

Record World

NOVEMBER 17, 1979 \$2.25

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The Village People

Hits of the Week

SINGLES

KENNY ROGERS, "COWARD OF THE COUNTY" (prod. by Butler) (writers: Bowling-Wheeler) (Roger Bowling, BMI/Sleepy Hollow, ASCAP) (4:18). Rogers' latest efforts have greatly contributed to the current mass appeal of country music as this new cut so clearly demonstrates. UA 1327.

TOM PETTY AND THE HEARTBREAKERS, "DON'T DO ME LIKE THAT" (prod. by Petty-Iovine) (writer: Petty) (Skyhill, BMI) (2:40). Petty's new "Damn The Torpedoes" LP is making a major impact on the charts and this first release is one of the best. An irresistible hook. Backstreet/MCA 41138.

IAN GOMM, "HOOKED ON LOVE" (prod. by Rushert) (writer: Gomm) (Albion, BMI) (2:09). Coming off the success of his hit "Hold On" and with the release of this bouncy pop-rocker, Gomm will undoubtedly gain recognition as an important new artist. Stiff/Epic 9-50802.

FOGHAT, "THIRD TIME LUCKY" (prod. by group-Outeda) (writer: Peverett) (Riff Bros. ASCAP) (3:45). This smoothly flowing pop ballad should do for Foghat what "Night Moves" did for Bob Seger. An across-the-boards hit and first release from their new "Boogie Motel" LP. Bearsville 94125 (WB).

SLEEPERS

STEVE FORBERT, "ROMEO'S TUNE" (prod. by Simon) (writer: Forbert) (Rolling Tide, ASCAP) (3:28). This is a fantastic, uplifting ballad for anyone who's ever been in love. Forbert's coy vocal flirts with a romantic piano line resulting in pure joy. A hit for AOR-top 40. Nempcor 9-7525 (CBS).

THE FLYING LIZARDS, "MONEY" (prod. by Cunningham) (writers: Gordy, Jr.-Bradford) (Jobete, ASCAP) (2:31). This British trio turns the Kingsmen's '64 top 20 hit into a quirky '80s dance-machine tune. The vocals and beat are oddly affecting with strong pop potential. Virgin 67003 (Atlantic).

SOUTHSIDE JOHNNY AND THE ASBURY JUKES, "LIVING IN THE REAL WORLD" (prod. by Beckett) (writer: Rush) (War/Amundo, ASCAP) (3:58). Johnny and the Jukes are life's perpetual celebrators and this track is no exception. Sax spears & Lyons' vocals hit the mark. Mercury 76023.

BOBBY VINTON, "MAKE BELIEVE IT'S YOUR FIRST TIME" (prod. by Bielan) (writers: McRison-Wilson) (Music City, ASCAP) (3:27). Vinton sings the pop/adult romantic ballad like few others can and his performance here is terrific. Soothing strings and back-up vocals charm. Tapes-ry 002.

ALBUMS

JEFFERSON STARSHIP, "FREEDOM AT POINT ZERO." The loss of Slick and Balin hasn't hurt the Starship sound at all. In fact, they sound as strong and commanding as ever. The single, "Jane," is already a smash, and there are oodles of other gems on the LP to follow. Grunt BZL1-3452 (RCA) (8.98).

DR. HOOK, "SOMETIMES YOU WIN." This one-time cult group has turned into a well-oiled crossover sensation. "Better Love Next Time" will be the first of many smashes from this new LP. The sound is tasty, and will sound as good on the radio as on a stereo on a late Saturday night. Capitol SW-12018 (8.98).

ZZ TOP, "DEQUELLO." In their three-year absence from recording, this power trio has missed myriad trends and fads. Now that they've returned, their brand of gutsy blues and boogie fits right into today's back-to-basics climate. The remake of Sam & Dave's "I Thank You" is a gas. WB HS 3360 (8.98).

MARIANNE FAITHFULL, "BROKEN ENGLISH." The '60s singer's return to recording—after a three-year absence—is a highlight of the year. Her voice has grown from a youthful whine to a strong, passionate croon. A wild reading of Lennon's "Working Class Hero" is a must AOR acid. Island ILPS 9570 (WB) (8.98).



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Appealing to their widest audience ever, the new Jefferson Starship takes rock to heights unheard of. Nine new songs... "Freedom At Point Zero." The first album from the new Jefferson Starship - a top-seller as always and especially during the holiday season.

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BZL1-3452



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GRUNTA
RECORDS
Manufactured and distributed by RCA Records

JEFFERSON STARSHIP

Record World



NOVEMBER 17, 1979

Publishing, Video Highlight 5th Musexpo

By PAT BAIRD

■ MIAMI BEACH — Reports of record licensing and sub-publishing deals were the highlights of the fifth annual Musexpo held here last week.

As in past years, American record company participation was limited to a handful of companies and executives, and a number of foreign record company/publishing executives complained that they were forced to deal with their "neighbors" instead of with the American companies they came to Miami to contact.

However, the results of a quick

poll taken during the fifth day of exposition showed that most attendees had developed at least the basis for publishing and/or record licensing deals or felt that the contacts made in Miami would produce future deals.

The fifth annual Musexpo "Record and Music Industry Market" was held at the Konover Hotel, November 4-8 with an approximate registration of 2800 from 42 countries, according to Musexpo officials. However, there seemed to be a smaller number than this actually attending. Representation of the Latin American countries was up for the second year in a row.

According to Musexpo president Roddy Shashoua, this year's convention was "better than ever. We're over the five-year hump. It was our original plan that it would take five years to establish itself and after that it would grow on its own. The main thing is that people are making deals. They keep coming back, so they must

(Continued on page 44)

ACLU Protests Radio Deregulation

By BILL HOLLAND

■ WASHINGTON—The American Civil Liberties Union, along with several consumer and minority communications watchdog groups, petitioned the FCC last week to stop its proposed plans to deregulate broadcasting.

(Continued on page 55)

Is Dance Music on the Wane?

Disco Partisans Vow They'll Survive

By BRIAN CHIN

■ NEW YORK — Barely a year after intense record company and media interest in disco music and clubs was stimulated by the success of the "Saturday Night Fever" film and the news that the all-disco WKTU had become the most listened-to radio station in New York, the atmosphere of the disco business has become noticeably sober, with staff shakeups that in the past weeks have left a number

of disco promotion people jobless and many labels with one and two-person disco departments; with reassessment of record pool service and with unusual resistance to disco product at the top forty levels.

Amid media reports that disco is "fading" (a Wall Street Journal article made this charge as the top four singles nationally were club broken cuts) promoters, DJs and club owners respond that this young market is in tran-

sition like any other business, and at the same time, resist more vigorously than ever the stigmatization of disco as cliched music, with overtures toward rock and rhythm and blues that broaden disco into the category of "dance music."

Ray Caviano, who assembled and maintains the largest of all disco departments for his Warner Bros.-distributed label, RFC, assesses the present as "a stabilization period. We're coming off

(Continued on page 49)

Thorn Will Buy EMI for £169 Million; Menon, Delfont to Serve on Merged Board

By VAL FALLOON

■ LONDON—The board of EMI Ltd. last week accepted an increased offer from Thorn Electrical Industries for a merger of the two companies, with heavy music and leisure representation on the new board.

The fate of the merger now lies in the hands of both companies' stockholders, but EMI has recommended the offer, upped from 148 million pounds the previous week to 169 million last Tuesday (6).

Assuming the deal goes through, and it will be one of the largest mergers in British history, the new company will be called Thorn EMI, with EMI's chairman Sir John Read as deputy chairman and a separate leisure, music and entertainment subsidiary headed by Lord Delfont (present EMI Ltd. chief executive), with Bhaskar Menon (now EMI Music chairman and chief executive, worldwide operations) as Delfont's deputy.

With this sort of representation at board level, it appears that EMI's music division will receive much-needed support, though it is far too early to specify the development of the new company.

At present, the deal appears mutually beneficial. Thorn Electrical is basically concerned with electronics, lighting and consumer goods such as television (manufacture and rental). The music and leisure areas of EMI will be fresh to the Thorn management and the assumption here is that these interests will move smoothly into the new set up. EMI Ltd. has operating companies in over 30 countries throughout the world, and music companies in all of these; it also trades with most nations, including the U.S.-S.R. and China.

EMI can offer to the electrical giant its defense electronics and its expertise to prepare for the video expansion of the next dec-

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WCI Backs Women's Group On Album Art

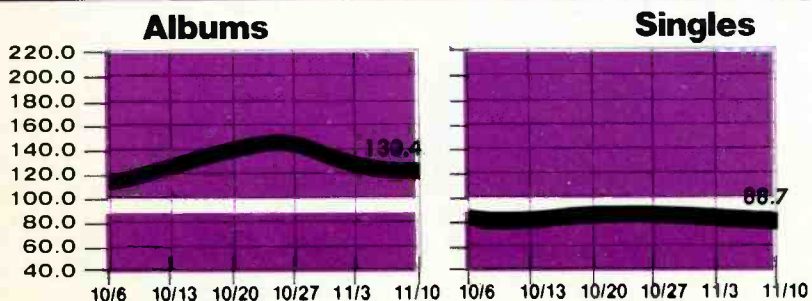
By MARC KIRKEBY

■ NEW YORK — Warner Communications announced last week that it would "strongly discourage the use of images of physical and sexual violence against women" in album art and advertising for records on the Warner-Elektra-Atlantic labels.

The announcement, issued jointly by WCI and Women

(Continued on page 49)

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.

Stevie Wonder Tells Some Secrets On Soundtracks, Disco and Touring

By KEN SMIKLE

■ NEW YORK—Relaxing quietly at his offices at Black Bull Productions, Stevie Wonder talked enthusiastically about his "Journey Through The Secret Life of Plants" album on Halloween night.

Concept

There has been a lot of talk about how the public, which has waited three years for a new LP from Wonder, will react to this new release which is essentially

a soundtrack. But for Stevie, it really is more than that. "Outside of being a soundtrack," he said, "it's the three years that I spent working with it, the experiences musically that I have had. Even more than that, the 'Secret Life of Plants' being about the physical, mental and emotional relationship between man and plants, it really deals with how all living things are bound to-

(Continued on page 44)

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■ **Page 16.** Diversification is the basis of the success of Nashville's Sound Seventy, which manages, publishes, promotes and produces under the leadership of Joe Sullivan. In his Dialogue, Sullivan talks about his company's progress, and about its prize client, the Charlie Daniels Band.



■ **Page 32.** "Super Jock" Larry Lujack is one of the vanishing breed of radio entertainers, and in the latest installment of RW's "Entertainers" series, Lujack talks about life on top 40, about what makes a good air personality and about his controversial book.

departments

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Powerhouse Picks

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

Stevie Wonder (Tamla) "Send One Your Love." A fast climb up the BOS charts has paralleled a quick ascent up the pop charts. Several adds together with numerous debuts at primaries and secondaries were reported this week. Sales action is starting to come through.

Smokey Robinson (Tamla) "Cruisin'." This record is quickly proving itself on the pop side as station adds are followed by notable chart jumps. Top five status has been achieved on the BOS chart, while Memphis and Detroit had it go top ten.

MCA Reports Income Drop For 3rd Quarter

■ **LOS ANGELES**—MCA Inc. last week reported that its revenues, net income and earnings per share for the quarter ended September 30 all declined from 1978 third-quarter levels. The decline included a drop in income by MCA's film division, and a loss of \$4,377,000 by the corporation's records and music publishing arm.

For the three month period recently concluded, MCA reported revenues of \$322,459,000, net income of \$40,975,000, and earnings per share of \$1.75, compared with 1978 third-quarter totals of \$326,444,000 in revenues, \$46,390,000 in net income and \$2.00 in earnings per share.

For the nine months ended September 30, MCA's totals were \$878,393,000 in revenues, \$94,557,000 in net income (not counting extraordinary income from the resolution of MCA's tax refund suit) and earnings per share of \$4.05, compared with \$787,858,000 in revenues, \$95,362,000 in net income and \$4.10 in earnings per share for the first nine months of 1978.

The record division's loss for the quarter brought its losses for the first nine months of 1979 to \$6,136,000, compared with profits of \$4,196,000 and \$9,713,000 for the third quarter and first nine months of 1978.

A&M Names Burton Sr. Vice President

■ **LOS ANGELES** — Jerry Moss, chairman of A&M Records, has announced the appointment of Jolene Burton to the post of senior vice president. Burton has been vice president of financial affairs for the label since 1975. She was A&M Records' first employee, hired in 1963 by co-founders Moss and Herb Alpert.



Jolene Burton

In 1968, Burton was the motivating force behind A&M's computerization of its billing and royalty system. In that same year, she was named comptroller and now heads a staff of over forty employees.

Record World

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Karla Bonoff:
The name means more
than ever before.

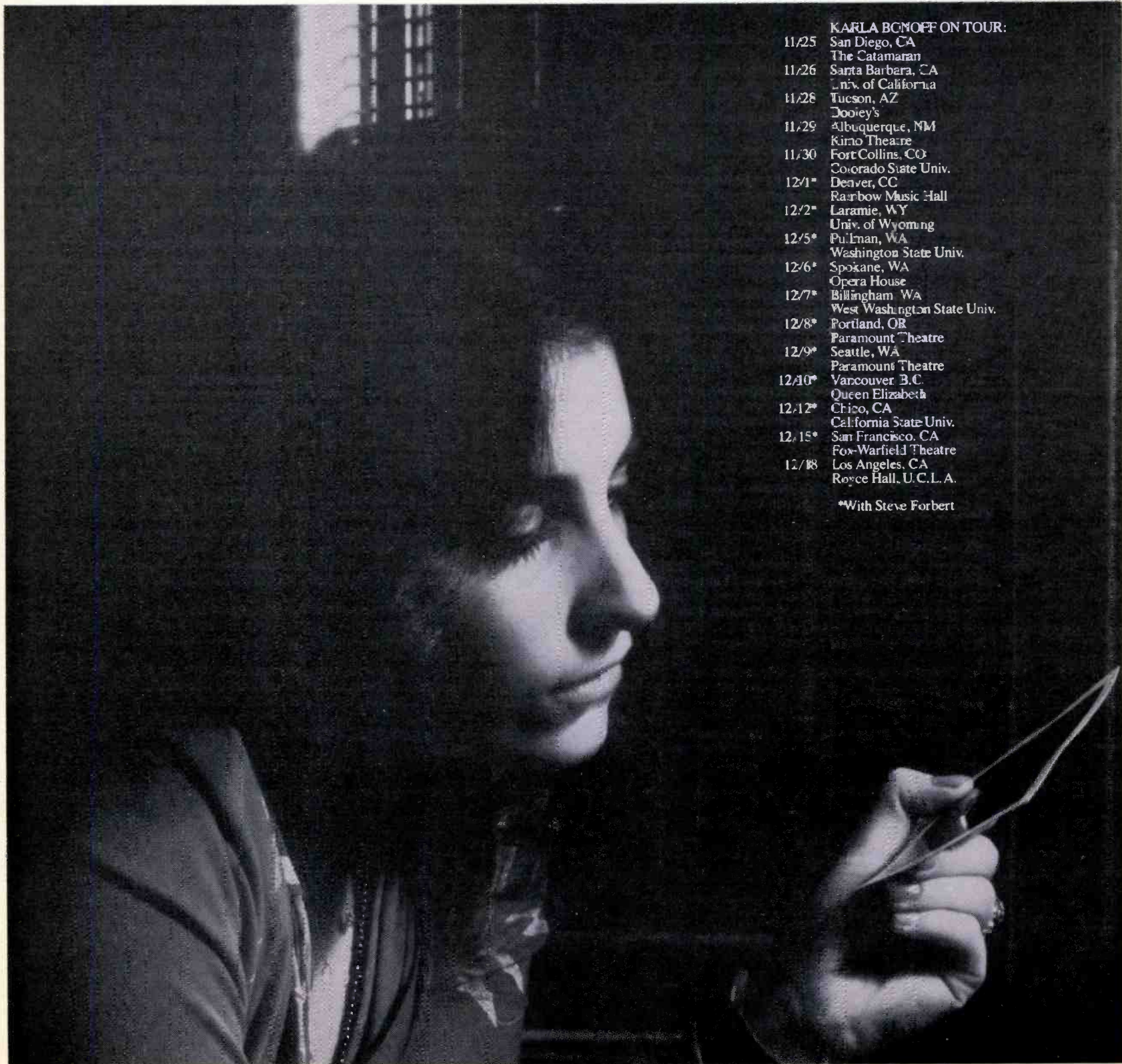
Karla's first national tour in two years has already created quite a stir among audiences, critics and industry observers.

Thanks to her new album, "Restless Nights," a new single, "When You Walk in the Room," and concert appearances that have brought her before thousands of fans, the name Karla Bonoff is known better than ever.

Latest trade positions display the facts. And if you're in one of those markets where Karla has appeared, you know what's happening with sell-through. Lots.


If Karla hasn't visited your town yet, she'll be there soon, and you'll see what kind of a night everybody's so restless about.

"Restless Nights."
JC 35799
 The new Karla Bonoff album,
 featuring the single,
"When You Walk in the Room."
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- KARLA BONOFF ON TOUR:**
- 11/25 San Diego, CA
The Catamaran
 - 11/26 Santa Barbara, CA
Univ. of California
 - 11/28 Tucson, AZ
Dooiey's
 - 11/29 Albuquerque, NM
Kimo Theatre
 - 11/30 Fort Collins, CO
Colorado State Univ.
 - 12/1* Denver, CO
Rainbow Music Hall
 - 12/2* Laramie, WY
Univ. of Wyoming
 - 12/5* Pullman, WA
Washington State Univ.
 - 12/6* Spokane, WA
Opera House
 - 12/7* Billingham, WA
West Washington State Univ.
 - 12/8* Portland, OR
Paramount Theatre
 - 12/9* Seattle, WA
Paramount Theatre
 - 12/10* Vancouver, B.C.
Queen Elizabeth
 - 12/12* Chico, CA
California State Univ.
 - 12/15* San Francisco, CA
Fox-Warfield Theatre
 - 12/18 Los Angeles, CA
Royce Hall, U.C.L.A.

*With Steve Forbert

Recorded by Greg Landanyi & Jim Nipar.
 Produced by Kenny Edwards.
 William Morris Agency
 Direction: Norman Epstein Mgt. 

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Gold 'Omen' for Cameo



Chocolate City/Casablanca recording artists Cameo's "Secret Omen" LP has been certified gold by RIAA. Cameo was presented with gold plaques after their headline performance at Washington, D.C.'s Capital Centre. Pictured from left: Sanford Ross, Cameo's manager; Gerald Busbee, national promotion director R&B for Casablanca; Tomi Jenkins, Cameo member; Larry Blackmon, Cameo's producer and leader; Cecil Holmes, president of Chocolate City Records; Nathan Leftenant (Cameo); Bruce Byrd, vice president, Casablanca Records; Gregory Johnson (Cameo); Anthony Lockett vice president, Casablanca Records; Gregory Johnson (Cameo); (front row): Arnet Leftenant (Cameo); Aaron Mills (Cameo); Anthony Lockett (Cameo); Wayne Cooper (Cameo); Jerayld Bright (Cameo) and Thomas Campbell (Cameo).

New Returns Policy Announced by AVI

■ LOS ANGELES—AVI Records, an independent distributing company with 22 independent distributors throughout the country, is announcing a new returns policy of 22 percent plus 1 percent for defective records for a total of 23 percent.

Ray Harris, president of AVI, stated, "It is time for us to look at a positive approach to our industry. As the majors have already taken this bold step, it is even more important for the independent companies to institute a policy which will stabilize returns for the independent as well.

"AVI's policy will be liberal since we will be allowing a 22 percent return privilege," said Harris. "Another feature for our policy will be that the distributor will return his product three times annually: February 25th, May 25th and August 25th. This will give the distributor and the retailers adequate time to clear their shelf of items that are virtually dead or slow movers. The 1 percent return for defectives, we feel, is necessary since the quality of pressing has been on the decline lately, and some provisions must be taken into considerations for that. However, a defective run of say an LP or seven-inch will, more than likely, be handled separately. Another feature in our returns policy will be that the distributor will have to fill in special inventory forms, which must be forwarded to us on the 1st and 15th of each month. The reports must be current to be eligible for the return."

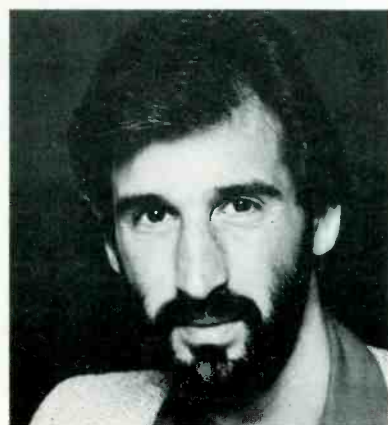
John Jossey, general manager of AVI, further stipulated, "the

information on these inventory forms will be put on our computer which will be tied into our original pressings. This information will be recycled back to the distributor to give him some infor-

(Continued on page 56)

Leon Appointed A&M VP

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Michael Leon to the newly created post of vice president of east coast operations for the label. For the past year, Leon has been director of east coast operations for A&M. He joined the company three years ago as a promotion representative in New York and before heading A&M's New York office was assistant to the president in Los Angeles for nine months.



Michael Leon

In addition to his marketing duties, Leon will assume new responsibilities in coordinating the activities of the A&R department on the east coast.

Staff Cuts Continue at Some Labels

By SAM SUTHERLAND

■ LOS ANGELES—While the current harvest of superstar hits may have restored some sales volume, it hasn't ended ongoing industry cutbacks—or slowed the trade's rumor mill in its frequent over-reaction to label ills.

MCA Cuts

Economy cuts enacted recently at several labels have triggered widespread reports of company closings, bankruptcy proceedings and other "disasters," even as those companies continue doing business. In fact, firings at such labels as Ariola-America, Elektra/Asylum and MCA have followed the cost-conscious pattern set earlier in the year by those and other companies, with most trimming restricted to lower echelons.

Typifying the cuts, as well as initial reaction, was the most recent series of firing at MCA Records, which culminated in Wednesday's (7) pink slips to six employees. Although that cut-back, together with the departure of a key black music executive, vice president John Smith, a week earlier, totalled seven fewer paychecks, trade sources estimated the cut as "up to half" the label's staff.

In actuality, dismissals centered on only two departments. Dissolved was the company's artist development sector, headed by Russ Shaw, in a move believed to be influenced by MCA's prior practice of handling those duties through other departments.

Also let go were two of the label's four product managers.

Third Quarter Losses

Those firings came on the heels of third quarter financial figures for MCA, Inc., indicating nine-

month losses for the media giant's music arm, influenced by costs accrued in the purchase of ABC Records and startup expenditures for its MCA Distributing and Infinity Records divisions.

Mushroom's Future

Rumors of a dramatic personnel trimming at Ariola-America have also followed firings there. Affected were seven members of the label's merchandising team, and about the same number of clerical and secretarial workers.

Similarly, reports that Mushroom Records would shutter have proven thus far premature. Although the small indie label reduced its staff to a half-dozen home office workers, owing to the lack of current releases, it's believed the Canadian company is negotiating for a possible distribution deal with an undisclosed major.

A published report that MCA Records had severed financing and distribution ties to Butterfly Records has also been denied by principals, with both MCA and Butterfly president A. J. Cervantes confirming an ongoing deal. Although Butterfly has reportedly trimmed its release schedule for coming months, and marketing budgets are said to be under review, MCA last week reported several Butterfly titles among fourth-quarter singles releases.

No 'Bloodbath'

Meanwhile, the latest personnel cutback at Elektra/Asylum failed to live up to its anticipated "bloodbath" status, or to eliminate a sizeable number of top executives as rumored. E/A's net staff loss in the latest cut was less than a dozen employees.

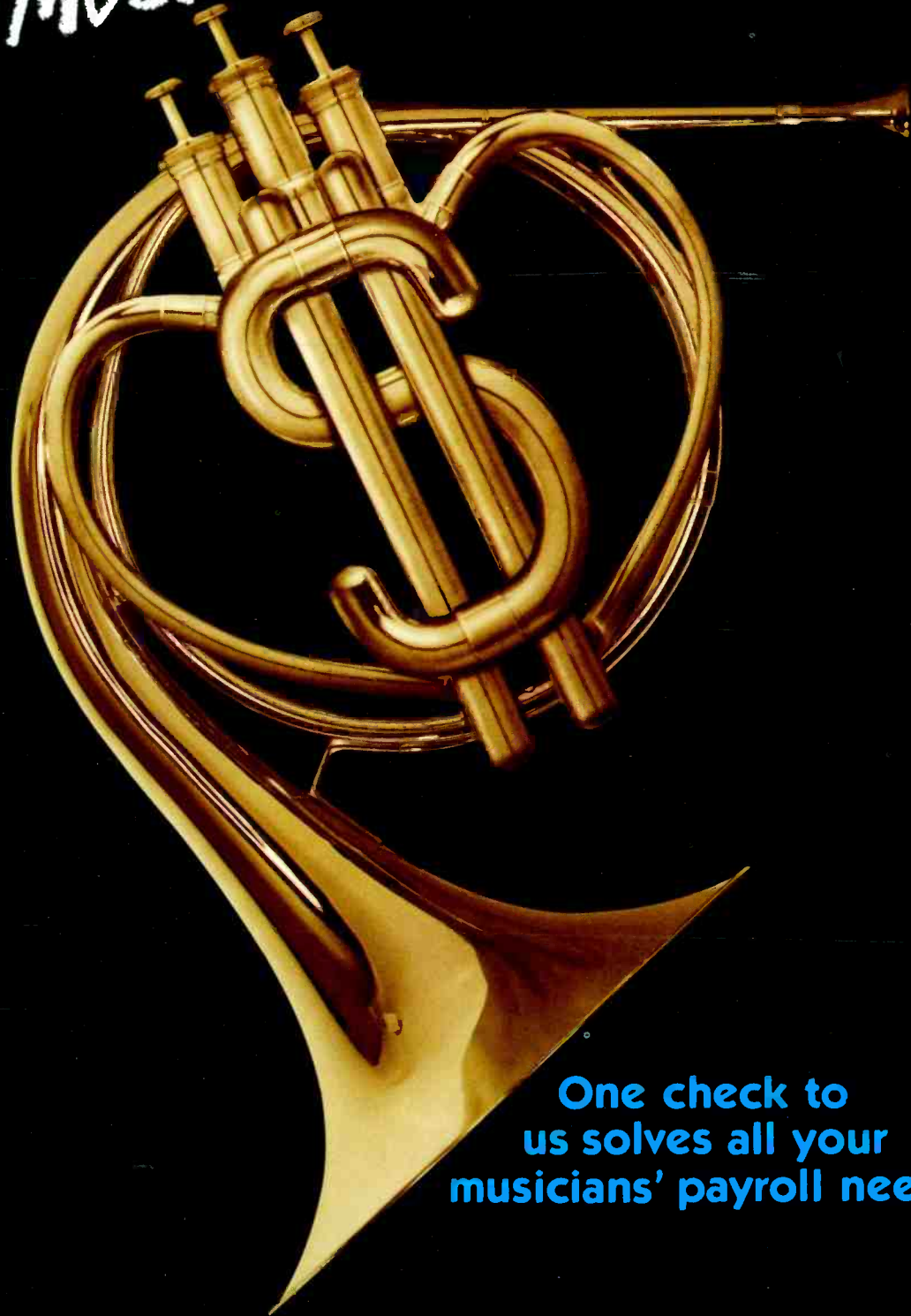
Nightingale Nabs Gold



Executives of Windsong Records and RCA Records from both coasts gathered on the Mauretania yacht in Marina Del Rey along with members of the radio and print media to present Maxine Nightingale with a gold record for her hit "Lead Me On." Pictured from left (standing) Jim Bego, branch manager, RCA Los Angeles; Bob Fead, division VP-RCA U.S.A.; Peter Mollica, VP, national promotion, Windsong; Al Teller, president, Windsong; Maxine Nightingale; Denny Diante, VP, A&R, Windsong and Nightingale's producer; Gene Armond, VP, promotion and sales, east coast, Windsong; Patrick Krebitz, production manager, RCA International; Ray Anderson, Nightingale's manager; Bill Meehan, sales manager, RCA Los Angeles; (kneeling) Chuck Thagard, division VP, national field promotion, RCA; Larry Palmacci, director, marketing, RCA Associated Labels; Vicki Leben, promotion representative, RCA Los Angeles; Langka, Nightingale's daughter; Hank Zaremski, promotion representative, RCA Los Angeles; Ron Lee, director, national promotion, Windsong.

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Chart Analysis

Styx Bullets To Top of Singles Chart; At #3, Streisand & Summer Pose Threat

By JOSEPH IANELLO

Styx (A&M) culminated its strong rapid rise to the top of the Singles chart as it bulletted two positions to the #1 slot only six weeks after it debuted at #38. The record, a smash at retail and racks, ended Eagles (Asylum) short run as the #1 record and in so doing became the sixth charttopper in as many weeks.

Singles

Black Crossover Strength

Black crossover records continue to show enormous strength: this week, six artists used their initial popularity on the BOS side to take sizeable jumps in the pop area. Leading the group is Kool & The Gang (De-Lite) at #28 bullet, a nine place move. Kool is still the #1 black record with a top 10 rating in several markets, bigger sales momentum each week, and adds at KFRC, WHBQ, KSLQ,

and WAYS.

Stevie Wonder (Tamla), last week's Chartmaker and one of this week's Powerhouse Picks, is close behind Kool at #29 bullet, a 14 place jump. Wonder shows an excellent combination of black and pop radio activity along with the #15 position on the BOS chart. This week's other Powerhouse Pick, Smokey Robinson (Tamla) checks in at #31 bullet with a #4 rating on the BOS chart, a dozen radio pick-ups, and excellent jumps where played.

Rogers Enters As Chartmaker

Continuing the crossover story are Michael Jackson (Epic) taking a 14 place move to #50 bullet, and Isaac Hayes (Polydor) jumping 10 slots to #57 bullet. Jackson has all the earmarks of a top 10 record with solid adds and growing sales reports on the pop side to accompany its #11 BOS rating. Hayes hit #10 bullet on the BOS chart while picking up

adds at KFI, KHJ, WHBQ, WQXI, and Z93.

A great initial week of adds, the top 10 in Washington, D.C. and strong support from his country roots made Kenny Rogers (United Artists) this week's Chartmaker at #59 bullet. Entering at #62 bullet and just nosed-out by Rogers is Tom Petty (Backstreet/MCA) with ten big adds.

Bulleting six slots to #3 and a real threat to the #1 ranking is Barbra Streisand/Donna Summer (Columbia/Casablanca) with the #1 slot on the disco chart and the same position in numerous other markets, and the always potent combination of 7 and 12 inch sales moving the record at a fantastic rate. A debut on WLS at #21 joined by strong sales on the retail and rack levels pushed the Commodores (Motown) up to the #4 position, a rise of two slots and one below its BOS ranking.

The teens have six bullets led by KC & The Sunshine Band (TK) at #11. KC is selling well everywhere while an add at WLS helped the five slot move. Rupert Holmes (Infinity) made a big 11 place move in only his fourth

week on the chart as he combined a week of continued strong radio responses with a major breakthrough at the retail level for #15. Anne Murray (Capitol) is rated at #5 bullet on the Country chart and an improving sales picture plus adds at WABC, WMC, and KING fueled her rise to #17. Following closely is J. D. Souther (Columbia) at #18 with adds at WABC and Y100, and Supertramp (A&M) at #19 pushed by adds at WABC and FM97 plus growing sales on the rack and retail levels for a big nine place gallop.

Two of the five bulletted records in the twenties are the previously mentioned black crossover records. Blondie (Chrysalis) is one of the others with a five-place move to #24 showing improvement at the rack level and adds at WFBR and Y100. Cliff Richard (EMI-America) is another with adds at WGCL, WOKY and WSGA, numerous radio chart jumps and sales breaking open for a huge 14 place move to #25.

The thirties show six bullets with Little River Band (Capitol) (Continued on page 54)

Eagles LP #1 for Fourth Straight Week; Bee Gees, Stevie Wonder Bow in Top 20

By SAMUEL GRAHAM

Once again, Eagles (Asylum) maintain their hold on the #1 position, their fourth consecutive week in the top spot, and their margin over the nearest competition remains substantial. Meanwhile, Fleetwood Mac (WB) bullets to #4 after two weeks at #5; "Tusk" continues to be a hot item at both

Albums

rack and retail.

Hot Moves For Summer And Streisand

Elsewhere in the top ten, both Donna Summer and Barbra Streisand continue to show about the hottest moves of any product currently available. Summer (Casablanca), now at #6 bullet, enjoyed an explosive week at racks—the double LP is well on its way to becoming the top rack item—with retail excellent where reported. Top five status for this record is probable, to say the least. Streisand (Col), at #8 bullet, shows similar moves to Summer's; and once again, sales of the top five duo effort "No More Tears" has had no discernible ef-

fect on LP sales (other than helping them, of course).

This week's Chartmaker, the Bee Gees (RSO), enters at #14 bullet with a good combination of racks and retail. Even with all of their hits on previous LPs, this greatest hits package is showing excellent potential, an indication of the trio's sature; look for it to be a heavy Christmas item.

The same can be said for Stevie Wonder (Tamla), also a new entry (at #19 bullet). Wonder's previous album, "Songs in the Key of Life," entered the RW chart at #7; and while the new double package is not nearly that strong out of the box, it shows a good combo of retail and one-stops, with breakouts throughout the country.

In the thirties, Kenny Loggins (Col), at #31 bullet, has solid retail action in Chicago, New York, all along the west coast and elsewhere, while Rick James (Motown), at #34 bullet with retail/one-stop sales, is developing a better spread with each successive week. Racks are beginning to be a factor for James now as well.

Two of the biggest jumps this week were recorded by Tom

Petty (Backstreet/MCA) and Bob James/Earl Klugh (Col/Tappan Zee). The former, by moving 39 spots to #41 bullet, shows a very solid retail outlook that includes top five reports out of Minneapolis—in the process of erasing all

doubts that this is an artist whose time has at last come; the latter, up 41 points to #45 bullet, is also strictly retail, with areas of strength including Washington, Cleveland, Detroit, NY, Baltimore (Continued on page 54)

Regional Breakouts

Singles

East:

Stevie Wonder (Tamla)
LRB (Capitol)
Jefferson Starship (Grunt)
Pablo Cruise (A&M)
Foreigner (Atlantic)
Hall & Oates (RCA)

South:

Alan Parsons (Arista)
Jefferson Starship (Grunt)
Pablo Cruise (A&M)
Michael Jackson (Epic)

Midwest:

Rupert Holmes (Infinity)
Blondie (Chrysalis)
Cliff Richard (EMI-America)
Foreigner (Atlantic)
Jefferson Starship (Grunt)
ELO (Jet)

West:

Crystal Gayle (Columbia)
Cheap Trick (Epic)

Albums

East:

Bee Gees (RSO)
Stevie Wonder (Tamla)
Rufus & Chaka (MCA)
Angela Boffill (Arista/GRP)
Pablo Cruise (A&M)
Phyllis Hyman (Arista)

South:

Bee Gees (RSO)
Stevie Wonder (Tamla)
Rufus & Chaka (MCA)
Toto (Columbia)
Anne Murray (Capitol)
Prince (Warner Bros.)

Midwest:

Bee Gees (RSO)
Stevie Wonder (Tamla)
Rufus & Chaka (MCA)
Toto (Columbia)
April Wine (Capitol)
ARS (Polydor/BGO)

West:

Stevie Wonder (Tamla)
Toto (Columbia)
Pablo Cruise (A&M)
Prince (Warner Bros.)
Patrice Rushen (Elektra)
Waylon Jennings (RCA)

The way she arrived on the scene, you knew something incredible was going to happen. And now, it has.

Angela Bofill. She's the one-of-a-kind young singer who made a Cinderella debut with her first album... and now, her spectacular second album, ANGEL OF THE NIGHT, is making her a star! *Bulleting* onto the charts *within two weeks of its release*, gaining key air-play daily, already setting a *sizzling* reorder pattern...it's developing into a nationwide *smash!* And, with Angela's current national concert tour already drawing raves and sell-outs, this flying start's only the beginning! Angela Bofill...now, she's taking her place among the *stars!*



GRP 5501

Angela Bofill's
ANGEL OF THE NIGHT.

Music...
pure and
simple.

From
Arista/GRP Records and Tapes.
ARISTA



Produced by Dave Grusin and Larry Rosen
for Grusin/Rosen Productions.

THREE-WEEK CHART EXPLOSION!
RW: 136* - 103* - 78*
BB: 115* - 64* - 57*

MESBICs Work for Two Small Labels

By LAURA PALMER

■ LOS ANGELES—As detailed in last week's *RW*, the government funding and investment service called MESBIC—Minority Enterprises Small Business Investment Corporation—is specifically involved in the minority business community. Since 1976, MESBIC funding has been made available to entertainment entrepreneurs, operating under an umbrella company formed by the merger of MCA and New Ventures, an organization licensed by the Small Business Association to provide equity capital and long term loans to small businesses.

At present, MCA/New Ventures' involvement includes record labels, radio, recording studios, stage productions, costume designing, and various film and television production companies, as well as a company involved in electronic semi-conductors.

According to Norbert Simmons, president of New Ventures, "The main advantage to a MESBIC company is that the interest rates are considerably lower than those of banks. On the other hand, the equity on those loans is higher than banks'."

Prior to the creation of New Ventures, Simmons, a New Orleans attorney, represented financial institutions, both corporate and commercial, in need of financing.

The first entertainment project funded by MESBIC (the film "The River Niger") faced certain obstacles, according to Simmons. "The SBA felt that entertainment ventures such as the financing of a film were overly speculative projects," he said, "violative of the First Amendment, and were yet to be considered legitimate businesses."

Simmons' response to the SBA was that "any minority of any sort would be faced with a higher fail ratio than other large businesses. For example, every eight out of 10 new businesses fails within the first two years, and minority businesses are faced with an even higher failure ratio."

One in 10 black businesses fails, according to Simmons.

Simmons later re-defined exactly what a business entity is in the entertainment industry. "The film, record and TV businesses are totally dependent upon the producer," he explained. "He is the business. He hires the talent, finds the property and completes the production. We argued that the producer is also a business, and the SBA bought that."

The SBA's argument against the so-called "opinion molding" institutions' use of MESBIC funds was also defeated. Simmons stated, "Congress had already allowed MESBICs to invest in tele-

vision, radio and newspapers. It did not seem logical to reject movies, record labels and such.

"There are presently over 100 MESBICs in operation," according to Simmons. He now believes that the SBA is better equipped in dealing with entertainment entrepreneurs: "They have lost their fears. They have learned that it takes all kinds of people to run the business community, even in the entertainment fields."

At present, MCA/New Ventures' involvement with record labels consists of Source Records, established in July 1978, and T-Electric, launched earlier this year.

Source Records, beginning its second year of operation, has sustained their viability largely by releasing "Bustin' Loose" by Chuck Brown and the Soul Searchers, which earned out-of-the-box gold record certification.

Logan Westbrooks, Source label president, observed, "MESBIC has worked for Source Records. MCA/New Ventures provided ongoing counsel and healthy input almost on a day-to-day basis in assisting the operation."

Source contracted with MCA/New Ventures initially for an estimated half-million dollars, according to informed sources. The money, provided by one MESBIC,

Kenny Rogers To Host Grammys

■ LOS ANGELES—Pierre Cossette Productions and the National Academy of Recording Arts and Sciences (NARAS) have announced that Kenny Rogers has been set to host the 22nd Annual Grammy Awards, which airs February 27, 1980, on CBS-TV. The two-hour, prime time telecast originates live from Los Angeles' Shrine Auditorium for the third consecutive year.

MCA/Songbird Signs Dan Peek



Recording artist Dan Peek, formerly of the pop trio America, is surrounded by MCA Records personnel during his recent signing with the contemporary Christian label MCA/Songbird. Pictured with Peek, whose first album for the company is "All Things Are Possible," are, from left: Chris Christian, MCA/Songbird director of A&R; Mark Whitmore, Peek's manager; MCA product manager Cory Richards; Michael Ehrman, executive director of MCA/Songbird; Doug Corbin, director of promotion and artist development for Songbird; and Bob Siner, president of MCA Records.

MCA/New Ventures, was, according to Simmons, "considered exploratory and experimental."

T-Electric, on the other hand, was financed by five different MESBICs across the country. The label reportedly received substantially more than a million dollars; informed sources estimated the total package neared five million. The T-Electric deal also used three kinds of equity on its MESBIC loan.

Simmons stated that the record labels are showing signs of typical growth pains, but added that they will enter their second and third years "with a lot of good health."

Radio Stations

Radio stations involved with MCA/New Ventures financing are KFOX, located in Redondo Beach, Calif.; WUST, in Washington, D.C.; and WOKO-AM/FM in Albany, N.Y.

Simmons concludes that the serious entrepreneur in the entertainment business community will find a more receptive business community than a few years ago, now that the level of speculation and apprehension has diminished.

RCA Phasing Out Free Flight Label

■ NASHVILLE — RCA Records has announced the phasing out of the Free Flight label. According to a company spokesman, "In view of the current economic situation in the music industry, it is simply not economically feasible to continue operating Free Flight at this time."

Charisma Relocates

■ NEW YORK—Charisma Records has moved from its previous location at 75 Rockefeller Plaza and is now situated permanently on the 33rd floor at 810 Seventh Avenue, New York. The telephone number there is (212) 399-3942.

New Wave TV Series To Air in L.A. Dec. 15

By SAMUEL GRAHAM

■ LOS ANGELES — New wave rock music, still a rarity on television despite growing sales clout and radio exposure, will get another chance on the tube next month in Los Angeles via "American Heartbeat 1980," a 30-minute program devoted exclusively to both new and established new wave performers.

"American Heartbeat 1980" co-producer David Martin told *RW* that the first airing of the show, December 15 on KCOP-Channel 13, and subsequent airings as well, will be confined to the Los Angeles area. The series will be "re-evaluated" after 10 weeks, Martin said, at which point the possibility of airing "American Heartbeat 1980" on a national basis may be explored.

Options for a radio simulcast of the program are under discussion as well, Martin added. Station KLOS-FM here confirmed that they are in fact considering picking up "American Heartbeat 1980" to simulcast in its Saturday night, 11:30-midnight time slot.

Martin referred to the "need to feature new wave music to a TV audience" that his show (co-produced with Lawrence Smith and Rich Manne) will fulfill. "The time is right for a show like this," he contended. "With the way things are going, disco is a dirty word now—you can only force disco down kids' throats for X amount of time — and music's back to taking bands out of garages. Kids who missed out on the Beatles want to be part of it. And for the first time, most of these groups are good musicians. The bands have come of age."

Videotapes

Programming for the new show — consisting of pre-recorded, videotaped footage of the various performers—will be "exclusively new wave," Martin said. "If Donna Summer, or Barry Manilow, or Barbra Streisand, comes out with a new tape, it won't be included. 'Bandstand' and 'The Midnight Special' already do that."

Acts for the first and future airings of "American Heartbeat 1980" are "still being finalized," according to Martin, who mentioned the likes of Blondie, the Knack and the Bottles as possibilities. In addition, "we will shoot newly-signed bands — people like Sumner, who have product ready to come out—at Gazzari's," a local nightclub. "We'll explore every area—Chicago, St. Louis, Cleveland, you name it—and if we like a band that's signed, we'll negotiate with the labels to see how it could be done."

William E. McEuen presents

1977: "STEVE MARTIN LET'S GET SMALL" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR
...A PLATINUM RECORD

1978: "STEVE MARTIN A WILD & CRAZY GUY" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR
...A DOUBLE-PLATINUM RECORD

1979: "STEVE MARTIN COMEDY IS NOT PRETTY" ...THE GREATEST COMEDY ALBUM EVER MADE

Produced by William E. McEuen,
Aspen Recording Society



Coming for Christmas: **STEVE MARTIN'S FIRST MOTION PICTURE, "THE JERK."**
AN ASPEN FILM SOCIETY PRODUCTION FOR UNIVERSAL PICTURES RELEASE



Retailers: For information regarding Steve Martin merchandise, please write:
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MCA Black Staffers Charge Discrimination

By SAM SUTHERLAND

■ LOS ANGELES—An MCA Records employee has filed a class-action suit against the label's conglomerate parent, MCA, Inc., charging the corporation, along with its MCA Records, MCA Distributing, and MCA Television divisions, with racial discrimination and violation of civil rights.

The action, filed Tuesday (6) in federal court here, is being pursued on behalf of Bill Williams, a member of the label's black music promotion staff, and other plaintiffs. Attorney Michael Maroko was quoted as attributing the decision to file in California to the presence of MCA's personnel records, housed at the corporation's headquarters here, and the Arcadia, Ca. residency of one of the plaintiffs.

Williams himself, listed as first plaintiff, has been working with the label's Memphis branch.

