

Record World

DECEMBER 22, 1979 \$2.25



...d Mac

Hits of the Week

SINGLES

BARBRA STREISAND, "KISS ME IN THE RAIN" (prod. by Klein) (writers: Farina-Ratner) (Bandier-Koppelman/Emanuel/Cortland, ASCAP) (4:16). This follow-up to her #1 duet with Donna Summer is a stunning vocal showcase from her "Wet" LP. A priceless pop-A/C hit. Col 1-11179.



ANNE MURRAY, "DAYDREAM BELIEVER" (prod. by Norman) (writer: Stewart) (Screen Gems-EMI, BMI) (2:26). Murray's done it again with this cover of the Monkees' #1 '67 hit. The third success from her blockbuster "I'll Always Love You" LP, it's earmarked for pop-A/C. Capitol 4813.



QUEEN, "CRAZY LITTLE THING CALLED LOVE" (prod. by group) (writer: Mercury) (Beechwood, BMI / Queen) (2:44). Queen does a superb job of capturing the spirit and sound of the late '50s be-bop rock'n'roll. Nifty tempo changes & Freddie Mercury's vocals stand out. Elektra 46579.



DAN FOGELBERG, "LONGER" (prod. by Fogelberg-Putnam-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (3:14). Fogelberg chooses a soft, acoustic ballad for his first release from the new "Phoenix" LP. His sensitive vocals grab the spotlight. Full Moon/Epic 9-50824.



ROD STEWART, "I DON'T WANT TO TALK ABOUT IT" (prod. by Dowd) (writer: Whitten) (Crazy Horse, BMI) (4:12). From his new "Greatest Hits" LP, this previously unreleased ballad was penned by the late Danny Whitten, a member of Neil Young's Crazy Horse. WB 49138.



SISTER SLEDGE, "GOT TO LOVE SOMEBODY" (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:35). The four sisters make a passionate plea on this cut from a forthcoming LP. A red-hot sax solo burns over the big dance beat. Cotillion 45007 (Atl).



MR. "MOONLIGHT AND MUZAK" (prod. by Scott) (writer: Scott) (Platinum, ASCAP) (3:53). The eccentric vocals border novelty while Scott's electronic wizardry continues to astound on this successor to his top 5 "Pop Muzik." For AOR-pop and another hit by this new talent. Sire 49136 (WB).



NEIL DIAMOND, "SEPTEMBER MORN'" (prod. by Gaudio) (writers: Diamond-Becaud) (Stonebridge, ASCAP) (3:40). Diamond's awesome vocal talent creates a lavish musical greeting card on this title track from his new LP. A holiday treat for pop-A/C and Diamond fans. Columbia 1-11175.



ALBUMS

LYNYRD SKYNYRD BAND, "GOLD & PLATINUM." Skynyrd's "greatest hits" double slot package is a tribute to their longevity and creativity in the best traditions of the southern boogie band genre. Features such classics as "Free Bird," "Sweet Home Alabama" and lots more. MCA 2-11008 (12.98).



PARLIAMENT, "GLORYHALLASTOOPID (OR PIN THE TAIL ON THE FUNKY)." The group that all but created a new kind of musical category here releases another in a series of wild and raunchy "concept" albums. Old friends make return engagements. Casablanca NBLP 7195 (8.98).



IAN MCLAGAN, "TROUBLEMAKER." This ex-Small Face (and recent New Barbarian) here releases a tasty package of rock music in both the old and new wave categories. Supporting musicians include Keith Richard and Ron Wood on chunky rock 'n' reggae. Mercury SRM 1-3786 (7.98).



"STAR TREK/THE MOTION PICTURE," ORIGINAL SOUNDTRACK. Jerry Goldsmith's lush score is the perfect accompaniment for the epic proportions of this long-awaited film. The dramatic build-ups are easy to relate to, even without seeing the movie. Columbia JS 36334 (7.98).



NO NUKES

FROM THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE • MADISON SQUARE GARDEN • SEPTEMBER 19-23, 1979

THE DOOBIE BROTHERS • JACKSON BROWNE
CROSBY, STILLS AND NASH • JAMES TAYLOR
BRUCE SPRINGSTEEN & THE E STREET BAND
CARLY SIMON • GRAHAM NASH • BONNIE RAITT
TOM PETTY & THE HEARTBREAKERS • RAYDIO
NICOLETTE LARSON • POCO • CHAKA KHAN
JESSE COLIN YOUNG • RY COODER • JOHN HALL
GIL SCOTT-HERON • SWEET HONEY IN THE ROCK

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a 16-page booklet.
On Asylum Records & Tapes.



Produced for MUSE, Inc. by Jackson Browne,
Graham Nash, John Hall, and Bonnie Raitt.
Associate Producer: Stanley Johnston.

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ML-801
Asylum

Record World



DECEMBER 22, 1979

Cambodia Benefit Set for Next Week

■ LOS ANGELES — Schedules for four benefit concerts by major British rock acts aiding the people of Kampuchea were released Wednesday (12), with Queen, Paul McCartney and Wings, the Who, Ian Dury and the Blockheads, Elvis Costello and Rockpile among the attractions confirmed.

As released by a spokesperson for UN secretary-general Kurt Waldheim, the holiday concerts, slated for the Hammersmith Odeon in London, will be held December 26 through 29.

Scheduled bills at press time included Queen (26); Ian Dury and the Blockheads with Matumbi and a "mystery guest" (27); the Who and the Specials (28); and Paul McCartney and Wings, Elvis Costello, Billy Connally and Rockpile featuring Nick Lowe and Dave Edmunds (29).

The concerts are the outcome of talks between Secretary-General Waldheim and McCartney on raising funds for the people of Kampuchea, formerly known as
(Continued on page 49)

RIAA/NMPA Study:

Home Taping Drains 14-29% of Sales

By MARC KIRKEBY

■ NEW YORK — Home taping costs the record business between 14 and 29 percent of its potential sales volume each year, according to an industry-sponsored study released last week.

The lower figure is probably closer to fact, the report concludes, but even at that, the industry is losing album and single sales totalling 201 million units to taping from borrowed records alone.

The study, conducted by the Roper Organization and jointly sponsored by the Recording Industry Association of America and the National Music Publishers Association, draws on a Roper survey conducted between March 24 and April 4. Although the study was finished in June, its release was delayed to coincide with the release of the Copyright Royalty Tribunal's independent look at the home taping issue, the results of which were released last month (RW, Dec. 1).

The Roper study paints a grim-

mer picture of the scope of home taping than did its CRT predecessor, although differences in methodology and the lack of specificity of the CRT report (a more detailed analysis is due next year) make the two studies hard to compare.

Sources

In the Roper study, those who taped music did so most often (37 percent) from their own record or tape collections, with radio (30 percent), borrowed records or tapes (24 percent) and live concerts (10 percent) the other taping sources mentioned. Among the youngest respondents (aged 10 to 17), the radio was the largest source of recordings (42 percent), while among adults, personal collections were predominant (39 percent).

According to the responses of the 2409 people who were questioned by the Roper staff, just over one-fifth of the population over age 10 taped music during the previous 12 months, 27 percent of men and 18 percent of

women. Adults aged 18 to 29 are the heaviest tapers (32 percent of that age group), as are those with family income over \$25,000 a year. Whites tape slightly more frequently than blacks (23 to 21 percent), and westerners (30) do more taping than those in other regions.

The study also found that adults who tape music also buy twice as many records and pre-recorded tapes as do non-tapers. Roper also concluded, however, that its respondents were exaggerating their record purchases, because projections from respondents' reports would put LP sales for this year at 574 million units, while the industry knows all too well that the true figure is closer to 350 million.

Home tape recorders told Roper they were saved from buying 268 million albums and 213 million singles in the previous year; however, the respondents apparently counted most of what
(Continued on page 48)

Promoters Debate Who Tragedy's Impact

By JEFFREY PEISCH

■ NEW YORK — "Cooperation" and "flexibility" are words that come up often when talking with promoters about the problems of presenting rock shows in coliseums and stadiums. Far from speculating as to who or what is to blame in the Cincinnati tragedy, promoters are quick to point out the excellent track record of 20 years of rock concerts; some even go so far as to mention the "in-

evitability" of such an incident.

And as concerned parents and city councils around the country voice worries over the safety of rock shows in their cities, promoters have gone to great lengths to insure their markets that their concerts are safe. City councils in several southeastern cities have scheduled meetings to discuss crowd control and seating arrangements at rock concerts. The New York City Consumer Affairs

Committee, in its bimonthly meeting last Thursday (13), discussed crowd control, ticket sales, seating arrangements and safety features at "concerts and mass promotion events." A spokesman for the committee said, however, that the topic was not connected to the Cincinnati incident and that the same topics are "always dis-"
(Continued on page 49)

Ariola Moves To New York

■ LOS ANGELES — Confirmation of Ariola-America's impending move east and a realignment of top management came Thursday (13) via an official statement issued jointly by Monti Lueftner, chairman of the world-wide Ariola Group, and Ariola-America president Jay Lasker.

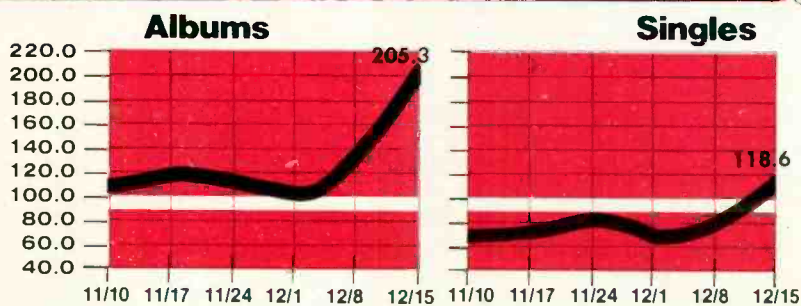
(Continued on page 49)

Brown-Out



Presidential candidate Governor Jerry Brown recently visited the Los Angeles office of the Fitzgerald/Hartley Management Company to meet with clients Toto, Jimmy Messina, Rufus, Chaka Khan and the Brothers Johnson. Brown spent several hours informally discussing issues in the upcoming presidential campaign and allowed the recording artists an opportunity to question the Governor on a one-to-one basis. Pictured from left: Bobby Watson of Rufus; Bobby Kimball of Toto; John Robinson of Rufus; Jimmy Messina; Tony Maiden of Rufus; California Governor Jerry Brown; Louis Johnson of the Brothers Johnson; David Paich of Toto; Chaka Khan; David "Hawk" Wolinski of Rufus; and George Johnson of the Brothers Johnson.

Record World Sales Index



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

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■ **Page 16.** EMI, the U.K.'s last home-owned classical music major, introduces its first digital recordings this month. Peter Andry, director of EMI's classical division, talks to RW about the impact of digital technology on the classics and on the British recording industry.



■ **Page 42.** Under the direction of Michael Hoppe, Polydor's Popular Repertoire Division has improved communication and service among the company's far-flung international subsidiaries. In an RW interview, Hoppe outlines the PRD strategy and what it means to the international market.

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Nashville Execs Mull City's Image

By WALTER CAMPBELL

■ **NASHVILLE**—A group of Nashville music executives have formed a new organization for the purpose of promoting the total picture of Nashville as a music and entertainment center. Similar in concept to several organizational efforts in the past, the group is made up of many of Nashville's music industry leaders.

Attending the organization's first meeting Dec. 12 were Jimmy Bowen (Elektra/Asylum Records), Bob Beckham (Combine Music), Tom Rodden (*Record World*), Diane Petty (SESAC), Bob Montgomery (Bob Montgomery Productions, House of Gold Music), David Castle (Acuff-Rose Publications), Steve Gibson (producer), Don Light (Don Light Talent), Randy Goodrum (songwriter), Allen Reynolds (producer, Jack's Track), Glenn Snoddy (Woodland Sound Studio), Moses Dillard (Dillard & Boyce Productions), John Donnegan (Jack's Tracks), and Martha Sharp (Elektra/Asylum Records). Also included in the formation of the group are Buzz Cason (Southern Writers Group), Joe Sullivan (Sound Seventy Corporation), Joe Galante (RCA Records), Kyle Lehning (producer), Brent Maher (producer), Alan Sneed (WKDA and WKDF), Lynn Shults (Capitol Records), Don Gant (Tree International), and Norbert Putnam (producer, Quadrafonic Studios).

Music Center

"This was a meeting of many of us in Nashville who are concerned about improving our image as a total music, and entertainment center," said Bowen, (Continued on page 41)

Leonard Smith Dies

■ **MIAMI** — Leonard Smith, president of Bee Gee Records, the upstate New York rack/retailer and industry veteran, died in Miami Beach, Florida on December 12, 1979 after a long illness.

Background

Smith began his music industry career in the 1940s as a sales manager for Capitol Records in the metro-New York market. After managing various New York retail outlets and a second stint with Capitol, he founded Leslie Distributor, the country's first one-stop in New York City. In 1950 Smith moved his one stop to Albany where Bee Gee Records was started and has the distinction of being the oldest active rackjobber in the United States.

Smith is survived by his wife and partner Leneore, his son Lawrence, executive VP of Bee Gee, and his daughter Leslie Beltrami.

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Powerhouse Picks

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

O'Jays (Phila. Intl.) "Forever Mine."

While this single rockets up the B.O.S. chart, crossover pop action continues to gain momentum. The record has already gone top ten in several markets. Breakout sales action seen in the south and the west.

Hiroshima.

**Suddenly, they're
the new face
of American
music!**



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KXGO / KOZZ / 94Q
WCHB / WGPR

FCC Narrows AM Band Widths

■ WASHINGTON, D.C. — The Federal Communications Commission voted Wednesday (12) to narrow AM radio band spacing in a move that could enable as many as 1400 new outlets to gain licenses.

The FCC's ruling, delivered during a closed session here, will change inter-station spacing from its current 10 kilohertz increments to a new standard of nine kilohertz, and is intended to minimize interference from adjacent station frequencies by diminishing the tendency of some transmitters to leak over their authorized frequency margins.

More immediately, the ruling opens the door for some 1400 potential broadcast operations, and has already invited speculation that minority broadcast interests and "daytime only" operations will be vying for the new vacant frequencies, expected to begin opening later in the coming decade.

Actual implementation of the new frequency allotment standard awaits approval by international broadcasting organizations, as well as a probable research and development period as broadcasters and equipment manufacturers fine-tune the new technology for industry-wide adoption. Although the narrower frequency margins won't render existing AM radio sets—estimated by the FCC at 450 million receivers nationally—obsolete, the

Bertha Bergman Dies

■ DURHAM, N.C.—Bertha Keyser Bergman, a past president of the Record Bar, Inc., one of the nation's largest retail record store chains, died December 11 at Duke Medical Center in Durham, North Carolina. She was the wife of Harry Bergman, chairman of the board of directors of the Record Bar, Inc. Official cause of death was heart failure. She had undergone heart surgery here on December 6.

A native of Curtis, Maryland, Bertha Keyser married Harry Bergman and moved to Durham in 1940. In 1960 the Bergmans purchased the original Record Bar store in Durham from Paul Keyser, Mrs. Bergman's brother. In 1963 the Bergmans opened their first store in Chapel Hill, North Carolina. The organization officially became a chain with the 1967 opening of a Record Bar store in the North Hills Mall in Raleigh, North Carolina.

Burial will be in the Hebrew Cemetery in Durham on December 13. Rabbi Steve Sager will conduct the service. In lieu of flowers, the family requests donations be made to the Heart Fund.

new standard is expected to yield poorer reception on those units. That consequence is also seen as a probable ally to the hardware trade, which will tout its new standard in future models.

Leading to expectations of a rivalry over the new band vacancies created by the ruling are the chronic plights of minority broadcasters and "daytime only" outlets shut out of the lucrative 24-hour mode of operation. The shortage of vacant frequencies under the current standard, coupled with skyrocketing prices for available broadcasting properties, makes the new station opportunities particularly vital to minority broadcasters.

Those same new opportunities also offer "daytime only" interests the possibility of alternate frequencies where the lack of interference with other transmitters would permit round-the-clock broadcasts. With an estimated 2250 AM stations currently forced to shut down at nightfall, competition for the new frequencies will likely be stiff.

If the new spacing poses problems for older sets, it's expected to aid AM set manufacturers in achieving a higher audio quality that could redress the balance in the medium's competition with FM technology. The new standard is also ventured as a partial solution to interference with European standard transmissions by powerful U.S. outlets.

Another proposal now pending FCC action would also increase stations, in this case by extending the upper limit of the AM band from its current 1605 khz to 1705 khz. Stations thus created would not be picked up on existing sets, though, and would likely have a more restricted broadcasting range.

Rudolph Friml Day



Mayor Koch's office honored the late ASCAP composer Rudolph Friml on his 100th anniversary, by proclaiming December 6th "Rudolph Friml Day." The proclamation was presented to ASCAP's assistant to the president Louis Weber, witnessed by representatives of Friml's publishing companies Neil Bauduin, sales manager of G. Schirmer, and Henry Marks, Warner Bros. music executive. Pictured from left: Neil Bauduin, William Barnabas McHenry (Mayor's Commissioner of Cultural Affairs for New York City), Louis Weber, Karel Hasler (great nephew of Friml), and Henry Marks.

'Choice Cuts'



Actress/ballerina Vera Zorina and CBS Masterworks recently hosted a reception in New York to introduce Ms. Zorina's first production for the label, "Dancer's Choice," an elaborate book/record set which provides a unique look at the world of dance. The reception was attended by media dance critics, socialites and CBS executives. Pictured are, from left: John Hammond, Marietta Tree, Vera Zorina, and Walter Yetnikoff, president, CBS/Records Group.

Frisoli To Receive Human Relations Award

■ NEW YORK — George Levy, president of Sam Goody, Inc. and a member of the Board of Directors of The American Jewish Committee Appeal for Human Relations, has announced that the 1980 Human Relations Award will be presented to John Frisoli, president of Polygram Distribution, Inc.

Frisoli will receive the award at a testimonial dinner-dance to be held at the Sheraton Centre in New York City on Saturday evening, January 26, 1980.

Assisting Levy as co-chairmen for the Award dinner-dance are Neil Bogart, president of Casablanca Record and Filmworks, Al Coury, president of RSO Records, Inc., Fred Haayen, president of Polydor, Inc., and Robert Sherwood, president of Phonogram/Mercury, Inc.

WCI Names 17 Video Reps

■ NEW YORK — Warner Communications' newly-formed Home Video division last week named 17 consumer electronics manufacturers representatives to handle distribution of WCI's video software to accounts not serviced by WEA Corp.

WCI announced three weeks ago that it would introduce 21 motion pictures on videocassette next month to inaugurate its home video line. WEA will handle distribution to retail and rack record accounts; the new reps will cover appliance and video specialty stores, and other accounts.

The 17 reps are California Sales and Marketing, Los Alamitos, Ca.; L.J. Paul Co., Houston; Sunshine Audio Sales, South Miami, Fla.; New Dimensions, Saline, Mich.; Kuhn Marketing, Inc., Tuscon, Ariz.; McAfee Marketing, Seattle; the Alexander Company, Silver Spring, Md.; Paston-Hunter Company, Inc., Syracuse, N.Y.; Sound Marketing Associates, St. Louis; E.P. Turner and Associates, Inc., Atlanta; Richard Dean Associates, Inc., Woburn, Mass.; Shardon Marketing, Inc., Chicago; L.M.F. and Company, Edina, Minn.; Wilkins-Mason Associates, A.C.E. Division, Oakland, Ca.; B and B Electronic Products, Inc., Denver; Brennan and Howard, Inc., Akron, Ohio; Top Sales Company, Inc., Charlotte, N.C.

M Single Gold

■ NEW YORK—"Pop Muzik" by M, released in the U.S. on the Sire label this past summer, has been officially certified gold by the RIAA.

QUEEN.

Rocking you like they've never done before.



"CRAZY LITTLE THING CALLED LOVE" (E-46579)

**The sensational new single
on Elektra Records.**

Produced by Queen



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Chart Analysis

69

Holmes Single Claims Number One Spot; Top Four Records Set Brisk Sales Pace

By JOSEPH IANELLO

After one of the tightest sales races among the top four records in recent memory, Rupert Holmes (MCA/Infinity) made a three-position jump and claimed the #1 slot nine weeks after entering the chart. The Holmes record emerged at the top of the heap by combining huge sales reports with numerous #1 ratings at radio stations around the country. The record's popularity seems to continue the trend towards an audience preference for pop-adult music.

Among the 15 records that entered the chart this week, four are especially important for their heavy sales and radio adds out of the box. One of those is this

week's Chartmaker, Queen (Elektra), which is a real departure of style from past efforts yet managed to enter at #38 bullet and appears to have all the earmarks of a smash hit. Styx (A&M) entered at #47 to become that group's second record in the top 50 ("Babe" dropped to #2). Nine adds and fantastic radio reports fueled the entry. Months after their album entered at #1 and top 40 radio backed "All Of My Love," Led Zeppelin (Swan Song) enters with their surprise "Fool In The Rain" single at #62; another cinch top 10 item. Finally, Toto (Columbia) checked in at #71 with a potent sales/airplay combo in its initial release week.

Top 20

Going back to the top 20, half of those records are bulleted and besides Rupert Holmes, three of these bullets—

Michael Jackson (Epic) at #8, Kenny Rogers (United Artists) at #13, and Eagles (Asylum) at #20—show all the signs of becoming future chartoppers. Jackson took a five slot move with an add at Q102, a #3 bullet on the BOS side and pop sales building fast. Rogers really took off on the retail level this week and was aided by an add at KGW and a #4 bullet on the country chart. Eagles have two records in the top 20 with their newest entry, the title track from the hit album, going five spots to #20 behind impressive radio activity and steadily growing sales.

Three former Powerhouse Picks made big moves this week: Prince (Warner Brothers), Teri DeSario (Casablanca) and Dionne Warwick (Arista), all bunched together at the top of the thirties. Prince took a seven-place move to #31 which was fueled by eight big radio adds and the #1 rating on the BOS chart. DeSario and Warwick have been neck-and-neck since they entered the chart. This

week, DeSario claimed the #33 bullet slot with seven important adds and breakout sales action in the west. Warwick also moved eight posts, behind eight adds, to #34.

Smokey Moves Up

Sales took a hefty surge for Smokey Robinson (Tamla) this week as he took a three place jump to #11 bullet. Little River Band (Capitol) used a WABC add and strong sales to carry it two slots to #15 bullet. Close behind is Foreigner (Atlantic) which made its four place move to #16 bullet on the basis of a great sales week.

Dr. Hook (Capitol) at #22, Tom Petty (Backstreet) at #23 and Fleetwood Mac (Warner Brothers) at #29 are the three bulleted newsmakers in the twenties. The Dr. was added at WABC for a four place rise, Petty is top 5 in San Francisco with great nationwide sales and a WLS add for his six post move, and the Mac garnered eight adds with numerous debuts and few

(Continued on page 46)

Singles

Summer Album Ascends to Top Of Chart; Lynrd Skynyrd Hits LP Is Chartmaker

By SAMUEL GRAHAM

After eight consecutive weeks at #1, the Eagles (Asylum) this week succumb to the challenge of Donna Summer (Casablanca), who moved into the top spot. Elsewhere in the top ten, the

Bee Gees (RSO) and their greatest hits package move to #3 bullet, with retail excellent where reported but with racks

still the main story, while Kenny Rogers (UA), partly on the basis of immediate response to his recent TV special, surges to #7 bullet with his "Kenny" album (also mostly with racks). Rogers' catalogue, as noted last week, has been helped along by the response to "Kenny"; his "The Gambler" is now back in the top 25 (at #25), while "Ten Years of Gold" re-enters the top 100 at #100 bullet.

Last week's Chartmaker, Pink Floyd (Col), moves to #16 bullet. Retail has been strong for this product from release—including several #1s this week—while racks are now starting to fill in as well. Meanwhile, John Denver and the Muppets (RCA) also with the help of recent TV exposure and heavy

rack action (and a steady increase in the number of retail reporters), moves to #19 bullet.

In the twenties, Dan Fogelberg (Full Moon/Epic), with a good combination of racks and retail and a single ("Longer") that's coming along nicely, is now at #20 bullet. Prince (WB), with the #1 black single now picking up strong pop action as well, moves to #24 bullet with retail and one-stop sales. In the thirties, Neil Young (Reprise), with what amounts to a live greatest hits set, is at #35 bullet with excellent NY sales (retail), as well as good action in the midwest, northwest and along both east and west coasts.

Another hits package selling extremely well at racks belongs to ELO (Jet), at #40 bullet, while Little Feat (WB), now at #46 bullet, continues to spread at retail as the number of reporters on the product increases. ZZ Top (WB) also showed a notable increase in the number of reporters this week, now at #51 bullet with action that includes racks and retail in the south and retail in LA, the northwest, Nashville and throughout the midwest. Also bulleting in the fifties is Chartmaker Lynrd Skynyrd (MCA), at #55 with racks in the southeast

and Chicago and retail development in several areas, including Milwaukee, Detroit, NY, the northwest, Boston and Washington.

In the sixties, Steve Forbert (Nemperor) is spreading as his single ("Romeo's Tune") picks up airplay, but the #61 bullet album's strength remains centered in the New York area. Rupert

Holmes (Infinity), with the #1 pop single, is at #64 bullet and growing at retail in such areas as Boston, Chicago, California, NY and Indianapolis.

Phyllis Hyman (Arista), at #70 bullet, continues to make strides along the eastern seaboard (NY/Washington/Philly/Boston), as well as Houston. The east also

(Continued on page 46)

Albums

Regional Breakouts

70

Singles

East:

Eagles (Asylum)
Fleetwood Mac (Warner Bros.)
Prince (Warner Bros.)
Dionne Warwick (Arista)
O'Jays (Phila. Intl.)

South:

O'Jays (Phila. Intl.)

Midwest:

Eagles (Asylum)
Fleetwood Mac (Warner Bros.)
Cheap Trick (Epic)
Rita Coolidge (A&M)
Flying Lizards (Virgin)

West:

Eagles (Asylum)
Fleetwood Mac (Warner Bros.)
Teri DeSario (Casablanca)
Flying Lizards (Virgin)
Parliament (Casablanca)

Albums

East:

Lynrd Skynyrd (MCA)
Parliament (Casablanca)
Natalie Cole/Peabo Bryson (Capitol)
No Nukes (Elektra)
Sylvester (Fantasy)
Lenny White (Elektra)

South:

Lynrd Skynyrd (MCA)
Parliament (Casablanca)
Natalie Cole/Peabo Bryson (Capitol)
No Nukes (Elektra)
Inmates (Polydor)
Lenny White (Elektra)

Midwest:

Lynrd Skynyrd (MCA)
Parliament (Casablanca)
Natalie Cole/Peabo Bryson (Capitol)
No Nukes (Elektra)
Inmates (Polydor)

West:

Lynrd Skynyrd (MCA)
Parliament (Casablanca)
No Nukes (Elektra)

BOWIE COVERS BOWIE! **“JOHN I’M ONLY DANCING (AGAIN)”**

The New Singles:

12 Inch Single. “John I’m Only Dancing (Again)”
(6:59). A previously unreleased version from the 1975
“Young Americans” sessions b/w “Golden Years.”

Produced by David Bowie and Tony Visconti PD-11886

7 Inch New Wave Version. “John I’m Only
Dancing 1972” (2:43). A 1972 remix from the “Ziggy
Stardust” sessions b/w “Joe The Lion.”

Produced by David Bowie PB-11887



RCA



**BOWIE
DAVID**

Cayre Expands on Several Fronts

By JOSEPH IANELLO

■ NEW YORK — Cayre Industries, the parent company for Salsoul Records and eight affiliated labels, has announced an aggressive expansion campaign which includes the opening of new headquarters in New York by February 1.

At a press conference held Monday (10) in his office, Joe Cayre, president of Cayre Industries, outlined his organization's energetic new stance, which includes several key personnel changes, expansion into the Latin market, the reactivation of the Dream Records label, exploration of the video market, and a move to new quarters at 401 Fifth Ave., New York.

"Caytronics is on a full-fledged growth program," said Cayre. "We're signing artists in Mexico, California, Texas, Puerto Rico and New York. We're opening Caytronics in Mexico as of April 1, 1980, where we'll be distributed by RCA. We feel that the growth potential of the Spanish market in and out of the United States is going to be a healthy one." The Spanish market in the United States is about 10 percent of the total, or approximately 26 million with heaviest concentrations in California, New York, Texas and Florida.

"They have oil in Mexico and the record business is booming along with the rest of the country," Cayre added. "And, we're getting more and more Mexicans in this country. They make up about 80 percent of the Latin record market and they like to feel comfortable here by continuing the traditions of their homeland's music and culture." Besides Salsoul and Dream, Caytronics has the Latin specialty labels Caytronics, Caliente, Mericana, Pronto, Carino, Arcano, and Otra, all active in the Latin market.

Caytronics recently lost 30 percent of its Latin market volume when CBS Records International terminated its distribution deal with Cayre's organization. Caytronics is currently selling off the catalogue they maintain for the next 10 months. "We had a great relationship with CBS for 15 years and it was a very amicable parting," Cayre reflected. "We're very thankful for CBS giving us an opportunity to get in the record business. Because of what they did for Caytronics, we were able to build up until we had 12 other Latin labels. I wish them well and I'm sure they'll do very well."

In order to compensate for the CBS loss, Caytronics has taken an aggressive stance which already has resulted in the signing of Felito Felix, who Cayre calls "one

of the premiere acts in Puerto Rico," and more acquisitions in the future. Caytronics, which also markets Latin product from RCA and Ariola, has beefed up its sales and marketing team with several new staffers. Angel Rota, who headed Orfeon Records until last Friday (8) and previously was with EMI in Argentina for 12 years, has been added as the new west coast representative. Hector Freixa, also formerly of Orfeon, will head the Texas branch, and Jose Climent was added at the Miami branch. Liberato Garced is the new promotion man in San Juan, Puerto Rico. He will report to Sergio Ballesteros, the branch manager there.

Bethlehem

The enterprising Cayre also announced the acquisition of the entire Bethlehem Records jazz catalogue, which Cayre Industries will be licensing at Midem this year. CBS International has that product until June 30. "We think that Bethlehem is the greatest old jazz label around," Cayre said.

Dream Records, which has been inactive for the past year and a half, will drop its disco association and move in the direction of "funk rock" according to Cayre. Initial product was scheduled for release last Friday (14) by Jeff Millman, a Washington, D.C. singer-songwriter, called "Nobody Tells the U.S. What To Do." "It's not another Khomeini or Iran record," explained Cayre. "It's just what we believe captures the minds of people in the United States. Jeff Millman wrote it and performs it and we think it's a great rock record." An album will be released by Millman on Dream Records in February.

The videodisc market is another field which Cayre is excited about and intends to explore.

Elektra Flexes Sales Muscle



The national sales staff of Elektra/Asylum Records convened on the west coast recently for five days of intensive meetings to discuss "A New Decade Of Marketing," according to Stan Marshall, E/A vice president/sales. Pictured (from left) are: (standing) Bill Berge, Nonesuch marketing director; Denny Nowak, midwest regional sales manager; Jay Bolton, west coast regional sales manager; Dave Cline, sales and advertising director; Stan Marshall; Lou Maglia, national singles sales manager. Seated are: Alan Golden, southern regional sales manager; Tom Roos, northeast regional sales manager; and Morly Gilbert, east coast regional sales manager.

'Annie' Cast Gets Gold



The original stars of the hit Broadway musical "Annie" recently accepted gold record plaques for Columbia Records' original cast recording at a special on-stage presentation made by Dick Asher, deputy president and chief operating officer, CBS/Records Group. The presentation, which took place during the curtain call of a performance at the Anta Theater in New York, commemorated the sales of the album, which are approaching 700,000 units. Pictured are, from left: Peter Gennaro, choreographer; Thomas Meehan, who wrote the book; Charles Strouse, composer and co-producer of the LP; Andrea McArdle (Annie), Dorothy Loudon (Miss Hannigan), Reid Shelton (Daddy Warbucks), Dick Asher, and Martin Charnin, who wrote the lyrics.

Brill Bldg. Interior Will Be Preserved

By KEN SUNSHINE

■ NEW YORK — Songwriter Don George ("Yellow Rose of Texas"), chairman of the Committee to Save the Brill Building of the New York Music Task Force, announced last week that the major goal of the committee, to preserve the historic Broadway entrance and interior, had been achieved.

George stated that the new owner of the Brill Building, George E. Transom, Jr., agreed that the brass interior would remain. Transom has already spent a great deal of money to clean the interior and exterior, and will continue to renovate the building "to make it one of the most important buildings on the west side of Manhattan."

Media Attention

George emphasized that the many letters and extensive media

coverage given over the past several weeks, including the November 10, 1979 RW article, influenced Transom's decision. "It is rewarding to know that once again cultural and aesthetic values have triumphed over the commercial," George declared.

The Task Force Committee will continue to pursue the goal of having the New York City Landmarks Preservation Committee declare the Brill Building a landmark.

Members

The New York Music Task Force Committee to Save the Brill Building members are: Howard Beldock, president, New York Music Task Force; Stanley Adams, president ASCAP; Ed Kramer, president BMI; Leonard Feist, president NMPA; Erwin Drake, president, AGAC; Norman Weiser, president SESAC; Congressman Charles B. Rangel; Rev. John Gensel; Rev. J. Stuart Wetmore; Pia Lindstrom, journalist; Mitch Miller; Jan Peerce; Harold Mock and Lady Allison Assante.

Bly/Hakim Pact With Bill Todd

■ LOS ANGELES — The Bly/Hakim Organization and Bill Todd Promotions have jointly announced their new affiliation.

Todd comes to Bly/Hakim with a background in AOR radio programming, including positions with KPRI in San Diego as operations manager; KRLY in Houston as operations manager; WDAI in Chicago as program director and WKRQ in Cincinnati as program director.

Royal Reception



Warner Bros. Records recording artist Prince, whose latest album, "Prince," contains the single "I Wanna Be Your Lover," appeared recently at Los Angeles nitery The Roxy. Following the performance, wellwishers gathered backstage to congratulate the young performer. Pictured from left: (top row) Warner Bros. product manager Tim Devine; Lou Wills and Cortez Thompson of Warner Bros. black music marketing; KDAY's J. J. Jackson; Prince band drummer Bobby Z; (middle row) Warner Bros. recording artist Randy Crawford; Prince; Warner president and chairman Mo Ostin; Prince keyboardists Matt Fink and Gayle Chapman; (bottom row) guitarist Des Dickerson and bassist Andre Symone.

Polygram Ups Franz

■ NEW YORK — Dr. Hermann Franz, senior vice president of Polygram, has been named executive vice president of the worldwide group according to Coen Solleveld, president.



Hermann Franz

Franz (55), formerly joint managing director of the Siemens subsidiary company Vacuum-schmelze in Germany, transferred to the Polygram Group as vice president in April 1978. Working closely with Polygram executive vice president Dick Van Amstel, he familiarized himself with the international activities of the group. Upon Van Amstel's retirement in October 1978, he was named senior vice president of Polygram.

Franz, a physicist, who studied theoretical physics, worked at the Max Planck Institute for metal research in Stuttgart, and earned his doctorate in natural science in 1956 at the College of Science and Technology there. Later, he began his career at Vacuum-schmelze, working in development and managing different laboratories and manufacturing units as well as the company's factory in Berlin until his appointment in 1969 as joint managing director and his subsequent transfer to Polygram.

MCA Names Osborn To LP Promo Post

■ LOS ANGELES — Bob Osborn has been named associate national album promotion director for MCA Records, according to Larry King, vice president of promotion for the label.

Prior to his appointment, Osborn had been southeast regional promotion manager for Infinity Records.

Caviano Joins Ellis

■ NEW YORK — Bob Caviano has been named director of special projects at the Steve Ellis Agency. Caviano will be responsible for artist development and career support functions. Caviano was formerly president of International Artist Development, and an agent for CMA and ATI.

Alpert Greets Yellow Magic



On his recent promotional tour of Japan on behalf of his album "Rise," Herb Alpert, A&M Records vice chairman, greets the members of Alfa/A&M artists Yellow Magic Orchestra. Pictured from left: Haruomi Hosono, Ryichi Sakamoto and Yukihiro Takahashi of Yellow Magic Orchestra; Alpert; Kunihiko Murai, president of A&M affiliate Alfa Records; and master of ceremonies Hisashi Kawamura.

RCA Sets Videodisc Timetable

■ NEW YORK—RCA Corp. announced its timetable for introducing videodisc players and discs at news conferences on both coasts Dec. 6 and 7: the company plans to have hardware and software available during the first quarter of 1981.

Speaking at a San Diego meeting of RCA distributors, company president Edgar H. Griffiths said that shipments of demonstration models to distributors will begin next December. RCA hopes to make and sell as many as 200,000 players in the first year, he added.

Griffiths estimated that the videodisc player would achieve a 30 to 50 percent penetration of all U.S. color television homes in 10 years, which could mean annual production of five to six million players in the 10th year, and sales of 200 to 250 million pre-recorded discs, totaling more than \$7.5 billion annually.

Roy H. Pollack, RCA executive vice president, added that the company plans to put its player on the market for less than \$500 (suggested retail price). The two-hour discs will sell for about half the price of a comparable pre-recorded cassette, he said.

RCA also announced agreements with Walt Disney Productions, Don Kirshner and ITC Entertainment to provide material for RCA videodisc; Disney will provide 16 motion pictures and eight one-hour programs; Kirshner will provide a series of musical discs based on new and existing material (RW, Dec. 15); ITC will provide "To Russia . . . With Elton," based on Elton John's trip to Russia earlier this year.

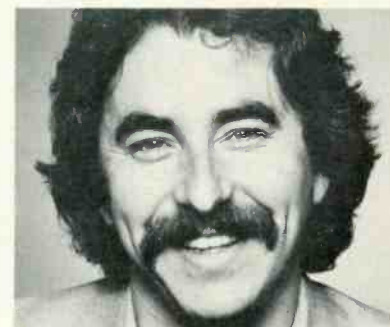
The RCA videodisc system, SelectaVision, differs from the Philips/Magnavox system already on the market in that it uses a grooved disc played with a diamond stylus, compared with its competitor's laser-based optical

scanning system. The RCA disc revolves at 450 revolutions per minute and contains up to one hour of programming per side. The player attaches to any television set. The disc itself is contained in a plastic sleeve which resembles a record album cover. When the sleeve is inserted into a slot on the front of the player, it positions the disc on the turntable. The disc is removed from the machine by reinserting the empty sleeve back into the player.

A&M Ups Babineau

■ LOS ANGELES — Harold Childs, senior vice president of sales and promotion has announced the appointment of Marko Babineau to the post of national promotion manager.

For the past 18 months Babineau was A&M's assistant national AOR director in Chicago, and prior to that he did promotion and marketing for Arista Records.



