

Record World

DECEMBER 1, 1979 \$2.25

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Dionne Warwick

Hits of the Week

SINGLES

EAGLES, "THE LONG RUN" (prod. by Szymczyk) (writers: Henley-Frey) (Cass County/Red Cloud, ASCAP) (3:42). The title cut from their #1 LP should equal the chart-topping success of "Heartache Tonight." Henley's affecting vocals are, by now, an institution. Something for every taste. Asylum 46569.



JIMMY BUFFETT, "VOLCANO" (prod. by Putnam) (writers: Buffett-Sykes-Dailey) (Coral Reefer/Keith Sykes, BMI) (3:37). Buffett follows the top 25 "Fins" with this title track from his latest LP. The Caribbean ambience runs from the pervasive percussion to the sparkling bass pipes. MCA 41161.



CHEAP TRICK, "VOICES" (prod. by Werman) (writer: Nielsen) (Screen Gems-EMI/Adult, BMI) (4:19). The Dream Police use a multi-layered vocal assault here instead of the usual guitar barrage as the pace is slowed down to a sweeping ballad. Great for AOR-pop. Epic 9-50814.



ROBERT JOHN, "LONELY EYES" (prod. by Tobin) (writer: Piccirillo) (High Sierra, ASCAP) (3:06). Favoring an arrangement and production that's strikingly similar to the Bee Gee's latest efforts, John offers a dramatic blend of pop-A/C that's bound to hit with both audiences. EMI-America 8030.



JOHN STEWART, "LOST HER IN THE SUN" (prod. by Stewart) (Bugle/Stigwood / Unichappell, BMI) (3:27). This poignant, mid-tempo ballad should continue Stewart's latest and much-deserved hot streak. The simple melody swells into a gripping chorus. Multi-format potential. RSO 1016.



ELECTRIC LIGHT ORCHESTRA, "LAST TRAIN TO LONDON" (prod. by Lynne) (writer: Lynne) (Jet, BMI) (4:31). This release from the "Discovery" LP will most likely be their fourth consecutive hit. The electronic dance beat and lilting vocals are as timely as they are engaging. Jet 9-5067 (CBS).



JENNIFER WARNES, "DON'T MAKE ME OVER" (prod. by Fraboni) (writers: Bacharach-David) (Jac/Blue Seas, ASCAP) (3:32). Dionne Warwick went to #21 with this dramatic ballad in '63 and there's no reason why Warnes' moving treatment won't take it higher. Arista 0455.



SYLVESTER, "CAN'T STOP DANCING" (prod. by Fuqua-Sylvester) (writer: Sylvester) (Beekeeper/Borzoi, ASCAP) (3:36). Sylvester's flamboyant, falsetto vocal gymnastics are decorated with glamorous choruses that rise over the dominant disco beat. Widespread appeal. Fantasy 879.



ALBUMS

ELO, "GREATEST HITS." Spanning the group's career from 1973 to 1978 and selections from five albums, this greatest hits package is just that. Featuring such tunes as "Evil Woman," "Livin' Thing," "Turn to Stone" and eight others, it's a must have for any collector. Jet FZ 36310 (CBS) (8.98).



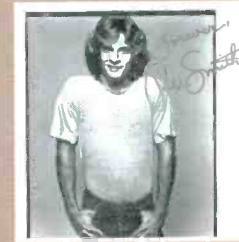
FRANK ZAPPA, "JOE'S GARAGE, ACTS II & III." Act I of Zappa's urbanesque opera was one of his biggest selling LPs and this is the perfect companion piece. He manages to offend a whole new slew of ideologists and the "play" is as much fun to read as to listen to. Zappa SRZ-2-1502 (Phono.) (13.98).



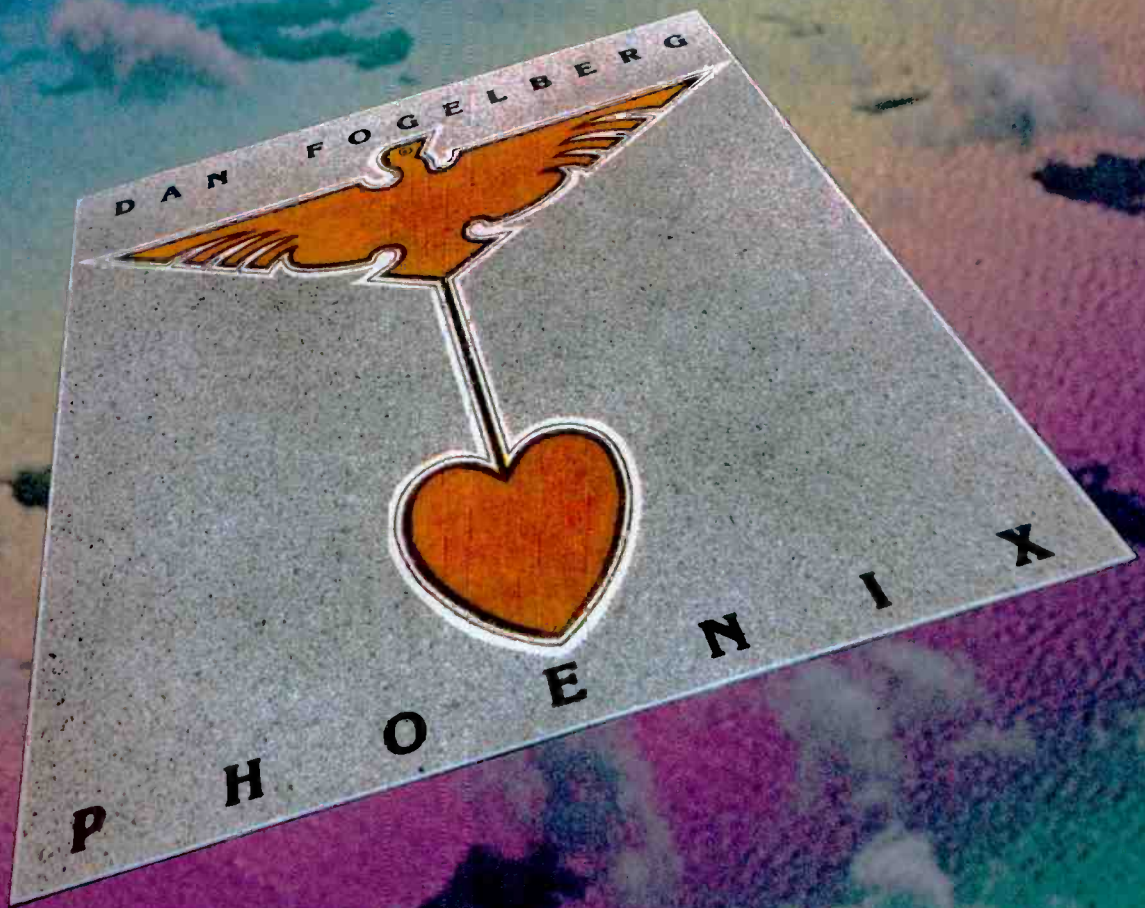
LITTLE FEAT, "DOWN ON THE FARM." That this is the group's last LP and features the late Lowell George as writer, producer and artist makes it instantly desirable. Additionally, the music here is the same superb sophisticated country-rock they are known for. Warner Bros. HS 3345 (8.98).



REX SMITH, "FOREVER." Smith blasted to teen superstar status on his first LP effort and this follow-up will surely maintain that energy. Produced by Charlie Calello, the tunes have the right amount of romance and rock and the title cut is the natural single. Columbia JC 36275 (7.98).



*“The spell is broken and the
chains fall free
Finally my heart has come home to me
It seems I’ve waited an eternity...”**



*“Phoenix.” Dan Fogelberg’s new visions, spirit and songs.
A production of Full Moon Records, on Epic Records and Tapes.*

Record World



DECEMBER 1, 1979

Infinity Closes

■ NEW YORK—MCA Inc. closed down its Infinity Records operation here last Friday (16), and announced that MCA Records would "arrange for the continuance on an uninterrupted basis of assigned business activities of Infinity."

Bob Siner, president of MCA Records, was in New York early last week to supervise the Infinity closing. MCA's statement confirmed earlier reports that "certain executives of Infinity will be invited to join MCA Records." Those executives will reportedly replace some current MCA staffers. MCA will continue to distribute records by Infinity artists.

Ron Alexenburg, president of Infinity, will not remain with MCA, and was negotiating a settlement of his contract with the company last week. Until those negotiations are completed, a
(Continued on page 44)

WEA Unveils New Returns Policy; Credit System Hailed as Positive Step

By SAM SUTHERLAND

■ LOS ANGELES—WEA unveiled its long-awaited new returns policy last week, an unprecedented credit and billing system which has no fixed returns ceiling but rewards accounts who keep returns low. Response to the policy was generally favorable.

WEA's new system, outlined in a Nov. 16 letter to accounts, still allows retail and wholesale customers to return all eligible unsold merchandise. To promote the reduction of excessive returns without resorting to a ceiling, the new policy utilizes a returns credit - and - charge formula with an 18 percent break-even point similar to those imposed in other plans; accounts that keep returns below that point will receive an automatic rebate via label credit, while those customers sending back

excessive returns will face added charges, also derived automatically under the new WEA credit/billing formula.

Singles Exempt

The new policy, which takes effect Dec. 31, covers all LP and tape product. Seven-inch product is exempted.

At press time, some retail and rack sources were withholding comment, having just received notification. But early response was dominated by positive comments from those sectors.

"It's entirely new," agreed Vic Faraci, executive vice president of WEA, in reviewing WEA's solution to the massive returns plaguing the trade during the past year. "I don't know of any such situation, ever before, where there was a program written that will reward people for selling more product, and con-

versely impose a charge for excessive returns.

"The response we've gotten has been incredible. It's a very, very simple formula to give our customers an incentive to sell more records."

According to the Nov. 16 letter, all gross purchases will now earn an automatic returns credit, while all authorized returns will incur a returns charge. Up to the 18 percent break-even point determined by those percentages retailers can earn additional credit on their account, with credits and charges cancelling each other at the wash point; beyond that point, excessive returns will yield higher billings than credits, thus yielding an additional charge to the account.

Returns Credit

For retailers, the credit will be .9 percent, while wholesalers will receive a returns credit of 1.1 percent. Those customers functioning in both areas will be subject to those same percentages applied to that percentage of
(Continued on page 44)

Club Owners Look Beyond Label Support

By JEFFREY PEISCH

■ NEW YORK—Diminished tour support from labels for new and established acts is one of the factors that has accounted for unusually bad summer and fall seasons experienced by showcase night clubs throughout the country. Most of the clubs that experienced bad summers say that business has recently picked up and are looking forward to good winter seasons. But as selective support looks to be the norm of the future, many clubs are experimenting with new policies and, in some cases, finding that the crunch can lead to creative packaging.

The Bottom Line just had the worst summer in the history of the club; the club was closed 32 nights during the months of June, July and August. The Paradise in Boston did "terrible" in September, according to Fred Johanson, VP of the Don Law company, which books the club. Johanson pointed out that September is traditionally a good time for the Paradise, too.

Owsley Manier, the talent buyer for the Exit/In in Nashville, said that business has been "bad . . . the pits." Manier relayed the sentiments of other clubs in the south when he said, "No one is doing well around here."

By itself, less label support probably wouldn't have affected the clubs as much as it did. But last summer was also the time of the fuel crunch, which affected both consumers (who drove less, to shows) and artists (who drove less, on tours). The sagging economy, which helped bring about the industry crunch in the first place, has continued to hurt. Manier said that many of the acts that have done well for him in the past, have not sold well recently.

The cutback in support only served to complicate matters for club owners. It is not so much
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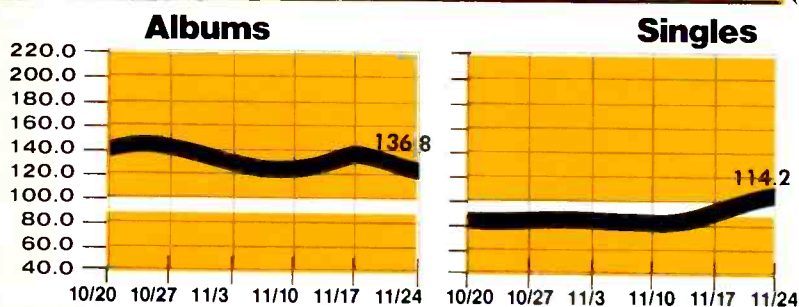
Odyssey Will Sell Off Stores

By SAM SUTHERLAND

■ SAN FRANCISCO — Odyssey Records' 42 retail outlets, spread across nine western states, were shuttering at mid-week following retailer Paul Pennington's withdrawal of his reorganization plan for the ailing chain.

With the bankruptcy court here scheduling the next creditors
(Continued on page 45)

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.

CRT Study Finds Home Taping Less Prevalent Than Expected

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal last week published some surprising and revealing findings in its Home Taping Survey, the first major national examination of Americans' home taping habits.

Tape Fee Favored

Among the findings are conclusions that Americans tape pre-recorded music less than some music industry leaders feared, and that many tape users would endorse a fee on blank tape to

compensate artists and record and tape companies.

While emphasizing that the survey and the upcoming analysis of it are part of the "preliminary phase" of the CRT Home Taping Committee's examination of the issue, and stating "it would be irresponsible . . . to draw any conclusions on this issue merely on the basis of the raw survey data," the Tribunal nevertheless has highlighted findings which
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■ **Page 8.** Because Stevie Wonder's "Journey Through the Secret Life of Plants" is an unusual album, Motown Records has launched an unusually broad promotion and publicity campaign, including the label's first foray into the classical music field, as RW reports.

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Powerhouse Picks

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

Eagles (Asylum) "The Long Run."

This single debuts on the chart with an impressive collection of call letters. Moreover, numerous stations are showing strong upward moves with top ten positions at several of them.

Tom Petty And The Heartbreakers (Backstreet/MCA) "Don't Do Me Like That."

Since its release a steady stream of primary and secondary stations have gone with the record. Positive chart action can be found on both levels. Retail activity is developing.

A&M Names Childs VP, Sales & Promo

■ **LOS ANGELES**—Gil Friesen, president of A&M Records, has announced the appointment of Harold Childs to the newly created position of senior vice president of sales and promotion. Childs has been senior vice president of promotion for the last year and has headed the promotion department for nine years.



Harold Childs

Childs joined A&M in 1967 as head of album promotion, based in Los Angeles. After a stint as head of promotion and sales for A&M's CTI jazz label, he headed the company's New York office and then returned to Los Angeles to become national director of promotion. In 1974, he was made vice president and, last year, senior vice president.

Caldwell Joins WEA

■ **LOS ANGELES** — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the appointment of Henry Caldwell as the firm's vice president of black music marketing.



Henry Caldwell

Caldwell is a 17-year veteran of the record industry. He got his start in 1962 with Disc Records as a sales clerk, and was promoted to store manager after six months. In 1964, he joined Stark Records as its Cleveland branch manager, and several years later was appointed vice president in charge of retail operations for North American Music. From 1972 to 1976, he was the owner-operator of a Music Grotto Store in Cincinnati.

In January of 1978, Caldwell joined WEA as the firm's eastern regional black music merchandising representative.

Record World

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THE NEW CHEAP TRICK SINGLE

"VOICES"

EVERYONE'S SINGING ITS PRAISES!



Anyone not joining in will be reported to the "Dream Police." On Epic Records and Tapes.



If there's one thing listeners and radio programmers are in harmony on, it's that we should release "Voices" as a single.

Well, we hear them loud and clear. Starting now, "Voices" will be heard all over America.

MTB Olympic Benefit Runs Aground

By JOSEPH IANELLO

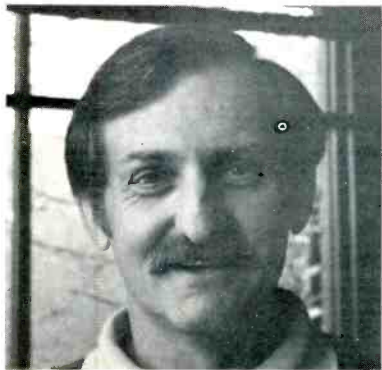
■ NEW YORK—The United States Olympic Committee has stripped the Marshall Tucker Band of its designation as Ambassadors of Music for the 1980 Winter Olympic Games. The action was taken by the Committee in a harshly worded telegram that also charged the Band with breach of contract after the Warner Brothers recording artists cancelled a benefit concert for the 1980 Olympic Games two days before it was to be held in Lake Placid's new Olympic Center, Sunday, November 18.

McCorkle

When contacted in New York on Monday (19), George Mc-

Record Bar Taps Berson

■ DURHAM, N.C. — Ed Berson will be replacing Fred Traub as vice president of purchasing for the Record Bar, Inc., according to Barrie Bergman, president of the retail chain.



Ed Berson

Berson was national sales marketing director for Capricorn Records from 1977 to 1979, and prior to that was general manager for ABC Records and Tapes Seattle branch.

Traub will be leaving the Record Bar at the end of December to join Pickwick International.

WB Cuts 30 Staffers

■ LOS ANGELES—At least 30 Warner Bros. Records staffers started their holiday on a bleak note Wednesday (21) as the label became the latest U.S. record company to enact personnel cutbacks.

With affected national and field personnel being notified as RW went to press, a label source would only characterize the cuts as representing "about eight percent of the company's employees." Trimmed were lower echelon posts "across the boards," including virtually all departments; the label confirmed that control of overhead costs was the goal of the cuts.

Corkle, Marshall Tucker Band rhythm guitarist, asserted that although the Olympic Committee's intentions were good, its poor promotion efforts resulted in ticket sales of less than half a house which would have netted only \$5,000 for the athletes. "We feel that it's an honor to do this for the Olympic athletes but for me to go up there and try to be a rock 'n' roll ambassador for the Olympics before half a house, that's like the Olympics are half-assed and they're not," McCorkle emphasized. "And I'm not a half-assed musician and this isn't a half-assed band. We do things the right way."

As of Friday morning (16) ticket sales for the concert, the first of its kind in the new Olympic Center and the first rock show ever in Lake Placid, were at 3,103. Lake Placid is located in the middle of upstate New York's north country, about 120 miles from Albany and Montreal, and therefore must import an audience for major events like the aborted concert. According to Ed Lewi, press director for the Olympic Games, "There was no problem with the promotion. We would have had a capacity house here. We did research on the last three events we had here and 60 to 70 percent was walk-up." Lewi explained that because Lake Placid is in the middle of nowhere with no Ticketron outlets, the Olympic Committee spent twice as much on publicity and advertising as would normally be spent for a concert at the nearby Saratoga Performing Arts Center.

"We focused on the Albany and Montreal markets with paid spots on radio stations there and in Burlington, Vermont; Glens Falls, Potsdam, and Plattsburgh, N. Y.; and album and tee shirt tie-in promotions with Warner Brothers Records on those sta-

tions," said Lewi. "Selling 7,500 seats would have earned a \$40,000 profit. Now, with promotion, advertising and manhours, we have about an \$8,000 loss," he added.

Joe McConnell, Marshall Tucker Band manager, was quick to point out that one of the reasons the group was selected for the benefit had to do with their enormous popularity and draw-
(Continued on page 36)

Dennis Killeen Named CBS Intl. Vice Pres.

■ NEW YORK — Allen Davis, president, CBS Records International, has announced the appointment of Dennis Killeen to the position of vice president, creative operations, CBS Records International, west coast.



Dennis Killeen

In his new position, Killeen will be responsible for all areas of CBS Records International marketing on the west coast encompassing product management, press and publicity, promotion and A&R.

Killeen has been with CBS since 1975, where prior to establishing CBS Records International's presence on the west coast as director of creative operations, he served as director, marketing, CBS Disques, France.

Commodores Honored



Motown Records recently presented the Commodores with double gold records for their singles "Still" and "Sail On," and a platinum album for their "Midnight Magic." From left: Walter Orange, Laura Palmer, Record World, Lionel Richie and Ronald La Pread; from left, standing in rear, William King and Milan Williams.

WAVAW Will Poll 20 Labels On Art Policies

By SAM SUTHERLAND

■ LOS ANGELES—Following the accord reached with Warner Communications regarding label policy on the depiction of sexual and physical violence against women in album artwork and advertising (RW, Nov. 17, 1979), the Californian activist that waged a two-year battle with the media giant over that issue is now turning its sights toward other companies.

Although Women Against Violence Against Women (WAVAW) is still aiming at the same target—exploitative sexual imagery utilized in sleeve graphics, ad layouts and merchandising—the field of fire is broadening. According to Julia London, one of the coordinators of the original campaign singling out WCI as a representative industry leader, "We are taking it to another level. We now are going to be sending out letters to 20 or so top companies, to let them know what's been done with Warner Communications, and to seek policy statements from them on their own stand."