Companion Suit

A companion suit, making the same allegations, is pending in a U.S. court in Cleveland, where it was filed by Sheldon Jaffrey, listed as chief counsel for the action.

The suit charges MCA and the divisions named with utilizing segregated job classifications, failing to transfer and promote its qualified black employees, dis-

Fields Joins E/A

■ LOS ANGELES — Oscar Fields has been named to the newly-created post of vice president/special markets for Elektra/Asylum Records, it was announced by Joe Smith, E/A chairman. Fields, who has been WEA vice president of black music for the past two and a half years, will be responsible for E/A expansion in the areas of black music, R&B, disco, jazz and fusion.



Oscar Fields

A founding member of the board of directors of the Black Music Association, Fields was director of product management for RCA Records prior to joining WEA. He had previously been marketing vice president of the General Recording Corporation, and worked for Bell Records for eight years, where he was vice president of sales and promotion.

missal of blacks on the basis of race and color, denial of equal wage opportunities to blacks, unequal job assignments and expense reimbursements, and failure to recruit, employ and maintain blacks due to color.

MCA is also accused in the suit of refusing to take affirmative action to correct the discriminatory policies alleged by the action.

MCA legal counsel has declined comment thus far, noting that its attorneys haven't studied the pleading as yet; owing to the sensitive nature of the action, it is expected the corporation will withhold comment at least until actual litigation has proceeded beyond its current preliminary phase.

Williams reportedly filed initial charges of employment discrimination against the defendants with the Equal Employment Opportunities Commission on July 30, receiving notification of his "right to use" from the commission's Tennessee district office on August 8.

Judgment Sought

Plaintiffs are seeking a declaratory judgment against MCA that it has violated their civil rights as outlined, in part, by the Civil Rights Act of 1964. The action also asks the court to grant a permanent injunction against MCA, prohibiting the discriminatory practices alleged by the suit, and further seeks payment of all wages, pensions, Social Security payments and other benefits in an amount to be shown in court.

Also sought by plaintiffs is a plan whereby the court would retain jurisdiction over the matter, to guarantee compliance by MCA with any court orders, and to make periodic checks on employment practices within the corporation.

Scott-Heron, Arista Get CEBA Award



A radio message created by Arista Records' creative services department and recorded by Gil Scott-Heron, warning of the dangers of the drug "angel dust," has been given a public service award at the 2nd annual CEBA (Communications Excellence to Black Audiences) dinner-presentation. At the awards ceremony hosted by Melba Tolliver and Lou Rawls, Scott-Heron and the members of the Arista staff were presented with a statuette depicting aspects of black cultural heritage. The radio spot was created following the release of the song "Angel Dust" from Scott-Heron's Arista album "Secrets" at the suggestion of various station program directors. Sharing the award with Gil Scott-Heron were Rick Dobbis, vice president, artist development; Donn Davenport, director, creative services; and David Spiwack, copy chief, all of Arista Records. Shown with the CEBA "Angel Dust" award are (from left): David Spiwack, Rick Dobbis, Gil Scott-Heron, Donn Davenport.

April/Blackwood Releases Joel Sampler

■ NEW YORK — April-Blackwood Music, CBS' domestic music publishing operation, has just released a "professional sampler" of songs penned by Grammy award winning writer Billy Joel.

The sampler consists of a boxed, five-record set of LPs that Billy has recorded for Columbia, including "Piano Man," "Streetlife Serenade," "Turnstiles," "The Stranger," and "52nd Street." In addition, the package contains a folio of the lyrics to each of the 44 songs included on the LPs.

The sampler is now being distributed by hand and by mail to selected artists, producers, A&R executives, and managers. Outside the U.S., the sampler will be distributed country-by-country by the individual offices of CBS Songs International, the worldwide published by the CBS Records International Division.

Stiff Names Gilbert Promotion Director

■ NEW YORK—Lynn Gilbert has been named director of promotion for the Stiff labels, it was announced by Stiff Records copresidents Allen Frey and Dave Robinson.

Gilbert will be based at Stiff's office in New York and will work closely with the Epic and Columbia promotion teams. Her responsibilities will include all aspects of promotion for the Stiff/Epic, Stiff/Columbia and domestic Stiff labels.

Garrison & Van Dyke Sign With Atco

■ NEW YORK—The duo of Garrison and Van Dyke have been signed to an exclusive long-term world-wide recording contract by Atco Records.

Motown Names Samuels Pop Promotion Director

■ LOS ANGELES — Bud Samuels has been appointed to the position of national pop promotion director for Motown Records and its affiliated labels, it has been revealed by Alvin (Skip) Miller, vice president of promotion for the label.

Samuels, prior to joining Motown, was Pacific southwest promotion director for ABC Records, and before that he was with a management consulting firm in San Francisco.

Samuels will be responsible for the pop promotion of all product released by the label and its affiliates.

Disney's 'Hole' Set As 1st Digital Soundtrack

■ LOS ANGELES — Walt Disney Productions' upcoming Christmas release, "The Black Hole," will be the first all-digital soundtrack record album from a major motion picture. Award winning composer John Barry wrote the score and conducted a 94-piece orchestra for this landmark digital recording, to be released nationally on the Buena Vista label prior to Christmas.

Sherry Ring Joins Phonogram Press Dept.

■ CHICAGO — Sherrie Levy, national director of publicity for Phonogram, Inc./Mercury Records, has announced the appointment of Sherry Ring to the position of east coast publicist for the firm. She will be based in Phonogram/Mercury's New York office.

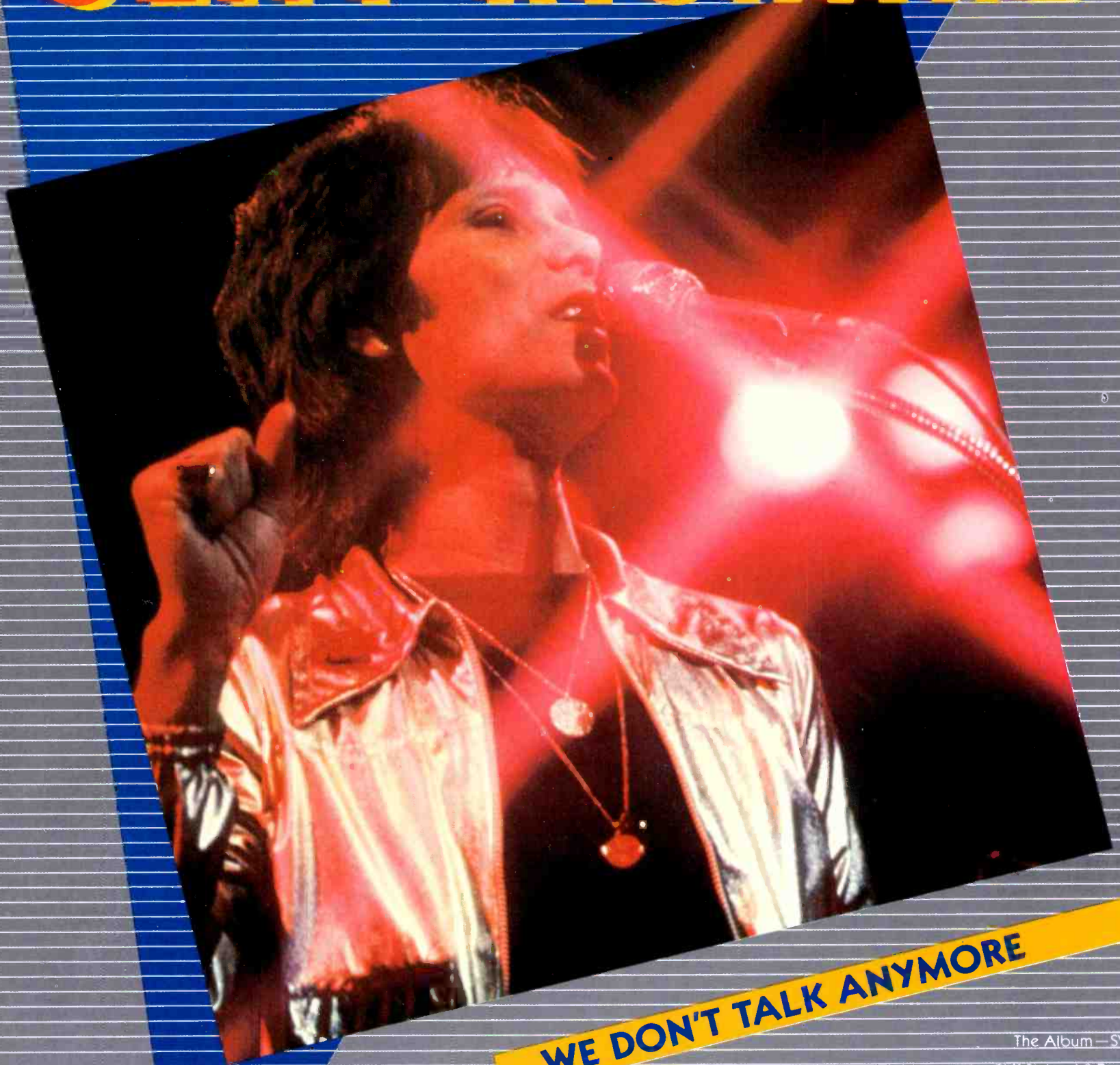


Sherry Ring

In her new position, Ring will coordinate east coast press and television exposure for all artists with Phonogram/Mercury and its associated labels.

Prior to joining Phonogram, Ring was with Columbia Records for seven years, starting as administrator for the publicity department, spending two years as manager of artist functions, and rising to the post of tour publicist for Columbia. She has also done independent publicity work for two New York clubs, Trax and J.P.'s.

CLIFF RICHARD



WE DON'T TALK ANYMORE

The Album — SW-17018

Produced by Cliff Richard & Terry Britten

The Single — 8025

Produced by Bruce Welch



On EMI America Records

By DAVID McGEE

■ **Tom Waits** fits comfortably into the group of artists who achieve early critical and public acclaim and then quietly settle into a groove of writing good, solid music and in the process making subtle, profound statements on the nefarious nature of the world. Like **Arlo Guthrie**, Waits has developed a point of view that is uniquely American and indisputably moral. That last word might seem an odd one to apply to the shady cast of characters inhabiting Waits' musical milieu, but in fact these folks turn out to have a degree of dignity and respect for their fellow man that makes the heartless shenanigans of those with better breeding all the more shameful.

Just as he has matured on record, so has he grown as a performer. Once it was enough to sit at a piano or stand at a microphone and sing the songs, and for effect pull out a can of beer from the lining of a battered sport coat. But since the release of "Small Change," his finest album and one of the great personal statements made by a contemporary artist, Waits has slowly developed a more elaborate stage show and made better use of his acting ability. During last week's concert at the Beacon Theatre, Waits used a number of sets to good dramatic effect. Crouched beneath a street lamp, wearing an ancient leather jacket and a threadbare newsboy's cap, it was easy to believe he was Nickels, the narrator of "Potter's Field" who'll tell everything for a shot of whiskey, but who speaks only in riddles. As the proprietor of a newsstand in the dead of winter, Waits took time to deliver an urgent reading of "Burma Shave." The quavering voice and the anger building with each verse said everything there was to say about the desperation in Marysville, "a wide spot in the road" where "everyone . . . has got one foot in the grave."

That's all theatre, and good theatre. But there's more. As it turns out, Waits has developed into a rather sophisticated jazz singer, capable of energizing older material with changes in intonation and color as he alternately croons and belts out lyrics for the desired effect, and then urges the band on with a quick scat line. (The band itself was superb throughout the set, particularly **Herb Hardesty** on saxophone—the man who played the memorable sax parts on most of **Fats Domino's** records—whose searing, wailing solos were the *crie de couer* that lent much in the way of intrigue to the longer story-songs.)

One hesitates to review an audience, but it should be noted that this one seemed unusually eager to listen to the artist. Of course, there will always be those who think Waits sings about being drunk and about drinking, pure and simple; it will never occur to them that there can be variations on a theme. But hits time around, Waits found folks more inclined to hear him out rather than to whoop and holler at all the wrong moments. He, in turn, gave one of his finest performances in recent years.

RELOCATION NEWS: Mike's Management, under the aegis of **Michael J. Lembo**, manager of **Robin Lane**, **Al Anderson**, **Peter C. Johnson** and **David Finnerty**, has relocated to 119 W. 57 Street, suite 910. The new business number is 212-246-1496.

Lembo's Deli-Platters label lives. With new funding, he plans to release records by new artists, and hope for the same kind of success he found with Lane, whose Deli-Platters single, "When Things Go Wrong," "Why Do You Tell Lies" and "The Letter" is one of the most sought-after discs in the northeast.

CONTEST NEWS: The music industry should be ashamed of itself. Not a single person called in to identify the member of the RW staff who is a former prep school quarterback, known in his day as the "**Clint Longley** of the East." There is, however, a winner for the second part of the quiz, i.e., "Who is Clint Longley?" Congratulations to **Jeff Krump** of Feyline Productions in Englewood, Colorado, who correctly identified Longley as the second string Dallas Cowboys quarterback who had a brief moment of glory in 1974 when **Roger Staubach** was knocked out of a Thanksgiving day game against the Washington Redskins. Longley came in and promptly threw a last-second TD bomb to **Drew Pearson** which won the game for Dallas, 24-23, hence the nickname, "The Mad Bomber." Unfortunately, during training camp for the next season, he duked it out with Staubach, was traded by Dallas and never heard from again. Krump not only supplied all this information, but also identified Longley as a former starting quarterback for the Littleton, Colorado high school team.

In the meantime, who on the RW staff is a former prep school
(Continued on page 42)

Citizen Groups Assail Paraphernalia

By SAM SUTHELLAND

■ WASHINGTON — Citizen activists and law enforcement officials took their war on drug paraphernalia to the Capitol last Thursday (1) during a hearing of the House Select Committee on Narcotics, where opponents of the burgeoning, drug-related industry pressed for bans on the manufacture, sale and advertising of the accessories grouped under that heading.

Although primarily a lobbying effort, Thursday's showdown, which also heard from representatives of the paraphernalia trade, underscores recent attempts to curb the three billion dollar trade by limiting its retail availability and advertising visibility.

For record and tape dealers, the gathering furor poses an added urgency at a time when stores have frequently added paraphernalia sales to their product mix to shore up profit margins. The committee hearing acknowledged that trend by citing record stores, along with liquor retailers and clothing shops, as more important to paraphernalia sales than head shops devoted exclusively to drug accessories.

Call for Control

Summarizing the anti-paraphernalia view was Peter Bensinger, administrator of the Drug Enforcement Administration, who asserted, "The paraphernalia industry fans the fire of drug abuse . . . The industry should be controlled."

With a table displaying a variety of cannabis pipes, coke spoons and drug-oriented magazines, Sue Rusche, identified as a Georgia housewife, called for a congressional investigation into the industry, as well as into the National Organization for the Reform of Marijuana Laws (NORML) and High Times magazine, most established of the related publications. Rusche also traced the foundation of her own group, Families in Action, to a growing concern over how to combat "an industry that glamorizes and promotes illicit

drugs . . . an industry that, in time-honored tradition of American free enterprise, is developing a new market of illicit drug users—our 12-to-17-year-old children."

Bensinger and other law enforcement figures pointed to a successful effort in Lakewood, Ca., to restrict paraphernalia sales through an ordinance barring unaccompanied minors from outlets selling the wares. That ordinance has already forced record and tape retailers in the Lakewood area to cease paraphernalia sales rather than cut off its vital teen customer traffic flow.

In addition to ordinances and revised zoning laws, the law enforcement sources pushed for even stiffer restraints, urging local and state governments to enact a law drafted by the Justice Department that would impose criminal penalties for manufacture, possession or sale of drug paraphernalia.

Accessories trade reps countered by stressing that the industry itself has spread well beyond the head shops usually associated with paraphernalia sales, thus raising the issue of record retailing outlets. Concluded Michael Pritzker, attorney for the National Accessories Trade Association, "Paraphernalia is the symptom and not the problem."

Andrew Kowl, publisher of Accessories Digest, a trade publication for the paraphernalia business, and former publisher of High Times, linked the proposed prohibitive measures to First Amendment rights, saying, "The proposed law, and others like it, ban intent, which is thought, and as a citizen and publisher that scares me."

Kowl also noted that many commonly used drug devices would pose additional problems in such a prohibition, citing plastic sandwich bags, corncob pipes, mirrors, shoebox tops, McDonald's coffee spoons and toilet paper rolls as examples.

Michael and Mike



Doobie Brother Michael McDonald made his first solo television appearance when he joined talk show host Mike Douglas on a week long tribute to composer Burt Bacharach. Bacharach recently produced McDonald's first solo recording of the tune, "I've Got My Mind Made Up," which is featured in the soundtrack of the movie "Together?" on RCA Records. The show will air November 29th and features appearances by Kenny Loggins and Carol Bayer Sager. McDonald also sang two other Bacharach compositions, "(There's) Always Something There To Remind Me" and "Walk On By." The two are currently writing songs together.



THE



OTHER



ONE

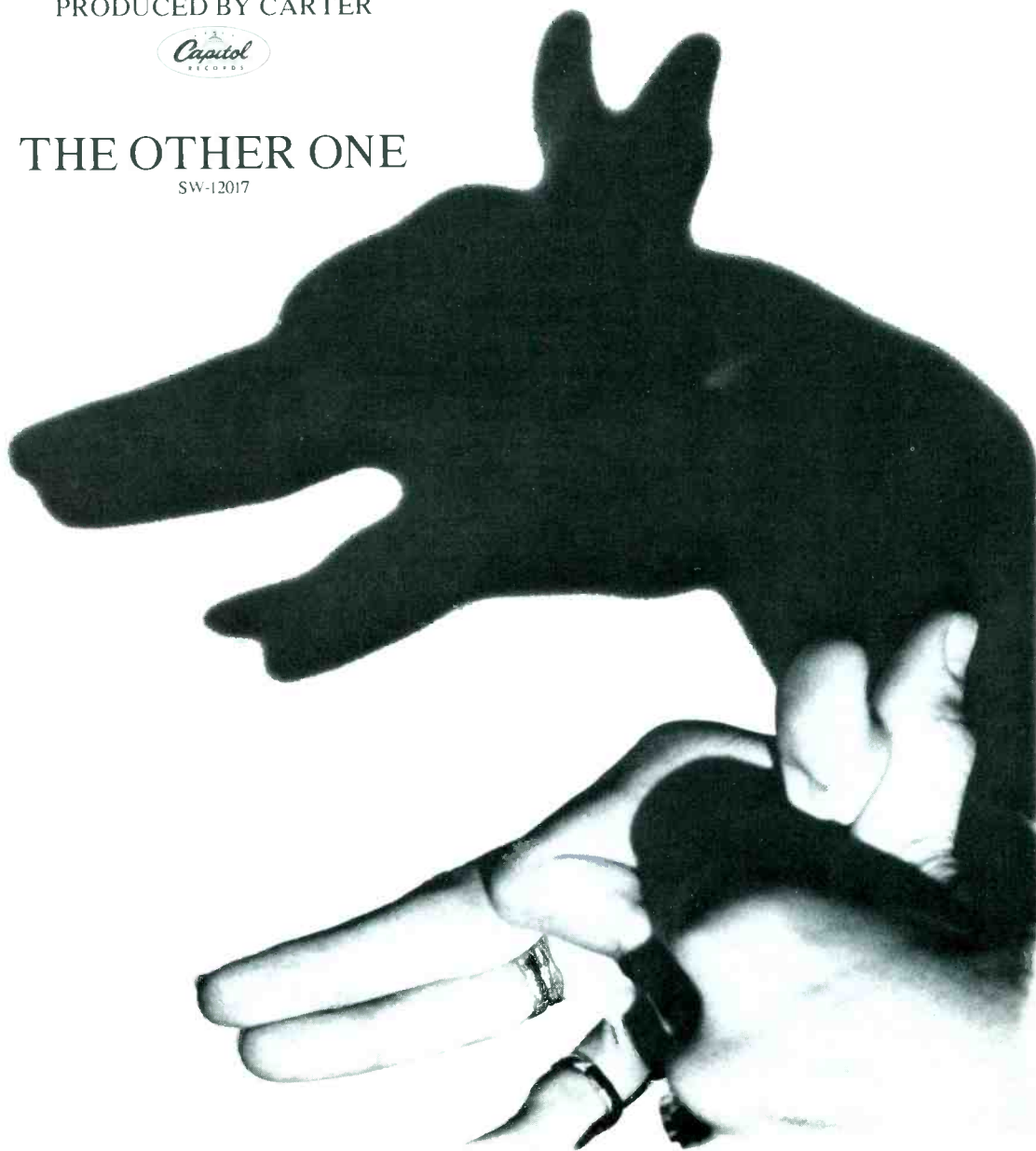
THE NEW BOB WELCH ALBUM

PRODUCED BY CARTER



THE OTHER ONE

SW-12017



Joe Sullivan: Into the Future with Sound Seventy

By WALTER CAMPBELL

■ If there is a formula for durability and long-term success in any industry, one of the key elements is diversification and adaptability. Such is the case with Nashville's Sound Seventy Corporation, under the direction of founder and president Joe Sullivan. The Sound Seventy operations now include concert promotions, artist management, production, publishing, and promotion, and plans are under consideration for moves into still more areas of the music industry. This wide range of involvement, coupled with the recent successes of the Charlie Daniels Band, one of the principals of Sound Seventy, have kept the corporation healthy and quite active, regardless of ups and downs elsewhere. In this Dialogue, Sullivan discusses the progress of Sound Seventy, both internally and within the current environment of the music industry.



Joe Sullivan

Record World: Is this The CDB's first platinum album?

Joe Sullivan: It's actually the first official platinum record. "Fire On The Mountain" sold probably a million and a half records that we know about. We sold a little more than 700,000 on Buddha; then CBS bought the master, re-released it in 1977, and sold another 600,000 records. It still averages five to ten thousand a week. It was never officially certified platinum because there was no such thing in 1974 when the album was released. So this is our first official one.

RW: Are you more involved with The Charlie Daniels Band than the other acts you manage?

Sullivan: No. We've been involved with them longer. The CDB was the first act that we signed for management. It takes a lot of time and effort to build any artist, and I would say that we devote more time, or as much time, to some of the lesser known acts in our management company.

RW: The Charlie Daniels Band is pretty much the classic example of an act which had a lot of initial success that slacked off a little bit, but they hung in there and worked hard so that it is finally coming back and really paying off.

Sullivan: Never say give up in this business. That's been the philosophy with The Charlie Daniels Band from the beginning. They have a very positive attitude. There's a lot of discouragement along the way in any artist's career. You take a guy like Charlie who's used to making a lot of money as a side man doing session work and suddenly put him out there on the road starving to death. It would have been awfully easy for him to go back to Nashville and get back in the studio. It took a lot of determination to stay out there.

The other artists that we manage all have that attitude, and that's something we always look for in a group that we're going to manage. That positive attitude—"I'll walk through a brick wall to reach the goal that I'm looking for."

RW: It looks like that's starting to happen for Wet Willie.

Sullivan: It is. They've been around for years and years, and they've had a relative amount of success with each album, some more than others, but they're a very determined group. They're not going to give up, and the day will come when we'll be putting platinum albums on the wall with Wet Willie's name on it. I'm positive of that.

RW: I know you guys really don't like the label for The CDB of a "country-rock band," but they have now gone number one on the pop charts.

Sullivan: I like to call that mass appeal rather than country-rock. I guess I'm basically against labels, but country-rock or Southern rock is as good a label as any. Charlie Daniels' background is country and blues and R&B and rock 'n' roll. In the south, if you come from rural areas, you listened to two major radio stations, WLAC or WSM. If you listened to WLAC at night, you'd hear blues. If you listened to WSM, you'd hear country. If you listen to the music Charlie Daniels and

most other Southern-born musicians play, you hear a little bit of both influences. I think Elvis Presley was influenced by both those radio stations. When he came along, rock 'n' roll was born, and that became a third influence. As a teenager, Charlie Daniels used to win fiddling contests in bluegrass festivals over in North Carolina. Then he learned to play guitar, and his influences were the blues guitar players he heard on WLAC. When Elvis Presley, Bill Haley, and all the rock 'n' rollers became the happening thing, he started playing that kind of music. Today, you hear a little bit of all these in his music, and that's why it's so hard to classify.

RW: On that same subject, you are situated in Nashville, and you have been very careful to keep a little distance from Music Row. You deal with CBS in New York instead of Nashville, don't you?

Sullivan: Yes. That's true. With anything I do, I like to deal with the highest level, and the highest level at CBS is in New York. That's where the purse strings are really controlled. However, CBS has an excellent staff and an excellent office in Nashville. We have a lot of communication with them. They've certainly done a great job on this particular Charlie Daniels Band album, and for that matter, for the entire time that we've been involved with them. We don't have anything against Music Row. We got a little better rent deal a few blocks away, so that's where we moved. Also, there's not as much traffic. We have a very busy office, a working office, and we don't get as much walk-in street traffic from aspiring song writers as Music Row does. We get more work done than we would if we were in a higher traffic area.

RW: Related to that, you and your concert promotion company were among the first to recognize that Nashville, despite the country music industry there, is a strong rock and roll market.

Sullivan: Well you have to remember that my background was as a rock 'n' roll disc jockey. I was program director of a Top 40 radio station here in Nashville for four years and the void was easy to recognize.

RW: As far as concerts go, with the economic situation the way it is, where is that particular business going?

... that's something we always look for in a group that we're going to manage. That positive attitude—I'll walk through a brick wall to reach the goal . . .

Sullivan: Well, it's the first time that I've experienced an economic slowdown in the concert business related to the economy of the country as a whole. I'm not sure the two things are related. Business has been off this summer; the record business has been off. Record companies are cutting back, tightening their belts, and concert ticket sales have been off in most places. We've experienced some of that in our company, but I'm not so sure that it's because there's a recession. I kind of feel like there's a bit of a panic this summer due to the gasoline shortage.

I really feel it will be short-lived. Historically, the industry has flourished in these periods. In the '30's the entertainment business didn't suffer at all. If anything, it boomed; so I'm not real concerned about it. I think it's temporary.

RW: What really struck me was when Supertramp was here. At that time they were the number one group on the singles and album charts, and the concert was far from sold out.

Sullivan: I'm the first to admit there have been few sell outs. I hope it's temporary and feel like it will be.

RW: That same situation: how does that affect you as a manager in dealing with the record labels and the artists?

Sullivan: It has definitely affected us. I'm in the process of putting together the next Volunteer Jam album, which we'll release this fall with CBS, and I found out that the person in business affairs at CBS that I've dealt with is no longer there. This person was familiar with

(Continued on page 33)

“CRUISIN’”

T-54306F



SMASH!

The new classic from

SMOKEY ROBINSON

*The poet.
The artist.
The original.*

*On Motown
Records*



From the album "Where There's Smoke..."
T7366R1

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ GET FUNKY, GET LOOSE: Three out-of-the-box hits appear this week. **Chaka Khan** has regrouped with **Rufus** on "Masterjam" (MCA), and, with producer **Quincy Jones**, they turn in a solid, consistent album in which all of the up-tempo cuts sound like possible club hits. The lead track, "Do You Love What You Feel," has been made immediately available on a disco disc, running 6:40. This classy, grooving cut, punctuated with distinctive synthesizer whistles and Khan's sudden supernova outbursts, is off to a very fast start this week in the clubs and on the radio; it nearly made the chart in its first week out. Four other cuts could attract play with the right disco disc remixes: the articulate "Any Love" has a controlled, mysterious performance from Khan, whose generous vibrato works very well in multitracked harmonies; "I'm Dancing For Your Love," is a sprightly Earth, Wind and Fire flavored track; "Body Heat," the title song from Jones' 1974 album, has a series of subtle, involving builds toward two really satisfying releases at the choruses; and **Tony Maiden's** "Walking the Rockway" (4:04) is a piece of smart handclap and horn funk. A smash for sure; this kind of music never goes out of style.

Instant Funk, who crossed over to pop radio and gold certification this spring with "I Got My Mind Made Up," have released the follow-up album on Salsoul, called "Witch Doctor." Immediate stand-outs and early favorites with our correspondents are the two specially

mixed cuts, which allude often to the punchlines of "Got My Mind," and actually turn out to be better showcases for the group's technical gifts. "Bodyshine," (7:00) mixed by New York DJ **Tee Scott**, is busy with guitar and synthesizer tracks—very rock-disco and just the right tempo to show off your best moves, and "Slap, Slap, Lickedly Lap" (7:12) mixed by **Larry Levan**, the New York DJ who gave the kick to "Got My Mind," is more of a rhythm break, except for the bright bursts of group harmony that happen often toward the end. As catchy as their first hit was, in many ways, the feel of experimentation here (**Bunny Sigler** produced again) is even more exciting.

The week's other don't-miss album is the flawless double pocket recording of **Sylvester's** live show, "Living Proof" (Fantasy). Sylvester's showmanship and sensitivity are dazzling throughout, as are **Two Tons o' Fun**, **Martha Wash** and **Izora Rhodes**, his smashing backup singers. While the finale is a steaming twenty-minute medley of "Dance (Disco Heat)" and "You Make Me Feel (Mighty Real)," the emotional highs occur during a side of ballads, which includes Billie Holiday's "Lover Man (Oh, Where Can You Be)," **Thelma Houston's** "Sharing Something Perfect Between Ourselves" and **Patti LaBelle's** "You Are My Friend." The tumultuous welcome given these numbers made me wish that Sylvester would become the new pop idol of this generation and inculcate faith and friendship in everyone. Other highlights in a show which, having been inspired in New York, must have been unforgettable in San Francisco, are Sylvester's gospel-funk adaptations of Paul McCartney's "Blackbird" and the Pointer Sisters' "Happiness," which are so successful as to make one impatient to find out what other songs he may in the future take a fancy to and redo. The studio side includes the single, "Can't Stop Dancing" (which enters the chart this week) and "In My Fantasy (I Want You, I Need You)," a slightly offbeat series of sweet nothings chanted and whispered against a blurry synthesizer backdrop. "Living Proof" is a work of marvelous versatility and great warmth. I can't imagine how Sylvester could please us more.

RECOMMENDED DISCO DISCS: **Celi Bee's** new album is called
(Continued on page 20)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

SPATS/HOUSTON

DJ: SAM MEYER

ANOTHER: CHA-CHA—Santa Esmeralda—Casablanca

BOY WILL BE BOYS/SADNESS IN MY EYES—Duncan Sisters—Earmarc

DON'T LET GO—Isaac Hayes—Polydor

GET IT UP—Ronnie Milsap—RCA

GO DANCE—Billy Moore—Emergency

HARMONY—Suzi Lane—Elektra

HOLLYWOOD—Freddie James—WB

I DON'T WANNA BE A FREAKY—Dynasty—Solar

I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra

LADIES' NIGHT—Kool and the Gang—De-Lite

LOOKIN' FOR LOVE—Fat Larry's Band—Fantasy/WMOT

POP MUZIK—M-Sire

WEAR IT OUT—Stargard—WB

WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL/BODY LANGUAGE—Spinners—Atlantic

YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

CELEBRATION/BOSTON

DJ: JOSEPH IANTOSCA

BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy

DISCO POWER/HOT LOVER—U.N.—Prelude

(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring

GO DANCE—Billy Moore—Emergency

HARMONY—Suzi Lane—Elektra

I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra

I'M CAUGHT UP—Inner Life—Prelude

LADIES' NIGHT—Kool and the Gang—De-Lite

LOVE MACHINE—Tempest Trio—Marlin

POP MUZIK—M-Sire

NIGHT DANCER—Jeanne Shy—RSO

SECOND TIME AROUND—Shalamar—Solar

VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky

VICTIM OF LOVE—Elton John—MCA

WEAR IT OUT—Stargard—WB

McKNIGHT/PITTSBURGH

DJ: JIM KOLICH

BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy

DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic

HARMONY—Suzi Lane—Elektra

HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—WB

I WANNA ROCK YOU—Giorgio Moroder—Casablanca

I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra

LADIES' NIGHT—Kool and the Gang—De-Lite

LOVE GUN—Rick James—Motown

LOVE MESSAGE—Musique—Prelude

LOVE PORTION—Sister Power—Ocean/Ariola

NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca

POP MUZIK—M-Sire

PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca

ROCK IT—Deborah Washington—Ariola

SADNESS IN MY EYES—Duncan Sisters—Earmarc

BUTTERMILK BOTTOM/ NEW YORK

DJ: WALTER GIBBONS

DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA

HARMONY—Suzi Lane—Elektra

HOLY SMOKE—Cher—Casablanca

I CAN'T LIVE WITHOUT YOUR LOVE—Delores Hall—Capitol

IF YOU BELIEVE IN LOVE/I DON'T WANNA LOSE YOUR LOVE—Melba Moore—Epic

I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra

IT'S MY HOUSE/I AIN'T BEEN LICKED—Diana Ross—Motown

KEEPIN' FAITH IN LOVE/CALL ON ME—Patrice Rushen—Elektra

LIFE, LOVE AND HARMONY—Nancy Wilson—Capitol

REACH OUT FOR LOVE—J. Michael Reed—Casablanca

STRAIGHT TO LOVE—Ren Woods—ARC/Columbia

TAKE A CHANCE—Queen Samantha—TK

WEAR IT OUT—Stargard—WB

WRAPPED UP IN YOUR LOVE—James Bradley—TK

YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

Janice McClain

Smart Dab in
the Middle

The 16-year-old sensation

from Philadelphia
whose 7" and 12"

will smack dab itself

right to the top

of the charts.

Hot and ready.

A Larry Levan Mix.

On Warner/RFC.

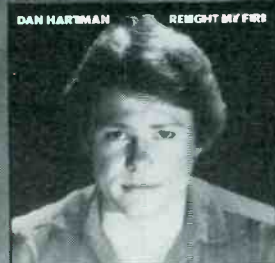
12" DRCS 8893

7" RCS 49103

Let Dan Hartman relight your fire.

Dan Hartman, the man who turned "Instant Replay" into instant gold is now burning the airwaves with his new album "Relight My Fire." JZ 36302

Once again Dan Hartman takes stage center, playing most of the instruments himself with occasional guest spots from Edgar Winter and other friends. Check out the smokin' interaction between Dan and Loleatta Holloway on the title single "Relight My Fire." ZS9 02784



"Relight My Fire." The new Dan Hartman album. On Blue Sky Records and Tapes.



Produced and Engineered by Dan Hartman. Mixed by John Luongo and Michael Barbieri

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Record World Disco File Top 50

NOVEMBER 17, 1979

NOV. 17	NOV. 10		WKS. ON CHART
1	6	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/BARBRA STREISAND/Casablanca/Columbia NBD 20199	4
2	2	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	13
3	1	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	11
4	3	FEVER FEVER/Fantasy F 9580 (entire LP)	10
5	9	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	6
6	7	WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891	7
7	4	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745	13
8	12	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	6
9	8	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/Casablanca (12"★) NBLP 7169	9
10	5	POP MUZIK M/Sire (12") DSRE 8887 (WB)	12
11	11	HOLLYWOOD/DANCE LITTLE BOY BLUE FREDDIE JAMES/Warner Bros. (12"★) BSK 3356	8
12	14	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	9
13	13	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	8
14	18	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	5
15	22	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★/LP cut) SD 19256	3
16	10	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	13
17	20	LOVE MESSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"★) PRL 12172	4
18	21	PARTY DOWN/KEEP ON MAKING ME HIGH UNYQUE/DJM (12") 26 (Mercury)	4
19	16	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/Panorama (12") YD 11677 (RCA)	13
20	31	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	4
21	23	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	9
22	24	HOW HIGH SALSOUL ORCHESTRA FEATURING COGNAC/Salsoul (12") SG 305 (RCA)	5
23	25	THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800	5
24	15	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	11
25	28	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	4
26	34	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	2
27	29	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	4
28	30	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	2
29	19	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/Polydor (12"★) PD 1 6231	5
30	39	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	2
31	—	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	1
32	41	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	3
33	32	SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12"★/12") OR 7512/2	13
34	—	VICTIM OF LOVE/JOHNNY B. GOODE ELTON JOHN/MCA (12"★) 5104	1
35	17	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	16
36	36	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	6
37	38	I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA)	5
38	—	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010	1
39	40	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	3
40	46	DON'T DROP MY LOVE ANITA WARD/TK (12") TKD 420	2
41	—	DO YOU LIKE THE WAY THAT IT FEELS/LOVE MACHINE TEMPEST TRIO/Marlin (12"★) 2232 (TK)	1
42	—	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	1
43	43	ONE WAY TICKET ERUPTION/Ariola (12") AR 9020	5
44	45	DANCE TO THE MUSIC SLY STONE/Epic (12"★) JE 35974	2
45	47	(NOT JUST) KNEE DEEP FUNKADELIC/Warner Bros. (12"★) BSK 3371	4
46	42	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	10
47	27	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/Polydor (12"★) NBD 20186	7
48	35	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	11
49	33	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	16
50	26	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	12

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 18)

"Blow My Mind" (APA/TK), after the cut which ships this week on a promotional disco disc. It's an obvious hit and her best yet for several reasons. The ever more popular rockish beat that found such great success recently with "Knock on Wood," works surprisingly well here with Celi Bee's airy voice, and rather than yell over the booming rhythm track she uses pronounced phrasing to find her space in the arrangement. The best thing about "Blow My Mind," though, is the shifting that occurs in the arrangement. Midway through, horns and strings sneak into a mostly bass and synthesizer track, and they fit in perfectly. The send-off portion is full of changes and stops and processed voices. Along the same lines is Janis Ian's surprising "Fly Too High" (Columbia), extended from her "Night Rains" album track to 7:25. Giorgio co-wrote and produced, giving Ian a relaxed, jazzy groove to work in that sounds very comfortable for her, and never overpowers the lyric, which is in Ian's familiar style of ascerbic personal/social commentary (best lines: "If I treat you like a number, it's because I can't remember your name.") A sleeper at the moment; it does deserve serious attention.

Other new music this week is in the fusion category and I confess that I'm quite charmed by all of it. **The Flying Lizards'** import hit,

their version of Barrett Strong's "Money (That's What I Want)" has finally appeared domestically on Virgin, in the 2:31 version that fans of the import hoped might be remixed and lengthened. Nevertheless, it has been pressed on a twelve-inch disc and there is just no denying that the random synthesizer effects, literally off-beat percussion and detached, rote-like lead vocal is genuinely funny. Could be a left-field hit if listeners get into it—it is absolutely the coolest record I've heard in months. (Many thanks to Prelude's Bob Lowe who introduced me to the import some weeks ago.) **The Aural Exciters** have released a second ZE disco disc, not from their "Spooks in Space" album, a version of Millie Small's pre-reggae hit, "My Boy Lollipop." Among its strong points: lots of wild and crazy energy, an absolutely toneless lead singer given to screams of inarticulate delight by the end of the cut (identified as **Suzy Who?** on the ten-minute version previewed on **Disconet** several weeks back) and a series of great, jarring transitions at the end (**Bobby DJ Guttadaro** mixed; **Bob Blank** produced.) Perhaps most surprising of all: **The Manhattan Transfer's** "Extensions" album, on Atlantic, outsmarts both the preceding at apt, outrageous dadaist music making, with an adaptation

(Continued on page 48)

He's Never Looked Better



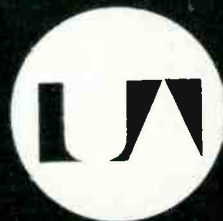
Kenny Rogers "Coward Of The County"^{UA-X1327-Y}

CHARTMAKER OF THE WEEK

59 — COWARD OF THE COUNTY

KENNY ROGERS

United Artists 1327



1

Produced by Larry Butler
Management: Kragen & Company

On United Artists Records and Tapes

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UA
UNITED ARTISTS RECORDS

Record World Single Picks

CHARLIE DANIELS BAND—
Epic 9-50806



BEHIND YOUR EYES (prod. by Boylan) (writer: Boylan) (Great Eastern, BMI) (3:53)

Daniels worked the crossover trick with his "Devil Went Down To Georgia" hit and he continues to explore the pop territory with this enchanting new release from his platinum "Million Mile Reflections" LP. Written and produced by John Boylan, the hit-bound ballad features shimmering keyboards and a lyrical guitar run.

INGA RUMPF—RCA 11759



IT'S ONLY LOVE (prod. by Bear) (writers: Rumpf-Bear) (copyright controlled) (3:15)

Inga Rumpf, a German rocker who's fronted several bands in that country, makes her U.S. bow with this initial release from her self-named LP. Her international appeal should become evident with this pop-rocker expertly produced by Richard T. Bear. Roaring guitars and a rock-solid rhythm support her sensuous vocals. The hook is strong and delivered with a feel for AOR-pop.

SANTANA—Columbia 1-11144
YOU KNOW THAT I LOVE YOU (prod. by Olsen)



(writers: Solberg-Santana-Ligertwood-Pasqua) (Light, BMI/Urmila, ASCAP) (3:28)

This is the first single from the new "Marathon" LP and it marks a sharp change of direction back into pop-rock. The realigned band features vocalist Alex Ligertwood, formerly with Brian Auger, Jeff Beck & David Sancious. Keith Olsen adds to the pop transition with his crafty production (Foreigner, Fleetwood Mac, Grateful Dead). A strong AOR-pop contender.

CAROL CHASE—Casablanca
West 4501



THIS MUST BE MY SHIP (prod. by Garrett) (writers: Murrah-Anders-Murrah) (Blackwood/Magic Castle, BMI) (2:54)

Snuff Garrett's new label venture into country makes an auspicious debut with this talented young lady. The song is an outstanding fusion of country-pop-rock and a perfect vehicle for her rangy vocals. Garrett produces with a sense for the next decade using tempo changes and dramatic chorus fills wisely. A knockout that defies categorization.

Pop

DAN HARTMAN—Blue Sky
9-2784 (CBS)

RELIGHT MY FIRE (prod. by Hartman) (writer: Hartman) (Silver Steed, BMI) (3:37)

Hartman has a striking multiformat hit with this title cut from his new LP. The sharp dance beat is sweetened by Loleatta Holloway's vocals and a smart, percussion-filled arrangement.

SAD CAFE—A&M 2200

STRANGE LITTLE GIRL (prod. by Stewart) (writer: Mulford) (Man-Ken, BMI) (3:34)

The deliberate pace undergoes abrupt and sometimes startling tempo shifts while quirky vocals transform into falsetto choruses. For Cafe fans and AOR listeners.

MOLLY HATCHET—Epic 9-50809
IT'S ALL OVER NOW (prod. by Werman) (writers: Womack-Womack) (Kogs, BMI) (3:25)

Hatchet's growing legion of fans will eat this up. Culled from their top 25 "Flirtin' With Disaster" LP, it's a raunchy, rockin' cover of the Stones '64 hit.

TANYA TUCKER—MCA 41144

LAY BACK IN THE ARMS OF SOMEONE (prod. by Chapman) (writers: Chinn-Chapman) (Chinnichap/Careers, BMI) (3:53)

This initial release from her new "Tear Me Apart" LP continues Tucker's transformation from country cutie to temptuous rocker. The Chinn-Chapman polish gives a crossover shine.

AL MARTINO with Kathy Keats—Capitol 4798

I THINK ABOUT YOU (prod. by Chacker) (writers: Fleming-Morgan) (Pi-Gem, BMI) (2:57)

Martino adapts well to the light dance beat on this sparkling pop/adult duet. The well-crafted hook and simple arrangement should get this plenty of airplay.

BONNIE TYLER—RCA 11763

I BELIEVE IN YOUR SWEET LOVE (prod. by Scott-Wolfe) (writers: Scott-Wolfe) (Scott-Wolfe/Prince of Wales, ASCAP) (3:04)

Tyler has another hit with this catchy, mid-tempo rocker. Her vocals are a shade smoother than Rod Stewart's, but just as effective.

MAUREEN McGOVERN—
Warner/Curb 49129

CAN'T TAKE MY EYES OFF YOU (prod. by Lloyd) (writers: Gaudio-Crewe) (Saturday/Seasons Four, BMI) (3:38)

McGovern follows her top 25 "Different Worlds" with this bouncy cover of Frankie Valli's '67 hit. For pop/adult & top 40.

MAYNARD FERGUSON—
Columbia 1-11151

THEME FROM STAR TREK (prod. by Chattaway) (writers: Courage-Roddenberry) (Bruin, BMI) (3:18)

Space age sounds are brought down to earth via a familiar disco beat while Ferguson and band stay playful with Jay Chattaway's cute arrangement.

AURAL EXCITERS—ZE/Buddah
003 (Arista)

MY BOY LOLLIPOP (prod. by Blank) (writers: Roberts-Levy) (Nom, BMI) (3:15)

This rather eccentric re-working of Millie Small's '64 hit is a Spec-torish studio concept with tiny vocals and a robot beat aimed at the new dance crowd.