Marko Babineau

Joseph Jackson Forms Own Company

■ LOS ANGELES—Joseph Jackson has announced the formation of Joe Jackson Productions, an organization specializing in the development of product within the recording, television and motion picture fields. Product being releases through the Jackson network will be supported by a total concept merchandising program nationwide.

Through the last ten years Joseph Jackson has been instrumental in guiding the group and solo careers of his children, The Jacksons.

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Record World Single Picks

MOLLY HATCHET—Epic 9-50822
FLIRTIN' WITH DISASTER



(prod. by Werman)
(writers: Hlubek-Brown-Thomson)
(Mister Sunshine, BMI)
(3:48)

The title cut from this six-man band's latest LP is vintage Hatchet rock'n'roll. Built around a race-horse rhythm, a multi-lead guitar barrage attacks the senses with lightning quick riffs and runs. Danny Joe Brown's vocals are well-seasoned and perfect for the unadorned rock style. An AOR-pop hit.

HANSIE—Millennium 11783
(RCA)



AUTOMOBILE (prod. by Koopman) (writers: Ravesteijn-Funcke) (Bandora, BMI) (2:50)

Hansie is a Holland-born young woman who fronts a five-piece band and makes some of the best new music to come from the European continent. Her energetic vocals ride a wildly affecting melody that's driven by a solid rhythm. An impressive debut from a forthcoming LP.

THE SINCEROS—Columbia
1-11178



WORLD'S APART (prod. by Wissert) (writer: Kjeldsen) (Blackwood, BMI) (3:02)

Culled from their promising "The Sound Of Sunbathing" LP, this second single by the British quartet is a clean pop-rocker that's a cinch to garner AOR top 40 adds out of the box. The swirling keyboards, relentless backbeat and cute vocals make for an irresistible hit.

SONNY ROLLINS—Milestone 307
(Fantasy)



HARLEM BOYS (prod. by Keepnews) (writer: Rollins) (Sonrol, BMI) (3:33)

A single release by Sonny Rollins is certainly a rare occasion and cause for celebration. This cut from his latest "Don't Ask" LP is a quintet format with Rollins' incomparable tenor doing the impossible. Bill Summers stands out on percussion, providing an attractive counterpoint for Sonny's hectic blowing.

Pop

KERMIT & FOZZIE—Atlantic 3642

MOVIN' RIGHT ALONG (prod. by Williams) (writers: Williams-Ascher) (Welbeck, ASCAP) (2:59)

"Rainbow Connection," the first single from the Muppet Movie Soundtrack, surprised many with its top 50 success. This follow-up, with Frank Oz, is much in the same vein with a carefree feel.

CAROL LLOYD—EarMarc 5504
(Casablanca)

SHAKE ME WAKE ME (prod. by Forte-Weeden) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (2:58)

The Four Tops went top 20 in '66 with this hectic soul piece and Lloyd is hoping for the same with this pop-oriented cover. The guitar line is catchy and the vocals explosive.

CINDY & ROY—Casablanca 2231

I WANNA TESTIFY (prod. by Kahn) (writers: Clinton-Taylor) (Groovesville/Orange Bear, BMI) (3:39)

A galloping beat & the gospel-like vocals make this cover of the Parliament's hit instantly accessible for pop audiences.

10 ORIGINAL MOTION PICTURE SOUNDTRACK—Warner

RAVEL'S BOLERO (prod. by Reisman) (writer: Ravel) (Hollywood/Wells, ASCAP) (3:18)

This classical record is a monumental piece conducted by Henry Mancini that will have troupe finding its way on the airwaves. The record may sell a million though because of the jacket it's wrapped in: a fold-out poster of Bo Derek.

JACK JONES—MGM 14851
(Polydor)

LOVE BOAT THEME (prod. by Barnes) (writers: Williams-Cox) (Aaron Spelling, BMI) (2:57)

This first cut from his new "Nobody Does It Better" LP is a classy cover of the popular television series' theme. Jones never sounded better and the pop dance beat should get him plenty of contemporary-adult exposure.

BOB JAMES—Columbia/Tappan
Zee 1-11171

MAIN THEME FROM STAR TREK—THE MOTION PICTURE (prod. by James) (writer: Goldsmith) (Ensign, BMI) (3:19)

Keyboard ace Bob James has a pocketful of electronic tricks on this pop version of the soundtrack cut. A delightful, energetic romp that's fit for any format.

PEARL HARBOR & THE EXPLOSIONS—Warner Brothers
49143

YOU GOT IT (Release It) (prod. by Kahne) (writers: group) (Keintunen, ASCAP) (2:29)

Most of the new pop sounds from the coast have debuted in LA, but now we have San Francisco's entry with this first single from the quartet's upcoming LP. Ringing guitars and Pearl E. Gates' vocals lead the way for AOR-pop.

AZYMUTH—Milestone 308
(Fantasy)

CARNIVAL (prod. by group-Leibovitz) (writers: group) (Black Sun, SESAC) (3:45)

This Brazilian trio plays a dazzling brand of fusion music with strong rock rhythms and fiery keyboard solos. A super add for AOR with something for skaters and dancers.

GEORGE BURNS—Mercury 57011

I WISH I WAS EIGHTEEN AGAIN (prod. by Kennedy) (writer: Throckmorton) (Tree, BMI) (3:22)

Burns is as much an American institution as Niagara Falls and it seems like they'll both run forever. Here he croons as if he is 18. A charming record with great lyrics by Sonny Throckmorton.

NORTH END—West End 1225

KIND OF LIFE (KIND OF LOVE) (prod. by Baker-Carbone-Presto) (writers: Baker-Carbone-Presto) (Shakin' Baker/Gigi, BMI) (3:28)

From the north end of Boston comes this sharp dancer that features polished keyboard and guitar leads with a big vocal hook for multi-format appeal.

Country/Pop

GENE WATSON—Capitol 4814

NOTHING SURE LOOKED GOOD ON YOU (prod. by Reeder) (writer: Rushing) (Coal Miners, BMI) (3:42)

Watson's become a regular at the top of the country charts and this tear-jerker is in the same mold as his most recent successes. The steel guitar work is exceptional.

BOBBY BARE—Columbia
1-11170

NUMBERS (prod. by Bare-Foster-Rice) (writer: Silverstein) (Evil Eye, BMI) (5:08)

Bare spins a humorous country yarn complete with vivid bar-room images. His casual style contrasts well with the boogie woogie piano fills and up-tempo.

JACKY WARD—Mercury 57013

I'D DO ANYTHING FOR YOU (prod. by Kennedy) (writers: Kelly-Didier) (Goldsboro, ASCAP/Everly & Songs, BMI) (2:10)

Ward scores the quintessential pop-adult love ballad here with his soft tenor oozing romantic lyrics, backed by simple yet emotional piano & strings.

BARBARA FAIRCHILD & DENNIS BLACKBURN—Down Home
577 (IRDA)

WOULD YOU LAY WITH ME IN A FIELD OF STONE (prod. by Lay-Sandusky) (writer: Coe) (Captive/Window, BMI) (2:49)

Fairchild & Blackburn trade verses flawlessly and give inspired harmony efforts to the choruses on this famous David Allen Coe composition. Great steel backing.

B.O.S./Pop

BROOK BENTON—Polydor 2015

LOVE ME A LITTLE (prod. by Nebb) (writers: Crafer-Nebb) (Roninu, BMI) (5:00)

It's always a pleasure to hear Benton's inimitable crooning and here it's given a lively dance beat to glide over. A sleeper for clubs with strong radio appeal.

TAANA GARDNER—West End
1224

WE GOT TO WORK IT OUT (prod. by Nix) (writers: Nix-Nix) (Kenix/Sugar Biscuit, ASCAP) (3:30)

This lovely young artist has already established an audience with the disco set following her "Work That Body" hit. Her rangy vocal goes the ballad route here, and should extend her audience.

ALTON & JOHNNY—Polydor
2050

HANG ON IN THERE BABY (prod. by Bristol) (writer: Bristol) (Bushka, ASCAP) (3:59)

Alton McClain and Johnny Bristol convert Bristol's top 10, '74 hit into a fashionable 80s dancer. The smart, new arrangement is as exciting as the duet vocals.

MICHAEL PEDICIN, JR.—Phila.
Intl. 9-3728 (CBS)

YOU (prod. by Pedicin, Jr.) (writers: Gugliuzza-James) (Famous, ASCAP) (3:45)

The young alto saxman plays a toasty melody while the Jones Girls lend a vocal hand. Perfect for a cold winter evening with possibilities on several formats.

BILLY PAUL—Phila. Intl. 9-3736
(CBS)

YOU'RE MY SWEETNESS (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:43)

As the title indicates, this soft ballad is filled with sugary tenderness. Paul's warm vocals fit the bill and a female chorus gives ample support.

BILL SUMMERS and Summers Heat—Prestige 770 (Fantasy)

WALKING ON SUNSHINE (prod. by Summers/Kaffel) (writer: Grant) (Marco, ASCAP) (3:45)

Funk and reggae merge with a hypnotic chorus chant weaving throughout. An ominous horn section jabs while mini moogs and rototoms create the rich rhythm textures.



Record World Album Picks



IN THE BEGINNING

JOURNEY—Columbia CS 36324
The band has had a number of hit singles over the years and their brand of lush yet powerful rock music has gained them fans everywhere. This two-record set shows off their early material (from 1975 to 1977) and features cuts from their first three albums. "In A Lifetime" and "Spaceman" are two of the stand-outs. A must for collectors and a wealth of material for AOR.



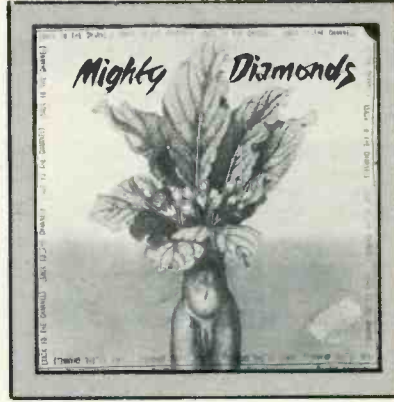
1941

ORIGINAL SOUNDTRACK—Arista AL 9510 (8.98)
Any John Williams film score demands attention but his visions for the War World II comedy should attract the curious as well as the informed. Relying on martial music, the piece can best be described as totally stirring with just a line or two of Belushi dialogue at the end. Makes interesting programming and a great gift for soundtrack buffs.



SIT DOWN AND TALK TO ME

LOU RAWLS—Phila, Intl. JZ 36304 (CBS) (7.98)
Rawls' velvety smooth vocals are the key to all of his recorded works and this new disc is no different. Selecting material from some of the finest songwriters around (Gamble & Huff, Bunny Sigler, Bell & James) his delivery is romance at its height with lots of crossover possibilities to select from. He's a master who's in his prime.



DEEPER ROOTS (BACK TO THE CHANNEL)

MIGHTY DIAMONDS—Virgin Intl. (JEM) FL 1045 (8.98)
No reggae collection would be nearly complete without a Mighty Diamonds album and this new one suits the job perfectly. Their reggae is pure with scant Anglo influences and Donald "Tabby" Shaw's lead vocals are chilling. "Reality" and "Diamonds and Pearls" are among the best of the selections.

THE ELECTRIC HORSEMAN

ORIGINAL MOTION PICTURE SOUNDTRACK—Columbia JS 36327 (7.98)



Willie Nelson seems destined to be a film star in 1980 with the release of two major films.

This first film soundtrack features some of his well-known ditties with the rest filled out beautifully by Dave Grusin original works. Robert Redford & Jane Fonda star.

GIANTS

MCA 3188 (7.98)



This debut LP is aptly titled since it features the performances of such major artists as Carlos Santana, Herbie Hancock, Lee Oscar, and Greg Errico. Already a hit at the radio and retail levels with music good enough to go to the top.

GREATEST HITS

MAC DAVIS—Columbia JC 36317 (7.98)



Davis has had a whole slew of hit singles on both the pop and country charts and this is a great package, ripe for Christmas giving. Includes "Baby Don't Get Hooked On Me," "I Believe In Music" and lots more.

THE WHISPERS

Solar BXLi-3521 (RCA) (8.97)



If anybody can sing better than this long-time group they've yet to be heard. Their totally updated version of "My Girl" here is simply wonderful, and "A Song for Donny" (Hathaway) is poignant and beautiful.

PARTY BOYS!

FOXY—Dash 3005 (T.K.) (7.98)



The group is one of the most successful in the disco field. Their crafty combination of disco beats with Latin influences appears again here, driven by Ish Ledesma's throaty powerful vocals. There's plenty of singles to choose from.

PRESS COLOR

LIZZY MERCIER DESCLOUX—ZE ZEA 33004 (Buddah) (7.98)



This French songstress is firmly rooted in European new wave music and her scattish singing style is as interesting as it is different. The opener "Torso Corso" is likely to get lots of AOR attention.

5

BRASS CONSTRUCTION—United Artists LT-977 (7.98)



As the title indicates, this is the group's fifth LP and the growth between each release is obvious. Drawing from sophisticated disco rhythms with a bit of rock and lots of R&B thrown in, their depth and continuing potential are obvious.

SABOTAGE/LIVE

JOHN CALE—SPY SP 004 (I.R.S.) (7.98)



Cale was considered a new wave artist before there was a name for it. His avant garde instrumentation and somewhat Bowie-esque vocals are demanding but this live performance gives him special presence and power.

DAYS LIKE THESE

JAY HOGGARD—Arista/GRP 5004 (7.98)



Hoggard is an artist who has already received much acclaim as a jazz musician and this second album harkens pop crossover as well. With his own vibes' parts at the core, the disc features a stellar cast of guest musicians.

KOCKY

Windsong BXLi—3502 (RCA) (7.98)



This new group debuts with a wonderfully produced new album (with Eddie Watkins at the controls) and a snazzy combination of traditional R&B/disco and a smattering of rock rhythms. This is a strong debut with plenty to say for several markets.

GARRISON & VAN DYKE

Atco SD 38-119 (7.98)



This new duo presents a well homogenized blend of Euro and American rock. With Michel Van Dyke's vocals and Rinus Garrison's guitar work at the score, this is good old rock 'n' roll ready for the '80s.

THERFU

TURLEY RICHARDS—Atlantic SD 19260 (7.98)



While Richards is a writer/singer of considerable substance, Mick of Fleetwood's obvious involvement makes his work even more fulfilling. The songs are thoughtful and pretty with a good rock base, right for AOR acceptance.

Radio World

Radio Replay

By NEIL McINTYRE



■ The music of the season begins to fill the air waves as many programmers approach the programming of Christmas music differently. But the year-end shows will explore everything from the news and music happenings of this year to the wrap-ups of the decade (see separate story in this issue).

The gift that keeps on giving has not arrived yet. It's the one that each year shows up about this time and can change frowns to smiles and, unfortunately, reverse the action: it's the gift of ratings.

Well, it's a gut it's good; if the book is bad for the radio station, then it's back to the drawing boards.

AND THEN THERE WAS KIRKEBY: Yes, your favorite radio director is moving on, but the programmers haven't heard the last from me. As a matter of fact, you'll be hearing and seeing me more. The Neil McIntyre show will be joining MCA Records doing national promotion, located, as you might have guessed, in New York City. As of the first of the year, the Radio Replay column will be written by **Marc Kirkeby**. I hope you'll give him the same support in the area of information and ideas as you did for me over the last two years of putting this column together. Thank you . . . Next.

MOVES: **John Lund** returns to the Big Apple and to his former station, WNBC, as PD. Lund fills the vacancy left by **Bob Pittman**. Lund currently is the PD at KHOW/Denver . . . **Jesse Bullet** is the operations manager at KPRI/San Diego from WLUP/Chicago. The new PD at 'LUP is on-air personality **Mitch Michaels** . . . **Dave Prince**, known to many in the Detroit area as **Brave Little**, has become PD at KBOL/Boulder. Prince was most recently partner in PH Factor syndication in Los Angeles. As many PDs have found when arriving at a station, Prince could use some help from the music business in getting service. KBOL is a contemporary station. Contact Dave at (303) 444-1490 . . . **Sean Conrad** new PD at KCBS-FM/San Francisco . . . **Ted Bair** new GM at KRAM/Las Vegas and **Chuck Manning** is the station's new PD . . . **Ron Phillips** is appointed MD at WQDR/Raleigh . . . On the country side of radio, **Jonathan Fricke** is the new operations manager at KOKE/Austin, formerly from WSAI/Cincinnati. **Ron Tater** is the station's new PD, from KNOC/Casper . . . **Mike Morelock** is the new MD at KCKN/Kansas City . . . **Dan Taylor** is the new overnight personality at WHN/New York . . . Send your moves, changes, and station pictures RW c/o Neil (MCA) McIntyre or Marc Kirkeby.

NEW LEAF: As we all march closer to the beginning of the new year, it might be good to stop and reflect upon what has happened. The spirit of creativity is not dead, but many radio executives have been trying to keep it confined to some place other than the radio station. I don't think most new year's resolutions are made to be broken. I would like to see more programming people resist doing the same promotion or the continuation of running station contests in the same manner, because that's the way it's always been done. If in the '80s you can approach some of the same problems with the ideas in mind to improve their presentations or inject differences in thought into their form, radio will be given something new instead of something that's the same. I know you won't get any awards for taking a different route, but you will freshen up the sound of the radio station by looking for inventive ways to communicate with the listening audience, and put a little bit of fun back into radio for you, your staff and the public.

TALKIN ABOUT POP MUSIK: Many of the one time rigid formats in radio have become a melting pot of different types of music. Many of the record promotion people can attest to the fact that those formatted stations are getting back to the style of music that made the stations popular in the first place. A very encouraging sign is some expanding of playlists, but more significant is radio's and the public's growing acceptance of new sounds in music. This might be some problem in the long run for the name artist, but for the new music people it's good news.

Jingle All the Way:

How Much Holiday Music Is Enough?

By NEIL McINTYRE

■ NEW YORK — For those in the retail business, this is the time of the year that is indeed the season to be jolly, as the cash registers ring out the acceptance of the products for sale. For the radio programming business, this time of year is filled with concern about how the ratings will turn out, and whether there's enough Christmas music on the air.

The amount of new Christmas music available for programming each year seems to be less, staying in line with the brevity of most stations' holiday programming season.

RW conducted a brief survey of programmers' views upon seasonal music, and found that most programmers felt that the audiences liked Christmas music, but didn't start to respond until the first selections were played on the air.

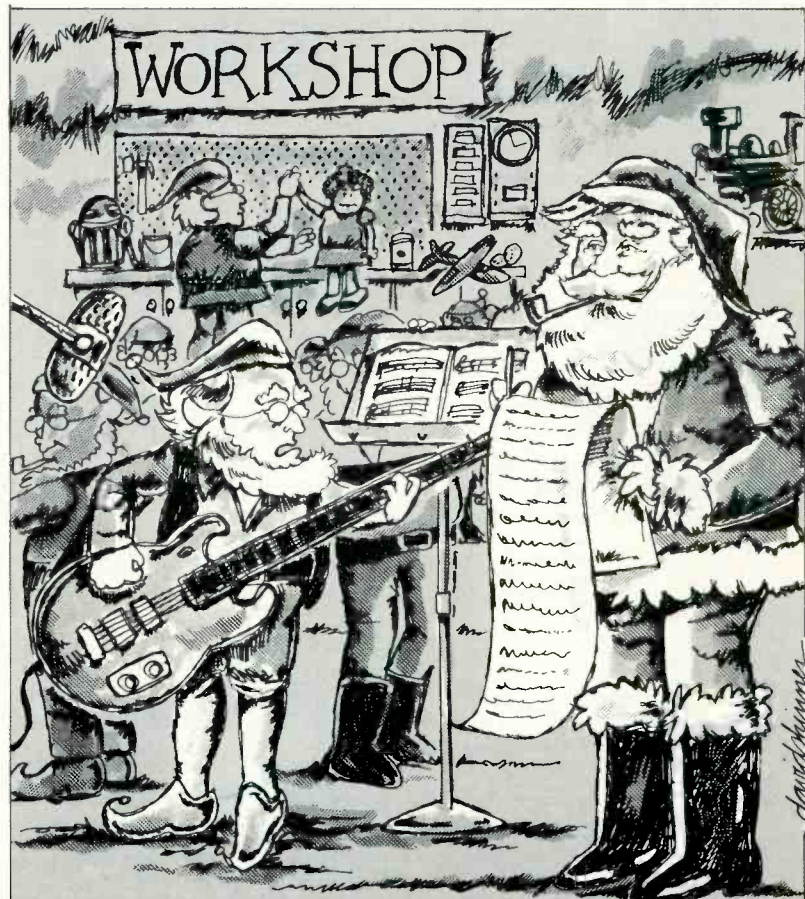
In Philadelphia, WFIL's program manager Ray Quinn said, "Normally I start Christmas music about two weeks before, and in-

crease the play closer to the 25th. It's been a little difficult this year to get started with the music because of the weather being so warm. The people are having trouble getting into the mood."

In Boston at WBCN, program director Tony Berardini said, "The playing of Christmas music is up to the discretion of the disc jockeys as it fits the philosophy of the rest of the music on the station, although for the most part it doesn't start until after Thanksgiving and build in intensity until Christmas Day."

In Louisville, at WAKY, program director Mike McVay said, "We started yesterday (12/10) with the Christmas hits, Elvis, Brenda Lee, Carpenters. The religious type of music won't start until Christmas Eve."

In Cleveland, program director of WBBG/M105 Eric Stevens said, "On M105 last year we didn't start playing Christmas music last year until Christmas Eve, and
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"... well, the Tinker Toy sets are all ready, and even the electronic Password games are assembled, but frankly, these Eagles albums are taking a lot longer than we expected."

Cover Story:

Fleetwood Mac Still Surprises

■ Funny what can happen to a band when it has a really huge hit record. For years they may have put out album after album, with each new release greeted with virtual indifference by all but a few loyal fans. But put out the record that taps some indescribable, universal pulse (and makes cash registers ring merrily, and often, throughout the land), and one's perspective changes radically.

What Fleetwood Mac (Warner Bros.) did to fuel the high expectations for their subsequent albums was put out a nearly perfect pop record, "Rumours." But they never promised to make "Rumours II." In fact, the entire follow-up project was fairly shrouded in secrecy while it was in the making, a process that took well over two years. Still, a series of interlocking factors—faltering industry sales, lack of so-called "superstar product" and so on—led to high hopes for another blockbuster, one that would fit neatly into every playlist from Dubuque to Daytona and attract droves of customers to stores. But Fleetwood Mac didn't make that record, which some would say is a tribute to them. The one they did make, "Tusk," is a surprising one, and superstar bands don't do many surprising things anymore.

The band itself — Mick Fleetwood, John McVie, Christine Mc-

Vie, Stevie Nicks and Lindsey Buckingham—might tell you that they felt little outside pressure while making "Tusk," and that they simply tried to put together a good record—one that would be an apparent progression, not just two LPs worth of treading water. Cliches, maybe, but also the truth, it would seem.

What's more, they—principally guitarist Buckingham, who has stepped forward as the group's passionate prime mover in both playing and producing roles—set out to have some laughs. Buckingham's nine songs on "Tusk" are often funny, and in a lot of ways: Fleetwood's loud, slapping drums; Lindsey's farting electric guitars; and the rowdy vocals, alternately shouted and mumbled. The very notion of "tuskness"—and whatever that is, it has little to do with elephants—is once again not the usual superstar fare.

Several things about "Tusk," aside from some of the music itself, can easily be viewed as risky, perhaps even radical. For one thing, double albums of all new material are not common; nor are list prices approaching 16 dollars. And by releasing the title song, a pounding, chanting rhythm exercise (and a simply overwhelming concert number), as the first single, they didn't exactly guarantee instant acceptance for the album.

It's hardly time to despair for Fleetwood Mac, however. Stevie Nicks' sultry "Sara" is the second single, and that and other songs (particularly those by Christine McVie, who has rarely written or sung with such ease and confidence) should fully convince "Rumours" fans that the band hasn't "deserted" them. In fact, Fleetwood Mac has simply reaffirmed its place as one of pop music's most creative and interesting outfits.

E/A Taps Barber

■ LOS ANGELES — Ornetta Barber, a former Warner Communications trainee assigned to Elektra/Asylum Records, has joined the company as a full-fledged staffer. She has been named national retail liaison for E/A's promotion department, according to Ken Buttice, vice president/promotion.

Reporting to Rip Pelley, E/A national field promotion manager, Barber will contact approximately 200 retail accounts per week to achieve a "mini-profile" of retail activity nationally. She will check on stores which report to the trades, on inventory of E/A product and display materials.

New York, N.Y.

By DAVID MCGEE

■ HAPPY HOLIDAYS: If thinking about the **Ayatollah** brings you down, maybe what you need is a good shot of "Rudolph The Red-Nosed Reindeer," or "Adeste Fideles" or some tune of a similar ilk. And it's getting so that if you want to find out what's what in Christmas music you'd best be reading New York, N.Y. this time of year for the annual best of and rest of wrapup.

Last year's paucity of worthy Christmas albums has been offset grandly in a couple of cases with the release of **The Whispers'** "Happy Holidays To You" (Solar BXL1-3489) and **John Denver** and the **Muppets'** "A Christmas Together" (RCA AFL1-3451). The Whispers' album is the best of the lot, and in fact deserves a place alongside the other fine R&B Christmas albums of years past. A disco beat enlivens "White Christmas" and "Funky Christmas" just as a Latin rhythm works well on "Santa Claus Is Coming To Town." These pleasantly balance the more traditional interpretations of **Juanita Hines'** "A Very Special Holiday" and **Donny Hathaway's** lovely and touching "This Christmas." The instrumental support and ensemble vocals are sparkling throughout, but the real treat is **Walter** and **Wallace Scott's** smooth-as-silk lead vocals. Their style is in the tradition of the genre's masters: celebratory but reverent, introspective but thoroughly accessible. Oftimes the line between honestly-felt emotion and pure bathos is a thin one, especially when it comes to this inherently sentimental music. But the Whispers' effort falls squarely on the side of the former, and that's cause for rejoicing.

RCA's other major new Christmas release, "A Christmas Together" by **John Denver** and the **Muppets**, also does right by the Yule. The Muppets' more cynical, clear-eyed attitude seems to have tempered Denver's rose-colored view of the world, with the result being a pleasant, even-handed and certainly entertaining celebration of Christmas music. Although Denver appears on virtually every cut—and also contributes one fine new children's song, "A Baby Just Like You"—it is the Muppets who carry the day. **Dr. Teeth** and the **Electric Mayhem's** rousing version of **Brian Wilson's** "Little St. Nick" does justice to the original, and features a great growling vocal from the good Doctor himself. **Rowlf's** steady, probing rendition of "Have Yourself A Merry Little Christmas" is a typical Muppet masterpiece in which the introspectiveness of the singing adds new meaning to the song's message. **Kermit the Frog's** sensitive interpretation of a Christmas love song titled "The Christmas Wish" is made doubly effective by the spare, thoughtful guitar solos of **James Burton**, whose work here compares favorably in effect to his searing solos on **Elvis Presley's** version of "Merry Christmas, Baby."

On first listening, **Willie Nelson's** "Pretty Paper" (Columbia JC36189) seems deeply-flawed and unduly flippant. But this record's richness of spirit becomes evident with repeated playings; and while it's not an unqualified success, it is nonetheless a splendid effort. One of the problems (for the listener) with Nelson's challenging vocal style is in deciding if he's really as bored with a song as he sounds, or if his languid delivery and odd timbre—he often sounds as if he's croaking through a tin can—mask deeper feelings. In this case, the latter is true. The title song is one of Nelson's own compositions, but it pales next to the standards comprising the bulk of the album. Finding something original to say about "Rudolph The Red-Nosed Reindeer" is difficult at best, but by slowing down the tune, Nelson allows dramatic tension to build as he somberly relates the tale. By the time he reaches the penultimate verse in which Rudolph becomes a hero, the effect is startling, as it always is in the hands of a master storyteller. Only a rather shrill reading of "O Little Town of Bethlehem" mars this album.

Emmylou Harris's "Light of the Stable," now available as an import from JEM, features Harris in vocal conflagration (or "conforegation," for all you **Smokey Stover** fans) with Willie Nelson, **Neil Young**, **Dolly Parton** and **Linda Ronstadt** on traditional carols and hymns. A copy of this record wasn't available at press time, but if one arrives soon comment will be forthcoming.

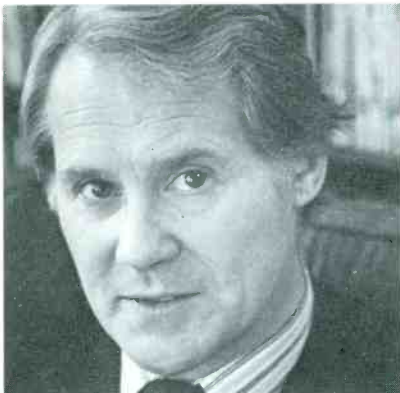
Reprise has released a **Jimi Hendrix** Christmas jam with **Billy Cox** and **Buddy Miles** (PRO-A-840). "The Little Drummer Boy," "Silent Night" and "Auld Lang Syne" are the only tunes on this all-instrumental disc, which clocks in at a mere 5:01. Nothing much of consequence transpires here, although Hendrix' playing on "Auld Lang Syne" hints at something deeper—but the challenge is left un-

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Peter Andry on the State of Digital Recording

By VAL FALLOON

■ This month sees the release of the first digitally-recorded classical disc from EMI, which, in the light of the planned Polygram purchase of Decca, is the last British major with a stake in the classical world. Here RW talks to Peter E. Andry, director of EMI's international classical division, about classical music marketing and the future of digitally-recorded releases on disc and videogram. Andry, an Australian, was a musician (flautist, arranger, conductor) before joining the Australian Broadcasting Commission in 1949 as a producer. He later studied at the Royal College of Music in London and joined Decca Records in 1954, moving from producer there to assistant manager of EMI's HMV label in 1956. Via the international artists department, he became manager of the international classical section in 1962 and general manager in 1972. For five years he was co-ordinator of EMI's East European affairs and was appointed to his present job of classical supremo in 1978.



Peter Andry

Record World: Do you think digital recording techniques are having a greater impact on the classical or the popular market?

Peter Andry: Digital techniques are affecting both markets in a positive way, but the real advance will come when a norm has been found for new digital hardware. It will be at least five years before new hardware is commonplace and I don't think people will change just for the audio benefits; they will want a compatible system for videodiscs, and as these are laser-read, they will need a completely different box of tricks to be played on.

RW: Some people have said digital recording will be as great a revolution as was the introduction of stereo.

Andry: I wouldn't go so far as to say that: but it's a great step for many reasons.

RW: One of the arguments over modern recordings is the spontaneous and more "musical" version versus the multi-track, highly-edited note-perfect but often colder version. Can digital discs sidestep this issue?

Andry: In the past few years the record buying public has taken an increasing interest in "live" recordings, but nevertheless if one is forced to listen to the same horn passage marred by a flawed attack or a split note, the joy is far less apparent. Both the live and studio recorded versions are of lasting value to the buyer. Certainly if a great performance can be captured by the new digital process this will enhance the overall technical effect.

RW: Do you find that artists and orchestral players rise to the challenge presented by the present limitations of digital recording?

Andry: Certainly artists and orchestral players are becoming aware that under the present constraints of digital recording they are having to play up to the system, so to speak. They know that the editing process, even though it will become much easier as the new generation of digital editors come on stream, will initially take longer than the manual scissor and tape method. I think we therefore obtain a greater degree of concentration from the artists concerned. If there are constraints and a certain amount of pressure of time, I believe a better recording results; however, this cannot be taken as a hard and fast rule. Often, especially in the case of a difficult solo (for instance, concerto recordings), it is necessary to repeat a passage many times over, for artists are only human and the pressures of music-making under any conditions, are enormous. It was very interesting to hear spontaneous comments from the artists concerned with the Previn Debussy release: they so enjoyed making this particular recording that there was an extraordinary kind of concentration throughout the sessions.

RW: EMI has now developed an editing facility. How does this work?

Andry: It is always exciting to be at the beginning of a new technical facility. I remember vividly the many experiments and on-the-job

adjustments we had to make in adapting to the new technique of stereo in the '50s when the art of editing was still at a relatively crude stage. The EMI digital editing facility follows, in the main, the film transfer technique, i.e. both parts of the performance have to be duplicated onto second and third machines and blended into one performance, rather like TV. It's a fascinating thing to watch the machines finding each other's matching takes. Our digital editor is purpose built, of course—it's not merely an adaptation of a video system. The Head of our EMI editing staff spent many hours in developing new techniques together with our Central Research Laboratory staff and I am happy to say that the machine that has now been developed is not only sophisticated and accurate in its use, but in experience has become a relatively simple tool and will give us no editing problems whatsoever.

RW: Decca was the first British company to go digital with the Willy Boskovsky disc earlier this year. This was aimed at the popular end of the market; what made you choose the Debussy?

Andry: Our choice of this particular recording was dictated by the heavy program that we had allocated to our digital machines. Not only do these machines have to do the recording, but they are used for developing the editing facility (the digital editor) and for doing the actual editing, as well as being used in the cutting process. Thus it has been a question of very careful timing. The sessions with André Previn and the LSO were chosen, not only because Debussy's "Images" offers a variety of ranges in musical sound, but also because of the voluptuous and silken playing from the LSO strings which gives a mixture of tranquility and excitement, and this is also seen in the L'Après-midi Prelude. Although Debussy may appear a recondite choice for a first digital program it provides us with great variety in orchestral sound and it fitted well into the overall timing scheme of recording.

RW: Are your artists likely to want to re-record everything now that they can hear the high quality of reproduction available?

... artists and orchestral players are becoming aware that under the present constraints of digital recording they are having to play up to the system ...

Andry: Most of them are keen to re-record, yes. But we can only do this if the people are buying the records. The Debussy record will of course be played on analog equipment but eventually, when consumers have new machines, the recordings will be there for them. By the end of next year everything new will be recorded digitally.

RW: Clearly the classical market, particularly for opera and ballet, has enormous scope in the forthcoming video age. What are you doing in this area? Would you have to pool your resources with, for example, television broadcast? Say there will be 100,000 video users in the U.K. by January, how many of these are likely to buy an opera? Or are they going to wait for the video disc?

Andry: You have put your finger onto the problem that will be most critical in the forthcoming video age, one of cost. The recording industry is already faced with an increase, manifold in proportion to its profits, in overall costs, and it is well known that only so-called cross collateralisation can sometimes sustain a successful program for a recording artist. This problem will be increased by a factor of at least ten when we come to making video recordings of musical performances as well. Initially, the cost of all video programs will have to be shared with a view to recouping most of the initial expenditure by their use on TV. Only when we are in a true video age, which means that there are sufficient machines to sell programs for, will it be worthwhile to create video programs alone. The Opera market, although it is of great interest to video buyers, has special associated problems. The clearing of audio-visual rights, from performers to musicians, down to the last hairstylist and the scenery designers, will be a mammoth task for the lawyers and business affairs

(Continued on page 30)

The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **TOP WAX**—It's getting to be year-end time, and that inevitably means lists: of good and bad records, good and bad movies, important events, heavy and lightweight people, and on and on. We're authorities on all of the above, of course, but for the time being we'll confine ourselves to the first category, our favorite records of '79.

SG—In no particular order, the vinyl that spent the most time on my turntable this year includes the following:

"The Roches" (WB)—Funny, charming, and thoroughly musical. **ABBA**: "Voulez-Vous" and "Greatest Hits, Vol. 2" (Atlantic)—Between the two of 'em, about the most perfect pop you'd ever want to hear. **Weather Report**: "8:30" (Col)—There's really no one in jazz—fusion, traditional or otherwise—who can touch **Joe Zawinul**. **Eberhard Weber**: "Fluid Rustle" (ECM)—This record isn't all terrific, but it has several moments of utterly transcendent beauty. **David Grisman**: "Hot Dawg" (Horizon)—Violinist **Stephane Grappelli's** presence helps make this a great album. Milestone/Prestige/Fantasy's reissues, principally the old Riverside sides by **Thelonious Monk**, **Cannonball Adderley** and others—Not too much to point out about these; it's all in the grooves, as they say. **Randy Newman**: "Born Again" and **Ry Cooder**: "Bop Till You Drop" (both WB)—Two invaluable natural resources.

Fleetwood Mac: "Tusk" (WB)—As ambitious and interesting as anything they've ever done. Not the well-oiled pop of "Rumours," which is good. **Mike Nock**: "Climbing" (Tomato) and **Pat Metheny**: "New Chautauqua" and "American Garage" (both ECM)—Aside from Weather Report, the best of the vibrant, so-called "new jazz." ECM's "Old and New Dreams" (with **Charlie Haden**, **Dewey Redman**, **Don Cherry** and **Ed Blackwell**), though not a bit like Metheny or Nock, has to be included here as well.

Lene Lovich: "Stateless" (Stiff/Epic); **The Rumour**: "Frogs, Sprouts, Clogs and Krauts" (Arista); **The Sinceros**: "The Sound of Sunbathing" (Col), and several others—It was a great year for new rock, for a change. Here's hoping this is only the beginning.

SS: There was no slump quality-wise, evidenced by my difficulty in narrowing a year's best selection. A bullish year for rock, **Elvis Costello** ("Armed Forces," Columbia) and **Talking Heads** ("Fear of Music," Sire) kept the new wave neck-and-neck with older acts like **Fleetwood Mac** ("Tusk," Warner Bros.), **Neil Young** ("Rust Never Sleeps"/"Live Rust," Reprise) and **Graham Parker and The Rumour** ("...Sparks" and The Rumour's own "Frogs, Sprouts..." both on Arista).

Being a sucker for more light-hearted fare, **The Durocs** (Capitol), **Lene Lovich** (Stiff), **The B-52s** (Warner Bros.) and **Yachts** (Polydor) all proved chronic favorites, along with perennial prankster **Nick Lowe** ("Labour of Lust," Columbia). We'd include **Millie Jackson** ("A Moment's Pleasure" and "Live and Uncensored," on Polydor/Spring) in there, but that would be underestimating her: she's as powerful as she is outrageous.

Tougher to categorize but no less satisfying were the **Roches'** first for Warners, **Leonard Cohen's** surprising rebound on "Recent Songs" (Columbia), **David Grisman's** "Hot Dawg" (Horizon) and **Ry Cooder's** infectious "Bop 'Till You Drop" (Warner Bros.).

As for singles, I have to include all three **Pretenders** seven-inchers on Real (U.K. import), and **Ian Dury and the Blockheads** ("Rhythm Stick"/"Reasons To Be Cheerful," Stiff).

