
50	37	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	17

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 24)

New Orleans, co-produced by **John Fred** (of the Playboy Band). Her song, "Safe With Me," is a good one, and she's got a great, earthy, sharp voice that she uses with lots of command. The 4:40 mix that appears on the current disco disc is not nearly the workout that it might have been, so we'd suggest remix and repressing so that this sturdy production will stand more of a chance in a market where everyone already knows most of the best tricks. Off the wall entirely is the single by **Loose Joints**, on West End. "Is It All Over My Face" (9:33) was produced by **Arthur Russell** (co-producer of last year's *Dinosaur*) and **Steve D'Aquisto** and can only be described as a much weirder, sloppier version of Instant Funk's chanting. The flip, "Pop Your Funk," is as unusual: a sort of new wave sound that combines over-distorted guitar and Midney-esque reverb and pounding. Strange, and impossible to ignore.

TWO WONDERFUL REMAKES: On "Laurie and the Sighs," out this week on Atlantic, a new heavy metal version of Claudine Clark's "Party Lights." Like so much rock and roll, it amounts to a three-minute peak-out, but it's a lot of fun. The repeated spasmodic, "uh-oh, uh-oh"'s in the lyric make one wonder why Lene Lovich didn't think of it first. Even better, a new rendering of Peggy Lee's adult hit, "Is That All There Is?" available on British

ZE import only, by **Cristina**. (American release has been blocked we're informed, by one of the composers.) Cristina's usual hopelessly bored posturing is perfect for the song, and her alterations inspired: on her first nightclub, she reminisces, "I saw bored-looking bankers dancing with beautiful models and boys with dyed hair and spandex T-shirts dancing with each other . . . When I hit home, I asked myself, is that all there is to a disco?" When it was played prior to the recent ZE show at the 80's club in New York, I thought I'd laugh myself silly. Another deadly, dead-on-target cover for producer **August Darnell**.

Dave Parker Starts Concert Promotion Firm

■ **LOS ANGELES** — Dave Parker, star of the World Champion Pittsburgh Pirates and two-time National League batting champ, has announced the launching of a major contemporary music concert promotion firm, Cobra Productions, in association with Concert Consultants Inc., which will operate in the midwest and southeast.

Cobra Productions, a Pennsylvania chartered company based in Pittsburgh, is headed by Parker, its chairman, and Albert Sewell, vice president. Concert Consultants, Inc., is a three-year old concert promotion firm headed by its president, Jerry Dickerson, with offices in Dayton, Ohio. All bookings and operations will be handled out of the Dayton offices, according to Parker.

Record World Singles



APRIL 12, 1980

TITLE, ARTIST, Label Number, (Distributing Label)

APR. 12	APR. 5		WKS. ON CHART
1	1	ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD Columbia 1 11187 (5th Week)	13
2	2	CALL ME BLONDIE/Chrysalis 2414	9
3	4	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	9
4	3	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	16
5	8	FIRE LAKE BOB SEGER/Capitol 4836	8
6	10	LOST IN LOVE AIR SUPPLY/Arista 0479	10
7	7	HOW DO I MAKE YOU LINDA RONSTADT/Asylum 46602	11
8	9	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	8
9	5	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	15
10	11	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	12
11	6	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	13
12	14	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477	12
13	15	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	9
14	19	SEXY EYES DR. HOOK/Capitol 4831	9
15	18	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	5
16	12	HIM RUPERT HOLMES/MCA 41173	13
17	13	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	14
18	17	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	13
19	23	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	7
20	26	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	5
21	16	ON THE RADIO DONNA SUMMER/Casablanca 2236	13
22	21	HEARTBREAKER PAT BENATAR/Chrysalis 2395	15
23	25	AND THE BEAT GOES ON WHISPERS/Solar 11894 (RCA)	11
24	30	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	3
25	28	SET ME FREE UTOPIA/Bearsville 49180 (WB)	9
26	29	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49166 (WB)	8
27	33	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	6
28	20	LONGER DAN FOGELBERG/Full Moon/ Epic 9 50824	16
29	34	BRASS IN POCKET (I'M SPECIAL) PRETENDERS/Sire 49181 (WB)	8
30	36	BREAKDOWN DEAD AHEAD BOZ SCAGGS/Columbia 1 11241	3
31	39	STOMP! BROTHERS JOHNSON/A&M 2216	6
32	35	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	11
33	42	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	2
34	37	ANY WAY YOU WANT IT JOURNEY/Columbia 1 11213	7
35	45	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	6
36	22	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	20
37	44	CARS GARY NUMAN/Atco 7211	8
38	32	99 TOTO /Columbia 1 11173	15
39	27	REFUGEE TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41169	12
40	51	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/RSO 1026	3
41	54	HURT SO BAD LINDA RONSTADT/Asylum 46624	2
42	48	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	10
43	53	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	4
44	49	KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215	6
45	24	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	12
46	38	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	15
47	31	DESIRE ANDY GIBB/RSO 1019	12
48	50	CARRIE CLIFF RICHARD/EMI-America 8035	7
49	56	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071	4
50	40	EVEN IT UP HEART/Epic 9 50847	10
51	41	COMEBACK J. GEILS BAND/EMI-America 8032	11



52	61	WONDERING WHERE THE LIONS ARE BRUCE COCKBURN/Millennium 11786 (RCA)	7
53	60	LET ME BE KORONA/United Artists 1341	4
54	73	FUNKYTOWN LIPPS, INC./Casablanca 2233	3
55	58	YOU ARE MY HEAVEN ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3627	7
56	68	IT'S HARD TO BE HUMBLE MAC DAVIS/Casablanca 2244	4
57	62	TRAIN IN VAIN (STAND BY ME) CLASH/Epic 9 50851	4
58	63	STAY IN TIME OFF BROADWAY usa/Atlantic 3647	5
59	66	THE ROSE BETTE MIDLER/Atlantic 3656	3
60	65	A CERTAIN GIRL WARREN ZEVON/Asylum 46610	4
61	70	GEE WHIZ BERNADETTE PETERS/MCA 41210	3
62	43	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	15
63	69	LET ME BE THE CLOCK SMOKEY ROBINSON/Tamla 54311 (Motown)	3
64	67	TODAY IS THE DAY BAR-KAYS/Mercury 76036	5
65	46	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	22
66	72	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	3
67	71	BORROWED TIME STYX/A&M 2228	4
68	59	LOVE ON A SHOESTRING CAPTAIN & TENNILLE/Casablanca 2243	6
69	83	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	2
70	76	LET'S GET SERIOUS JERMAINE JACKSON/Motown 1469	3
71	77	WHEN THE FEELING COMES AROUND JENNIFER WARNES/Arista 0497	3
72	64	BABY DON'T GO KARLA BONOFF/Columbia 1 11206	8
73	82	LUCKY ME ANNE MURRAY/Capitol 4848	2
74	81	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) ISLEY BROTHERS/T-Neck 9 2290 (CBS)	3

CHARTMAKER OF THE WEEK

75	—	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW Arista 0501	1
76	84	IT'S A NIGHT FOR BEAUTIFUL GIRLS FOOLS/EMI-America 8036	3
77	86	CAN'T PUT A PRICE ON LOVE KNACK/Capitol 4853	2
78	91	YOU'VE GOT WHAT I NEED SHOOTING STAR/Virgin 67005 (Atl)	5
79	87	SOLITAIRE PETER McLAN/ARC/Columbia 1 11214	3
80	88	AFTER YOU DIONNE WARWICK/Arista 0498	2
81	89	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD/20th Century Fox 2443 (RCA)	2
82	90	WE LIVE FOR LOVE PAT BENATAR/Chrysalis 2419	2
83	—	STEAL AWAY ROBBIE DUPREE/Elektra 46621	1
84	—	WHITE HOT RED RIDER/Capitol 4845	1
85	—	SHE'S OUT OF MY LIFE MICHAEL JACKSON/Epic 9 50871	1
86	—	HEADED FOR A FALL FIREFALL/Atlantic 3657	1
87	—	LADY WHISPERS /Solar 11928 (RCA)	1
88	85	DON'T CRY FOR ME ARGENTINA FESTIVAL/RSO 1020	6
89	93	SURVIVE JIMMY BUFFETT/MCA 41119	3
90	—	SAY GOODBYE TO LITTLE JO STEVE FORBERT/Nemperor 9 7529 (CBS)	1
91	94	HOLIDAY (MAMA, MAMA, PLEASE) NAZARETH/A&M 2219	3
92	—	CATCHING THE SUN SPYRO GYRA/MCA 41180	1
93	95	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE GAP BAND/Mercury 76037	4
94	97	STANDING OVATION G.Q./Arista 0483	2
95	100	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	2
96	—	TWILIGHT ZONE/TWILIGHT TONE MANHATTAN TRANSFER/Atlantic 3649	1
97	—	ROCK LOBSTER B-52's/Warner Bros. 49173	1
98	—	REAL LOVE CRETONES/Planet 45911 (Elektra/Asylum)	1
99	99	THE SPIRIT OF RADIO RUSH/Mercury 76044	10
100	—	I CAN SURVIVE TRIUMPH/RCA 11945	1

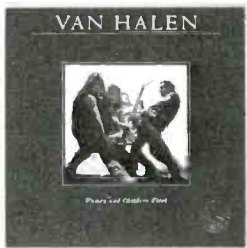


Record World Album Airplay

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

APRIL 12, 1980

FLASHMAKER



WOMEN AND CHILDREN FIRST
VAN HALEN
WB

MOST ADDED

- WOMEN AND CHILDREN FIRST**—Van Halen—WB (27)
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis (17)
- ONE EIGHTY**—Ambrosia—WB (13)
- ROBIN LANE & THE CHARTBUSTERS**—WB (10)
- MIDDLE MAN**—Boz Scaggs—Col (10)
- GLASS MOON**—Radio (8)
- ON THROUGH THE NIGHT**—Def Leppard—Mercury (8)
- EVENING STANDARDS**—Jags—Island (7)
- GLASS HOUSE ROCK**—Greg Kihn Band—Beserkley (6)
- BIG SMASH**—Wreckless Eric—Stiff (import) (5)
- TENNIS**—Chris Rea—Col (5)

WNEW-FM/NEW YORK

ADDS:

- BIG SMASH**—Wreckless Eric—Stiff (import)
- BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
- EVENING STANDARDS**—Jags—Island
- FALCON AROUND**—Billy Falcon—MCA
- ROBIN LANE & THE CHARTBUSTERS**—WB
- ONE EIGHTY**—Ambrosia—WB
- TENNIS**—Chris Rea—Col
- THE ORIGINAL SIN**—Cowboys International—Virgin
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- LONDON CALLING**—Clash—Epic
- GLASS HOUSES**—Billy Joel—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- END OF THE CENTURY**—Ramones—Sire
- THE PRETENDERS**—Sire
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- GET HAPPY**—Elvis Costello—Col
- MIDDLE MAN**—Boz Scaggs—Col
- WILLIE NILE**—Arista

WBCN-FM/BOSTON

ADDS:

- BIG SMASH**—Wreckless Eric—Stiff (import)
- CIVILIAN**—Gentle Giant—Col
- ECHO BEACH** (single)—Martha & The Muffins—DinDisc (import)
- GLASS MOON**—Radio
- GOD SAVE THE QUEEN**—Robert Fripp—Polydor

ROBIN LANE & THE CHARTBUSTERS

- WB
- MIDDLE MAN**—Boz Scaggs—Col
- URBAN VERBS**—WB
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS**—Sire
- LONDON CALLING**—Clash—Epic
- GET HAPPY**—Elvis Costello—Col
- LOVE STINKS**—J. Geils—EMI—America
- AGAINST THE WIND**—Bob Seger—Capitol
- MAD LOVE**—Linda Ronstadt—Asylum
- THE B-52's**—WB
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- SOLD OUT**—Fools—EMI—America

WLIR-FM/LONG ISLAND

ADDS:

- BIG SMASH**—Wreckless Eric—Stiff (import)
- EYES OF THE UNIVERSE**—Barclay James Harvest—Polydor
- FALCON AROUND**—Billy Falcon—MCA
- GOD SAVE THE QUEEN**—Robert Fripp—Polydor
- MIDDLE MAN**—Boz Scaggs—Col
- ON THROUGH THE NIGHT**—Def Leppard—Mercury
- ONE EIGHTY**—Ambrosia—WB
- TRIBUTARIES**—Larry Coryell—Arista
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- RARITIES**—Beatles—Capitol
- GLASS HOUSES**—Billy Joel—Col
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- THE PRETENDERS**—Sire
- ARGYBARGY**—Squeeze—A&M
- BRUCE WOOLLEY & THE CAMERA CLUB**—Col
- THIS DAY & AGE**—D.L. Byron—Arista
- SOLD OUT**—Fools—EMI—America
- LONDON CALLING**—Clash—Epic

WAAF-FM/WORCESTER

ADDS:

- ROBIN LANE & THE CHARTBUSTERS**—WB
- PROTECT THE INNOCENT**—Rachel Sweet—Stiff/Col
- WANNA MAKE LOVE** (single)—Shades—Bay Shore
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- GET HAPPY**—Elvis Costello—Col
- THE WALL**—Pink Floyd—Col
- LOVE STINKS**—J. Geils—EMI—America
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- AGAINST THE WIND**—Bob Seger—Capitol

GLASS HOUSES—Billy Joel—Col

- MAD LOVE**—Linda Ronstadt—Asylum
- SOLD OUT**—Fools—EMI—America
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- THE PRETENDERS**—Sire

WPLR-FM/NEW HAVEN

ADDS:

- EVENING STANDARDS**—Jags—Island
- ROBIN LANE & THE CHARTBUSTERS**—WB
- NINE TO THE UNIVERSE**—Jimi Hendrix—Reprise
- ONE EIGHTY**—Ambrosia—WB
- TENEMENT STEPS**—Motors—Virgin
- TENNIS**—Chris Rea—Col
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- MAD LOVE**—Linda Ronstadt—Asylum
- GLASS HOUSES**—Billy Joel—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- TENTH**—Marshall Tucker—WB
- PERMANENT WAVES**—Rush—Mercury
- THE PRETENDERS**—Sire
- DREAMS**—Grace Slick—RCA
- VICTIMS OF THE FURY**—Robin Trower—Chrysalis
- PHOENIX**—Dan Fogelberg—Full Moon
- ADVENTURES IN UTOPIA**—Utopia—Bearsville

WAQX-FM/SYRACUSE

ADDS:

- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- AGAINST THE WIND**—Bob Seger—Capitol
- DEPARTURE**—Journey—Col
- GLASS HOUSES**—Billy Joel—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- BEBE LE STRANGE**—Heart—Epic
- LET THE MUSIC DO THE TALKING**—Joe Perry Project—Col
- SMALLCREEP'S DAY**—Michael Rutherford—Passport
- WOMEN AND CHILDREN FIRST**—Van Halen—WB
- CRASH & BURN**—Pat Travers Band—Polydor

WMJQ-FM/ROCHESTER

ADDS:

- CATCHING THE SUN**—Spyro Gyra—MCA
- DREAMS**—Grace Slick—RCA
- ON THROUGH THE NIGHT**—Def Leppard—Mercury
- ROSETTA**—20th Century Fox
- SOLD OUT**—Fools—EMI—America
- TWO B'S PLEASE**—Robbin Thompson—Richmond
- DAVID WOLFF**—Buddah
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- RATHER BE ROCKIN'**—Tantrum—Ovation
- CHRISTOPHER CROSS**—WB
- BAND IN BLUE**—Duke Jupiter—Mercury
- PERMANENT WAVES**—Rush—Mercury
- TENEMENT STEPS**—Motors—Virgin
- LONDON CALLING**—Clash—Epic
- BAD LUCK STREAK**—Warren Zevon—Asylum
- CRASH & BURN**—Pat Travers Band—Polydor
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE WALL**—Pink Floyd—Col

WIOQ-FM/PHILADELPHIA

ADDS:

- CONNECTIONS**—Richie Havens—Elektra
- LIVE AT ST. DOUGLAS CONVENT**—Father Guido Sarducci—WB
- SACRED SONGS**—Daryl Hall—RCA

HEAVY ACTION (airplay in descending order):

- PHOENIX**—Dan Fogelberg—Full Moon
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- GLASS HOUSES**—Billy Joel—Col
- TURN IT ON AGAIN** (single)—Genesis—Charisma (import)
- AGAINST THE WIND**—Bob Seger—Capitol
- THE WALL**—Pink Floyd—Col
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- MAD LOVE**—Linda Ronstadt—Asylum
- KEEPIN' THE SUMMER ALIVE**—Beach Boys—Caribou

WHFS-FM/WASHINGTON, D.C.

ADDS:

- BIG SMASH**—Wreckless Eric—Stiff (import)
- ROBIN LANE & THE CHARTBUSTERS**—WB
- PHANTOM TRACKS**—Roy Loney—Solid Smoke
- ROCKABILLY REBEL**—Matchbox—Sire
- WELCOME TO THE CLUB**—Ian Hunter—Chrysalis
- WHAT'S THE WORD**—Fabulous Thunderbirds—Chrysalis

HEAVY ACTION (airplay in descending order):

- GET HAPPY**—Elvis Costello—Col
- THE PRETENDERS**—Sire
- AGAINST THE WIND**—Bob Seger—Capitol
- WILLIE NILE**—Arista
- ONE STEP BEYOND**—Madness—Sire
- BAD LUCK STREAK**—Warren Zevon—Asylum
- THE SEARCHERS**—Sire
- THIN RED LINE**—Cretones—Planet
- BUT WHAT WILL THE NEIGHBORS THINK**—Rodney Crowell—WB
- ARGYBARGY**—Squeeze—A&M

WQDR-FM/RALEIGH

ADDS:

- BACKSTAGE PASS**—Little River Band—Capitol
- GLASS MOON**—Radio
- SUDDENLY**—Arrogance—WB
- THE TAZMANIAN DEVILS**—WB
- TWO B'S PLEASE**—Robbin Thompson—Richmond

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND**—Bob Seger—Capitol
- MALICE IN WONDERLAND**—Nazareth—A&M
- CHRISTOPHER CROSS**—WB
- GLASS HOUSES**—Billy Joel—Col
- MAD LOVE**—Linda Ronstadt—Asylum
- GET HAPPY**—Elvis Costello—Col
- TENTH**—Marshall Tucker—WB
- UNDERTOW**—Firefall—Atlantic
- BEBE LE STRANGE**—Heart—Epic
- PHOENIX**—Dan Fogelberg—Full Moon

WKLS-FM/ATLANTA

ADDS:

- MIDDLE MAN**—Boz Scaggs—Col
- ROCK ME SLOWLY** (single)—Sabu—MCA
- THIN RED LINE**—Cretones—Planet

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TENTH**—Marshall Tucker—WB
- THE PRETENDERS**—Sire
- MALICE IN WONDERLAND**—Nazareth—A&M
- PERMANENT WAVES**—Rush—Mercury
- THE WALL**—Pink Floyd—Col
- LONDON CALLING**—Clash—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- GLASS HOUSES**—Billy Joel—Col
- BEBE LE STRANGE**—Heart—Epic

ZETA 7-FM/ORLANDO

ADDS:

- BACKSTAGE PASS**—Little River Band—Capitol
- CIVILIAN**—Gentle Giant—Col
- DREAMS**—Grace Slick—RCA
- GLASS HOUSE ROCK**—Greg Kihn Band—Beserkley
- MIDDLE MAN**—Boz Scaggs—Col
- SMALLCREEP'S DAY**—Michael Rutherford—Passport
- WOMEN AND CHILDREN FIRST**—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- GLASS HOUSES**—Billy Joel—Col
- DEPARTURE**—Journey—Col
- BEBE LE STRANGE**—Heart—Epic
- AGAINST THE WIND**—Bob Seger—Capitol
- CRASH & BURN**—Pat Travers Band—Polydor
- MAD LOVE**—Linda Ronstadt—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- GET HAPPY**—Elvis Costello—Col
- LONDON CALLING**—Clash—Epic

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

Record World Album Airplay



APRIL 12, 1980

TOP AIRPLAY



AGAINST THE WIND
BOB SEGER
Capitol

MOST AIRPLAY

- AGAINST THE WIND—Bob Seger—Capitol (34)
- THE WALL—Pink Floyd—Col (28)
- MAD LOVE—Linda Ronstadt—Asylum (25)
- GLASS HOUSES—Billy Joel—Col (23)
- THE PRETENDERS—Sire (20)
- DEPARTURE—Journey—Col (18)
- BEBE LE STRANGE—Heart—Epic (17)
- DAMN THE TORPEDOES—Tom Petty—Backstreet (15)
- LONDON CALLING—Clash—Epic (15)
- GET HAPPY—Elvis Costello—Col (14)
- LOVE STINKS—J. Geils—EMI—America (14)

WMMS-FM/CLEVELAND

- ADDS:**
- BIG SMASH—Wreckless Eric—Stiff (import)
 - ROBIN LANE & THE CHARTBUSTERS—WB
 - LIVE AT ST. DOUGLAS CONVENT—Father Guido Sarducci—WB
 - ON THROUGH THE NIGHT—Def Leppard—Mercury
 - ONE EIGHTY—Ambrosia—WB
 - RARITIES—Beatles—Capitol
 - DANNY SPANOS—Windsong
 - STREET MAMA (single)—Dion—Lifesong
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- AGAINST THE WIND—Bob Seger—Capitol
- LOVE STINKS—J. Geils—EMI—America
- THE WALL—Pink Floyd—Col
- DEPARTURE—Journey—Col
- MIDDLE MAN—Boz Scaggs—Col
- LONDON CALLING—Clash—Epic
- MAD LOVE—Linda Ronstadt—Asylum
- ON TO VICTORY—Humble Pie—Atco
- DAMN THE TORPEDOES—Tom Petty—Backstreet

