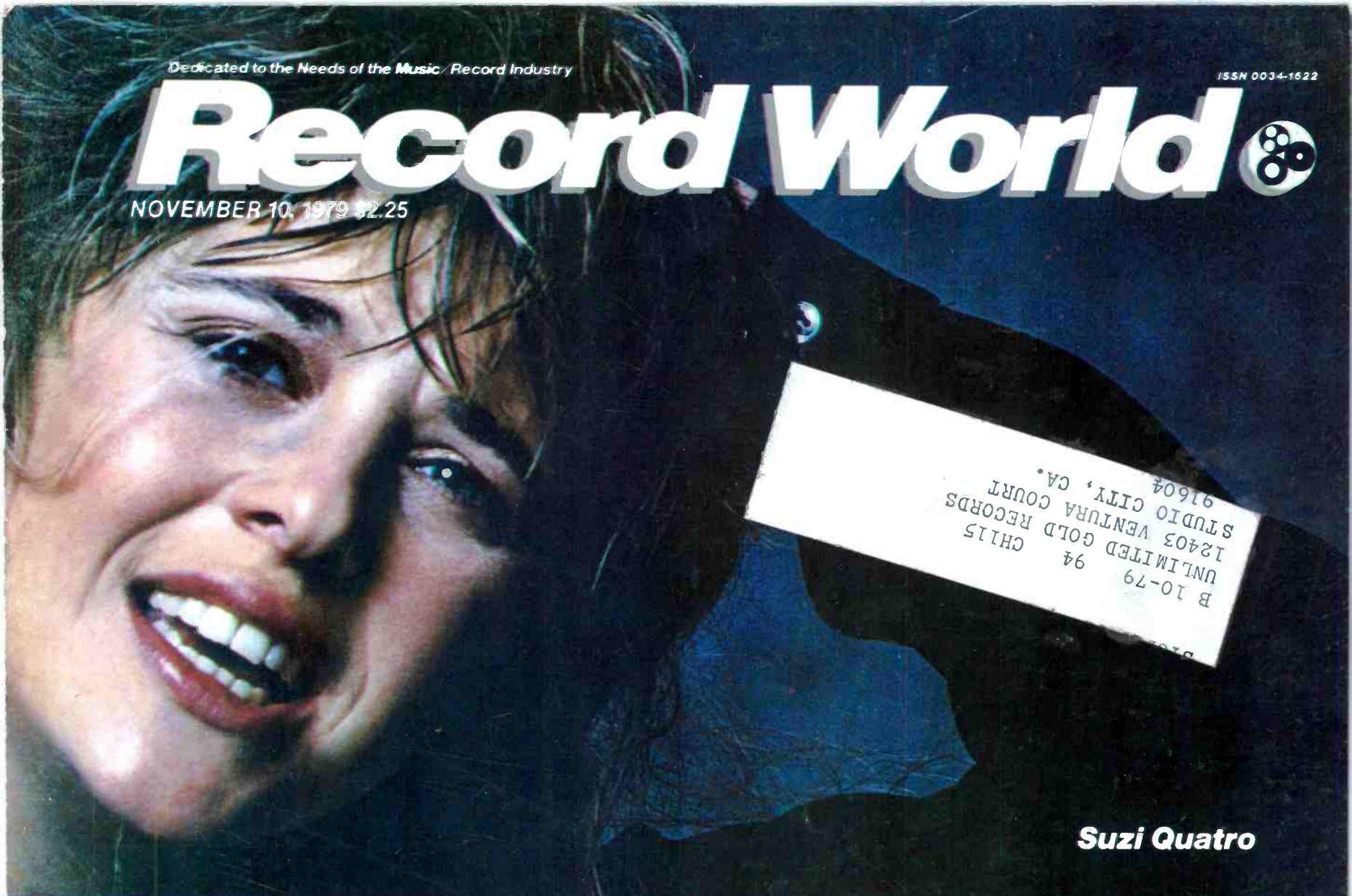


# Record World

NOVEMBER 10, 1979 \$2.25



**Suzi Quatro**

## Hits of the Week

### SINGLES

**HERB ALPERT, "ROTATION"** (prod. by Alpert-Badazz) (writers: Armer-Badazz) (Almo/Badazz, ASCAP) (3:50). Alpert's "Rise" hit #1 on the strength of its mass appeal and this successor may do the same. It percolates with an infectious rhythm under Herb's romantic horn leads. A&M 2202.

**FOREIGNER, "HEAD GAMES"** (prod. by Baker-Jones-McDonald) (writers: Gramm-Jones) (Somerset/Evan-songs, ASCAP) (3:26). The title cut from their top 5 LP is a typical Foreigner rockin' treat. Gramm's snarling vocals & a relentless rhythm equal a tense, driving AOR-pop pick. Atlantic 3633.

**DIANA ROSS, "IT'S MY HOUSE"** (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:34). Ross follows her top 20 "The Boss" with this engaging mid-tempo ballad. Falsetto vocals & a full chorus pre-dominate with a sharp beat setting the pop pace. Motown 1471.

**PEACHES & HERB, "ROLLER-SKATIN' MATE (PART 1)"** (prod. by Perren) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:29). Lace up your skates and take off with this energized pair on a short but snappy ride. The first single from their "Twice The Fire" LP. Polydor 2031.

### SLEEPERS

**SPYRO GYRA, "JUBILEE"** (prod. by Beckenstein-Calandra) (writer: Wall) (Harlem/Crosseyed Bear, BMI) (3:55). The title cut from their "Morning Dance" LP was a multi-chart smash and this second release should do the same. The hot lead trades & joyous refrains are marvelous. Infinity 50,041.

**SUZI QUATRO, "SHE'S IN LOVE WITH YOU"** (prod. by Chapman) (writers: Chinn-Chapman) (Chinnichap/Careers, BMI) (3:34). Under the guidance of hitmakers Chinn & Chapman, Quatro shapes a timely dance music offering with a rock edge. From her hot new LP. RSO 1014.

**THE BUGGLES, "VIDEO KILLED THE RADIO STAR"** (prod. by group) (writers: Horne-Downes-Woolley) (Ackee, ASCAP/Carbert, BMI) (3:20). Rock & disco merge via studio electronics to create catchy pop sounds for the '80s. Already #1 in England, it's a cinch hit here. Island 49114 (WB).

**TYRONE BARKLEY, "MAN OF VALUE"** (prod. by Weiss) (writer: Weiss) (Larry Weiss, ASCAP) (4:25). Barkley, in vocal style, inflection and delivery, has come up with a classic soul sound that's updated by a snappy dance beat. A blockbuster sleeper that will break on several formats. Midsong 1016.

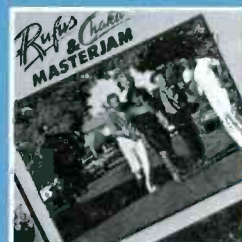
### ALBUMS

**STEVIE WONDER, "JOURNEY THROUGH THE SECRET LIFE OF PLANTS."** After a three year wait, Wonder's latest double disc is a totally eclectic representation of his substantial talents. Moving from classical through modified disco, this is a package for every taste. Tamla T13-371C2 (Motown) (13.98).

**TOTO, "HYDRA."** This group of L.A. musicians garnered gold on their debut LP last year and this second effort shows an even broader range of rhythm. Opening with the almost classical "Hydra," the rest of the disc holds some prime pop and rock material. Columbia FC 36229 (8.98).

**RUFUS & CHAKA, "MASTERJAM."** This new disc is one of the best examples around of what has become known as "dance" music. The rhythms are disco-fied with powerful rock instrumentation and an R&B edge. Chaka's vocals have never sounded better and it's picking up big support. MCA 5103 (8.98).

**THE BOOMTOWN RATS, "THE FINE ART OF SURFACING."** The Rats have made major impact in Europe recently and this new album should give them equal celebrity here. The thundering "I Don't Like Mondays" is at the core and sets the tone for some of the most intelligent rock around. Col JC 36248 (7.98).





# ROD STEWART GREATEST HITS

DA YA THINK I'M SEXY?  
HOT LEGS  
I DON'T WANT TO TALK ABOUT IT  
I WAS ONLY JOKING  
MAGGIE MAY  
SAILING  
THE FIRST CUT IS THE DEEPEST  
THE KILLING OF GEORGIE (PARTS I & II)  
TONIGHT'S THE NIGHT  
YOU'RE IN MY HEART

Produced by Tom Dowd  
On Warner Bros. Records & Tapes (HS 3373)  
A Warner Communications Company



# Record World

NOVEMBER 10, 1979

## Coast Retailers Raise Shelf Prices

By PETER FLETCHER

■ LOS ANGELES—Three high volume, west coast retailers have raised their prices in response to similar increases from record manufacturers. Integrity Entertainment Co., which runs the Warehouse, Big Ben's and Hits For All stores, raised its prices on November 1.

Lee Hartstone, president of Integrity, said, "Integrity is currently undergoing shelf price and ad price point revision. The shelf price of all Integrity retail units will be increased. It won't be a specific pattern—I don't have a pat, flat approach." Hartstone would not specify what the increases would be.

Tower Records and Music Plus also raised their prices recently. These moves are significant because all three have been low price, high volume outlets which have resisted such increases.

Music Plus changed its shelf price on \$7.98 list albums from \$4.99 to \$5.79. Lou Fogelman, president of Music Plus, said, "It was our first price increase in five years. We couldn't handle any (Continued on page 46)

## Polygram To Buy Some Decca Companies; London Records Is Said To Be Included

By VAL FALLOON & MARC KIRKEBY

■ LONDON—Decca Ltd. will sell most of its record and publishing interests to the Dutch-German Polygram Group under a tentative agreement that both parties expect to conclude at an early date.

Sir Edward Lewis, Decca's chairman, announced this surprise move at Decca's annual general meeting in London October 30. Sir Edward, 79, who denied rumors that he is about to retire, would not give details of the cash amount involved but said that the deal is expected to be signed within the next few weeks.

While Decca will keep some of its music properties, sources at Decca and Polygram said that London Records in the United States, with its large classical catalogue and a pop repertoire that includes the Moody Blues and the early Rolling Stones, would go to Polygram.

Executives at London Records in New York learned of the proposed sale last week, but would not comment on their company's potential acquisition by Polygram.

The sale is a bid to eliminate heavy losses in the Decca Group in the last year, in part caused by losses in the record division which have continued to worsen in the current fiscal year.

Record business losses were over 1.5 million pounds last year and the group as a whole lost almost 400,000 pounds, compared with a 12 million pound profit in the previous year. Worldwide sales of records, tapes, TV and audio equipment totalled 71 million pounds out of group sales of 183 million pounds. Most of the music sales came from Decca's own labels, from classical repertoire, and from London Records in North America. Decca's shares dropped on the London

exchange when news of the sale was announced, but recovered later in the day.

Decca's successful classical division could be comfortably merged with Polygram's, which includes the DG and Philips labels. Details of which areas of the music division are to be sold have not been made final, but Polygram stated last week that Decca's interest in Teldec, the Hamburg-based company, is not included. Decca subsidiaries in some other territories will also be omitted from the sale, and Decca may keep its record manufacturing plants in the U.K. and Canada and its U.K. recording studios.

Active Decca labels are Decca, (Continued on page 46)

## RIAA Makes Home-Taping Appeal; RKO Chain Cooperating with Labels

■ NEW YORK—The chief executives of most major American record labels added their names to an RIAA statement to radio broadcasters, which was issued (Continued on page 14)

By SAM SUTHERLAND

■ LOS ANGELES—One week after one of its major market outlets drew critical fire for a widely-advertised series of evening album specials, the RKO Radio chain has swung its formidable weight toward label sources seeking greater radio support against home taping.

Although RKO's KRTH-FM (K-EARTH) had sought to bolster ratings through a "Great Album Week" promotion spotlighting hit LPs played in their entirety (RW, November 3, 1979), RKO Radio president Dwight Case has since reversed that posture via an open letter first distributed last Tuesday (30).

Case's letter, which also went to RKO national music coordinator Dave Sholin and to the program directors at the eleven RKO outlets, made official the decision to halt such specials, and end airing of albums without interruption altogether.

Said Case in his release, "For some time now . . . the record industry has been plagued by home taping of albums, resulting in a significant loss of retail sales. While radio is ultimately concerned with ratings . . . not record sales . . . we still must remain sensitive to each other's problems.

"Therefore, effective Thursday, November 1, 1979, it will be RKO (Continued on page 46)

## A/C Formats Flourish on AM Band

By SAM SUTHERLAND

■ LOS ANGELES—Faced by the ongoing defection of teen listeners to the FM band, and lured by the advertising advantages posed by an older demographic target, beleaguered top 40 programmers are revising their mass appeal instincts to take a fresh look at the adult market.

That's the underlying message emerging from a recent RW

survey of both major and secondary market stations that have shifted their programming from the classic top 40 mold to compete in the shifting styles now grouped under the adult/contemporary banner. Stations sampled included both recent converts and outlets whose base shifted as long as 18 months ago, representing both dramatic programming facelifts and more

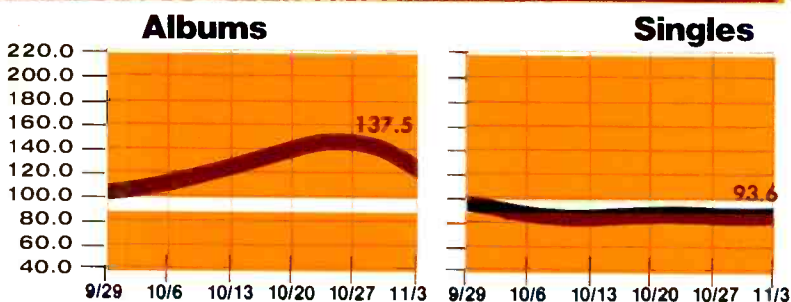
gradual, "fine-tuned" formats devised over longer periods.

With industry attention to programming trends dominated by more controversial alternatives such as disco and new wave, the swing toward A/C formats has been a quiet one. Yet while some programmers warn against early predictions that A/C will itself become a hot new format trend, its proponents trace their support to general demographic factors as well as local market needs.

In contrast to the MOR archetypes synonymous with adult-oriented stations of a decade ago, the musical fare has itself evolved to cover a spectrum ranging from '30s and '40s big band and vocal music to softer rock hits, and stations polled by RW reflected that variety in their respective approaches to setting a musical mix. Whether more traditional or contemporary, though, all agreed that the shifting tastes mirrored by A/C formats underscore a significant demographic shift.

Simply put, the same baby (Continued on page 33)

## 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 22.** In a wide-ranging conversation with Record World, British record and publishing magnate Dick James discusses the present state of his many enterprises, and comments on the contemporary marketplace for songs and songwriters.



■ **Page 38.** John Storyk (left) and his partner, Joe Schick, have made recording studio design their business. In an interview with Record World, they talk about their company, Sugarloaf View, and about changes in the way studios are being built and used.

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## Powerhouse Picks

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

**Kool & The Gang** (De-Lite) "Ladies Night." While holding down the number one slot on the BOS chart, definite crossover sales are keying solid chart action, including several top ten moves and numerous adds on the pop side.

**Cliff Richard** (EMI-America) "We Don't Talk Anymore." Having compiled an impressive amount of secondary airplay, the primary level stations are quickly adding the record. Breakout sales are reported.

## 20th Cuts Disc Losses

■ **LOS ANGELES**—Twentieth Century-Fox Film Corp. last week reported increases in revenues, earnings and earnings per share for the third quarter ended Sept. 30 over the same period in 1978. Revenues for 20th's record and music publishing division declined during the quarter, but the company significantly reduced its net losses in that area.

For the three months ended Sept. 30, the company reported net earnings of \$19,671,000, or \$2.39 per share, on revenues of \$189,556,000, compared with net earnings of \$18,440,000, or \$2.26 per share, on revenues of \$161,001,000 for the same period in 1978.

For the nine months ended Sept. 30, the company's totals were \$46,535,000 in net earnings, or \$5.64 per share, on revenues of \$496,254,000, compared with \$51,402,000 in net earnings, or \$6.43 per share, on revenues of \$469,130,000 for the first nine months of 1978.

For the quarter just completed, 20th Century-Fox lost \$40,000 on revenues of \$1,825,000 for its record division, compared with a loss of \$3,834,000 on revenues of \$2,461,000 for the third quarter of 1978. For the nine months just ended, the company lost \$605,000 on revenues of \$6,950,000, compared with a loss of \$5,945,000 on revenues of \$10,086,000 for the same period in 1978.

## Tape Pirate Convicted In Landmark Case

■ **JACKSONVILLE, FLA.**—A landmark legal precedent was set here with the conviction in State Circuit Court of an alleged tape pirate on charges of possessing stolen property with intent to sell. It could bring him a prison sentence of up to 15 years when he appears before Judge Lamar Winegeart for sentencing on Nov. 20.

The case involved Robert L. Crow, from whose residence in Clay County, Fla., authorities last April seized about 1600 pirated tapes. It was part of a four-state crackdown by the FBI on the manufacture and distribution of pirated 8-track tapes and cassettes. The Sheriffs' Departments of Jacksonville and Clay Counties co-operated in the investigation and the raids in Florida.

Among the seized tapes were recordings by Tammy Wynette. Crow was prosecuted in State Court on charges of possessing stolen property, rather than in Federal Court on charges of copyright infringement.

The State contended that since property is defined in the law as (Continued on page 46)

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**VOL. 36, NO. 1686**



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10/17	Seattle, Wash
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10/20	Los Angeles, CA
10/21	Santa Cruz, CA
10/22	San Francisco, CA
10/23	Santa Monica, CA
10/25	Denver, CO
10/26	Albuquerque, N.M.
10/27	Tucson, Ariz
10/28	Phoenix, Ariz
10/31	Tampa, Fla
11/2-3	Chicago, Ill
11/4	New York, NY
11/8	Ft. Wayne, Ind
11/9	Detroit, Mich
11/10	Louisville, Ken
11/11	Cincinnati, Ohio
11/14	Oklahoma City, Okla
11/15	Tulsa, Okla
11/16	Kansas City, Kan
11/17	Wichita, Kan
11/18	St. Louis, Mo
11/21	Little Rock, Ark
11/24	Knoxville, Tenn
11/25	Nashville, Tenn
12/12-13	Ft. Worth, Tex
12/14-15	Houston, Tex



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MCA RECORDS



# UJA Honors Yetnikoff



Pictured at the UJA-Federation Music Division dinner honoring CBS Records Group president Walter Yetnikoff, (which raised over \$800,000 and drew over 1400 people) held at the Sheraton Centre in New York October 27: (top row, from left) Irv Biegel, dinner co-chairman, Morris Levy, dinner chairman, Walter Yetnikoff, Theodora Zavin, dinner co-chairman, and Phil Kahl, dinner committee; Epic artist Charlie Daniels, CBS Records Group deputy president and chief operating officer Dick Asher, and Walter

and June Yetnikoff; Columbia artist Willie Nelson; guest speaker Jim Jensen of WCBS-TV News; (bottom row) Walter Yetnikoff, Nat Weiss, president of Nempere Records, and Columbia artist James Taylor; Cy Leslie, master of ceremonies for the dinner; Atlantic Records chairman Ahmet Ertegun with Sheila and Dick Asher; Nancy and Ann Wilson of Heart (seated) with their manager, Ken Kinnear, CBS Records U.K. chairman Maurice Oberstein and Walter Yetnikoff.

## Sire Promo Revamped

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the promotion of Richard Sargent to vice president, national promotion. Sargent will continue to head up Sire's west coast office in Los Angeles as well.

Stein further announced the addition of Joshua Blardo as vice president—director album promotion/marketing. Based in New York, Blardo will work closely with Suzanne Emil, Sire's director of secondary markets promotion. John Montgomery, former vice president album promotion/marketing, has been moved to the newly created position of vice president special projects. First priorities set for Montgomery, who is also based at the label's headquarters in New York, will be to oversee the total marketing and promotional campaign of the Undertones album, currently on the British charts, to be released by Sire in January, followed by similar duties regarding the February release of the Ramones album produced by Phil Spector at Gold Star Studios.

## Traub to Pickwick

■ NEW YORK—Record World has learned that Fred Traub, head buyer for the Record Bar chain of retail stores, will be leaving his position on January 1 to become vice president of merchandise procurement for Pickwick, replacing Don Johnson, who is joining Pickwick Records. Pickwick officials had no comment on these personnel changes.

## AFM Votes on New Pact

By SAMUEL GRAHAM

■ LOS ANGELES — Some 6200 members of the American Federation of Musicians are voting this month by secret ballot on the ratification of a proposed new, two-year contract between the union and record labels. AFM officials, including president Louis Fuentelba, have reportedly urged that members approve the contract, which calls for approximate across-the-board pay scale increases of eight percent the first year and seven percent the second year.

Should it be ratified (a decision is expected November 27), the new 25-month contract will be retroactive to November 1, 1979, and will be in effect until December 1, 1981. Included in the proposal are scale increases in all categories: regular three-hour and special one-and-a-half-hour sessions, symphonic sessions, and sessions for music recorded and sold in Canada and Puerto Rico.

There are also provisions for improvements in health and welfare considerations, cartage fees and music preparations. In addition, for the first time, the agreement includes terms for recording chamber music and making on-location symphonic and opera recordings.

Specific terms include the following: The fee for a regular three-hour session, now \$127.50, will be \$137.21 in the first year of the new contract and \$146.81 the second year; the special session fee, now \$83.85, will be \$90.56 the first year and \$96.90 the second; the three-hour symphonic fee, now \$134.67, will be \$145.44 the first year and \$155.62 the second (four-hour symphonic fees will move from \$179.56 to

\$193.92 the first year and \$207.49 the second); Canadian sessions will be upped from \$105.00 to \$113.40 and then \$121.34, and Puerto Rican sessions will move from the present \$76.23 to \$83.33 and then \$88.09.

The new contract, if ratified, would also increase health and welfare considerations from \$3.50 to \$3.75 per original service; music preparation fees, which cover out-of-town guarantees and expenses, would also be increased. Cartage fees would be raised as well: for heavy instruments, from five dollars to six dollars, and for harps, from the current 24 dollars to 26 dollars the first year and 30 dollars the second year.

Also in the contract, for the first time, are terms and conditions for recording chamber music, and a new formula for "on location" symphonic and opera recordings. In a statement issued from the AFM's New York headquarters, union president Fuentelba said, "Both the union and management feel that these (two) new provisions will result in additional employment for AFM members throughout the United States and Canada in those respective portions of our business. It is our hope that the flood of foreign recordings in the classical music field will eventually be reduced to a mere trickle."

Negotiations between representatives of the union (including Fuentelba, vice president David Winstein, Canadian vice president J. Alan Wood, secretary/treasurer J. Martin Emerson and executive assistant Robert Crothers) and record labels completed the proposal over the weekend of October 27-28.

## Stations Press For AM Stereo

By BILL HOLLAND

■ WASHINGTON—Medium market radio stations want AM stereo, and they want it badly.

That's the tone of a request to broadcasters from the National Association of Broadcasters' Medium Market Radio Committee to write the FCC explaining why the commission should adopt AM stereo soon.

The group feels that the FCC is dragging its feet—"downgrading action on the proceeding" is their term—while its engineers are concentrating on the 10kHz to 9kHz spacing issue.

The overwhelming issue at stake is the "giant inroads" FM has made on the AM music listening audience, an audience that, of course, now listens to stereo. The AM stereo, broadcasters point out, is also compatible with the possible upcoming 9kHz spacing.

## Arista Contributing To Martell Foundation

■ NEW YORK — Elliot Goldman, executive vice president and general manager, Arista Records, and Aaron Levy, the label's senior vice president of finance, have announced that Arista will be making a Christmas contribution to the T. J. Martell Memorial Foundation, a music industry-supported organization devoted to leukemia research and treatment. The donation will consist of money ordinarily allocated by Arista departments for the purchase and distribution of Christmas gifts, and all recipients of company holiday cards will be informed of Arista's charitable contribution.



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# Chart Analysis

## Eagles Single Moves Up To Number One; Kool & the Gang Lead Crossover Surge

By JOSEPH IANELLO

■ For the fifth consecutive week, a new single heads the top 10. This week, Eagles (Asylum) hurdled into the #1 position only six weeks after it entered the chart on the strength of gigantic rack and retail sales combining with numerous #1 radio ratings around the country. While the sales competition in the top 10 is very competitive—four bullets and four records holding steady—it's the immediate and consistent growth of Eagles that enabled it to take the top.

Another record making quick and impressive gains since its release six weeks ago is Styx (A&M), which jumped six slots to the #3 position behind radio and sales skyrockets. Strong airplay, a top 10 rating at WABC, numerous #1s in the south, and

building sales made the Commodores (Motown) the #6 record while Barbra Streisand/Donna Summer (Columbia/Casablanca) combined building black responses with an already huge pop picture for a five place jump to #9.

Four black records that are making a big pop crossover are especially interesting this week. Leading the parade is Kool & The Gang (De-Lite) at #37 bullet and one of this week's Powerhouse Picks. Kool's ten place rise got lots of fuel from the black side where it's entrenched at the #1 position on the BOS and Disco Charts. Adds at WLAC, KBEQ, KOPA, and 92Q are indicative of the great radio response. Smokey Robinson (Tamla) got adds at KFRC and FM97 to aid its crossover move to #46 bullet while it continues to rise on the BOS chart, this week at #5 bullet. Michael Jackson (Epic) is following in the footsteps of his last #1 hit with another blockbuster.

He jumped 20 slots this week to #64 bullet behind adds at WABC, WXLO, KHJ, WHBQ, and Y100 while sitting at #22 bullet on the BOS Chart. Finally, Isaac Hayes (Polydor) debuted at #15 on KILT in addition to four other big pop adds for a 12 place move to #67 bullet while rating a #12 bullet on the BOS Chart.

Another story that seems to be developing is the resurgence of soft-rock with six of seven bulletted songs in the twenties aimed in that direction. As radio programmers look at older demographics, this phenomenon could develop into trend proportions. Anne Murray (Capitol) moved four to #21 behind adds at WCAO and F105; J.D. Souther (Columbia) enjoyed good breakout sales in the midwest and an add at KING for a five place rise to #22; Rupert Holmes (Infinity), last week's Powerhouse Pick, added WABC along with a host of pop stations for an enormous 14 place jump to #26; and Lauren Wood (Warner Brothers) continued to make her first solo release a big one with an add at KVIL for a three place move to #28.

Back to the teens, Barry Manilow (Arista) went to #13 with building sales activity and substantial radio coverage. KC & The Sunshine Band (TK) continues to get good sales for a bullet at #16.

Six big adds lifted The Captain & Tennille (Casablanca) nine slots to #34 bullet as it shares some of the action in the thirties with another one of this week's Powerhouse Picks, Cliff Richard (EMI-America). Richard moved nine slots to #39 behind a dozen radio adds and breakout sales in the east and south.

Sales action in the midwest, adds at KVIL, WRKO and WZZP, and big country reports—it's rated at #2 bullet on that chart—boosted Crystal Gayle to #40 bullet as she leads eight bullets in the forties. Little River Band (Capitol) moved eight slots to #42 with adds at WGCL, WNOE, WAYS, and WQXI; last week's Chartmaker, Stevie Wonder (Tamla), took a 16 place move behind a list of adds too numerous to mention; and Alan Parsons (Arista) took an eight place move to #45 with adds at KDWB, (Continued on page 52)

## Top Five Positions Remain Unchanged; Petty Album Bows Strong as Chartmaker

By SAMUEL GRAHAM

■ The top five albums all held their positions this week, with #1 Eagles (Asylum) continuing its strong grip on the top spot. The margin between #2 Led Zeppelin (Swan Song) and #3 Styx (A&M) somewhat slimmer now, while #4 Commodores (Motown) continues to be fueled by excellent pop and black action on the "Sail On" and "Still" singles, both of which are in the top 15 on the Singles Chart.

Fleetwood Mac (WB) maintains a bullet at #5, an indication that continued growth on this album is an excellent possibility. The long awaited "Tusk" LP is not coming on as fast as had been expected—and hoped—by many retailers, no doubt due in part to the fact that it is neither a usual nor a cheap album, but it is nevertheless showing solid moves at rack and strong retail as well. "Tusk" is an attractive package, despite the cost; it may well prove to be a hot Christmas item.

Despite the fact that the "Rise" single is on its way down, Herb Alpert's album of the same name (A&M) continues to sell through very well indeed, moving this week to #7 bullet. Elsewhere, Kenny Rogers (UA) regains a bullet at #9, with the "You Decorated My Life" single now in the top five; racks are very hot here, and retail, although there are still some holes, is excellent where reported.

Barry Manilow (Arista), like Rogers, is stronger at rack than retail, moving this week to #11 bullet. Meanwhile, both Donna Summer (Casablanca) and Barbra Streisand (Col), bulleting at #13 and #17, respectively, are among the hotter product right now. Both albums are helped along by both 7-inch and 12-inch versions of their "No More Tears" duet; Donna showed significant gains at both rack and retail this week (and an excellent spread), while Barbra is also huge at retail. An outstanding period for both artists, especially Summer.

Also bulleting in the top twenty are Kool and the Gang (De-Lite), at #18 with the "Ladies' Night"

single continuing its strong crossover moves (now at #37 on the Singles Chart) and having a similar effect on album sales, and Blondie (Chrysalis) at #19. Rack action on previous Blondie LPs set the stage for a similar re-

sponse on the "Eat to the Beat" album; there are still some holes at retail here, but they are filling steadily.

Kenny Loggins (Col) at #38 bullet, is showing good retail (Continued on page 52)

## Albums

## Regional Breakouts

### Singles

#### East:

Cliff Richard (EMI-America)  
LRB (Capitol)  
Stevie Wonder (Tamla)  
Pablo Cruise (A&M)  
Dr. Hook (Capitol)  
AC/DC (Atlantic)

#### South:

J. D. Souther (Columbia)  
Rupert Holmes (Infinity)  
Cliff Richard (EMI-America)  
ELO (Jet)  
AC/DC (Atlantic)

#### Midwest:

J. D. Souther (Columbia)  
Supertramp (A&M)  
LRB (Capitol)  
AC/DC (Atlantic)

#### West:

J. D. Souther (Columbia)  
Blondie (Chrysalis)

### Albums

#### East:

Tom Petty (MCA/Backstreet)  
Bar-Kays (Mercury)  
Outlaws (Arista)  
Nicolette Larson (Warner Bros.)

#### South:

Tom Petty (MCA/Backstreet)  
Bar-Kays (Mercury)  
Pat Benatar (Chrysalis)  
Lakeside (Solar)

#### Midwest:

Tom Petty (MCA/Backstreet)  
Bob James & Earl Klugh  
(Columbia/Tappan Zee)  
Nicolette Larson (Warner Bros.)  
Outlaws (Arista)  
Millie Jackson & Isaac Hayes  
(Polydor)  
Pat Benatar (Chrysalis)

#### West:

Tom Petty (MCA/Backstreet)  
Bar-Kays (Mercury)  
Bob James & Earl Klugh  
(Columbia/Tappan Zee)  
Nicolette Larson (Warner Bros.)  
Outlaws (Arista)  
Pat Benatar (Chrysalis)



# *Melissa Manchester.* *Portrait of a star.*

Following the brilliant smash "Don't Cry Out Loud," this talented star shines brighter than ever, on the most extraordinary achievement of her career — "Melissa Manchester."



Produced by Steve Buckingham.

AL 9506



**"Melissa Manchester."**  
Her stunning new album.  
Featuring the hit single "Pretty Girls!"

AS 0456

On Arista Records and Tapes.

**ARISTA**



Stevie





# Wonder

"Journey Through  
The Secret Life Of Plants"  
T13-371C2

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*A new 2-record set available now  
On Motown Records & Tapes  
Includes the single*

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*"Send One Your Love" T-54303F*

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## INCA Training Program Nears Completion

By KEN SUNSHINE

■ NEW YORK — The Recording Industry Training Program for youth and young adults is completing the final phase of its initial 39 week course. The \$300 thousand federally-funded program to develop jobs in the music industry for disadvantaged youths is a creation of the six year old Institute of New Cinema Artists. INCA was founded by actor-director-producer Ossie Davis. Cliff Frazier, an award-winning actor, author, director, and producer, has been INCA's executive director since its inception.

Thirty-two young men and women were chosen from more than 500 applicants for the first Recording Industry Training Program. They have received instruction from a staff of experienced professionals and prominent guest lecturers. The interns are provided instruction in recording engineering and production, concert production and sound, tour management, personal management, public relations, music composition, record company operations, and trade publication reporting and research.

Guest instructors have included Clive Davis, Kenny Gamble, artists Roy Ayers and Sarah Dash, representatives of ASCAP, BMI, NMPA, NARM, and publicist Candy Leigh.

On-the-job training placements have been made at Arista, Phila-

delphia International, Infinity, and A&M record companies, Warner Brothers Publishing, Sigma Sound Recording Studio, Soundworks Studio, Weisberg Sound, William Fisher/Fred Petrus, Ron Delsener Productions, M. Morton Hall Productions, James Mtume, Tony Val-or Productions, Buros and Jackson Law Firm, and *Record World*.

After the November 9, 1979 graduation, INCA hopes to place each intern in employment situations throughout the industry. Each graduate will bring extensive training to correspond to the appropriate job.

Frazier stated that he will apply the same careful post-graduate counseling to each graduate of the Recording Industry Training Program that has distinguished INCA's follow up on the over 400 graduates of its other programs.

Wayne Garfield, the recording industry relations director, emphasized that INCA will utilize the Targeted Jobs Tax Credit Program that has been established by the federal government to increase jobs in the private sector for economically disadvantaged youth and young adults. Employers who hire the interns may claim a tax credit equal to 50 percent of a salary up to six thousand dollars of a person's first year wages and 25 percent of the same amount during the second year.

For any further information on the Recording Institute Training Program, contact Frazier or Garfield at 212-695-0826.

## MESBIC Aids Entertainment Projects

By LAURA PALMER

■ LOS ANGELES—During the latter part of the 1960s a government investment and funding service called MESBIC (Minority Enterprises Small Business Investment Corporation) was created with the basic structural laws of the Small Business Investment Corporation—an organization licensed by the Small Business Association to provide equity capital and long term loans to small businesses—intact, and later re-fashioned to fit the specific needs of the minority business community. During that time, MESBIC dealt specifically with those companies producing manufactured goods, thereby excluding service oriented businesses.

In 1977, Norbert Simmons, in association with MCA/Universal, created New Ventures Inc., an umbrella company which houses 14 other MESBIC-funded entertainment projects, hence establishing the precedent case before the government in securing MESBIC monies for non-manufacturing businesses.

According to Adrienne Dove, former L.A. director of MESBIC, "MESBIC is more than a lending or investment corporation, because it is currently structured to not only provide capital but also to provide consultation services in order to give general business awareness to minority businesses—such as the services of advertising specialists, marketing analysts and other strategic tools necessary to compete in the free enterprise system."

As it stands, SBIC, the parent to MESBIC, maintains the position favoring investments in manufacturing corporations (as opposed to service organizations) noting that it is safer to invest in tangible, liquid assets than records or films. This is based in part on the high production costs of producing albums or films, the short market life of product and speculative sales. It is difficult for the government to assess the profit loss projection in entertainment media in order to clearly define guarantees.

George Beaubian, L.A. director of MESBIC funding, summed up the major problems for minority businesses entering claims in the entertainment industry. Among them, he said, are a general lack of experience in the record industry; lack of merchandising experience, and the lack of the initial capital to compete with other established labels.

Prior to New Ventures' breakthrough in securing MESBIC funds for entertainment ventures the use of federal funds was prohibited, because it was deemed that these types of services were "opinion molding instruments"—such as communication media—and if for any reason the newly-formed corporation should default on its loan, First Amendment rights would then be in jeopardy. MESBIC, on behalf of applicants, negotiates with the government guaranteeing to repay the loan in case of default; but the government pays 90 percent of the defaulted loan in any case.

## Bridenthal E/A VP

■ LOS ANGELES—Bryn Bridenthal has been named to the newly created post of vice president/public relations for Elektra/Asylum Records, it was announced by Joe Smith, E/A chairman. Bridenthal had been national publicity director for the label.



Bryn Bridenthal

Prior to joining E/A, Bridenthal was public relations director for Rolling Stone magazine. During that time, she also set up and produced the Rolling Stone Radio News Service. She had previously worked at KSFX & KMPX in San Francisco, been public relations director for a variety of non-entertainment advertising/PR firms in Santa Barbara and San Francisco and a reporter.

## Guinness Book of Records Honors McCartney

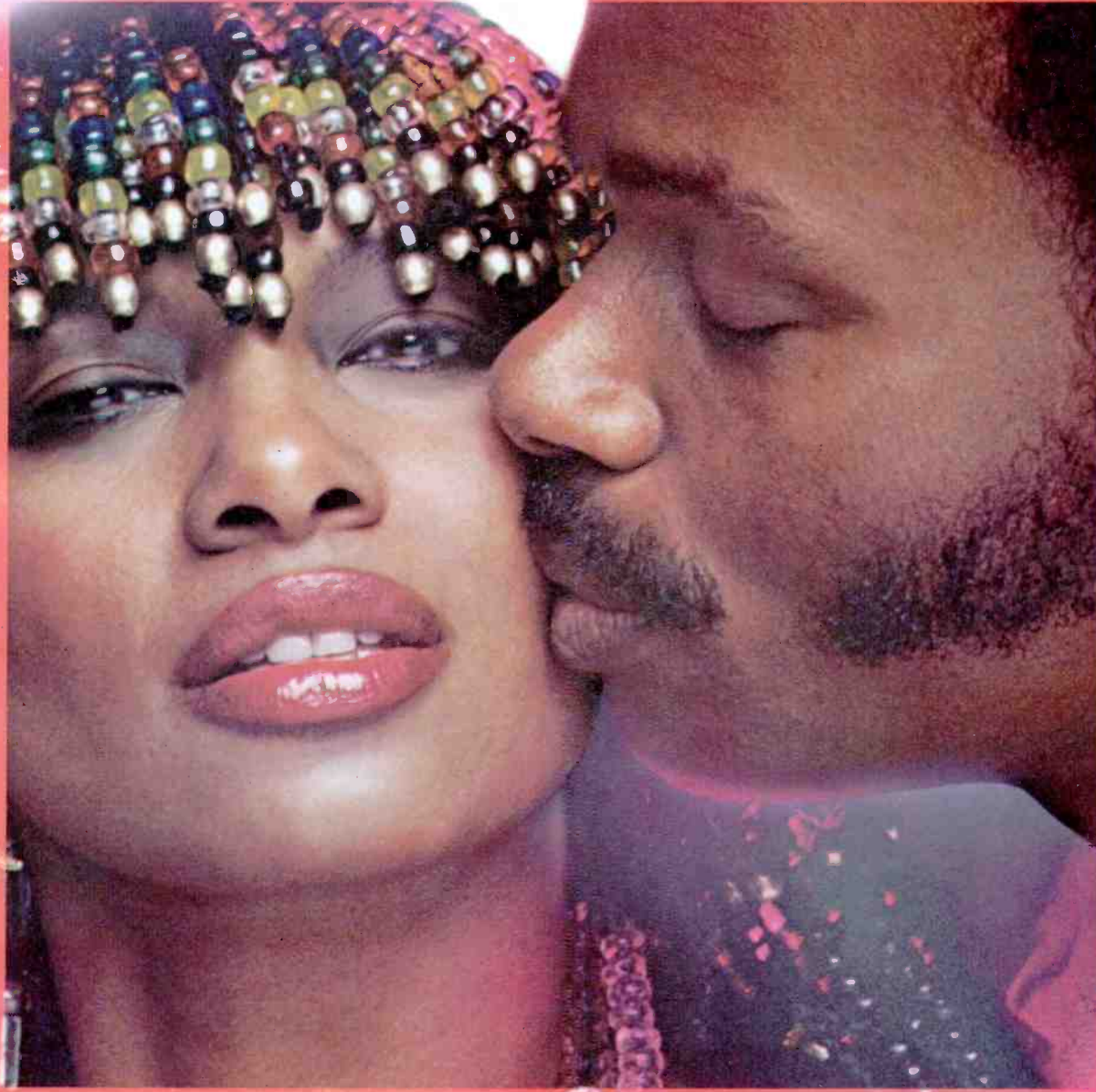


Shown above are some of the guests at a ceremony held last week for Paul McCartney, who was cited by the Guinness Book of World Records as the most honored composer and performer in popular music. McCartney was given a rhodium-sprayed disc and presented with a cake in the shape of the book by Norris McWhirter, editor of the Guinness Book of World Records. McCartney is in the 1980 Guinness book three times: as Most Successful Composer of All Time; for having received a record number of gold discs; and as the world's most successful recording artist. Above, from left are: Norman St. John Stevas, minister of arts, with McCartney, Time Rice, ballet star Wayne Sleep and John Conte; a lineup of EMI "superlatives"—Leslie Hill, EMI Music MD (Europe), Lord Delfont, EMI Ltd. chief executive, McCartney, Barry Spikings, chief executive, EMI Films, and Ken East, president and chief operating officer, EMI Music Europe and International; Norman St. John Stevas with Conte and McCartney; McWhirter presenting the rhodium disc to McCartney.



THE HOTTEST COUPLE OF THE YEAR  
ARE BACK WITH "TWICE THE FIRE"

PD-1-6239



The new album from Peaches & Herb, featuring the hit "Roller Skatin' Mate."  
On Polydor/MVP Records and Tapes.

PD 2031

Produced by Freddie Ferren for Grand Slam Productions, Inc.



Management: Prime Time Productions, Inc.



## RIAA Statement on Home Taping

(Continued from page 3)

last week on the continuing home-taping controversy.

The text of the statement ran as follows:

"Radio stations increasingly are encouraging listeners to tape commercial recordings off the air, especially key new releases of major artists—sometimes even in advance of the public release date. Such stations pre-announce times for such new-release airplay and even schedule their programs free of commercial interruptions. Some go a step further with paid newspaper ads listing album titles and broadcast hours, again with the promise of no commercials.

"This overt action to foster hometaping saps the lifeblood of the recording industry. It erodes the income of vocalists and musicians. It worsens the already high risks of making recordings and supporting new artists. It ignores rights and fairness.

"Radio's encouragement of home taping is bad for radio, too. It attacks the very resources of artists and recordings which are the cornerstone of radio's own programming and ability to attract audiences and commercial advertisers.

"This is an appeal from record executives to radio executives to stop fostering

the home taping of recordings . . . to halt the commercial-free broadcasting of new-release records . . .

"A traditional and important inter-relationship has existed to bind radio, recordings, and artists. That mutually beneficial rapport is worth maintaining . . ."

The following executives signed the statement: Ron Alexenburg, Infinity Records; Clarence Avant, Tabu Records; Neil Bogart, Casablanca Records; Clive J. Davis, Arista Records; Terry Ellis, Chrysalis Records; Ahmet Ertegun, Atlantic Records; Gil Friesen, A&M Records; Kenneth Gamble, Philadelphia International; Stanley M. Gortikov, RIAA; B. S. Howell, Jr., Nashboro Records; Alan Livingston, 20th Century Fox Records; Bruce Lundvall, CBS Records; Jarrell McCracken, Word Records; Bhaskar Menon, Capitol-EMI Records; Jerry Moss, A&M Records; Gene Norman, GNP-Crescendo Records; Mo Ostin, Warner Bros. Records; Michael Roshkind, Motown Records; Robert Sherwood, Phonogram, Inc.; Bob Siner, MCA Records; Joe Smith, Elektra/Asylum Records; Irwin Steinberg, Polygram Record Group; Robert Summer, RCA Records; D. H. Toller-Bond, London Records; and Don Zimmermann, Capitol-EMI Records.

## Gayle Storm



Columbia artist Crystal Gayle recently performed at New York's Bottom Line. Gayle has been touring in support of her first LP for the label, "Miss The Mississippi." Pictured backstage are, from left: Rick Blackburn, vice president, Nashville marketing, CBS Records; Crystal Gayle; Tom McGuinness, VP sales, branch distribution, CBS Records; Paul Smith, senior VP, marketing branch distribution, CBS Records; and Frank Mooney, VP marketing branch distribution, CBS Records.

## Motown Singles Hot On The BOS Chart

■ With six singles bulleting out of RW's top 40 BOS chart positions, Motown is looking good. The Commodores currently have two singles within the top 10; "Still" holds the #3 bullet position, while Smokey Robinson's "Cruisin'" is #5 bullet. Switch made impressive gains this week, currently positioned at #18 bullet, with this week's Chartmaker not far behind. Stevie Wonder entered the chart at #25 bullet, closely followed by Marvin Gaye at #26 bullet. Rick James currently holds the #32 bullet slot.

## Scholarship Deadline Extended By NARM

■ CHERRY HILL, N.J.—Because of an unprecedented influx of scholarship applications to the NARM office, as the October 31 deadline for scholarship submission approached, Joseph A. Cohen, NARM executive vice president, announced that the deadlines for accepting applications has been extended one month to November 30, 1979. Cohen stated, "As the deadline approached, we were inundated, not only with completed applications, but with requests from our members for additional applications. We have already received more than 100 applications. In these trying economic times, when the cost of a college education skyrockets every day along with all the other day-to-day expenses, it is incumbent upon NARM to respond to those conditions. We must make it possible for every eligible employee of a NARM member company to apply for scholarship funds, either for himself, his son, daughter, or spouse. The one month extension time will allow these employees—many of whom are with new NARM member companies—to participate."