And, since pop and rock aren't the only things I give in-house play, I'll plug **Don Cherry**, **Charlie Haden**, **Dewey Redman** and **Ed Blackwell** for the atmospheric "Old and New Dreams" (ECM), **Pat Metheny's** solo and group outings on ECM, **Hank Jones'** warm "Ain't Misbehavin'" (Fantasy), **Mike Nock** ("Climbing," Tomato) and **George Adams'** "Sound Suggestions" (ECM). And, as an old **Mose Allison** fan, the latest Prestige reissue via Fantasy, "Ol' Devil Mose," has to be mentioned, along with **Thelonious Monk's** "The Riverside Trios," released by the same label.

ANNUAL MERCHANDISING WRAP-UP—Needless to say, it's been a little thin on the merch front this year. Take, for instance, the item that was circulated on behalf of a group called the **Tears**: a little cardboard container for pocket-sized Kleenex. Not inappropriate, maybe (after all, a lot of folks at a lot of companies did a lot of crying this year), but also typical of the new minimalist approach to merchandising.

Elsewhere, your trend-conscious columnists have searched for a theme to '79 merchandising, and we think we've found it: accom-

(Continued on page 38)

Arista Restructures Advertising Dept.

■ **NEW YORK** — Rick Dobbis, vice president, artist development, Arista Records, has announced a restructuring of the label's advertising department, involving the promotions of four persons from within the department.

Alice Gottlieb has been promoted to the position of associate director, advertising, with primary responsibility for the overall supervision of Arista's advertising efforts, including media print and time buys. She will also act as a liaison between the New York office and the label's marketing and promotion field force. Prior to this appointment, Gottlieb was Arista's advertising manager, a job she held since February, 1978. She has been associated with Bell Records and Arista Records, and has been the company's production services manager, LP and singles production manager, and

assistant to the art director.

Dobbis has also announced the promotion of Doreen Lomax to the position of manager, field advertising services, responsible for the creation and coordination of all field advertising and sales solicitation materials and internal scheduling reports.

Vivian Wispler

Vivian Wispler has been named Arista's coordinator, field advertising services. In this new capacity, she will be responsible for the dissemination of broadcast advertising materials, and the generation of daily advertising reports.

Larry Couture has been promoted to coordinator, advertising data services, and will have responsibility for the generation of all analytical advertising reports, and the coordination of the advertising computer systems, as well as budget and campaign updating.



From left: Vivian Wispler, Alice Gottlieb, Doreen Lomax, Larry Couture.

AVI To Purchase Ernie's Record Mart

■ **LOS ANGELES**—American Variety International, Inc. (AVI) has announced that the company had entered into negotiations with certain affiliated persons to acquire leasing, licensing and distribution rights with respect to the assets and business previously operated by Ernie's Record Mart; a Nashville-based recording studio, Woodland Sound Studios; a record operation, Nashboro Records; and a music publishing company, Excellorec Music. A company spokesman stated that prior negotiations for AVI to purchase the assets of Ernie's from the Crescent Company were terminated because long-term financing arrangements at terms satisfactory to AVI should not be

obtained and implemented at this time. Subsequently certain affiliates of AVI purchased such assets from the Crescent Company with a view towards entering into certain agreements with AVI whereby AVI will lease the assets and operate the businesses formerly operated by Ernie's.

An unidentified AVI spokesman stated that through the proposed assets lease and related agreements Ernie's divisions, which include Excellorec Music, Nashboro Records and Woodland Sound Studios, will be operated on a basis compatible with AVI's present music and record divisions and subsidiaries. Because the two record companies differ in product lines, their sales and distribution policies will remain independent of each other for the time being.

The management team at Nashboro Records, Woodland Sound Studios and Excellorec Music will continue in their capacities and their efforts will be totally coordinated under the management team at AVI. There will be some integration of personnel to avoid duplication and to effectively maintain the various distributors.

Polydor Taps Greenberg

■ **NEW YORK**—Allan Greenberg has been added to the legal and business affairs department at Polydor Records, according to Ekke Schnabel, senior vice president, business affairs, Polydor Records. He will replace Chris Whent, who was director, business affairs, Polydor Records, and is leaving the organization at the end of this year.

Announcing
A Record World
Special

MOTOWN'S
20th
ANNIVERSARY





The 80's marks more than another decade: In January, a classic American success story enters its 20th year.

Record World takes pride in announcing a very special event: The 20th anniversary of Motown Industries, and the publication of an exclusive *Record World* tribute to the men and women who have made the Motown Sound heard around the world.

From Hitsville to Hollywood, Motown's rise from a tiny Detroit record label to a multi-media giant—the largest black-owned corporation in the world—will be chronicled in words and pictures.



For further information, contact: Spence Berland (213) 465-6126

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ The year-end lull in new releases is brightened this week by two albums that probably would have stood out in the busiest of periods. First off, though, we'd like to call attention to a few more of the recent releases that shouldn't be overlooked, which have already been mentioned in this space.

Most strongly recommended: **Linda Clifford's** wonderful "Here's My Love" (Curtom/RSO), her highly versatile fourth album, especially the Philadelphia stomper, "Repossessed," which actually seems to beg for a rap in the bass break, and "I Just Wanna Wanna," a breezy, unpressured after-peak beauty. **Jackie Moore's** "How's Your Love Life Baby" remix (Columbia), has also been hanging slightly off the chart for some weeks, beginning to break regionally. It's a very worthy follow-up to her long-term hit, "This Time Baby," which we'd love to hear on the dance floor, not least for Moore's warm, nuanced singing.

Theo Vaness' excellent new album on Prelude was off the chart by just a couple of places this week; its most-noted cuts early on are: "I Can't Dance Without You," a juxtaposition of roughness and lyricism in the style of "Sentimentally It's You," and the rock-disco-reggae "Thank God There's Music." Serious, high-quality stuff: get on this hit! Also disco-fusion: **Gary's Gang's** "Do Ya Wanna Go Dancin'" (Sam/Columbia), and also, from the "Gangbusters" album, "Spirits." Bubbling under in the same vein is **Sabu's** album, on Ocean/Ariola. "We're Gonna Rock" was the cut that nearly charted this week. **Rick James'** "Love Gun" (Motown) has also been popular locally, with several top ten reports this week, despite its ten-minute overkill length. Our favorite line: "I've got the bang-bang."

Disco disc reissues and remixes to be noted include the **Spinners'** medley, "Workin' My Way Back to You"/"Forgive Me, Girl" on Atlantic; **Frisky's** "Burn Me Up" and "You've Got Me Dancing in My Sleep" (Vanguard) and **Freddie James'** "Crazy Disco Music" (WB), all as on their respective albums, with higher levels. Our favorite remix of the moment: **Deniece Williams'** "I Found Love" (ARC/Columbia).

As for the week's new music, veteran group **the Whispers** will most certainly follow labelmates Shalamar into the upper reaches of the chart with their new album, "The Whispers" (Solar). Half-disco and half ballads, each of four uptempo cuts is meticulously produced, by **Dick Griffey** and the group. First scheduled disco disc breakout is "The Beat Goes On" (7:30), a sharp, tightly meshed cut of synthesizers and guitar, whose economy is doubtless Chic-inspired, and shares much with Prince's currently charting sides. A strong companion cut: "Can You Do the Boogie" (6:07), a com-

paratively busier production with more attack in the bass, dressed up with bright keyboard chords and talking drums. The powerful, surging flow reminds us very favorably of Bunny Sigler's "By the Way You Dance." Listen for the involved transitions within the break. Also: an ingenious new version of the **Temptations'** classic, "My Girl" (5:53), which throws a break, at every possible opportunity, into a light, airy production, and "Out the Box" (4:57), which highlights, as all the cuts do, the group's lovely, crooning harmonies. Out of everyone's box soon, for sure.

The week's second major album release is the follow-up to **Inner Life's** underground-turned-national hit, "I'm Caught Up (In a One Night Love Affair)." Four new tracks bow on this Prelude album, produced by **Greg Carmichael** and mixed by New York DJ **John Morales**. While the title hit (produced by Carmichael with **Patrick Adams** and **Debbie Hayes**) was striking because it provided a serious emotional moment heard relatively infrequently on the dance floor, the new tracks are all up, uptempo dance songs. "I Want to Give You Me" (8:00) recalls, in feel, bright Philly soul dancers like "Ask Me," with a minimum of production, fronted with synthesizer and chorus. "You Got Me Dancing" (6:30) veers from funky to polished and back again as its hectic arrangement changes from rhythm to orchestral. Best moments are a repeating set of three shocks: "Uhh, uhh, uhh . . ." Also: "I Hope It's the Right Time" (8:50), which hits harder, weighted with guitars and biting, cut loose vocals for the song's come-get-me message. I can't resist liking "You Haven't Got Dancing On Your Mind" (5:42) very much; it's the new successor to "Nice and Naasty" and "In the Bush," with lines like "Ooh, tell me more and I'll explore . . . ooh, it better be nice, or I won't do it twice." In all, a solid, often skillful album; Carmichael's most consistent yet.

DISCO DISCS: Most interesting this week has to be the epic-length "O Holy Night," by **Joe Long Sound** (fourteen minutes-plus, on Pronto, through Salsoul), the latest in what may well become a Joe Long hymnal. This year's offering works rather better than "Hallelujah 2000" for several reasons, one being that this devotional hymn is so much less imposing to begin with than the Handel chorale. The feel is genuinely cozy, beginning and ending with a harmonica passage; along the way, the frequent changes in the deep layers of sound keep interest high. Fourteen minutes isn't at all excessive here, since it does take about half of the song to get used to the idea, and by that time, we're into the two breaks (one with banjo; one with guitar and synthesizer). In the process of release at press time; we hope there's enough time for it to make noise this season.

Also: **M's** "Moonlight and Muzak" (Sire), a strangely engaging cha-cha from the new album. Excellent editing extends the cut to 6:02, adding a more dynamic concluding portion and a pulsating, breath-taking stop. This song of romance overwhelmed by boredom sounds better and better to us. Another left-fielder is **Daryl Hall and John Oates'** "Running from Paradise" (6:29) on a promotional RCA disco disc, remastered with a crunching bass range and new definition for the jagged bolts of rhythm guitar. I've come to understand the cut's down-tempo beat better over the past few months and it seems very logical at the moment that this song should bridge the gap between "Groove Me" and "19th Nervous Breakdown." Note also the flip, "Portable Radio" (4:46), a bit less sophisticated musically, but more accessible; it's an ode to the top forty in the spirit of Oates' "Back Together Again."

Margaret Reynolds' "Keep On Holding On" (7:13) on Sunshine
(Continued on page 21)

Discotheque Hit Parade

THE RITZ/HOUSTON

DJ: KEN SMITH

CAN'T STOP DANCING—Sylvester—Fantasy
DANCE TO THE MUSIC—Sly Stone—Epic
DANCE YOURSELF DIZZY—Liquid Gold—Parachute
GO DANCE—Billy Moore—Emergency
I'M CAUGHT UP—Inner Life—Prelude
INFERNO—Fire and Ice—Butterfly
LOVE IS IN YOU—Nightlife Unlimited—Casablanca
LOVE MESSAGE—Musique—Prelude
NOBODY KNOWS—Ashford and Simpson—WB
RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill
READY FOR THE 80'S/SLEAZY—Village People—Casablanca
SECOND TIME AROUND—Shalamar—Solar
SAMMY JOAN—Vernon Burch—Chocolate City
VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky
WORKIN' DAY AND NIGHT—Michael Jackson—Epic

(Listings are in alphabetical order, by title)

STUDIO WEST/SAN FRANCISCO

DJ: NICK LYGIZOS
BLOW MY MIND—Celi Bee—APA/TK
CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy
DANCE YOURSELF DIZZY—Liquid Gold—Parachute
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
JUMP THE GUN—Three Degrees—Ariola
LOVE INJECTION—Trussel—Elektra
PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC—T.J.M.—Casablanca
QUEEN OF FOOLS—Jessica Williams—Polydor
ROCK AROUND THE CLOCK/MOSKOW DISKOW—Telex—Sire
SECOND TIME AROUND—Shalamar—Solar
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
WE'RE GONNA ROCK—Sabu—Ocean/Ariola
YOU CAN GET OVER—Stephenie Mills—20th Century Fox

MENJO'S/DETROIT

DJ: JERRY JOHNSON
BLOW MY MIND—Celi Bee—APA/TK
CAN'T STOP DANCING—Sylvester—Fantasy
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
HOW'S YOUR LOVE LIFE, BABY—Jackie Moore—Columbia
I WANNA ROCK YOU—Giorgio—Casablanca
LOVE MACHINE/DO YOU LIKE THE WAY THAT IT FEELS—Tempest Trio—Marlin
NIGHT DANCER—Jeanne Shy—RSO
NOBODY KNOWS—Ashford and Simpson—WB
PLANET CLAIRE/DANCE THIS MESS AROUND—B-52's—WB
SING, SING, SING—Charlie Calello Orchestra—Midsong
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
TO THE BEAT, Y'ALL—Lady B—TEC
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB

ELECTRIC CIRCUS/NEW YORK

DJ: JOHN JELLYBEAN BENITZ
CAN'T STOP DANCING—Sylvester—Fantasy
DANCE TO THE MUSIC—Sly Stone—Epic
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
I'M CAUGHT UP—Inner Life—Prelude
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
ON THE RADIO—Donna Summer—Casablanca
SING, SING, SING—Charlie Calello Orchestra—Midsong
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
TAKE ALL OF ME/SHAKE YOUR BAIT—Barbara Law—Pavillion
TIGER TIGER—Gregg Diamond Bionic Boogie—Polydor
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB

Record World Disco File Top 50

DECEMBER 22, 1979

DEC. 22	DEC. 15		WKS. ON CHART
1	2	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	6
2	1	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199	9
3	6	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXLI 3479 (RCA)	9
4	3	WEAR IT OUT STARGARD/Warner Bros. (12"*) BSK 3386	12
5	10	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103	5
6	4	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	11
7	9	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	7
8	8	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	8
9	5	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	11
10	12	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010	6
11	14	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	5
12	15	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	4
13	7	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	14
14	11	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	7
15	17	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	8
16	18	LOVE MASSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"★) PRL 12172	9
17	20	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	5
18	23	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	9
19	27	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"★) NBLP 7189	4
20	13	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	18
21	25	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/ SALSOL (12"★) SA 8529 (RCA)	4
22	22	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"★) NBLP 7169	14
23	26	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	6
24	16	SADNESS IN MY EYES/BOYS WILL BE BOYS DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	13
25	31	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"★) 3178	4
26	19	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	16
27	35	EVITA FESTIVAL/RSO RS 1 3061 (entire LP)	3
28	43	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	2
29	24	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	10
30	28	DON'T STOP 'TIL YOU GET ENOUGH/ROCK WITH YOU MICHAEL JACKSON/Epic (12"★) FE 35745	18
31	36	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	2
32	32	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/ MVP (12"★) PD 1 6239	5
33	38	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)	4
34	34	DISCO POWER/HOT LOVER U.N./Prelude (12"★) PRL 12168	3
35	37	LOVE RUSH ANN-MARGRET/Ocean/Ariola (12") OR 8911	4
36	33	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	9
37	21	FEVER FEVER/Fantasy F 9580 (entire LP)	15
38	41	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426	3
39	30	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	7
40	44	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS)	3
41	40	DANCE TO THE MUSIC SLY STONE/Epic (12"★) JE 35974	7
42	—	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	1
43	—	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/ Sire (12") DSRE 8896 (WB)	1
44	42	HOW HIGH SALSOL ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	10
45	—	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"★) 6073	1
46	46	SING, SING, SING CHARLIE CALELLO ORCHESTRA/Midsong (12"★) MSI 010	3
47	39	DO YOU LIKE THE WAY THAT IT FEELS/LOVE MACHINE TEMPEST TRIO/Marlin (12"★) 2232 (TK)	6
48	48	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	2
49	—	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"★) NBLP 2 7183	1
50	49	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	8

(★ non-commercial 12", * discontinued)

Disco File (Continued from page 20)

Sound is an immediate grabber, full of the sort of spontaneous energy that made early Miami records so exciting. The cut is really just a good, good groove (owing a bit to "Lovin' Is Really My Game"), with the opaque wall of sound and abrupt edits we've become used to in Casey/Finch's new work (Beverly Champion co-produced here). The flip, "All Day, All Night" (6:40), is a very hustleable echo of "Midnight Love Affair." Both cuts wind up with totally whacked-out edits and rushes of sound that are very entertaining (note also the end-groove graffiti). We'd like to correct a phone number that ran in last week's column: the number for Cleveland's Sweet City label is (216) 464-5990. Their record, "Mandolay" (6:18), by La Flavour, also deserves notice for its unusual alternating feel: laid-back verses of mid-sixties style vocals, horns and organ burst into percussive heat at the chorus. Bubbling under on the pop chart; different enough, perhaps, to make noise.

And, last, our warmest holiday greetings to all, along with every good wish for the New Year.

Rick Dees Signs with Mushroom



Rick Dees, KHJ morning air personality who had a hit single several years ago with "Disco Duck," has signed an exclusive recording contract with Mushroom Records. Pictured at the El Coyote restaurant are (from left): Joe Owens, director of promotion and marketing, Fourth Street East; Tony Donato, general manager, Fourth Street East; Julie McWhirter (Dees' wife), Gary Salter, president, Fourth Street East and Dees. In back row (from left) are: Rick Block, vice president of business affairs, Fourth Street East and Jim Zumwalt, Dees' attorney.

Magazines Spur Rock History Boom

By JEFFREY PEISCH

■ NEW YORK — Do you know what label the original recording of "Surfin'" by the Beach Boys was on? How about Carl Perkins' version of "Green, Green Grass of Home?" Here's an easier one: What label was "Hold On I'm Coming" by Sam and Dave on?

Do you even care what labels these old classics were on? A lot of people do care—they care so much that they are willing to spend hundreds of dollars for original releases by Elvis, The Beatles and others. These people are part of the rapidly-growing subculture of oldies collectors. They read magazines such as Goldmine, Time Barrier Express and Music World, which carry ads with extensive lists of old, out-of-print records which are all but impossible to find through normal retail outlets.

There has always been a fanatical group of people interested in collecting records and in rock's past. But in the past two years, this number has grown considerably. More important than the boom in the oldies business is the interest in rock's past that the boom implies. Compilations by the Supremes, the Temptations, Mitch Ryder, Buddy Holly and others sell at a startling pace. The three-record sets by the Supremes and the Temptations (on Motown) sell about 75,000 copies a year. Atlantic Records does steady business with their compilations by Aretha Franklin, Otis Redding and Wilson Pickett. In an era where labels cut out records that don't do steady business, it is worth noting that Atlantic has kept pressing these titles—it must be worth it.

Time Barrier Express, which bills itself as "the rock and roll history magazine," has seen its circulation grow by leaps and bounds in the two years since it started. The monthly magazine is available in 15 foreign countries and, according to editor Ralph M. Newman, may reach 100,000 readers by early next year. Goldmine, which offers over 30,000 records in its pages every month, has doubled its circulation (from four to eight thousand) in the last six months. The magazine took out a half-page ad in Rolling Stone last month and has been getting 30 subscription returns a day from the ad, according to assistant publisher John Koenig.

Why the interest? Newman cites the "back to the basics attitude of a lot of the new wave" that has gotten people interested in rock's past. "There's a lot of Motown and a lot of Spector in what some of the bands are doing these days," he said. Newman also pointed out that "it's not a

nostalgic interest either. It's a contemporary audience interested in classic rock 'n' roll, regardless of when it was done." Newman is also the host of a weekly radio show on WPIX-FM in New York, devoted to "classic rock 'n' roll." A typical set, according to Newman, will include a Carl Perkins cut, followed by a Nick Lowe cut, followed by Sam & Dave, and then Blondie. "This turns the older listeners on to the new stuff and the new listeners on to the old stuff," said Newman.

Ira Robbins, publisher of Trouser Press and its companion Trouser Press Collector's Magazine, says that new wave has spurred collecting more indirectly than directly. "I don't really know how many more records are being sold or bought, but there certainly is more acceptance now to the idea of collecting. New wave has brought in a whole new type of collecting. People are into having every Stiff release, for example. New wave has renewed the idea of non-retail buying."

Interest in the roots of rock is not confined to records. Goldmine, which was started by Brian Bukantis five years ago, carries a book column offering rock-related books at wholesale prices, and has ads announcing rock conventions.

The conventions, commonly known as rock 'n' roll flea markets, are also thriving. Rock Ages, the largest producer of conventions, has sold every available booth at its last 8 conventions. In New York, Rock Ages rents

five complete floors of the Hotel Diplomat and attracts over 5000 people for its two-day affair. Besides records, the conventions offer old publicity items, films and their famed "rock relics museum." "There's a collector born every day," said Debra Knowles, of Rock Ages.

The psyche of a collector is something that can easily elude the common music lover. Newman divides the collectors into three categories: 1) those that are into the music and don't care how it's pressed, and who are happy with reissue compilations; 2) those that collect the vinyl and may never listen to it, and collect with the same emotion as a stamp collector; 3) those that collect for the music and for the idea of owning an original—this group is by far the largest.

"Rock 'n' roll is very important to our generation," said Koenig. "It's part of our culture. When we grow up we associate certain songs with certain phases of our life. There's something about listening to a record and knowing that it was made during that period in your life."

(Time Barrier Express is available from Box 206, Yonkers, New York 10710; Goldmine is available from P.O. Box 187, Fraser, Michigan 48026; Trouser Press Collector's Magazine is available from Room 1310, 212 Fifth Ave., New York, N.Y. 10010) "Surfin'" was on Candix Records; "Green Green Grass of Home" was on Suede Records; "Hold On I'm Coming" was on Stax Records.)

Management III Bows New Music Pubberies

■ LOS ANGELES — Jerry Weintraub, Milt Okun and Robert A. Finkelstein have announced the formation of a music publishing partnership doing business as Weintraub/Okun Music and named Gary Le Mel executive director of both companies. The former company will be affiliated with BMI and the latter is

associated with ASCAP.

Weintraub/Okun Music has concluded negotiations with First Artists for the purchase of the First Artists Publishing Companies.

Past

Le Mel most recently was the vice president of the music division of First Artists.

EMI-America Signs Kwick



Jim Mazza, president, EMI-America/United Artists Records has announced the signing of the Memphis based group, Kwick. Pictured back row from left: Kwick's Bertram Brown and Terry Bartlett, Rick Taylor, Kwick's manager, Vince Williams and William Sumlin of Kwick; Front row, (from left) Howard Geiger, southwest regional promotion manager, EMI/UA; Varnell Johnson, general manager, R&B division, EMI/United Artists records; and Kwick's producer Allen Jones.

Forum Creates In-House Talent Firm

By SAMUEL GRAHAM

■ LOS ANGELES — The Eagles' March 1-2-3 appearances at the Inglewood Forum will be co-produced by Forum Talent Enterprises, a recently-formed partnership specializing in management, record production and "event" promotion at that venue, Record World learned last week. The concerts (co-produced with Long Run Tours, representing the group and Front Line Management), will be the first in-house productions at Los Angeles' largest venue since the late 1960s.

Forum Talent Enterprises' Jeff Cheen — a partner in the new venture with Bobby Paris and Jerry Buss, owner of the Forum, the L.A. Kings, L.A. Lakers and Indianapolis' Market Square Arena — indicated that the firm plans to present about 20 shows at the Forum in the next 12 months. Not all will be concerts, Cheen said, but all will be "events"—including roller disco shows and the like.

Most major concerts at the Forum in recent years have been handled by out-of-house promoters, notably Avalon Attractions and Wolf and Rissmiller Concerts. According to Cheen, those and other promotions will still have access to the facility.

Cheen added that FTE is pursuing potential management clients with "cautious optimism," with no signings as of yet. The first production arrangement—to be handled by Paris, whose production credits include Bobby Gentry's "Ode to Billy Joe"—will also be announced "after January 1," Cheen said.

Video Cassettes

From Visual Records

■ ANAHEIM — Frank L. Touch, president and executive producer of Visual Records, disclosed today that his company has become the first and only signatory to an American Federation of Musicians agreement for the production of musical video cassettes. The services of the Norby Walters agency have been secured to assist Visual Records in their talent acquisitions. The company has video rights to Teddy Pendergrass, Anne Murray, John Davidson, Dionne Warwick and Hall & Oates.

Lynda Emon Establishes Roller Skating Service

■ LOS ANGELES — Lynda Emon has announced the formation of the Lynda Emon organization, a company specializing in programming music for roller skating rinks. The firm offers a copyrighted bi-weekly journal titled Roller Review.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AN AMERICAN DREAM Hanna-Edwards (Jolly Cheeks, BMI)	60	LOOKS LIKE LOVE AGAIN Gardiner (ABC/Dunhill, BMI)	83
BABE Group (Stygian/Almo, ASCAP)	2	LOST HER IN THE SUN J. Stewart (Bugle/Stigwood/Unichappell, BMI)	68
BACK UP AGAINST THE WALL Buie (Low-Sal, BMI)	81	LOVE GUN R. James (Jobete/Stone City, ASCAP)	95
BETTER LOVE NEXT TIME Haffkin (House of Gold, BMI)	22	LOVE PAINS S. Barri (World Song/ Golden Clover, ASCAP)	97
BROKEN HEARTED ME Norman (Chappell/Sailmaker, ASCAP)	36	MAKE BELIEVE IT'S YOUR FIRST TIME Bielar (Music City, ASCAP)	90
CAN WE STILL BE FRIENDS Palmer (Earmark, BMI)	82	MEMORIZE YOUR NUMBER Lloyd (Scott-Tone, ASCAP)	85
CHIQUITITA B. Ulvaeus & B. Andersson (UNICEF, ASCAP)	51	MESSAGE IN A BOTTLE N. Gray-Group (Virgin, ASCAP)	100
COOL CHANGE Boylan & Group (Screen Gems-EMI, BMI)	15	MISTRUSTED LOVE Kaye (Mistress, BMI)	70
COWARD OF THE COUNTY Butler (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	13	MONEY Cunningham (Jobete, ASCAP)	74
CRAZY LITTLE THING CALLED LOVE Group (Queen/Beechwood, BMI)	38	MOVE YOUR BOOGIE BODY Jones (Bar-Kays/Warner Tamerlane, BMI)	61
CRUISIN' S. Robinson (Bertham, ASCAP)	11	99 T. Knox & Group (Hudmar, ASCAP)	71
DAMNED IF I DO A. Parsons (Woolf-Songs/Careers, BMI)	37	NO MORE TEARS (ENOUGH IS ENOUGH) G. Klein (Olga/Fedora, BMI)	4
DAYDREAM BELIEVER J. Norman (Screen Gems-EMI, BMI)	75	ONLY THE STRONG SURVIVE Cronin-Richrath-Beamish (Buddy, BMI)	66
DEJA VU B. Manilow (Ikeco/Angela, BMI)	34	PLEASE DON'T GO Casey/Finch (Sherlyn/Harrick, BMI)	3
DIM ALL THE LIGHTS Moroder-Bellotte (Sweet Summer Night, BMI)	19	POP MUZIK Midascare (Robin Scott, ASCAP)	21
DIRTY WATER Maile (Equinox, BMI)	56	RAPPER'S DELIGHT S. Robinson (Sugarhill, BMI)	45
DON'T DO ME LIKE THAT Petty-Iovine (Skyhill, BMI)	23	REMEMBER (WALKING IN THE SAND) G. Lyons & Group (Trio/Robert Mellin/Tender Tunes, BMI)	89
DON'T LET GO, I. Hayes (Screen Gems-EMI, BMI)	32	RISE Albert-Badazz (Almo/Badazz, ASCAP)	26
DON'T MAKE ME OVER Fraboni (Jac/Blue Seas, ASCAP)	73	ROCK WITH YOU Jones (Almo/Rondor, ASCAP)	8
DON'T STOP 'TIL YOU GET ENOUGH Jones (Miran, BMI)	55	ROMEO'S TUNE Simon (Rolling Tide, ASCAP)	41
DO THAT TO ME ONE MORE TIME D. Dragon (Moonlight & Magnolias, BMI)	6	ROTATION Alpert-Badazz (Almo/Badazz, ASCAP)	65
DO YOU LOVE WHAT YOU FEEL Jones (Overdue, ASCAP)	54	SAD EYES G. Topin (Careers, BMI)	94
DREAMING M. Chapman (Rare Blue/Monster Island, ASCAP)	63	SARA Group (Fleetwood Mac, BMI)	29
ESCAPE (THE PINA COLADA SONG) Holmes-Boyer (WB/Holmesline, ASCAP)	1	SAVANNAH NIGHTS T. Templeman (Windecor, BMI)	44
FOOL IN THE RAIN Page (Flames of Albion, ASCAP)	62	SEND ONE YOUR LOVE S. Wonder (Jobete/Black Bull, ASCAP)	12
FOREVER MINE Gamble-Huff (Mighty Three, BMI)	48	SEPTEMBER MORN B. Gaudio (Stonehedge, ASCAP)	69
GLIDE M. McClain-P. Kaffel-Group (Three Hundred Sixty, ASCAP)	78	SHE'S IN LOVE WITH YOU Chapman (Chinnichap/Careers, BMI)	57
GOOD GIRLS DON'T M. Chapman (Eighties, ASCAP)	98	SHIPS Manilow-Dante (Ian Hunter/April, ASCAP)	25
GOODNIGHT MY LOVE B. Spector & M. Pinera (Bayard, BMI)	96	SINCE YOU'VE BEEN GONE Glover (Island, BMI)	42
HALF THE WAY Reynolds (Chriswood, BMI/Murfeezongs, ASCAP)	27	STAR White (Saggifire, ASCAP/Ninth/Irving/Criga, BMI)	79
HEAD GAMES R. T. Baker (Somerset Songs/ Evansongs, ASCAP)	16	STILL Carmichael & Group (Jobete/ Commodore Entertainment, ASCAP)	7
HEARTACHE TONIGHT Szymczyk (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)	10	STRANGER Martin (Almo/McRouscod, ASCAP/Irving/McDorsbov, BMI)	92
HEARTBREAKER Coleman (Dick James, BMI)	76	TAKE THE LONG WAY HOME P. Henderson & Group (Almo/Delicate, ASCAP)	18
I CALL YOUR NAME DeBarge (Jobete, ASCAP)	80	TAKIN IT BACK D. Gehman (G. Jonah Koslen/Bema, ASCAP)	91
I CAN'T HELP MYSELF J. Bowen (Stone Agate, BMI)	87	THE LONG RUN B. Szymczyk (Cass County/Red Cloud, ASCAP)	20
I DO THE ROCK D. Wagner & M. Kanen (Arriviste, Ink./Mother Fortune, BMI)	99	THIRD TIME LUCKY Outeda & Group (Riff Bros., ASCAP)	30
I DON'T WANT TO TALK ABOUT IT T. Dowd (Crazy Horse, BMI)	72	THIS IS IT T. Dowd (Milk Money, ASCAP/ Snug, BMI)	24
I'D RATHER LEAVE WHILE I'M IN LOVE Anderle & Jones (Irving/Woolnough/Unichappell/Begonia, BMI)	49	TOO LATE Baker (Weed High Nightmare, BMI)	88
I'M ALIVE Scott (Camelback Mountain, ASCAP)	86	TRAIN, TRAIN Nalli-Weck (Bobnal, BMI)	43
I NEED A LOVER J. Punter (H.G. Music, ASCAP)	53	TUSK Group (Fleetwood Mac, BMI)	52
I STILL HAVE DREAMS Garay Batroc/Song Mountain, ASCAP)	50	VOICES T. Werman (Screen Gems-EMI/Adult, BMI)	40
I WANNA BE YOUR LOVER Prince (Ecnirp, BMI)	31	WAIT FOR ME Foster (Hot-Cha/Six Continents, BMI)	39
I WANT YOU TONIGHT Schnee (Irving/Pablo Cruise, BMI)	35	WE DON'T TALK ANYMORE B. Welch (ATV, BMI)	9
JANE R. Nelson (Pods/Lunatunes/Little Dragon, BMI)	14	WHEN I WANTED YOU Manilow-Dante (Home Grown, BMI)	84
LADIES' NIGHT E. Deodato (Delightful/Gang, BMI)	5	WHY NEW Group (Stygian/Almo, ASCAP)	47
LAST TRAIN TO LONDON J. Lynne (Unart/Jet, BMI)	64	WORKING MY WAY BACK TO YOU Zager (Screen Gems-EMI/Seasons Four, BMI)	67
LAY IT ON THE LINE Levine & Group (Triumph, CAPAC)	93	YES I'M READY Casey (Dadelia, BMI)	33
LONELY EYES Tobin-Piccirillo (World Song/High Sierra, ASCAP)	58	YOU DECORATED MY LIFE L. Butler (Music City, ASCAP)	28
LONGER Fogelberg-Putnam-Lewis (Hickory Grove/April, ASCAP)	59	YOU KNOW THAT I LOVE YOU Olsen-Devore-Group (Light, BMI/Urmila, ASCAP)	46
		YOU'RE GONNA GET WHAT'S COMING Asher (Ackee, ASCAP)	77
		YOU'RE ONLY LONELY J. D. Souther (Ice Age, ASCAP)	17

Record World Singles

101-150

DECEMBER 22, 1979

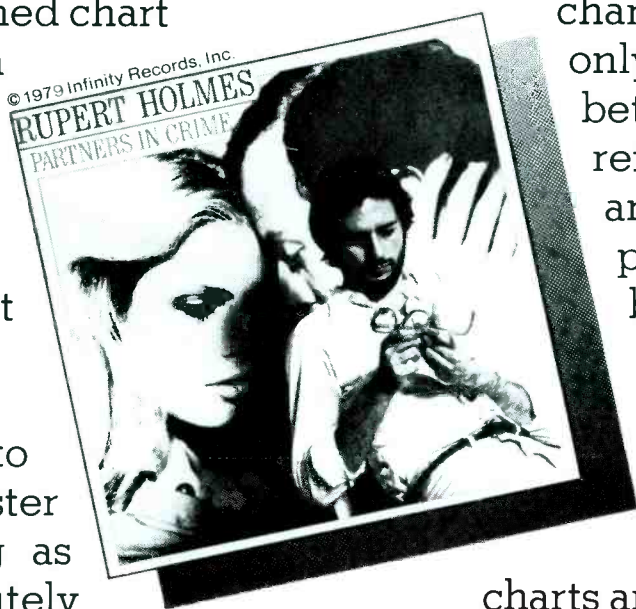
DEC. 22	DEC. 15	
101	115	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552 (Nodlew/Mchoma, BMI)
102	111	UNDER MY THUMB HOUNDS/Columbia 1 11159 (ABKCO, BMI)
103	104	COLD WIND ACROSS MY HEART NIGHT/Planet 45907 (Elektra/Asylum) (Braintree/Snow, BMI)
104	105	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown 1477 (Check Out, BMI)
105	109	DIG THE GOLD JOYCE COBB/Cream 7939 (Birdes/Fallin' Arches, ASCAP)
106	107	LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)
107	108	HOLDIN' ON FOR DEAR LOVE LOBO/MCA/Curb 41152 (House Of Gold, BMI)
108	106	MY FLAME BOBBY CALDWELL/Clouds 18 (TK) (Sherlyn/Lindseyanne, BMI)
109	112	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 (Frozen Butterfly, BMI)
110	—	VOLCANO JIMMY BUFFETT/MCA 41161 (Coral Reefer/Keith Sykes, BMI)
111	121	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
112	—	STARGAZER PETER BROWN/Drive 6281 (TK) (Sherlyn/Decibel/Penguin, BMI)
113	113	MEAN TO YOUR QUEENIE POINT BLANK/MCA 41119 (Hamstein, BMI)
114	114	IT'S ALL OVER NOW MOLLY HATCHET/Epic 9 50809 (KAGS, BMI)
115	103	IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M 2186 (Albion/Almo, ASCAP)
116	—	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205 (WB, ASCAP/ Fitest/Saber Tooth, BMI)
117	126	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP)
118	124	SPARKLE CAMEO/Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
119	110	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)
120	—	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822 (Mister Sunshine, BMI)
121	119	SAY HELLO APRIL WINE/Capitol 4802 (Goody Two-Tunes, BMI)
122	—	FOREVER REX SMITH/Columbia 1 11163 (Seldak/Birthday Boy/ Factory Fresh, ASCAP)
123	125	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl) (Cotillion/ Spurtree/Slave Song/It's Still Our Funk, BMI)
124	132	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551 (Baby Fingers/ Mims/Showenbrere, ASCAP/Freddie Dee, BMI)
125	128	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012 (Baidursson, ASCAP)
126	127	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099 (Nick-O-Val, ASCAP)
127	117	MANDOLAY LE FLAVOUR/Sweet City 7376 (Bema, ASCAP)
128	129	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804 (Cole-Arama, BMI)
129	130	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill/Geoff & Eddie/Blackwood, BMI)
130	120	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)
131	134	IT'S MY HOUSE DIANA ROSS/Motown 1471 (Nick-O-Val, ASCAP)
132	133	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)
133	123	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI)
134	—	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011 (Tree, BMI)
135	116	(BRINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong 11729 (RCA) (Raydiola, ASCAP)
136	137	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/ Revelations A.G./Rick's, BMI)
137	122	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)
138	135	MELLOW, MELLOW, RIGHT ON LOWRELL/AVI 300 (Ensign, BMI/Menlo, ASCAP)
139	139	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
140	141	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zamba, BMI)
141	143	I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA 11763 (Scott-Wolfe/Prince of Wales, ASCAP)
142	118	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)
143	142	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Intersong, ASCAP)
144	144	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49082 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)
145	150	KARI BOB JAMES/EARL KLUGH/Tappan Zee/Columbia 1 11154 (United Artists/Earl Klugh, ASCAP)
146	145	JEALOUS ROBERT PALMER/Island 49094 (WB) (Ackee, ASCAP)
147	138	OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP)
148	—	TOMORROW NIGHT SHOES/Elektra 46571 (Shoetunes, BMI)
149	148	LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP)
150	136	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)

RUPERT HOLMES

WANTS YOU AS A FULL PARTNER.

Consider Rupert Holmes. A classically trained composer who switched over in the 70's to the pop brigade, writing top ten hits like "Timothy" and arranging and producing hit albums for a multitude of great artists (Barbra Streisand's gold album "Lazy Afternoon" for instance). Not to mention 4 critically acclaimed chart albums in his own right.

But all this is to gloss over the very real gifts that imbue Rupert Holmes with one of the finest pop sensibilities ever to grace vinyl. A master of the pop song as vehicle for his acutely impressionistic observations, each Rupert Holmes composition is a finely honed vignette "about what two people do with each other, against each other, and despite each other... that ever-hopeful, often-disastrous conspiracy of love that makes all of us partners



in crime." That's Rupert speaking... but his new album "Partners in Crime" speaks ever so more eloquently.