The WCI statement, which "strongly discouraged" the practice by its own labels and artists while conceding some contractual override maintained by some acts, has apparently encouraged a more optimistic and somewhat less combative, stance by WAVAW, London admitted, noting the organization is in more of a wait-and-see position now than in the early stages of the WCI confrontation.

The organization initially sought visibility through product boycotts and demonstrations. Now, says London, WAVAW will poll labels to see whether they're sensitive to the issue. "On the basis of what we receive from the mailing, and research we'll be doing in stores, we'll see where we stand before deciding on a next move," she explains. "We'd rather not have to assume an adversary position with the industry, but we will if we have to."

London said that those labels receiving the bulletin and policy statement request, but deciding against responding, will then be approached on a one-by-one basis before any additional measures are taken.

WAVAW expects to mail those statements in the next few weeks.

LRB LP Platinum

■ LOS ANGELES—"First Under The Wire", the fourth and latest North American album by Capitol recording group the Little River Band, has been certified platinum.



**Every singer sings,
but Phyllis Hyman
knows
how to love you.**

Because Phyllis Hyman sings with so much fire...so much soul...so much voice. And now, she's made the album that proves it...**YOU KNOW HOW TO LOVE ME**. Featuring nine sizzling new songs, produced by James Mtume and Reggie Lucas. And, the vocal genius of Phyllis Hyman—a singer who sings music—and has it come out love.



YOU KNOW HOW TO LOVE ME.
The great new album...
by the remarkable Phyllis Hyman.
On Arista Records and Tapes.

ARISTA™

AL 9509

Eagles/Browne Jam



Elektra/Asylum artist Jackson Browne joined his labelmates Eagles on stage at the Chicago Stadium for renditions of "The Greeks Don't Want No Freaks," "Best Of My Love," and his co-composition "Take It Easy." Eagle Glenn Frey introduced Browne as "the best friend the Eagles ever had." From left: Timothy B. Schmit, Eagles; Browne; Glenn Frey, Don Henley, Joe Walsh and Don Felder of Eagles.

OCMP Holds First Meeting

■ LOS ANGELES—The Organization of Creative Music Publishers (OCMP) held its first meeting Wednesday evening (14) to discuss the group's desire to educate the songwriting community to the duties of the full service music publisher and to express its concern over the growing involvement of copyright administrators in music publishing.

Topics

The event was chaired by OCMP founding committee members Billy Meshel (Arista Music), Steve Bedell (Rick's Music/Cafe Americana), Irwin Mazur (April/Blackwood Music) and Eddie Lambert (Inmusic Productions). Pointing to the increasing number of houses which only administrative copyrights, the committee members indicated that an aggressive public relations campaign during 1980 aimed at informing all sectors of the music industry, including all A&R personnel, producers and managers, of the worldwide promotion and exploitation capabilities of today's music publisher would be pursued.

Soundtracks

The crowd, comprised primarily of music publishers, songwriters and BMI and ASCAP representatives, participated in a question/answer period that covered a wide range of issues, including discussion of the so-called "uncoverable artist" controversy and the "soundtrack" dispute with some motion picture companies' insistence on assignment of all publishing rights on the LP release. Committee members also answered several questions posed by an attending administration attorney.

December Meeting

Election of officers and a formal statement of philosophy was postponed until the next meeting, to be held during December.

Polygram Taps Parks

■ NEW YORK — Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc., has announced the appointment of Susan Scivoletti-Parks to manager, communications.

In her new position, Parks will be responsible for the company's press relations and internal sales communications. This will include the Polygram Distribution News, a weekly newsletter distributed throughout the company and its affiliated record labels.

Prior to joining Polygram Distribution, Parks spent four years in Phonogram/Mercury's publicity department, most recently as national artist tour press liaison.

Rosen Joins Roberts

■ LOS ANGELES—Leslie Rosen has joined the staff of Gail Roberts public relations in Los Angeles as account executive.

RSO Ups Hochstein

■ LOS ANGELES—Vivian Hochstein has been promoted to the position of publicist at RSO Records, it was announced by Ronnie Lippin, director of national publicity. She is located in RSO's New York office and will be the primary contact for members of the press located in the east.

Duties

Hochstein's responsibilities will include setting artist interviews and handling tour press. She joined RSO Records in 1977, working for Bob Edson, sr. vice president and general manager of the label.

Prior to joining the Stigwood group, Hochstein worked in TV direct marketing and in film production, coordinating for television commercials.

April-Blackwood Taps Helaina Bruno

■ NEW YORK — Helaina Bruno has been appointed to the position of professional manager for April-Blackwood Music Publishing, based in New York. The announcement was made by Rick Smith, VP and general manager, April-Blackwood Music Publishing.

Bruno will be responsible for maximizing exposure of all songs in the April-Blackwood catalogue, working closely with the company's east coast writers, and evaluating new acts and writers for publishing representation.

Background

Bruno comes to April-Blackwood after most recently having been with Chappell Music for three years and ABC Music before that.

Motown Widens Wonder Mailing

By SAMUEL GRAHAM

■ LOS ANGELES—In a move designed to take advantage of what Motown Records' executive vice president of marketing Mike Lushka calls "the uniqueness of the artist and the product," the label has serviced Stevie Wonder's new "Journey Through the Secret Life of Plants" to classical music radio stations and reviewers, as well as the more customary recipients.

According to Lushka, the decision to seek classical exposure for the double album soundtrack package was made early in the campaign. "We felt that there was so much variety on the album that it would be right for everyone," Lushka said. "It's such a unique piece of product that we didn't want to miss anything, so we're servicing it to every type of format—classical, jazz, MOR, pop, R&B, all of them."

New Listeners

Lushka added that the textured, synthesizer-laden sound favored by Wonder throughout the album might well attract new listeners. "There are cuts there that are heavily orchestrated," he noted, "and they could give us a new type of consumer, an older buyer, for Stevie Wonder." Although "Journey Through the Secret Life of Plants" has been on the market for only three weeks, he added, indications at the retail level are that the new demographic is in fact developing.

Wonder's (tentatively) upcoming tour may include a performance at the Metropolitan Opera House, a date that would seem to confirm Motown's plans to significantly broaden the artist's appeal. "It's all because of the differences in his music," Lushka said. "Who knows? This could be the wave of the future of sounds in recorded music."

World Song Festival Winners Announced

■ TOKYO — The 1979 World Popular Song Festival in Tokyo reached its climax on November 11 when the 23-member international jury announced the award-winning entries.

The Grand Prix for foreign entries was awarded to Bonnie Tyler of the U.K. for "Sitting On The Edge Of The Ocean," composed by Ronnie Scott and Steve Wolf. The Grand Prix for Japanese entries was won by the group Crystal King with "In The City Of Strangers," written by Michio Yamashita. American Cissy Houston won the Most Outstanding Performance Award with "You're The Fire," composed by Phil Vear and Victor Davis.

Regional Breakouts

Singles

East:

Alan Parsons (Arista)
Kenny Loggins (Columbia)
Tom Petty (Backstreet/MCA)
Sugarhill Gang (Sugarhill)
Rita Coolidge (A&M)
The Buggles (Island)

South:

Crystal Gayle (Columbia)
Dr. Hook (Capitol)

Midwest:

Jefferson Starship (Grunt)
Alan Parsons (Arista)
Kenny Rogers (UA)
Foghat (Bearsville)
Frank Mills (Polydor)

West:

Foreigner (Atlantic)
Kenny Rogers (UA)
Tom Petty (Backstreet/MCA)
Dionne Warwick (Arista)
O'Jays (Phila. Intl.)
Herb Alpert (A&M)

Albums

East:

Aerosmith (Columbia)
ZZ Top (Warner Bros.)
Rupert Holmes (Infinity)
War (MCA)

South:

Aerosmith (Columbia)
ZZ Top (Warner Bros.)
Rupert Holmes (Infinity)
Waylon Jennings (RCA)
Willie Nelson (Columbia)
ELO (Jet)

Midwest:

Aerosmith (Columbia)
ZZ Top (Warner Bros.)
Rupert Holmes (Infinity)
War (MCA)
Inmates (Polydor)

West:

Aerosmith (Columbia)
ZZ Top (Warner Bros.)
Rupert Holmes (Infinity)
Pat Metheny (ECM)
War (MCA)

William E. McEuen presents

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

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Gold, Platinum for the Jacksons



Following a performance at New York's Nassau Coliseum, Michael Jackson and The Jacksons were all presented with special plaques commemorating the success of their latest recordings: Michael Jackson's platinum album, "Off The Wall," and gold single, "Don't Stop 'Till You Get Enough;" and The Jacksons' platinum album, "Destiny." Pictured are, from left: (bottom) Michael Jackson, Randy Jackson, Jackie Jackson, Vernon Jackson and Tito Jackson; (top) T.C. Thompkins, dir., promotion, black music marketing, E/P/A; Bruce Lundvall, president, CBS Records Division; Ron Weisner, manager; Don Dempsey, senior VP and gen. manager, E/P/A; Joe Jackson, manager; Paul Smith, senior VP and gen. mgr., marketing, CBS Records; Frank Mooney, VP, marketing branch distribution, CBS Records; and Ron McCarrell, VP, marketing, E/P/A.

Schultz To Head ICM Club Dept.

■ NEW YORK — Shelly Schultz, vice president and head of International Creative Management's New York contemporary music department, has assumed supervision of ICM's New York clubs department as well, it was announced by Buddy Howe, ICM's vice chairman in charge of its music operations.

Schultz has been with ICM and its predecessor IFA for over ten years, having previously been involved with the music divisions of Management Three and GAC.

Wings Tour Britain

■ LOS ANGELES — Wings will make their first tour in almost three years, playing 16 dates in Britain from Nov. 25-Dec. 17.

The tour will kick off in Paul McCartney's hometown of Liverpool, wind up in Glasgow, Scotland and includes five dates in London. No plans have been announced for an American tour.

PUBLIC NOTICE

The Recording Department of Capitol Records, Inc. announces plans for the destruction of all master tapes three years or older from its custom library. Any party wishing the return of their masters please send request no later than December 28, 1979, to **Richard Blinn, Capitol Records, Inc., 1750 N. Vine Street, Hollywood, California 90028.**

CBS Masterworks Sets Dancer's Choice Album

■ NEW YORK—CBS Masterworks has announced the release of "Dancer's Choice—The Ballet in Music and Pictures," a book/record set which is written, narrated and presented by actress/ballerina Vera Zorina. The 2-disc set includes a 60-page oversized art book. The volume, printed on deluxe text paper, is illustrated by over 200 photographs, drawings and paintings of legendary artists of dance both past and present.

CBS Records' extensive marketing campaign in support of "Dancer's Choice" includes print advertising in major newspapers, national dance magazines and concert programs, as well as radio advertising in key markets. In-store merchandising will include 4x4 posters and browser copies.

The "Dancer's Choice" book, contains rare photographs of such dance greats as Mikhail Baryshnikov, Rudolph Nureyev, Margot Fonteyn, Lynn Seymour, Alicia Alonso, Cynthia Gregory, Gelsey Kirkland and Galina Ulanova. There are also costume and design sketches by Leon Bakst, Pablo Picasso, and Georges Roualt, and period drawings and lithographs.

The albums included in "Dancer's Choice" feature highlights from 20 favorite ballets by such composers as Stravinsky, Borodin, Debussy, Schumann and many more. The works are performed by 11 conductors such as Bernstein, Pretre, Ansermet, Boulez, Ormandy, and others, leading eight of the world's orchestras including The New York Philharmonic, The Royal Philharmonic, The Paris Conservatory, The Philadelphia Orchestra to name a few.

New York, N.Y.

By DAVID MCGEE

■ LIGHTENING UP: Marc Brickman, lighting designer for Bruce Springsteen, Rickie Lee Jones and Boz Scaggs, among others, is set to embark on a new venture with Rebo Associates, a New York-based video production house. Brickman, who once set forth his philosophy of concert lighting in a RW Dialogue (February 12, 1977), is joining with Barry Rebo in the creation of video programming for pay cable television, videodiscs and record promotion. Rebo was the director of photography for "Mr. Mike's Mondo Video," has produced segments of NBC's "Real People" and has worked on various PBS specials. Rebo Associates owns and operates its own production facility featuring Ikegami HL79A cameras, portable Sony one-inch video recorders and a video editing system under the direction of Alan Miller.

In an exclusive interview with New York, N.Y., Brickman indicated that until Springsteen is ready to tour again (and he had no clues as to when that might be) he will give priority to video projects—unless artists desiring his services are prepared to employ him as something more than a mere, you might say, "light man."

"At this point I'd like to be more involved with the whole concept of an artist's concert presentation," says Brickman, who is currently whiling away the hours painting his garage door and neglecting to relay phone messages to his wife June, "from staging, set design, lighting design—the works. Being involved with an act as a kind of overall director.

"I can't say that if Rickie Lee called and asked for help that I would turn her down, but my real interest as far as lighting goes is in Bruce. And that's on a whole different level than what I would do for any other artist. It's progressed over the past six years, and it's going to keep progressing."

If imitation is the sincerest form of flattery, Brickman must be considered the most influential lighting director in the music business. Why, then, would he all but abandon the field? He says it makes sense to him to do so from both personal and professional standpoints. "I want to make this change to open up new avenues for myself in different areas. Most people think I do lighting and nothing else. Well, video is one of those new avenues. It's an 'alive' field, it's getting more popular every day. I think it's the wave of the future."

Brickman can be reached in Los Angeles at 213-474-1537. Barry Rebo can be reached at Rebo Associates, 118 E. 28 St., New York, N.Y., 10016; phone: (212) 889-5571.

MAJOR BILL UPDATE: New York, N.Y. checked in with Fort Worth's favorite son, Major Bill Smith, last week in an effort to determine the exact amount of furor raised by the release of his hot new single, "Take Your Crude and Shove It, Baby." Certainly if ever there was a song right for the times, it's the ol' Maj's subtle but forceful message to Iran,

(Continued on page 45)

A 'Rose' By Any Other Name . . .



Gala premieres on both coasts were held recently for the new major motion picture, "The Rose," starring Atlantic recording artist Bette Midler. In Los Angeles, the film's premiere was a benefit for that city's International Film Exposition, while the New York City opening benefited Phoenix House, the drug abuse center. "The Rose" is a Twentieth Century-Fox release. Atlantic Records is currently in the final stages of preparation for a late-November/early-December release of the original soundtrack recording of "The Rose." Following the premiere of "The Rose" at the Plitt Theatre in Los Angeles' Century City, a gala party was held at The Century Plaza Hotel, attended by numerous film stars and other celebrities. Shown at the affair are, from left: WEA president Henry Droz, Atlantic vice president/west coast general manager Bob Greenberg, Bette Midler, and Atlantic national publicity director Paul Cooper.

Prince

"I Wanna Be Your Lover" is bringing word of a new Prince to everyone. An across-the-board hit single, it's the kickoff track to a wonderful album by a phenomenal talent. Prince wrote it, arranged it, played it, sang it and produced it. It's called—what else?—*Prince*.


Featuring the single "I Wanna Be Your Love" (WBS 49050)

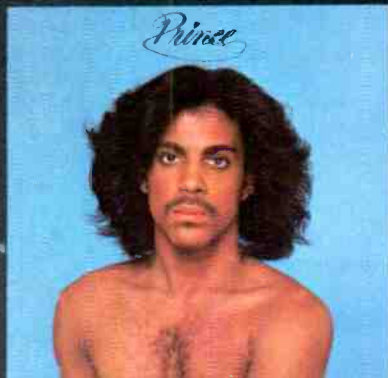
Produced and Arranged by Prince.

Management & Direction:

Bob Cavallo, Joe Ruffalo and Steve Fargnoli.
On Warner Bros. Records & Tapes. (BSK 3366)



A Warner Communications Company 



The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ HE'S THE MAN—The first time **Joe Jackson** came through Los Angeles, he didn't play his best known song, "Is She Really Going Out With Him?", during one of his sets at the Whisky. There was no mystery about that, says Joe, at least not intentionally; he simply forgot to include the tune. That's right—he just forgot.

In a way, that typifies the way Jackson approaches his career. He apparently feels no compulsion to do merely what's expected of him; in fact, he takes a healthy amount of pleasure in not always meeting expectations.

"You know," he says, "I like doing that song, but I thought it was great that we forgot it that time. Maybe there's a case for not doing it, actually. That's a thought . . . but it's our only claim to a hit single, so I suppose we should." In any case, "I don't do anything I don't have to. I've never tried to project a particular image—and I'll keep changing. Who knows, maybe the next album will be totally unmusical. No one will play it, and I'll go back to cult status."

Meanwhile, things are proceeding smoothly with "I'm the Man," Jackson's second A&M LP. "I think it's better [than the first, "Look Sharp"] in a lot of ways. The band is stronger, the production is more what I wanted—it's more what we sound like on stage—and the songs are a logical step forward."

Both albums have been produced by **David Kershenbaum**, but Joe is taking more and more of a role himself. "I know how I want things to sound," he says. "David sort of interprets my ideas for me, but it's my sound. Eventually I'll probably produce myself, but for now he has more experience and is really good to work with."

Jackson is gradually moving up in status, logically enough—he's gone from little clubs on his first tour to two- or three-thousand seaters this time around—and he's aware that he's in the vanguard of the new generation of rockers, the people who are changing the general perceptions of just what this music should be. "I hope people are realizing now that seeing **Kansas** in a 50-thousand seater isn't rock 'n' roll. It can be more of a real thing, a new sort of realism, as it has been in England for along time."

Still, he's far from satisfied. "I'm sort of encouraged," he'll allow, "but it pisses me off that people will play my stuff and not the **Clash**. They're still narrow-minded. Playing me is not enough—it's nice, but there are too many groups who can't get played. I'm coming to grips with how I can help that, but for now I'm just busy with what I'm doing. And I guess it's positive that my album is up there at all." After all, it could be **Zim Zimarel**, right?

THE STRENGTH OF HIS CONVICTIONS—The word must have gotten around that this time there'd be no "Like a Rolling Stone," no "Forever Young," no "Just Like a Woman." That and what seemed to be a large Christian contingent may have helped account for the fact that the audience at **Bob Dylan's** first L.A. show last week (at the Santa Monica Civic) was surprisingly tolerant and receptive—there were only a few catcalls, and no booing, which was apparently quite a contrast to what went on in San Francisco, where the new tour opened. That was very good indeed, because with the audience on his side, for a change, Dylan gave one of the most compelling performances we've seen.

Say what you will about Dylan's "rebirth," it can't be denied that he means it, and that has imbued his music with a passion and power sorely lacking in his recent work. The new songs (and there were several of them, as well as all of "Slow Train Coming") have an even more literal, fundamentalist bent to them than those on the album, but that made no difference to the crowd; one new one in particular, a mouthful by the name of "I'm Holding on to the Rock that was Created Before the Foundation of the Beginning of the World" (pew), had the place jumping. Clearly, those who had trouble appreciating the message had no problem with the medium, because the band was strong, Dylan's singing was remarkable, and his four backup vocalists were as hot as a Sunday revival meeting. If a show like this is the fruit of a religious awakening, maybe a few more musicians ought to go to church.

WINNERS—**Ella Fitzgerald**, the first lady of song, has been announced as one of the five recipients (the others are **Aaron Copland**, **Henry Fonda**, **Tennessee Williams** and **Martha Graham**) of this year's Kennedy Center Honors, an award handed out at the J.F.K. Center for the Performing Arts in Washington in recognition of significant contributions to the arts in America. There'll be a dinner for the recipients on December 1, with a performance/tribute at the Center the following evening . . . **Stanley Clarke** has been named bass guitarist of the

(Continued on page 49)

Interworld Signs Bennett



Michael Stewart, president of the Interworld Music Group, has announced the signing of Chris Bennett to a long term publishing/production agreement. Bennett will be producing a number of artists through her new pact while teaming with Interworld composers on material. There are also plans for a solo LP in the near future. Pictured from left: Michael Stewart, president Interworld Music Group; Chris Bennett; Rick Riccobono, General Professional Manager Interworld Music Group.

Cover Story:

Dionne Warwick Comes Full Circle

■ When Dionne Warwick was presented with gold records by Arista president Clive Davis and Barry Manilow on stage at sold-out concerts in New York City and Los Angeles, it became official: after a recording hiatus of some three years, one of the premier singers of this generation had made a triumphant return. Her first album for Arista, "Dionne," produced by Manilow, proved that all that was needed was top-quality songs in a meticulously designed setting, and Warwick would be back on top. The record, with hit songs such as "I'll Never Love Like This Again" and "Deja Vu," is one more extraordinary chapter in a career that has included more than 40 chart singles, numerous awards, gold records, SRO performances, appearances on television. From the moment years ago when "Don't Make Me Over" hit the airwaves, until the present crest launched by the Davis-engineered collaboration, the name Dionne Warwick has been synonymous with taste, quality and unparalleled musical ability.