WABX-FM/DETROIT

- ADDS:**
- DREAMS—Grace Slick—RCA
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE ROMANTICS—Nemperor
- NO BALLADS—Rockets—RSO
- LOVE STINKS—J. Geils—EMI—America
- LET THE MUSIC DO THE TALKING—Joe Perry Project—Col
- MAD LOVE—Linda Ronstadt—Asylum
- WOMEN AND CHILDREN FIRST—Van Halen—WB
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- MALICE IN WONDERLAND—Nazareth—A&M

WXRT-FM/CHICAGO

- ADDS:**
- A DECADE OF ROCK AND ROLL—REO Speedwagon—Epic
 - KITTY HAWK—EMI—America
 - NINE TO THE UNIVERSE—Jimi Hendrix—Reprise
 - RARITIES—Beatles—Capitol
 - STRANGE PARADISE—Cris Williamson—Olivia
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- THE PRETENDERS—Sire
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- GET HAPPY—Elvis Costello—Col
- AGAINST THE WIND—Bob Seger—Capitol
- LOVE STINKS—J. Geils—EMI—America
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- THE WALL—Pink Floyd—Col
- END OF THE CENTURY—Ramones—Sire
- ON—Off Broadway—Atlantic
- MAD LOVE—Linda Ronstadt—Asylum

KSHE-FM/ST. LOUIS

- ADDS:**
- A DECADE OF ROCK AND ROLL—REO Speedwagon—Epic
 - MIDDLE MAN—Boz Scaggs—Col
 - ON THROUGH THE NIGHT—Def Leppard—Mercury
 - ONE EIGHTY—Ambrosia—WB
 - TOMMY TUTONE—Col
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- GLASS HOUSES—Billy Joel—Col
- THE WALL—Pink Floyd—Col
- PERMANENT WAVES—Rush—Mercury
- DEPARTURE—Journey—Col
- TENTH—Marshall Tucker—WB
- MAD LOVE—Linda Ronstadt—Asylum
- VICTIMS OF THE FURY—Robin Trower—Chrysalis
- SHOOTING STAR—Virgin
- MALICE IN WONDERLAND—Nazareth—A&M

WQFM-FM/MILWAUKEE

- ADDS:**
- MIDDLE MAN—Boz Scaggs—Col
 - UNDERTOW—Firefall—Atlantic

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- GLASS HOUSES—Billy Joel—Col
- BEBE LE STRANGE—Heart—Epic
- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- TENTH—Marshall Tucker—WB
- GET HAPPY—Elvis Costello—Col
- CRASH & BURN—Pat Travers Band—Polydor
- PERMANENT WAVES—Rush—Mercury

KZEW-FM/DALLAS

- ADDS:**
- FACE TO FACE—Angel City—Epic
 - MIDDLE MAN—Boz Scaggs—Col
 - ONE EIGHTY—Ambrosia—WB
 - TOMMY TUTONE—Col
 - VAN HALEN—WB

HEAVY ACTION (airplay in descending order):

- GLASS HOUSES—Billy Joel—Col
- DEPARTURE—Journey—Col
- BEBE LE STRANGE—Heart—Epic
- MAD LOVE—Linda Ronstadt—Asylum
- UNION JACKS—Babys—Chrysalis
- DEGUETTO—ZZ Top—WB
- AGAINST THE WIND—Bob Seger—Capitol
- THE WALL—Pink Floyd—Col
- LOVE STINKS—J. Geils—EMI—America
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

KFML-AM/DENVER

- ADDS:**
- BACKSTAGE PASS—Little River Band—Capitol
 - BORDER RAIDERS—Heroes—Polydor
 - COMIN DOWN FROM LOVE (single)—Bobby Caldwell—Clouds
 - EYES OF THE UNIVERSE—Barclay James Harvest—Polydor
 - GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
 - ONE EIGHTY—Ambrosia—WB
 - PLAYING NEAR THE EDGE—Peter McLean—ARC/Col
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- UNDERTOW—Firefall—Atlantic
- THE TAZMANIAN DEVILS—WB
- DANCING IN THE DRAGON'S JAW—Bruce Cockburn—Millennium
- WILLIE NILE—Arista
- DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- THIN RED LINE—Cretones—Planet
- BAND IN BLUE—Duke Jupiter—Mercury
- DREAM STREET ROSE—Gordon Lightfoot—WB

KBPI-FM/DENVER

- ADDS:**
- WILLIE NILE—Arista
 - ON TO VICTORY—Humble Pie—Atco
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- CALL ME (single)—Blondie—Chrysalis
- LONDON CALLING—Clash—Epic
- LOVE STINKS—J. Geils—EMI—America
- UNDERTOW—Firefall—Atlantic
- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- AGAINST THE WIND—Bob Seger—Capitol
- ROCKIN INTO THE NIGHT—38 Special—A&M
- SUE SAAD & THE NEXT—Planet
- MIDDLE MAN—Boz Scaggs—Col

KGB-FM/SAN DIEGO

- ADDS:**
- WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- HOMEGROWN 7—KGB
- THE WALL—Pink Floyd—Col
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- GET HAPPY—Elvis Costello—Col
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- LONDON CALLING—Clash—Epic
- PHOENIX—Don Fogelberg—Full Moon
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
- THE PRETENDERS—Sire

KOME-FM/SAN JOSE

- ADDS:**
- CHRISTOPHER CROSS—WB
 - THIN RED LINE—Cretones—Planet
 - UNDERTOW—Firefall—Atlantic

HEAVY ACTION (airplay in descending order):

- UNION JACKS—Babys—Chrysalis
- THE LONG RUN—Eagles—Asylum
- LOVE STINKS—J. Geils—EMI—America
- BEBE LE STRANGE—Heart—Epic
- GLASS HOUSES—Billy Joel—Col
- DEPARTURE—Journey—Col
- THE WALL—Pink Floyd—Col
- MAD LOVE—Linda Ronstadt—Asylum
- AGAINST THE WIND—Bob Seger—Capitol
- CRASH & BURN—Pat Travers Band—Polydor

KWST-FM/LOS ANGELES

- ADDS:**
- DON'T FIGHT IT—Red Rider—Capitol
 - DREAM BABIES GO HOLLYWOOD—John Stewart—RSO
 - ON THROUGH THE NIGHT—Def Leppard—Mercury
 - WELCOME TO THE CLUB—Ian Hunter—Chrysalis
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- THE WALL—Pink Floyd—Col
- THE PRETENDERS—Sire
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- AGAINST THE WIND—Bob Seger—Capitol
- DEPARTURE—Journey—Col
- CRASH & BURN—Pat Travers Band—Polydor
- GLASS HOUSES—Billy Joel—Col
- BEBE LE STRANGE—Heart—Epic

- BUT THE LITTLE GIRLS UNDERSTAND—Knack—Capitol
- IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

KMEL-FM/SAN FRANCISCO

- ADDS:**
- ONE EIGHTY—Ambrosia—WB
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- DEPARTURE—Journey—Col
- AGAINST THE WIND—Bob Seger—Capitol
- MAD LOVE—Linda Ronstadt—Asylum
- MIDDLE MAN—Boz Scaggs—Col
- GLASS HOUSES—Billy Joel—Col
- THE PRETENDERS—Sire
- BEBE LE STRANGE—Heart—Epic
- LOVE STINKS—J. Geils—EMI—America
- ADVENTURES IN UTOPIA—Utopia—Bearsville
- CRAZY LITTLE THING CALLED LOVE (single)—Queen—Elektra

KZEL-FM/EUGENE

- ADDS:**
- GLASS HOUSE ROCK—Greg Kihn Band—Beserkley
 - GLASS MOON—Radio
 - LAURIE & THE SIGHS—Atlantic
 - MIDDLE MAN—Boz Scaggs—Col
 - NUCLEAR BLUES—Blood, Sweat & Tears—LAX
 - TENNIS—Chris Rea—Col
 - THE ORCHIDS—MCA
 - TOMMY TUTONE—Col
 - WOMEN AND CHILDREN FIRST—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- AGAINST THE WIND—Bob Seger—Capitol
- CRASH & BURN—Pat Travers Band—Polydor
- LOVE STINKS—J. Geils—EMI—America
- THE PRETENDERS—Sire
- DEPARTURE—Journey—Col
- UNDERTOW—Firefall—Atlantic
- BEBE LE STRANGE—Heart—Epic
- SUE SAAD & THE NEXT—Planet
- LONDON CALLING—Clash—Epic
- FACE TO FACE—Angel City—Epic

KZAM-AM/SEATTLE

- ADDS:**
- D.B. COOPER (ep)—Blue Collar International—Virgin
 - TWO YEARS IN A PADDED CELL—Earthquake—Beserkley

HEAVY ACTION (airplay in descending order):

- THE KINGBEE—RSO
- GET HAPPY—Elvis Costello—Col
- LONDON CALLING—Clash—Epic
- PROTECT THE INNOCENT—Rachel Sweet—Stiff/Col
- THE PRETENDERS—Sire
- END OF THE CENTURY—Ramones—Sire
- SUE SAAD & THE NEXT—Planet
- THE BIGGEST PRIZE IN SPORT—999—Polydor
- REALITY EFFECT—Tourists—Epic
- DAMN THE TORPEDOES—Tom Petty—Backstreet

37 stations reporting this week. In addition to those printed are:
WBAB-FM WYDD-FM KAWY-FM
WCOZ-FM WSHE-FM KSJO-FM
WBLM-FM Y95-FM KNAC-FM
WMMR-FM KQRS-FM

Geffen To Head New Label

(Continued from page 3)

tive's forecast that the new company will be small in terms of its roster and staff.

With projected offices on both coasts, and headquarters "probably in California," Geffen isn't avoiding any comparisons to Asylum, as set up here in 1970 via an Atlantic Records distribution arrangement. As with Asylum, he expects to stress unknown, new talent from the outset, although he's not closing the door on possible deals with acts he helped launch as an agent, manager and later label chief.

His talent philosophy, he says, will remain consistent with his past music involvement. "As you know," says Geffen, "when I made a commitment to an artist, I stuck with them for the entire life of the contract, whether that artist sold or not. And, as it turned out, all but perhaps two of the acts I ever signed did eventually make money."

Most of those artists, he adds, were viewed as lacking commercial potential when first signed, at least by outsiders. Accordingly, Geffen says, "Most of the people I'm interested in right now don't have a commercial past, they have a future."

Geffen says he's already receiving inquiries from acts, both successful and unknown, and believes his prior emphasis on long-term strategy and support, coupled with personalized attention for each act, will continue to outweigh the need for wholesale auctioning between labels.

As for operational structure, "It's a partnership, I'm in partnership with Mo Ostin and Warner Bros. Records. I don't, therefore, want to develop the same kind of structure, with full accounting, or production, and marketing departments, since I can avail myself of Warner Bros.'

already excellent staff."

Core staff will then focus on top level marketing, a&r and creative functions.

The music industry's recent woes don't darken Geffen's outlook any. "I couldn't have picked a better time to start a new record company," he asserts.

"My feeling about the record business is that what it's suffering from now is bad management, insensitivity and a lack of creativity. There's an incredibly high level of incompetence . . . In 1970, when I started Asylum, everybody said, 'This is no time to start a record company.'

"A good record will sell in any economy. What's wrong with the business is the lack of competent people, who really know what they're doing . . . In this 'terrible' year, Warner Bros. Records broke more artists, sold more records and made more dollars than at any time in their history."

Background

Geffen's return to the business ends a four-year hiatus from day-to-day music industry activity. Although he assumed a consultancy with Warner Communications a year after formal retirement from the corporation, he has concentrated on teaching duties at UCLA and later Yale University.

After founding Asylum in 1970, selling the label to Warner Communications the following year, and assuming the chairman's post over the merged Elektra/Asylum/Nonesuch operation from its inception in 1973, Geffen turned toward film. Accepting a vice chairman's post at Warner Bros. Pictures, in January, 1976, Geffen remained with that division for just one year.

Geffen will continue to hold a seat on the Warner Communications music board, which he rejoined in January, 1978.

Radio Replay

(Continued from page 20)

to buy time; the spots themselves were written gratis by three Catholic advertising executives. Their productions are not pitches to get people by to church; rather, they simply urge listeners to pray, by implying that it's the now thing to do, like drinking RC Cola.

It's hard to begrudge the church its right to campaign; indeed, it seems more likely to succeed in its goals than a lot of other advertising strategies, public-service or otherwise. But it is ironic that the spots appeared just as religious leaders were raising their voices in protest over their looming loss of free air time on American radio stations if the Federal Communications Commission goes ahead and deregulates the medium. Buying the spots guaranteed the church the peak-listening placement it wanted, but most stations log at least some PSAs in prime hours, and spots as well-produced as these would draw attention even if they arrived unsolicited in the mail. The apparent success of the Catholic Church's campaign—the whole town does seem to be talking about those spots, and every New Yorker I've spoken to is praying for the transit strike to end—might well instruct other public-service groups about efficient use of media. As Madison Avenue has learned, the trick is to keep it short and keep it entertaining.

Nashville Report

By WALTER CAMPBELL

■ SADCAFE: Spring has finally arrived, the Exit/In, which closed December 31 amid considerable fanfare about new ownership and ambitious plans for remodeling and expansion, remains closed. Music City patiently waited out the winter months in anticipation of improving weather and the return in the spring of a new, improved model of one of the only decent places in town to hear live music of all varieties performed in a comfortable setting on a human scale. Now we hear that the club may not reopen until as late as August, a bleak prospect for the immediate future which brings to mind the key function the Exit has served over the past ten years, despite its shortcomings, for new talent as well as established stars. The remodeling may prove to be a vast improvement, but for now the place remains closed with little or no progress yet made, we're told, as local creative and business outlooks for the future seem substantially positive, especially in relation to the overall state of affairs.

Meanwhile, around the corner the *Nashville Gazette* hosted a coming out party on April Fools Day to celebrate its first issue, which is a new and improved model in the wake of its predecessors. On hand to greet the new arrival was a varied array of luminaries ranging from **Jack Clement** to **Marshall Chapman** to **Diana DeWeese**, head of the Tennessee Film, Tape and Music Commission. (Is that what they call it?)

Further down the road, J. Austin's is hosting (has hosted) a festival of new wave music April 5-7 to benefit, of all things, the patient activity fund of the Middle Tennessee Mental Health Institute. It may be stretching it a bit to call them all new wave, but groups featured include the **Restraints** (from Atlanta), the **Smashers**, the **Piggy's**, **Rick Christian** and the **White Boys**, **Michael Rhodes**, **Cloverbottom** (Anarchy in Music City), **Toledo Shortly**, and the **Actuals**.

RECORDS: We are trying to describe **Rodney Crowell's** new album, "But What Will The Neighbors Think," to a friend but gave up and told him to just listen to it himself. Crowell is not only an outstanding writer (as **Emmylou Harris**, the **Dirt Band**, **Waylon Jennings**, **Johnny Cash**, and the **Oak Ridge Boys** will attest) and producer (as **Rosanne Cash's** debut album shows), but an exceptional singer as well with a wide stylistic range.

Crowell, by the way, is one of those registered to play in the seventh annual Music City Tennis Tournament May 20-22 at the Maryland Farms Raquet Club in Brentwood just south of Music City. Others signed up include **Jim Ed Brown**, **Dave Rowland**, and five members of **Kansas**, among others.

Speaking of sports, Pittsburgh Steeler quarterback **Terry Bradshaw** has been on and around Music Row in conjunction with the release of his new single, "Until You," not at all bad for the best quarterback in the world today, or anyone else for that matter. "We're going to give it all we got," he said, when asked about a career in the music

(Continued on page 57)

Capitol Fetes Nash



Capitol recording artist Graham Nash played a pair of nights at Hollywood's Pantages Theatre last weekend as part of his national solo tour supporting "Earth & Sky," his first LP for the label and "Out On The Island," the new single from the LP. After the first night's show top Capitol executives hosted a party at the Brown Derby restaurant. Pictured at the Derby are (seated, from left): Louie Newman, Capitol's western AOR promotion coordinator; Dan Davis, vice president, creative services; Susan Scharf, Los Angeles pop promotion manager; Graham Nash; and John Hartman of Hartman & Goodman, Nash's management firm. Standing are, from left: Dennis White, vice president, marketing; Steve Meyer, national pop promotion manager; Walter Lee, vice president, sales; R. Mac Holbert, associate manager, Hartmann & Goodman; Harlan Goodman; Tim Drummond, Nash's bassist; Larry Hathaway, national sales manager; Rupert Perry, vice president, A&R and Gil Segel of Segel & Goodman, Nash's accounting firm.

Dialogue (Continued from page 16)

great writer, and he performs as well. And he plays great keyboards. But the Doobie Brothers have to get as much credit as Michael McDonald, I mean the other guys, because they have the sensibility to let him sing lead vocals and develop songs, and they help him a lot. They work together. A cut like "What A Fool Believes" isn't just Mike, it's a combination of everybody in there. It probably wouldn't have come off, and it probably wouldn't have been a number one record, had those guys not been playing on it. Keith Knudson, their drummer, really has a lot of input and a lot of ideas, and that's partly what makes it happen, too.

RW: When McDonald came in, they hadn't had a regular keyboard player before—they were a guitar army, really, until a lot of keyboards were used on the basic tracks for "Takin' It To The Streets," "Living On The Fault Line" and "Minute By Minute." Did that require an adjustment for you from production and recording standpoint?

Templeman: Absolutely. It's interesting to take something where you have Tommy Johnston, who's the lead singer, the writer and guitar player for the Doobie Brothers, you know—although Pat Simmons wrote a number one record, too, "Black Water"—and Tommy was famous essentially for the "chunka chunka chunka," the Doobies' "sound" and all that. To change from that and go to Mike, who was essentially mellow when we started out compared to Tommy, requires some adjustment. But if you work with the group, you stick with whatever they decide to do. The other guys should get a lot of credit, though, as I said. Pat Simmons, for example, called me up from the road and played me a tape, and he said, "You won't believe this guy singing in our group, Mike McDonald; Jeff (Baxter, former Doobies guitarist) got him out here and he sounds great." I mean, he had the foresight to know that it was the right thing to do, it's a real change rather than doing imitation, old Doobie Brothers stuff. Tiran (Porter) and Keith and Pat, they brought Mike in and really supported him.

RW: Do you think Van Halen has been maligned unfairly for being just a primitive power trio? The more I listen to them, I realize there's more subtlety going on there than you might think.

Templeman: Hey man, they are primitive. I've gotta tell you, they are absolutely primitive in their whole approach. They're animalistic. And Eddie Van Halen just happens to be, for me, the best musician around since Charlie Parker. If you listen to his phrasing, the way his notes work, he's just an amazing guitarist. But they're just tigers—it's unbelievable. And that's the magic of that group. They're renegades. I have a friend that's a journalist; he went back to his old high school for some reason, and in the boys' bathroom it said, "Van Halen Rules." That's Van Halen, you know.

RW: You've produced a variety of styles, but you haven't done any jazz, have you?

Templeman: No, but I'd love to.

RW: Anything particular in mind?

Templeman: No. But that's what I grew up on. I went to see the Dave Brubeck Trio when Cal Tjader was the drummer. I was ten years old or something like that. But I just haven't stumbled on to it; I've been into a pop vein. I would love to do Michael Franks, but he's got a better producer than me for him, Tommy LiPuma.

RW: Are there any new projects coming along that you're looking forward to?

Templeman: Yes, I'm going to do Tower of Power. They are hot—they've got the hottest drummer in existence with David Garibaldi, and they've got a great horn section. I think that's going to be an exciting project.

RW: Van Morrison is notoriously inconsistent, at least in live performance; he seems moody, as if he might be a pretty tough customer to work with sometimes. You say you learned a lot from him; was he basically in charge when you worked together?

Templeman: No, not in charge in the sense of a producer. Let me clarify what I said: I learned a lot about how to work with an artist from the way he records. He'd say, "Ted, I'm not going to sing this better than that take, so you might as well forget it." And he was right. I found him kind of a charming guy. There were times when we'd have disagreements, but . . . He's a tough customer, no doubt about it. He's not easy, but I got along with him well. We made "Tupelo Honey," and I think it comes out in that—that's a good vibes record. But when you record a guy like Van, he's very impatient and wants to get it on the first take, and if he gets there and you don't have the sound on your instruments—a lot of times you can get a lot of leakage on the tracks, because you take it so quick—you can't say, "Van, go cool out in the corner." You can't do that.

RW: You also worked with Little Feat—"Sailin' Shoes," at least for critics and musicians, is one of the all-time greats. And there was

a single on that album, "Easy To Slip," that was terrific but never happened. Why do you suppose they were never able to do it?

Templeman: I really don't know. I love that album; it's one of my favorite albums that I ever did. I thought "Easy To Slip" was a hit myself. Maybe it was just timing. At that particular time, it wasn't right, I guess. But what a band.

RW: Why was there such a gap in terms of your working with them, from "Sailin' Shoes" all the way to "Time Loves a Hero?" Was it that Lowell George took over the production?

Templeman: Yeah. Lowell and I had a lot of disagreements.

RW: He was pretty headstrong, too, I guess.

Templeman: He was. He was also brilliant in everything that he did, and he had some really creative ideas in the studio, soundwise, but we just didn't see eye to eye. I'm not saying he was wrong—I'm saying we didn't agree. I had an idea to make them commercial and he didn't.