DANA VALERY—Scotti Brothers
509 (Atlantic)

I DON'T WANT TO BE LONELY (prod. by Lehning) (writer: Mueller) (Duchess, BMI) (3:25)

Valery packs an emotional wallop with her teardrop vocals on this touching ballad for pop-A/C. The strings and back-up vocals underscore the theme appropriately.

REVANCHE—Atlantic 3603

YOU GET HIGH IN N.Y.C. (prod. by Petrus) (writers: Malavasi-Taylor-Petrus) (Little-Macho, ASCAP) (3:05)

A percussion barrage runs throughout with a spirited multi-vocal lead setting the pace. The light funky guitar break adds to the overall excitement as this group of studio pros offers a crossover hit.

B.O.S./Pop

MUTINY—Columbia 1-11153

LUMP (prod. by Brailey) (writers: Brailey-Carter) (Hymbad/Robert Michael, BMI) (4:36)

Mutiny takes a funky jab at the mothership with this driving move-ah. The vocal talk-shout matches the agile bass, step for step.

NATALIE COLE & PEABO BRYSON—Capitol 4804

GIMME SOME TIME (prod. by Hale) (writer: Cole) (Cole-Arama, BMI) (3:18)

There's magical interplay between these two great voices on this toe-tapping hit. An invigorating sleeper that should score heavily on several formats.

UNYQUE—DJM 1301 (Mercury)

PARTY DOWN (prod. by Nerangis-Britton) (writers: Nerangis-Britton) (Dumas/Rightsong, BMI) (3:30)

The music matches the message on this disco dancer. Syndrums, percussion, sound effects, and simple horn parts keep the interest while a restrained chorus chants the hook.

MELBA MOORE—Epic 9-50805

NIGHT PEOPLE (prod. by Bellotte) (writers: Moore-Hawes-Farrow) (Eptember, ASCAP/Ensign/Industrial Strength, BMI) (3:49)

This spirited dance number is energized by Moore's lively vocal hook. Peter Bellotte's trademark production work is everpresent.

EUGENE RECORD—Warner Bros.
49126

FAN THE FIRE (prod. by Record-Henderson) (writers: Record-Henderson) (Six Continents/Angelshell, BMI/Monsteri, ASCAP) (3:46)

Once the mastermind behind the Chi-Lites many hits, Record blends soulful vocals, a funky beat and tasty percussion for a hit-bound BOS release.

MILLIE JACKSON & ISAAC HAYES—Spring 2036 (Polydor)

DO YOU WANNA MAKE LOVE (prod. by Jackson-Shapiro) (writer: McCann) (MCA, ASCAP) (3:55)

This is quite a pair and they pull out all the stops on this mid-tempo ballad that swells into a straight-forward proposition. Loads of dramatic and sensuous vocal trades.

T-CONNECTION—Dash 5057
(TK)

LET'S DO IT TODAY (prod. by Coakley) (writers: Coakley-Coakley) (T-Con/Sherlyn/Decibel, BMI) (3:59)

From their "Totally Connected" LP comes this mid-tempo ballad with a big backbeat. A cool keyboard break is delightful and the pleading falsetto vocals give big radio appeal.

COOK COUNTY—Motown 1476

FINBALL PLAYBOY (Playboy Theme) (prod. by Caesar) (writers: Coleman-Leigh) (Edwin H. Morris, ASCAP) (3:55)

Keyboards and sound effects play over a stark and simple disco beat on this instrumental track that features a brief vocal interlude. Great for clubs.

SOLOMON BURKE—Infinity
50,046

SIDEWALKS, FENCES AND WALLS (prod. by Williams, Jr.-Errisson) (writer: Williams, Jr.) (Jerry Williams/Excellorec, BMI) (3:39)

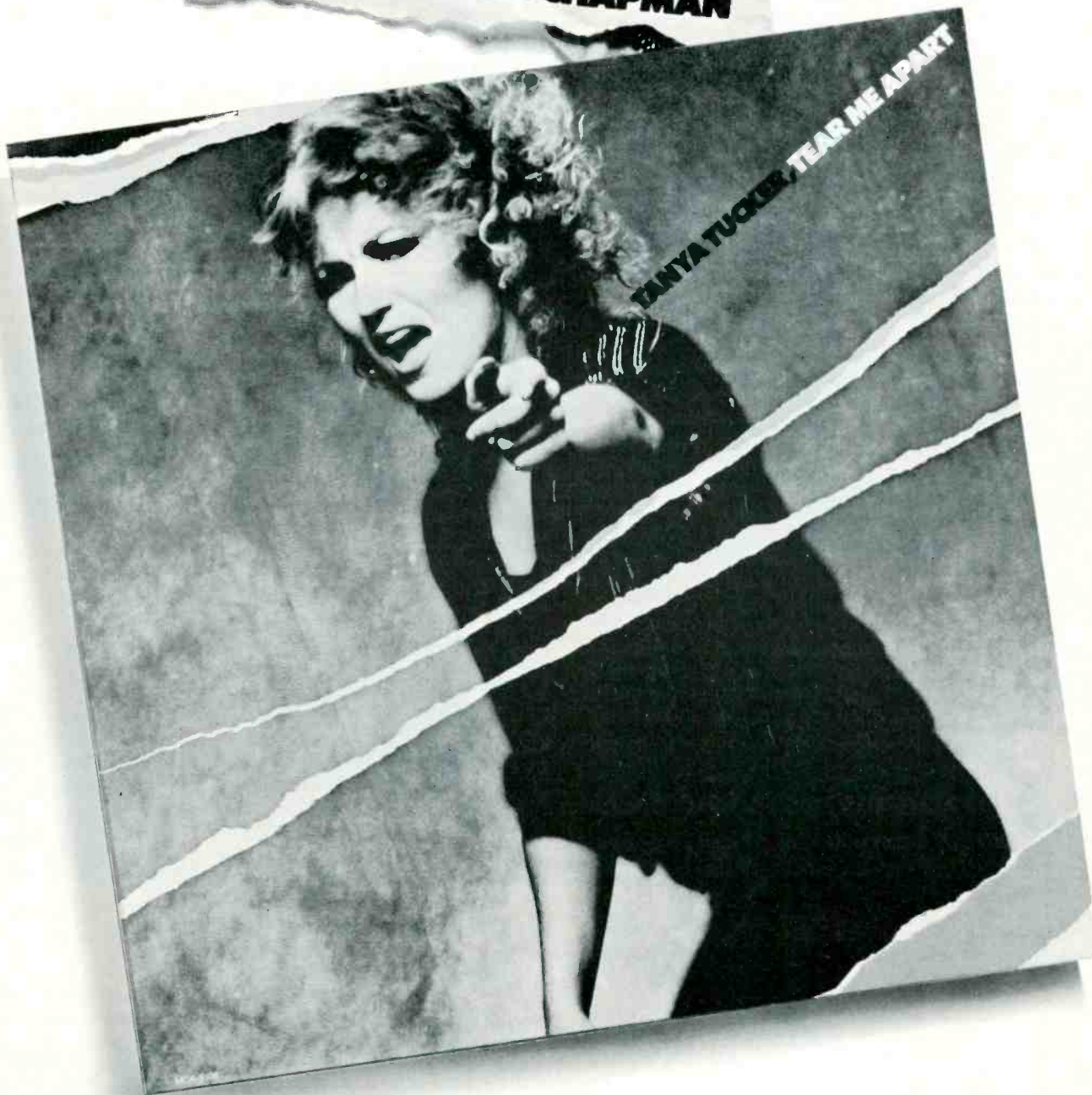
One of the seminal voices of Black American music, Burke issues this soulful ballad and title cut from his new LP. An outstanding effort for connoisseurs and radio programmers.

TANYA'S NEW ALBUM



TEAR ME APART

produced by **MIKE CHAPMAN**



MCA-5106

featuring the first single:
"Lay Back In The Arms Of Someone"

Produced by Mike Chapman for Chinnichap Inc.

MCA-41144

MCA RECORDS

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Record World Singles 101-150

NOVEMBER 17, 1979

NOV. 17	NOV. 10	Artist	Title	Label
101	101	(RINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong	11729 (RCA) (Raydiola, ASCAP)	
102	103	YOU'RE LOVE'S SO GOOD TO ME BROOKLYN DREAMS/Casablanca 2209	(Starrin/Earborne/Sweet Summer Night, BMI)	
103	107	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown) (Jobete, ASCAP)		
104	108	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)		
105	112	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shephard's Fold/Saber Tooth, BMI)		
106	102	MY FORBIDDEN LOVER CHIC/Atlantic 3620 (Chic, BMI)		
107	110	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) (Buggie/Jobete, ASCAP)		
108	—	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144 (Light, BMI/Urmila, ASCAP)		
109	109	IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP)		
110	—	MY FLAME BOBBY CALDWELL/Clouds 18 (TK) (Sherlyn/Lindseyanne, BMI)		
111	115	LOVE GUN RICK JAMES/Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)		
112	104	EAST SIDE KIDS YIPES/Millennium 11780 (RCA) (Big Teeth, BMI)		
113	113	LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP)		
114	117	GLIDE PLEASURE/Fantasy 874 (Three Hundred Sixty, ASCAP)		
115	—	JEALOUS ROBERT PALMER/Island 49094 (WB) (Ackee, ASCAP)		
116	118	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI)		
117	—	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)		
118	121	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)		
119	111	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI)		
120	125	FOREVER ORLEANS/Infinity 500, 36 (Lucid, BMI/Orleansong, ASCAP)		
121	—	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)		
122	123	ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP)		
123	124	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)		
124	119	EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI)		
125	—	I WISH THAT I WAS MAKING LOVE (TO YOU TONIGHT) ALESSI BROTHERS/A&M 2179 (World Song/Hot Cider/Jerry Corbetta, ASCAP)		
126	130	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533 (Jobete, ASCAP)		
127	131	OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP)		
128	149	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)		
129	—	YOU'RE GONNA GET WHAT'S COMING BONNIE RAITT/Warner Bros. 49116 (Ackee, ASCAP)		
130	—	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)		
131	126	BALTIMORE NILS LOFGREN/A&M 2182 (Hightree, BMI)		
132	116	BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI)		
133	133	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531 (At Home/Baby Dump, ASCAP)		
134	114	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)		
135	132	ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)		
136	143	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill)		
137	134	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 9 3710 (CBS) (Mighty Three, BMI)		
138	141	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperilla, ASCAP)		
139	128	COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) (Mighty Three, BMI)		
140	120	YOU AND ME MADLEEN KANE/Warner Bros. 49069 (Bona/Firehold, ASCAP)		
141	136	ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP)		
142	137	TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)		
143	138	DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI)		
144	148	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A. G./Rick's, BMI)		
145	127	B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI)		
146	—	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)		
147	—	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Ellis Clan, PRS)		
148	—	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/ Facehaze, ASCAP)		
149	—	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zamba, BMI)		
150	139	I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/Shipwreck/RKR, BMI/Shuck N'Jive, ASCAP)		

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

BABE Group (Stygian/Almo, ASCAP)	1	LADIES' NIGHT E. Deodato (Delightful/Gang, BMI)	28
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI)	46	LAY IT ON THE LINE Levine & Group (Triumph, CAPAC)	70
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP)	76	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)	37
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP)	17	LOVE PAINS S. Barri (World Song/Golden Clover, ASCAP)	55
CHIKUITITA B. Ulvaeus & B. Andersson (UNICEF, ASCAP)	84	LOVIN' TOUCHIN', SQUEEZIN' Baker (Weed High Nightmare, BMI)	16
COME TO ME T. Green (Cicada, PRO/Trumar, BMI)	47	MELODY Ronson-Johansen (Buster Poindexter, BMI)	93
CONFUSION J. Lynne (Unart/Jet, BMI)	44	MESSAGE IN A BOTTLE N. Gray-Group (Virgin, ASCAP)	99
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI)	33	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI)	89
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	59	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP)	21
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albion, BMI)	51	NO CHANCE Leon (Rockslam, BMI)	68
CRUEL SHOES McEwen (Colorado, ASCAP)	94	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Felora, BMI)	3
CRUISIN' S. Robinson (Bertram, ASCAP)	31	PETER PIPER F. Mills (Peter Piper/Unichappell, BMI)	67
DAMNED IF I DO A. Parsons (Woolfsongs/Careers, BMI)	39	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI)	11
DANNY'S ALL-STAR JOINT L. Waronker-R. Titelman (Easy Money, ASCAP)	98	PLEASE DON'T LEAVE M. J. Jackson & T. Templeman (Creeping Licking, BMI)	26
DEJA VU B. Manilow (Ikeco/Angela, BMI)	86	POP MUZIK Midascore (Robin Scott, ASCAP)	5
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI)	6	PRETTY GIRLS Buckingham (Neva Bianca, ASCAP)	54
DIRTY WHITE BOY R. T. Baker-M. Jones I. McDonald (Somerset/Evansongs, ASCAP)	32	RAINBOW CONNECTION P. Williams (Welback, ASCAP)	49
DON'T BRING ME DOWN J. Lynne (Unart/Jet, BMI)	34	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI)	72
DON'T DO ME LIKE THAT Petty-lovine (Skyhill, BMI)	62	READY FOR THE 80'S J. Morali (Can't Stop, BMI)	83
DON'T LET GO I. Hayes (Screen Gems-EMI, BMI)	57	RISE Albert-Badazz (Almo/Badazz, ASCAP)	10
DON'T STOP 'TILL YOU GET ENOUGH Jones (Miran, BMI)	9	ROCK WITH YOU Jones (Almo/Rondor, ASCAP)	50
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	30	SAD EYES G. Tobin (Careers, BMI)	14
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP)	92	SAIL ON J. A. Carmichael (Jobete/Commodores, ASCAP)	20
DREAM POLICE T. Werman (Screen Gems-EMI/Adult, BMI)	36	SAVANNAH NIGHTS T. Templeman (Windecor, BMI)	82
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP)	24	SEND ONE YOUR LOVE S. Wonder (Jobete/Black Bull, ASCAP)	29
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (Screen Gems-EMI, BMI)	15	SHE'S GOT A WHOLE NUMBER R. W. Walker (Twin Bull/Renmal, ASCAP)	97
FINS Putnam (Coral Reefer, BMI)	38	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP)	12
GET IT UP R. Milsap & T. Collins (Chess/United Artists, ASCAP)	52	SINCE YOU'VE BEEN GONE Glover (Island, BMI)	65
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP)	13	SLIP AWAY B. Fairbairn (Lido, BMI)	66
GOTTA SERVE SOMEBODY Wexler-Beckett (Special Rider, ASCAP)	96	SO GOOD, SO RIGHT R. Fisher (Rutland Roads, ASCAP)	45
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP)	35	STILL Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	4
HEAD GAMES R. T. Baker (Somerset Songs/Evansongs, ASCAP)	43	STREET LIFE Group (Four Knights/Irving, BMI)	73
HEARTACHE TONIGHT Symczyk (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)	2	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP)	19
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	61	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)	56
HEY HEY, MY MY (INTO THE BLACK) Young-Briggs-Mulligan (Silver Fiddle, BMI)	88	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP)	63
HIGHWAY TO HELL Lange (E. B. Marks, BMI)	60	THIS IS IT T. Dowd (Milk Money, ASCAP/Snug, BMI)	48
I DO BELIEVE IN YOU Colomby (Almo/Pa-Giz, ASCAP)	91	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)	23
I DO THE ROCK D. Wagner & M. Kanen (Arriviste, Ink./Mother Fortune, BMI)	95	TOO LATE M. Stone-Group (Shoetunes, BMI)	100
I'D RATHER LEAVE WHILE I'M IN LOVE Anderle & Jones (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	78	TRAIN, TRAIN Nalli-Weck (Bobnal, BMI)	75
IF YOU REMEMBER ME R. Perry (Chappell/Red Bullet, ASCAP/Unichappell/Bogonia, BMI)	27	TUSK Group (Fleetwood Mac, BMI)	8
IF YOU WANT IT S. Torano & B. Mraz (Face, BMI)	64	VICTIM OF LOVE P. Bellotte (British Rocket, ASCAP)	85
I JUST CAN'T CONTROL MYSELF Stokes (Willow Girl, BMI)	77	VIDEO KILLED THE RADIO STAR Group (Ackee, ASCAP/Carbert, BMI)	79
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	53	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI)	69
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	22	WE DON'T TALK ANYMORE B. Welch (ATV, BMI)	25
I NEED A LOVER J. Punter (H.G. Music, ASCAP)	40	WHAT CAN I DO WITH THIS BROKEN HEART Lehnig (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP)	80
I STILL HAVE DREAMS Garay (Batroc/Song Mountain, ASCAP)	74	WHAT'S A MATTER BABY Hunter-Ronson (Times Square/Eden, BMI)	90
IT'S ALL I CAN DO R. T. Baker (Lido, BMI)	58	WHO LISTENS TO THE RADIO P. Solley (Aust T'weed, EMU)	71
I WANNA BE YOUR LOVER Prince (Ecnip, BMI)	81	YES I'M READY Casey (Dadelia, BMI)	87
I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI)	42	YOU DECORATED MY LIFE L. Butler (Music City, ASCAP)	7
JANE R. Neison (Pods/Lunatunes/Little Dragon, BMI)	41	YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP)	18

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Record World Singles



NOVEMBER 17, 1979

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

NOV. 17	NOV. 10		WKS. ON CHART
1	3	BABE STYX A&M 2188	7
2	1	HEARTACHE TONIGHT EAGLES/Asylum 46545	7
3	9	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199	5
4	6	STILL COMMODORES /Motown 1474	8
5	4	POP MUZIK M /Sire 49033 (WB)	15
6	2	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	13
7	5	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	11
8	8	TUSK FLEETWOOD MAC/Warner Bros. 49077	7
9	7	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	14
10	10	RISE HERB ALPERT/A&M 2151	17
11	16	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	13
12	13	SHIPS BARRY MANILOW/Arista 0464	6
13	11	GOOD GIRLS DON'T KNACK /Capitol 4771	12
14	12	SAD EYES ROBERT JOHN/EMI-America 8015	26
15	26	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ Infinity 50,035	4
16	14	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	19
17	21	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	9
18	22	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	11
19	27	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	5
20	15	SAIL ON COMMODORES/Motown 1466	15
21	18	MY SHARONA THE KNACK/Capitol 4731	22
22	17	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	22
23	25	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	16
24	29	DREAMING BLONDIE/Chrysalis 2379	8
25	39	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	5
26	28	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	9
27	30	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45905 (Elektra/Asylum)	11
28	37	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	7
29	43	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	3
30	34	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	5
31	46	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	6
32	20	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	11
33	42	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	5
34	19	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	16
35	40	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	8
36	41	DREAM POLICE CHEAP TRICK/Epic 9 50774	7
37	23	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	19
38	24	FINS JIMMY BUFFETT/MCA 41109	11
39	45	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	8
40	44	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	10
41	52	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	3
42	47	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	6
43	51	HEAD GAMES FOREIGNER/Atlantic 3633	2
44	49	CONFUSION ELO/Jet 9 5064 (CBS)	6
45	32	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	15
46	54	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	5
47	38	COME TO ME FRANCE JOLI/Prelude 8001	12
48	53	THIS IS IT KENNY LOGGINS/Columbia 1 11109	6
49	48	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610	9
50	64	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	3



51	31	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	18
52	57	GET IT UP RONNIE MILSAP/RCA 11695	5
53	36	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	16
54	61	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	6
55	60	LOVE PAINS YVONNE ELLIMAN/RSO 1007	6
56	35	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 9 50700	22
57	67	DON'T LET GO ISAAC HAYES/Polydor 2011	4
58	59	IT'S ALL I CAN DO THE CARS/Elektra 46546	6

CHARTMAKER OF THE WEEK

59	—	COWARD OF THE COUNTY KENNY ROGERS United Artists 1327	1
60	62	HIGHWAY TO HELL AC/DC/Atlantic 3617	6
61	33	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	21
62	—	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	1
63	77	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	2
64	71	IF YOU WANT IT NITEFLYTE/Ariola 7747	4
65	79	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	4
66	69	SLIP AWAY IAN LLOYD/Scotti Brothers 505 (Atl)	5
67	75	PETER PIPER FRANK MILLS/Polydor 2002	2
68	73	NO CHANCE MOON MARTIN/Capitol 4794	3
69	76	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	3
70	78	LAY IT ON THE LINE TRIUMPH/RCA 11690	3
71	55	WHO LISTENS TO THE RADIO THE SPORTS/Arista 0468	7
72	82	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	4
73	50	STREET LIFE CRUSADERS/MCA 41054	14
74	81	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	5
75	83	TRAIN, TRAIN BLACKFOOT/Atco 7207	3
76	66	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	21
77	80	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027	5
78	99	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	2
79	—	VIDEO KILLED THE RADIO STAR THE BUGGLES/Island 49114 (WB)	1
80	88	WHAT CAN I DO WITH THIS BROKEN HEART ENGLAND DAN & JOHN FORD COLEY/Big Tree 17000 (Atl)	4
81	89	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	3
82	92	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	2
83	87	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca 2220	2
84	93	CHIQUITITA ABBA/Atlantic 3629	2
85	65	VICTIM OF LOVE ELTON JOHN/MCA 41126	8
86	—	DEJA VU DIONNE WARWICK/Arista 0459	1
87	—	YES I'M READY TERI DESARIO/Casablanca 2227	1
88	72	HEY HEY, MY MY (INTO THE BLACK) NEIL YOUNG/ Reprise 49031 (WB)	7
89	98	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	2
90	94	WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleve. Intl. 9 50770	2
91	100	I DO BELIEVE IN YOU PAGES/Epic 9 50769	2
92	—	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	1
93	95	MELODY DAVID JOHANSEN/Blue Sky 9 2781 (CBS)	2
94	—	CRUEL SHOES STEVE MARTIN/Warner Bros. 49122	1
95	97	I DO THE ROCK TIM CURRY/A&M 2166	2
96	56	GOTTA SERVE SOMEBODY BOB DYLAN/Columbia 1 11072	10
97	—	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/ Radio 418	1
98	—	DANNY'S ALL-STAR JOINT RICKIE LEE JONES/Warner Bros. 49100	1
99	—	MESSAGE IN A BOTTLE POLICE/A&M 2190	1
100	—	TOO LATE SHOES /Elektra 46557	1





Record World Album Airplay

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

NOVEMBER 17, 1979

FLASHMAKER



HYDRA
TOTO
Col

MOST ADDED

- HYDRA**—Toto—Col (34)
- THE FINE ART OF SURFACING**—Boomtoun Rats—Col (21)
- THINK PINK**—Fabulous Poodles—Epic (20)
- DEGUELLO**—Z. Z. Top—WB (19)
- FIRST OFFENCE**—Inmates—Polydor (12)
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla (12)
- DIFFERENT KIND OF CRAZY**—Head East—A&M (7)
- AMERICAN GARAGE**—Pat Metheny—ECM (6)
- I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista (6)
- IN CONCERT**—Emerson, Lake and Palmer—Atlantic (6)
- ROCK IN INTO THE NIGHT**—38 Special—A&M (6)

NEW IN THE TOP

- ADDS:**
- ARE YOU READY**—ARS—Polydor
 - CURIOUS FEELING**—Tony Banks—Polydor
 - HYDRA**—Toto—Col
 - IN CONCERT**—Emerson, Lake and Palmer—Atlantic
 - NIGHT RAINS**—Janis Ian—Col
 - SEARCHERS**—Sire (import)
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - THINK PINK**—Fabulous Poodles—Epic
 - YELLOW MAGIC ORCHESTRA**—Horizon

HEAVY ACTION (airplay in descending order):

- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE LONG RUN**—Eagles—Asylum
- I'M THE MAN**—Joe Jackson—A&M
- IN THROUGH THE BACK DOOR**—Led Zeppelin—Swan Song
- EAT TO THE BEAT**—Blondie—Chrysalis
- BOOGIE MOTEL**—Foghat—Bearsville
- REGGATTA DE BLANC**—Police—A&M

ALBUMS ADDED

- ADDS:**
- ALCHEMY**—Richard Lloyd—Elektra
 - AMERICAN GARAGE**—Pat Metheny—ECM
 - EGO TRIPPING OUT**—Marvin Gaye—Tamla
 - INTO THE SKIES**—Peter Green—Sail
 - RAPPER'S DELIGHT** (12" single)—Sugarhill Gang—Sugarhill
 - TEAR ME APART**—Tanya Tucker—MCA

- THE FINE ART OF SURFACING**—Boomtoun Rats—Col
- THE NOW**—Midsong
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
- THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

- REGGATTA DE BLANC**—Police—A&M
- DREAM POLICE**—Cheap Trick—Epic
- THE FINE ART OF SURFACING**—Boomtoun Rats—Col
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- THE GLOW**—Bonnie Raitt—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- CANDY-O**—Cars—Elektra
- THE HEADBOYS**—RSO
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WAS IN THE LONG BLANK

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - CURIOUS FEELING**—Tony Banks—Polydor
 - DIFFERENT KIND OF CRAZY**—Head East—A&M
 - HEART OF STONE** (single)—SVT—415
 - HYDRA**—Toto—Col
 - IN CONCERT**—Emerson, Lake and Palmer—Atlantic
 - PERMANENT WAVE**—Epic
 - STREET BEAT**—Tom Scott—Col
 - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
 - THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

- JORMA**—Jorma Kaukonen—RCA
- I'M THE MAN**—Joe Jackson—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE LONG RUN**—Eagles—Asylum
- THE SOUND OF SUNBATHING**—Sinceros—Col
- REGGATTA DE BLANC**—Police—A&M
- SIMMS BROTHERS**—Elektra
- GET THE KNACK**—The Knack—Capitol
- FIRST OFFENCE**—Inmates—Polydor

WAS IN THE LONG BLANK

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - HARDER . . . FASTER**—April Wine—Capitol
 - HYDRA**—Toto—Col
 - IN CONCERT**—Emerson, Lake and Palmer—Atlantic
 - JORMA**—Jorma Kaukonen—RCA
 - SHORT STORIES/TALL TALES**—Horslips—Mercury
 - THE FINE ART OF SURFACING**—Boomtoun Rats—Col
 - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
 - THINK PINK**—Fabulous Poodles—Epic
 - WE DON'T TALK ANYMORE** (12" single)—Cliff Richard—EMI—America

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M

- PART OF THE GAME**—Pablo Cruise—A&M
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- REGGATTA DE BLANC**—Police—A&M
- I'M THE MAN**—Joe Jackson—A&M
- HEAD GAMES**—Foreigner—Atlantic

WAS IN THE LONG BLANK

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - DRUMS AND WIRES**—XTC—Virgin
 - HYDRA**—Toto—Col
 - PRODUCT**—Brand X—Passport
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - THINK PINK**—Fabulous Poodles—Epic
 - ZOOM**—Root Boy Slim—IRS

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- REGGATTA DE BLANC**—Police—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- CANDY-O**—Cars—Elektra
- I'M THE MAN**—Joe Jackson—A&M
- THE GLOW**—Bonnie Raitt—WB

WAS IN THE LONG BLANK

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - HARDER . . . FASTER**—April Wine—Capitol
 - HYDRA**—Toto—Col
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - IN CONCERT**—Emerson, Lake and Palmer—Atlantic
 - NATIVE SON**—Infinity
 - STARJETS**—Epic
 - THE FINE ART OF SURFACING**—Boomtoun Rats—Col
 - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
 - THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- TUSK**—Fleetwood Mac—WB
- THE GLOW**—Bonnie Raitt—WB
- THE RECORDS**—Virgin
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE LONG RUN**—Eagles—Asylum
- FEAR OF MUSIC**—Talking Heads—Sire

WAS IN THE LONG BLANK

- ADDS:**
- DIFFERENT KIND OF CRAZY**—Head East—A&M
 - HYDRA**—Toto—Col
 - LOVE GOES ON**—Alda Reserve—Sire
 - SURVIVAL**—Bob Marley—Island
 - TEAR ME APART**—Tanya Tucker—MCA

- THE FINE ART OF SURFACING**—Boomtoun Rats—Col
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
- TEENARAMA** (single)—Records—Virgin
- THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- ANYTIME DELIGHT**—Blend—MCA
- DREAM POLICE**—Cheap Trick—Epic
- CANDY-O**—Cars—Elektra
- EAT TO THE BEAT**—Blondie—Chrysalis
- THE GLOW**—Bonnie Raitt—WB
- TUSK**—Fleetwood Mac—WB
- VOLCANO**—Jimmy Buffett—MCA
- PRESENT TENSE**—Shaes—Elektra

WAS IN THE LONG BLANK

- ADDS:**
- CURIOUS FEELING**—Tony Banks—Polydor
 - HYDRA**—Toto—Col
 - THE FINE ART OF SURFACING**—Boomtoun Rats—Col

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

- HEAD GAMES**—Foreigner—Atlantic
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- EAT TO THE BEAT**—Blondie—Chrysalis
- EVE**—Alan Parsons Project—Arista
- SLOW TRAIN COMING**—Bob Dylan—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CORNERSTONE**—Styx—A&M
- CANDY-O**—Cars—Elektra

WAS IN THE LONG BLANK

- ADDS:**
- ANYTIME DELIGHT**—Blend—MCA
 - CITADEL**—Boltax
 - GREATEST HITS**—Rod Stewart—WB
 - HARDER . . . FASTER**—April Wine—Capitol
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - STREETS OF FIRE**—Duncan Browne—Sire
 - SURVIVAL**—Bob Marley—Island
 - THINK PINK**—Fabulous Poodles—Epic
 - TIME IS THE KEY**—Gong—Arista

HEAVY ACTION (airplay, phones in descending order):

- THE LONG RUN**—Eagles—Asylum
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CANDY-O**—Cars—Elektra
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- SECRETS**—Robert Palmer—Island
- HEAD GAMES**—Foreigner—Atlantic

WAS IN THE LONG BLANK

- ADDS:**
- DEGUELLO**—Z. Z. Top—WB
 - HYDRA**—Toto—Col
 - TANTRUM**—Ovation
 - THE FINE ART OF SURFACING**—Boomtoun Rats—Col

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- HEAD GAMES**—Foreigner—Atlantic
- DREAM POLICE**—Cheap Trick—Epic
- TUSK**—Fleetwood Mac—WB
- SLOW TRAIN COMING**—Bob Dylan—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- MARATHON**—Santana—Col

WAS IN THE LONG BLANK

- ADDS:**
- DRUMS AND WIRES**—XTC—Virgin
 - EXTENSIONS**—Manhattan Transfer—Atlantic
 - HYDRA**—Toto—Col
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - INGA**—RCA
 - THE FINE ART OF SURFACING**—Boomtoun Rats—Col
 - THINK PINK**—Fabulous Poodles—Epic
 - TIME IS THE KEY**—Gong—Arista

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- INTO THE SKIES**—Peter Green—Sail
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- 8:30**—Weather Report—ARC/Col
- REGGATTA DE BLANC**—Police—A&M
- THE GLOW**—Bonnie Raitt—WB
- YOU'RE ONLY LONELY**—J. D. Souther—Col
- I'M THE MAN**—Joe Jackson—A&M
- THE HEADBOYS**—RSO
- EYEWITNESS BLUES**—Catfish Hodge—Adelphi

WAS IN THE LONG BLANK

- ADDS:**
- A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic
 - BOTTLES**—MCA
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - IN THE EYE OF THE STORM**—Outlaws—Arista
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - PART OF THE GAME**—Pablo Cruise—A&M
 - ROCK IN INTO THE NIGHT**—38 Special—A&M
 - THE HEADBOYS**—RSO
 - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla

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

- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- IN THE NICK OF TIME**—Nicolette Larson—WB
- RESTLESS NIGHTS**—Karla Bonoff—Col
- TUSK**—Fleetwood Mac—WB
- THE GLOW**—Bonnie Raitt—WB
- SLOW TRAIN COMING**—Bob Dylan—Col
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- CORNERSTONE**—Styx—A&M
- VOLCANO**—Jimmy Buffett—MCA

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

Record World Album Airplay



NOVEMBER 17, 1979

TOP AIRPLAY



EAGLES
THE LONG RUN

THE LONG RUN
EAGLES
Asylum

THE LONG RUN—Eagles—Asylum (39)

TUSK—Fleetwood Mac—WB (33)

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song (32)

CORNERSTONE—Styx—A&M (29)

DAMN THE TORPEDOES—Tom Petty—Backstreet (28)

DREAM POLICE—Cheap Trick—Epic (27)

HEAD GAMES—Foreigner—Atlantic (25)

EAT TO THE BEAT—Blondie—Chrysalis (21)

I'M THE MAN—Joe Jackson—A&M (18)

REGGATTA DE BLANC—Police—A&M (17)

ADDS:

ANYTIME DELIGHT—Blend—MCA

BREAKIN DOWN THE WALLS OF HEARTACHE (single)—Jane Aire—Virgin (import)

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

LOVE GOES ON—Alda Reserve—Sire

NO STRINGS ATTACHED—Gene Cotton—Ariola

REASONS TO BE CHEERFUL, PT. 3 (12" single)—Ian Dury—Stiff/Epic

SEARCHERS—Sire (import)

SOMEBODY TO LOVE—Mother's Finest—Epic

THINK PINK—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

THE LONG RUN—Eagles—Asylum

DAMN THE TORPEDOES—Tom Petty—Backstreet

TUSK—Fleetwood Mac—WB

DREAM POLICE—Cheap Trick—Epic

REGGATTA DE BLANC—Police—A&M

BOOGIE MOTEL—Foghat—Bearsville

I'M THE MAN—Joe Jackson—A&M

HEAD GAMES—Foreigner—Atlantic

THE B-52's—WB

ADDS:

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

LIVE FROM NEW YORK—Gilda Radner—WB

RESTLESS NIGHTS—Karla Bonoff—Col

ROCKIN INTO THE NIGHT—38 Special—A&M

SHORT STORIES/TALL TALES—

Horslips—Mercury

THINK PINK—Fabulous Poodles—Epic

VIDEO KILLED THE RADIO STAR (single)—Buggles—Island

HEAVY ACTION (airplay, sales in descending order):

THE LONG RUN—Eagles—Asylum

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

CORNERSTONE—Styx—A&M

TUSK—Fleetwood Mac—WB

RUST NEVER SLEEPS—Neil Young—Reprise

HEAD GAMES—Foreigner—Atlantic

DAMN THE TORPEDOES—Tom Petty—Backstreet

EVE—Alan Parsons Project—Arista

DREAM POLICE—Cheap Trick—Epic

PRESENT TENSE—Shoes—Elektra

ADDS:

AIRPLAY—Point Blank—MCA

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

THE LONG RUN—Eagles—Asylum

HEAD GAMES—Foreigner—Atlantic

CORNERSTONE—Styx—A&M

TUSK—Fleetwood Mac—WB

DREAM POLICE—Cheap Trick—Epic

HIGHWAY TO HELL—AC/DC—Atlantic

SLOW TRAIN COMING—Bob Dylan—Col

MARATHON—Santana—Col

BOOGIE MOTEL—Foghat—Bearsville

ADDS:

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

SO AMERICAN (single)—Mutants—STM

HEAVY ACTION (airplay, sales in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet

EAT TO THE BEAT—Blondie—Chrysalis

CORNERSTONE—Styx—A&M

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

THE LONG RUN—Eagles—Asylum

I'M THE MAN—Joe Jackson—A&M

BOOGIE MOTEL—Foghat—Bearsville

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

JANE (single)—Jefferson Starship—Grunt

ADDS:

DOUBLE VISION (single)—Jags—Island (import)

FIRST OFFENCE—Inmates—Polydor

JORMA—Jorma Kaukonen—RCA

LEAVIN ON A JET PLANE (single)—Swingers—Rumble

LULLABY OF BROADWAY (ep)—Bram Tchaikovsky—Criminal

PEPPERMINT LUMP (single)—Angie—Stiff/Epic

PRESSURE DROP (single)—Clash—CBS (import)

SKIN DEEP (single)—Nick Lowe—Radar (import)

SURVIVAL—Bob Marley—Island

THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla

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

REGGATTA DE BLANC—Police—A&M

BIG OCEANS—Interview—Virgin

LOW BUDGET—Kinks—Arista

BOP TILL YOU DROP—Ry Cooder—WB

THE LONG RUN—Eagles—Asylum

DAMN THE TORPEDOES—Tom Petty—Backstreet

AMERICAN GARAGE—Pat Metheny—ECM

LABOUR OF LUST—Nick Lowe—Col

GOMM WITH THE WIND—Ian Gomm—Stiff/Epic

REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

ADDS:

DEGUELLO—Z. Z. Top—WB

FIRST OFFENCE—Inmates—Polydor

HYDRA—Toto—Col

SHORT STORIES/TALL TALES—Horslips—Mercury

THE FINE ART OF SURFACING—Boomtowners—Col

HEAVY ACTION (airplay, sales in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

STORMWATCH—Jethro Tull—Chrysalis

HEAD GAMES—Foreigner—Atlantic

THE LONG RUN—Eagles—Asylum

CORNERSTONE—Styx—A&M

DREAM POLICE—Cheap Trick—Epic

BOOGIE MOTEL—Foghat—Bearsville

EAT TO THE BEAT—Blondie—Chrysalis

TUSK—Fleetwood Mac—WB

I'M THE MAN—Joe Jackson—A&M

ADDS:

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

THE FINE ART OF SURFACING—Boomtowners—Col

HEAVY ACTION (airplay in descending order):

DAMN THE TORPEDOES—Tom Petty—Backstreet

IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis

MARATHON—Santana—Col

DREAM POLICE—Cheap Trick—Epic

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

HEAD GAMES—Foreigner—Atlantic

TUSK—Fleetwood Mac—WB

CORNERSTONE—Styx—A&M

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

THE LONG RUN—Eagles—Asylum

ADDS:

ALCHEMY—Richard Lloyd—Elektra

DEGUELLO—Z. Z. Top—WB

FIRST OFFENCE—Inmates—Polydor

HARDER . . . FASTER—April Wine—Capitol

THINK PINK—Fabulous Poodles—Epic

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

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

THE LONG RUN—Eagles—Asylum

DAMN THE TORPEDOES—Tom Petty—Backstreet

TUSK—Fleetwood Mac—WB

DREAM POLICE—Cheap Trick—Epic

CANDY-O—Cars—Elektra

HYDRA—Toto—Col

CORNERSTONE—Styx—A&M

SECRETS—Robert Palmer—Island

JANE (single)—Jefferson Starship—Grunt

KXFN-AM, DENVER

ADDS:

AN AMERICAN DREAM (single)—Dirt Band—UA

DIFFERENT KIND OF CRAZY—Head East—A&M

VAN DUNSON—Bicycle Music Company

HIROSHIMA—Arista

HYDRA—Toto—Col

JORMA—Jorma Kaukonen—RCA

THE FINE ART OF SURFACING—Boomtowners—Col

THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla

THINK PINK—Fabulous Poodles—Epic

WHISKEY BENT & HELL BOUND—Hank Williams, Jr.—Elektra

HEAVY ACTION (airplay in descending order):

TUSK—Fleetwood Mac—WB

THE LONG RUN—Eagles—Asylum

SLOW TRAIN COMING—Bob Dylan—Col

PARTNERS IN CRIME—Rupert Holmes—Infinity

X-STATIC—Hall & Oates—RCA

JACKRABBIT SLIM—Steve Forbert—Nemperor

IN THE NICK OF TIME—Nicolette Larson—WB

DAMN THE TORPEDOES—Tom Petty—Backstreet

REGGATTA DE BLANC—Police—A&M

IN THE SKIES—Peter Green—Sail

KLBY-FM, WYOMING

ADDS:

FOREVER—Mike Pinera—SRI

HYDRA—Toto—Col

I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista

JORMA—Jorma Kaukonen—RCA

LOVE GOES ON—Alda Reserve—Sire

SKYBOYS—First American

THE FINE ART OF SURFACING—Boomtowners—Col

THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla

THINK PINK—Fabulous Poodles—Epic

WHAT GOES AROUND, COMES AROUND—Waylon Jennings—RCA

HEAVY ACTION (airplay in descending order):

THE LONG RUN—Eagles—Asylum

BOOGIE MOTEL—Foghat—Bearsville

THE GLOW—Bonnie Raitt—WB

MARATHON—Santana—Col

JOHN COUGAR—Riva

KEEP THE FIRE—Kenny Loggins—Col

TUSK—Fleetwood Mac—WB

EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB

RUNNERS IN THE NIGHT—Desmond Child—Capitol

CORNERSTONE—Styx—A&M

KLWB-FM, SAN JOSE

ADDS:

DIFFERENT KIND OF CRAZY—Head East—A&M

GUITARS AND WOMEN—Rick Derringer—Blue Sky

HYDRA—Toto—Col

PART OF THE GAME—Pablo Cruise—A&M

THINK PINK—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

TUSK—Fleetwood Mac—WB

THE LONG RUN—Eagles—Asylum

CORNERSTONE—Styx—A&M

HEAD GAMES—Foreigner—Atlantic

DREAM POLICE—Cheap Trick—Epic

HIGHWAY TO HELL—AC/DC—Atlantic

EAT TO THE BEAT—Blondie—Chrysalis

FLIRTIN WITH DISASTER—Molly Hatchet—Epic

SLOW TRAIN COMING—Bob Dylan—Col

KWST-FM/LOS ANGELES

ADDS:

DEGUELLO—Z. Z. Top—WB

HYDRA—Toto—Col

INTO THE SKIES—Peter Green—Sail

THE FINE ART OF SURFACING—Boomtowners—Col

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

THE LONG RUN—Eagles—Asylum

IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song

Radio World

Radio Replay

By NEIL McINTYRE



■ Some of the disco formatted radio stations have started opening up their playlists to include non-disco music. In New York, WKTU-FM has added the current **Kenny Rogers** and **Barry Manilow** hits as part of its programming. WBL5-FM has been promoting its sound as disco and more, the emphasis has been on the "and more" part of their programming. In Detroit, WDRQ, has been expanding its playlist in recent weeks and now is dropping the disco format and returning to a mass appeal or top 40 format. This rating period will hold the answer to the fate of many of the radio stations that decided to switch to disco programming rather than fight the competitors with the same formats they had been using for years.

MOVES: **Don Benson** will leave Atlanta and WQXI as PD after five years with the station. Benson will become #1 VP/programming for Western Cities Broadcasting, based in Phoenix. Benson said: "It's a tough decision to leave, but I'm looking forward to programming the Western Cities stations" . . . **Tommy Kramer** new MD at KILT/Houston, from Z97/Ft. Worth . . . **Mark Driscoll** leaves WDRQ/Detroit as PD to join 96X/Miami as PD.

Ted Ferguson leaves WABX/Detroit as PD . . . **John Lyle** joins Q94/Richmond doing 6-10 p.m. from WFLB/Fayetteville . . . **Terrence McKeever** returns to Memphis doing morning news at FM100, from KHJ/Los Angeles . . . Q100/Boise is now a "Superstar" station, as album rock comes to Boise. The Abrams album rock format continues to grow and maintain success with young adults.

SERVICE STATIONS: At the recent NAB programming conference, several programmers in different sessions where the record business was discussed pointed out the problem of getting the records. Secondary and smaller-sized stations, and some who programmed A/C formats, felt they weren't receiving the recognition and service from the record companies. I believe there are some legitimate gripes on the parts of programmers, but there are as great a number who don't seem to consider the record companies' problems of costs in service and the value of servicing markets where a sparse number of records are sold. As much as the record people and the radio people have some of the same goals, record companies are quite concerned with the number of secondary stations that have abandoned testing new music and are waiting for the major market stations to play the music first. Those that are waiting for the majors could be in the same position of waiting for service on new music. To be effective your station must be of value to the record company in sales in the market or in status in the radio industry.

COUNTRY MOVES: **Gil Rozzo**, GM of WSAI-FM/Cincinnati, has stepped in as GM of the AM also, replacing **Bob Lorey** . . . **William H. Weller** has been named president of WCMS/Norfolk and its parent company, Com-Ent Corp. Weller has been with both firms for some time, as stockholder and financial manager . . . **Bob Knight**, previously of WMPS/Memphis fame, is now OM at WKXA-FM/Portland, Maine. Knight's on air name is Bob Adams . . . **Don Rhea** has been named PD at KQIL/Grand Junction, Colo., formerly with KCKN-AM-FM/Kansas City . . . Dana Harmon has assumed the post of MD at WBHP/Huntsville.

CHARLOTTE COUNTRY: WQCC/Charlotte recently changed format to country from disco and AOR (under call letters WRPL). The station is 1000 watts, soon to be 10,000. New staffers include GM **Peter Ogden**, PD **Ed Galloway** (formerly with WAME/Charlotte), and MD **Mac Edwards**.

SEEING DOUBLE? If you're wondering about that syndicated country music festival popping up in major and medium markets, there's cause to wonder. Not only is the concert simulated, but there are two syndication companies airing rival festivals, "Clear Creek" and "Hickory Creek Reunion." "Clear Creek," put out by TM Productions of Dallas, features host Eddie Rabbitt, along with 50 top name country acts, lasting for 24 hours. "Hickory Creek" is hosted by Kenny Rogers, and its backers include "Fantasy Park" originator Bart McLendon.