Born Marie Dionne Warrick, the singer grew up in a gospel-oriented family: her mother was a manager of the famous Drinkard Singers, a church choir group that gave Dionne her first musical experience as organ accompanist and occasional vocalist. Together with her sister and her cousin, Dionne went on to form her own trio, The Gospelairens, while studying under a scholarship at the Hartt College of Music. Doing background singing in New York City, she caught the ear of then fledgling composer Burt Bacharach in 1960, on a session for The Drifters' "Mexican Divorce."

Warwick started cutting demos for the songs that Bacharach and his lyricist partner Hal David were

trying to sell, and the threesome wound up with a Scepter Records contract. In December, 1962, "Don't Make Me Over" became a top ten hit, the first of a catalogue of smash records. "Anyone Who Had A Heart," "Walk On By," "You'll Never Get to Heaven," "Reach Out For Me" and "A House Is Not A Home" were all hit singles in just the first two years of this producing-writing-singing partnership.

The triumphs continued in sequence. More hits followed, including "Message To Michael," "Trains and Boats and Planes," "Alfie," "I Say A Little Prayer," "(Theme From) Valley of the Dolls," "Do You Know The Way To San Jose."

After more successful records for Scepter ("Promises Promises," "This Girl's In Love With You," "I'll Never Fall In Love Again"), and other honors, Dionne spent 1972-77 as a recording artist for Warner Brothers. During this tenure she cut albums with such producers as Burt Bacharach, Thom Bell and Steve Barri & Michael Omartian. "Then Came You," a single she made with vocal group The Spinners, was a gold #1 and Grammy-nominated song.

As the 1970s come to a close, Dionne Warwick has come full circle to a new record label, class-A material and a producer who knows how to combine melody and voice. Composers such as Manilow, Rupert Holmes, Isaac Hayes, Richard Kerr and Cissy Houston are represented by some of their best songs ("I'll Never Love This Way Again," "In Your Eyes," "Who, What, Where, Why"), and the whole project gleams with the music of an extraordinary entertainer who deserves to be ranked in the pantheon of singers and who will be making great music for decades.



**RECOGNIZE THIS MAN?
HE'S "NO STRANGER TO LOVE!"**

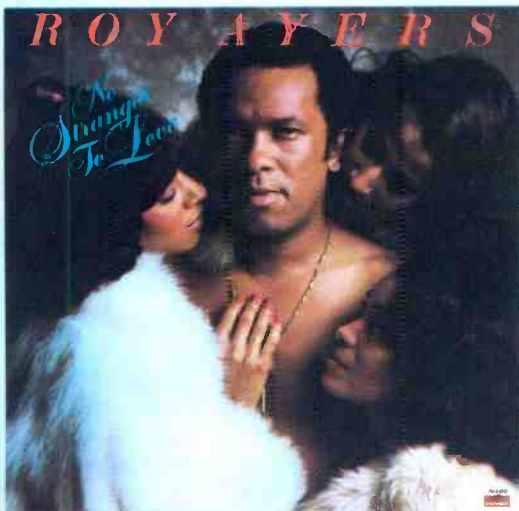
Roy Ayers is recognized as a master on the subject of love by everyone who hears his soulful songs.

In his extraordinary career Roy has made a gilt-edged name for himself as a performer, composer, arranger, musician and producer, and his musical dexterity has spread his fame to jazz, R&B, pop and disco.

Roy's silky, sexy voice and his unique approach have won him awards, and a loyal following for each new Roy Ayers album. And with his new hit "Don't Stop The Feeling," PD-037 his new album is on its way to another success for Roy Ayers.

**ROY AYERS,
"NO STRANGER TO LOVE" THE MAN
WHO KNOWS. ON POLYDOR
RECORDS AND TAPES.**

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Produced by Roy Ayers and William Allen
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Record World Single Picks

ROBERT PALMER—Island 49137



CAN WE STILL BE FRIENDS (prod. by Palmer) (writer: Rundgren) (Earmark, BMI) (3:37)

Palmer's intelligent delivery makes the universal lyrics instantly palpable on this Todd Rundgren cover. From the "Secrets" LP, it has an infectious melody line and slow dance beat that'll guarantee regular club and radio action with appeal for several formats and audiences. A wise single choice from an outstanding LP.

BOB DYLAN—Columbia 1-11168



MAN GAVE NAMES TO ALL THE ANIMALS (prod. by Wexler-Beckett) (writer: Dylan) (Special Rider, ASCAP) (4:25)

Considering the religious overtones of his recent "You Gotta Serve Somebody," Dylan surprised many with its top 40 success. This second single culled from the near-platinum "Long Train Coming" LP has a light reggae beat with a marvelous recurring keyboard line. A potent hit offering.

LOBO—MCA/Curb 41152



HOLDIN' ON FOR DEAR LOVE (prod. by Montgomery) (writers: Slate-Pippin-Henley) (House Of Gold, BMI) (2:43)

This is the second single culled from Lobo's pleasing, self-titled LP and like the first, "Where Were You When I Was Falling In Love," it's a killer cut for A/C with strong pop potential. Keyboard and string embellishments grace the ultra-smooth hook while Lobo's happy vocals glide over the bouncy rhythm.

REX SMITH—Columbia 1-11163



FOREVER (prod. by Calello) (writers: Smith-Smith) (Seldak/Birthday Boy/Factory Fresh, ASCAP) (3:08)

With the release of this title track from his new LP, Smith's stock as a teen idol will rise considerably. From the fave pic on the LP jacket to the dreamy lyrics, vocals, piano and slick production here, this is a perfect release for young adults, and the older crowd, that's geared to sell millions.

Pop

STARJETS—Portrait 2-70036

SCHOOLDAYS (prod. by group-Davies) (writers: L'Estrange-Martin-Sharp) (Blackwood, BMI) (3:10)

Rebellious, anti-school lyrics hurtle with a big hook over the breakneck rhythm pace. Anthem possibilities for the young and disaffected. Great for AOR-pop.

STORM—MCA 41147

I WANT YOU (prod. by group) (writers: Chase-Stevens) (Duchess (MCA)/World Relay, BMI) (2:39)

This second single from their self-titled LP is reminiscent of the group Sweet's early triumphs, with unleashed guitars, stairstep vocal harmonies and chugging drums out of "Ballroom Blitz."

MARIA MULDAUR—Warner Brothers 49131

FALL IN LOVE AGAIN (prod. by Henderson-Nichtern) (writers: Henderson-Jones) (Teddy Jack, BMI/Monsteri, ASCAP) (3:35)

Culled from Muldaur's excellent but overlooked "Open Your Eyes" LP is this bouncy R&B delight that grows stronger with each listen. Her reading is the highlight with the ace band giving stellar support.

TANTRUM—Ovation 1135

HOW LONG (prod. by Ryan) (writers: Caulfield-Sapko) (Chas. Carmen/Creative, ASCAP) (3:48)

Three female vocalists, backed by four male rockers, create a special brand of midwestern pop-rock streamlined with a smart arrangement which emphasizes their vocal strengths. A strong sleeper.

EDGAR WINTER—Blue Sky 9-2786 (CBS)

ABOVE AND BEYOND (prod. by Winter-Moulton) (writer: Winter) (Hierophant, BMI) (3:35)

Winter's unmistakably cool vocals are dressed in a sparkling production package that features a thumping dance beat, saucy falsetto back-up vocals and a ringing guitar break. Crossover potential.

BUCKEYE—Polydor 2042

JUST THE WAY (prod. by Price) (writers: Price-Yancey) (Web IV, BMI) (3:15)

Sweet vocal harmonies smooth the sharp lead voice while the rhythm rocks with a pop appeal that's perfect for top 40 radio. More solid material from this Ohio-based band.

HOUNDS—Columbia 1-11159

UNDER MY THUMB (prod. by Lesser) (writers: Jagger-Richard) (Abco, BMI) (3:17)

This second single from their debut LP finds the midwestern rock outfit roaring into an electronic update of the Stones' classic. For AOR rockers.

THE KORGIS—Warner Brothers 49135

YOUNG 'N' RUSSIAN (prod. by group) (writers: Davis-Warren-Ridlington) (Warner Bros./Heath, ASCAP) (3:14)

The quirky tempo and menacing vocals bespeak an ominous aura that's as affecting as it is odd. More British new rock for AOR.

LEIF GARRETT—Scotti Brothers 510 (Atlantic)

MEMORIZE YOUR NUMBER (prod. by Lloyd) (writer: Kirkland) (Scott-Tone, ASCAP) (2:46)

From his new "Same Goes For You" LP comes this hard-hitting pop-rocker. Percussion clicks spark a driving rhythm track with Garrett's youthful vocals well-suited for the message.

B.O.S./Pop

ARETHA FRANKLIN—Atlantic 3632

HALF A LOVE (prod. by McCoy-Kippis) (writer: Cousseaux) (Zugrace, BMI) (3:29)

Sister Soul is joined here by the finest session pros in the business and the result is a gorgeous Aretha ballad. Her vocals are as astounding as ever and ripe for topping the charts again.

CAMEO—Chocolate City 3202 (Casablanca)

SPARKLE (prod. by Blackmon) (writers: Lockett-Blackmon) (Better Days, BMI/Better Nights, ASCAP) (3:58)

"I Just Wanna Be" went to the top of the BOS chart with plenty of crossover action and this follow-up may do even better. Anthony Lockett's vocals are butter-soft and wrapped in a gorgeous production.

JORGE SANTANA—Tomato 10013

THREE MILE ISLAND (prod. by Toussaint) (writers: Newman-Miller) (Geotana, BMI) (3:36)

Hot, topical lyrics and Jorge's typically hot guitar lines jump over a funky bass on this initial single from the forthcoming "It's All About Love" LP.

REN WOODS—ARC/Columbia 1-11146

I'M IN LOVE WITH YOU (prod. by McKay-Lind) (writer: McNally) (McNally, ASCAP) (3:16)

Woods reaches outer ranges of the emotional spectrum with her classy vocal and here the loving hook is certain to score on several formats.

EDDIE HENDERSON—Capitol 4809

THIS BAND IS HOT (prod. by Drinkwater) (writer: Rushen) (Baby Fingers, ASCAP) (4:05)

Henderson wails a funky groove here while Patrice Rushen gives a workmanlike performance on keyboards and vocals. An outstanding fusion piece.

ADC BAND—Cotillion 45008 (Atlantic)

STANK MACHINE (prod. by Matthews-Wilson) (writers: Judkins-Burns) (Wood-song's & Bus, BMI) (3:24)

Playful keyboards bounce over funky percussion clops with male-female vocal trades setting the soulful direction on this interesting body-mover.

HAROLD MELVIN & THE BLUE NOTES—Source 41156 (MCA)

PRAYIN' (prod. by Westbrook) (writers: Whitehead-McFadden) (Mighty Three, BMI) (4:08)

This long-awaited single from their upcoming "1980" LP finds Melvin & the Blue Notes having lost none of their soulfully inspired verve. Great stuff for dancin' & lovin'.

CREME D' COCOA—Venture 118

I DON'T EVER (WANNA LOVE NOBODY BUT YOU) (prod. by Camillo-Barker) (writer: Camillo) (Barcam, BMI) (3:27)

D'Cocoa made an auspicious pre-sense with the "Doin' The Dog" single and this follow-up ballad should solidify their position as hitmakers. The emotion-packed vocals and multi-falsetto cries are unforgettable.

CON FUNK SHUN—Mercury 76026

DA LADY (prod. by group-Scarborough) (writers: group) (Val-je-Joe, BMI) (3:30) Following their hit "Chase Me" is this exuberant mid-tempo release from the "Candy" LP. Falsetto vocals, syndrums and a hot rhythm section are first-rate.

Country/Pop

THE OAK RIDGE BOYS—MCA 41154

LEAVING LOUISIANA IN THE BROAD DAYLIGHT (prod. by Chancey) (writers: Crowell-Cowart) (Jolly Cheeks/Drunk Monkey, BMI/ASCAP) (2:57)

A lively fiddle part and the Oaks' incomparable harmonies shine on this superbly executed and produced single that's rapidly becoming one of country's most covered songs.

JOE SUN—Ovation 1137

OUT OF YOUR MIND (prod. by Fisher) (writers: Knutson-Hill) (Wellbeck, ASCAP/ATV, BMI) (3:38)

Sun's hearty vocals should make this lachrymose ballad a radio standard. The lyrical guitar work is superb.

STRICTLY OFF THE RECORD....

"YES, I'M READY"

NB 2227

The dazzling duet by
TERI DeSARIO and **K.C.**



from

TERI DeSARIO

newest LP

"MOONLIGHT MADNESS"

NBLP 7178

Produced by: H.W. Casey For Sunshine Sound Enterprises, Inc.
on Casablanca Record and FilmWorks





Record World Album Picks



IN FULL VIEW

PHOENIX—Charisma CA-1-2208
(Polydor) (7.98)

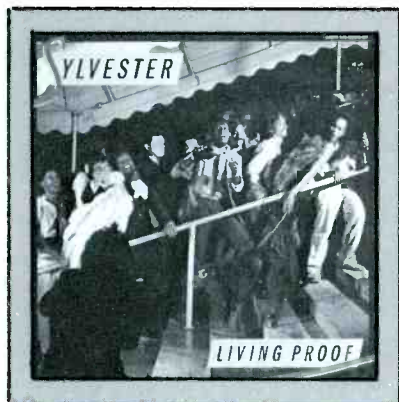
The seminal English group Argent produced some classic albums and members Rod Argent and Russ Ballard went on to substantial solo careers. Three other ex-members make up this new group and the sound, somewhat Americanized, is absolutely commercial. Ballard's "Just Another Day" is the standout and Stuart Love's production is flawless.



COME INTO OUR WORLD

THE EMOTIONS—ARC/Col JC 36149
(7.98)

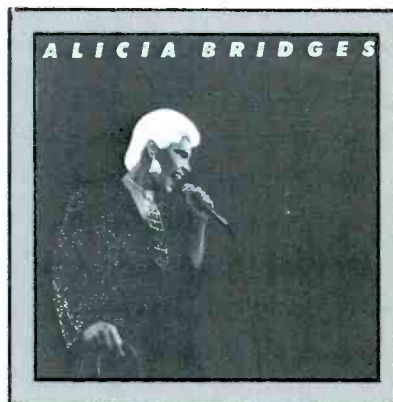
The collaboration between this fullbodied vocal group and producer/writer Maurice White, seems like the perfect crossover marriage. White's intricate production techniques surround the three signers gracefully and the selection of songs is diverse yet on the mark. The dance-fied "What's the Name of Your Love?" is the prime cut.



LIVING PROOF

SYLVESTER—Fantasy F-79010 (8.98)

The artist made big impact in the disco and BOS fields with the hits "You Make Me Feel (Mighty Real)" and "Dance (Disco Heat)" and this two-record live set shows he has even greater depth. Using a full orchestra and some stunning back-up vocalists, the presentation is pure high energy with some snazzy arrangements. A must for several markets.



PLAY IT AS IT LAYS

ALICIA BRIDGES—Polydor PD-1-6219
(7.98)

Bridges' "I Love The Nightlife" was a huge disco hit with a rock edge and this, her second album, relies far more on the latter. Her throaty vocals take the spotlight on tunes that range from raunchy to romantic. This album is right for several formats and all kinds of dancin' feet.

GREATEST HITS, VOL. 2

ABBA—Atlantic SD 16009 (8.98)

ABBA Greatest Hits Vol. 2



Abba is one of the biggest selling groups in the world so any greatest hits collection is a welcome addition. This Vol. 2 features "Dancing Queen," "Does Your Mother Know" and the current "Chiquitita," along with a hefty 11 others.

PLAY DYLAN

THE BYRDS—Columbia PC 36293 (7.98)



The Byrds were the first to prove that Dylan's compositions could be heard on AM radio and this compilation album shows off the best of their selections. Includes such as "Mr. Tambourine Man" and "The Times They Are A-Changin'."

RATHER BE ROCKIN'

TANTRUM—Ovation 1747 (7.98)



The well-established country label moves solidly into pop-rock with this new LP. The group features three female and four male members. John Ryan produced with an ear for AOR, top 40 and A/C radio. Give it a listen.

THE VERY DAB

FINGERPRINTZ—Virgin Intl. VI2119

(7.98)



The Scottish quartet's U.S. tour with Rachel Sweet made them lots of friends here and their debut disc should gain even more. Both the lyrics and the rhythms are sophisticated new rock with Jimmie O'Neil's rhythm guitar in the spotlight.

STRANGE SPIRITS

SKATT BROS.—Casablanca NBLP 7192
(8.98)



Helmed by Sean Delaney on keyboards, this new group show off a fine sense of the commercial. The rock is just hard enough for AOR while a number of tunes have top 40 perfect hooks. This is a strong debut for several tastes.

GIVE IN TO LOVE

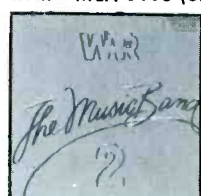
BONN'E BOYER—Columbia NJC-36254
(7.98)



Boyer debuts on disc with a slickly produced album geared for a variety of formats. Boyer's vocals are particularly expressive in every style.

THE MUSIC BAND 2

WAR—MCA 3193 (8.08)



This group's unique brand of R&B and rock rhythms has given them their own spot in contemporary music. This new disc is an extension of that feel with the added excitement of Alice Tweed Smyth's powerful vocals. It's another excellent package.

CUT

THE SLITS—Antilles AN 7077 (Island)
(7.98)



If the cover of this LP doesn't grab your attention the English trios' quirky rhythms and drone-like vocals certainly will. One of the few successful female groups in new wave, this LP deserves AOR support.

STARGAZER

PETER BROWN—Drive 108 (TK) (7.98)



Brown was one of the innovators of disco music and this new LP incorporates the disco electronics with more intricate rhythms for a delightful effect. Brown is an artist of great depth and should find lots of radio support.

SWEET SURRENDER

ANITA WARD—Juana 200,006 (TK)
(7.98)



Ward's first record "Ring My Bell" went to #1 pop, disco and BOS and she proves here she has the potential to stay there. Written and produced by Frederick Knight, tunes are both up-beat and melodic and harken a long career for Ward.

THE HAWK

DAVE VALENTIN—Arista/GRP 5006
(7.98)



Valentin is a new jazz flutist quickly gaining attention (and sales figures) in that field. This second album features beautifully incorporated jazz and Latin rhythms and deserves AOR attention.

NASTY STREET

CREME D'COCOA—Venture VL 1004
(7.98)



The group has already scored high with their disco/BOS singles and this second album, under the master rhythm producers, Tony Camillo and Cecile Barker, should garner them an even wider audience. A strong effort.

THE CHRISTMAS SINGLE.



Plus "Rudolph the Red-Nosed Reggae!"
F-11162

On Columbia Records.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ This week's Disco File is a grab bag of something for everyone, led off with three key albums that are likely to be heard through the holiday season and into the New Year.

Theo Vaness' last album, "Bad Bad Boy," crept up on us this spring, at first as an obviously good piece of work, but later on, as an endlessly exciting one. With that triumph fresh in our minds, "Theo Vaness," shipping this week on Prelude's usual double disco disc set, is unquestionably up to expectations. Vaness' producers (also Madleen Kane's), **Michaele, Lana** and **Paul Sebastian**, solve the problem of "what next" by maintaining their usual high writing and production standard and introducing refreshing rhythmic variations just as we need them. The surpassing standout here is "Thank God There's Music" (7:04), an extraordinary cross of disco, rock and reggae and an inspiringly positive song about the regenerative power of music. By turns, its influences seem to be Bob Marley's recent work with I-Three and Patrick Hernandez' "Born to Be Alive," in the raucous, sing-for-your-life style of Vaness' delivery. The synthesis is indeed original, though, and the powerful, hard-rocking guitar synthesizer arrangement sounds like nothing else. Adding to the rhythmic punch is the excellent pacing, with a building, breaking, climaxing vocal arrangement and a wonderful handclap break. (Prelude's **Francois K.** mixed "Music" and three other cuts; Paul Sebastian mixed two.) "We get together/And then it gets better" is a key line that reappears in "Night People Have More Fun" (7:06), which, through insistent percussion and repetition, evokes the nervous energy of a night out in pursuit of companions and pleasure. "Star Fever" (5:56) is another reggae-inflected cut that transforms diverse influences; it's a jaded, yet compulsive confession of a self-possessed pop star, highlighted by a beautifully scored and mixed percussion track. "I Can't Dance Without You" (7:04) hearkens back to the orchestral Eurodisco sound (Paul Riser arranged strings) and a more conventional message; it avoids cliché though Vaness' presence, its strong central hook, and a midtempo but powerful rhythm. "Don't Knock" (6:58) is its lyrical companion, a softer focus change of pace. Lastly, "Magic Dancer" (6:55) is a Chic-influenced cut, wrapped in a droning, trance-like cloud of synthesizer and strings, flowing evenly through a guitar riff break. Any of the cuts here might have been a standout on a lesser album; here, all together, they make for one of the year's best.