RW: Captain Beefheart is another, um, creator that people have wondered about a lot. You mentioned that with Little Feat you wanted to get more commercial, and the one record you did with Beefheart, "Clear Spot," is probably the most—or only—commercial thing he ever did.

Templeman: That was an overt attempt to try and get him a commercial record. I didn't quite pull it off, but I still tried to maintain all the interesting rhythms that Beefheart is capable of in that album. I had a good time making it.

RW: Why was that the only record you made with him?

Templeman: I think some changes in the personnel of the band came down, and I don't really know what happened from there. It was the same thing with Montrose. I signed them and produced their first record, which went gold, and their second album, and then they changed personnel without talking to me and I just said, "Look, it's not the same band. Sammy Hagar ain't singing lead, I ain't producing. That's not what I signed." The producer has no control over that. But when it happens sometimes, you've got to bow out.

RW: Nicolette Larson had done a lot of session work before she made her own records. Did she have any problem figuring out what she was going to do for her own music when she started recording for herself?

Templeman: To me, she has a real good concept of where she's going and what she's doing. For example, one of the reasons I wanted to work with her is that she had a great bunch of ideas for songs. Out of the first album, maybe 70 percent of the songs were hers, not mine. For an A&R guy or a producer, that's a godsend. She's got good song sense, and in the studio she really took command as the singer, she really just kept it cookin', you know. What I liked about her is that she has a little edge in her voice, like Aretha Franklin; she just sounds good, and can she sing rock and roll. I want to make a real rock and roll record with her, but we've got to gradually get to it.

RW: Do you get a bigger charge working with someone new, like her, or with a proven act that you've worked with before?

Templeman: The biggest thrill is when you see a Doobie Brothers or a Montrose or a Van Halen or a Nicolette—all people that were unknowns when I started with them—make it, and watch 'em buy their new cars, and have fun and enjoy the success that's due to them as artists. That's it. So I'd take a new artist any time. I'm looking around for somebody now. That's the sustenance of the record business.

RW: You've been a VP at Warners for a while now; how much leeway do you have in signs, and how much time do you spend scouring clubs for talent?

Templeman: I get out as much as I can. Even though I'm a vice president, and have been for five years, I still manage to stay on the street and in the studio. Sometimes my role in the office is a little bit behind, but Mo (Ostin) says, "Ted, don't worry about it. Do what's most important."

I'm on the case with signings all the time—with Tower of Power I was, and I've got a couple of other things going with new groups. I try to stay out there, but a lot of it comes from tips from people in our A&R department, like Karin Berg in New York or Roberta Peterson here. So I'm not out there finding the first one so much anymore, because I'm so busy, but I stay involved in terms of following up on what people tip me off to.

RW: Do you think that as we reach the '80s that certain things, A&R-wise, are going to change—specifically the budgets allotted for records, or a label's willingness to stay with an act like Randy Newman or Ry Cooder for years when there aren't a lot of sales happening?

Templeman: The Warner Bros. philosophy is different than most

(Continued on page 50)

A/C Chart

APRIL 12, 1980

APR. 12 APR. 5

WKS. ON CHART

1	1	LOST IN LOVE AIR SUPPLY Arista 0479 (2nd Week)	9
2	6	I CAN'T TELL YOU WHY EAGLES/Asylum 46608	8
3	3	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/ Motown 1477	9
4	9	SEXY EYES DR. HOOK/Capitol 4831	8
5	4	TOO HOT KOOL & THE GANG /De-Lite 802 (Mercury)	9
6	2	THREE TIMES IN LOVE TOMMY JAMES/Millennium 11785 (RCA)	9
7	8	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL (MEDLEY) SPINNERS/Atlantic 3637	9
8	11	RIDE LIKE THE WIND CHRISTOPHER CROSS/Warner Bros. 49184	9
9	5	HIM RUPERT HOLMES/MCA 41173	9
10	7	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	9
11	16	ONLY A LONELY HEART SEES FELIX CAVALIERE/Epic 9 50829	9
12	19	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS WITH KIM CARNES/United Artists 1345	3
13	18	FIRE IN THE MORNING MELISSA MANCHESTER/Arista 0485	9
14	20	DO RIGHT PAUL DAVIS/Bang 9 4808 (CBS)	5
15	14	SPECIAL LADY RAY, GOODMAN & BROWN /Polydor 2033	9
16	10	GIVE IT ALL YOU GOT CHUCK MANGIONE/A&M 2211	9
17	12	DESIRE ANDY GIBB/RSO 1019	9
18	15	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	9
19	21	FIRE LAKE BOB SEGER/Capitol 4836	7
20	22	PILOT OF THE AIRWAVES CHARLIE DORE/Island 49167 (WB)	7
21	13	CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579	9
22	26	GEE WHIZ BERNADETTE PETERS/MCA 41210	2
23	25	AFTER YOU DIONNE WARWICK/Arista 0498	4
24	28	LUCKY ME ANNE MURRAY/Capitol 4848	2
25	17	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	9
26	29	HEART HOTELS DAN FOGELBERG/Full Moon/Epic 9 50862	3
27	30	WHEN THE FEELING COMES AROUND JENNIFER WARNES/ Arista 0497	3
28	31	I CAN'T HELP IT ANDY GIBB & OLIVIA NEWTON-JOHN/ RSO 1026	3

CHARTMAKER OF THE WEEK

29	—	I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW Arista 0501	1
30	36	BIGGEST PART OF ME AMBROSIA/Warner Bros. 49225	2
31	—	SHOULD'VE NEVER LET YOU GO NEIL SEDAKA & DARA SEDAKA/Elektra 46615	1
32	32	LOVE'S ONLY LOVE ENGELBERT HUMPERDINCK/Epic 9 50844	6
33	34	STARTIN' OVER AGAIN DOLLY PARTON/RCA 11926	3
34	24	ON THE RADIO DONNA SUMMER/Casablanca 2236	9
35	37	CATCHING THE SUN SPYRO GYRA/MCA 41180	7
36	39	THINK ABOUT ME FLEETWOOD MAC/Warner Bros. 49196	4
37	40	HOLD ON TO MY LOVE JIMMY RUFFIN/RSO 1021	4
38	—	THE SEDUCTION (LOVE THEME) JAMES LAST BAND/Polydor 2071	1
39	44	THE ROSE BETTE MIDLER/Atlantic 3656	3
40	46	THE GOOD LORD LOVES YOU NEIL DIAMOND/Columbia 1 11232	2
41	23	WHERE DOES THE LOVIN' GO DAVID GATES/Elektra 46588	9
42	38	AUTOGRAPH JOHN DENVER/RCA 11915	7
43	43	OFF THE WALL MICHAEL JACKSON/Epic 9 50838	5
44	49	HURT SO BAD LINDA RONSTADT/Asylum 46624	2
45	41	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	9
46	27	IT'S LIKE WE NEVER SAID GOODBYE CRYSTAL GAYLE/ Columbia 1 11198	9
47	50	YOU MAY BE RIGHT BILLY JOEL/Columbia 1 11231	2
48	33	I PLEDGE MY LOVE PEACHES & HERB/Polydor/MVP 2053	8
49	—	KEEP THE FIRE KENNY LOGGINS/Columbia 1 11215	1
50	—	WE WERE MEANT TO BE LOVERS PHOTOGLO/20th Century Fox 2446 (RCA)	1

Belmont College's Industry Programs Provide Formal Music Bus. Education

By WALTER CAMPBELL

■ NASHVILLE—Now in its eighth year of operation, Belmont College's music industry programs continue as a source of formal education for careers in the music industry with the number of applicants increasing despite recent adverse publicity about the industry's economic situation. Located on the edge of Music Row, Belmont offers two bachelor's degree programs, one under the music department and one in the school of business.

"We have a bachelor of music in which one can major in commercial music," explained Dr. Jay Collins, director of the programs, "and in the school of business, students may study for a bachelor of business administration degree with a concentration in music business."

Within both programs Belmont offers specialized courses dealing with subjects ranging from songwriting, performance and arranging to publishing, studio engineering, marketing, management and booking. In the planning stages is a master of business administration degree (MBA) program with a concentration in music business, Collins said. "If it is approved, we'll be ready to start in January teaching the first classes," he said. "We'll be the first ones in the country, to my knowledge, to offer an MBA in music business."

The total enrollment for both programs is approximately 340 students, Collins said, with about 280 students in the music business program and 60 in commercial music. "Those figures by themselves are misleading," he emphasized. "Because a lot of students come in with stars in their eyes and different notions about wanting to become a producer than what the business really is all about, we end up having a pretty large attrition rate. What you really need to look at and what would be of interest to somebody in the industry is how many people are actually graduating. This year we're graduating about a dozen students, and that may be too heavy a figure. In a very rough estimate, we're somewhere in the neighborhood of about 60 or 70 students that have graduated altogether in the total eight years."

Because the number of applicants has increased, the administration is currently working on ways to curtail some enrollment with educational barriers or testing procedures to make sure that the quality level stays high in the programs, Collins said.

Belmont participates in the

Music Industry Educators Association, of which Collins is international president, meeting with officials from other schools with similar programs to exchange ideas. This year's annual meeting is being held at the University of Miami next week. Situated in Nashville, Belmont's programs emphasize the recording aspect of the music business more than programs in other cities, Collins explained, and between Belmont and the local music industry, ranging from internships offered to students by record labels and other companies to guest lectures by leading industry executives.

Belmont recently hosted a seminar on the 1980 outlook for the music business with a lecture by CBS Records Group deputy president Dick Asher and a discussion panel including Asher; Rick Blackburn, vice president and general manager of CBS Records in Nashville; Lynn Shults, vice president of Capitol/EMI/UA Records in Nashville; music business attorney Dick Frank; Frank Leffel, national promotion director for Phonogram/Mercury Records in Nashville; and Jim Fogle-song, president of MCA Records' Nashville division.

Previous seminars (about one per semester) have included discussions by musician's union and National Association of Broadcasters officials on the subject of proposed performance royalty right for musicians and arrangers.

Working with the Nashville music industry, Collins feels the seminars are mutually beneficial to both Belmont and music professionals. "We've got an opportunity to give something to the industry if we select topics of a timely nature that the industry is concerned about and we take it upon ourselves to set up the forum and bring in the people that need to be here and then invite the industry free of charge. The other thing we gain from this is that our students get to sit side by side and rub elbows with the professionals, giving a higher, professional level to the seminars."

20th Ups Johnson

■ LOS ANGELES—Annette Johnson has been named to the newly-created position of coordinator, secondary pop promotion for 20th Century-Fox Records, according to Dave Parks, vice president, pop promotion, to whom she will report.

Prior to her appointment, Johnson had worked in the advertising, marketing and promotion departments at 20th.

Radio Gets Anything It Wants!!

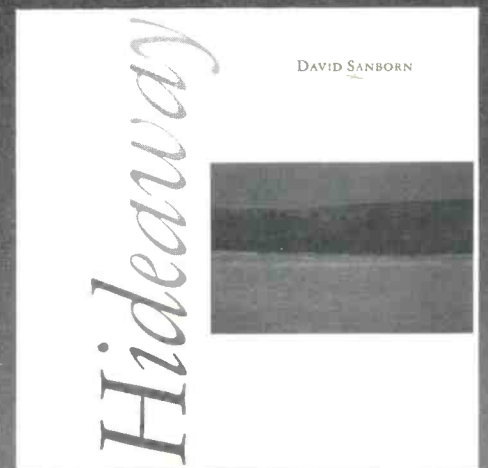
And it wants David Sanborn.
His latest sax-plosion is erupting into an event
of major proportions all over the dial.
His free-spirited single, "Anything You Want" (WBS 49219)
(co-written by Michael McDonald)
and album, *Hideaway*, are now on
85 AOR stations! and 120 Black/Jazz outlets!

Plus... Hideaway is
#1 Jazz album, *Goodphone*
#3 Jazz album, *Radio & Records*
#4 Jazz album, *Billboard*
#5 Jazz album, *Record World*
#5 Jazz album, *Cashbox*
• 48 R&B album, *Billboard*
#49 R&B album, *Record World*
• 88 Pop album, *Billboard*
#69 Pop album, *Record World*
• 61 Pop album, *Cash Box*

David Sanborn. Hideaway.

(BSK 3379)

Everything radio wants.



Produced by Michael Colina.
Executive Producer: John Simon.
Recorded and mixed by Ray Bardani.
On Warner Bros. Records & Tapes. 

 Give the gift
of music.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ NEW YORK—The Jamaican musical, "Reggae," opened on Broadway last week, and though it received mixed reviews (what black show hasn't), I recommend that you see it if only for its infectious music selections. While this Michael Butler-produced show still suffers from some of the last minute changes made a week before the opening, the cast still puts on a fine performance with many memorable moments. There are two basic stories that the show is built around, one involving the return to Jamaica of a singing star and the changes that she has undergone in Babylon (America). The other focus is on a crop of ganja, or marijuana, and the scheme of a motorcycle gang to steal it and exchange it for guns. Though neither of these story lines are thoroughly developed, a great deal of attention has been paid to portraying Rastafarian culture with accuracy. The scenes that depict genuine rituals and traditions are the show's real strength. The cast's principle members are all good in their vocal performances, especially Ras Karbi in the role of Natty and Sam Harkness as Binghi May'nal. 20th Century, which is one of the show's major backers, is releasing a single this week on "Reggae Music Got Soul" and "Everything That Touches You." The former was one of the evening's highlights. Don't let this one get away from you, see "Reggae" now.

Debbie Burrell, who has appeared in "The Wiz," "Comin' Uptown" and "Eubie" turned in a fabulous set at the Grand Finale last week as a solo vocalist. Already well known for her talents among the Broadway crowd, her audience included Stephanie Mills, Linda Hopkins, Denny Greene and a few enthusiastic record executives.

Works In Progress, who also recently turned out the Grand Finale, will be coming into Leviticus on Monday, April 7th for two shows at 9 p.m. and 11 p.m. By all means, catch 'em.

Tanyayette Willoughby is one of the most active graduates of INCA's Recording Industry Training Program. She recently co-wrote the rising hit, "A Lover's Holiday" for Change and has also composed material for David "Fathead" Newman. Watch for her on stage with the equally exciting group Soular Caravan in the coming months.

Up and coming vocalist, Lowrell, has a new single on the AVI label entitled "You're Playing Dirty" Give it a listen. Also on the label is a new single from the chart-making group Le Pamplemousse called "You Can Get Off On The Music."

Because of a typesetting error in last week's column, you may have been confused about what kind of music Leon Huff's new album actually consists of. The answer is reggae, blues, oriental, classical, R&B and jazz. All of these are presented in a setting that isn't compromising or watered down. It's a refreshing listening experience. Huff, by the way, is celebrating his birthday this week on Tuesday, April 8th.

There's a sleeper that's been getting increased play at stations and clubs around the country from a new group called Funky Constellation. The 12" rap record is entitled "Street Talk (Go Head)" and was produced by Ted Osaze. Keep your ears on it.

LOS ANGELES—RADIO WAVES: Have you heard that Viacom now holds a majority of shares in stock in the Sonderling Broadcasting chain? The stations affected in the recent shift include: WDIA/AM and WQUD/FM, Memphis, Tennessee; KIKK/AM, Pasadena, Texas; WWRL/AM and WRVR/FM, New York; KDIA/AM in Oakland and WMZQ/FM in Washington, D.C. Al Greenfield, general manager of KIKK, has been named president of the broadcasting division . . . Although producer/arranger/composer Thom Bell's efforts weren't present on the Spinners' 11th Atlantic LP, "Dancin' and Lovin'" (re-

(Continued on page 53)

Black Oriented Album Chart

APRIL 12, 1980

- 1. THE WHISPERS**
Solar BXL1 3521 (RCA)
- 2. LIGHT UP THE NIGHT**
THE BROTHERS JOHNSON/A&M SP 3716
- 3. OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- 4. RAY, GOODMAN & BROWN**
Polydor PD 1 6240
- 5. THE GAP BAND II**
Mercury SRM 1 3804
- 6. WARM THOUGHTS**
SMOKEY ROBINSON/Tamla T8 367M1 (Motown)
- 7. EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
- 8. LOVE SOMEBODY TODAY**
SISTER SLEDGE/Cotillion SD 16012 (Atl)
- 9. BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- 10. SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
- 11. TWO**
G.Q./Arista AL 9511
- 12. ROBERTA FLACK FEATURING DONNY HATHAWAY**
Atlantic SD 16013
- 13. 10 1/2**
DRAMATICS/MCA 3196
- 14. ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- 15. RAPPER'S DELIGHT**
SUGARHILL GANG/Sugarhill SH 245
- 16. LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- 17. SKYWAY**
SKYY/Salsoul SA 8532 (RCA)
- 18. DANCIN' AND LOVIN'**
SPINNERS/Arista SD 19256
- 19. PRINCE**
Warner Bros. BSK 3366
- 20. MOUTH TO MOUTH**
LIPPS, INC./Casablanca NBLP 7197
- 21. GLORYHALLASTOPIID**
PARLIAMENT/Casablanca NBLP 7195
- 22. SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
- 23. L.A. BOPPERS**
Mercury SRM 1 3816
- 24. LET'S GET SERIOUS**
JERMAINE JACKSON/Motown M7 928R1
- 25. THE BLUE ALBUM**
HAROLD MELVIN & THE BLUE NOTES/Source SOR 3197 (MCA)
- 26. BRASS CONSTRUCTION 5**
United Artists LT 977
- 27. 8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
- 28. FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
- 29. IN 'N' OUT**
STONE CITY BAND/Gordy G7 991R1 (Motown)
- 30. 1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
- 31. MASSTERPIECE**
MASS PRODUCTION/Cotillion SD 5218 (Atl)
- 32. LADY T**
TEENA MARIE/Gordy G7 992R1 (Motown)
- 33. NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- 34. SPIRIT OF LOVE**
CON FUNK SHUN/Mercury SRM 1 3806
- 35. TWO PLACES AT THE SAME TIME**
RAY PARKER JR. AND RAYDIO/Arista AL 9515
- 36. REACHING FOR TOMORROW**
SWITCH/Gordy G8 993M1 (Motown)
- 37. RELEASED**
PATTI LABELLE/Epic JE 36381
- 38. THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
- 39. LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 2 6725 (Polydor)
- 40. SUPERCHARGED**
TAVARES/Capitol ST 12026
- 41. HOT BOX**
FATBACK/Spring SP 1 6726 (Polydor)
- 42. LIVING PROOF**
SYLVESTER/Fantasy F 79010
- 43. WINNERS**
KLEER/Arista SD 19262
- 44. FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- 45. CATCHING THE SUN**
SPYRO GYRA/MCA 5108
- 46. HIROSHIMA**
Arista AB 4252
- 47. MASTERJAM**
RUFUS & CHAKA KHAN/MCA 5103
- 48. YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
- 49. HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
- 50. MIDNIGHT DESIRE**
RANDY BROWN/Chocolate City CCLP 2010 (Casablanca)

PICKS OF THE WEEK

MONSTER

HERBIE HANCOCK—Columbia JC 36415



The talented pianist stretches into new territory with this latest release. Having conquered jazz,

fusion and funk, Herbie here is incorporating rock and Latin sounds. The results in all idioms are good, especially on "Stars In Your Eyes," the current single. Listen also to "Saturday Night" featuring Carlos Santana.

MIXIN' IT UP

THE TRAMMPS—Atlantic SD 19267

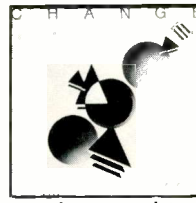


As the title implies, this LP contains a variety of offerings. Leading Tramp Earl Young has

written and produced almost all of the material. In addition to the group's traditional disco sounds, they have also included moderate tempo numbers like "Let Me Dance Real Close." Watch for chart action on "Hard Rock And Disco."

THE GLOW OF LOVE

CHANGE—RFC 3438 (WB)

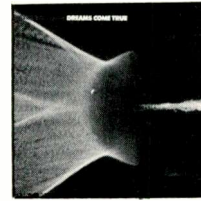


Producer Jacques Fred Petrus brought together some good music and the proclaimed vocalists, Luther

Vandross and Jocelyn Shaw (a/k/a Jocelyn Brown) to come up with a winner. "A Lover's Holiday," the current single that is already climbing fast, and "Searching" are well-suited for clubs and airplay.

DREAMS COME TRUE

BUSTER WILLIAMS—Buddah 5728



One of the most superb bassists around, Williams' latest album features straight ahead and laid back

selections. He is backed by the best: Kenny Barron, Hank Crawford, Eddie Henderson and Hubert Laws. All play arrangements written and conducted by Onaje. There's one fusion-flavored cut, which is the LP title track, which should earn him some well-deserved airplay.

JERRY KNIGHT IS DESTINED TO BE AN OVERNIGHT SENSATION.

You heard him as the voice of Raydio
on "Jack and Jill," and you're
hearing his new solo
album all over the radio.

JERRY KNIGHT SP 4788
featuring his hit single
"OVERNIGHT SENSATION." AM 2215



ON A&M RECORDS & TAPES

Produced By David Kershenbaum

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Transit Strike: Industry Is OK So Far

(Continued from page 3)

In midtown Manhattan, activity was unusually brisk at all hours, owing to the preponderance of people being housed in hotels by their corporations during the strike. Jerry Polito of the Times Square Disc-O-Mat told RW that business had been "just as good if not a shade better than usual" due to a number of strong new releases and pleasant weather.

At Alexander's, Ira Brodin said business was holding up nicely, despite the chain closing its busiest store, on Lexington Avenue, at six o'clock every evening. "If the strike lasts another week," Brodin added, "we'll start thinking about some sales to help bring customers in."