### Spouses Eligible

All NARM member companies, regular and associate, are eligible to participate in the program. In its twelfth year, the NARM Scholarship Foundation has presented more than half a million dollars in scholarship aid to 144 company employees and their children. This year, spouses of employees have been added to the eligible list. Fourteen scholarships will be presented at the NARM Scholarship Foundation Dinner, one of the highlights of the 1980 NARM Convention, which opens on March 23 at the MGM Grand Hotel in Las Vegas, Nevada.

Scholarship applications may be obtained by calling the NARM office at (609) 795-5555.

## Polygram Dist. Begins Retail Promo Contest

■ NEW YORK — Jon Peisinger, vice president of market development for Polygram Distribution, Inc. has announced a major consumer and trade promotion for the Fall/Holiday Season. Themed the "Sonic Energy—Musicpower From The Stars" (logo attached for reprint), the campaign will feature the "Sonic Energy Sweepstakes," the industry's first nationally advertised sweepstakes contest with almost \$50,000 worth of prizes for both consumers and participating retailers.

A unique aspect of the PDI-coordinated venture is the participation of three manufacturers in the audio industry: Harman Kardon, Altec Lansing, and Stanton Magnetics. Each has contributed to the overall campaign, while supplying an impressive list of top quality equipment as prize incentives.

Top prize will be a state-of-the-art system consisting of Harman Kardon Citation series components, including tuner, pre-amplifier, amplifier, and straight-line turntable, all in a professional rack mount; a pair of Altec Lansing Model 14 speakers; the

Stanton 881S cartridge; and a record library. Three second prizes and five third prizes will also consist of Harman Kardon-Altec Lansing-Stanton systems. There will be two hundred fourth prizes of the new Permostat record preservation kit from Stanton Magnetics.

Another distinctive feature of the promotion is the fact that owners and managers of record stores and departments will have an incentive to merchandise the Sonic Energy Sweepstakes, as all consumer entries will require the entrant to include the name and address of the store where the form was obtained. When consumer winners for the audio system prizes are selected, each retailer listed on the winning entries will also be awarded the same system.

All advertising for the contest will highlight eight recent releases, which will be the focus of the campaign. The albums include: Bee Gees "Greatest" (RSO), Donna Summer "On The Radio, Greatest Hits Vol. I & II" (Casablanca), Peaches & Herb "Twice The Fire" (Polydor/

MVP), Kool & The Gang "Ladies Night" (Phonogram / De-Lite), Village People "Live & Sleazy" (Casablanca), The Original Soundtrack from "Quadrophenia" (Polydor), John Cougar "John Cougar" (Phonogram/Riva), and Linda Clifford "Here's My Love" (RSO/Curtom).

The contest is based on responses to at least four of eight questions relating to information readily found on the jackets of the eight featured albums. (Example: How many songs are on the Bee Gees "Greatest"?) The advertising will direct the consumer to go to record dealers in order to obtain entry blanks and contest answers. A variety of point-of-purchase materials, including posters and counter-cards, will be supplied to accounts for in-store promotion.

Retailer participation has been simplified so that the only effort required is to display the self-service merchandising aids.

To supplement the Sonic Energy Sweepstakes, PDI has also implemented a retail display competition for the Holiday Season.



# VILLAGE PEOPLE®

Their newest hit single  
"READY FOR THE 80's" NB 2220

from their double album

*Live and Sleazy* NBLP-2 7183



A 2-Record set including the new hits  
"Ready For The 80's," "Rock & Roll Is Back Again," "Sleazy,"  
plus "Y.M.C.A." - "In The Navy" - "Macho Man"

Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS ○ Executive Producer: HENRI BELOLO

from Casablanca Record and FilmWorks

Watch for their new movie "CAN'T STOP THE MUSIC" Soon To Be Released



# Record World Single Picks

**JOE JACKSON**—A&M 2186  
**IT'S DIFFERENT FOR GIRLS** (prod. by Ker-shenbaum) (writer: Jackson) (Albion/Almo, ASCAP) (3:42)

AM RECORDS  
 Jackson was one of the first British new wavers to hit the top 20 with his "Is She Really Going Out With Him." This first single from his new "I'm The Man" LP is a power pop ballad with echoing vocals and keyboards that carry Jackson's thoughtfully poignant message about male/female roles. Two in a row for Joe.

**BONNIE RAITT**—Warner Brothers 49116  
**YOU'RE GONNA GET WHAT'S COMING** (prod. by Asher) (writer: Palmer) (Ackee, ASCAP) (3:28)

RAITT  
 Raitt has an excellent new LP produced by Peter Asher and this first cut is a standout Robert Palmer cover. The evil lyrics lurk effectively through Raitt's inimitable delivery while Wachtel & Kortchmar unwind some snakey guitar work. Souther & Butler give special depth with backup vocals.

**DAVID WERNER**—Epic 9-50798  
**TOO LATE TO TRY** (prod. by Clearmountain-Werner-Doyle) (writer: Werner) (David Werner/Cos-K, ASCAP) (2:39)

Epic  
 A native of Pittsburgh, Werner has urban streetwise sensibilities that he articulates with a pop-rock flair that's ripe for AOR and top 40. His hardened tenor and the wailing guitar get Bob Clearmountain's superb production touch as Werner puts together a strong melody and big hook from his self-titled, debut LP.

**RICK DERRINGER**—Blue Sky 9-2783 (CBS)  
**SOMETHING WARM** (prod. by Rundgren) (writer: Derringer) (Derringer, BMI) (3:30)

Blue Sky  
 The first cut from Derringer's new "Guitars and Women" LP is an effective throwback to pure 50s rock 'n' roll. Todd Rundgren's sparse but effective production seizes the essence of the period while Derringer's vocal has the youthful edge to make this a top 40 hit.

## Pop

**THE BEACH BOYS**—Caribou/Lorimar 9-9031 (CBS)  
**IT'S A BEAUTIFUL DAY** (prod. by Johnston) (writers: Love-Jardine) (Brother/Jardine/Challove, BMI) (3:15)

From the "Americathon" LP, this cut captures all the exuberance of a sunny day on a California beach with the Beach Boys in rare form. The lead vocals and falsetto harmonies are precious.

**THE MOTELS**—Capitol 4796  
**TOTAL CONTROL** (prod. by Carter) (writers: Davis-Jourard) (publisher pending) (2:36)

Lead singer / songwriter and rhythm guitarist Martha Davis fronts this outstanding quintet from LA and here she gives a hauntingly vulnerable reading to this rather quirky ballad.

**ELIZABETH BARRACLOUGH**—Bearsville 49124 (WB)  
**USE YOUR HEART** (prod. by Mitchell) (writer: Barracough) (Fourth Floor/Chili Pepper, ASCAP) (3:25)

Barracough is an important new voice who has a penchant for big hooks and universal lyrics. Her voice and the toasty sax solo are right for multiformat action.

**PAT BENATAR**—Chrysalis 2395  
**HEARTBREAKER** (prod. by Coleman) (writers: Gill-Wade) (Dick James, BMI) (3:26)

Don't let Benatar's diminutive stature fool you: she's got a heavyweight voice that rocks with tons of intense urgency. An AOR pick hit.

**YELLOW MAGIC ORCHESTRA**—Horizon 127 (A&M)  
**COMPUTER GAME** (prod. by Hosono) (writers: Hosono-Takahashi-Sakamoto) (Alpha/Almo, ASCAP) (3:52)

Japan enters the latest modern fusion music with a dance beat here courtesy of this highly inventive trio of musicians who specialize in electronics. A delightful instrumental track that should garner immediate airplay.

**BLUE STEEL**—Infinity 50,044  
**SHARK** (prod. by Shark-Max-group) (writer: Twilley) (Tarka, ASCAP) (2:20)  
 The Dwight Twilley-penned tune gets a rip-roarin' treatment by this talented west coast rock group. Frenetic vocals and a grinding rhythm section make this ripe for AOR and partyin'.

**THE JEREMY SPENCER BAND**—Atlantic 3624  
**TRAVELIN'** (prod. by Spencer-Fogarty) (writers: Spencer-Fogarty) (Pices/R&M, ASCAP) (3:27)

An original member of Fleetwood Mac, Spencer has a knack for writing pretty pop melodies as evidenced on this second single from his endearing but overlooked "Flee" LP. An immediate AOR-pop add.

**JOHN PRINE**—Asylum 46562  
**AUTOMOBILE** (prod. by Phillips-Phillips) (writer: Prine) (Big Ears/Bruised Oranges, ASCAP) (3:17)

Prine's music is always timely as demonstrated by the rough mix on some of the finest guitar & harmonica playing you'll hear anywhere. A true classic.

**THE POP**—Arista 0475  
**WAITING FOR THE NIGHT** (prod. by Mankey) (writers: Prescott-Swanson) (Urban Blue) (3:25)

More new rock from LA with this pop-oriented quartet issuing their first release that's dominated by a lurking beat and a busy vocal mix.

**RAY CHARLES**—Atlantic 3634  
**JUST BECAUSE** (prod. by Charles) (writers: Sitoussi-Tobaly-Wedroff) (Talisman/Seldak/Victaaza, ASCAP) (4:35)

Charles puts his heart and soul into this touching ballad. A lyrical guitar solo and simple piano accompaniment help but it's Charles' vocals that tell the story.

**THE SPECIALS**—Chrysalis 2374  
**GANGSTERS** (prod. by group) (writed: Dammers) (Plangent Visions, ASCAP) (2:43)

This attractive debut by yet another British band with a refreshing approach puts them in the "watch for" category. Teen-ish vocal and tinny guitar/drums are arranged with a pop flair.

## B.O.S./Pop

**THE O'JAYS**—Phila. Intl. 9-3726 (CBS)  
**I WANT YOU HERE WITH ME** (prod. by Gamble-Huff) (writers: Gamble-Huff) (Mighty Three, BMI) (3:31)

Rich and smooth tenors join in a fantastic vocal celebration that's bound to please several audiences. It's a gorgeous mid-tempo ballad from their "Identify Yourself" LP.

**DELORES HALL**—Capitol 4800  
**NEVER NEEDED YOU ANYWAY** (prod. by Thiele, Jr.-Kamins) (writers: Albright-Kanter-Thiele, Jr.) (Coco Rose/New Doorway, ASCAP) (4:06)

Hall's ear-stopping vocal got its seasoning on Broadway where she earned several awards and here she lets loose on this burning blend of rock/disco/funk. A name and voice to watch.

**DAVID RUFFIN**—Warner Brothers 49123  
**I GET EXCITED** (prod. by Davis) (writer: Hariston) (Groovesville, BMI) (2:52)

Ruffin takes on a Marvin Gaye posture that's soothing, relaxed and quite effective. The loose rhythm is subliminally hypnotic and great for radio.

**DON ARMANDO'S SECOND AVENUE RHUMBA BAND**—ZE/Buddah 001 (Arista)  
**DEPUTY OF LOVE** (prod. by Darnell) (writer: Rogers) (Perennial August/Unichappell, BMI) (3:20)

An irresistible keyboard/percussion mix opens with Fonda Payne's saucy vocals close behind on this wonderful dance tune. Already a disco hit.

**ONE WAY FEATURING AL HUDSON**—MCA 41146  
**NOW THAT I FOUND YOU** (prod. by group-Becker) (writers: Unger-Bozzi) (Boz, BMI) (3:26)

A breezy piano and bouncy beat compliment Hudson's showcase vocals on this broad appeal cut from their new LP.

**ATLANTIC STARR**—A&M 2198  
**LOSIN' YOU** (prod. by Eli) (writer: Lewis) (Almo/Newban/Audio, ASCAP) (3:45)

The dreamy male/female vocal trade builds into heavenly choruses that are literally breathtaking. A superbly executed and produced ballad that should open a lot of pop/adult ears.

**PARLIAMENT**—Casablanca 2222  
**PARTY PEOPLE** (prod. by Dr. Funkenstein) (writers: Clinton-Collins-Shider) (Rubberband, BMI) (4:43)

Clinton, Bootsy and the Brides lead this latest funkathon with each and all taking some kind of lead in this madcap scramble. Get up and go crazy.

**JACKIE MOORE**—Columbia 1-11140  
**HOW'S YOUR LOVE LIFE BABY** (prod. by Eli) (writers: Perry-Barnes-Stein) (Peabody, ASCAP/Proof's in the Pudding, BMI) (3:55)

Moore's vocal shakes and shimmers with feeling while strings and a galloping beat provide plenty of action for the dance crowd.

## Country/Pop

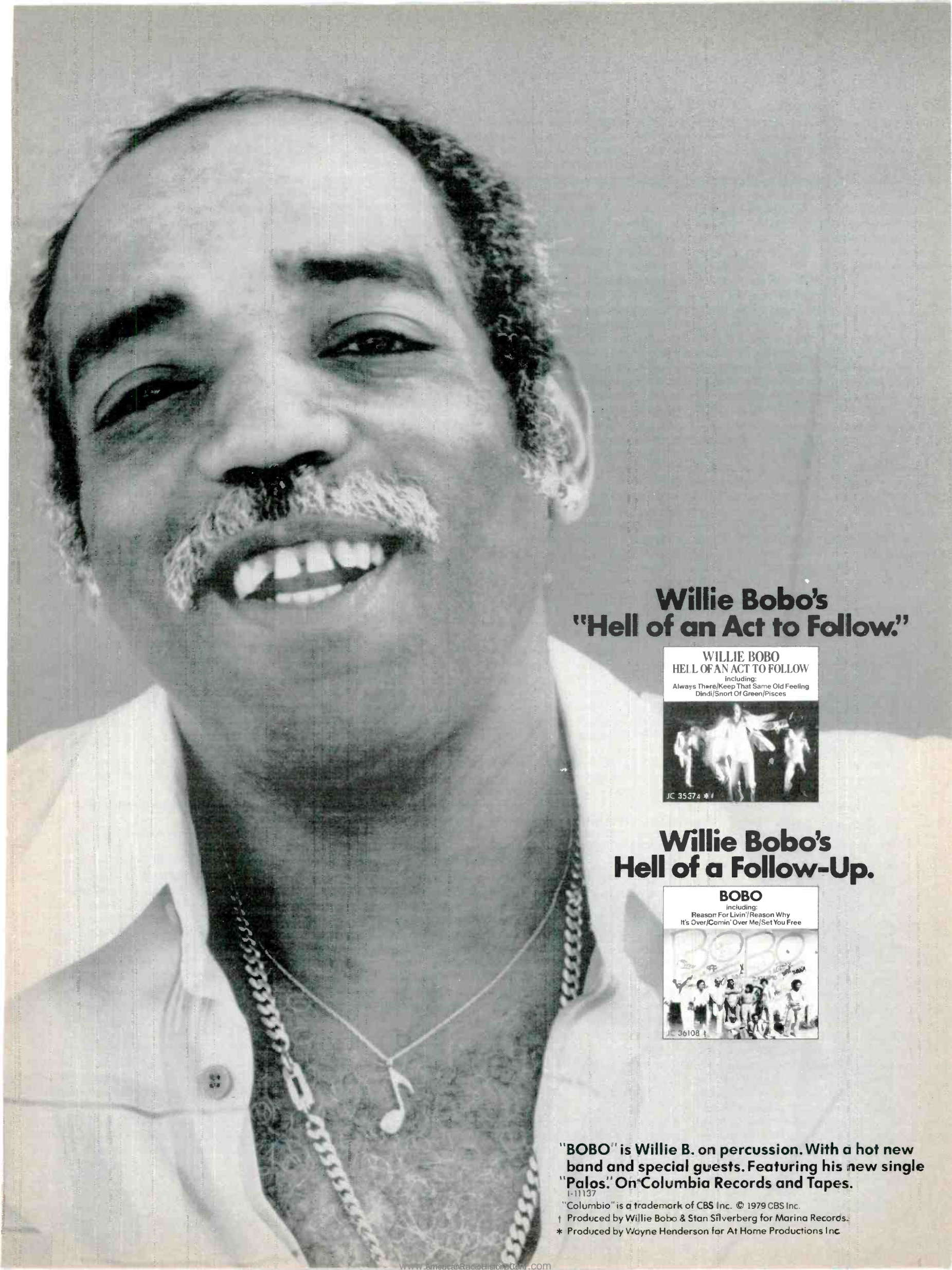
**RAY PRICE**—Monument 290  
**MISTY MORNING RAIN** (prod. by Foster) (writer: Chappell) (Almarie, BMI) (3:23)

A sparkling piano and luxurious strings support Price's signature vocals on this sterling ballad. It's an automatic country hit with great A/C potential.

**JOHNNY CASH & WAYLON JENNINGS**—Columbia 3-10742  
**I WISH I WAS CRAZY AGAIN** (prod. not listed) (writer: McDill) (Hall-Clement, BMI) (2:41)

Two of the best from country music's heavyweight division get together here and the result is a knockout mid-tempo ballad. Gritty verses are traded with loads of romanticism.





## Willie Bobo's "Hell of an Act to Follow."

**WILLIE BOBO**  
**HELL OF AN ACT TO FOLLOW**  
including:  
Always There/Keep That Same Old Feeling  
Dindi/Snort Of Green/Pisces



## Willie Bobo's Hell of a Follow-Up.

**BOBO**  
including:  
Reason For Livin'/Reason Why  
It's Over/Comin' Over Me/Set You Free



"BOBO" is Willie B. on percussion. With a hot new band and special guests. Featuring his new single "Palos." On Columbia Records and Tapes.

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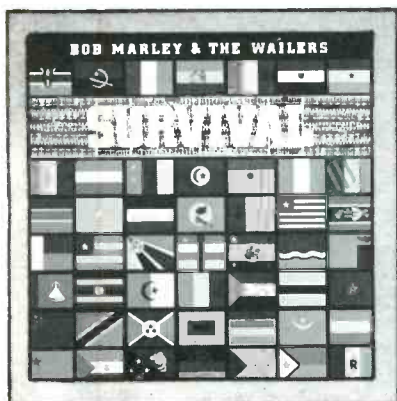
† Produced by Willie Bobo & Stan Silverberg for Marina Records

\* Produced by Wayne Henderson for At Home Productions Inc





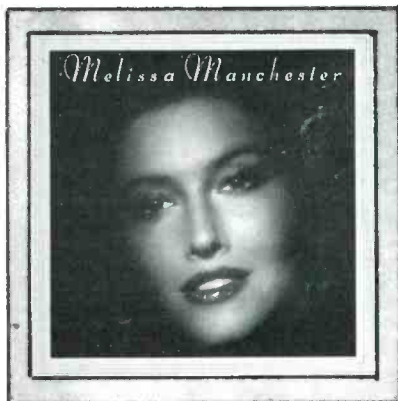
# Record World Album Picks



### SURVIVAL

BOB MARLEY & THE WAILERS—Island ILPS 9542 (WB) (8.98)

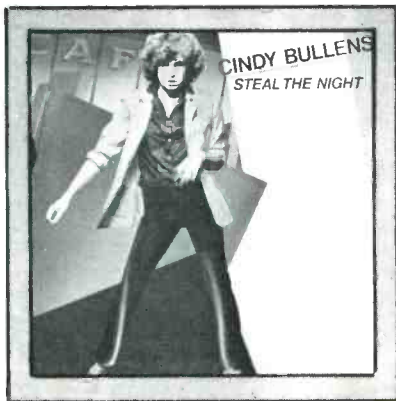
Marley and the Wailers have grown from cult artists to fully accepted members of the music community over the past few years and the continuing emphasis on reggae in rock music should bring even more radio attention to this new album. The political message is formidable but compelling.



### MELISSA MANCHESTER

Arista AL 9506 (8.98)

Manchester is one of contemporary music's most coverable songwriters and a number of the tunes on this new album were recorded by other artists first. Her duet here with Arnold McCuller on "Whenever I Call You Friend" is a more romantic version than the Loggins/Nicks' duet and "How Does It Feel Right Now" sounds like a top 40 contender.



### STEAL THE NIGHT

CINDY BULLENS—Casablanca NBLP 7185 (7.98)

Bullens' debut album last year showed she was one of the hardest rocking women performers around and this second effort is in much the same vein. She wrote all the tunes (one's a collaboration), co-produced, played lead guitar and sang lead and background vocals on this collection of traditional American rock cuts.



### FIRST OFFENCE

THE INMATES—Polydor PD-1-6241 (7.98)

While the definitions of power, pop, new wave, etc., haze with the release of ever more new bands, The Inmates are already blasting on the AORs with their own old/new rock sounds. Drawing on early Rolling Stones and Chuck Berry influences, this is one of the strongest new units around. "Dirty Water" is the prime cut.

### GREATEST HITS VOL. I

ROD STEWART—Warner Bros. HS 3373 (8.98)



This new collection of greatest hits shows Rod the Mod's progression from the days of "Maggie May" and "Sailing" through the recent mega-success of "Da Ya Think I'm Sexy?" and "I Was Only Joking."

### MAKE YOUR MOVE

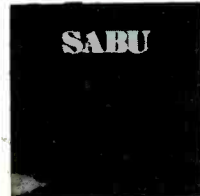
CAPTAIN & TENNILLE—Casablanca NBLP 7188 (7.98)



It's a new label, and something of a new image, for this popular duo. The selection of tunes was careful and Kerry Chater's "Love On A Shoestring" has multi-format potential. It's their strongest in some time.

### SABU

Ocean/Ariola SW 49902 (7.98)



Paul Sabu is already well-established as a producer and here debuts as an artist with a slickly professional new group. The opener, "Rockin' Rollin' Disco King," tells it all. It's "dance" music to the nth degree.

### GROOVE ME

FERN KINNEY—Malaco 636 (TK) (7.98)



The title cut here is already a big charter on the BOS side and picking up some pop airplay.

Kinney's sound leans toward the traditional r&b sounds with a light but effective touch of disco. It's the best kind of crossover product.

### CLOSE ENOUGH FOR LOVE

PEGGY LEE—DRG SL 5190 (8.98)



The divine Miss Lee returns to recording with a package designed to delight a number of audiences. The opener, "You," has a disco edge while Michael Franks' "A Robinsong" shows off the jazz pipes that made her famous.

### AIN'T NO TIME TO SIT DOWN

SOUTHROAD CONNECTION—United Artists LT 987 (7.98)



This group is a prime example of the new trend which incorporates more traditional R&B into the disco genre. Lionel Job's production is bright and compelling and the tunes here are ripe for dancing.

### TEAR ME APART

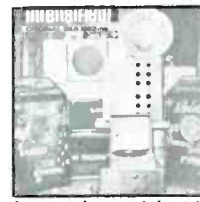
T'ANYA TUCKER—MCA 5106 (8.98)



After years of straddling both pop and country sounds, Tucker takes a firmer step onto the pop side with this Mike Chapman produced album. There's still a country tune or two but the rock cuts are the strongest.

### INTENSIFIED!

ORIGINAL SKA 1962-66—Mango MPLS 9524 (Island) (7.98)



Between calypso and reggae, ska was the underground music of the islands and this collection from the mid-'60s in a broad selection of that material. Features The Charms, Baba Brooks and others.

### KRACKER

Primo P50001 (7.98)



This Spokane, Wash. label debuts with a local rock band that shows off some interesting and sophisticated new material. Relying on high bright lead vocals, the cut "Waste of Time" deserves attention.

### STARJETS

Epic NJR 36245 (7.98)



Ireland, North and South, has been producing some fine rock & roll bands recently and Starjets (from Belfast) is one of the best. Their rock is new wave-ish with a smooth commercial sensibility.

### WHISKEY BENT AND HELL BOUND

HANK WILLIAMS, JR.—Elektra 6E-237 (7.98)



Williams picks up pop and country play with each album release and while this one is fairly traditional country rhythmically, Williams lyrics should warrant AOR play. Cut "White Lightning" is just good old rock & roll.

### GETTING OFF

THE ROCKSPURS—DJM DJM-25 (7.98)



This New York City band already has a large following there and this debut LP should easily find supporters elsewhere. Mike Moran's lead vocals are especially smooth and "Dream Love" is the standout.



## N.Y. Task Force Continues Drive To Save Brill Building

By KEN SUNSHINE

■ NEW YORK—The New York Music Task Force last week held a press conference at the Songwriters Hall of Fame to begin the drive to have the Brill Building (1619 Broadway) declared a landmark by the city.

Don George, composer ("Yellow Rose Of Texas") and chairman of the Task Force Committee to Save The Brill Building, stated that a new owner was planning to close the building's Broadway entrance and re-fashion the art-deco lobby into a store. George urged the dozens of songwriters present at the press conference to rally their colleagues to petition the New York City Landmarks Preservation Committee to begin the process of declaring at least the lobby a landmark. Landmarking enables a building to be preserved in its present form. Any physical changes would then have to pass city scrutiny.

Several of the songwriters recalled the "Tin Pan Alley" days of the Brill Building, and performed famous songs they composed there.

### Writers

These included Stanley Adams, president of ASCAP ("What A Difference A Day Made"), Ervin Drake, president of AGAC ("It Was A Very Good Year"), Gerald Marks ("All Of Me"), Bee Walker ("Hey Jealous Lover"), Bennie Benjamin ("Wheel Of Fortune"), Lou Alter ("Manhattan Serenade"), Guy Woods ("My One And Only Love"), and Sam Coslow ("Just One More Chance"). Also present were Russ Sanjek of BMI, Norman Weiser of SESAC, and songwriters Johnny Marks ("Rudolph The Red Nose Reindeer"), Hal David ("Raindrops Keep Falling, On My Head"), Doc Pomus ("This Magic Moment"), George David Weiss ("Cross Over The Bridge"), Sherman Edwards ("1776"), and Lady Allison Assante ("Goodbye My Love").

Perhaps prophetically, considering the occasion and the 50th anniversary of the 1929 stock market crash, 83-year-old Jay Gorney concluded the program with his "Brother Can You Spare A Dime?"

Anyone interested in supporting the drive to landmark the Brill Building should write to Kent Barwick, chairman, New York City Landmarks Preservation Committee, 305 Broadway, New York, New York, and Don George, New York Music Task Force, c/o Javits and Javits, 1345 Avenue of the Americas, New York, New York.

## Belwin-Mills Builds on Broad Base

By JOSEPH IANELLO

■ NEW YORK—In today's trendy world of pop music, a few major publishing companies grab all the headlines with their spectacular bidding contests for the rights to hot new songs. Since their inception over 60 years ago and subsequent merger in 1968, Belwin-Mills, while concentrating on music content rather than chasing after the latest fad, has become one of the world's largest and most successful publishing and printing companies.

### History

Historically, Belwin was the largest and most important publisher of educational music: band, piano, chorus and other individual instrumental instructional books. Mills became one of the foremost publishers of standards with a catalogue concentrating on important works from the '20s through the '50s and including: "When You're Smiling," "Stardust," "Red Roses For A Blue Lady," "I Can't Give You Anything But Love," and many more. By combining the two in the late '60s, Mills was able to license the print rights for hundreds of standards to Belwin's printing expertise in an economically feasible venture. Today, Belwin-Mills houses its computerized printing facilities in an eight-acre building on Long Island with the capability to do just about any kind of printing, binding, cutting and publishing imaginable.

Since most publishing companies don't have in-house printing facilities, Belwin-Mills does all the printing and printed product development for numerous smaller independent organizations and several more prominent ones like MCA Music, E.B. Marks Music and T.B. Harms Music. But printing and marketing music catalogues are just two areas where Belwin-Mills has quietly and effectively applied its expertise in recent years.

### Growth Areas

"Our primary areas of growth have been in the international market and in preparing new educational materials and printed product sources," said Burton L. Litwin, vice president of Belwin-Mills, a 12-year veteran of the company and director of its New York offices which house the pop, serious and rental operations of the company. Ask any high school, college or private music teacher what instructional material they swear by and they'll most likely answer Belwin-Mills. "First Division Band Method" and 'Band Today,' both prepared by the internationally renowned band instructor David Carr Glover, are the two leading band instructional courses used throughout the world," said Litwin. "Edu-

cational courses that are so successful here are equally successful abroad. 'Band Today' has just been translated into Swedish and Norwegian. Japan is one of our major markets for this type of educational material.

"Almost every child in America who has ever studied piano has used a Belwin-Mills publication such as the 'Michael Aaron Piano Series,'" Litwin added. "That's quite a record."

Belwin-Mills is also in the forefront of serious music publications. They recently acquired the rights to the printed publications of the "Kalmus Catalogue" which numbers in the thousands and includes chorale, orchestral and chamber music parts to works by Brahms, Mozart, Beethoven, and numerous other composers. Special projects are Belwin-Mills forte with the latest in the serious music division being the publishing of the complete works of Sergei Prokofiev. They number over 100 volumes and were designed, printed, packaged and then distributed worldwide by Belwin-Mills.

Big things are also happening in their pop music division. "We always listen to new music because we can't afford to just sit back and ignore what's happen-

ing," said Litwin. In keeping with this philosophy, Belwin-Mills recently hired Robin Feather as a professional manager. She will be responsible for taking the Belwin-Mills catalogue and determining what material to send to performers and other outlets. "Robin and Helene Blue, our new copyright and licensing manager, come to us with a wealth of experience at record companies," Litwin added. "Our commitment to new and fresh ideas is aligned with our belief that our staff should be filled with young people who have record company experience in addition to publishing, so they can relate to the needs of their prospective clients."

One of Belwin-Mills' most exciting new endeavors involves their extensive—over 300 compositions—Duke Ellington catalogue. They are currently involved in a co-production venture for a major Broadway show that will be ready for an out-of-town opening next summer, based on the music of Duke Ellington. "For the first time, Belwin-Mills will be involved in the creation and entire conceptual production of a Broadway show," said Litwin. "It will go beyond the limits of a stage review and is really something (Continued on page 56)

## new on the charts

A music business information service

IN OUR 4th YEAR



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# The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ HONOR AMONG THIEVES—We've all heard horror stories about bands losing their customized '55 Les Paul or that vintage tube-driven Twin Reverb to clever burglars, but **Herbie Mann's** recent ordeal offers a heartening twist.

Seems the veteran flutist was in Miami during a recent promotional tour when some enterprising pilferers broke into his hotel room, spotted his instrument cases and stole several of his prized flutes. Where the story took a turn away from the usual not-so-happy ending, though, was when the thieves opened their (you should pardon the expression) booty and discovered just whose axes they'd taken.

We're told Mann received a call from the chagrined culprits not long after, asking him to meet them at the airport. And Mann, who was ready to leave town, made the rendezvous, received his flutes back and wasn't even hit for a "reward."

WE'LL TAKE A CARAFE—Looking for something a little different to remember your favorite departed rock idol by? Tired of those miniature replicas of his grave stone, those post cards of Graceland's iron gates and those sweat-stained scarves thrown from the stage during one of his concerts? We are, too, and that's why we were so glad to learn that **Boxcar Enterprises and Factors Etc., Inc.** are marketing a new wine—that's right, wine—dedicated to the memory of **Elvis Presley**. It's called Always Elvis/Blanc d'Oro, and is due out this month; it'll run somewhere between \$3.98 and \$4.59 they tell us, with initial production at some one thousand cases per day. Get in line, kids—behind us, of course.

MORE CLONES—Latest aesthetically significant development from our friends at Rhino Records is news of the forthcoming release of an album of **Devo** impersonators, produced in conjunction with the band itself and with KROQ-FM here. Compiled from listener submissions to the station's "**Devotees**" contest, the album will continue that moniker, while featuring such unsung locals as the **Touch Tone Tuners, Lonnie and the Devotions** and the **Firemen**.

Pop archivists will, of course, already know that Rhino can be thanked/blamed for the recent "International Elvis Impersonators" package . . . ROLLING OVER to the oh-so-current realm of roller skating, we've learned that this mobile trend has taken one step beyond disco. We probably shouldn't be surprised at the news that two "singing, roller skating actresses from beautiful downtown Hollywood" have formed **Skate Express**, which they describe as "a wacky fantastic roller skating song-message service for any-occasion." Now you really can arrange to have a "beautiful, professional singing roller skater" wheel her way into that client's office for a high-speed rendition of "Brand New Key."

Can roller outcall be far behind?

RINGERS—Sharp-eyed Bay Area residents perusing the cover art of **Sylvester's** new two-disc live package will see some familiar faces, ranging from several Fantasy folks to representatives of the city's music community and even a local politician.

We're told Sylvester himself was prime mover for the session, shot on the steps to the San Francisco City Opera House (where the LP was cut) and depicting eager fans on line for the concert. Among the faces in the crowd: producer **Harvey Fuqua**, label publicity director **Terry Hinte**, production chief **Vickie Hellwig**, **Brenda Neal**, of Fantasy's accounting sector and local disco heavies **Marty Blecman** and **John Hedges**.

Also in the shot is **Nancy Pitts**, Sylvester's manager wrapped in blue fox, and **Harry Britt**, the city supervisor who succeeded the late **Harvey Milk**.

FANTASY P. S.—Incidentally, an early peek at the new studio complex being readied in Fantasy's new wing offered a tantalizing range of innovations, from layout to choice of equipment. We won't blow the whistle on some of the more intriguing aspects of the facility, beyond saying it should quickly establish itself as a state-of-the-art room for film and video as well as record production.

FORBERT HEADS WEST—A year ago **Steve Forbert's** Nempor debut album showcased the young songwriter in a crisp, uncluttered setting that sidestepped widescreen production to focus on his excellent writing and singing.

That could explain an early rash of sour grapes from some fans dismayed at the lush feel of Forbert's follow-up, "Jackrabbit Slim," initially sent to a number of programmers and writers on cassette. Without belaboring the point, our own hours with the new set have

(Continued on page 52)

## ITA Names Brief Executive Dir.

■ NEW YORK — ITA, the international audio/video tape and disc association, has announced the election of **Henry Brief** as its new executive director, effective December 1. He succeeds **Larry Finley**, who organized ITA and who has served as its executive director for the past nine years.



Henry Brief

Brief, who has been executive director of the Recording Industry Association of America (RIAA) for the past 19 years, resigned that post to accept the new assignment.

Finley will remain active in ITA, serving as vice president of membership/events, as well as remaining on its board of directors. His resignation was prompted by his desire to cut down on his over-all activities and to pursue private business interests through his firms, **Larry Finley Associates, Inc.**, a consulting organization, and the **Overseas News and Information Service, Inc.**

Before joining RIAA in 1960, Brief served as TV-Radio-Hi-Fi editor of **Home Furnishings Daily**, a Fairchild Publication. Before that, he was news editor and announcer for radio station **WEOK**, Poughkeepsie, N.Y.

## Sharee Forms PR Firm

■ LOS ANGELES — **Kyo Sharee**, formerly press and artist relations manager with Capitol Records, has announced the formation of her own company, **Kyo Sharee Ent.** The company will deal with PR representation, consultation and management involving film, television and music.

Among her clients are Academy Award composers **Al Kasha** and **Joel Hirschhorn** and **Gary Dartnall's** newly formed company **EMI Videograms, Inc.** Sharee is also associate producer on the brand new PBS-TV series, "**The Composers**," a half hour theater-in-the-round format with **Al Kasha** as host/interviewer, **Steve Syatt**, producer and **Al Muir** ("**Austin City Limits**"), director. The first show is due to air in December.

## Butterfly Names Joseph International VP

■ LOS ANGELES—**A. J. Cervantes**, president of **Butterfly Records**, has announced the appointment of **Dee Joseph** as vice president of international operations. Joseph, who has been with Butterfly since the formation of the company, was formerly vice president of the disco promotion department as well as national retail marketing director.



Dee Joseph

Prior to Butterfly, Joseph was editorial assistant at **Laufer Publishing Co.**

## Starship LP Premiered



The RCA executive staff attended a world premiere playback last week of **Jefferson Starship's** new album, "**Freedom at Point Zero**," in RCA's Studio B. Starship's manager **Bill Thompson** and RCA's division vice president-U.S.A., **Bob Fead** addressed the occasion, RCA presented Thompson and the Starship with a specially manufactured souvenir plaque and a "**Freedom At Point Zero**" cake. Pictured from left are: **John Betancourt**, division vice president pop promotion, **Mel Ilberman**, division vice president business affairs, **Bill Thompson**, **Don Burkheimer**, division vice president international marketing & talent acquisition, **Don Wardell**, manager product management-pop music and **Bob Fead** presenting the plaque.



## Cover Story:

# Suzi Quatro's Multi-Media Success

■ Suzi Quatro has had considerable success with a brand of high energy rock that few women have even attempted. During England's male-dominated glitter-rock era of the mid-70's, Quatro was one of the few women consistently represented on the charts.

This year has yielded Quatro's greatest success so far in America with the album "If You Knew Suzi" and the top ten gold certified single "Stumblin' In." The recently released LP "Suzi . . . And Other Four Letter Words" remains true to Quatro's rock 'n' roll principals and with the single "She's In Love With You" is already causing excitement on the radio and in retail stores. Quatro toured the U.S. and Canada over the summer, her first appearances on the road since a 1975 swing with Alice Cooper, and previewed many of the selections from the album to highly enthusiastic audiences.

Quatro's fondness for the hard edge of rock music is not entirely surprising—she grew up in Detroit, Michigan, a city as notorious for its rough and ready rock 'n' roll (Mitch Ryder, the MC5, Ted Nugent) as for the Motown sound (The Supremes, Four Tops and Temptations).

Choosing bass guitar as her instrument, Quatro performed with her sisters in an all-girl group called the Cradle. By the time the members of that band decided to go their separate ways, Quatro was completely enamored with rock 'n' roll. In 1973, while in London, she met Michael Chapman and Nicky Chinn, the writing and production team that would have a major hand in her career from that point on. The pair penned and produced Quatro's first in a series of hits, "Can The Can," a triple platinum single that topped the British charts.

Quatro's career took off on an international level with sales of subsequent albums and singles totaling almost 30 million. Her tours encompassed Europe, Australia and the Orient, and television specials followed in countries such as East Germany, New Zealand, Australia.

### Television

Television also had a role in Quatro's success in America. The producers of the situation comedy "Happy Days" had auditioned hundreds of actresses before realizing that Quatro was the perfect choice for the part of Leather Tuscadero in the special two-part episode of "Happy Days," "Fonzie—Rock Entrepreneur." This initial appearance led to the expansion of the role and the rocker was written into several additional episodes.

Quatro now finds herself spending more and more time in America with a variety of acting assignments as well as recording sessions and tours. But whether in America or England, which she now calls home, Quatro has carved her own special place in rock 'n' roll, on the stage and screen.

## Arista Names Johnsen Prod. Services Manager

■ NEW YORK — Milton Sincoff, Arista Records director of manufacturing and purchasing, has announced the promotion of Joyce Johnsen to the post of manager, production services.

Johnsen began working at Arista Records in January, 1979 as tape manager. Before joining the label she was with H&L Records (formerly Avco) for five years, where she held the position of production manager and recording studio manager.

## Arista Signs Hiroshima



Arista Records has announced the release of the self-titled debut album by Hiroshima, a nine-piece group that utilizes traditional Japanese instruments in a contemporary R&B-jazz context. Shown with Hiroshima at the contract-signing ceremony are Larkin Arnold (center, seated), senior vice president of Arista Records, and Wayne Henderson (far right), producer of "Hiroshima."

# New York, N.Y.

By DAVID MCGEE

■ TRICK OR TREAT: Movie buffs will recall the scene in "American Graffiti" in which Curt Henderson is told by the leader of the town street gang, the Pharoahs, that he, like every other guy, has one secret dream: "To be a member of the Pharoahs." Well, it seems that a number of people have a secret dream to see their names and/or writing in New York, N.Y., cult favorite that it is. No one is more adamant in this respect than RW staff weirdo Jeffrey Peisch, who last week demanded space in which to file a report on Iggy Pop's Palladium show. This, even though Peisch was well aware that the columnist would be there himself, fully lucid and able to report on the event with no assistance from an Illini grad. Nevertheless, the columnist acceded to the demand, and what follows is a dispatch from the Palladium, courtesy the tall fellow—the man who thinks the Beatles were Paul McCartney's backup band (credit Howie Levitt for that last observation).

"Frank Zappa wasn't missed this Halloween in New York. The chief Mother's annual October 31 concerts at the Palladium have become a fine tradition, but the Iggy Pop/Cramps/Student Teachers show this year was as fine a holiday event as one could ever hope for.

"After a fun opening set by the Student Teachers, the stage was prepared for the Cramps. The group's inherent creepiness lends itself well to a Halloween performance. For this show, all the stops had been pulled out. Black-robed monks prowled about the stage burning incense before the set started. Candles and jack-o-lanterns decorated the drum riser. Guitarist Bryan Gregory was dressed as a satyr. Drummer Nick Knox could have passed for Count Alucard.

"The Cramps have been playing a unique brand of voodoo psychedelic rockabilly for several years now, and have perfected the form. Particularly interesting is the two guitars and drum (with no bass) sound of the band.

"Iggy's set was spectacular. He was lively as a cat, dancing and sliding about the stage and flexing his hard-a-rock physique. Muddled sound marred the first few songs, but it was soon cleaned up (inasmuch as the crude approach of Iggy's band can be "cleaned up") and the band reached a smoking intensity that it maintained for the rest of the night.

(Iggy's current band is an international one. Guitarist Brian James (ex- of the Damned) and bass player Glenn Matlock (ex- of the Sex Pistols and Rich Kids) are from Britain; guitarist/keyboardist Ivan Kral (ex- of the Patti Smith Group) is from Czechoslovakia; drummer Klaus Kruger is from Germany).

"With the two guitar setup, the musicians create an awesome white-noise sound. Many punk and post-punk bands with similar instrumental configurations often succeed in drowning out their singers' vocals. But Iggy's voice, a powerful instrument in its own right, cut through, strong and commanding.

"After the concert, those that don't work in the day continued the holiday festivities at Hurrah, where, ostensibly, a party for the Ig was to take place. As of 1:45 a.m., Iggy still had not made an appearance. British eccentric rocker John Otway was playing at the club, but the majority of the people on hand were there to party and thus didn't give Otway the attention his music demands."

(a word about Iggy, courtesy the columnist) Iggy Pop's performance at this same venue in 1977 remains one of the most intense concert experiences of recent memory. That intensity was present from the first note of the night to the end of the show, by which time Iggy's torso was covered with sweat and self-inflicted scratch marks, and it was an open question as to whether the audience or the star was more emotionally spent. Iggy's Halloween show at the Palladium last week wasn't quite as—say it again—intense as his previous appearance, but nevertheless there was much to recommend the artist. Iggy is still battling the same destructive demons that have plagued him (and, apparently, the members of his audience) since time immemorial; now, however, without losing any of his aggressiveness, he appears to have mellowed slightly, to have become more introspective, more willing to think about why he is the way he is rather than fight himself senselessly at every turn. "I shot my rocks all over the place/it's an old story I guess," a line he once would have thrown off with the lusty insouciance of a boulevardier, is now spoken/sung with profound melancholy, as if he's suddenly unsure of whether to take pride in or be ashamed of a youth spent in rage. And what could be more in keeping with Iggy's new point of view than a tremu-

(Continued on page 56)



# Dick James Pursues New Songs, Singers

By JEFFREY PEISCH

■ NEW YORK — With one of the most active and profitable catalogues in the publishing business, Dick James Music is hardly resting on its laurels.

Dick James Music owns the copyrights for all of Elton John's material written until 1975, and the company still holds the copyrights to three Beatles songs ("Please Please Me," "Don't Bother Me" and "Ask Me Why"). But when talking about songs and songwriters Dick James is eager to bring up newer writers such as Roger Greenaway, Don Black and Barry Mason; and James talks very excitedly about his involvement in film, television and other areas. During a recent visit to this city, in an exclusive interview with *Record World*, James outlined some of the projects his various companies will be undertaking.

James visits the U.S. once a year as part of a working vacation that takes him to different countries each year. After a week in New York, James flew to Puerto Rico, and from there he was to go to Rio de Janeiro.

Dick James Music will hold the copyrights for a soundtrack album of a TV special recently completed in London that is to be aired in January. The musical show, "Tell Me On A Sunday," has songs written by Andrew Lloyd Webber and Don Black and stars Marti Webb. According to James, the score contains "several important songs."

In Rio de Janeiro James will be spending part of his time searching for location sites for a film that he will be involved with. Details of this project are sketchy, but James did say the movie, "an adventure," will contain a lot of pop songs and "hopefully some Latin songs."

James is also working with lyricist Black in an upcoming Broadway production, "Dear Anyone," to open either in the spring or next fall. Black is collaborating with Jeff Stevens on the songs for the play. Once again, James is very optimistic about the musical: "I predict it will be the first musical in years with more than one good song."

Dick James Music's American office, run by Arthur Braun, has been very active in placing DJM songs on recent American releases. In the past few weeks DJM songs have shown up on the following albums: Pat Benatar ("Heartbreak"), Richard T. Bear ("Love Stealer"), Tina Turner ("That's When You Know Your Woman Wants To Be Free"), Karen Silver ("Can't Stop Dancing"), Crystal Gayle ("It's Like We Never Said Goodbye"), and Ian Lloyd ("Goosebumps").

The DJM record label has also been very active, both in the U.K. and in the U.S. Recent U.K. releases include LPs by Jasper Carrott, Grace Kennedy and Slaughter and the Dogs. Artists signed to the U.S. DJM label are Rockspurs, John Mayall, Johnny Guitar Watson, and Unique.

During the interview James talked openly about a wide variety of subjects: current musical trends, the sales slump, and the future. A former singer himself, James toured constantly until he was 32; he's most famous for recording the "Robin Hood Theme."

James has a deep-seated love and respect for a great song.