The Entertainers:

'Super Jock' Keeps Chicago Happy

By NEIL McINTYRE

■ NEW YORK — Personalities in radio have become a vanishing breed. RW is presenting the fourth in a series on these entertainers.

Larry Lujack, known by many in the Chicago area as Super Jock, is the morning man at WLS, and it's been his job to get the folks up and on their way each morning for many years. The Lujack radio show relies upon the quickness of his wit, amid the pace of mass appeal music.

Many top 40 programmers have tried to create personalities that resembled the style and sense of humor that Larry Lujack projects weekdays on WLS; most of the results created only copies, and you have to hear the original to appreciate him.

Record World: What is your main source for humorous material?

Larry Lujack: The main source is my head. I have never be-

lieved in joke services. I know that statement will make me some enemies, but I think that joke services are a waste of money. If you do stuff like that it becomes a crutch, and the problem is that if you have any creativity at all it never develops. I just don't do jokes or one liners. I do a lot of work going through newspapers, wire copy, magazines, and finding things that I think I can do something with.

RW: Who do you think is funny on radio?

Lujack: I worked briefly in Boston with Charlie Tuna, one guy who uses joke service and one liners and is very good at it. He probably has over seven million one liners on file, he has the ability to lay it on the audience and make it sound like it's just something that popped into his head. I don't believe anybody else can do that as effectively as Charlie can. I think Don Imus at WNBC does good air work.

(Continued on page 42)



"... and when we say 'Last Contest' we mean it... the winner of the transmitter is—"

Dialogue (Continued from page 16)

the project and had it partially completed. Now the file can't be found and we're starting all over again. Things like that are frustrating. Working relationships in other departments—promotion, sales, publicity—are suddenly gone. That definitely affects us. Tour support dollars are not as available as they were a year ago. We have acts out there in the building stages of their careers, and that can hurt a whole lot. In some cases it means you have to pull them off the road when they need to be out there touring to support their record. Sometimes, as managers, we have to come up with other sources of income for our artists. We may have to spend the money ourselves or help them find it from a bank. The cutback has been hard and I don't see the situation turning around before the end of this year. Although I hated to see such drastic cuts, I do feel the record companies needed to tighten their belts. They have been overspending. I think that all the record companies projected sales of a few albums last year. But superstars aren't selling 15 or 20 million units this year and so they have to cut back. I didn't see 20 limousines lined up around the CBS building last week to take the executives home, and you used to see that. A lot of fat can be trimmed, but I wouldn't like to see any further deductions from the budgets for new artists. It may hurt their careers.

RW: Some people have said the cutbacks could hurt new artists, and others have said it could be a help to them.

... I wouldn't like to see any further deductions from the budgets for new artists. It may hurt their careers.

Sullivan: I don't understand how it could help. I believe in spending money promoting a new act. I think Capitol has done a phenomenal job with the Knack.

RW: So basically what you're saying is that now you may have to pick up the ball where the label has cut back?

Sullivan: Yeah. I've got a philosophy about management. We put a lot of emphasis on the word personal. We're a personal management company for a recording artist, and when we make a commitment, we're there for the good times and bad.

We're not going to be involved with an artist without a belief that they'll make it in a big way someday. It's very depressing and demoralizing for an artist when one day they're getting calls from everybody at the label telling them they're the greatest, and then after their album peaks at 101, the calls stop. A manager has to keep up the morale. You've got to be there. You've got to be there with support and enthusiasm and in some cases dollars.

RW: We've talked about The CDB and Wet Willie. What about the other acts that you manage?

Sullivan: The Henry Paul Band has a successful first album. It's well over 150,000 records and has gotten very good AOR play. Unfortunately, we've been unable to break a single. Had we been able to get even a mid-chart single, I think we would have been close to gold with it. Henry was well-known already through his career with the Outlaws. On the road, the band has been phenomenal. The reviews have been positive; all of them. I have yet to be at a concert when they didn't encore at least once. By November they'll be in the studio doing their second Atlantic album, to be out early next year, but there's a lot of life left in this album. It's still getting airplay, and it's still selling. We feel we've reached the first plateau with Henry's career.

Dobie Gray, an artist we got involved with a couple of years ago, has had a number of hit records through the years on several different labels. He's now on Infinity. The biggest problem that we could assess when we got involved with him was the lack of consistency in his career. He would begin making inroads as a recording artist and then stop for a couple of years and do theatre. He did two years in "Hair" in L.A., and he was involved in some motion pictures projects. It was first one direction and then another. We've tried to map a game plan that begins with concentration on his career as a recording and concert artist. Once that's firmly established, we'll branch into other areas. When we got involved with him, it had been two years since his last release. "Midnight Diamond" put him back in the charts and re-

established his name. Support from Infinity Records and Ron Alexenburg is excellent. They picked up an option for a second album, which we just delivered. It was produced by Rick Hall and, in my opinion, is much better than the first one. "Spendin' Time, Makin' Love, Goin' Crazy," the album's first single, is out and doing well. It went on stations right out of the box that haven't played a Dobie Gray record in years. The new album will be released this month. We are well on our way toward re-establishing him as a major recording/concert artist. He's out now doing the Wet Willie tour, and lot of people were quite surprised the first night they appeared together at the Bottom Line. People who didn't really know what he was all about had an image of a guy in a tuxedo who played supper clubs. That's not at all what's happening. He's an excellent entertainer who's very contemporary.

We got involved with The Winters Brothers Band about three and a half years ago. Their first album on Atlantic was relatively successful, in the charts for several weeks and sold moderately well, but due to a number of factors, their option was not picked up by Atlantic. At that particular point there was a "Southern music" backlash. Record companies had come down here and signed up every bar band they could find, and a lot of them hadn't sold. The industry was saying the "Southern music" thing was over. I think that affected the Winters Brothers' career. They were considered just another band. Now the industry is realizing that the cream of Southern music is rising to the top. You've got Molly Hatchet setting the woods on fire, The Charlie Daniels Band with a platinum album, The Marshall Tucker Band doing well, the Allman Brothers Band reunited, Blackfoot from Jacksonville doing extremely well. Now there's much more interest in The Winters Brothers Band from labels. We've stuck with them during this period, but they've done a lot on their own. They have built a following in a number of markets and have been able to make a living playing clubs without any product out there. We'll have a new deal for them any day now, and a new album on the streets by the first of the year.

RW: You have recently reorganized your staff structure. What brought that about?

Sullivan: It's just a little further expansion. Steve Greil, my partner since 1974, has been concentrating on building our concert production company, leaving me free to build the management company. However, during all those years, I've had a lot of input in concert promotion, and vice versa. It's been our plan since the very beginning to reunite and work together on the same projects. In the meantime, Robert Stewart joined the company about four years ago as the management representative/business affairs person on the road with The CDB. He paid his dues out there, came into the office as a management assistant, and later was promoted to vice president of artist development. He is very familiar with concert promotion from an artist manager's point of view, which I feel is an excellent background for a concert promoter. One of the major factors in being a good concert promoter is the ability to understand the needs and desires of an

(Continued on page 61)

Columbia Fetes Loggins



Columbia recording artist Kenny Loggins was recently feted in New York by CBS Records executives. Loggins was in town for an appearance at Avery Fisher Hall and just released the album "Keep The Fire," and single "This Is It." Pictured are, from left: (bottom) Bob Jamieson, branch manager, New York, CBS Records; Paul Smith, senior VP and general manager, marketing, CBS Records; Joe Mansfield, VP, marketing, Columbia; Kenny Loggins; Larry Larson, manager; (top) Ed Hynes, VP, national promotion, Columbia; Mickey Eichner, VP, east coast A&R, Columbia; Arma Andon, VP, artist development, Columbia; Frank Mooney, VP, marketing branch distribution, CBS Records; Joe Senkiewicz, VP, artist development and promotion, CBS Records International; Caroline Moore, exec. assistant to deputy president and chief operating officer, CBS/Records Group; Steve Pritchitt, dir., product management, CRI, and John Dolan, VP, CRI.

The A/C Report

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

Most Adds

PETER PIPER—Frank Mills—Polydor (10)
SEND ONE YOUR LOVE—Stevie Wonder—Tamla (10)
CHIQUITITA—Abba—Atlantic (8)
COWARD OF THE COUNTY—Kenny Rogers—UA (7)
I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge—A&M (7)
ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity (5)
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA (5)
PLEASE DON'T LEAVE—Lauren Wood—WB (5)

WBZ/BOSTON

COME TO ME—France Joli—Prelude
PLEASE DON'T GO—KC & the Sunshine Band—TK
TAKE THE LONG WAY HOME—Supertramp—A&M

WHDH/BOSTON

COOL CHANGE—Little River Band—Capitol
PETER PIPER—Frank Mills—Polydor
SEND ONE YOUR LOVE—Stevie Wonder—Tamla
WAIT FOR ME—Hall & Oates—RCA

WNEW/NEW YORK

LET'S BE LOVERS AGAIN—Engelbert Humperdinck—Epic

WIP/PHILADELPHIA

CRUISIN'—Smokey Robinson—Tamla
LOVE PAINS—Yvonne Elliman—RSO
PETER PIPER—Frank Mills—Polydor

WBAL/BALTIMORE

CHIQUITITA—Abba—Atlantic
HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson—Col
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA
SEND ONE YOUR LOVE—Stevie Wonder—Tamla
SMOOTH SAILING—Jim Weatherly—Elektra

WSB/ATLANTA

BABE—Styx—A&M
BETTER THAN EVER—Stephanie Mills—20th Century Fox
I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge—A&M
THAT'S WHAT YOU SAID—Loleatta Holloway—Gold Mind

WIOD/MIAMI

COWARD OF THE COUNTY—Kenny Rogers—UA
ROTATION—Herb Alpert—A&M
YOU ARE MY MIRACLE—Roger Whittaker—RCA

WLW/CINCINNATI

DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca
ROTATION—Herb Alpert—A&M

WGAR/CLEVELAND

BETTER LOVE NEXT TIME—Dr. Hook—Capitol
ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity
LADIES' NIGHT—Kool & the Gang—De-Lite
TAKE THE LONG WAY HOME—Supertramp—A&M
YOU'RE ONLY LONELY—J.D. Souther—Col

WCCO/MINNEAPOLIS

COWARD OF THE COUNTY—Kenny Rogers—UA
MAKE BELIEVE IT'S YOUR FIRST TIME—Bobby Vinton—Tapestry
NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand & Donna Summer—Columbia/Casablanca
PETER PIPER—Frank Mills—Polydor
SEND ONE YOUR LOVE—Stevie Wonder—Tamla

KMOX-FM/ST. LOUIS

CHIQUITITA—Abba—Atlantic
DO IT IN A HEARTBEAT—Carlene Carter—WB
ROTATION—Herb Alpert—A&M
YES I'M READY—Teri DeSario—Casablanca

KULF/HOUSTON

BETTER LOVE NEXT TIME—Dr. Hook—Capitol
DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca
SEND ONE YOUR LOVE—Stevie Wonder—Tamla
VICTIM OF LOVE—Elton John—MCA

KIIS/LOS ANGELES

BETTER LOVE NEXT TIME—Dr. Hook—Capitol
DEJA VU—Dionne Warwick—Arista
ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity
PETER PIPER—Frank Mills—Polydor

KSFO/SAN FRANCISCO

CHIQUITITA—Abba—Atlantic
COWARD OF THE COUNTY—Kenny Rogers—UA
DO IT IN A HEARTBEAT—Carlene Carter—WB
JASON—Andy Williams—Col

KVI/SEATTLE

LOOKS LIKE LOVE AGAIN—Dann Rogers—IA
PLEASE DON'T LEAVE—Lauren Wood—WB
YOU ARE MY MIRACLE—Roger Whittaker—RCA

Also reporting this week: WMAL, WKBC-FM, WFTL, WJBO, WTMJ, KMBZ, KOY, KPNW. 23 stations reporting.

Retail Rap

By SOPHIA MIDAS

■ **GOODBYES AND HELLOS**—Ed Berson, 20-year veteran of the record business and currently sales marketing director for Capricorn Records, will be replacing Fred Traub, head buyer for the Record Bar chain, as of Jan. 1. RW congratulates Traub in his appointment to Pickwick as VP of merchandise procurement and welcomes Berson. Special note: This columnist and RW's Dave McGee have appreciated Traub's "inimitable" comments regarding our retail stories, but will Traub miss our "inimitable Top 30 surveys"? Get ready, Ed . . . Deborah Guyton, director of advertising and new release buyer for Music Stop, and one of RW's most diligent survey reporters, has recently taken the position of buyer for the 60-store Perry Drugstores chain. Guyton has been replaced by Gloria Smith, a former RW survey reporter during her employment with ABC Records and Tapes, so she already knows what to expect. May Smith carry on the tradition of Guyton, Lynn Rothman and Rod Linnum.

ALL YOU CAN EAT: According to Bill Millar, the "unsung legend" and manager of Discount Records, nothing exceptional happened to his store on Halloween "except an occasional gorilla passing by." Compensating for the mundane, Discount joined Chrysalis Records in an "Eat To the Beat Contest" to promote Blondie's latest lp. After a drawing, the winner won the option of eating lunch at Goldstein's Deli for one full year. Because some are of the school that variety is the spice of life, the winner, according to Millar, may choose to eat elsewhere during the course of the year.

PIED PIPER: Western-based Budget Records, in collaboration with KPBI, is luring customers into its stores to promote Jethro Tull's latest lp, "Stormwatch." After fans register at Budget stores, one name will be drawn, and the winner will win an Armstrong flute, signed by group leader Ian Anderson, as well as tickets to Jethro Tull's concert. The flute will be presented to the lucky winner by Anderson after the show.

BIGGEST IN-STORE EVER: Jim Rose, of Chicago's Rose Records, was "astounded" by over 1000 fans who showed up at his store to witness a personal appearance by classical artist Luciano Pavarotti. According to Rose, the fans were lined up at least one block outside of his store, and over 2000 copies of Pavarotti's "O Solo Mio" lp were sold that day. Rose speculated that Pavarotti's locally televised serenade of "Ave Maria" to the Pope during his Chicago visit may have been partially responsible for the huge turn-out.

WHEELIN' WITH WAYLON: Sound Warehouse recently rounded up their customers to promote Waylon Jennings' lp "What Goes Around Comes Around" with a "Big Wheel of Fortune" contest. Customers were asked to spin the store's Wheel of Fortune for prizes, which included the entire Waylon catalogue, a western outfit (right down to the boots), a barbecue dinner and tickets and a limo ride to Waylon's concert.

BE STIFF FOR HALLOWEEN: The New York CBS branch office took advantage of the unique and sometimes bizarre looks of Stiff recording artists Lene Lovich, Wreckless Eric, Ian Dury, Rachel Sweet and Ian Gomm and sponsored a contest for those customers who most resembled these artists. The contest took place at Crazy Eddie's N.Y. west Village outlet. The most convincing look-alike won a video tape recorder.

NEW ROCK PROMO: A&M recording artists the Police recently made an in-store appearance at one of the Disc Records stores, according to Sam Crowley, southwest regional manager. Dressed in police costumes, Disc employees were befogged by the crowd of fans who came to see the group. Disc Records is also involved with a highly successful merchandising campaign to promote one of the latest additions to the new rock roster, the Sports (Arista). Customers will be offered a free Sports single. The single may be kept or returned for the purchase of a Sports LP at an additional discounted price.

CONFESSIONS OF A RETAILER: Since Polygram's announcement that they will be buying some Decca companies, a number of retailers throughout the country are expressing concern that London's classical catalogue may be increased from an \$8.98 list to \$9.98. Ben Karol of King Karol noted, "We would like to believe that when Polygram takes over, London product will maintain its \$8.98 list."

I've spoken to many of you already during our retail calls and retail stories, but for those of you that I have not, "Retail Rap" will now be based on the east coast. Any information or photos pertinent to this column should now be sent to my attention, Record World, 1700 Broadway, N.Y., N.Y. 10019; phone: (212) 765-5020.

Retail Report

Record World



NOVEMBER 17, 1979

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

TALESMAI - OF THE WILD

HYDRA—Toto—Col
IN THE EYE OF THE STORM—
 Outlaws—Arista
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
NIGHT AFTER NIGHT—U.K.—
 Polydor
ON THE RADIO—Donna Summer
 —Casablanca
PRESENT TENSE—Shoes—Elektra
X-STATIC—Hall & Oates—RCA

JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER Tamla

**JOURNEY THROUGH THE
SECRET LIFE OF PLANTS**—
 Stevie Wonder—Tamla
DAMN THE TORPEDOES—Tom
 Petty & the Heartbreakers—
 MCA/Backstreet

ARE YOU READY—ARS—Polydor
CORNERSTONE—Styx—A&M
DAMN THE TORPEDOES—Tom
 Petty & the Heartbreakers—
 MCA/Backstreet
FIRE IT UP—Rick James—Gordy
HARDER . . . FASTER—April Wine
 —Capitol
**JOURNEY THROUGH THE
SECRET LIFE OF PLANTS**—
 Stevie Wonder—Tamla
ONE VOICE—Barry Manilow
 —Arista
PARTNERS IN CRIME—Rupert
 Holmes—Infinity
TUSK—Fleetwood Mac—WB
WET—Barbra Streisand—Col

CORNERSTONE—Styx—A&M
FUTURE NOW—Pleasure—Fantasy
I'LL ALWAYS LOVE YOU—Anne
 Murray—Capitol
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
LIVE & SLEAZY—Village People
 —Casablanca
ON THE RADIO—Donna Summer
 —Casablanca
ONE VOICE—Barry Manilow
 —Arista
THE LONG RUN—Eagles—
 Asylum
TUSK—Fleetwood Mac—WB
VICTIM OF LOVE—Elton John—
 MCA

ANGEL OF THE NIGHT—
 Angela Bofill—Arista/GRP
FIRE IT UP—Rick James—Gordy
I'M THE MAN—Joe Jackson—
 A&M
IN THE EYE OF THE STORM—
 Outlaws—Arista
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
LADIES' NIGHT—Kool & the Gang
 —Delite
LIVE & SLEAZY—Village People—
 Casablanca
PRODUCT—Brand X—Passport
REGGATTA DE BLANC—Police—
 A&M
X-STATIC—Hall & Oates—RCA

BEST OF EDDIE RABBITT—Elektra
CHRISTMAS TOGETHER—John
 Denver & the Muppets—RCA
FIRE IT UP—Rick James—Gordy
GREATEST—Bee Gees—RSO
I'LL ALWAYS LOVE YOU—
 Anne Murray—Capitol
LADIES' NIGHT—Kool & the Gang
 —Delite
MELISSA MANCHESTER—Arista
MISS THE MISSISSIPPI—
 Crystal Gayle—Col
ON THE RADIO—Donna Summer
 —Casablanca
WET—Barbra Streisand—Col

AIRPLAY—Point Blank—MCA
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
GREATEST—Bee Gees—RSO

HYDRA—Toto—Col
IN THE EYE OF THE STORM—
 Outlaws—Arista
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
NIGHT AFTER NIGHT—U.K.—
 Polydor
ON THE RADIO—Donna Summer
 —Casablanca
PRESENT TENSE—Shoes—Elektra
X-STATIC—Hall & Oates—RCA

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
IN THE NICK OF TIME—
 Nicolette Larson—WB
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
LAUREN WOOD—WB
MASTERJAM—Rufus & Chaka—
 MCA
ONE ON ONE—Bob James &
 Earl Klugh—Col/Tappan Zee
PARTNERS IN CRIME—
 Rupert Holmes—Infinity
PRINCE—WB
SOMETIMES YOU WIN—Dr. Hook
 —Capitol
20/20—Portrait

I'LL ALWAYS LOVE YOU—
 Anne Murray—Capitol
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
LADIES' NIGHT—Kool & the Gang
 —Delite
LIVE & SLEAZY—Village People—
 Casablanca
MASTERJAM—Rufus & Chaka—
 MCA
MUSIQUE II—Prelude
ON THE RADIO—Donna Summer
 —Casablanca
PART OF THE GAME—Pablo Cruise
 —A&M
WET—Barbra Streisand—Col
XII—Fatback—Spring

GREATEST HITS VOL. I—
 Rod Stewart—WB
I'M THE MAN—Joe Jackson—
 A&M
KENNY—Kenny Rogers—UA
MISS THE MISSISSIPPI—
 Crystal Gayle—Col
ON THE RADIO—Donna Summer
 —Casablanca
ONE VOICE—Barry Manilow—
 Arista
TUSK—Fleetwood Mac—WB
WET—Barbra Streisand—Col
X-STATIC—Hall & Oates—RCA
YOU'RE ONLY LONELY—
 J.D. Souther—Asylum

BRENDA RUSSELL—Horizon
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
GREATEST—Bee Gees—RSO
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTERJAM—Rufus & Chaka—
 MCA
ONE ON ONE—Bob James &
 Earl Klugh—Col/Tappan Zee
PRINCE—WB
SURVIVAL—Bob Marley & the
 Wailers—Island
TIME IS THE KEY—Gong—Arista
WHEN I FIND YOU LOVE—
 Jean Carn—Phila. Intl.

AIN'T IT SO—Ray Charles—
 Atlantic
GREATEST—Bee Gees—RSO
HARDER . . . FASTER—April Wine
 —Capitol
**JOURNEY THROUGH THE SECRET
LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTERJAM—Rufus & Chaka—
 MCA
MOTHER'S FINEST LIVE—Epic
PART OF THE GAME—Pablo Cruise
 —A&M
ROYAL RAPPIN'S—Isaac Hayes &
 Millie Jackson—Polydor

SAY BLOW BY BLOW BACKWARDS
 —Fred Wesley & the Horny
 Horns—Atlantic
YOU KNOW HOW TO LOVE ME—
 Phyllis Hyman—Arista

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
HARDER . . . FASTER—April Wine
 —Capitol
INJOY—Bar-Kays—Mercury
JACKRABBIT SLIM—Steve Forbert
 —Nemperor
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
154—Wire—WB
PART OF THE GAME—Pablo Cruise
 —A&M
SURVIVAL—Bob Marley & the
 Wailers—Island
WHISKEY BENT & HELL BOUND—
 Hank Williams Jr.—Elektra
ZOOM—Root Boy Slim—IRS

ANGEL OF THE NIGHT—Angela
 Bofill—Arista/GRP
ARE YOU READY—ARS—Polydor
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
DAVID WERNER—Epic
HYDRA—Toto—Col
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTER OF THE GAME—
 George Duke—Epic
MASTERJAM—Rufus & Chaka
 —MCA
PART OF THE GAME—Pablo Cruise
 —A&M
YOU KNOW HOW TO LOVE ME—
 Phyllis Hyman—Arista

AIN'T NO TIME TO SIT DOWN—
 Southroad Connection—UA
BRENDA RUSSELL—Horizon
CITY LIVIN'—Linda Williams—
 Arista
HAPPY BIRTHDAY, BABY—
 Joe Simon—Spring
I HAVE A RIGHT—Gloria Gaynor
 —Polydor
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTERJAM—Rufus & Chaka—
 MCA
TWICE THE FIRE—Peaches &
 Herb—Polydor
WITCH DOCTOR—Instant Funk—
 Salsoul
YOU KNOW HOW TO LOVE ME—
 Phyllis Hyman—Arista

ANGEL OF THE NIGHT—Angela
 Bofill—Arista/GRP
EAT TO THE BEAT—Blondie—
 Chrysalis
FIRE IT UP—Rick James—Gordy
FLIRTIN' WITH DISASTER—
 Molly Hatchet—Epic
GREATEST—Bee Gees—RSO
HARDER . . . FASTER—April Wine
 —Capitol
MASTERJAM—Rufus & Chaka—
 MCA
ONE ON ONE—Bob James & Earl
 Klugh—Col/Tappan Zee
ONE WAY FEATURING AL HUDSON
 —MCA
PIZZAZZ—Patrice Rushen—
 Elektra

A TASTE FOR PASSION—
 Jean-Luc Panty—Atlantic
DAMN THE TORPEDOES—Tom
 Petty & the Heartbreakers—
 MCA/Backstreet
DON'T THROW STONES—Sports—
 Arista
FINE ART OF SURFACING—
 Sinceros—Col
FIRST OFFENCE—Inmates—
 Polydor
HYDRA—Toto—Col
KAREN SILVER—Arista
PARTNERS IN CRIME—Rupert
 Holmes—Infinity
REGGATTA DE BLANC—Police—
 A&M
STORM WATCH—Jethro Tull—
 Chrysalis

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
HARDER . . . FASTER—April Wine
 —Capitol
IN THE EYE OF THE STORM—
 Outlaws—Arista
IN THE NICK OF TIME—
 Nicolette Larson—WB
JACKRABBIT SLIM—Steve Forbert
 —Nemperor
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
NIGHT AFTER NIGHT—U.K.—
 Polydor
ON THE RADIO—Donna Summer
 —Casablanca
REGGATTA DE BLANC—Police—
 A&M
20/20—Portrait

ARE YOU READY—ARS—Polydor
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
DIFFERENT KIND OF CRAZY—
 Head East—A&M
FLOW—Snail—Cream
GUITARS & WOMEN—
 Rick Derringer—Blue Sky
HARDER . . . FASTER—April Wine
 —Capitol
HEADBOYS—RSO
INJOY—Bar-Kays—Mercury
MASTERJAM—Rufus & Chaka—
 MCA
PART OF THE GAME—Pablo Cruise
 —A&M

CLASSIC CRYSTAL—Crystal Gayle
 —UA
DOWN TO EARTH—Rainbow—
 Polydor
GREATEST—Bee Gees—RSO
GYPSY—Cognito
HARDER . . . FASTER—April Wine
 —Capitol
I'LL ALWAYS LOVE YOU—
 Anne Murray—Capitol
IN THE EYE OF THE STORM—
 Outlaws—Arista
MELISSA MANCHESTER—Arista
PRISONER—Cher—Casablanca
REGGATTA DE BLANC—Police—
 A&M

AIRPLAY—Point Blank—MCA
ARE YOU READY—ARS—Polydor
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
IN THE EYE OF THE STORM—
 Outlaws—Arista
INJOY—Bar-Kays—Mercury
MASTERJAM—Rufus & Chaka—
 MCA
PARTNERS IN CRIME—
 Rupert Holmes—Infinity
PRISONER—Cher—Casablanca
SUNDAY MORNING SUITE—
 Frank Mills—Polydor
TWICE THE FIRE—Peaches & Herb
 —Polydor

DEVOTION—LTD—A&M
HARDER . . . FASTER—April Wine
 —Capitol
HYDRA—Toto—Col
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTER OF THE GAME—
 George Duke—Epic
MASTERJAM—Rufus & Chaka—
 MCA
SURVIVAL—Bob Marley & the
 Wailers—Island
WET—Barbra Streisand—Col
**WILLIE NELSON SINGS
 KRISTOFFERSON**—Col
WITCH DOCTOR—Instant Funk—
 Salsoul

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
FIRST OFFENCE—Inmates—
 Polydor
HYDRA—Toto—Col
IN THE HEAT OF THE NIGHT—
 Pat Benatar—Chrysalis
JACKRABBIT SLIM—Steve Forbert
 —Nemperor

**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
PART OF THE GAME—Pablo Cruise
 —A&M
PRINCE—WB
STORM WATCH—Jethro Tull—
 Chrysalis
**WILLIE NELSON SINGS
 KRISTOFFERSON**—Col
DISC/TEXAS
BOOGIE MOTEL—Foghat—
 Bearsville
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
FINE ART OF SURFACING—
 Boomtown Rats—Col
HYDRA—Toto—Col
JACKRABBIT SLIM—Steve Forbert
 —Nemperor
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
ON THE RADIO—Donna Summer
 —Casablanca
REGGATTA DE BLANC—Police—
 A&M
STREET MACHINE—Sammy Hagar
 —Capitol
WET—Barbra Streisand—Col

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
DYNASTY—Solar
EAST WINDS—Walt Barr—Muse
**EVERYTHING YOU'VE HEARD IS
 TRUE**—Tom Johnston—WB
IMAGES—Ronnie Milsap—RCA
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
MASTERJAM—Rufus & Chaka—
 MCA
PARTNERS IN CRIME—
 Rupert Holmes—Infinity
PRINCE—WB
X-STATIC—Hall & Oates—RCA

DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
GREATEST HITS VOL. I—
 Rod Stewart—WB
HYDRA—Toto—Col
**JOURNEY THROUGH THE SECRET
 LIFE OF PLANTS**—Stevie Wonder
 —Tamla
PARADISE BIRD—Amii Stewart—
 Ariola
PIZZAZZ—Patrice Rushen—
 Elektra
RELIGHT MY FIRE—Dan Hartman
 —Blue Sky
SURVIVAL—Bob Marley & the
 Wailers—Island
THE NOW—Midsong Intl.
**WHAT GOES AROUND COMES
 AROUND**—Waylon Jennings—
 RCA

A TASTE FOR PASSION—
 Jean-Luc Panty—Atlantic
BEAT—Col
BIG FUN—Shalamar—Solar
HYDRA—Toto—Col
I'M THE MAN—Joe Jackson—
 A&M
MISS THE MISSISSIPPI—
 Crystal Gayle—Col
ONE ON ONE—Bob James & Earl
 Klugh—Col/Tappan Zee
SINGLES GOING STEADY—
 Buzzcocks—IRS
SURVIVAL—Bob Marley & the
 Wailers—Island
**WILLIE NELSON SINGS
 KRISTOFFERSON**—Col

A TASTE FOR PASSION—
 Jean-Luc Panty—Atlantic
DAMN THE TORPEDOES—
 Tom Petty & the Heartbreakers
 —MCA/Backstreet
**EVERYTHING YOU'VE HEARD IS
 TRUE**—Tom Johnston—WB
FLOW—Snail—Cream
IN THE HEAT OF THE NIGHT—
 Pat Benatar—Chrysalis
OASIS—Jim Messina—Col
ONE ON ONE—Bob James & Earl
 Klugh—Col/Tappan Zee
PART OF THE GAME—Pablo Cruise
 —A&M
SURVIVAL—Bob Marley & the
 Wailers—Island
YOU'RE ONLY LONELY—J.D.
 Souther—Asylum



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 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

NOVEMBER 17, 1979

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

NOV. 17	NOV. 10			WKS. ON CHART	
1	1	THE LONG RUN EAGLES Asylum 5E 508 (4th Week)		6	H
2	2	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)		11	H
3	3	CORNERSTONE STYX/A&M SP 3711		6	H
4	5	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350		4	X
5	4	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1		14	H
6	13	ON THE RADIO—GREATEST HITS—VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191		3	L
7	7	RISE HERB ALPERT/A&M SP 4790		6	G
8	17	WET BARBRA STREISAND/Columbia FC 36258		3	H
9	9	KENNY KENNY ROGERS/United Artists LWAK 979		8	H
10	11	ONE VOICE BARRY MANILOW/Arista AL 9505		5	H
11	6	HEAD GAMES FOREIGNER/Atlantic SD 29999		8	H
12	8	OFF THE WALL MICHAEL JACKSON/Epic FE 35745		12	H
13	10	DREAM POLICE CHEAP TRICK/Epic FE 35773		7	H

CHARTMAKER OF THE WEEK

— BEE GEES GREATEST



RSO RS 2 4200

1 L

15	14	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708		34	H
16	18	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)		9	G
17	12	GET THE KNACK THE KNACK/Capitol SO 11948		20	G
18	19	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225		6	H
19	—	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)		1	L
20	16	CANDY-O CARS/Elektra 5E 507		21	H
21	20	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120		11	H
22	20	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110		8	G
23	24	HIGHWAY TO HELL AC/DC/Atlantic SD 19244		13	G
24	25	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392		7	H
25	21	STORMWATCH JETHRO TULL/Chrysalis CHR 1238		7	G
26	26	EVOLUTION JOURNEY/Columbia FC 35797		33	H
27	15	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371		6	G
28	29	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)		11	H
29	28	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150		27	L
30	31	DIONNE DIONNE WARWICK/Arista AB 4230		21	G
31	38	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172		4	G
32	34	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		47	G
33	27	VOLCANO JIMMY BUFFETT/MCA 5102		11	H
34	41	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)		3	H
35	33	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751		28	G
36	40	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799		8	G
37	43	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001		9	H
38	23	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730		23	H
39	39	DISCOVERY ELO/Jet FZ 35769 (CBS)		22	H
40	32	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954		15	H
41	80	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/MCA/Backstreet 5105		2	H
42	42	THE CARS /Elektra 6E 135		68	G
43	48	MARATHON SANTANA/Columbia FC 36154		4	H

44	35	EVE ALAN PARSONS PROJECT/Arista AL 9504		10	H
45	86	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/ Tappan Zee FC 36241		2	H
46	51	I'M THE MAN JOE JACKSON/A&M SP 4794		4	G
47	52	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224		6	G
48	50	VICTIM OF LOVE ELTON JOHN/MCA 5104		4	H
49	54	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)		5	H
50	85	INJOY BAR-KAYS/Mercury SRM 1 3781		2	G
51	56	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183		3	L
52	53	THE GLOW BONNIE RAITT/Warner Bros. HS 3369		6	H
53	66	REGGATTA DE BLANC THE POLICE/A&M SP 4792		3	G
54	64	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)		4	G
55	57	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		28	G
56	61	XII FATBACK/Spring SP 1 6723 (Polydor)		6	G
57	37	CHEAP TRICK AT BUDOKAN /Epic FE 35795		39	H
58	—	MASTERJAM RUFUS & CHAKA/MCA 5103		1	H
59	47	DYNASTY KISS/Casablanca NBLP 7152		23	H
60	30	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)		19	H
61	36	STREET LIFE CRUSADERS/MCA 3094		24	G
62	63	WATER SIGN JEFF LORBER FUSION/Arista AB 4234		7	G
63	62	VAN HALEN /Warner Bros. BSK 3075		76	G
64	67	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		4	G
65	65	BRENDA RUSSELL /Horizon SP 739 (A&M)		8	G
66	72	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494		4	H
67	68	FUTURE NOW PLEASURE/Fantasy F 9578		11	G
68	49	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162		18	H
69	45	MORNING DANCE SPYRO GYRO/Infinity INF 9004		32	G
70	55	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)		17	G
71	74	PRESENT TENSE SHOES/Elektra 6E 244		4	G
72	58	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/ Casablanca NBLP 2 7161		16	L
73	69	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357		13	H
74	90	IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507		2	H
75	—	HYDRA TOTO/Columbia FC 36229		1	H
76	88	IN THE NICK OF TIME NICOLETTE LARSON/Warner Bros. HS 3370		2	H
77	44	FRANCE JOLI /Prelude PRL 12170		10	G
78	103	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501		1	G
79	75	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041		38	H
80	—	PART OF THE GAME PABLO CRUSE/A&M SP 4787		1	G
81	109	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		1	H
82	100	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)		2	G
83	101	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253		1	G
84	94	ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/Polydor PD 1 6629		2	G
85	81	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)		23	G
86	95	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236		2	G
87	46	HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053		12	G
88	91	STRIKES BLACKFOOT/Atco SD 38 112		23	G
89	93	PIECES OF EIGHT STYX/A&M SP 4724		56	G
90	83	SOONER OR LATER REX SMITH/Columbia JC 35813		31	G
91	105	HARDER . . . FASTER APRIL WINE/Capitol ST 12013		1	G
92	60	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)		22	H
93	92	VOULEZ-VOUS ABBA/Atlantic SD 16000		20	H
94	97	SWITCH II /Gordy G7 988R1 (Motown)		21	G
95	70	UNLEASHED IN THE EAST JUDAS PRIEST/Columbia JC 36179		8	G
96	98	I HAVE A RIGHT GLORIA GAYNOR/Polydor PD 1 6231		2	H
97	78	PARALLEL LINES BLONDIE/Chrysalis CHR 1192		47	G
98	99	DEVOTION LTD/A&M SP 4771		10	G
99	59	JOE'S GARAGE ACT I FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)		9	G
100	73	8:30 WEATHER REPORT /ARC/Columbia PC2 36030		7	L

ALBUM CROSS REFERENCE ON PAGE 38

In 1914 the most important American composers, authors and publishers joined together to protect their greatest asset—their music. ASCAP has maintained that original philosophy of its founding fathers.



Record World presents **ASCAP: The First 65 Years**

Record World is proud to announce the publication of a special salute to the American Society of Composers, Authors and Publishers in its December 1st issue to celebrate the 65th anniversary of ASCAP's founding. In this issue, Record World will spotlight the function and future of this very special organization.

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Record World Albums 101-150

NOVEMBER 17, 1979

NOV. 17	NOV. 10	
101	71	QUADROPHENIA (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235
102	79	FEAR OF MUSIC TALKING HEADS/Sire SRK 6076 (WB)
103	82	NINE LIVES REO SPEEDWAGON/Epic FE 35988
104	89	LUCKY SEVEN BOB JAMES/Columbia/Tappan. Zee JC 36056
105	121	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)
106	106	THE BOSS DIANA ROSS/Motown M8 923M1
107	108	OASIS JIMMY MESSINA/Columbia JC 35799
108	114	ONE WAY FEATURING AL HUDSON/MCA 3178
109	136	PRINCE/Warner Bros. BSK 3366
110	107	DISCO NIGHTS G.Q./Arista AB 4225
111	131	TWICE THE FIRE PEACHES & HERB/Polydor/MVP PD 1 6239
112	110	MINGUS JONI MITCHELL/Asylum 5E 505
113	76	RISQUE CHIC/Atlantic SD 16003
114	119	ONLY MAKE BELIEVE BELL & JAMES/A&M SP 4784
115	137	SURVIVAL BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
116	126	IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013
117	127	YOU'RE ONLY LONELY J.D. SOUTHER/Columbia JC 36093
118	120	INFINITY JOURNEY/Columbia JC 34912
119	87	BACK TO THE EGG WINGS/Columbia FC 36057
120	102	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)
121	117	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002
122	135	THE WORLD WITHIN STIX HOOPER/MCA 3180
123	125	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
124	—	ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO PD 2 6236
125	128	FEARLESS TIM CURRY/A&M SP 4773
126	77	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193
127	—	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243
128	96	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
129	139	AIRPLAY POINT BLANK/MCA 3160
130	—	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263
131	—	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
132	138	NIGHT AFTER NIGHT U.K./Polydor PD 1 6234
133	—	A DIFFERENT KIND OF CRAZY HEAD EAST/A&M SP 4795
134	—	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499
135	—	MELISSA MANCHESTER/Arista AL 9506
136	146	SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306
137	—	PARTNERS IN CRIME RUPERT HOLMES/Infinity INF 9020
138	144	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795
139	—	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509
140	143	DUET CHICK COREA/GARY BURTON/ECM 1 1140 (WB)
141	142	BROWNE SUGAR TOM BROWNE/Arista/GRP GRP 5003
142	84	VAN HALEN II/Warner Bros. HS 3312
143	147	DAVID WERNER/Epic JE 36126
144	149	STREET MACHINE SAMMY HAGAR/Capitol ST 11983
145	148	B.C. BILLY COBHAM/Columbia JC 35993
146	113	NO MORE LONELY NIGHTS BLUE STEEL/Infinity INF 9018
147	—	STARDUST WILLIE NELSON/Columbia KC 35305
148	—	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451
149	—	PRODUCT BRAND X/Passport PB 9840 (JEM)
150	—	MOLLY HATCHET/Epic JE 35347

Albums 151-200

NOVEMBER 17, 1979

151	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
152	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
153	WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS)
154	FLOW SNAIL/Cream CRE 1012
155	BEST OF EDDIE RABBITT/Elektra 6E 235
156	20/20/Portrait JR 36205
157	WITCH DOCTOR INSTANT FUNK/Salsoul SA 8529 (RCA)
158	GOIN' HOME FOR LOVE JIMMY "BO" HORNE/Sunshine Sound 7805 (TK)
159	BACK ON THE RIGHT TRACK SLY & THE FAMILY STONE/Warner Bros. BSK 3303
160	NIGHT OUT ELLEN FOLEY/Epic/Cleve. Intl. JE 36052
161	AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247
162	STRATEGY ARCHIE BELL AND THE DRELLS/Phila. Intl. JZ 36096 (CBS)
163	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188
164	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217
165	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca NBLP 7175
166	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
167	BURN MELBA MOORE/Epic JE 36128
168	POP GOES THE CAPTAIN CAPTAIN SKY/AVI 6077
169	DON'T THROW STONES THE SPORTS/Arista AB 4249
170	UNFORGETTABLE LEROY HUTSON/RSO RS 1 3062
171	CHICK COREA/HERBIE HANCOCK/Polydor PD 2 6238
172	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
173	EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007
174	GAMMA I/Elektra 6E 219
175	SINGLES GOING STEADY BUZZCOCKS/IRS SP 001 (A&M)
176	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
177	WALKING ON SUNSHINE EDDY GRANT/Epic JE 36244
178	LA DIVA ARETHA FRANKLIN/Atlantic SD 19248
179	FUTURE STREET PAGES/Epic JE 36209
180	LIVING PROOF SYLVESTER/Fantasy F 79010
181	POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSANS/Infinity INF 9899
182	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
183	MOTHER'S FINEST LIVE/Epic JE 35976
184	LAUREN WOOD/Warner Bros. BSK 3278
185	GUITARS AND WOMEN RICK DERRINGER/Blue Sky JZ 36092 (CBS)
186	FIRST OFFENCE INMATES/Polydor PD 1 6241
187	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
188	S.O.S. YACHTS/Polydor/Radar PD 1 6220
189	HEADBOYS/RSO RS 1 3068
190	THE GOOD LIFE BOBBI HUMPHREY/Epic JE 35607
191	THE BEAT/Columbia JC 36195
192	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
193	LED ZEPPELIN IV/Atlantic SD 19129
194	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
195	THE CHANGING OF THE GARD STARGARD/Warner Bros. BSK 3386
196	CORY AND ME CORY DAYE/NY Intl. BXL1 3408 (RCA)
197	I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
198	GO! THE POP/Arista AB 4243
199	EMPHASIZED WAYNE HENDERSON/Polydor PD 1 6227
200	OOH LA LA SUZI LANE/Elektra 6E 207

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

Album Cross Reference

ABBA	93	KOOL & THE GANG	16
AC/DC	23	LAKESIDE	82
HERB ALPERT	7	NICOLETTE LARSON	76
APRIL WINE	91	LED ZEPPELIN	2
ARS	73	LITTLE RIVER BAND	40
ASHFORD & SIMPSON	50	KENNY LOGGINS	31
BAR-KAYS	14, 79	JEFF LORBER	98
BEE GEES	114	LTD	98
BELL & JAMES	86	MELISSA MANCHESTER	135
PAT BENATAR	88	BARRY MANILOW	10
BLACKFOOT	18, 97	BOB MARLEY	115
BLONDIE	146	STEVE MARTIN	26
BLUE STEEL	78	CURTIS MAYFIELD	87
ANGELA BOFILL	36	JIM MESSINA	107
KARLA BONOFF	149	STEPHANIE MILLS	85
BRAND X	141	JONI MITCHELL	22, 150
TOM BROWNE	33	MOLLY HATCHET	81
JIMMY BUFFETT	70	ANNE MURRAY	116
CAMEO	20, 42	NATURE'S DIVINE	117
CARS	13, 57	WILLIE NELSON	146
CHEAP TRICK	113	O'JAYS	28
CHIC	120	ORIGINAL SOUNDTRACK:	
STANLEY CLARKE	145	GREASE	121
BILLY COBHAM	5	MUPPET MOVIE	37
COMMODORES	140	QUADROPHENIA	101
CHICK COREA & GARY BURTON	80	OUTLAWS	74
PABLO CRUISE	61	ALAN PARSONS	44
CRUSADERS	125	PEACHES & HERB	111
TIM CURRY	35	TEDDY PENDERGRASS	92
CHARLIE DANIELS BAND	148	TOM PETTY	41
JOHN DENVER	126	PLEASURE	67
DOOBIE BROTHERS	130	POINT BLANK	129
GEORGE DUKE	21	POLICE	53
BOB DYLAN	1	JEAN-LUC PONTY	83
EAGLES	38	PRINCE	109
EARTH, WIND & FIRE	39	BONNIE RAITT	52
ELO	56	REO SPEEDWAGON	103
FATBACK	4	SMOKEY ROBINSON	54
FLEETWOOD MAC	105	KENNY ROGERS	9, 32
FOGHAT	11	DIANA ROSS	136
STEVE FORBERT	27	DAVID RUFFIN	58
FOREIGNER	64, 131	RUFUS & CHAKA	127
FUNKADELIC	96	PATRICE RUSHEN	112
CRYSTAL GAYLE	110	BRENDA RUSSELL	65
GLORIA GAYNOR	144	SANTANA	43
G.Q.	66	SCORPIONS	138
SAMMY HAGAR	47	SHOES	71
HALL & OATES	133	REX SMITH	90
ISAAC HAYES	137	J.D. SOUTHER	117
HEAD EAST	122	SPYRO GYRA	69
RUPERT HOLMES	108	BARBRA STREISAND	72
STIX HOOPER	139	STUDIO 54	72
AL HUDSON	46	STYX	3, 89
PHYLLIS HYMAN	12	DONNA SUMMER	6, 29
JOE JACKSON	84	SUPERTRAMP	15
MICHAEL JACKSON	104	SWITCH	94
MILLIE JACKSON & ISAAC HAYES	45	TALKING HEADS	102
BOB JAMES	34	TOTO	75
BOB JAMES & EARL KLUGH	55, 134	U.K.	142
RICK JAMES	25	VAN HALEN	63, 142
WAYLON JENNINGS	48	VILLAGE PEOPLE	51
JETHRO TULL	123	DIONNE WARWICK	30
ELTON JOHN	77	WEATHER REPORT	100
TOM JOHNSTON	26, 118	DAVID WERNER	143
FRANCE JOLI	95	ROBIN WILLIAMS	68
JOURNEY	128	WINGS	119
JUDAS PRIEST	59	STEVIE WONDER	19
KC	17	NEIL YOUNG	60
KISS	59	FRANK ZAPPA	99
KNACK	17		

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **REST IN PIECES**—A pall is falling over the western reaches of the Strip, as news of **Eliot Sekuler's** departure from Solters and Roskin spreads like an L.A. brush fire through the executive suites on the right side of Fairfax.