"Partners in Crime." Ten sharply etched mini-dramas that deal with the foibles and fantasies on which human relationships are founded and sometimes founder. Songs filled with characters you'll swear you know only too well or wish you knew better, delivered with a sensitivity reflected in the lush orchestration and Rupert Holmes' immaculate production. People have been beseeching radio already requesting cuts like the first single "Escape" and slice of life songs like "Him" and "Answering Machine." Stations are being added daily, and the charts are speaking as forcefully as Rupert.

"I'm going out on a limb, and I have to believe that there are other people who will go out there with me until we out-number those who play it safe on the ground."

Produced by Rupert Holmes and Jim Boyer for The Holmes Line of Records.

"Escape (The Pina Colada Song)"

MCA 50035

RW

BB

R&R

CB

ALL #1*

JOIN RUPERT HOLMES AS ONE OF HIS
"PARTNERS IN CRIME"

Featuring the hit "Escape" (The Pina Colada Song)

FULL COMPLICITY CAN ONLY SPELL SUCCESS

MCA RECORDS

Record World Singles



DECEMBER 22, 1979

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

DEC. 22	DEC. 15		WKS. ON CHART
4		ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES MCA/Infinity 50,035	9
2	1	BABE STYX/A&M 2188	12
3	3	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	18
4	2	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	10
5	5	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	12
6	7	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	10
7	6	STILL COMMODORES/Motown 1474	13
8	13	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	8
9	11	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	10
10	9	HEARTACHE TONIGHT EAGLES/Asylum 46545	12
11	14	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	11
12	12	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	8
13	22	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	6
14	15	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	8
15	17	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	10
16	20	HEAD GAMES FOREIGNER/Atlantic 3633	7
17	8	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 10079	16
18	10	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	10
19	16	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	18
20	25	THE LONG RUN EAGLES/Asylum 46569	4
21	18	POP MUZIK M/Sire 49033 (WB)	20
22	26	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	10
23	29	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	6
24	27	THIS IS IT KENNY LOGGINS/Columbia 1 11109	11
25	19	SHIPS BARRY MANILOW/Arista 0464	11
26	21	RISE HERB ALPERT/A&M 2151	22
27	23	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	13
28	24	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	16
29	36	SARA FLEETWOOD MAC/Warner Bros. 49150	2
30	34	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	7
31	38	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	8
32	35	DON'T LET GO ISAAC HAYES/Polydor 2011	9
33	41	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	6
34	42	DEJA VU DIONNE WARWICK/Arista 0459	6
35	31	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	11
36	30	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	14
37	28	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	13



CHARTMAKER OF THE WEEK

38	—	CRAZY LITTLE THING CALLED LOVE QUEEN Elektra 46579	1
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39	43	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	8
40	53	VOICES CHEAP TRICK/Epic 9 50814	4
41	55	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	4
42	44	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	9
43	46	TRAIN, TRAIN BLACKFOOT/Atco 7207	8
44	50	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	7
45	49	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	9
46	56	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	4

47	—	WHY ME STYX/A&M 2206	1
48	58	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	4
49	54	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	7
50	52	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	10
51	57	CHIQUITITA ABBA/Atlantic 3629	7
52	32	TUSK FLEETWOOD MAC/Warner Bros. 49077	12
53	37	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	15
54	63	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	6
55	33	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	19
56	69	DIRTY WATER INMATES/Polydor 2032	3
57	61	SHE'S IN LOVE WITH YOU SUZI QUATRO/RSO 1014	5
58	65	LONELY EYES ROBERT JOHN/EMI-America 8030	4
59	76	LONGER DAN FOGELBERG/Full Moon/Epic 9 50824	2
60	73	AN AMERICAN DREAM DIRT BAND/United Artists 1330	3
61	64	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	7
62	—	FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	1
63	39	DREAMING BLONDIE/Chrysalis 2379	13
64	71	LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS)	3
65	72	ROTATION HERB ALPERT/A&M 2202	4
66	67	ONLY THE STRONG SURVIVE REO SPEEDWAGON/Epic 9 50790	4
67	83	WORKING MY WAY BACK TO YOU SPINNERS/Atlantic 3637	2
68	81	LOST HER IN THE SUN JOHN STEWART/RSO 1016	2
69	—	SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	1
70	74	MISTRUSTED LOVE MISTRESS/RSO 1009	4
71	—	99 TOTO/Columbia 1 11173	1
72	—	I DON'T WANT TO TALK ABOUT IT ROD STEWART/Warner Bros. 49138	1
73	79	DON'T MAKE ME OVER JENNIFER WARNES/Arista 0455	3
74	82	MONEY FLYING LIZARDS/Virgin 67003 (Atl)	3
75	—	DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	1
76	87	HEARTBREAKER PAT BENATAR/Chrysalis 2395	2
77	85	YOU'RE GONNA GET WHAT'S COMING BONNIE RAITT/ Warner Bros. 49116	4
78	78	GLIDE PLEASURE/Fantasy 874	3
79	89	STAR EARTH, WIND & FIRE/ARC/Columbia 1 11165	2
80	88	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	5
81	84	BACK UP AGAINST THE WALL ATLANTA RHYTHM SECTION/Polydor/BGO 2039	3
82	90	CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB)	2
83	97	LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500	2
84	—	WHEN I WANTED YOU BARRY MANILOW/Arista 0481	1
85	—	MEMORIZE YOUR NUMBER LEIF GARRETT/Scotti Bros. 510 (Atl)	1
86	—	I'M ALIVE GAMMA/Elektra 46555	1
87	—	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	1
88	—	TOO LATE JOURNEY/Columbia 1 11143	1
89	—	REMEMBER (WALKING IN THE SAND) AEROSMITH/ Columbia 1 11181	1
90	—	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/ Tapestry 002	1
91	92	TAKIN' IT BACK BREATHLESS/EMI-America 8020	2
92	94	STRANGER LTD/A&M 2192	3
93	66	LAY IT ON THE LINE TRIUMPH/RCA 11690	8
94	45	SAD EYES ROBERT JOHN/EMI-America 8015	31
95	80	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	4
96	—	GOODNIGHT MY LOVE MIKE PINERA/Spector 0003	1
97	47	LOVE PAINS YVONNE ELLIMAN/RSO 1007	11
98	40	GOOD GIRLS DON'T KNACK/Capitol 4771	17
99	77	I DO THE ROCK TIM CURRY/A&M 2166	7
100	86	MESSAGE IN A BOTTLE POLICE/A&M 2190	6



Record World Album Airplay

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

DECEMBER 22, 1979

FLASHMAKER



THE ROSE
(original soundtrack)
Atlantic

MOST ADDED

- THE ROSE** (original soundtrack)—Atlantic (16)
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra (15)
- TROUBLEMAKER**—Ian McLagen—Mercury (15)
- NO NUKES**—Various Artists—Asylum (7)
- THE CHINESE METHOD**—Roy Sundholm—Polydor (6)
- GARRISON & VAN DYKE**—Atco (5)
- THE WALL**—Pink Floyd—Col (5)
- YOU GOT IT** (ep)—Pearl Harbor & The Explosions—WB (5)

WNEW-FM/NEW YORK ADDS:

- MAN FROM CHINA** (single)—Vivabeat—Charisma (import)
- THE ROSE** (original soundtrack)—Atlantic
- YOU GOT IT** (ep)—Pearl Harbor & The Explosions—WB

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- NO NUKES**—Various Artists—Asylum
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- TUSK**—Fleetwood Mac—WB
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M

WBCN-FM/BOSTON ADDS:

- AUTOMOBILE** (single)—Hansie—Millennium
- BABY LET'S PLAY HOUSE** (single)—Rachel Sweet—Stiff (import)
- BOYS & GIRLS**—Joanne Barnard—Longview
- DEVOTEES**—Rhino
- NEW YORK, LONDON, PARIS, MUNICH**—M—Sire
- ROCKIN INTO THE NIGHT**—38 Special—A&M
- SPECIALS**—Two Tone (import)
- STRAIGHT LINE** (single)—New Music—GTO (import)
- THE CHINESE METHOD**—Roy Sundholm—Polydor
- THE ROSE** (original soundtrack)—Atlantic

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- NO NUKES**—Various Artists—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- X-STATIC**—Hall & Oates—RCA
- NIGHT IN THE RUTS**—Aerosmith—Col
- DREAM POLICE**—Cheap Trick—Epic
- BROKEN ENGLISH**—Marianne Faithfull—Island
- TUSK**—Fleetwood Mac—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- REGGATTA DE BLANC**—Police—A&M

WLIR-FM/LONG ISLAND ADDS:

- IN THE BEGINNING**—Journey—Col
- OPEN**—Steve Hillage—Virgin (import)
- OVER THE TOP**—Cozy Powell—Ariola
- RADIO** (single)—Sass—Roulette
- THE ROSE** (original soundtrack)—Atlantic
- TROUBLEMAKER**—Ian McLagen—Mercury

HEAVY ACTION (airplay in descending order):

- THE WALL**—Pink Floyd—Col
- NO NUKES**—Various Artists—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DON'T THROW STONES**—Sports—Arista
- 20/20**—Portrait
- JORMA**—Jorma Kaukonen—RCA
- THE SOUND OF SUNBATHING**—Sinceros—Col
- THE LONG RUN**—Eagles—Asylum
- I'M THE MAN**—Joe Jackson—A&M
- DOWN ON THE FARM**—Little Feat—WB

WAAF-FM/WORCESTER ADDS:

- ALCHEMY**—Richard Lloyd—Elektra
- BOYS & GIRLS**—Joanne Barnard—Longview
- GARRISON & VAN DYKE**—Atco
- NO NUKES**—Various Artists—Asylum
- THE VERY DAB**—Fingerprntz—Virgin Intl.
- THE WALL**—Pink Floyd—Col

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

- NIGHT IN THE RUTS**—Aerosmith—Col
- REGGATTA DE BLANC**—Police—A&M
- PHOENIX**—Dan Fogelberg—Full Moon
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- I'M THE MAN**—Joe Jackson—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WPLR-FM/NEW HAVEN ADDS:

- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra

NEW YORK, LONDON, PARIS, MUNICH—M—Sire

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

- NO NUKES**—Various Artists—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE LONG RUN**—Eagles—Asylum
- DEGUELLO**—ZZ Top—WB
- THE WALL**—Pink Floyd—Col
- NIGHT IN THE RUTS**—Aerosmith—Col
- MARATHON**—Santana—Col
- CORNERSTONE**—Styx—A&M
- BOOGIE MOTEL**—Foghat—Bearsville
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

WQBK-FM/ALBANY ADDS:

- BABYLON'S BURNING** (single)—Ruts—Virgin (import)
- DEADMAN'S CURVE**—Jan & Dean—UA
- EXTENSIONS**—Manhattan Transfer—Atlantic
- GARAGE KINGS**—Kenny & The Kasuals—Mark
- ON THE BEACH** (single)—Rattlers—Ratso
- RADIO** (single)—Sass—Roulette
- STREET BEAT**—Tom Scott—Col
- TEAR ME APART**—Tanya Tucker—MCA
- THE ROSE** (original soundtrack)—Atlantic

HEAVY ACTION (airplay in descending order):

- NO NUKES**—Various Artists—Asylum
- THE BEAT**—Col
- THE WALL**—Pink Floyd—Col
- REGGATTA DE BLANC**—Police—A&M
- LIVE RUST**—Neil Young—Reprise
- THE LONG RUN**—Eagles—Asylum
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- TUSK**—Fleetwood Mac—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- I'M THE MAN**—Joe Jackson—A&M

WMJQ-FM/ROCHESTER ADDS:

- BORN AGAIN**—Randy Newman—WB
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra

HEAVY ACTION (airplay in descending order):

- NIGHT IN THE RUTS**—Aerosmith—Col
- SHORT STORIES, TALL TALES**—Horslips—Mercury
- DEGUELLO**—ZZ Top—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- GAMMA**—Elektra
- THE LONG RUN**—Eagles—Asylum
- RATHER BE ROCKIN**—Tantrum—Ovation
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- CORNERSTONE**—Styx—A&M

WIOQ-FM/PHILADELPHIA ADDS:

- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra

THE ROSE (original soundtrack)—Atlantic

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

- THE WALL**—Pink Floyd—Col
- I'M THE MAN**—Joe Jackson—A&M
- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- NO NUKES**—Various Artists—Asylum
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- EVE**—Alan Parsons Project—Arista

WHFS-FM/WASHINGTON, D.C. ADDS:

- COMING UP FOR AIR**—Penetration—Virgin Intl.
- SABOTAGE LIVE**—John Cale—IRS
- THE ROSE** (original soundtrack)—Atlantic
- THE SEARCHERS**—Sire (import)
- TOO OLD TO CHANGE**—Jerry Jeff Walker—Elektra

HEAVY ACTION (airplay in descending order):

- DOWN ON THE FARM**—Little Feat—WB
- AMERICAN GARAGE**—Pat Metheny—ECM
- DEGUELLO**—ZZ Top—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JORMA**—Jorma Kaukonen—RCA
- HOW CRUEL**—Joan Armatrading—A&M
- NO NUKES**—Various Artists—Asylum
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- THE VERY DAB**—Fingerprntz—Virgin Intl.
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla

WKLS-FM/ATLANTA ADDS:

- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
- NO NUKES**—Various Artists—Asylum
- RATHER BE ROCKIN**—Tantrum—Ovation
- SOMEBODY TO LOVE** (single)—Dwight Twilley—Arista

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

- THE WALL**—Pink Floyd—Col
- HYDRA**—Toto—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- THE LONG RUN**—Eagles—Asylum

ZETA 7-FM/ORLANDO ADDS:

- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis

NO NUKES—Various Artists—Asylum

- TEAR ME APART**—Tanya Tucker—MCA
- TROUBLEMAKER**—Ian McLagen—Mercury

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

- THE LONG RUN**—Eagles—Asylum
- DEGUELLO**—ZZ Top—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- THE WALL**—Pink Floyd—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- NIGHT IN THE RUTS**—Aerosmith—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—RCA
- LIVE RUST**—Neil Young—Reprise

WSHE-FM/FT. LAUDERDALE ADDS:

- ALCHEMY**—Richard Lloyd—Elektra
- THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
- TROUBLEMAKER**—Ian McLagen—Mercury

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE WALL**—Pink Floyd—Col
- NO NUKES**—Various Artists—Asylum
- DEGUELLO**—ZZ Top—WB
- THE BEAT**—Col
- PHOENIX**—Dan Fogelberg—Full Moon
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- BROKEN ENGLISH**—Marianne Faithfull—Island
- THE LONG RUN**—Eagles—Asylum
- LIVE RUST**—Neil Young—Reprise

WMMS-FM/CLEVELAND ADDS:

- AUTOMOBILE** (single)—Hansie—Millennium
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
- GARRISON & VAN DYKE**—Atco
- IN THE 80'S** (single)—Graham Nash—Capital
- BONNIE POINTER**—Motown
- REASONS TO BE CHEERFUL, PT. 3** (single)—Ian Dury—Stiff/Epic
- SYLVAIN SYLVAIN**—RCA
- THE CHINESE METHOD**—Roy Sundholm—Polydor

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- NO NUKES**—Various Artists—Asylum
- LIVE RUST**—Neil Young—Reprise
- CORNERSTONE**—Styx—A&M
- TUSK**—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- PRESENT TENSE**—Shoes—Elektra
- THE FINE ART OF SURFACING**—Boomtown Rats—Col

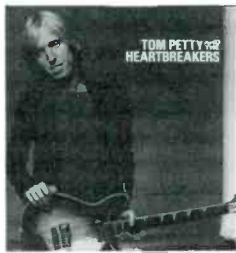
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



DECEMBER 22, 1979

TOP AIRPLAY



DAMN THE TORPEDOES
TOM PETTY
Backstreet

MOST AIRPLAY

- DAMN THE TORPEDOES**—Tom Petty—Backstreet (38)
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt (27)
- THE LONG RUN**—Eagles—Asylum (26)
- THE WALL**—Pink Floyd—Col (25)
- TUSK**—Fleetwood Mac—WB (21)
- DEGUELLO**—ZZ Top—WB (17)
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (17)
- NO NUKES**—Various Artists—Asylum (17)
- NIGHT IN THE RUTS**—Aerosmith—Col (15)
- HEAD GAMES**—Foreigner—Atlantic (14)

WXRT-FM/CHICAGO

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NO NUKES**—Various Artists—Asylum
 - GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - DOWN ON THE FARM**—Little Feat—WB
 - AMERICAN GARAGE**—Pat Metheny—ECM
 - CANDY-O**—Cars—Elektra
 - REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song
 - EAT TO THE BEAT**—Blondie—Chrysalis
 - REGGATTA DE BLANC**—Police—A&M

WKDF-FM/NASHVILLE

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - IN THE 80'S** (single)—Graham Nash—Capitol
 - THE CHINESE METHOD**—Roy Sundholm—Polydor
 - THE ROSE** (original soundtrack)—Atlantic
 - THE WALL**—Pink Floyd—Col
 - TROUBLEMAKER**—Ian McLagen—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE LONG RUN**—Eagles—Asylum
 - HEAD GAMES**—Foreigner—Atlantic

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- NO NUKES**—Various Artists—Asylum
- LIVE RUST**—Neil Young—Reprise
- EVOLUTION**—Journey—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - NIGHT RAINS**—Janis Ian—Col
 - THE ROSE** (original soundtrack)—Atlantic
 - TROUBLEMAKER**—Ian McLagen—Mercury
- HEAVY ACTION (airplay, sales in descending order):**
- GUITARS & WOMEN**—Rick Derringer—Blue Sky
 - DEGUELLO**—ZZ Top—WB
 - NO NUKES**—Various Artists—Asylum
 - THE WALL**—Pink Floyd—Col
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - DOWN ON THE FARM**—Little Feat—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE HEADBOYS**—RSO
 - HEAD GAMES**—Foreigner—Atlantic
 - MARATHON**—Santana—Col

WQFM-FM/MILWAUKEE

- ADDS:**
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
 - NO NUKES**—Various Artists—Asylum
 - THE WALL**—Pink Floyd—Col
- HEAVY ACTION (airplay in descending order):**
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE LONG RUN**—Eagles—Asylum
 - DREAM POLICE**—Cheap Trick—Epic
 - HEAD GAMES**—Foreigner—Atlantic
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - CORNERSTONE**—Styx—A&M
 - FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
 - JOHN COUGAR**—Riva
 - PHOENIX**—Dan Fogelberg—Full Moon

KZEW-FM/DALLAS

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - TROUBLEMAKER**—Ian McLagen—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - TUSK**—Fleetwood Mac—WB
 - THE LONG RUN**—Eagles—Asylum
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

- REGGATTA DE BLANC**—Police—A&M
- HYDRA**—Toto—Col
- CORNERSTONE**—Styx—A&M
- DEGUELLO**—ZZ Top—WB
- HEAD GAMES**—Foreigner—Atlantic
- DREAM POLICE**—Cheap Trick—Epic

KLOL-FM/HOUSTON

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - GARRISON & VAN DYKE**—Atco
 - THINK PINK**—Fabulous Poodles—Epic

HEAVY ACTION (airplay in descending order):

- NO NUKES**—Various Artists—Asylum
- DEGUELLO**—ZZ Top—WB
- THE WALL**—Pink Floyd—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- NIGHT IN THE RUTS**—Aerosmith—Col
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- FIRST OFFENCE**—Inmates—Polydor

KAWY-FM/WYOMING

- ADDS:**
- IN THE BEGINNING**—Journey—Col
 - MELODIES**—Gene Parsons—Sierra
 - SINGS KRISTOFFERSON**—Willie Nelson—Col

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE LONG RUN**—Eagles—Asylum
- STREETS OF FIRE**—Duncan Browne—Sire
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- HYDRA**—Toto—Col
- FIRST OFFENCE**—Inmates—Polydor
- PHOENIX**—Dan Fogelberg—Full Moon
- DEGUELLO**—ZZ Top—WB

KNAC-FM/SAN DIEGO

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - TROUBLEMAKER**—Ian McLagen—Mercury
- HEAVY ACTION (airplay in descending order):**
- THE WALL**—Pink Floyd—Col
 - LIVE RUST**—Neil Young—Reprise
 - DOWN ON THE FARM**—Little Feat—WB
 - IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
 - DAMN THE TORPEDOES**—Tom Petty—Backstreet
 - THE B-52'S**—WB
 - I'M THE MAN**—Joe Jackson—A&M

- CORNERSTONE**—Styx—A&M
- EAT TO THE BEAT**—Blondie—Chrysalis
- REGGATTA DE BLANC**—Police—A&M

KSJO-FM/SAN JOSE

- ADDS:**
- FACE IN THE CROWD**—Merton Parkas—Beggars Banquet (import)
 - FRUSTRATION PARADISE**—Carpettes—Beggars Banquet (import)
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - TROUBLEMAKER**—Ian McLagen—Mercury

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE LONG RUN**—Eagles—Asylum
- THE WALL**—Pink Floyd—Col
- NIGHT IN THE RUTS**—Aerosmith—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- CORNERSTONE**—Styx—A&M
- REGGATTA DE BLANC**—Police—A&M
- EAT TO THE BEAT**—Blondie—Chrysalis
- DEGUELLO**—ZZ Top—WB
- LIVE RUST**—Neil Young—Reprise

KWST-FM/LOS ANGELES

- ADDS:**
- CRAZY LITTLE THING CALLED LOVE** (single)—Queen—Elektra
 - THE ROSE** (original soundtrack)—Atlantic
 - TROUBLEMAKER**—Ian McLagen—Mercury

HEAVY ACTION (airplay, sales in descending order):

- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DREAM POLICE**—Cheap Trick—Epic
- HEAD GAMES**—Foreigner—Atlantic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- HYDRA**—Toto—Col
- DEGUELLO**—ZZ Top—WB
- REGGATTA DE BLANC**—Police—A&M
- THE HEADBOYS**—RSO
- THE OTHER ONE**—Bob Welch—Capitol

KMEL-FM/SAN FRANCISCO

- ADDS:**
- ROCKIN INTO THE NIGHT**—38 Special—A&M
 - TROUBLEMAKER**—Ian McLagen—Mercury
 - YOU GOT IT** (ep)—Pearl Harbor & The Explosions—WB

HEAVY ACTION (airplay, sales in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- HYDRA**—Toto—Col
- THE WALL**—Pink Floyd—Col
- NIGHT IN THE RUTS**—Aerosmith—Col

- DEGUELLO**—ZZ Top—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic

KZOK-FM/SEATTLE

- ADDS:**
- NO NUKES**—Various Artists—Asylum
 - SOMEBODY TO LOVE** (single)—Dwight Twilley—Arista
 - THE CHINESE METHOD**—Roy Sundholm—Polydor

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

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CORNERSTONE**—Styx—A&M
- THE LONG RUN**—Eagles—Asylum
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE WALL**—Pink Floyd—Col
- PHOENIX**—Dan Fogelberg—Full Moon
- DEGUELLO**—ZZ Top—WB
- DOWN ON THE FARM**—Little Feat—WB
- LIVE RUST**—Neil Young—Reprise

KZEL-FM/EUGENE

- ADDS:**
- ALICE** (single)—Naughty Sweeties—Elektra
 - BLAME IT ON THE NIGHT**—Fandango—RCA
 - IT'S ALL ROCK 'N' ROLL**—Steve Nardella—Blind Pig
 - JOE'S GARAGE (ACTS II & III)**—Frank Zappa—Zappa
 - LULLABY OF BROADWAY**—Bram Tchaikovsky—Criminal
 - SABOTAGE LIVE**—John Cale—IRS
 - SNAKE DOCUMENT MASQUERADE**—Kim Fowley—Antilles
 - THE ROSE** (original soundtrack)—Atlantic
 - TROUBLEMAKER**—Ian McLagen—Mercury
 - YOU GOT IT** (ep)—Pearl Harbor & The Explosions—WB

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

- NO NUKES**—Various Artists—Asylum
- DEGUELLO**—ZZ Top—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- FIRST OFFENCE**—Inmates—Polydor
- DOWN ON THE FARM**—Little Feat—WB
- THE WALL**—Pink Floyd—Col
- REGGATTA DE BLANC**—Police—A&M
- LIVE RUST**—Neil Young—Reprise
- EAT TO THE BEAT**—Blondie—Chrysalis

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

- WPX-FM WOUR-FM KFML-AM
- WBAB-FM WYDD-FM KOMF-FM
- WCOZ-FM WQDR-FM KZAM-AM
- WBLM-FM WWWW-FM
- WAQX-FM Y95-FM

personnel of the companies and we must not underestimate this considerable logistic challenge. We're making some TV films with our chief artists such as Rostropovitch performing the Dvorak cello Concerto. The idea is to make a film, sell it to TV companies and retain audio visual rights. We're getting the software together so that we'll be ready. There's plenty of material we could acquire now, and of course there are EMI's film resources, and we have our own audio visual company. The problem is the royalties: the current claims on videograms amount to 150 percent of the retail price! At the moment, however, sale of product is limited by the sound quality of the playback system—i.e. television sets—and there will be more interest in 1981 in the videodisc. First you've got to standardize the systems.

RW: EMI releases a great many records each month. What sort of return do you expect on these? And how quickly do you expect to see these returns? To what degree do your million-selling artists—such as von Karajan, Barenboim, Previn—support the new artists?

Andry: Economies have to be made by record companies, both in the A&R and technical fields, and by the artists in their recording enterprises. Also, I see a greater need for co-production between broadcasting companies, TV stations, orchestras, music festivals and so on. Certainly it is very difficult to make profitable records with relatively unknown conductors; the public is simply not interested. We were all used to the market growing 25 percent a year and we thought it would carry on. But that's all gone and we've got to slim it all down, and reconstruct it.

RW: Has the classical market expanded? Or is it still considered the poor division of a major—understaffed, low budgets etc.?

Andry: Certainly the classical market has expanded worldwide, and I am happy to have seen the largest expansion during the past ten years. Classical music is no longer the 'cinderella' it was in the '50s and '60s when an enormous burgeoning of the pop market all but threatened to engulf the classics. Today it remains a very healthy and important contributor to any international record operation. Nevertheless as investment in the classics is relatively high, the business has to be operated on an extremely commercial basis. In the US the market has dropped to below five percent—but remember, this is in an expanded market. It's still a great many records. Out turn-over has increased every year. It's about 10 percent of EMI's worldwide business, and the proportion varies from Germany and Austria's 17 percent to Switzerland's 22 percent, which is very high.

RW: What has EMI done to expand the classical market, attract new buyers?

Andry: EMI has concentrated on improving its artist roster to include such popular artists as Andre Previn and Itzhak Perlman, together with more traditional well-known classical figures like Herbert von Karajan. Also we have done quite a lot in the crossover field, such as Menuhin/Grappelli recordings and Previn and Shankar. Above all it is the strength of our world-wide distribution, I believe, that has contributed to the expansion of the classical market, together with joint marketing policies from the center—such as international merchandising plus national back-up and supporting and developing artists.

RW: Do obvious patterns of taste emerge in particular territories—such as early music, contemporary, or certain artists? Which is your best market?

Andry: This is a very interesting question, I can only answer it briefly. Perhaps the most sophisticated territory and our best market is Germany which caters in depth for all musical tastes. Major markets like Japan show a marked preference towards the classical German culture. In the UK and USA there is a tendency towards a broader spectrum. In France, Tchaikovsky is not appreciated and the Germans do not go for Sibelius. Contemporary music, as we know it today, remain the biggest challenge to music marketline as it is the least popular. The trouble with the contemporary music clique is that if you write a good tune, you're out! We're going along with some of the Poles who I think are the brightest. We have some Penderecky in the catalogue. I think the chaps such as Andrew Lloyd Webber—incidentally his father taught me fugue—are among composers who are making classical music accessible. Though it's sold as pop, it's written in the classical mold.

RW: Are you often forced to make a decision between artistic integrity and commercial considerations?

Andry: Constantly. One serious dilemma is when an artist wants to record a new copyright version of a work written hundreds of years ago. There is of course great merit in a musicologist studying original scores and coming up with an authentic version of a well-known work, but a lot of this "study" is hogwash. Really what matters is that

it's musically right. There should be a sort of in-between copyright rate. Now, publishers charge us the standard rate, but the system is capable of being used badly. Though Mozart died 200 years ago we had to pay copyright on a NJW recording of a version of Don Giovanni, because the artist, naturally enough, wants to be up to date. But I don't think the buyer gets much out of it, and I certainly don't think the record company should have to pay so much; definitely not as much as for an original work. Another decision is letting artists exercise their individual choices for recordings; sometimes you have to indulge them even if the recording won't be commercial. Once the artist has reached a certain stature his older recordings will sell.

RW: Classical artists rarely sign exclusively. How do you manage to tempt artists to EMI for particular works, or recordings with particular orchestras? What do you feel EMI has to offer them compared to other majors?

Andry: There is far more competition today than ever before, and the record producer faces formidable challenges of enterprise. I believe artists enjoy recording for EMI for many reasons. We look after our artists in the best manner they deserve, we pay them well and we are scrupulously honest. Also we market their product well and we are mindful of the highest artistic and technical standards possible. The dictates of our tradition continue to demand of the best, this is why EMI has a lot to offer. Sometimes you try to arrange a particular recording with certain artists and it all falls apart because of availability and so on. One of the magic moments of my career was Herbert von Karajan's first baton stroke in the recording of the Triple Concerto in Berlin ten years ago. Incidentally this record has sold just on a million. We wanted the Berlin Philharmonic, Richter, Oistrakh and Rostropovitch. This was the most difficult package to put together, not to mention sorting out the rights from the Russian's point of view. The three artists had never played the work together before; we hadn't recorded in Berlin for ten years, but we were anxious to get von Karajan on the label again. We talked deals all over Europe and finally, after a year of planning, I took a holiday, expecting the whole thing to collapse. But we got to Berlin, Karajan arrived, and you could say that when the baton came down it was the high point of my career. The competition is enormous, you see—we're all after that small handful of superstars.

RW: What are the advantages of your arrangement with Melodiya? Did you set this up or was it a trade exchange for another BMI division?

Andry: Our arrangement with Melodiya goes back 25 years and has been an important cultural exchange between the USSR, a traditional source of immense musical potential, and sophisticated marketing techniques of the Western world. I cannot stress the importance of our cultural relations with the USSR sufficiently. Even if there were no Melodiya Agreement, I would always wish to be associated culturally with Soviet artists. Because of the agreement, EMI is probably the most successful of Western countries in licensing and exporting pop records to the U.S.S.R., and it is a commercially viable operation. We have Richter, Oistrakh, Gilels, and Gavrillov among artists that came to us via Melodiya: we record them here and own the masters now. We don't, however, export much in the way of classical repertoire to the U.S.S.R.

RW: Are you satisfied with your present artist roster, or are you still looking for, say, a great international pianist?

Andry: One is always seeking to improve one's artist roster. The most difficult aspect is to limit the choice. All artists want to record; if they don't they're considered failures. They all have nightmares that they won't be asked to make a record. It gives them stasis of the colon! Unless he's recorded an artist doesn't feel complete, though I doubt they make much money out of it. Apart from the superstars, an artist can make more money touring. There are no more than two or three records that have sold a million. As for new artists, of course we sign them. Simon Rattle, for example, will be the leading British conductor of the new generation. Muti will be a superstar of the 1980s. Gavrillov will be a piano superstar—I've not the slightest doubt of that. The problem is consumer resistance again: it costs anything from six to ten thousand pounds to make a record, more for an opera. We have to be reasonably confident of a return for this investment worldwide.

RW: What are your own musical preferences?

Andry: My own tastes range enormously from Chamber Music to the most complex of Stravinsky's late compositions. On my death bed however, I would probably wish (had he recorded them) to listen to nothing except Dinu Lipatti playing Bach Chorale Preludes.

Retail Report Record World



DECEMBER 22, 1979

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

SALESMAKER OF THE WEEK



THE WALL
PINK FLOYD
Col

TOP SALES

THE WALL—Pink Floyd—Col
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA

HANDLEMAN/NATIONAL

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DIAMOND DUET—Conway Twitty & Loretta Lynn—MCA
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JOURNEY THROUGH THE SECRET
LIFE OF PLANTS—Stevie Wonder—Tamla
KIDS ARE ALRIGHT—Who—MCA
MASTERJAM—Rufus & Chaka—MCA
PORTRAITS—Don Williams—MCA
SAME GOES FOR YOU—Leif Garrett—Scotti Bros.
SOMETIMES YOU WIN—Dr. Hook—Capitol
WHERE THERE'S SMOKE—Smokey Robinson—Tamla

KORVETTES/NATIONAL

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST HITS—Barry Manilow—Arista
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE RUST—Neil Young & Crazy Horse—Reprise
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NIGHT IN THE RUTS—Aerosmith—Col
THE ROSE—Atlantic (Soundtrack)
WHERE THERE'S SMOKE—Smokey Robinson—Tamla

MUCICLAND/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
FOREVER—Rex Smith—Col
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
LIVE RUST—Neil Young & Crazy Horse—Reprise
NIGHT IN THE RUTS—Aerosmith—Col
PHOENIX—Dan Fogelberg—Epic/
Full Moon
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

SOUND UNLIMITED/NATIONAL

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DEGUELLO—Z.Z. Top—WB
FIRST OFFENCE—Inmates—Polydor
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NIGHT IN THE RUTS—Aerosmith—Col
NO NUKES—Various Artists—Elektra

NO STRANGER TO LOVE—Roy Ayers—Polydor
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

KING KAROL/NEW YORK

BIG FUN—Shalamar—Solar
LIVING PROOF—Sylvester—Fantasy
MAKE YOUR MOVE—Captain & Tennille—Casablanca
MASTERJAM—Rufus & Chaka—MCA
NIGHT IN THE RUTS—Aerosmith—Col
NO STRANGER TO LOVE—Roy Ayers—Polydor
PHOENIX—Dan Fogelberg—Epic/
Full Moon
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

SAM GOODY/EAST COAST

BACK ON THE RIGHT TRACK—Sly & the Family Stone—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
IN CONCERT—Emerson, Lake & Palmer—Atlantic
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVING PROOF—Sylvester—Fantasy
PARTNERS IN CRIME—Rupert Holmes—Infinity
PIZZAZZ—Patrice Rushen—Elektra
ROYAL RAPPIN'S—Millie Jackson & Isaac Hayes—Polydor
THE WALL—Pink Floyd—Col
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

STRAWBERRIES/BOSTON

BIG FUN—Shalamar—Solar
BRASS CONSTRUCTION 5—UA
DON ARMANDO'S SECOND
AVENUE RHUMBA BAND—ZE
GLORYHOLLASTOOPID—Parliament—Casablanca
LIVE & UNCENSORED—Millie Jackson—Spring
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO NUKES—Various Artists—Asylum
PARTNERS IN CRIME—Rupert Holmes—Infinity
STARGAZER—Peter Brown—Drive
THE ROSE—Atlantic (Soundtrack)

FOR THE RECORD/BALTIMORE

BONNIE POINTER—Motown
BRASS CONSTRUCTION 5—UA
DANCE OF LIFE—Narada Michael Walden—Atlantic
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
NO STRANGER TO LOVE—Roy Ayers—Polydor
PIZZAZZ—Patrice Rushen—Elektra
THE WALL—Pink Floyd—Col
TWENNYNINE—Lenny White—Elektra

KEMP MILL/WASH., D.C.