"Surprisingly," said Korvettes' Dave Rothfeld, "the record divisions have been active. Most of our stores are in suburban areas and the business there has been good. There's been an impact certainly in Manhattan and in downtown Brooklyn, but in those places easily accessible by car business is good."

Although he reported business off by some 20 percent, King Karol's Phil King saw little to worry about in the short run. "It's really not too bad," he said. "The stores are busy, people are shopping. Our 42nd Street store's really holding its own," King Karol's John Buyer added, "Tuesday was a very good day with or without a strike. It's affected us some, but not enough to scream about."

The city's rock clubs fared well, too. The Bottom Line had a sold-out, standing-room-only crowd on hand for Wednesday's show headlined by D. L. Byron, and the Chieftains were due in Thursday night for a sold-out show. At the Other End, Paul Colby reported a good crowd on hand the first night of the strike, but a drop in attendance the next night, when Mose Allison was headlining. "I blame the strike for the dropoff," Colby said. "We didn't even have much of a dinner crowd in the restaurant, and that's unusual."

"It seems like the heavy attractions are going to do well during this thing," offered Colby. "Others won't do so well. I've got a couple of dates in mid-April that aren't booked yet, and I'm not going to try to book them until I see how the weekend goes. What it looks like at this point is that people are not going out just to be going out; they're going out for a reason, to see specific artists they like. That's the big difference right now."

The Lone Star Cafe found itself in the unusual position of having a top soul act, James

Brown, booked for two nights beginning Tuesday. Each of Brown's four shows were sold out, standing-room-only affairs. Lone Star co-owner Mort Cooperman was naturally elated by the turnout, but added that the club's "moment of truth" would come Friday, "when it rains and we find out how dedicated our customers are." Cooperman also believes that had the Lone Star not had James Brown booked at the same time a number of college students were out for Easter vacation, the situation might have been reversed.

"Everyone's a different animal," Cooperman observed of the club scene during the strike. "We did well because we had James Brown coming in at the same time the college kids were out looking for something to do. But we do take reservations here, and the first night of the strike we had a heavy fall-off of people who had reservations but didn't show, and we were able to let others in in their place. We are a different sort of club in that we have a following; a lot of the same people are here all the time. What other clubs are faced with if this strike is a protracted one is people having to change their lifestyles. Clubs have this seasonal thing anyway when customers go through a sort of mental menopause, transit strike or no. Even then you can't tell what's going to happen, so it's almost impossible to figure out what's going on now."

The strike has had little or no immediate effect upon ticket sales on Broadway, according to owners of New York's major theaters. Irving Cheskin, executive director of the League of New York Theaters and Producers, expressed general confidence. "On the whole we're holding up o.k.," he said. "We did in 1966 and I think we will now."

A major indicator of Broadway activity is the Times Square

Ticket Center, which offers half-price seats on the day of performance, selling about 30,000 tickets in a normal week. "We thought we'd fall flat on our faces this week, but there have been no adverse effects since the strike started," stated Donald Gordon, who runs the outdoor booth in Times Square. "The Easter holidays make a difference, with lots of kids out of school, and lots of tourists in town. Still, I've noticed a lot of our regular customers in addition to unfamiliar faces." Gordon observed that lines on good weather days remain as long as usual.

Cancellations and no-shows have been minimal since Tuesday. In fact, according to Lee Silver, director of corporate affairs for the Shubert Organization, which owns and operates 17 New York theaters, people who expected to capitalize on cancellations have been disappointed. "On Tuesday, three hundred people were waiting in line for cancellations for *Evita*," he observed. "There were only six cancellations."

Silver was most concerned about the effect on advance sales. "The difference between 1966 and today is that most advance business is done over the phone through credit cards, so it will take a week or two to see if advance sales have fallen off," Silver explained. "A person wanting to buy tickets for a show next Wednesday night hesitate to call while the strike is on. We'll have to wait and see."

Advance sales won't be a problem for shows like *Evita*, "A Chorus Line" and *They're Playing Our Song* which are totally booked up several weeks in advance. "The hit shows will keep going strong," Silver concluded. "If business is up or down, it will be because business in general is up or down, not because of the strike."

Slick Luncheon



RCA Records held a luncheon at the Beverly Hills Hotel for Grace Slick to celebrate the release of her debut solo album for the label, "Dreams." The reception, which included RCA executives, retailers, and members of the Los Angeles radio and press community, was filmed by Rona Barrett for "Good Morning America." RCA also presented Grace with a pair of Porsche sunglasses to commemorate the event. Slick has just finished an 8-city promotional tour of the United States, and will depart shortly for television appearances in Europe. Pictured from left in matching sunglasses are Bob Fead, division vice president, RCA Records-U.S.A.; Grace Slick; and Don Wardell, manager, product management-pop music, RCA Records.

Atlantic Ups Giovia

■ NEW YORK — Joanne Giovia has been promoted to the position of album research and product coordinator for Atlantic Records. The announcement was made by Arline Brier, director of packaging & pre-production, to whom Giovia reports.

In her new position, Giovia will be in charge of all album copy research, as well as coordination of all phases of pre-release album production.

RIAA Figures

(Continued from page 3)

RIAA cited such key factors as a significant retailer inventory sell-off of sales from stock, the impact of counterfeit product estimated conservatively at \$400 million finding its way into retail outlets, and sales of imports.

Despite the slack in 1979 shipments, it was still the second best year for unit shipments and the third best for equivalent dollars calculated at suggested retail list prices, including record/tape club, mail order and premium product.

Cassettes Up

In specific configurations, cassettes posted a third straight year of significant unit increases, singles were up solidly with a boost from the 12-inch disco format, and both LP and 8-track shipments were down from 1978.

Pre-recorded cassettes hit 78.5 million unit shipments, up 28 percent from 1978, at suggested retail list price of \$580.6 million, a 29 percent gain.

Shipments of singles were 212 million units, a 12 percent gain from 1978, at suggested retail list price of \$353.6 million, a 36 percent increase reflecting the higher-priced 12-inch disco format, which accounted for an estimated 10 percent of the unit market, doubling the 1978 share.

LP shipments of 290.2 million units represent a 15 percent decline, with suggested retail list price off 17 percent to \$2.0576 billion.

Total 8-track shipments of 102.3 million units were down 23 percent from 1978, offsetting the cassette increase and indicative of the rapid shift in configuration. Dollar volume at suggested retail list price dropped 28 percent to \$684.3 million.

Shipments of all phonograph records, both LPs and singles, hit 502.2 million units, down five percent from 1978, with suggested retail list price off 12 percent to \$2.4112 billion.

Total tape shipments of 180.8 million units represents a seven percent decline, with suggested retail list price off 10 percent to \$1.2649 billion.

Classical Retail Report

APRIL 12, 1980
CLASSIC OF THE WEEK

JAMES GALWAY SONG OF THE SEASHORE

Other Melodies of Japan



GALWAY
SONG OF THE SEASHORE
RCA

BEST SELLERS OF THE WEEK*

- JAMES GALWAY: SONG OF THE SEASHORE**—RCA
BELLINI: NORMA—Scotto, Troyanos, Giacomini, Levine—Columbia
BERG, STRAVINSKY: VIOLIN CONCERTOS—Perlman, Ozawa—DG
BRITTEN: SERENADE, LES ILLUMINATIONS—Tear, Giulini—DG
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
DEBUSSY: IMAGES—Previn—Angel Digital
HANDEL: ARIODANTE—Baker, Burrowes, Rendall, Ramey, Leppard—Philips
LUCIANO PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—Jones, Katsu, Dorati—London

KORVETTES/EAST COAST

- DEBUSSY: PELLEAS ET MELISANDE**—Von Stade, Stillwell, Karajan—Angel
GALWAY: SONG OF THE SEASHORE—RCA
GREATEST HITS OF 1721—Columbia
BRAVO PAVAROTTI—London
PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel
TURINA, STRAUSS: SONGS—Caballe, Weissenberg—Angel
VERDI: REQUIEM—Scotto, Baltsa, Lucchetti, Nesterenko, Muti—Angel
WAGNER: ARIAS, PRELUDES—Caballe, Lombard—Angel

SAM GOODY/NORTHEAST

- BELLINI: NORMA**—Columbia
BRITTEN: SERENADES, ILLUMINATION—DG
GALWAY: SONG OF THE SEASHORE—RCA
HANDEL: ARIODANTE—Philips
GREATEST HITS OF 1721—Columbia
KING'S ROW FILM SCORE—Gerhardt—Chalfonte Digital
PACHELBEL: KANON—Canadian Brass—RCA
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
PAVAROTTI: O SOLE MIO—London
TURINA, STRAUSS: SONGS—Caballe, Weissenberg—Angel

CUTLER'S/NEW HAVEN

- BACH: AFTER MIDNIGHT**—Vaughan—Arabesque
BELLINI: NORMA—Columbia

- DEBUSSY: IMAGES**—Angel Digital
HANDEL: ARIODANTE—Philips
MARTINU: SYMPHONIES NOS. 2, 6—Neumann—Supraphon
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
VERDI: REQUIEM—Scotto, Baltsa, Lucchetti, Nesterenko, Muti—Angel
ZEMLINSKY: STRING QUARTET NO. 2—La Salle Quartet—DG

LAURY'S/CHICAGO

- BERG, STRAVINSKY: VIOLIN CONCERTOS**—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
BRITTEN: SERENADE, LES ILLUMINATIONS—DG
BRITTEN: PETER GRIMES—Vickers, Davis—Philips
COPLAND: PIANO MUSIC—Smit—Columbia
DEBUSSY: IMAGES—Angel Digital
DEBUSSY: PRELUDES—Jacobs—Nonesuch
GALWAY: SONG OF THE SEASHORE—RCA
GREATEST HITS OF 1721—Columbia
RAVEL: DAPHNIS ET CHLOE—Mata—RCA Digital

JEFF'S CLASSICAL/TUCSON

- BELLINI: NORMA**—Columbia
LIONA BOLD PLAYS BAROQUE MUSIC—Boyd, Davis—Columbia
CHOPIN: POLONAISES—Berman—DG
DEBUSSY: IMAGES—Angel Digital
DANNY BOY AND OTHER IRISH SONGS—White, Mata—RCA
MARTINU: SYMPHONIES NOS. 2, 6—Neumann—Supraphon
MASSENET: WERTHER—Troyanos, Kraus, Plasson—Angel
PAVAROTTI: O SOLE MIO—London
STRAUSS: DIE AEGYPTISCHE HELENA—London

TOWER RECORDS/ SAN FRANCISCO

- BELLINI: NORMA**—Columbia
BERG, STRAVINSKY: VIOLIN CONCERTOS—DG
CARLOS: SWITCHED-ON BRANDENBURGS—Columbia
GALWAY: SONG OF THE SEASHORE—RCA
HANDEL: ARIODANTE—Philips
MENDELSSOHN: SYMPHONIES NOS. 1, 4—Haitink—Philips
PUCCINI: SUOR ANGELICA—Sutherland, Ludwig, Bonyngue—London
STRAUSS: DIE AEGYPTISCHE HELENA—London
STRAVINSKY: FIREBIRD—Mata—RCA Digital
VIVALDI: L'ESTRO ARMONICO—Berlin Philharmonic—DG

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

In Memoriam: Dario Soria

By SPEIGHT JENKINS

■ NEW YORK—The Death of Dario Soria, the founder of Angel Records, on March 28 came as a complete shock. Never very hearty in appearance and plagued with heart disease for at least ten years, he had seemed quite healthy and vigorous four days before at a gala Carnegie Hall concert presenting Boris Christoff. That night he was, as were most of us, excited over the good state of Christoff's voice and pleased at the popular success of the concert, which augured well for the future of Randolph Mickelson's Music Society, a concert opera group. Accompanied then as always by his wife, Dorle, whose columns have for years enlivened the pages of Musical America, Soria displayed his usual blend of artistic perception and enthusiasm—for the worthwhile projects of others and for those of his own invention. He was a patrician—gracious, hardnosed when necessary, straightforward and loyal.

With his death the record business is deprived of one of those who made classical music successful after World War II. Born in Rome in 1912, he fled Italy in 1939, after Mussolini adopted Hitler's laws against Jews, and emigrated to the United States. He returned to Italy after the war as an American citizen and conceived the idea of producing the Cetra line of Italian records in this country as Cetra-Soria. This made scores of operas available for the first time to American opera lovers and he, as a consequence, first became acquainted with Maria Callas, whom he brought to Cetra. He sold his company to Capitol in 1953, just about the time Miss Callas went over to EMI, and he then accepted EMI's offer to found Angel Records.

With Dorle, he conceived the unique characteristic of Angel: the albums were to be sold factory sealed, unknown at that time in this country. With a high standard of quality and such artists as Miss Callas, Elisabeth Schwarzkopf (whose husband, Walter Legge, was EMI's most important producer and worked closely with Soria) and Herbert von Karajan, the label made an immediate success.

In 1957, he sold his interests again to Capitol and then helped Gian Carlo Menotti found the Spoleto Festival. Afterwards he went to RCA where he launched

the Soria Series of recordings, the most lavishly-packaged opera recordings ever to appear. After ten years or so at RCA in which he soon headed that company's international division, Soria came to the Metropolitan Opera Guild in 1970 as its managing director.

As an associate editor of Opera News at the time, I can well remember the hurricane that Dario's coming caused. The Guild, an organization founded in 1935 by Eleanor R. Belmont to further opera in American and particularly the Metropolitan, had never had a businessman at its head. Soria's tenure converted the organization into a fully professional group which branched out into many fields and enormously increased its membership and its financial contribution to the Metropolitan Opera.

In 1977, when he decided to retire, he went to full time work on the Guild's series of historical opera recordings, discussed annually in these pages. The idea was old, but it took someone with Soria's combination of skills to make it work. Everyone imagines that in the vaults of Texaco, or the producing radio station, there are tapes of the great performances broadcast by the company on the now almost 50 years of Saturday afternoon broadcasts. What Soria had to do was to convince everyone connected with individual performances—and in some cases their heirs—and the unions involved to allow the issuance of one of these performances every year to those who contributed \$100 or more to the Metropolitan. Each year has come a new valuable recording—the Flagstad-Melchior *Tristan*, the Flagstad *Fidelio*, the Martinielli *Otello*, the Albanese *Butterfly*, and most recently the Ponselle *Carmen*. These have brought money into the Met and enriched the libraries of opera lovers all over the world. Soria not only chose the right recordings, but he convinced RCA to make a contribution to the Met by producing the records.

And now he is gone, struck down by a massive heart attack while at work at the Lincoln Center library. Death, however, does not rob us of our memories of this gracious, charming, intelligent and kind man or the record industry of the benefits gleaned from his constant pursuit of the highest quality.

Chrysalis-AF of M Accord Clears The Way For UK Release of Blondie Video Cassette

By VAL FALLOON

■ LONDON — The Blondie "Eat to the Beat" video cassette will finally be released in the UK within the next two months, following an agreement reached with the American Federation of Musicians. Chrysalis Records, who have the synchronization rights for the world from copyright owners Rare Blue Music and Monster Island Musik, will become the first record company in the UK to release an album-based videogram.

A deal has been concluded with Sony, which has licensed "Eat to the Beat" from Chrysalis for three months. It will be released on the Betamax format for that period. Meanwhile other licensing deals are being worked out for the VHS format, with rights probably going to EMI audiovisual. The Sony deal is just for the UK, and was finalized on March 25.

Because the synchronization rights have been granted from the U.S., the "Eat to the Beat" video

can be sold here regardless of the mechanical copyright rates, to be finalized soon. This means, of course, that the UK publishers will miss out on this particular videogram.

Des Brown, Chrysalis International director, said, "Record companies will just have to get into videogram production. We have other product in mind and are hoping to announce three or four more titles for later this year."

As Chrysalis Records is, now, a videogram producer (they have the videodisc rights to "Eat to the Beat" as well). This means that any new product need not necessarily be culled from the record company. Stable artists such as Leo Sayer, a frequent TV performer, would probably have a solid videogram market.

Chrysalis has not yet formed a video division and the Blondie title is seen as an experiment. It is, after all, the UK's first "legitimate" music-oriented videogram.

England

By VAL FALLOON

■ LONDON: WEA is slashing one pound off all product as soon as it is three months old in an attempt to revitalize the flagging LP market and compete with cheap EEC imports. From April 8, all full price LPs with the correct date on drop to four pounds, with trade price reduced accordingly. Singles will go up a few pence to 1.10 pounds and new LP releases obviously remain at five pounds (8 for double LPs). After the time limit doubles will drop to 6.50. This move will make WEA's profits on most of its older product virtually negligible and the altruistic move is seen as an attempt to win dealer confidence and a further move towards the abolition of recommended retail price. EEC imports have been worrying companies for months now as they are so much cheaper and therefore attractive both to independent dealers and multiples. Rather than attempting to ban them (they are legal anyway) WEA has simply met the problem head on with this drastic move. About 18 months ago Phonogram tried a "pound off" campaign to shift back catalogue which was not as successful as they had hoped. But the album market is in a far worse state than it was then and WEA's move will no doubt be welcomed by dealers. As the price cut effects all product it could affect albums with a long chart life too, giving them perhaps a second boost in sales. WEA considers that new release product is not as price-sensitive as older product so sees no need to cut its price. In any case, the major must give itself a chance to recoup marketing and other investment costs.

NEW VIDEO GROUP: The BPI has formed a new association, the BPI Videogram Association (BPIVA). This follows the recent news that the IFPI is to include the video field in its activities, and in response to requests from British video producers asking about joining the BPI. Existing BPI members will be able to join the video group. One of BPIVA's first discussions will be with the musicians union and the MCPS about performance terms for videos. Another plan will be a possible royalty on blank videotapes. The new associa-

(Continued on page 43)

Germany

By JIM SAMPSON

■ MUNICH—Winners of the German Record Awards (Deutsche Schallplatten Preis) have been announced by the Deutsche Phono-Akademie. Under a new jury system, the prizes reflect commercial popularity more than in previous years. **Bette Midler** won the international pop album of the year award for "Thighs and Whispers" on WEA. The international pop single award went to two songs: "Video Killed the Radio Star" by the **Buggles** (Ariola) and "I Don't Like Mondays" by the **Boomtown Rats** (Phonogram). The **Who's** "Quadrophenia" soundtrack on Polydor copped the international rock album honors, while **Michael Jackson** was named best black music artist for "Off The Wall" (CBS). There was a three-way split of this year's German rock prize among **Morgenrot** (CBS), **Santiago** (EMI) and **Duesenberg** (Phonogram). **Charles Mingus's** "Live at Antibes" (WEA) was named best contemporary jazz recording. Classically speaking, **Guenter Wand's** reading of the Bruckner Eighth Symphony on EMI was chosen best symphonic release of the year. The BSO **Chamber Players'** Strauss Waltz transcriptions won in the chamber music category; **Maurizio Pollini** and **Claudio Abbado** won the concerto prize with their Bartok recording on DG, and the DG set of Reimann's "Lear" was named best opera recording of the year. DG dominated the classical awards (8 out of 19). Overall, DG/Polydor took nine prizes, Teldec eight.

TEUTONIC TELEX: A tag line to the German announcement of Polygram's new U.S. film/video company put 1979 corporate revenues at 1.2 billion dollars. A company spokesman could not explain why this figure appeared two months before the annual report as a tag to a press release. He called the amount a "conservative estimate" . . . Hamburg publisher **Rolf Baierle** has pacted with Panachmusic U.K. for several rock groups, including **Nazareth**. Roba also gets sub-publishing for Black Sheep Music (the **Nolans**) . . . **Herbert Kollisch** has added Sonet Records to his Intercord roster in Stuttgart . . . **Queen** and the **Electric Light Orchestra** are taking turns at the Munich Musicland studio . . . Former **Uriah Heep** lead singer **John Lawton** is competing his first solo effort, backed by several top German musicians including drummer **Curti Cress**.

Japan

(This column appears courtesy of Original Confidence magazine)

■ **Yellow Magic Orchestra** topped the record sales list this week. The result is due to the following: 1. Their previous two albums, "Solid State Survivor" & "Yellow Magic Orchestra," have been selling well. 2. Their brand new album, "Public Pressure," has become no. 1 on the Original Confidence LP chart dated March 10, only two weeks after its appearance on the chart. ("Solid State Survivor" is at no. 4 and "Yellow Magic Orchestra" is at no. 25 on the same week.)

Their successful overseas tour concerts contributed toward an important part in the rise of their popularity. However, the main kudos should be given to Alfa Records' enthusiastic promotion, and this is highly commendable.

Being young and good looking are two indispensable conditions of being a popular artist here in Japan. A good example of this is the British hard rock 5-man group, **Girl**. Prior to their record debut in Japan, the group was already listed among those in the popularity contest conducted a magazine. There were, also, a flood of requests for their song on radio stations. Their debut album, "Sheer Greed," and the single, "Hollywood Tease," were released by CBS Sony on Feb. 25. Simultaneous with the release of their album, a fan club was formed around that time. Their fans must be increasing at a rapid rate, since 40,000 albums have sold out within a month.

A long awaited **ABBA** concert has at last come true. They delighted their fans as expected. On the other hand, **ABBA**, too, must be happy that their "Greatest Hits Vol. 2" became no. 1 on the Original Confidence Cassette 20, dated March 17, even though they were unable to attain the no. 1 on the LP chart. Their visit paid off immediately.