Not that Sekuler has given up the ghost, or even his vice grip on popular taste. The former **RW** stalwart is merely joining publicist and general bon vivant **Bob Gibson**. That makes us happy—after all, it means that he can still rave to us about so and so, "this amazing new singer" who just happens to be Eliot's latest female companion—but we're told Eliot's Solters and Roskin peers are teary-eyed all the same.

"There are dividends, even if we are sad to see him go," one inside source told us. "All this week **Hamburger Hamlet** is going to pay homage to his leaving by serving only black olives in their martinis."

FOLKS—One meeting we wish we'd attended saw local publicist **Jane Ayer**, visiting London for **Rocket Records**, getting together with singer **Jane Aire**. Jane reports that she met Jane after a concert . . . In our item last week about some hot new local bands, one of the best of them inadvertently came out looking like two bands instead of one. The band is called **Hornets Attack Victor Mature**, not **Hornets Attack and Victor Mature**. These distinctions are important, you know. Informed sources tell us that **HAVM's** first single (on **Mature Records**, of course) will be called "These Ducks are Killing Me," backed with "I Wake Up Screaming" . . . **Arista's** local offices were picketed not long ago by a gaggle (that's a dozen or so) of young ladies protesting what they considered to be the label's shabby treatment of heart throbs the **Rollers**. They complained about the lack of a new single (one had just been released), lack of tour support, and general lack of attention paid to the band. That's swell, but do these girls realize that the **Rollers** are changing their image? Just look at their new LP cover, with an elevator opening to reveal a giant capsule (as in pill, as in drugs), and you'll begin to get the drift . . . **Album cover veteran Kosh** is currently engaged in creating what he calls "a more startling image" for the next **Linda Ronstadt** album. "We need to strike a more urgent note to complement the music," he says . . . **Columbia** has signed the **Heaters**, which should be a good sign . . . **Connie Pappas** and **Chris Hillman** were married October 27. Well-wishers at their Yamashiro reception included **Mo Ostin**, **Jerry Wexler**, **Steve Stills**, **Rick Roberts** and **Roger McGuinn**, who accompanied the happy couple's approach with "Turn, Turn, Turn" . . . Lots of heavies turned out for **Hall and Oates** at the **Roxy**, including **Jack Nicholson**, **Joni Mitchell**, **Donna Summer**, **Neil Young**, **Peter Asher**, **Stephen Bishop**, **Waddy Wachtel**, **Zane Busby**, **Stanley Sheldon**, **Roger Pope** and **Rick Marotta**.

FALLOUT—Singer/songwriter **Holly Near** has been hitting the anti-nuke road with a vengeance lately. She performed at the **MUSE** rally in NYC on September 23. She later (October 10-12) shared the stage with **Jane Fonda** and **Tom Hayden** in Ohio, Washington and at the United Nations Forum in New York for various anti-nuke protests. And from September through December, **Near**, **J.T. Thomas** and **Susan Freundlich** are touring some 40 cities as part of their "tour for a nuclear-free future," a fund-raising effort for like-minded organizations throughout the country. They'll be in **Tulsa** on November 11, **Berkeley** on the 17th, **Kansas City** on the 25th, **Boston** on the 28th, **New Orleans** on the 30th, **Nashville** on December 5 and **New York** on December 14. We don't have any info about the venues in those (and other) towns; try calling the tour's coordination office at (415) 285-0381.

SONGS, ETC.—**Nazareth's** 10th (!) album will be produced by **Jeff "Skunk" Baxter**, which is no ordinary combination . . . Sessions for **Del Shannon** produced by **Tom Petty**, reportedly in the planning for at least a year, began last month in L.A. Four tracks were completed, with Shannon backed by Petty's band, the **Heartbreakers** . . . **Burt Bacharach's** first film score in four years will be for a movie called "Together?," starring **Jacqueline Bisset** and **Maximilian Schell**. The theme song, written by Bacharach and **Paul Anka** and produced by Burt, is called "I've Got My Mind Made Up," and will be sung by **Doobie Brother Michael McDonald**. Meanwhile, Bacharach and Anka will be producing the next LP by **Jackie DeShannon**, who also sings in the movie. Bacharach is also doing some writing with McDonald, **Carole Bayer Sager** and **Pablo Cruise's Dave Jenkins** and **Cory Lerios** . . . **Leeds Music**, publishers of the tune "I'll Never

(Continued on page 48)

Cover Story:

Village People Branch Out

■ **LOS ANGELES**—When they first came on the scene little more than two years ago, they were dismissed out of hand as nothing but a novelty act—which is, in fact, essentially what they were. But money talks, as the saying goes, and over the course of their five **Casablanca** albums, the **Village People** have exhibited considerable clout on the sales charts, in the process establishing themselves as a good deal more than a mere passing fancy.

Conceived by mentor **Jacques Morali**, the six **Village People**—**Indian Felipe Rose**, soldier **Alex Briley**, cowboy **Randy Jones**, construction worker **David Hodo**, leather man **Glenn Hughes** and new lead vocalist/policeman **Ray Simpson**, brother of **Ashford** and **Simpson's Valerie**—were said to embody various American male stereotypes. Yet despite the very masculinity of their image, however tongue-in-cheek and exaggerated it might have been, it was the element of androgyny that they projected (they were and are a big hit in the gay community, while several of the members have been, shall we say, elusive when questioned about their own sexual preferences) that earned them their initial notoriety.

In the long run, however, it was the **Village People's** music, produced and written by **Morali**, that guaranteed that they'd be around for a while. On the strength of hits like "Macho Man," "Y.M.C.A." and "In the Navy," they cornered both the disco and pop markets; at one point earlier this year, three of their albums ("Macho Man," "Cruisin'" and "Go West") were simultaneously charted ei-

ther in or near the top 50. Now, with the studio portion of their new "Live and Sleazy" release, they are taking on rock 'n' roll styles as well—apparently with good results, as the album is at #51 bullet on this week's **Album Chart**.

The other half of "Live and Sleazy" showcases the **Village People's** live performance, an outrageous mixture of elaborate lights and staging, multiple costume changes by the boys and, of course, the relentless beat and aggressive vocal delivery of their music. Their popularity as a live attraction makes them a natural for the big screen, and sure enough, they are currently involved in their first film venture, "Can't Stop the Music," produced by **Allan Carr**, **Morali** and **Henri Belolo**, directed by **Nancy Walker** and also starring **Valerie Perrine** and **Bruce Jenner**. "Can't Stop the Music," described as "a fictionalized documentary that traces the group's history and successes," is due out in 1980, accompanied by a double-album soundtrack.

FBI Seizes Tapes

■ **CHICAGO**—**FBI** agents here seized 8400 allegedly pirated and bootlegged 8-track tapes being sold at **Tiki Alley**, 3948 W. Madison. The store owner, **Charles Henderson**, was said to have admitted that he knew the tapes were pirated and to have consented to the destruction of the seized tapes.

Authorities said that the case is now pending consideration for prosecution by Federal authorities.

Pratt at the Other End



Nemperor recording artist **Andy Pratt** recently appeared at **New York's Other End**. **Pratt** has been touring in support of his new album for the **CBS Associated Label**, "Motives." Pictured backstage are, from left: (top) **Billy Gerber**, **Nemperor**; **Dan Castagna**, assoc. dir., artist development, E/P/A; **Debbie Schwartz**, manager; **Scott Folks**, associate product manager, E/P/A; (bottom) **Patrick Clifford**, **Nemperor**; **Gordon Anderson**, dir., national promotion, **CBS Associated Labels**; **Al DeMarino**, VP, artist development, E/P/A; **Andy Pratt**; **Nat Weiss**, president **Nemperor Records** and **Tony Martell**, VP and general manager, **CBS Associated Labels**.

The Record World

1



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

Blondie: 38-30 WABC, a WFBR, d28 WIFI, 6-12 WKBW, 20-16 WRKO, 22-20 KFRC, 21-20 KHJ, on PRO-FM, a37 Y100, 19-15 14Q.

Capt. & Tennille: 15-13 WIFI, 22-16 WKBW, 10-9 WRKO, on KFI, 12-11 KFRC, 24-22 KHJ, 19-18 F105, 22-20 14Q.

Cheap Trick: 15-13 WIFI, 22-16 WKBW, 10-9 WRKO, on KFI, 12-11 KFRC, 24-22 KHJ, 19-18 F105, 30-26 14Q.

Commodores: 7-5 WABC, 2-4 WCAO, 4-2 WFIL, 19-14 WIFI, 8-4 WKBW, 7-10 WPGC, 9-5 WRKO, 4-1 WXLO, 12-6 KFI, 7-3 KFRC, 2-1 KHJ, 1-1 KEARTH, 15-11 F105, 5-2 PRO-FM, 2-1 Y100, 7-5 14Q.

J. Cougar: 11-10 WIFI, ae WKBW, 16-15 WRKO, on KFI, 30-29 KHJ, 36-33 Y100.

Dr. Hook: a WCAO, HB WFIL, a KHJ, a KEARTH, 25-22 PRO-FM, on 14Q.

Foghat: ae WIFI, d30 WKBW, a KHJ.

Foreigner: a30 WIFI, d28 WPGC, 23-19 WRKO, on KFI, on KFRC, a KHJ, d28 KEARTH, a31 14Q.

C. Gayle: 25-22 WFIL, on WRKO, 28-26 WXLO, 26-21 KFI, 29-27 KFRC, 14-12 KHJ, 19-16 KEARTH, a PRO-FM.

I. Hayes: a KFI, a KHJ.

R. Holmes: e WABC, 30-19 WAXY, a25 WBBF, d25 WCAO, 19-9 WFBR, d26 WFIL, d29 WIFI, 13-8 WPGC, a30 WTIC, 26-24 WXLO, 25-19 KFI, d30 KFRC, d30 KHJ, 28-23 KEARTH, 29-24 KC101, 33-29 Y100, 33-32 14Q.

M. Jackson: 26-16 WABC, a WFBR, a30 WPGC, d13 WXLO, on KHJ, 25-20 KEARTH, 31-23 Y100.

Jefferson Starship: d27 WIFI, a WPGC, on WRKO, 30-26 KFRC, 29-27 KHJ, on KEARTH, a34 14Q.

Kool & The Gang: 11-8 WABC, 10-9 WCAO, 14-8 WFBR, 18-15 WPGC, 13-7 WRKO, 21-16 WXLO, 29-24 KFI, a24 KFRC, 10-9 KHJ, 13-10 KEARTH, d23 PRO-FM, 18-13 Y100.

LRB: 29-28 WCAO, 28-24 WFBR, a WFIL, 25-21 WIFI, 27-23 WKBW, 28-20 WRKO, 24-18 KFI, 17-13 PRO-FM, d29 KC101, 30-26 14Q.

B. Manilow: 21-9 WABC, 17-14 WAXY, 14-10 WBBF, 11-10 WCAO, 11-10 WFBR, 11-9 WFIL, 26-25 WIFI, 3-3 WKBW, 14-11 WPGC, 17-14 WRKO, 17-11 WXLO, 27-22 KFI, 18-15 KEARTH, a24 F105, 14-16 PRO-FM, 26-24 Y100, 7-7 KC101, 10-7 14Q.

A. Murray: a23 WABC, 16-13 WCAO, 13-12 WFBR, 14-12 WFIL, 13-11 WKBW, 15-14 WPGC, 6-4 WRKO, 25-22 WXLO, 16-13 KFI, 27-25 KEARTH, d17 F105, 19-18 PRO-FM, 26-25 14Q.

T. Petty: a KFRC, a PRO-FM, on 14Q.

C. Richard: e WAXY, d29 WCAO, 22-17 WFBR, HB WFIL, d27 WKBW, 24-21 WPGC, 26-21 WTIC-FM, d30 WXLO, d29 KFI, d28 KFRC, 29-26 KEARTH, 26-20 KC101, 32-24 14Q.

S. Robinson: 28-25 WAVZ, 22-18 WCAO, ae WIFI, a WPGC, a WXLO, d19 KFRC, 17-13 KHJ, 15-9 KEARTH, 28-25 Y100.

K. Rogers: on WCAO, d28 WFBR, a WFIL, 9-7 WPGC, on KFI, a KFRC, a KEARTH, 27-23 14Q.

J. D. Souther: a WABC, 24-18 WAXY, 22-14 WBBF, 28-27 WCAO, 16-13 WFBR, d25 WFIL, 28-25 WPGC, 30-27 WRKO, 18-15 WTIC-FM, a WXLO, 30-26 KFI, 17-17 KEARTH, 15-10 KC101, a30 Y100.

B. Streisand/D. Summer: 8-4 WABC, 5-1 WAXY, 12-7 WBBF, 7-7 WCAO, 8-4 WFBR, 10-4 WFIL, a28 WKBW, 5-4 WPGC, 7-2 WRKO, 7-3 WTIC-FM, 5-2 WXLO, 3-2 KFI, 10-7 KFRC, 11-3 KHJ, 3-2 KEARTH, 5-2 KC101, 18-12 F105, 13-8 PRO-FM, 3-3 Y100, 5-1 14Q.

Styx: 16-13 WABC, 4-2 WAXY, 2-2 WBBF, 8-3 WCAO, 2-2 WFBR, 15-6 WFIL, 3-3 WIFI, 1-1 WKBW, 2-1 WPGC, 14-8 WRKO, 3-2 WTIC-FM, 15-8 WXLO, 4-3 KFI, 20-12 KFRC, 12-7 KHJ, 10-4 KEARTH, 1-1 KC101, 14-10 F105, 10-7 PRO-FM, 10-4 Y100, 6-2 14Q.

Sugarhill: a22 WPGC, a25 Y100.

Supertramp: a37 WABC, 28-24 WAXY, 18-21 WBBF, 27-24 WCAO, 30-22 WFBR, 21-15 WIFI, 10-7 WKBW, 22-18 WPGC, 25-23 WRKO, d27 WXLO, 19-15 KFI, 24-21 KFRC, 22-19 KEARTH, 21-15 KC101, 22-14 Y100, 9-9 14Q.

S. Wonder: 29-27 WAXY, d18 WBBF, 25-21 WCAO, 29-25 WFBR, d22 WFIL, 29-26 WPGC, on WRKO, d29 WXLO, d29 KFRC, 30-24 KEARTH, a29 F105, on PRO-FM, 30-27 Y100, on 14Q.

2



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

Captain & Tennille: a29 WAKY, a WANS-FM, 22-15 WAYS, d28 WBBQ, d30 WBSR, e WCGQ, d28 WCIR, e WERC, a WFLB, 26-21 WGSV, a WHHY, 28-19 WISE, 40-33 WIVY, a WKIX, a WLAC, 28-25 WNOX, 26-19 WQXI, d29 WRFC, d34 WRJZ, 22-20 WSGA, 27-26 KX-104, d26 KXX-106, 24-19 BJ-105, e Z93.

Dr. Hook: 25-19 WAYS, 23-18 WBBQ, a WERC, a WKIX, 22-21 WLAC, d29 WLCY, a WQXI, 30-25 Z93, 15-12 92Q.

Foghat: a WAYS, a WBBQ, a WBSR, e WFLB, d34 WGSV, a WISE, a WNOX, a WQXI, a KX-104.

Foreigner: a WAKY, d28 WANS-FM, a WAUG, a WAYS, d27 WBBQ, e WCGQ, a WCIR, e WERC, e WFLB, d27 WHHY, a WISE, 39-28 WIVY, e WLAC, e WRFC, 35-33 WRJZ, 21-17 WSGA, d22 KX-104, d30 KXX-106, a V100, a Q105, 27-21 Z93, e 92Q, a28 94Q.

C. Gayle: 30-27 WAKY, 11-11 WAYS, d29 WBSR, 14-9 WCGQ, 25-25 WCIR, 7-5 WERC, 13-11 WFLB, 14-11 WGSV, 5-3 WHHY, 15-14 WISE, 30-24 WIVY, 25-22 WKIX, 24-22 WLAC, 12-8 WNOX, 8-4 WMC, 19-17 WQXI, 15-14 WRFC, 7-6 WRJZ, 17-15 WSGA, 12-10 KXX-106, 10-9 Z93, 21-18 92Q.

I. Hayes: d35 WANS-FM, 30-24 WAYS, 27-22 WBBQ, d34 WCGQ, d20 WERC, 25-18 WMC, a WQXI, 31-28 WSGA, d30 KX-104, a29 Z93, a 92Q.

R. Holmes: 26-22 WAKY, 35-25 WANS-FM, 19-11 WAUG, 19-9 WAYS, 16-12 WBBQ, 25-18 WBSR, 27-17 WCGQ, d27 WCIR, 22-15 WERC, 33-26 WFLB, 24-18 WGSV, 22-16 WHHY, 32-29 WISE, a WIVY, a WKIX, d30 WLAC, d27 WLCY, e WMC, 15-4 WQXI, 29-20 WRFC, 32-17 WRJZ, 30-21 WSGA, 22-15 KX-104, 14-5 KXX-106, a BJ-105, d26 V100, d30 Q105, 14-5 Z93, 28-22 92Q, 16-7 94Q.

M. Jackson: 29-24 WBBQ, a WCGQ, e WERC, d26 WGSV, e WMC, 28-15 WQXI, d25 WRFC, d29 WRJZ, a31 WSGA, d27 KX-104, a V100, e Q105, 28-23 Z93.

KC & The Sunshine Band: 21-17 WAKY, 15-7 WAYS, 1-4 WBSR, 8-8 WCGQ, 4-2 WERC, 3-3 WFLB, 4-2 WKIX, 3-6 WLAC, 3-3 WLCY, 18-17 WNOX, 13-9 WMC, 3-5 WQXI, 8-9 WRJZ, 3-6 WSGA, 4-8 KX-104, 18-14 KXX-106, 14-10 BJ-105, 3-5 V100, 3-4 Q105, 6-4 Z93, 3-3 92Q.

LRB: 10-5 WAKY, 5-9 WANS-FM, 16-10 WAUG, d35 WAYS, d30 WBBQ, 30-26 WBSR, 34-27 WCGQ, 18-17 WERC, 27-25 WFLB, 23-19 WGSV, 24-19 WHHY, 20-13 WISE, 25-20 WIVY, e WKIX, e WLAC, 25-23 WLCY, 27-27 WNOX, d24 WQXI, 8-7 WRFC, 31-27 WRJZ, 26-24 KX-104, 13-11 KXX-106, 31-27 BJ-105, 30-23 V100, 25-23 92Q, 13-9 94Q.

M. Manchester: d28 WAYS, 14-13 WBBQ, 26-25 WLAC, e WNOX, a WQXI, a KX-104, 29-24 Z93, 29-25 94Q.

Nitelite: a WAYS, 18-16 WBBQ, e BJ-105, e 92Q.

T. Petty: d25 WAUG, a WBBQ, a WBSR, a WCIR, a WFLB, a WHHY, e WISE, a WRFC, a KX-104, a BJ-105, a29 94Q.

C. Richard: 28-24 WAKY, 31-27 WANS-FM, 36-32 WAYS, 19-17 WBBQ, d28 WBSR, 36-31 WCGQ, 29-24 WCIR, d22 WERC, 34-27 WFLB, 30-25 WGSV, 29-23 WHHY, 37-33 WISE, 29-23 WIVY, e WKIX, 29-28 WLAC, 26-24 WLCY, 13-11 WNOX, 23-21 WMC, d28 WQXI, d30 WRFC, 30-28 WRJZ, a30 WSGA, 29-28 KX-104, 23-19 KXX-106, 22-18 BJ-105, e Q105, 24-20 92Q, 25-22 94Q.

S. Robinson: e WANS-FM, 31-26 WAYS, 25-20 WBBQ, 15-11 WCGQ, 6-9 WCIR, 8-7 WERC, 22-20 WFLB, 35-31 WGSV, 12-10 WHHY, a WISE, a WKIX, 30-29 WLAC, 12-10 WQXI, 7-4 WRFC, e WRJZ, a29 WSGA, 13-11 KX-104, a KXX-106, a26 Z93, 29-24 92Q.

K. Rogers: a31 WAKY, a WANS-FM, a36 WAYS, a WBBQ, e WBSR, a WCGQ, a WHHY, a WISE, d25 WKIX, a19 WLAC, a24 WQXI, a WRFC.

J. D. Souther: 22-15 WAKY, 22-15 WANS-FM, 18-15 WAUG, 12-10 WAYS, 6-4 WBBQ, 10-8 WBSR, 6-2 WCGQ, 26-23 WCIR, 10-10 WERC, 25-21 WFLB, 11-7 WGSV, 30-22 WISE, 24-23 WKIX, 21-12 WLAC, 13-12 WLCY, 12-9 WNOX, 19-14 WMC, 11-6 WQXI, 5-5 WRFC, 11-10 WRJZ, 24-18 WSGA, 19-14 KX-104, 9-6 KXX-106, a40 BJ-105, 18-8 V100, 2-2 Z93, 3-3 94Q.

B. Streisand/D. Summer: 17-9 WAKY, 12-6 WANS-FM, 5-4 WAYS, 7-3 WBBQ, 20-13 WCGQ, 20-18 WCIR, 14-12 WERC, 24-8 WFLB, 10-6 WGSV, 16-8 WHHY, 17-9 WISE, 20-12 WKIX, 19-13 WLAC, 24-20 WLCY, 17-13 WNOX, 12-8 WMC, 4-3 WQXI, 13-8 WRFC, 6-5 WRJZ, 7-4 WSGA, 16-6 KX-104, 17-12 BJ-105, 5-3 V100, 17-6 Q105, 23-12 Z93, 20-13 92Q.

Hottest:

Rock

Foghat, Foreigner, Jefferson Starship, Tom Petty, Cliff Richard

Disco

None

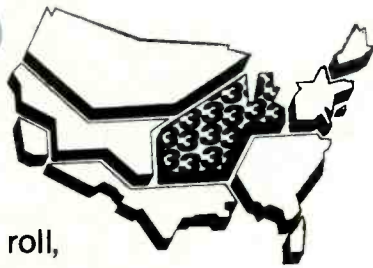
Radio Marketplace

Styx: 4-2 WAKY, 2-1 WANS-FM, 4-3 WAUG, 2-1 WAYS, 5-2 WBBQ, 5-2 WBSR, 7-3 WCGQ, 1-3 WCIR, 5-4 WERC, 8-4 WFLB, 8-5 WGSV, 2-1 WHHY, 7-4 WISE, 4-1 WIVY, 7-4 WKIX, 5-3 WLAC, 2-1 WLCY, 4-4 WNOX, 9-5 WMC, 1-1 WQXI, 3-6 WRFC, 3-2 WRJZ, 4-2 WSGA, 3-3 KX-104, 6-2 KXX-106, 6-1 BJ-105, 1-1 V100, 1-1 Q105, 3-3 Z03, 4-4 92Q, 1-1 94Q.

D. Summer: a WBBQ, e WBSR, a WLCY, a WQXI, a KX-104.

S. Wonder: a28 WAKY, 26-17 WAUG, d33 WAYS, d26 WBBQ, d38 WCGQ, 35-31 WFLB, d20 WGSV, d30 WHHY, d35 WISE, e WKIX, d29 WNOX, d26 WQXI, d27 WRFC, e WRJZ, 25-22 WSGA, d25 KX-104, a38 BJ-105, 25-16 V100, 30-27 94Q.

3



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

Capt. & Tennille: d38 WFFM, d24 WGCL, a WNDE, 23-20 WOKY, 12-9 WZUU, 32-30 KBEQ, 33-30 KSLQ.

Commodores (Still): 2-3 CKLW, a20 WEFM, 1-3 WFFM, 6-7 WGCL, a21 WLS, 7-3 WNDE, 13-10 WOKY, 10-5 WPEZ, 15-13 WZUU, 38-18 KBEQ, 4-3 KSLQ, 8-3 KXOK, 6-2 Q102, 4-4 92X, 12-7 96KX.

R. Holmes: d13 CKLW, 27-18 WFFM, d24 WNDE, d27 WOKY, a WPEZ, 34-20 KBEQ, 27-12 KSLQ, a29 Q102, 31-26 92X.

Jefferson Starship: a26 WEFM, 23-20 WGCL, a WNDE, a31 WOKY, 33-30 WPEZ, on KBEQ, 30-26 KSLQ, 14-13 KWK, LP-37 92X, 26-21 96KX.

KC: 6-5 CKLW, a43 WLS, 12-10 WNDE, 3-2 WOKY, d24 WPEZ, 17-2 WZUU, 2-4 KBEQ, 14-13 KSLQ, 29-14 KXOK, 28-23 92X.

LRB: a WEFM, 26-22 WFFM, d27 WGCL, 28-21 WNDE, 31-29 WPEZ, 24-20 WZUU, 28-17 KBEQ, 24-22 KSLQ, 17-13 KXOK, 38-31 92X, a26 96KX.

K. Loggins: a CKLW, 40-35 WEFM, a30 WOKY, d24 WZUU, 20-16 KBEQ, 18-14 KSLQ, 28-26 Q102, a40 92X.

B. Manilow: 13-12 CKLW, 15-12 WFFM, 8-8 WGCL, 21-19 WLS, 8-5 WNDE, 10-7 WOKY, 6-5 WZUU, 19-13 KBEQ, 9-7 KSLQ, 13-7 KXOK, 15-11 Q102, 14-9 92X.

Pablo Cruise: a WGCL, d27 WNDE, 25-19 WOKY, d32 KBEQ, 23-21 KSLQ, a28 KXOK, 39-35 92X.

T. Petty: a WGCL, a WOKY, a KBEQ, a37 KSLQ, a KWK.

C. Richard: 28-27 CKLW, 30-25 WFFM, a WGCL, 26-20 WNDE, a29 WOKY, 32-28 WPEZ, 22-18 WZUU, 30-27 KBEQ, 28-24 KSLQ, 30-27 KXOK, 27-24 Q102, 32-29 92X.

J. D. Souther: 25-11 CKLW, 12-10 WFFM, 28-19 WGCL, 20-13 WNDE, 24-22 WOKY, 22-17 WPEZ, 3-6 WZUU, 40-38 KBEQ, 15-10 KSLQ, 24-12 KXOK, 21-17 Q102, 25-20 92X, 24-19 96KX.

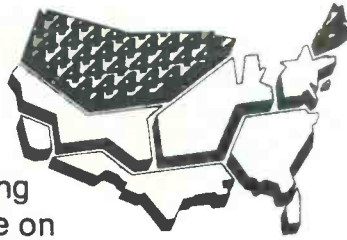
B. Streisand/D. Summer: 1-1 CKLW, 3-1 WFFM, 7-3 WGCL, 11-6 WLS, 11-9 WNDE, 14-8 WOKY, 7-4 WZUU, 10-7 KBEQ, 16-11 KSLQ, 13-9 Q102, 8-5 92X.

Styx: 5-4 CKLW, 5-2 WEFM, 2-2 WFFM, 4-4 WGCL, 4-3 WLS, 4-2 WNDE, 1-1 WOKY, 2-2 WPEZ, 5-1 WZUU, 1-1 KBEQ, 2-1 KSLQ, 1-1 KWK, 3-1 KXOK, 8-5 Q102, 2-1 92X, 4-4 96KX.

Supertramp: a10 WEFM, 17-16 WGCL, a WLS, 17-15 WNDE, 28-25 WOKY, on WPEZ, 18-16 WZUU, 7-5 KSLQ, on KWK, 10-8 KXOK, 26-21 Q102, a36 92X.

S. Wonder: 29-26 CKLW, 38-31 WFFM, 30-25 WNDE, 29-21 WOKY, 19-17 WZUU, on KBEQ, 29-25 KSLQ, 26-22 KXOK, 29-25 Q102, 34-27 92X.

4



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

Captain & Tennille: 30-25 WEAQ, a WGUY, 25-22 WSPT, a KCPX, e KJR, 23-19 KLEO, 30-26 KSTP.

Cheap Trick: d25 WJBQ, e KCPX, 16-13 KING, 12-9 KJR.

Commodores: 7-9 WEAQ, 15-6 WGUY, 1-1 WJBQ, 2-3 WOW, 12-7 WSPT, 6-4 KCPX, 10-3 KDWB, 12-4 KGW, 4-3 KING, 6-4 KJR, 10-7 KKLS, 9-7 KKOAA, 7-3 KLEO, 7-5 KMJK, 9-4 KSTP.

Dr. Hook: a WJBQ, d27 WGUY, 19-17 KCPX, 22-20 KGW, a KKLS, a KKOAA, 21-12 KSTP.

Foreigner: a WEAQ, e WGUY, d30 WOW, d27 KCPX, e KING, e KJR, a KKOAA, a KMJK.

R. Holmes: e WEAQ, 30-26 WGUY, a WJBQ, a WOW, 26-21 WSPT, 18-13 KCPX, 27-23 KGW, 21-14 KING, 25-20 KJR, a KKLS, 19-17 KKOAA, 19-15 KLEO, 31-16 KMJK.

LRB: 21-20 WEAQ, 28-24 WGUY, d24 WJBQ, d28 WOW, 20-15 WSPT, 23-19 KCPX, 23-18 KING, 22-19 KJR, d26 KKLS, e KKOAA, 13-10 KLEO, 28-22 KMJK, d30 KSTP.

M. Manchester: a WSPT, e KING, 23-21 KJR, d29 KLEO, 24-20 KSTP.

B. Manilow: 20-18 WEAQ, 23-22 WGUY, 13-10 WJBQ, 15-11 WOW, 17-14 WSPT, 5-3 KCPX, d24 KGW, a KING, 12-12 KKLS, 16-11 KKOAA, 6-4 KLEO, 17-14 KMJK, 10-5 KSTP.

T. Petty: a WGUY, a KING, a KJR, a KMJK.

C. Richard: 26-23 WEAQ, d30 WGUY, d22 WJBQ, d27 WOW, 18-16 WSPT, d28 KCPX, 29-27 KGW, e KING, d26 KJR, 22-16 KKLS, 20-12 KLEO, 30-27 KMJK, d28 KSTP.

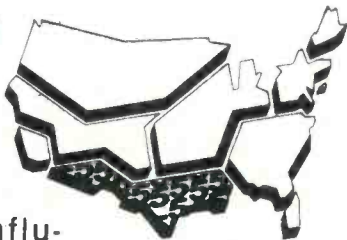
J. Souther: 14-9 WEAQ, 12-9 WGUY, d23 WJBQ, 25-24 WOW, 7-5 WSPT, 14-12 KCPX, a19 KDWB, 13-8 KGW, e KING, 7-5 KKLS, a KKOAA, 4-8 KLEO, 16-13 KMJK, 8-6 KSTP.

B. Streisand/D. Summer: 24-19 WGUY, 15-5 WJBQ, 18-16 WOW, 14-9 WSPT, 8-5 KCPX, d19 KGW, 5-1 KING, 10-5 KJR, 24-24 KKLS, 5-2 KLEO, 11-6 KMJK, 14-8 KSTP.

Styx: 3-2 WEAQ, 1-2 WGUY, 6-3 WJBQ, 3-2 WOW, 1-1 WSPT, 1-1 KCPX, 2-1 KDWB, 20-10 KGW, 3-2 KING, 2-1 KJR, 5-3 KKLS, 2-1 KKOAA, 1-1 KLEO, 2-2 KMJK, 23-16 KSTP.

S. Wonder: 27-24 WEAQ, a WGUY, d29 WOW, 29-27 WSPT, a KCPX, 25-20 KDWB, a KGW, e KJR, d22 KKLS, e KKOAA, 28-21 KLEO, e KSTP.

5



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

Commodores: 1-1 WNOE, 4-3 WTI, 1-1 KFMK, 1-1 KILT, 1-4 KNOE-FM, 1-1 KRBE, 3-3 KTSA, 23-19 KUHL, 6-4 B100, 10-8 Magic 91.

C. Gayle: a WNOE, 22-21 WTI, 27-29 KILT, 26-21 KNOE-FM, on KUHL, 18-14 Magic 91.

Hall & Dates: d40 WNOE, a WTI, on KUHL, 26-24 Magic 91.

R. Holmes: 29-23 KFMK, 38-24 KILT, 35-27 KNOE-FM, d29 KTSA, d24 KUHL, 25-15 B100, 30-18 Magic 91.

M. Jackson (Rock): a WNOE, a WTI, a KFMK, a KNOE-FM, a B100.

Kool & The Gang: 19-11 WNOE, 16-7 WTI, 14-7 KFMK, 24-14 KILT, d19 KTSA, on KUHL, a B100, a Magic 91.

LRB: d36 WNOE, 36-31 WTI, on KILT, 24-18 KNOE-FM, a KUHL, 30-25 B100, 19-16 Magic 91.

B. Manilow: 18-15 WNOE, 32-28 WTI, 16-15 KFMK, 25-21 KILT, 14-10 KNOE-FM, a20 KRBE, 13-11 KTSA, d29 KUHL, 16-11 Magic 91.

Niteflyte: 21-18 WNOE, 23-22 WTI, on KFMK, a KILT, on KUHL.

Cliff Richard: 30-28 WNOE, d40 WTI, 22-19 KFMK, 37-36 KILT, on KNOE-FM, 25-22 KTSA, d27 KUHL, d26 B100, 27-21 Magic 91.

S. Robinson: 24-16 WNOE, 34-29 WTI, d40 KILT, 32-28 KNOE-FM, a KUHL, a Magic 91.

K. Rogers: a WTI, on KILT, a KRBE, a KTSA.

J. D. Souther: 28-22 WNOE, a WTI, 20-19 KILT, 29-22 KNOE-FM, 23-18 KTSA, on KUHL, 21-18 B100, 17-13 Magic 91.

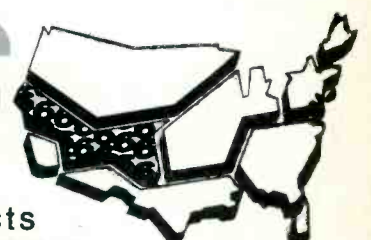
B. Streisand/D. Summer: 16-7 WNOE, 28-24 WTI, 6-3 KFMK, 7-6 KILT, 21-12 KNOE-FM, 10-7 KRBE, 1-1 KTSA, 22-14 KUHL, 15-8 B100, 9-6 Magic 91.

Styx: 6-2 WNOE, 1-1 WTI, 5-2 KFMK, 6-2 KILT, 2-2 KNOE-FM, 7-5 KRBE, 4-2 KTSA, 8-3 KUHL, 10-3 B100, 7-3 Magic 91.

Supertramp: 32-27 WNOE, 38-32 WTI, 30-26 KFMK, on KNOE-FM, d30 KUHL, 26-20 B100, 20-15 Magic 91.

S. Wonder: 31-25 WNOE, d34 WTI, a KFMK, 39-22 KILT, d33 KNOE-FM, d27 B100, d28 Magic 91.

6



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

Commodores: 8-4 KIMN, 17-12 KLIF, 8-7 KOFM, 1-2 KOPA, 8-6 KTFX, 7-3 KVIL, 2-3 KYGO, 23-17 Z97.

Dr. Hook: e KIMN, 29-25 KLIF, a KOFM, 30-28 KOPA, a Z97.

Foreigner: a KIMN, a KOFM, d29 KOPA, 40-31 KTFX, 1-1 KUPD, 21-13 Z97.

R. Holmes: 30-25 KIMN, 25-19 KLIF, 9-4 KOFM, d30 KOPA, 13-4 KTFX, d21 KVIL, 23-10 KYGO.

KC & The Sunshine Band: 19-14 KIMN, 27-21 KLIF, 6-1 KOFM, 7-8, KTFX, a9 KVIL, 11-5 KYGO.

Manilow: 14-12 KIMN, 14-10 KLIF, 17-12 KOFM, 16-10 KOPA, 25-11 KTFX, 23-6 KVIL, 12-8 KYGO.

Cliff Richard: d26 KIMN, d28 KLIF, 27-20 KOFM, d27 KOPA, 31-28 KTFX, a KYGO.

S. Robinson: a KIMN, 25-21 KOPA, a KTFX.

J. D. Souther: 2-1 KIMN, 20-16 KLIF, 20-17 KOFM, 11-9 KOPA, a KVIL, 9-7 KYGO.

B. Streisand/D. Summer: 21-17 KIMN, 26-16 KOFM, 3-3 KOPA, 29-12 KTFX, 19-7 KVIL, 5-6 KYGO.

Styx: 4-3 KIMN, 3-2 KLIF, 10-3 KOFM, 2-1 KOPA, 4-3 KTFX, 18-18 KUPD, a10 KVIL, 3-2 KYGO, 12-7 Z97.

B.O.S.

Isaac Hayes, Kool & the Gang, Michael Jackson, Smokey Robinson, Stevie Wonder

Country

None

Adult

LRB, Kenny Rogers

LP Cuts

Donna Summer (On the Radio) WBBQ, WPGC, WQXI, WRKO, WXLO, KFRC, KEARTH, Y100, KX104.

Jackson Collectors Items



Pictured above are the elements included in A&M Records' special, limited edition release of Joe Jackson's current album, "I'm the Man." The ten songs are packaged on five seven inch singles whose picture sleeves are a jigsaw poster of Jackson. The five singles are boxed and included is a framable poster of Jackson. The release is one of a series of special format albums A&M is issuing for collectors and the pressing is limited to 50,000 units.

Alpert Euro Tour Scheduled

■ LOS ANGELES — Herb Alpert has scheduled a U.K./European promotional tour for November. Alpert will spend the week of November 6-11 in the United Kingdom doing press, radio and

television, and then visit Holland, France, Italy and Germany over the following ten days. After returning to the U.S., he will embark for Japan December 3.

New York, N.Y.

(Continued from page 14)

quarterback known in his day as the "Clint Longley of the East"?

Honorable mention goes to RW's own **Howie "Ol' Ragarm" Levitt**, who answered both questions correctly, but as a staff member is ineligible for the prize; to A&M's **Michael Leon**, who correctly identified Longley; and to **Jack Berger** (where are you from, Jack?), who also identified Longley.

JOCKEY SHORTS: Several labels are reportedly interested in a new New York rock group called **Strickland & White**. Together only a short time, the group plays like veterans, and Ms. White is an impressive vocalist, particularly on the hard rock numbers which show the entire band off to best advantage. The group's original material is undeniably commercial. Anyone interested in Strickland & White should contact **Kathy Weber** at 582-5310 or 263-4170 . . . **Dave Marsh's** biography of **Bruce Springsteen** is now going into it third printing and will debut on the Publisher's Weekly best-selling list at the number 10 position . . . former RW R&B editor **DeDe Dabney** is now doing tracking and promotion for Philadelphia International Records in Philadelphia . . . problems, problems. A film crew was due in at the Lone Star Cafe on December 5 to shoot a scene for a film in which **Kinky Friedman** was to appear. Titled "Blue Line Blues," the film was to be life story of New York Rangers hockey star **Pat Hickey**. However, Hickey has now been traded by the Rangers, and the film has been put on hold . . . the New York Rocker has a couple of new staffers. **Mary Ellen Johansen**, sister of **David**, is now the manager of NYR's subscription department. **Janet Waegel** is the publication's new business manager, succeeding **Jeffrey Vogel**, who has joined ZE Records as general manager . . . because the last dates of his 1979 World Tour are in theatres, where security problems are greater than in large halls, **Teddy Pendergrass** is seeking a special kind of security force. "We are looking for beautiful women who are also black belt karate experts," says Pendergrass. "My regular security men are great, but they're not much to look at. In these intimate theatres, some of which are in the round, I like to have security in front or around the stage to restrain the more enthusiastic members of the audience from rushing the stage. This way, at least the men in the audience will have a special visual treat." . . . **L. Shankar**, the new Zappa recording artist and co-founder of **Shakti**, will debut his own band at the Bottom Line on November 18 . . . The background singers on **Barbra Streisand's** "Wet" album, featuring the duet single with **Donna Summer**, have been incorrectly credited. The real singers are **Luther Vandross**, **David Lasley** and **Stephanie Spruill** . . . **Maxene Andrews**, formerly one-third of the **Andrews Sisters**, will debut her solo club act here at Reno Sweeney, November 13 through 18 . . . Skoal, brother.

Larry Lujack

(Continued from page 32)

RW: Have any radio entertainers influenced your on the air career?

Lujack: In the early days of my career when I was in Spokane, I was heavily influenced by listening to Dick Curtis on KJR in Seattle. I did borrow a few techniques from him.

A lot of people when they're starting out are trying to be something, and that's really the wrong approach, if I had to do it all over again the best thing to do is being yourself, for couple of reasons, one is it's more honest, and it's a lot easier and it comes through to the listeners.

When I was working at a station in Boise, I used to drive up on top of mountains at night and listen to disc jockeys in San Francisco in my car, and it just seemed to me at the time, that they were all very up and very bubbly bright, very phony, nobody's that way all the time. I think that the audience can recognize a shuck and jive job when they hear it. Start out by being what ever the hell it is you are and go with that and develop it rather than steal jokes or steal other people's material.

RW: Does the format of the radio station interfere with a radio performer's personality?

Lujack: Most of the places that I've worked have allowed me to do what ever it is that I want to do, within certain guidelines. I imagine I would have had a real problem had I worked at a Drake-formatted station like KHJ at the time, but there was no possibility of that since he refused to hire me.

I've been lucky that I worked at stations that allowed me a lot of freedom, not that I don't care what kind of a format that it is, there are ways to be creative, and be professional, no matter how strict the format is.

RW: Is it still fun being on-air after all these years?

Lujack: The on the air part is still fun; I no longer like a lot of the related stuff. I hate personal appearances and the hours that I spend in preparation, but I still do it, because I know it's essential to my staying here, but it doesn't mean I have to like it. The four and a half hours that I'm on the air every day, I like that part of it.

RW: When sports figures write a book about their teammates, their friendships with the other players seem to dwindle. Did your book, "Super Jock," have the same effect on you?

Lujack: I wish to hell I had never done it. That book, out of all the mistakes I have made in my career, and there have been many, would rate in the top three, for a lot of reasons. The book was supposed to be in the third person, not in the first person. The publisher insisted that it be in the first person and when you read it it comes off awfully egotrippy. There's a lot of stuff in there that would have been better off left out.

I sent a couple of copies to my mother, but even before she read it, she sent one to my grandmother. There's stuff in there I just didn't want my grandmother reading about, the drugs and oral sex, I could just see the look on my 80 year-old grandmother's face when she is reading that. The book was not one of my smoother moves.

RW: In closing, Larry has a little bit of philosophical advice, as to how he's managed to stay young and sane in a business that has worn down a number of talented people over the years.

Lujack: Even though as I get up in years, it is true that you're only young once, you can stay immature indefinitely, and that's what I'm doing.

RCA Signs Sylvain Sylvain



Sylvain Sylvain, former member of the New York Dolls and the Criminals, has signed a long term, exclusive solo contract with RCA Records. His debut album, "Sylvain Sylvain," will be RCA's first pop release of 1980. Pictured above, from left, are: Don Wardell, RCA's manager, product management—pop music; Ed DeJoy, division VP, pop A&R for RCA Records; Sylvain Sylvain; and Ron Ross, project coordinator for Sylvain. Seated is Nancy Jeffries, A&R producer, RCA Records.