BIG FUN—Shalamar—Solar
DEGUELLO—Z.Z. Top—WB
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
GREATEST—Bee Gees—RSO
1941—Arista (Soundtrack)
NO STRANGER TO LOVE—Roy Ayers—Polydor
X-STATIC—Hall & Oates—RCA
YELLOW MAGIC ORCHESTRA—Elektra

PENGUIN FEATHER/NO. VIRGINIA

FIRST OFFENCE—Inmates—Polydor
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
HOT TRACKS—John Hammond & the Nighthawks—Vanguard
IN THE SKIES—Peter Green—Sail

NO NUKES—Various Artists—Asylum
ROCKIN' INTO THE NIGHT—38 Special—A&M

THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WHERE THERE'S SMOKE—Smokey Robinson—Tamla

WEBB/PHILADELPHIA

BONNIE POINTER—Motown
CISLIN' HOT—Chuck Cissel—Arista
COME INTO OUR WORLD—Emotions—ARC/Col
FOXY—Dash
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT
ONE WAY FEATURING AL HUDSON—MCA
PRINCE—WB
RAY, GOODMAN & BROWN—Polydor

FATHERS & SONS/MIDWEST

A CURIOUS FEELING—Tony Banks—Charisma
BONNIE POINTER—Motown
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NO NUKES—Various Artists—Asylum
PHOENIX—Dan Fogelberg—Epic/
Full Moon
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

NATL. RECORD MART/MIDWEST

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DOWN ON THE FARM—Little Feat—WB
FIRST OFFENCE—Inmates—Polydor
FUTURE NOW—Pleasure—Fantasy
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young & Crazy Horse—Reprise
MUPPET MOVIE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

RECORD REVOLUTION/CLEVELAND

CURIOUS FEELING—Tony Banks—Charisma
DOWN ON THE FARM—Little Feat—WB
DRUMS & WIRES—XTC—Virgin
GIANTS—MCA
LIVE RUST—Neil Young & Crazy Horse—Reprise
NO STRANGER TO LOVE—Roy Ayers—Polydor
PHOENIX—Dan Fogelberg—Epic/
Full Moon
SOMETHING MORE—Eddie Kendricks—Arista
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

MUSIC STOP/DETROIT

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
HIGHWAY TO HELL—AC/DC—Atlantic
JOURNEY THROUGH THE SECRET
LIFE OF PLANTS—Stevie Wonder—Tamla
LES PLUS GRANDS SUCCESS DE CHIC—Atlantic
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
MUPPET MOVIE—Atlantic (Soundtrack)

THE WALL—Pink Floyd—Col
WORLD WITHIN—Stix Hooper—MCA

RAINBOW/CHICAGO

DEGUELLO—Z.Z. Top—WB
GREATEST—Bee Gees—RSO
HARDER . . . FASTER—April Wine—Capitol
I'M THE MAN—Joe Jackson—A&M
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young & Crazy Horse—Reprise
O HOLY NIGHT—Luciano Pavarotti—London
ON THE RADIO—Donna Summer—Casablanca
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Epic/
Full Moon

RADIO DOCTORS/MILWAUKEE

GAP BAND II—Mercury
GIANTS—MCA
HIROSHIMA—Arista
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
LIVING PROOF—Sylvester—Fantasy
NEW YORK-LONDON-PARIS-MUNICH—Sire
NO NUKES—Various Artists—Asylum
TONI BROWN—Fantasy
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

DISCOUNT RECORDS/ST. LOUIS

BEST OF ENGLAND DAN AND JOHN FORD COLEY—Big Tree
BONNIE POINTER—Motown
GIANTS—MCA
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LES PLUS GRANDS SUCCESS DE CHIC—Atlantic
PIZZAZZ—Patrice Rushen—Elektra
STARGAZER—Peter Brown—Drive
THE WALL—Pink Floyd—Col
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

SPEC'S MUSIC/FLORIDA

ABBA'S GREATEST HITS, VOL. 2—Atlantic
DON'T LET GO—Isaac Hayes—Polydor
DOWN ON THE FARM—Little Feat—WB
E—MC2—Giorgio Moroder—Casablanca
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
PART OF THE GAME—Pablo Cruise—A&M
PRETTY PAPER—Willie Nelson—Col
THE WALL—Pink Floyd—Col

POPLAR TUNES/MEMPHIS

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
BRASS CONSTRUCTION 5—UA
DEGUELLO—Z.Z. Top—WB
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NO NUKES—Various Artists—Asylum
PIZZAZZ—Patrice Rushen—Elektra
THE WALL—Pink Floyd—Col
TWENNYNINE—Lenny White—Elektra
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

TAPE CITY/NEW ORLEANS

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/
Backstreet
DEGUELLO—Z.Z. Top—WB

FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HIROSHIMA—Arista
IN CONCERT—Emerson, Lake & Palmer—Atlantic
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
PHOENIX—Dan Fogelberg—Epic/
Full Moon
THE WALL—Pink Floyd—Col
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

INDEPENDENT RECORDS/COLORADO

AMERICAN GARAGE—Pat Metheny Group—ECM
BONNIE POINTER—Motown
DANCE OF LIFE—Narada Michael Walden—Atlantic
FINE ART OF SURFACING—Boomtown Rats—Col
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
I WANT YOU—Wilson Pickett—EMI America
PAAHINO DE COSTA—Pablo Product—Brand X—Passport
THE WALL—Pink Floyd—Col

SOUND WAREHOUSE/COLORADO

ABBA'S GREATEST HITS, VOL. 2—Atlantic
BEST OF EDDIE RABBITT—Elektra
DOWN ON THE FARM—Little Feat—Casablanca
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE & UNCENSORED—Millie Jackson—Spring
NO NUKES—Various Artists—Asylum
NO STRANGER TO LOVE—Roy Ayers—Polydor

CIRCLES/ARIZONA

BONNIE POINTER—Motown
DON ARMANDO'S SECOND
AVENUE RHUMBA BAND—ZE
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT
NEW YORK-LONDON-PARIS-MUNICH—Sire
9TH CREATION—Hilltrk
NO NUKES—Various Artists—Asylum
SOMETHING MORE—Eddie Kendricks—Arista

MUSIC PLUS/LOS ANGELES

BONNIE POINTER—Motown
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynryd
Skynyrd Band—MCA
IN THE BEGINNING—Journey—Col
NO NUKES—Various Artists—Asylum
ROUGH RIDERS—Lakeside—Solar
10—WB (Soundtrack)
THE ROSE—Atlantic (Soundtrack)

EUCALYPTUS RECORDS/WEST & NORTHWEST

DEGUELLO—Z.Z. Top—WB
ELO'S GREATEST HITS—Jet
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
LIVE RUST—Neil Young & Crazy Horse—Reprise
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PHOENIX—Dan Fogelberg—Epic/
Full Moon
SOMETIMES YOU WIN—Dr. Hook—Capitol
THE WALL—Pink Floyd—Col
TWENNYNINE—Lenny White—Elektra
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista



Record World Albums

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

DECEMBER 22, 1979

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

DEC. 22 DEC. 15



WKS. ON CHART

1 2 **ON THE RADIO—GREATEST HITS VOLUMES I & II**
 DONNA SUMMER
 Casablanca NBLP 2 7191 **8** | L

2	1	THE LONG RUN	EAGLES/Asylum 5E 508	11	H
3	5	BEE GEES GREATEST	RSO RS 2 4200	6	L
4	3	CORNERSTONE	STYX/A&M SP 3711	11	H
5	4	MIDNIGHT MAGIC	COMMODORES/Motown M8 926M1	19	H
6	7	IN THROUGH THE OUT DOOR	LED ZEPPELIN/Swan Song SS 16002 (Atl)	16	H
7	11	KENNY KENNY ROGERS	/United Artists LWAK 979	13	H
8	8	TUSK	FLEETWOOD MAC/Warner Bros. 2HS 3350	9	X
9	9	OFF THE WALL	MICHAEL JACKSON/Epic FE 35745	17	H
10	10	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	STEVIE WONDER/Tamla T13 371C2 (Motown)	6	L
11	6	WET BARBRA	STREISAND/Columbia FC 36258	8	H
12	12	ONE VOICE	BARRY MANILOW/Arista AL 9505	10	H
13	14	ROD STEWART GREATEST HITS	/Warner Bros. HS 3373	5	H
14	15	DAMN THE TORPEDOES	TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	7	H
15	13	RISE	HERB ALPERT/A&M SP 4790	11	G
16	24	THE WALL	PINK FLOYD/Columbia PC2 36183	2	L
17	17	MASTERJAM	RUFUS & CHAKA/MCA 5103	6	H
18	16	HEAD GAMES	FOREIGNER/Atlantic SD 29999	13	H
19	30	A CHRISTMAS TOGETHER	JOHN DENVER & THE MUPPETS/RCA AFL1 3451	4	G
20	33	PHOENIX	DAN FOGELBERG/Full Moon/Epic FE 35634	3	H
21	23	FREEDOM AT POINT ZERO	JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	5	H
22	18	BREAKFAST IN AMERICA	SUPERTRAMP/A&M SP 3708	39	G
23	19	LADIES NIGHT	KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	14	G
24	27	PRINCE	/Warner Bros. BSK 3366	5	G
25	26	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H	52	G
26	21	GET THE KNACK	THE KNACK/Capitol SO 11948	25	G
27	28	WHERE THERE'S SMOKE	SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	9	G
28	20	DREAM POLICE	CHEAP TRICK/Epic FE 35773	12	H
29	22	KEEP THE FIRE	KENNY LOGGINS/Columbia JC 36172	9	G
30	25	CANDY-O	CARS/Elektra 5E 507	26	H
31	34	NIGHT IN THE RUTS	AEROSMITH/Columbia FC 36050	4	H
32	29	EVOLUTION	JOURNEY/Columbia FC 35797	38	H
33	32	FLIRTIN' WITH DISASTER	MOLLY HATCHET/Epic JE 36110	13	G
34	31	INJOY	BAR-KAYS/Mercury SRM 1 3781	7	G
35	58	LIVE RUST	NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	3	L
36	38	THE MUPPET MOVIE	(ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	14	H
37	41	LIVE AND SLEAZY	VILLAGE PEOPLE/Casablanca NBLP 2 7183	8	L
38	35	COMEDY IS NOT PRETTY	STEVE MARTIN/Warner Bros. HS 3392	12	H
39	36	ONE ON ONE	BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	7	H
40	59	ELO'S GREATEST HITS	/Jet FZ 36310 (CBS)	3	H
41	45	ANGEL OF THE NIGHT	ANGELA BOFILL/Arista/GRP GRP 5501	6	G
42	42	PART OF THE GAME	PABLO CRUISE/A&M SP 3712	6	H
43	46	EAT TO THE BEAT	BLONDIE/Chrysalis CHE 1225	11	H
44	37	REGGATA DE BLANC	THE POLICE/A&M SP 4792	8	G
45	39	I'M THE MAN	JOE JACKSON/A&M SP 4792	9	G
46	53	DOWN ON THE FARM	LITTLE FEAT/Warner Bros. HS 3345	3	H
47	51	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	33	G
48	44	HYDRA	TOTO/Columbia FC 36229	6	H
49	48	HIGHWAY TO HELL	AC/DC/Atlantic SD 19255	18	G
50	40	DON'T LET GO	ISAAC HAYES/Polydor PD 1 6224	11	G
51	60	DEGUELLO	ZZ TOP/Warner Bros. HS 3361	4	H
52	52	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia JC 36203	9	G

53	49	IDENTIFY YOURSELF	O'JAYS/Phila. Intl. FZ 36027 (CBS)	16	H
54	54	DYNASTY	KISS/Casablanca NBLP 7152	28	H

CHARTMAKER OF THE WEEK

55 119 **GOLD & PLATINUM**
 LYNRYD SKYNYRD
 MCA 2 11008 **1** | K



56	61	IN THE HEAT OF THE NIGHT	PAT BENATAR/Chrysalis CHR 1236	7	G
57	43	FIRE IT UP	RICK JAMES/Gordy G8 990M1 (Motown)	8	H
58	50	THE CARS	/Elektra 6E 135	73	G
59	63	BAD GIRLS	DONNA SUMMER/Casablanca NBLP 2 7150	32	L
60	57	X-STATIC	DARYL HALL & JOHN OATES/RCA AFL1 3494	9	H
61	70	JACKRABBIT	SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	5	G
62	65	FIRST UNDER THE WIRE	LITTLE RIVER BAND/Capitol SOO 11954	20	H
63	68	WILLIE NELSON SINGS KRISTOFFERSON	/Columbia JC 36188	3	G
64	71	PARTNERS IN CRIME	RUPERT HOLMES/MCA/Infinity INF 9020	3	G
65	64	CHEAP TRICK AT BUDOKAN	/Epic FE 35795	44	H
66	67	ROYAL RAPPIN'S	MILLIE JACKSON AND ISAAC HAYES/Polydor/Spring PD 1 6629	7	G
67	62	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012	6	H
68	74	WHAT GOES AROUND COMES AROUND	WAYLON JENNINGS/RCA AHL1 3499	3	G
69	73	DISCOVERY	ELO/Jet FZ 35769 (CBS)	27	H
70	81	YOU KNOW HOW TO LOVE ME	PHYLLIS HYMAN/Arista AL 9509	3	H
71	78	MASTER OF THE GAME	GEORGE DUKE/Epic JE 36263	4	G
72	76	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/Epic JE 35751	33	G
73	80	AMERICAN GARAGE	PAT METHENY/ECM 1 1155 (WB)	3	H
74	93	LIVE! COAST TO COAST	TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)	2	L
75	84	PIZZAZZ	PATRICE RUSHEN/Elektra 6E 243	3	G
76	56	IN THE EYE OF THE STORM	OUTLAWS/Arista AL 9507	7	H
77	100	SPIRITS HAVING FLOWN	BEE GEES/RSO RS 1 3041	42	H
78	83	THE GLOW	BONNIE RAITT/Warner Bros. HS 3369	11	H
79	66	A TASTE FOR PASSION	JEAN-LUC PONTY/Atlantic SD 19253	6	G
80	77	MARATHON	SANTANA/Columbia FC 36154	9	H
81	47	SLOW TRAIN COMING	BOB DYLAN/Columbia FC 36120	16	H
82	130	GLORYHALLASTOOPID	(PIN THE TALE ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195	1	H
83	99	JOE'S GARAGE ACTS II & III	FRANK ZAPPA/SRZ 2 1502 (Mercury)	2	L
84	101	GREASE	(ORIGINAL SOUNDTRACK)/RSO RS 2 4002	73	K
85	82	VAN HALEN	/Warner Bros. BSK 3075	81	G
86	86	STREET LIFE	CRUSADERS/MCA 3094	29	G
87	91	PIECES OF EIGHT	STYX/A&M SP 4724	61	G
88	113	WE'RE THE BEST OF FRIENDS	NATALIE COLE & PEABO BRYSON/Capitol SW 12019	1	H
89	97	FUTURE NOW	PLEASURE/Fantasy F 9578	16	G
90	96	STREET BEAT	TOM SCOTT/Columbia JC 36137	2	G
91	95	THE MUSIC BAND 2	WAR/MCA 3193	2	H
92	—	NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE	VARIOUS ARTISTS/Asylum ML 801	1	X
93	102	FIRST OFFENCE	INMATES/Polydor PD 1 6241	1	G
94	72	BOOGIE MOTEL	FOGHAT/Bearsville BHS 6990 (WB)	10	H
95	104	LIVING PROOF	SYLVESTER/Fantasy F 79010	1	G
96	55	UNCLE JAM WANTS YOU	FUNKADELIC/Warner Bros. BSK 3371	11	H
97	128	BEST OF FRIENDS	TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	1	G
98	110	JUST A TOUCH OF LOVE	SLAVE/Cotillion SD 5217 (Atl)	1	G
99	69	RESTLESS NIGHTS	KARLA BONOFF/Columbia JC 35799	13	G
100	114	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	1	G

DONNA SUMMIER

GREATEST HITS • *On the Radio* • VOLUMES I & II

A 2-Record Set

NBLP-2-7191

1



Photo: Harry Langdon

Including The New Hit Single
"NO MORE TEARS (ENOUGH IS ENOUGH)"
NBD 20199



Photo: Francesco Scavullo

Produced by Gary Klein for The Entertainment Company
and Giorgio Moroder Executive Producer: Charles Koppelman
Written by Paul Jabara and Bruce Roberts

SUSAN MINAO
MANAGEMENT

Produced by Giorgio Moroder and Pete Bellotte

Casablanca
Records and Filmworks

Record World Albums 101-150

Albums 151-200

DECEMBER 15, 1979

DEC. 22	DEC. 15	
101	98	STRIKES BLACKFOOT/Atco SD 38 112
102	112	COME INTO OUR WORLD EMOTIONS/ARC/Columbia JC 36149
103	109	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982
104	106	THE OTHER ONE BOB WELCH/Capitol SW 12017
105	103	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093
106	75	DIONNE DIONNE WARWICK/Arista AB 4230
107	87	HARDER . . . FASTER APRIL WINE/Capitol ST 12013
108	118	GREATEST HITS BARRY MANILOW/Arista A2L 8601
109	89	ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO PD 2 6236
110	79	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730
111	121	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America SW 17018
112	90	EVE ALAN PARSONS PROJECT/Arista AL 9504
113	123	LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320
114	117	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162
115	105	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)
116	126	BIG FUN SHALAMAR/Solar BXL1 3479 (RCA)
117	139	GAP BAND II /Mercury SRM 1 3804
118	—	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
119	120	THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248
120	124	BRENDA RUSSELL/Horizon SP 739 (A&M)
121	—	CARPENTER'S CHRISTMAS PORTRAIT /A&M SP 4726
122	132	HIROSHIMA /Arista AB 4252
123	—	PRETTY PAPER WILLIE NELSON/Columbia JC 36189
124	131	STARDUST WILLIE NELSON/Columbia KC 35305
125	—	BONNIE POINTER /Motown M7 929R1
126	137	BRASS CONSTRUCTION 5 /United Artists LT 977
127	88	VOLCANO JIMMY BUFFETT/MCA 5102
128	—	GREATEST HITS VOL. 2 ABBA/Atlantic SD 16009
129	148	NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246
130	133	WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS)
131	138	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250
132	—	CHIC'S GREATEST HITS /Atlantic SD 16011
133	135	WATER SIGN JEFF LORBER FUSION/Arista AB 4234
134	107	XII FATBACK/Spring SP 1 6723 (Polydor)
135	145	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012
136	140	BEST OF EDDIE RABBITT/Elektra 6E 235
137	85	SURVIVAL BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
138	94	STORMWATCH JETHRO TULL/Chrysalis CHR 1238
139	143	8:30 WEATHER REPORT/ARC/Columbia PC2 36030
140	141	IN CONCERT EMERSON, LAKE & PALMER/Atlantic SD 19255
141	144	THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
142	125	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161
143	149	AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247
144	92	TWICE THE FIRE PEACHES & HERB/Polydor/MVP/PD 1 6239
145	146	EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304
146	108	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
147	—	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 3901
148	—	BARBRA STREISAND'S GREATEST HITS, VOL. 2 /Columbia FC 35679
149	150	HEADBOYS/RSO RS 1 3068
150	—	THE HAWK DAVE VALENTIN/Arista/GRP GRP 5006

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151	SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018
152	A CURIOUS FEELING TONY BANKS/Charisma CA 1 2207 (Polydor)
153	TEAR ME APART TANYA TUCKER/MCA 5106
154	THE GRAND ILLUSION STYX/A&M SP 4637
155	BROWNE SUGAR TOM BROWNE/Arista/GRP GRP 5003
156	STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
157	PRESSURE/MCA 3195
158	LED ZEPPELIN IV/Atlantic SD 19129
159	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)
160	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
161	HERE AT LAST . . . LIVE BEE GEES/RSO RS 2 3901
162	O SOLE MIO LUCIANO PAVAROTTI/London OS 26560
163	THE DANCE OF LIFE NARADA MICHAEL WALDEN/Atlantic SD 19259
164	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
165	GIANTS/MCA 3188
166	DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)
167	PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
168	IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
169	GREATEST HITS 1972-1978 10cc/Polydor PD 1 6244
170	LIVE AND UNCENSORED MILLIE JACKSON/Spring SP 2 6725 (Polydor)
171	MAGIC LADY SERGIO MENDES BRASIL '88/Elektra 6E 214
172	FOREVER REX SMITH/Columbia JC 36275
173	I WANT YOU WILSON PICKETT/EMI-America SW 17019
174	THE CHANGING OF THE GARD STARGARD/Warner Bros. BSK 3386
175	DON ARMANDO'S 2ND AVENUE RHUMBA BAND/ZE ZEA 33005 (Arista)
176	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
177	BEST OF THE STATLER BROTHERS Mercury SRM 1 1037
178	NEW YORK, LONDON, PARIS, MUNICH M/Sire SRK 6084 (WB)
179	BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
180	DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256
181	I FEEL GOOD, I FEEL FINE BOBBY ELAND/MCA 3157
182	EXTENSIONS MANHATTAN TRANSFER/Atlantic SD 19258
183	BEE GEES GOLD/RSO RS 1 3006
184	CARRY ON FLORA PURIM/Warner Bros. BSK 3344
185	HOW CRUEL JOAN ARMATRADING/A&M SP 3302
186	SOMETHING MORE EDDIE KENDRICKS/Arista AB 4250
187	SHORT STORIES/TALL TALES HORSLIPS/Mercury SRM 1 3809
188	MOTHER'S FINEST LIVE/Epic JE 35976
189	PARTY BOYS FOXY/Dash 30015 (TK)
190	STEAL THE NIGHT CINDY BULLENS/Casablanca NBLP 7185
191	AIN'T IT SO RAY CHARLES/Atlantic SD 19251
192	HOT TRACKS JOHN HAMMOND & THE NIGHTHAWKS/Vanguard VSD 79424
193	THE B-52'S/Warner Bros. BSK 3355
194	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
195	RAIN FIRE DAVID OLIVER/Mercury SRM 1 3784
196	DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
197	STARGAZER PETER BROWN/Drive 108 (TK)
198	I CAN SEE YOUR HOUSE FROM HERE CAMEL/Arista AB 4254
199	HOW HIGH SALSOUL ORCHESTRA/SA 8528 (RCA)
200	ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M SP 4782

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

Album Cross Reference

ABBA	128	LAKESIDE	115
AC/DC	49	LED ZEPPELIN	6
AEROSMITH	31	LITTLE FEAT	46
HERB ALPERT	15	KENNY LOGGINS	29
APRIL WINE	107	JEFF LORBER	133
ARS	109	LITTLE RIVER BAND	62
ROY AYERS	129	LYNYRD SKYNYRD	55
BAR-KAYS	34	BARRY MANILOW	12, 108
BEE GEES	3, 77	BOB MARLEY	137
PAT BENATAR	56	PAT METHENY	73
BLACKFOOT	101	STEVE MARTIN	38
BLONDIE	43	MOLLY HATCHET	33
ANGELA BOFILL	41	ANNE MURRAY	67
BOOMTOWN RATS	119	MUSE	92
KARLA BONOFF	99	WILLIE NELSON	63, 123, 124
BRASS CONSTRUCTION	126	O'JAYS	53
JIMMY BUFFETT	127	ORIGINAL SOUNDTRACK:	
DONALD BYRD	143	CREASE	84
CAPTAIN & TENNILLE	118	MUPPET MOVIE	36
JEAN CARN	130	SATURDAY NIGHT FEVER	147
CARPENTERS	121	OUTLAWS	76
CARS	30, 58	PABLO CRUISE	42
CHEAP TRICK	28, 65	PARLIAMENT	82
CHIC	132	ALAN PARSONS	112
NATALIE COLE & PEABO BRYSON	88	PEACHES & HERB	144
COMMODORES	5	TEDDY PENDERGRASS	74
CRUSADERS	86	TOM PETTY	14
CHARLIE DANIELS BAND	72	PINK FLOYD	16
JOHN DENVER	71	PARSURE	89
GEORGE DUKE	71	BONNIE POINTER	125
BOB DYLAN	81	POLICE	44
EAGLES	2, 141	JEAN-LUC PONTY	79
EARTH, WIND & FIRE	110	PRINCE	24
ELO	40, 69	EDDIE RABBITT	136
ELP	140	GILDA RADNER	113
EMOTIONS	102	BONNIE RAITT	78
FATBACK	134	SMOKEY ROBINSON	27
FLEETWOOD MAC	8	CLIFF RICHARD	111
FOGHAT	94	KENNY ROGERS	7, 25, 100
STEVE FORBERT	61	RUFUS & CHAKA	97
DAN FOGELBERG	20	PATRICE RUSHEN	75
FOREIGNER	18	BRENDA RUSSELL	120
GAP	117	SANTANA	80
LARRY GATLIN	131	SHALAMAR	116
FUNKADELIC	96	TOM SCOTT	90
CRYSTAL GAYLE	52, 103	SLAVE	98
HALL & OATES	60	J.D. SOUTHER	105
ISAAC HAYES	50	STATLER BROS.	135
HEADBOYS	149	ROD STEWART	13
HIROSHIMA	122	BARBRA STREISAND	11, 148
ROBERT HOLMES	64	STUDIO 54	142
PHYLLIS HYMAN	70	STYX	4, 87
INMATES	93	DONNA SUMMER	1, 59
JOE JACKSON	45	SUPERTRAMP	22
MICHAEL JACKSON	9	SY VESTER	95
MILLIE JACKSON & ISAAC HAYES	66	TOTO	48
BOB JAMES & EARL KLUGH	39	DAVE VALENTIN	150
RICK JAMES	57	VAN HALEN	85
JEFFERSON STARSHIP	21	VILLAGE PEOPLE	37
WAYLON JENNINGS	47, 68	WAR	106
JETHRO TULL	138	DIONNE WARWICK	106
TOM JOHNSTON	145	WEATHER REPORT	139
JOURNEY	32	BOB WELCH	104
KC	146	LENNY WHITE	97
KISS	54	ROBIN WILLIAMS	114
KNACK	26	STEVIE WONDER	10
KOOL & THE GANG	23	NEIL YOUNG	35
		FRANK ZAPPA	83
		ZZ TOP	51

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ **The Spinners**, Atlantic's premiere male quintet, are the keepers of a black musical tradition that goes back even further than the 22 years that they have been together. They are one of only a handful of male stand-up vocal groups that are still recording and performing today. Last week there were only two other such groups on the charts and all were formed more than 12 years ago. In the past three years, most of these black male vocal groups have had difficulty getting out hit records. "I don't think the next five years are going to be as bad," said Pervis Jackson, who handles the role of bassman in the Spinners. "The disco craze sort of put a damper on things temporarily for stand-up groups like ours. In a sense I think that it affected us all because we thought that disco was a little fad that would only be around a little while. It sort of caught us with our pants down. We had to catch up to do it. But if you pay attention to the rhythms of today, you'll find that it's slowing down. You're beginning to hear more ballads. We have survived the fifties and the sixties. We hung in there during the seventies. I think the eighties are going to be good for us and musically it's going to hold quite a surprise for everyone."

The Spinners were hesitant to adopt disco music for fear that it would cost them loyal followers they had built up over the years. With time they were able to adapt their sound with the rhythms of dance music. The ability to do that is the reason why the group has enjoyed success. If it seems that male groups have greater longevity than, say, solo artists, "it's because they're exciting to watch," explained Jackson. "With the way that they dress, the way that they come on stage, they're just pleasant for an audience to look at as well as to hear. We do a lot of different things in our act, even comedy. And because of that, I don't think that the public will ever lose its taste for stand-up groups." With two singles currently on both the pop and disco charts, who could doubt his word?

Stevie Wonder brought his band, Wonderlove, and the **National Afro-American Philharmonic Orchestra** into Madison Square Garden on Fri., December 7, which was his second concert in New York that week. His performance of music from the "Secret Life of Plants" album received incredible reception from an audience still mostly unfamiliar with the LP. Wonder was so moved by the rousing four minute standing ovation that he returned to do the only encore he has given during the entire tour. If you are among those that are sorry that they weren't there, you'll be happy to know that Wonder is considering a special return engagement to the Met sometime early in January. They are also hoping to record the concert.

Just an observation as we close out the year. A lot of people—especially black people—have lost their jobs in the last twelve months. That is not news. But what may have gone unnoticed is that many, if not most of these positions were in the areas of promotion and publicity. And many were occupied by black women. For those that think

black women are viewed in this industry as a "double advantage," forget it. To you black women who are fortunate to still be working, take care. The axe may still be falling.

WEST COAST: G.Q.'s anxiously-awaited Arista LP, "Standing Ovation," contains a tune similar to "Disco Nights (Rock/Freak)" called "Patty To the Peak," which is heralding the beginning of yet another G.Q.-induced dance trend. Perhaps the students at P.S. 32 in the Bronx will be the first to demonstrate the latest dance when G.Q.—alumni of the high school—donate 1000 dollars to the school's marching band for new uniforms at the schools Christmas party . . . Arista president **Clive Davis** recently taped a special "Dinah Shore Show" featuring **Dionne Warwick**, **Phyllis Hyman** and **Angela Bofill**. The show, aptly titled "Clive and his Ladies," will air in January . . . **Gertrude Gibson**, in conjunction with KACE radio, sponsored the second annual Christmas benefit and show at the Total Experience nightclub. Guest performers included **High Inergy**, **Ozone**, **Gloria Jones**, **Kellee Pat-**

(Continued on page 36)

Black Oriented Album Chart

DECEMBER 22, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- PRINCE**
Warner Bros. BSK 3366
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- LADIES' NIGHT**
KOOL AND THE GANG/De-Lite DSR 9513 (Mercury)
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- FIRE IT UP**
RICK JAMES/Gordy GB 990M1 (Motown)
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- GLORYHALLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
- WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
- JUST A TOUCH**
SLAVE/Cotillion SD 5217 (Atl)
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- RISE**
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- HERB ALPERT/A&M SP 4790**
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/
- THE MUSIC BAND 2**
WAR/MCA 3193
Polydor/Spring PD 1 6229
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- BRASS CONSTRUCTION 5**
United Artists LT 977
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- THE GAP BAND II**
Mercury SRM 1 3804
- COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- SWITCH II**
Gordy G7 988R1 (Motown)
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- DEVOTION**
LTD/A&M SP 4771
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
- DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- LIVING PROOF**
SYLVESTER/Fantasy F 79010
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- ONE ON C**
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- I WANT YOU**
WILSON PICKETT/EMI-America SW 17019
- CAN'T YOU TELL IT'S ME**
TYRONE DAVIS/Columbia JC 36230
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- CHIC'S GREATEST HITS**
Atlantic SD 16011
- BONNIE POINTER**
Motown M7 929R1
- LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 1298 (Polydor)
- WITCH DOCTOR**
INSTANT FUNK/Salsoul SA 8529 (RCA)
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)

PICKS OF THE WEEK

THE WHISPERS Solar BXL1-3521



This male quintet shows here that they are quite capable of handling a variety of styles and settings. As always, they shine on the ballads, especially "I Love You" and a cover version of the classic "My Girl." Watch for the cut "And The Beat Goes On" to become a disco hit.

SIT DOWN AND TALK TO ME LOU RAWLS—Phila. Intl. JZ 36304



Rawls' latest release contains mostly uptempo tracks that find him dealing like the pro that he is. Old fans will enjoy his version of "When You Get Home," the only blues cut on the LP. There's a lovely rendition of the classic ballad "Ain't That Lovin' You." The title track should attract A/C airplay.

I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)

INNER CIRCLE—Prelude 12175



The title track, which features the voice of Jocelyn Brown and an insistent rhythm line, is a natural hit. The four other cuts will also have a strong appeal for club DJs as well as for airplay. "You Don't Have Dancin' On Your Mind" shows good potential as a future single.

GAP BAND II Mercury SRM 1-3804



The Brothers Wilson have scored again with a terrific new release. This solid, well produced album features seven original tracks that all have tremendous futures as singles. The dance and ballad tunes are equally effective, especially "You Are My High," "Party Lights" and "No Hiding Place."

Black Oriented Singles

DECEMBER 22, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 I WANNA BE YOUR LOVER PRINCE Warner Bros. 49059	13
2 1 DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131	11
3 3 ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	9
4 5 MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	10
5 4 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	11
6 6 LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	16
7 7 SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	7
8 8 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	17
9 16 PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	7
10 9 STILL COMMODORES/Motown 1474	13
11 15 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	10
12 12 STRANGER LTD/A&M 2192	11
13 13 GLIDE PLEASURE/Fantasy 874	10
14 30 FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	4
15 18 THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	11
16 10 DON'T LET GO ISAAC HAYES/Polydor 2011	13
17 11 LOVE GUN RICK JAMES/Gordy 7176 (Motown)	9
18 21 SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	8
19 24 JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	7
20 29 HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	6
21 17 I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	12
22 14 I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/MCA/ Infinity 50,027	15
23 27 I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	8
24 26 NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099	7
25 28 GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	6
26 19 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	17
27 20 NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	9
28 22 (not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040	18
29 23 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	21
30 33 IT'S MY HOUSE DIANA ROSS/Motown 1471	6
31 34 WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ARC/ Columbia 111134	6
32 42 SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	4
33 37 I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	6
34 40 I WANT YOU WILSON PICKETT/EMI-America 8027	5
35 35 WITCH DOCTOR INSTANT FUNK/Salsoul 72108 (RCA)	5
36 45 STEPPING GAP BAND/Mercury 76021	3



37 38 BE WITH ME TYRONE DAVIS/Columbia 1 11128	6
38 50 I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	3
39 39 DEJA VU DIONNE WARWICK/Arista 0459	7
40 36 RIGHT OR WRONG LEROY HUTSON/RSO/Curtom 1011	7
41 44 PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	6
42 47 ROTATION HERB ALPERT/A&M 2202	4
43 46 SO DELICIOUS POCKETS/ARC/Columbia 1 11121	5
44 54 WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	4
45 49 SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	8
46 43 PARTY PEOPLE PARLIAMENT/Casablanca 2222	6
47 48 I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 3726 (CBS)	6
48 51 YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox 2427 (RCA)	5
49 25 KING TIM III FATBACK/Spring 199 (Polydor)	13
50 59 YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom 941	2
51 68 WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	2
52 58 LET'S DANCE 9TH CREATION/Hilltak 7901	5
53 65 I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	2
54 55 MOONCHILD CAPTAIN SKY/AVI 299	5
55 64 I'VE BEEN PUSHED ASIDE McFADDEN & WHITEHEAD/ Phila. Intl. 3725 (CBS)	2
56 63 MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS)	2
57 60 DON'T STOP THE FEELING ROY AYERS/Polydor 2037	3
58 66 DO YOU WANNA MAKE LOVE MILLIE JACKSON & ISAAC HAYES/Spring 2036 (Polydor)	2
59 67 HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	2
60 71 CAN'T STOP DANCING SYLVESTER/Fantasy 879	2

CHARTMAKER OF THE WEEK

61 — SHOUT AND SCREAM TEDDY PENDERGRASS Phila. Intl. 9 3733 (CBS)	1
62 — DON'T TAKE IT AWAY WAR/MCA 41158	1
63 69 CISSELIN' HOT CHUCK CISSEL/Arista 0471	2
64 73 ONLY MAKE BELIEVE BELL & JAMES/A&M 2204	2
65 — SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	1
66 — WONDERLAND COMMODORES/Motown 1479	1
67 — MY FEET KEEP DANCING CHIC/Atlantic 3638	1
68 — STRAIGHT TO THE HEART LOOSE CHANGE/Casablanca 2219	1
69 — I NEED LOVE SHADOW/Elektra 46540	1
70 — I GET EXCITED DAVID RUFFIN/Warner Bros. 49123	1
71 — I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	1
72 32 MELLOW MELLOW RIGHT ON LOWRELL/AVI 300	12
73 31 RISE HERB ALPERT/A&M 2151	23
74 41 SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	18
75 52 A SONG FOR DONNY WHISPERS/Solar 11739 (RCA)	11



Black Music Report (Continued from page 35)

erson, Bill Phedford, Renaldo Rey, Formula Five and Vermetta Royster, among others. The benefit provides food for needy families for the holidays.

Welcome to Fantasy Records, where comments like "I'm fabulous and I like to have fun" are plentiful. That particular comment came from Sylvester himself, who mentioned two wishes that he has for the new year. The first priority is "The Muppet Show." Sylvester wants nothing more than to host the cuddly critters' show. The second wish seems simpler: Sylvester wants to host "The Midnight Special" and have as his guests Patti Labelle, Chaka Khan, Aretha Franklin and the B-52's. "I'm tired of being just an ordinary guest," he said. . . . Contrary to popular belief, LTD is not performing with the Jacksons tour in Los Angeles, San Diego and Oakland. Philadelphia International's

Jones Girls have been primed for those three dates. . . . Ndugu Chandler's next single, "Shadow Dancing," includes the artistry of the O'Jays, Hubert Laws and The Jones Girls on background vocals.

Earmarc's Duncan Sisters recently visited RW's new west coast offices, promoting their self-named debut LP. Phyllis and Helen have graced Little Richard's earlier recordings, as well as Al Green's, Anne Peebles' and Ben E. King's, and are hardly new to the music biz. The girls were quick to point out that their new LP contains mostly disco, if the need to categorize should arise, but that ballads like "Rock Along Slowly" and "Sadness In My Eyes" were their favorites. . . . The McCrary's have been dropped by Portrait and are looking towards other labels for '80 deal. . . .

(Continued on page 37)

Black Music Report

(Continued from page 36)

Last week, **Devadip Carlos Santana** performed a benefit concert at the Roxy for UNICEF and the International Year of the Child. Santana and band were at their best, playing everything from "Black Magic Woman" to "Aqua Marine" and including "Evil Ways," "Singing Winds, Crying Beasts," "Oye Como Va" and several selections from "Caravanserai." The concert flowed easily for three hours, with everyone in attendance chanting for more. **Herbie Hancock**, **Al McKay** and **Greg Walker** joined Santana on stage for the close.

B.O.S. Chart Highlights

Prince claims the #1 position, while bulleting on the pop chart at #31. Michael Jackson and The Bar-Kays hold the #3 and #4 chart positions, respectively, as both singles continue to enjoy strong airplay and sales. Closing out the top ten bullets is Lenny White, who made another big gain this week jumping from #16 to #9.

The biggest gainer in the teens are the O'Jays ("Forever"), bulleting from #30 to #14. Already top 10 in some markets, enormous sales have been reported.

Patrice Rushen had another good week, moving nine notches to #20. The record is top five in Detroit and top ten in Los Angeles. New adds this week from WKTU and WWIN continue to bolster the record's strength.

The three records highlighted in the thirties include Ray, Goodman & Brown, this week charted at #32. The record is very strong in New York, Philly, Atlanta, and Chicago, moving steadily in Detroit and L.A. and picking up new adds from V103 chain and KDIA. In its third week on the chart, taking a healthy jump to #36, the Gap Band picked up new airplay at WNJR, V103 chain, WYLD, WCIN and WJLB, with its strength in LA.

Also in its third week, Narada Michael Walden's single zoomed from #50 to #38 bullet. This record has a good buzz amongst programmers, and is receiving excellent responses in the Atlanta, Chicago, St. Louis, Houston and Los Angeles Markets, with new station adds from WWRL, WEDR, WLOK, WILB, KSOL and KYAC.

Leon Ware highlights the forties this week by picking up new adds at WYLD, WVON, WBMX, KPRS and KSOL. At #44, the record's predominant strength is coming from the Los Angeles market.

Highlights in the fifties include Curtis Mayfield, last week's Chartmaker, currently at #50 with new station adds this week from WEDR, WJLB and KSOL.

Taking a big leap to #51, Angela Bofill picked up new adds from WWRL, WLOK, WEDR, WJLB, KPRS and KDAY. Other bullets in the fifties include 9th Creation at #52, continuing to pick up new markets with adds at WWRL (lp), WDIA, and KATZ. Inner Life, swiftly moving to #53, has strong 12-inch sales, and new adds from WYLD, KKSS, KMJC and KDIA.

Sylvester, currently at #60, is enjoying his first week of bulleting status, with adds from V103 chain, WAOK, WJMO WJLB and KSOL. This week's Chartmaker (at #61 bullet) is Teddy Pendergrass' "Shout & Scream" from the live LP which contains three studio songs.

At #64 Bell & James achieves bulleting status, picking up adds from WJLB, WAOK and KSOL.

New bulleting entries on the chart include war at #62, Lou Rawls at #65, The Commodores at #66, Chic at #67, Loose Change at #68, Shadow at #69 and David Ruffin at #70.

Gold for Mtume & Lucas



The producing team of James Mtume and Reggie Lucas was "cooled out" with a champagne toast and plaque presentation arranged by RCA Records and 20th Century-Fox Records to celebrate their gold record success with Stephanie Mills' LP, "What Cha Gonna Do With My Lovin'." Shown here are (from left): Bill Staton, RCA's director, national black music promotion; Eddie Dejoy, division vice president, pop A&R, RCA Records; Ray Harris, division vice president, black music marketing, RCA Records; Mtume and Lucas; Keith Jackson, RCA's manager, black music product merchandising; and Mort Weiner, 20th Century-Fox Records director of sales and merchandising.

Peaches & Herb & Teddy



Polydor/MVP Records recording artists Peaches & Herb greeted Teddy Pendergrass when the three performers crossed paths recently in Philadelphia. The duo is climbing the charts with their latest release, "Twice The Fire," and its dance hit, "Roller Skatin' Mate." The next single slated for release from the album is "I Pledge My Love." Pictured from left are Dan Acree, public relations representative for Peaches & Herb; Herb Fame; Peaches (Linda Greene); Teddy Pendergrass, and Paul Cohn, Prime Time Productions, Peaches & Herb's management company.

CBS Promotes Jack Snyder

■ NEW YORK—Jack Snyder has been appointed to the position of Columbia local promotion manager, Cleveland / Pittsburgh market, CBS Records, it was announced by Rich Kudolla, branch manager, Cleveland/Pittsburgh, CBS Records.

In his new capacity, Snyder will be resident promotion man-

ager in the Pittsburgh marketing area, responsible for the promotion of all Columbia label product in that area. He will report to Kudolla.