"Our industry has always been centered around a good song sung by a great performer. The magic of music is in the song and the performance. All this other stuff, the colored vinyl, the fireworks, the fancy marketing, it's all graffiti. (Right now) pop music needs to find somewhere to go. We've been in a stagnating period. Digressing is the wrong word, but it's definitely been a negative mood—like we have one foot nailed to the floor and are just going round in circles. One has the feeling that we're almost in that type of period that preceded the Beatles explosion. Something's got to happen—a new direction. It needn't suddenly turn left or right or go upwards, but its got to take a different direction. Disco and new wave will fill in while we're not sure where we're going."

As a stimulus to the stagnation James sees, he emphasizes the need for good performers. "We have great songs, our job is to find sufficient, outstanding singers to sing the songs. The next thing to happen is for some new great singers to come along — a new Tom Jones or a new Shirley Bassey. Not necessarily the same image as these people but as

## Cheers for Tears



One week into their extensive 2½-month debut U.S. tour, Atlantic recording group Sniff 'n' the Tears played a date at Chicago's Auditorium Theatre. The complete itinerary will hit 50 cities in 27 states, with Sniff 'n' the Tears sharing the stage with Kenny Loggins until late-October, immediately following which the band joins up with Kansas through mid-December. Shown in Chicago are, from left: Atlantic album promotion/special projects manager Alan Wolmark, west coast A&R director John David Kalodner, Paul Roberts of Sniff 'n' the Tears, group manager Bud Prager.

strong an image in a different direction. God forbid that everybody should be constantly an impersonator of something that's been done before."

Like many seasoned music industry executives, James believes that the still-evident sales slump was a rude awakening, and will ultimately be a good thing for the industry. "The same thing happened in Hollywood with films in the '40s," James said. "Hollywood couldn't do wrong; whatever they made, there were lines everywhere. Everything was a success and, finally, everything was a rehash of something else. Eventually it was a regurgitation and the film industry lost its credibility. Hollywood let the public come around behind the scenes and see what went on."

"This is what happened with the record industry. The industry suddenly seemed to lose its magic. With the compilations, the best-ofs, the mail order, everytime you turn on the TV you're seeing an ad to send for this or go to the store for this record. The marketing systems became like one for wheat cakes or waffles. Then we came up with the colored vinyl, and everybody wanted to make money, and the industry lost its credibility, its magic. What is important is the song and the performance, something that you can take home and listen to at a party, or, if you choose, in solitude."

## Mercury Taps Schneider

■ CHICAGO — Sherrie Levy, national director of publicity for Phonogram, Inc./Mercury Records, has announced the appointment of Eileen Schneider to the position of associate director of publicity/west coast for the firm.

Schneider will be based in Phonogram's Los Angeles office.

## Stiff Outlines Retail Policy

■ NEW YORK—With the launch of the domestic Stiff Records label (see RW 11/3/79) Stiff has announced a uniform no returns policy for all forthcoming albums and singles released independently of CBS.

The label, which bows this week with "The Whole Wide World" by Wreckless Eric, will make all records available to retailers and distributors on a one-way, S.O.D. (Stiffs On Delivery) basis.

Retailers will not be encouraged to order in large quantities despite the price being offered on the \$7.98 list album.

Stiff is planning a national tour for Wreckless Eric in November/December and will concentrate on selling in the cities in which he will appear. Records are being sold and shipped right out of the Stiff New York office or they can be ordered from Rounder Records in Cambridge, Massachusetts and its sub-distributors across the country.

## Ariola Signs Dreyfus Records

■ BRUSSELS—The French-owned Dreyfus Records has signed to Ariola Benelux for distribution, effective immediately. Dreyfus' top act is synthesizer artist Jean Michel Jarre, whose albums are distributed through Polydor in many other territories. Jarre is signed to Ariola for Belgium only, though the Dreyfus deal includes all Benelux countries for artists such as France Joli, a disco artist with U.S. success, and Christophe (high in some European charts with "Aline"). New acts on the label include a disco girl group called the Models.

Jarre's product has solid sales in Belgium. "Oxygene" is expected to go platinum soon and gold sales are registered for "Equinoxe."

## 'Superstars' Program Begun by Atlantic

■ NEW YORK — Atlantic's five current top-charting LPs are being featured in a year-end "Superstar" sales and marketing program. The albums are Led Zeppelin's "In Through The Out Door" (Swan Song), Foreigner's "Head Games," AC/DC's "Highway To Hell," Chic's "Risqué," and "The Muppet Movie" soundtrack. The new program offers accounts a five percent discount on the five albums, as well as additional 2X2 posters and other merchandising materials.



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



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

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

**Issue date: December 1. Advertising deadline: November 19.**

For further information, contact one of our marketing specialists:

New York: Stan Soifer (212) 765-5020 • Los Angeles: Spence Berland (213) 465-6126 • Nashville: Tom Rodden (615) 329-1111



# Record World Disco

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **Linda Clifford's** past couple of albums left the strong sense that, given the proper material, she'd prove herself a true singer's singer. "Here's My Love," her fourth on Curtom (RSO), leaves no doubt whatsoever that she is a star. No raps, no remakes this time around, just good songs, delivered with skill and maturity. She's produced here by **Juergen Koppers** ("Lonely Night," "I Just Wanna Wanna"); **Norman Harris** and **Ron Tyson** ("King For a Night," "Repossessed," "Bailin' Out") and **Curtis Mayfield** ("Here's My Love") for a resulting varied, high quality album that shows Clifford off as never before. The forced freneticism of her recent remakes has given way to calmer, low-register singing that makes both the rests and peaks more expressive. She lays back on the mostly electronic "Lonely Night" (7:12), a midtempo cut that builds and builds emotionally through a dramatic vocal performance and on "I Just Wanna Wanna" (5:06), a gorgeous, melodic, light rhythm track that's become a personal favorite for its fresh ballad quality (fans of Bionic Boogie's "Hot Butterfly" will be delighted). The Philly tracks range from slinky-sexy—"King for a Night," 3:10 here, seven-plus on a dico disc to come, to powerful stomps that Clifford works in the way Loleatta Holloway would. "Repossessed" (5:36) and "Bailin' Out" (4:24) both have hot concluding vamps and are transformed from average Philly with percussion overlays. And with the elegant title track to slow it down a bit, "Here's My Love" stands as Clifford's finest work in all respects

—it's one of the most personal albums to come along in months.

In a similar vein is **Peaches and Herb's** "Twice the Fire" (Polydor), released a year after "Shake Your Groove Thing" started the "2 Hot!" album toward double platinum. Where Gloria Gaynor's new album often falls short because of overly pop calculation, "Twice the Fire" is generally faithful to the slightly heavier feel of its predecessor and somehow manages to make a collection of mostly disco cuts sound quite varied. There are the smooth funk-flavored "Howzabout Some Lovin'" (4:24) and "Put it There" (4:06); the Latin-inflected "Gypsy Lady" (6:03), featuring **Pete Robinson's** synthesizers and a calm zip much like "Sunset People," and "I Want Us Back Together" (6:26), which sounds like a ballad revved up to racing New York disco style. "Gettin' Down, Getin' Down" (5:37) is the latest Perren/Fekaris offering in the mold of "Groove Thing" and "Boogie Fever," and, as changes of pace that put the album solidly in the A-plus category: a Fifties-style "I Pledge My Love" and the Motown-sound "Love Lift." Well constructed, worthwhile—equally successful, if there's justice.

**OTHER RECOMMENDED ALBUMS:** Out this week to good early reception are several producer-oriented albums, including "Good To Me," (Atlantic), the third **THP** album. The **Duncan Sisters** have left the group, of course, for solo stardom, and **Joyce Cobb** has replaced them as lead vocalist, on an album that's never less than highly energetic. Among the standouts: "Dancin' is Alright" (5:36), a unison-sung stomper in the Duncan's style vocally, but funkier, with subtle phasing effects; the slightly ominous title track (7:21), tinged with rockish lead guitar; and "Who Do You Love" (8:15), which may be the most buoyantly likeable cut since **Tata Vega's** recent "Just Keep Thinking About You." **Tony Green's** "U. N." album, released this week on Prelude, adds to his streak of hot, hookish pop-disco: while it doesn't actually break new ground, Green invariably make the familiar lots of fun, mainly because he puts together the best breaks in the business. Highlights: "Disco Power" (9:19), a clean, chanting bubblegum cut in the style of

(Continued on page 25)

## Discotheque Hit Parade

### NUMBERS/ATLANTA

DJ: JORGE MARTINEZ  
BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy  
BOYS WILL BE BOYS—Duncan Sisters—Earmarc  
COME TO ME—France Joli—Prelude  
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
HARMONY—Suzi Lane—Elektra  
I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allan—TK  
I WANNA ROCK YOU—Giorgio—Casablanca  
LOVE INSURANCE—Front Page—Panorama  
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca  
POP MUZIK—M—Sire  
POW WOW/GREEN LIGHT—Cory Daye—New York Intl.  
PUT YOURSELF IN MY PLACE—TJM—Casablanca  
THE BREAK—Kat Mandu—TK  
WHEN YOU TOUCH ME—Taana Gardner—West End

### THE SANCTUARY/SEATTLE

DJ: DANA ANDREWS  
BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy  
CAN'T STOP DANCING—Sylvester—Fantasy  
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic  
HARMONY—Suzi Lane—Elektra  
HOLLYWOOD—Freddie James—WB  
I WANNA ROCK YOU—Giorgio Moroder—Casablanca  
IT'S CALLED THE ROCK—Edwin Starr—20th Century Fox  
MOVE ON UP/UP, UP, UP—Destination—Butterfly  
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca  
ON THE RADIO—Donna Summer—Casablanca  
ONE WAY TICKET—Eruption—Ariola  
POP MUZIK—M—Sire  
SISTER POWER—Sister Power—Ocean/Ariola  
SLEAZY—Village People—Casablanca  
WALK ON THE WILD SIDE—Herbie Mann—Atlantic

### PIPPINS/NEW YORK

DJ: RICK RICHARDSON  
CISSELIN' HOT—Chuck Cissel—Arista  
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah  
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka Khan—MCA  
I JUST WANT TO BE—Cameo—Chocolate City  
I WANNA BE YOUR LOVER—Prince—WB  
I'LL TELL YOU—Sergio Mendes—Elektra  
I'M IN THE GROOVE—U.N.—Prelude  
LADIES' NIGHT—Kool and the Gang—De-Lite  
LOVE INJECTION—Trussle—Elektra  
LOVE INSURANCE—Front Page—Panorama  
LOVE MESSAGE—Musique—Prelude  
MUSIC—One Way featuring Al Hudson—MCA  
POP MUZIK—M—Sire  
PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca  
WEAR IT OUT—Stargard—WB

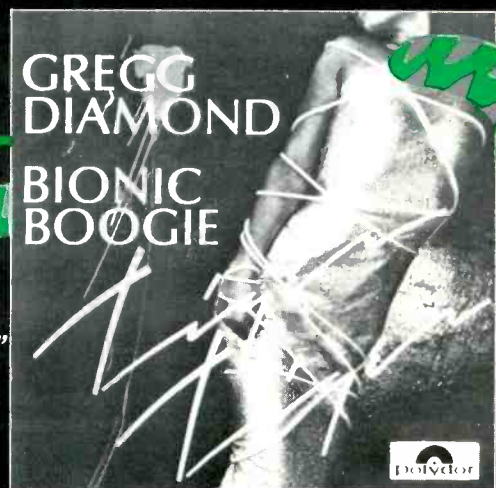
### THE OTHER SIDE/WASHINGTON, D.C.

DJ: RICK WAGNER  
BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy  
DANCE TO THE MUSIC—Sly Stone—Epic  
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah  
DON'T LET GO—Isaac Hayes—Polydor  
HOLLYWOOD—Freddie James—WB  
I DON'T NEED NO MUSIC—TJM—Casablanca  
I WANNA ROCK YOU/BABY BLUE—Giorgio Moroder—Casablanca  
I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR)—Inner Life—Salsoul  
LOVE MESSAGE/NUMBER ONE—Musique—Prelude  
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca  
ON THE RUN—Colleen Heather—West End  
PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca  
WEAR IT OUT—Stargard—WB  
WHEN YOU TOUCH ME—Taana Gardner—West End  
YOU CAN GET OVER—Stephanie Mills—20th Century Fox

## GREGG DIAMOND CRACKS HIS VELVET WHIP

BIONIC BOOGIE'S "TIGER TIGER" CAPTURED BUT NOT QUITE TAMED. ON POLYDOR RECORDS AND TAPES.

GREGG DIAMOND  
BIONIC BOOGIE



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# Record World Disco File Top 50

NOVEMBER 10, 1979

NOV. 10	NOV. 3		WKS. ON CHART
1	1	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	10
2	4	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	12
3	5	FEVER FEVER/Fantasy F 9580 (entire LP)	9
4	2	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745	12
5	3	POP MUZIK M/Sire (12") DSRE 8887 (WB)	11
6	18	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199	3
7	11	WEAR IT OUT STARGARD/Warner Bros. (12") DWBS 8891	6
8	8	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/Casablanca (12"★) NBLP 7169	8
9	13	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	5
10	6	FROM BEGINNING TO END DESTINATION/Butterfly (12"★) FLY 3103 (entire LP) (MCA)	12
11	12	HOLLYWOOD/DANCE LITTLE BOY BLUE/GET UP AND BOOGIE FREDDIE JAMES/Warner Bros. (12"★/12") BSK 3356/DWBS 8857	19
12	15	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	5
13	14	BOYS WILL BE BOYS/SADNESS IN MY EYES DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	7
14	16	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	8
15	10	WHEN YOU TOUCH ME TAANA GARDNER/West End (12") WES 22122	10
16	9	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/Panorama (12") YD 11677 (RCA)	12
17	7	COME TO ME/DON'T STOP DANCING/PLAYBOY FRANCE JOLI/Prelude (12"★) PRL 12170	15
18	23	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	4
19	20	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/Polydor (12"★) PD 1 6231	4
20	29	LOVE MESSAGE MUSIQUE/Prelude (12"★) PRL 12172	3
21	28	PARTY DOWN/KEEP ON MAKING ME HIGH UNYQUE/DJM (12") 26 (Mercury)	3
22	44	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/FORGIVE ME, GIRL SPINNERS/Atlantic (12"★/LP cut) SD 19256	2
23	31	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	8
24	30	HOW HIGH SALSOUL ORCHESTRA FEATURING COGNAC/Salsoul (12") SG 305 (RCA)	4
25	32	THIS IS HOT PAMELA STANLEY/EMI-America (12") 7800	4
26	19	BAD REPUTATION/PUT YOUR FEET TO THE BEAT RITCHIE FAMILY/Casablanca (12"★) NBLP 7166	11
27	22	MR. BIG SHOT/I CLOSE MY EYES SIMON ORCHESTRA/Polydor (12"★) NBD 20186	6
28	38	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	3
29	41	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	3
30	—	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99	1
31	39	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479 (RCA)	3
32	35	SISTER POWER/GIMME BACK MY LOVE AFFAIR SISTER POWER/Ocean/Ariola (12"★/12") OR 7512/2	12
33	21	POW WOW/GREEN LIGHT CORY DAYE/New York Intl. (12") YD 11669 (RCA)	15
34	—	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	1
35	17	HOLD ON, I'M COMIN' KAREN SILVER/Arista (12") CP 707	10
36	42	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	5
37	24	THE BREAK KAT MANDU/TK (12") TKD 165	14
38	40	I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA)	4
39	—	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	1
40	45	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	2
41	47	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	2
42	27	DANGER/STAND UP AND DANCE GREGG DIAMOND STARCRUISER/TK (12") TKD 408	9
43	46	ONE WAY TICKET ERUPTION/Ariola (12") AR 9020	4
44	36	ROCK IT LIPPS, INC./Casablanca (12") NBD 20186	9
45	—	DANCE TO THE MUSIC SLY STONE/Epic (12"★) JE 35974	1
46	—	DON'T DROP MY LOVE ANITA WARD/TK (12") TKD 420	1
47	43	(NOT JUST) KNEE DEEP FUNKADELIC/Warner Bros. (12"★) Warner Bros. (12"★) BSK 3371	3
48	25	GET LOOSE/SEXY THING BOB MCGILPIN/Butterfly (12"★) FLY 3104 (MCA)	11
49	26	TAKE A CHANCE QUEEN SAMANTHA/TK (12") TKD 415	6
50	50	LOOKIN' FOR LOVE FAT LARRY'S BAND/Fantasy/WMOT (12") D 137	7

(★ non-commercial 12", • discontinued)

## Disco File

(Continued from page 24)

"Get Up and Boogie," which really starts getting serious in the last portion, given a kick with a deep, deep syndrum pulse that also appears on "In the Groove" (7:35). "Hot Lover," a concise 5:53 by Green's nine-minute standard, is especially powerful, scattered with colorful synthesizer breaks, and "Get it On" (8:12) is a Bohannon-like guitar break. Green should be reminded at some point that words do count, especially when the lead singer is unidentified (percussionist Miguel Fuentes and the Sweethearts of Sigma are often the real stars here), but he's definitely got us hooked for now. Tom Moulton's new project, "Loose Change" (Casablanca), features Leah Gwin, Donna Beene and Becky Anderson as vocalists, and aside from the disco disc cuts mentioned here last week, includes several other noteworthy cuts: "Babe" (5:50), written by Moulton and arranger Thor Baldursson, with a great bass bottom and very Shirelles-sounding vocals (the lack of perfect polish compared to Moulton's usual Benton-Benson-Ingram backing is a refreshing change); a version of the "Nocturna" theme, "Love is Just a Heartbeat Away" (5:55): a marvelous remake of Grey and Hanks' "The Rising Cost of Love" (3:37), which is both sleazy and classy,

and a lovely new version of Judy Cheeks' "Darling, That's Me" a hauntingly warm ballad that is a must (absolutely!) for disco radio.

ELECTRONIC DANCING SOUND: The newest offspring of "I Feel Love" are an interesting bunch from several sources. Telex (Sire) debuts on a just-released disco disc with "Moskow Diskow" (5:22), in a version remixed from the European original that had been played earlier this fall. For my money, "Mosko Diskow" ("Miskow Doskow," as the chant goes) has a better bass and synthesizer hook than "Pop Muzik" and the impact is a cross between Passport's "Locomotive" and Kraftwerk's "Trans-Europe Express," with a similar lead monotone and powerful chugging and panning effects. In a lighter vein, the flip is a strange, dirge-like version of Bill Haley's "Rock Around the Clock" that plods along at a slow-motion bossa nova and wavers off pitch, as if the record had a built-in wow. Short at 3:58, but, understandably, it seems longer. Coincidentally, Stevie Wonder's "Journey Through the Secret Life of Plants" album contains a similarly oriented cut, "Race Babbling" (8:51), made up of rhythm boxes, synthesizer and horns. Like Kraftwerk and Telex, he evokes images

(Continued on page 26)



# WEB BELIEVE IN WAR



## Arista Ups Hock

■ NEW YORK—Richard Palmese, vice president of national promotion, Arista Records, has announced the promotion of Randy Hock to the position of the label's director, west coast promotion.



Randy Hock

Prior to this appointment, Hock was Arista's regional director of west coast album promotion, a position he held since July 1978, and before that he was the label's San Francisco-based local promotion manager. He has also been a promotion representative for Atlantic Records, and served as creative services director and air personality at a Buffalo, N.Y. radio station.

## ASCAP Sets Supersongs II

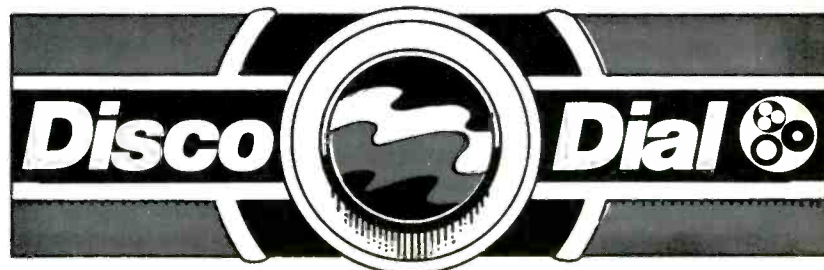
■ LOS ANGELES — The ASCAP Songwriters Workshop West will present SuperSongs II, a showcase of some of the best songs to come out of the workshop during the past year, at Los Angeles' Westwood Holiday Inn on November 13 at 7:30 p.m. The ASCAP Workshop, run by ASCAP songwriter Annette Tucker and ASCAP board of directors member Arthur Hamilton, meets year round in two concurrent ten-week sessions.

ASCAP is inviting publishers, producers, A&R people, managers, attorneys and music press to the event. A special guest of honor for SuperSongs II will be announced shortly.

## London Names Two

■ NEW YORK — London Records executive vice president Terry McEwen has announced today two changes in London Records' staff as part of recent streamlining and realignment of the company's operations.

Beverly Weinstein has been named administrative assistant to the executive vice president and will assist and advise McEwen in all administrative decisions throughout the full range of the firm's activities. Robert Diamond has joined the company as production administrator. He will supervise all domestic production and will be responsible for the importation of all product from London Records' foreign affiliates.



WCAU/Philadelphia / Ken Pugh

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

**Prime Movers:** THE SECOND TIME AROUND—Shalamar—Solar  
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista  
DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka Khan—MCA

**Pick Hits:** WORKIN' MY WAY BACK TO YOU—Spinners—Atlantic  
GROOVE CITY—Wilson Pickett—EMI-America  
FAN THE FIRE—Eugene Record—WB

WRMZ/Columbus / Ken Pugh

#1 DIM ALL THE LIGHTS—Donna Summer—Casablanca

**Prime Movers:** NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca  
HARMONY—Suzi Lane—Elektra  
HOLLYWOOD—Freddie James—WB

**Pick Hits:** NOBODY KNOWS—Ashford and Simpson—WB  
EVERYBODY GET UP—Ren Woods—ARC/Columbia  
HOW'S YOUR LOVE LIFE, BABY—Jackie Moore—Columbia

WDAI/Chicago / Matt Clenott  
Mary Klug

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

**Prime Movers:** DON'T LET GO—Isaac Hayes—Polydor  
ON THE RADIO—Donna Summer—Casablanca  
ROLLER SKAT'N' MATE—Peaches and Herb—Polydor

**Pick Hits:** MOONCHILD—Captain Sky—AVI  
THE SECOND TIME AROUND—Shalamar—Solar  
NOBODY KNOWS—Ashford and Simpson—WB

All records played are 12" discs unless otherwise indicated.

KFMX/Minneapolis / Gary DeMaroney

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

**Prime Movers:** MY FORBIDDEN LOVER—Chic—Atlantic  
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca

**Pick Hits:** I WANT YOU TONIGHT—Pablo Cruise—A&M  
IT'S MY HOUSE—Diana Ross—Motown  
ROUND AND ROUND AND ROUND—Gary's Gang—Sam/Columbia

KSET/EI Paso / Chuck Gross

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

**Prime Movers:** DANCE YOURSELF DIZZY—Liquid Gold—Parachute  
LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor  
ST. TROPEZ—Diva Gray and Oyster—Columbia

**Pick Hits:** ON THE RADIO—Donna Summer—Casablanca  
FLY TOO HIGH—Janis Ian—Columbia  
LOVE GUN—Rick James—Gordy

KSFJ/San Francisco / Jim Smith  
Micheline Rourke

#1 RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill

**Prime Movers:** BEAT OF THE NIGHT—Fever—Fantasy  
PLEASE DON'T GO—K.C. and the Sunshine Band—Sunshine Sound  
I WANT YOU TONIGHT—Pablo Cruise—A&M

**Pick Hits:** DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddha  
DESTINATION'S THEME—Destination—Butterfly  
PLAYBOY—France Joli—Prelude

## Disco File (Continued from page 25)

of a passionless, automated future ("this world is moving much too fast") and makes us dance to it with a hypnotic lead melody and an almost mantra-like drone of electronics. Strong, surprising material from Wonder.

OTHER DISCO DISCS AND NOTES: Prince appears on the chart this week with "I Wanna Be Your Lover" (5:47), a charmer of a cut on a promotional Warners disco disc, where Prince's breezy falsetto leads a laid-back guitar and synthesizer track. The entire last half of the cut is a soloing jam, a relaxing cool-out that's obviously already lined up lots of friends. Patrice Rushen's newest, on Elektra, "Haven't You Heard" (6:44), is a comparably easy-flowing cut with the staccato meter and high harmony sound of the Emotions, lightly overlaid with a shivery string track. A mid-track piano solo softens the focus a bit too much, but handclaps return at the tag to bring it home forcefully.

Last week's mention of Barbara Jean English's record, on Zakia, should have named the title, of course, and it is: "Dancing to Keep from Crying." And, my latest information is that the much-talked-about Inner Life record, "I'm Caught Up," will be released on Prelude for national distribution.



# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

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

# Record World Singles

## 101-150

NOVEMBER 10, 1979

NOV. NOV.  
10 3

101 110 (BRINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong 11729 (RCA) (Raydiola, ASCAP).....	
102 103 MY FORBIDDEN LOVER CHIC/Atlantic 3620 (Chic, BMI).....	
103 122 YOUR LOVE'S SO GOOD TO ME BROOKLYN DREAMS/Casablanca 2209 (Starrin/Earborne/Sweet Summer Night, BMI).....	
104 106 EAST SIDE KIDS YIPES/Millennium 11780 (RCA) (Big Teeth, BMI).....	
105 107 SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418 (Twin Bull/ Renmal, ASCAP).....	
106 — DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131 (Overdue, ASCAP).....	
107 — I CALL YOUR NAME SWITCH/Gordy 7175 (Motown) (Jobete, ASCAP).....	
108 121 DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI).....	
109 111 IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP).....	
110 — EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) (Bugpie/ Jobete, ASCAP).....	
111 119 TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI).....	
112 117 WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepherd's Fold/Saber Tooth, BMI).....	
113 114 LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP).....	
114 113 YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI).....	
115 — LOVE GUN RICK JAMES/Gordy 7176 (Motown) (Jobete/Stone City, ASCAP).....	
116 109 BRIGHT SIDE OF THE ROAD VAN MORRISON/Warner Bros. 49086 (Essential, BMI).....	
117 — GLIDE PLEASURE/Fantasy 874 (Three Hundred Sixty, ASCAP).....	
118 129 END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI).....	
119 118 EMPTINESS SAD CAFE/A&M 2181 (Man-Ken, BMI).....	
120 116 YOU AND ME MADLEEN KANE/Warner Bros. 49069 (Bona/Firehold, ASCAP).....	
121 123 KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI).....	
122 126 DEJA VU DIONNE WARWICK/Arista 0459 (Ikeco/Angela, BMI).....	
123 125 ANOTHER NIGHT WILSON BROS./Atco 7505 (Intersong, ASCAP).....	
124 120 FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI).....	
125 — FOREVER ORLEANS/Infinity 500, 36 (Lucid, BMI/Orleansong, ASCAP).....	
126 112 BALTIMORE NILS LOFGREN/A&M 2182 (Hightree, BMI).....	
127 127 B-A-B-Y RACHEL SWEET/Stiff/Columbia 1 11100 (East/Memphis, BMI).....	
128 124 COME GO WITH ME TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS) (Mighty Three, BMI).....	
129 128 TROUBLE AGAIN KARLA BONOFF/Columbia 1 11041 (Seagrape, BMI).....	
130 — CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533 (Jobete, ASCAP).....	
131 136 OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP).....	
132 131 ALL THINGS ARE POSSIBLE DAN PEEK/MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI).....	
133 135 YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531 (At Home/Baby Dump, ASCAP).....	
134 132 STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. 9 3710 (CBS) (Mighty Three, BMI).....	
135 133 ARE YOU AFRAID OF ME SHAUN CASSIDY/Warner/Curb 49039 (KCM/Shongs, ASCAP).....	
136 134 ROCK SUGAR ROB GRILL/Mercury 76009 (Durango, ASCAP).....	
137 130 TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/ Bema, ASCAP).....	
138 137 DANCIN' ROUND & ROUND OLIVIA NEWTON-JOHN/MCA 41074 (John Farrar/Irving, BMI).....	
139 138 I SURRENDER ELLEN SHIPLEY/NY Intl. 11686 (RCA) (Little Gino/ Shipwreck/RKR, BMI/Shuck N'Jive, ASCAP).....	
140 139 (LET ME PUT) LOVE ON YOUR MIND CON FUNK SHUN/Mercury 76002 (Val-ie-Joe, BMI).....	
141 145 NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperilla, ASCAP).....	
142 141 HOLD ON TO THE NIGHT HOTEL/MCA 41113 (ATV/Mann & Weill/ Blair/Bell Hop, BMI).....	
143 — REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill).....	
144 143 IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/T-Neck 9 2287 (CBS) (Bovina, ASCAP).....	
145 144 TOUCH ME WHEN WE'RE DANCING BAMA/Free Flight 11629 (RCA) (Hall Clement, BMI).....	
146 — MESSAGE IN A BOTTLE POLICE/A&M 2190 (Virgin, ASCAP).....	
147 146 YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 (Perks, BMI).....	
148 150 FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/ Revelations A.G./Rick's, BMI).....	
149 — DRAW THE LINE OAK/Mercury 76014 (Critique, BMI).....	
150 149 HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner Bros. 8839 (Hawkshaw/Gallico/Geoff & Eddie/Blackwood, BMI).....	



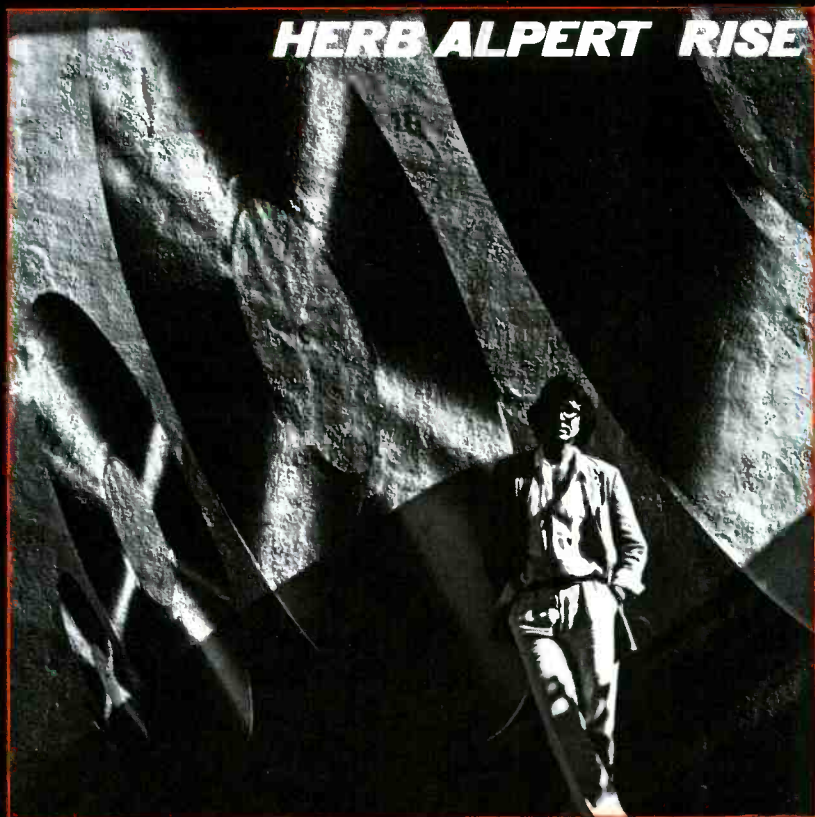
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*Produced by Herb Alpert & Randy Badazz. Associate Producer Andy Armer.*

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# Record World Singles



NOVEMBER 10, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)  
NOV. 10 NOV. 3

WKS. ON  
CHART

1	3	<b>HEARTACHE TONIGHT</b> EAGLES Asylum 46545	6
2	2	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	12
3	9	<b>BABE STYX</b> /A&M 2188	6
4	4	<b>POP MUZIK</b> M/Sire49033 (WB)	14
5	5	<b>YOU DECORATED MY LIFE</b> KENNY ROGERS/United Artists 1315	10
6	7	<b>STILL</b> COMMODORES/Motown 1474	7
7	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	13
8	8	<b>TUSK</b> FLEETWOOD MAC/Warner Bros. 49077	6
9	14	<b>NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	4
10	6	<b>RISE</b> HERB ALPERT/A&M 2151	16
11	10	<b>GOOD GIRLS DON'T</b> KNACK/Capitol 4771	11
12	11	<b>SAD EYES</b> ROBERT JOHN/EMI-America 8015	25
13	15	<b>SHIPS</b> BARRY MANILOW/Arista 0464	5
14	12	<b>LOVIN', TOUCHIN', SQUEEZIN'</b> JOURNEY/Columbia 3 11036	18
15	13	<b>SAIL ON</b> COMMODORES/Motown 1466	14
16	19	<b>PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	12
17	16	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	21
18	17	<b>MY SHARONA</b> THE KNACK/Capitol 4731	21
19	18	<b>DON'T BRING ME DOWN</b> ELO/Jet 9 5060 (CBS)	15
20	21	<b>DIRTY WHITE BOY</b> FOREIGNER/Atlantic 3618	10
21	25	<b>BROKEN HEARTED ME</b> ANNE MURRAY/Capitol 4773	8
22	27	<b>YOU'RE ONLY LONELY</b> J. D. SOUTHER/Columbia 1 11079	10
23	20	<b>LONESOME LOSER</b> LITTLE RIVER BAND/Capitol 4748	18
24	26	<b>FINS</b> JIMMY BUFFETT/MCA 41109	10
25	28	<b>THIS NIGHT WON'T LAST FOREVER</b> MICHAEL JOHNSON/ EMI-America 8019	15
26	40	<b>ESCAPE (THE PINA COLADA SONG)</b> RUPERT HOLMES/ Infinity 50,035	3
27	36	<b>TAKE THE LONG WAY HOME</b> SUPERTRAMP/A&M 2193	4
28	31	<b>PLEASE DON'T LEAVE</b> LAUREN WOOD/Warner Bros. 49043	8
29	35	<b>DREAMING</b> BLONDIE/Chrysalis 2379	7
30	33	<b>IF YOU REMEMBER ME</b> CHRIS THOMPSON/Planet 45905 (Elektra/Asylum)	10
31	22	<b>CRUEL TO BE KIND</b> NICK LOWE/Columbia 3 11018	17
32	30	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	14
33	23	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/ Motown 1459	20
34	43	<b>DO THAT TO ME ONE MORE TIME</b> CAPTAIN & TENNILLE/ Casablanca 2215	4
35	24	<b>THE DEVIL WENT DOWN TO GEORGIA</b> CHARLIE DANIELS BAND/Epic 9 50700	21
36	29	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> JENNIFER WARNES/Arista 0430	15
37	47	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite 801 (Mercury)	6
38	41	<b>COME TO ME</b> FRANCE JOLI/Prelude 8001	11
39	48	<b>WE DON'T TALK ANYMORE</b> CLIFF RICHARD/EMI-America 8025	4
40	46	<b>HALF THE WAY</b> CRYSTAL GAYLE/Columbia 1 11087	7
41	45	<b>DREAM POLICE</b> CHEAP TRICK/Epic 9 50774	6
42	50	<b>COOL CHANGE</b> LITTLE RIVER BAND/Capitol 4789	4
43	59	<b>SEND ONE YOUR LOVE</b> STEVIE WONDER/Tamla 54303 (Motown)	2
44	49	<b>I NEED A LOVER</b> JOHN COUGAR/Riva 202 (Mercury)	9
45	53	<b>DAMNED IF I DO</b> ALAN PARSONS PROJECT/Arista 0454	7
46	54	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	5
47	52	<b>I WANT YOU TONIGHT</b> PABLO CRUISE/A&M 2195	5
48	51	<b>RAINBOW CONNECTION</b> KERMIT (JIM HENSON)/Atlantic 3610	8

49	55	<b>CONFUSION</b> ELO/Jet 9 5064 (CBS)	5
50	44	<b>STREET LIFE</b> CRUSADERS/MCA 41054	13

## CHARTMAKER OF THE WEEK

51	—	<b>HEAD GAMES</b> FOREIGNER Atlantic 37746	1
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52	61	<b>JANE JEFFERSON</b> STARSHIP/Grunt 11750 (RCA)	2
53	58	<b>THIS IS IT</b> KENNY LOGGINS/Columbia 1 11109	5
54	63	<b>BETTER LOVE NEXT TIME</b> DR. HOOK/Capitol 4785	4
55	56	<b>WHO LISTENS TO THE RADIO</b> THE SPORTS/Arista 0468	6
56	42	<b>GOTTA SERVE SOMEBODY</b> BOB DYLAN/Columbia 1 11072	9
57	62	<b>GET IT UP</b> RONNIE MILSAP/RCA 11695	4
58	32	<b>HOLD ON</b> IAN GOMM/Stiff/Epic 8 50747	11
59	64	<b>IT'S ALL I CAN DO</b> THE CARS/Elektra 46546	5
60	65	<b>LOVE PAINS</b> YVONNE ELLIMAN/RSO 1007	5
61	66	<b>PRETTY GIRLS</b> MELISSA MANCHESTER/Arista 0456	5
62	67	<b>HIGHWAY TO HELL</b> AC/DC/Atlantic 3617	5
63	37	<b>BAD CASE OF LOVING YOU (DOCTOR, DOCTOR)</b> ROBERT PALMER/Island 49016 (WB)	17
64	84	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	2
65	57	<b>VICTIM OF LOVE</b> ELTON JOHN/MCA 41126	7
66	39	<b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia 3 10986	20
67	79	<b>DON'T LET GO</b> ISAAC HAYES/Polydor 2011	3
68	34	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA)	22
69	76	<b>SLIP AWAY</b> IAN LLOYD/Scotti Brothers 505 (Atl)	4
70	38	<b>DRIVERS SEAT SNIFF 'N' THE TEARS</b> /Atlantic 3604	17
71	78	<b>IF YOU WANT IT</b> NITEFLYTE/Ariola 7747	3
72	75	<b>HEY HEY, MY MY (INTO THE BLACK)</b> NEIL YOUNG/Reprise 49031 (WB)	6
73	86	<b>NO CHANCE MOON</b> MARTIN/Capitol 4794	2
74	70	<b>SURE KNEW SOMETHING</b> KISS/Casablanca 2205	11
75	—	<b>PETER PIPER</b> FRANK MILLS/Polydor 2002	1
76	87	<b>WAIT FOR ME</b> DARYL HALL & JOHN OATES/RCA 11747	2
77	—	<b>THIRD TIME LUCKY (FIRST TIME I WAS A FOOL)</b> FOGHAT/ Bearsville 49125 (WB)	1
78	89	<b>LAY IT ON THE LINE</b> TRIUMPH/RCA 11690	2
79	88	<b>SINCE YOU'VE BEEN GONE</b> RAINBOW/Polydor 2014	3
80	81	<b>I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE/Infinity 50,027	4
81	82	<b>I STILL HAVE DREAMS</b> RICHIE FURAY/Asylum 46534	4
82	90	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	3
83	91	<b>TRAIN, TRAIN</b> BLACKFOOT/Atco 7207	2
84	68	<b>IN THE STONE EARTH, WIND &amp; FIRE</b> /ARC/Columbia 1 11093	5
85	83	<b>(not just) KNEE DEEP—PART I</b> FUNKADELIC/Warner Bros. 49040	9
86	72	<b>5:15</b> THE WHO/Polydor 2022	7
87	—	<b>READY FOR THE 80'S</b> VILLAGE PEOPLE/Casablanca 2220	1
88	96	<b>WHAT CAN I DO WITH THIS BROKEN HEART</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree 17000 (Atl)	3
89	98	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	2
90	77	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> LOBO/ MCA/Curb 41065	16
91	93	<b>SINCE YOU'VE BEEN GONE</b> CHERIE & MARIE CURIE/ Capitol 4754	5
92	—	<b>SAVANNAH NIGHTS</b> TOM JOHNSTON/Warner Bros. 49096	1
93	—	<b>CHIQUITITA</b> ABBA/Atlantic 3629	1
94	—	<b>WHAT'S A MATTER BABY</b> ELLEN FOLEY/Epic/Cleve. Intl. 9 50770	1
95	—	<b>MELODY</b> DAVID JOHANSEN/Blue Sky 9 2781 (CBS)	1
96	97	<b>EASY MONEY</b> REO SPEEDWAGON/Epic 9 50764	7
97	—	<b>I DO THE ROCK</b> TIM CURRY/A&M 2166	1
98	—	<b>MOVE YOUR BOOGIE BODY</b> BAR-KAYS/Mercury 76015	1
99	—	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> RITA COOLIDGE/ A&M 2199	1
100	—	<b>I DO BELIEVE IN YOU</b> PAGES/Epic 9 50769	1

PRODUCERS & PUBLISHERS ON PAGE 27



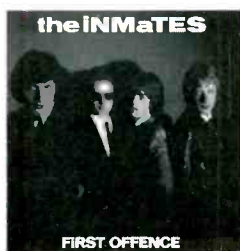


# Record World Album Airplay

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

NOVEMBER 10, 1979

## FLASHMAKER



**FIRST OFFENCE**  
INMATES  
Polydor

### MOST ADDED

- FIRST OFFENCE**—Inmates—Polydor (24)
- ARE YOU READY**—ARS—Polydor (17)
- PART OF THE GAME**—Pablo Cruise—A&M (16)
- DIFFERENT KIND OF CRAZY**—Head East—A&M (12)
- FINE ART OF SURFACING**—Boomtown Rats—Col (11)
- SURVIVAL**—Bob Marley—Island (9)
- HYDRA**—Toto—Col (6)
- JACKRABBIT SLIM**—Steve Forbert—Nemperor (6)
- ROCKIN INTO THE NIGHT**—38 Special—A&M (6)
- TEAR ME APART**—Tanya Tucker—MCA (6)

### WNEW-FM/NEW YORK

- ADDS:**
- BACK ON THE STREETS**—Gary Moore—Jet
  - DIFFERENT KIND OF CRAZY**—Head East—A&M
  - FINE ART OF SURFACING**—Boomtown Rats—Col
  - HYDRA**—Toto—Col
  - IT'S A MAN'S WORLD**—Nan Mancini—Windsong
  - PART OF THE GAME**—Pablo Cruise—A&M
  - SPECIAL VIEW**—Only Ones—Epic
  - STARJETS**—Epic
  - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
  - VIDEO KILLED THE RADIO STAR** (single)—Buggles—Island

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

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

### WPIX-FM/NEW YORK

- ADDS:**
- ALCHEMY**—Richard Lloyd—Elektra
  - FINE ART OF SURFACING**—Boomtown Rats—Col
  - FIRST OFFENCE**—Inmates—Polydor
  - STARJETS**—Epic
  - SURVIVAL**—Bob Marley—Island

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

- DON'T THROW STONES**—Sports—Arista
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- NEW VALUES**—Iggy Pop—Arista
- EAT TO THE BEAT**—Blondie—Chrysalis
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- GOOSE BUMPS**—Ian Lloyd—Scotti Brothers
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- STEAL THE NIGHT**—Cindy Bullens—Casablanca
- THE HEADBOYS**—RSO

### WBCN-FM/BOSTON

- ADDS:**
- DANCIN AND LOVIN**—Spinners—Atlantic
  - GANGSTERS** (single)—Specials—Chrysalis
  - JACKRABBIT SLIM**—Steve Forbert—Nemperor
  - LOVE GOES ON**—Alda Reserve—Sire
  - PART OF THE GAME**—Pablo Cruise—A&M
  - SPOOKS IN SPACE**—Aural Exciters—ZE
  - STARJETS**—Epic
  - STREETS OF FIRE**—Duncan Browne—Sire
  - SURVIVAL**—Bob Marley—Island
  - VIDEO KILLED THE RADIO STAR** (single)—Buggles—Island

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

- TUSK**—Fleetwood Mac—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PRESENT TENSE**—Shoes—Elektra
- REGGATTA DE BLANC**—Police—A&M
- CANDY-O**—Cars—Elektra
- THE HEADBOYS**—RSO
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

### WLIR-FM/LONG ISLAND

- ADDS:**
- ALCHEMY**—Richard Lloyd—Elektra
  - FIRST OFFENCE**—Inmates—Polydor
  - FROM TOKYO TO KOKOMO**—Peter Golway—Imagination
  - JORMA**—Jorma Kaukonen—RCA
  - LOVE GOES ON**—Alda Reserve—Sire
  - PART OF THE GAME**—Pablo Cruise—A&M
  - ROCKY HORROR PICTURE SHOW** (original cast soundtrack)—Ode
  - SINGLES GOING STEADY**—Buzzcocks—IRS
  - SOME GIRLS** (single)—Racey—Infinity
  - SURVIVAL**—Bob Marley—Island

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

- REGGATTA DE BLANC**—Police—A&M
- THE DAY THE EARTH CAUGHT FIRE**—City Boy—Atlantic
- THE SOUND OF SUNBATHING**—Sinceros—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- KICK ME HARD**—NRBQ—Red Rooster/Rounder
- INTO THE MUSIC**—Van Morrison—WB

- THE CARS**—Elektra
- SIMMS BROTHERS**—Elektra
- GET THE KNACK**—The Knack—Capitol

### WAAF-FM/WORCESTER

- ADDS:**
- DIFFERENT KIND OF CRAZY**—Head East—A&M
  - FINE ART OF SURFACING**—Boomtown Rats—Col
  - FIRST OFFENCE**—Inmates—Polydor

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

- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- I'M THE MAN**—Joe Jackson—A&M
- STORMWATCH**—Jethro Tull—Chrysalis
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- EVE**—Alan Parsons Project—Arista

### WQBK-FM/ALBANY

- ADDS:**
- ALWAYS LOOK ON THE BRIGHT SIDE** (single)—Monty Python—WB
  - ARE YOU READY**—ARS—Polydor
  - FIRST OFFENCE**—Inmates—Polydor
  - JORMA**—Jorma Kaukonen—RCA
  - PART OF THE GAME**—Pablo Cruise—A&M
  - PEPPERMINT LUMP** (single)—Angie—Stiff/Epic
  - SEND ONE YOU LOVE** (single)—Stevie Wonder—Tamla
  - SURVIVAL**—Bob Marley—Island
  - TEENARAMA** (single)—Records—Virgin
  - THE SEARCHERS**—Sire (import)

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

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- REGGATTA DE BLANC**—Police—A&M
- DAVID WERNER**—Epic
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- I'M THE MAN**—Joe Jackson—A&M
- HEAD GAMES**—Foreigner—Atlantic
- EAT TO THE BEAT**—Blondie—Chrysalis
- CANDY-O**—Cars—Elektra

### WMJQ-FM/ROCHESTER

- ADDS:**
- I'M THE MAN**—Joe Jackson—A&M
  - JACKRABBIT SLIM**—Steve Forbert—Nemperor
  - SHORT STORIES/TALL TALES**—Horslips—Mercury
  - THE HEADBOYS**—RSO

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

- EAT TO THE BEAT**—Blondie—Chrysalis
- ANYTIME DELIGHT**—Blend—MCA
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- DREAM POLICE**—Cheap Trick—Epic
- STREET MACHINE**—Sammy Hagar—Capitol
- NINE LIVES**—REO Speedwagon—Epic
- FIGHT DIRTY**—Charlie—Arista
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FEARLESS**—Tim Curry—A&M

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

- ADDS:**
- ALCHEMY**—Richard Lloyd—Elektra
  - ARE YOU READY**—ARS—Polydor
  - FIRST OFFENCE**—Inmates—Polydor
  - JORMA**—Jorma Kaukonen—RCA
  - MY VERY SPECIAL GUESTS**—George Jones—Epic
  - SHORT STORIES/TALL TALES**—Horslips—Mercury
  - SURVIVAL**—Bob Marley—Island
  - TEAR ME APART**—Tanya Tucker—MCA
  - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
  - TRIBUTE TO THE MARTYRS**—Steel Pulse—Mango

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

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

### WKLS-FM/ATLANTA

- ADDS:**
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
  - DON'T THROW STONES**—Sports—Arista
  - JACKRABBIT SLIM**—Steve Forbert—Nemperor
  - ROCKIN INTO THE NIGHT**—38 Special—A&M

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

- STORMWATCH**—Jethro Tull—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- I'M THE MAN**—Joe Jackson—A&M
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- THE LONG RUN**—Eagles—Asylum
- ARE YOU READY**—ARS—Polydor

### WSHE-FM/FT. LAUDERDALE

- ADDS:**
- FIRST OFFENCE**—Inmates—Polydor
  - HARDER . . . FASTER**—April Wine—Capitol
  - PART OF THE GAME**—Pablo Cruise—A&M
  - ROCKIN INTO THE NIGHT**—38 Special—A&M
  - ROCKY HORROR PICTURE SHOW** (original cast soundtrack)—Ode
  - SURVIVAL**—Bob Marley—Island
  - THE NOW**—Midsong Intl.