France

By GILLES PETARD

■ After a long absence from the recording studios, **Yves Montand** comes up with a brand new album on Philips, entitled "Montand d'hier et d'aujourd'hui." The album is getting heavy airplay, as is **Claude Nougaro's** latest brainchild on Barclay, "Assez!" . . . **Léon Cabat**, president of Vogue Records, organized a roundtrip from New York to New Orleans for his staff to catch a glimpse of the cradle of jazz. Back home, his company is launching releases from his newly signed up De-Lite catalogue.

Trema renewed its distribution contract with RCA . . . Hansa Publishing signed up **Donna Summer's** publishing catalogue while the record company, Hansa France, pacted **Rita Marley** (wife of **Bob**) and released her first single . . . **Arabella-Eurodisc** now has its own sales team of 14 salesmen, while WEA takes care of invoicing and packaging, as before . . . The **Claudettes**, former chorus girls of **Claude François**, have signed with Polydor. Polydor also pacted the British Magnet catalogue.

Soaring up the radio charts is the British group the **Pretenders** with "Brass in Pocket" . . . **Pink Floyd** hit gold for the fifth time with their double album, "The Wall" . . . **Pathé-Marconi** also has two strong items with the new albums **Françoise Hardy** ("Gin & Tonic") and "Julien Clerc" . . . **Julio Iglesias** topped the 500,000 sales mark with both his single, "Je n'ai pas changé," and his album . . . French-Canadian **Gilles Vigneault** is heading a package tour featuring **Gilbert Lafaille**, covering most of France, Switzerland and Belgium.

England (Continued from page 42)

tion was formed following recommendations of a sub-committee chaired by CBS U.K. chief **Maurice Oberstein** . . . Increased awareness of the music business' problems by the general public is echoed this week in national press reports of the departures of Messrs. **Hill** and **Lopez** from EMI and the successful marketing of the **Jam** disc "Going Underground," which came with a free three-track EP, all at single price. The disc shot to number one in its first week of release. But other press comments ask if the current wide range of music charting here simply indicates a lack of positive direction in the industry. However, a look at the success of the 2-Tone label is pretty positive: twelve releases and twelve hits in its eight months of existence. This has to be a record . . . Record Business celebrates its second birthday this week.

HAPPY BIRTHDAY RAINBOW: The Legendary North London rock venue the Rainbow is 50 years old and kicked off celebrations courtesy of Levi Jeans—sponsored rock concerts and an exhibition of rock memorabilia. Actual foundation day was May 30, 1930. Levi's is also marketing a five-LP box set by mail order. The Rainbow was originally called the Finsbury Park Astoria and was, of course, a cinema. It has been a rock venue since 1971 . . . The **Osmonds** arrived in town for a tour with the news that they are splitting, though they will continue to record together. Somebody, somewhere, is always trying to make money out of the Beatles. Now new Liverpool group **Revolver** have put together an LP on the ROX label of **Lennon/McCartney** songs the fab four didn't record themselves. Most were hits for other people, mainly other Liverpool artists of the era such as **Cilla Black**, **Billy J. Kramer** or **Peter And Gordon**.

Japan's Top 10

Singles

- OKURUKOTORA**
KALIENAI—Polydor
- RUN AWAY**
CHANELS—Epic/Sony
- DOOKESHI NO SONNET**
MASASHI SADA—Free Flight
- FUSHIGINA PEACH PIE**
MARIYA TAKEUCHI—RVC
- KUCHIBIRUYO ATSUKU KIMIO KATARE**
MACHIKO WATANABE—CBS/Sony
- SAYONARA**
OFF COURSE—Toshiba EMI
- HEY LADY YASASHIKU NARERUKAI**
MAYO SHOONO—Nippon Columbia
- TOMARIGA**
SACHIKO KOBAYASHI—Warner Pioneer
- DAITOKAI**
CRYSTAL KING—Canyon
- THIS IS A SONG FOR COCA-COLA**
EIKICHI YAZAWA—Warner Pioneer

(Courtesy: Original Confidence)

Albums

- LOVE SONGS**
MARIYA TAKEUCHI—RVC
- GREATEST HITS VOL. 2**
ABBA—Disco
- TINY BUBBLES**
SOUTHERN ALL STARS—Viocor
- PUBLIC PRESSURE**
YELLOW MAGIC ORCHESTRA—Alfa
- ASHITA NO KIMIE**
IRUKA—Crown
- SOLID STATE SURVIVOR**
YELLOW MAGIC ORCHESTRA—Alfa
- \$1 MILLION NIGHT**
KAI BAND—Toshiba EMI
- GLASS HOUSES**
BILLY JOEL—CBS/Sony
- KISHOTENKETSU**
CHIHARU MATSUYAMA—Canyon
- WAJINDEN**
KALIENAI—Polydor

England's Top 25

Singles

- GOING UNDERGROUND** JAM/Polydor
- TURNING JAPANESE** VAPORS/UA
- DANCE YOURSELF DIZZY** LIQUID GOLD/Polo
- TOGETHER WE ARE BEAUTIFUL** FERN KINNEY/WEA
- WORKING MY WAY BACK TO YOU** SPINNERS/Atlantic
- POISON IVY** LAMBRETTAS/2 Stroke
- TAKE THAT LOOK OFF YOUR FACE** MARTI WEBB/Polydor
- STOMP BROTHERS** JOHNSON/A&M
- ALL NIGHT LONG** RAINBOW/Polydor
- FOOD FOR THOUGHT/KING** UB40/Graduate
- ECHO BEACH** MARTHA & THE MUFFINS/Dindisc
- JANUARY FEBRUARY** BARBARA DICKSON/Epic
- DO THAT TO ME ONE MORE TIME** CAPTAIN & TENNILLE/Casablanca
- GAMES WITHOUT FRONTIERS** PETER GABRIEL/Charisma
- TURN IT ON AGAIN** GENESIS/Charisma
- ANOTHER NAIL IN MY HEART** SQUEEZE/A&M
- THE SPIRIT OF RADIO** RUSH/Mercury
- MY WORLD SECRET AFFAIR** I Spy
- LET'S DO ROCK STEADY** BODYSNATCHERS/2 Tone
- HAPPY HOUSE** SIOUXSIE & THE BANSHEES/Polydor
- SO LONELY** POLICE/A&M
- HANDS OFF . . . SHE'S MINE** BEAT/Go Feet
- CUBA** GIBSON BROTHERS/Island
- NO-ONE DRIVING** JOHN FOXX/Metal Beat
- BEAR CAGE** STRANGLERS/United Artists

Albums

- TEARS AND LAUGHTER** JOHNNY MATHIS/CBS
- GREATEST HITS** ROSE ROYCE/Whitfield
- TELL ME ON A SUNDAY** MARTI WEBB/Polydor
- HEARTBREAKERS** MATT MONRO/EMI
- 12 GOLD BARS** STATUS QUO/Vertigo
- SINGLES ALBUM** CRYSTAL GAYLE/United Artists
- GLASS HOUSES** BILLY JOEL/CBS
- STRING OF HITS** SHADOWS/EMI
- REGGATA DE BLANC** POLICE/A&M
- NOBODY'S HEROES** STIFF LITTLE FINGERS/Chrysalis
- OUTLANDOS D'AMOUR** POLICE/A&M
- STAR TRAKS** VARIOUS/K-Tel
- OFF THE WALL** MICHAEL JACKSON/Epic
- ON THROUGH THE NIGHT** DEF LEPPARD/Vertigo
- GET HAPPY** ELVIS COSTELLO/F-Beat
- LOUD & CLEAR** SAMMY HAGAR/Capitol
- DOWN TO EARTH** RAINBOW/Polydor
- EAT TO THE BEAT** BLONDIE/Chrysalis
- SPECIALS** SPECIALS/2 Tone
- TOO MUCH PRESSURE** SELECTER/2 Tone
- ONE STEP BEYOND** MADNESS/Stiff
- PRETENDERS** PRETENDERS/Real
- THE LAST DANCE** VARIOUS/Motown
- GREATEST HITS VOL. 1** COCKNEY REJECTS/Zonophone
- AGAINST THE WIND** BOB SEGER/Capitol

(Courtesy: Record Business)

Artists Intl. Responds To Gabor Szabo Suit

■ LOS ANGELES — Artists International has responded to a suit brought against them by Hungarian-born jazz musician Gabor Szabo, denying all charges. Szabo had charged the company with mismanagement of his career and misappropriation of funds. In addition, the Hollywood-based management company, of which Chick Corea is president, has filed a countersuit against Szabo alleging breach of contract, fraud conspiracy and inducement to breach of contract.

Artists International alleges Szabo took money from them under false pretenses. On December 29, 1979, according to AI, Szabo and AI entered into a written agreement, a copy of which was attached to the suit, which released the management company from any claims against them by Szabo. AI's suit alleges that Szabo later breached this agreement when he filed suit in the Los Angeles Superior Court on February 6, 1980.

Mars Studios Expands

■ LOS ANGELES — Stan Gittelman, general manager of Mars Studios, has announced plans for the expansion of his studios.

In association with Mike Clausen and Mark Howlett, Gittelman unveiled plans for the recording studio designed by John Edwards, including incorporating a Trident TCM 40 track board with MCI 24 track and Studer 2 track recording machines. Tape facilities are fully remote, full DBX and full auto-locate.

Estimated total expenditure for the project is around \$650,000. Opening day is May 1.

'Cowboy' Connection



After his recent show at L.A.'s Palomino Club, Epic recording artist Mickey Gilley is shown backstage with John Travolta, who just completed filming "Urban Cowboy" at Gilley's club in Texas. Also attending the show were Mariel Hemingway, Herve Villechaize, Sean Connery, Mikhail Baryshnikov, Jessica Lange, Ernest Tubb, Jeff Bridges (director of "Urban Cowboy") and Mike Medavoy of Orion Pictures.

ZE Realignment Set

■ NEW YORK—ZE Records has announced a major realignment, according to Michael Zilkha, president of ZE Records, in its American based operation. Brad Mason LeBeau, formerly director national dance music promotion, has been named director of national marketing and promotion.

New Appointments

Peter Shendell has been named college promotion administrator for primary and secondary college market stations. ZE has also announced the appointment of David Salidor of the DIS Publicity Company to coordinate national publicity for both the label and its artists.

Tedesco To Dunamis

■ LOS ANGELES — Freddie Piro, president of Dunamis Music, has announced the appointment of Dale Tedesco as director of creative publishing services.

The Coast

(Continued from page 14)

at the Palomino this Tuesday, April 8 ("It's part of my annual Left Coast tour," he said. "I want this one to be a real financial pleasure, too"). Now, when you're talkin' Kinky Friedman, you're talkin' many laughs. What follows is a mere sampling of the Kink's wit and wisdom—for more, you're gonna have to go to the Pal, pal.

On his recent activities: "Well, I've been working on a new tampon jingle in Nashville. We've got a great slogan: 'We're not number one, but we're right up there.'"

On the religious conversion of **Bob Dylan**: "I don't dig it—hell, I'm very much against born-again Christianity, especially in Malibu. I think what he really needs is a long stay at the Shalom Retirement Village. You know, a check-up from the neck up."

On his own religious proclivities: "I belong to the Church of the Latter Day Businessman."

On his philosophy of life: "Money can buy you a fine dog, but only love can make it wag its tail. That's what I always say."

On his "new sound": "It's like a bridge between country and new wave—hopefully a toll bridge." He has a new album ready, recorded at the Lone Star in New York and involving the likes of **John Cole** and **Doc Pomus** and although he has no label deal for it yet ("I've been on the Brooks Brothers label the last few years"), he's not worried. "This time the mountain will come to Muhammad, so to speak. Everybody's gonna want this booger, I'll tell you that."

On his career: "I really think my ship is going to come in this year. I just hope I'm not at the airport when it does."

And finally, Kinky on his Palomino shows, which are sure to feature various celebrity musical guests: "I'll probably start off with a good half hour of stand-up tragedy, then we'll get to the music. It'll be a rare cultural experience, second only to **Reverend Ike** and **Cal Worthington**."

THE BEAK GOES ON: Arista celebrated the completion of **Tonio K's** first album for the label with a champagne reception at Sound Castle Studios, with party-goers receiving complimentary beaks and buttons. A strong-armed Arista source (who crowed that the bash drew "just about every press heavy in town EXCEPT RECORD WORLD") also reported a strong radio turnout, including most of KLOS-FM, KROQ's **Chuck Randall** ("who modelled the beak-on-knee look") and William Morris' **Carol Sidlow** and **Peter Shields**, who took a more conservative line by opting for the "traditional beak-on-face."

As for the album—titled "Amerika (Cars, Guitars and Teenage Violence)"—released is slated for April 30.

That, we suppose, must be the beaks . . .

YOU'RE BREAKING OUR HEART: **Heart's** publicists tell us that **Ann and Nancy Wilson** "are letting it be known they are unattached, and enjoying every minute of it." But did they send us the girls' phone number, or address, or favorite hang-outs? Nope. Did they set up an intimate after-hours tryst? Nope. They bragged about the Wilsons jetting into town for **Elton's** birthday, and shooting the breeze with **Bernie Taupin** and **Glenn Frey**.

So what do you want, free ink or sympathy?

NEWS: Rockoko Production, an independent production company first established in Germany about four years ago, wants it known that they've now opened offices in L.A. as well. They'd like to be more involved in the U.S. market, apparently, and are actively soliciting "publishing material, including 'new wave' and even so-called 'extreme' material," whatever that might entail. Contact Rockoko's **Celeste Lee** at 9000 Sunset Blvd., suite 704, L.A. 90069 (213-273-4302)

. . . Everybody's Records opened their third store in Portland, Oregon last Saturday (5). It's their ninth store overall . . . A band called **Jump Street**, featuring former members of **Tower of Power**, **Cold Blood** and **Graham Central Station**, has been signed to **David Rubinson's** management firm. Lead singer **Gavin Christopher** co-wrote and sings the new single by **Herbie Hancock**, "Stars in Your Eyes" . . . Motown promo VP **Skip Miller** and wife **Karen** (a production associate for Tandem's "Sanford Show") are celebrating the birth of their baby Justin Anthony, born April 2 at Cedars-Sinai here . . . Guitarist **Randy Hansen**, the former **Jimi Hendrix** clone, married **Laurie Perry** in the juke box room of San Francisco's Automatt Studios on March 20 . . . Singer **Susan Gift Porter** will lead off the "Musicalifornia" convention, a gathering of people in the religious music field throughout the western U.S., with a performance at the Hyatt Regency Hotel in downtown L.A. (the site of the convention) on April 9. Porter will be introducing several "crossover" numbers from her upcoming LP, "Standing Ovation." The Musicalifornia convention is sponsored by Light Records.

The Jazz LP Chart

APRIL 12, 1980

1. **FUN AND GAMES**
CHUCK MANGIONE/A&M SP 3715
2. **SKYLARKIN'**
GROVER WASHINGTON, JR./Motown M7 933R1
3. **CATCHING THE SUN**
SPYRO GYRA/MCA 5108
4. **EVERY GENERATION**
RONNIE LAWS/United Artists LT 1001
5. **HIDEAWAY**
DAVID SANBORN/Warner Bros. BSK 3379
6. **DREAM COME TRUE**
EARL KLUGH/United Artists LT 1026
7. **HIROSHIMA**
Arista AB 4252
8. **1980**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AL 9514
9. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP 5501
10. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241
11. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
12. **AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
13. **WITH ALL MY LOVE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 36342
14. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
15. **8 FOR THE '80s**
WEBSTER LEWIS/Epic JE 36197
16. **OCEANLINER**
PASSPORT/Atlantic SD 19265
17. **YOU'LL NEVER KNOW**
RODNEY FRANKLIN/Columbia NJC 36122
18. **STRUTTIN'**
DR. STRUT/Motown M7 931R1
19. **LIVE AT THE PUBLIC THEATER**
HEATH BROS./Columbia FC 36374
20. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259
21. **PRESSURE**
MCA 3195
22. **GENETIC WALK**
AHMAD JAMAL/20th Century Fox T600 (RCA)
23. **RISE**
HERB ALPERT/A&M SP 4790
24. **NOMAD**
CHICO HAMILTON/Elektra 6E 257
25. **MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
26. **A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
27. **IN PERFORMANCE**
OREGON/Elektra 9E 304
28. **PICK-EM**
RON CARTER/Milestone M 9092 (Fantasy)
29. **BEST OF FRIENDS**
TWEENYNINE FEATURING LENNY WHITE/Elektra 6E 223
30. **WHALE CRY**
DRY JACK/Inner City 1075

Labels Back NARM Gift-Giving Push

(Continued from page 3)

Licata continued. "Who knows how much higher it could go?"

Another label adding its support was Polydor. Harry Anger, that company's senior vice president/marketing and a member of NARM's manufacturers advisory board, suggested that the "Give the Gift of Music" campaign, with its emphasis on pre-recorded record and tape titles, could well have a diminishing effect on home taping (usually off of radio broadcasts), a problem that has plagued the industry in recent months.

"Give the Gift of Music," added Vic Faraci, "is one of the most unifying forces that's ever come out of the NARM convention. I can't remember the last time two issues (the other is the matter of piracy and counterfeiting) came out of NARM this strongly. It made it really worthwhile this year—I think it's pulling people together in a common cause."

Not all label people were wild about "Give the Gift of Music" when it was introduced to them before the convention, the survey revealed, but NARM's sophisticated audio/visual presentation of the program in Las Vegas apparently changed a few minds. Admitted Shelley Cooper, director of advertising at Warner Bros. Records, "I was rather hesitant at first. For one thing, I wasn't really impressed with the logo—when I looked at it, I didn't see the musical notes. But their whole presentation (at the convention) was done very artistically, and their numbers were very persuasive." Now, said Cooper, "I'm enthused about the record business. I feel like this is a way for us to fight back."

The willingness of advertising and merchandising managers to use the slogan and logo in their materials will be dependent in part on the appropriateness of the symbol within a given piece of artwork. At Capitol Records, merchandising/advertising director Randall Davis said that "we're already placing it in various ads and posters—not every project, but as many as are feasible. Where it doesn't fit the graphic, we won't use it; where it does work, we will. I think it makes the most sense on posters and other point-of-purchase material."

Actual placement and use of the slogan and logo, of course, will vary. Capitol's Davis indicated that most of that label's material will feature the bow symbol with the words "Give the Gift of Music" beneath it, placed either directly next to the Capitol logo on a poster or perhaps in

the opposite corner, for a balancing effect. At Elektra/Asylum, Faraci said, "We may even add a word or two above and beyond the slogan that everyone else is using. We feel the consumer needs a bit more of an enticement." For Chrysalis' part, according to Sal Licata, "We're going with it on all of our consumer advertising, assuming the artwork warrants it."

Some use of "Give the Gift of Music" will also be evident in trade advertising. At A&M Records, for instance, marketing services vice president Bob Reitman said that "we support the NARM program. It will raise awareness among both consumers and industry people that pre-recorded music in general makes a good gift." Trade advertising, however, is not the highest priority, added Shelley Cooper. "Trade ads show management, retailers and other record companies that we are a part of this," she said. "But it's the public we should be advertising to."

Both A&M's Reitman and Warner Bros.' Adam Somers, director of merchandising for that label, expressed their concern that "Give the Gift of Music" will be adopted primarily by manufacturers, with the result that only they will be left to pay for the materials used to effect the campaign. Cautioned Reitman, "Responsibility for this has to be spread equitably among the industry. To get new materials out, they have to be prepared and shipped, and I don't want to see those costs and up in the laps of only the manufacturers. We'll pay part of it, of course; but if everyone stands to benefit, everyone should help pay." It is up to the NARM organization, Reitman said, to help oversee that distribution of costs.

Somers, like Reitman, re-

marked that "our view is that it will require involvement on the part of the retailer. Unless he is into it enough to designate some portion of his store to gift-giving displays—five or six records, say, that retailers really want the consumer to focus on—it can't come full circle. I think the consumer should be directed to make a specific purchase; that's a more focused approach.

"The easiest thing," Somers continued, "is to take the logo and put it at the bottom of posters, but what does that really accomplish in a retail setting? If retailers are dedicated to the theme, they'll commit some part of their point-of-purchase space to it and pick it up from a display standpoint." To that end, Warners will provide retailers with both standard materials for a given product and other "generic pieces" (streamers, posters and so on) specifically reinforcing the "Give the Gift of Music" program.

Ultimately, said Reitman, the NARM campaign will have to broaden its horizons. "Right now it's an excellent way to raise the awareness level among current buyers," he noted. "But the next step will be to go a little outside, and reach people who don't already buy records and tapes regularly. That's market expansion. The idea is to steal away those people who might be buying flowers for Mother's Day, for example, and get them to buy a record instead."

Like Faraci and others contacted, Reitman referred to the unifying aspects that such a campaign can represent. "The point is," he said, "that we have to stop looking at each other as competition, and start looking at other industries entirely as the real competition. This is the first step in a more directed approach to selling pre-recorded music."

MCA Honors Oak Ridge Boys



MCA recording artists The Oak Ridge Boys were honored recently with a gold record for their album "Y'all Come Back Saloon." The presentation took place during MCA Records' luncheon at NARM in Las Vegas during which the group performed. Pictured, from left, are: Jim Foglesong, president of MCA Records, Nashville division; Al Bergamo, president of MCA distributing corp.; Oak Ridge Boys Bill Golden, Duane Allen, Joe Bonsall and Richard Sterban; Bob Siner, president of MCA Records, and Chic Doherty, vice president of marketing, Nashville division.

Black Sabbath Sets New Album & Tour

■ LOS ANGELES — WB artists Black Sabbath have announced that Ronnie James Dio has replaced Ozzie Osborne as lead vocalist for the rock quartet. Dio, a former founding member of both Elf and Rainbow, has written all the lyrics to Black Sabbath's eleventh Warner Bros. release, "Heaven and Hell."