Snyder joined CBS Records in 1978 as field merchandiser and most recently was a sales representative in the Cleveland marketing area.

Holiday Music

(Continued from page 14)

then only when the music was generic to the format, like Beach Boys, Lennon, McCartney. We'll play a few of these prior to Christmas Eve. At WBBG we're doing it differently, based on the demo we're trying to reach. We're playing about 12 to 14 selections a day as of (12/10)."

In New York at WABC, program director Al Brady said, "We'll start our Christmas music programming the week of the 12th."

The Christmas programming season seems to be getting a little longer at the growing number of A/C stations appearing on the radio dial. For those who worry about being too early playing Christmas music, Mike McVay sums up the majority of the reactions that the programmers have received from the listeners: "I've never had anybody call up and say they're getting sick of hearing Christmas music."

The Jazz LP Chart

DECEMBER 22, 1979

1. **ONE ON ONE**
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241
2. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
3. **AMERICAN GARAGE**
PAT METHENY/ECM 1 1155 (WB)
4. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
5. **A TASTE FOR PASSION**
JEAN-LUC PONTY/Atlantic SD 19253
6. **MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
7. **STREET LIFE**
CRUSADERS/MCA 3094
8. **RISE**
HERB ALPERT/A&M 4790
9. **THE HAWK**
DAVE VALENTIN/Arista/GRP GRP 5006
10. **WATER SIGN**
JEFF LORBER FUSION/Arista AB 4234
11. **8:30**
WEATHER REPORT/ARC/Columbia PC2
36030
12. **STREET BEAT**
TOM SCOTT/Columbia JC 36137
13. **BROWNE SUGAR**
TOM BROWNE/Arista/GRP GRP 5003
14. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223
15. **AND 125TH STREET, NYC**
DONALD BYRD/Elektra 6E 247
16. **MORNING DANCE**
SPYRO GYRA/MCA/Infinity INF 9004
17. **PASSION DANCE**
McCOY TYNER/Milestone M 9091
(Fantasy)
18. **THE BEST OF HERBIE HANCOCK**
Columbia JC 36309
19. **DON'T ASK**
SONNY ROLLINS/Milestone M 9090
(Fantasy)
20. **PRESSURE**
MCA 3195
21. **THE WORLD WITHIN**
STIX HOOPER/MCA 3180
22. **MOSAIC-BEST OF JOHN KLEMMER**
VOLUME I
MCA 2 8014
23. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
24. **HEART STRING**
EARL KLUGH/United Artists UA LA
942 H
25. **DAYS LIKE THESE**
JAY HOGGARD/Arista/GRP GRP 5004
26. **YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
27. **CIRCLE IN THE ROUND**
MILES DAVIS/Columbia KC2 36278
28. **HIROSHIMA**
Arista AB 4252
29. **LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee JC
36056
30. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic
SD 19259

The Coast (Continued from page 17)

modations, as in lodging, as in "on the road." Like the **Hotel** towel. Or the **Motels** ashtray, towel, key ring and t-shirt package. Or, along those same lines, key rings for **Foghat's** "Boogie Motel," **David Bowie's** "Lodger" and **Willie Nelson/Leon Russell's** "One for the Road."

Clothing was in vogue again, as COAST adviser and perennial fashion plate **Charlie Blue** will attest—even in lean times. Blue was able to go a full 12 months without ever donning a thread of commercially-purchased clothes. We especially liked the **Robin Williams** suspenders, which made a nice pair with the **Pop** tie; of course, the **Tim Weisberg** bicycle cap, **Gerry Rafferty** sweater and **Linda Clifford** disco bag round out that ensemble nicely. For leisure wear, we liked sweatshirts for **Elton John**, **Jay Ferguson** and the **Bee Gees**, while those with a taste for the unusual might prefer the new style of **Devo** suits or the special underwear created for the **Boontown Rats'** night at Frederick's of Hollywood. And since everyone needs footwear, the **Shoes** shoehorn comes in mighty handy, although you probably wouldn't need it for your **ABBA** clogs.

Miscellaneous items, as usual, were legion. For illumination, there were night lights for **ELO** and **Night** (obviously), while **Seawind** and **Switch** both had little pen-lights. Then there were the **Herb Alpert** thermometer (for "Rise"—get it?), the **Ron Wood** jigsaw puzzle, the **Elvis Costello** "Armed Forces" set (with cap, whistle and knife), the **Edwin Starr** radio and the **Supertramp** tray (for "Breakfast in America," natch). One item that was especially apropos was the **Nick Lowe** survival kit, with aspirin, band-aids and so on; unfortunately, judging by the number of industry casualties this year, we'd have to guess that the kit didn't work all that well.

Pins, shirts and special vinyl entries are far too numerous to mention, but special citations go to the **Dire Straits** and **Bram Tchaikovsky** enameled pins, which were nice, and the **Cheap Trick** "Dream Police" badge. And since the picture disc seems to have died a fairly quiet death—or is at least struggling a bit—we'd have to turn to the **Police** badge-shaped disc or the **Rufus/Chaka Khan** strawberry-shaped (and scented, believe it or not) platter for truly inventive formats. So, while it hasn't been exactly a banner year, it hasn't been bad. We look for even greater creativity in this important area in the '80s, for sure, man.

NOT EVERYONE, we're sorry to say, could get ahold of some of the lovely items described above. You'll be relieved to know, however, that the glasses pictured here are available to everyone—and

for a mere 65 dollars. They're brought to you by the same people who gave us "Always **Elvis**—Blanc d'Oro," the new wine commemorating the late singer; the glasses, we're informed, were designed by the same buy who created "more than 400 pairs of sunglasses" for Presley. But that's not all. For only 695 dollars—that's right, six-ninety-five—you can score a "special commemorative edition" of the glasses, featuring El's initials in solid gold on the bridge and "TCB" (Take Care of Business—Presley's motto) on



both sides of the frame. The glasses are available through Factors Etc., Inc., in Bear, Delaware, for those of you with checkbooks ready.

OTHER STUFF—RW's article about Alive Enterprises' new company, Alive Video, neglected to mention that **Bob Emmer** is the new firm's vice president in charge of business affairs. . . . Japan's **Pink Lady** was in town recently for about a week, filming a test TV pilot for NBC. . . . Congrats to **ELO's** **Jeff Lynne** and wife **Sandy** on the birth of their daughter **Laura**, born in L.A. on December 7.

AGAC Adds New Songwriting Courses

■ NEW YORK — Lew Bachman, executive director of AGAC, has announced that the guild will be adding three new courses for songwriters starting the week of January 7.

For the first time the writers guild will be offering courses in theory and composition for the new writers as well as intermediate harmony and theory courses for the more advanced;

both courses will run 12 weeks.

In addition there will be a 10-week "Craft of Lyric Writing" given by AGAC special director Sheila Davis.

All three workshops will be limited to 12 students each and will start the week of January 7 in the New York AGAC headquarters, 49 West 57th Street. For full details and applications, call AGAC: (212) 757-8833.

New York, N.Y. (Continued from page 15)

swered. At any rate, it is Hendrix and it is all in good fun. FYI: **Carl Skiba** asked the columnist repeatedly and to no avail to remove this record from the turntable. If he doesn't like it, then it must be good. (Readers will recall young Skiba once being elected to represent RW at the softball league's Halloween dance. It was patently obvious by looking at him that he wouldn't have to spend any money on a mask.)

CONGRATULATIONS to **Mike Oliveri**, manager of **Tin Huey** and the **Good Rats**, who was wed to **Ruby Monday** (of Waxpaper fame) on December 8. The couple is honeymooning in Berkley Heights, New Jersey.

ENTRIES are now being accepted for the 1980 Monitor Awards recognizing excellence in videotape production. The Awards are sponsored by the Videotape Production Association and will be presented at a gala affair in the New York Hilton Hotel ballroom, Friday, May 30, 1980. Any person who creates, produces or works in any capacity in videotape is eligible to enter. There is no limit to the number of entries an applicant may submit. All entries must have been produced on videotape between January 1, 1979 and December 31, 1979. An application fee of \$25 for each commercial and \$50 for each program will be charged, and all entries must be in by March 1, 1980. For more information or application forms, write to Monitor Awards, Videotape Productions Association, 304 East 44 St., sixth floor, New York, N.Y., 10017.

JOCKEY SHORTS: **Paul McCartney** is set to appear on the Tomorrow show on Friday, December 21 at 1 a.m., eastern time. The interview will be done via satellite hookup with McCartney in London. McCartney announces, among other things, his appearance in a benefit for Cambodian refugees, along with the **Who**, **Elton John** and **Queen**. The benefit will be a five-night affair at the Rainbow Theatre. A source who has seen the show reports McCartney is "politely sarcastic and cynical" throughout. . . . **Ed Levine** has left Warner Brothers and can now be reached at 212-929-1063. . . . **Bob Marley** finished his tour on December 15 with a benefit concert in the Bahamas for UNICEF's Year of the Child fund. . . . New York recording studio musicians will be honored by the New York Chapter of the National Academy of Recording Arts & Sciences (NARAS) at the Most Valuable Player Awards to be held at Michael's Pub on December 19 from 6:00-8:00 p.m. Among those scheduled to present awards: **Ashford & Simpson**, **Judy Collins**, **Peter Yarrow**, **Bob James**, **Arif Mardin**, **George Wein** and **Joe Raposo**. . . . **Monte Yoho**, one of the founding members of the **Outlaws**, has left the Arista recording group to rejoin another founding member of the Outlaws, **Henry Paul**, in the Henry Paul Band. Yoho and Paul will co-write material for a new album to be recorded at Criterion Studios in Florida. . . . **Utopia**, minus **Todd Rundgren**, will back **Alice Cooper** in the film "Roadie," now in production. Rundgren is producing two Cooper songs for the film soundtrack. . . . **Ashley Pandel** is opening a new restaurant/club, located at 248 East 52 Street between Second and Third Avenues. The new Ashley's will occupy two floors. The downstairs room, which can accommodate approximately 75 people, will be a restaurant specializing in Continental cuisine. Opening is scheduled for December 20.

A LATE DISPATCH OF THE UTMOST IMPORTANCE FROM ZE RECORDS: ZE Records, located directly across the street from Stiff Records' U.S. office, has allegedly challenged Stiff to a drinking contest with no success. What goes here!? A ZE spokesman said Stiff has failed to respond to letters, telegrams, phone calls — the works! "We're obviously distraught," said the ZE spokesman.

ASCAP Honors 'Grease'



ASCAP president Stanley Adams (right) presented silver bowls to "Grease" composers Jim Jacobs (center) and Warren Casey on stage following the show's record smashing 3243rd performance December 8. The presentation took place at The Royale Theatre.

Classical Retail Report

DECEMBER 22, 1979

CLASSIC OF THE WEEK



O SOLE MIO

LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
BERG: LULU—Stratas, Boulez—DG
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Van Dam, Karajan—Angel
LUCIANO PAVAROTTI: O HOLY NIGHT—London
DAME JOAN SUTHERLAND SINGS WAGNER—London
VERDI: DON CARLO—Freni, Baltsa, Carreras, Ghiaurov, Karajan—Angel

KORVETTES/EAST COAST

BERG: LULU—DG
FIEDLER'S GREATEST HITS—RCA
GALWAY PLAYS TELEMANN—RCA
HANDEL: MESSIAH—Davis—Philips
MAHLER: SYMPHONY NO. 9—Levine—RCA
MOZART: DON GIOVANNI—Moser, Te Kanawa, Raimondi, Maazel—Columbia
PAVAROTTI: O SOLE MIO—London
SUTHERLAND SINGS WAGNER—London
VERDI: DON CARLO—Angel
VERDI: RIGOLETTO—Sills, Kraus, Milnes, Rudel—Angel

SAM GOODY/EAST COAST

BARTOK: CONCERTO FOR ORCHESTRA—Ormandy—RCA Digital
BERG: LULU—DG
VLADIMIR HOROWITZ, CONCERTS 1978-79—RCA
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
MENDELSSOHN: SYMPHONY NO. 4—Dohnanyi—London Digital
MUSGRAVE: MARY, QUEEN OF SCOTS—Vox/Turnabout
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel
TCHAIKOVSKY: 1812 OVERTURE—Telarc
TCHAIKOVSKY: SYMPHONY NO. 4—Maazel—Telarc
VERDI: DON CARLO—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: ORGAN WORKS, VOL. I—Argo
BERG: LULU—DG
DEBUSSY: PELLEAS ET MELISANDE—Angel
JANACEK: MAKROPOLOUS AFFAIR—Soederstroem, Mackerras—London

MASSENET: DON QUICHOTTE—Crespin, Ghiaurov, Kord—London
MASSENET: WERTHER—Obraztsova, Domingo, Chailly—DG
MOZART: FLUTE CONCERTOS—Galway—Quintessence
SCHUMANN: CONCERTO—Rogoff, Sanderling—Unicorn (Import)
VIVALDI: GLORIA—Preston—L'Oiseau Lyre
VIVALDI: FOUR SEASONS—Vanguard

MUSIC PEDDLERS/DETROIT

ANNIE'S SONG—Galway—RCA
BARTOK: CONCERTO FOR ORCHESTRA—RCA Digital
MENDELSSOHN: ITALIAN SYMPHONY—Bernstein—DG
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN ENCORES—Angel
RAVEL: BOLERO—Paray—Mercury
STRAUSS: FOUR LAST SONGS, OTHER LIEDER—Te Kanawa, Davis—Columbia
SUTHERLAND SINGS WAGNER—London
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London

SOUND WAREHOUSE/DALLAS

ELLY AMELING SINGS CHRISTMAS SONGS—Philips
BACH: MAGNIFICAT—Karajan—DG
BERG: LULU—DG
BRAHMS: HANDEL VARIATIONS—Fleisher—Odyssey
BRUCKNER: SYMPHONY NO. 5—Kempe—Odyssey
BRUCKNER: SYMPHONY NO. 7—Haitink—Philips
CHRISTMAS IN ANGLIA—Nonesuch
MEDIÆVAL CHRISTMAS—Nonesuch
MOZART: DON GIOVANNI—Solti—London
SAINT-SAENS: SAMSON ET DALILA—Obraztsova, Domingo, Barenboim—DG

TOWER RECORDS/SEATTLE

BEETHOVEN: SYMPHONY NO. 6—Thomas—Columbia
DANCERS' CHOICE—Columbia
DEBUSSY: PELLEAS ET MELISANDE—Angel
MAHLER: RUECKERT LIEDER, OTHER SONGS—Horne, Mehta—London
MOZART: DON GIOVANNI—Solti—London
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN ENCORES—Angel
SAINT-SAENS: SAMSON ET DALILA—Obraztsova, Domingo, Barenboim—DG
SCHUMANN: PIANO SELECTIONS—Argerich—Columbia
DAME JOAN SUTHERLAND SINGS WAGNER—London

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

A Magical Allemonde

By SPEIGHT JENKINS

■ NEW YORK — The new Angel recording of Claude Debussy's *Pelleas et Melisande* is one of the most fascinating recordings of the decade.

It fulfills expectations of two geniuses: Debussy and Herbert von Karajan. Not that the two are equal; the composer always stands in a higher plane of accomplishment than the interpreter, and Debussy's bringing of "opera to poetry" (Edward Lockspeiser's memorable phrase) is no less remarkable than at its premiere, in 1902. But when Karajan is in phase with the composer, as a conductor he simply cannot be surpassed. The *Pelleas* recording indeed justifies the harsh things said about Karajan failures: with so much talent he must always be held to the highest standard.

This *Pelleas* ought to convince all those who have always resisted Debussy's magical opera. Karajan's reading, unlike so much of his work, is not just a stereo lover's paradise. It is that, of course, but far more it is the sensual realization of a fairytale dream, with the feelings irrevocably etched by the expressive Berlin Philharmonic. The more one remembers that Debussy wanted not too much grandiose singing, an expressive play of light and shadows and many other unusual points, the more Karajan's achievement seems.

Debt To Wagner

In one vital respect the composer would probably object to Karajan's interpretation: its obvious debt to Wagner. But it was self-delusion, I believe, on Debussy's part to believe that he had exorcised the spell of "old Klingsor." Wagner, in particular *Parsifal* and *Tristan und Isolde*, had an enormous effect on Debussy, and his impact can be felt at all points in this opera. Many have been misled by the different volume level and colors in *Pelleas* but the harmonies and contours of the music are close to Wagner. Karajan has caught this completely, and so his *Pelleas*, though never overstated, is supercharged with passion. It portrays the intense yet ambiguous feelings of the two lovers, and from the first notes of the orchestra one is aware of the tensions in the drama and the magic.

Karajan, as usual, has superb singers. Just to hear Frederica von Stade sing the song from the

tower at the beginning of Act III is worth the price of the album, but everywhere she is ideal. Quintessentially mysterious, she creates Melisande as a passionate spirit—never quite a full woman, always half disappearing—and she is flawless musically, with superb diction. Hers is an unforgettable Melisande. The same can be said for Jose van Dam's sonorous, lyrical yet frightening Golaud. His reading was the hit of the opera, two seasons ago.

Richard Stillwell as Pelleas has the problem inherent in his being a baritone. Though baritones of *baritones martin* (the French light version of the voice) have often sung Pelleas, Debussy clearly composed it for a tenor. He wrote the part in the treble clef, though inordinately low, and he wanted a contrast with Golaud. Most baritones sound wrong in the music, but Stillwell overcomes almost every objection. At only one place—a few moments in the crucial fourth act love scene—is he slightly handicapped by the range, but elsewhere he is lyrically easy and totally believable.

Casting

A really great recording, of course, must be excellent in every part, and Karajan succeeds with some typically arresting casting. Ruggero Raimondi does not suggest the usual Arkel—his bass baritone sounds "younger" and less sepulchral than the usual King of Allemonde. But his lyrical sound and gentle nature makes the part uncommonly touching. There is also a strange effect: his similarity of voice to Stillwell and Van Dam gives a hereditary connection among the three men.

Nadine Denize dispatches Genevieve's music eloquently, and though a boy is preferable as Yniold, Christine Barbaux sounds young and easy of the role.

Many characteristics make up *Pelleas*, but one that is sometimes not discussed—and occasionally overlooked by some very famous conductors—is one that Debussy discussed in letter after letter on his opera: the silences. These are the many moments when the characters simply react with orchestra silent. The proof of the magnificence of the Angel recording is how often one notices the eloquence of these moments.

Concert Review

Marley Displays New Seriousness

■ LOS ANGELES — The buzz on tonight's gig was all over town. By the time we reached LeConte and Westwood Boulevards, the heels of UCLA's enormous campus, traffic was backed up two hours early for the November 23 Bob Marley concert. The concert's paramount problem was that Avalon Productions provided only one entrance for thousands of listeners to the Pauley Pavilion. As a result, huge numbers of people were trapped and missed Betty Wright (TK), the opening act. And once the people got in, they had to endure a muddled sound that did little for Marley's vocals.

Wright opened with a disco medley that got tonight's anxious crowd on its feet. She performed material from her new album, "Betty Traveling in the Wright Circles." On hand for tonight's performance was Louis Salterfield and Fred White from Earth, Wind and Fire, Deniece Williams, and also the first reggae artist to get acceptance in this country, Jimmy Cliff.

Marley sang material mostly from his new "Survival" LP (Island). This tour showed a change in the typical Marley format: instead of the usual gymnastics and theatrical flair, we saw a more intense Marley, who sat down and sang powerful messages presented in a fresh form. His new material pulsed with staggering lyrical breadth, and liberation anthems like "Wake Up and Live," "Africans Unite" and "Ride Natty Ride" got good acceptance from tonight's audience.

Old Favorites

With dreadlocks swinging half way down his back, Marley belted out an old favorite recorded

by Eric Clapton, "I Shot the Sheriff." The Jah warrior played his Kingstonian ghetto music with new rock colorings and poignant jazz sax hooks. This was evidenced by Marley's treatment of "Kinky Reggae," "Dem Belly Full" and another old favorite, "Rastaman Vibration." Marley's classic treatment of "War / No More Trouble" got this smiling shantytown hero an overwhelming reaction from tonight's crowd, while the gentle "Is This Love" provided a pleasant change of pace.

Five Encores

Marley's stature as a "people's poet" can only be enhanced by the protest in his new material and the seriousness of his new stage act. Despite the long wait, the poor sound and the dusted hecklers, Bob Marley held his audience spellbound. After five encores, even the most jaded observer agrees: Bob Marley remains an electrifying performer.

Stan West

Concert Review

ZZ Top Returns in Style

■ NASHVILLE — After their mysterious disappearance in the midst of unprecedented success in 1976, ZZ Top has returned to the stage, front and center, and their sound is as strong as ever. A full house at Nashville's Municipal Auditorium on a Sunday night on the tail end of a concert-filled Thanksgiving weekend is strong evidence of the group's durability, and the response from the audience when the lights were dimmed left no doubt about their expectations.

Heralded to the stage by a recording of a trumpet instru-

Garber to Screen Gems



Screen Gems/EMI Music has announced the signing of Lisa Garber to an exclusive long term songwriter's agreement. Garber, from London, Ontario, is best known for her work in Canada, where she has appeared on radio and television, and has had several songs covered by other Canadian artists. Pictured (back row from left) are: Paul Tannen, vice president, director of professional activity, Screen Gems/EMI Music; Ira Jaffe, vice president, creative affairs, Screen Gems/EMI Music; (front row from left) Holly Greene, professional manager, Screen Gems/EMI Music; Lisa Garber.

Columbia Releases 'Star Trek' Soundtrack

■ NEW YORK — Columbia Records has released "Music From The Original Soundtrack of Star Trek—The Motion Picture," coinciding with the release of the Paramount Pictures movie in over 800 theatres across the country.

"Star Trek—The Motion Picture" is a Gene Roddenberry Production of a Robert Wise film. Its music score is brought to the screen by composer/conductor Jerry Goldsmith, who produced the soundtrack (Bruce Botnick, executive producer).

Video Expo Set

■ NEW YORK — Three general sessions focusing on new and developing trends in video will highlight Video Expo-San Francisco '80, the non-broadcast video trade show being held February 19, 20 and 21 at the Civic Auditorium. The event is sponsored by Knowledge Industry Publications.

Registration is \$3.00 by advance mail and \$4.00 at the door. For further information contact Sheila Frank, Knowledge Industry Publications, 2 Corporate Park Drive, White Plains, New York 10604; (800) 431-1880.

Concert Review

Ponty: Perfectionist

■ NEW YORK — It has been said that Jean Luc Ponty (Atlantic) is a perfectionist, and that he demands nothing less from his band. This was evident at his recent set at the Palladium in New York. Not only did Ponty display the violin virtuosity that he is famous for, but he doubled on keyboards and gave every member of the band a chance to shine, and shine they did.

Band

Ralph Armstrong brought the audience to its feet early on with an amazing fretless bass solo. The rest of the band (Allan Zavod on keyboards, drummer/percussionist Casey Scheuerel and guitarist Joaquin Lievano) also got their chances to show off their abilities. Lievano was particularly effective when he was doubling with Ponty's violin.

Ponty was what the show was all about, however. His violin work was consistently fine and imaginative. Showcasing material from his new album "A Taste For Passion," and drawing on older material as well, Ponty kept the audience enthralled.

Opening act Maria Muldaur did not fare as well and although her band was tight, it was a Ponty crowd, and they chanted for the headliner throughout her set.

Hank Bordowitz

Hatchet Job



Epic recording group Molly Hatchet recently appeared at Madison Square Garden in New York. The group's latest album is "Flitin' With Disaster." Pictured are, from left: (front) Joe Senkiewicz, VP, artist development/promotion, CBS Records International; Jerry Smallwood, dir., promotion, Epic Records; Steve Holand, band; Al DeMarino, VP, artist development, E/P/A; Don Dempsey, senior VP and gen. mgr., E/P/A; Dave Hulbeck, band; Bill Freston, VP, merchandising, E/P/A; Banner Thomas, band; Ron McCarrell, VP, marketing, E/P/A; Larry Stessal, dir., product management, west coast, E/P/A; Pat Armstrong, manager; Bob Feineigle dir., national LP promotion, E/P/A; (top) Al Gurewitz, VP, promotion, E/P/A; Bruce Harris, dir., A&R, east coast, Epic; Bruce Crump, Danny Joe Brown and Duane Roland, band.

mental much like the beginning of a Mexican bullfight, Billy Gibbons, Dusty Hill and Frank Beard wasted no time launching into the raw, bluesy sound which is their trademark. Gone were the assorted animals and decorations which constituted the menagerie of the band's previous stage shows, but the massive sound system backing up the group's rock 'n' roll virtuosity made it once again difficult to believe all that sound was coming from only three players.

Kicking off with their latest single, "I Thank You," the band, with Gibbons and Hill sporting long beards, hats and suits, reached back to several of their familiar hits, including "Jesus Just Left Chicago," "Precious And Grace" and "I Heard It." All were instantly greeted with enthusiasm from the audience, as it only took a few notes for the tunes to be recognized. Especially strong was "Driving While Blind," one of the more noteworthy tunes by "that little old band from Texas," along with "Cheap Sunglasses," "Tush" and "La Grange."

The sound literally overwhelmed whatever limitations the facility had acoustically, with the help of banks of speakers suspended from the ceiling all the way around.

Opening the concert was Point Blank, well-matched for ZZ Top and its fans, with plenty of high energy to kick it all off.

Walter Campbell

RIAA Honors Brief



At a recent farewell lunch tendered by the Recording Industry Association of America, executive director Henry Brief admires a special gold record marking his tenure, as his wife Rosalie looks on. Brief is now in a similar post with ITA, after 19 years with RIAA.

Southeast Radio Meet Set for Nashville

■ LOS ANGELES — Nashville, Tennessee will be the site of the 4th Annual Southeast Radio Conference, February 1-2, 1980.

The planning committee announced that the goals of the two day conference will be to bring together, for an exchange of positive ideas, radio, trade and record representatives.

Topics to be discussed are careers, album radio & records, secondary and small markets, music, personalities, management, programming and a combined radio and record meeting.

Nashville Execs Mull City's Image

(Continued from page 4)

who was named chairman of a fact-finding committee for the as yet unnamed organization. "The whole thing started last year with another similar organization. That stirred a few of us into thinking there was something valid in joining forces to benefit this entire community. One of our intentions is to let record companies, artists and producers know about our studio facilities, our musicians, the fact that Nashville is the greatest source of songs anywhere in the country, and the fact that it is much cheaper to record in Nashville, which is becoming more and more important now."

Boosting Nashville

Members of the organization emphasize Nashville's significance as a center for all kinds of music and media instead of one or two specialties. "If we can do half the job for all forms of music out of here that the CMA has done for country," Bowen said, "we'll be very successful."

Figures compiled by a NARAS committee formed earlier this year to gather information on the various resources of the Nashville music industry indicate that at least two thirds of the studio sessions in the past year have been for projects other than country music records.

In announcing the site as the Regency Hyatt House, the committee also said that registrations will be \$60 for radio and \$70 for record and trade people. Application forms are available from any of the committee members: Don Anti/Tony Muscolo (Anti/Muscolo, Inc.), Jerry Dean (WAA/WNUE, Huntsville, Ala.), Gary Guthrie (WMC/FM, Memphis, Tenn.), Jan Jeffries (WLCY, Tampa, Fla.), Bob Kaghan (WRJZ, Knoxville, Tenn.), Frank Lewis (KX106, Birmingham, Ala.), Ron McKay (WKIX Raleigh, N.C.), Mike St. John (KX104, Gallatin, Tenn.), Bruce Stevens (WBBQ, Augusta, Ga.), Larry Stevens (WHHY, Montgomery, Ala.), Jerry Rogers (WSGA, Savannah, Ga.) and John Young (Z93, Atlanta, Ga.).

Helen Pine Dies

■ LOS ANGELES — Memorial services were held here Sunday (9) for industry veteran Helen Pine, 58, who passed away last week after a battle with cancer.

Most recently director of international publicity for MCA Records, Pine was among the longest tenured employees at ABC Records, which she joined in the late '60s when the then ABC/Dunhill operation was headed by Jay Lasker and Howard Stark. While at ABC, she rose to the post of vice president, international, for the label, a position she held until the company's sale to and absorption by MCA Records.

Background

Entering the business with London Records in 1948, the New York native worked for several years before leaving the business to raise a family. Re-entering via a post at MGM Records in 1965, she became administrative assistant to Jerry Schoenbaum a year later, moving to New York and assisting in the development of Verve-Forecast, a label subsidiary, and the initial U.S. distribution for Deutsche Grammophon Gesellschaft (DGG).

Copy Writies

By PAT BAIRD

■ SUPER SLEUTHING: It seems fitting to close out the year (and mention ASCAP's 65th anniversary just one more time) with an item about the investigative abilities of the Society's PR department. Seems that back in 1914 lyricist **John Golden** opened the first society office on W. 44th St., N. Y. After Golden installed the two pieces of furniture his next job was to locate a typewriter. Two enterprising young songwriters, **Malvin Frank** and **E. Ray Gotz**, overheard Golden's request and immediately rushed off to the offices of Jerome H. Remick & Co. and stole one right out of the office.

To mark the 65th anniversary of this feat of derring-do, Malvin Frank was on hand at ASCAP last week to return a copy of said typewriter to Warner Bros. Music legal counsel **Leonard Golove** (Warners now owns the Remick Music catalogue). Also on hand was the president of Remington-Rand Co. and a slew of t.v. camera crews. All parties involved decided not to press charges against Frank.

HAPPY HOLIDAYS: In a recent item by the syndicated **Earl Wilson**, it was noted that **Irving Berlin's** "White Christmas" has sold more than 124 million records and five million sheet music copies, and still sells about five to six million records and 100 thousand sheets each and every year. According to those who know such things, this probably makes the tune the biggest seller of all time, in slim competition with "Happy Birthday" and "The Star Spangled Banner." (By the way, you can send a birthday card to Berlin May 11 when he'll be 92 years old).

NEW BUSINESS: **Morton Wax & Associates** is offering a special Midem publicity package. Wax will represent clients on a special projects basis, disseminating information to the U.S. and international trade press as well as the daily "Midem News." You can get more info by calling Wax at (212) 247-2159 . . . **Eddie O'Loughlin** and **Lou DeBiase**, principals in Plateau Records, have formed Next Plateau Music . . . **Jan Oloffson** of Oloffsong Music, U.K., winged into Nashville last week and made a deal for his artist **Stu Stevens** with MCA Records. His first single, produced by Oloffson, is entitled "Hello Pretty Lady." There's also a publishing deal in the works. The whole studio group is pictured here: (standing) **Mac** and **Katie Kissoon** (background singers on the session) and, seated, **Oloffson** and **Stevens** . . . International Entertainment Inc., a personal management company and publishing outlet, was acquired recently by Western International Pictures, Inc.



COVERS: **Mel Tillis'** new single "Blind In Love" was penned by **Bob Corbin** of the writing team of **Corbin & Hanner**. They're signed to Cashwest/Blendingwell Music and record for CBS . . . **Carole Bayer Sager** recently collaborated with **Neil Diamond** and the resulting tune "That Kind" will be on Diamond's next LP scheduled for release early next year . . . April/Blackwood is celebrating the feat of having two back-to-back **Barry Manilow** singles. His last, "Ships," was written by **Ian Hunter** and the new one "When I Wanted You" was penned by **Gino Cunico** . . . **Jack Jones** picked the "Love Boat" theme for his latest Polydor album, "Nobody Does It Better." The song was written by **Charles Fox** and **Paul Williams**.

SIGNINGS: **Briant Kent Beebe** has been signed to Belwin-Mills Music via **Robin Feather**. The company is currently shopping a recording deal for him . . . **Kathy Wakefield** has signed a non-exclusive deal with Cafe Americana Music via **Steve Bedell**. Wakefield was a staff writer at Jobete for many years and has just completed two songs for the UA film "Leo and Loree."

She is survived by two sons, **Robbie** and **Dan**, the latter a publicist with Casablanca Records. The family requested that any donations be sent to the Health Improvement Association, 513 N. Electric, Alhambra, Ca. 91801, to the attention of **Paul Downs**, in lieu of flowers.

PDI Taps Riggio

■ NEW YORK—**Sid Rogoff**, director/national credit of Polygram Distribution Inc., has announced the appointment of **Joseph Riggio** to regional credit manager/east coast based in New Jersey at PDI's Edison depot.

Polydor's PRD Improves Int'l. Coordination

By JIM SAMPSON

■ HAMBURG — The difference between success and failure in the international music business can be the speed of communication and the effectiveness of coordination. Recognizing that it needed improvement in this area, Polydor launched its popular repertoire division (PRD) in the summer of 1979, as a successor to the firm's Popular Music Management department.

"We're a creative communications center," explains PRD head Michael Hoppé, 35, former A&R director of Polydor Canada. "Here in Hamburg, we stay in close touch with all international markets, and generally serve as a catalyst for worldwide marketing, promotion and A&R."

Under Hoppé are three PRD departments. The product department, under Ruediger Litza, keeps tab on all Polydor repertoire internationally, coordinating release of product and providing liaison for A&R managers of all national companies and associated labels. Earlier this year, before PRD was formed, European release of Peaches and Herb's new Polydor album was delayed because foreign companies were not sent production parts until the single had topped the U.S. charts. The PRD product department will stimulate action in this area.

PRD operations dept., headed by Hans Burghard, advises on contractual matters, but also is a central data collection point for international operations and source of advice on financial and administrative questions.

Hillie Hillekamp's PRD promo-

tion dept. has responsibility in several areas. An artist liaison staff arranges concert and promotion tours in coordination with national promotion teams. A creative services manager supplies promotional paraphernalia such as T-shirts, stickers, posters, etc. Financial backing is also provided for film clips of Polydor artists.

The press department is the information center within the PRD communications operation, tasked with providing a weekly magazine called "PyRamiD" (which not only fits the name of the division but also has a special significance for the Cairo-born Hoppé).

"'PyRamiD' tells Polydor people around the world what is happening," says Hoppé. "It's not for the senior executives, but rather for the label managers, promotion and A&R people, telling them how they can support an act. The magazine gives us our profile, and also puts the 'show' back into show business." He wants the booklet, like his entire department, to reflect a dynamic approach to international communication which motivates optimal exploitation for Polydor worldwide.

Emphasis will also be placed on individual Polydor record people and not just on the artists. "PyRamiD" will profile company men and women, putting a face to the voice on the telephone. Annual "Golden Pyramids" will be presented to outstanding national A&R and promotion managers. Hoppé: "We

(Continued on page 43)

England

By VAL FALLOON

■ LONDON—Optimists of the Month are Sonet Records, who have just announced a new label to be launched on January 1, 1980. To defeat the industry's sinking sensations, the company says, the new label is to be called Titanic Records. First release, by Nancy Kramer, is just as noteworthy: it's a 135-piece orchestra and choir dance version of Handel's Hallelulah Chorus titled "Hallelulah (Solar Rider)." It was recorded live at the Royal Albert Hall. Let's hope the joke doesn't backfire on Sonet . . . Making a bigger splash is ex-TK Records London chief Phil Holmes, who has joined Chas Peate's Splash Records, recently licensed to Pye. He will also promote the Belsize music catalogue . . . Also newly signed to Pye after a long and successful association with EMI is Michael Levy's Magnet Records. The catalogue, which includes Darts and Chris Rea, is long term for P & D only . . . Surprise movements at EMI Australia announced this week by EMI music: Steven Shrimpton, MD for many years, is leaving the company, and Peter Jamieson, MD of EMI New Zealand, will take over. Jamieson is replaced by his deputy, David Snell.

TOUGH TALKING: Last week's news that WEA dealer margins were cut to 30 percent has, as expected, brought enraged reactions from dealers. W. H. Smiths has banned the major's reps from its chain of stores and will only deal direct, ordering top 30 product only. Smaller shops are restricting order to sure sellers . . . And the BPI is getting tougher on manufacturers whose advertising encourages home taping. Toshiba came up with a line "Records in Stereo . . . From Radio, Turntable or Live Music." The BPI is suing Toshiba for damages for loss of business on the grounds that the advertisements amount to incitement to breach the 1956 copyright act. Toshiba has agreed to withdraw the ad but the high court writ has been issued . . . Chrysalis also got tough with Decca over the single by the New York Blondes, "Little GTO." Chrysalis claimed that Debby Harry of Blondie lent vocals as a guide only but that the single was issued unchanged, with no credit to Blondie. Decca has withdrawn the disc, licensed from the U.S. Bomp Records.

TOP JOB: Though looking for its sixth managing director in ten years, following the departure of Ken Glancy, and despite rumours to the contrary, RCA U.K. determined to maintain a presence as a manufacturer here, and is looking to the parent company's Selecta-vision videodisc disc system to keep it out of trouble in the future . . . Top French promoter Frederique Coleman starting a U.K.-based company called Traction Music, which includes a label, concert promotion and a publishing company, set up with George Garvarent, MD of Chappel/Aznavour and writer of "Old Fashioned Way." Traction is managing top Greek singer Kokotas for whom Aznavour has been asked to write songs. Coleman plans to bring European artists here and take British artists to European countries and to West Africa. She states that ten new artists have been signed to the Traction label and that a distribution deal will be announced shortly.

CBS International Names Williams VP

■ NEW YORK — Bernard DiMatteo, vice president, operations, CBS Records International, has announced the appointment of Donald H. Williams to the position of vice president, international distribution and warehousing operations, CBS Records International.

In his new position, Williams' responsibilities will include the planning and development of CRI's worldwide distribution operations and the overall direction of CRI's security, order services, traffic and military/ export sales operations.

Williams joined CBS in 1961 and moved to CRI in 1972, where he most recently held the



Donald H. Williams

position of director, international distribution and warehousing operations.



From left: Rüdiger Litza, product department manager; Hans Burghard, operations department manager; Hillie Hillekamp, promotion department manager; and Michael Hoppé, director of the popular repertoire division, Polydor International, Hamburg.

Good Sports



Arista recording group The Sports made their New York City club debut recently at the rock disco Hurrah. As a follow-up to "Who Listens To The Radio," Arista has just released a new double-A-sided Sports single, "Don't Throw Stones" (the title track from their debut U.S. LP) and "Mailed It To Your Sister." Shown backstage on opening night at Hurrah (from left) are: (top row) Rick Dobbis, vice president, artist development, Arista Records; Richard Palmese, vice president, national promotion, Arista; Michael Gudinski, Sports manager; Jeff Schock, Home Run management; Alice Gottlieb, associate director, advertising, Arista; Artie Patsiner, director, artist development, Arista; Jane Palmese, natl. singles sales mgr., Arista; Andrew Pendlebury, Sports; Steve Cummings, Sports; (bottom row) Dennis Fine, vice president, publicity and press services, Arista; Harold Sulman, director, national sales, Arista; Jim Hitchins, Sports; Pete Solley, producer of "Don't Throw Stones."