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic

- REGGATTA DE BLANC**—Police—A&M
- BOOGIE MOTEL**—Foghat—Bearsville
- THE B-52's**—WB
- PRESENT TENSE**—Shoes—Elektra

### WMMS-FM/CLEVELAND

- ADDS:**
- FINE ART OF SURFACING**—Boomtown Rats—Col
  - FIRST OFFENCE**—Inmates—Polydor
  - PEPPERMINT LUMP** (single)—Angie—Stiff/Epic
  - TEAR ME APART**—Tanya Tucker—MCA

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

- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- CORNERSTONE**—Styx—A&M
- TUSK**—Fleetwood Mac—WB
- RUST NEVER SLEEPS**—Neil Young—Reprise
- HEAD GAMES**—Foreigner—Atlantic
- CANDY-O**—Cars—Elektra
- KEEP THE FIRE**—Kenny Loggins—Col
- DREAM POLICE**—Cheap Trick—Epic
- SLOW TRAIN COMING**—Bob Dylan—Col

### WABX-FM/DETROIT

- ADDS:**
- FIRST OFFENCE**—Inmates—Polydor

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- CORNERSTONE**—Styx—A&M
- TUSK**—Fleetwood Mac—WB
- DREAM POLICE**—Cheap Trick—Epic
- HIGHWAY TO HELL**—AC/DC—Atlantic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- MARATHON**—Santana—Col
- BOOGIE MOTEL**—Foghat—Bearsville

### WXRT-FM/CHICAGO

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
  - ARE YOU READY**—ARS—Polydor
  - BACK ON THE STREETS**—Gary Moore—Jet
  - IN THE SKIES**—Peter Green—Sail
  - LOVE GOES ON**—Alda Reserve—Sire
  - MONEY** (single)—Flying Lizards—Virgin (import)
  - STREETS OF FIRE**—Duncan Browne—Sire

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

- LOW BUDGET**—Kinks—Arista
- BREAKFAST IN AMERICA**—Supertramp—A&M
- GOMM WITH THE WIND**—Ian Gomm—Stiff/Epic
- A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic
- THE LONG RUN**—Eagles—Asylum
- I'M THE MAN**—Joe Jackson—A&M
- QUADROPHENIA** (soundtrack)—Polydor
- EAT TO THE BEAT**—Blondie—Chrysalis
- LABOUR OF LUST**—Nick Lowe—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song



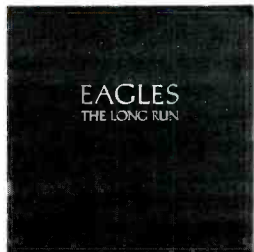
All listings from key progressive stations around the country are in descending order except where otherwise noted.

# Record World Album Airplay



NOVEMBER 10, 1979

## TOP AIRPLAY



### THE LONG RUN

EAGLES  
Asylum

## MOST AIRPLAY

- THE LONG RUN**—Eagles—Asylum (35)  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (30)  
**TUSK**—Fleetwood Mac—WB (28)  
**DREAM POLICE**—Cheap Trick—Epic (26)  
**HEAD GAMES**—Foreigner—Atlantic (25)  
**EAT TO THE BEAT**—Blondie—Chrysalis (21)  
**CORNERSTONE**—Styx—A&M (19)  
**I'M THE MAN**—Joe Jackson—A&M (15)  
**REGGATTA DE BLANC**—Police—A&M (15)  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet (12)  
**MARATHON**—Santana—Col (12)

## KSHE-FM/ST. LOUIS

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**DIFFERENT KIND OF CRAZY**—Head East—A&M  
**NIGHT AFTER NIGHT**—UK—Polydor  
**X-STATIC**—Hall & Oates—RCA

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CORNERSTONE**—Styx—A&M  
**HEAD GAMES**—Foreigner—Atlantic  
**THE LONG RUN**—Eagles—Asylum  
**STORMWATCH**—Jethro Tull—Chrysalis  
**TUSK**—Fleetwood Mac—WB  
**DREAM POLICE**—Cheap Trick—Epic  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**I'M THE MAN**—Joe Jackson—A&M  
**NINE LIVES**—REO Speedwagon—Epic

## WKDF-FM/NASHVILLE

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**DIFFERENT KIND OF CRAZY**—Head East—A&M  
**DON'T ASK**—Sonny Rollins—Milestone  
**FIRST OFFENCE**—Inmates—Polydor  
**HYDRA**—Toto—Col  
**NO STRINGS ATTACHED**—Gene Cotton—Ariola  
**PART OF THE GAME**—Pablo Cruise—A&M

## SHORT STORIES/TALL TALES—

- Horslips—Mercury  
**TEAR ME APART**—Tanya Tucker—MCA  
**THE BEAT**—Col

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

- THE LONG RUN**—Eagles—Asylum  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CORNERSTONE**—Styx—A&M  
**HEAD GAMES**—Foreigner—Atlantic  
**TUSK**—Fleetwood Mac—WB  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**STORMWATCH**—Jethro Tull—Chrysalis  
**EVOLUTION**—Journey—Col  
**DREAM POLICE**—Cheap Trick—Epic  
**RESTLESS NIGHTS**—Karla Bonoff—Col

## WQFM-FM/MILWAUKEE

- ADDS:**  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**JANE** (single)—Jefferson Starship—Grunt

## HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**CORNERSTONE**—Styx—A&M  
**HEAD GAMES**—Foreigner—Atlantic  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**SLOW TRAIN COMING**—Bob Dylan—Col  
**EVOLUTION**—Journey—Col  
**EVE**—Alan Parsons Project—Arista  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**EAT TO THE BEAT**—Blondie—Chrysalis

## KZEW-FM/DALLAS

- ADDS:**  
**JOHN COUGAR**—Riva  
**DIFFERENT KIND OF CRAZY**—Head East—A&M  
**FINE ART OF SURFACING**—Boomtown Rats—Col  
**HYDRA**—Toto—Col  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**HEAD GAMES**—Foreigner—Atlantic  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**DREAM POLICE**—Cheap Trick—Epic  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**SECRETS**—Robert Palmer—Island  
**CANDY-O**—Cars—Elektra  
**CORNERSTONE**—Styx—A&M  
**GET THE KNACK**—The Knack—Capitol

## KLOL-FM/HOUSTON

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**BUGGS HENDERSON GROUP AT LAST**—Armadillo  
**FIRST OFFENCE**—Inmates—Polydor  
**JANE** (single)—Jefferson Starship—Grunt  
**ROCKIN INTO THE NIGHT**—38 Special—A&M

## HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**THE LONG RUN**—Eagles—Asylum  
**CORNERSTONE**—Styx—A&M  
**DREAM POLICE**—Cheap Trick—Epic  
**TUSK**—Fleetwood Mac—WB  
**HEAD GAMES**—Foreigner—Atlantic  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**AIRPLAY**—Point Blank—MCA  
**REGGATTA DE BLANC**—Police—A&M  
**UNLEASHED IN THE PAST**—Judas Priest—Col

## KBPI-FM/DENVER

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**FIRST OFFENCE**—Inmates—Polydor  
**PART OF THE GAME**—Pablo Cruise—A&M

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

- EAT TO THE BEAT**—Blondie—Chrysalis  
**THE LONG RUN**—Eagles—Asylum  
**CORNERSTONE**—Styx—A&M  
**EVE**—Alan Parsons Project—Arista  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**FLIRTIN WITH DISASTER**—Molly Hatchet—Epic  
**COMEDY IS NOT PRETTY**—Steve Martin—WB  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**DREAM POLICE**—Cheap Trick—Epic  
**HEAD GAMES**—Foreigner—Atlantic

## KAWY-FM/WYOMING

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**DIFFERENT KIND OF CRAZY**—Head East—A&M  
**FIRST OFFENCE**—Inmates—Polydor  
**FORCE MAJEURE**—Tangerine Dream—Virgin Intl.  
**GUITARS AND WOMEN**—Rick Derringer—Blue Sky  
**NATIVE SON**—Infinity  
**PART OF THE GAME**—Pablo Cruise—A&M  
**STAY WITH ME TILL DAWN**—Judie Tzuke—Rocket  
**SURVIVAL**—Bob Marley—Island  
**TANTRUM**—Ovation

## HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum  
**BOOGIE MOTEL**—Foghat—Bearsville  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**THE GLOW**—Bonnie Raitt—WB  
**STORMWATCH**—Jethro Tull—Chrysalis  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**JOHN COUGAR**—Riva  
**RUNNERS IN THE NIGHT**—Desmond Child—Capitol  
**MARATHON**—Santana—Col  
**KEEP THE FIRE**—Kenny Loggins—Col

## KSJO-FM/SAN JOSE

- ADDS:**  
**DIFFERENT KIND OF CRAZY**—Head East—A&M

- FINE ART OF SURFACING**—Boomtown Rats—Col  
**FIRST OFFENCE**—Inmates—Polydor  
**TEAR ME APART**—Tanya Tucker—MCA

## HEAVY ACTION (airplay in descending order):

- CORNERSTONE**—Styx—A&M  
**REGGATTA DE BLANC**—Police—A&M  
**THE LONG RUN**—Eagles—Asylum  
**HEAD GAMES**—Foreigner—Atlantic  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**GAMMA**—Elektra  
**MARATHON**—Santana—Col  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**GUITARS AND WOMEN**—Rick Derringer—Blue Sky  
**DREAM POLICE**—Cheap Trick—Epic

## KWST-FM/LOS ANGELES

- ADDS:**  
**ALICE** (single)—Naughty Sweeties—Elektra  
**ARE YOU READY**—ARS—Polydor  
**BACK ON THE STREETS**—Gary Moore—Jet  
**FIRST OFFENCE**—Inmates—Polydor  
**PART OF THE CRIME**—Pablo Cruise—A&M

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**HEAD GAMES**—Foreigner—Atlantic  
**DREAM POLICE**—Cheap Trick—Epic  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**REGGATTA DE BLANC**—Police—A&M  
**STORMWATCH**—Jethro Tull—Chrysalis  
**MARATHON**—Santana—Col  
**EVERYTHING YOU'VE HEARD IS TRUE**—Tom Johnston—WB  
**EAT TO THE BEAT**—Blondie—Chrysalis

## KNAC-FM/LONG BEACH

- ADDS:**  
**FINE ART OF SURFACING**—Boomtown Rats—Col  
**THINK PINK**—Fabulous Poodles—Epic

## HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**FEAR OF MUSIC**—Talking Heads—Sire  
**CANDY-O**—Cars—Elektra  
**RUST NEVER SLEEPS**—Neil Young—Reprise  
**DREAM POLICE**—Cheap Trick—Epic  
**HEAD GAMES**—Foreigner—Atlantic  
**I'M THE MAN**—Joe Jackson—A&M  
**REGGATTA DE BLANC**—Police—A&M  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**STORMWATCH**—Jethro Tull—Chrysalis

## KMEL-FM/SAN FRANCISCO

- ADDS:**  
**HYDRA**—Toto—Col

- PART OF THE GAME**—Pablo Cruise—A&M  
**THE HEADBOYS**—RSO

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

- THE LONG RUN**—Eagles—Asylum  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**CORNERSTONE**—Styx—A&M  
**HEAD GAMES**—Foreigner—Atlantic  
**DREAM POLICE**—Cheap Trick—Epic  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**TUSK**—Fleetwood Mac—WB  
**MARATHON**—Santana—Col  
**JANE** (single)—Jefferson Starship—Grunt

## KZEL-FM/EUGENE

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**BOULDER**—Elektra  
**DIFFERENT KIND OF CRAZY**—Head East—A&M  
**FIRST OFFENCE**—Inmates—Polydor  
**INGA**—RCA  
**MY VERY SPECIAL GUESTS**—George Jones—Epic  
**PART OF THE GAME**—Pablo Cruise—A&M  
**SURVIVAL**—Bob Marley—Island

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

- DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**THE LONG RUN**—Eagles—Asylum  
**STREETS OF FIRE**—Duncan Browne—Sire  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**DREAM POLICE**—Cheap Trick—Epic  
**REGGATTA DE BLANC**—Police—A&M  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**TUSK**—Fleetwood Mac—WB  
**BIG OCEANS**—Interview—Virgin  
**MARATHON**—Santana—Col

## KZOK-FM/SEATTLE

- ADDS:**  
**ARE YOU READY**—ARS—Polydor  
**DAMN THE TORPEDOES**—Tom Petty—Backstreet  
**FIRST OFFENCE**—Inmates—Polydor  
**GUITARS AND WOMEN**—Rick Derringer—Blue Sky

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

- CORNERSTONE**—Styx—A&M  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song  
**DREAM POLICE**—Cheap Trick—Epic  
**BOOGIE MOTEL**—Foghat—Bearsville  
**UNLEASHED IN THE EAST**—Judas Priest—Col  
**I'M THE MAN**—Joe Jackson—A&M  
**REGGATTA DE BLANC**—Police—A&M  
**IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis

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

- WBAB-FM** **WIOQ-FM** **KFML-AM**  
**WCOZ-FM** **WQDR-FM** **KQRS-FM**  
**WBLM-FM** **WWWV-FM** **KOME-FM**  
**WCMF-FM** **Y95-FM** **KZAM-FM**  
**WOUR-FM**



# Radio World

## Radio Replay

By NEIL McINTYRE



■ The fall ARB survey is in full swing and so are the radio station promotions, as local stations unloaded their best contests and look for the best ways to get the public's attention. If the city-owned radio station in New York, WNYC, was interested in the ratings, the mayor's program of releasing the names of those caught in the act with a lady of the evening has received enough free publicity in the local papers to make the station number one. The "John Hour" doesn't seem to be ready for syndication yet, but there are a few people getting their lawyers together to challenge the act of naming the hookers' customers on the air.

MOVES: **Gil Rozzo** has been appointed GM of WSAI-AM/Cincinnati. Rozzo will continue as GM for 'SAI-FM . . . **Dan Vallie** leaves 92Q/Nashville as PD to do middays at KWK/St. Louis . . . **Kirsten Lindquist** named Washington correspondent for RKO Radio Network . . . **Kenny Miles**, who's been the morning man for KRBE/Houston for the past five years, has recently moved to KULF/Houston doing afternoons. Miles said: "The reason I chose KULF over other offers in the market was the fact that I wanted to get with a personality oriented station that is programmed to young adults" . . . **Sky Walker** doing nights at KJR/Seattle from KSEL/Lubbock . . . **Steve York** tied the knot—he also got married. The MD at 14Q/Worcester, did all this and I guess more on 11/3 . . . Send your moves, changes, and station pictures to RW east c/o Neil (ARB) McIntyre.

PD's SCHOOL: Well, what a response! The applications are rolling in from music promotion people who see this school as a way to get back at radio for not playing their records. Whatever the reasons are the sessions are for everyone, and some new courses have been added for the late fall start. Since there's such interest on the part of music people, the study program in the picking of the hits and the feeling of power rotation are a must for program beginners. All kinds of radio promotions are taught in detail, like: on-the-air promotions, off-the-air promotions, and the most important, self-promotions.

If this McIntyre school for programmers seems easy, it's because it is. After all, look who runs the place. Send now for the early bird rates, and join **Ronnie Granger**, **Buddy Scott** and the entire Crossover promotions staff, **Bill Cataldo**/Polydor, **Ray D'Ariano**/MCA, plus several PDs who wish to remain anonymous. It's certain that this well-conceived course in lower learning will have these PDs holding their heads up high, saying: "Yes, I've taken the McIntyre PD School's course and I'm proud of it." Enroll now and receive my easy-to-get moving furniture tips absolutely free, but do it before midnight so you don't forget. Remember, MPDS is not affiliated with any radio operation with the same call letters.

COUNTRY MOVES: **Scott Burton** comes in as the new PD at KJII/Phoenix. **Terry Black** continues to handle music duties at the station . . . KEEN/San Jose has undergone a few job realignments lately: GM **Steve Snell** has taken over as GM of sister station KBAY (FM), PD **Kit Snell** has stepped up to GM, air-personality (and former MD of the station last year) **Jay Albright** has moved into the PD slot, and air-personality **Brad Stapleton** has been named MD . . . **Ron Scott**, former MD at WBHP/Huntsville, has moved across town to country newcomer WVOV as PD/MD, and has made a plea for better service . . . As reported earlier in RW, **Kris Carpenter** is leaving his PD/MD post at KAYO/Seattle for an OM post at KD JW/Amarillo. Also leaving KAYO, after 16 years, is all-night man **Dan Williams**. Rumor has it that this job shuffling reflects the long-awaited ownership turnover, expected to be finalized in the near future . . . WHN/New York has a new night personality, **Dr. Jerry Carroll**, formerly with WNEW and WPIX (New York).

CAT OUT OF BAG: Well, the official word is out that **J. W. O'Connor** has agreed to purchase WQQT/Savannah, according to owner **Mary Powers** and PD/MD **Scott Seiden**.

## D.C. Group Buys WOL-AM

By BILL HOLLAND

■ WASHINGTON — The Sonderling Broadcasting Corporation, after four months of negotiating with a number of prospective buyers, has selected a Washington-based minority firm to take over ownership of its Washington licensee, WOL-AM, under the FCC "distress sale" provision.

If approved by the FCC, WOL would become the city's second minority-owned station, and the Sonderling company would no longer face renewal hearings that would surely investigate alleged past payola practices at the station.

The well-known AM'er is to be sold to a company run by Dewey Hughes, a businessman-broadcaster who also had worked at WOL for nine years. He will own 51 percent of the company, called Almic.

(Almic is being financed by Syndicated Communications, a venture capital group aiding minorities in the purchase of broadcast operations.) Minority stockholders include ABC-TV anchorman Max Robinson, who worked

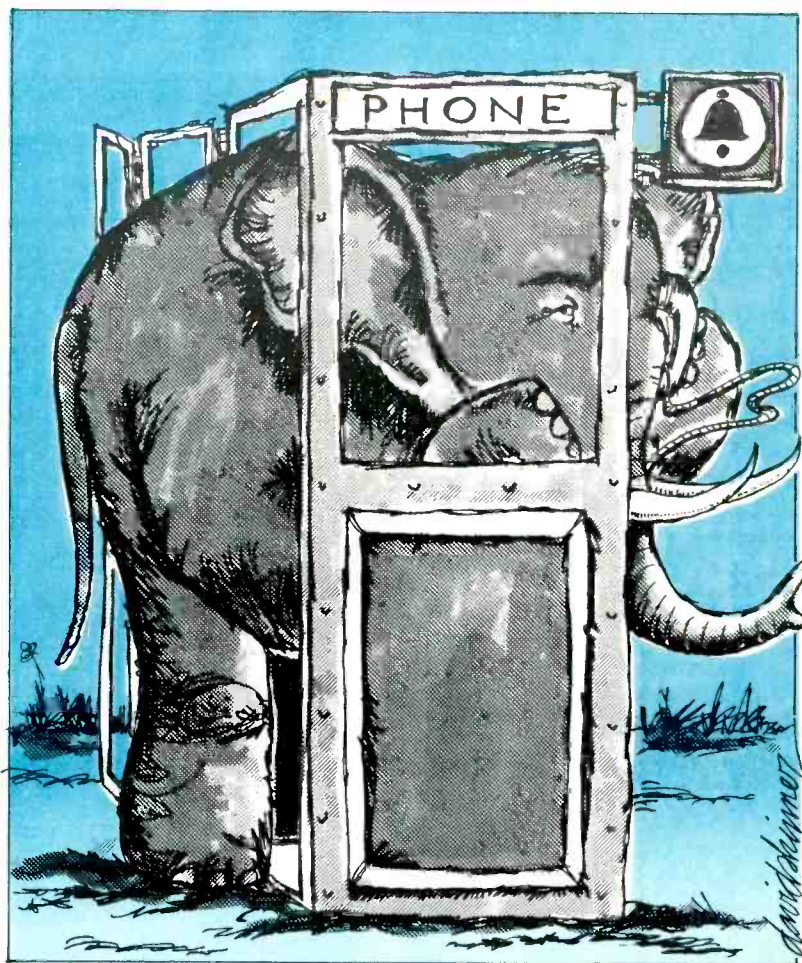
in Washington before his network assignment, and Samuel Jackson, a former undersecretary at HUD.

The Washington Star reported that the selling price would be \$950,000, somewhat less than the \$1.1 million tag mentioned earlier this year (RW, July 7). The station had been appraised in the \$1.5 million range, but the FCC rules require sale at a price substantially less than market value.

The FCC "distress sale" provision allows a station faced with a possibly damaging license renewal hearing to sell to a minority-owned company at a reduced price.

This past June the FCC said in a report that it was "unable to find a grant of the renewal would serve the public interest, convenience and necessity."

Sonderling officials were to attend a hearing to determine whether or not WOL-AM had violated several sections of the Communications Act, had submitted false documents to the FCC, and had exercised adequate control and supervision over the station.



"Hello, Request Line? The title slips my mind, but could you play the new Fleetwood Mac single . . .?"



# A/C Formats Flourish on AM Band

(Continued from page 3)

boom that made teens the preferred target audience in terms of size and income for the '60s and much of the '70s, has now turned the tables. Older demographic sectors are on the rise, while the teens' share of market is decreasing — a trend already borne out in both industrial research and general census figures in recent years.

"Audience and finances," summarize WIFE-AM program director Steve Cooper of the factors behind the Indianapolis station's August switch to an adult/contemporary format. "Until we changed, there were five stations here, all playing essentially the same music, and all competing for teens as well as older demographics." The proportionate attrition of that teen audience, as well as the realization that a more focused older audience would offer more discretionary income to potential advertisers, thus pointed the way to an A/C format.

In contrast to the classic top 40 mass audience, Cooper feels adults have been under-exploited. "Stations have to hustle more to meet their audience needs, and you have to try and go for an audience that really exists, not one that's already locked up. And here, as elsewhere, the 25 to 49 audience was being ignored."

At WKTQ-AM (13Q) in Pittsburgh, program director Tim Powell stressed that his station's current format has been less the result of an overt format change than a "shift in our thrust," but, like Cooper, sees the underlying demographic target as narrowed when compared with the mass appeal top 40 outlet that hopes to sew up teen listeners. "We found in the April-May, '79, ARB sweep that, in teenagers, there was a 70 share tied up by just four stations on the FM band," reported Powell. "There were no teens to speak of on the AM band at all. We decided to back off from an all-contemporary format, and start going for the people that were already on the AM band."

Powell, a former promotion executive with Fantasy, agrees that national demographic movement shows the 25+ sector swelling as teens decline in share of market. And in his own market, the advantages to programming to that older audience are further reinforced. "The median age is going up every year, and Pittsburgh is above the national average. The median age here is way above a Dallas or Houston, for example," he notes.

The FM boom is another factor cited by most respondents, who point to the concentration of FM set sales in younger demographics and the attrition of teens listening to AM outlets. Admits Ray Quinn, program director for WFIL-AM, which has slanted its once-classic top 40 sound toward adult listeners, "There's no way I can compete head to head with an FM station for teens. Now we're aimed at those older demographic listeners that still listen to AM; we want to bolster that 25 to 34 year-old share."

Like many programmers now gearing their programming to an adult audience, Quinn stresses that shifting musical styles have made the adult/contemporary designation a potentially confusing one, particularly in light of its MOR origins. "I think there's a lot of confusion over what it is," he notes. "People coming to Philadelphia will hear us and WIP, and while they'll hear a more traditional mix on IP, we'll sound closer to Top 40."

At the other end of the A/C spectrum is WNEW-AM, which, unlike other stations polled, has remained primarily adult-oriented for decades. Where some top 40 converts have adapted to adult needs by expanding playlists and lengthening the period reflected in playlisted oldies, 'NEW has gone in the opposite direction to spotlight traditional styles.

Explains vice president and general manager Jack Thayer, "What we've done is make a spotlight section from our 10:00 a.m. to 2:00 p.m. shift. It's a revival of sorts for the 'Make Believe Ballroom' format, which was the longest running radio show in this market as originally

hosted by Martin Block."

Response to the first experimental "Ballroom" revival revealed the reinforced adult listenership hoped for — and some surprises as well. With that show mixing softer contemporary hits with vintage big band classics and hit vocal renditions from the '40s and '50s, Thayer says the station actually broadened its demographic impact.

Although WNEW-AM's experiment focused on older pop styles largely missing from contemporary outlets, Thayer notes that the station's promotions have avoided nostalgia as a selling point. "Rather than talk about old records or old times, we've emphasized the idea that 'WNEW makes you feel brand new,' because of the way the music makes you feel."

Similarly, at WJON-AM in St. Cloud, Minn., which also includes older recordings in its mix of contemporary hits and recent oldies, program director Tom Scott doesn't see the inclusion of decades-old hits as a simple matter of nostalgia. Like a number of respondents, he stresses that adult appeal governs not only choice of music but the on-mike style assumed by air personalities and the balance of news, sports and features programmed with the music.

"What's spearheading this area is the experiment that's going on at WCFL in Chicago," explains Scott, noting that that outlet has emphasized special features and news along with records. "If that goes down well, you'll see a real resurgence in personality-oriented, family-oriented radio. We're also heavily feature-oriented, with many of these produced locally by our own staff."

Most stations polled who have made the switch from top 40 are only now collecting research to monitor the impact of their format revisions, making bottom-line assessments of adult/contemporary's possible rebuilding premature. But at KXOK-AM in St. Louis, program director Lee Douglas offers one of the longest available test periods for such a shift, having overseen the transition toward adult/contemporary 18 months ago.

Like many of his top 40 peers, Douglas says his station's decision to slant its mix toward older listeners was necessitated by top 40's loss of its earlier dominance. "They were all broad-based," he says of top 40's roots, "and as other formats emerged to compete, it sliced up our share of the market."

Since shifting to a format that Douglas says is still relatively contemporary in its emphasis on current artists and records, three separate ratings books have borne out the strategy "all the way. In the first book after the changeover, we went from a 4.3 to a 4.9, and in the next book we went to 5.8."

Although a third sweep showed a slight dip to a 5.5 performance, Douglas says a breakout of those statistics still measured the format's progress. Although fewer teens were listening, older demographics continued to show growth, as did the station's come and its average quarter-hour figures.

Other stations polled, while lacking current ratings figures to backstop their performance, generally viewed their switch to adult/contemporary as successful, based on listener phone response, newspaper polls and other station research. Yet all respondents stressed that entering the relatively less competitive A/C field still poses problems, ranging from the shifting nature of current contemporary hits to the specific needs of each market.

Ironically, one of the greatest challenges could be the very attractiveness of the market, given the demographic and economic arguments at hand. Concludes 13Q's Powell, who feels that adult/contemporary converts indeed represent a substantial new programming trend, "I'd say from what I've seen that the great swing toward adult/contemporary is akin to the 'soft rock' swing of a few years ago, or disco last year: The station managers that would've jumped right into disco last year are now switching to adult/contemporary.

## 'Escape' Clause



Infinity Records artist Rupert Holmes performed his "Escape (The Pina Colada Song)," along with songs from his Infinity album debut, "Partners In Crime," for a select audience of record, radio and press at a New York showcase. Gathered backstage after the showcase are, from left: Barry Reiss, Infinity senior vice president; Peter Gidion, Infinity vice president of promotion; Normand Kurtz, Holmes' manager; Bert Bogash, Infinity national publicity director; Infinity president Ron Alexenburg; Rupert Holmes; Ira Sherman, Infinity director of product management; Andrea Ganis, Infinity associate director of national promotion; and Frank Horowitz, Infinity regional representative.



# THE GAME PLAN



## Part One 1977

The Album A PLACE IN THE SUN SP 4625  
Platinum, Top 10 on the national charts.  
The Single, "Watcha Gonna Do" AM 1920  
Top 3 on the national charts.

## Part Two 1978


The Album WORLDS AWAY SP 4697  
Double Platinum, Top 5 on the national charts.  
The Singles "Love Will Find A Way" AM 2048  
Top 5 on the national charts.  
"Don't Want To Live Without It" AM 2076  
Top 15 on the national charts.

## The Next 1979

PART OF THE GAME... SP 3712





**PART OF THE GAME...**  
**THE NEW PABLO CRUISE ALBUM**  
Includes the Single "I Want You Tonight" AM 3175  
A Winning Combination from **PABLO CRUISE**  
and **A&M RECORDS & TAPES** 

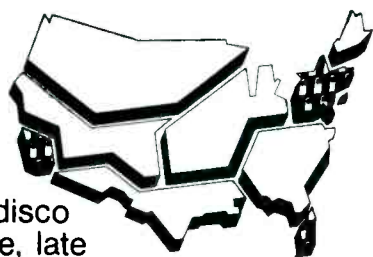
Produced by Bill Schnee. Agency: Monterey Peninsula Artists. Management: Bob Brown.

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# The Record World

# 1



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

**Blondie:** 48-38 WABC, on WAXY, 16-12 WICC, on WIFI, 6-6 WKBW, 25-20 WRKO, 15-12 WTIC-FM, 23-22 KFRC, 25-21 KHJ, 25-23 KC101, on PRO-FM, 24-19 14Q.

**Buggles:** a KFI, d36 KHJ, d24 PRO-FM, ae 14Q.

**Captain & Tennille:** e WAXY, d27 WICC, d24 WKBW, a WRKO, on WXLO, a KFI, 29-23 KHJ, 27-21 KRTH, a-30 KC101, on PRO-FM, a34 14Q.

**Cheap Trick:** 10-9 WICC, 19-15 WIFI, 24-22 WKBW, 12-10 WRKO, 29-27 WTIC-FM, on KFI, 13-12 KFRC, d24 KHJ, 23-19 F105, 25-22 14Q.

**John Cougar:** 14-11 WIFI, 17-16 WRKO, a KFI, d30 KHJ, a36 Y100.

**Eagles:** 18-15 WABC, 2-1 WAXY, 1-1 WBBF, 1-1 WCAO, 1-1 WFBR, 3-1 WFIL, 1-1 WICC, 4-1 WIFI, 8-7 WKBW, 20-19 WNBC, 1-1 WPGC, 4-2 WRKO, 7-4 WTIC-FM, 14-9 WXLO, 1-1 KFI, 1-1 KFRC, 3-1 KHJ, 6-5 KRTH, 12-5 F105, 4-4 KC101, 5-2 PRO-FM, 9-7 Y100, 4-3 14Q.

**Foreigner:** a WPGC, 1p-23 WRKO, a KFI, on KFRC, a KRTH, 1p PRO-FM, ae 14Q.

**C. Gayle:** d25 WFIL, a WRKO, 30-28 WXLO, 29-26 KFI, d29 KFRC, 19-14 KHJ, 24-19 KRTH, 17-16 14Q.

**Hall & Oates:** ahb WFBR, ae WFIL, 28-22 WIFI, on WRKO, 32-28 14Q.

**R. Holmes:** ae WABC, a WAXY, a WCAO, 25-19 WFBR, e-hb WFIL, d28 WICC, ae WIFI, 26-13 WPGC, d26 WXLO, 30-25 KFI, a KFRC, a KHJ, d28 KRTH, a29 KC101, a33 Y100, a33 Y100.

**M. Jackson:** a26 WABC, a WXLO, a KHJ, 30-25 KRTH, a31 Y100.

**Jefferson Starship:** ae WIFI, on WRKO, d30 KFRC, 30-29 KHJ, on KRTH, on 14Q.

**M. Johnson:** 27-24 WCAO, 23-21 WFBR, 6-6 WFIL, 30-23 WIFI, d27 WKBW, 20-16 WXLO, 23-18 KFI, 22-20 KRTH, a PRO-FM.

**KC:** 38-29 WABC, 15-18 WAXY, 23-13 WBBF, 8-3 WCAO, 6-5 WFBR, e-hb WFIL, 14-11 WICC, 17-16 WKBW, 7-4 WPGC, d29 WRKO, 20-15 WTIC-FM, d27 WXLO, 15-13 KFI, 9-8 KFRC, 9-16 KHJ, 7-4 KRTH, 6-8 KC101, 25-18 PRO-FM, 3-4 Y100, a31 14Q.

**Kool & Gang:** 7-11 WABC, 15-11 WCAO, a14 WFBR, 20-18 WPGC, 21-13 WRKO, 27-21 WXLO, d29 KFI, 16-10 KHJ, 16-13 KRTH, a PRO-FM, 22-18 Y100.

**LRB:** a WBBF, d29 WCAO, d28 WFBR, 24-22 WICC, 27-25 WIFI, d27 WKBW, d28 WRKO, 30-23 WTIC-FM, 27-24 KFI, 23-17 PRO-FM, 33-30 14Q.

**I. Lloyd:** d30 WIFI, e WKBW, a WRKO, on KFI, 23-19 KHJ, a PRO-FM.

**B. Manilow:** 21-21 WABC, 23-17 WAXY, 19-14 WBBF, 12-11 WCAO, 13-11 WFBR, 15-11 WFIL, 6-5 WICC, 29-26 WIFI, 7-3 WKBW, 14-11 WNBC, 17-14 WPGC, 22-17 WRKO, 22-17 WXLO, d27 KFI, 19-18 KRTH, 10-7 KC101, 14-14 PRO-FM, 27-26 Y100, 15-10 14Q.

**F. Mills:** a WFBR, a WKBW.

**A. Murray:** a16 WCAO, 14-13 WFBR, 18-14 WFIL, 18-13 WKBW, 18-15 WPGC, 9-6 WRKO, 28-25 WXLO, 19-16 KFI, d27 KRTH, a F105, 20-19 PRO-FM, 30-26 14Q.

**A. Parsons:** ae WIFI, 21-17 WKBW, 24-22 WRKO, a KHJ, 28-21 14Q.

**C. Richard:** a WAXY, a WCAO, 26-22 WFBR, on WFIL, d30 WICC, e WKBW, 28-24 WPGC, 28-26 WTIC-FM, a WXLO, on KFI, on KFRC, d29 KRTH, 30-26 KC101, 34-32 14Q.

**J. D. Souther:** 30-24 WAXY, d22 WBBF, d28 WCAO, 20-16 WFBR, ae WFIL, 8-6 WICC, d28 WPGC, d30 WRKO, 22-18 WTIC-FM, d30 KFI, 17-17 KRTH, 24-15 KC101.

**Streisand/Summer:** 12-8 WABC, 11-5 WAXY, 16-12 WBBF, 11-7 WCAO, 17-8 WFBR, 19-10 WFIL, 12-8 WICC, 11-10 WNBC, 11-5 WPGC, 14-7 WRKO, 11-7 WTIC-FM, 8-5 WXLO, 10-3 KFI, 20-10 KFRC, 27-11 KHJ, 5-3 KRTH, d18 F105, 12-5 KC101, 22-13 PRO-FM, 6-3 Y100, 10-5 14Q.

**Styx:** 27-16 WABC, 8-4 WAXY, 4-2 WBBF, 18-8 WCAO, 10-2 WFBR, 25-15 WFIL, 2-2 WICC, 8-3 WIFI, 4-1 WKBW, 28-20 WNBC, 2-2 WPGC, 18-14 WRKO, 8-3 WTIC-FM, 23-15 WXLO, 8-4 KFI, 30-20 KFRC, 17-12 KHJ, 14-10 KRTH, 22-14 F105, 2-1 KC101, 9-10 PRO-FM, 16-10 Y100, 9-6 14Q.

**Supertramp:** d28 WAXY, d18 WBBF, d27 WCAO, a30 WFBR, 23-16 WICC, a21 WIFI, 16-10 WKBW, 30-22 WPGC, 28-25 WRKO, 26-22 WTIC-FM, on WXLO, 24-19 KFI, 29-24 KFRC, 25-22 KRTH, 28-21 KC101, 24-20 PRO-FM, 26-22 Y100, 7-9 14Q.

**S. Wonder:** d29 WAXY, a WBBF, d25 WCAO, a29 WFBR, on WFIL, a WICC, d29 WPGC, on WRKO, on WXLO, on KFRC, d30 KRTH, d27 KC101, a PRO-FM, 34-30 Y100.

# 2



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

**Blondie:** 26-20 WANS-FM, e WAUG, 26-26 WAYS, 27-22 WBBQ, 24-19 WBSR, e WCGQ, e WCIR, e WFLB, 24-20 WGSV, d30 WHHY, 37-33 WIVY, e WLAC, 22-19 WLCY, d22 WMC, 25-23 WRFC, e WRJZ, 23-23 WSGA, 30-25 KX-104, 30-25 KXX-106, a40 BJ-105, 18-15 V100, 27-25 Q105, 22-18 92Q, 18-15 94Q.

**Captain & Tennille:** 33-22 WAYS, e WBBQ, e WBSR, e WCGQ, a WCIR, a WERC, 28-26 WGSV, d29 WHBQ, d28 WISE, a40 WIVY, d28 WNOX, d26 WQXI, e WRFC, e WRJZ, 24-22 WSGA, d27 KX-104, a KXX-106, 30-24 BJ-105, e Z93.

**Commodores:** 17-11 WAKY, 3-1 WANS-FM, 1-3 WAUG, 1-1 WAYS, 2-2 WBBQ, 4-4 WBSR, 1-3 WCGQ, d30 WCIR, 2-2 WERC, 4-1 WFLB, 3-1 WGSV, 3-3 WHBQ, 4-1 WISE, 11-5 WIVY, 2-1 WKIX, 16-10 WLAC, 1-1 WLCY, 11-7 WNOX, 6-3 WMC, 1-5 WQXI, 3-2 WRFC, 1-1 WRJZ, 1-2 WSGA, 2-1 KX-104, 1-1 KXX-106, 29-21 BJ-105, 19-11 V100, 1-2 Q105, 3-5 Z93, 13-9 92Q.

**Eagles:** 1-1 WAKY, 7-4 WANS-FM, 5-1 WAUG, 4-3 WAYS, 1-1 WBBQ, 3-2 WBSR, 10-2 WCGQ, 3-2 WCIR, 5-9 WERC, 18-12 WFLB, 4-2 WHBQ, 1-1 WHHY, 5-2 WISE, 4-3 WIVY, 9-5 WKIX, 7-4 WLAC, 10-7 WLCY, 4-3 WNOX, 5-2 WMC, 3-2 WQXI, 4-1 WRFC, 3-2 WRJZ, 3-1 WSGA, 3-2 KX-104, 5-3 KXX-106, 10-7 BJ-105, 4-2 V100, 11-4 Q105, 1-1 Z93, 1-2 92Q, 1-2 94Q.

**Foreigner:** a WAUG, a WBBQ, a WERC, a WHBQ, a WHHY, a39 WIVY, a WLAC, a WRFC, e KX-104, a KXX-106, a27 Z93, a 92Q, e 94Q.

**C. Gayle:** a30 WAKY, 14-11 WAYS, e WBBQ, e WBSR, 32-24 WLAC, 12-8 WMC, 24-19 WQXI, 20-17 WSGA, 14-12 KXX-106, 14-10 Z93, 25-21 92Q.

**I. Hayes:** e WANS-FM, d30 WAYS, d27 WBSR, a WCGQ, e WERC, a WMC, a31 WSGA, a KX-104.

**R. Holmes:** 29-26 WAKY, d35 WANS-FM, 24-19 WAUG, 24-19 WAYS, 23-16 WBBQ, d25 WBSR, 36-27 WCGQ, e WCIR, d22 WERC, d33 WFLB, 34-24 WGSV, 28-22 WHHY, d32 WISE, e WLAC, a WLCY, 25-15 WQXI, d29 WRFC, d32 WRJZ, a30 WSGA, d22 KX-104, 23-14 KXX-106, a V100, a Q105, 28-14 Z93, d28 92Q, 25-16 94Q.

**M. Jackson:** a WANS-FM, a WERC, a WGSV, d25 WHHY, a WISE, a28 WQXI, a WRFC, a KX-104, a37 BJ-105, e Q105.

**Jefferson Starship:** d34 WANS-FM, d29 WAUG, a WBBQ, d23 WCIR, a WFLB a30 WHBQ, a WISE, a WIVY, a WLAC, a WLCY, a WMC, e WRFC, e KX-104, a KXX-106, a39 BJ-105, a V100, a Q105, e 92Q, a28 94Q.

**Kool & the Gang:** 20-15 WBBQ, a WHHY, a WLAC, a WQXI, a WRJZ, 14-10 KX-104, a Q105, a 92Q.

**LRB:** 13-10 WAKY, 11-5 WANS-FM, 20-16 WAUG, a WAYS, a WBBQ, d30 WBSR, d34 WCGQ, 24-24 WCIR, 20-18 WERC, 28-27 WFLB, 26-23 WGSV, e WHBQ, 29-23 WHHY, 31-25 WIVY, e WKIX, e WLAC, 27-25 WLCY, 29-27 WNOX, a WQXI, 11-8 WRFC, d31 WRJZ, 14-14 WSGA, 19-13 KXX-106, 40-31 BJ-105, d30 V100, d25 92Q, 20-13 94Q.

**B. Manilow:** 20-12 WAKY, 17-13 WANS-FM, 17-14 WAYS, 11-8 WBBQ, 18-12 WBSR, 30-24 WCGQ, 17-9 WCIR, 18-16 WERC, 23-19 WFLB, 9-4 WGSV, 19-17 WHBQ, 15-10 WHHY, 27-24 WISE, 28-23 WIVY, 27-23 WKIX, 19-13 WLAC, 19-15 WLCY, 28-26 WNOX, 18-15 WMC, 17-14 WQXI, 19-14 WRFC, 28-22 WRJZ, 12-9 WSGA, 17-15 KX-104, 18-17 KXX-106, 27-20 BJ-105, 24-21 V100, 28-26 Q105, 30-26 Z93, 17-13 92Q.

**R. Milsap:** e WANS-FM, 28-24 WAYS, 25-20 WBBQ, e WKIX, 28-20 WLAC, d29 WNOX, 20-18 WQXI, 2-2 KXX-106, 26-22 Z93, 30-27 92Q.

**C. Richard:** d28 WAKY, 34-31 WANS-FM, d36 WAYS, 24-19 WBBQ, e WBSR, 40-36 WCGQ, d29 WCIR, e WERC, d34 WFLB, 32-30 WGSV, e WHBQ, d29 WHHY, d37 WISE, 34-29 WIVY, e WKIX, d29 WLAC, 30-26 WLCY, 19-13 WNOX, a WMC, a WQXI, e WRFC, 33-30 WRJZ, d29 KX-104, 27-23 KXX-106, 28-22 BJ-105, e Q105, 28-24 92Q, 28-25 94Q.