"Heaven and Hell" features eight new Black Sabbath originals which will be included among the material to be performed on the group's forthcoming worldwide tour, slated to begin April 17 in Austria. The European leg of the tour will run through June 23 and will include over 50 dates. A similar slate of stadium dates for the U.S. to begin in late June. The band will embark on a Far Eastern tour, to include Japan and Australia, in the fall of this year.

Dixie Dregs To Arista

■ NEW YORK — Clive Davis, president of Arista Records, has announced that the label, through a worldwide production agreement with Lloyd M. Segal, president of Regency Records, has signed the Dixie Dregs to a long-term recording contract.

Tokyo Festival

(Continued from page 3)

award, worth 500 thousand yen, which was presented by Brazilian soccer player Pele.

Noriko Miyamoto won the judges award for "Last Train." And a special Asian award was presented to Park-Kyun Ai (Republic of Korea) for "Papa's Cradle Song."

Motown's Commodores made two recent appearances in Japan in conjunction with the annual Tokyo Music Festival. One was a dinner show on March 29, the evening before the awards presentation at the Festival; the group played a 45-minute set complete with many of their hits, including "Three Times a Lady," "Easy," "Too Hot Ta Trot" and "Sail On." The following day, March 30, they were featured guests at the Tokyo Music Festival awards show, telecast live from Budokan on Japanese TV and carried to an estimated viewing audience of 20 million.

Judges for the Festival, in alphabetical order, included Augusto Alguero (Spain); actress Susan Anton (USA); Eiryō Ashihara (Japan); RW publisher Bob Austin; Claude Cavarelli (France); Salvatore T. Chiantia (USA); Ryoichi Hattori (Japan); Danny O'Donovan; Den Okano (Japan); Tony Scotti (USA), and Billboard's Bill Wardlow.

Record World en Argentina

By AUGUSTO CONTE

■ Existe preocupación entre los productores fonográficos. El optimismo reflejado por las ventas de fin de año que auguraban un 1980 promisorio se ha visto sacudido hasta sus raíces por la alarmante caída de las ventas. En efecto, las cifras proporcionadas a RW por la Cámara que nuclea a los productores de fonogramas, indican una disminución del orden del cincuenta por ciento en el mes de enero y poco menos en febrero. Si se tiene en cuenta que en el mes de marzo, en nuestro país comienza el ciclo de estudio escolar con los consiguientes gastos que trae aparejado (matrícula, libros, útiles, etc.) estaríamos frente a un mes de transición por lo que habría que esperar abril para iniciar el despeque definitivo.

Una fórmula Conocida, reunir distintas corrientes musicales en una película, le ha permitido a Microfón Argentina capear el temporal. La Banda original de la película "La playa del amor" antes fueron "Los éxitos del amor" y "La carpa del amor" marcha en primer lugar en los ranking de venta con 4 semanas de perma-

nencia, el LP reúne a **Camilo Sesto**, **Rocío Durcal**, **Mano lo Galván**, **Angela Carrasco**, **Judy Cheeks**, **Cacho Castaña** y **Katunga** entre otras atracciones. La continuidad de esta exitosa serie ya tiene nombre, se llamará 'La discoteca del amor.'

Como consecuencia del convenio firmado entre RCA y el canal 13 de televisión, para la fabricación, distribución y comercialización del "label" Proarca, la disquera ha lanzado el primer álbum, con dirección creativa de **Mario Pizzurno**, "El color del verano" reuniendo intérpretes varios y logrando buena aceptación de ventas.

Disco de Oro para **Carlitos Balá**, único artista nacional con un LP que lleva ya 22 semanas de permanencia entre los 10 primeros puestos habiendo liderado los mismos por largo tiempo. Otros buenos vendedores son **Julio Iglesias** con "Emociones" y 65 semanas de permanencia y **Richard Clayderman** con 2 álbumes, "Balada para Adeline" y "Reverie" concon 56 y 37 semanas respectivamente.

(Continued on page 50)

Latin American Record World Album Picks

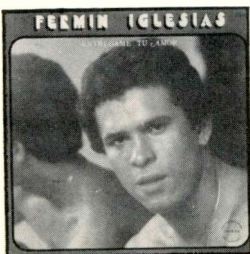


LAS TRES FLAUTAS

JAVIER Y SU CHRANGA—Fania JM 00561

En producción de Javier Vazquez, este larga duración lleva la interpretación de tres grandes flautistas, Pacheco, Fajardo y Legarreta, que lo hace una necesidad entre los fanáticos de la salsa. Muyailable. "Las tres Flautas" (J. Vazquez), "Taconela" (R. Casanova), "Que me has hecho vida" (J. Vazquez) y "Me voy pa' Moron" (J. Herrera).

■ Produced by Javier Vazquez, this package contains performances by the great flutists Fajardo, Pacheco and Legarreta. Great for salsa dancers and a beautiful piece for collectors. "Presente y pasado" (J.A. Fajardo), "No tiene rival" (J. Vazquez) and "Las tres flautas."



ENTREGAME TU AMOR

FERMIN IGLESIAS—Dicesa CA 1337

Con buenas ventas en Centroamérica, Fermín Iglesias interpreta "Entregame tu amor" (F. Iglesias), "Mentiras nada mas" (Iglesias), "El error mas grande de mi vida" (Iglesias) en una producción de Gee Karlshonn.

■ With good sales in Central America, Fermín Iglesias is starting to move well in other areas with this very commercial package produced by Gee Karlshonn. "Entregame tu amor," "Se me olvidó tu nombre" (D.A.R.), "Brote de pasión" (R. Levy), more.

(Continued on page 50)

Desde Nuestro Rincon Record World Internacional

By TOMAS FUNDORA

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



■ Está logrando Casablanca fuerte atención de los programadores latinos de Estados Unidos, en el lanzamiento de sus producciones en Español. Con **Captain y Tennille** en amplia promoción con "Amame una vez más," el sello acaba de lanzar el sencillo de **Teri de Sario** con "Listo para Amar," versión en Español de **Edmundo Pérez**, del espectacular éxito de años atrás "Yes, I'm ready." La versión de **Teri de Sario** está espectacularmente buena y resultará beneficiada con una muy amplia

aceptación. Por otra parte, RCA está próxima a lanzar el tema "Three Times in love" que se encuentra en envidiable posición en los "rankings Top 20," en su versión en Español titulada "No hay dos sin tres" en interpretación de **Tommy James**. Una muestra de este producto llegada a mis manos, refleja grandes posibilidades de éxito . . . Existen claras indicaciones que aún cuando la situación económica actual, no es de las mejores, el mercado latinoamericano de Estados está sufriendo una gran promoción y reestructuración, que amenaza en convertirlo de nuevo en un negocio lucrativo . . . **Giuseppe Ornato**, reportando directamente a **Bob Summer**, Presidente de RCA Records,



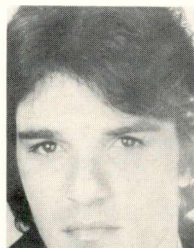
Jose Jose y Madre deseaban conocer más en relación con la entidad que agrupa a los compositores, autores y editores en Estados Unidos . . . Me cuentan

comienza a hacerse sentir en su nueva responsabilidades, que le han puesto el movimiento RCA de Europa en sus manos. Tal vez todo esto representa una clara indicación, que se avecinan también grandes cambios en Latinoamerica.

Jim Gianopulos y **Willie Hernández**, representantes de ASCAP (American Society of Composers, Authors and Publishers) estuvieron en San Juan, Puerto Rico, desde Marzo 20 al 28, entrevistando a sus miembros y personalidades en general, que más en relación con la entidad que agrupa a los compositores, autores y editores en Estados Unidos . . . Me cuentan que **David Gleason**, personalidad radial de Puerto Rico, al frente de 11Q y con amplio historial a través de Radio Uno, ha recibido cuantiosa oferta de **Azcarraga**, para dirigir su conglomerado de estaciones radiales de México. ¡Me alegro! . . . Entregó Discolibro (Ariola) en Mexico, cuatro discos de Oro a **José José**, por sus fuertes ventas del elepe "Si me dejas ahora." Acompañó a **José José** en la recepción de los trofeos, su señora madre, **Margarita O. Viuda de Sosa** . . . **Ramoncito Rodríguez** acaba de lanzar su nueva grabación de **Los Andinos** en su sello RS. Cualquier contacto para interesados en lanzar esta grabación en el exterior pueden ser dirigidos a: Ramoncito Rodríguez, Los Andinos, Boulevard Marina D-21, Levittown Lakes, Cataño, P.R. 00632 . . . Se están presentando **Los Virtuosen** y **Cuco Valoy** en baile en el Expo Center de Miami y presentaciones en el Centro Español. **Mateo San Martín** nos invita a un "cocktail party" que se celebrará en el Centro Español el 28 de Marzo, al cual, lamentablemente no podré asistir. Las presentaciones del grupo musical dominicano en Amsterdam, Holanda fueron muy comentadas, habiendo recibido ofertas para presentarse en su próxima gira europea, en la Grande Salle de Paris y la Sala Wagram, que también incluirá territorio africano.



Los Andinos



Sergio Facheli

Muy comentadas las acuaciones del compositor e intérprete mexicano, **Juan Gabriel** en pasados "Siempre en Domingo" lanzados al aire desde México . . . He oído varias veces el long playing de **Sergio Facheli**, artista uruguayo radicado en España, que Caytronics lanzó en Estados Unidos. Su interpretación de "Te quiero cada día más" puede ser su gran "abre-puertas," a pesar de que la producción en general está formidable. Sergio es manejado como su "manager" por **Manolo**

(Continued on page 49)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY-FM

1. **Y OTRA VEZ BOLEROS**
ROLANDO OJEDA—Alhambra
2. **QUIEREME TAL COMO SOY**
RAUL VALE—Profono
3. **ME CANSE DE SER TU AMANTE**
PUNTO SUR—Duro
4. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS—T.H.
5. **A QUIEN VAS A SEDUCIR**
NYDIA CARO—Alhambra
6. **EL CORAZON**
JUAN ZAIZAR—Peerless
7. **TU NO ME QUIERES**
LIBRE—Salsoul
8. **SIGUE BAILANDO**
GEORGE MORIN—Omega
9. **FLOR DE LAS FLORES**
AL HURRICANE JR.—Hurricane
10. **EL MANGUE**
CHECHE ABREY Y SUS COLOSOS—Discolor

Tucson

By KXEW (RAUL AGUIRRE)

1. **AMARRADO**
ALVARO DAVILA
2. **AL FINAL**
EMMANUEL
3. **POR QUE NO PERDONAR**
LOS FREDDY'S
4. **QUIEREME TAL COMO SOY**
SERGIO FACHELI
5. **LA PAZ DE TU SONRISA**
ROBERTO CARLOS
6. **EL PAVO REAL**
SALVADOR HUERTA
7. **SABOR AMARGO DULCE AMOR**
CAMILO SESTO
8. **QUIERO IMAGINAR**
ANTONIO ZAMORA
9. **LAURA YA NO VIVE AQUI**
MAZZ
10. **CANCION DIVINA**
J. ESPINOSA

Boston

By WUNR (SAL LOPEZ)

1. **CHU CUCHA**
TIPICA DOMINICANA—Bandera
2. **SI ME DEJAS AHORA**
JOSE JOSE—Pronto
3. **BRUJERIA**
EL GRAN COMBO—Combo
4. **POR AMORES COMO TU**
MOISES CANELLO—Arcano
5. **QUIEN SERA**
CAMILO SESTO—Pronto
6. **SUPERMAN ES ILEGAL**
HNOS ORTIZ—Latin
7. **HEY**
JULIO IGLESIAS—CBS
8. **SI DIOS FUERA NEGRO**
TIERRA NEGRA—SB
9. **PONLE UN SE VENDEDOR**
TONY YANS—T.H.
10. **Y SERAS MUJER**
BETTY MISSIEGO—Alhambra

San Jose

By KANTA (WILFRED IRIZARRY)

1. **ELLA**
JUAN GABRIEL—Arcano
2. **DESAHOGO**
ROBERTO CARLOS—CBS
3. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
4. **SER LOCUTOR ES LO MEJOR**
LAZARO—Orfeon
5. **SI DIOS FUERA NEGRO**
TIERRA NEGRA—SB
6. **YA ME VOY**
CHELO—Musart
7. **POR UN CAPRICHITO**
RITMO 7—Fama
8. **QUIEN**
LOS STRWCK—Profono
9. **SI NO AMANTES TAMPOCO AMIGOS**
MASSIAS—Mercurio
10. **LAURA YA NO VIVE AQUI**
MAZZ—Cara

Ventas (Sales)

Hartford

1. **NIDO DE AMOR**
EL GRAN COMBO—Combo
2. **CALLATE CORAZON**
BOBBY VALENTIN—Bronco
3. **NO ME DIGAN QUE ES MUY TARDE**
ISMAEL MIRANDA/WILLIE COLON—Fania
4. **CUCHU CUCHA**
PATRULLA QUINCE—Gema
5. **UN SENTIMENTAL**
JULIO IGLESIAS—CBS
6. **A MEDIA NOCHE**
DANNY DANIEL—Henda
7. **TRATAME COMO SOY**
TITO PUENTE—Tico
8. **LA NEGRITA**
ELADIO ROMERO—Almendra
9. **DE CARNE Y HUESO**
LEONARDO PANIAGUA—Discolor
10. **POTPOURRI DE SALSA**
LOS VIRTUOSOS—Discolor

New York

1. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
2. **MIS HIJOS**
OSCAR D'LEON—T.H.
3. **MI MANERA DE AMAR**
NELSON NED—WS Latino
4. **CUCHU CUCHA**
PATRULLA QUINCE—Gema
5. **NIDO DE AMOR**
EL GRAN COMBO—Combo
6. **UN SENTIMENTAL**
JULIO IGLESIAS—CBS
7. **COMPRENDER MAS**
ANTHONY RIOS—Algar
8. **CARTAS MARCADAS**
ISMAEL MIRANDA—Fania
9. **CORAZON MALVADO**
LA SELECTA—Borinquen
10. **YO SOY UN BARCO**
CHIRINO—Oliva/Cantu

Sao Paulo

By GRANDE PARADA NACIONAL

1. **FREAK LE BOOM BOOM**
GRETCHEN—Building/Copacabana
2. **GENGHIS KHAN**
GENGHIS KHAN—Young/Fermata
3. **ESPINHO NA CAMA**
CARMEN SILVA—RCA
4. **RAPPER'S DELIGHT**
SUGARHILL GANG—RCA
5. **SERENATA**
AMADO BATISTA—Continental
6. **PIGEON WITHOUT A DOVE**
PATRICK DIMON—Young/Fermata
7. **BALLADE POUR ADELINE**
RICHARD CLAYDERMAN—Copacabana
8. **ME ESQUECI DE VIVER**
JOSE AUGUSTO—Odeon
9. **ANTES DE TI NAO CONHECI O AMOR**
JANE & HERONDY—RCA
10. **MENINO DO RIO (Novela)**
BABY CONSUELO—WEA

Argentina

By AUGUSTO CONTE

1. **QUIEREME**
ANGELA CARRASCO—Microfon
2. **HEY**
JULIO IGLESIAS—CBS
3. **WAKE UP**
IAN DURAND—Epic
4. **CHICA SEXY**
BOB MCGILPIN—Interdisc
5. **ULTIMO TREN A LONDRES**
ELECTRIC LIGHT ORCHESTRA—Epic
6. **GENTE DE LA JUNGLA**
THE JAMES HUNT GROUP—Music Hall
7. **ME GUSTA EL MAR**
PALITO ORTEGA—RCA
8. **BOLETO DE IDA**
ERUPTION—RCA
9. **FU HECHO PARA AMARTE**
KISS—Phonogram
10. **TE AMARE EN SILENCIO**
MANOLO GALVAN—Microfon

Nuestro Rincon (Continued from page 48)

Sánchez . . . La Asociación de Cronistas de Espectáculos de Nueva York ACE) tiene esta semana su entrega de premios anuales en el Starlight Roof del Waldorf Astoria de Nueva York. El evento ha sido dedicado este año a la Doña de siempre, **María Félix**, premiada por "Distinción y Merito" . . . La extremadamente comentada producción de **Damian**, realizada en los estudios Climax de Miami, acaba de ser firmada por el equipo CBS de Coral Gables. Entre los números avanzan fuertemente "Me estoy enamirando de ti" (Juan Pablo Cabrera) y "La vida es así." (J. P. Cabrera-T. Fundora) . . . Acaba de grabar **David Bass** su último long playing en Inglés en Miami, (Miami Sound Studios) y se apresta de inmediato a colocarle la voz en Español, con un encantador acento que le da realce a la producción . . . Y ahora . . . ¡Hasta la próxima!

Casablanca Records is enjoying acceptance from Latin programmers in the States through its releases in Spanish. With **Captain and Tennille's** "Amame Una Vez Más" receiving heavy promotion, the label has just released **Teri de Sario's** "Listo Para Amar," the Spanish version of the oldie "Yes, I'm Ready," written by **Edmundo Perez**. **Teri de Sario's** version is very well done and should enjoy heavy acceptance. At the same time, RCA will release the tune "Three Times In Love," which is currently in the top 20 rankings, with the Spanish version entitled "No Hay Dos Sin Tres" by **Tommy James**. I just received a promo copy and I'm sure the tune could really make it . . . It is obvious that although the present economic situation in the country is not at its best, the Latin American market in the States is enjoying heavy promotion and restructuring which is making the market a prosperous one . . . The appointment of **Giuseppe Ornato** as head of RCA Europe, is already seeing good results. He is reporting directly to **Bob Summer**, president of RCA Records. Perhaps certain changes in Latin America could materialize in the near future.

Jim Gianopolus and **Willie Hernandez** from ASCAP (American Society of Composers, Authors and Publishers) were in San Juan, Puerto Rico, March 20-28, interviewing all ASCAP's members and personalities with the purpose of getting acquainted with ASCAP's points of view . . . I just heard that **David Gleason**, a radio personality in Puerto Rico in charge of 11Q and with an excellent background through Radio Uno, has received an interesting offer from **Rogelio Azcarraga** to direct all of his radio stations in Mexico . . . **Discolibro** (Ariola) in Mexico honored artist **José José** with four gold records sales on his latest LP, "Si Me Dejas Ahora." At the event, José José was accompanied by his mother **Margarita O. Viuda de Sosa** . . . **Ramoncito Rodriguez** has just released a new LP by **Los Andinos** on the RS label. Anyone interested in promo copies should contact: **Ramoncito Rodriguez**, Los Andinos, Boulevard Marina D-21, Levittown Lakes, Cataño, P.R. 00632 . . . **Cuco Valoy** and **Los Virtuosos**, well known Dominican orchestra, are currently performing at the Miami Expo (Continued on page 50)

Radio Action

Most Added Latin Record

(Tema más programado)

(International)
"Amame Una Vez Más"
(Toni Tennille-E.V. Perez)
THE CAPTAIN & TENNILLE
(Casablanca)

(Salsa)
"Nido de Amor"
(D.R.)
EL GRAN COMBO
(Combo)

Dialogue (Continued from page 31)

record companies'. That's one of the reasons I've remained there; instead of becoming an independent producer, I stay as a staff producer. I could make more money going out on my own, but Warner Bros. has this dedication to their artists—being able to stick with a Ry Cooder or a Randy Newman all these years—and that's one of the reasons I stay there. They believe in an act I might have, like Chunky, Novi and Ernie, who finally popped a record with Lauren (Chunky) Wood.

I think we are going to find that just because of the profit margin that record companies have to face, we are going to have to be more conservative about our ability to stick with an artist. At the same time, a lot of new artists are starting to make records for a lot less expense: "Van Halen I" has sold close to three million copies, and I made it for \$48 thousand. You see a lot of new groups, self-contained, who work like that, and there's a lot of new wave bands that go on the road and all stay in the same room and travel by bus and so on. So if you have those kinds of acts, it's a lot easier to stick with them because you don't have to put out the huge tour support money.

RW: Are there other A&R aspects that will help put the industry back on its feet, do you think?

Templeman: It's hard to say. Partly what's affecting the record business, to me, other than the overall economy, is the fact that the record companies are having to make such high deals with artists that their profit margin on the album is minimal. Consequently, I think there'll have to be a trend where an artist can't make the whole dollar or dollar and a half on a record, you know? It's going to get to a point where you can't have an artist just for prestige. People are going to have to realize that we have to make deals that just aren't quite so crazy.

RW: You sing and perform on some of the records you produce; you even played drums on "What a Fool Believes." Is that something you like to do pretty often?

Templeman: Only if it requires it in the studio, and it usually comes from the musicians themselves. If they say, "Why don't you come in here and do this," then I'll do it. I play on some shows—I played drums and percussion at the "No Nukes" concert, for instance. When I go out into the studio and play drums or tambourine or something like that with a group, it makes me feel like I'm in the group, not just the producer in there with a talkback button. It makes everybody feel like there's no power structure there. There's this guy, Bobby LaKind, who was essential to a lot of the Doobie Brothers records and a lot of the records that I've done. He plays congas, and he has so much energy, such great rhythm, that he can make a track just work, you know. The two of us will work sometimes on a basic track, and that's nice. It makes you feel like you're helping friends, not just being a producer.

RCA Intl. To Hold Latin American Meet

■ NEW YORK—RCA Records, International will hold a Latin American product meeting at the Sheraton Hotel in Buenos Aires, Argentina April 13-16.