Polydor's PRD (Continued from page 42)

want our people to really care about Polydor product. And we want to give recognition for a job well done."

Hoppé believes in workshops as a means of exchanging ideas and getting to know partners better. PRD's international product management workshop last month in Hamburg brought together A&R men from Argentina, Belgium, France, Germany, Holland, Italy, the U.K. and U.S. for a discussion of 1980 releases, priority acts and international marketing of Verve reissues. For 1980, PRD has planned four conferences each for marketing and

A&R, plus an annual promotion workshop.

With his experience both at Polydor Canada and in Hamburg, Michael Hoppé is aware of possible resistance in operating companies to the idea of another headquarters set-up. But he promises openness and flexibility in meeting the needs of individual companies.

"Like the pyramid, symbol of PRD, we are a several-sided structure 'pointing to the stars,'" says Hoppé. "With our excellent staff, we have the ability to be a powerful 'source of force' around the world."

Germany's Top 10

Singles

1. MAYBE
TOM PACE—RSO
2. VIDEO KILLED THE RADIO STAR
BUGGLES—Island
3. WE DON'T TALK ANYMORE
CLIFF RICHARD—EMI
4. GIMME GIMME GIMME
ABBA—Polydor
5. NACHTS, WENN ALLES SCHLAEFT
HOWARD CARPENDALE—EMI
6. BANG BANG
B. A. ROBERTSON—Asylum
7. DAS LIED VON MANUEL
MANUEL & PONY—Polydor
8. A WALK IN THE PARK
NICK STRAKER BAND—Decca
9. BABE, IT'S UP TO YOU
SMOKIE—RAK
10. TUSK
FLEETWOOD MAC—Warner Bros.

Albums

1. TRAEUM WAS SCHOENES
JAMES LAST—Polydor
2. DER OSTFRIESISCHE GOETTERBOTE
OTTO—Ruessli/EMI
3. FREI SEIN
PETER MAFFAY—Arcade
4. EYE
A. A. PARSONS PROJECT—Arista
5. MEIN WEG ZU DIR
HOWARD CARPENDALE—EMI
6. EYES OF THE UNIVERSE
BARCLAY JAMES HARVEST—Polydor
7. CLASSIC ROCK
LONDON SYMPHONY—K-Tel
8. BREAKFAST IN AMERICA
SUPERTRAMP—A&M
9. MIDNIGHT MELODY
JEAN CLAUDE BORELLY—K-Tel
10. OCEANS OF FANTASY
BONEY M.—Hansa Intl.

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- 1 WALKING ON THE MOON POLICE/A&M
- 2 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Harvest
- 3 NO MORE TEARS DONNA SUMMER/BARBRA STREISAND/CBS/Casablanca
- 4 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill
- 5 I ONLY WANT TO BE WITH YOU TOURISTS/Logo
- 6 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol
- 7 QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS/Island
- 8 ONE STEP BEYOND MADNESS/Stiff
- 9 CONFUSION/LAST TRAIN TO LONDON ELO/Jet
- 10 CRAZY LITTLE THING CALLED LOVE QUEEN/EMI
- 11 OFF THE WALL MICHAEL JACKSON/Epic
- 12 COMPLEX GARY NUMAN/Beggars Banquet
- 13 STILL COMMODORES/Motown
- 14 UNION CITY BLUE BLONDIE/Chrysalis
- 15 NIGHTS IN WHITE SATIN MOODY BLUES/Deram
- 16 DIAMOND SMILES BOOMTOWN RATS/Ensign
- 17 IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/Epic
- 18 LADIES NIGHT KOOL & THE GANG/Mercury
- 19 MY SIMPLE HEART THREE DEGREES/Ariola
- 20 WORKING FOR THE YANKEE DOLLAR SKIDS/Virgin
- 21 THE SPARROW RAMBLERS/Decca
- 22 WONDERFUL CHRISTMASTIME PAUL McCARTNEY/Parlophone
- 23 THE ETON RIFLES JAM/Polydor
- 24 IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield
- 25 LIVING ON AN ISLAND STATUS QUO/Vertigo

Albums

- 1 GREATEST HITS VOL. 2 ABBA/Epic
- 2 GREATEST HITS ROD STEWART/Riva
- 3 THE WALL PINK FLOYD/Harvest
- 4 20 GOLDEN GREATS DIANA ROSS/Motown
- 5 REGGATTA DE BLANC POLICE/A&M
- 6 GREATEST HITS ELO/Jet
- 7 LOVE SONGS ELVIS PRESLEY/K-Tel
- 8 ROCK & ROLLER DISCO VARIOUS ARTISTS/Ronco
- 9 SETTING SONS JAM/Polydor
- 10 CREPES & DRAPES SHOWADDYWADDY/Arista
- 11 TUSK FLEETWOOD MAC/Warner Bros.
- 12 ONE STEP BEYOND MADNESS/Stiff
- 13 METAL BOX PUBLIC IMAGE/Ltd/Virgin
- 14 GREATEST HITS 10cc/Mercury
- 15 NIGHT MOVES VARIOUS ARTISTS/K-Tel
- 16 OFF THE WALL MICHAEL JACKSON/Epic
- 17 SOMETIMES YOU WIN DR. HOOK/Capitol
- 18 LENA'S MUSIC ALBUM LENA MARTELL/Pye
- 19 EAT TO THE BEAT BLONDIE/Chrysalis
- 20 OUT OF THIS WORLD MOODY BLUES/K-Tel
- 21 OUTLANDOS D'AMOUR POLICE/A&M
- 22 STRING OF HITS SHADOWS/EMI
- 23 20 GOLDEN GREATS MANTOVANI/Warwick
- 24 SPECIALS/2 Tone
- 25 MIDNIGHT MAGIC COMMODORES/Motown

(Courtesy: Record Business)

Record World en Ecuador

By MARCELO NAJERA

■ "Angelica Maria arrastra el público, pero Raul se lleva los aplausos" . . . éstas palabras de labios de su representante **Fanny Schatz**, da la dimensión exacta de lo que fue la presentación en Ecuador, de los famosos cantantes **Angelica Maria** y **Raul** tanto en el **Raphael** como en la Feria Internacional, el público brindó su calor al Show de la pareja feliz y en especial a Raúl Vale a quien espera mos ver retornar en el mismo plano triunfal . . . Gustó a rabiarse **Johana Rosaly**, más que como cantante, por su dominio del público al que deleitó con su voz, su risa y una preciosa figura que se moviliza en el escenario muy profesionalmente y su repertorio recorre principalmente las obras de **Palito Ortega** y **Roberto Carlos**, muy apreciados aquí . . . En lo que respecta a la presentación de **Jose Luis Rodriguez** lamentablemente el fervor femenino impidió mayor lucidez del espectáculo que sin embargo satisfizo plenamente al público que llenó completamente el incómodo recinto ferial de Caraguay a lo largo de sus ocho "Salidas." Calculamos que unas 160.000 personas fueron a aplaudir al Puma y su actuación en Ecuador . . . Igualmente triunfales fueron los Shows de **Alberto Cortez** largamente aplaudido y de **Juan Erasmo Mochi**.

APEIFE, Asociación de los productores de fonogramas en nuestro país; está estudiando una alza en los precios del disco. Si nos ponemos a revisar los costos de operación y materiales de los fabricantes, veremos que sin ser precaria, su situación es difícil; y más de la normal competencia y de los escurridisios "Piratas."

Consideramos justa la aspiración de los Disqueros, pero así mismo pensamos que el aumento debe ser moderado . . . Producido por Studio 2 ya está en el mercado el Vol. 3 de **Serenata Ecuatoriana** con **Tito del Salto** y la **Rondalla de Naldo Campos** marca "Angelito" . . . Muy bien **Marielisa** por su Show de — Shows y por su nuevo LP. en el que estrena siete temas suyos.

El Show De Bernard

El Show De Bernard cumplió 12 años el pasado setiembre, transmitido a todo el país por Ecuavisa es el programa musical más difundido no solo por la actualidad y variedad de sus "enlatados" sino que **Bernard Fougeres** (Francés, 45, una hija) se divierte con la publicidad y entristece con su piano; filósofa consigo mismo y gusta de penetrar en la personalidad de todos quienes se ponen a su alcance. Escritor, paracaidista y ciudadano del mundo, Bernard ha recibido las más altas distinciones de parte del Gobierno por su aporte a la cultura. Estambién, uno de esos raros personajes a los que de vez en cuando nos asomamos para mirar, la esencia del hombre.

Danny Cabuche está en la cima, no cabe duda. Tiene un número sonando en toda Latinoamérica y es "Mi Vida Es Una Larga Enfermedad" muy Bueno! . . . **Joan Sebastian** de México (Musart), ocupa primerísimos lugares de popularidad con sus éxitos: "Y Las Mariposas," "Sembrador de Amor" y "Hasta que Amanezca" un buen trabajo de Discos Famoso . . . También los **Iracundos** (R.C.A.) fabuloso su tema ¡De Los Dos Fue El Mundo!

Latin American Album Picks



PAUL MAURIAT & HIS ORCHESTRA

Mercurio MER 1915

Repertorio latinoamericano interpretado por Paul Mauriat y su Orquesta a través de excelentes arreglos del maestro. Excelentes trabajos son "Malagueña" (Lecuona), "Los Hombres no deben llorar (Nova Flor)" (Hamilton- Palmiera-Zan), "La Paloma" (Yradier) y "Amigo" (E. Carlos-R. Carlos).

■ Latin American repertoire rendered by Paul Mauriat and his Orchestra. Superb arrangements by the talented Maestro. Brilliant cuts are "La Malagueña," "Feelings-Dime" (M. Albert-T. Fundora), "Danza ritual del fuego" (M. de Falla), more.

(Continued on page 46)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Emmanuel

fueron los Shows de **Alberto Cortez** largamente aplaudido y de **Juan Erasmo Mochi**.



Mario Alberto

fueron los Shows de **Alberto Cortez** largamente aplaudido y de **Juan Erasmo Mochi**.



Marielisa

■ Ante la medida tomada por las radiodifusoras mexicanas, de no lanzar al aire grabaciones que excedan los tres minutos en su programación, las empresas grabadoras han tratado de amoldarse rápidamente a los nuevos requerimientos, preparando de inmediato versiones cortas a la muy larga lista de programaciones de "Versiones Disco" de larga duración, de un mismo tema. El principio de estos discos de larga duración, fué instituido tomando en consideración los "discjockeys" de "discoteques" que requerían temas de gran metraje en el ritmo "disco" específicamente, con sus habituales "Breaks" de percusión, para someter a sus bailadores a un frenético danzar a ritmo de percusión limpia. Las mezclas de los "disco versión" fueron de siempre muy diferentes a las habituales de sencillos 45, resaltando al máximo las altas y bajas frecuencias, con el objeto de lograr el mayor dinamismo de la amplificación a poderosas bocinas (speakers) situadas en el salón de baile. Las emisoras AM en especial, siempre tuvieron dificultades con este tipo de "Disco Gigante," por lo largo del tiempo, en primer lugar, y segundo, por la fuerza lanzada a sus compresores y limitadores de su señal al aire. No obstante, las emisoras FM en Estados Unidos le dieron fuerza a la práctica de lanzar estas grabaciones "largas" al aire, a lo cual se unieron con el tiempo, muchas AM. Las versiones largas fueron éxito inmediato, tanto por el sonido logrado en un corte de microsurco extremadamente abierto, que permitía un registro amplio de graves, sin cruzar los "microcursos vecinos" y los fanaticos de la música "disco" se volcaron a las tiendas buscando esta nueva fuente de sonido dinámico. Ante su influjo internacional, fué en España, donde se comenzaron a lanzar de inmediato y en franca competencia con las versiones en ritmo "disco" en "versiones largas," todo tipo de ritmo, resultando fácil oír versiones largas en ritmos de pasodobles, boleros, rumbas, etc., forzando el mercado a una no tan fácil asimilación de una "versión disco," que en realidad de "disco" no tenía nada. El influjo de España en Latinoamérica y la labor de unos cuantos "inteligentes discográficos" en Latinoamérica, pusieron en práctica el lanzamiento de "largas duraciones" en velocidades tanto de 45 r.p.m. como de 33 1/3. Con el ímpetu de la música verdaderamente "disco" en disminución, las emisoras han comenzado a ver de nuevo el camino abierto a una estabilización de la duración de las grabaciones que van a poner en el aire. Soy un ardiente defensor del concepto de la mayor cantidad posible de música de música en el aire y la mayor exposición a diferentes temas. Todo el mundo tiene derecho a tener su disquito en el aire y todo aquello que atente en contra del principio, se vuelve una locura para los programadores. ¡Muy bien por México!

(Continued on page 45)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY-FM

1. MAL INTERPRETASTE MI CARINO
RIGO TOVAR—Melody
2. AMOR EN LA PLAYA
LA COSTA CHICA—Fama
3. EXTRANARAS
LOS ARTISTAS—Canasta
4. USTED NO ME CONOCE
ORQ. SALSA MAYOR—Velvet
5. CUANTES VECES
TORTILLA FACTORY—Falcon
6. CUATRO LAGRIMAS
GLORIA POHL—Hurricane
7. LA BOQUITA QUE TIENES
JOE MEJIA—Freddie
8. LA MOSQUITA MUERTA
LOS GAVILANES DEL VALLE—Del Norte
9. NOCHECITA
RITMO 7—Fama
10. FIESTA DISCO CUMBIAS
CONJUNTO 2+2—Orfeon

El Paso

By KAMA (ERNESTO QUINONES)

1. ELLA
JUAN GABRIEL—Pronto
2. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
3. CARLOS MI AMOR
MARILYN PUPO—Orfeon
4. CULPABLE
JIMMY EDWARD—TB
5. EL RECADO
RIGO TOVAR—Melody
6. AL FINAL/POR UN CAPRICHITO
RITMO 7—Fama
7. MORENA TENIAS QUE SER
LOS FELINOS—Musart
8. AMARRADO
ALVARO DAVILA—Profono
9. TENDRAS UN ALTAR
ELIO ROCA—Mercurio
10. UN TIPO COMO YO
SERGIO ESQUIVEL—Atlas

Mexico

By VILO ARIAS SILVA

1. QUERERTE A TI
ANGELA CARRASCO—Ariola
2. AL FINAL
EMMANUEL—RCA
3. MI PRIMER AMOR
JOSE AUGUSTO—EMI Capitol
4. AMARRADO
ALVARO DAVILA—Melody
5. SI ME DEJAS AHORA
JOSE JOSE—Ariola
6. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
7. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
8. SIN TU AMOR
NAPOLEON—Cisne Raff
9. NO PONGAS ESE DISCO
JAVIER SANTOS—Orfeon
10. YA SE FUE
JOSE BARETTE Y EL MIRAMAR INTERNA-
CIONAL—Accion

Puerto Rico

By WTR (MAELO MENDEZ)

1. SI DIOS FUERA NEGRO
ROBERTO ANGLERO—SB
2. EL DIFUNTO
JOHNNY VENTURA—Combo
3. CHIQUITITA
MENDOSO—Padosa
4. BRAVO DE VERDAD
OSCAR D'LEON—T.H.
5. EL MANGONEO
MARVIN SANTIAGO—T.H.
6. LOS CELOS DE MI COMPAY
GRAN DOMBO—Combo
7. LO QUE NO FUE, NO SERA
JOSE JOSE—Pronto
8. LA PALOMITA
LOS HIJOS DEL REY—Combo
9. QUIERO HACERTE OLVIDAR
MARTHA LLORENS/RAFAEL JOSE—
Borinquen
10. VETE
NANCY RAMOS—Promus

Ventas (Sales)

Mexico

By VILO ARIAS SILVA

1. QUERERTE A TI
ANGELA CARRASCO—Ariola
2. AL FINAL
EMMANUEL—RCA
3. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
4. QUE ME PERDONE TU SENORA
MANOELLA TORRES—CBS
5. SI ME DEJAS AHORA
JOSE JOSE—Ariola
6. MI PRIMER AMOR
JOSE AUGUSTO—EMI Capitol
7. AMARRADO
ALVARO DAVILA—Melody
8. PARA QUE VOLVISTE
LOS BABY'S—Peerless
9. AQUI ESTOY YO
LUPITA D' ALESSIO—Orfeon
10. SECRETO CALLADO
DIEGO VERDAGUER—Melody

Albuquerque

1. CHIQUITITA
ABBA—RCA
2. DISCO SAMBA
LOS JOAO—Musart
3. OJITOS COLOR CAFE
LOS HUMILDES—Fama
4. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
5. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Pronto
6. EL TIQUETITO
WALLY GONZALEZ—Falcon
7. EL
GRUPO MAZZ—Cara
8. TRES MINEROS
FREDIE BROWN—Fiesta
9. FLOR LE LAS FLORES
AL HURRICANE JR.—Hurricane
10. MORENA TENIAS QUE SER
LOS FELINOS—Musart

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. ANIMAS QUE NO AMANEZCAN
MANOLO MUNOZ—Gas
6. OH GRAN DIOS
LOS CLASICOS—ARV
7. EL AMOR DE MI VIDA
CAMILO SESTO—Pronto
8. LA MUSQUERA
LOS TAMMY TEX—Ramex
9. VENGO A VERTE
ALEGRES DE TERAN—Falcon
10. LO QUE NO FUE NO SERA
JOSE JOSE—Pronto

Spain

By JORGE DE ANTON

1. AGAPIMU
ANA BELEN—CBS
2. CANTA A JUAN GABRIEL, VOL. 3
ROCIO DURCAL—Ariola
3. 24 EXITOS DE ORO
JULIO IGLESIAS—CBS
4. CHICAS!
MIGUEL BOSE—CBS
5. SOY UN CORAZON TENDIDO AL SOL
VICTOR MANUEL—CBS
6. TEQUILA ROCK & ROLL
TEQUILA—Zafiro
7. TIEMPO DE OTONO
JOSE LUIS PERALES—Hispavox
8. SOMBRAS Y LUZ
TRIANA—Movieplay
9. ALAMEDA
ALAMEDA—Epic
10. RESURRECCION DE LA ALEGRIA
MARIA JIMENEZ—Movieplay

Nuestro Rincon (Continued from page 44)

países. También me gustaría felicitar a **Ruben Blades** por identificarse con los pueblos latinos en su long playing titulado "Siembra" . . . gracias Humberto por tus letras y tomando en consideración tus números, ya tenemos a nuestro favor 41 millones de latinos. Bueno, a la verdad, me gustaría saber qué piensan los demás.

"Al Final" de **Roberto Cantoral** y en interpretación de **Emmanuel**, que quedó en segundo lugar en el Festival OTI de México va tomando fuerza enorme, lo cual me da la satisfacción de haberlo considerado en mi votación como Jurado del mencionado festival como el "Primer Lugar." Ahora **Emmanuel**, cargado con su éxito, volará a Madrid a principios de Enero, para ponerle voz a su nueva producción, realizada por el más talentoso productor de España en estos momentos, **Manuel Alejandro** . . . Se presentará en el Roseland de Nueva York, el ídolo romántico de Santo Domingo, **Fausto Rey**, durante la Noche de Navidad. Fania está lanzando su nuevo larga duración, producido por **Larry Harlow**. **Hector Lavoe** y **Yomo Toro** también estarán actuando en el Roseland, conjuntamente con **Bobby Rodríguez** y **La Compañía**, **José Fajardo** y sus **All Stars**, **Angel Canales** y **Sabor** y **Ralph Lew** y su **Salsa Disco Revue** . . . **Mario Alberto**, cantante compositor, ganador del Festival OTI de Estados Unidos (latino) que se celebró en San Antonio, Texas el 9 de Noviembre, con el tema "Y una esperanza más," está siendo producido por **Gene Nash** en Miami, Florida . . . **Marielisa**, talentosa cantante ecuatoriano, que compitió en el pasado Festival de Viña del Mar, será lanzada próximamente en un long playing. Marielisa mantiene vigencia permanente en Ecuador, a través de su programa televisivo "Show de Shows." ¡Saludos! . . . Y ahora . . . ¡Hasta la próxima desde Brasil!

Due to the measure taken by Mexican radio stations in order to stop airing recordings that exceed three minutes, record companies are trying to accomplish these requirements immediately, and so the new "short versions" of the so-called "disco versions" are underway. At first, the "disco version" recordings were mainly used by the disco-

theque DJs. Disco versions' mixings have always been different from the 45s' mixings, especially in the low and high frequencies with the only purpose being to obtain the most in sound through the use of heavy amplifiers and huge speakers located all around the disco-theques. AM radio stations have always had difficulties in trying to air these types of recordings, due first to the length of the recordings and secondly because of the strength released through its compressors and air signal limitations. Nevertheless, FM stations in the States quickly started giving air to these recordings, and later on, many AM stations joined them. Long versions were extremely successful because of the sound obtained due to wide "opened microgrooves" which easily reproduce all deep bass tones. As a result of this, disco music's fans quickly accepted this new sound. Due to the success of disco music in the international markets, Spain was one of the first countries that started releasing these types of long versions containing almost any kind of rhythm, including pasadobles, boleros, rumbas, etc. forcing the market to accept a disco version that completely lacked a disco rhythm. Nowadays, with the impact of disco music decreasing, all radio stations have started to find a new way regarding the stability of recordings ready to be aired. I congratulate Mexican radio stations for such an important measure.

I received a letter from **Humbert Hernandez**, sales and promotion director for Sonido Industrial S.A. (SISA) in Managua, Nicaragua, which stated: "I take pleasure in writing you in order to congratulate you for your article printed on the October 20th issue, in which you identified yourself as a genuine "Latin." I undersand that you were only referring to 21 million Latin people in the States, but I also represent one of 20 million Latin people in Central America, which have been mostly musically ignored by the States and other countries. I would like to congratulate **Ruben Blades** for identifying himself with Latin countries through his latest LP, 'Siembra.' "I thank Hernandez

(Continued on page 46)

Marley at Tower



Island Records recording artist Bob Marley (seated), whose latest release for the label is titled "Survival," made an in-store appearance recently at Tower Records on Sunset Strip in Los Angeles to chat with fans and sign autographs. While in Los Angeles Marley performed on benefit concert for the Sugar Ray Youth Foundation at the Roxy nightclub.

Album Analysis

(Continued from page 8)

remains the principal stronghold for #71 bullet George Duke (Epic), as well as some midwest retail, while #73 bullet Pat Metheny (ECM) is showing nice retail growth that includes top ten reports from the Seattle area and good sales in NY and the midwest. Also in the seventies, Teddy Pendergrass' (Phila. Intl.) new double live package, at #74 bullet, continues to make a good showing in such traditional black markets as Washington, Cleveland, Philly, NY, Detroit and Miami.

The Bee Gees former #1 LP, "Spirits Having Flown" (RSO), is now at #77 bullet, while the Bee Gees-led "Grease" package is at #84 bullet. Action on these two records, as well as Rogers' "Ten Years of Gold" at #100 bullet, is due essentially to increased holiday rack sales.

In the eighties, Parliament (Casablanca), at #82 bullet, is showing similar moves to Teddy Pendergrass; for the former, Boston and Washington are showing significant retail/one-stop sales. Elsewhere, Frank Zappa (Zappa) is at #83 with northwest retail, while retail for #88 bullet Natalie Cole and Peabo Bryson (Capitol) includes the east coast, Texas and Atlanta.

Asylum's "MUSE Concerts" enters the chart at #92, with noteworthy sales in New York (where the concerts were held) and the west coast (where many of the artists make their homes). With an abundance of big name talent, this should be an excellent holiday item. Other bullets in the nineties include: the Inmates (Polydor), at #93 with retail breakouts in the southeast; Lenny White (Elektra), taking off this week to #97 with jazz/black/pop action in Milwaukee, Houston, Boston, Portland, Cleveland, Pennsylvania and Minneapolis; and Slave (Cotillion), with retail on the east coast and in the midwest.

Singles Analysis

(Continued from page 8)

holes left at the primary level for a seven place jump.

Besides the previously-mentioned Styx record, three are six bullets in the forties with three big movers. Coming on at #40 is Cheap Trick (Epic) making a 13 post jump behind a dozen adds featured by those at WKBW and CKLW. A 14 place move gave Steve Forbert (Nemperor) the #41 position with a healthy list of 11 adds. Santana (Columbia) has moved in the pop direction with its new record resulting in a 10 place leap to #46 highlighted by a top 10 rating in St. Louis. Rounding out the forties action is this week's Powerhouse Pick, O'Jays (Phila. Intl.) going 10 slots to #48 with a #14 bullet on the BOS chart and four big adds led by WABC's top 10.

Three of the five fifties' bullets deserve special attention. Rufus and Chaka Kahn (MCA) moved nine places to #54 with adds at five majors and big black sales. The Inmates (Polydor) are hot at #56, a 13 place jump with adds at KRFC, WXI, and KTSA. Eleven adds boosted Dan Fogelberg (Full Moon/Epic) a huge 17 places to #59 in his second week on the chart.

Two entries, the previously-discussed Zeppelin record and Neil Diamond (Columbia), and three big jumpers grab the spotlight in the sixties. The Diamond record entered at #69, a good indication of the strength of his upcoming LP as this is the title cut. The Dirt Band (United Artists) took a 13 place leap to #60 with a truckload of adds and building sales, the Spinners (Atlantic) used nine big adds for a 16-place move to #67, and John Stewart (RSO) made a 13-post jump behind adds at KX 104, 92Q, KLIF, and 94Q.

Ten entries are scattered about the seventies and eighties, an unusually high number, with five other records making noticeable jumps.

MCA Releasing Eight

■ LOS ANGELES — Stan Layton, vice president of marketing for MCA Records, has announced the release of eight albums in January. Titles will include "Emotion" by Merry Clayton, "Prisoner of the Sky" by Rafe VanHoy, "High On Your Love"

by Debbie Jacobs, "Shotgun IV," "Marchin'" by David Axelrod and "Without You . . . What Would I Do" by Tessie Hill. Abbe Lane will have an album on Butterfly titled "Abbe" and "African Suite" will appear on Montage.

Nuestro Rincon (Continued from page 45)

for his nice letter and considering his figure, we now count with over 41 million Latin people. Let's see what the other countries have to say about it.

"Al Final," the tune composed by **Roberto Cantoral** and performed by **Emmanuel**, which finished in second place at the OTI Festival in México, is breaking heavily. **Emmanuel** will fly to Madrid on early January in order to record a new LP produced by **Manuel Alejandro**, Spain's most talented producer . . . **Fausto Rey**, Dominican singer, will be appearing at the Roseland in New York for Christmas. Fania Records is releasing his latest LP, produced by **Larry Harlow** . . . **Hector Lavoe** and **Yomo Toro** will also be performing at the Roseland along with **Bobby Rodriguez** and **La Compañía**, **Jose Fajardo** and **His All Stars**, **Angel Canales** and **Sabor**, and **Ralph Lew** and **His Salsa Disco Revue** . . . **Mario Alberto**, singer/composer and winner of the OTI Festival, representing the United States, recently held in San Antonio, Texas, last November 9th with the tune "Y Una Esperanza Más," is being produced in Miami by **Gene Nash** . . . An LP will be shortly released in Ecuador by **Marielisa**, Ecuadorian singer, who was a contestant at the latest Viña del Mar Festival.

Latin American Album Picks

(Continued from page 44)

EL CUMBIAMBERO

GABRIEL ROMERO—Fuentes 201252

Con arreglos de Luis Carlos Montoya, Julio Ernesto Estrada y Agustín Martínez, Gabriel Romero arremete con su sabor tropical en un repertorio de cumbias, paseos, porros y salsa. Entre otros se destacan "La subienda" (S. Palacio), "La negra parrandera" (G. Romero), "San Judas Tadeo" (G. Romero) y "Levantando tierra" (G. Romero).



■ With very danceable arrangements, Gabriel Romero offers a very danceable package of cumbias, paseos, salsa and porros. Colombian music to dance to. "La subienda" (S. Palacio), "Serenata de cumpleaños" (R. Tovar), "A Cerete" (G. Romero), "El Tahir" (A. Salas) and "Juana Rosa Manzano" (J. Barros).

Y NO TE QUEDAN LAGRIMAS

RUMBA TRES—Al Records ABS 6057

Con arreglos de J. Barcons, E. Guerin y Leiva, Rumba Tres de España dan su toque personalísimo a temas de gran pegue, tales como "Y no te quedan lagrimas" (Aguilló-Lapardi-Villa-Guerin), "Solo sé (Sánchez Pernia), "Nicolasa" (S. Pernia) y "Debo Olvidarte" (C. Moncada-Lapardi).



■ With arrangements by Barcons, Guerin and Leiva, Rumba Tres from Spain give their rumba flamenca touch to outstanding tunes that could make it big, such as "Y no te quedan lágrimas," "Ya estoy parao" (Carrascal-Jobam) and "Tú bailarás" (Rubio).

LA ROMANTICA

SONORA SANTANERA—CBS DCS 896

La muy popular orquesta tropical mexicana, Sonora Santanera en un muy romántico repertorio que atraerá compras fuertes. Entre otras se cuentan "No me lo explico" (I. Coronel), "Tienes que pagar" (Juan Luis) y "Amor Necio" (A. Trujillo).



■ A very popular tropical music orchestra, Sonora Santanera from Mexico renders a very romantic and commercial package that could mean top sales during the holidays. "El Derrotado" (J. Luis), "Preciosa" (R. Hernández) and "Gracias señora" (C. Colorado Vera).

Record World Gospel

Music Set for Dove Awards Show

■ NASHVILLE — Music for the 11th Annual Dove Awards Show will be provided by Truth, under the direction of Roger Breland, and the Nashville Youth Symphony.

Truth

Truth, a 15-member contemporary Christian group recording for the Paragon label, will be making its second appearance on the Dove Awards show, but it will be a first for the high school age Nashville Youth Symphony.

The Dove Awards presentation is held under the auspices of the Gospel Music Association (GMA) and will climax the second annual Gospel Music Week.

Sparrow Signs Vincent

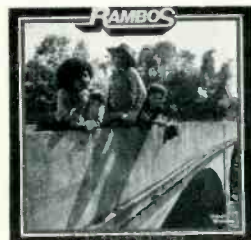
■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the signing of singer-songwriter James Vincent to a long-term recording contract with the label.

Currently in the studio, Vincent's first Sparrow album is scheduled for spring release.

Light Inks Glenn

■ LOS ANGELES—Bill Cole, vice president of Light Records, has announced the signing of Beverly Glenn to the label. Glenn has already begun work on her first album under the production guise of fellow Light artist Jessy Dixon. No release date has been set.

Gospel Album Picks



CROSSING OVER

RAMBOS—Heartwarming R 3540 (Great Circle)
The Rambos offer a quiet inspirational LP filled with excellent songs penned by Dottie Rambo and "Here Today, Gone Tomorrow," co-written by daughter Reba. Top cuts include "Travelin' Man," "Nothing Like Home To Me" and "I Just Came Into His Presence."



IN THE AIR

ISAAC AIR FREIGHT—A&S MM0060 (Word)
Utilizing spoofs of various television programs and commercials as the humorous setting for their second Christian comedy album, the Isaac Air Freight trio conveys an uncompromised message amidst laughter. Their funniest routine is "Prodigal Joe," a combination of the Bible's prodigal son plot with the setting of the well-known TV series "Bonanza."



LIVE IN CONCERT

THE DIXIE HUMMINGBIRDS—Gospel Roots 5041 (TK)
For 51 years the Hummingbirds have been singing gospel music. In this live package, the group displays the characteristics responsible for its longevity. Dr. Wyatt T. Walker, concert MC and former chief of staff for Dr. Martin Luther King, Jr., offers brief but interesting insights into the history of the "music of the black religious experience."



A DOUBLE PORTION

JAMES BIGNON AND GOD'S CHILDREN—LA DCP 1948
This group demonstrates a talent that will command attention from radio programmers and listeners alike. All selections were written by Bignon, and "Greater Love" is the standout. Other top cuts include "Answer Me" and the title cut.

(Continued on page 48)

Gospel Time

By MARGIE BARNETT

■ W.A.E.C. recently celebrated its first anniversary programming contemporary Christian music in Atlanta. According to operations manager **Dan Dunnigan** and station president and GM **Mike Sears**, the year was marked by various community involvements and the staging of numerous concerts including the first annual Atlanta Jesus Music Festival. Dunnigan and Sears predict more of the same for the coming year plus plans to program a larger variety of artists and foster a relationship with the audience.

HIDE AND GO SEEK?? According to a report in the New York Times, RCA launched its Satcom III communications satellite Dec. 6. The most recent account (Dec. 11) of Satcom III is that it has been "lost in space" as it were, though RCA hopes to track down the wandering satellite soon. When it is located and begins operation one of its 24 relay channels will be involved in the distribution of religious

(Continued on page 48)

Contemporary & Inspirational Gospel

DECEMBER 22, 1979				
DEC. 22	DEC. 8			
1	2	NEVER THE SAME EVIE TORNUQUIST/Word WSB 8806	21	COME ON, RING THOSE BELLS EVIE TORNUQUIST/Word WSA 8770
2	1	YOU GAVE ME LOVE B.J. THOMAS/Myrrh MSB 6633 (Word)	22	HOME WHERE I BELONG B.J. THOMAS/Myrrh MSB 6574 (Word)
3	15	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	23	PRaise STRINGS III Maranatha MM0054 (Word)
4	3	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Word)	24	THE LORD'S SUPPER JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)
5	7	TOWARD ETERNITY MATTHEW WARD/Sparrow SPR 1014	25	STAND UP THE ARCHERS/Light LS 5755 (Word)
6	6	WE ARE PERSUADED BILL GAITHER TRIO/Word WSB 8829	26	HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word)
7	11	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	27	RAINBOW'S END RESURRECTION BAND/Star Song SSR 0015 (Tempo)
8	10	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Great Circle)	28	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015
9	4	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 (CBS)	29	AMY GRANT Myrrh MSB 6586 (Word)
10	14	PRAISE III MARANATHA SINGERS/Maranatha MM0048 (Word)	30	ON THIS CHRISTMAS NIGHT VARIOUS/MCA/Songbird 3184
11	5	ALL THAT MATTERS DALLAS HOLM & PRAISE/Greentree R 3558 (Great Circle)	31	A LITTLE SON OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769
12	9	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)	32	NATHANIEL THE GRUBLET CANDLE/Birdwing BWR 2018 (Sparrow)
13	13	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Word)	33	MANSION BUILDER 2ND CHAPTER OF ACTS/Sparrow SPR 1020
14	22	SIR OLIVER'S SONG CANDLE/Birdwing BWR 2017 (Sparrow)	34	NOEL, JESUS IS BORN VARIOUS/Impact R 3524 (Great Circle)
15	23	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)	35	THE MESSIAH LONDON PHILHARMONIC ORCHESTRA & CHOIR/Birdwing BWR 2011 (Sparrow)
16	8	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	36	ORDINARY MAN DOGWOOD/Myrrh MSB 6616 (Word)
17	24	MARANATHA MARATHON HONEYTREE/Myrrh MSB 6629 (Word)	37	THE MASTER AND THE MUSICIAN PHIL KAEGGY/New Song NS 006 (Word)
18	17	TAKE IT EASY CHUCK GIRARD/Good News GNR 8108 (Word)	38	STANDIN' IN THE LIGHT DENNY CORELL/Maranatha MM0058 (Word)
19	12	FEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)	39	EVERYBODY NEEDS A LITTLE HELP DAVID MEECE/Myrrh MSB 6619 (Word)
20	18	MIRROR EVIE TORNUQUIST/Word WSB 8735	40	HIGHER POWER DARRELL MANSFIELD/A&S MM0055 (Word)

Gospel Time (Continued from page 47)

broadcasts to stations and cable systems 24 hours a day, adding to the broadcast media statistics that show 1400 radio stations, 30 television stations and 66 cable systems in the U.S. specializing in religious broadcasting.

BITS AND PIECES: **Walter Hawkins and Family** have scheduled a Feb. 14-15 concert at the Oakland Auditorium Theatre as a benefit for Hawkins' Love Center Church building fund. His fourth Light LP will be recorded during the concert . . . **Andrae Crouch** has formed Crouch Ministries, an international missionary outreach directed by **John Watson**, formerly with the Invisible Church of South Africa . . . Crouch, **Dionne Warwick**, **Maureen McGovern** and **Don Sobesky** will appear in concert with "The Orchestra" in a tribute to Martin Luther King at the Los Angeles Dorothy Chandler Pavilion Jan. 15. **Paul Winfield** will host . . . Wayne Boosahda & Assoc. has signed singer/songwriter **David Stearman** to a management contract.

Soul & Spiritual Gospel

DECEMBER 22, 1979

DEC. 22	DEC. 8	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	CHANGING TIMES MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
3	7	IT'S A NEW DAY JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
4	4	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
5	11	IN GOD'S OWN TIME, MY CHANGE WILL COME JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
6	6	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)
7	8	BECAUSE HE LIVES INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
8	3	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
9	6	TRY JESUS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
10	—	AIN'T NO STOPPING US NOW (WE'RE ON THE MOVE) WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES/Nashboro 27217
11	15	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146
12	5	GIVE ME SOMETHING TO HOLD ONTO MYRNA SUMMERS/Savoy SL 14520 (Arista)
13	12	COME LET'S REASON TOGETHER FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
14	20	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)
15	13	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
16	16	HOMECOMING PILGRIM JUBILEE SINGERS/Nashboro 27212
17	23	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
18	18	THINK OF HIS GOODNESS TO YOU JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista)
19	10	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202
20	19	HEAVEN IS MY GOAL CHARLES HAYES AND THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)
21	29	TO ALL GENERATIONS MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
22	14	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
23	25	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
24	24	THE PROMISE JAMES CLEVELAND & THE PHILADELPHIA MASS CHOIR/Savoy SL 14526 (Arista)
25	—	LIVE IN CONCERT THE DIXIE HUMMINGBIRDS/Gospel Roots 5041 (TK)
26	21	SWEET SPIRIT SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)
27	17	THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY Nashboro 7210
28	38	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
29	26	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
30	32	I'VE BEEN TOUCHED JOHNSON ENSEMBLE/Tomato TOM 7027G
31	31	FIRST CLASS GOSPEL THE WILLIAMS BROTHERS/Tomato TOM 7036G
32	33	SUNSHINE TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214
33	30	WHAT A WONDERFUL SAVIOR I'VE FOUND DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Nashboro)
34	27	PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word)
35	—	GOD'S GOT EVERYTHING YOU NEED MILDRED CLARK & THE MELODY-AIRES Savoy SL 14529 (Arista)
36	—	LEARNING TO LEAN REV. ORIS MAYS/Creed 3094 (Nashboro)
37	37	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
38	22	CAN'T NOBODY DO ME LIKE JESUS REV. WILLINGHAM & THE 21st CENTURY SINGERS/Nashboro 7208
39	35	I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)
40	36	FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)

Turley on Tour



Atlantic recording artist Turley Richards—whose debut album for the label, "Therefu," was recently released—has embarked on a U.S. promotional tour in support of the new LP. His itinerary coincides with the current U.S. tour by Fleetwood Mac, with Turley's manager, Mick Fleetwood, taking the opportunity to escort the singer/songwriter to local radio stations, WEA branch offices, and other stops. Meanwhile, "Therefu" has yielded its first single, "You Might Need Somebody" b/w "It's All Up To You." Shown backstage at New York's Madison Square Garden during the current Fleetwood Mac tour are, from left: Turley Richards, Mick Fleetwood, Bob Welch, and John McVie of Fleetwood Mac.