**S. Robinson:** e WANS-FM, d31 WAYS, 30-25 WBBQ, d10 WBBQ, d30 WLAC, 23-12 WQXI, a WRJZ, 21-13 KX-104, d29 92Q.

**J. D. Souther:** 27-22 WAKY, 27-22 WANS-FM, 21-18 WAUG, 19-12 WAYS, 10-6 WBBQ, 12-10 WBSR, 11-6 WCGQ, 13-10 WERC, 29-25 WFLB, 14-11 WGSV, e WHBQ, 4-3 WHHY, 34-34 WISE, 30-24 WKIX, 40-21 WLAC, 17-13 WLCY, 17-12 WNOX, 24-19 WMC, 18-11 WQXI, 9-5 WRFC, 19-11 WRJZ, 26-24 WSGA, 19-19 KX-104, 26-18 V100, 16-13 Q105, 4-2 Z93, 29-26 92Q, 4-3 94Q.

**B. Streisand/D. Summer:** 18-12 WANS-FM, 7-5 WAYS, 14-7 WBBQ, 26-18 WBSR, 29-20 WCGQ, 28-20 WCIR, 21-14 WERC, 30-24 WFLB, 19-10 WGSV, all WHBQ, 27-16 WHHY, 24-17 WISE, 28-20 WKIX, 30-19 WLAC, 29-24 WLCY, 20-17 WNOX, 17-12 WMC, 11-4 WQXI, 24-13 WRFC, 8-6 WRJZ, 11-7 WSGA, 25-16 KX-104, 25-17 BJ-105, 10-5 V100, 26-17 Q105, 29-23 Z93, 26-20 92Q.

**Styx:** 5-4 WAKY, 6-2 WANS-FM, 11-4 WAUG, 3-2 WAYS, 7-5 WBBQ, 11-5 WBSR, 13-7 WCGQ, 1-1 WCIR, 9-5 WERC, 15-8 WFLB, 15-8 WGSV, 16-7 WHBQ, 3-2 WHHY, 14-7 WISE, 5-4 WIVY, 15-7 WKIX, 10-5 WLAC, 4-2 WLCY, 5-4 WNOX, 15-9 WMC, 2-1 WQXI, 5-3 WRFC, 5-3 WRJZ, 7-4 WSGA, 5-3 KX-104, 9-6 KXX-106, 9-6 BJ-105, 3-1 V100, 7-1 Q105, 5-3 Z93, 10-4 92Q, 3-1 94Q.

**Supertramp:** 10-5 WAKY, 29-26 WANS-FM, 15-9 WAUG, 32-29 WAYS, 23-17 WBSR, 34-30 WCGQ, 20-15 WCIR, d29 WFLB, 22-15 WGSV, 28-25 WHBQ, 12-9 WHHY, 25-20 WIVY, a WKIX, 39-25 WLAC, 25-20 WLCY, e WRFC, 21-13 WRJZ, 17-16 WSGA, 23-20 KX-104, 25-20 KXX-106, 39-30 BJ-105, 28-20 V100, d29 Q105, 27-22 92Q.

**Rock**

**Disco**

# Hottest:

Foreigner, Jefferson Starship

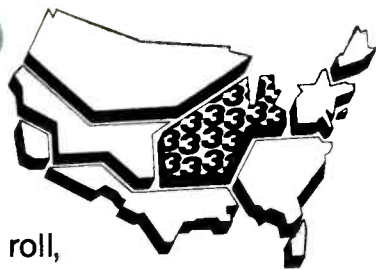
Barbra Streisand/Donna Summer



# Radio Marketplace

**S. Wonder:** d26 WAUG, a WAYS, e WBBQ, a WCGQ, d35 WFLB, e WGSV, e WHBQ, a WHHY, e WISE, a WKIX, a WNOX, a WQXI, e WRFC, a WRJZ, 31-25 WSGA, a KX-104, d25 V100, a30 94Q.

## 3



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

**Blondie:** 25-23 CKLW, 24-19 WGCL, 24-14 WNDE, a30 WOKY, 22-18 WPEZ, 29-26 WZZP, d39 KBEQ, 27-22 KSLQ, 28-26 92X.

**Captain & Tennille:** on WFFM, on WGCL, 27-23 WOKY, 13-12 WZUU, on WZZP, 37-33 KBEQ, a33 KSLQ.

**Commodores:** 2-2 CKLW, 1-1 WFFM, 10-6 WGCL, 12-7 WNDE, 16-13 WOKY, 19-10 WPEZ, 17-15 WZUU, 3-5 WZZP, d38 KBEQ, 9-4 KSLQ, 12-8 KXOK, 10-6 Q102, 16-4 92X, 15-12 96KX.

**Dr. Hook:** d30 CKLW, 24-19 WOKY, d23 WZUU, a25 WZZP, 35-32 KBEQ.

**Eagles:** 7-3 CKLW, 4-4 WEFM, 4-2 WGCL, 11-5 WLS, 4-1 WNDE, 11-4 WOKY, 2-1 WPEZ, 1-1 WZZP, 5-3 KBEQ, 1-1 KSLQ, 6-3 KWK, 3-1 Q102, 6-5 92X, 1-1 96KX.

**R. Holmes:** a CKLW, 38-27 WFFM, a WNDE, a WOKY, 39-34 KBEQ, 36-27 KSLQ, 40-31 92X.

**Jefferson Starship:** a23 WGCL, d33 WPEZ, a KBEQ, 35-30 KSLQ, 17-14 KWK, a 92X, a26 96KX.

**I. Hayes:** 4-4 CKLW, a KSLQ.

**KC:** 8-6 CKLW, 6-3 WOKY, a WPEZ, 18-17 WZUU, d29 WZZP, 7-2 KBEQ, 16-14 KSLQ, a29 KXOK, 36-28 92X.

**LRB:** on WEFM, 30-26 WFFM, a WGCL, 17-12 WNDE, d31 WPEZ, d24 WZUU, d27 WZZP, 34-28 KBEQ, 31-24 KSLQ, 23-17 KXOK, a38 92X.

**B. Manilow:** 18-13 CKLW, 18-15 WFFM, 20-8 WGCL, 26-21 WLS, 11-8 WNDE, 17-10 WOKY, 12-6 WZUU, 15-9 WZZP, 25-19 KBEQ, 11-9 KSLQ, 17-13 KXOK, 20-15 Q102, 21-14 92X.

**A. Parsons:** a WFFM, 26-15 WGCL, 27-21 WPEZ, 26-18 WZZP, 32-27 KBEQ, a32 KSLQ, a22 KWK, d40 92X, 17-8 96KX.

**C. Richard:** 30-28 CKLW, 39-30 WEFM, d26 WNDE, d32 WPEZ, d22 WZUU, 36-30 KBEQ, 33-28 KSLQ, a30 KXOK, a27 Q102, 35-32 92X.

**S. Robinson:** 10-7 CKLW, a WFFM.

**J. D. Souther:** 28-25 CKLW, 16-12 WFFM, d28 WGCL, 25-20 WNDE, 30-24 WOKY, 28-22 WPEZ, 6-3 WZUU, d20 WZZP, d40 KBEQ, 20-15 KSLQ, 29-24 KXOK, 24-21 Q102, 32-25 92X, d24 96KX.

**Streisand/Summer:** 1-1 CKLW, 14-3 WFFM, 16-7 WGCL, a11 WLS, 16-11 WNDE, 21-14 WOKY, 10-7 WZUU, 18-10 KBEQ, 24-16 KSLQ, 21-13 Q102, 17-8 92X.

**Styx:** 5-5 CKLW, 11-5 WEFM, 3-2 WFFM, 2-4 WGCL, 6-4 WLS, 7-4 WNDE, 1-1 WOKY, 6-2 WPEZ, 11-5 WZUU, 4-3 WZZP, 1-1 KBEQ, 2-2 KSLQ, 1-1 KWK, 8-3 KXOK, 12-8 Q102, 4-2 92X, 6-4 96KX.

**Supertramp:** a17 WGCL, 23-17 WNDE, d28 WOKY, on WPEZ, 19-18 WZUU, 12-10 WZZP, on KBEQ, 9-7 KSLQ, 11-11 KWK, 20-10 KXOK, a26 Q102.

**S. Wonder:** d29 CKLW, d38 WEFM, d30 WNDE, a29 WOKY, 20-19 WZUU, on KBEQ, 34-29 KSLQ, 30-26 KXOK, a29 Q102, 39-34 92X.

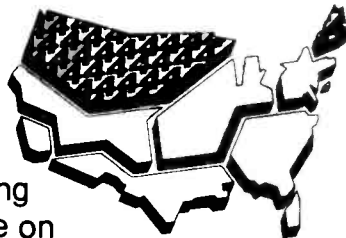
## B.O.S.

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

## Country Adult

None Captain & Tennille

## 4



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

**Commodores:** 14-9 WEAQ, 27-15 WGUY, 6-1 WJBQ, 2-2 WOW, 17-12 WSPT, 9-6 KCPX, 21-12 KGW, 13-4 KING, 12-6 KJR, 14-10 KKLS, 13-9 KKOAA, 8-7 KLEO, 11-7 KMJK, 16-9 KSTP.

**Eagles:** 6-10 WEAQ, 3-2 WGUY, 4-3 WJBQ, 1-1 WOW, 2-3 WSPT, 1-2 KCPX, 1-1 KDWB, 16-6 KGW, 1-1 KING, 1-1 KJR, 1-1 KKLS, 1-1 KKOAA, 1-2 KLEO, 1-1 KMJK.

**R. Holmes:** a WEAQ, d30 WGUY, d26 WSPT, 27-18 KCPX, 29-27 KGW, d21 KING, d25 KJR, 25-19 KKOAA, 23-19 KLEO, d31 KMJK, d28 KSTP.

**M. Johnson:** 3-1 WEAQ, d28 KCPX, 19-18 KGW, a KING, 5-6 KSTP.

**LRB:** 26-21 WEAQ, d28 WGUY, a WJBQ, a WOW, 26-20 WSPT, 26-23 KCPX, d23 KING, 25-22 KJR, a KKLS, a KKOAA, 21-13 KLEO, 30-28 KMJK, e KSTP.

**B. Manilow:** 22-20 WEAQ, 25-23 WGUY, 20-13 WJBQ, 20-15 WOW, 20-17 WSPT, 6-5 KCPX, a KGW, 15-12 KKLS, 17-16 KKOAA, 7-6 KLEO, 22-17 KMJK, 18-10 KSTP.

**R. Milsap:** d26 KCPX, e KING, d26 KSTP.

**A. Murray:** d23 WSPT, 14-12 KCPX, 22-21 KGW, d24 KKOAA, 4-2 KSTP.

**C. Richard:** d26 WEAQ, e WGUY, a WJBQ, e WOW, 25-18 WSPT, a KCPX, d29 KGW, e KING, e KJR, d22 KKLS, 22-20 KLEO, d30 KMJK, e KSTP.

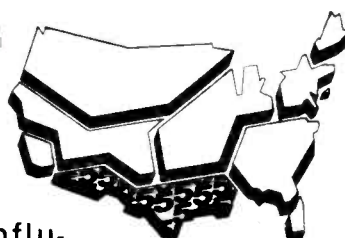
**J. D. Souther:** 19-14 WEAQ, 16-12 WGUY, a WJBQ, 25-25 WOW, 9-7 WSPT, 16-14 KCPX, 14-13 KGW, a KING, 12-7 KKLS, 4-4 KLEO, 20-16 KMJK, 14-8 KSTP.

**B. Streisand/D. Summer:** 29-29 WEAQ, d24 WGUY, 22-15 WJBQ, 26-18 WOW, 22-14 WSPT, 10-8 KCPX, a KGW, 15-5 KING, 18-10 KJR, 26-24 KKLS, 6-5 KLEO, 15-11 KMJK, 25-14 KSTP.

**Styx:** 8-3 WEAQ, 8-1 WGUY, 14-6 WJBQ, 3-3 WOW, 1-1 WSPT, 2-1 KCPX, 4-2 KDWB, d20 KGW, 3-3 KING, 2-2 KJR, 11-5 KKLS, 8-2 KKOAA, 3-1 KLEO, 12-2 KMJK, 28-23 KSTP.

**S. Wonder:** 30-27 WEAQ, a WOW, d29 WSPT, 30-25 KDWB, a KJR, a KKLS, e KKOAA, d28 KLEO, a KSTP.

## 5



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

**Blondie:** 18-15 WNOE, 28-20 WTI, a KILT, 35-34 KNOE-FM, 26-21 KRBE, 22-19 KTSA, 18-14 KUHL.

**Cheap Trick:** 21-17 WNOE, 25-26 KILT, 19-18 KNOE-FM, 20-16 KRBE, 29-27 KTSA, 19-16 B100.

**Commodores:** 3-1 WNOE, 5-4 WTI, 1-1 KFMK, 2-1 KILT, 1-1 KNOE-FM, 3-1 KRBE, 3-3 KTSA, d23 KUHL, 14-6 B100, 13-10 Magic 91.

**J. Cougar:** a WNOE, a WTI, on KFMK, d29 KRBE, a B100.  
**Dr. Hook:** 34-27 WNOE, a KRBE, 28-24 Magic 91.

**Eagles:** 1-2 WNOE, 4-3 WTI, 12-10 KFMK, 9-10 KILT, 8-5 KNOE-FM, 8-5 KRBE, 14-11 KTSA, 11-4 KUHL, 2-1 B100, 3-3 Magic 91.

**Foreigner:** a WNOE, on KUHL.

**R. Holmes:** d29 KFMK, d38 KILT, a35 KNOE-FM, a KRBE, a KTSA, on KUHL, d25 B100, a30 Magic 91.

**KC:** 9-9 WNOE, 1-2 WTI, 3-3 KFMK, 1-2 KILT, 3-6 KNOE-FM, on KTSA, 18-13 B100, 15-8 Magic 91.

**LRB:** a WNOE, d36 WTI, 32-24 KNOE-FM, d30 B100, 25-19 Magic 91.

**B. Manilow:** 23-18 WNOE, 39-32 WTI, 20-16 KFMK, 31-25 KILT, 22-14 KNOE-FM, 17-13 KTSA, on KUHL, 20-16 Magic 91.

**R. Milsap:** 40-37 WNOE, a WTI, 30-24 KTSA, on B100.

**C. Richard:** 36-30 WNOE, a WTI, 26-22 KFMK, d37 KILT, a KNOE-FM, d25 KTSA, on KUHL, on B100, d27 Magic 91.

**J. D. Souther:** 35-28 WNOE, 20-20 KILT, 33-29 KNOE-FM, d23 KTSA, on KUHL, 25-21 B100, 19-17 Magic 91.

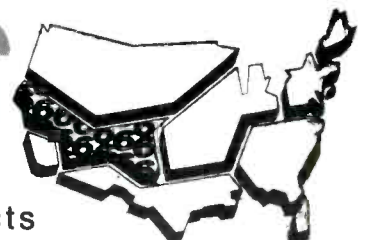
**Streisand/Summer:** 26-16 WNOE, d28 WTI, 10-6 KFMK, 14-7 KILT, 29-21 KNOE-FM, a10 KRBE, 2-1 KTSA, d22 KUHL, 21-15 B100, 18-9 Magic 91.

**Styx:** 10-6 WNOE, 6-1 WTI, 6-5 KFMK, 12-6 KILT, 6-2 KNOE-FM, 11-7 KRBE, 10-4 KTSA, 16-8 KUHL, 17-10 B100, 10-7 Magic 91.

**Supertramp:** d32 WNOE, d38 WTI, d30 KFMK, on KUHL, 30-26 B100, 26-20 Magic 91.

**S. Wonder:** a31 WNOE, a WTI, a39 KILT, a KNOE-FM, on B100, a Magic 91.

## 6



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

**Commodores:** 15-8 KIMN, 24-17 KLIF, d26 KOFM, 1-1 KOPA, 40-29 KTFX, 16-7 KVIL, 15-5 KYGO, a23 Z97.

**Eagles:** 4-3 KIMN, 14-10 KLIF, 17-11 KOFM, 2-4 KOPA, 3-2 KTFX, 3-6 KUPD, d28 KVIL, 6-1 KYGO, 6-3 Z97.

**Foreigner:** a KOPA, a40 KTFX, 6-1 KUPD, 26-21 Z97.

**R. Holmes:** d30 KIMN, d25 KLIF, 14-9 KOFM, e KOPA, 27-13 KTFX, e KVIL, d23 KYGO.

**M. Johnson:** 1-6 KIMN, 11-8 KLIF, a KOPA, 29-25 KVIL.

**K.C. & The Sunshine Band:** d19 KIMN, d27 KLIF, 7-6 KOFM, 10-7 KTFX, a KVIL, 16-11 KYGO.

**B. Manilow:** 19-14 KIMN, 19-14 KLIF, 23-17 KOFM, 24-16 KOPA, 30-25 KTFX, 27-23 KVIL, 17-12 KYGO.

**A. Murray:** 11-11 KIMN, 17-12 KLIF, 23-18 KOPA, d27 KVIL.

**C. Richard:** e KIMN, a KLIF, d27 KOFM, e KOPA, 34-31 KTFX.

**J. D. Souther:** 6-2 KIMN, 26-20 KLIF, 24-20 KOFM, 16-11 KOPA, a KVIL, 13-9 KYGO.

**B. Streisand/D. Summer:** 24-21 KIMN, d26 KOFM, 10-3 KOPA, 40-29 KTFX, 23-19 KVIL, 15-5 KYGO.

**Styx:** 8-4 KIMN, 13-3 KLIF, 15-10 KOFM, 5-2 KOPA, 8-4 KTFX, 19-18 KUPD, a KVIL, 7-3 KYGO, 19-12 Z97.

**Supertramp:** 27-20 KIMN, e KLIF, e KOFM, 39-38 KTFX, 25-14 KYGO, 12-4 Z97.

## LP Cuts

Kenny Rogers ("Coward . . .")  
WAYS, WCAO, WFBR, WHBQ,  
WPGC, WSGA, KFI.  
Donna Summer ("On the Radio")  
WPGC, WRKO, WXLO, KFRC,  
Y100.



# Sugarloaf Views Studio Design Changes

By STEVEN BLAUNER

■ NEW YORK—John Storyk and Joe Schick, the principals of Sugarloaf View, an architectural design firm specializing in recording studios, are in the crucial position of predicting and determining the shape of the music industry for the future. On a regular basis they create the designs for the world's most important recording studios, and with the explosion of digital and video recording technology just around the corner, Storyk and Schick anticipate large changes in the way studios are constructed.

Sugarloaf's list of accomplishments includes the most in-demand and sophisticated recording studios, beginning with Electric Lady in New York and recently including Criteria West in Los Angeles, the Bearsville audio/video complex, Soundmixers and Howard M. Schwartz Recording in New York. On an international level, Sugarloaf View has had projects in Bogota, Colombia; Lagos, Nigeria; Dublin, Ireland and Iceland. These studios serve a dual function: recording indigenous music (the Iceland studio is booked almost entirely by Icelandic artists) and welcoming international artists (the Colombian studio has the attraction of its environment and relatively low cost).

## Adaptable

With each new job that Sugarloaf View takes on, Schick and Storyk attempt to incorporate design elements that will be relevant not only to the manner in which records are made now, but will accommodate future changes in sound equipment and use.

John Storyk, the design partner of the firm, feels strongly that these alterations must be considered and acted on during the construction of studios rather than several years down the line. While the constant modification of electronic equipment is an accepted part of the cost of running a modern studio, changes in basic design elements can constitute a much greater expense. Construction costs are escalating exponentially and Storyk comments, "It's one thing to slide in a new machine, it's quite another to realize that you have to knock down a wall. In a busy studio, where the hourly rate often comes to over \$175, the cost of shutting down can be even more than building expenses."

## Unforeseeable Changes

The ability of a studio currently on the drafting table to integrate unforeseeable changes in equipment and theory greatly influences the usefulness of that studio in the future.

Schick and Storyk see video and digital technology "carved in the rock" and in the "high end"

studios that they are planning, essential adjustments are being made. These may entail simple variations, such as the installation of sliding doors for the larger machines, or if the budget permits, new structures such as studios with both a video and an audio control room.

## New Technology

Storyk expects the onset of a "new technology," with digital and video machines of highly advanced design, to occur within a matter of months. Digital recording could become a standard in the industry within a matter of a few years. In designing "rooms that will last for several years, that won't be out-moded when the new technology arrives," managing partner Joe Schick acknowledges that much of the firm's designing allows flexibility and freedom in various aspects from the size of the conduits that will hold cables, to the versatility of the actual studio layout. A trend that Sugarloaf is emphasizing seems to be the simplification and economization of design. Rather than having control rooms A and B each with its own set of cumbersome machines, Schick suggests consolidating the machines, the tape recorders, the "guts" of the console in one "engine room" with the power amps. "You don't need those things in the control room," says Storyk, "they just take up space and make noise." Schick sees the size of the control room shrinking by a third to a half and thus conserving space and dollars.

Sugarloaf View's response to the "new technology" carries an awareness of the spiralling cost

of recording, and that design must be functional, allowing engineers, producers and artists to get their work done as quickly, comfortably and efficiently as possible. The contribution of every object in a studio is now analyzed—from the way in which the reflective surface of an electronic instrument affects acoustics to the best place for a cup of coffee in a studio.

"If you're going to be recording things more clearly, which is the basic attempt of digital," says Schick "you want to be able to provide greater separation and isolation in the first link of the recording chain. We are designing studios that offer very distinct areas of sound—rhythm areas, live areas—all in the same studio without necessarily having the need of isolation booths within them."

## New Studios

Schick says that the next generation of equipment will start out very costly, demanding heavy initial capitalization, and then work its way down. The market will obviously change when these new studios open, but Schick states that studio design must also be responsive to what is occurring in the rest of the music world.

"There are two different things happening," says Storyk. "Albums are being recorded for a lot more (Fleetwood Mac, the Eagles) and for a lot less (Knack, Joe Jackson) and both are being successful."

The digital and video equipped studio is immediately suited to the high end of that equation, but we are also working on studios for people that want to make an album for less than \$30,000," says Schick.

## Foreigner Fans



Atlantic Records has announced the rush-release of the new single from Foreigner, "Head Games" b/w "Do What You Like." The "A side" of the 45 is the title track from the group's current third album. Foreigner is currently in the midst of an extensive two-month U.S. tour, which began Oct. 13 and covers major arenas primarily in the Midwest, East and Southern areas of the country. A major highlight of the tour will come on Nov. 15, when the group's performance at the Omni in Atlanta, Georgia is broadcast live across the U.S. and around the world. Shown backstage at the Spectrum in Philadelphia during Foreigner's current U.S. tour are, from left: WMMR music director Dick Hungate, WMMR program director Jeff Pollack, Foreigner's Mick Jones, promoter Larry Magid of Electric Factory, and Atlantic west coast director of A&R John David Kalodner.

## Quonexions: Custom Buses

By KEN SUNSHINE

■ NEW YORK — with the energy crisis and recent economic problems in the record industry forcing a closer scrutiny of tour costs, Quonexions, the only custom bus operation licensed by the Interstate Commerce Commission, has seen its business expand greatly. Based for the last four years in Secaucus, New Jersey, Quonexions (pronounced "connections") will open a west coast headquarters in Los Angeles in January.

Gaspar Damanti is the president and founder of Quonexions. During a recent interview he emphasized the quality and safety record of his company, which builds and services the present 22-coach fleet. I.C.C. licensing gives Quonexions the ability to go anywhere in the U.S., and insures qualified drivers and regulated safety monitoring. Guaranteed transportation to destination and \$3 million in liability insurance are additional benefits.

Inspection of any of the company's coaches reveals the high quality of workmanship and many luxurious features. Spacious accommodations allow 10 to 15 to sleep comfortably. Coaches can accommodate 6 to 23 people.

John Morrissey, assistant to the president, states that the door to door convenience, plus cost efficiency compared to plane travel, have made custom bus transportation more attractive than ever for touring groups.

Present Quonexions clients include Willie Nelson, the Commodores, Chuck Mangione, Kenny Loggins, Dire Straits, Kris Kristofferson, Rita Coolidge, Joe Jackson, the Bee Gees crew and family, and Bad Company's crew.

## Klavens Joins SRS

■ LOS ANGELES—Attorney Kent J. Klavens has joined the legal panel of Songwriters Resources and Services. With other members Ronald Bakal, Ken Dusick and Robert Myman, the panel provides legal services to SRS members at significantly reduced fees.

## Atlantic LPs Set

■ NEW YORK—Atlantic Records senior vice president/general manager Dave Glew has set November 7 as the release date for six new albums on the label. The new LPs are: "Emerson Lake & Palmer In Concert"; "Extensions," by the Manhattan Transfer; "Therfu," by Turley Richards; "Just A Touch of Love," by Slave; "Same Goes For You," by Leif Garrett, and "Drums and Wires" by XTC.



# Retail Report Record World



NOVEMBER 10, 1979

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

## SALESMAKER OF THE WEEK



**ON THE RADIO**  
DONNA SUMMER  
Casablanca

### TOP SALES

**ON THE RADIO**—Donna Summer—Casablanca  
**WET**—Barbra Streisand—Col

## CAMELOT/NATIONAL

**CORNERSTONE**—Styx—A&M  
**DREAM POLICE**—Cheap Trick—Epic  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**KEEP THE FIRE**—Kenny Loggins—Col  
**ON THE RADIO**—Donna Summer—Casablanca  
**ONE VOICE**—Barry Manilow—Arista  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**TUSK**—Fleetwood Mac—WB  
**WET**—Barbra Streisand—Col

## HANDLEMAN/NATIONAL

**CORNERSTONE**—Styx—A&M  
**DO YOU WANNA GO PARTY**—K.C. & the Sunshine Band—TK  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**FIRE IT UP**—Rick James—Gordy  
**ON THE RADIO**—Donna Summer—Casablanca  
**ONE VOICE**—Barry Manilow—Arista  
**RISE**—Herb Alpert—A&M  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**VICTIM OF LOVE**—Elton John—MCA

## KORVETTES/NATIONAL

**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**FIRE IT UP**—Rick James—Gordy  
**HIGHWAY TO HELL**—AC/DC—Atlantic  
**I'M THE MAN**—Joe Jackson—A&M  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**LIVE & SLEAZY**—Village People—Casablanca  
**ON THE RADIO**—Donna Summer—Casablanca  
**VICTIM OF LOVE**—Elton John—MCA  
**WET**—Barbra Streisand—Col

## MUSICLAND/NATIONAL

**CHRISTMAS ALBUM**—John Denver & the Muppets—RCA  
**CLASSICAL CRYSTAL**—Crystal Gayle—UA  
**FIRE IT UP**—Rick James—Gordy  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**KEEP THE FIRE**—Kenny Loggins—Col  
**ON THE RADIO**—Donna Summer—Casablanca  
**ONE VOICE**—Barry Manilow—Arista  
**TUSK**—Fleetwood Mac—WB  
**VICTIM OF LOVE**—Elton John—MCA  
**WET**—Barbra Streisand—Col

## RECORD BAR/NATIONAL

**CHRISTMAS ALBUM**—John Denver & the Muppets—RCA  
**GREATEST**—Bee Gees—RSO  
**I HAVE A RIGHT**—Gloria Gaynor—Polydor  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**INJOY**—Bar-Kays—Mercury  
**POTLIQUOR**—Capitol  
**ROUGH RIDERS**—Lakeside—Solar  
**TWICE THE FIRE**—Peaches & Herb—Polydor  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WHERE THERE'S SMOKE**—Smokey Robinson—Tamla

## SOUND UNLIMITED/NATIONAL

**AIRPLAY**—Point Blank—MCA  
**FRANCE JOLI**—Prelude  
**FUTURE NOW**—Pleasure—Fantasy  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**LIVE & SLEAZY**—Village People—Casablanca  
**NIGHT AFTER NIGHT**—U.K.—Polydor  
**ON THE RADIO**—Donna Summer—Casablanca  
**PRESENT TENSE**—Shoes—Elektra  
**UNCLE JAM WANTS YOU**—Funkadelic—WB  
**X-STATIC**—Hall & Oates—RCA

## WHEREHOUSE/NATIONAL

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**GUITARS & WOMEN**—Derringer—Blue Sky  
**HARDER . . . FASTER**—April Wine—Capitol  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**I'M THE MAN**—Joe Jackson—A&M  
**LAUREN WOOD**—WB  
**OASIS**—Jim Messina—Col  
**PRESENT TENSE**—Shoes—Elektra  
**WORLD WITHIN**—Stix Hooper—MCA  
**YOU'RE ONLY LONELY**—J. D. Souther—Asylum

## KING KAROL/NEW YORK

**EAT TO THE BEAT**—Blondie—Chrysalis  
**GREATEST**—Bee Gees—RSO  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**NIGHTOUT**—Ellen Foley—Cleve. Intl.  
**ON THE RADIO**—Donna Summer—Casablanca  
**ONE VOICE**—Barry Manilow—Arista  
**REGGATTA DE BLANC**—Police—A&M  
**TUSK**—Fleetwood Mac—WB  
**VICTIM OF LOVE**—Elton John—MCA  
**WET**—Barbra Streisand—Col

## SAM GOODY/EAST COAST

**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**EVE**—Alan Parsons Project—Arista  
**HEAD GAMES**—Foreigner—Atlantic  
**RISE**—Herb Alpert—A&M  
**S.O.S.**—Yachts—Polydor  
**STORM WATCH**—Jethro Tull—Chrysalis  
**THE LONG RUN**—Eagles—Asylum  
**TUSK**—Fleetwood Mac—WB  
**XII**—Fatback—Spring

## STRAWBERRIES/BOSTON

**CORNERSTONE**—Styx—A&M  
**IN THE BEGINNING**—Nature's Divine—Infinity  
**LIVE & SLEAZY**—Village People—Casablanca  
**MUSIQUE II**—Prelude  
**ONE VOICE**—Barry Manilow—Arista  
**QUADROPHENIA**—Polydor (Soundtrack)  
**REPLICAS**—Gary Numan & Tubeway Army—Atco  
**VICTIM OF LOVE**—Elton John—MCA

**WILSON PICKETT**—EMI  
**X-STATIC**—Hall & Oates—RCA

## FOR THE RECORD/BALTIMORE

**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**FIRE IT UP**—Rick James—Gordy  
**GREATEST**—Bee Gees—RSO  
**INJOY**—Bar-Kays—Mercury  
**ON THE RADIO**—Donna Summer—Casablanca  
**PRINCE**—WB  
**THE WORLD WITHIN**—Stix Hooper—MCA  
**TWICE THE FIRE**—Peaches & Herb—Polydor  
**WET**—Barbra Streisand—Col  
**WHEN I FIND YOU LOVE**—Jean Carn—Phila. Intl.

## KEMP MILL/WASH., D.C.

**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**BACK ON THE RIGHT TRACK**—Sly and the Family Stone—WB  
**BRENDA RUSSELL**—Horizon  
**FUTURE NOW**—Pleasure—Fantasy  
**GREATEST**—Bee Gees—RSO  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**INJOY**—Bar-Kays—Mercury  
**PRINCE**—WB  
**SURVIVAL**—Bob Marley & the Wailers—Island  
**WHEN I FIND YOU LOVE**—Jean Carn—Phila. Intl.

## RADIO 437/PHILADELPHIA

**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**MOTHER'S FINEST LIVE**—Epic  
**OFF THE WALL**—Michael Jackson—Epic  
**ON THE RADIO**—Donna Summer—Casablanca  
**PATRICE RUSHEN**—Elektra  
**PRESENT TENSE**—Shoes—Elektra  
**REGGATTA DE BLANC**—Police—A&M  
**TWICE THE FIRE**—Peaches & Herb—Polydor  
**WET**—Barbra Streisand—Col  
**WHERE THERE'S SMOKE**—Smokey Robinson—Tamla

## FATHERS & SONS/MIDWEST

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FIRE IT UP**—Rick James—Gordy  
**HARDER . . . FASTER**—April Wine—Capitol  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**IN THE NICK OF TIME**—Nicolette Larson—WB  
**ON THE RADIO**—Donna Summer—Casablanca  
**REGGATTA DE BLANC**—Police—A&M  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WET**—Barbra Streisand—Col

## NATL. RECORD MART/MIDWEST

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FIRE IT UP**—Rick James—Gordy  
**GRATEST**—Bee Gees—RSO  
**HARDER . . . FASTER**—April Wine—Capitol  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**KEEP THE FIRE**—Kenny Loggins—Col  
**MASTERJAM**—Rufus & Chaka—MCA  
**ON THE RADIO**—Donna Summer—Casablanca  
**TUSK**—Fleetwood Mac—WB  
**WET**—Barbra Streisand—Col

## RECORD REVOLUTION/CLEVELAND

**AN EVENING WITH CHICK COREA AND HERBIE HANCOCK**—Polydor  
**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet

**INMATES**—Polydor  
**JUST AS I THOUGHT**—David Sancious—Arista  
**MOSAIC**—John Klemmer—MCA  
**REGGATTA DE BLANC**—Police—A&M  
**SIMPLE MINDS**—PVC  
**SURVIVAL**—Bob Marley & the Wailers—Island  
**TRIBUTE TO THE MARTYRS**—Steel Pulse—Mango  
**TWICE THE FIRE**—Peaches & Herb—Polydor

## ROSE RECORDS/CHICAGO

**CORNERSTONE**—Styx—A&M  
**FIRE IT UP**—Rick James—Gordy  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**I'M THE MAN**—Joe Jackson—A&M  
**ON THE RADIO**—Donna Summer—Casablanca  
**PRINCE**—WB  
**REGGATTA DE BLANC**—Police—A&M  
**TUSK**—Fleetwood Mac—WB  
**UNCLE JAM WANTS YOU**—Funkadelic—WB  
**WET**—Barbra Streisand—Col

## RADIO DOCTORS/MILWAUKEE

**AIRPLAY**—Point Blank—MCA  
**AN EVENING WITH CHICK COREA & HERBIE HANCOCK**—Polydor  
**EAT TO THE BEAT**—Blondie—Chrysalis  
**GAMBLER**—Kenny Rogers—UA  
**GREATEST**—Bee Gees—RSO  
**MASTER OF THE GAME**—George Duke—Epic  
**SURVIVAL**—Bob Marley & the Wailers—Island  
**TWICE THE FIRE**—Peaches & Herb—Polydor  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WILLIE NELSON SINGS KRISTOFFERSON**—Col

## LIEBERMAN/MINNEAPOLIS

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FLOW**—Snail—Cream  
**HARDER . . . FASTER**—April Wine—Capitol  
**I'M THE MAN**—Joe Jackson—A&M  
**IN THE EYE OF THE STORM**—Outlaws—Arista  
**IN THE NICK OF TIME**—Nicolette Larson—WB  
**IN THE SKIES**—Peter Green—Sail  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**MELISSA MANCHESTER**—Arista  
**REGGATTA DE BLANC**—Police—A&M

## SPEC'S MUSIC/FLORIDA

**A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**IN THE NICK OF TIME**—Nicolette Larson—WB  
**LADIES' NIGHT**—Kool & the Gang—Delite  
**MARATHON**—Santana—Col  
**MELISSA MANCHESTER**—Arista  
**ON THE RADIO**—Donna Summer—Casablanca  
**REGGATTA DE BLANC**—Police—A&M  
**UNCLE JAM WANTS YOU**—Funkadelic—WB  
**WET**—Barbra Streisand—Col

## POPLAR TUNES/MEMPHIS

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FEARLESS**—Tim Curry—A&M  
**FUTURE NOW**—Pleasure—Fantasy  
**ONE VOICE**—Barry Manilow—Arista  
**PRINCE**—WB  
**REPEAT WHEN NECESSARY**—Dave Edmunds—Swan Song  
**ROUGH RIDERS**—Lakeside—Solar  
**STORM WATCH**—Jethro Tull—Chrysalis

**WHAT GOES AROUND COMES AROUND**—Waylon Jennings—RCA  
**WILLIE NELSON SINGS KRISTOFFERSON**—Col

## TAPE CITY/NEW ORLEANS

**A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic  
**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**DAVID OLIVER**—Mercury  
**DREAM POLICE**—Cheap Trick—Epic  
**FEARLESS**—Tim Curry—A&M  
**FIRE IT UP**—Rick James—Gordy  
**INJOY**—Bar-Kays—Mercury  
**ON THE RADIO**—Donna Summer—Casablanca  
**RESTLESS NIGHTS**—Karla Bonoff—Col  
**WET**—Barbra Streisand—Col

## DISC/TEXAS

**BEST OF EDDIE RABBIT**—Elektra  
**DON'T THROW STONES**—Sports—Arista  
**GREATEST**—Bee Gees—RSO  
**HARDER . . . FASTER**—April Wine—Capitol  
**JACKRABBIT SLIM**—Steve Forbert—Nemperor  
**ON THE RADIO**—Donna Summer—Casablanca  
**PINK FLOYD'S DARK SIDE OF THE MOON**—Mobile Fidelity  
**STREETS OF FIRE**—Duncan Brown—Sire  
**WET**—Barbra Streisand—Col  
**X-STATIC**—Hall & Oates—RCA

## SOUND WAREHOUSE/COLORADO

**ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP  
**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FIRE IT UP**—Rick James—Gordy  
**MARATHON**—Santana—Col  
**POP GOES THE CAPTAIN**—Captain Sky—AVI  
**PRINCE**—WB  
**STRATEGY**—Archie Bell & the Drells—Phila. Intl.  
**TWICE THE FIRE**—Peaches & Herb—Polydor  
**WET**—Barbra Streisand—Col  
**YOU'RE ONLY LONELY**—J. D. Souther—Asylum

## MUSIC PLUS/LOS ANGELES

**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FIRE IT UP**—Rick James—Gordy  
**FRIENDSHIP**—Elektra  
**I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol  
**LAUREN WOOD**—WB  
**MAKE YOUR MOVE**—Captain & Tennille—Casablanca  
**MISS THE MISSISSIPPI**—Crystal Gayle—Col  
**SINGLES GOING STEADY**—Buzcocks—IRS  
**STRAIGHT AHEAD**—Larry Gatlin—Col  
**YVONNE**—Yvonne Elliman—RSO

## EUCALYPTUS RECORDS/WEST & NORTHWEST

**BOOGIE MOTEL**—Foghat—Bearsville  
**DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—MCA/Backstreet  
**FIRE IT UP**—Rick James—Gordy  
**I'M THE MAN**—Joe Jackson—A&M  
**KEEP THE FIRE**—Kenny Loggins—Col  
**ON THE RADIO**—Donna Summer—Casablanca  
**REGGATTA DE BLANC**—Police—A&M  
**VICTIM OF LOVE**—Elton John—MCA  
**WET**—Barbra Streisand—Col  
**X-STATIC**—Hall & Oates—RCA



# Record World Albums

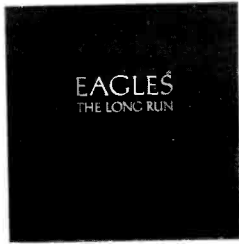
PRICE CODE: F — 6.98  
G — 7.98  
H — 8.98  
I — 9.98  
J — 11.98  
K — 12.98  
L — 13.98

NOVEMBER 10, 1979

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

NOV. 10 NOV. 3

NOV. 10	NOV. 3	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	<b>THE LONG RUN</b> EAGLES Asylum 5E 508 (3rd Week)	5	H
2	2	<b>IN THROUGH THE OUT DOOR</b> LED ZEPPELIN/Swan Song SS 16002 (Atl)	10	H
3	3	<b>CORNERSTONE</b> STYX/A&M SP 3711	5	H
4	4	<b>MIDNIGHT MAGIC</b> COMMODORES/Motown M8 926M1	13	H
5	5	<b>TUSK</b> FLEETWOOD MAC/Warner Bros. 2HS 3350	3	X
6	6	<b>HEAD GAMES</b> FOREIGNER/Atlantic SD 29999	7	H
7	9	<b>RISE</b> HERB ALPERT/A&M SP 4790	5	G
8	7	<b>OFF THE WALL</b> MICHAEL JACKSON/Epic FE 35745	11	H
9	11	<b>KENNY KENNY</b> ROGERS/United Artists LWAK 979	7	H
10	8	<b>DREAM POLICE</b> CHEAP TRICK/Epic FE 35773	6	H
11	12	<b>ONE VOICE</b> BARRY MANILOW/Arista AL 9505	4	H
12	10	<b>GET THE KNACK</b> THE KNACK/Capitol SO 11948	19	G
13	30	<b>ON THE RADIO—GREATEST HITS—VOLUMES I &amp; II</b> DONNA SUMMER/Casablanca NBLP 2 7191	2	L
14	14	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708	33	H
15	15	<b>UNCLE JAM WANTS YOU</b> FUNKADELIC/Warner Bros. BSK 3371	5	G
16	13	<b>CANDY-O</b> CARS/Elektra 5E 507	20	H
17	39	<b>WET</b> BARBRA STREISAND/Columbia FC 36258	2	H
18	20	<b>LADIES NIGHT</b> KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	8	G
19	28	<b>EAT TO THE BEAT</b> BLONDIE/Chrysalis CHE 1225	5	H
20	16	<b>SLOW TRAIN COMING</b> BOB DYLAN/Columbia FC 36120	10	H
21	22	<b>STORMWATCH</b> JETHRO TULL/Chrysalis CHR 1238	6	G
22	23	<b>FLIRTIN' WITH DISASTER</b> MOLLY HATCHET/Epic JE 36110	7	G
23	18	<b>I AM EARTH, WIND &amp; FIRE</b> /ARC/Columbia FC 35730	22	H
24	27	<b>HIGHWAY TO HELL</b> AC/DC/Atlantic SD 19244	12	G
25	21	<b>COMEDY IS NOT PRETTY</b> STEVE MARTIN/Warner Bros. HS 3392	6	H
26	25	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797	32	H
27	17	<b>VOLCANO</b> JIMMY BUFFETT/MCA 5102	10	H
28	19	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca NBLP 2 7150	26	L
29	31	<b>IDENTIFY YOURSELF</b> O'JAYS/Phila. Intl. FZ 36027 (CBS)	10	H
30	24	<b>RUST NEVER SLEEPS</b> NEIL YOUNG/Reprise HS 2295 (WB)	18	H
31	29	<b>DIONNE</b> DIONNE WARWICK/Arista AB 4230	20	G
32	26	<b>FIRST UNDER THE WIRE</b> LITTLE RIVER BAND/Capitol SOO 11954	14	H
33	33	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/ Epic JE 35751	27	G
34	35	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	46	G
35	34	<b>EVE</b> ALAN PARSONS PROJECT/Arista AL 9504	9	H
36	32	<b>STREET LIFE</b> CRUSADERS/MCA 3094	23	G
37	37	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795	38	H
38	52	<b>KEEP THE FIRE</b> KENNY LOGGINS/Columbia JC 36172	3	G
39	36	<b>DISCOVERY</b> ELO/Jet FZ 35769 (CBS)	21	H
40	45	<b>RESTLESS NIGHTS</b> KARLA BONOFF/Columbia JC 35799	7	G
41	62	<b>FIRE IT UP</b> RICK JAMES/Gordy G8 990M1 (Motown)	2	H
42	43	<b>THE CARS</b> /Elektra 6E 135	67	G
43	51	<b>THE MUPPET MOVIE</b> (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	8	H
44	44	<b>FRANCE JOLI</b> /Prelude PRL 12170	9	G
45	41	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004	31	G
46	46	<b>HEARTBEAT</b> CURTIS MAYFIELD/Curtom/RSO RS 1 3053	11	G
47	42	<b>DYNASTY KISS</b> /Casablanca NBLP 7152	22	H
48	57	<b>MARATHON</b> SANTANA/Columbia FC 36154	3	H
49	38	<b>REALITY . . . WHAT A CONCEPT</b> ROBIN WILLIAMS/ Casablanca NBLP 7162	17	H
50	58	<b>VICTIM OF LOVE</b> ELTON JOHN/MCA 5104	3	H
51	64	<b>I'M THE MAN</b> JOE JACKSON/A&M SP 4794	3	G
52	63	<b>DON'T LET GO</b> ISAAC HAYES/Polydor PD 1 6224	5	G
53	55	<b>THE GLOW</b> BONNIE RAITT/Warner Bros. HS 3369	5	H



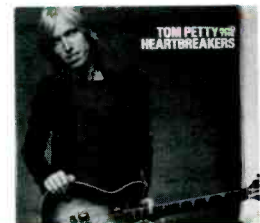
54	59	<b>BOOGIE MOTEL</b> FOGHAT/Bearsville BHS 6990 (WB)	4	H
55	47	<b>SECRET OMEN</b> CAMEO/Chocolate City CCLP 2208 (Casablanca)	16	G
56	61	<b>LIVE AND SLEAZY</b> VILLAGE PEOPLE/Casablanca NBLP 2 7183	2	L
57	54	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	27	G
58	48	<b>A NIGHT AT STUDIO 54</b> VARIOUS ARTISTS/Casablanca NBLP 2 7161	15	L
59	49	<b>JOE'S GARAGE ACT I</b> FRANK ZAPPA/Zappa SRZ 1 1603 (Mercury)	8	G
60	56	<b>TEDDY TEDDY</b> PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	21	H
61	67	<b>XII FATBACK</b> /Spring SP 1 6723 (Polydor)	5	G
62	65	<b>VAN HALEN</b> /Warner Bros. BSK 3075	75	G
63	66	<b>WATER SIGN</b> JEFF LORBER FUSION/Arista AB 4234	6	G
64	76	<b>WHERE THERE'S SMOKE</b> SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	3	G
65	68	<b>BRENDA RUSSELL</b> /Horizon SP 739 (A&M)	7	G
66	88	<b>REGGATA DE BLANC</b> THE POLICE/A&M SP 4792	2	G
67	71	<b>MISS THE MISSISSIPPI</b> CRYSTAL GAYLE/Columbia JC 36203	3	G
68	70	<b>FUTURE NOW</b> PLEASURE/Fantasy F 9578	10	G
69	53	<b>STAY FREE</b> ASHFORD & SIMPSON/Warner Bros. HS 3357	12	H
70	73	<b>UNLEASHED IN THE EAST</b> JUDAS PRIEST/Columbia JC 36179	7	G
71	74	<b>QUADROPHENIA</b> (ORIGINAL SOUNDTRACK) THE WHO AND VARIOUS ARTISTS/Polydor PD 2 6235	4	L
72	82	<b>X-STATIC</b> DARYL HALL & JOHN OATES/RCA AFL1 3494	3	H
73	60	<b>8:30</b> WEATHER REPORT/ARC/Columbia PC2 36030	6	L
74	80	<b>PRESENT TENSE</b> SHOES/Elektra 6E 244	3	G
75	69	<b>SPIRITS HAVING FLOWN</b> BEE GEES/RSO RS 1 3041	37	H
76	40	<b>RISQUE</b> CHIC/Atlantic SD 16003	13	H
77	77	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193	47	H
78	75	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192	46	G
79	50	<b>FEAR OF MUSIC</b> TALKING HEADS/Sire SRK 6076 (WB)	11	G

## CHARTMAKER OF THE WEEK

80 — **DAMN THE TORPEDOES**

TOM PETTY AND THE  
HEARTBREAKERS

MCA/Backstreet 5105



81	81	<b>WHATCHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox T 583 (RCA)	22	G
82	72	<b>NINE LIVES</b> REO SPEEDWAGON/Epic FE 35988	15	H
83	83	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813	30	G
84	84	<b>VAN HALEN II</b> /Warner Bros. HS 3312	31	H
85	134	<b>INJOY</b> BAR-KAYS/Mercury SRM 1 3781	1	G
86	117	<b>ONE ON ONE</b> BOB JAMES & EARL KLUGH/Columbia/ Tappan Zee FC 36241	1	H
87	86	<b>BACK TO THE EGG</b> WINGS/Columbia FC 36057	20	H
88	111	<b>IN THE NICK OF TIME</b> NICOLETTE LARSON/Warner Bros. HS 3370	1	H
89	87	<b>LUCKY SEVEN</b> BOB JAMES/Columbia/Tappan Zee JC 36056	13	G
90	125	<b>IN THE EYE OF THE STORM</b> OUTLAWS/Arista AL 9507	1	H
91	92	<b>STRIKES</b> BLACKFOOT/Atco SD 38 112	22	G
92	79	<b>VOULEZ-VOUS</b> ABBA/Atlantic SD 16000	19	H
93	93	<b>PIECES OF EIGHT</b> STYX/A&M SP 4724	55	G
94	110	<b>ROYAL RAPPIN'S</b> MILLIE JACKSON AND ISAAC HAYES/ Polydor PD 1 6629	1	G
95	106	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR/Chrysalis CHR 1236	1	G
96	89	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 611	19	G
97	105	<b>SWITCH II</b> GORDY/G7 988R1 (Motown)	20	G
98	101	<b>I HAVE A RIGHT</b> GLORIA GAYNOR/Polydor PD 1 6231	1	H
99	99	<b>DEVOTION</b> LTD/A&M SP 4771	9	G
100	120	<b>ROUGH RIDERS</b> LAKESIDE/Solar BXLI 3490 (RCA)	1	G

ALBUM CROSS REFERENCE ON PAGE 42



THE BEST OF

VOLUME ONE

J O H N K L E M M E R

Mosaic



MCA 2-8014

MOSAIC - A WORK OF ART

A TWO-RECORD SET



BRAZILIA



CRY



ARABESQUE



LIFESTYLE



BAREFOOT BALLET



TOUCH



MCA RECORDS  
© 1979 MCA Records, Inc.