Classical Retail Report

NOVEMBER 17, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: *O SOLE MIO*—London
ITZHAK PERLMAN: *ENCORE FAVORITES*—Angel
VLADIMIR HOROWITZ: *CONCERTS, 1978-79*—RCA
ROSSINI: *OTELLO*—Von Stade, Carreras, Lopez-Cobos—Philips
FREDERICA VON STADE SINGS *ITALIAN OPERA ARIAS*—Columbia
STRAUSS: *FOUR LAST SONGS, OTHERS*—Te Kanawa, Davis—Columbia
VERDI: *DON CARLO*—Freni, Carreras, Gheurov, Karajan—Angel

KORVETTES/EAST COAST

HOROWITZ, 1978-79—RCA
HUMPERDINCK: *HANSEL AND GRETEL*—Cotrubas, Von Stade, Pritchard—Columbia
MASCAGNI: *CAVALLERIA RUSTICANA*—Scotto, Domingo, Levine—RCA
MOZART: *LE NOZZE DI FIGARO*—Karajan—London
PAVAROTTI: *O SOLE MIO*—London
ROSSINI: *OTELLO*—Philips
STADE IN *ITALIAN ARIAS*—Columbia
JOAN SUTHERLAND SINGS *WAGNER*—London
VERDI: *DON CARLO*—Angel
VERDI: *RIGOLETTO*—Sills, Kraus, Milnes, Rudel—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: *MUSICAL OFFERING*—Archiv
BEETHOVEN: *STRING QUARTET, OPUS 131*—Bernstein—DG
HUMPERDINCK: *HANSEL AND GRETEL*—Cotrubas, Von Stade, Pritchard—Columbia
MENDELSSOHN: *SYMPHONIES, NOS. 4 AND 5*—Bernstein—DG
MOZART: *REQUIEM*—Giulini—Angel
PERLMAN *ENCORES*—Angel
SCHOENBERG: *GURRELIEDER*—Ozawa—Philips
TCHAIKOVSKY: *VIOLIN CONCERTO*—Perlman, Ormandy—Angel
TCHAIKOVSKY: *SYMPHONY NO. 4*—Haitink—Philips
TCHAIKOVSKY: *SYMPHONY NO. 4*—Maazel—Telarc Digital

KING KAROL/NEW YORK

BEETHOVEN: *STRING QUARTET, OPUS 131*—Bernstein—DG
HOROWITZ, 1978-79—RCA

MOZART: *DON GIOVANNI*—Moser, Te Kanawa, Raimondi, Maazel—Columbia
PAVAROTTI: *O SOLE MIO*—London
STRAUSS: *FOUR LAST SONGS*—Columbia
JOAN SUTHERLAND SINGS *WAGNER*—London
TCHAIKOVSKY: *SYMPHONY NO. 4*—Maazel—Telarc
VERDI: *DON CARLO*—Angel
VERDI: *RIGOLETTO*—Angel
VIVALDI: *CHORAL MUSIC, VOLS. III, IV*—Negri—Philips

RADIO DOCTORS/MILWAUKEE

DVORAK: *SYMPHONY NO. 7*—Rostropovich—Angel
HOROWITZ, 1978-79—RCA
MOZART: *LE NOZZE DI FIGARO*—Karajan—London
NEW YEAR'S IN VIENNA—Boskovsky—London-Digital
PAVAROTTI: *O SOLE MIO*—London
PONCHIELLI: *LA GIOCONDA GALA*—London
TELEMANN: *SONATAS, SUITE*—Galway—RCA
TOMITA'S *GREATEST HITS*—RCA
VERDI: *DON CARLO*—Angel
VIVALDI: *SACRED CHORAL MUSIC, VOLS. III, IV*—Negri—Philips

JEFF'S CLASSICAL/TUCSON

BEETHOVEN: *PIANO CONCERTO NO. 5*—Lupu, Mehta—London Digital
HINDEMITH: *MATHIS DER MALER*—Fischer-Dieskau, Kubelik—Angel
HUMPERDINCK: *HANSEL AND GRETEL*—Cotrubas, Von Stade, Pritchard—Columbia
MAHLER: *SYMPHONY NO. 4*—Hendricks, Mehta—London Digital
PAVAROTTI: *O SOLE MIO*—London
SCHOENBERG: *GURRELIEDER*—Ozawa—Philips
STADE SINGS *ITALIAN ARIAS*—Columbia
STRAUSS: *FOUR LAST SONGS*—Columbia
TELEMANN: *SONATAS, SUITE*—Galway—RCA
VERDI: *FOUR SACRED PIECES*—Solti—London

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: *STRING QUARTET, OPUS 131*—Bernstein—DG
CHOPIN: *PIANO WORKS*—Davidovitch—Philips
HUMPERDINCK: *HANSEL AND GRETEL*—Cotrubas, Von Stade, Pritchard—Columbia
MASSENET: *WERTHER*—Obraztsova, Domingo, Chailly—DG
MOZART: *LE NOZZE DI FIGARO*—Karajan—London
PAVAROTTI: *O SOLE MIO*—London
PERLMAN *ENCORES*—Angel
SCHOENBERG: *GURRELIEDER*—Ozawa—Philips
STRAVINSKY: *PULCINELLA*—Abbado—DG
VERDI: *DON CARLO*—Angel

* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Cutler's/New Haven, Discount Records/Washington, D.C., Specs/Miami, Sound Warehouse/Dallas, Rose Discount/Chicago, Laury's/Chicago, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Classical Retail Tips

By SPEIGHT JENKINS

■ Debussy's *Pelleas et Melisande*, ever since its 1902 premiere, has been acclaimed as a masterpiece, but a masterpiece that is caviar to the general. The new Angel pressing, however, should be something of a commercial success. The *Pelleas* audience is enthusiastic if small and exists in every opera center. Indeed, performances of the opera in New York, San Francisco and Chicago have a great number of single ticket sales by people who often do not go to opera. The magic of Debussy's

lyric drama is ineffable, and many want to seek the dream that he made theatrical. The new Angel recording strikes me as having close to an ideal cast. Frederica von Stade should have the mystery for *Melisande*, and Richard Stilwell is the world's most popular *Pelleas* today. From experience at the Met, audiences in New York know how superb Jose von Dam is as Golaud, and Ruggero Raimondi, though an unusual casting, should make a fine Arkel. The big question mark and the one that should cause most of the sales is the conductor: Herbert von Karajan. It is never less than fascinating to see what he does with any opera, and there is no question that with such a conductor's opera the results will be highly controversial, perfect for sales.

A New Galway

By SPEIGHT JENKINS

■ NEW YORK—It's been a long time since an artist proved so popular that at Lincoln Center's Great Performers Series they had to schedule a repeat performance the next day which then sold out as well. Yet this is exactly what happened on November 4 and 5 at Avery Fisher Hall when James Galway came to town. The Irish flutist proved then as he does on his new RCA record of Telemann that he not only packs one of the most considerable wallops of charisma in music but that he is a profoundly moving musician as well. When he first began appearing here, only last season, he turned on the charm and spoke often at his concerts. In these most recent concerts at Lincoln Center it was very professional music making with all the personality pouring out through the playing.

On his new RCA disc he offers the Suite in A Minor and Flute Concertos in G and C by Georg Philip Telemann. The Soloisti di Zagreb are his support, and Galway leads them. To me, Telemann is a very hard composer to make interesting. Too much of his music sounds alike. Galway on this record makes one totally forget any such reservations. The moods are clearly defined, but shadings within each make each piece seem very different and very interesting. His lack of breathiness, long line and overall impressive performance rises to his own high standard. His is a continuing process of growth and development and a renewed affirmation on this disc of his stature as the most expressive of modern flutists.

Angel takes another step in its growing discography of Riccardo Muti, the Italian conductor who is music-director-elect of the Philadelphia Orchestra. The new recording is Stravinsky's *Rite of Spring*. Also coming is an album with the strange title of "A Sure Thing—Music of Jerome Kern." One would imagine that there there would be a singing duo involved; instead it is the virtuoso hornist Barry Tuckwell, supported by an orchestra conducted by Neil Richardson. Richard Rodney Bennett did the arrangements.

Angel leaps into the digital fray with a Debussy recording conducted by Andre Previn. It includes the ever-popular and unfortunately not often programmed *L'Après-Midi d'une Faune* and the *Images* for Orchestra. Previn is conducting the London Symphony. The record should sell well, because the public is crazy for digitals and this will give an opportunity to compare the Angel digital sound to that of RCA and London.

Finally, retailers should note that it's suicide time again. Which is another way of saying that Angel is rushing into production its version of Massenet's *Werther*. The album should appear at least by the Thanksgiving weekend. DG gave us Domingo and Obraztsova as the unhappy lovers last month; Angel offers Alfredo Kraus and Tatiana Troyanos with the London Philharmonic, conducted by Mi-

(Continued on page 54)

Stevie Wonder Tells Some Secrets

(Continued from page 3)

gether by one consciousness. I took that a little further and dealt with the fact that all cultures really have a connection.

Much of that perception comes through on the album, where Stevie, who plays all of the instruments in addition to having written, arranged and produced the entire package, employs the use of other languages and numerous environmental sounds to get the point across. Like many of the tasks he has assumed in the past, he took on this project because it was a personal challenge for him. "To take something like a plant, that seems so insignificant, but is one of the most significant things to our survival, and to work with it was a challenge for me. At first I thought I couldn't do it, and I thought that maybe I should challenge the question of how could a blind person do music for a film. I just said that I'm sure that there is a way that I can do it."

Synchronization

The method that he devised was to have someone give him the description of the film in one channel of his headphones, while in the other someone else read the narration from the film. After taping these two voices, he developed his musical concepts and ironed down the timing of each selection to remain in synchronization with each frame. For the tremendous amount of effort that has gone into creating the soundtrack, it's unfortunate that no one has any real idea when the public will be able to see just how good a job Stevie has done by hearing his first musical score while viewing the film itself. So far, the producers have not decided exactly when, if ever, the film will be released.

"I really don't know how much everyone was into 'the film.' I may have spent more money on the soundtrack than they spent on the film. I did my best because I give a lot respect to my fans, and I feel that if I cannot give them my best, I'll give them nothing at all."

As he always is, Stevie was also concerned about how the jacket would be designed. One of his recommendations was to have the cover scented with the fragrance of a flower "so that people who don't get to experience the beauty of flowers, for whatever reasons, could do so."

The talented young artist is apparently aware of the doubts some have circulated about how successful this may be, when compared to "Songs In The Key of Life" and others. "I want for it

to be successful, in the sense that people's minds are opening up and to want to hear something like this. But then I also feel that it may not be as successful as some of the other records. And if that's so, I'm not going to feel bad about it. People say, 'Well, you've got at least four potential hits,' and I feel good about that. But I hope that they go further than that. And I think that people will. "Songs In The Key of Life," for instance, was more of a 'home album' than one that was played to any great degree on radio."

If public acceptance of this album is good, it may mark the beginning of a new creative period for both artists and audiences, similar to the broad exploration that occurred in black music during the late sixties and early seventies. "But you've got to remember that the writer's creativity is somewhat dictated by what the record company thinks it can sell."

Stevie is not surprised by the public's apparently waning attitude toward disco music. "They should know that nothing lasts forever. What do you expect? They find out what the public likes and not only give them enough, but they give them too much. But that's not why I did this kind of album, because the album was supposed to be out two years ago. That's why I think when it's time for something to happen, it will."

Next Album

While he stands solidly behind the work he has done on this album, Stevie says that he will be doing another album that will probably be released in less time that it took to issue this one. Will it be a double-album package? "I don't know. After I did "Songs In The Key Of Life," I said I would never do another double album. I don't feel that I need a double LP in order to do what I want to do. There was talk of making this only a single LP, but I don't think that would get across anything that we're trying to do. I think in this case it's better to give more than not enough. If you're doing something musically that you've never done before you have to deal with the consequence that there will be those who will say I'm bored, I don't want to hear the whole thing, and there will be those who will listen."

For those who are anxiously waiting to see Stevie in concert, he assures us that the wait will not be long. He hopes to begin touring before the end of this year. Exactly when? "Well," he smiles, "that's a surprise."

Musexpo

(Continued from page 3)

see value in it."

While Shashoua agreed that major American record companies have ignored Musexpo, he contends the marketplace is "really mean for the independents. Representatives of the majors attend but claim they are buyers so they don't need booths. Musexpo is mean for the independents who don't have offices around the world. The whole concept of Musexpo was as a one-stop for the licensing of product."

European representation, Shashoua stated, was much larger than in past years and approximately 30 percent of those traveling from Europe were at Musexpo for the first time.

The two areas in which he cited improvements over the past two years were in the showcases and the video presentations. The galas were reduced this year from four to two and drew standing room only crowds. Additionally the closed circuit video presentations had far wider scope and included product from three major video companies attending as well as the CMA-sponsored Country Music Awards program.

New areas of exhibition included several video companies as well as an English company attempting to license American rights for a new record pressing process. Unlike the January MIDEM convention, disco product was less conspicuous and available material covered a wider range of musical styles.

Focal points of the five day meet were early morning seminar/workshops covering the subjects of law, record production,

radio programming, publishing, disco marketing, A&R/artist development and creative services.

Blood, Sweat and Tears was the featured act at the opening night showcase, and later in the week, the Australian Trade Commission sponsored a showcase featuring several artists from that country.

Attendance at the seminars appeared to be down from last year but, as in the past, the publishing seminar drew the largest crowd. While most of the discussion centered on the fundamentals of music publishing, issues of piracy and the difficulties Europeans have dealing with the U.S. copyright law were pointed out by Felix Faecq, president of the Belgium Music Publishing Association since 1940. The use of music in films, both original scores and compilations, were also discussed with 20th Century Music president Herb Eiseman leading the conversation. Eiseman also explained that film songs that become commercial hits are often passed over for Oscar awards each year because the criteria for the award each year is that the song must contribute to the dramatic content of the film.

Buddy McCluskey of RCA Argentina spoke on the Latin American market, pointing out that ABBA's single "Chiquitita" barely sold at all in English while the Spanish version sold 700,000 copies in Argentina alone. McCluskey also stated that many American hits were original Latin American compositions ("Feelings" was one example) and American producers should consider contacting Latin American publishers for new material.

Polydor Fetes Peaches & Herb, MVP



Polydor Records held a luncheon recently at the Plaza Hotel to congratulate MVP/Polydor Records recording artists Peaches & Herb on their appearance at Carnegie Hall and the release of their new album, "Twice The Fire." Also on hand were MVP Records president Freddie Perren and his wife Christine to receive a special award presented to them by Polydor for their achievements in making "2 Hot!!" a double-platinum smash for Peaches & Herb. The new album features the single "Roller Skatin' Mate." Pictured at the Plaza (from left): Dick Kline, executive vice president, Polydor Records; Steve Salmonsohn, vice president, finance, Polydor Records; Sonny Taylor, vice president, special markets, Polydor Records; Peaches and Herb; Freddie Perren, president, MVP Records; Harry Anger, senior vice president, marketing, Polydor Records; Christine Perren, executive vice president, MVP Records; a partially obscured Mario De Filippo, vice president, sales, Polydor Records; Paul Cohn, manager, Peaches & Herb, Prime Time Productions; and Fred Haayen, president, Polydor Records.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: Island and Warner Bros. Records have announced plans to take **Bob Marley and the Wailers'** current "Survival" lp cover and release it in poster form as a merchandising and educational tool. The album cover demonstrates Marley's continuing efforts to raise world consciousness on African independence. Pictured on the front are the flags of 49 free African nations, while the back carries revolutionary slogans and a photo of Haile Selassie. The poster will be made available to black studies programs in schools across the country and in addition to the flags will carry information about population, political system, religion, head of state, etc. for each of the free nations. The poster was designed by **Kwaku E. Lynn** of U.C.L.A.'s Afro-American Studies Dept. Additional graphics include a picture of Marley, a map of the African continent and a quote from the song "Africa Unite."

The Nigerian government, working with former Manhattan Borough president and chairman of Inner City Broadcasting Co. **Percy Sutton**, has commissioned Sugarloaf View to construct a 24-track recording studio in that nation's capitol, Lagos. The complex, which is being built from the ground up, will contain a pressing plant, executive offices, an employees' cafeteria and an elevated walkway that will connect the plant with the studios.

Congratulations to **Larry D. Depte**, former vice president of finance at Philadelphia International Records, on his recent appointment to president of the label.

Fred Buggs, air personality at WNJR in New Jersey, has been musical director for the station. He will remain in his 3-8 p.m. slot.

David Williams, who has been a part-time announcer with WHUR-FM, Washington, D.C., has been appointed to the afternoon drive slot (3-6 p.m.). He replaces **William H. Dennis**, who has joined the operations department of the station.

Be on the lookout for a hot new single entitled "Gimme Some Time," which brings together the talents of **Natalie Cole** and **Peabo Bryson** for the first time. The uptempo track was composed by Natalie and is produced by **Marvin Yancy** and **Mark Davis**. The flip is entitled "Love Will Find You."

The black-owned Sheridan Broadcasting Corp. recently added New York's WMCA to its roster of affiliated stations. This is the first time that a major general market radio station has gone on line with a black owned broadcast network. WMCA, the first New York station to carry Sheridan's broadcasts, will air several daily newscasts.

WEST COAST: The **Flournoy E. Miller** Foundation For The Performing Arts, a non-profit organization encompassing all facets of the theatre arts fields, will be launched Monday, December 10 at the Beverly-Wilshire Hotel. Miller first achieved acclaim on the **Keith-Albee** vaudeville circuit as half the comedy duo of Miller and **Lykes**. Their

routine was forerunner to the "Amos and Andy" radio and television series, and Miller is additionally credited with having discovered and introduced artists **Paul Robeson**, **Florence Mills**, **Lena Horne**, **Duke Ellington**, **Nat "King" Cole** and **Josephine Baker**, among others. The foundation will grant scholarships to any individual who shows unusual talents, and will also solicit and consider for presentation original musicals, dramas and reviews from qualified newcomers . . . **Redd Foxx**, comedian, or singer??? Both . . . this past week Foxx gave a special party for press and D.J.'s introducing his first vocal recording on Redd Foxx Records.

Barry White was recently awarded an honorary doctorate degree at Paul Quinn College in Waco, Texas. The presentation was made (Continued on page 47)

Black Oriented Album Chart

NOVEMBER 17, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- ON THE RADIO-GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- RISE**
HERB ALPERT/A&M SP 4790
- PRINCE**
Warner Bros. BSK 3366
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- IN THE BEGINNING**
NATURE'S DIVINE/Infinity INF 9013
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- DEVOTION**
LTD/A&M SP 4771
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- TWICE THE FIRE**
PEACHES & HERB/Polydor/MVP PD 1 6230
- SWITCH II**
Gordy G7 988R1 (Motown)
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- THE BOSS**
DIANA ROSS/Motown M8 923M1
- FRANCE JOLI**
Prelude PRL 12170
- DISCO NIGHTS**
G.Q./Arista AB 4225
- RISQUE**
CHIC/Atlantic SD 16003
- ONLY MAKE BELIEVE**
BELL & JAMES/A&M SP 4784
- STREET LIFE**
CRUSADERS/MCA 3094
- ONE ON ONE**
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- POP GOES THE CAPTAIN**
CAPTAIN SKY/AVI 6077
- STRATEGY**
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- MOTHER'S FINEST LIVE**
Epic JE 35976
- MASTER OF THE GAME**
GEORGE DUK E/Epic JE 36263
- LIVING PROOF**
SYLVESTER/Fantasy F 79010
- LA DIVA**
ARETHA FRANKLIN/Atlantic SD 19248

PICKS OF THE WEEK

MASTERJAM

RUFUS & CHAKA—MCA 5103



The title says it all for this lp. The group's latest effort consists of nine tightly performed tunes

written by a number of talents. Quincy Jones' production is near perfect, as are Jerry Hey's arrangements. There are loads of potential singles here to follow up the current "Do You Love What You Feel" chartbuster.

CITY LIVING

LINDA WILLIAMS—Arista AB 4242



Stepping momentarily away from her role as musical director for Natalie Cole, Ms. Williams

makes an impressive solo debut. This nine tune album features a variety of styles, including instrumentals and Linda's versatile musical skills as a composer, pianist and vocalist. Watch for "Our Song" as a possible future single after "No Love, No Where Without You."

SIDEWALKS, FENCES AND WALLS

SOLOMON BURKE—Infinity INF 9024

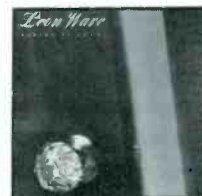


This veteran talent has teamed up with producer Michael Stokes and arranger Johnny Allen to

create an lp of beautiful material. All of the tunes were penned by Stokes and Jerry Williams, with the exception of a cover of "Hold On I'm Coming," and are moderate, up-tempo and ballad numbers. The title tune is a certain chartmaker.

INSIDE IS LOVE

LEON WARE—Fabulous 8500



Ware, who has been one of the major composers of the last decade, finally steps out on his own.

This first impression is a good one and features mostly moderate and up-tempo numbers, which Ware produced and David Blumberg, Gene Page and Sonny Burke beautifully arranged. The entire lp is well suited for R&B and A/C airplay. Pay special attention to "Small Cafe."

Black Oriented Singles

NOVEMBER 17, 1979

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

NOV. 17	NOV. 10		WKS. ON CHART
1	1	LADIES NIGHT KOOL & THE GANG De-Lite 801 (Mercury) (3rd Week)	11
2	2	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	6
3	3	STILL COMMODORES /Motown 1474	8
4	5	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	12
5	4	(not just) KNEE DEEP-PART I FUNKADELIC/Warner Bros. 49040	13
6	8	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	8
7	7	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027	10
8	10	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	6
9	6	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742	16
10	12	DON'T LET GO ISAAC HAYES/Polydor 2011	8
11	22	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	4
12	9	RISE HERB ALPERT/A&M 2151	18
13	11	I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./Arista 0426	19
14	20	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	5
15	25	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	2
16	18	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	7
17	16	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	13
18	13	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	13
19	14	SAIL ON COMMODORES/Motown 1466	15
20	17	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	12
21	21	KING TIM III FATBACK/Spring 199 (Polydor)	8
22	23	BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	12
23	15	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49050	8
24	26	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown)	5
25	24	MY FORBIDDEN LOVER CHIC/Atlantic 3620	7
26	32	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	4
27	19	I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)	19
28	33	GLIDE PLEASURE /Fantasy 874	5
29	29	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531	7
30	30	BODY LANGUAGE SPINNERS/Atlantic 3619	7
31	42	STRANGER LTD/A&M 2192	6
32	34	IN THE STONE EARTH, WIND & FIRE /ARC/Columbia 1 11093	6
33	40	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	6
34	35	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	8
35	37	A SONG FOR DONNY WHISPERS/Solar 11739 (RCA)	6
36	36	I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11063	6
37	38	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533	6
38	49	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	5



39	41	MELLOW MELLOW RIGHT ON LOWRELL/AVI 300	7
40	48	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199	4
41	50	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	3
42	39	RRROCK FOXY /Dash 5054 (TK)	8
43	45	NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/Arista 0442	6
44	46	WEAR IT OUT STARGARD/Warner Bros. 49066	6
45	47	ROLLER-SKATIN' MATE PEACHES & HERB/Polydor/MVP 2031	4
46	61	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099	2
47	63	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552	2
48	44	(OOH-WEE) SHE'S KILLING ME JOHNNY TAYLOR/Columbia 1 11084	6
49	53	I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694 (RCA)	5
50	56	MOVE ON UP DESTINATION/Butterfly 41084 (MCA)	4
51	60	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	3
52	27	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	20
53	28	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	20
54	65	RIGHT OR WRONG LEROY HUTSON/RSO/Curtom 1011	2
55	57	HOW HIGH SALSOU L ORCHESTRA FEATURING COGNAC/Salsoul 72096 (RCA)	4
56	58	I ONLY HAVE EYES FOR YOU HEAVEN AND EARTH/Mercury 76012	5
57	64	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	2
58	66	DEJA VU DIONNE WARWICK/Arista 0459	2

CHARTMAKER OF THE WEEK

59	—	I WANT YOU FOR MYSELF GEORGE DUKE Epic 9 50792	1
60	31	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	12
61	—	BE WITH ME TYRONE DAVIS/Columbia 1 11128	1
62	55	COME TO ME FRANCE JOLI/Prelude 8001	6
63	—	I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 9 3726 (CBS)	1
64	—	PARTY PEOPLE PARLIAMENT/Casablanca 2222	1
65	—	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	1
66	—	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804	1
67	—	WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ARC/Columbia 1 11134	1
68	—	PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	1
69	—	IT'S MY HOUSE DIANA ROSS/Motown 1471	1
70	70	YOUR LONELY HEART NATALIE COLE/Capitol 4767	2
71	54	DON'T DROP MY LOVE ANITA WARD/Juana 3425 (TK)	6
72	73	SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	3
73	51	NEVER CAN FIND A WAY (HOT LOVE) VERNON BURCH/Chocolate City 3201 (Casablanca)	9
74	62	LOVE HURT ME, LOVE HEALED ME LENNY WILLIAMS/MCA 41118	5
75	71	LOOKIN' FOR LOVE FAT LARRY'S BAND/WMOT/Fantasy 867	8

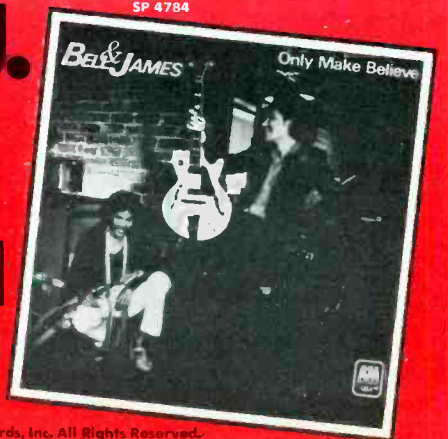


BELL & JAMES...ONLY MAKE BELIEVE WILL MAKE A BELIEVER OUT OF YOU.



A REALITY FROM BELL & JAMES ON A&M RECORDS & TAPES

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Record World Jazz

By ROBERT PALMER

■ Air, the estimable jazz trio from Chicago, has made its most accessible and striking album, "Air Lore," a collection of **Jelly Roll Morton** and **Scott Joplin** tunes plus one original by Air's saxophonist **Henry Threadgill**. The record is a real revelation, for Air plays the vintage material just as they'd play their own contemporary repertoire, swinging it and improvising in it while scrupulously respecting the structure and character of the compositions as written. **Michael Cuscuna** produced for Arista Novus.

The Air album isn't the only gem from Arista Novus this week. "Heart & Center," **Michael Gregory Jackson's** new LP, marks a giant step forward for guitarist-composer-vocalist Jackson and effectively opens the door to a new kind of musical expression. This is a real fusion of first-class jazz playing with pop and funk elements, a fusion that's original and doesn't condescend to any of the idioms involved. The other new Novus releases are solid, original stuff too: "Who's Who" by guitarist **John Scofield**, who can play and gets a chance to prove it here, and "Have You Heard?" by **Baird Hersey** and The Year of the Ear.

The Arista-distributed Savoy label has shipped six new reissue packages. Trombonist **Curtis Fuller** shines on "All Star Sextets," a double album featuring **Lee Morgan**, **Thad Jones** and **McCoy Tyner**, among others. "Bird/Encores, Vol. 2" completes the company's program of **Charlie Parker** reissues with a single volume of alternate takes. "That's Nat" finds a young **Nat Adderley** in the company of **Jerome Richardson** and **Kenny Clarke**, among others. "Angel Eyes" is a **Yusef Lateef** double album. And last but certainly not least are two more volumes in Savoy's uniquely valuable Roots of Rock 'N' Roll Series. Volume Seven, "Rib Joint," is a set of mid-fifties r&b sessions by boogie woogie pianist **Sammy Price**, featuring saxophonist **King Curtis** and guitarist **Mickey Baker**. "The Vocal Group Album" includes some terrific pop, doo-wop, R&B and rock and roll sides from the period 1944-56. Most of the groups aren't well known outside collectors' circles, but a number of the backing musicians are—**Tiny Grimes**, **Hal Singer**, **Budd Johnson**, **Panama Francis**, to name a few.

But the flood of reissue treasures doesn't stop here. Atlantic has released **Mingus at Antibes**, a double album from a 1960 concert with **Eric Dolphy**, **Ted Curson**, **Danny Richmond**, **Booker Ervin** and, on one side, special guest **Bud Powell**. Notes are by yours truly. This is prime Mingus. Tenor saxophonist **Booker Ervin** is also featured on "The Freedom and Space Sessions," a welcome two-fer reissue from Prestige of the Ervin albums originally entitled "The Freedom Book" and "The Space Book," with **Booker** in top form and the incomparable rhythm section of **Jaki Byard**, **Richard Davis** and **Alan Dawson**. The other new Prestige two-fers are "Saying Something" by **Red Garland** (quintets with **Donald Byrd** and **John Coltrane**); "Early Getz" by **Stan Getz** and a variety of late forties-early fifties compatriots; and "Ol' Devil Mose," two 1958-59 trio sessions from **Mose Allison**.

New Stuff: **Joe Pass**, guitarist extraordinaire, has made a new album called "I Remember Charlie Parker," a set of lovely solo guitar renditions of tunes from the classic Bird with Strings albums. It's on Pablo, of course, along with "Night Child" by **Oscar Peterson** and quartet and "Basie Jam #3" with **Count Basie**, **Benny Carter**, **Pass** and other luminaries. . . . Choice Records, now distributed by Inner City, has released an exceptional artist, **Sal Mosca**, and "Shadow Box," by pianist **Benny Aronov** with a quintet featuring brassmen **Tom Harrell** and **Bob Brookmeyer**. . . . **Don Sebesky** has written, arranged and conducted "Three Works for Jazz Soloists and Symphony Orchestra," the latest release from Gryphon Records. The soloists include **Jon Faddis** and **Richard Davis** and the compositions are essentially reconstructions of original music by Bach, Stravinsky, Bartok, and Charlie Parker. . . . "One on One" is a new release pairing **Bob James** and **Earl Klugh**, on the Columbia-distributed Tappan Zee label. . . . Arista has released "Blue Montreux III," featuring stable stalwarts **Warren Bernhardt**, **Michael** and **Randy Brecker**, and **Mike Mainieri**, and special guests **Larry Coryell** and **Eddie Gomez**.

Trend (Box 48081, Los Angeles, Ca. 90048) has released direct-to-disc recordings by **Bob Cooper**, "Tenor Sax Jazz Impressions," and a **Frank Marocco/Ray Pizzi** duet, "New Colors." . . . Elektra has released the first album by "Friendship," a cooperative group of successful Los Angeles session players who have also toured under **Lee Ritenour's** leadership.

Black Music Report

(Continued from page 45)

by **Dr. Eugene Carter** at a banquet in Barry's home state . . . **Nancy Wilson**, often referred to as the singer's singer, will perform a benefit at the Shrine Auditorium, December 7, for the Martin Luther King Foundation . . . A&M artists **Bell & James** are heading back into the studio to re-mix the LP's title track, "Only Make Believe." "Shake-down," the first single released off the LP, did not garner the expected chart action, but that is only one of eight possible crossover singles found on that LP.

BOS CHART ANALYSIS: For the third consecutive week, RW's BOS sales leader, **Kool & the Gang**, holds on to the #1 position. **The Sugarhill Gang** holds at #2, with continued strong 12-inch sales. **The Commodores** "Still" maintained its #3 bullet, with very strong weekly sales reported. **Smokey Robinson's** "Cruisin'" moved into the #4 position this week, with steady sales reported. **Prince** moved into the #6 bullet position, and **Rufus and Chaka Khan** took the #8 bullet position, both showing impressive sales spreads and are in top rotation at most stations. **Isaac Hayes** closes out the top 10 at #10 bullet. "Don't Let Go" is top 10 in Memphis, Atlanta, Detroit, Chicago, St. Louis, Houston, San Francisco and Seattle.

Big gainers in the top 20 included **Michael Jackson's** "Rock With You," which jumped into the #11 bullet slot this week, with huge sales reported and good station movement. The Bar-Kays also made big gains this week, jumping into the #14 bullet position, with "Move Your Boogie Body" already top 10 in many markets. Last week's Chartmaker, **Stevie Wonder**, moved to #15 bullet with quick and impressive station moves and sales.

In the twenties, **Rick James** at #26 bullet, continues to show strong sales and good airplay moves. **Pleasure** moved to #28 bullet position, with station adds at WDIA and WAMO, and top 10 status at WDAS, WYLD, WCHB, WJLB, WBMX, KDAY, and KDIA. Top rotation is reported at OK100, V103 chain, and WAOK.

Moving into the thirties, **LTD**, at #31 bullet, continues to grow in never markets. The single remained top 10 in L.A., Detroit and Memphis where strong sales are reported. **Shalamar**, at #33 bullet picked up new station adds at WKTU, WJMO, and KATZ and strong radio activity reported from Philadelphia, Charlotte, L.A. and San Francisco. **Phyllis Hyman's** "You Know How To Love Me" claimed the #38 bullet slot this week with airplay from WKTU, WAOK, WCHB, WVON, KCOH, KDAY, KDIA and KYAC. The single is receiving good sales already.

The forties are highlighted by **Cameo** in the #41 bullet position. Sales are beginning while the single is picking up new adds this week from WJLB, WVON, WBMX, WLOK and KSOL. At #46 bullet, **Ashford & Simpson's** "Nobody Knows" picked up adds at WDAS, WLOK, WJMO, KPRS, KKSS, KMJQ and KCOH. **Lenny White** moved into the #47 bullet slot, picking up adds at OK100, WAOK, WLOK, WVON, KATZ, KCOH and KSOL. Sales have started in L.A., Detroit, and Chicago.

The Jazz LP Chart

NOVEMBER 17, 1979

- STREET LIFE**
CRUSADERS/MCA 3094
- ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
- RISE**
HERB ALPERT/A&M 4790
- WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
- A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
- 8:30**
WEATHER REPORT/ARC/Columbia
PC2 36030
- THE WORLD WITHIN**
STIX HOOPER/MCA 3180
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- LUCKY 5: VEN**
BOB JAMES/Columbia/Tappan Zee
JC 36056
- BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
- HEART STRING**
EARL KLUGH/United Artists
UA LA 942 H
- THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
- I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor KZ2 35680
(CBS)
- B.C.**
BILLY COBHAM/Columbia JC 35993
- MINGUS**
JONI MITCHELL/Asylum 5E 505
- A SONG FOR THE CHILDREN**
LONNIE LISTON SMITH/Columbia
JC 36141
- DUET**
CHICK COREA/GARY BURTON/ECM
T 1140 (WB)
- AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
- FEEL IT**
NOEL POINTER/United Artists
UA LA 973 H
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- CHICK COREA/HERBIE HANCOCK**
Polydor PD 2 6238
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- STREET BEAT**
TOM SCOTT/Columbia JC 36137
- MOAIC—BEST OF JOHN KLEMMER**
VOLUME I
MCA 2 8014
- HIGH GEAR**
NEIL LARSEN/Horizon SP 738 (A&M)
- PRODUCT**
BRAND X/Passport PB 9840 (JEM)
- THE GOOD LIFE**
BOBBI HUMPHREY/Epic JE 35607
- CARRY ON**
FLORA PURIM/Warner Bros. BSK 3344
- DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)

Disco Dial

WXKS/Boston / Vinnie Peruzzi
Sonny Joe White

#1 NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/
Barbra Streisand—
Casablanca/Columbia

Prime Movers: THE SECOND TIME AROUND—
Shalamar—Solar
I WANNA BE YOUR LOVER—
Prince—WB
WEAR IT OUT—Stargard—
WB

Pick Hits: ROCK AROUND THE CLOCK—
Telex—Sire
DO YOU LOVE WHAT YOU
FEEL—Rufus and Chaka—
MCA
PUT YOURSELF IN MY PLACE
—T.J.M.—Casablanca

WCAU/Philadelphia / Roy Perry

#1 LADIES' NIGHT—Kool and the
Gang—De-Lite

Prime Movers: YOU KNOW HOW TO LOVE ME
—Phyllis Hyman—Arista
DO YOU LOVE WHAT YOU
FEEL—Rufus and Chaka—
MCA
RAPPER'S DELIGHT—
Sugarhill Gang—
Sugarhill

Pick Hits: VERTIGO/RELIGHT MY FIRE
—Dan Hartman—Blue Sky
SMACK DAB IN THE MIDDLE
—Janice McClain—
WB/RFC
GIMME SOME TIME—Natalie
Cole and Peabo Bryson—
Capitol

DISCO 96/Miami / Frank Walsh

#1 LADIES' NIGHT—Kool and the
Gang—De-Lite

Prime Movers: ROCK WITH YOU—Michael
Jackson—Epic
IN THE STONE/STAR—
Earth, Wind and Fire—
ARC/Columbia
ON THE RADIO—Donna
Summer—Casablanca
(LP cut)

Pick Hits: WEAR IT OUT—Stargard—
WB
CAN'T STOP DANCING—
Sylvester—Fantasy
WAIT—Earth, Wind and Fire
—ARC/Columbia (LP cut)

All records played are 12" discs unless otherwise indicated.

DISCO 14/Harrisburg / Scott Robbins

#1 LADIES' NIGHT—Kool and the
Gang—De-Lite

Prime Movers: NO MORE TEARS (ENOUGH IS
ENOUGH)—Donna Summer/
Barbra Streisand—
Casablanca/Columbia
IN THE STONE—Earth, Wind
and Fire—ARC/Columbia
DEPUTY OF LOVE—Don
Armando's Second Avenue
Rhumba Band—ZE/
Buddah

Pick Hits: MOSKOW DISKOW—Telex—
Sire
ROTATION—Herb Alpert—
A&M
SMACK DAB IN THE MIDDLE
—Janice McClain—WB/
RFC

KSET/EI Paso / Chuck Gross

#1 LADIES' NIGHT—Kool and the
Gang—De-Lite

Prime Movers: ST. TROPEZ—Diva Gray and
Oyster—Columbia
ON THE RADIO—Donna
Summer—Casablanca
(LP cut)
FLY TOO HIGH—Janis Ian—
Columbia

Pick Hits: FREE RIDE—Dan Hartman—
Blue Sky (LP cut)
ROCK WITH YOU—Michael
Jackson—Epic
I WANT YOU TONIGHT—
Pablo Cruise—A&M

KIIS-FM/L.A. / Mike Wagner
Sherman Cohen

#1 NO MORE TEARS (ENOUGH IS
ENOUGH)—Donna Summer/
Barbra Streisand—
Casablanca/Columbia

Prime Movers: CRUISIN'—Smokey Robinson
—Motown
ON THE RADIO—Donna
Summer—Casablanca
(LP cut)
ROCK WITH YOU—Michael
Jackson—Epic

Pick Hits: THE SECOND TIME AROUND
—Shalamar—Solar
I WANNA BE YOUR LOVER—
Prince—WB
FOREVER MINE—O'Jays—
Philadelphia International

Chic Honored



Atlantic recording group Chic were honored at a Halloween party celebrating their just-completed European tour. The party, held at Cachaca in New York, also celebrated the fall birthdays of Chic members Nile Rodgers, Bernard Edwards and Tony Thompson. Shown at the Chic Halloween party are, from left: Tom Cossie of M.K. Productions; Atlantic president Jerry Greenberg; and Chic's Bernard Edwards and Alfa Anderson.

The Coast

(Continued from page 39)

Say Goodbye" (written by Alan and Marilyn Bergman and David Shire and featured in the film "The Promise"), claim that this song has been recorded more than any other motion picture title this year. Covers have been made by Debby Boone, Ferrante and Teicher and Judy Collins . . . Studio activity includes Kid Courage at San Francisco's Automatt and synthesist Alex Cima at Music Lab Studios in L.A.

EVENTS—One of the highlights of the Jane Fonda-hosted Halloween party for the California Citizens for Economic Democracy group was a series of photo sessions where star gazers, for a fee or donation, could have their picture taken with a favorite celeb. We're told that the lion's share of requests were for Shaun Cassidy, who was there at the Palladium until 1:30 in the morning, signing autographs and posing with Fonda and John Voigt . . . Last weekend marked the opening of a three-week exhibition celebrating the release of "Starart," a new book featuring the non-musical artistic talents (graphics, photos, etc.) of Cat Stevens, Joni Mitchell, John Mayall, Ron Wood, Klaus Voormann and George "Commander Cody" Frayne. Six works by each artist will be on display at the Art Garden, 228 Main St. in Venice, until December 2; the show will move to the Circle Gallery in New York's Soho district as of December 13 . . . Last Friday (9), ASCAP held a reception for its concert and symphonic composers in its L.A. offices. Martin Bookspan, ASCAP's coordinator of symphonic and concert activities, flew out from New York for the occasion . . . On tap for the American Guild of Authors and Composers' ASKAPRO series: composers Al Kasha and Joel Hirschhorn on November 15, and publisher Steve Morris (Morris Music, with copyrights like "Mandy" and "Hang on Sloopy") on November 29. All sessions are at Sherwood Oaks Experimental College in Hollywood (call AGAC for a reservation at 462-1108) . . . The Jazz Heritage Foundation held a benefit Sunday (11) for bassist Monk Montgomery, recently hospitalized. Performers were set to include Supersay, Jimmy Smith, Shelly Manne, Dolo Coker, Joe Farrell, Kenny Burrell, Ernie Andrews, Benny Powell and others far too numerous to mention. Best wishes to Monk for a speedy recovery . . . Upcoming TV appearances for Anne Murray include Merv Griffin on 11/22 Mike Douglas on 12/6, "The Johnny Cash Christmas Show" on that date as well, and "The Perry Como Christmas Special" on December 15.

Averne Sells Interest In Prism Records

■ NEW YORK—Harvey Averne has sold his interest in Prism Records. All artists remain intact except for Wrechia, produced by Patrick Adams. An album has been completed by the artist and is owned by Averne, who is seeking a distribution deal for the LP. Averne's plans call for him to go to Belgium where he will assist Jean Van Lee in the produc-

tion of Patrick Hernandez' next album for Aquarius Records.

Productions

Averne will be recording in different parts of Europe and will be based in Belgium for several months. Besides Patrick Hernandez, he will also be co-producing Herve Tholance and several other artists with Jean Van Lee for Aquarius Records.

Disco File

(Continued from page 20)

of the theme from television's "The Twilight Zone." The music is somehow just right for sequenced synthesizer and it works beautifully, leading into a witty song, similarly titled with heavy jazz overtones, undeniably, excellent vocal scoring and a loud lead guitar solo. The best of everything seems to appear here (1:06 plus 5:05). Disco disc, please! Broken out of the excellent "Yellow Magic Orchestra" album is the title track, "Yellow Magic," on A&M disco disc, unchanged from the album, mentioned here last summer. With the resurgence of synthesizer music lately, the cut is particularly attractive because of its haunting melody and light, happy feel. Personal pick.

NOTABLE REMIXES: Melba Moore's "Night People" (Epic) is now 7:25, much leaner and brighter than the album cut. Strongly lyric-oriented and deserving of the exposure that "Miss Thing" didn't quite receive. The Duncan Sisters' "Sadness In My Eyes" and "Outside Love" (both 7:11) are back to back on a not-remixed disco disc on Earmarc; Linda Clifford's choice cuts also remastered for disco disc on RSO/Curtom: "Repossessed," "I Just Wanna Wanna" and "Lonely Night" as on the album, "King For a Night" more than doubled.

The Great Disco Debate

(Continued from page 3)

a mass media hype and it's hard to follow that up, but it's still not going to go away tomorrow. Disco has to learn to integrate itself into the mainstream. It takes time; I didn't come to Warner Bros. on the 90-day installment plan.

The media coverage that disco received in the past year has been "boon and bane," according to Casablanca director of special projects Michelle Hart. After touting disco as being on the verge of conquering the market, "at the first sign of a personality like Steve Dahl, they play it the other way. Now they think that new wave might be the next gold mine."

Rick Stevens, Polydor VP for A&R, referring to radio exposure of disco product, comments: "The media situation has changed dramatically. We have albums that six months ago would have been viable, but breaking disco (now) makes crossover very difficult." He detects a particular disaffection for "highly stylized disco structure, with an easily anticipated format." Instead, he suggests that "nationally, much of dance music is rock," citing M's "Pop Muzik" as a precursor of "dance music out of a rock bag."

The suggestion of such a stylistic shift is one of the liveliest debates among disco partisans. Judy Weinstein, president of New York's For the Record pool, reports that her entire membership expresses interest in DOR (dance oriented rock): "They always played good music, whether it's rock, pop or R&B. What (disco) was, what it still is, is dancing music." She expresses a widespread reservation that much of the new rock 'n' roll is not really danceable, and is echoed by Jim Burgess, a former DJ whose remix of Rod Stewart's "Da You Think I'm Sexy" helped launch it to multi-format success. Of the trend-setting New York disco community, he feels, "They will not give up disco. They will not go over to rock 'n' roll and adapt the lifestyle. It doesn't work, not now." Boston DJ Danae Pacovidis adds that while "I'm pleased with some of the new things, some of the music doesn't really click. There's no real emotion or feeling to it," an especially obvious factor in an R&B-oriented disco market. Aside from the rock-flavored disco records, for the most part, the rock records that have appeared most on disco club play-lists have been those that make some rhythmic or stylistic reference to disco. These include Ian Dury's "Rhythm Stick" and

"Reasons to Be Cheerful, Pt. 3," and disco-mixed versions of songs by rock acts such as Toto, Roxy Music and Jim Capaldi. Still, the increasing influence of rock sounds on disco is a sign of adaptability and a conscious concern for flexibility.