The announcement was made by Arthur Martinez, division vice president, RCA Records, International, who will be the meeting's official host. RCA's Argentinian subsidiary is making arrangements for the conference, which will be directed by Jose Vias, director, Latin American marketing, RCA Records, Miami.

Product

New product from the U.S., Mexico, Brazil and Argentina as well as from several of RCA's European subsidiaries will be presented. Stig Anderson of Polar Music will present the new ABBA album, which has just been recorded in Spanish for distribution throughout Latin America by RCA's subsidiaries and licensees.

RCA Records has just acquired distribution rights for Latin America of Chrysalis Records, and Chris Wright and Des Brown will

preview Chrysalis product. There will be additional product presentations from Hansa-Berlin, Hansa-U.K. and Can't Stop Productions.

Attendees

Attending the meeting will be delegates from RCA's subsidiaries and licensees in Mexico, Brazil, Spain, Colombia, Ecuador, Bolivia, Uruguay, Argentina, El Salvador, the Dominican Republic, Venezuela, Peru and Chile.

En Argentina

(Continued from page 48)

Insolita actitud de la morena **Gloria Gaynor**. Contratada para realizar 14 presentaciones, sólo alcanzó a realizar 2 en un mismo día y se fugó del país llevándose 70 mil dólares importe total del contrato, no sin antes provocar líos diplomáticos y policiales. Los empresarios locales están alerta ante esta reiteración de hechos, pues ya ocurrió con **Shirley Bassey** y ahora fue **Tom Jones** quien abandonó el país sin concluir su contrato.

WLS Welcomes Styx



Dennis De Young, vocalist and keyboardist for A&M's Styx visited WLS as special guest for their "Music People" show. Seen after the taping are (left to right): Bill Johnson, local promotion manager/Chicago, A&M Records; Dennis De Young; and John Lan-decker of WLS.

Nuestro Rincon (Continued from page 49)

Center and El Centro Español. **Los Virtuoso**s and **Cuco Valoy** performed in Amsterdam, with praise from the critics and have just received an offer to perform at the Grande Salle in Paris and Wagram Sala, as well as parts of the African continent.

Juan Gabriel, the well known performer and Mexican composer, did the TV program "Siempre En Domingo" last week, aired directly from México City, where he offered the best of his repertoire . . . I have heard the latest **Sergio Facheli** (Uruguayan artist residing in Spain) LP, which Caytronics released in the States. His rendition of "Te Quiero Cada Día Más" could easily become a winner, and the rest of the LP is also superb. He is under the management of **Manolo Sanchez** . . . ACE (Association of Critics and Shows) in New York will have its Annual Awards at the Waldorf Astoria Hotel in New York City. The event will be dedicated to the one and only **Maria Felix** . . . **Damian's** latest production, recorded at Climax Studios in Miami, has just been signed by CBS. Among the tunes, "Me Estoy Enamorando de Tí" (J. P. Cabrera) and "La Vida Es Así" (Cabrera-Fundora) look like winners . . . **David Bass** has just recorded his latest LP in English at the Miami Sound Studios and will shortly record in Spanish with a new and mellow accent which enhances the whole production.

Latin American Album Picks

(Continued from page 48)



EL PODER DE . . .

LA AMISTAD—Velvet 3008

Con Rodrigo Mendoza y Tito Gómez en las partes vocales, La Amistad de Chuito y Rodrigo mueve a bailar en esta grabación de música salsera. Buenas mezclas, ritmo y sabor tropical. "Aquí venimos" (J. Narvaez), "Más nunca" (M. Matamoros), "Mundo negro" (R. Mendoza) y "Negro feliz" (D. en D.)

■ With Rodrigo Mendoza and Tito Gomez handling the vocals, La Amistad is starting to move well with this package in the salsa areas. Very danceable and has quite a good sound. Up-tempo tunes are superb. "Angustia de amor" (I. Soto), "Llegó mi sueño" (R. Mendoza), "Ritmo de azúcar" (D. en D.)



VUELVEN LOS ANDINOS

RAMONCITO, NATE Y SHELA—RS 784-1229

Como el título indica, Los Andinos vuelven a la carga en esta nueva producción de Ramoncito Rodriguez. Temas con ese toque especial, adornados con bellos arreglos típicamente puertorriqueños. "Chuito seguirá cantando" (R. Rodríguez), "Mi renuncia" (M. G. Ramos), "Canto a Borinquen" (R. Rodríguez) y "Llamandote . . . para ver si me quieres" (R. Rodríguez). Bella la ensalada de plenas.

■ As the title shows, Los Andinos are back with this new production by Ramoncito Rodriguez. Beautiful arrangements. "Sé que te perdí" (M. Cardoso), "Mi renuncia," "Recordando al Maestro Ladi" (D.R.), others.

Record World Gospel

BMI Hosts 'Springfest'



BMI's Nashville vice president Frances Preston made award presentations at the BMI "Springfest" luncheon at the Opryland Hotel on March 26 during Gospel Music Week. Artist Walter Hawkins was saluted with a BMI Commendation of Excellence for his contributions to gospel music as was Canaanland Music. Gospel Music Association executive director Don Butler was the recipient of a Special Certificate of Appreciation. Pictured are Preston (left) and Joe Moscheo (right), BMI's director of affiliate relations, presenting Hawkins with his award.

Contemporary & Inspirational Gospel

APRIL 12, 1980

APR. 12	MAR. 29	
1	2	ONE MORE SONG FOR YOU IMPERIALS/Day Spring DST 4015 (Word)
2	1	YOU GAVE ME LOVE B. J. THOMAS/Myrrh MSB 6633 (Word)
3	3	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
4	6	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
5	5	HOLD ON TIGHT SWEET COMFORT BAND/Light LS 5762 (Word)
6	4	NEVER THE SAME EVIE TORNQVIST/Word WSB 8806
7	8	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)
8	7	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)
9	—	ROAR OF LOVE 2ND CHAPTER OF ACTS/ Sparrow SPR 1033
10	34	COME TO THE QUIET JOHN MICHAEL TALBOT/ Birdwing BWR 2019 (Sparrow)
11	11	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014
12	—	THE VERY BEST OF THE VERY BEST FOR KIDS THE BILL GAITHER TRIO/ Word WSB 8835
13	13	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
14	14	ALL THAT MATTERS DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)
15	15	HAPPY MAN B. J. Thomas/Myrrh MSB 6593 (Word)
16	18	WINDBORNE BOB & JOY CULL/Chalice CRT 1030
17	10	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)
18	9	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
19	20	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
20	23	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
21	16	PRaise III MARANATHA SINGERS/ Maranatha MM0048 (Word)
22	12	DALLAS HOLM AND PRAISE LIVE GREENTREE R 3441 (Great Circle)
23	29	THE MISFIT ERICK NELSON & MICHELE PILLAR/A&S MM0057 (Word)
24	17	AMY GRANT Myrrh MSB 6586 (Word)
25	22	IN THE AIR ISAAC AIR FREIGHT/A&S MM0060 (Word)
26	28	GENTLE MOMENTS EVIE TORNQVIST/Word WSB 8714
27	19	HEAVENLY LOVE THE BOONES/Lamb & Lion LL 1044 (Word)
28	30	RAINBOW'S END RESURRECTION BAND/Star Song SST 0015
29	26	HOME WHERE I BELONG B. J. Thomas/Myrrh MSB 6574 (Word)
30	24	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)
31	—	HIDE AWAY BRUSH ARBOR/Myrrh MSB 6624 (Word)
32	—	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076 (Word)
33	33	SHALLOW WATER SERVANT/Tunesmith TS 6000 (Praise)
34	25	WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829
35	37	STAND UP ARCHERS/Light LS 5755 (Word)
36	32	FIRST THINGS FIRST BOB BENNETT/Maranatha MM0061 (Word)
37	31	STANDIN' IN THE LIGHT DENNY CORRELL/Maranatha MM0058 (Word)
38	21	PRAISE STRINGS III Maranatha MM0054 (Word)
39	38	MANSSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020
40	27	MIRROR EVIE TORNQVIST/Word WSB 8735

Information and Entertainment Key Second Gospel Music Week

By MARGIE BARNETT

■ NASHVILLE—The Gospel Music Association's second annual Gospel Music Week featured a wide array of informative seminar panels and musical entertainment as gospel music artists and companies from across the country gathered at the Opryland Hotel here Mar. 23-26. The GMA reports that this year's attendance doubled last year's figures.

The four day event began with the Sunday evening Gospel Music Spectacular '80 featuring artists Farrell & Farrell, the Cruse Family, the Imperials, Neilson & Young and one of the unquestioned highlights of the week, Bobby Jones & New Life. The show was emceed by Bob Benson, Sr.

Revolving around the theme "The 1980's: Gospel Music's Decade of Promise," the next three days were packed with various seminars on such topics as the song—contractual agreements, bookings, artist management, financial and business direction, television, radio, the Christian bookstore, trade paper charts and records in the '80s. Eight different choral reading sessions were sponsored by Benson, Manna,

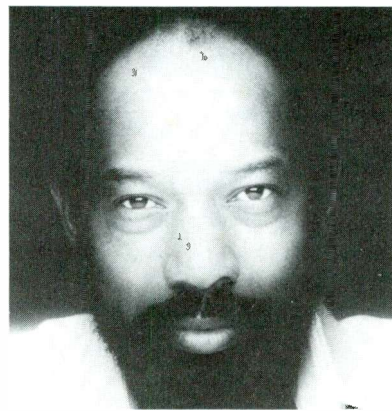
Shawnee, Triune, Broadman, Lorenz, Tempo and Hope publishers. A keynote address by humorist Grady Nutt, a general GMA membership meeting and inspiration from Derris Johnson started off each day.

Luncheons were sponsored during the week by ASCAP, BMI and SESAC, each giving awards to their respective writers, publishers and other contributors to gospel music.

Late afternoon showcases Monday and Tuesday gave Gospel Music Week registrants a chance to view new talent. Artists Bob Bailey, the Brower Family, the Morales Sisters, Karen Voegtlin, the Brothers, Chalice, Chico Holiday and the Ron Greenlaw Family
(Continued on page 52)

Word Names Bullard General Manager of Black Music Division

■ WACO — The Word Record Group has announced the formation of a new black music division with James Bullard as general manager. Bullard will be working with black artists on the Word, Myrrh and DaySpring labels.



James Bullard

GMA Board Elects Officers

■ NASHVILLE—The board of directors for the Gospel Music Association met March 27 to elect new officers for the coming year. President W. F. (Jim) Myers and executive vice president Hal Spencer will complete two-year terms in their respective positions, and Frances Preston was re-elected as chairman of the board.

The board elected 11 vice presidents, including James Bullard, Ron Coker, Gloria Hawkins, Dan Johnson, Paul Johnson, Elwyn Reymier, Ed Shea, John Sturdivant, Joe Talbot, Irene Johnson Ware and P. J. Zondervan. Norman Odlum was elected secretary and Marvin Norcross, treasurer.

The board of directors for the Gospel Music Hall of Fame Research Library and Museum also met and elected Myers as chairman of the board; John T. Benson, III, president; Joe Talbot and J. G. Whitfield, vice presidents; Norman Odlum, secretary; John Rees, treasurer; and Marvin Norcross, assistant treasurer.

ASCAP Honors Gospel Writers



ASCAP hosted a gospel music appreciation luncheon at the Opryland Hotel Mar. 24 in conjunction with Gospel Music Week activities. Plaques were presented to those ASCAP writers and publishers nominated for Dove Awards in the Song of the Year category including "The Highest Praise," Chris Waters (April); "He's Alive," Don Francisco (NewPax); "I Am Loved," Bill and Gloria Gaither (Gaither); "Words And Music," George Gagliardi (Triune) and "Praise The Lord," Brown Bannister (Bug and Bear). Don Francisco and Bill Gaither received awards for their nominations for Songwriter of the Year. Honored for longtime service to gospel music were Bob MacKenzie, president of Paragon Associates and artist/writer Dottie Rambo. Pictured at left are ASCAP southern regional director Ed Shea and Bob MacKenzie; and at right is John T. Benson, III accepting Dottie Rambo's award from Shea.

Soul & Spiritual Gospel

APRIL 12, 1980

APR. 12	MAR. 29	SONG	ARTIST/PUBLISHER
1	1	AIN'T NO STOPPING US NOW	WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217
2	2	I'LL BE THINKING OF YOU	ANDRAE CROUCH/Light LS 5763 (Word)
3	4	PLEASE BE PATIENT WITH ME	ALBERTINA WALKER/Savoy SL 14527 (Arista)
4	3	IT'S A NEW DAY	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
5	5	LOVE ALIVE II	WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
6	6	LORD, LET ME BE AN INSTRUMENT	JAMES CLEVELAND & THE CHARLES FOLD SINGERS, VOL. IV/Savoy SGL 7038 (Arista)
7	10	IT STARTED AT HOME	JACKSON SOUTHERNAIRS/Malaco 4366
8	8	FIRST CLASS GOSPEL	WILLIAMS BROTHERS/Tomato TOM 7036G
9	7	CHANGING TIMES	MIGHTY CLOUDS OF JOY/CITY LIGHTS/Epic JE 35971 (CBS)
10	9	LEGENDARY GENTLEMEN	JACKSON SOUTHERNAIRS/Malaco 4362
11	11	I DON'T FEEL NOWAYS TIRED	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
12	15	WE'LL LAY DOWN OUR LIVES FOR THE LORD	JULIUS CHEEKS & THE YOUNG ADULT CHOIR/Savoy SGL 7040 (Arista)
13	12	THE FOUNTAIN OF LIFE JOY CHOIR	GOSPEL ROOTS/5034 (TK)
14	—	LIFE IS FRAGILE . . . HANDLE WITH PRAYER	MYRNA SUMMERS/Savoy SL 14509 (Arista)
15	17	OH LORD, YOU SAID SO	REV. CLEOPHUS ROBINSON & THE ST. LOUIS COMMUNITY CHOIR/Savoy SL 14532 (Arista)
16	13	TRY JESUS	TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
17	16	HOMECOMING	PILGRIM JUBILEE SINGERS/Nashboro 27212
18	20	BECAUSE HE LIVES	INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
19	18	TOGETHER 34 YEARS	ANGELIC GOSPEL SINGERS/Nashboro 7207
20	—	TRAMAINÉ	TRAMAINÉ HAWKINS/Light LS 5760 (Word)
21	14	HEAVEN	GENOBIA JETER/Savoy SL 14547 (Arista)
22	22	AT THE MEETING	ERNEST FRANKLIN/Jewel 0151
23	—	VICTORY SHALL BE MINE	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy SL 14541 (Arista)
24	24	MORE THAN ALIVE	SLIM & THE SUPREME ANGELS/Nashboro 7209
25	26	THERE IS HOPE FOR THIS WORLD	BOBBY JONES & NEW LIFE/Creed 3095 (Nashboro)
26	27	AMAZING GRACE	ARETHA FRANKLIN/Atlantic SD 2906
27	19	IN GOD'S OWN TIME, MY CHANGE WILL COME	JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
28	21	LIVE IN CONCERT	DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)
29	33	THE GOSPEL KEYNOTES	SALUTE PAUL BEASLEY Nashboro 7210
30	29	YOU BRING THE SUN OUT	JESSY DIXON/Light LS 5747 (Word)
31	31	TO ALL GENERATIONS	MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
32	23	SHOW ME THE WAY	WILLIE BANKS & THE MESSENGERS/HSE 1532
33	32	SOMETHING WITHIN ME	REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy SL 14540 (Arista)
34	25	GIVE ME SOMETHING TO HOLD ON TO	MYRNA SUMMERS/Savoy SL 14520 (Arista)
35	28	GOD'S GOT EVERYTHING YOU NEED	MILDRED CLARK & THE MELODY-AIRES/Savoy SL 14529 (Arista)
36	36	DR. JESUS	THE SWANEE QUINTET/Creed 3088 (Nashboro)
37	30	COME LET'S REASON TOGETHER	FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
38	39	I'VE BEEN TOUCHED	JOHNSON ENSEMBLE/Tomato TOM 7027G
39	37	WHAT A WONDERFUL SAVIOR I'VE FOUND	DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
40	34	25th SILVER ANNIVERSARY	INSTITUTIONAL RADIO CHOIR/Savoy SGL 7041 (Arista)

Gospel Time

By MARGIE BARNETT

■ According to **Ronald Lundy**, vice president, sales, Word Distribution has promoted **Tom Ramsey** from southeastern regional manager to eastern division manager, **Bob Wood** from sales manager to Ramsey's former position and added **Jeff Wood** as the new sales representative . . . Tempo, Inc. has signed **David Stearman** to long recording and songwriting contracts with first album due mid-1980 . . . **Greg Goida** has joined **GlorySound**, a division of publisher **Harold Flammer, Inc.**, to initiate and develop promotional and marketing strategies.

The Benson Company's HeartWarming label has re-signed the **Hemphills** and **Greentree Records** has re-signed **Tim Sheppard**. Artists **Aretha Franklin** and **James Cleveland** honored **Rev. C. L. Franklin** in a gospel concert Mar. 24 at Cobo Hall in Detroit, Mich. . . Savoy artist **Rev. Cleophus Robinson** will appear on the 700 Club April 16 and was appointed Ambassador of Good Will for the state of Missouri by **Gov. James Teasdale**. The Benson Company hosted a recent luncheon in Nashville in honor of its Greentree artist **Dallas Holm** inviting local bookstore dealers, radio personalities and media to meet him. **Ragan Courtney** has been cast in the starring role of Porter's Place, a pilot for a new television series. Courtney is a well-known gospel writer/composer.

Jesus Northwest has been set for July 17-19 at the Clark County Fairgrounds in Vancouver, Wa. It will feature among others **Amy Grant, the Archers, Stephanie Boosahda, Denny Duron, David Meece, Dogwood and Doug Oldham** . . . Opryland U.S.A. is featuring a gospel jubilee May 24-25 with the **Hemphills, the Hinsons, the Speers, the Seigo Brothers and Naomi, the Inspirations and Fay Sims and the Scenicland Boys**. Hosts will be Opryland's own **Cumberland Quartet**. . . Over 11 thousand people attended an **Evie** concert in Portland, Ore. recently which the promoters claim to be the largest concert ever held on the west coast for a solo artist. It was sold out.

Gospel Music Week

(Continued from page 51)

each performed a short set.

Other evening Gospel Music Spectacular concerts featured **Albrecht, Roley & Moore, the Florida Boys, Dave Boyer, Edwin Hawkins, the Rich Cook Choral, Reba Rambo, the Happy Goodman Family, Dino & Debbie, the Williams Brothers and Kathie Lee Johnson** and her sister **Michie Mader**. Emcees were **Doug Oldham and Gary McSpadden**.

The week's activities came to a close with the 11th annual Dove Awards Banquet and Show. **Dallas Holm and Don Francisco** received multiple Dove honors during the three-hour awards gala.

Bradshaw LP Released

■ NASHVILLE—The Benson Company has announced the release of the first gospel album by **Terry Bradshaw**, quarterback for the four-time NFL championship team the **Pittsburgh Steelers**. The album "Until You" is on the Benson label.

Benson marketing plans include advertisements in Christian and secular periodicals, radio spots in over 450 markets in the U.S., full color posters for in-store merchandising and co-op radio and newspaper ads. Available to consumers is an autographed picture of Bradshaw free through mail order.

SESAC Holds Gospel Fete



SESAC hosted a luncheon Mar. 25 during Gospel Music Week at the Opryland Hotel. SESAC awards were presented in six categories: humanitarian, **Derric Johnson**; broadcast media, the **Larry Black Show**; black gospel, **Willie Banks**; songwriter, **Dallas Holm**; Songs, "I'm Standing On the Solid Rock" and "What Sins Are You Talking About?" by **Harold Lane**, and publishers, **Dimension, Ben Speer and Su-Ann**. Entertainment for the luncheon was provided by **Star Song** artists **Petra**. Pictured with **Jim Black**, SESAC's director of gospel music are **Harold Lane and Ben Speer**.

At the Dove Awards...



Approximately 1200 people turned out for the Gospel Music Association's 11th Annual Dove Awards Show March 26 at the Opryland Hotel in Nashville. The three-hour gala presentation feted the best in gospel music during the past year. Pictured from left are Dino & Debbie Kartsonakis, presenters in the Mixed Gospel Group category, and the

winners, the Bill Gaither Trio, Bill and Gloria Gaither, co-hosts for the show; and Gary McSpadden; B. J. Thomas presenting Cynthia Clawson with her Dove for Female Vocalist of the Year; and Dallas Holm accepting his award from the GMA's associate membership.

Black Music Report *(Cont. from page 37)*

cently certified gold by the RIAA), their musical direction is still unmistakably filled with clean, strong harmonies and solos. This LP, produced by Michael Zager and Jerry Love, reinstated the five member group (including Bobby Smith, Billy Henderson, Pervis Jackson, John Edwards and Henry Fambrough) back on the top of the charts. According to the newest member, John Edwards, "There are really very few artists who have the capability to produce and compose for themselves." The Spinners, for instance, have not had a month off in five years of touring—so it is perfectly normal that they leave the composing and production up to those who do it best. But actually, the reason this group hasn't produced or composed for themselves is that their first writing session was rejected, and now they're slightly hesitant to try again. Pervis Jackson calls their latest LP a more contemporary approach to music. "The producers obviously studied our earlier works," he said, "and weren't looking to overhaul our entire sound." Henry Fambrough, although happy about the current success of the LP, is actually more excited about the upcoming album. At this point, however, the title has yet to be confirmed, but it's referred to as "Love Trippin'," again produced by the Zager/Love team. Having recently completed tapings for "Soul Train," "American Bandstand," "Mike Douglas," "The Midnight Special" and the "Pink Lady TV Special," the Spinners are continually pushing onward.