Produced by: STEPHAN GOLDMAN AND JOHN KLEMMER Direction: GARY BORMAN MANAGEMENT



# Record World Albums 101-150

NOVEMBER 10, 1979

NOV. 10	NOV. 3			
101	112	A TASTE FOR PASSION	JEAN-LUC PONTY/Arista SD 19253	
102	102	I WANNA PLAY FOR YOU	STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	
103	136	ANGEL OF THE NIGHT	ANGELA BOFILL/Arista/GRP GRP 5501	
104	95	DESOLATION ANGELS	BAD COMPANY/Swan Song SS 8506 (AtI)	
105	—	HARDER . . . FASTER	APRIL WINE/Capitol ST 12013	
106	78	THE BOSS	DIANA ROSS/Motown M8 923M1	
107	91	DISCO NIGHTS	G.Q./Arista AB 4225	
108	109	OASIS	JIMMY MESSINA/Columbia JC 35799	
109	146	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012	
110	107	MINGUS	JONI MITCHELL/Asylum 5E 505	
111	118	A SONG FOR THE CHILDREN	LONNIE LISTON SMITH/Columbia JC 36141	
112	85	RICKIE LEE JONES	/Warner Bros. BSK 3296	
113	114	NO MORE LONELY NIGHTS	BLUE STEEL/Infinity INF 9018	
114	116	ONE WAY FEATURING AL HUDSON	/MCA 3178	
115	103	YIPES	/Millennium BXL1 7745 (RCA)	
116	97	MISTRESS	/RSO RS 1 3059	
117	124	GREASE (ORIGINAL SOUNDTRACK)	/RSO RS 2 4002	
118	104	SUZI . . . AND OTHER FOUR LETTER WORDS	SUZI QUATRO/RSO RS 1 3064	
119	129	ONLY MAKE BELIEVE	BELL & JAMES/A&M SP 4784	
120	131	INFINITY JOURNEY	/Columbia JC 34912	
121	137	JACKRABBIT SLIM	STEVE FORBERT/Nemperor JZ 36191 (CBS)	
122	98	THE RECORDS	/Virgin VA 13130 (AtI)	
123	96	FICKLE HEART SNIFF 'N' THE TEARS	/Atlantic SD 19242	
124	127	TOTALLY CONNECTED	T-CONNECTION/Dash 30014 (TK)	
125	128	EVERYTHING YOU'VE HEARD IS TRUE	TOM JOHNSTON/Warner Bros. BSK 3304	
126	142	IN THE BEGINNING	NATURE'S DIVINE/Infinity INF 9013	
127	138	YOU'RE ONLY LONELY	J. D. SOUTHER/Columbia JC 36093	
128	130	FEARLESS	TIM CURRY/A&M SP 4773	
129	113	HIGH GEAR	NEIL LARSEN/Horizon SP 738 (A&M)	
130	139	HEART STRING	EARL KLUGH/United Artists UA LA 942 H	
131	—	TWICE THE FIRE	PEACHES & HERB/Polydor/MVP PD 1 6239	
132	126	INTO THE MUSIC	VAN MORRISON/Warner Bros. HS 3390	
133	90	SECRETS	ROBERT PALMER/Island ILPS 9544 (WB)	
134	94	GO FOR WHAT YOU KNOW	PAT TRAVERS BAND/Polydor PD 1 6202	
135	—	THE WORLD WITHIN	STIX HOOPER/MCA 3180	
136	—	PRINCE	/Warner Bros. BSK 3366	
137	—	SURVIVAL	BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)	
138	147	NIGHT AFTER NIGHT	U.K./Polydor PD 1 6234	
139	—	AIRPLAY	POINT BLANK/MCA 3160	
140	140	JUST FOR THE RECORD	BARBARA MANDRELL/MCA 3165	
141	143	STRANGER IN TOWN	BOB SEGER/Capitol SW 11689	
142	148	BROWNE SUGAR	TOM BROWNE/Arista/GRP GRP 5003	
143	145	DUET	CHICK COREA/GARY BURTON/ECM 1 1140 (WB)	
144	122	LOVE DRIVE	SCORPIONS/Mercury SRM 1 3795	
145	150	JOHN COUGAR	/Riva RVL 7401 (Mercury)	
146	—	SO SOON WE CHANGE	DAVID RUFFIN/Warner Bros. BSK 3306	
147	133	DAVID WERNER	/Epic JE 36126	
148	149	B.C.	BILLY COBHAM/Columbia JC 35993	
149	100	STREET MACHINE	SAMMY HAGAR/Capitol ST 11983	
150	108	AN EVENING OF MAGIC	CHUCK MANGIONE/A&M SP 6701	

# Albums 151-200

NOVEMBER 10, 1979

151	MELISSA MANCHESTER	/Arista AL 9506
152	STARDUST WILLIE NELSON	/Columbia KC 35305
153	STRAIGHT AHEAD LARRY GATLIN	/Columbia JC 36250
154	GOIN' HOME FOR LOVE JIMMY "BO" HORNE	/Sunshine Sound 7805 (TK)
155	CLASSICS KENNY ROGERS & DOTTIE WEST	/United Artists UA LA 946 H
156	MOLLY HATCHET	/Epic JE 35347
157	WHEN I FIND YOU LOVE JEAN CARN	/Phila. Intl. JZ 36196 (CBS)
158	FLOW SNAIL	/Cream CRE 1012
159	20/20	/Portrait JR 36205
160	NIGHT OUT ELLEN FOLEY	/Epic/Cleve. Intl. JE 36052
161	BACK ON THE RIGHT TRACK SLY & THE FAMILY STONE	/Warner Bros. BSK 3303
162	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS	/RCA AFLI 3451
163	PRODUCT BRAND X	/Passport PB 9840 (JEM)
164	AND 125TH STREET, NYC DONALD BYRD	/Elektra 6E 247
165	STRATEGY ARCHIE BELL AND THE DRELLS	/Phila. Intl. JZ 36096 (CBS)
166	GO! THE POP	/Arista AB 4243
167	BURN MELBA MOORE	/Epic JE 36128
168	SHOT THROUGH THE HEART JENNIFER WARNES	/Arista AB 4217
169	POP GOES THE CAPTAIN CAPTAIN SKY	/AVI 6077
170	UNFORGETTABLE LEROY HUTSON	/RSO RS 1 3062
171	DON'T THROW STONES THE SPORTS	/Arista AB 4249
172	CARRY ON FLORA PURIM	/Warner Bros. BSK 3344
173	BAT OUT OF HELL MEATLOAF	/Epic/Cleve. Intl. PE 34974
174	PIZZAZZ PATRICE RUSHEN	/Elektra 6E 243
175	EMPHASIZED WAYNE HENDEKSON	/Polydor PD 1 6227
176	ANOTHER CHA-CHA SANTA	ESMERALDA/Casablanca NBLP 7175
177	MARY WILSON	/Motown M7 927R1
178	EVITA (ORIGINAL BROADWAY CAST)	/MCA 2 11007
179	WALKING ON SUNSHINE EDDY GRANT	/Epic JE 36244
180	S.O.S. YACHTS	/Polydor/Radar PD 1 6220
181	POPE JOHN PAUL II SINGS AT THE FESTIVAL OF SACROSONG	/Infinity INF 9899
182	FUTURE STREET PAGES	/Epic JE 36209
183	SINGLES GOING STEADY BUZZCOCKS	/IRS SP 001 (A&M)
184	MAKE YOUR MOVE CAPTAIN & TENNILLE	/Casablanca NBLP 7188
185	BEST OF EDDIE RABBITT	/Elektra 6E 235
186	CORY AND ME CORY DAYE/NY	Intl. BXL1 3408 (RCA)
187	GUITARS AND WOMEN RICK DERRINGER	/Blue Sky JZ 36092 (CBS)
188	LA DIVA ARETHA FRANKLIN	/Atlantic SD 19428
189	LAUREN WOOD	/Warner Bros. BSK 3278
190	AIN'T IT SO RAY CHARLES	/Atlantic SD 19251
191	CHICK COREA/HERBIE HANCOCK	Polydor PD 2 6238
192	PARTNERS IN CRIME RUPERT HOLMES	/Infinity INF 9020
193	LED ZEPPELIN IV	/Atlantic SD 19129
194	DIALOGUE MICHAEL JOHNSON	/EMI-America SW 17010
195	GAMMA I	/Elektra 6E 219
196	BEST OF FRIENDS TWENNYNINE	FEATURING LENNY WHITE/Elektra 6E 223
197	THE GOOD LIFE BOBBY HUMPHREY	/Epic JE 35607
198	THE BEAT	/Columbia JC 36195
199	OOH LA LA SUZI LANE	/Elektra 6E 207
200	I FEEL GOOD, I FEEL FINE BOBBY BLAND	/MCA 3157

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

## Album Cross Reference

ABBA	92	LITTLE RIVER BAND	32
AC/DC	24	KENNY LOGGINS	38
HERB ALPERT	7	JEFF LORBER	63
APRIL WINE	105	LTD	99
ASHFORD & SIMPSON	69	BARBARA MANDRELL	140
BAD COMPANY	104	CHUCK MANGIONE	150
BAR-KAYS	85	BARRY MANILOW	11
BEE GEES	75	BOB MARLEY	137
BELL & JAMES	119	STEVE MARTIN	25
PAT BENATAR	95	CURTIS MAYFIELD	46
BLACKFOOT	91	JIM MESSINA	108
BLONDIE	19, 78	STEPHANIE MILLS	116
BLUE STEEL	113	MISTRESS	81
ANGELA BOFILL	103	JONI MITCHELL	110
KARLA BONOFF	40	MOLLY HATCHET	22
TOM BROWNE	142	VAN MORRISON	132
JIMMY BUFFETT	27	ANNE MURRAY	109
CAMEO	55	NATURE'S DIVINE	126
CARS	16, 42	O'JAYS	29
CHEAP TRICK	10, 37	ORIGINAL SOUNDTRACK:	
CHIC	76	GREASE	117
STANLEY CLARKE	102	MUPPET MOVIE	71
BILLY COBHAM	148	QUADROPHENIA	43
COMMODORES	143	OUTLAWS	90
CHICK COREA & GARY BURTON	145	ROBERT PALMER	133
JOHN COUGAR	36	ALAN PARSONS	35
CRUSADERS	128	PEACHES & HERB	131
TIM CURRY	33	TEDDY PENDERGRASS	60
CHARLIE DANIELS BAND	77	TOM PETTY	80
DOOBIE BROTHERS	20	PLEASURE	58
BOB DYLAN	1	POINT BLANK	139
EAGLES	23	POLICE	66
EARTH, WIND & FIRE	39	JEAN-LUC PONTY	101
ELO	5	PRINCE	136
FATBACK	61	SUZI QUATRO	118
FLEETWOOD MAC	5	SONNIE RAITT	53
FOGHAT	54	RECORDS	122
STEVE FORBERT	121	REO SPEEDWAGON	82
FOREIGNER	6	SMOKEY ROBINSON	64
FUNKADELIC	15	KENNY ROGERS	9, 34
CRYSTAL GAYLE	67	DIANA ROSS	106
GLORIA GAYNOR	98	DAVID RUFFIN	146
G.Q.	107	BRENDA RUSSELL	65
SAMMY HAGAR	149	SANTANA	48
HALL & OATES	72	SCORPIONS	144
ISAAC HAYES	52	BOB SEGER	141
STIX HOOPER	135	SHOES	174
AL HUDSON	114	LONNIE LISTON SMITH	111
JOE JACKSON	51	REX SMITH	83
MICHAEL JACKSON	8	SNIFF 'N' THE TEARS	123
MILLIE JACKSON & ISAAC HAYES	94	J.D. SOUTHER	127
BOB JAMES	89	SPYRO GYRA	45
BOB JAMES & EARL KLUGH	86	BARBRA STREISAND	17
RICK JAMES	41	STUDIO 54	58
WAYLON JENNINGS	57	STYX	3, 93
JETHRO TULL	21	DONNA SUMMER	13, 28
ELTON JOHN	50	SUPERTRAMP	14
TOM JOHNSTON	125	SWITCH	97
FRANCE JOLI	44	TALKING HEADS	79
RICKIE LEE JONES	112	T-CONNECTION	124
JOURNEY	26, 120	PAT TRAVERS	134
JUDAS PRIEST	70	U.K.	138
KC	96	VAN HALEN	62, 84
KISS	47	VILLAGE PEOPLE	56
EARL KLUGH	130	DIONNE WARWICK	31
KNACK	12	WEATHER REPORT	73
KOOL & THE GANG	18	DAVID WERNER	147
LAKESIDE	100	ROBIN WILLIAMS	49
NEIL LARSEN	129	WINGS	87
NICOLETTE LARSON	88	YIPES	115
LED ZEPPELIN	2	NEIL YOUNG	30
		FRANK ZAPPA	59



# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: **Angela Bofill** dazzled two SRO audiences at New York's Bottom Line last week, demonstrating a strength and excitement that goes beyond anything she's done on record. Providing superb support were musical director **Onaje Alen Gumbs** on keyboards, **Darryl Washington** on drums, bassist **Wayne Braithwaite**, percussionist **Carol Steele** and **Frank Wilson** on synthesizers. Angela has received show-stopping notices at every venue of her current tour. Watch for her.

WBMX in Chicago has announced three new appointments: **Derek Hill** is now the news director, **Cheryl Smith Colvin** is public service director and **Linda Dukes** has been made news reporter.

Legendary bluesman **Muddy Waters** has signed with Rosebud Music Agency for exclusive North American booking representation. They can be reached at (415) 566-7009 in San Francisco.

**Ira Perkins**, former east coast regional director for ABC Records and local Philadelphia representative for Motown, has established a new production company called Warp Factor One. The firm was created to primarily further the careers and development of Salsoul artists **Instant Funk** and **Bunny Sigler**. Perkins was instrumental in designing a new theme and marketing concept for the second Instant Funk LP, "Witch Doctor," which was recently released.

That great lady of the blues, **Alberta Hunter**, will be featured in a five part mini TV series, "The Alberta Hunter Story," which will begin filming next year in locations throughout the country and Europe. The story for the film is being developed by Chris Albertson and will be co-produced by Mark Shivas and Carolyn Pfeiffer. The film will trace Hunter's life from her beginnings in Memphis, to her days in Europe and finally to her return to the stage at 84 years of age.

The new issue of the Black Music Association's newsletter, "Inner-visions," has been released and is the latest incentive for those who haven't joined the BMA, since it's available to members only. The issue documents the organization's impressive accomplishments during its first year. It also contains enlightening articles on "Broadcasting in Africa: The Changing Images," music publishing, and "Record Industry Blacks And The Economic Crunch." Contact the BMA for info on how to obtain a copy at (215) 545-8600.

Congratulations to **Sylvia Rhone Davenport**, the lovely New York promotion person, most recently with Ariola, on the birth of her first baby girl this past Wednesday, Oct. 31.

LOS ANGELES: LAX Records, a division of Far Out Productions, distributed by MCA records, held their first regional meetings last week and previewed the new product, as well as introduced new staffers. Headed by **Ed Levine** and **Al Edmondson**, VP of promotion, the future is bright for LAX. A keynote address was given by **Jack "the Rapper" Gibson**, who recalled the early days in the industry.

Panel discussions were moderated by BMA's **Ed Wright**, with comments from **Bill Speed**, **Jim Maddox** and **J.J. Johnson** on the subject of the 1980s. The LAX roster so far includes **Yutaka Yokukura** (an incredible Japanese artist without U.S. distribution), **Blood, Sweat & Tears**, **Pressure**, **Aalon** and **S.F. Giants**. Epic artist **Melba Moore** has a totally new totally disco LP, produced by **Pete Belotte**. It features a first in Melba's career—she co-wrote all songs on the LP. Melba is on her fall promotional tour, covering Nebraska, Iowa Ohio, Kentucky, as well as L.A. Moore stated that she doesn't mind the one nighters of touring, because she takes on the mind of a tourist wherever she travels . . . it is said to cut down on boredom. I asked Melba why she didn't include any other powerful ballads on her latest release,

(Continued on page 45)

## Black Oriented Album Chart

NOVEMBER 10, 1979

- OFF THE WALL**  
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**  
COMMODORES/Motown M8 926M1
- UNCLE JAM WANTS YOU**  
FUNKADELIC/Warner Bros. BSK 3371
- LADIES' NIGHT**  
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
- IDENTIFY YOURSELF**  
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- STAY FREE**  
ASHFORD & SIMPSON/Warner Bros. HS 3357
- DON'T LET GO**  
ISAAC HAYES/Polydor PD 1 6224
- FIRE IT UP**  
RICK JAMES/Gordy G8 990M1 (Motown)
- WHERE THERE'S SMOKE**  
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- RISE**  
HERB ALPERT/A&M SP 4790
- SECRET OMEN**  
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- FUTURE NOW**  
PLEASURE/Fantasy F 9578
- XII**  
FATBACK/Spring SP 1 6723 (Polydor)
- INJOY**  
BAR-KAYS/Mercury SRM 1 3781
- TEDDY**  
TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)
- I AM**  
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- ON THE RADIO—GREATEST HITS VOLUMES ONE & TWO**  
DONNA SUMMER/Casablanca NBLP 2 7191
- DIONNE**  
DIONNE WARWICK/Arista AB 4230
- BRENDA RUSSELL**  
Horizon SP 739 (A&M)
- HEARTBEAT**  
CURTIS MAYFIELD/Curtom/RSO RS 1 3053
- ROYAL RAPPIN'S**  
MILLIE JACKSON & ISAAC HAYES/Polydor PD 1 6229
- WHATCHA GONNA DO WITH MY LOVIN'**  
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- ROUGH RIDERS**  
LAKESIDE/Solar BXL1 3490 (RCA)
- THE BOSS**  
DIANA ROSS/Motown M8 923M1
- DEVOTION**  
LTD/A&M SP 4771
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- FRANCE JOLI**  
PRELUDE PRL 12170
- SO SOON WE CHANGE**  
DAVID RUFFIN/Warner Bros. BSK 3306
- SWITCH II**  
Gordy G7 988R1 (Motown)
- IN THE BEGINNING**  
NATURES DIVINE/Infinity INF 9013
- RISQUE**  
CHIC/Atlantic SD 16003
- STREET LIFE**  
CRUSADERS/MCA 3094
- PRINCE**  
Warner Bros. BSK 3366
- ONE WAY FEATURING AL HUDSON**  
MCA 3178
- ANGEL OF THE NIGHT**  
ANGELA BOFILL/Arista/GRP GRP 5501
- TWICE THE FIRE**  
PEACHES & HERB/Polydor/MVP PD 1 6239
- I HAVE A RIGHT**  
GLORIA GAYNOR/Polydor PD 1 6229
- BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- ONLY MAKE BELIEVE**  
BELL & JAMES/A&M SP 4784
- GOING HOME FOR LOVE**  
JIMMY "BO" HORNE/Sunshine Sound 7805 (TK)
- STRATEGY**  
ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- LA DIVA**  
ARETHA FRANKLIN/Atlantic SD 19248
- ONE ON ONE**  
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- POP GOES THE CAPTAIN**  
CAPTAIN SKY/AVI 6077
- TOTALLY CONNECTED**  
T-CONNECTION/Dash 30014 (TK)
- BIG FUN**  
SHALAMAR/Solar BXL1 3479 (RCA)
- FANTASY**  
HEAVEN AND EARTH/Mercury SRM 1 3763
- WHEN I FIND YOU LOVE**  
JEAN CARN/Phila Intl. JZ 36196 (CBS)
- MOTHER'S FINEST LIVE**  
Epic JE 35976
- RAIN FIRE**  
DAVID OLIVER/Mercury SRM 1 3784

## PICKS OF THE WEEK

**YOU KNOW HOW TO LOVE ME**  
PHYLLIS HYMAN—Arista AL9509

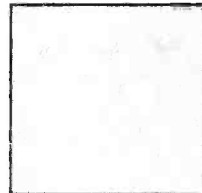


The potential of this powerful vocalist has finally come closer to being realized with this latest

release. Producers/composers James Mtume and Reggie Lucas have put together an LP full of beautiful material that is strong in R&B, pop and dance appeal. Phyllis also shows off her writing skills. With the title track already hot, watch for "Hold On" to follow.

**JOURNEY THROUGH THE SECRET LIFE OF PLANTS**

STEVIE WONDER—Tamla T13-371C2



While this album is specifically a soundtrack, it more importantly represents a high level of artistic achievement in Wonder's career. He has taken full advantage of the tremendous opportunities film scores offer by using a wide variety of styles, all of which are beautifully executed. "Race Babbling" and "Outside My Window" are strong potential singles.

**8 FOR THE 80'S**

WEBSTER LEWIS—Epic JE 36197



The title here is very appropriate. Lewis, working with co-producer Herbie Hancock, has come up with an LP that is full of winning material. It covers a variety of tempos and settings. Especially strong is Lewis' ability at fusing R&B with jazz, creating a full, infectious gut-grabbing sound. Watch for "Give Me Some Emotion" as a future single.

**DON'T ASK**

SONNY ROLLINS—Milestone M-9090



One of the modern masters of the tenor sax reaches out to extend his skills in some new idioms. Working with guitarist Larry Coryell, Al Foster, Bill Summers and others, Rollins incorporates contemporary rhythms with his patented biting attack to create an LP that contains plenty of material to please listeners of jazz, both traditional and progressive.



# Black Oriented Singles

NOVEMBER 10, 1979

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

NOV. 10	NOV. 3		WKS. ON CHART
1	1	<b>LADIES NIGHT</b> KOOL & THE GANG De-Lite 801 (Mercury) (2nd Week)	10
2	2	<b>RAPPER'S DELIGHT</b> SUGARHILL GANG/Sugarhill 542	5
3	4	<b>STILL</b> COMMODORES/Motown 1474	7
4	3	<b>(not just) KNEE DEEP-PART I</b> FUNKADELIC/Warner Bros. 49040	12
5	6	<b>CRUISIN'</b> SMOKEY ROBINSON/Tamla 54306 (Motown)	11
6	5	<b>DON'T STOP 'TIL YOU GET ENOUGH</b> MICHAEL JACKSON/ Epic 9 50742	15
7	11	<b>I JUST CAN'T CONTROL MYSELF</b> NATURE'S DIVINE/ Infinity 50,027	9
8	13	<b>I WANNA BE YOUR LOVER</b> PRINCE/Warner Bros. 49050	7
9	7	<b>RISE</b> HERB ALPERT/A&M 2151	17
10	18	<b>DO YOU LOVE WHAT YOU FEEL</b> RUFUS AND CHAKA KHAN/ MCA 41131	5
11	8	<b>I DO LOVE YOU/MAKE MY DREAMS A REALITY</b> G.Q./Arista 0426	18
12	17	<b>DON'T LET GO</b> ISAAC HAYES/Polydor 2011	7
13	10	<b>BETWEEN YOU BABY AND ME</b> CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	12
14	9	<b>SAIL ON</b> COMMODORES/Motown 1466	14
15	12	<b>BREAK MY HEART</b> DAVID RUFFIN/Warner Bros. 49050	7
16	16	<b>SO GOOD, SO RIGHT</b> BRENDA RUSSELL/Horizon 123 (A&M)	12
17	15	<b>DIM ALL THE LIGHTS</b> DONNA SUMMER/Casablanca 2201	11
18	29	<b>I CALL YOUR NAME</b> SWITCH/Gordy 7175 (Motown)	6
19	14	<b>I JUST WANT TO BE CAMEO</b> /Chocolate City 019 (Casablanca)	18
20	34	<b>MOVE YOUR BOOGIE BODY</b> BAR-KAYS/Mercury 76015	4
21	22	<b>KING TIM III</b> FATBACK/Spring 199 (Polydor)	7
22	47	<b>ROCK WITH YOU</b> MICHAEL JACKSON/Epic 9 50797	3
23	24	<b>BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO</b> KC & THE SUNSHINE BAND/TK 1035	11
	25	<b>MY FORBIDDEN LOVER</b> CHIC/Atlantic 3620	6

CHARTMAKER OF THE WEEK

25	—	<b>SEND ONE YOUR LOVE</b> STEVIE WONDER Tamla 54303 (Motown)	1
----	---	--	---

26	43	<b>EGO TRIPPING OUT</b> MARVIN GAYE/Tamla 54305 (Motown)	4
27	19	<b>FOUND A CURE</b> ASHFORD & SIMPSON/Warner Bros. 8870	19
28	20	<b>FIRECRACKER</b> MASS PRODUCTION/Cotillion 44254 (Atl)	19
29	31	<b>YOU'RE SOMETHING SPECIAL</b> FIVE SPECIAL/Elektra 46531	6
30	32	<b>BODY LANGUAGE</b> SPINNERS/Atlantic 3619	6
31	26	<b>YOU GET ME HOT</b> JIMMY "BO" HORNE/Sunshine Sound 1014 (TK)	11
32	54	<b>LOVE GUN</b> RICK JAMES/Gordy 7176 (Motown)	3
33	48	<b>GLIDE PLEASURE</b> /Fantasy 874	4
34	36	<b>IN THE STONE</b> EARTH, WIND & FIRE/ARC/Columbia 1 11093	5
35	37	<b>HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER)</b> LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	7

36	38	<b>I FOUND LOVE</b> DENIECE WILLIAMS/ARC/Columbia 1 11063	5
37	40	<b>A SONG FOR DONNY</b> WHISPERS/Solar 11739 (RCA)	5
38	42	<b>CONCENTRATE ON YOU</b> STANLEY TURRENTINE/Elektra 46533	5
39	41	<b>RRROCK</b> FOXY/Dash 5054 (TK)	7
40	44	<b>THE SECOND TIME AROUND</b> SHALAMAR/Solar 11709 (RCA)	5
41	45	<b>MELLOW MELLOW RIGHT ON</b> LOWRELL/AVI 300	6
42	49	<b>STRANGER LTD/A&amp;M</b> 2192	5
43	39	<b>REMEMBER WHO YOU ARE</b> SLY & THE FAMILY STONE/ Warner Bros. 49062	7
44	46	<b>(OOH-WEE) SHE'S KILLING ME</b> JOHNNY TAYLOR/Columbia 1 11084	5
45	51	<b>NO LOVE, NO WHERE, WITHOUT YOU</b> LINDA WILLIAMS/ Arista 0442	5
46	52	<b>WEAR IT OUT</b> STARGARD/Warner Bros. 49066	5
47	53	<b>ROLLER-SKATIN' MATE</b> PEACHES & HERB/Polydor/MVP 2031	3
48	56	<b>NO MORE TEARS (ENOUGH IS ENOUGH)</b> BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199	3
49	57	<b>YOU KNOW HOW TO LOVE ME</b> PHYLLIS HYMAN/Arista 0463	4
50	58	<b>SPARKLE</b> CAMEO/Chocolate City 3202 (Casablanca)	2
51	28	<b>NEVER CAN FIND A WAY (HOT LOVE)</b> VERNON BURCH/ Chocolate City 3201 (Casablanca)	8
52	21	<b>COME GO WITH ME</b> TEDDY PENDERGRASS/Phila. Intl. 9 3717 (CBS)	11
53	59	<b>I DON'T WANT TO BE A FREAK</b> DYNASTY/Solar 11694 (RCA)	4
54	55	<b>DON'T DROP MY LOVE</b> ANITA WARD/Juana 3425 (TK)	5
55	50	<b>COME TO ME</b> FRANCE JOLI/Prelude 8001	5
56	63	<b>MOVE ON UP</b> DESTINATION/Butterfly 41084 (MCA)	3
57	61	<b>HOW HIGH</b> SALSOU L ORCHESTRA FEATURING COGNAC/Salsoul 72096 (RCA)	3
58	60	<b>I ONLY HAVE EYES FOR YOU</b> HEAVEN AND EARTH/ Mercury 76012	4
59	23	<b>STREET LIFE</b> CRUSADERS/MCA 41054	16
60	72	<b>I JUST WANNA WANNA</b> LINDA CLIFFORD/RSO/Curtom 1012	2
61	—	<b>NOBODY KNOWS</b> ASHFORD & SIMPSON/Warner Bros. 49099	1
62	62	<b>LOVE HURT ME, LOVE HEALED ME</b> LENNY WILLIAMS/ MCA 41118	4
63	—	<b>PEANUT BUTTER</b> TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	1
64	—	<b>JUST A TOUCH OF LOVE</b> SLAVE/Cotillion 45005 (Atl)	1
65	—	<b>RIGHT OR WRONG</b> LEROY HUTSON/RSO/Curtom 1011	1
66	—	<b>DEJA VU</b> DIONNE WARWICK/Arista 0459	1
67	67	<b>IT'S A DISCO NIGHT (ROCK DON'T STOP)</b> ISLEY BROS./ T-Neck 9 2287 (CBS)	11
68	27	<b>GOOD TIMES</b> CHIC/Atlantic 3584	21
69	33	<b>DOIN' THE DOG CREME</b> d'COCOA/Venture 112	7
70	—	<b>YOUR LONELY HEART</b> NATALIE COLE/Capitol 4767	1
71	71	<b>LOOKIN' FOR LOVE</b> FAT LARRY'S BAND/WMOT/Fantasy 867	7
72	30	<b>MORE THAN ONE WAY TO LOVE A WOMAN/HOT STUFF</b> RAYDIO/Arista 0441	10
73	74	<b>SWEETEST PAIN</b> DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	2
74	64	<b>WHILE WE STILL HAVE TIME</b> CINDY & ROY/Casablanca 2202	7
75	35	<b>SING A HAPPY SONG</b> THE O'JAYS/Phila. Intl. 9 3707 (CBS)	15

RIGHT ON TIME...

"ON SUNSHINE"



the new album from

P. 10107

BILL SUMMERS  
AND SUMMERS HEAT

Produced by Bill Summers and Phil Kaffel

on Prestige Records and Tapes



# Black Music Report

(Continued from page 43)

and to my surprise, the reason was simply that she hadn't found any ballads with the strength of "Lean On Me" or "I'm His Lady."

**ATTENTION: One Way featuring Al Hudson** is not only the name of the group, but the name of the new LP. The album contains a disc version of a hit off the last LP, but by no means is this a re-serviced LP. Got that? The confusion began when the group, managed by **Al Perkins**, changed from the **Soul Partners** to One Way featuring Al Hudson. Reasons for the name change are apparent when listening to the LP. The group has increased its visibility as individual artists within the Al Hudson framework . . . In a recent "Journey Through The Secret Life Of Plants" on **Stevie Wonders'** 42 acre ranch somewhere in Malibu, an estimated 500 fans were bussed in to preview the album. Contained in six tents of various sizes, Wonder guided his guests through the LP, leading them to the evolution of life, (side one) all the way to the final tent—complete with foods from Africa, Jamaica, Orient, U.S. What an extravaganza. The album received raves, as per Wonder's norm . . . **Marty Mack** and wife (Atlantic Records) recently hosted a small dinner party for invited guests the **Spinners** and **Herbie Mann**, along with radio personalities, **Ted Terry** and **Alvin John**.

**BOS CHART ANALYSIS:** Kool & The Gang and the Sugarhill Gang maintain their chart positions this week, holding the #1 and #2 slots respectively. Bulleting into the top 10 are: Nature's Divine, Prince and Rufus and Chaka Khan, all reporting strong sales.

In the top 20, Switch has made good radio moves, jumping into the #18 bullet position and picking up new adds at WKTU, WAOK, and WDIA. "I Call Your Name" is currently top 10 at WJMO, KDAY, KGPI, KSOL and KYAC. The Bar-Kays moved to #20 bullet with another week of very strong sales and continued airplay.

Michael Jackson's "Rock With You" (Epic) jumped into the #22 bullet position with very strong sales, and adds this week at WMBM, WDIA, WJLR and WBMX. Another mover this week is Marvin Gaye, in the #26 bullet slot, picking up adds at WEDR and KSOL and showing steady sales.

Moving into the thirties, Rick James holds the #32 bullet position, showing strong movement at stations. Pleasure "Glides" into the #33 bullet slot, with adds this week from WGIV, WEDR, WLOK, and WCIN. "Glide" is top 10 at WDAS, WYLD, WCHB, WBMX, KDAY, KDIA, and KYAC.

The forties are highlighted by Barbra Streisand and Donna Summer claiming the #48 bullet position. This release has had enormous sales—both the 12-inch and 7-inch versions—with adds at WNJR, WWIN, WYLD, and KMJQ. Phyllis Hyman holds the #49 bullet slot this week with adds from WWRL, WLOK, and KSOL.

Cameo, last week's Chartmaker, moves into the #50 bullet position this week with adds at WWRL, WAOK, WGIV, WORL, WAMO and KDJA. Other singles bulleting this week are: Destination with good sales reported; Linda Clifford, with adds at WAOK, WMBM, KDAY and KGFJ; Ashford & Simpson; Lenny White; Leroy Hutson; Slave and Dionne Warwick.

This week's Chartmaker is Stevie Wonder. The long-awaited release from Wonder, "Send One Your Love," appeared at an unprecedented #25 bullet—the highest debut ever on RW's B.O.S. chart. Station adds are too numerous to mention, and early sales are strong.

## ASCAP Honors Ashford & Simpson



The American Society of Composers, Authors & Publishers (ASCAP) presented Warner Bros.' recording artists Ashford & Simpson a total of 25 plaques backstage on their opening night at City Center, N.Y.C., honoring them for multiple successes as writers, publishers, artists and producers. Songs singled out for achievement were: "It Seems to Hang On;" "I Found a Cure;" "The Boss;" "You're All I Need To Get By;" "I Am Every Woman" and "Stuff Like That." Pictured from left: Paul S. Adler, ASCAP dir. of membership; Valerie Simpson; Nicholas Ashford; and Arthur Hamilton, member of the ASCAP board of directors.

## BMA Accepts UBCP Apology

■ PHILADELPHIA — Kenneth Gamble, president of the Black Music Association, announced last week he would accept the apology of the United Black Concert Promoters for not having a representative at the recent press conference, which was called by BMA to announce unity among black concert promoters and black music artists, the formation of the Performing Artists Rights Committee (PARC), and the development of a code of professional ethics and business conduct.

Dick Griffey, president of UBCP, and Gamble have agreed that it is important for unity and professional cooperation to be encouraged between UBCP, and black music artists.

"I am pleased to learn that the UBCP is interested in working with black music artists. Hopefully, UBCP will initiate further discussions with the Performing Artists Rights Committee and participate in the development of a code of professional ethics and business conduct," stated Gamble.

The Performing Artists Rights Committee was recently formed for black music artists under the aegis of the BMA. The purpose of the committee is to protect the rights of performing artists.

## Arista Names Lajeski Promo Admin. Director

■ NEW YORK—Richard Palmese, vice president of national promotion, Arista Records, has announced the appointment of Glen Lajeski to the newly created position of director, promotion administration.



Glen Lajeski

Prior to this promotion, Lajeski was administrative assistant to the vice president of promotion at Arista. He has also served as assistant to the president of RSO.

## Horowitz to ASCAP

■ NEW YORK — Marilyn Horowitz has joined the New York headquarters staff of the American Society of Composers, Authors and Publishers, ASCAP director of Membership Paul S. Adler has announced.

MCA RECORDS

# WE BELIEVE IN WAR



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Pasada la tremenda polémica que degeneró en insultos, desafíos y amenazas como consecuencia de la final de la fase nacional del Festival OTI, es la canción "Al Final" que interpreta **Enmanuel**, el tema que arrolladoramente el consumidor ha hecho su favorito. La difusión se extiende agresivamente en toda la República alcanzando ventas muy atractivas. Con este tema ("Al Final"), **Enmanuel** y los directivos del sello RCA ven realizados los proyectos que se iniciaron hace varios años atrás, cuando el intérprete era sólo un chico que cantaba bonito. Hoy **Enmanuel** está convertido en una figura con un inconmensurable futuro artista grande los acaba de demostrar en la triunfal temporada de actuaciones que realizó en el salón Stelaris del hotel Fiesta Palace, en donde alternó con **Sergio Esquivel** quien ocupó el tercer lugar de la final del OTI con su canción "Un tipo como yo."

Considero que **Enmanuel** ya logró ubicarse como figura de primer nivel en México y si cuenta—

como es de esperarse — con el apoyo sincero y honesto de todo el conglomerado latino de RCA, podemos vislumbrar que tiene enormes posibilidades de convertirse en una gran estrella latina . . . Las diferencias que han surgido por problemas de contrato, deficiencias en promoción y liberación de artistas entre el sello Melody representado por su Presidente **Nacho Morales** y la empresa Caytronics representada también por su Presidente **Joe Cayre**, y que posiblemente lleguen a la vía legal, es el acontecimiento que tiene expectante a toda la industria disquera de México, en donde muchos presidentes de importantes compañías discográficas no ocultan su simpatía y apoyo moral para **Nacho Morales**, quien según apreciaciones de experimentados y respetados ejecutivos disqueros, ha sido víctima por varios años junto con su elenco artístico, de un contrato que en lugar de beneficiarlos en Estados Unidos los perjudicó.

**Sergio Blanchet** incursiona co-  
(Continued on page 51)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ La prensa especializada en Fonogramas ha sido, para la industria en general, la "fregona malcriada" de la familia. En casi todas las latitudes he visto siempre a mis colegas sufrir todo tipo de desconocimiento. ¡Qué nunca es suficientemente pequeño un periodista como para ser ignorado, cosa que le duele más que recibir maltrato o vejación! Se recuerda al periodista especializado cuando hace falta la nota. Se le adula cuando el organismo que representa o que lleva sus mensajes se hace poderoso. ¡La vida es así! . . . Ah, en Estados Unidos, donde ser periodista especializado en espectáculo, artistas y discografía, es, en la mayoría de las veces una tortura emocional, es donde el fenómeno de desconocimiento a la prensa de parte de la industria discográfica ha llegado a caracteres catastróficos. Cada vez que, un colega me lanza el dardo emponzoñado, producto de su dolor, y me exclama: "Bueno, contigo es diferente," me lacera el comentario. A través de esta, ya larga carrera, he sufrido todo tipo de humillación, ataque y desconocimiento. Los años de halago continuo no borran el trauma del intranquilo periodista "pide-noticias" o "suplicante-de-annuncios," con que respaldar su puesto o su columna. Y menos aún, al del muchachón ignorado que "era-muy-útil-a-veces-como-periodista," pero que se podía manejar a capricho, porque "daba-lástima-ignorararlo." Por eso hoy, cuando veo que se organizan en Los Angeles y crean PLACA (Periodistas Latinos Asociados de California) y cuando toma fuerza la ACE (Asociación de Cronistas de espectáculos) de Nueva York y en Miami, va dando señales de vida la Asociación de Periodistas del Espectáculo, me estremece la alegría. La ACE, acaba de nombrar presidente este año, recayendo el honor en nuestro colega **Ivan Gutierrez**, corresponsal de Record World en Nueva York. Cuando veo que comienzan a acercarse los colegas de México, Argentina, Venezuela y Colombia, mostrando inquietud de asociarse fuertemente, me hace saltar del asiento el optimismo y se me llena el alma de felicidad. ¡Adelante colegas! . . . PLACA acaba de organizar la Premier Mundial en Los Angeles de la película "Rigo: una confesión total" en el Million Dollar de Los Angeles. Sus miembros son **Maricarmen Gutierrez** de Azteca Films, **Gabriel Hernández Steck** de La Opinión, **Guillermo Romero** de PECIME, Mexico, **Pepe Rolón** de Radio América, **Enrique Bulnes** del Canal 34 y SIN de Phoenix, Arizona y **Hernán Quezada Escandón** de K.W.K.W. de Los Angeles. ¡Felicidades y saludos a todos!

Espectacular el long playing titulado "Pedazos" de la cantante brasileña **Simone**, que EMI lanzó al mercado recientemente. Con más de 130,000 copias vendidas en menos de dos meses, la grabación sigue ritmo espectacular de éxito. **Simone** grabará próximamente en Español esta gran pieza discográfica . . . **María Creusa**, también de Brasil, fue clasificada para participar en el "Festival Mundial de la Canción Popular de Tokio," Japón, de entre 57 países y 1750 canciones participantes. El tema que defenderá la talentosa cantante se titula "Luanda Sile" de **Antonio Carlos** y **Jocafi**. María tiene lanzados cuatro long playings en Japón y será sometida, durante su visita, a una gran campaña promocional organizada por la RCA Japan, y la Yamaha Music Foundation, patrocinadora de este festival. María estará en Japón del 30 de Octubre al 20 de Noviembre . . . Cumple 20 años la agrupación musical mexicana, **Sonora Santanera**. En sus celebraciones, han comenzado a edificar su Casa Club en momentos en que triunfan en el Blanquita de México y se programa el próximo lanzamiento de un nuevo larga duración con sus éxitos "Cáncer" y "La negrita Cucurumbé."

Recibió **Yolanda del Rio**, en Colombia, un Disco de Oro por sus ventas millonarias de "La Hija de Nadie." Yolanda realizó una gira por todo el país, triunfando al lado de **Federico Villa**, que también  
(Continued on page 51)

## Latin American Album Picks

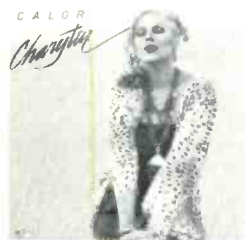


### LILA DENEKEN

RCA Victor MKS 2166

En producción de Humberto Navarro y con arreglos de Chucho Ferrer y Nacho Méndez, Lila Deneken interpreta sus éxitos "Por Cobardía" (Deneken-Silvetti) y "Si quieres irte" (Nacho Mendez). Otros muy buenos temas son "Qué vas a hacer sin mí" (de la Colina), "Cuando pienso en tí" (N. Mendez) y "Cuido" (de la Colina).