Disco (or dance music) industry figures do concede that disco music in a stylistic bind currently: "There's been a definite lack of creativity since later '78 to '79," says For the Record's Weinstein. "(Many producers) can't get past 143 beats per minute with a standard break, intro and ending."

Richie Rivera, a veteran New York DJ who mixed Anita Ward's number one "Ring My Bell," agrees: "There's too much similarity in disco records—the ones that get over are the ones that are a little bit different."

A chorus of voices, however, finds more of disco's problems to lie in the strategy of the record companies who scrambled to break into the disco market this year. Poor product management, especially the indiscriminate release of mediocre disco-identified records swamped radio and disco DJs alike and the confused atmosphere was compounded with overzealous promotion. "A lot that's not really worthy is coming out," says DJ Rivera. "There's not enough time for DJs to concentrate on records. It's like splitting the vote." DJ Tee Scott explains, "A record has to be played a certain number of times before the audience really starts accepting it. If the DJ can't get back to that record because he has so much other music to play, the consumer isn't going to hear enough to retain it. A lot of wasted vinyl is being thrown aside—unfinished product needing a remix or cut with the wrong EQ levels. They should spend the money right the first time around and bring it to the DJs as quality prod-

uct."

"Companies think they can put out any formularized record, but it won't work," warns Weinstein.

Caviano adds: "If disco is down momentarily because some companies don't know how to exploit the market, that's their problem." TK president Henry Stone and Casablanca's Hart promise more selectivity in signing and releasing product, due to the general economic situation, as well as for the sake of rebuilding crossover potential by presenting only the best product. Despite the current confusion, Caviano expresses confidence that "the challenge will just hit us and the Vince Aletti and the Neil Bogart making their respective A&R decisions at the major labels."

There are as many suggestions and projections as people questioned on the artistic and business possibilities in disco's future, which is considered assured, judging from the sustained interest and enthusiasm of club-goers. Jim Burgess predicts a growing sophistication on the part of the younger disco patrons: "Clubs will seek out and support their own kind of music, so that the experience will again be special, not something you've heard 10 million times. I still think disco is an alternative to AM radio, not the essence of it. There is no hard-core answer. People have to get a little creative again. Everyone wants to get that radio hit, yet, at the same time, when producers weren't quite so concerned with the radio, we really got some creative and new things. When the industry demands more, we'll get it."

Tony Martino, co-owner of New York's 12 West club, reflects that "there has always been a dancing public, but right now, disco is so frantic people don't think of it as dance music. If we get the sound right again,

people are very willing to dance. We just have to find the sound the public wants to dance to. Everybody doesn't have to dance to the same thing."

And for producers, record executives and artists, it hardly makes sense to suddenly ignore a ready route of promotion. Boston DJ and pool executive Cosmo Wyatt: "Five years in the limelight have created a large underground. The pools and DJs have to form a closer network. We'll always sell records and, where a record company can't get a record played, they'll come to us."

"No matter what," stresses Casablanca's Hart, "we are still a baby. We are entitled to growing pains. Good business people will survive."

WCI Backs Women's Group On Album Art

(Continued from page 3)

Against Violence Against Women (WAVAW), ended a two and a half-year protest by several women's groups against the WCI labels that began with a controversial billboard for the Rolling Stones' "Black and Blue" LP on the Sunset Strip in 1976.

WCI has already changed one of its album covers, for the debut LP by the group Hammer, to conform with the new policy, which WAVAW sees as evidence of the corporation's intent to put that policy into practice.

The WCI statement, by David Horowitz of WCI's office of the president, put the company on record against "the exploitation of violence, sexual or otherwise, in any form."

While Horowitz went on to note that contractual restrictions give control over artwork to the performer, he said that WCI would "strongly discourage" sexual violence in those album covers as well.

The WAVAW, which included boycotts of WEA albums, letters to WCI executives and picketing of record stores, has not been extended to any other record companies, but the organization is studying the album covers produced by other companies and will select another target in the near future, Leidholt said. She called Polydor Records "a major offender" in the production of such album covers.

WAVAW's hope, she continued, is that the announcement of the WCI policy will convince other manufacturers to follow suit.

WAVAW, founded in Los Angeles in 1976, now has chapters in 25 cities.

Gruska, Gordon Sign with Screen Gems



The songwriting team of Jay Gruska and Paul Gordon has signed an exclusive worldwide publishing agreement with Screen Gems/EMI Music, Inc. Pictured (from left) a.e.: Jay Gruska, Brian Green, professional manager for Screen Gems/EMI Music and Paul Gordon.

Germany

By JIM SAMPSON

■ VIENNA—About one month after release of the new "Oceans of Fantasy" album, **Boney M** and producer/singer **Frank Farian** met the press in Vienna for another set of platinum awards: Germany, Austria, Switzerland, Benelux, Denmark, and diamond sales in Norway and Finland. Ariola head **Monti Lueftner** was joined by German MD **Friedel Schmidt**, marketing chief **Albert Czapski**, and Hansa Records director **Hans Blume** at the Demel Cafe, where a striking meter-high Marzipan candy sculpture of the group was unveiled. Blume says the "Oceans" album will not be released in the states until Hansa finds a new licensee. Boney's Sire contract is about to run out. The group's last album "Nightflight To Venus" went platinum in Japan, Germany, the U.K., Australia, Canada, the Benelux and Scandinavia, in fact in every major market of the world except the United States.

TEUTONIC TELEX: CBS Germany has signed **Pope John Paul II**. Actually, the deal covers a recording of the 1978 Christmas midnight mass, made by Vatican Radio at St. Peter's in Rome. **Bunny Freidus** of CBS International in Paris notes that the master was offered to different companies in various markets, but that CBS Germany will probably get export mileage out of the deal . . . WEA marketing head **Johann Speyer** will have gold ready for AC/DC when the group starts touring this week. The "Highway To Hell" set has been in the top 30 since summer. Foreigner has joined the **Eagles**, **Fleetwood Mac** and **Led Zeppelin** on the German chart for WEA . . . **George Hildebrand** of Chappell Music has landed a three-year pact with Charles Hanson Music and Books for exclusive distribution of Hanson folios and publications in G/A/S. Hildebrand also announces deals with two promising German groups, **Wednesday**, produced by **John Acock** (Genesis) and **New Eyes**, handled by **Luigi Salvoni** (Sniff 'N' The Tears).

Japan

(This column appears courtesy of Original Confidence magazine)

■ An English group, the **Dooleys**, who made a great hit with their debut single, "Wanted," in Japan, visited here Oct. 14-24 for the promotion of their second single, "Stone Walls," released on Oct. 20. During their stay they completed nine TV and numerous radio appearances which are scheduled to be broadcast nationwide.

It seemed strange to them to be asked the same questions over and over whenever they had interviews. Those questions were inevitably 1) what they thought of **ABBA** and 2) their opinion of the new wave punk rock. Highly praised as in Japan, they said, "There are so many groups like **ABBA** all over the world. But we consist of eight members, therefore we are able to produce much more expansive music." As for punk rock: "Punk rock is not the only popular music in our country. Cliff Richard's 'We Don't Talk Anymore' became no. 1. All kinds of music are coexisting," answered the Dooleys.

The big success of their single is the result of tough promotion by Epic Sony, which opened an attack against AM stations, discos and other types of broadcasting systems. This is an extremely significant step that Epic broke the present situation. Previously to this it was almost impossible for foreign single records to become a hit on AM. So, let's keep an eye on their second single!

The long awaited **Eagles'** album "Long Run" entered the Original Confidence LP chart at no. 8 on Oct. 15 and is currently enjoying the no. 1 position this week.

Since "Hotel California," the Eagles' fans have been waiting eagerly for their next album with interest. At the concert, after three years' absence, Eagle demonstrated four new songs from their album "Long Run." There were mixed reactions, pros and cons, from their fans about those new songs. At any rate, their current hit at no. 1 proves that their popularity is deeply seated in the Japanese fans.

The 10th World Popular Song Festival in Tokyo is close at hand. In making the long-awaited announcement, a Yamaha Music Foundation spokesman expressed appreciation to the world's artists for sending in large numbers of entries which, he said, were of "exceptional quality."
(Continued on page 51)

England

By VAL FALLOON

■ LONDON—Logical, if unexpected deal of the week: In view of Polygram's purchase plans for Decca and EMI's merger with Thorn, is an EMI/Polygram agreement for the distribution of video cassettes, seen here as a preparation for the mass marketing of videodiscs. The deal is between Polygram (which does not have a video distribution force) and EMI Audio Visual (which of course does). EMI will copy Polygram programs onto video cassettes in three formats, though there is so far only one music cassette among the six on the market, featuring ballet performances. The cassettes will be sold under the Spectrum trademark, which includes three movies, cartoons and a soccer tape, through the recently formed EMI tape video sales force. Said **Donald Maclean**, head of EMI Audio Visual, "We believe videodiscs will be the next big industry. Both ourselves and Polygram are convinced that Britain will be the first big video market. This is a crucial experiment." Polygram video chief, **Don Schulzman**, said pre-recorded video tapes will still sell, regardless of blank tape, for the same reasons that pre-recorded music cassettes still sell now in spite of the home picates. EMI says it has orders for a thousand units of the first dozen existing cassettes, though the new force has only been selling for three weeks. The most obvious choice for video disc, "Saturday Night Fever," will be available through RCA following a deal between that company and Paramount. 75 Paramount movies have been licensed to RCA for its Selecta-Vision videodisc system.

DISC DEALERS JOIN IN: A second major video cassette deal announced this week means that record retailers will have access to the intervention range through independent distributors Wynd-Up. Wynd-Up is offering an in-store video cassette player and screen at reduced rates to promote the products stocked. Dealers can also rent the cassettes, but the main deal gives them access to the package on a five-year contract with a one-year option, or they can just buy the cassettes. These consist of twenty one-hour music programs with artists such as **Jimi Hendrix** and **Stevie Wonder**, plus movies, which record dealers also want. The present U.K. market is estimated at 96,000 users . . . Incidentally dealers who use in-store video for disc promotion report that some product sales jumped 80 percent, with an average of around 35 percent across the board . . . Meanwhile, a major problem of who gets the best slice of the cake is being discussed now. The mechanical copyright protection society (MCPS) is grappling with the question of who should pay royalties: the video
(Continued on page 51)

Crowd Pleaser



A happy customer walks away with an autographed copy of Nana Mouskouri's latest Cachet Records release, "Roses and Sunshine," during Mouskouri's in-store appearance at the Fifth Avenue, Korvettes department store in New York City, the last stop on her recent North American tour. According to a Korvettes spokesman, the department store sold close to 1000 copies of "Roses and Sunshine" during Mouskouri's afternoon appearance.

Gold for Hernandez



Columbia artist Patrick Hernandez recently stopped by the label's New York offices and was presented with a gold record for the single "Born To Be Alive," his first release on the label. Pictured are, from left: Don Colberg, managing director, national promotion, Columbia; Patrick Hernandez; Tom Hayden, president, A-Tom-Mik Productions; Jean Claude Pellerin, manager; Ed Hynes, VP, national promotion, Columbia; and Vince Pellegrino, assoc. director, disco marketing, Columbia.

England *(Continued from page 50)*

film's producer or the manufacturer? The MCPS would like a percentage per videodisc paid by the manufacturer, as with records. All music used on videograms has to be licensed by the publisher, and the publisher's dilemma is getting a fair share without charging too high royalties. Both film and music industries are unhappy with the MCPS-proposed rates of 6-and-a-quarter percent.

IT MUST BE CHRISTMAS: With ELO's hits due for release, that will make a round dozen greatest hits collections in the album charts this month . . . Gimmicks have made a small comeback. **Britt Ekland's** first single, for Jet, is a cheeky semi-nude pic disc-title: "Do it to me (Once more with feeling)" and Virgin artists Public Image Ltd. will release three twelve-inch 45s in a metal box (first 50,000 only) featuring ten titles . . . **Peter Skellern's** new LP for Phonogram, "Astaire" is his arrangements of some of Fred's famous movie songs from "Night and Day" to "Putting on the Ritz" . . . A CBS first: As ABBA week at Wembley moved to its close with packed houses—of about 10,000 each—and enthusiastic audiences, the Swedish super-group's "Greatest Hits Vol. 2" LP on Epic shipped double platinum before release date—CBS U.K.'s largest ever shipout. The first volume sold two million in the U.K. alone. Collectors' corner: Virgin has acquired the rights to what is claimed to be **Elvis Presley's** very first recording. "Elvis, Scotty and Bill—the first year" has never been available in the U.K. The disc is five live tracks recorded in Houston, Texas an 1955, plus a narrative of the first year of Elvis' career told by **Scotty Moore**, the guitarist. The pack comes with early photos and a booklet.

Japan *(Continued from page 50)*

tionally outstanding quality." The entries represented a diverse range of musical varieties, literally a cross section of international pop music.

Here is the lineup of the participants in the 10th Festival:

One winner each from the National Festivals held in Australia on Aug. 12 and in Indonesia on Oct. 6.

Seven Japanese winners of Yamaha's Popular Song Contest (Popcon). Popcon, a semi-annual event, was held this year on May 6 and Oct. 7 gathering 30,000 entries from Japanese songwriters. After eight local and regional events, the finals were held at Tsumagoi, Yamaha's recreation land in Shizuoka Prefecture.

23 songs from 17 countries, the bulk of the entrants selected through rigid 5-stage screening of 1,750 unpublished, original demo-tape entries from 53 countries.

Altogether, there will be 32 songs representing 20 countries: Argentina, Australia, Belgium, Brazil, Czechoslovakia, France, West Germany, Holland, Hong Kong, Hungary, Indonesia, Italy, Japan, Mexico, New Zealand, Norway, Peru, Spain, United Kingdom and the U.S.A.

On Nov. 9 and 10, all the contestants will perform their songs in the semi-finals.

On Nov. 10, guest artist **Eric Carmen** will liven up the Festival with a special show with the 58-member Yamaha World Pops Orchestra.

On Nov. 11, about half the contestants will give repeat performances for the Grand Final plus extra entertainment by the young musicians of Yamaha Junior Original Concert (JOC) will be performed.

This year, the festival will get even more extensive coverage by major radio, TV stations and the printed media. A Tokyo short-wave radio station will cover the entire 3-day-event live from Budokan. Within hours after final day's session on Nov. 11, the highlights of the finals will be telecasted for an hour Japan-wide on network Fuji.

England's Top 25

Singles

- 1 ONE DAY AT A TIME LENA MARTELL/Pye
- 2 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol
- 3 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) ABBA/Epic
- 4 EVERY DAY HURTS SAD CAFE/RCA
- 5 VIDEO KILLED THE RADIO STAR BUGGLES/Island
- 6 CRAZY LITTLE THING CALLED LOVE QUEEN/EMI
- 7 CHOSEN FEW DOOLEYS/GTO
- 8 TUSK FLEETWOOD MAC/Warner Bros.
- 9 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic
- 10 GONNA GET ALONG WITHOUT YOU NOW VIOLA WILLS/Ariola/Hansa
- 11 ETON RIFLES JAM/Polydor
- 12 ON MY RADIO SELECTER/2 Tone
- 13 OK FRED ERROL DUNKLEY/Scope
- 14 MAKING PLANS FOR NIGEL XTC/Virgin
- 15 SHE'S IN LOVE WITH YOU SUZI QUATRO/RAK
- 16 A MESSAGE TO YOU RUDI NITE CLUB SPECIALS FEATURING RICO/2 Tone
- 17 STILL COMMODORES/Motown
- 18 MY FORBIDDEN LOVER CHIC/Atlantic
- 19 THE SPARROW RAMBLERS/Decca
- 20 LADIES NIGHT KOOL & THE GANG/Mercury
- 21 MESSAGE IN A BOTTLE POLICE/A&M
- 22 RISE HERB ALPERT/A&M
- 23 THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic
- 24 DREAMIN' BLONDIE/Chrysalis
- 25 SINCE YOU'VE BEEN GONE RAINBOW/Polydor

Albums

- 1 REGGATA DE BLANC POLICE/A&M
- 2 THE FINE ART OF SURFACING BOOMTOWN RATS/Ensign
- 3 TUSK FLEETWOOD MAC/Warner Bros.
- 4 EAT TO THE BEAT BLONDIE/Chrysalis
- 5 GREATEST HITS 10cc/Mercury
- 6 SPECIALS/2 Tone
- 7 OFF THE WALL MICHAEL JACKSON/Epic
- 8 WHATEVER YOU WANT STATUS QUO/Vertigo
- 9 LENA'S MUSIC ALBUM LENA MARTELL/Pye
- 10 ONE STEP BEYOND MADNESS/Stiff
- 11 THE LONG RUN EAGLES/Asylum
- 12 OUTLANDOS D'AMOUR POLICE/A&M
- 13 BOMBER MOTORHEAD/Bronze
- 14 DISCOVERY ELO/Jet
- 15 STRING OF HITS SHADOWS/EMI
- 16 JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Motown
- 17 ROCK & ROLLER DISCO VARIOUS ARTISTS/Ronco
- 18 PARALLEL LINES BLONDIE/Chrysalis
- 19 MR. UNIVERSE GILLAN/Acrobat
- 20 I AM EARTH, WIND & FIRE/CBS
- 21 THE PLEASURE PRINCIPAL GARY NUMAN/Beggars Banquet
- 22 DOWN TO EARTH RAINBOW/Polydor
- 23 ONE VOICE BARRY MANILOW/Arista
- 24 DAYS IN EUROPA SKIDS/Virgin
- 25 BREAKFAST IN AMERICA SUPERTRAMP/A&M

(Courtesy: Record Business)

Record World en New York

By IVAN GUITERREZ

■ En el curso de tres semanas entre sí, esta ciudad se ha visto privilegiada con tres espectáculos teatrales de imponente calidad. Primeramente, desde la escena del Carnegie Hall y secundada por la comedianta cubana **Lolita Berrio** y sus muy disciplinados bailarines, se presentó la estrella dominicana **Charytin** superando cualquier expectativa en torno a su persona, demostrando versatilidad artística y finísima presentación que puso de manifiesto su talento musical y estupenda vis cómica. Más tarde, tocó el turno al "Concierto Monumental" que Caytronics presentara en el gigantesco Madison Square Garden como homenaje a la gran **Libertad Lamarque** y donde, además de la "dama del tango," se presentaron **Susy Leman** cosechando, nuevamente, aplausos y éxitos (a pesar de que el público se quedó esperando su interpretación de "Pruebo"); **Rocío Jurado** en su primera presentación en New York, conquistando a todo el inmenso público allí congregado; la estrella dominicana de la canción moderna **Angela Carrasco** en bonitas y populares interpretaciones; el estupendo **Felito Félix**, cuya popularidad actual sólo puede compararse a la de su inolvidable compatriota **Tito Rodríguez**; y el ídolo de la juventud, **Camilo Sesto**, quien, a pesar de su talento, deberá cambiar sus rutinas y sus canciones cuando regrese nuevamente a New York, ya que ésta es la segunda vez que se presenta interpretando los mismos temas. La estupenda **Libertad Lamarque** demostró su absoluta vigencia total, musical y musical y danzaria, ya que hasta

interpretó una movida milonga en compañía del bailarín **Juan Carlos Copes**. Y, para cerrar, tocó el turno al estupendo "Merengue de Gala," desde la escena del Carnegie Hall, presentado por dinámicos empresarios como **Ralph Cartagena** y **José A. Tejada**, donde el público se contagió de alegría con las sabrosísimas interpretaciones que de esta forma de expresión musical hicieran **Millie y sus Vecinos**; **Orlando Penn**; **Los Hijos del Rey**; **Cuco Valoy y sus Virtuosos**; y finalmente, **Johnny Ventura y su Combo**, todos y cada uno de ellos, a cual mejor!

En mi anterior colaboración desde estas páginas mencioné, por error involuntario, al compositor ecuatoriano **Romeo Caicedo** como autor de "Mi Canción," tema que llevó a triunfar a **Debra Depner**, representante de Estados Unidos, en el VI Festival Internacional de la Canción y de la Voz de Puerto Rico celebrado en Julio pasado. Debo aclarar, desde estas mismas páginas, que dicho tema es composición del norteamericano **H. M. Saffer** y el conocido compositor ecuatoriano únicamente suplió la letra en español para la misma. Y, hablando de ese mismo Festival, viajó desde aquí a Miami para grabar su primer LP para una importante compañía disquera, el talentoso artista puertorriqueño **Miguel Angel Matta**, que creara verdadera polémica a su alrededor, cuando todo el público y gran parte del jurado, lo daban como seguro vencedor del mismo, y aunque al final, no lograra distinción algun, En éste su primer LP, interpretará melodías de **Vilma Planas**, **Romeo Caicedo** y **Alejandro Urrutia**.

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Pedro Marin

ción radial Super Q. Ray le está dando los últimos toques a su nuevo álbum para Fania,



Veronica Castro

que será titulado "Rican-struction" . . . Alhambra ha lanzado al mercado un "sencillo" que se las trae. "Yo quiero hacer pipi, papa" por **Torrebruno**, número original italiano titulado "Mi Scappa la pipi, papa" de P. Franco-Kobra. Dondequiera que el número es programado radialmente, capta gran impacto inmediatamente . . . Celebró Miami Tapes de la Florida, su Quinto Aniversario con gran fiesta en el St. Dominic Hall de Miami. ¡Saludos y felicidades a los buenos amigos!



King Clave

Me envía Atlantic Records su sencillo conteniendo "Chiquitita" en Español, interpretado por el grupo **ABBA**. Aunque tarde, el sencillo está a disposición del público en Estados Unidos desde la semana pasada, pero las ventas fuertes han ido a parar a la grabación RCA de México, a través de la frontera azteca . . . CBS adquirió dos consolas de grabación de 24 canales para ser instaladas en sus facilidades de grabación en México . . . Me notifican los amigos de Bleu Blanc Rouge de Francia, que a más de haberse convertido la canción "Cuba" en interpretación de los **Gibson Brothers**, en un éxito internacional de gran fuerza, ésta ha sido incluida en dos películas, como son "North Dallas Forty" y la inglesa "The Bitch." El tema es de los autores **Daniel Vangarde** y **Jean Kluger** . . . Está lanzando Hispavox en España con gran fuerza, a su nuevo talento **Pedro Marín**, en el tema "Que no." (Carmine Ewain-D. Vaona-G.P. Felisatti) El sencillo lleva al dorso "Puente de Colores" (Carmine Ewain-D. Vaona-Felisatti) con arreglos de **Danilo Vaona**. En una tarjeta personal, **Luís Calvo**, Director Internacional de Hispavox me comenta: "Tomás: Aquí tienes al próximo fenómeno español. Sé que te gustará . . ." ¡Bueno, me

■ En relación con la aceptación por el Festival de la Canción de Seúl, Corea, de representantes por Estados de ascendencia latina, pláceme publicar carta recibida de su Secretario General, **Yong Ho Cho**, que dice: "Hemos recibido su carta fechada en Octubre 5 en referencia a su opinión personal en cuanto a los Americanos de Herencia Latina. Entendemos perfectamente la situación y amamos a aquellos que han heredado la grandeza de esos talentos musicales. Por lo tanto, deseamos comu-

carle que lo que Ud. consideró sobre nosotros, fué un simple malentendido. Es nuestra satisfacción comunicarle que una canción, compuesta por Mr. Zea, e interpretada por Miss Vázquez ha sido seleccionada para entrar en competencia en el festival. Ya les hemos informado a ellos de este resultado. En referencia a los miembros del jurado, Ud. es uno de los seis extranjeros, entre los cuales se cuentan a **Patti Page** de los Estados Unidos y Mr. **Armando Moreno**, Secretario General of FIDOFF. Le extendemos nuevamente nuestra mayor apreciación por todo esfuerzo realizado en ayudarnos" . . . Bueno, acepto la salida dada al problema de modo tan elegante, lo que nunca podré

entender es lo del "malentendido" . . . **Ralph Mercado Management** abrirá oficinas en Miami, a cargo de **Ray Avilés**, que se mudará para la Florida. **Ralph Mercado** seguirá operando la agencia desde Nueva York . . . **Ray Barretto** actuará en el Miami Jai Alai en un Concierto el día 10 de Noviembre. Será el primer concierto de relevada importancia que Ray ofrece fuera de Nueva York, en varios años. El espectáculo será la quinta aparición de Ray en el área y será promocionado por la estación radial Super Q.

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Latin American Album Picks

PEDACOS

SIMONE—EMI 31C 064 422848D

Emotiva, romántica y profundas interpretaciones de la brasileña Simone, respaldadas por excelentes orquestaciones arregladas por Nelson Ayres. Muy buenas ventas acumuladas en Brasil. "Começar de Novo" (Ivan Lins-Vitor Martins), "Outra vez" (Isolda), "Vento Nordeste" (Sueli Costa-A. Silva) y "Condenados" (F. Guedes).

■ Romantic, mellow performances by Brazilian singer Simone, backed by excellent orchestrations arranged by Nelson Ayres. Top sales in Brazil. "Povo da Raca Brasil" (M. Nascimento-F. Brant), "Sob Medida" (Ch. Buarque de Hollanda) and "Pedaco de Mim."

(Continued on page 54)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Juan

By WTR (MAELO MENDEZ)

1. **EL DIFUNTO**
JOHNNY VENTURA—Combo
2. **LA LECHE**
LOS HIJOS DEL REY—Karen
3. **LO QUE NO FUE NO SERA**
JOSE JOSE—Pronto
4. **CHIQUITITA**
MENUDO—Padosa
5. **EL MANGONEO**
MARVIN SANTIAGO—TH
6. **RAVO DE VERDAD**
OSCAR D'LEON—TH
7. **SOMBRAS NADA MAS**
HECTOR LAVOE—FANIA
8. **EST QUE YO CONOCI**
WILLIE ROSARIO—TH
9. **PALOMITA**
LOS HIJOS DEL REY—COMBO
10. **LA PICUA**
MARVIN SANTIAGO—TH

San Antonio

By KUKA (EDMUNDO JIMENEZ)

1. **30 ANOS**
NAPOLEON—Raff
2. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Ariola
3. **MI MANERA DE AMAR**
NELSON NED—WS Latino
4. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
5. **LO QUE NO FUE NO SERA**
JOSE JOSE—Ariola
6. **AMARRADO**
ALVARO DAVILA—Melody
7. **CHIQUITITA**
ABBA—RCA
8. **PA'ESO ME GUSTABAS**
GRUPO ALPHA—Epsilon
9. **AMOR DE ABRIL**
MARIA MEDINA—RCA
10. **QUERERTE A TI**
ANGELA CARRASCO—Ariola

Tacoma

By KTOY

1. **VUELVE**
DIMENSION LATINA—Velvet
2. **QUIEN**
LOS STRWCK—Melody
3. **LA CORONACION DE ELENA**
LOS LEONES DEL VALLE—Arcano
4. **ENTREGA TOTAL**
GRUPO ESTRELLA—Fama
5. **AHORA SOY YO**
LOS IDOLOS—Olympico
6. **EL CHARAL Y LA BALLENA**
BANDA MORTY—Ramex
7. **MIL GRACIAS**
Tania—TH
8. **MEJOR ASI**
SOPHY—Velvet
9. **NO LE QUITE LA BOTELLA**
CHALO CAMPOS—Latin Int.
10. **ASI ES LA VIDA**
LOS HERMANOS BARRON—Joey

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. **CHIQUITITA**
ABBA—RCA
2. **ME LLAMAN ASESINO**
LOS POTROS—Peerless
3. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—Caytronics
4. **CARLOS, MI AMOR**
MARILYN PUPO—Orfeon
5. **TRISTE IMAGINAR**
LOS BUKIS—Profono
6. **LA LANA DONDE ESTA**
MIGUEL ANGEL—OB
7. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
8. **VENGO A VERTE**
CARLOS Y JOSE—Falcon
9. **NOCHECITA**
RITMO 7—Fama
10. **TENDRAS UN ALTAR**
ELIO ROCA—Mercurio

Ventas (Sales)

Albuquerque

1. **CHIQUITITA**
ABBA—RCA
2. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
3. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama
4. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
5. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Pronto
6. **DE ESTA SIERRA A LA OTRA SIERRA**
GLORIA POHL—Hurricane
7. **DISCO SAMBA**
LOS JOAO—Musart
8. **VENGO A VERTE**
MERCEDES CASTRO—Musart
9. **EL GALLO NEGRO**
VICENTE FERNANDEZ—Caytronics
10. **EL**
GRUPO MAZZ—Cara

San Antonio

1. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
2. **30 ANOS**
NAPOLEON—Raff
3. **QUERERTE A TI**
ANGELA CARRASCO—Pronto
4. **SOY YO**
LOS YONICS—Atlas
5. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
6. **MI MANERA DE AMAR**
NELSON NED—WS Lattino
7. **HASTA EL FIN DE MI VIDA**
IRENE RIVAS—Cara
8. **SE BUSCA**
JOSE LUIS—TH
9. **OH GRAN DIOS**
LOS CLASICOS—ARV
10. **UN TIPO COMO YO**
SERGIO ESQUIVEL—Atlas

Phoenix

1. **VENGO A VERTE**
MERCEDES CASTRO—Musart
2. **EL DISGUSTO**
YOLANDA DEL RIO—Arcano
3. **PUNALADA TRAPERA**
RAMON AYALA—Freddie
4. **UNA PALOMITA**
RIGO TOVAR—Mericana
5. **POR MI ORGULLO**
CHELO—Musart
6. **NOCHECITA**
RITMO 7—Fama
7. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
8. **ANGELA**
MERCEDES CASTRO—Musart
9. **TENGO LA SANGRE DE INDIO**
JOSUE—ARV
10. **POR AMORES COMO TU**
ESTELA NUNEZ—Pronto

Mexico

By VILO ARIAS SILVA

1. **CHIQUITITA**
ABBA—RCA
2. **EL MILAGRO DEL CIRCO**
CEPILLIN—Orfeon
3. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES—CBS
4. **HASTA QUE AMANEZCA**
JOAN SEBASTIAN—Musart
5. **APRENDI A LLORAR**
VERONICA CASTRO—Peerless
6. **CARINO**
RIGO TOVAR—Melody
7. **QUERERTE A TI**
ANGELA CARRASCO—Ariola
8. **AQUI ESTOY YO**
LUPITA D'ALESSIO—Orfeon
9. **MI PRIMER AMOR**
JOSE AUGUSTO—EMI Capitol
10. **BUENOS DIAS SENOR SOL**
JUAN GABRIEL—Ariola

Nuestro Rincon (Continued from page 52)

gentina el envío del nuevo long playing de **Gian Franco Pagliaro** titulado "El Tiempo pasa," con arreglos de **Lucas Apestegui, Ruben Aguilera y Luís María Serra**. ¡Bellísimo! . . . OB Productions lanzó el long playing de **King Clave** titulado "Mexico cuanto te amo," con un repertorio muy comercial . . . Y ahora . . . ¡Hasta la próxima!

I received a letter from **Yong Ho Cho**, secretary general for World Song Festival in Seoul '79, in reference to the acceptance in the festival of United States' participants of Latin heritage representing the States and singing in Spanish, which states: "We have received your letter of October 5th in reference to your personal opinion on the Americans of Latin heritage. We do understand the situation fully . . . Therefore, we can tell you that what you have thought about us was a mere misunderstanding. It is our pleasure to tell you that a song, composed by **Mr. Zea**, with a singer, **Miss Vazquez**, has been selected as an entry to the festival. In reference to the members of the jury, you are one of the six foreigners, which include **Miss Patti Page** of U.S.A., **Mr. Armando Moreno**, secretary general of FIDOF, etc. We, again, extend our deep appreciation to you for every effort in assisting us" . . . Ralph Mercado Management will open offices in Miami, Fla. in February. Plans are underway for **Ray Aviles** to move to Miami and handle the operation once the new offices are set up. **Ralph Mercado** will continue his base of operation out of New York . . . **Ray Barretto** will play his first major concert in several years, outside of New York, on November 10th. The concert will take place at the Jai Alai Fronton in Miami and is being promoted by local radio station "Super Q." This will be Ray's fifth appearance in Miami and he is putting the finishing touches on his next production, to be titled "Rican-struction" . . . Alhambra Records has just released a single entitled "Yo Quiero Hacer Pipi, Papa" by **Torrebruno**. The tune is the original Italian titled "Mi

Scappa la pipi, papa" from **P. Franco-Kobra**, which in English means: "I Want to Make Pipi, Papa" and the tune is creating a heavy impact wherever played . . . Miami Tapes from Florida celebrated its fifth anniversary at the St. Dominic Hall in Miami. Congratulations!

I received a single from Atlantic Records containing the hit "Chiquitita" by **ABBA**. Even though the release has come a bit late, it has been in the market since last week and available to all the public in the States in spite of the fact that heavy sales have been secured by RCA México's release, made available across the Mexican border . . . CBS México has acquired two 24 track recording consoles to be installed at its facilities . . . Editions Bleu Blanc Rouge from France informed me that the tune "Cuba" by **The Gibson Brothers**, besides having become an international hit, has been included in two movies: "North Dallas Forty" and a British film called "The Bitch." The tune is composed by **Daniel Vangarde** and **Jean Kluger** . . . Hispavox from Spain is heavily promoting new talent **Pedro Marin** with "Que No" (Carmine Ewain-D. Vaona-Felisatti) b/w "Puente de Colores" (Carmine-D. Vaona-Felisatti) with arrangements by **Danilo Vaona**. On a post-card, **Luis Calvo**, international director of Hispavox, wrote: "Thomas, here you have the new Spanish phenomenon. I know you will like it." And I really did . . . Peerless released in the States a new single by **Veronica Castro** containing the theme from the soap opera "Los Ricos Tambien Lloran," entitled "Aprendí a Llorar" by **Lolita de la Colina**, the famous Mexican composer . . . EMI Argentina sent me the new LP by **Gian Franco Pagliaro** entitled "El Tiempo Pasa" with arrangements by **Llucas Apestegui, Ruben Aguilera** and **Luis María Serra**. A beautiful production! . . . OB Productions released an LP by **King Clave** entitled "México Cuanto te Amo" with a very wide repertoire.

Only Ones a Winner



British group The Only Ones recently headlined Hollywood's Whisky during their first American tour, in support of their American debut album on Epic Records, "Special View." Pictured above, at the Whisky (from left): Stan Monteiro, vice president, west coast marketing, E/P/A; Larry Schnur, director, west coast A&R, Epic Records; Peter Perrett, The Only Ones; Jeff Siroty, associate director, west coast artist development, E/P/A; Frank Rand, vice president, west coast A&R, Epic Records; and Larry Douglas, director, west coast promotion, E/P/A.

Album Analysis (Continued from page 8)

and top fives out of the northwest.

Also bulleting in the forties is Isaac Hayes (Polydor), at #47 with the crossover single "Don't Let Go" helping album sales. In the fifties, the Bar-Kays (Mercury), at #50 bullet, show good racks and retail; the album is building in such areas as Washington/Baltimore, the northwest, New Orleans and Milwaukee, with a top ten report out of Phoenix; if the "Move Your Boogie Body" single becomes a strong crossover item, look out for the LP.

Other bullets in the fifties include Police (A&M), strictly retail and now at #53 with top twenty reports from Boston and top tens in L.A.; Smokey Robinson (Tamla), at #54 with growing retail/one-stop reports and with the "Cruisin'" single growing at the pop side; and Rufus/Chaka Khan (MCA), a new entry at #58. The latter shows a good retail/one-stop combo in its first week, helped along by a top ten black single ("Do You Love What You Feel").

The Outlaws (Arista), up from #90 to #74 bullet, shows breakouts in NY and throughout the northeast, as well as Minneapolis. Toto (Col), entering the chart at #75 bullet, is looking good, based on the acceptance for their debut LP; the new album shows top tens in Indianapolis, top fifties in Milwaukee and good action in L.A. and the northwest. Also bulleting in the seventies are Nicolette Larson (WB), at #76 with action out of Kansas City, Miami, Washington, NY, LA and

Ze Taps Two

■ NEW YORK—Ze Records' managing director Jeffrey Voge has announced the appointment of Brad Mason Lebeau to the position of dance promotion. Ze has also tapped Michele Garval to be business manager.

especially the northwest, and Angela Bofill (Arista/GRP), at #78 and off to a good start in such areas as Washington (top 10), Philly, Detroit, Indianapolis, NY, and Cleveland. An excellent outlook for this one.

Pablo Cruise (A&M) leads off the eighties with a bullet at #80, showing top fifteen retail reports in the northwest and good action in the midwest, NY and Baltimore. Anne Murray (Capitol) has a rack and retail combo, with the former somewhat in front; the #81 bulleted LP has clearly been helped by a single activity. Lakeside (Solar), at #82 bullet, has retail and one-stops in various locations, especially Memphis and Washington, while the retail spread for #83 bullet Jean-Luc Ponty (Atlantic) includes NY, Boston, the west coast (LA, Seattle/Portland), Detroit and Indianapolis. Also bulleting in the top 100 is April Wine (Capitol), at #91 with retail throughout the east.

Classical Retail Tips

(Continued from page 43)

chel Plasson. Surely at this juncture little has to be said about Alfredo Kraus' Werther. His interpretation has been acclaimed in New York and Chicago as the ultimate in lyric majesty, his taste and style defining Massenet's hero. And this season Miss Troyanos had a signal success as Charlotte at the Metropolitan. Unfortunately, record buyers will not be able to see how lovely she looks in the role, but if the sound is similar to what she did here, it should be special. In the less than rewarding role of Albert, Angel has cast Matteo Manuguerra who should add much more vocal charm than the character usually has. And Michel Plasson's frequent performances in New York set the listener up for a fine reading of Massenet's second most popular opera.

Singles Analysis

(Continued from page 8)

taking the biggest jump, nine slots, to #33 behind adds at WEFM, 96KX and WFIL, while sales continue to develop. Also moving well is Crystal Gale (Columbia) who has the #1 ranking on the country chart and a steadily growing pop radio picture for a five place move to #35. Closing the thirties action is Alan Parsons (Arista) at #39, a six place move, behind adds at PRO-FM, KLIF, WNOE, and WTIX.

Still pulling in major station adds, WKBW, WOKY, and KJR, and leading the seven bullets in the forties is John Cougar (Riva) at #40. Building well after three weeks of solid airplay is the Jefferson Starship (Grunt) at #41 for an 11 slot jaunt. Foreigner (Atlantic) is at #43 after a week of adds at WIFI, KHJ and KTSA for an eight place rise. Dr. Hook (Capitol) enjoyed adds at seven majors for an eight position jump to #46 followed closely by Ken-

ny Loggins (Columbia) at #48 behind adds at K-EARTH, CKLW, WOKY, and WXLO.

New Disc

The second half of the chart is highlighted by several important new records that are making big radio and sales moves, including: Foghat (Bearsville) at #63 bullet following-up its big initial week with adds at WIFI, KHJ, WHBQ, WAYS and KX104 for a 14 slot move; Rainbow (Polydor) jumping 14 slots to #65 bullet with a #1 rating at 96KX and adds at WGCL, KCPX and KHJ; Sugarhill Gang (Sugarhill) rapping to #72 bullet as it sits on the #2 BOS position, huge sales and adds at WPGC, Y100 and a #1 rating at KILT; Rita Coolidge (A&M) coming on well at #78 bullet, a 21 place jump, with adds at KX106, KSTP, WKBW, and K-EARTH; and Dionne Warwick (Arista) entering at #86 bullet with several adds headed by CKLW.

Latin American Album Picks

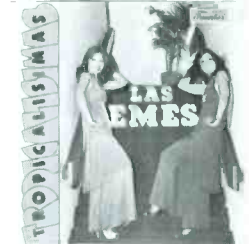
(Continued from page 52)

TAN SOLO UNA VEZ MAS

FELIPE ARRIAGA—CBS DCS 893

Con arreglos y dirección de Jesus Viernes de Hajar y Fernando Z. Maldonado, Felipe Arriaga brinda un muy comercial repertorio de rancheras encabezado por "Tan solo una vez más" (S. Curiel). Otros temas son "Hice un alto en mi camino" (F. Z. Maldonado), "Mi Campesina" (J. M. Gómez) y "Peregrina" (L. Rosado Vega-R. Palmerín).

■ With arrangements and direction by Jesus Viernes de Hajar and Fernando Z. Maldonado, Felipe Arriaga performs a very commercial package of rancheras, such as "Tan solo una vez más," "Mi campesina," "Arriba cotija" (Morales), others.



TROPICALISIMAS

LAS EMES—Fuentes 201241

El duo integrado por Marta y Margarita, lucen sus talentos en esta bella producción con arreglos de Luís Carlos Montoya, Julio García, J. Rivero y Julio Estrada. Bailable y cargada de sabor tropical. "Aprieta tu pareja" (R. Campo Miranda), "El gavilán empalomao" (R. Campo Miranda), "Sol de playa" (R. Campo Miranda), y "Tonto corazón" (L. Romero).

■ Las Emes, the duet of Marta and Margarita, shows much talent as singers of tropical music. Very contagious and spicy rhythm. "Sin rumbo" (Campo Miranda), "El besito cortao" (I. Villanueva) and "Te fuiste" (M. Campo Vives).



SUPER

FRECUENCIA MOD—RCA XXPL 1 099

En producción de Domingo Vial y José M. Silva y con arreglos de Nino García y Guillermo Rifo, Frecuencia Mod de Chile se luce en esta grabación "disco" dirigida al mercado internacional. Líricos en Inglés. Excelente! "Please Make Me Burn" (P. García-D. García-S. García-Silva), "Oh What Kind of Man You Are" (P. García-D. García-S. García-J.M. Silva) y "Dance . . . Get on Fire" (D. García-P. García-S. García-J. M. Silva).

■ Produced by Domingo Vial and José M. Silva and with arrangements by Nino García and Guillermo Rifo, Frecuencia Mod from Chile are at their best in this disco production with English lyrics. "You Are Only a Child," "Please Make Me Burn," more.

ACLU Protests Radio Deregulation

(Continued from page 3)

The ACLU and the other groups maintain that deregulated broadcasting would not serve the public interest, and leaving the airwaves open to "market forces" would further weaken rather than strengthen citizen access and participation.

Among the groups working with the ACLU on the petition are the National Citizens Committee for Broadcasting, the National Citizens Communications Lobby, Black Citizens for Fair Media, the National Organization of Women, the UCLA Communications Law Program and several others.

David Landow, a spokesman for the ACLU, told *RW* that the petitioners feel the FCC should not relinquish those deregulatory aspects which deal with public access and programming ascertainment. He added, however, that they are certainly not against the FCC "cleaning up its act" in regard to the mountain of paperwork and forms imposed on broadcasters.

"We have problems with the way the FCC is run the same as everyone else," Landow said. "But we don't want the FCC to just throw away the public's rights and safeguards simply because a few studies indicate the marketplace can handle it."

Part of the ACLU petition asks for copies of the in-house studies carried out last year by the FCC which indicated, sometimes just in a particular market, that market forces produced results—the number of commercials per hour, for example—in keeping with FCC guidelines.

"We want to see copies of those studies before the FCC makes any decisions about deregulation," Landow said. Admit-

ting that the petition is a "procedural maneuver" and that the move "may not work completely to stop" deregulatory hearings, Landow added that it will give the groups some further time.

The ACLU echoes the concerns of fellow consumer activist Ralph Nader, with whom the groups have also been meeting. Two months ago Nader called the FCC's deregulation plans insensitive and unresponsive to public interests, and expressed concern that if deregulation became the law, stations would ignore public interest groups and minorities in a rush for a larger audience, higher ratings and the advertising dollar. (*RW*, Sept. 22).

"The airwaves belong to the public," the ACLU staffer said, "and they are entrusted to broadcast stations. We are afraid that broadcasters feel they own the airwaves themselves."

The groups working with the ACLU, along with a number of religious and minority groups with similar concerns, were successful enough in their criticism to scuttle any chances for early passage of the new communications bills now on the Hill.

Opposition

Last July, House Bill 3333, the Van Deerlin Communications Act rewrite, ran into strong opposition—particularly in its broadcast deregulation sections—and members of the House Judiciary Subcommittee, in response to the flurry of objections and a late markup date, first split off the broadcasting sections and then could find no adequate way to find a middle ground between the objections of the consumer groups and the insistent demands for deregulation by the pro-broadcaster lobbies.

Capitol Signs Amy Holland



Singer Amy Holland recently signed an exclusive, worldwide recording agreement with Capitol Records. The sessions for her debut album are in progress in Los Angeles with producers Michael McDonald and Patrick Henderson. After finishing with the paperwork, Amy (seated, front and center), Michael McDonald (left) and Patrick Henderson (right) met with Capitol/EMI America/United Artists records group president Don Zimmerman (standing, left), who was joined by A&R vice president Rupert Perry (center) and national talent acquisition director Bruce E. Garfield (right).