In an effort to give MCA a great number of hits, a major, three-tiered contest, tied into the new MCA group Heat and their debut single, "Baby (This Love That We've Found)," will be kicked off nationally on April 7th. The contest, aimed not only at the consumer level but also at retail and distribution, will entail more than 20 R&B markets. In each market, the major radio stations will ask listeners to submit a self-addressed, stamped envelope and social security number to the "Heat Is On" contest. Three winners will be chosen from each station. The first prize is at least \$250, to pay three months of utility bills, while second prize is \$150 and third prize is \$75 . . . Norman Whitfield has put an end to some rumors circulating about his label's troublesome spots, and consequently relieved many members of the Whitfield organization when he re-signed with Warner Bros. Whitfield is currently working out with a group called **Masterpiece**, who recently released their debut single, a cover of the old Temptations classic "The Girl's Alright With Me." Speaking of the **Temptations**, I heard that while at NARM, the famous group performed a new song written by **Berry Gordy, Jr.** called "Power," and interestingly enough, the normally passive NARM audience responded with a standing ovation. The group will be back on the air waves soon.

Skip Miller, VP of promotion for Motown, and wife are celebrating the birth of their first child, **Justin Anthony Miller**, who checked in at Cedars Sinai on April 1, weighing seven pounds and 3/4 ounces . . . "The **Lou Rawls** Parade of Stars," a three hour fund-raising telethon for the benefit of the United Negro College Fund, has added twenty new markets in which to air the program nationwide . . . Mercury's **Gap Band** has been named by CBS-TV as the musical hosts of the National Basketball Association playoffs. Their recent single, "I Don't Believe You Want To Get Up and Dance" or "Oops, Upside Your Head," will be the featured theme song of this years NBA playoffs, which began last week.

Gospel Album Picks



THE VERY BEST OF THE VERY BEST FOR KIDS

BILL GAITHER TRIO—Word WSB 8835

Bill Gaither and wife Gloria have written numerous children's songs which are gathered together in this delightful package. Backed by the Sunday School Picnic and Orchestra, this LP is a must for homes with little ones about. Contains Gaither classic "I Am A Promise" and "Kids Under Construction."



BETTER HURRY UP

THE HAPPY GOODMAN FAMILY—Canaan CAS 9860 (Word)

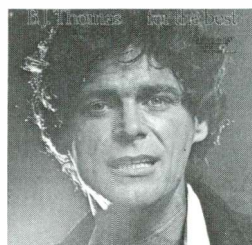
Produced by sons Rusty and Rick Goodman, this LP takes on a stronger MOR sound than previous Goodman family albums, which should attract a bevy of new listeners, but retains enough of the traditional southern gospel flavor to please old fans as well. "For Loving Me" and "Oh Say, But I'm Glad" are excellent.



TRAMAINE

TRAMAINE HAWKINS—Light LS 5760 (Word)

A solid contemporary feel flows through Hawkins' debut solo LP. A top production effort by husband Walter plus many of his songs make a superb collection. Walter & Tramaïne's duet, "Will You Be There," is the highlight, and "I'll Be With Him" and the traditional sounding "Highway" are also prime.



FOR THE BEST

B. J. THOMAS—MCA/Songbird 3231

Thomas' debut Songbird LP continues in the easy listening, A/C vein, and like his other gospel albums, this too will undoubtedly prove itself a top seller. "Everyday Man," "More Of You" and "No Limit" are prime.

Benson Taps John Taylor

■ NASHVILLE — The Benson Company has announced the addition of John Taylor to its record promotion department. Taylor will be responsible for maintain-

ing close contact with radio stations throughout the country and coordinating promotion activities around key concert dates. He was formerly midwest rep.

Record World Country

CMA To Host Washington Reception

■ WASHINGTON — Members of the U.S. Congress will be guests of honor at a reception on April 22 here hosted by the Country Music Association. The reception is being planned in conjunction with the spring meeting of the CMA board of directors in Washington April 22-24.

U.S. Senate Majority Leader Robert C. Byrd of West Virginia will join the CMA board and other members of the country music organization in hosting the event. An accomplished fiddler who has appeared on the Grand Ole Opry and "Hee Haw," Sen. Byrd, along with his group Harvest, will entertain the guests with traditional and bluegrass music from his album, "U.S. Senator Robert Byrd, Mountain Fiddler."

Among the country artists planning to attend the reception are CMA board members Bill Anderson, John D. Loudermilk, Barbara Mandrell, Charley Pride and Don Reid (Statler Brothers)

as well as the legendary Mac Wiseman and Charlie Daniels.

Other activities being planned
(Continued on page 55)

Performers Set For ACM Awards

■ LOS ANGELES — Producers Al Schwartz and Gene Weed have set Donna Fargo, Larry Gatlin and the Gatlin Brothers, The Oak Ridge Boys and the 10 performers nominated as best new vocalist—John Anderson, Razy Bailey, R.C. Bannon, Randy Barlow, Rosanne Cash, Lacy J. Dalton, Gail Davies, Big Al Downing, Louise Mandrell and Sylvia—as performers on the 15th annual "Academy of Country Music Awards" special, airing "live" May 1 on NBC-TV.

Also performing on the special will be two of the hosts, Loretta Lynn and Charley Pride, who will duet with Janie Fricke. Third host is Claude Akins.

Columbia Fetes Willie Nelson



Columbia recording artist Willie Nelson was visited backstage at Caesar's Palace in Las Vegas during his recent SRO engagement there by executives of CBS Records International and visitors from the United Kingdom. With the recent release in the U.K. and imminent release on the European continent of the motion picture "The Electric Horseman," which marks Willie's acting debut, international interest in Willie and his music is rising. Pictured from left are: Dennis Killeen, vice president, creative operations, west coast, CBS Records International; Phil Alexander, Columbia product manager, CBS Records International; Willie Nelson; Simon Frodsham, publicity staffer, CBS U.K.; Kit Miller, journalist for The Sun, a London-based newspaper; and Joe Senkiewicz, vice president, artist development, CBS Records International.

RCA Launches Milsap Campaign

■ NASHVILLE—RCA Records has formulated a diverse, comprehensive strategy behind the new Ronnie Milsap album, "Milsap Magic."

From the merchandising standpoint, a specially designed poster and ad format have been created tying into the cover graphics and the wide variety of directions offered by the album's title. The ad will be run in both four color and black and white at the trade and a wide consumer level.

A large scale radio spot buy has also fallen into place across the country supporting his album and current tour with Don Williams and Zella Lehr. Additionally, there is an open end interview with Milsap about the album and his career available to radio.

Tying all the ends together, Milsap is the featured performer on an upcoming edition of ABC

radio network's "Country Greats In Concert" series and personality profiles reflecting his interests and influences will be appearing in a variety of consumer magazines.

Hank Williams Memorial Celebration Planned

■ NASHVILLE — The seventh annual Hank Williams Memorial Celebration has been scheduled for Sunday, June 1, at the Hank Williams Memorial Park, Butler County, Alabama, Williams' birthplace.

Artists wishing to appear at the celebration should contact Ron Taylor, Route 1, Red Level, Ala. 36474; telephone: (205) 469-5075. All other inquiries should be directed to Edna Liller, Route 1, Box 33, Brantley, Ala. 36009; telephone: (205) 527-3119.

Don Meets John



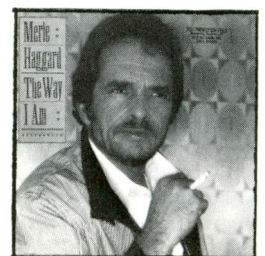
During a recent recording session, MCA recording artist Don Williams got the chance to meet a man he has been singing about lately. The lyrics of Williams' current single, "Good Ole Boys Like Me," written by Bob McDill, mentions listening to John R. on the radio. When DJ John R. stopped by the studio to meet Williams, the singer presented him with an autographed copy of his latest album, "Portrait." Pictured (from left) are Don Williams; Jeannie Ghent, MCA Records national promotion coordinator/Nashville division; John R., and Bob McDill.

PICKS OF THE WEEK

SINGLE LACY J. DALTON, "LOSING KIND OF LOVE" (prod.: Billy Sherrill) (writers: L. J. Dalton/M. Sherrill) (Algee/Al Gallico, BMI) (3:11). The mood here is somewhat quiet and restrained, but Dalton nevertheless packs in plenty of feeling with her powerful style. Another winner from one of the brightest new talents around. Columbia 1-11253.

SLEEPER SISSY SPACEK, "COAL MINER'S DAUGHTER" (prod.: Owen Bradley) (writer: L. Lynn) (Sure Fire, BMI) (3:00). One of the real surprises of the hit film of the same name was Spacek's vocal abilities, in addition to her already proven talent as an actress, as demonstrated here. The appeal is natural and easy as is the sound. MCA 41221.

ALBUM MERLE HAGGARD, "THE WAY I AM." Haggard puts his distinctive vocal touch on four tunes he wrote himself, along with material from several other living legends, notably Ernest Tubbs, which he does with a characteristic mournful, laid-back tone. All cuts are outstanding, notably "Sky-Bo," "It Makes No Difference Now" and the title song. MCA 3229.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Oak Ridge Boys — "Trying To Love Two Women"

Johnny Cash — "Bull Rider"

Tompall & Glaser Brothers — "The Weight of My Chains"

Tammy Wynette — "He Was There (When I Needed You)"

Zella Lehr makes a strong debut with "Rodeo Eyes," a first-week add at KNIX, WQIK, KCUB, KRAK, WSLC, KGA, KXLR, KMPS, KRAM, KFDI, KRMD, KBUC, KSSS, WPNX, WTMT, KSOP, KKYX, WWVA.



Johnny Cash

Tompall & Glaser Brothers have reunited on record after several years of solo performances. They're added at KRAK, WSDS, KWMT, KMPS, KKYX, WTOD, KBUC, KRMD, KFDI, WGTO, WMNI, WUNI, KGA.

Johnny Cash has adds at KBUC, KSSS, KKYX, WCXI, KNIX, WBAM, KRMD, KLLL, KMPS, KRAK, WQIK, KD JW, WSDS, KRMD, WJEZ, KFDI. Hoyt Axton's "Evangelina" playing at WTMT, KSOP, KEEN, KGA, WMZQ, KNEW, KCKC, KHEY, KD JW, WSDS, KNIX, KEBC, KVOO, KFDI, KBUC, KSSS, KLLL, WIVK, KKYX, WUNI, WPNX.

Boxcar Willie is getting attention with "Train Medley" at KCKC (#11), KFDI, KEBC, WGTO, KNEW, KHEY, WSDS. Barry Grant has adds on "Pretty Poison" at KD JW, WSLC, WSDS, KSOP, WPNX.



Pam Rose

Super Strong: Ronnie Milsap (both sides), George Jones, Anne Murray, Marty Robbins, Moe & Joe, Bill Anderson.

Pam Rose is showing with "I'm Not Through Loving You Yet" at KBUC, WPNX, KFDI, KD JW, WSDS, KSOP, WBAM. Orion's "Stranger In My Place" added at KVOO, KEBC, WSLR, WPNX, WSLC, WSDS.

The Shoppe debuts with "Three Way Love" at WXCL, WIVK, WESC, WSDS, KSOP. Bill Phillips' "Memory Bound" spinning at WIRK, KFDI, WSLC. Mitch Goodson playing at WUNI, KWKH, WPNX, KVOO, WSLC, KKYX with "Do You Wanna Spend The Night."

SURE SHOTS

Oak Ridge Boys — "Trying To Love Two Women"

Tammy Wynette — "He Was There (When I Needed You)"

Lacy J. Dalton — "Losing Kind of Love"

LEFT FIELDERS

Sylvia — "It Don't Hurt to Dream"

Juice Newton — "You Fill My Life"

Foxfire — "I Can See Forever Loving You"

Stoney Edwards — "Lean On Me"

AREA ACTION

Terry Bradshaw — "Until You" (WEEP, KWKH, KSOP, WIVK)

CMA Reception (Continued from page 54)

in conjunction with the CMA board meeting include a coffee and special tour of the White House scheduled for Tuesday, April 22. In addition to CMA's officers and directors, CMA international development committee chairmen from several countries

have been invited to participate in certain key events during the three-day meeting.

CMA officers and directors receive no remuneration for their service on the board and pay all expenses incurred in attending board meetings.

Good Hands



During his debut as host of "Pop Goes The Country," currently taping at Opryland in Nashville, RCA's Tom T. Hall displayed his mastery of his latest conquest, juggling. He is coached by show guests Terry Bradshaw (left) and fellow RCA artist Zella Lehr.

Blendingwell Reports Strong First Quarter

■ NASHVILLE — The first quarter of 1980 has brought one of the strongest surges of activity in country music yet for Blendingwell Music (ASCAP) and Sister John Music (BMI), according to vice president and general manager Bob Esposito.

Singles featuring material published by Blendingwell and Sister John have already been released by several well established artists, including Ed Bruce, Gail Davies, Jerry Reed and Mel Tillis. Album cuts have also been secured on artists including the Oak Ridge Boys, Reeds, Tillis, Hank Williams Jr., Bruce, George Hamilton IV, Davies, and Stephanie Winslow.

Karen Scott-Conrad, general professional manager of Blendingwell and Sister John in Nashville, has been exploiting a catalogue of copyrights by Jim Croce, Terry Cashman, Tommy West, Dion DiMucci and others to launch the Nashville operation.

She is now working material by writers Gail Davies, Bob Wilson, Sandy Guidry, Carol Chase, Mary Beth and Carol Anderson, Jeannie Bare, Denny Henson, Dave Hanner and Bob Corbin.

Strong country activity is a goal for Tommy West, who produced Davies' first album on Lifesong Records and the current single by Ed Bruce, "Diane," on MCA Records.

Burns Joins CMA



Phonogram/Mercury recording artist George Burns became an official Country Music Association member earlier this month when he met with CMA president Ralph Peer II (senior vice president, Peer Southern) in Los Angeles. Burns' decision to join CMA was prompted by the success of his first single, "I Wish I Was Eighteen Again," on the country charts. A second single, "A Real Good Cigar," will be released as soon as possible. Burns (left) is shown here displaying his new CMA membership card with Ralph Peer.

"I DON'T WANT TO LOSE"

Orlando #106

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Country Single Picks

COUNTRY SONG OF THE WEEK

THE OAK RIDGE BOYS—MCA 41217

TRYING TO LOVE TWO WOMEN (prod.: Ron Chancey) (writer: S. Throckmorton) (Cross Keys, ASCAP) (2:28)

The Oaks sing about a tough situation with ease, and their characteristic strong, crisp harmonies sound as good as ever. A sure winner from their "Together" album.

TAMMY WYNETTE—Epic 9-50868

HE WAS THERE (WHEN I NEEDED YOU) (prod.: Billy Sherrill) (writer: S. Richards) (First Lady Songs/Muscle Shoals Sound, BMI) (3:15)

Starting off soft and restrained, Wynette breaks into a strong, emotion-filled chorus on this love ballad. The material is solid country, which she performs with her usual finesse.

SYLVIA—RCA PB-11958

IT DON'T HURT TO DREAM (prod.: Tom Collins) (writers: C. Quillen/D. Pate/J. Pate) (Chess, ASCAP/Pi-Gem, BMI) (2:39)

Among the fresh, new artists emerging in the past year, Sylvia's rich vocal style has already won over listeners with "You Don't Miss A Thing." This newest release should prove even stronger.

JUICE NEWTON—Capitol P-4856

YOU FILL MY LIFE (prod.: Otha Young) (writer: O. Young) (Sterling/Addison Street, ASCAP) (3:12)

Also coming on strong lately, Newton does an airy, easy-flowing love song here with style and subtle expression. It's right for more than one format with a sound in keeping with the spring season.

MARY MacGREGOR—RSO 1025

DANCIN' LIKE LOVERS (prod.: David J. Holman) (writers: L. Herbstritt/D. Thiele) (Special, ASCAP) (3:15)

MacGregor's first big record was a pop, A/C and country hit, and this one has the same kind of appeal. Her soft vocals on this pleasant love song give plenty of leeway for crossover success.

FOXFIRE—Elektra/Curb 46625

I CAN SEE FOREVER LOVING YOU (prod.: Jimmy Bowen & Joe Bob Barnhill) (writers: D. Miller/R. Allison) (Tuningfork, BMI) (2:19)

Vocal harmonies move smooth and easy, backed by a strong, solid rhythm track here. An impressive debut on the label for this band, which has already seen earlier success.

TERRY BRADSHAW—Benson 2001

UNTIL YOU (prod.: Jerry Crutchfield) (writers: Crutchfield/Croninger) (Duchess, BMI) (3:12)

That's right, Pittsburgh Steeler quarterback Terry Bradshaw has a record, and it looks like he could have another career if his arm gives out. The message here has gospel overtones, but there's plenty of appeal for country and MOR listeners.

RUBY FALLS—50 States 71

EMPTY ARMS AND TEARDROPS (prod.: Howard & Fields) (writers: C. Fields/D. Riis) (Sandburn, ASCAP) (2:46)

Sad and lonesome is the mood of this solid country ballad, which Falls sings clear and strong. Fiddles and a steel guitar reinforce the lyrics with a mournful sound.

BECKY HOBBS—Mercury 57020

I'M GONNA LOVE YOU TONIGHT (LIKE THERE'S NO TOMORROW) (prod.: Jerry Kennedy) (writer: B. Hobbs) (Al Gallico, BMI) (2:42)

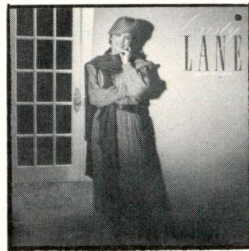
Hobbs sings a light, happy love song for the summer season here, backed by smooth, soft production highlighted with strings, electric guitar and a steady rhythm track.

WYNN STEWART—4 Star 8001

INFLATION BLUES (prod.: Joe Johnson) (writers: H. Howard/D. Schaaf) (Tree/Harlan Howard Songs, BMI) (2:45)

As the title indicates, it's not too hard to understand this slightly off-the-wall tune about the current economic circumstances. A dobro adds to the mournful mood.

Country Album Picks



WOMEN GET LONELY

CHARLY McCLAIN—Epic JE 36408

McClain's sound, with Larry Rogers at the production controls, seems to improve with each album release, and this one is no exception. Tight, clean instrumental tracks are topped with her clear, sweet vocals on smooth love songs here. Stand-outs include "Somebody's Got To Sing The Sad Songs," "All By Myself Again" and the title cut.



ASK ME TO DANCE

CRISTY LANE—United Artists LT-1023

Lane puts a light, delicate touch on a collection of sweet love songs, backed with plenty of strings and smooth, soft production. Material is varied in strength, with "First Time In A Long Time," "One Day At A Time" and the title cut especially appealing.

NARM Video Session

(Continued from page 8)

formally signalled the entry of EMI's recording labels here as chief marketers for future EMI Videogram product, with Capitol's distribution and marketing sectors to begin handling video product this June.

While sharing those speakers' overall view of video programming's future importance, Chrysalis International co-chairman Terry Ellis explored some of the pitfalls of current video product development and marketing. Although Chrysalis had planned to kick off its video market entry with its videocassette version of Blondie's "Eat To The Beat," Ellis now offered a more cautious battle plan.

"The creation of programming for that medium will be very big indeed," said Ellis, "but what we have to bear in mind is that we are a record company . . . We are in the business of creating audio entertainment, and in looking at the market, we will focus on what we do best first."

WCI Home Video president Morton Fink, Paramount Communications senior VP Brenda Mutchnick and RCA Selecta-Vision marketing VP Dave Heneberry then recapped their respective operations' initial market experiences, with Traiman then opening the discussion up to questions from the floor. Topics centered on the choice between retail sale and rental of software and the special marketing needs of retailers determined to build meaningful sales.

Paramount's Mutchnick, like Magnetic Video's Blay, said her company's video titles were cur-

rently being handled through a variety of outlets, including a dealer-direct distribution plan, a rental/sale pact with Fotomat's national network of kiosks, and 10 wholesale distributors, two of which are record and tape distributors.

Chrysalis' Ellis, while saying any decision on that question would await a formal video market commitment, drew delegate cheers by asking, "Why the hell should Fotomat be selling the things? You should be selling them, and don't wait for music video marketing altogether, Chrysalis elects to abandon video marketing altogether, Ellis said he wants to see video software brought under record/tape retailers' wings.

RCA's Heneberry, alluding to the 1981 national roll-out of both his company's video disc and chief rival MCA's Disco-Vision on a nationwide basis, asked retailers to help achieve rapid standardization of formats for discs.

Next to speak was Jack Wayman, senior vice president of the consumer electronics arm of the Electrical Industries of America (EIA) who delivered a brisk but statistically rich review of current hardware markets and video market projections.

In particular, Wayman stressed the proliferation of new physical and electronic video distribution means as effecting a transition from a once passive video field to a more active and competitive entertainment sector. Consumers' ability to map out their own video programming diet "is turning the industry upside down," said Wayman.

Taking Somebody With Me When I Fall.

1-11219

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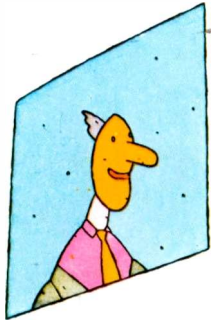
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120 W. 57th Street
New York, New York 10019

Marty Klein, Fred Lawrence,
Burt Taylor
9000 Sunset Boulevard
Los Angeles, California
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