■ Produced by Humberto Navarro and with arrangements by Nacho Méndez and Chucho Ferrer, Lila Deneken performs her hits "Por cobardía" and "Si quieres irte." Also superb cuts: "Qué vas a hacer sin mí" and "Cuido."



### CALOR

CHARYTIN—TH THS 2064

Con arreglos de Wilson Torres, Pedro Rivera Toledo y Quique Talavera, Charytin de República Dominicana luce sus aptitudes en esta producción realizada en Puerto Rico y en la cual resaltan "Para hacer bien el amor" (Boncompagni-Pace-O. Díaz), "El está Aquí" (Ch. Goyco), "He dejado todo por tí" (Ch. Goyco) y "Calor" (A. Romero).

■ With arrangements by Wilson Torres, Pedro Rivera Toledo and Quique Talavera, Charytin from the Dominican Republic is at her best in this package, produced in Puerto Rico. Good cuts are "Para hacer bien el amor," "Cuando maldecimos tener un corazón" (R. Lotes) and "La noche es joven" (Herrero-Armenteros).

(Continued on page 52)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Denver

By KBNO (ALBERTO VERA)

1. PA'ESO ME GUSTABAS  
GRUPO ALPHA—Epsilon
2. TOMAR Y LLORAR  
LOS HUMILDES—Fama
3. LINDA SUSANA  
CAROLINA GALLEGOS—Aguila
4. POR MI ORGULLO  
ESTELA NUNEZ—Pronto
5. TOMA ESTA FLOR  
GLORIA POHL—Hurricane
6. MORENA TENIAS QUE SER  
LOS FELINOS—Musart
7. 30 AÑOS  
NAPOLEON—Raff
8. EL VIAJECITO  
COSTA CHICA—Fama
9. DE QUE ME GUSTAS  
LUPITA D'ALESSIO—Orfeon
10. CHIQUITITA  
ABBA—RCA

### Los Angeles

By KALI (RAUL ORTAL)

1. CHIQUITITA  
ABBA
2. TRISTE IMAGINAR  
LOS BUKIS
3. AL FINAL  
EMMANUEL
4. QUERERTE A TI  
ANGELA CARRASCO
5. APRENDI A LLORAR  
VERONICA CASTRO
6. Y ASI QUEDE  
LOS YONICS
7. ME QUEDE CON LAS GANAS  
VICTOR ITURBE
8. MI PRIMER AMOR  
JOSE AUGUSTO
9. LOS MALES DE MICAELA  
KIWA 7
10. CADA VEZ QUE LLUEVE  
PALITO ORTEGA

### Houston

By KEYH (ALFREDO RODRIGUEZ)

1. MI PRIMER AMOR  
JOSE AUGUSTO—Odeon
2. EL AMOR DE MI VIDA  
CAMILO SESTO—Pronto
3. DE QUE ME GUSTAS  
LUPITA D'ALESSIO—Orfeon
4. MI AMANTE AMIGO  
ROCIO JURADO—Arcano
5. SUENA MI CAMPANA  
PUNTO CUATRO—OB  
ANITA—Joey
6. QUERERTE A TI  
ANGELA CARRASCO—Pronto
7. APRENDI A LLORAR  
VERONICA CASTRO—Peerless
8. SALDRE A BUSCAR EL AMOR  
DARIO GALVAN—Mercurio
9. LOS PIRATAS  
GRUPO LATINO—Peerless
10. CHIQUITITA  
ABBA—RCA

### Mexico

By VILO ARIAS SILVA

1. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—CBS
2. CHIQUITITA  
ABBA—RCA
3. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
4. MI PRIMER AMOR  
JOSE AUGUSTO—EMI Capitol
5. QUERERTE A TI  
ANGELA CARRASCO—Ariola
6. AL FINAL  
EMMANUEL—RCA
7. SECRETO CALLADO  
DIEGO VERDAGUER—Melody
8. AQUI ESTOY YO  
LUPITA D'ALESSIO—Orfeon
9. 30 AÑOS  
NAPOLEON—Cisne RAFF
10. AMARRADO  
ALVARO DAVILA—Melody

## Ventas (Sales)

### El Paso

1. EL TIQUETITO  
WALLY GONZALEZ—Falcon
2. SE ME PERDIO LA CADENITA  
LOS OLIMPICOS—Arriba
3. SOY YO  
LOS YONICS—Atlas
4. LA ANSELMA  
YOLANDA DEL RIO—Arcano
5. LA MEDALLITA  
PERLA DEL MAR—Joey
6. MOTIVOS  
JOSE DOMINGO—Melody
7. VENGO A VERTE  
MERCEDES CASTRO—Musart
8. QUE ME PERDONE TU SENORA  
MANOELLA TORRES—Caytronics
9. Y SI LLORA QUE  
GRUPO ILUSION—DLV
10. DE ESTA SIERRA A LA OTRA SIERRA  
GLORIA POHL—Hurricane

### Chicago

1. CHIQUITITA  
DORIS CABALLERO—Pega
2. MI MANERA DE AMAR  
NELSON NED—WS Latino
3. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
4. LA HUERFANITA  
BIANCA CACERES—Fiesta
5. MORENA TENIAS QUE SER  
LOS FELINOS—Musart
6. CRUEL DESPRECIO  
ANDRES GUERRERO—Alameda
7. EL TAHUR  
LOS TIGRES DEL NORTE—Fama
8. ALGUIEN COMO TU  
SUSY LEMAN—Pronto
9. PARA DECIR ADIOS  
ALBERTO VAZQUEZ—Gas
10. DISCO SAMBA  
LOS JOAO—Musart

### San Jose

1. 30 AÑOS  
NAPOLEON—Raff
2. CHIQUITITA  
ABBA—RCA
3. TRIESTE IMAGINAR  
LOS BUKIS—Profono
4. HASTA QUE AMANEZCA  
JOAN SEBASTIAN—Musart
5. EL AMOR DE TU VIDA  
CHAYITO VALDES—Cronos
6. EL AMOR DE MI VIDA  
CAMILO SESTO—Pronto
7. AMADA MIA  
LOS PASTELES VERDES—Luna
8. MI PRIMER AMOR  
JOSE AUGUSTO—Odeon
9. A TRAVES DEL TIEMPO  
ARTURO—Mar
10. TE PERDI LA FE  
LOS HUMILDES—Fama

### Spain

By JORGE DE ANTON

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

## Nuestro Rincon (Continued from page 50)

recibió Disco de Oro por sus ventas de "Rosa Negra," extendidos por su parte un homenaje por su Trigesimo Aniversario, en el "Segundo Encuentro Nacional de Artistas Nacionales" que se celebra cada año en Envigado, a media hora de Medellín, donde se congregan cada año más de 200,000 personas con la participación de más de 150 artistas, con una duración de 18 horas . . . **Tony Fortou E.**, Gerente de Ventas de Tropical de Colombia, tomó en matrimonio a **Adelaida Reyes** la pasada semana. ¡Felicidades a los nuevos conyugues! . . . El conglomerado de Ultra Records, Tropicana Distributors, Records and Tapes y Godell Music, de Miami, tiene nuevas oficinas establecidas en el 3401 N.W. 7 St., Miami, Fla. 33135.

EMI has just released a spectacular LP by Brazilian singer **Simone**. With more than 130,000 copies sold in less than two months, the LP keeps seeing strong sales. Simone will soon cut the LP in Spanish . . . **Maria Creusa**, also from Brazil, has been chosen to participate at the

## En Mexico (Continued from page 50)

Buen tema dá a conocer **Jaime Morey** paralelamente con su vista. Se trata de "Tu amor le va a mi piel" de **Augusto Algueró** y **Rafael León**, que acaba de aparecer bajo etiqueta Orfeón luciendo composibilidades. Por lo pronto, el sello que dirige **Rogério Azcárraga** desplegó todas sus armas promocionales en favor del tema de Morey, convencidos que pueden tener un hit muy interesante. mo ejecutivo mayor con resultados muy positivos. Su nuevo car-

go de Vice-Presidente de Méloidy lo está desarrollando con una solvencia admirable, a pesar de que los enemigos gratuitos que en esta industria sobran, no se cansan de presagiar que su permanencia en la pujante empresa mexicana será muy corta. El profesionalismo y conocimientos discográficos que está exhibiendo Sergio, lo colocan indiscutiblemente como un directivo de gran futuro.

World Popular Song Festival in Tokyo, Japan, among 57 countries and 1750 participating songs. She will perform the song "Luanda Sile" by **Antonio Carlos & Jocaifi**. She already has four LPs released in Japan and during her visit she will be heavily promoted in a campaign organized by RCA Japan and Yamaha Music Foundation, sponsors of the festival. She will stay in Japan from October 30th thru November 20th . . . **Sonora Santanera** has just reached its 20th anniversary. This well known Mexican group has just started to build its Casa Club on the occasion of its anniversary. In the meantime, they are enjoying great success at the Blanquita Theater in Mexico City. A new LP will be released shortly by CBS containing the hits "Cancer" and "La Negrita Cucurumbé."

Yolanda del Rio has received in Colombia a gold record award for her record-breaking sales of "La Hija de Nadie." She toured the country along with **Federico Villa**, who also got a gold record award for his top sales with "Rosa Negra." Both awards were extended by Sonolux from Colombia, in an event attended by more than 20,000 fans . . . Sonolux is also being honored for its 30th anniversary during the celebration of the Festival of Envigado, which takes place every year with the attendance of over 200,000 persons in which over 150 of the top names in Colombia perform. The event takes place in the city of Envigado, about half hour away from Medellín . . . **Tony Fortou**, sales manager of Tropical, Colombia, married **Adelaida Reyes** last week. Congratulations to both! . . . Ultra Records, Tropicana Distributors, Records and Tapes and Godell Music has just moved their offices to 3401 N.W. 7th Street, Miami, Fla. 33135 . . . **Oswaldo Benzor** is now involved in corporate division marketing sales with Sanyo E&E Corporation at 4000 Ruffin Road, San Diego, Ca. 92123; phone: (714) 560-1134.



## Album Analysis (Continued from page 8)

sales and some early racks. Areas of strength for Loggins include NY, the west coast (California) and Texas (Dallas/Houston). In the forties, Rick James (Motown), now at #41 bullet, could very well become a top 15 item with the help of a pop crossover for the "Love Gun" single. Early retail and one-stop activity on the LP is significant in NY, the south-east and the southwest. Elsewhere in the forties, Atlantic's "Muppet" soundtrack is at #43 bullet, again mainly due to the racks, while Santana (Col), at #48 bullet, is strictly retail, notably in Phoenix, LA and Detroit.

Elton John (MCA), at #50 bullet, is building with the help of numerous retail breakouts; NY, Chicago and the west coast are especially strong. Joe Jackson (A&M) is at #51 bullet strictly with retail, while Isaac Hayes (Polydor), at #52 bullet, is showing the best moves by this artist in some time (including top ten reports out of Philly and Washington). Crossover action on his "Don't Let Go" single, now the #12 black single, surely will help the LP. Also bulleting in the fifties are Foghat (WB) at #54 and the Village People (Casablanca), at #56 mainly with rack sales.

In the sixties, Smokey Robinson (Tamla) is showing crossover potential similar to Hayes', but at a faster pace; his "Cruisin'" sin-

## Singles Analysis

(Continued from page 8)  
KSLQ, KXOK, and FM97.

In at #51 bullet and this week's Chartmaker is Foreigner (Atlantic) with a good list of airplay highlighted by adds at KFRC, KRTH, WHBQ, WPGC, and Z93. Five other bullets fill the fifties with Jefferson Starship (Grunt) close behind Foreigner at #52. Adds at 11 stations and building sales moved this record nine slots in its second week on the chart. Dr. Hook (Capitol) at #54 is getting good radio reaction where played with adds at important stations in Texas and breakout sales in the east.

AC/DC (Atlantic) leads six bullets in the sixties with most of its early support coming from the east and midwest for a #62 rating. Besides the previously mentioned Jackson and Hayes singles, Ian Lloyd (Scotti Brothers) made a seven place jump to #69 with a good week of adds at WRKO, PRO-FM, and WZZP.

Seven bullets spotlight the seventies with Moon Martin (Capitol) taking a healthy 13 place move to #73 behind adds at FM-97, KHJ and B100.

gle, now the #5 black single, helps move the LP, now at #64 bullet with retail/one-stop sales. Elsewhere in the sixties, Police (A&M) are now at #66 bullet, building at retail in such areas as LA, Boston, and throughout the midwest (Indianapolis, Chicago, Minneapolis).

This week's Chartmaker is Tom Petty (Backstreet/MCA), an artist who is at long last beginning to show the kind of sales that will match his reputation. This is Petty's best showing by far, helped along by heavy AOR airplay support; the LP, entering the chart at #80 bullet, shows an outstanding retail spread, including such areas as LA, Houston/Dallas, Minneapolis, Indianapolis, Cleveland/Pittsburgh, Florida, Washington, Philly and along the west coast.

Also bulleting in the eighties are the Bar-Kays (Mercury), at #85 and showing crossover potential; top ten retail/one-stop sales on the album are reported out of Houston and Phoenix, with the Washington/Baltimore/Philly area significant as well. Earl Klugh and Bob James (Col/Tappan Zee) are bulleting at #86, building at retail with jazz and pop reports out of Washington/Baltimore and N.Y., while Nicolette Larson (WB) is at #88 bullet, primarily with retail sales in N.Y.C.

In the nineties, the Outlaws (Arista) are at #90 bullet with retail in Nashville, N.Y. and Indianapolis among strong areas, while Millie Jackson and Isaac Hayes (Polydor), at #94 bullet, are strong in such traditional black areas as Philly, the southeast, Memphis, Detroit and Washington. Rounding out the bullets in the top 100 is Lakeside (Solar), at #100.

## Warners To Release ZZ Top Studio LP

■ NEW YORK—Warner Brothers Records is releasing the first new ZZ Top studio LP in nearly four years. Warners will support the November 2 release of the new album "Degüello," with print ads, a massive postcard campaign to radio stations and record stores, the manufacture of a special record sleeve for promotional copies of the LP, and four-foot high in-store standup displays.

## EMI/UA Ups Two

■ LOS ANGELES—Don Grierson, vice president, A&R, EMI-America/United Artists Records has announced the appointment of Bob Currie to manager, A&R, east coast and the promotion of Kathy Keep to manager, A&R administration.

## The Coast (Continued from page 20)

seen anything but unpleasant, and after living with the set awhile, the added filigree—a few horn charts and some rich but restrained backing vocals—hardly sounds like overkill. "Romeo's Tune" is already a classic to these ears, and we're mulling several other candidates for long-term appreciation.

RUMOR CONTROL—Meanwhile, both Madame Wong's and Club 88 have denied rumors that late November gigs will include local debuts for such much-touted new wave-power pop-neo bubble-gummers as the **Scam**, **Hornets Attack**, **Victor Mature**, **Ornamental Gourds**, **Pink Legume** and **A Couple Of Mexicans**, featuring **Connie Plimsoul** . . . GOMM won't be forgotten in the west after all, since we're told **Ian Gomm's** U.S. dates will now include a Whisky engagement on November 23 and 24.

CLARIFICATION—In last week's **RW** story about the revival of Dunhill Records, certain information might have been misconstrued, specifically regarding ownership of the label. For the record MCA is the owner of Dunhill; MCA will be releasing new product from Dunhill's **Bobby Roberts** and **Hal Landers** via the MCA/Dunhill banner (the first two albums are by singer/writers **Jamie Sheriff** and **Rick Dufay**), as well as certain old ABC/Dunhill titles, including some by the **Mamas and Papas** and **Steppenwolf**.

NOTES—The **Alley Cats**, a popular local band, are now managed by **Marshall Berle**. They've been in a local studio lately produced by **David Scott** and **Dan Phillips** . . . Several participants on the "L.A. Radio" album are keeping busy: **Mickey Rooney, Jr.** is filming "Honeysuckle Rose" with **Willie Nelson**; **Reuben Guevara** is in the new **Cheech and Chong** film; **Stephen T** is on the road with **John Hiatt**, and **Earle Mankey** is producing the **Elevators**. Congrats to Mankey and wife **Jeri** on the birth of their son, **Jeff** . . . The benefit organized by **Jackson Browne** in Santa Barbara (to aid the Western Gate Indian reservation, threatened by the proposed liquified natural gas plant near Point Conception) was a star-studded affair, featuring **Roger McGuinn**, **Joe Walsh**, **Don Henley**, and even **Crosby, Stills and Nash** (who led the crowd in a singalong on "Our House," after playing "Helplessly Hoping" and "You Don't Have to Cry") . . . The Dick Grove Music Workshops in Studio City, Calif. is offering eight scholarships (totalling \$9800) for the semester beginning in July of next year . . . The National Association of Jazz Educators is assisting in the awarding of the scholarships, which will go to "serious music students" based on the degree of proficiency as required by the school, aimed at training commercial musicians and offering a full curriculum. For further info, contact **Matt Betton** of the National Association of Jazz Educators at P.O. Box 724, Manhattan, Kansas 66502.

## Latin American Album Picks

(Continued from page 50)

### EL CLAVO

**RAY REYES Y LA ORQUESTA REFRAN—Criollo C 472**  
Con arreglos de J. Febres y Ramón Aracena, Ray Reyes como vocalista y con el acompañamiento de la salsosa Orquesta Refrán, logran una brillante producciónailable. Excelente sonido. "El Clavo" (Reyes), "Llevaré candela" (Reyes), "Trasnochadora" (De Jesús) y "De loco" (Reyes).

■ With arrangements by J. Febres and Ramón Aracena, Ray Reyes as lead vocalist and Orquesta Refran offer here a terrific salsa package. Good sound and excellent mixing! "Llevaré candela," "El Clavo," "De Loco," others.

### MUSICA DE MI TIERRA

**SEXTETO ANACAONA—Mate 165**

Con sabor a pasado, el Sexteto Anacaona interpreta con Miguelito Solano, Manyulo y Carlos Taylor como vocalistas, bellas páginas en la línea de la época dorada de los sextetos tropicales. "Rosa" (D.R.), "El Diablo Tun tun" (D.R.), "María Elena" (Barcelata), "Arriba María Antonia" (D.R.) y "Compay Gallo" (N. Saquito).

■ With that unforgettable touch of those days of the famous tropical sextets, Sexteto Anacaona offers a beautiful package of very danceable music with M. Solano, Manyulo and Carlos Taylor handling the vocals. "Isabel" (D.R.), "Moreno soy" (D.R.), "Compay Gollo" and "Que malas son" (Taylor).





## Good Sounds, Radio Records Pact



Good Sounds Records has signed a long-term distribution agreement with Radio Records, according to Radio Records president Ed McGlynn. Good Sounds, a new label, will be based out of North Miami. The first product under the new agreement, slated for release by the end of the year, will be a debut album entitled "Scandal" by Rhodes, Chalmers and Rhodes. Radio Records will handle all promotion, marketing and distribution of the product through their network of independent distributors. Pictured from left: Mike Preger, VP and general manager Radio Records; Ed McGlynn, president, Radio Records; Allen Jacobi, attorney for Radio Records (standing); Mac Emmerman, president, Criteria Recording Studios; Ron Albert, co-president, Good Sounds; Bob Rogel, administrative consultant to Radio Records; Arnie Wohl, executive VP, Good Sounds; Howard Albert (seated), co-president, Good Sounds.

### Concert Review

## An Evening of Acoustic Magic

■ LOS ANGELES—McCabe's Guitar Shop in Santa Monica staged its first store concert in 1969, when Elizabeth Cotten, grandmother of blues guitar, became the victim of a short-notice cancellation and needed a place to play for her plane fare back home. Sheets were taped to the windows, folded chairs assembled and Cotten played to a sell-out audience of 150. Since then, musicians far and wide have enjoyed the intimacy and warmth of McCabe's back room. Even more recently, musicians like Doc Watson and David Grisman have asked McCabe's to produce larger venues for them. With UCLA's Fine Arts as its co-sponsor, McCabe's presented an evening of acoustic magic with John Hartford and Doc Watson, October 30 at UCLA's Royce Hall.

St. Louis string musician John Hartford played a soliloquy of fiddle, banjo and guitar for an entrancing hour before giving the stage over to Doc Watson, his son Merle and Michael Coleman. Enjoying the hall's stately aura and superior acoustics, Hartford and Watson combined for a memorable evening of American musical folklore, past and present.

John Hartford (Flying Fish) is a child at heart. In blue jeans and Vibram-soled hiking boots, Hartford accompanied his string-work with tap dancing on his portable four-by-ten-foot plywood dance floor. His set was like an hour-long float down the historic Mississippi, with the audience lounging on a steam-

boat's sundeck for an afternoon recital; rambling through a childhood riverboat autobiography, Hartford became that favorite uncle of yours, telling you your first nursery rhyme.

From the thriving metropolis of Deep Gap, North Carolina, Doc Watson (UA) played a spell-binding 75-minute set of songs ranging from Bob Dylan's "Don't Think Twice" to the old Mississippi Sheiks standard "Sitting on Top of the World." Accompanied by son Merle on steel and slide guitar and Michael Coleman on fretless electric bass, Watson performed magically. Blind from birth, Watson's blue eyes shone more than once as his fingers were guided up and down the guitar neck by something even more special than sight.

The trio performed an acoustically perfect, technically flawless concert, playing with the tightness of an orchestra but with the looseness of a streetside jug band. The vociferous crowd reacted strongly to each song. Watson's high-pitched voice was brought to full color by Coleman's deep, contrapuntal harmony; Merle Watson's singsong slide guitar became yet another voice in a trilogy of narrators. The Watson trio finished with Bo Carter's "Arrangement Blues" and the standard swinging "Wabash Cannonball," having taken the Royce Hall crowd out of Los Angeles and into the Appalachian backcountry.

Mort Kramer

# Copy Writes

By PAT BAIRD

■ AMPLE SAMPLER: The Goodman Group (Arc Music) has just put together a sampler of some 100 good ole rock 'n' roll tunes that the company publishes. Among the excerpts are "Abraham, Martin & John," "Back In The U.S.A.," "For Your Precious Love," "Mabelline" and "You Can't Sit Down" as well as foot stomping classics by **Chuck Berry**, **Jimmy Reed**, **Eugene McDaniel** and **Curtis Mayfield**. The double disc has been alphabetized by song title and the liners include writers, publishers, artists and highest chart numbers achieved on each tune. Titled "Just Let Me Hear Some of That Rock 'N' Roll Music," it was lovingly put together by **Marty Wekser** and **Buddy Robbins**. If you'd like a copy, contact Robbins at The Goodman Group, 110 E. 59th St., N.Y.C. 10022; phone: (212) 751-7300.

Also at Goodman, **Yolanda Blum** has been named administrative assistant to **Gene Goodman** and **Bob Witte** has been named professional manager at the company's new Nashville office. **Jan Witte** (p/k/a **Jan Gerey** on Cachet Records) is the new administrative assistant at that office. Both ASCAP and BMI have scheduled December receptions to celebrate the opening of the Nashville operation.

NEW WRITER (TO SOME): **Tony Wilson**, whose signed to Bearsville Records and Fourth Floor Music, is enjoying a big success in the Caribbean with his song "New Orleans Music" (it went to #1 on the charts there). Wilson is the co-writer of 10 songs for the internationally known group **Hot Chocolate** and also wrote "Brother Louie" which went to #1 here by **Stories**. Now that you know who Wilson is, Fourth Floor would like you to know how he sounds. For a sample of his material contact **Vincent Fusco** at (914) 679-7303.

SIGNINGS: **Herb Eiseman**, president of 20th Century Music, has announced the signing of **Brian Francis Neary** to an exclusive songwriting pact. In the past Neary has had tunes covered by such artists as **Gladys Knight & The Pips**, **Anne Murray**, **Donna Fargo**, **The Temptations**, **Dionne Warwick**, **David Soul** and **Olivia Newton-John**. . . **Paul Craft**, writer of the **Eagles'** "Midnight Flyer" and the classically funny "Drop Kick Me Jesus Through the Goal Posts of Life," has signed with Combine Music. . . Midsong Music's **Paul Brown** has signed writer **George David Weiss**. Weiss is the writer of such tunes as "The Lion Sleeps Tonight," "Mr. Wonderful," "Can't Help Falling In Love" and "Stay With Me" which is in the feature film "The Rose." Weiss will also record for the Midsong label. . . **Wet Willie** jamsters **Jimmy Hall**, **Marshall Smith**, **T. K. Lively** and **Jack Hall** have signed an administration deal with April/Blackwood for their 'Yo Mama's Music.

CORRECTION: The song "Don't Want the Heartache" just released on the new **Melissa Manchester** album, was written by **Jason Darrow** and **Gerard Cohen**. Cohen, you may remember, just signed a new production/publishing deal with C.A.M.

COVERS: Stiff/Columbia's **Rachel Sweet** picked **Moon Martin's** "I Got A Reason" and **John Hiatt's** "Slug Line" for her next album, "Protect The Innocent," due for January release. Both songs are part of the Bug Music catalogue which also includes "I Go to Pieces" by **Del Shannon**, included on Rachel's first album. . . **Gail Davies'** tune "Drowned In The Flood" published by **Cashman & West's** Sr. John Music, has been picked by **Lois K** for her new Ovation single.

CHANGES: **Dick Stone** has been named general manager of MLO Music (Kiddio & Top Pop Music), the music division of **Martin Poll** Productions. Stone was formerly with Bourne and Famous Music. Also at MLO, **Janie Gans** has been appointed manager of administration. She has been with Jubilee and Mainstream Records. . . **Jay Warner** has left his post as vice president of The Entertainment Company Music Group. He can be reached at (213) 934-6304.

AWARDS: "You're The Fire," written by **Victor Davis** and **Phil Vear** for Sumac Music and performed by **Cissy Houston** on Columbia Records has been chosen as one of the three U.S. entries in the World Popular Song Festival in Japan. Houston will perform the song at the finals Nov. 9-11.

IN PRINT: ATV Music Publications, under the direction of **Eileen Michael**, will issue its first personality folio in association with Cherry Lane Music. The "Muppet Movie" folio will present the complete **Paul Williams/Kenny Ascher** score from the soundtrack.



## Gospel Labels Gear Up for Christmas

By MARGIE BARNETT

■ NASHVILLE — The major gospel labels are gearing up for the Christmas season armed with Christmas albums past and present and some special promotions to take advantage of this gift-giving time of year.

Gospel newcomer MCA/Songbird has released a special package, "On This Christmas Night," containing newly composed Christmas songs with artists like Boones, Tennessee Ernie Ford, Amy Grant, David Meece, Dan Peek, Reba, B. W. Stevenson, B. J. Thomas and Mike Warnke. These artists will be filming an hour-long television special for the Christian Broadcasting Network in Estes Park, Colo., to be aired Dec. 7 and 24. According to Charlie Shaw, director of MCA/Songbird's marketing and distribution, a special offer in the December issue of Reader's Digest will allow consumers to call an 800 number to order the LP by mail. A mail

order house in Lubbock, equipped to handle up to a thousand calls per hour, will be able to meet the demand after the TV special's airing. Included in the album is a coupon worth \$9.90 in free film and processing. "This is part of our stressing the value of the album," says Shaw. "We are working on radio spots for the album with B. J. Thomas saying that Christmas music and pictures are the perfect gift. It all ties together wonderfully. There is going to be a lot of visibility around the album to expose it in as many places as we can."

Word, Inc. plans to re-work some previous Christmas product including "Now This Is Christmas" by Truth (Paragon), "Unto Us A Child Is Born" by Ron Huff (Paragon) and "Come On, Ring Those Bells" by Evie Tornquist (Word) as well as two new releases "Christmas: 2001" (Light), a children's album, and a forthcoming Mike Douglas album (Word) featuring the single "Happy Birthday Jesus." Dan Johnson, Word's marketing vice president, reports that a special in-store album featuring cuts from all these albums is being put together.

"For the overall season," says Johnson, "we are doing a campaign with Maranatha! product called 'Our Best To You.' It is a two-phase program. The first phase introduces our best Maranatha product with a 24" x 38" four-color poster, 250 thousand Maranatha! newspapers called 'Current' for stores to pass out, an in-store album on the best of Maranatha! and greeting cards" (Continued on page 55)

## Tempo Inks Terry

■ MISSION, KANSAS — Dr. Jesse Peterson, president of Tempo, Inc., has announced the signing of Pat Terry to an exclusive long-term songwriters contract with Tempo Music Publications. Terry is the leader of the Pat Terry Group on Christ Records.

## GMWA '80 Set

■ PHILADELPHIA — The Gospel Music Workshop of America (GMWA) will hold its 13th annual convention here Aug. 10-15, 1980. A GMWA board meeting will be held in San Diego, Calif., March 18-21 to lay plans for the convention.

## Gospel Time

By MARGIE BARNETT

■ Sparrow Records has moved to new offices at 8025 Deering, Canoga Park, Calif. 91304. Their new phone number will be (213) 703-6599 . . . The **Blackwood Brothers** quartet will be the first professional gospel group to be featured on the nationally syndicated "Hee Haw" television show. The taping took place Oct. 16 with the projected air date in early 1980. **Bud Wingard**, writer for "Hee Haw" and vice president of the Gospel Music Association, helped arrange the performance and hopes this will open the door for future gospel artist appearances. The Blackwood performed **Stuart Hamblen's** "This Old House" and **Andrae Crouch's** "Soon And Very Soon."

The contemporary Christian group **Chalice** has signed an exclusive booking and personal management agreement with the Malcolm Greenwood Agency . . . Congratulations to **Bob and Jayne Farrell**, better known as the NewPax duo **Farrell & Farrell**, on the birth of yet a third Farrell, **Rachel Summer**, September 28.

The **Rev. Carl Evans** of the Booker Memorial Temple in Columbus, TX has established a scholarship fund in honor of **Vernard Johnson**, Glori Records artist.

## Contemporary & Inspirational Gospel

NOVEMBER 10, 1979	OCT. 27		
1	1	<b>YOU GAVE ME LOVE</b> B. J. THOMAS/Myrrh MSB 6623 (Word)	21 18 <b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015
2	2	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	22 27 <b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735
3	3	<b>NEVER THE SAME</b> EVIE TORNUQUIST/Word WSB 8806	23 21 <b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)
4	6	<b>SLOW TRAIN COMING</b> BOB DYLAN/Columbia FC 36120 (CBS)	24 26 <b>PRaise STRINGS III</b> Maranatha MM0054 (Word)
5	11	<b>ALL THAT MATTERS</b> DALLAS HOLM & PRAISE/ Greentree R 3558 (Great Circle)	25 22 <b>WITH YOUR LOVE</b> CHRIS CHRISTIAN/Myrrh 6614 (Word)
6	9	<b>PRaise III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	26 31 <b>RAINBOW'S END</b> RESURRECTION BAND/Star Song SSR 1015 (Tempo)
7	7	<b>HEED THE CALL</b> THE IMPERIALS/DaySpring DST 4011 (Word)	27 23 <b>AMY GRANT</b> Myrrh MSB 6586 (Word)
8	4	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	28 30 <b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light 5751 (Word)
9	10	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	29 32 <b>EVERYBODY NEEDS A LITTLE HELP</b> DAVID MEECE—Myrrh MSB 6619 (Word)
10	13	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Great Circle)	30 — <b>COME ON, RING THOSE BELLS</b> EVIE TORNUQUIST/Word WSA 8770
11	16	<b>WE ARE PERSUADED</b> BILL GAITHER TRIO/Word 8829	31 24 <b>THE MASTER AND THE MUSICIAN</b> PHIL KAEGGY/New Song NS 006 (Word)
12	5	<b>TAKE IT EASY</b> CHUCK GIRARD—Good News GNR 8108 (Word)	32 28 <b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714
13	20	<b>GOT TO TELL SOMEBODY</b> DON FRANCISCO/NewPax NP 33071 (Word)	33 33 <b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/Sparrow SPR 1010
14	8	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Word)	34 19 <b>CURRENT</b> VARIOUS ARTISTS/Maranatha MM0050 (Word)
15	17	<b>HAPPY MAN</b> B. J. THOMAS/Myrrh MSB 6593 (Word)	35 39 <b>ORDINARY MAN</b> DOGWOOD/Myrra MSB 6616 (Word)
16	14	<b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6574 (Word)	36 25 <b>THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO/Word WSB 8804
17	12	<b>STAND UP</b> THE ARCHERS/Light LS 5755 (Word)	37 40 <b>THE PRODIGAL</b> REBA/Greentree R 3543 (Great Circle)
18	—	<b>TOWARD ETERNITY</b> MATTHEW WARD/Sparrow SPR 1014	38 34 <b>SHATTER THE DARKNESS</b> FIREWORKS/Myrrh MSB 6628 (Word)
19	15	<b>NATHANIEL THE GRUBLET</b> CANDLE/Birdwing BWR 2018 (Sparrow)	39 37 <b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707 (Word)
20	—	<b>SIR OLIVER'S SONG</b> CANDLE/Birdwing BWR 2017 (Sparrow)	40 29 <b>DANCE CHILDREN DANCE</b> LEON PATILLO/Maranatha MM0049 (Word)



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## Copeland Signs with SESAC



Kenneth Copeland has signed a three year writer contract with SESAC. Pictured at left with Copeland at the signing is Jim Black, director of gospel music for SESAC Nashville.

## Soul & Spiritual Gospel

NOVEMBER 10, 1979

NOV. 10	OCT. 27	
1	1	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	<b>LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
3	3	<b>I DON'T FEEL NOWAYS TIRED</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
4	6	<b>CHANGING TIMES</b> MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS)
5	7	<b>GOSPEL FIRE</b> GOSPEL KEYNOTES/Nashboro Nashboro 7202
6	8	<b>IT'S A NEW DAY</b> JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035
7	5	<b>THE FOUNTAIN OF LIFE JOY CHOIR</b> GOSPEL ROOTS/5034 (TK)
8	4	<b>GIVE ME SOMETHING TO HOLD ON TO</b> MYRNA SUMMERS/Savoy SL 14520 (Arista)
9	12	<b>COME LET'S REASON TOGETHER</b> FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)
10	15	<b>TRY JESUS</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7213
11	11	<b>YOU LIGHT UP MY LIFE</b> ISAAC DOUGLAS/Creed 3090 (Nashboro)
12	9	<b>BECAUSE HE LIVES</b> INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G
13	13	<b>I MUST TELL JESUS</b> SARA JORDAN POWELL/Savoy Savoy 14516 (Arista)
14	14	<b>HOMECOMING</b> PILGRIM JUBILEE SINGERS/Nashboro 27212
15	17	<b>THINK OF HIS GOODNESS TO YOU</b> JAMES CLEVELAND & THE CLEVELAND SINGERS/Savoy SGL 14438 (Arista)
16	16	<b>HEAVEN IS MY GOAL</b> CHARLES HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SGL 7026 (Arista)
17	10	<b>EVERYTHING WILL BE ALRIGHT</b> REV. CLAY EVANS/Jewel 0146
18	23	<b>MORE THAN ALIVE</b> SLIM & THE SUPREME ANGELS/Nashboro 7209
19	25	<b>TOGETHER 34 YEARS</b> ANGELIC GOSPEL SINGERS/Nashboro 7207
20	18	<b>THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY</b> Nashboro 7210
21	30	<b>SWEET SPIRIT</b> SAVANNAH COMMUNITY CHOIR/Creed 3093 (Nashboro)
22	21	<b>I'VE GOT A HOME</b> THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)
23	24	<b>PUSH FOR EXCELLENCE</b> VARIOUS ARTISTS/Myrrh MSB 6617 (Word)
24	33	<b>FOR THE WRONG I'VE DONE</b> WILLIE BANKS & THE MESSENGERS/HSE 1521
25	39	<b>IN GOD'S OWN TIME, MY CHANGE WILL COME</b> JAMES CLEVELAND & THE TRIBORO MASS CHOIR/Savoy SL 14525 (Arista)
26	22	<b>I'VE BEEN TOUCHED</b> JOHNSON ENSEMBLE/Tomato TOM 7027G
27	27	<b>WHAT A WONDERFUL SAVIOR I'VE FOUND</b> DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)
28	26	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
29	28	<b>CASSIETTA. GEORGE IN CONCERT</b> Audio Arts 7007
30	20	<b>TO ALL GENERATIONS</b> MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3091 (Nashboro)
31	34	<b>FAMILY REUNION</b> REV. JULIUS CHEEK/Savoy 14504 (Arista)
32	19	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
33	38	<b>SUNSHINE</b> TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7214
34	35	<b>VERNARD JOHNSON LIVE</b> Glori JC 1052
35	36	<b>PRaise THE LORD WITH SINGING</b> THE CONSOLERS/Nashboro 7211
36	29	<b>FROM THE HEART</b> SHIRLEY CAESAR/Hob HBL 501 B
37	—	<b>CAN'T NOBODY DO ME LIKE JESUS</b> REV. WILLINGHAM & THE 21ST CENTURY SINGERS/Nashboro 7208
38	—	<b>DR. JESUS</b> THE SWANEE QUINTET/Creed 3088 (Nashboro)
39	40	<b>EVERYTHING WILL BE ALRIGHT</b> JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
40	32	<b>PUT GOD IN YOUR HEART</b> CASSIETTA GEORGE/Audio Arts 7004

# Gospel Album Picks



### THE MESSIAH

THE LONDON PHILHARMONIC ORCHESTRA & CHOIR  
—Birdwing BWR 2011 (Sparrow)

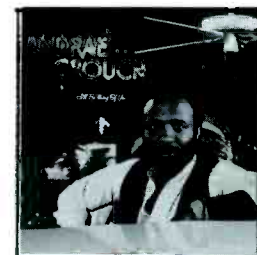
Sparrow Records' version of George Frederick Handel's "Messiah" with the London Philharmonic Orchestra and Choir was recorded at All Saints Church in London, England under the direction of conductor John Alldis. This is an excellent version of this classic work that is timed perfectly for the Christmas season.



### FIRST CLASS GOSPEL

THE WILLIAMS BROTHERS—Tomato TOM 7036G

This LP's title is a perfect indication of its contents, as the Williams Brothers' first Tomato release is excellent. The combination of solid material, musicianship, production and performance should carry the album far in the marketplace. "Lord I Wanna Be Close To You," "So Good To Be Alive" and "You've Been Good To Me" are top cuts.



### I'LL BE THINKING OF YOU

ANDRAE CROUCH—Light LS 5763 (Word)

Crouch has equally strong appeal in both the contemporary/inspirational and soul/spiritual gospel fields. With the help of fellow artists Stevie Wonder, Kristle Murden, Michael Omartian and the Disciples, Crouch has assembled another highly polished, commercial package.

## Gospel Labels Gear Up for Christmas

(Continued from page 54)

which we will send to our stores with the 'Our Best To You' logo tied in. This will run through Nov. 25, then we will give the stores the material to turn it around and pass the 'Our Best To You' theme on to their customers. It will be for all records and music in their store, not just Maranatha! product. We are going to have Christmas cards available for the stores to send to their customers. It is designed to keep the theme alive and help the stores with their own little PR program."

According to Matt Steinhauer, record promotion manager for Great Circle Records, promotions are in the works for the new Lanny Wolfe musical "Noel, Jesus Is Born," Doug Oldham's "Holiday Song" and "Christmas With The Humbards." Great Circle is working with radio stations to get a full-length presentation of the Wolfe musical, offering free giveaway albums, pre-written 30 and 60 second spots to advertise the feature and a tip-sheet on getting local sponsorship. The AIM (Aggressive In-Store Merchandising) kit on Oldham's LP will feature a mobile in the shape of a Christmas bell. Steinhauer says they are encouraging the stores to push the Dottie Rambo children's book series as a good Christmas gift idea.

Sparrow is also encouraging stores to feature their four Agape Force children's albums, "Music Machine," "Bullfrogs And Butter-

flies," "Nathaniel The Grublet" and "Sir Oliver's Song" as a special package, says Sparrow's marketing assistant Bill Hearn. The recent release of "The Messiah" with the London Philharmonic Orchestra and Choir is being promoted with a national display contest offering one first prize of 100 free Sparrow albums of the store's choice, one second prize of 35 free Sparrow albums of the store's choice and 25 third prizes of two free Sparrow albums of the store's choice. A 19-minute video cassette for Barry McGuire's new album, "Inside Out," is being offered free to all stores. Sparrow is encouraging stores to work out a rent-free deal for the equipment.

Tempo, Inc. is working with tried and true Christmas releases: "Christmas Aloha" by the Hawaiians, "Christmas" by the Heritage Singers, "A Christmas Festival" by Otis Skillings and the various package "My Christmas Gift." Tempo is also pushing Skillings' latest musical, "The Day That Never Ends," as a Christmas gift.

Nashboro Records will be releasing five new albums in November and looking for action with their two Christmas albums by Mahailia Jackson and the Gospel Keynotes. Savoy is going with its two standard Christmas packages by James Cleveland & the Angelic Choir and the Williams Brothers plus some new November releases to be backed with posters and streamers.



## Source Signs Harold Melvin



Source Records has signed its first major act with Harold Melvin, the Bluenotes and Sharon Paige. Shown at the signing (from left) are: Dwight Johnson, Harold Melvin, David Ebo, Logan H. Westbrook, president, Source Records; William Spratley, Sharon Paige and Jerry Cummings.

### Club Review

#### Coolidge Clicks

#### At Roxy Engagement

■ LOS ANGELES—Until two years ago, Rita Coolidge (A&M) was primarily known as a backup vocalist for Joe Cocker and as Kris Kristofferson's wife-singing partner. Three consecutive hit singles vaulted Coolidge into the ranks of the top female singers, resulting in a recent sold-out three-day engagement at the Roxy.

#### Excellent Band

Backed by a large, excellent band, Coolidge presented an entertaining concert whose highlight was the trio of hits that brought her out of the shadow of stardom: "Higher and Higher," "The Way You Do The Things You Do" and Boz Scaggs' "We're All Alone." Looking sexy in a black leotard and skintight pants, Coolidge moved easily from a Motown-rich repertoire of oldies to the softer sounds of her newest album, "Satisfied."

Coolidge's performance could have used more passion vital in establishing a direct contact between the audience and the artist. Only when she did the title tune from her new album, a beautiful ballad which marks her songwriting debut, did the shy singer offer an intimate glimpse of her personality. Playing piano organ on "Satisfied," Coolidge projected a warmth and vulnerability equally well-received on her spirited version of the romantic Peter Allen song "I'd Rather Leave While I'm In Love."

Booker T. Jones, Coolidge's brother-in-law and opening act, joined the songstress for a few duets, including the Commodores' "Sail On" and an exciting version of "Someday We'll Be Together." The duets and the crowd-pleasing oldies suggested that an exceptional, rather than merely pleasant, evening is available to audiences once Coolidge lets herself loose onstage.

Craig Modderno

## Sun Ups Foster

■ NASHVILLE—Shelby S. Singleton, president of the Sun International Corp., Plantation and SSS Records, has announced the promotion of Micki Foster to the position of marketing for the western United States. She was previously a staff member in the marketing/promotion division of the labels.

Prior to her joining Singleton Foster was involved in coordinating National Geographic recordings of jazz and folk projects as an assistant to the producer. She now reports directly to Singleton along with Sally Smash, head of marketing for the eastern U.S., in all marketing and promotion projects concerning Sun.

## Belwin Mills

(Continued from page 19) that's unique and hard to define. It will be a presentation of how Duke Ellington's life and music evolved with singing and choreography."

Belwin-Mills is also working with Duke's son Mercer in preparing a new series of jazz band publications based on the original Ellington orchestrations.

As one of the world's largest publishing companies, Belwin-Mills is extremely sensitive to and closely affected by, the state of the music business. While much of their business (80 percent) comes from educational and printed product divisions—Belwin-Mills, like other music publishing companies, has been effected by the drop-off in record sales. But other problems also affect music publishers directly and just as seriously as described by Litwin: "We all feel the impact of taping, bootlegging and piracy. It's one of the major issues we have to deal with today because the publisher is entrusted with a great deal of the livelihood of the composer. The deprivation up and down the line is affecting the individuals as well as the corporations."

## New York, N.Y.

(Continued from page 21)

lous and altogether moving rendition of "One for My Baby, One More for the Road"? These chronicles of wasted time are among the most compelling tales in rock, and it is heartening to know—particularly after hearing such impressive new material as "Play It Safe"—that Iggy has a million of 'em. His future has never looked so bright.

ROBIN LANE NEWS: For an unknown artist, Robin Lane has received an extraordinary amount of attention. Based in Boston, Lane's shows there and in other New England cities are almost always sold out, and several of her performances have been broadcast live. Radio has been good in other ways too: her independently-distributed Deli Platters single remains a heavy airplay item in those parts. And it hasn't hurt that she's received a generous amount of ink in this column for being (a) talented, (b) the daughter of Ken Lane, Dean Martin's piano player and composer of Dino's hit, "Everybody Loves Somebody," and (c) a favorite of Bill Lee's, pitching star of the Montreal Expos. What all this did was to pique the interest of several record companies. Thus, when Lane visited New York last week to play one night at Hurrah, she did so with her signature on a Warner Brothers contract.