THERE IS A ROSE IN SPANISH HARLEM: **Don Armando's Second Avenue Rhumba Band's** "Deputy of Love" was, of course, a B-side sleeper this summer that eventually bounded into the "ten most

wanted" list within a month of its first chart appearance. The group's self-titled debut album on ZE/Buddah, is a bunch of similarly idiosyncratic songs, sporting unusual productions and rhythms, but so disarmingly wise and wild-eyed that one can't help but dance and play along. "Deputy" is edited slightly here, deleting some instrumental stretches, now a snappy 7:04; "I'm an Indian, Too," the former A-side, gains a new verse and is cut to 3:25. Other club possibilities: "Goin' to a Showdown" (5:18), originally on the recent Aural Exciters album, here slowed down to a throbbing, syncopated bass groove. "Winter Love" (6:34) and "Para Ti (This is Just For You)" (5:10) are the album's emotional core, though, mixtures of sweet soul music and nightclub pop arrangements, but (as was the case with the Savannah Band albums) possessed of a poignant sort of sweetness because of the knowledge that these are the heavenly romantic fantasies of people raised in the streets. This is most evident in the album's second show tune, **Lerner and Loewe's** "How To Handle a Woman," displaying unexpected tenderness in the pastiche of Calypso, Latin and fifties sounds. "Don Armando's Second Avenue Rhumba Band" is an inventive, entertaining and often affecting album that deserves the huge crossover audience that producers **Andy Hernandez** and **August Darnell** enjoyed when they played on the Savannah Band records. (New music from that group is still promised from Elektra.) Another street-oriented sound beginning to gather a bit of early buzz is "Bounce, Rock, Skate, Roll," by **Vaughan Mason and Crew** (7:30), on Brunswick disco disc. The sound is "Good Times" minimal, and even the synthesizer bass line bears close resemblance to that song. The message is all in the title of course; it's just a groove-along cut. The 7:10 flip is a second mix that brings tracks up and down, as if the record were being worked live in the booth.

SIGNS OF THE TIMES (OR, "POP" GO THE PEOPLE): Since no one is likely to point it out elsewhere, our first observation about this week's new-wave fusion release is that it does owe a real debt to the pioneering work of **Giorgio Moroder** and **Cerrone**, among others. **M's** album followup to the chart-topping "Pop Muzik" is called "New York London Paris Munich" (Sire), and for all its new wave topicality, the album is a work that, in effect, is another recognizable offshoot of European synthesizer disco. The production is surprisingly smooth, at times even lavish, compared to the slightly ragged "Pop Muzik." All cuts are twisted future-shock highlights that are very easy indeed to listen to in a pop song context. On side one, "Moderne Man/Satisfy Your Lust" (6:29) and the Kraftwerk-meets-Silver Convention "Made In Munich" (5:43) are nightmarish visions gilded, respectively, with symphonic string accompaniment and sweet female harmony; side two is a series of more specific songs: "Moonlight and Muzak" (5:33) and "Cowboys and Indians" (3:51) rip the hearts out of teenage romance and historical fantasies, and the springy "That's the Way the Money Goes" (4:25) and "Unite the Nation" (5:43) are odes to financial and political crisis. Along the way, significant one-liners are dropped as random signs of the times—our favorites, both from the very pretty "Unite the Nation": "The dance is a battle for equality . . . Disco is the rock-and-roll-blues-jazz-country-soul recipe." Our last observation: the adlibbed DJ patter interspersed through "Made in Munich" reveals "Pop Muzik" as a stylistic cousin to, of all things, "Rapper's Delight," and, in a round-

(Continued on page 19)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LIMELIGHT/MIAMI

DJ: GEORGE MILHET

BABY BLUE/OH WHAT A NIGHT/IF YOU WEREN'T AFRAID/I WANNA ROCK YOU—Giorgio Moroder—Casablanca
BOYS WILL BE BOYS/SADNESS IN MY EYES—Duncan Sisters—Earmarc
DANCE YOURSELF DIZZY—Liquid Gold—Parachute
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DO YA WANNA GO DANCIN'—Gary's Gang—Sam/Columbia
FEVER—Fever—Fantasy (LP)
HARMONY—Suzi Lane—Elektra
HOLLYWOOD—Freddie James—WB
I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK
I'LL TELL YOU—Sergio Mendes Brasil '83—Elektra
JUMP—The Ring—Vanguard
LADIES' NIGHT—Kool and the Gang—De-Lite
MUSIC MAN—Revanche—Atlantic (LP)
ON THE RADIO—Donna Summer—Casablanca
ROCK IT—Deborah Washington—Ariola

I-BEAM/SAN FRANCISCO

DJ: TIM RIVERS

CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
DO YOU LIKE THE WAY THAT IT FEELS—Tempest Trio—Marlin
DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA
DON'T DROP MY LOVE/COVER ME/CAN'T NOBODY LOVE ME LIKE YOU DO/SOMEDAY WE'LL BE TOGETHER—Anita Ward—Juana (LP cuts)
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
I'LL TELL YOU—Sergio Mendes Brasil '83—Elektra
LOVE INJECTION—Trussell—Elektra
LOVE MESSAGE—Musique—Prelude
PUT YOURSELF IN MY PLACE—T.J.M.—Casablanca
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STRAIGHT TO THE HEART—Loose Change—Casablanca
TIGER TIGER—Bionic Boogie—Polydor
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB

BENTLEY'S/NEW YORK

DJ: BILL CARROLL

BODYSHINE/SLAP SLAP LICKEDY LAP—Instant Funk—Salsoul
BOUNCE, ROCK, SKATE, ROLL—Vaughan Mason and Crew—Brunswick
COMPUTER GAME—Yellow Magic Orchestra—A&M
DO YOU LIKE THE WAY THAT IT FEELS/STARLIGHT—Tempest Trio—Marlin
DOIN' THE DOG—Creme D'Cocoa—Venture
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
I WANT YOU FOR MYSELF—George Duke—Epic
I'M CAUGHT UP—Inner Life—Prelude
JUST A TOUCH OF LOVE—Slave—Cotillion
MASTERJAM—Rufus and Chaka—MCA (LP)
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STRAIGHT TO THE HEART—Loose Change—Casablanca
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB
WELCOME TO MY FANTASY—Eugene Record—WB

SECOND STORY/PHILADELPHIA

DJ: BILL KENNEDY

BIG FUN—Shalamar—Solar (LP)
BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners—Atlantic
BODY SHINE/SLAP SLAP LICKEDY LAP—Instant Funk—Salsoul
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
I'M CAUGHT UP—Inner Life—Prelude
MASTERJAM—Rufus and Chaka—MCA
MUSIC—One Way Featuring Al Hudson—MCA
OUTSIDE LOVE—Duncan Sisters—Earmarc
STRAIGHT TO THE HEART—Loose Change—Casablanca
TEMPEST TRIO—Tempest Trio—Marlin (LP)
TO THE BEAT Y'ALL—Lady B.—TEC
WEAR IT OUT—Stargard—WB
WHEN I FIND YOU LOVE—Jean Carn—Philadelphia International (LP)
YOU CAN GET OVER—Stephanie Mills—20th Century Fox
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)

Record World Disco File Top 50

DECEMBER 1, 1979

DEC. 1	NOV. 24		WKS. ON CHART
1	1	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia NBD 20199	6
2	2	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	8
3	4	WEAR IT OUT STARGARD/Warner Bros. (12"*) BSK 3386	9
4	3	HARMONY/OOH LA LA SUZI LANE/Elektra (12"*) 6E 207	15
5	7	DON'T LET GO ISAAC HAYES/Polydor (12"*) PD 1 6224	8
6	6	FEVER FEVER/Fantasy F 9580 (entire LP)	12
7	5	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"*) DSR 9513	13
8	14	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXL1 3479	R 6
9	21	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"*) JZ 36302 (CBS)	3
10	11	I'LL TELL YOU SERGIO MENDEZ BRASIL '88/Elektra (12") AS 11425	11
11	12	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"*/LP cut) SD 19256	5
12	9	HOLLYWOOD/DANCE LITTLE BOY BLUE FREDDIE JAMES/ Warner Bros. (12"*) BSK 3356	10
13	22	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"*) BSK 3366	4
14	15	SADNESS IN MY EYES/BOYS WILL BE BOYS DUNCAN SISTERS/Earmarc (12"*) EMLP 4001 (Casablanca)	10
15	16	LOVE MASSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"*) PRL 12172	6
16	18	ROCK IT DEBORAH WASHINGTON/Ariola (12"*) SW 50066	4
17	8	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic (12"*) FE 35745	15
18	13	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	7
19	23	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	6
20	10	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"*) NBLP 7169	11
21	29	CAN'T STOP DANCING SYLVESTER/Fantasy (12"*) F 79010	3
22	26	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	5
23	33	SMACK DAB IN THE MIDDLE JANICE McCLAIN/ Warner Bros./RFC (12") DRCS 8893	2
24	39	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/ MCA (12"*) 5103	2
25	17	PARTY DOWN/KEEP ON MAKING ME HIGH UNYQUE/ DJM (12") 26 (Mercury)	6
26	27	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	4
27	43	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	2
28	28	VICTIM OF LOVE/JOHNNY B. GOODE ELTON JOHN/ MCA (12"*) 5104	3
29	34	DON'T DROP MY LOVE ANITA WARD/TK (12") TKD 420	4
30	20	POP MUZIK M/Sire (12") DSRE 8887 (WB)	14
31	25	HOW HIGH SALSOUL ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	7
32	—	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	1
33	38	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	3
34	30	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"*) NBLP 7172	6
35	19	FROM BEGINNING TO END DESTINATION/Butterfly 3103 (entire LP) (MCA)	15
36	40	DO YOU LIKE THE WAY THAT IT FEELS/LOVE MACHINE TEMPEST TRIO/Marlin (12"*) 2232 (TK)	3
37	—	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK/ Salsoul (12"*) SA 8529 (RCA)	1
38	—	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"*) NBLP 7189	1
39	24	THIS IS HOT PAMALA STANLEY/EMI-America (12") 7800	7
40	41	GO DANCE BILLY MOORE/Emergency (12") EMDS 6503	5
41	36	SWEET TALK ROBIN BECK/Mercury (12") MES 40007	8
42	42	DANCE TO THE MUSIC SLY STONE/Epic (12"*) JE 35974 (CBS)	4
43	45	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/ MVP (12"*) PD 1 6239	2
44	—	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)	1
45	44	I DON'T WANNA BE A FREAK DYNASTY/Solar (12") YD 11693 (RCA)	7
46	—	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"*) 3178	1
47	—	LOVE RUSH ANN-MARGRET/Ocean/Ariola (12") OR 8911	1
48	31	ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca (LP cut) NBLP 7175	11
49	35	LET ME KNOW (I HAVE A RIGHT) GLORIA GAYNOR/ Polydor (12"*) PD 1 6231	7
50	32	LOVE INSURANCE/YOU GOT THE LOVE FRONT PAGE/ Panorama (12") YD 11677 (RCA)	15

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 18)

about way, provides the disco buff's response to the album's implicit framing of disco as music for a heartless, passionless future. While "Pop Muzik" was itself accepted as a novelty by disco and pop fans, the sensational reaction to "Rapper's Delight" had indicated a much more emotional identification by the young who've turned it gold. Such enthusiasm must be considered a genuinely heartfelt response, which would only be denied by people who won't understand or relate. Robin Scott's M persona doesn't seem to show much emotion himself: if he's an innocent bystander to the terminal mechanization of society and trivialization of culture, so are we.

NEW DISCO DISCS: Two interesting offerings have highly sentimental messages that stop just this side of mawkishness, but are carried safely through by excellent supporting production. **North End** is a Boston-based group, several of whom participated in the recent "T.J.M." album. Their debut on West End ships this week, titled "Kind of Life (Kind of Love)" (7:24). The sound is close to David Naughton's "Makin' It," especially in the pop delivery of North End's lead vocalist. The high polish of the orchestral sweetening is offset by lots of percussion overlays, and, as a result, there's all

kinds of constant movement going on. **John Luongo** and **Danae Jacovidis** mixed, and their flipside instrumental is an almost Mid-neyesque sax and synthesizer workout that extends an eccentric phased break to most of 6:05. Along the same lines, very Bee Gees style, is **Billy Ocean's** "American Hearts" (8:14), on Epic, by way of Britain's GTO label. The cut is a solid footstomper, produced and arranged with a strong pop touch by **Ken Gold** and **Lynton Naif**, who've been involved with international hits by The Real Thing and Liquid Gold. A simple, very catchy synthesizer figure emerges occasionally, and there's a clean guitar and percussion break midtrack. After a couple of listens, this story of a couple's breakup begins to sound suspiciously like a crossover.

BRIEFLY: A small rush of remixes and reissues include **Deniece Williams'** joyous "I Found Love," now 6:36 on ARC/Columbia disco disc. Sleaze tempo, but a bright, airy delight because of **Ray Parker Jr.'s** sharp production and Williams' wonderfully highflying performance. Two tracks from the recent "Nightlife Unlimited" album have been remixed and augmented on Casablanca by **Steve Thompson** and

(Continued on page 20)

Disco Dial

WXKS/Boston/ Vinnie Peruzzi
Sonny Joe White

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

Prime Movers: DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah

Pick Hits: I'M CAUGHT UP—Inner Life—Prelude
ROTATION—Herb Alpert—A&M
MONEY—Flying Lizards—Virgin

WCAU/Philadelphia/ Roy Perry

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

Prime Movers: I WANNA BE YOUR LOVER—Prince—WB
ROCK WITH YOU—Michael Jackson—Epic
I WANT YOU FOR MYSELF—George Duke—Epic

Pick Hits: I CAN'T HELP MYSELF—Bonnie Pointer—Motown (7")
STEPPIN'—The Gap Band—Mercury
MUSIC MAKES YOU FEEL LIKE DANCING—Brass Construction—UA

WPEG/Charlotte/ Linn Van Poole

#1 BEAT OF THE NIGHT—Fever—Fantasy

Prime Movers: GLIDE—Pleasure—Fantasy
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
LOVE RUSH—Ann-Margret—Ocean/Ariola

Pick Hits: THE SECOND TIME AROUND—Shalamar—Solar
TAKE A CHANCE—Queen Samantha—TK
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC

All records played are 12" discs unless otherwise indicated.

WOKF/Tampa/ Roshon Vance

#1 RAPPER'S DELIGHT—Sugarhill Gang—Sugarhill

Prime Movers: ROCK WITH YOU—Michael Jackson—Epic
I WANNA BE YOUR LOVER—Prince—WB
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/
Barbra Streisand—
Casablanca/Columbia

Pick Hits: MOSKOW DISKOW—Telex—Sire
FLY TOO HIGH—Janis Ian—Columbia
TAKE ALL OF ME—Barbara Law—Pavillion

KSET/EI Paso/ Chuck Gross

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

Prime Movers: YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
I WANNA BE YOUR LOVER—Prince—WB
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah

Pick Hits: ON THE RADIO—Donna Summer—Casablanca (LP cut)
CALL ME TONIGHT—Cerrone—Atlantic
HAVEN'T YOU HEARD—Patrice Rushen—Elektra

KIIS/L.A./ Sherman Cohen
Mike Wagner

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

Prime Movers: STILL—Commodores—Motown
ROCK WITH YOU—Michael Jackson—Epic
SEND ONE YOUR LOVE—Stevie Wonder—Tamla (LP cut)

Pick Hits: DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA
FOREVER MINE—O'Jays—Philadelphia International (LP cut)
ESCAPE—Rupert Holmes—Infinity (7")

Polydor Fetes Ray, Goodman & Brown



To celebrate the release of their self-titled, debut effort for Polydor Records, Ray, Goodman & Brown, along with members of their production company, Dark Cloud, hosted a party where they were greeted by Polydor execs. The first single released from the album is "Special Lady." On hand to welcome Ray, Goodman & Brown are (from left): Vince Castellano, producer of "Ray, Goodman & Brown" as well as vice president, Dark Cloud Productions; Barry Fredericks, attorney, Dark Cloud Productions; Billy Brown; Dick Kline, executive vice president, Polydor Records; Fred Haagen, president, Polydor Records; Barbara Baker, president, Dark Cloud Productions; Al Goodman; Rowena Harris, northeast regional special markets promotion manager, Polydor Records; Bob Frost, special markets national promotion manager, Polydor Records; Harry Ray; and Sonny Taylor, vice president, special markets, Polydor Records.

Concert Review

Stephanie Mills Masters The Met

■ NEW YORK—When the opportunity comes for a pop artist to play the Metropolitan Opera House, it usually occurs after the performer's career is well established, a sort of crowning achievement among other numerous accomplishments. Sunday, Nov. 18 Stephanie Mills, who is no stranger to the stage and is rapidly gaining notoriety as a vocalist, proved that she was ready for the Met.

In her first area appearance as a headliner, Mills displayed all of the know-how of a well seasoned professional. Her SRO show was a well paced collection of the musical experiences that have brought her to where she is.

'Wiz' Tunes

There was, of course, a selection of tunes from "The Wiz." A duet with Michael Leslie, who donned his lion costume from his role in the Broadway musical, drew one of the evening's four

standing ovations, as did the number "Home."

In addition to the material from her current near platinum album, her performance also employed a selection of gospel songs and standards such as "My Way" executing the steps choreographed by George Faison for her and six other dancers, she showed that she can move with the best of them. The only lull in an otherwise memorable appearance was a twenty minute intermission that seemed unnecessary and broke the continuity.

Both dramatic and charismatic with bountiful stage presence, Mills will be counted among the major performers of the eighties. And, being only in her early twenties, may be one of the few pop performers to earn the distinction of playing the Met more than once in their careers.

Ken Smikle



20th Century-Fox recording artist Stephanie Mills appeared at New York City's Metropolitan Opera recently. Mills was feted in a backstage reception attended by press, radio personalities and executives from 20th Century-Fox and RCA Records. Pictured from left are: (standing) Robert Summer, president of RCA Records; Alan Livingston, president, 20th Century-Fox Records; Larry Palmacci, director, associated labels marketing, RCA Records; and Jack Hopke, RCA Records field promotion representative. Seated with Mills (from left): Neil Portnow, 20th Century-Fox Records senior vice president, A&R promotion, and Bob Beranato, manager, artists relations, RCA Records.

Disco File (Continued from page 19)

Mike Pabone: "Dance, Freak and Boogie" is now a vocal, at 7:44; both that cut and "Love Is in You" (7:14) are punched up with spacey, intense echo effects that engulf the listener with bass and reverb. Very vivid indeed . . . This music has one purpose and one only. Reissued: Six Philadelphia disco immortals, on Philadelphia International disco disc. "TSOP"/"Love is the Message" by MFSB and "Bad Luck"/"Don't Leave Me This Way" by the Blue Notes are all in the Tom Moulton mixes that appeared on the "Philadelphia Classics" double, and are re-edited to seven or eight minute range. The O'Jays' "I Love Music" and "Livin' For the Weekend," as on the "Family Reunion" album. Also, sure to give its chart entry a further boost, One Way's "Music" is now on MCA disco disc in its 8:00 album version. To come: new music from Anita Ward, Arpeggio, Peter Brown and the Three Degrees.

BEST FRIENDS MAKE BEAUTIFUL MUSIC!

Natalie Cole / Peabo Bryson



We're the Best of Friends SW-12019

Natalie and Peabo. They've recorded together for the first time and the merging of these two premier vocalists and songwriters is indeed cause for musical celebration.

Contains the single **"Gimme Some Time"**
(Produced by Mark Davis & Marvie Yancy) 4804

Album produced by Peabo Bryson, Mark Davis, Johany Pate & Marvin Yancy



Management for Ms. Cole: Kevin Hurter.
Management for Mr. Bryson: David Franklin.