DJM Inks Andy Adams



Dick James, chairman of the Dick James Organization, was in town recently for the signing of Andy Adams. Adams was signed to a long-term record and publishing deal with the organization. The recording of his new album, which will be released early in 1980 on DJM Records, has already begun. Pictured, from left: Arthur Braun, general manager, Dick James Music; Mike Corbett, Adam's producer; Dick James; Andy Adams; Carmen LaRosa, general manager, DJM Records.

Thorn Will Buy EMI

(Continued from page 3)

ade. The troubled brain scanner division, originally slated to be sold off, may be kept going by Thorn EMI. Delfont claims there is room for substantial growth in EMI leisure and music and has stated before that EMI is not losing out in the video field despite advances by the Dutch, Americans and Japanese. He added that EMI will not lose its independence.

It is impossible to predict the success of a merger when it occurs, but Thorn is obviously the leading partner of the two. Thorn will be upgrading its technological interests and EMI will enjoy the money-earning benefits for example, of Thorn's TV rentals'.

Thorn's pre-tax profits for the six months at the end of September were 51 million pounds. The EMI purchase price is seen as high, since after the collapse of the Paramount takeover offer, EMI was valued at just over 100 mill-

ion pounds. It is thought that other offers were made to EMI before Thorn's second bid, especially in view of the speed with which the offer was put together. There was a momentary muddle on the stock exchange when Thorn issued 31 million new shares at around 100 million pounds in value and the underwriting operation for this was started before the higher bid was announced. The result was that Thorn's shares dropped by 18 pence, leaving the company valued at 478 million pounds, over 100 million pounds less than pre-bid level.

One city editor claimed that Thorn is being naive in assuming that EMI's film and music resources will automatically be available to its video hardware operations, but an EMI Music spokesman said that all new and first-time signings do have standard contracts which give EMI video rights. Those artists who have special contracts have at least assigned first option to EMI. There is no contract clause as yet, because no one has any idea of the rights' value. But he added, EMI would match any bona fide offer. Where it owns masters, EMI therefore has automatic video rights but the rate is still to be negotiated. He added, "This matter must be thrashed out in the next few months—the rate ought to be fixed very soon."

Where EMI is the creator of the film, for example the upcoming production starring Neil Diamond, "The Jazz Singer," EMI has automatic video rights. But the situation becomes more complex where EMI films is the exhibitor, and may only have rights for certain territories.

Though the MCPS suggested figure has been quoted at six and a quarter percent, the feeling is that a much higher rate will be demanded.

3M Digital Products Announced at AES

■ NEW YORK—A 16-track digital mastering recorder, two preview units, an electronic digital editing system and a 16-track update kit for later expanding a 16-track recorder to 32 tracks, have been added to 3M's Digital Mastering Series.

Making the announcement at the Audio Engineering Society meeting in New York's Waldorf-Astoria Hotel, Bob Brown, marketing director for 3M's Mincom Division, said that he would be taking orders for the new equipment and the 33-track pre-mix and 4-track master recorders at the show. He emphasized that availability of the equipment was immediate with the exception of the preview units and the editor, which will be available beginning January 1.

20th Music Names Two Vice Presidents

■ LOS ANGELES—Herb Eiseman, president of 20th Century Fox Music Publishing, has announced the promotion of two key executives to the post of vice president with the firm.

Barbara Brunow has been named to the post of vice president contract & copyright administration, having previously served as manager of the department.



Barbara Brunow

RCA Names DuMong Distribution Director

■ NEW YORK—The appointment of William DuMong as director of distribution for RCA and A&M and Associated Labels has been announced by Arnie Orleans, division vice president, sales and distribution, RCA Records.



William DuMong

In making the announcement, Orleans said DuMong will have responsibility for RCA's distribution centers in Indianapolis, Rockaway, N.J., and Arleta, Calif., with direct supervision of all product delivered to the centers from factories and thereafter until the product has reached retail accounts.

Prior to joining RCA Records, DuMong had been operations manager, A&M Records. Before joining A&M in 1978, he had been associated for five years with Warner-Elektra-Atlantic Corporation.

MCA Releases Three

■ LOS ANGELES — Stan Layton, vice president of marketing for MCA Records, has announced the release of three records in the third week of November. Titles will include "War, The Music Band 2," "Giants," a musical conglomeration featuring Carlos Santana and members of War and Journey, and "Pressure" by the group of the same name.

She joined 20th Music after publishing experience in the copyright license division for MGM Records and Capitol Records.

Ron Vance has been appointed vice president creative, a post in which he will oversee all areas of creative and promotional activities at the pubbery.

Prior to joining Fox in '76, Vance served at ABC Music Publishing.



Ron Vance

Record Plant Ups Messina

■ NEW YORK—Roy Cicala, president of Record Plant Studios, has announced the appointment of Jay Messina to the position of chief engineer. In his new capacity, Messina will be training the assistant engineers and overseeing their activities, act as consultant in appraising and experimenting with new equipment, as well as continue engineering his albums.

Messina's engineering credits include albums of Aerosmith, Cheap Trick, Kiss, John Lennon and Yoko Ono, J. Geils, Montrose and Eddie Palmieri.

Pirates Plead Guilty

■ JACKSONVILLE, FLA. — Three persons who had been selling pirated tapes to an undercover FBI agent, pleaded guilty in U. S. District Court here to one-count informations charging criminal copyright infringement.

Jack E. Lovell, Sr. was sentenced by Judge Howell F. Melton to a one-year suspended jail sentence, three years of supervised probation, and \$1,000 fine as a condition of the probation. Jacob and Helen Coplin were sentenced to three years' un-supervised probation.

The three had voluntarily surrendered and entered guilty pleas as an aftermath of "Operation Turntable," a two-year undercover investigation into tape piracy.

Zipkin Exits TK

■ MIAMI—Jae Zipkin has left TK Productions after two years as publicity director to do freelance public relations/publicity in Miami. She can be contacted at (305) 442-1069.

Midsong Signs Weiss



Paul Brown, professional manager of Midsong Music, has announced the signing of George David Weiss to a multi-faceted deal with the Midsong International Group. Weiss has had his songs ("Can't Help Falling In Love," "Stay With Me") recorded by others since the '40s. The publishing agreement with Midsong includes the renewals of Weiss's catalogue as well as the writing and recording of new material. Midsong will also be taking an active part in the personal management of Weiss. Pictured from left: Bob Reno, president of Midsong; Stephen Metz, executive VP of Midsong; David Chace, accountant to Weiss; Paul Brown, professional manager of Midsong Music, and Bob Stecko, music director. Weiss is seated.

Theater Review

'Rosewater': Vonnegut Off-Broadway

■ NEW YORK — Perhaps it's the eager-to-please, threadbare air that makes "God Bless You, Mr. Rosewater" endearing; perhaps it is the show's cheery willingness to smile while its characters are ducking various slings and arrows.

Gentle in its admonitions and minimal in its pretenses, the musical adaption of the Kurt Vonnegut novel, born last year at the WPA and now produced at the Entermedia by Vonnegut's daughter Edith, manages to convey humor and emotion in a way that's both jumbled and charming. Broadway could use it.

Some plot for the uninitiated: Bulky, bumbling Eliot Rosewater (Frederick Coffin), scion of a family of millionaires and power brokers, works at giving away money through the family foundation, but tires of endowing art museums, heads back to his roots in Indiana, and starts doling out funds to ordinary people. In the process, he loses his wife and much of his sanity, and must contend with vicious lawyers and bleeding masses. But Rosewater's point of view triumphs, as it should in a moral fairy tale.

"Rosewater" goes beyond cartoon characters and comic book conflicts, however, with some convincing interplay between Rosewater and his wife (Janie Sell) and fine performances by several of the supporting cast, especially Anne DeSalvo as an unwed mother and Pierre Epstein as the legendary sci-fi novelist Kilgore Trout.

The songs, by Howard Ashman, Alan Menken and Dennis Green, can be feeling ("Since You Came to This Town") and funny ("Plain, Clean, Average Americans"), but they often sound unfinished, and

in any case this is not the sort of show that stops so the stars can do their solos. Which is probably just as well, since there isn't a really strong singing voice in the cast.

"Rosewater" jumps from episode to episode, often leaving the narrative in disarray. The director, Howard Ashman, has come a long way from his attempt to turn "The Tempest" into a musical "Gilligan's Island" a few years ago, but still seems to have a pessimistic view of his audience's attention span. A play with interesting characters—as these are—doesn't need to run at fast-forward.

Maybe if the show had been done on a grand scale these shortcomings would have meant more, but because "Rosewater" thinks small it pulls through. Won't you let this fat boy into your life?

Marc Kirkeby

AVI Returns Policy

(Continued from page 6)

mation as to what he has on his floor. On the other hand, it will also apprise us of the various amounts that may be in each distributor giving us an overall picture of what's out there. This will give us the flexibility in 'working the inventory down' as a specific record reaches its peak in a given market. The close cooperation between the distributor and the record company will help him keep his returns down, cut down on freight and, hopefully, increase his profitability."

Harris continued, "The original purchase price will also be taken into consideration. It will be calculated on a last in, first out basis. This, we feel, will also discourage those from returning merchandise because there has been a price increase."

Music City Song Fest Winners Award

■ NASHVILLE — The first annual Music City Song Festival (MCSF) has announced completion of its 1979 Country Competition with the awarding of over \$40,000 in cash and recording prizes, according to Mick Lloyd and Roy Sinkovich, festival directors. The grand prize winner, Byron Gallimore, will receive \$10,000 in addition to having his winning entry, "No Ordinary Woman," recorded in Nashville by the grand prize winning vocalist, Barbara Johnson, for a nationally released single.

Compilation LP

Gallimore's song will also be included in a compilation album of festival winning songs scheduled for release in January by Little Giant Records. Mick Lloyd, vice president of A&R for the label, will produce the LP and single.

From the thousands of entries received by the festival this year, 384 were chosen to receive awards by MCSF judges. Final judging activities were held Oct. 27 at the Airport Hilton with the following industry professionals determining the winners: Dale Turner, WSAI, Cincinnati, chairman of the song committee; Tiny Hughes, WROZ, Evansville; Bob Cole, KOKE, Austin; Gerry House, WSIX, Nashville; Diane Petty, SESAC, Inc.; Tom Cat Reeder, WKCW, Warrenton; and Merlin Littlefield, ASCAP, also served as song committee judges.

All of the above disc jockeys are members of FICAP, one of the festival's endorsers.

In addition to its 1979 country competition for amateurs, the Music City Song Festival has a gospel competition for both professional and amateur songwriters, lyricists, and vocalists underway at this time. This gospel competition has been extended

(Continued on page 59)

Theme Set For Country Radio Seminar

■ NASHVILLE — "Answers to Questions of the '80s" has been designated as the theme for the 11th annual Country Radio Seminar, slated for March 14-15 at the Hyatt Regency Hotel here.

The two-day meet, which annually serves as a forum devoted exclusively to country radio, will focus its attention on 1980 radio through a host of panel programs and presentations by key speakers in the broadcasting and related fields.

It will be a "nuts and bolts workshop" to examine basic radio problems and country radio's image in the '80s, according to Don Boyles of WSUN/St. Petersburg, Fla., who serves as this year's radio seminar chairman.

As much meaningful material as possible will be covered in general and concurrent sessions relating to all market sizes, according to Boyle. The seminar will cover such questions as how do you talk to Arbitron, how to find out what people want to hear, how to cope with social change, how will you program in the '80s, how do you put your face in the marketplace, and how to control your career, among others.

RW Honors Anne Murray



While taping a television appearance in Nashville, Capitol artist Anne Murray was presented with two plaques by Record World in honor of her number one singles, "I Just Fall In Love Again" and "Shadows In The Moonlight." Pictured at the presentation (from left) are Lynn Shults, vice president of A&R, Capitol-EMI, Nashville; Marie Ratliff, country research editor for Record World; Murray; Tom Rodden, vice president and southeastern manager for Record World; Jack Pride, regional promotion, Capitol-EMI; and Ed Keeley, director of national promotion, Capitol-EMI.

Country Soundtracks on the Rise

By WALTER CAMPBELL

■ NASHVILLE — Movie soundtracks are on the verge of hitting the country music market again in a big way soon, a year after the release of "Every Which Way But Loose." The Clint Eastwood movie by Warner Films and soundtrack album on Elektra Records were both highly successful, each helping the other in sparking consumer interest.

Willie Leads Way

Partly as a result of that success (which included three number one country singles) and the relative ease with which country artists and their music work in both media, a significant number of country soundtracks are in schedule for release. Not suprisingly, Willie Nelson leads the way, performing on albums tied to two movies, "Electric Horseman" and "Honeysuckle Rose," as well as working on the release by Universal of a movie adaption of one of his albums, "Red Headed Stranger."

Release Dates

Columbia Pictures is releasing "Electric Horseman," starring Robert Redford, in mid-December, and the Columbia Records soundtrack is due out around the

first of next year. "Honeysuckle Rose," starring Nelson, Dyan Cannon and Amy Irving, is currently under production by Warner Films in Texas, set for release next August. Columbia Records is also releasing that soundtrack, some of which Nelson has already recorded in Nashville with Hank Cochran, to coincide with the film's release.

"We want to duplicate the success we had with 'Every Which Way But Loose,' which was really phenomenal for both the film and the record," said Joe Hyams, spokesman for Warner Films. "There will be a major country push for 'Honeysuckle Rose,' like there was with the Clint Eastwood film."

Eastwood Film Set

Warner Films' next Clint Eastwood movie, "Bronco Billy," is scheduled for release next June

(Continued on page 59)

Infinity Music Bows Nashville Office

■ NASHVILLE—Infinity Music has officially opened its Nashville office headed by Blake Mevis, announced Infinity Music vice president and general manager Jay Morgenstern.

Duties

Infinity Music has simultaneously signed Mevis to an exclusive worldwide publishing agreement as a songwriter in addition to his position as professional manager, Infinity Music, Nashville. He formerly held the same position at ABC/Dunhill Music and Coal Miners Music.

In his dual capacity for Infinity, Mevis will be looking to sign new writers as well as exploiting the Infinity catalogue and contributing his own songs.

Infinity's telephone number in Nashville is (615) 790-8218.

PICKS OF THE WEEK

SINGLE KENNY ROGERS, "COWARD OF THE COUNTY" (prod.: Larry Butler) (writers: R. Bowling/B. E. Wheeler) (Roger Bowling, BMI/Sleepy Hollow, ASCAP) (4:18). Rogers' latest single is a story song, to add to his long string of hits. With considerable airplay as an album cut already building, this one should be one of his biggest yet. United Artists X1327-Y.



SLEEPER EDDY RAVEN, "SWEET MOTHER TEXAS" (prod.: Ray Pennington & Ronnie Gant) (writers: E. Raven/S. D. Shafer) (Milene, ASCAP/Acuff-Rose, BMI) (2:38). Raven sings clear and strong on this tribute to Texas, keeping the pace easy and uncluttered. Production is also on the mark, focusing on the artist and the song. Dimension 003.



ALBUM WILLIE NELSON, "PRETTY PAPER." Willie takes on some more classic songs, this time on a Christmas album. Everything from "Jingle Bells" to "Blue Christmas" to Willie's own "Pretty Paper" is included. Produced by Booker T. Jones, the sound continues in the simple, elegant style of "Stardust." Columbia JC 36189.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charlie Rich — "You're Gonna Love Yourself"

Ray Price — "Misty Morning Rain"

Glen Campbell — "My Prayer"

Jeanne Pruett — "Back To Back"



Helen Cornelius

Helen Cornelius goes solo on "It Started With A Smile" and it's meeting with instant success at WFAI, KRMD, KBUC, KFDI, KTTS, KSOP, KVOO, WBAM, KSSS, KNIX, WIVK.

Rodeo star Chris LeDoux gets attention on "Cabello Diablo" at KSOP, WPNX, WSDS. In the rodeo vein also, Arnie Rue's "Rodle-Odeo-Home" is moving at WSLC, WSDS, KAYO, KMPX, KYNN, WPNX, KVOO, KRMD, KFDI, KERE.

Ray Price has a strong version of "Misty Morning Rain" playing WUNI, KBUC, KWMT, KFDI, KCKC, KKYX, WCXI, KRMD, KVOO, KSOP, KSSS, KERE, WPNX, KNIX.

Glen Campbell is rolling with "My Prayer" at WUBE, KNIX, WPLO, KFDI, WBAM, WTMT, KSO, KRMD, KVOO, WDEN, KSSS, KERE, KGA, WWVA. Sandy Posey is starting to get action on "Black Is The Night" at KRMD, WDEN, KSOP, WPNX, KERE.

Charlie Rich is cookin' with "You're Gonna Love Yourself" at WKDA, WMC, WTMT, KWKH, WPNX, KHEY, WUNI, KSOP, KNIX, WJQS, WBAM, KLZ, KERE, KGA, WWVA, WIVK, KAYO. Bobby Vinton's "Make Believe It's Your First Time" playing in Chicago and Rockford.



Ray Price

New duo Kelly Warren & Jerry Naylor moving well with "Don't Touch Me" at WYNN, KYNN, WIRE, KVOO, KCKC, WSLC, KWMT, KKYX, WUNI, KFDI, WXCL, WPNX, WTMT, WFAI. Another newcomer, Carol Chase, is showing well with "This Must Be My Ship" at KAYO, WPNX, KLLL, KRMD, WWOK, KSSS, WBAM, KFAI, KMPS, KSOP, WKKN, KVOO, KERE, KWKH, WIVK, KWJJ, WHK, KYNN, KRAK, WSDS, KRMD, WXCL, WDEN, WTSO, KGA, WCMS.

Jeanne Pruett has action at KRMD, KVOO, KSOP, WSLC, WCXI, KFDI, WXCL, WFAI, KWKH, KSSS, KGA, KLLL, WIVK, KAYO. Rita Coolidge showing in Orlando and Asheville on "I'd Rather Leave While I'm In Love."

Super Strong: Brenda Lee, Charley Pride, Willie Nelson, Jim Reeves, Moe & Joe, The Kendalls, Johnny Cash & Waylon Jennings, Janie Fricke.

SURE SHOTS

Kenny Rogers — "Coward of the County"

LEFT FIELDERS

Eddy Raven — "Sweet Mother Texas"

Jerry Reed — "Sugar Foot Rag"

Susie Allanson — "I Must Be Crazy"

AREA ACTION

Bobby G. Rice — "You Make It So Easy" (WTMT, KVOO, WPNX)

J. W. Thompson — "Good Ole' Western Swing" (KS0)

Moe & Joe Make Good-Time Music

By WALTER CAMPBELL

■ NASHVILLE — Artists getting together and combining their talents on records has been a regular occurrence for some time in country music, and the idea has recently been used with increasing frequency among pop artists. One of the hottest and most logical duos to surface and take hold with immediate success in country music is the combination of Moe Bandy and Joe Stampley.

Moe and Joe have both done well individually with several non-nonsense country singles hitting top ten over the past three years. Then last spring the idea hit them to join forces in the studio to see what would happen, and the result is "Just Good O' Boys," a new album (produced by Ray Baker), the title cut of which went straight to number one.

"We were in England last April playing at some of the same places," said Bandy, who earlier went to the top with "It's A Cheatin' Situation," "and several people were telling us we look alike and should maybe cut a song together."

Stampley's piano player, Ansley Fleetwood, took the idea and

wrote "Just Good O' Boys" about a couple of guys getting into all kinds of trouble, "but other than that, we ain't nothing but good ol' boys," as the chorus goes.

"It's not trying to be anything other than plain old good-time music," says Stampley, "and we're having fun doing it; so why not?"

Both artists, meanwhile, are still high on the chart individually. "Stampley's "Put Your Clothes On" is currently at number 14 on The Country Singles Chart, and Bandy's "I Cheated Me Right Out Of You" is at 9 with a bullet. They have also just released another single together, "Holding The Bag," this week's Country Chartmaker at 52 bullet.

The two are currently in the midst of a national tour in support of their various releases, which included an appearance at the Exit/In in Nashville after being "arrested" by the Nashville police following a beer joint brawl which broke out with a little help from CBS Records. Their next release, carrying on the theme, is entitled "Tell Ol' I Ain't Here He Better Get On Home."

Nashville Report

By RED O'DONNELL

■ MCA artist Don Williams, of course, writes songs at home. However, he's also a skilled handyman and proved himself recently by helping a crew work on his farm outside Nashville. As rain threatened, and since the workers were short one man to work on the roof, Don volunteered and for 10 consecutive hours hammered on the shingles.

Those ramblin' guys from the big ol' western prairie, Riders In The Sky, have been signed to Rounder Records which will release the trio's first album, produced by Russ Miller.

Tom T. Hall hosted a "bluegrass spectacular" at the Opry House last week, with appearances by Doc & Merle Watson, Grandpa Jones, Bill Monroe, Wilma Lee Cooper, Seldom Scene (from Washington, D.C.), Raymond Fairchild, Jim & Jesse, Jana Jacoby, Buck White & Charlie Collins, and Mac Wiseman, to name a few.

Con Hunley returned from Pretoria, South Africa last week with victorious fellow Knoxvilleian Big John Tate, following his heavyweight bout with Gerry Coetzee. Con, who spent the week before the fight in Big John's training camp, sang the American national anthem before the fight.

Want to see the Oak Ridge Boys act? Catch ABC-TV's "Dukes of Hazzard" episode Friday, Nov. 23. They are on that segment, singing "Oldtime Loving." Is their part a dramatic role?

"Everything we do is dramatic," stated Joe Bonsall. Joe is the joker in the Oaks deck. Quite a card?

What's this talk about RCA producing an album with Willie Nelson singing and Danny Davis and the Nashville Brass making with the golden oldies? Meanwhile watch for Willie as a guest on the "Bee Gees Special" that airs Nov. 21 on NBC-TV. Willie boy sings a country music medley with another guest on the 90-minute telecast, Glen Campbell.

Speaking of people on the network tube, Tanya Tucker appears on Bob Hope's 2-hour "campus homecoming" next Monday. It's also an NBC-TV program.

Chet B. Atkins, the guru of the guitar, returned from 20-day (11 concert) tour of England, France, Germany, Norway, et al., with only a minor complaint—which is sub-par for Chester B. "I had to lay over in London for 24 hours because of an airline strike," explained the pick-perfectionist. "My efforts," he added modestly, "were favorably received in such music-loving places as Paris, London, Berlin, Oslo, etc."

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY RODRIGUEZ—Epic 9-50808

WHAT'LL I TELL VIRGINIA (prod.: Billy Sherrill) (writer: B. McDill) (Hall-Clement, BMI) (3:10)

With Mexican-flavored production to go with the lyrics, Rodriguez uses his warm, mellow vocal style on a steady-moving tune about some of the perils that go with the pleasures of tequila.

MUNDO EARWOOD—GMC 108

SOMETIMES LOVE (prod.: Jay Collier) (writer: M. Earwood) (Music West of the Pecos, BMI) (3:14)

Backed by an acoustic guitar, piano and background vocalists, the artist does a self-penned ballad with effective, understated expression. A pleasant, pretty record.

EDDY ARNOLD—RCA PB-11752

IF I EVER HAD TO SAY GOODBYE TO YOU (prod.: Bob Montgomery) (writer: S. Gibb) (3:05)

A beautiful and eloquent love song is given a warm and smooth treatment by the artist. Nicely arranged piano, guitar and strings complement the artist and material nicely.

RONNIE SESSIONS—MCA 41142

HONKY TONKIN' (prod.: Chip Young) (writers: T. Seals/D. Goodman/J. Bettis/D. Gillon) (Danor/Irving/Almo, BMI/ASCAP) (2:41)

As the title indicates, this is a rollicking, good-time tune, done here with a slight touch of western swing. The message is straight and simple as is the melody.

JERRY REED—RCA PB-11764

SUGAR FOOT RAG (prod.: Jerry Reed & Chip Young) (writers: H. Garland/V. Horton) (TRO-Cromwell, ASCAP/TRO-Hollis, BMI) (2:19)

Another good-time tune here, done with an enthusiastic, yet laid-back style Reed is famous for. The rhythm track is strong and steady to keep things interesting.

CHARLIE McCOY—Monument 292

CAROLINA MORNING (prod.: Charlie McCoy) (writer: D. Jackson) (Mountainwood, BMI) (2:24)

McCoy uses his studio expertise on a mountain-flavored song of the season. The steel guitar, banjo and harp are just right for the mood.

SUSIE ALLANSON—Elektra/Curb 46565

I MUST BE CRAZY (prod.: Bob Montgomery) (writer: B. McDill) (Hall-Clement, BMI) (3:08)

Now working with producer Bob Montgomery, Allanson does a love ballad with clarity and expression. Instrumental accompaniment is full and precise for strong support.

Hofer Named Shaggy Dog GM

■ NASHVILLE — Betty Hofer has been named general manager of Shaggy Dog Public Relations, a newly-formed division of Shaggy Dog Productions, according to the firm's founder, Eddie Kilroy. Hofer was previously PR director for Bill Hudson & Associates.

The public relations arm of Shaggy Dog has been added to service in-house activities of the

independent production and publishing companies and to handle outside public relations accounts, Kilroy said.

McDowell

Hofer, who assumed her new duties Oct. 15, will continue to handle the PR account of Epic artist Ronnie McDowell, a client of Shaggy Dog Co., 1300 Division St., Nashville.

Country Soundtracks (Continued from page 57)

with a related single (if not an entire album) by Merle Haggard, produced by Snuff Garrett, according to Hyams.

The film adaptation of Loretta Lynn's best-selling autobiography, "Coal Miner's Daughter," is set for release in March by Universal, film release will be an album on starring Sissy Spacek and Beverly D'Angelo. Concurrent with the MCA Records, probably with Spacek singing, according to Vince Cosgrave, coordinator of the project. The campaign will also include a reprint of the paperback book this time with Spacek on the cover.

Filming for "Urban Cowboy," starring John Travolta, was recently completed on location at Gilley's Club near Houston by Paramount, produced by Front Line, Inc. A soundtrack album, featuring Mickey Gilley among other artists, with Irving Azoff as executive producer, is scheduled to go along with the movie release next spring.

The movie adaptation of Sonny Throckmorton's hit song, "Middle Age Crazy," produced by Sid and Marty Krofft, has also finished filming, according to Throckmorton, and a soundtrack album is also planned, although final details are not yet complete.

Other films with possible

soundtracks include a sequel to "Smokey And the Bandit," a film adaptation of the David Allan Coe song "Take This Job And Shove It" (a number one country single for Johnny Paycheck), and Dolly Parton's film debut (co-starring Jane Fonda and Lily Tomlin), "Nine To Five."


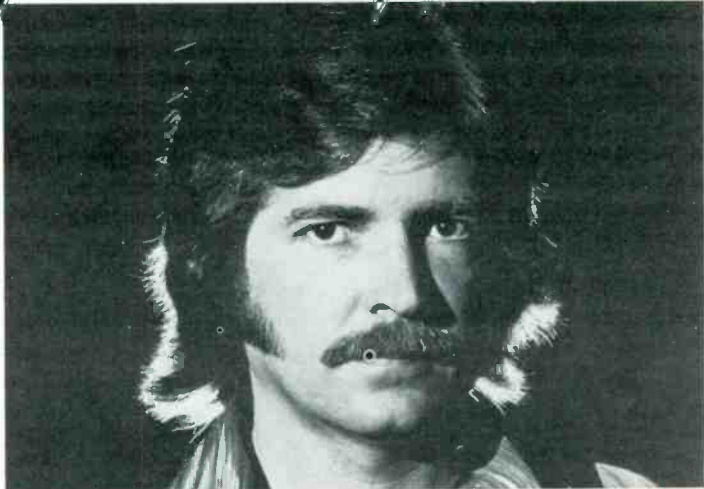

Country music in the movies is not new, as shown by "Hooper" and "Five Easy Pieces" among others, but specific coordination of promotional efforts for both the film and record is a significant factor in the breakthrough made by "Every Which Way But Loose," according to those who worked on it, and several companies have been formed specifically for such projects.

Music City Song Fest

(Continued from page 57)

to Feb. 18, to give recent international inquiries time to return their entries. The gospel competition will award over \$30,000.00 in cash and recording prizes to its winners.


The Second Annual Music City Song Festival is projected to begin around December 1, 1979, and will be expanded to include rock/R&B, easy listening, and country categories for both professional and amateur songwriters.

Produced by BUZZ CASON


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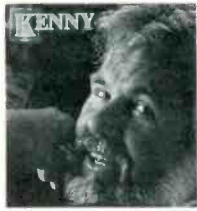
Record World Country Albums

NOVEMBER 17, 1979

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

NOV. 17 NOV. 10

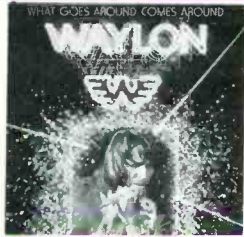
NOV. 17	NOV. 10	TITLE, ARTIST, Label, Number, (Distributing Label)	WEEK ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (5th Week)	8
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	49
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	29
4	4	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	8
5	7	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	6
6	6	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	96
7	5	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751	28
8	19	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	3
9	9	STARDUST WILLIE NELSON/Columbia KC 35305	80
10	20	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	92
11	16	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	3
12	13	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 940 H	32
13	8	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	22
14	14	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	51
15	10	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	10
16	15	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	33



WEEK ON CHART

CHARTMAKER OF THE WEEK

17 — **WHAT GOES AROUND COMES AROUND**
WAYLON JENNINGS
RCA AHL1 3493



18	17	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	73
19	11	LOVELINE EDDIE RABBITT/Elektra 6E 181	25
20	36	BEST OF EDDIE RABBITT /Elektra 6E 235	2
21	24	IMAGES RONNIE MILSAP/RCA AHL1 3346	23
22	12	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	26
23	25	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	40
24	27	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	53
25	23	VOLCANO JIMMY BUFFETT/MCA 5102	10
26	26	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	6
27	31	BEST OF BARBARA MANDRELL /MCA AY 1119	41
28	28	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	17
29	29	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	198
30	21	FOREVER JOHN CONLEE/MCA 3174	9
31	22	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	26

32	—	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	1
33	32	3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353	15
34	18	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	28
35	37	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	110
36	39	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217	12
37	41	MOODS BARBARA MANDRELL/MCA AY 1088	57
38	35	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	84
39	38	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	11
40	45	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	108
41	42	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	14
42	43	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	6
43	34	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	31
44	33	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cacher CL 3001	16
45	—	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	1
46	30	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	22
47	40	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164	16
48	48	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	53
49	47	EXPRESSIONS DON WILLIAMS/MCA AY 1069	62
50	53	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177	3
51	—	PORTRAIT DON WILLIAMS/MCA 3192	1
52	—	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544	1
53	—	ME AND PEPPER MEL TILLIS/Elektra 6E 236	1
54	46	MR. ENTERTAINER MEL TILLIS/MCA 3167	16
55	55	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377	2
56	63	THE TWO AND ONLY THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	19
57	58	JERRY CLOWER'S GREATEST HITS /MCA 3092	9
58	56	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	8
59	52	HIGHWAYMAN GLEN CAMPBELL/Capitol SOO 12008	3
60	—	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/ MCA 3190	1
61	49	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	14
62	—	ONE OF A KIND MOE BANDY/Columbia JC 36228	1
63	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	197
64	68	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE MCDOWELL/Epic JE 36142	14
65	60	LET THE NIGHT BEGIN JOHN WESLEY RYLES/MCA 3183	4
66	66	SKETCHES JOHNNY RODRIGUEZ/Mercury SRM 1 5022	8
67	65	BEST OF JACKY WARD—UP TIL NOW /Mercury SRM 1 5021	8
68	64	TAKE HEART JUICE NEWTON/Capitol ST 12000	4
69	59	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	8
70	67	ONLY LOVE CAN BREAK A HEART KENNY DALE/ Capitol ST 12001	5
71	74	OUT OF YOUR MIND JOE SUN/Ovation OV 1743	8
72	44	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	94
73	57	SILVER JOHNNY CASH/Columbia KC 36086	12
74	69	JERRY REED LIVE /RCA AHL1 3453	12
75	72	CROSS WINDS CONWAY TWITTY/MCA 3086	24



The Last
Country Song
Old Habits Die Hard
Jesus on the Radio

The New Album...
TOM T. HALL
O' T's In Town

The New Hit Single...
**"YOU SHOW ME
YOUR HEART"**

BB12* CB12* RW13*
REX RECORDS



Dialogue (Continued from page 33)

artist. Robert has also been involved in overseeing what the promoters were doing in relation to promoting a concert. Now, he is going across the table and starting to do it for Sound Seventy Productions. I think he's extremely well qualified.

All along, Steve has been involved, in the background, in artist management. He will be a tremendous asset to our organization by being able to really channel his talent in that direction.

Meanwhile, Mike Monroe, who took the road position Robert had with The Charlie Daniels Band, has come in off the road to become director of touring, overseeing all the activities of the bands on the road, solving the problems, routing and coordinating. His road experience makes him very well qualified.

Paula Szeigis switches from a secretarial position to the promotion/publicity department. Our publicist, Elizabeth Thiels, has been grooming her for this. Paula is now our concert publicist and we are bringing Liz up to do more with artist management.

RW: And now you're opening a New York office.

Sullivan: Pat Halverson, who was my secretary when we first started the company, has a knowledge of everything that goes on in the business. She recently moved to New York and is establishing a small office for us there. She has been promoted to vice president.

Darryl Vines, who has been our comptroller, has been promoted to vice president for business affairs, and assumes a number of additional responsibilities in the Nashville office.

RW: What is the function of the New York office?

Sullivan: It's a convenience. We deal with so many New York record companies and booking agencies, which necessitates a lot of travel. To have someone there who can walk over to an office and deal with a situation will, in many cases, prevent me or Steve or Robert or Ron Huntsman from having to make a special trip just for a couple of meetings.

RW: What about efforts in foreign markets?

Sullivan: One of our goals for the coming year is to reach some foreign markets. In January, we laid the groundwork for a Charlie Daniels Band European tour, which will take place in November. "Million Mile Reflections" will be released there in October. Charlie has had a cult following all over Europe for the last two or three years. Then we're going to try Australia.

RW: I understand you are planning to expand your concert promotion operations in the near future.

Sullivan: We've been expanding since the day we went in business. Last year we promoted a concert in Halifax, Nova Scotia, because nobody else wanted to. The promoters in the area didn't believe in the date, but we did 4000 people with the Charlie Daniels Band, and it was profitable for both of us. Basically, our expansion is going to include more markets where there is not already an established promoter. We'll be looking for these, and we'll continue to expand.

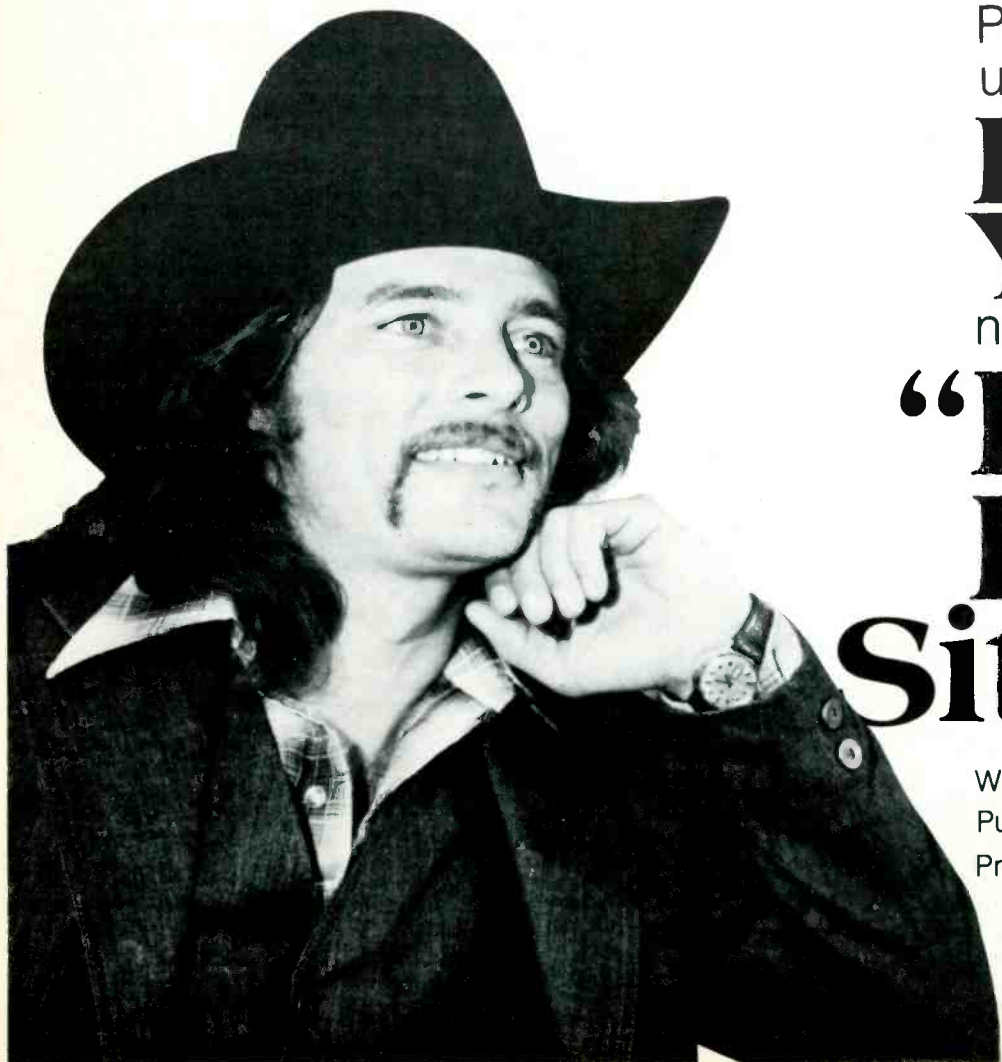
RW: You also have some other companies within the Sound Seventy Corporation. Where are they now?

Sullivan: Good Vibrations, a multi-purpose company, is involved in everything from independent record promotion to motion picture and radio production. A radio special "Hank Williams: The Man, The Legend" will be offered for syndication again this year. It's designed for programming on New Year's Day, the anniversary of Williams' death. This company merchandises T-shirts and novelties, represents our artists for commercial endorsements, and is active in many different areas.

Hatband Music, a BMI publishing company, includes the Charlie Daniels catalogue plus a number of additional copyrights. Jody Williams, the professional manager for that company and our ASCAP company, Kimtra, is actively working these catalogues. We expect to get bigger in the publishing business as years go on. We're looking to eventually sign more writers.

RW: It seems that the secret, if there is one, to your lasting success has been diversification, starting out in the concert business and branching into management, publishing, production, etc.

Sullivan: It was all part of a game plan. I had a fairly successful career in radio, and I lost a few nights sleep over whether or not to leave that. I didn't leave it without a long-range plan, which involved beginning with concert promotion, moving into management and all the related areas—publishing, record production, television production. We eventually plan to get very involved in that field, and maybe motion pictures. We're all still very young. We've got a real young organization and a lot of years remain to do a lot of things. The plan is there. To be really successful in the entertainment industry, I think you have to be diversified. ☺



Pain and agony descend upon the breakfast table in

ROGER YOUNG'S

new single on Dessa . . .

"It's A Hurtin' Situation"

Writer: Rose Covington

Publisher: Daydreamer Music (BMI)

Producer: Royce G. Clark & Bill R. Jones

DESSA
RECORDS

©1979 Dessa Records

Recorded at Hilltop Studio, Madison, TN



Record World Country Singles

NOVEMBER 17, 1979

TITLE, ARTIST, Label, Number

NOV. 17 NOV. 10

WKS. ON CHART

1	2	HALF THE WAY CRYSTAL GAYLE Columbia 1 11087	12
2	4	COME WITH ME WAYLON JENNINGS/RCA 11723	9
3	1	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	10
4	5	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	10
5	7	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	8
6	6	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	10
7	8	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	9
8	10	BLIND IN LOVE MEL TILLIS/Elektra 46536	8
9	14	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090	9
10	13	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/ Columbia 1 11097	9
11	3	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	13
12	19	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535	7
13	18	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	8
14	17	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	9
15	15	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	10
16	20	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129	6
17	9	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	12
18	23	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	8
19	22	SWEET DREAMS REBA McENTIRE/Mercury 57003	9
20	24	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749	5
21	25	HAPPY BIRTHDAY DARLIN' CONWAY TWITTY/MCA 41135	4
22	27	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	7
23	30	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	7
24	35	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	5
25	43	MISSIN' YOU CHARLEY PRIDE/RCA 11751	3
26	37	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124	6
27	32	STRANDED ON A DEAD END STREET THE ETC BAND/ Warner Bros. 49072	7
28	28	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	9
29	34	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	7
30	31	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	7
31	40	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007	4
32	33	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102	6
33	38	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	5
34	44	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	3
35	12	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	12
36	41	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/ Capitol 4748	5
37	61	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	2
38	52	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	3
39	45	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324	5
40	47	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/ Cachet 4 4507	6
41	42	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104	6
42	54	SHARING KENNY DALE/Capitol 4788	3
43	60	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	2
44	49	I WANNA COME OVER ALABAMA/MDJ 4906	6
45	46	I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/ Columbia 1 11103	5
46	11	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	12
47	48	YOU DON'T MISS A THING SYLVIA/RCA 11735	6



48	55	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	4
49	58	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049	3
50	50	LONELY TOGETHER DIANA/Elektra 46539	6
51	57	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090	3

CHARTMAKER OF THE WEEK

52	—	HOLDING THE BAG MOE & JOE Columbia 1 11147	1
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53	63	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326	2
54	16	I'D RATHER GO ON HURTIN' JOE SUN/Ovation 1127	10
55	—	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/Ovation 1136	1
56	21	SAIL ON TOM GRANT/Republic 045	11
57	65	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742	4
58	26	DREAM ON OAK RIDGE BOYS/MCA 41078	14
59	66	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547	3
60	—	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	1
61	91	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	2
62	86	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/ Capitol 4792	2
63	71	WHEN I'M GONE DOTTSY/RCA 11743	2
64	70	SARAH'S EYES VERN GOSDIN/Elektra 46550	3
65	68	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083	4
66	—	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	1
67	76	UNTIL TONIGHT JUICE NEWTON/Capitol 4793	2
68	—	PREACHER BERRY DONNA FARGO/Warner Bros. 49093	1
69	—	EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE/ Warner/Curb 49107	1
70	29	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN JIM CHESNUT/MCA/Hickory/Curb 41106	10
71	36	FIRST THING EACH MORNING CLIFF COCHRAN/RCA 11711	9
72	83	FORGET ME NOT STEVE WARINER/RCA 11658	2
73	—	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	1
74	—	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	1
75	77	YOU BETTER MOVE ON TOMMY ROE/Warner/Curb 49085	4
76	39	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY/RCA 11682	14
77	53	BEFORE MY TIME JOHN CONLEE/MCA 41072	15
78	51	(STAY AWAY FROM) THE COCAINE TRAIN JOHNNY PAYCHECK/Epic 9 50777	6
79	64	CRAZY ARMS WILLIE NELSON/RCA 11673	14
80	67	SQUEEZE BOX FREDDY FENDER/Starlite 9 4904	6
81	—	WE LOVE EACH OTHER LOUISE MANDRELL & R. C. BANNON/Epic 9 50789	1
82	—	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	1
83	—	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008	1
84	88	IN OUR ROOM ROY HEAD/Elektra 46549	2
85	93	WHAT'S A LITTLE LOVE BETWEEN FRIENDS BILLY BURNETTE/Polydor 2024	3
86	—	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	1
87	—	I AIN'T NO FOOL BIG AL DOWNING/Warner Bros. 8787	1
88	—	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752	1
89	—	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (IN THE WORLD) DAVID HOUSTON/Derrick 127	1
90	—	DON'T TOUCH ME KELLY WARREN & JERRY NAYLOR/ Jeremiah 1002	1
91	87	PLAY ME NO SAD SONGS EARL SCRUGGS REVUE/ Columbia 1 11106	4
92	92	HE'S AN OLD ROCK 'N' ROLLER DICKEY LEE/Mercury 57005	3
93	56	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077	15
94	95	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	2
95	59	HANGIN' IN AND HANGIN' ON BUCK OWENS/Warner Bros. 49046	10
96	62	GOODTIME CHARLIE'S GOT THE BLUES RED STEAGALL/ Elektra 46527	8
97	—	I'M COMPLETELY SATISFIED WITH YOU LORRIE & GEORGE MORGAN/4 Star 1040	1
98	69	HEROES AND IDOLS (DON'T COME EASY) DAVID SMITH/ MDJ 1004	5
99	75	BECAUSE OF LOSING YOU NARVEL FELTS/Collage 101	5
100	96	THE ROOM AT THE TOP OF THE STAIRS CAL SMITH/ MCA 41128	3

YEAR END

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