Like so many of today's young bands, Lane and the Chartbusters draw inspiration from mid-sixties rock groups—in particular, the Byrds' and the Kinks' guitar-laden, highly melodic sound. As a singer, Lane doesn't have great range, but her vocals have personality and feeling. She knows how to get the most out of a lyric without straining for effect. In addition to the aforementioned bands, Del Shannon is also an appropriate reference point, as was made clear by Lane's credible cover version of "Keep Searchin'." Lane's songs are virtually of a piece with Shannon's unrelentingly tragic visions of love in which the narrator, whether on the outside looking in or a vital part of the action, always emerges from the most hopeless situations with dignity intact.

Although the band should concern itself more with stagecraft and pacing (the song performed as an encore was one of the weakest of the night. It would have been better in the middle of the set or, better yet, left out altogether), there's enough substantial musical talent present to justify the raves emanating from the hinterlands in these many months.

JOCKEY SHORTS: Pink Floyd's new album, due sometime in December, is entitled "The Wall." The group will tour here, if you consider five nights in New York and Los Angeles a tour. Word has it that during the course of each show a wall some 100 feet in length will be constructed on stage, and then blown apart. The logistics of lugging the wall around prohibit the group from going on a full-scale tour . . . Island Records has released the Buggles' "Video Killed the Radio Star" single, which has been number one in England. The Buggles are Trevor Horn and Geoff Downes . . . Foreigner's Mick Jones, a wine connoisseur, sent a bottle of 1970 Cheval Blanc to another wine connoisseur, Pittsburgh Pirates first baseman and World Series MVP Willie Stargell . . . Jimmy Iovine is producing the new Motors LP at Manor Studios in England . . . as part of UNICEF's Save the Children campaign, Anne Murray will host a dinner for Princess Anne, president of Save the Children, in Toronto, November 14. Fellow Canadians William Shatner and Frank Mills will be among the guests . . . be advised: there is a band playing around New York calling itself The Now. This band is not to be confused with the Midsong recording group of the same name. The former Now has no recording contract. Now, have you got that? . . . after a three-year hiatus, ZZ Top returns this month with a new album entitled "Diguello," which roughly translated means, "leave no man, woman or child alive."

## Green Baron Pacts deCampos



Green Baron Communications, a music publishing and production company, has pacted its first artist, Ricardo deCampos, to a long-term deal with EarMarc Records. Pictured are (from left): Gloria Jones of Green Baron; Marc Paul Simon, president of EarMarc Records; Ricardo deCampos, and Ron Baron, co-partnered in Green Baron.



# Record World Country

## EMI/UA Inks Steel



Jim Mazza, president of EMI-America/United Artists, has announced the signing of country singer Saundra Steele to United Artists Records. Steele will have both a debut album and single released in January. Pictured at the signing in Nashville (from left) are: (standing) Fred Benson, attorney for Steele; David Bridger, manager, artist relations, EMI/UA; Ralph Murphy, Steele's producer for Picalic Productions; Anita Moore of Picalic; and Jerry Seabolt, director of national country & western promotion; (seated) Don Grierson, vice president, A&R, EMI/UA; Saundra Steele, and Mark Levinson, vice president, business affairs, EMI/UA.

## Feist To Address Nashville Publishers

■ NASHVILLE—The Nashville Music Publishers Association is scheduled to meet Wednesday, Nov. 28 at the Hall of Fame Motor Inn here. The speaker at the meeting will be Leonard Feist, president of the National Music Publishers Association, who will discuss the NMPA and efforts to promote new mechanical royalty rates.

The meeting is sponsored by ASCAP.

## '80 'Jamboree' Set

■ WHEELING, W. VA.—"Jamboree in the Hills," the annual outdoor country music festival, will be presented for the fourth consecutive year July 19-20, 1980 under the auspices of Jamboree U.S.A., Inc. and Columbia Pictures Radio, Inc.

The announcement was made jointly by Fred Keshner, executive vice president of Columbia Pictures Radio, Inc., and J. Ross Felton, vice president and general manager of the Wheeling, W.Va.-based Columbia Pictures Industries properties.

## Chinese Delegation To Visit Nashville

■ NASHVILLE—A delegation from the People's Republic of China is scheduled to visit Nashville Nov. 9-11 to acquaint themselves with the country music industry.

### Country Tour?

The visit, headed by Chinese Ambassador to the United States Chai Zemin, could result in a tour of country artists in China some time in 1980, according to those involved in arranging the trip. Details of the officials' trip to Nashville were completed Tuesday, Nov. 30 by BMI vice president Frances Preston, Tennessee Commissioner of Tourism Irving Waugh, and Joe Talbot, president of Joe Talbot & Associates, in cooperation with Jim Free, special assistant to President Carter.

### Gayle Trip

The Chinese visit has been under consideration for several months since the U.S. established diplomatic relations with China. Crystal Gayle was the first American recording artist to perform in China, appearing with Bob Hope on a television special earlier this year.

## Country Artists Find Indie Promotion A Key Factor in Successful Careers

By WALTER CAMPBELL

■ NASHVILLE—Independent promotion, a key factor in the success of many hit records over the years, has become increasingly significant in the country music field. The market has always been good for independents, but it is now better than ever, according to the promotion people, and more have successfully entered the field.

There are a number of reasons cited for the increased business, and nearly all of them center around the growth of country music and the resulting competition for airplay on country stations.

Newer artists, such as Razy Bailey, R. C. Bannon, Rosanne Cash, Juice Newton, and Kenny O'Dell, seem to reap the most benefits from the work of people like Frank Mull, Wade Pepper, Nick Hunter, Peter Svendsen, Bruce Hinton, Elroy Kahane, John Curb, Nationwide Sound and Tom McBee.

"With the amount of product that labels are releasing, they cannot key in on every release," said Hunter, who began as an independent after leaving MCA Records a year ago, "and many times they go to outside, independent promotion people to help bring them in. We also do a lot of work for publishers, producers and sometimes managers."

Mull, who has been promoting records on an independent basis for at least four years, has recently added a computerized tracking system to his operation. "I've got all the records I can handle right now," he said, "but it has almost always been that way since I started. Record companies are using more independents now, and so are artists themselves. Quite a few more people have

gotten into independent promotion since I've been in it, and they are making a good living."

Kahane's clients are almost all publishers, such as Pi-Gem Music, but he also notes an increasing demand for independents from other interests. "Some artists may feel like the label might not be able to concentrate on his or her record with all the others on the roster to take care of."

### Publishers

Svendsen also works for publishers, along with other kinds of clients. "Bruce Hinton does some work for Tree, and I work for House of Gold, which are two of the biggest publishers in the business, countrywise," he said. "Publishers make money off airplay; so any adds we get for a record, they stand to gain. When they get cuts, of course it's to their advantage to go out and hire specialists. There are a lot of great label promotion teams in the business, but if someone else comes in who is a specialist and has built a credibility is also promoting a record, radio is inclined to take a stronger view point. We don't detract from the label's efforts; we add to it."

In addition to publishers and labels, Svendsen lists managers, artists and songwriters among his clients. Motion pictures and soundtracks are also a source of business lately for Svendsen and Hinton. The result of that involvement is the formation of Silver Screen Promotions and Marketing. "It involves all our motion picture promotions," he explained. "We did 'Every Which Way But Loose' together; plus we did a radio tie-in on 'Hooper,' and we're currently doing 'Elec-

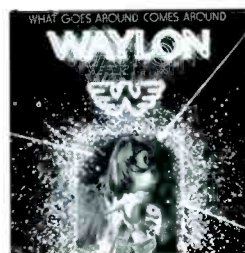
(Continued on page 58)

## PICKS OF THE WEEK

**SINGLE** **FREDDY WELLER, "GO FOR THE NIGHT"** (prod.: Buzz Cason) (writer: B. Cason/F. Weller) (Buzz Cason, ASCAP/Young World, BMI) (2:34). Now produced by Buzz Cason, Weller starts off with a subdued tone and breaks into a strong, enthusiastic chorus. Lyrics and melody work together well here on this new direction for the artist. Columbia 1-11149.

**SLEEPER** **BOBBY HOOD, "IT TAKES ONE TO KNOW ONE"** (prod.: Jerry Fuller) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:11). A classical guitar adds a south-of-the-border touch to this dreamy love ballad. The song here is top quality, with a pleasant and memorable chorus which Hood performs with ease. Chute 0009.

**ALBUM** **WAYLON JENNINGS, "WHAT GOES AROUND COMES AROUND."** Waylon keeps it simple and straightforward here with an appropriate collection of tunes, ranging from Rodney Crowell's "Ain't Living Long Like This" to Mickey Newbury's "If You See Her." Produced by Richie Allbright, all cuts have Waylon's distinctive, soulful touch. "I Got The Train Sittin' Waitin'" is prime. RCA AHL1-3493.





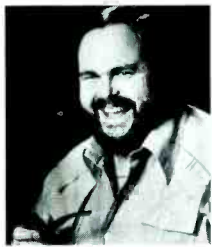
# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

- Moe & Joe — "Holdin' The Bag"  
Donna Fargo — "Preacher Berry"  
Debby Boone — "Everybody's Somebody's Fool"  
Mickey Gilley — "A Little Getting Used To"  
Carol Chase — "This Must Be My Ship"

Moe & Joe continue on their merry way with "Holdin' The Bag," an instant add at WSLC, KMPS, KGA, WKDA, KRAK, KLAC, KCKC, KENR, WCXI, KIKK, KVOO, WUNI, KSO, WFAI, WXCL, KBUC, KERE, KHEY, KWKH, WCMS, KSOP.



Johnny Russell

Johnny Russell has an early start with "Ain't No Way To Make A Bad Love Grow" at WIRK, KKYX, WESC, WGTO,

KHEY, KRMD, WBAM, WFAI, KVOO, WDEN, KSSS. J. D. Souther's "You're Only Lonely" playing at WMAQ, WIRE, KWJJ, WIVK.

Debby Boone revives "Everybody's Somebody's Fool" at WFAI, KWKH, WWVA, KLZ, KGA, KXLR, KSOP, KRAK, WSDS, KKYK, KTTS, KVOO, WDEN, KSSS, WIVK. Donna Fargo's "Preacher Berry" starting at KD JW, WSDS, WCXI, KHEY, KERE, KBUC, KRMD, KSO, WUNI, KVOO, WPNX, KWKH, WIVK, KGA, KSOP.

Big Al Downing is getting good play on "I Ain't No Fool" at KWMT, WPNX, KRMD, WWOK, WDEN, KSOP, WSLC, KERE, KD JW, KVOO, KSO. Billy Ed Wheeler's "Duel Under The Snow" beginning in the southeast.



Gail Davies

R. C. Bannon & Louise Mandrell strike again with "We Love Each Other" at KAYO, KMPS, WPNX, WGTO, KSOP, KERE, KVOO, WDEN, WXCL, KBUC, WIVK. Johnny Cash & Waylon Jennings team up on "I Wish I Was Crazy Again," a new add at KGA, WKDA, KCKC, KMPS, KVOO, WUNI, KSO, WFAI, WIVK, KWKH, KSSS, KERE, KBUC.

Super Strong: Moe Bandy, Conway Twitty, Conway & Loretta (both sides), Willie Nelson, Billie Jo Spears.

David Houston is drawing adds in the midwest and southwest on "Here's To All The Hard Working Husbands (in the World)." Gail Davies shows action on "Blue Heartache" at WMC, WMNI, KSO, WXCL, WPNX.

LP Action: Featured as a single at WEEP is Charlie Daniels Band album cut "Redneck Fiddlin' Man." Kenny Rogers' "Coward of the County" continues to be played in regular rotation in many markets.

Billy Crash Craddock gets a solid start on "When I Stop Shaking" at WMC, KCKC, WSDS, WSLR, WQIK, KKYX, KTTS, WCXI, WIRK, KFDI, KBUC, WBAM, WWVA, WPNX, KNIX, WMNI, KRMD, KWKH, KSO.

## SURE SHOTS

Charlie Rich — "You're Gonna Love Yourself in the Morning"

## LEFT FIELDERS

- Henson Cargill — "Silence on the Line"  
Bobby Hood — "It Takes One To Know One"  
Rita Coolidge — "I'd Rather Leave While I'm In Love"

## AREA ACTION

- Amy — "Band of Gold" (WFAI, WPNX, WDEN, KSOP)  
Mike Lunsford — "Lost Letter" (KVOO, WSLC)

## Casablanca West Opens Nashville Office



Casablanca West opened its new offices in Nashville with a ribbon-cutting ceremony on the front porch Oct. 8. Pictured at the opening are (from left) Don Blocker, vice president of Casablanca West; Snuff Garrett, president of Casablanca West; Wade Conklin, general manager of Casablanca Record and FilmWorks/Casablanca West Nashville office; Nashville sheriff Fate Thomas; John Brown, director of marketing for the new label; Neil Bogart, Casablanca president; and Bruce Bird, Casablanca executive vice president.

## Nashville Report

By RED O'DONNELL

■ Happiness is working for Waylon Jennings. Ralph Mooney, on his 10th anniversary as steel guitarist with Jennings' Waylors band, was gifted with a 1980 red Cadillac DeVille. (Stick around for 10 more, Mooney, and you'll probably get a Rolls.) . . . CBS-TV has three hours of prime-time country music upcoming within the next 37 days. Hour-long back-to-back specials Nov. 28 (hosted by Kris Kristofferson and Kenny Rogers, respectively) and Crystal Gayle's first network show of her very own Dec. 12.

Just in time for the season, Glenn Sutton has re-released "The Football Card," for the benefit of anyone who missed it (or the bets) last year.

It's not the "William Tell Overture," but Larry Mahan is releasing a single entitled "The Ballad of Clayton Moore" in what he calls an effort to help the original Lone Ranger (Moore) keep his mask. The label? Saddle Soar Records.

YEAH, AND I KNOW BILLY MARTIN: Charlie Daniels, on a recent trip to New York, decided to stop by the Lone Star Cafe, according to a ramblin' RW source. Not wanting to create a stir, Charlie told the man at the door who he was and could he please have an inconspicuous table. "I know Charlie Daniels, and you're not him," the guy replied and refused to help him; so Charlie moved on down the trail.

Margo Smith is still excited about her appearance Sunday (4) as opening act for Bob Hope's show at Prairie Capital Convention Center, Springfield, Ill.

The single that 82-year-old George Burns recorded here last week was "I Wish I Were 18 Again" (by Sonny Throckmorton) and "The Mysteries of Life" (by Tom T. Hall). Jerry Kennedy produced it for Mercury. Asked if he could sing country, the veteran replied: "I might not sing like other country singers, and I might phrase it a little differently, but we all have one thing in common: when we sing, we open our mouths."

Coming Events Dept.: Hank Williams' original Drifting Cowboys band signed to appear with the New Orleans Pops Orchestra, July 11-22, 1980 in the Crescent City's Municipal Auditorium . . . Barbara Mandrell gets around. The past Tuesday she appeared at the State Fair Tallahassee, Fla. The next night she was in Leathbridge, Alberta, Canada, to headline a show with the Statler Brothers.

## Indie Promo Aids Country Careers

(Continued from page 57)

tric Horseman," (with Robert Redford and Willie Nelson for Columbia Pictures). We're starting to get involved with 'Honeysuckle Rose' (also with Willie Nelson), and we're talking about other upcoming movie projects as well."

The increasing strength of country radio is a factor Hinton cites in the success of these projects. "Country is no longer a regionalized kind of musical expression," he said. "It has long since

left that, and now I think people in the power positions with the bucks to spend in terms of how to reach an audience and sell a product, are finding out that country radio is really where it's at."

Hinton also claims a variety of clients and reports that demand is higher than ever. "My business has never been better," he said, "and a lot of people are entering the field because it is still a viable way to launch an artist."



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**CHARLIE RICH**—United Artists X1325-Y

**YOU'RE GONNA LOVE YOURSELF IN THE MORNING** (prod.: Larry Butler) (writer: D. Fritts) (Combine, BMI) (2:37)

This tune progresses deliberately, with a pause for a solo guitar riff as an added twist. Rich is backed by elaborate, full production as he sings soft and smooth.

**MICKEY GILLEY**—Epic 9-50801

**A LITTLE GETTING USED TO** (prod.: Foster & Rice) (writer: J. Taylor) (First Lady, BMI) (3:20)

Gilley does an easy-moving blues flavored tune here with a tone of sadness and resolution. Production is full of strings and voices, but Gilley and his piano shine through.

**RITA COOLIDGE**—A&M 2199

**I'D RATHER LEAVE WHILE I'M IN LOVE** (prod.: David Anderle & Booker T. Jones) (writers: C. B. Sager/P. Allen) (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI) (3:28)

Coolidge uses her dreamy, romantic style on a sad love ballad which has plenty of appeal for both country and pop listeners. The sound builds in depth and intensity for a strong effect.

**GAIL DAVIES**—Warner Bros. 49108

**BLUE HEARTACHE** (prod.: Gail Davies & Garth Fundis) (writer: P. Craft) (Lizzie Lou, BMI) (1:56)

Davies does a slightly bluegrass-tinged tune for her debut on Warner Bros. The mood is brisk and fresh with clear, energetic instrumental accompaniment providing support.

**GLEN CAMPBELL**—Capitol P-4799

**MY PRAYER** (prod.: Glen Campbell & Tom Thacker) (writer: M. Smotherman) (Seventh Son, ASCAP) (2:37)

The mood is solemn here without getting too bogged down as Campbell slows down and sings with plenty of emotion and intensity. A strong string section adds even more to the feeling.

**HELEN CORNELIUS**—RCA PB-11753

**IT STARTED WITH A SMILE** (prod.: Tom Collins) (writer: H. Cornelius/J. Koonse) (Pi-Gem, BMI/Chess, ASCAP) (3:03)

Backed by lush arrangements, Cornelius goes solo this time and shines through it all with power and expression. Already part of an established duo, she has a lot of solo potential, too.

**BOBBY VINTON**—Tapestry 002

**MAKE BELIEVE IT'S YOUR FIRST TIME** (prod.: Jack Bielan) (writers: Morrison/Wilson) (Music City, ASCAP) (3:27)

The earlier top 40 idol has chosen strong material here and makes good use of it. His sound is strong as ever, reminiscent of his past hits without going back to them.

**JEANNE PRUETT**—IBC 0005

**BACK TO BACK** (prod.: Walter Haynes) (writer: J. McBee/J. Pruett) (Scott-Ch & Brandy, ASCAP) (2:43)

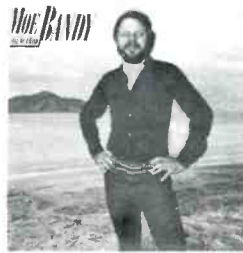
Pruett is making somewhat of a comeback following her last single, and this single should keep it going strong. A straightforward country approach, in both material and performance, does the trick.

**RAY PRICE**—Monument 290

**MISTY MORNING MAN** (prod.: Fred Foster) (writer: D. Chappell) (Almarie, BMI) (3:23)

Sad, sentimental ballads are one of Price's specialties, and this one easily fills the bill. "We Can't Build A Fire In The Rain" on the flip side is also a strong contender.

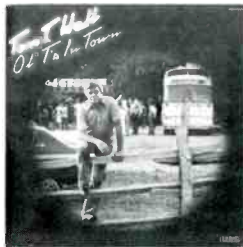
# Country Album Picks



## ONE OF A KIND

**MOE BANDY**—Columbia JC 36228

Bandy has developed into a solid and consistent hit country artist with his straight-ahead style. This album continues in the same vein with plenty of beer honky-tonk/cheatin' songs. Standouts include "I Cheated Me Right Out Of You," "Sweet Kentucky Woman" and the title cut.



## OL' T'S IN TOWN

**TOM T. HALL**—RCA AHL1-3495

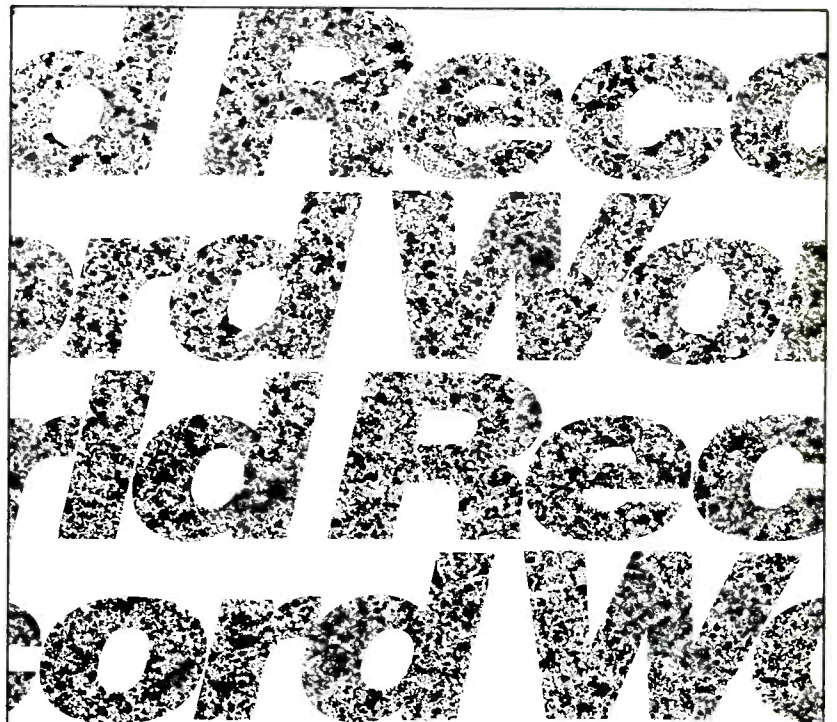
The Storyteller includes songs about love in several contexts here, all but one of which he wrote himself. Produced by Hall and Roy Dea, the mood is down-home and solid. "The Last Country Song," "Greed Kills More Than Whiskey" and "What Do You Mean When You Say Goodbye" are especially strong.



## DIAMOND DUET

**CONWAY TWITTY & LORETTA LYNN**—MCA 3190

Twitty and Lynn are celebrating their 10th anniversary as a duo with this album, which features a mix of standards and new songs. The Twitty/Lynn legend continues with "True Love," "Even A Fool Would Let Go," "Rising Above It All" and the new single, "You Know Just What I'd Do."



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Independent Record Producer

Promotion and Publicity

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**Record World**





# Record World Country Albums

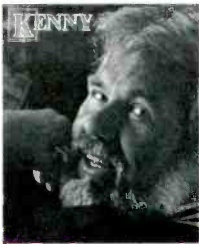
NOVEMBER 10, 1979

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

NOV. 10. NOV. 3.

1 1 KENNY

KENNY ROGERS  
United Artists LWAK 979  
(4th Week)



WKS. ON CHART

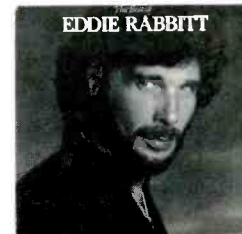
7

2	2	THE GAMBLER	KENNY ROGERS/United Artists LA 834 H	48
3	3	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	28
4	4	MISS THE MISSISSIPPI	CRYSTAL GAYLE/Columbia JC 36203	7
5	6	MILLION MILE REFLECTONS	CHARLIE DANIELS BAND/ Epic KE 35751	27
6	7	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	95
7	8	STRAIGHT AHEAD	LARRY GATLIN/Columbia JC 36250	5
8	9	ONE FOR THE ROAD	WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	21
9	5	STARDUST	WILLIE NELSON/Columbia KC 35305	79
10	10	JUST FOR THE RECORD	BARBARA MANDRELL/MCA 3165	9
11	13	LOVELINE	EDDIE RABBITT/Elektra 6E 181	24
12	12	THE BEST OF DON WILLIAMS, VOL. II	/MCA 3096	25
13	15	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	31
14	20	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 34326	50
15	14	THE OAK RIDGE BOYS HAVE ARRIVED	/MCA AY 1135	32
16	25	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	2
17	16	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H	72
18	11	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	27
19	19	I'LL ALWAYS LOVE YOU	ANNE MURRAY/Capitol SOO 12012	2
20	22	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	91
21	17	FOREVER	JOHN CONLEE/MCA 3174	8
22	18	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra/Curb 6E 194	25
23	21	VOLCANO	JIMMY BUFFETT/MCA 5102	9
24	27	IMAGES	RONNIE MILSAP/RCA AHL1 3346	22
25	29	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849	39
26	32	JUST GOOD OL' BOYS	MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	5
27	28	LARRY GATLIN'S GREATEST HITS	/Monument MG 7628	52
28	40	A RUSTY OLD HALO	HOYT AXTON/Jeremiah JH 5000	16
29	66	BEST OF THE STATLER BROTHERS	/Mercury SRM 1 1037	197
30	23	GREAT BALLS OF FIRE	DOLLY PARTON/RCA AHL1 3361	21
31	30	BEST OF BARBARA MANDRELL	/MCA AY 1119	40
32	33	3/4 LONELY	T. G. SHEPPARD/Warner Bros. BSK 3353	14
33	31	THE LEGEND AND THE LEGACY, VOL. I	ERNEST TUBB/ Cachet CL 3 3001	15
34	38	THE ORIGINALS	THE STATLER BROTHERS/Mercury SRM 1 5016	30
35	37	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	83

## CHARTMAKER OF THE WEEK

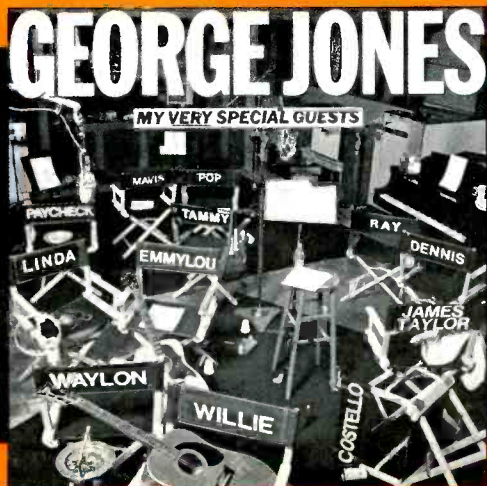
36 — BEST OF EDDIE RABBITT

Elektra 6E 235



1

37	41	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA DO 2993	109
38	34	GOLDEN TEARS/STAY WITH ME	DAVE & SUGAR/RCA AHL1 3360	10
39	26	SHOT THROUGH THE HEART	JENNIFER WARNES/Arista AB 4217	11
40	36	THE VERY BEST OF LORETTA AND CONWAY	LORETTA LYNN & CONWAY TWITTY/MCA 3164	15
41	35	MOODS	BARBARA MANDRELL/MCA AY 1088	56
42	50	OUR MEMORIES OF ELVIS, VOL. II	ELVIS PRESLEY/RCA AQL1 3448	13
43	43	SHOULD I COME HOME	GENE WATSON/Capitol ST 11947	5
44	45	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	93
45	44	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA 754 G	107
46	42	MR. ENTERTAINER	MEL TILLIS/MCA 3167	15
47	39	EXPRESSIONS	DON WILLIAMS/MCA AY 1069	61
48	65	ROSE COLORED GLASSES	JOHN CONLEE/MCA AY 1105	52
49	24	YOU'RE MY JAMAICA	CHARLEY PRIDE/RCA AHL1 3441	13
50	47	SERVED LIVE ASLEEP AT THE WHEEL	/Capitol ST 11945	19
51	49	WE SHOULD BE TOGETHER	CRYSTAL GAYLE/United Artists LA 969 H	17
52	52	HIGHWAYMAN	GLEN CAMPBELL/Capitol SOO 12008	2
53	53	BANDED TOGETHER	VARIOUS ARTISTS/Epic JE 36177	2
54	48	TODAY AND FOREVER	EARL SCRUGGS REVUE/Columbia JC 36084	14
55	—	JUST FOR YOU	DONNA FARGO/Warner Bros. BSK 3377	1
56	46	RIGHT OR WRONG	ROSANNE CASH/Columbia JC 36155	7
57	51	SILVER	JOHNNY CASH/Columbia KC 36086	11
58	58	JERRY CLOWER'S GREATEST HITS	/MCA 3092	8
59	55	DON'T LET ME CROSS OVER	JIM REEVES/RCA AHL1 3454	7
60	54	LET THE NIGHT BEGIN	JOHN WESLEY RYLES/MCA 3183	3
61	62	BEST OF STELLA PARTON	/Elektra 6E 229	5
62	71	REDHEADED STRANGER	WILLIE NELSON/Columbia KC 33482	196
63	59	THE TWO AND ONLY	THE BELLAMY BROTHERS/ Warner/Curb BSK 3347	18
64	56	TAKE HEART	JUICE NEWTON/Capitol ST 12000	3
65	57	BEST OF JACKY WARD—UP TIL NOW	/Mercury SRM 1 5021	7
66	68	SKETCHES	JOHNNY RODRIGUEZ/Mercury SRM 1 5022	7
67	64	ONLY LOVE CAN BREAK A HEART	KENNY DALE/Capitol ST 12001	4
68	63	ROCKIN' YOU EASY, LOVIN' YOU SLOW	RONNIE McDOWELL/Epic JE 36142	13
69	67	JERRY REED LIVE	/RCA AHL1 3453	11
70	69	ALL AROUND COWBOY	MARTY ROBBINS/Columbia JC 36085	9
71	61	BEST OF VERN GOSDIN	/Elektra 6E 228	5
72	60	CROSS WINDS	CONWAY TWITTY/MCA 3086	23
73	75	TNT	TANYA TUCKER/MCA 3066	57
74	72	OUT OF YOUR MIND	JOE SUN/Ovation OV 1743	7
75	73	I DON'T LIE	JOE STAMPLEY/Epic KE 36016	24



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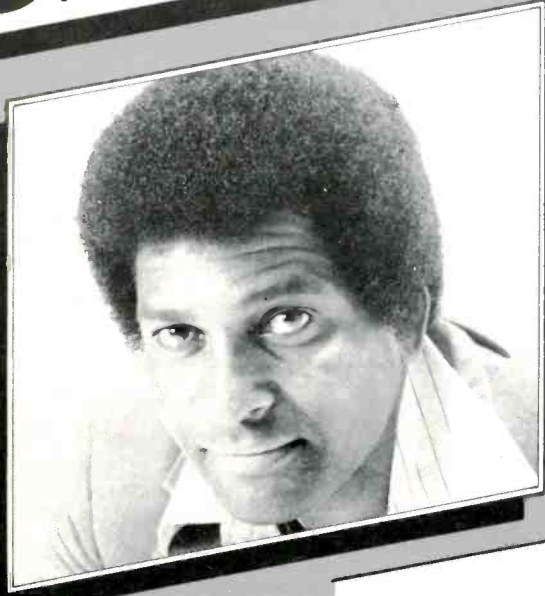
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# CHART MAKERS

## CHARLEY PRIDE



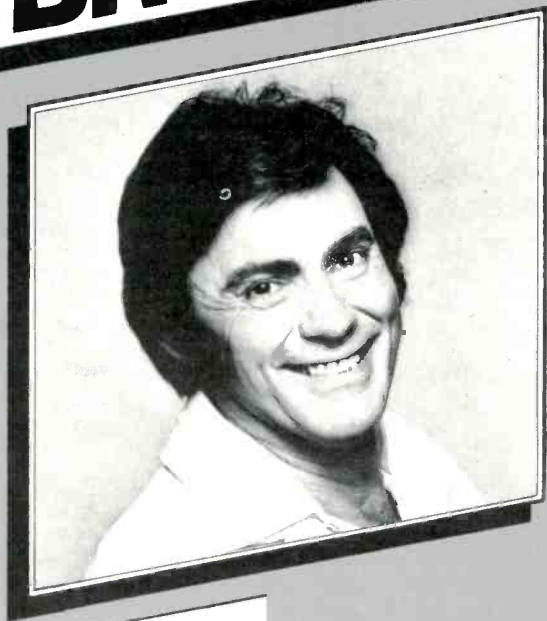
**"Missin' You"/  
"Heartbreak  
Mountain"**

BB 35\* CB 33\* RW 43\* PB-11751

## JIM ED BROWN

**"You're The  
Part Of Me"**

BB 57\* CB 60\* RW 65\* PB-11742



## SYLVIA

**"You Don't  
Miss A Thing"**

BB 45\* CB 55\* RW 48\* PB-11735







# Record World Country Singles

NOVEMBER 10, 1979

TITLE, ARTIST, Label, Number

NOV. 10 NOV. 3

WKS. ON CHART

1	1	<b>YOU DECORATED MY LIFE</b> KENNY ROGERS United Artists 1315 (2nd Week)	9
2	3	<b>HALF THE WAY</b> CRYSTAL GAYLE/Columbia 1 11087	11
3	2	<b>ALL THE GOLD IN CALIFORNIA</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	12
4	7	<b>COME WITH ME</b> WAYLON JENNINGS/RCA 11723	8
5	6	<b>SHOULD I COME HOME (OR SHOULD I GO CRAZY)</b> GENE WATSON/Capitol 4772	9
6	8	<b>MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE</b> MERLE HAGGARD/MCA 41112	9
7	11	<b>BROKEN HEARTED ME</b> ANNE MURRAY/Capitol 4773	7
8	10	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. 49056	8
9	9	<b>PUT YOUR CLOTHES BACK ON</b> JOE STAMPLEY/Epic 9 50754	11
10	12	<b>BLIND IN LOVE</b> MEL TILLIS/Elektra 46536	7
11	5	<b>SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE</b> DOLLY PARTON/RCA 11705	11
12	13	<b>NO MEMORIES HANGIN' AROUND</b> ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	11
13	19	<b>THE LADY IN THE BLUE MERCEDES</b> JOHNNY DUNCAN/Columbia 1 11097	8
14	23	<b>I CHEATED ME RIGHT OUT OF YOU</b> MOE BANDY/Columbia 1 11090	6
15	17	<b>YOU'RE A PART OF ME</b> CHARLY McCLAIN/Epic 9 50759	9
16	16	<b>I'D RATHER GO ON HURTIN'</b> JOE SUN/Ovation 1127	9
17	20	<b>YOU'RE MY KIND OF WOMAN</b> JACKY WARD/Mercury 57004	8
18	21	<b>YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE)</b> TOM T. HALL/RCA 11713	7
19	24	<b>WHISKEY BENT AND HELL BOUND</b> HANK WILLIAMS, JR./Elektra/Curb 46535	6
20	25	<b>I'VE GOT A PICTURE OF US IN MY MIND</b> LORETTA LYNN/MCA 41129	5
21	18	<b>SAIL ON</b> TOM GRANT/Republic 045	10
22	27	<b>SWEET DREAMS</b> REBA McENTIRE/Mercury 57003	8
23	30	<b>SAY YOU LOVE ME</b> STEPHANIE WINSLOW/Warner/Curb 49074	7
24	34	<b>MY WORLD BEGINS AND ENDS WITH YOU</b> DAVE & SUGAR/RCA 11749	4
25	41	<b>HAPPY BIRTHDAY DARLIN'</b> CONWAY TWITTY/MCA 41135	3
26	4	<b>DREAM ON</b> OAK RIDGE BOYS/MCA 41078	13
27	35	<b>A RUSTY OLD HALO</b> HOYT AXTON/Jeremiah 1001	6
28	32	<b>WINNERS AND LOSERS</b> R. C. BANNON/Columbia 1 11081	8
29	29	<b>LET'S TAKE THE TIME TO FALL IN LOVE AGAIN</b> JIM CHESNUT/MCA/Hickory/Curb 41106	9
30	42	<b>MISSISSIPPI</b> CHARLIE DANIELS BAND/Epic 9 50768	6
31	36	<b>THE ONE THING MY LADY NEVER PUTS INTO WORDS</b> MEL STREET/Sunset 100	6
32	37	<b>STRANDED ON A DEAD END STREET</b> THE ETC BAND/Warner Bros. 49072	6
33	38	<b>BUENOS DIAS ARGENTINA</b> MARTY ROBBINS/Columbia 1 11102	5
34	39	<b>CRAZY BLUE EYES</b> LACY J. DALTON/Columbia 1 11107	6
35	40	<b>TELL ME WHAT IT'S LIKE</b> BRENDA LEE/MCA 41130	4
36	33	<b>FIRST THING EACH MORNING</b> CLIFF COCHRAN/RCA 11711	8
37	45	<b>ALWAYS ON MY MIND</b> JOHN WESLEY RYLES/MCA 41124	5
38	43	<b>I HATE THE WAY I LOVE IT</b> JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	4
39	14	<b>I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY</b> RAZZY BAILEY/RCA 11682	13
40	48	<b>NOTHING AS ORIGINAL AS YOU</b> STATLER BROTHERS/Mercury 57007	3
41	46	<b>LOVIN' STARTS WHERE FRIENDSHIP ENDS</b> MEL McDANIEL/Capitol 4748	4
42	47	<b>SEA OF HEARTBREAK</b> LYNN ANDERSON/Columbia 1 11104	5
43	49	<b>MISSIN' YOU</b> CHARLEY PRIDE/RCA 11751	2
44	54	<b>POUR ME ANOTHER TEQUILA</b> EDDIE RABBITT/Elektra 46558	2
45	52	<b>YOU PICK ME UP (AND PUT ME DOWN)</b> DOTTIE WEST/United Artists 1324	4
46	55	<b>I'LL SAY IT'S TRUE/COCAINE BLUES</b> JOHNNY CASH/Columbia 1 11103	4
47	51	<b>WALKIN' THE FLOOR OVER YOU</b> ERNEST TUBB & FRIENDS/Cachet 4 4507	5
48	53	<b>YOU DON'T MISS A THING</b> SYLVIA/RCA 11735	5



49	58	<b>I WANNA COME OVER ALABAMA</b> /MDJ 4906	5
50	57	<b>LONELY TOGETHER</b> DIANA/Elektra 46539	5
51	50	<b>(STAY AWAY FROM) THE COCAINE TRAIN</b> JOHNNY PAYCHECK/Epic 9 50777	5
52	62	<b>OH, HOW I MISS YOU TONIGHT</b> JIM REEVES/RCA 11737	2
53	15	<b>BEFORE MY TIME</b> JOHN CONLEE/MCA 41072	14
54	68	<b>SHARING</b> KENNY DALE/Capitol 4788	2
55	64	<b>YOUR LYING BLUE EYES</b> JOHN ANDERSON/Warner Bros. 49089	3
56	22	<b>FOOLED BY A FEELING</b> BARBARA MANDRELL/MCA 41077	14
57	66	<b>I DON'T WANT TO LOSE YOU</b> CON HUNLEY/Warner Bros. 49090	2
58	72	<b>LAY BACK IN THE ARMS OF SOMEONE</b> RANDY BARLOW/Republic 049	2
59	28	<b>HANGIN' IN AND HANGIN' ON</b> BUCK OWENS/Warner Bros. 49046	9

### CHARTMAKER OF THE WEEK

60	—	<b>YOU KNOW JUST WHAT I'D DO/ THE SADNESS OF IT ALL</b> CONWAY TWITTY & LORETTA LYNN MCA 41141	1
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61	—	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> WILLIE NELSON/Columbia 1 11126	1
62	44	<b>GOODTIME CHARLIE'S GOT THE BLUES</b> RED STEAGALL/Elektra 46527	7
63	—	<b>RAINY DAYS AND STORMY NIGHTS</b> BILLIE JO SPEARS/United Artists 1326	1
64	26	<b>CRAZY ARMS</b> WILLIE NELSON/RCA 11673	13
65	73	<b>YOU'RE THE PART OF ME</b> JIM ED BROWN/RCA 11742	3
66	80	<b>SMOOTH SAILIN'</b> JIM WEATHERLY/Elektra 46547	2
67	67	<b>SQUEEZE BOX</b> FREDDY FENDER/Starlite 9 4904	5
68	77	<b>DO IT IN A HEARTBEAT</b> CARLENE CARTER/Warner Bros. 49083	3
69	69	<b>HEROES AND IDOLS (DON'T COME EASY)</b> DAVID SMITH/MDJ 1004	4
70	86	<b>SARAH'S EYES</b> VERN GOSDIN/Elektra 46550	2
71	—	<b>WHEN I'M GONE</b> DOTTSY/RCA 11743	1
72	31	<b>I HEAR THE SOUTH CALLIN' ME</b> HANK THOMPSON/MCA 41079	12
73	56	<b>IN NO TIME AT ALL</b> RONNIE MILSAP/RCA 11695	13
74	61	<b>WILD SIDE OF LIFE</b> RAYBURN ANTHONY WITH KITTY WELLS/Mercury 57006	6
75	78	<b>BECAUSE OF LOSING YOU</b> NARVEL FELTS/Collage 101	4
76	—	<b>UNTIL TONIGHT</b> JUICE NEWTON/Capitol 4793	1
77	91	<b>YOU BETTER MOVE ON</b> TOMMY ROE/Warner/Curb 49085	3
78	63	<b>HIDE ME (IN THE SHADOW OF YOUR LOVE)</b> JUDY ARGO/MDJ 4633	7
79	59	<b>SLIPPIN' UP, SLIPPIN' AROUND</b> CRISTY LANE/United Artists 1314	12
80	70	<b>PHILODENDRON MUNDO</b> EARWOOD/GMC 108	5
81	60	<b>YOU AIN'T JUST WHISTLIN'</b> DIXIE BELLAMY BROTHERS/Warner/Curb 49032	13
82	71	<b>GET YOUR HANDS ON ME</b> BABY DALE McBRIDE/Con Brio 158	7
83	—	<b>FORGET ME NOT</b> STEVE WARINER/RCA 11658	1
84	83	<b>CAUGHT WITH MY FEELINGS DOWN/YOU CAN'T REMEMBER AND I CAN'T FORGET</b> MARY LOU TURNER/Churchill 7744	4
85	65	<b>LOVE ME NOW</b> RONNIE McDOWELL/Epic 9 50753	1
86	—	<b>TIL I STOP SHAKING</b> BILLY "CRASH" CRADDOCK/Capitol 4792	1
87	87	<b>PLAY ME NO SAD SONGS</b> EARL SCRUGGS REVUE/Columbia 1 11106	3
88	—	<b>IN OUR ROOM</b> ROY HEAD/Elektra 46549	1
89	74	<b>LAST CHEATER'S WALTZ</b> T. G. SHEPPARD/Warner/Curb 49024	15
90	79	<b>I DON'T DO LIKE THAT NO MORE</b> THE KENDALLS/Ovation 1129	13
91	—	<b>BUT LOVE ME</b> JANIE FRICKE/Columbia 1 11139	1
92	94	<b>HE'S AN OLD ROCK 'N' ROLLER</b> DICKEY LEE/Mercury 57005	2
93	99	<b>WHAT'S A LITTLE LOVE BETWEEN FRIENDS</b> BILLY BURNETTE/Polydor 2024	2
94	92	<b>DO I EVER CROSS YOUR MIND</b> KIN VASSY/International Artists 501	3
95	—	<b>BETTER LOVE NEXT TIME</b> DR. HOOK/Capitol 4785	1
96	98	<b>THE ROOM AT THE TOP OF THE STAIRS</b> CAL SMITH/MCA 41128	2
97	81	<b>BABY MY BABY</b> MARGO SMITH/Warner Bros. 49038	10
98	76	<b>HOUND DOG MAN</b> GLEN CAMPBELL/Capitol 4769	11
99	75	<b>A LITTLE BIT SHORT ON LOVE (A LITTLE BIT LONG ON TEARS)</b> BILLY WALKER/Caprice 2059	7
100	82	<b>ENDLESS</b> DAVID WILLS/United Artists 1319	6



# HOP ON THE BANDWAGON OF HITS!



## THANKS TO THE WRITERS OF THESE 1979 AWARD WINNING SONGS!

★ "BLUE BAYOU" Joe Melson/Roy Orbison ★ "BREAK MY MIND" John D. Loudermilk ★ "THAT'S WHAT MAKES THE JUKE BOX PLAY" Jimmy Work  
★ "FADED LOVE AND WINTER ROSES" Fred Rose ★ "FOREVER ONE DAY AT A TIME" Eddy Raven ★ "JUST BETWEEN US" Mickey Newbury  
★ "LOVE SONGS JUST FOR YOU" Marsha Gayle Barber ★ "TWO LONELY PEOPLE" Tom Benjamin/Ed Penny



## THE 1979 NASHVILLE MILLION-AIRS

"BLUE BAYOU"  
Roy Orbison/Joe Melson  
"BONAPARTE'S RETREAT"  
Pee Wee King/Redd Stewart  
"COLD, COLD HEART"  
Hank Williams  
"HALF AS MUCH"  
Curley Williams  
"I CAN'T HELP IT"  
Hank Williams  
"I CAN'T STOP LOVING YOU"  
Don Gibson  
"I LOVE YOU BECAUSE"  
Leon Payne  
"I'M SO LONESOME I COULD CRY"  
Hank Williams  
"JAMBALAYA"  
Hank Williams

"JEALOUS HEART"  
Jenny Lou Carson  
"LAST DATE"  
Floyd Cramer  
"OH, LONESOME ME"  
Don Gibson  
"SINGING THE BLUES"  
Melvin Endsley  
"TENNESSEE WALTZ"  
Pee Wee King/Redd Stewart  
"THEN YOU CAN TELL ME GOODBYE"  
John D. Loudermilk  
"THERE GOES MY EVERYTHING"  
Dallas Frazier  
"TILL I KISSED YOU"  
Don Everly  
"WHEN WILL I BE LOVED"  
Phil Everly

"YOUR CHEATIN' HEART"  
Hank Williams



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NBLP-2-7191



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Photo: Francesco Scavullo

Produced by Gary Klein for The Entertainment Company  
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SUSAN MUNAO  
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Produced by Giorgio Moroder and Pete Bellotte

Casablanca  
Record and Film Works