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Record World Singles 101-150

DECEMBER 1, 1979

DEC. NO. 1 24

101	110	GLIDE PLEASURE/Fantasy 874 (Three Hundred Sixty, ASCAP)
102	101	(RINGING OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong 11729 (RCA) (Raydiola, ASCAP)
103	132	STRANGER LTD./A&M 2192 (Almo/McRouscod, ASCAP/Irving/McDorsboy, BMI)
104	104	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown) (Buggie/Jobete, ASCAP)
105	—	AN AMERICAN DREAM DIRT BAND/United Artists 1330 (Jolly Cheeks, BMI)
106	107	MY FLAME BOBBY CALDWELL/Cloves 18 (TK) (Sherlyn/Lindseyanne, BMI)
107	—	LOST HER IN THE SUN JOHN STEWART/RSO 1016 (Bugle/Stigwood/Unichappell, BMI)
108	—	MONEY FLYING LIZARDS/Virgin 67003 (Atl) (Jobete, ASCAP)
109	122	LET ME SLEEP ALONE CUGINI/Scotti Bros. 503 (Atl) (Saber Tooth, BMI)
110	105	WHEN I THINK OF YOU LEIF GARRETT/Scotti Brothers 502 (Atl) (Shepherd's Fold/Saber Tooth, BMI)
111	112	TAKIN IT BACK BREATHLESS/EMI-America 9170 (G. Jonah Koslem/Bema, ASCAP)
112	—	DIRTY WATER INMATES/Polydor 2032 (Equinox, BMI)
113	116	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia 1 11130 (Unart, BMI)
114	115	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl. 9 50782 (Camex, BMI)
115	—	LOOKS LIKE LOVE AGAIN DANN ROGERS/IA 500 (ABC/Dunhill, BMI)
116	117	KING TIM III FATBACK/Spring 199 (Polydor) (Clita, BMI)
117	118	IT'S ALL OVER NOW MOLLY HATCHET/Epic 9 50809 (KAGS, BMI)
118	113	YOU GET ME HOT JIMMY "BO" HORNE/Sunshine Sound 1014 (TK) (Sherlyn/Harrick, BMI)
119	119	MANDOLAY LE FALVOUR/Sweet City 7376 (Bema, ASCAP)
120	121	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077 (Pi-Gem, BMI)
121	127	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/Tapestry 002 (Music City, ASCAP)
122	—	SAY HELLO APRIL WINE/Capitol 4802 (Goody Two-Tunes, BMI)
123	125	DRAW THE LINE OAK/Mercury 76014 (Critique, BMI)
124	124	OH JOHNNY ALAN O'DAY/Pacific 100 (Atl) (WB, ASCAP)
125	126	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket 41133 (MCA) (Unart, BMI)
126	—	DIG THE GOLD JOYCE COBB/Cream 7939 (Birdees/Fallin' Arches, ASCAP)
127	114	JEALOUS ROBERT PALMER/Island 49094 (WB) (Ackee, ASCAP)
128	109	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)
129	123	I WISH THAT I WAS MAKING LOVE (TO YOU TONIGHT) ALESSI BROTHERS/A&M 2179 (World Song/Hot Cider/Jerry Corbetta, ASCAP)
130	144	SHOOTING STAR DOLLAR/Carrere 7208 (Atl) (World Song/Facehaze, ASCAP)
131	133	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic 9 50800 (Blackhill)
132	128	IF I EVER LOSE YOU ROCKIE ROBBINS/A&M 2180 (Almo/Rockie, ASCAP)
133	134	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 (Frozen Butterfly, BMI)
134	142	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
135	136	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia 1 11094 (Jasperillo, ASCAP)
136	120	MY FORBIDDEN LOVER CHIC/Atlantic 3620 (Chic, BMI) (Better Nights, ASCAP)
137	129	LIFE DURING WARTIME TALKING HEADS/Sire 49075 (WB) (Index/Bleu Disque, ASCAP)
138	140	FLY TOO HIGH JANIS IAN/Columbia 1 11111 (Mine, ASCAP/Revelations A.G./Rick's, BMI)
139	130	FOREVER ORLEANS/Infinity 50,036 (Lucid, BMI/Orleansong, ASCAP)
140	—	SPARKLE CAMEO/Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
141	143	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song 71002 (Atl) (Ellis Clan, PRS)
142	—	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552 (Nodlew/Mchoma, BMI)
143	145	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic 3612 (City Boy/Zamba, BMI)
144	131	YOU'RE LOVE'S SO GOOD TO ME BROOKLYN DREAMS/Casablanca 2209 (Starrin/Earborne/Sweet Summer Night, BMI)
145	135	ANOTHER NIGHT WILSON BROS./Arco 7505 (Intersong, ASCAP)
146	137	TELL ME ANOTHER ONE KID BROTHER/MCA/Montage 4111 (Home Fire/Little Sue, BMI)
147	139	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533 (Jobete, ASCAP)
148	149	MELLOW, MELLOW, RIGHT ON LOWRELL/AVI 300 (Ensign, BMI/Menlo, ASCAP)
149	141	YOU'RE SOMETH'NG SPECIAL FIVE SPECIAL/Elektra 46531 (At Home/Baby Dump, ASCAP)
150	147	YOU AND ME MADLEEN KANE/Warner Bros. 49069 (Bona/Firehold, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

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EAGLES

THE LONG RUN

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THE LONG RUN

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ON ASYLUM RECORDS AND TAPES.



Management: Irv Azoff and Front Line Management

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Record World Singles



DECEMBER 1, 1979

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

DEC. 1	NOV. 24		WKS. ON CHART
1	1	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/ DONNA SUMMER Columbia 1 11125/ Casablanca NBD 20199 (2nd Week)	7
2	2	BABE STYX/A&M 2188	9
3	3	STILL COMMODORES/Motown 1474	10
4	8	PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	15
5	4	HEARTACHE TONIGHT EAGLES/Asylum 46545	9
6	11	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES/ Infinity 50,035	6
7	5	POP MUZIK M/Sire 49033 (WB)	17
8	6	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	15
9	10	SHIPS BARRY MANILOW/Arista 0464	8
10	7	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	13
11	14	TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193	7
12	18	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	9
13	15	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	13
14	9	TUSK FLEETWOOD MAC/Warner Bros. 49077	9
15	21	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	5
16	19	WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025	7
17	13	RISE HERB ALPERT/A&M 2151	19
18	12	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	16
19	22	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	8
20	24	DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215	7
21	27	COOL CHANGE LITTLE RIVER BAND/Capitol 4789	7
22	32	ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797	5
23	23	DREAMING BLONDIE/Chrysalis 2379	10
24	16	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	11
25	26	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45905 (Elektra-Asylum)	13
26	31	JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)	5
27	30	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	10
28	33	HEAD GAMES FOREIGNER/Atlantic 3633	4
29	17	GOOD GIRLS DON'T KNACK/Capitol 4771	14
30	20	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	21
31	25	SAD EYES ROBERT JOHN/EMI-America 8015	28
32	35	DAMNED IF I DO ALAN PARSONS PROJECT/Arista 0454	10
33	37	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	7
34	40	THIS IS IT KENNY LOGGINS/Columbia 1 11109	8
35	38	I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	8
36	36	I NEED A LOVER JOHN COUGAR/Riva 202 (Mercury)	12
37	46	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	3
38	34	DREAM POLICE CHEAP TRICK/Epic 9 50774	9
39	49	DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138	3
40	28	PLEASE DON'T LEAVE LAUREN WOOD/Warner Bros. 49043	11
41	29	SAIL ON COMMODORES/Motown 1466	17
42	48	DON'T LET GO ISAAC HAYES/Polydor 2011	6
43	39	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	18
44	41	MY SHARONA THE KNACK/Capitol 4731	24
45	42	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	24
46	50	LOVE PAINS YVONNE ELLIMAN/RSO 1007	8
47	54	THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)	4
48	43	DIRTY WHITE BOY FOREIGNER/Atlantic 3618	13



CHARTMAKER OF THE WEEK

49	—	THE LONG RUN EAGLES Asylum 46569	1
50	51	GET IT UP RONNIE MILSAP/RCA 11695	7
51	53	PRETTY GIRLS MELISSA MANCHESTER/Arista 0456	8
52	44	CONFUSION ELO/Jet 9 5064 (CBS)	8
53	58	SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	6
54	47	FINS JIMMY BUFFETT/MCA 41109	13
55	62	WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747	5
56	61	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	6
57	57	HIGHWAY TO HELL AC/DC/Atlantic 3617	8
58	59	IF YOU WANT IT NITEFLYTE/Ariola 7747	6
59	65	TRAIN, TRAIN BLACKFOOT/Atco 7207	5
60	63	NO CHANCE MOON MARTIN/Capitol 4794	5
61	66	PETER PIPER FRANK MILLS/Polydor 2002	4
62	68	I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534	7
63	70	SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096	4
64	72	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	4
65	71	VIDEO KILLED THE RADIO STAR THE BUGGLES/Island 49114 (WB)	3
66	74	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	5
67	77	DEJA VU DIONNE WARWICK/Arista 0459	3
68	69	LAY IT ON THE LINE TRIUMPH/RCA 11690	5
69	78	YES I'M READY TERI DESARIO WITH K.C./Casablanca 2227	3
70	76	CHIQUITITA ABBA/Atlantic 3629	4
71	—	VOICES CHEAP TRICK/Epic 9 50814	1
72	52	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	21
73	81	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	4
74	84	SHE'S IN LOVE WITH YOU SUZI QUATRO/RSO 1014	2
75	75	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca 2220	4
76	—	ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)	1
77	55	COME TO ME FRANCE JOLI/Prelude 8001	14
78	73	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/ Infinity 50,027	7
79	64	RAINBOW CONNECTION KERMIT (JIM HENSON)/Atlantic 3610	11
80	88	I DO BELIEVE IN YOU PAGES/Epic 9 50769	4
81	89	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	3
82	—	YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144	1
83	91	I DO THE ROCK TIM CURRY/A&M 2166	4
84	—	ONLY THE STRONG SURVIVE REO SPEEDWAGON/Epic 9 50790	1
85	87	WHAT'S A MATTER BABY ELLEN FOLEY/Epic/Cleve. Intl. 9 50770	4
86	—	LONELY EYES ROBERT JOHN/EMI-America 8030	1
87	—	FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	1
88	—	ROTATION HERB ALPERT/A&M 2202	1
89	—	MISTRUSTED LOVE MISTRESS/RSO 1009	1
90	—	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	1
91	92	MELODY DAVID JOHANSEN/Blue Sky 9 2781 (CBS)	4
92	93	CRUEL SHOES STEVE MARTIN/Warner Bros. 49122	3
93	94	SHE'S GOT A WHOLE NUMBER KEITH HERMAN/Radio 418	3
94	95	DANNY'S ALL-STAR JOINT RICKIE LEE JONES/Warner Bros. 49100	3
95	96	MESSAGE IN A BOTTLE POLICE/A&M 2190	3
96	80	SLIP AWAY IAN LLOYD/Scotti Brothers 505 (Atl)	7
97	45	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	18
98	100	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	2
99	—	YOU GONNA GET WHAT'S COMING BONNIE RAITT/ Warner Bros. 49116	1
100	79	WHAT CAN I DO WITH THIS BROKEN HEART ENGLAND DAN & JOHN FORD COLEY/Big Tree 17000 (Atl)	6





Record World Album Airplay

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

DECEMBER 1, 1979

FLASHMAKER



DOWN ON THE FARM
LITTLE FEAT
WB

MOST ADDED

- DOWN ON THE FARM**—Little Feat—WB (32)
- LIVE RUST**—Neil Young—Reprise (27)
- PHOENIX**—Dan Fogelberg—Full Moon (24)
- HOW CRUEL**—Joan Armatrading—A&M (13)
- SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista (9)
- WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America (8)
- DRUMS AND WIRES**—XTC—Virgin (7)
- THE OTHER ONE**—Bob Welch—Capitol (6)
- THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff (6)

WNEW-FM/NEW YORK

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - HOW CRUEL**—Joan Armatrading—A&M
 - JOE'S GARAGE (ACTS 2 & 3)**—Frank Zappa—Zappa
 - LIVE RUST**—Neil Young—Reprise
 - MOODSWING**—Robert Kraft—RSO
 - NO RESERVATIONS**—Blackfoot—Antilles
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THEREFU**—Turley Richards—Atlantic

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- JACKRABBIT SLIM**—Steve Farbert—Nemperor
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- BOOGIE MOTEL**—Foghat—Bearsville

WBCN-FM/BOSTON

- ADDS:**
- DRUMS AND WIRES**—XTC—Virgin
 - ELECTRICITY**—Orchestral Maneuvers—Factory (import)
 - HOW CRUEL**—Joan Armatrading—A&M
 - MY BOY LOLLIPOP** (12" single)—Aural Exciters—ZE
 - ON THE BEACH** (single)—Rattlers—Ratso
 - PICK IT UP**—Live Wire—A&M
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - STREET BEAT**—Tom Scott—Col

- THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
- TRAIN, TRAIN** (single)—Blackfoot—Atco

HEAVY ACTION (airplay in descending order):

- NIGHT IN THE RUTS**—Aerosmith—Col
- REGGATTA DE BLANC**—Police—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE LONG RUN**—Eagles—Asylum
- FEAR OF MUSIC**—Talking Heads—Sire
- DREAM POLICE**—Cheap Trick—Epic
- GET THE KNACK**—The Knack—Capitol
- THE HEADBOYS**—RSO
- I'M THE MAN**—Joe Jackson—A&M

WLIR-FM/LONG ISLAND

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - ELO'S GREATEST HITS**—Jet
 - INTO THE SKIES**—Peter Green—Sail
 - LIVE RUST**—Neil Young—Reprise
 - MONEY** (single)—Flying Lizards—Virgin
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - THINGS AREN'T RIGHT**—Wazmo Nariz—IRS

HEAVY ACTION (airplay in descending order):

- THE SOUND OF SUNBATHING**—Sinceros—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DOWN ON THE FARM**—Little Feat—WB
- NIGHT IN THE RUTS**—Aerosmith—Col
- FIRST OFFENCE**—Inmates—Palydor
- ANYTIME DELIGHT**—Blend—MCA
- JORMA**—Jorma Kaukonen—RCA
- REGGATTA DE BLANC**—Police—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum

WBAB-FM/LONG ISLAND

- ADDS:**
- AMERICAN GARAGE**—Pat Metheny—ECM
 - AT THE CHELSEA NIGHTCLUB**—Members—Virgin Intl.
 - DOWN ON THE FARM**—Little Feat—WB
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - JORMA**—Jorma Kaukonen—RCA
 - LIVE RUST**—Neil Young—Reprise
 - TEAR ME APART**—Tanya Tucker—MCA
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

- CORNERSTONE**—Styx—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- EAT TO THE BEAT**—Blondie—Chrysalis
- I'M THE MAN**—Joe Jackson—A&M
- KEEP THE FIRE**—Kenny Loggins—Col
- IN THE EYE OF THE STORM**—Outlaws—Arista

- REGGATTA DE BLANC**—Police—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

WCOZ-FM/BOSTON

- ADDS:**
- BROKEN ENGLISH**—Marianne Faithfull—Island
 - DOWN ON THE FARM**—Little Feat—WB
 - HOW CRUEL**—Joan Armatrading—A&M
 - INFINITE RIDER ON THE BIG DOGMA**—Michael Nesmith—Pacific Arts
 - LIVE RUST**—Neil Young—Reprise
 - MAN FROM CHINA** (single)—Vivabeat—Charisma (import)
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

- LIVE FROM NEW YORK**—Gilda Radner—WB
- THE LONG RUN**—Eagles—Asylum
- EAT TO THE BEAT**—Blondie—Chrysalis
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- TUSK**—Fleetwood Mac—WB
- I'M THE MAN**—Joe Jackson—A&M
- THE FINE ART OF SURFACING**—Boomtown Rats—Col
- NIGHT IN THE RUTS**—Aerosmith—Col
- JACKRABBIT SLIM**—Steve Farbert—Nemperor
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WBLM-FM/MAINE

- ADDS:**
- BACK ON THE STREETS**—Gary Moore—Jet
 - DOWN ON THE FARM**—Little Feat—WB
 - HOW CRUEL**—Joan Armatrading—A&M
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - JORMA**—Jorma Kaukonen—RCA
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - TRAIN, TRAIN** (single)—Blackfoot—Atco

HEAVY ACTION (airplay in descending order):

- TUSK**—Fleetwood Mac—WB
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- THE LONG RUN**—Eagles—Asylum
- GET THE KNACK**—The Knack—Capitol
- HYDRA**—Toto—Col
- THE HEADBOYS**—RSO
- BOOGIE MOTEL**—Foghat—Bearsville
- REGGATTA DE BLANC**—Police—A&M
- DEGUELLO**—Z.Z. Top—WB

WCMF-FM/ROCHESTER

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - FUTURE FEAR** (single)—Bahama Mama—Snate
 - HOW CRUEL**—Joan Armatrading—A&M
 - LIVE RUST**—Neil Young—Reprise
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff

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

- EAT TO THE BEAT**—Blondie—Chrysalis
- TUSK**—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- HEAD GAMES**—Foreigner—Atlantic
- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

WOUR-FM/UTICA

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - HOW CRUEL**—Joan Armatrading—A&M
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Farbert—Nemperor
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- MARATHON**—Santana—Col
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- LIVE RUST**—Neil Young—Reprise
- FEAR OF MUSIC**—Talking Heads—Sire

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - HOW CRUEL**—Joan Armatrading—A&M
 - LIVE RUST**—Neil Young—Reprise
 - NIGHT IN THE RUTS**—Aerosmith—Col
 - PHOENIX**—Dan Fogelberg—Full Moon
 - PICK IT UP**—Live Wire—A&M
 - WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America

HEAVY ACTION (airplay, phones in descending order):

- THE LONG RUN**—Eagles—Asylum
- CANDY-O**—Cars—Elektra
- EVE**—Alan Parsons Project—Arista
- HEAD GAMES**—Foreigner—Atlantic
- BREAKFAST IN AMERICA**—Supertamp—A&M
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- CORNERSTONE**—Styx—A&M
- THE GLOW**—Bonnie Raitt—WB
- TUSK**—Fleetwood Mac—WB
- DAMN THE TORPEDOES**—Tom Petty—Backstreet

WYDD-FM/PITTSBURGH

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - LIVE RUST**—Neil Young—Reprise

- PHOENIX**—Dan Fogelberg—Full Moon
- THE OTHER ONE**—Bob Welch—Capitol

HEAVY ACTION (airplay in descending order):

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

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - HOW CRUEL**—Joan Armatrading—A&M
 - MONEY** (single)—Flying Lizards—Virgin
 - NIGHT IN THE RUTS**—Aerosmith—Col
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- JACKRABBIT SLIM**—Steve Farbert—Nemperor
- THE GLOW**—Bonnie Raitt—WB
- STREETS OF FIRE**—Duncan Browne—Sire
- INTO THE SKIES**—Peter Green—Sail
- JORMA**—Jorma Kaukonen—RCA
- AMERICAN GARAGE**—Pat Metheny—ECM
- YOU'RE ONLY LONELY**—J. D. Souther—Col
- ALCHEMY**—Richard Lloyd—Elektra
- THE FINE ART OF SURFACING**—Boomtown Rats—Col

WDQR-FM/RALEIGH

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - EXTENSIONS**—Manhattan Transfer—Atlantic
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col

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

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- FLIRTIN WITH DISASTER**—Molly Hatchet—Epic
- CORNERSTONE**—Styx—A&M
- THE GLOW**—Bonnie Raitt—WB
- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PART OF THE GAME**—Pablo Cruise—A&M
- TUSK**—Fleetwood Mac—WB
- IN THE NICK OF TIME**—Nicolette Larson—Col
- HYDRA**—Toto—Col

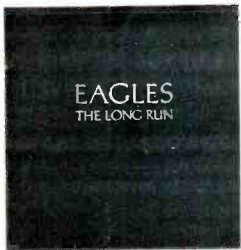
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



DECEMBER 1, 1979

TOP AIRPLAY



THE LONG RUN
EAGLES
Asylum

MOST AIRPLAY

- THE LONG RUN**—Eagles—Asylum (34)
- DAMN THE TORPEDOES**—Tom Petty—Backstreet (33)
- TUSK**—Fleetwood Mac—WB (29)
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song (28)
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt (26)
- CORNERSTONE**—Styx—A&M (24)
- HEAD GAMES**—Foreigner—Atlantic (20)
- REGGATTA DE BLANC**—Police—A&M (18)
- NIGHT IN THE RUTS**—Aerosmith—Col (15)
- DREAM POLICE**—Cheap Trick—Epic (13)
- I'M THE MAN**—Joe Jackson—A&M (13)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - LIVE RUST**—Neil Young—Reprise
 - TEAR ME APART**—Tanya Tucker—MCA
 - THE OTHER ONE**—Bob Welch—Capitol
 - THE WHOLE WIDE WORLD**—Wreckless Eric—Stiff