Home Taping Study (Continued from page 3)

they taped as saved purchases, even if the material taped was already in their collections at home.

Three-quarters of the respondents said they are taping more or the same amount of music as a year ago. Of those who bought blank tape, 69 percent said they used it to record music (67 percent among adults, 76 percent among children). Just over half of all blank tape purchases were used to make recordings that were kept as part of the recorders' permanent collections; 15 percent were used for re-recording music.

According to the study, 83 percent of households have some type of music-playing or recording equipment. Record players were in 78 percent of the households; eight-track players in 43 percent; eight-track recorders in 18 percent; cassette players in 38 percent; cassette recorders in 34 percent.

In a joint statement, Leonard Feist and Stanley Gortikov, presidents of the NMPA and the

RIAA, said, "We intended that our home taping study findings would supplement those of the Copyright Royalty Tribunal. We expect that the combined intelligence from the two independent reports will provide valued knowledge and guidance to government and to concerned branches of the music industry. We also expect to update this preliminary research periodically to observe trends in home taping practices and the possible displacement of the commercial sales on which our industries are creatively and commercially dependent. We are particularly grateful to the Copyright Royalty Tribunal for its sensitivity to this growing problem and for its action-oriented response. We also applaud the intent of the tribunal to continue its fact-finding inquiries and analyses."

Chic LP Platinum

■ NEW YORK — "Risqué," the third album from Atlantic recording group Chic, has been certified platinum by the RIAA.

Gospel Album Picks

(Continued from page 47)



SOMETHING WITHIN ME

REV. MACEO WOODS AND THE CHRISTIAN TABERNACLE CHOIR—Savoy SL 14540 (Arista)

Woods & the Christian Tabernacle Choir can be relied upon to put out top spiritual albums well-accepted in the marketplace. The title selection, "I'm So Grateful," "In Due Time" and "Tell It, Sing It, Shout It" are prime.



STANDING ROOM ONLY

TEDDY HUFFAM AND THE GEMS—Canaan CAS 9853 (Word)

The excitement and spiritual presence of Huffam and the Gems' live performances are captured on this album. "Jesus Is Coming," "If God Is Dead," "Can't Nobody Do Me Like Jesus" and "Oh, How I Love Jesus" are prime selections.

Promoters Debate Impact of Cincinnati Tragedy

(Continued from page 3)

cussed at this time of year." New York City promoter Ron Delsener and representatives from Madison Square Garden, Shea Stadium and Yankee Stadium were asked to attend the meeting.

A *Record World* survey conducted with several promoters throughout the country found that, without exception, promoters are disturbed by the blanket criticism of the infamous festival seating policy often cited as the root of the problem in Cincinnati. "I am not entirely sure that it was strictly the general admission situation that created the problem," said Alex Cooley, president of Watermark Productions.

In stronger words, Robert Stewart, president of Sound 70 Productions, said, "Local politicians and the media have immediately jumped on general admission tickets as the problem. The lives of those killed and their families have been completely ignored. I don't think that reserved seats is going to necessarily eliminate the problem."

Most of the major promoters in the country have extensive experience with general admission seating and, generally see more advantages than disadvantages in the arrangement. Promoters in the major metropolitan cities (primarily New York, Atlanta and Chicago) don't use the festival policy nearly as much as those in the secondary markets, such as Mobile and Birmingham. New York promoter Ron Delsener was the only one interviewed who was opposed to the idea. "I don't believe in it; it helps create a problem," Delsener added, though, "you can't blame the problem on the policy."

The financial advantages to the festival policy are many, but, claim promoters, don't add up to that much. Money can be saved in box office services (ticket printing is easier), at the concert (by hiring less ushers), and by selling more tickets and squeezing more people into a facility.

Promoter Bill Graham brought up another, less tangible reason. "Many of the groups that we promote lend themselves to physical behavior by the audience—not violent behavior but physical. People want to move around. When I feel that, in the long run, we won't be able to keep the aisles clear during the concert, then I'll use festival."

The problem with festival seating, as has been discussed non-stop since the Cincinnati tragedy, is one of security. The question of how to control large crowds, as they wait and enter a coliseum, was asked of

several promoters.

Specifics as to how the security force is chosen and who directs it are important questions in large scale productions; the question of who was responsible for security in Cincinnati is one that is currently being investigated. (See *RW* Dec. 15). The general rule is that the facility arranges for security and the promoter foots the bill. In most cases the promoter and facility discuss security preparations, which are then carried out by the facility. On-duty local police deployed at a concert are often not enough of a security force, according to several promoters. Above and beyond on-duty police, off-duty paid police and private security forces (such as Pinkerton) are often brought in. Most of the more seasoned promoters also have their own, private, t-shirted force trained in crowd control.

"It is important to have a good relation between a promoter and the facility," said Bill Graham. "We handle every show differently; we consider all the factors involved and decide on the best method of security."

Graham said that who is playing is often not as important as "who is coming." "We must ask ourselves, 'Who is the headliner

Cambodia Benefits

Cambodia. Profits from the shows will be directed to emergency relief work conducted by UN agencies, led by UNICEF, which, in collaboration with the International Committee of the Red Cross, is most directly involved in aiding the civilian population of Kampuchea. Coordinating that assistance is UNICR, another UN agency.

Focal point for the benefits is a nation of approximately three million, including 800,000 children, now living as refugees in Thailand, where they face extreme shortages of food, shelter and other basic needs.

The four shows will be filmed

Alfa Honors Supertramp



A&M chairman Jerry Moss (left) and president Gil Friesen (right) presented Kuni Murai, president of Alfa Records of Japan with a special plaque honoring the success of Supertramp in that country. The band reached number one in the country with their album "Breakfast In America."

bringing in?" "What is the energy level of the public?" "What is the ratio of expectancy?" A supergroup that tours once every four years is going to have a different audience than a supergroup that tours every six months."

Perhaps the most important idea to remember at large concerts, according to promoters, is the human element of the crowd. "You can't treat people like cattle," said Cooley. Graham drove this point home when he said that his cardinal rule when putting on a show is to "let the people know that you know they're there. If it's late and the crowd is getting restless but the sound check isn't done, let them in. What's more important, good sound or a life?"

Will the Cincinnati tragedy hurt concert business? "There's got to be some father that saw the tragedy on TV, and when his son asks for \$20 to see the next show he'll say 'no more concerts for you,'" said Cooley. This most obvious repercussion of the tragedy, may not be the most serious. Insurance rates will no doubt go up, and local statutes may force facilities to add more security personnel. These factors may well force the price of tickets up, and make fans pay more.

(Continued from page 3)

for a television special currently slated to air sometime this spring, with EMI, Ltd., to handle television distribution world-wide.

"National Tragedy"

Secretary-General Waldheim has described the emergency facing the former citizens of Cambodia as a "national tragedy, the proportions of which may have no parallel in history . . .

"According to most accounts, the country had lost up to half of its population of about eight million in the mid-'70s, and is suffering appalling malnutrition, particularly among children, of whom up to 90 percent are severely malnourished."

Ariola to N.Y.

(Continued from page 3)

Effective January 1st, Ariola-America will operate from New York City, vacating its Beverly Hills headquarters. As expected (*RW*, December 15, 1979), neither Lasker nor Howard Stark, his long-time associate and Ariola-America's current executive vice president, will be making the move, but will be actively involved in supervising the transition.

Motive for the shift in sites is to provide a closer tie to Arista Records, purchased earlier this year by Ariola.

The new management team destined to take over from Lasker and Stark will be announced shortly, according to Ariola sources.

Lasker meanwhile termed his association with Ariola-America, which he opened here in 1976, "one of the best in his career," and reportedly expects to maintain close ties to the company in the future, as will Stark.

Quack Productions Opens In New York

■ NEW YORK — Quack Productions, a multi-faceted production company and rehearsal studio has opened in New York City, according to co-owners Richard Sarbin and Joe Dick. Quack Productions has the facilities to act as a rehearsal space and showcase, and can also host parties and promotional events. The owners offer photography and video services, equipment rental, and staging and lighting facilities. In the near future Quack will install a recording studio. For more information call (212) 243-9836.

WEA Names Patrick Denver Sales Manager

■ LOS ANGELES—George Rossi, Los Angeles branch manager for the Warner / Elektra / Atlantic Corp., has announced the appointment of Randy Patrick as Denver sales manager.

Patrick started in 1969 as a store manager for Disc Records in Houston. A year later he was appointed western regional supervisor for Disc based in Los Angeles. He joined WEA in January of 1975 as a sales representative, serving one year in San Diego and for the last three-and-a-half years in Denver.

Rose Booking Browne

■ LOS ANGELES—Elektra/Asylum artist Jackson Browne has been signed to the Howard Rose Agency for personal appearances, it was announced by Browne's personal manager, Peter Golden.

Halsey, Kool Country Join Forces For Tulsa Music Festival and Tour

By WALTER CAMPBELL

■ TULSA—The Jim Halsey Company, in association with Festival Productions, Inc. on behalf of the Brown & Williamson Tobacco Co., has announced plans for the Kool Country Fest May 16-17 here. The event will present some 16 top country music acts in two public performances at Tulsa's downtown Assembly Center.

Formerly billed as the Tulsa International Music Festival, the two-day event falls within a week-long Tulsa International Mayfest celebration that will bring a variety of arts and crafts exhibits, music and dance performances to the city. The Halsey Company is teaming with the city of Tulsa to co-sponsor the entire Mayfest.

The country music segment, which is expected to draw talent buyers, promoters, record company executives and international press as well as the general public, will be presented by George Wein's Festival Productions, Inc., and the Halsey Company. Artists scheduled to appear include Rex Allen, Jr., Gatemouth Brown, Roy Clark, Freddy Fender, Jana Jae, George Lindsey, Jody Miller, Michael Murphey, the Oak Ridge Boys, Minnie Pearl, Johnny Rodriguez, Margo Smith, Joe Stampley, Hank Thompson, Mel Tillis, and Tammy Wynette.

Since 1973 the Jim Halsey has presented six yearly talent showcases in Tulsa, the latest one in November 1978. The gatherings have been hosted by the Halsey Company to thank booking and promotion people who work with the Halsey Company and to encourage new associations in the field. The performances also serve to introduce the Halsey talent roster to potential buyers representing auditoriums, clubs, theme parks, theatres-in-the-

round, television and film companies. The spring 1980 Kool Country Fest will place the same emphasis on special invitees, according to Halsey.

The Tulsa event will be the culmination of an expanded, 18-city Kool Country On Tour schedule involving Halsey Company artists and produced by Jim Halsey for Kool Festival Productions, Inc. Halsey vice presi-

(Continued on page 52)

Four Star Catalogue Sale Ruled Invalid

■ NASHVILLE—Federal Bankruptcy Judge Paul Jennings has ruled that that First American National Bank's foreclosure sale of the Four Star Music catalogue in 1976 was invalid. In an order issued Nov. 29, Jennings ruled that the purchaser, Pippin Way, Inc., was not a legally chartered corporation at the time of the sale and that First American Bank failed "to make a significant attempt to reach the most logical purchasers."

D. R. Crants, an officer of the bank and its division, Guaranty Mortgage Co., "never actively solicited offers from people who might be expected to have an interest in the catalogue. Among those who sought out Crants and discussed the catalogue was Wesley Rose, a director of the bank and head of Acuff-Rose Publications. "Ivan Mogull, Dave Burgess, and Bobby Russell also contacted Crants," the judge said in his ruling, adding that Crants "either did not respond to the calls of the prospective buyer or told the person to pursue the purchase with Four Star."

The court also ruled that the \$1 million offer made by Pippin Way was so nebulous that it did not constitute a sale.

Tree Honors Writers

■ NASHVILLE — Tree International honored its top songwriters of 1979 Dec. 8 at its fourth annual Christmas brunch here, naming Sonny Throckmorton as Songwriter of the Year.

Throckmorton was recognized for five songs that hit the top ten on the Country Singles Chart, including "It's A Cheatin' Situation," "Last Cheater's Waltz" (both co-written by Curly Putman), "I Had A Lovely Time" and "Fadin' In, Fadin' Out" (co-written by Don Cook), and "You Feel Good All Over."

(Continued on page 52)

ACM Bows Live Radio Show Series

■ LOS ANGELES — The Academy of Country Music is making available to member radio stations four live country radio shows, one every three months, according to ACM president Bill Boyd.

"We're calling it the Academy of Country Music Radio Network," Boyd explained. "We are doing four showcase concerts a year. The first one was done in November with Lacy J. Dalton and Johnny Duncan at the Palomino Club."

The second show is scheduled for February, also at the Palomino, Boyd said. "It's an hour and a half live radio show available free to each member station. KLAC taped our first one for us," he said. "We brought Hollywood Sound in to do the actual taping. We'll have at least two record company acts on each show and give the stations a live concert to use as they wish."

The idea for the radio shows is the result of the formation of a showcase committee, headed by KLAC program director Don Langford. Stations interested in receiving the show should contact the Academy of Country Music, P.O. Box 508, Hollywood, Cal. 90028; telephone: (213) 462-2351.

The ACM is also finalizing plans for its annual awards show, to be held May 1, 1980.

One Nitters Expands

■ NASHVILLE — Billy Smith, president of One Nitters, Inc., has announced the addition of Johnnie Massey as head of the one nighters department, plus heading up its newly-formed outdoor and special events department.

Massey served as executive vice president for several years for Nashville-based Buddy Lee Attractions.

PICKS OF THE WEEK

SINGLE GENE WATSON, "NOTHING SURE LOOKED GOOD ON YOU" (prod.: Russ Reeder) (writer: J. Rushing) (Coal Miners, BMI) (3:42). One of the more consistently strong, true country artists around, Watson follows his latest number one single with another solid tune. The sound is a little softer this time to complement the story of love's memories. Capitol P-4814.

SLEEPER GEORGE BURNS, "I WISH I WAS EIGHTEEN AGAIN" (prod.: Jerry Kennedy) (writer: S. Throckmorton) (Tree, BMI) (3:22). Burns' much heralded debut as a recording artist is a departure from his stand-up singing routines on stage. Backed by full, smooth production, he draws out the lyrics of this memorable tune with ease. Mercury 57011.

ALBUM JERRY LEE LEWIS, CHARLIE RICH, CARL PERKINS and Friends, "TRIO +." Shelby Singleton has included the voice of his latest mysterious discovery with early rockabilly tracks from Memphis on this album. All four artists are in classic form here. "Gone, Gone, Gone" and "Money" are prime. Sun 1018.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Larry Gatlin — "The Midnight Choir"
Ronnie McDowell — "Never Seen A Mountain So High"
Jacky Ward — "I'd Do Anything For You"
Anne Murray — "Daydream Believer"
Gene Watson — "Nothing Sure Looked Good On You"
Waylon Jennings — "Ain't Living Long Like This"



Porter Wagoner

Reba McEntire shows strong early action on "(I Still Long To Hold You) Now and Then" at WFAI, KFDI, KTTS, KKYX, KDJW, WIRK, KVOO, KRMD, KBUC, KERE, KSSS, KSOP.

Porter Wagoner tries a "western swing-disco" beat with "Hold On Tight" playing at WCXI, WWNC, KTTS, KRMD, KSO, KERE, WPNX, WDN, KNIX, KRAK, KVOO, KHEY. Max D. Barnes' message to "Dear Mr. President" added at KYNN, WSLC, WWNC, KERE, KFDI, KRAM, WMNI.

Larry Gatlin offers the somewhat controversial "Midnight Choir," now playing at WPLO, WIL, KCKN, KMPS, WTMT, WTOD, WTSO, WITL, KRMD, WKDA, KLAC, KCKC, KKYX, WIRE, WWVA, KLZ, KERE, KFDI, KRAM, KEEN, KHEY, KSO, KRMD, KSOP.



Sonny Curtis

Frank Mills getting numbers on "Peter Piper" at WEEP (#35), WMAQ (#19), WIRK (#11). Jack Greene is back on the recording scene with "Yours For The Taking" spinning at WWVA, KCKC, KFDI, WSDS, KERE. Sonny Curtis reminisces with "Do You Remember Roll Over Beethoven" at WDN, WWVA, KBUC, KFDI, WTSO.

Reviving the classic "Jody and the Kid," a hit by Roy Drusky in 1968, Paul Ott is getting play at KSSS, KVOO, WSDS. Jennifer Warnes has adds on "Don't Make Me Over" at WBAM, KSOP, KWKH, WWVA, WWNC, KAYO.

Dan Riley is showing up with "Lily" at WTSO, KWMT, WXCL, WITL, WSDS, KWKH, WIL, WQQT, KFDI, KSSS, WSLR. Ronnie McDowell has early action on "Never Seen A Mountain So High" at WTOD, KWKH, WPNX, WBAM, KSO, WXCL, WJQS, WTMT, KXLR, KCKC, KYNN, KVOO, KRMD, WUNI, KERE, WSLR, WWVA, KAYO, WTOD.

Super Strong: Barbara Mandrell, Cristy Lane, Razzy Bailey, Johnny Paycheck, Kenny Rogers.

Gene Watson has initial adds on "Nothing Sure Looked Good on You" at WMC, KXLR, WCXI, WCMS, WWVA, WSAI, WTOD, WSLR, WUNI, KSO, KHEP, KMPS, KGA, KEEN.

SURE SHOTS

Anne Murray — "Daydream Believer"
Gene Watson — "Nothing Sure Looked Good On You"

LEFT FIELDERS

Bobby Bare — "Numbers"
Roger McDowell — "It's Walking Out The Door"

AREA ACTION

Andy Badale — "Nashville Beer Garden" (WPNX, WSDS)
Billy Jack Collard — "Nothing But A Wino" (KFDI, KYNN)
Price Mitchell & Rene Sloane — "Mr. & Mrs. Untrue" (WSDS, KKYX, KBUC)

Bowlin' 'em Over



MCA artist Conway Twitty hosted Conway Twitty's Bowling Classic Bowling Tournament recently in Nashville, to be televised by CBS Sports Dec. 29. Among the players in the tournament were (front row, from left) Epic artist Mickey Gilley, Twitty, RCA artist Tom T. Hall, and Columbia artist Bobby Bare. Also pictured are (back row, from left) Pat Mercanti, World Professional Bowlers Association; and Tom O'Neil, Ken Squire, John McDonough, and Howard Zucherman, all of CBS Sports.

Nashville Report

By RED O'DONNELL

■ It's definitely going to be a White Christmas for **Barbara Mandrell**. The MCA artist, her husband **Ken Dudney** and their two children are heading out to spend the holidays at their place in Aspen, Colo.

During her engagement at the Las Vegas Aladdin Hotel, **Loretta Lynn** was introduced to **George Burns**, who recently cut some records in Nashville for Mercury. Loretta received an autographed picture of the 84-year-old pro with the inscription: "To Loretta: Lay off my songs. George Burns."

Tanya Tucker is going to make her feature film debut in "Hard Country," a contemporary love story with **Jan-Michael Vincent** in the male lead. Yes, Tanya is going to sing at least a couple of songs. Title song is by **Michael Murphey**.

Where will they strike next? Several honky tonk heroes are doing a little midnight rambling of late in Music City. Playing at J. Austin's last week, **Billy Joe Shaver** was unexpectedly joined onstage by **Dickey Betts** (in town cutting a solo album), **Bonnie Bramlett** and **Billy Ray Reynolds**. Several nights later **Johnny Cash** rambled in for several tunes with Billy Joe. Cash also surfaced at the Exit/In for a set by **Jack Clement** and his band, along with **John Prine**. Meanwhile, **Bob Marley and the Wailers** were having a dreadlock holiday three blocks away at Vanderbilt University.

Just in time for the holiday gift-giving season comes a new wine, called Always **Elvis/Blanc D'Oro**. Described as "dry but semi-sweet," the product is the latest tribute to the King, merchandised by Boxcar Enterprises, Inc., and Factors, Inc. There's also a special collectors bottle with a picture of Elvis against a gold record and a poem, "Always Elvis" by **Col. Tom Parker**. Marketers of the wine say they are not concerned that Elvis himself was not a wine drinker. "We feel this is the kind of wine Elvis would have drunk if he did drink," a Factors spokesman has been quoted as saying.

The **Oak Ridge Boys** are one of the most televised groups around these days. They recently taped six songs for a mid-January airing of Don Kirshner's Rock Concert, and are being featured in "A Country Christmas" on CBS and Dick Clark's "New Year's Rockin' Eve" Dec. 31 on ABC. They also will be featured in early 1980 on the "Salute To The Juke Box Awards" and "Dinah!"

Kenny Price has some plans for the new year. "I'm going to lose 100 pounds—and give 'em to **Chet Atkins**," says the large one from Boone County.

An annual \$10,000 scholarship has been established at Southwest Mississippi Junior College to honor the memory of **Elliott (Babe) Moore**, who died last January. Moore was the father of comedian **Jerry Clower**.

You think the **Statler Brothers** ain't a hot ticket? The foursome's last two weekends of 1979 concerts grossed approximately \$500 thousand!

The way it was related by PR hotshot **Lee Solters**, **Eddit Rabbitt**, a first generation American Irishman who lives in Nashville, sent NBC

(Continued on page 52)

Country Single Picks

COUNTRY SONG OF THE WEEK

ANNE MURRAY—Capitol P-4813

DAYDREAM BELIEVER (prod.: Jim Ed Norman) (writer: J. Stewart)
(Screen Gems-EMI, BMI) (2:26)

Murray picks up the tempo with a new version of a song which hit big for the Monkees in the '60s. There's plenty of potential here for both country and a/c play.

PORTER WAGONER—RCA PB-11771

HOLD ON TIGHT (prod.: Porter Wagoner) (writer: P. Wagoner)
(Owepar, BMI) (2:43)

Porter isn't disco yet, but he's getting there with this tune. A steel guitar offsets the rhythm track to add a hint of western swing.

LU LU ROMAN—R&R 8015

HOW WOULD I KNOW (prod.: not listed) (writer: J. Gallagher)
(Bending Oak, ASCAP) (3:05)

One of Hee Haw's "honeys" proves her effectiveness as a singer with this love ballad. The sound is easy-moving and sad with a steel guitar and harmonica complementing vocals nicely.

BOBBY BARE—Columbia 1-11170

NUMBERS (prod.: Bobby Bare/Foster & Rice) (writer: S. Silverstein)
(Evil Eye, BMI) (5:08)

Complete with background sound effects, Bare tells a barroom story by Shel Silverstein with a loose, good-humored approach. Although the outcome is different, it's similar in theme to the movie "10."

FREDDY FENDER—Starflite ZS9 4906

MY SPECIAL PRAYER (prod.: Huey P. Meaux) (writer: W. Scott)
(Maureen, BMI) (2:45)

Although this is not a Christmas record, the lyrics are nevertheless appropriate for the holiday season. Fender's identifiable vocals are backed by singers, horns and a classical guitar for a south of the border sound.

JIMMY TUCKER—NSD 35

(You've Got That) FIRE GOIN' AGAIN (prod.: Gary S. Paxton)
(writer: M.R. Pigg) (Gary S. Paxton, BMI) (2:32)

With a piano and electric guitar, Tucker gets into a solid honky tonk mood here. The song moves steady as he sings the lyrics with ease.

ANNA SUDDERTH—Verite 001

WHY DON'T YOU CHANGE MY MIND (prod.: Ray Baker & Gary S. Paxton)
(writer: B.T. Sudderth) (Stick-Horse, BMI) (3:56)

Starting off quiet and easy, this tune steadily gains momentum and intensity to the heartfelt chorus. Background vocalists complement lead vocals with a gospel-like sound.

ROGER McDOWELL—Statue 10308

IT'S WALKING OUT THE DOOR (prod.: Billy Williams) (writer: R. McDowell)
(Rogers, BMI) (3:07)

McDowell does a mournful country blues tune with a smooth, easy sound here. A steel guitar emphasizes the lyrics nicely.

BARBARA FAIRCHILD & DENNIS BLACKBURN—Down Home 577

WOULD YOU LAY WITH ME IN A FIELD OF STONE (prod.: Rodney Lay & Vernon Sandusky) (writer: D.A. Coe) (Captive/Window, BMI) (2:49)

The duet approach on one of David Allan Coe's more notable songs works well as the artists harmonize with ease. Production is uncomplicated to spotlight quality vocals.

JERRI KELLY—Little Giant 021

FOR A SLOW DANCE WITH YOU (prod.: Mick Lloyd) (writers: M. Lloyd/
S. Whisenhunt) (Mick Lloyd, SESAC) (2:55)

Kelly uses a quiet, romantic sound to reflect the lyrics of this love song. The chorus is appealing for a strong hook.

Tom T. Hall Tells His Story In A Book

By CINDY KENT

■ NASHVILLE — Tom T. Hall, writer of over 500 songs and performer of 11 number one country singles, was dubbed "The Storyteller" years ago by Tex Ritter, due to the delivery and style of his song material. Now his story is in book form, "The Storyteller's Nashville" (Double-day & Company, Inc.), and he's establishing himself as an author. The autobiography comes on the heels of his first book, "How I Write Songs, Why You Can," published by Chappell Music in 1976. That book's first and second editions have sold between 40,000 and 50,000 copies, according to Hall, who has taken the winter months off to begin a novel.

Format

Like the anecdotes of his songs, Hall's story is told through a series of personal glimpses and memoirs, almost in journal form. The events which formed his songwriting, recording and performing career reveal private philosophies through "Hallisms," both humorous and analytical, such as feeling "a foot shorter and about half as smart..." with the realization that his career status had changed from successful writer to rookie entertainer. (When asked if he wanted to try recording, Hall's response was akin to "Well, why not?") Also of interest are Hall's many experiences with Music Row buddies Kris Kristofferson, Clarence Selman, Jimmy C. Newman, and his protege, Johnny Rodriguez.

Hall has just completed a comprehensive series of national

dates, both performing and promoting the book through talk shows and interviews, according to Tandy Rice, president of Top Billing, Inc., which handles Hall's bookings. "This month, since the release of the book, has only been one in a series of dramatic things happening in Tom's career, and there's more to come," Rice said. In Nashville, the book sold over 300 copies in two hours at a industry-public autograph party given by Mill's bookstore. Hall says "the people in Nashville got a few laughs out of the book."

What comes next? "I plan to work on some more songs, work on my little book, sit by the fire and get fat—and quit smoking!" Hall says. He also is continuing his involvement in bluegrass music, most recently by hosting a two-hour bluegrass TV special for PBS. (Hall's first group, the Kentucky Travellers, was strictly bluegrass, and one of Hall's biggest singles to date was "Fox On The Run.")

Perhaps the most memorable reflection in "The Storyteller's Nashville" is Hall's realization that other writers—his comrades—were becoming legends. People would say "that's a Willie Nelson song," or a "Kristofferson song," while he felt his material was "just songs." Since that time, Hall has written "Old Dogs, Children, and Watermelon Wine," "The Year That Clayton Delaney Died," and "I Love," in addition to the late sixties hit "Harper Valley P.T.A."—songs that speak for themselves as Tom T. originals.

Nashville Report

(Continued from page 51)

programming executives cases of Irish whisky in an attempt to convince them that it would be apropos to air his recently taped special on St. Patrick's Day (March 17). "If that doesn't influence the network biggies, I plan to cater their conferences with corned beef and cabbage," vows Eddie. The show features appearances by **Stockard Channing**, **Emmylou Harris**, **Jerry Lee Lewis** and **Henny Youngman**.

Generally (also as a rule) reviews rarely appear in this column. However, **Tom T. Hall's** "The Storyteller's Nashville" is the most interesting book ever written about Music City and its characters. It also includes references to RW's own **Marie Ratliff**, one of the first people Tom T. met when he hit this old town in the late 1960s.

Halsey, Kool Country Join Forces

(Continued from page 50)

dent Charles Hailey is project coordinator.

Tree Honors Writers

(Continued from page 50)

Also honored were Bobby Braddock, Danny Morrison, Johny Slate, Bill Anderson, Buddy Killen, Rafe VanHoy, Steve Pippin, Mae Boren Axton, Tommy Durdin, Joe Allen, John Hiatt, Ed and Patsy Bruce, Red Lane, Merle Haggard and Bobby Borchers.

"We started with concerts in three cities in 1978," said George Wein, head of Kool Country on Tour. "They were so enthusiastically received that in 1979 we increased the tour to 15 cities. In 1980, over 80,000 fans in 20 cities will enjoy Kool Country on Tour."

Other Events

Other Kool music events are the Kool Jazz Festivals, the Kool Super Nights concert series, and Kool Latin Events.

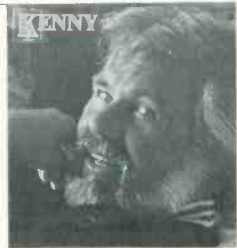
Record World Country Albums



DECEMBER 22, 1979

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

DEC. 22	DEC. 15	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY KENNY ROGERS United Artists LWAK 979 (10th Week)	13
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	54
3	4	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451	2
4	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	34
5	5	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493	6
6	6	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	13
7	7	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188	6
8	9	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	101
9	8	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	8
10	13	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	5
11	10	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250	11
12	12	CLASSIC CRYSTAL /CRYSTAL GAYLE/United Artists LOO 982	8
13	15	CHRISTMAS CARD STATLER BROS./Mercury SRM 1 5012	10
14	11	BEST OF EDDIE RABBITT /Elektra 6E 235	7
15	17	PORTRAIT DON WILLIAMS/MCA 3192	6
16	16	STARDUST WILLIE NELSON/Columbia KC 35305	85
17	14	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	33
18	18	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	97
19	20	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	37
20	23	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	203
21	25	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	38
22	22	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	31
23	24	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237	6
24	28	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	56
25	26	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	27
26	30	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	45
27	29	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	58
28	33	BEST OF BARBARA MANDRELL /MCA AY 1119	46
29	21	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	11
30	34	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	78
31	31	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200	3
32	36	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	115



WKS. ON CHART
13

33	27	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544	6
34	37	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	33
35	39	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353	20
36	49	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746	2
37	41	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194	31
38	42	MOODS BARBARA MANDRELL/MCA AY 1088	62
39	19	IMAGES RONNIE MILSAP/RCA AHL1 3346	28
40	32	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165	15
41	48	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	36
42	43	TEAR ME APART TANYA TUCKER/MCA 5106	5
43	40	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190	6
44	44	COMPASS POINT DAVID ALLAN COE/Columbia JC 36277	3
45	45	STRAIGHT FROM TEXAS JOHNNY DUNCAN/Columbia JC 36260	2
46	51	FOREVER JOHN CONLEE/MCA 3174	14
47	56	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164	21
48	55	SPECIAL DELIVERY DOTTIE WEST/United Artists LT 1000	2
49	52	SHOULD I COME HOME GENE WATSON/Capitol ST 11947	11
50	35	VOLCANO JIMMY BUFFETT/MCA 5102	15
51	38	LOVELINE EDDIE RABBITT/Elektra 6E 181	30
52	46	ME AND PEPPER MEL TILLIS/Elektra 6E 236	6
53	59	NOBODY BUT YOU CHARLIE RICH/United Artists LT 998	2
54	53	ONE OF A KIND MOE BANDY/Columbia JC 36228	6
55	60	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	27
56	47	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3001	21
57	64	MICKEY GILLEY /Epic JE 36201	2
58	65	JERRY CLOWER'S GREATEST HITS /MCA 3092	14
59	66	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377	7
60	70	A BELIEVER SINGS THE TRUTH JOHNNY CASH/Cachet CL 3 9001	2
61	62	JUST MARGO MARGO SMITH/Warner Bros. BSK 3388	2
62	71	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360	16
63	67	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448	19
64	73	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441	19
65	61	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177	48
66	75	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454	13
67	50	EXPRESSIONS DON WILLIAMS/MCA AY 1069	67
68	58	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217	17
69	72	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	22
70	57	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	58
71	74	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155	13
72	63	SIMPLE LITTLE WORDS CRISTY LANE/United Artists LA 978 H	3
73	68	HIGHWAY GLEN CAMPBELL/Capitol SOO 12008	8
74	54	CROSS WINDS CONWAY TWITTY/MCA 3086	29
75	69	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495	5

BARBARA MANDRELL



Her New Album
"JUST FOR THE RECORD"
MCA-3165

Containing The Single:
"YOURS"

Produced by Tom Collins



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Record World Country Singles

DECEMBER 22, 1979

TITLE, ARTIST, Label, Number

DEC. 22	DEC. 15		WKS. ON CHART
1	4	MISSIN' YOU CHARLEY PRIDE RCA 11751	8
2	1	HAPPY BIRTHDAY DARLIN' CONWAY TWITTY/MCA 41135	9
3	8	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	8
4	12	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	6
5	5	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/MCA 41129	11
6	6	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/RCA 11749	10
7	9	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	10
8	10	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/Mercury 57007	9
9	13	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/Columbia 1 11126	7
10	2	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/Columbia 1 11090	12
11	14	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	10
12	16	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	8
13	3	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 46535	12
14	19	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	7
15	18	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/United Artists 1324	10
16	20	HOLDING THE BAG MOE & JOE/Columbia 1 11147	6
17	22	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	9
18	21	SHARING KENNY DALE/Capitol 4788	8
19	7	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	13
20	24	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS Ovation 1136	6
21	25	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/Republic 049	8
22	29	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	4
23	28	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	6
24	30	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/United Artists 1326	7
25	27	I DON'T WANT TO LOSE CON HUNLEY/Warner Bros. 49090	8
26	32	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	6
27	34	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	6
28	36	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/Warner/Curb 49110	4
29	33	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	7
30	35	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	7
31	37	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	3
32	17	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124	11
33	38	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	5
34	41	BACK TO BACK JEANNE PRUETT/IBC 0005	5
35	46	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	5
36	42	SUGAR FOOT RAG JERRY REED/RCA 11764	4
37	50	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329	3
38	39	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547	8
39	40	WHEN I'M GONE DOTTSY/RCA 11743	7
40	45	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	6
41	57	THE SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	3
42	70	YEARS BARBARA MANDRELL/MCA 41162	2
43	54	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	2
44	51	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	6
45	48	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/RCA 11752	6
46	47	PREACHER BERRY DONNA FARGO/Warner Bros. 49093	6



47	58	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	5
48	49	WE LOVE EACH OTHER R. C. BANNON & LOUISE MANDRELL/Epic 9 50789	6
49	52	MISTY MORNING RAIN RAY PRICE/Monument 290	5
50	11	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	12
51	15	BLIND IN LOVE MEL TILLIS/Elektra 46536	13
52	44	UNTIL TONIGHT JUICE NEWTON/Capitol 4793	7
53	74	COME TO MY LOVE CRISTY LANE/United Artists 1328	2
54	62	OUT OF YOUR MIND JOE SUN/Ovation 1137	3
55	55	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008	6
56	63	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565	4
57	26	COME WITH ME WAYLON JENNINGS/RCA 11723	14
58	66	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	2
59	59	FORGET ME NOT STEVE WARINER/RCA 11658	7
60	86	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	2
61	69	MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150	3
62	71	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	4
63	76	YOU'RE AMAZING DAVID ROGERS/Republic 048	2
64	73	JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/Mercury 57010	3
65	72	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003	3

CHARTMAKER OF THE WEEK

66	—	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY RCA 11885	1
67	75	YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116	4
68	68	IT STARTED WITH A SMILE HELEN CORNELIUS/RCA 11753	5
69	80	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	3
70	67	MY PRAYER GLEN CAMPBELL/Capitol 4799	5
71	77	YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102	4
72	78	LOVE HAS TAKEN IT'S TIME ZELLA LEHR/RCA 11754	2
73	—	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	1
74	—	A MESSAGE TO KHOMEINI ROGER HALLMARK & THE THRESHER BROTHERS/Vulcan 10004 (NSD)	1
75	23	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	12
76	—	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/A&M 2199	1
77	21	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	13
78	88	IT TAKES ONE TO KNOW ONE BOBBY HOOD/Chute 0009	3
79	90	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881	2
80	87	SOMETIMES LOVE MUNDO EARWOOD/GMC 108	4
81	81	HONKY TONKIN' RONNIE SESSIONS/MCA 41142	4
82	43	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742	9
83	53	EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE/Warner/Curb 49107	6
84	54	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	15
85	65	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (IN THE WORLD) DAVID HOUSTON/Derrick 127	6
86	61	MISSISSIPPI CHARLIE DANELS BAND/Epic 9 50768	12
87	64	I WANNA COME OVER ALABAMA, MDJ 4906	11
88	83	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	17
89	—	LET'S GO THROUGH THE MOTIONS THE CATES/Ovation 1134	1
90	98	I'M JUST YOUR YESTERDAY DANDY WARDEN/Warner/Curb 49111	2
91	60	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/Capitol 4748	10
92	—	PALIMONY LEON RAUSCH/Derrick 128	1
93	79	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/Columbia 1 11097	14
94	—	NEVER GONNA BE A COUNTRY STAR KENNY SERRATT/MDJ 1001	1
95	82	DON'T TOUCH ME KELLY WARREN & JERRY NAYLOR/Jeremiah 1002	6
96	—	LILY DAN RILEY /Armada 103	1
97	97	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/Tapestry 002	2
98	—	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	1
99	100	CAN'T LOVE ON LIES JIM WEST/Macho 003	2
100	85	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083	9





MIDNIGHT CHOIR

1-1 155



“I wrote it because I think it’s the truth. I ask you to listen to it with your heart and not just your ears.”

—LARRY GATLIN

MIDNIGHT CHOIR, LARRY GATLIN'S MOST TALKED ABOUT SINGLE, YET.

FROM THE ALBUM “STRAIGHT AHEAD”

MC 36250

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LARRY GATLIN



ON COLUMBIA RECORDS

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April Wine, a potent blend of '79 vintage rock'n'roll, has already quickened the pulse of American record buyers everywhere with their new, chart-bustin' album HARDER... FASTER and extensive touring. Now, in celebration of the start of another decade of heady rock'n'roll, you can get it HARDER... FASTER and LIVE on the April Wine 1980 Tour of North America.

Contains the chart single "SAY HELLO"
4802
Produced by Myles Goodwyn & Nick Blagona
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