HEAVY ACTION (airplay in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- REGGATTA DE BLANC**—Police—A&M
- TUSK**—Fleetwood Mac—WB
- I'M THE MAN**—Joe Jackson—A&M
- BOOGIE MOTEL**—Foghat—Bearsville
- KEEP THE FIRE**—Kenny Loggins—Col
- DEGUELLO**—Z.Z. Top—WB
- MONEY** (single)—Flying Lizards—Virgin

WMMS-FM/CLEVELAND

- ADDS:**
- LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - RATHER BE ROCKING**—Tantrum—Ovation
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- KEEP THE FIRE**—Kenny Loggins—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- PRESENT TENSE**—Shoes—Elektra
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

WABX-FM/DETROIT

- ADDS:**
- LIVE RUST**—Neil Young—Reprise
 - ROCKIN INTO THE NIGHT**—38 Special—A&M
 - 20/20**—Portrait

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- THE LONG RUN**—Eagles—Asylum
- CORNERSTONE**—Styx—A&M
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- MARATHON**—Santana—Col
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- HARDER . . . FASTER**—April Wine—Capitol
- NIGHT IN THE RUTS**—Aerosmith—Col

WXRT-FM/CHICAGO

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - GRAVEST HITS**—Cramps—IRS
 - HOW CRUEL**—Joan Armatrading—IRS
 - HYDRA**—Toto—Col
 - NIGHT IN THE RUTS**—Aerosmith—Col
 - PHOENIX**—Dan Fogelberg—Full Moon
 - RETURN**—Larry Coryell—Vanguard
 - THE OTHER ONE**—Bob Welch—Capitol
 - THINGS AREN'T RIGHT**—Wazmo Nariz—IRS

HEAVY ACTION (airplay, sales in descending order):

- LABOUR OF LUST**—Nick Lowe—Col
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- PRODUCT**—Brand X—Passport
- FEAR OF MUSIC**—Talking Heads—Sire
- REGGATTA DE BLANC**—Police—A&M
- THE OTHER ONE**—Bob Welch—Capitol
- THE JUKES**—Mercury
- IN STYLE**—David Johansen—Blue Sky
- QUADROPHENIA** (soundtrack)—Polydor
- SURVIVAL**—Bob Marley—Island

KSHE-FM/ST. LOUIS

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - LIVE RUST**—Neil Young—Reprise
 - 20/20**—Portrait

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- STORMWATCH**—Jethro Tull—Chrysalis
- HEAD GAMES**—Foreigner—Atlantic
- THE LONG RUN**—Eagles—Asylum

- CORNERSTONE**—Styx—A&M
- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- HYDRA**—Toto—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- NIGHT IN THE RUTS**—Aerosmith—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
- JUST A GAME**—Triumph—RCA
 - LIVE RUST**—Neil Young—Reprise

HEAVY ACTION (airplay in descending order):

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

KZEW-FM/DALLAS

- ADDS:**
- BACK ON THE STREETS**—Gary Moore—Jet
 - DOWN ON THE FARM**—Little Feat—WB
 - LIVE RUST**—Neil Young—Reprise
 - RATHER BE ROCKIN**—Tantrum—Ovation

HEAVY ACTION (airplay, sales in descending order):

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- HEAD GAMES**—Foreigner—Atlantic
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- TUSK**—Fleetwood Mac—WB
- THE LONG RUN**—Eagles—Asylum
- DREAM POLICE**—Cheap Trick—Epic
- CANDY-O**—Cars—Elektra
- HYDRA**—Toto—Col
- CORNERSTONE**—Styx—A&M
- DEGUELLO**—Z.Z. Top—WB

KFML-AM/DENVER

- ADDS:**
- COMING UP FOR AIR**—Penetration—Virgin Intl.
 - DOWN ON THE FARM**—Little Feat—WB
 - GANGSTERS** (single)—Specials—Chrysalis
 - HOW CRUEL**—Joan Armatrading—A&M
 - I CAN SEE YOUR HOUSE FROM HERE**—Camel—Arista
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - STARJETS**—Epic
 - TOO OLD TO CHANGE**—J.J. Walker—Elektra

HEAVY ACTION (airplay in descending order):

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- PARTNERS IN CRIME**—Rupert Holmes—Infinity
- HIROSHIMA**—Arista
- THE LONG RUN**—Eagles—Asylum
- FIRST OFFENCE**—Inmates—Polydor

- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- REGGATTA DE BLANC**—Police—A&M
- THE FINE ART OF SURFACING**—Boomtown Rats—Col

KBPI-FM/DENVER

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon

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

- RESTLESS NIGHTS**—Karla Bonoff—Col
- CORNERSTONE**—Styx—A&M
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- DREAM POLICE**—Cheap Trick—Epic
- EAT TO THE BEAT**—Blondie—Chrysalis
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- REGGATTA DE BLANC**—Police—A&M

KAWY-FM/WYOMING

- ADDS:**
- BLAME IT ON THE NIGHT** (single)—Fandango—RCA
 - TONI BROWN**—Fantasy
 - COMING UP FOR AIR**—Penetration—Virgin Intl.
 - DOWN ON THE FARM**—Little Feat—WB
 - DRUMS AND WIRES**—XTC—Virgin
 - GIANTS**—MCA
 - HOW CRUEL**—Joan Armatrading—A&M
 - IN CONCERT**—Emerson, Lake & Palmer—Atlantic
 - SHORT STORIES, TALL TALES**—Horslips—Mercury

HEAVY ACTION (airplay in descending order):

- THE LONG RUN**—Eagles—Asylum
- BOOGIE MOTEL**—Foghat—Bearsville
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- PICK IT UP**—Live Wire—A&M
- MARATHON**—Santana—Col
- CORNERSTONE**—Styx—A&M
- STREETS OF FIRE**—Duncan Browne—Sire
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt

KOME-FM/SAN JOSE

- ADDS:**
- JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - LIVE RUST**—Neil Young—Reprise
 - PHOENIX**—Dan Fogelberg—Full Moon
 - THE CHINESE METHOD**—Roy Sundholm—Polydor
 - THE FINE ART OF SURFACING**—Boomtown Rats—Col

HEAVY ACTION (airplay in descending order):

- HIGHWAY TO HELL**—AC/DC—Atlantic
- EAT TO THE BEAT**—Blondie—Chrysalis
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- TUSK**—Fleetwood Mac—WB
- HEAD GAMES**—Foreigner—Atlantic
- GAMMA**—Elektra

- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- CORNERSTONE**—Styx—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- A DIFFERENT KIND OF CRAZY**—Head East—A&M
 - DOWN ON THE FARM**—Little Feat—WB
 - JACKRABBIT SLIM**—Steve Forbert—Nemperor
 - LIVE RUST**—Neil Young—Reprise

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

- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- HEAD GAMES**—Foreigner—Atlantic
- DREAM POLICE**—Cheap Trick—Epic
- THE LONG RUN**—Eagles—Asylum
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
- TUSK**—Fleetwood Mac—WB
- REGGATTA DE BLANC**—Police—A&M
- MARATHON**—Santana—Col
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- THE HEADBOYS**—RSO

KMEL-FM/SAN FRANCISCO

- ADDS:**
- INTO THE SKIES**—Peter Green—Sail
 - PHOENIX**—Dan Fogelberg—Full Moon
 - SOMEBODY TO LOVE** (ep)—Dwight Twilley—Arista
 - THE GLOW**—Bonnie Raitt—WB

HEAVY ACTION (airplay, sales in descending order):

- THE LONG RUN**—Eagles—Asylum
- DAMN THE TORPEDOES**—Tom Petty—Backstreet
- TUSK**—Fleetwood Mac—WB
- CORNERSTONE**—Styx—A&M
- FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
- DREAM POLICE**—Cheap Trick—Epic
- MARATHON**—Santana—Col
- HYDRA**—Toto—Col
- NIGHT IN THE RUTS**—Aerosmith—Col
- IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song

KZOK-FM/SEATTLE

- ADDS:**
- DOWN ON THE FARM**—Little Feat—WB
 - FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
 - THE OTHER ONE**—Bob Welch—Capitol

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
- IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
- BOOGIE MOTEL**—Foghat—Bearsville
- MARATHON**—Santana—Col
- I'M THE MAN**—Joe Jackson—A&M
- REGGATTA DE BLANC**—Police—A&M
- DREAM POLICE**—Cheap Trick—Epic

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

- | | | |
|---------|-----------|---------|
| WPIX-FM | WKLS-FM | KLOL-FM |
| WAAF-FM | ZETA 7-FM | KSJO-FM |
| WQBK-FM | Y95-FM | KNAC-FM |
| WAQX-FM | WKDF-FM | KZEL-FM |
| WMJQ-FM | WQFM-FM | |

Radio World

Radio Replay

By NEIL McINTYRE



■ Now the time has come to sit back and wait for the results of the ARB rating period. This is the most critical of the four survey periods, since much of the results will be the guideline to advertising agency buying for the first six months of 1980. A number of clients are looking harder at the age group from 18-49, so the over-40 audience has become more popular with the buyers, and for the most part the teens have lost their power in the advertising community.

New York City radio made changes with **Bob Picman** leaving WNBC as PD, **Rob Sisco** leaving WXLO to become PD at WPEZ in Pittsburgh, and **George Michael** is replaced at WABC by **Howard Hoffman** from KAUM-FM/Houston, doing 6 p.m.-10 p.m. Hoffman, a native New Yorker, did nighttimes at WPIX-FM and WPRO-FM in Providence prior to Houston . . . Also at WABC, **Harry Harrison** exits mornings.

MORE MOVES: **Jesse Bullit** leaves WLUP/Chicago as PD . . . **Jim Morrison** becomes PD at 94Q/Atlanta, taking over **Don Benson's** FM duties as Benson moves to national programming for Western Cities Broadcasting . . . WZAT/Savannah, the FM sister station to WSGA, has become all live programming. VP/GM **Jerry Rodgers** said, "There's just so much more we can do with a live operation". In the past, the station was automated rock. The all-live mass appeal operation will be known as Z-102.

Cary Pall joins WAAF/Worcester doing mornings from KKSS/St. Louis . . . WSRZ/Tampa, formerly WQSR, has shaped up its format under the PD-ship of **Jeff Ranz** and is now A/C, with jazz at night . . . **Marc Saint-James** joins KJR doing weekends from KCBN/Reno . . . **Frank Zappa** sat in for **Joe** (from Chicago) last week on WPIX-FM/New York from 4 p.m.-6 p.m. . . . The romance between **Jessie Berman** and **Bob Anderson** which has been going on for about three years, finally ended in marriage. The two tied the knot (one of my favorite cliches) on November 19th. Jessie is WHN's nighttime personality, and she's a good one . . . Send your moves, changes, station pictures, and lost dog reports to RW east, c/o Neil (Thankful) McIntyre.

AFTER THE FALL: Local radio stations are beginning to have a new/old competitor in their markets, and that's the radio network. The book is over but the plans that are being made for the radio networks for 1980 are going to effect both the audience for radio and the dollars in your market. Many of you reading this have one of the many radio networks as part of your programming, but in the past news and information was the reason. Now the networks are all working on music specials for different audiences with ABC, NBC and RKO leading the way.

SYNDIE NEWS: Golden Egg will premiere its syndicated three minute feature, "Future File," on January 7. For more information contact **Howard Cohen** (213) 475-0817 . . . Drake-Chenault and RKO have produced a 12-hour special, the Top 100 Of the '70s. The research for this program has selected "Stairway To Heaven" as the most important record of the decade. This show will be carried in over 100 markets. Contact **Jim Kefford** for more information at (800) 423-5084 . . . Westwood One debuts four new radio shows for syndication in January. "Special Edition" is a weekly one hour program for black radio hosted by **Sid McCoy** and sponsored by Michelob. "On Vacation" and "On The Move" are two half minute features for adult radio. "Ace and Friends" is hosted by **Ace Young**, news and public affairs director of KMET Los Angeles, and includes news and interviews in a two and a half minute format. For more information contact (213) 657-4433 . . . **Michael Davison** has been named senior VP/marketing for Watermark, Inc. Davison joins Watermark after nine years with Golden West Radio . . . "The Sunday Funnies," a weekly comedy series produced by Barrett-Gorin, will be ready for syndication by the first of the year. For

(Continued on page 48)

House Gives FCC a Passing Grade

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission, unlike the Federal Trade Commission, escaped Congressional chastisement on its actions during the oversight hearings on Capitol Hill two weeks ago.

Although the three days of hearings were marked by some measure of criticism, most of it left over from admonishments earlier this year, the House Subcommittee on Communications was much kinder to the commission than the House Rules Committee was to the FTC at its hearings.

FCC staffers were obviously relieved. One staffer told *Record World*: "We were faced with questions that were, how shall I put it, several magnitudes less intense than (those faced by the FTC)."

A reporter at the hearings said, "It was a love-in. Very lovey-dovey. Very surprising."

Part of the reason for the easy time the FCC faced on the hill, despite the report of the General Accounting Office earlier this year, which tagged the FCC as poorly run, suffering from bad morale and technological arthritis, is that

the commission admitted its short-comings to Congress this spring, and has been working on the problem—evidently to the satisfaction of the lawmakers.

Since the spring, FCC chairman Charles T. Ferris and the commissioners have been moving toward deregulatory reforms, and indeed reported back to Congress on specific topics of interest.

In an action related to making FCC policies and rulings less confusing to broadcasters, the National Association of Broadcasters urged in a letter to Ferris last week that texts and summaries of broadcast policies be made available to broadcasters in an accessible, alphabetical book of rules and regulations on a wider basis than now available.

Currently, the NAB noted, only those broadcasters with access to law libraries that carry FCC publications and the money to photocopy hundreds of pages of data have any really complete knowledge of the FCC requirements.

The NAB added that the ultimate solution to access is deregulatory "elimination of burdensome and unnecessary rules and paperwork."



CBS Taps Edwards

■ NEW YORK — Vernon Slaughter, vice president of jazz/progressive marketing, CBS Records, has announced the appointment of Wayne Edwards to the position of jazz publicist, jazz/progressive marketing, CBS Records.

In this capacity Edwards will be responsible for coordinating print and television interviews for CBS Records' jazz/progressive artists and coordinating and distributing publicity materials to press.

Edwards joined CBS Records in June, 1978 as staff writer/black music marketing after being on staff with The New York Times, serving as music editor of Routes Magazine and contributing editor to the Black American Newspaper, as well as doing freelance writing for numerous publications throughout the New York tri-state region.

Roseman Taps Bergh

■ LOS ANGELES—Jerry Bergh has been named director of east coast operations for Jon Roseman Productions.

Bergh will be coordinating all New York video productions as well as developing the "home-market" side of Roseman Productions.

Prior to being with Jon Roseman Productions, Bergh held executive management positions with major management companies including Bill Graham Management, The Robert Stigwood Organization, Bill Aucoin, and Dee Anthony.

Jon Roseman Productions' east coast operations are located at 158 West 13th St., New York, NY 10011; phone: (212) 924-0909.

ASCAP Award to Fekaris



As SuperSongs II, the recently held showcase of the best material to come out of the ASCAP Songwriters Workshop West, disco-pop composer/producer Dino Fekaris was presented with a plaque by Annette Tucker, director of the ASCAP Workshop, saluting Fekaris for "demonstrating the highest level of songwriting skills and for providing inspiration to all members of the Workshop." Shown after the presentation at the Westwood Holiday Inn are (from left) Eric McCaskill, ASCAP membership representative; Chris Perren, vice president of MVP Records; Lennie Hodes, vice president of publishing, Perren-Vibes Music Inc.; Freddie Perren; Dino Fekaris; Annette Tucker; Todd Brabec, ASCAP western regional director for business affairs; Allen Levy, ASCAP west coast director of publicity; and Michael Gorfaine, ASCAP western regional director for repertory.

RCA Fetes Starship



RCA Records threw a party for Jefferson Starship (19) at the Sky Garden of the St. Moritz Hotel in New York. Among the 300 guests who met the new Starship lineup were members of the New York press, retail and radio communities, as well as RCA executives. Pictured in left photo (from left): John Betancourt, division vice president, pop promotion; Starship members Mickey Thomas, Craig Chaquico, Paul Kantner, David Freiberg, Ansley Dunbar, and Pete Sears; Mel Iberman, division vice president, business affairs; Don Wardell, manager, product management/pop music; and Bob Beranata, manager, artists relations/pop music. Right photo (from left): Paul Kantner and Bob Summer, president, RCA Records.

MCA Ups Two

■ LOS ANGELES — George E. Lee, vice president of national credit for MCA Distributing has announced that David Haner has been promoted to west coast regional credit manager for MCA Distributing based in Sun Valley (Los Angeles). Prior to the appointment, Haner had been associated with Springboard International in Los Angeles.

Jack Tatum has been promoted to manager of the southwest regional credit office having previously served as west coast regional credit manager for the company.

Rosenberg Exits Atl.

■ NEW YORK—Roy Rosenberg, Atlantic Records' northeast regional pop promotion director, has left the company and can be reached at 212/857-2952.

Concert Review

Raitt Wows 'em in Nashville

■ NASHVILLE — Playing to a crowd of nearly 2,000 at the Tennessee Theatre, Bonnie Raitt and her five-piece band pulled out all the stops for a 90-minute rock-blues set Nov. 18. Raitt's increased stage confidence, with six albums and a bit of road seasoning under her belt, shone through in every aspect of her performance, and the audience responded by bringing her back for rousing encores.

Although Raitt has been known to perform a variety of material, the tone of this concert was hard-packed rock and roll. Opening with Aretha Franklin's hit "Baby, I Love You," Raitt followed with several numbers demonstrating her renowned skill on electric slide guitar: "Three Time Loser," "Leave Home Boy," "Runaway," and "Give It Up," the later being dedicated to anyone supporting nuclear power.

The highlight of the evening, however, was the title cut from Bonnie's latest LP, "The Glow." The song's slow, jazzy mood created a perfect setting to show off the raspy rich vocal qualities, effective on both highs and lows, strength and restraint. The audience spontaneously applauded her during portions of the song.

The harmonies of bassist Freebo and guitarist Will McPharland were most effective on several

Sloman to Soundmixers

■ NEW YORK — Harry Hirsch, president of Soundmixers Recording Studios, a division of Sound One Corp., has named Paul Sloman executive director of studio operations. Sloman comes to Soundmixers following a three year tenure as general manager of The Record Plant in NYC.

mid-tempo tunes including Jackson Browne's "Sleep's Dark and Silent Gate" and John Prine's "Angel From Montgomery." Raitt credited almost all the writers of material she performed, while playing down her own songwriting success.

The opening act was singer-writer Mac Gayden. Along with a five-piece backup band, Gayden slipped into some easy rock with a distinctive laid-back flair. The 40-minute set included "Everlasting Love," (co-written by Gayden) along with J.J. Cale's "Crazy Mama."

Cindy Kent

Polydor LPs Set

■ NEW YORK—Polydor Records will release nine LPs on November 19th, including the new double-record Millie Jackson album on Spring, "Live And Uncensored," 10cc's "Greatest Hits," and Alicia Bridges' "Play It As It Lays," it was announced by Harry Anger, senior vice president, marketing, Polydor Records.

In addition to these three, the release will include Phoenix's "In Full View" on Charisma Records; Ray, Goodman & Brown's self-titled debut; Arpeggio vocalist Jessica Williams' initial solo album, "Landslide;" Flairck's "Variations On A Lady;" Jack Jones' "Nobody Does It Better" and Roy Ayers' "No Stranger To Love."

Buddah Relocating

■ NEW YORK — Jerry Bossa, national director of special projects for Buddah Records, has announced that as of December 1, 1979, the label will move its executive offices to 1790 Broadway, New York City, New York 10019. The phone number will remain the same, (212) 582-6900.

The A/C Report

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

Most Adds

HOLDIN' ON FOR DEAR LOVE—Lobo—Warner/Curb (7)
COWARD OF THE COUNTY—Kenny Rogers—UA (6)
ESCAPE (THE PINA COLADA SONG)—Rupert Holmes—Infinity (6)
SEND ONE YOUR LOVE—Stevie Wonder—Tamla (6)
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA (5)
I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge—A&M (5)
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America (5)
CHIQUITITA—Abba—Atlantic (4)
COOL CHANGE—Little River Band—Capitol (4)

WBZ/BOSTON

COOL CHANGE—Little River Band—Capitol
DAMNED IF I DO—Alan Parsons—Arista
DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America

WNEW/NEW YORK

DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca
I THINK ABOUT YOU—Al Martino—Capitol

WIP/PHILADELPHIA

CHIQUITITA—Abba—Atlantic
ROCK WITH YOU—Michael Jackson—Epic

WMAL/WASHINGTON, D.C.

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA
SHIPS—Barry Manilow—Arista
TRICKLE TRICKLE—Manhattan Transfer—Atlantic (LP cut)

WKBC-FM/MEMPHIS

BIG NOISE FROM WINNETKA—Bette Midler—Atlantic
CAN'T TAKE MY EYES OFF YOU—Maureen McGovern—Warner/Curb
I DON'T WANT TO BE LONELY—Dana Valery—Scotti Brothers

WQUD-FM/MEMPHIS

DEJA VU—Dionne Warwick—Arista
DON'T LET GO—Isaac Hayes—Polydor
I WANT YOU TONIGHT—Pablo Cruise—A&M
SAVANNAH NIGHTS—Tom Johnston—WB

WFTL/FORT LAUDERDALE

SEND ONE YOUR LOVE—Stevie Wonder—Tamla
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America

WJBO/BATON ROUGE

HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson—Col
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America
YES I'M READY—Teri DeSario—Casablanca

WLW/CINCINNATI

CRUISIN'—Smokey Robinson—Tamla
DEJA VU—Dionne Warwick—Arista
HOLDIN' ON FOR DEAR LOVE—Lobo—MCA/Curb
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA
LOVE PAINS—Yvonne Elliman—RSO

WTMJ/MILWAUKEE

CAN'T TAKE MY EYES OFF YOU—Maureen McGovern—Warner/Curb
CRUISIN'—Smokey Robinson—Tamla
THIRD TIME LUCKY—Foghat—Bearsville
VOICES—Cheap Trick—Epic

WCCO-FM/MINNEAPOLIS

GYPSY WIND—Dan Fogelberg—Epic/Full Moon (LP cut)
HOLDIN' ON FOR DEAR LOVE—Lobo—MCA/Curb
NOTHING YOU CAN DO ABOUT IT—Manhattan Transfer—Atlantic (LP cut)
ROMEO'S TUNE—Steve Forbert—Nemperor

KMBZ/KANSAS CITY

BEHIND YOUR EYES—Charlie Daniels Band—Epic
HOLDIN' ON FOR DEAR LOVE—Lobo—MCA/Curb
LADIES' NIGHT—Kool & the Gang—De-Lite
YES I'M READY—Teri DeSario—Casablanca
YOUR OLD COLD SHOULDER—Crystal Gayle—UA

KOY/PHOENIX

COOL CHANGE—Little River Band—Capitol
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA
SEND ONE YOUR LOVE—Stevie Wonder—Tamla

KPNW/EUGENE

HOLDIN' ON FOR DEAR LOVE—Lobo—MCA/Curb
NO CHANCE—Moon Martin—Capitol
STAY WITH ME TILL DAWN—Judie Tzuke—Rocket
TRAVELIN'—Jeremy Spencer Band—Atlantic
VOLCANO—Jimmy Buffett—MCA

KVI/SEATTLE

COWARD OF THE COUNTY—Kenny Rogers—UA
I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge—A&M

Also reporting this week: WHDH, WBAL, WSB, W'OD, WGAR, WCCO, KMOX-FM, KULF. 23 stations reporting.

Retail Rap

By SOPHIA MIDAS

■ **RUMBLIN' OVER WEA**—Although many of you view WEA's return policy as a triumph of sorts, there is one aspect of the policy which has been criticized. Unlike Polygram and CBS's return policies, WEA's new acts are subject to the same return penalties as those of their established acts. **Wayne Steinberg** of Baltimore's Record & Tape Collector chain said, "We pride ourselves in the reputation we've developed as a full inventory outlet, meaning we carry more obscure titles, and not just hit acts. How can we afford to maintain this reputation if we have to be so cautious in terms of ordering new and obscure product?" King Karol's **Ben Karol** added, "This could kill the lifeblood of the industry; the old acts have to be replaced by new blood."

IF I SEE ONE MORE LOUSY 12-INCH I'LL SHRIEK—Such was the comment of one retailer at last month's Musexpo convention, and many of you grumbled about it this week. Reiterating the feelings of many retailers, **Jim Jones**, of the Cleveland-based Record Rendezvous outlet, commented, "The labels have just got to be more discriminatory in terms of what they release. 12-inch sales are dramatically falling off, and the price hike hasn't helped matters either." **Don Simpson**, from the Indianapolis Fathers & Sons chain believes that the slumping sales of 12-inch records can be largely attributed to the labels themselves trying to de-emphasize 12-inches in order to promote LP sales.

CHEER UP, THERE IS SOME DELIGHT—Merchandisers have been particularly innovative, especially the New England-based Strawberries chain with their "Rappers Delight" contest. According to **Jerry Warren**, customers have been invited to come into the store and make their own rap. After a member from WXKS radio judges which is the best rap, the winner will be invited to go into WXKS's studio, put their rap to music, and have it aired for one weekend on the station. Another retail outlet that has been resounding with activity has been Chicago's new Musicworks store, the area's only retail outlet with a stage for live performances. Spotting the stage was a recent performance by Ovation recording artists **Tantrum**. The performance was attended by over 200 people, according to Ovation PR director **Cary Baker**, and was so successful that other recording artists will be invited to perform.

FABULOUS DISPLAYS—Some merchandising tools go beyond the retail outlet and onto the street: Reports have been coming in that strange looking individuals have been walking around with over-sized, pink **Fabulous Poodles** sunglasses. Retailers have been having fun watching Columbia recording artist **Rex Smith** "shed" his image with his latest LP "Forever." The album cover was shot by photographer **Richard Avedon** and presents a bare-chested Rex on the back cover. (Continued on page 48)

Atlanta Honors Foreigner



The six members of Atlantic recording group Foreigner were recently named Honorary Citizens of the City of Atlanta, Georgia by Mayor Maynard Jackson. This special recognition coincided with the group's performance at Atlanta's Omni, which was aired around the world. The official proclamation of Foreigner's being named Honorary Citizens was made backstage at The Omni, just prior to the start of the group's performance on November 15. Representing the Mayor at the presentation was Hamilton Price, program coordinator for Atlanta's Department of Cultural Affairs. Shown backstage in Atlanta are, from left: Foreigner's Ian McDonald, Mick Jones & Dennis Elliott; group manager Bud Prager; Foreigner's Al Greenwood & Lou Gramm; Hamilton Price, program coordinator for Atlanta's Department of Cultural Affairs; and Foreigner's Rick Wills.

Retail Report Record World



DECEMBER 1, 1979

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

SALESMAKER OF THE WEEK

JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER

Tamla

TOP SALES

JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt

CAMELOT/NATIONAL

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
HYDRA—Toto—Col
LADIES' NIGHT—Kool & the Gang—Delite
MASTERJAM—Rufus & Chaka—MCA
ON THE RADIO—Donna Summer—Casablanca
ONE VOICE—Barry Manilow—Arista

HANDLEMAN/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FIRE IT UP—Rick James—Gordy
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
ON THE RADIO—Donna Summer—Casablanca
PART OF THE GAME—Pablo Cruise—A&M
TWICE THE FIRE—Peaches & Herb—Polydor
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

KORVETTES/NATIONAL

FIRE IT UP—Rick James—Gordy
HYDRA—Toto—Col
IDENTIFY YOURSELF—O'Jays—Phila. Intl.
I'M THE MAN—Joe Jackson—A&M
IN THE EYE OF THE STORM—Outlaws—Arista
JACKRABBIT SLIM—Steve Farbert—Nemperor
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PART OF THE GAME—Pablo Cruise—A&M
RESTLESS NIGHTS—Karla Bonoff—Col
X-STATIC—Hall & Oates—RCA

PICKWICK/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
HYDRA—Toto—Col
INJOY—Bar-Kays—Mercury
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
PART OF THE GAME—Pablo Cruise—A&M
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA
WILLIE NELSON SINGS KRISTOFFERSON—Col
RECORD BAR/NATIONAL ANITA WARD—Juana

COME INTO OUR WORLD—Emotions—ARC/Col
ELO'S GREATEST HITS—Jet
FOREVER—Rex Smith—Col
MUSIC BAND 2—War—MCA
NIGHT IN THE RUTS—Aerosmith—Col
PARADISE BIRD—Amii Stewart—Ariola/Hansa
PHOENIX—Dan Fogelberg—Full Moon/Epic
SAME GOES FOR YOU—Leif Garrett—Scotti Brothers

SOUND UNLIMITED/NATIONAL

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DEGUELLO—Z.Z. Top—WB
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HEADBOYS—RSO
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PARTNERS IN CRIME—Rupert Holmes—Infinity
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America
WITCH DOCTOR—Instant Funk—Salsoul

ALEXANDER'S/NEW YORK

EAT TO THE BEAT—Blondie—Chrysalis
FIRE IT UP—Rick James—Gordy
FRANCE JOLI—Prelude
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LADIES' NIGHT—Kool & the Gang—Delite
MASTERJAM—Rufus & Chaka—MCA
OFF THE WALL—Michael Jackson—Epic
ONE VOICE—Barry Manilow—Arista
RISE—Herb Alpert—A&M
UNCLE JAM WANTS YOU—Funkadelic—WB

DISC-O-MAT/NEW YORK

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
LIVING PROOF—Sylvester—Fantasy
MUSIQUE II—Prelude
ON THE RADIO—Donna Summer—Casablanca
ONE ON ONE—Bob James & Earl Klugh—Col/Tappan Zee
PARADISE BIRD—Amii Stewart—Ariola/Hansa
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
TWICE THE FIRE—Peaches & Herb—Polydor

RECORD WORLD'S STORES/NORTHEAST

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
IN THE NICK OF TIME—Nicolette Larson—WB
JACKRABBIT SLIM—Steve Farbert—Nemperor
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
KEEP THE FIRE—Kenny Loggins—Col
PART OF THE GAME—Pablo Cruise—A&M
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America
WET—Barbra Streisand—Col

CUTLER'S/NEW HAVEN

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
BRASS CONSTRUCTION 5—UA
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
JOURNEY THROUGH THE SECRET LIFE OF PLANETS—Stevie Wonder—Tamla
JUST A TOUCH OF LOVE—Slave—Cotillion

MOTELS—Capitol
PARADISE BIRD—Amii Stewart—Ariola/Hansa
PRINCE—WB
TUSK—Fleetwood Mac—WB
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

FOR THE RECORD/BALTIMORE

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
COME INTO OUR WORLD—Emotions—ARC/Col
HERE'S MY LOVE—Linda Clifford—RSO
I WANT YOU—Wilson Pickett—EMI-America
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTER OF THE GAME—George Duke—Epic
MASTERJAM—Rufus & Chaka—MCA
NIGHT IN THE RUTS—Aerosmith—Col
TWICE THE FIRE—Peaches & Herb—Polydor
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

RECORD & TAPE COLLECTOR/BALTIMORE

A CURIOUS FEELING—Tony Banks—Charisma
DEGUELLO—Z.Z. Top—WB
FIRST OFFENCE—Inmates—Polydor
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HIGHWAY TO HELL—AC/DC—Atlantic
I'LL ALWAYS LOVE YOU—Anne Murray—Capitol
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
NIGHT IN THE RUTS—Aerosmith—Col
PARTNERS IN CRIME—Rupert Holmes—Infinity
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

WAXIE MAXIE/WASH., D.C.

AIN'T IT SO—Ray Charles—Atlantic
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HARDER... FASTER—April Wine—Capitol
HERE'S MY LOVE—Linda Clifford—RSO
HIROSHIMA—Arista
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
JUST A TOUCH OF LOVE—Slave—Cotillion
MASTERJAM—Rufus & Chaka—MCA
TWICE THE FIRE—Peaches & Herb—Polydor
WHEN I FIND YOU LOVE—Jean Carn—Phila. Intl.

GARY'S/RICHMOND

CORNERSTONE—Styx—A&M
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FLIRTIN' WITH DISASTER—Molly Hatchet—Epic
GREATEST—Bee Gees—RSO
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
KENNY—Kenny Rogers—UA
OFF THE WALL—Michael Jackson—Epic
THE LONG RUN—Eagles—Asylum
TUSK—Fleetwood Mac—WB

PENGUIN FEATHER/NO. VIRGINIA

A CURIOUS FEELING—Tony Banks—Charisma
AMERICAN GARAGE—Pat Metheny Group—ECM
DEGUELLO—Z.Z. Top—WB
DRUMS & WIRES—XTC—Virgin
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
IN CONCERT—Emerson, Lake & Palmer—Atlantic
LIVE FROM NEW YORK—Gilda Radner—WB
NIGHT IN THE RUTS—Aerosmith—Col
ROCKIN' INTO THE NIGHT—3B Special—A&M
WET—Barbra Streisand—Col

WEBB/PHILADELPHIA

BLACK RHAPSODY—Ed Robinson—Black Rhapsody
BRASS CONSTRUCTION 5—UA
EAST COAST—RSO
I WANT YOU—Wilson Pickett—EMI-America
INSIDE IS LOVE—Leon Ware—Fobulous
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
MUSIC BAND 2—War—MCA
TWICE THE FIRE—Peaches & Herb—Polydor
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

OASIS/MIDWEST

COME INTO OUR WORLD—Emotions—ARC/Col
DEGUELLO—Z.Z. Top—WB
ELO'S GREATEST HITS—Jet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
FUTURE NOW—Pleasure—Fantasy
IN THE EYE OF THE STORM—Outlaws—Arista
JUST A TOUCH OF LOVE—Slave—Cotillion
NIGHT IN THE RUTS—Aerosmith—Col
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Full Moon/Epic

RECORD RENDEZVOUS/CLEVELAND

DRUMS & WIRES—XTC—Virgin
GOOSE BUMPS—Ian Lloyd—Scotti Brothers
GREATEST—Bee Gees—RSO
INGA—RCA
JACKRABBIT SLIM—Steve Farbert—Nemperor
OFF-WHITE—James White & the Blacks—ZE
THINK PINK—Fabulous Poodles—Epic
VOLCANO—Jimmy Buffett—MCA
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America
YOU'RE ONLY LONELY—J.D. Souther—Col

RAINBOW/CHICAGO

AMERICAN GARAGE—Pat Metheny—ECM
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
HARDER... FASTER—April Wine—Capitol
HYDRA—Toto—Col
IN THE EYE OF THE STORM—Outlaws—Arista
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
ON THE RADIO—Donna Summer—Casablanca
PART OF THE GAME—Pablo Cruise—A&M

ROSE RECORDS/CHICAGO

ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—RSO
GREATEST HITS VOL. 1—Rod Stewart—WB
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
INJOY—Bar-Kays—Mercury
MASTERJAM—Rufus & Chaka—MCA
NIGHT IN THE RUTS—Aerosmith—Col
TWICE THE FIRE—Peaches & Herb—Polydor

1812 OVERTURE/MILWAUKEE

ARE YOU READY—ARS—Polydor
DEGUELLO—Z.Z. Top—WB
DIFFERENT KIND OF CRAZY—Head East—A&M
FIRST OFFENCE—Inmates—Polydor
HERE'S MY LOVE—Linda Clifford—RSO

MUSIC BAND 2—War—MCA
PARTNERS IN CRIME—Rupert Holmes—Infinity
THE OTHER ONE—Bob Welch—Capitol
20/20—Portrait
WE DON'T TALK ANYMORE—Cliff Richard—EMI-America

GREAT AMERICAN/MINNEAPOLIS

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DIFFERENT KIND OF CRAZY—Head East—A&M
HARDER... FASTER—April Wine—Capitol
I'M THE MAN—Joe Jackson—A&M
IN THE NICK OF TIME—Nicolette Larson—WB
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PRINCE—WB
REGGATA DE BLANC—Police—A&M
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA
WILLIE NELSON SINGS KRISTOFFERSON—Col

TAPE CITY/NEW ORLEANS

AMERICAN GARAGE—Pat Metheny Group—ECM
ANGEL OF THE EARTH—Angela Bofill—Arista/GRP
EAT TO THE BEAT—Blondie—Chrysalis
FIRE IT UP—Rick James—Gordy
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
HYDRA—Toto—Col
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MASTERJAM—Rufus & Chaka—MCA
PIZZAZZ—Patrice Rushen—Elektra
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

CIRCLES/ARIZONA

BRASS CONSTRUCTION 5—UA
BROKEN ENGLISH—Marianne Faithfull—Island
COME INTO OUR WORLD—Emotions—ARC/Col
HIROSHIMA—Arista
I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista
JUST A TOUCH OF LOVE—Slave—Cotillion
MAGIC LADY—Sergio Mendes & Brasil '88—Elektra
MUSIC BAND 2—War—MCA
NIGHT IN THE RUTS—Aerosmith—Col
THE POP—Arista

LICORICE PIZZA/LOS ANGELES

AMERICAN GARAGE—Pat Metheny Group—ECM
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DEGUELLO—Z.Z. Top—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST HITS VOL. 1—Rod Stewart—WB
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
NIGHT IN THE RUTS—Aerosmith—Col
ON THE RADIO—Donna Summer—Casablanca
PARTNERS IN CRIME—Rupert Holmes—Infinity
WET—Barbra Streisand—Col

EVERYBODY'S RECORDS/NORTHWEST

AMERICAN GARAGE—Pat Metheny Group—ECM
DEGUELLO—Z.Z. Top—WB
EVERYTHING YOU'VE HEARD IS TRUE—Tom Johnston—WB
FLOW—Snail—Cream
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
I CAN SEE YOUR HOUSE FROM HERE—Camel—Arista
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
NIGHT IN THE RUTS—Aerosmith—Col
X-STATIC—Hall & Oates—RCA
YOU'RE ONLY LONELY—J.D. Souther—Col



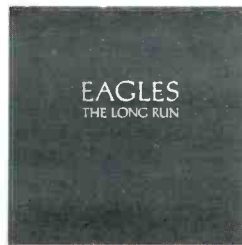
Record World Albums

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

DECEMBER 1, 1979

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

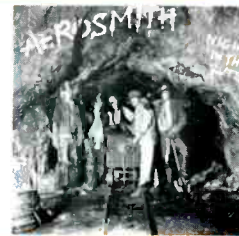
DEC. 1	NOV. 24		WKS. ON CHART
1	1	THE LONG RUN EAGLES Asylum 5E 508 (6th Week)	8 H
2	2	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	5 L
3	3	CORNERSTONE STYX/A&M SP 3711	8 H
4	6	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	16 H
5	5	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)	13 H
6	4	TUSK FLEETWOOD MAC/Warner Bros. 2HS 3350	6 X
7	7	WET BARBRA STREISAND/Columbia FC 36258	5 H
8	8	ONE VOICE BARRY MANILOW/Arista AL 9505	7 H
9	12	BEE GEES GREATEST /RSO RS 2 4200	3 L
10	10	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	14 H
11	9	RISE HERB ALPERT/A&M SP 4790	8 G
12	14	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)	3 L
13	13	KENNY KENNY ROGERS/United Artists LWAK 979	10 H
14	15	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	11 G
15	11	HEAD GAMES FOREIGNER/Atlantic SD 29999	10 H
16	16	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	36 H
17	19	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	8 H
18	17	DREAM POLICE CHEAP TRICK/Epic FE 35773	9 H
19	18	GET THE KNACK THE KNACK/Capitol SO 11948	22 G
20	32	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	4 H
21	33	MASTERJAM RUFUS & CHAKA/MCA 5103	3 H
22	23	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	10 G
23	21	CANDY-O CARS/Elektra 5E 507	23 H
24	20	SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120	13 H
25	28	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	6 G
26	56	ROD STEWART GREATEST HITS /Warner Bros. HS 3373	2 H
27	24	EVOLUTION JOURNEY/Columbia FC 35797	35 H
28	26	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	13 H
29	31	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)	5 H
30	30	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	49 G
31	22	HIGHWAY TO HELL AC/DC/Atlantic SD 19255	15 G
32	36	INJOY BAR-KAYS/Mercury SRM 1 3781	4 G
33	34	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371	8 G
34	37	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	6 G
35	25	COMEDY IS NOT PRETTY STEVE MARTIN/Warner Bros. HS 3392	9 H
36	82	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	2 H
37	38	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	4 H
38	42	DON'T LET GO ISAAC HAYES/Polydor PD 1 6224	8 G
39	27	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	29 L
40	41	I'M THE MAN JOE JACKSON/A&M SP 4794	6 G
41	45	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183	5 L
42	46	REGATTA DE BLANC THE POLICE/A&M SP 4792	5 G
43	44	EVE ALAN PARSONS PROJECT/Arista AL 9504	12 H
44	35	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	11 H
45	40	THE CARS /Elektra 6E 135	70 G
46	52	HYDRA TOTO/Columbia FC 36229	3 H
47	47	BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB)	7 H
48	29	DIONNE DIONNE WARWICK/Arista AB 4230	23 G
49	86	PRINCE /Warner Bros. BSK 3366	2 G
50	39	RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799	10 G



51	51	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	25 H
52	57	PART OF THE GAME PABLO CRUISE/A&M SP 4787	3 G
53	55	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	30 G
54	43	MARATHON SANTANA/Columbia FC 36154	6 H
55	68	ANGEL OF THE NIGHT ANGELA BOFILL/Arista GRP GRP 5501	3 G
56	50	DISCOVERY ELO/Jet FZ 35769 (CBS)	24 H
57	59	DYNASTY KISS/Casablanca NBLP 7152	25 H
58	53	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751	30 G
59	58	VOLCANO JIMMY BUFFETT/MCA 5102	13 H
60	61	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494	6 H
61	54	XII FATBACK/Spring SP 1 6723 (Polydor)	8 G
62	62	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	6 G
63	66	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	3 H
64	69	IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507	4 H

CHARTMAKER OF THE WEEK

65	—	NIGHT IN THE RUTS AEROSMITH Columbia FC 36050	1 H
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66	48	STORMWATCH JETHRO TULL/Chrysalis CHR 1238	9 G
67	64	CHEAP TRICK AT BUDOKAN /Epic FE 35795	41 H
68	70	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	17 H
69	63	VAN HALEN /Warner Bros. BSK 3075	78 G
70	75	A TASTE OF PASSION JEAN-LUC PONTY/Atlantic SD 19253	3 G
71	77	ROYAL RAPPIN'S MILLIE JACKSON AND ISAAC HAYES/Polydor/Spring PD 1 6629	4 G
72	78	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	4 G
73	73	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161	18 L
74	81	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	3 G
75	132	DEGUELLO Z Z TOP/Warner Bros. HS 3361	1 H
76	67	MORNING DANCE SPYRO GYRA/Infinity INF 9004	34 G
77	79	ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA)	4 G
78	60	STREET LIFE CRUSADERS/MCA 3094	26 G
79	103	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/RCA AFL1 3451	1 G
80	49	THE GLOW BONNIE RAITT/Warner Bros. HS 3369	8 H
81	76	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	19 G
82	83	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	25 G
83	74	IN THE NICK OF TIME NICOLETTE LARSON/Warner Bros. HS 3370	4 H
84	94	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	2 G
85	88	STRIKES BLACKFOOT/Atco SD 38 112	25 G
86	96	TWICE THE FIRE PEACHES & HERB/Polydor/MVP PD 1 6239	2 H
87	65	FUTURE NOW PLEASURE/Fantasy F 9578	13 G
88	72	BRENDA RUSSELL /Horizon SP 739 (A&M)	10 G
89	93	VOULEZ-VOUS ABBA/Atlantic SD 16000	22 H
90	84	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/Casablanca NBLP 7162	20 H
91	85	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	21 H
92	80	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	40 H
93	90	STAY FREE ASHFORD & SIMPSON/Warner Bros. HS 3357	15 H
94	99	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	24 H
95	87	PIECES OF EIGHT STYX/A&M SP 4724	58 G
96	105	SURVIVAL BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)	1 G
97	92	SOONER OR LATER REX SMITH/Columbia JC 35813	33 G
98	91	WATER SIGN JEFF LORBER FUSION/Arista AB 4234	9 G
99	109	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263	1 G
100	97	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	49 G

Albums 151-200

DECEMBER 1, 1979

- 151 LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320
- 152 THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052
- 153 FLOW SNAIL/Cream CRE 1012
- 154 THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
- 155 CHICK COREA/HERBIE HANCOCK/Polydor PD 2 6238
- 156 HEADBOYS/RSO RS 1 3068
- 157 AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247
- 158 BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- 159 ANOTHER CHA-CHA SANTA ESMERALDA/Casablanca NBLP 7175
- 160 SOMETIMES YOU WIN DR. HOOK/Capitol SW 12018
- 161 MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188
- 162 STRATEGY ARCHIE BELL & THE DRELLS/Phila. Intl. JZ 36096 (CBS)
- 163 A CURIOUS FEELING TONY BANKS/Charisma CA 1 2207 (Polydor)
- 164 I CAN SEE YOUR HOUSE FROM HERE CAMEL/Arista AB 4254
- 165 BIG FUN SHALAMAR/Solar BXLI 3479 (RCA)
- 166 MOTHER'S FINEST LIVE/Epic JE 35976
- 167 BAT OUT OF HELL MEATLOAF/Epic/Cleve. Intl. PE 34974
- 168 HIROSHIMA/Arista AB 4252
- 169 GAMMA I/Elektra 6E 219
- 170 JOHN COUGAR/Riva RVL 7401 (Mercury)
- 171 OOH LA LA SUZI LANE/Elektra 6E 207
- 172 EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007
- 173 DON'T THROW STONES THE SPORTS/Arista AB 4249
- 174 SINGLES GOING STEADY BUZZCOCKS/IRS SP 001 (A&M)
- 175 LED ZEPPELIN IV/Atlantic SD 19129
- 176 DRUMS AND WIRES XTC/Virgin VA 13134 (Atl)

- 177 AIN'T IT SO RAY CHARLES/Atlantic SD 19251
- 178 BRASS CONSTRUCTION 5/United Artists LT 977
- 179 A SONG FOR THE CHILDREN LONNIE LISTON SMITH/Columbia JC 36141
- 180 CARRY ON FLORA PURIM/Warner Bros. BSK 3344
- 181 THE B-52's/Warner Bros. BSK 3355
- 182 LAUREN WOOD/Warner Bros. BSK 3278
- 183 MAGIC LADY SERGIO MENDES/Brazil '88/Elektra 6E 214
- 184 DIALOGUE MICHAEL JOHNSON/EMI-America SW 17010
- 185 DANCIN' AND LOVIN' SPINNERS/Atlantic SD 19256
- 186 I WANT YOU WILSON PICKETT/EMI-America SW 17019
- 187 FUTURE STREET PAGES/Epic JE 36209
- 188 PARADISE BIRD AMII STEWART/Ariola/Hansa SW 50072
- 189 THE BEAT/Columbia JC 36195
- 190 RAIN FIRE DAVID OLIVER/Mercury SRM 1 3784
- 191 HOW HIGH SALSOUL ORCHESTRA/Salsoul SA 8528 (RCA)
- 192 THE CHANGING OF THE GARD STARGARD/Warner Bros. BSK 3386
- 193 I FEEL GOOD, I FEEL FINE BOBBY BLAND/MCA 3157
- 194 JORMA JORMA KAUKONEN/RCA AFL1 3446
- 195 GUITARS AND WOMEN RICK DERRINGER/Blue Sky JZ 36092 (CBS)
- 196 IN THE SKIES PETER GREEN/Sail 0110 (Rounder)
- 197 20/20/Portrait JR 36205
- 198 WALKING ON SUNSHINE EDDY GRANT/Epic JE 36244
- 199 PASSION DANCE McCOY TYNER/Milestone M 9091 (Fantasy)
- 200 THE HAWK DAVE VALENTIN/Arista/GRP GRP 5006

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

Album Cross Reference

ABBA	89	LAKESIDE	77
AC/DC	3	NICOLETTE LARSON	83
AEROSMITH	65	LED ZEPPELIN	5
HERB ALPERT	11	LITTLE RIVER BAND	68
APRIL WINE	74	KENNY LOGGINS	25
ARS	104	JEFF LORBER	98
ASHFORD & SIMPSON	93	LTD	137
BAR-KAYS	32	MELISSA MANCHESTER	114
BEE GEES	9, 92	BARRY MANILOW	8, 138
PAT BENATAR	72	BOB MARLEY	96
BLACKFOOT	85	STEVE MARTIN	35
BLONDIE	17, 100	CURTIS MAYFIELD	133
ANGELA BOFILL	55	PAT METHENY	110
BOOMTOWN RATS	126	STEPHANIE MILLS	82
KARLA BONOFF	50	MOLLY HATCHET	22, 147
BRAND X	148	ANNE MURRAY	63
JIMMY BUFFETT	59	NATURE'S DIVINE	103
CAMEO	81	WILLIE NELSON	107, 140
JEAN CARN	141	O'JAYS	28
CARS	23, 45	ORIGINAL SOUNDTRACK:	
CHEAP TRICK	18, 61	GREASE	117
LINDA CLIFFORD	127	MUPPET MOVIE	44
COMMODORES	4	OUTLAWS	64
PABLO CRUISE	52	ALAN PARSONS	43
CRUSADERS	78	PEACHES & HERB	86
TIM CURRY	130	TEDDY PENDERGRASS	94
CHARLIE DANIELS BAND	58	TOM PETTY	20
JOHN DENVER	79	PLEASURE	87
GEORGE DUKE	99	POLICE	42
BOB DYLAN	24	JEAN-LUC PONTY	70
EAGLES	1	PRINCE	49
EARTH, WIND & FIRE	5	EDDIE RABBITT	144
ELO	56, 109	KENNY ROGERS & DOTTIE WEST	142
ELP	146	BONNIE RAITT	80
EMOTIONS	134	SMOKEY ROBINSON	34
FATBACK	61	CLIFF RICHARDS	135
FLEETWOOD MAC	6	KENNY ROGERS	13, 33, 132
FOGHAT	47	DAVID RUFFIN	145
STEVE FORBERT	84	RUFUS & CHAKA	21
FOREIGNER	15	PATRICE RUSHEN	105
FUNKADELIC	33	BRENDA RUSSELL	88
LARRY GATLIN	149	SANTANA	54
CRYSTAL GAYLE	62, 116	TOM SCOTT	112
HALL & OATES	60	SHOES	115
ISAAC HAYES	38	SLAVE	136
HEAD EAST	113	REX SMITH	97
RUPERT HOLMES	101	J.D. SOUTHER	111
STIX HOOPER	108	SPYRO GYRA	76
AL HUDSON	123	BARBRA STREISAND	7
PHYLLIS HYMAN	102	ROD STEWART	26
INMATES	129	STUDIO 54	73
INSTANT FUNK	143	STYX	3, 95
JOE JACKSON	40	DONNA SUMMER	2, 39
MICHAEL JACKSON	10	SUPERTRAMP	16
MILLIE JACKSON & ISAAC HAYES	71	SWITCH	118
BOB JAMES	125	SYLVESTER	150
BOB JAMES & EARL KLUGH	37	TOTO	46
RICK JAMES	29	VAN HALEN	69
JEFFERSON STARSHIP	36	VILLAGE PEOPLE	41
WAYLON JENNINGS	53, 106	WAR	124
JETHRO TULL	66	DIONNE WARWICK	48
ELTON JOHN	120	WEATHER REPORT	122
TOM JOHNSTON	121	BOB WELCH	134
FRANCE JOLI	131	ROBIN WILLIAMS	90
JOURNEY	27	WINGS	128
KC	114	STEVIE WONDER	12
KISS	57	NEIL YOUNG	91
KNACK	19	ZZ TOP	75
KOOL & THE GANG	14		

Record World Albums 101-150

DECEMBER 1, 1979

- | DEC. 1 | NOV. 24 | | |
|--------|---------|--|--|
| 101 | 127 | PARTNERS IN CRIME RUPERT HOLMES/Infinity INF 9020 | |
| 102 | 118 | YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista AL 9509 | |
| 103 | 106 | IN THE BEGINNING NATURE'S DIVINE/Infinity INF 9013 | |
| 104 | 114 | ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO PD 2 6236 | |
| 105 | 115 | PIZZAZZ PATRICE RUSHEN/Elektra 6E 243 | |
| 106 | 116 | WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499 | |
| 107 | 133 | WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188 | |
| 108 | 111 | THE WORLD WITHIN STIX HOOPER/MCA 3180 | |
| 109 | — | ELO'S GREATEST HITS/Jet FZ 36310 (CBS) | |
| 110 | 135 | AMERICAN GARAGE PAT METHENY GROUP/ECM 1 1155 (WB) | |
| 111 | 113 | YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093 | |
| 112 | 122 | STREET BEAT TOM SCOTT/Columbia JC 36137 | |
| 113 | 123 | A DIFFERENT KIND OF CRAZY HEAD EAST/A&M SP 4795 | |
| 114 | 124 | MELISSA MANCHESTER/Arista AL 9506 | |
| 115 | 89 | PRESENT TENSE SHOES/Elektra 6E 244 | |
| 116 | 119 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 | |
| 117 | 120 | GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002 | |
| 118 | 101 | SWITCH II/Gordy G7 988R1 (Motown) | |
| 119 | 126 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611 | |
| 120 | 71 | VICTIM OF LOVE ELTON JOHN/MCA 5104 | |
| 121 | 121 | EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/Warner Bros. BSK 3304 | |
| 122 | 104 | 8:30 WEATHER REPORT/ARC/Columbia PC2 36030 | |
| 123 | 108 | ONE WAY FEATURING AL HUDSON/MCA 3178 | |
| 124 | — | THE MUSIC BAND 2 WAR/MCA 3193 | |
| 125 | 102 | LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056 | |
| 126 | 136 | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia JC 36248 | |
| 127 | 137 | HERE'S MY LOVE LINDA CLIFFORD/RSO/Curtom RS 1 3067 | |
| 128 | 117 | BACK TO THE EGG WINGS/Columbia FC 36057 | |
| 129 | 139 | FIRST OFFENCE INMATES/Polydor PD 1 6241 | |
| 130 | 125 | FEARLESS TIM CURRY/A&M SP 4773 | |
| 131 | 98 | FRANCE JOLI/Prelude PRL 12170 | |
| 132 | 140 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H | |
| 133 | 95 | HEARTBEAT CURTIS MAYFIELD/Curtom/RSO RS 1 3053 | |
| 134 | — | COME INTO OUR WORLD EMOTIONS/ARC/Columbia JC 36149 | |
| 135 | — | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America SW 17018 | |
| 136 | — | JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl) | |
| 137 | 100 | DEVOTION LTD/A&M SP 4771 | |
| 138 | 147 | GREATEST HITS BARRY MANILOW/Arista A2L 8601 | |
| 139 | — | THE OTHER ONE BOB WELCH/Capitol SW 12017 | |
| 140 | 143 | STARDUST WILLIE NELSON/Columbia KC 35305 | |
| 141 | 146 | WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196 (CBS) | |
| 142 | 144 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H | |
| 143 | 150 | WITCH DOCTOR INSTANT FUNK/Salsoul SA 8529 (RCA) | |
| 144 | 145 | BEST OF EDDIE RABBITT/Elektra 6E 235 | |
| 145 | 134 | SO SOON WE CHANGE DAVID RUFFIN/Warner Bros. BSK 3306 | |
| 146 | — | IN CONCERT EMERSON, LAKE AND PALMER/Atlantic SD 19255 | |
| 147 | 149 | MOLLY HATCHET/Epic JE 35347 | |
| 148 | 148 | PRODUCT BRAND X/Passport PB 9840 (JEM) | |
| 149 | — | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 | |
| 150 | — | LIVING PROOF SYLVESTER/Fantasy F 79010 | |

Club Review

Peter Galloway Returns to N.Y.

■ NEW YORK — Peter Galloway, ex-leader of the Fifth Avenue Band, played for three nights at New York's Other End and proved to be an effective showman as well as songwriter.

Galloway, traveling with a four-piece "revue," is an artist who, though without a major recording deal at present, would appear to have the skills and determination to make it on a national scale. He has an album on the independent label Imagination entitled "Tokyo To Kokomo," featuring straightforward, attractive songs.

On stage, Galloway and company favor an electric guitar-based sound, reminiscent of John Hall's Orleans rather than the folk singer-acoustic guitar stereotype. Keyboard fills lend a Steely Dan ambiance to the overall sound.

Galloway and his band now make their home in Brunswick, Maine, though the singer grew up in New York City, only a few blocks from the Bleeker Street showcase.

"We're Maine's most popular 'old wave' band," said Galloway midway through his set. It would not be difficult to envision the band being successful six years ago, based, as it is, on good songs rather than fashion and style changes.

Stand-out selections included the set's opener, "On The Bandstand" ("everywhere I go I hear the call of rock 'n' roll"), "Tokyo To Kokomo" and "Sunday Basketball." Many of Galloway's songs exude an extraordinary, child-like innocence — a quality that is all but extinct in late-seventies songwriting.

The band — lead guitar, keyboards, bass and drums supplementing Galloway's own adept rhythm guitar—exhibited a high level of musicianship without succumbing to mindless flash.

Galloway and company provide good-time music, unweighted by politics and ponderous thought. The singer's lighthearted, simple approach would seem to have a strong appeal to a broad range of pop listeners.

Steven Blauner

Audiofidelity Taps Kirshen

■ NEW YORK—Harold Drayson, president of Audiofidelity Enterprises, Inc. has announced the appointment of Sonny Kirshen to the post of national sales manager.

Souther at The Bottom Line



Columbia artist J.D. Souther recently appeared at New York's Bottom Line featuring music from his label debut, the LP "You're Only Lonely." Pictured backstage are, from left: Mike Martinovich, VP, merchandising, CBS Records; Ron Oberman, VP, west coast merchandising, Columbia; Joe Mansfield, VP, marketing, Columbia; Mike Klenfner, exec. VP, Front Line Management; Paul Smith, senior VP and gen. mgr., marketing, CBS Records; J.D. Souther; Ed Hynes, VP, promotion, Columbia; and John Dolan, VP, CBS Records International.

Concert Review

Anka Charms Westchester Crowd

■ NEW YORK — Nearly twenty-five years ago Paul Anka's name was steadily appearing on the rock 'n' roll charts. Today, he's still going strong, captivating audiences, eliciting screams and swoons from his female fans, and showing a masterful stage presence as an outgrowth of his personal charm and his many years in the business.

Those who attended Anka's recent concert at the Westchester Premiere Theatre, saw him sweep onto the stage accompanied by a pair of crutches. One crutch was his constant companion owing to his recent leg injury in Las Vegas. Anka, casually dressed in blue jeans and collegiate sweater, opened his show with the upbeat selections "For Once In My Life" and "Come Rain or Come Shine."

A medley of his early hits followed and throughout his singing of "Diana," "Puppy Love," "Put Your Head On My Shoulder," "I'm Just A Lonely Boy," "You Are My Destiny," and "When Somebody Needs You," he hobbled around the stage and into the audience garnering kisses from fans and an array of camera flash.

The performance continued with Paul introducing a tape of Randy Newman's satirical "Short People," which the artist revised and sang as a spoof on "Tall People." Other highlights of the show included Anka's performance of his more current hits, "Having My Baby," "Help Me Make It Through The Night" and the song he wrote for Eastman Kodak, "The Times Of Your Life."

As backup Paul had a full orchestra of violins and brass as well as a band with drums, guitar and piano. During the performance of "The Times Of Your Life," the audience was taken on a trip

through nostalgia with a slide show on three screens tracing 20 years of his singing and family life. Staying on the nostalgia theme, Anka paid tribute to the late Bobby Darin and sang Bobby's great hit of years gone by, "Mac The Knife."

Tap Dance

While Anka took a breather, the show continued with an audience pleasing soft shoe tap dance performed by Jack Ackerman. Anka then introduced his back-up singer who did two numbers. The first was the theme for the upcoming movie "Together," starring Jacqueline Bisset with musical score by Burt Bacharach and Paul Anka. This was followed by the Gloria Gaynor hit, "I Will Survive." The piano accompanist during these two numbers was Anka himself.

"My Way" was next. As many times as I have heard it sung, the lyrics always jump out at me as a classic of our time.

Using the local Ossining High School Choir as background vocalists, Anka performed the pop spiritual "My Lord." He then changed the tone and tempo by selecting an 11-year-old girl from the audience and serenading her, as if one of his daughters. Another tempo shift brought the resounding "He Ain't Heavy He's My Brother" in which the choir and entire orchestra and band brought the show to a climactic finale.

Anka was brought out for an encore singing the song "Step-pin' Up" from his latest album. Throughout the performance his versatility and showmanship shone through. Both as a songwriter and a performer, Paul Anka stands out as a "Tall Person" in the music industry.

Joyce Panzer

Club Review

Ducks Breath Has Age of Success

■ NEW YORK—Last weekend, the San Francisco-based Ducks Breath Mystery Theater invaded the Chelsea Encore Cabaret for their first New York City performance. They left a side-split audience in their wake. Ducks Breath presented a brand of eclectic, intelligent ensemble comedy that was as fresh as it was well done.

Four of the members of Ducks Breath have done graduate work in theater, so, not surprisingly, their performances showed off their penchant for the theatrical. All of the characters portrayed by the group came off well on stage, and they made wonderful use of simple props and quick costume changes. The overall effect was very stream-of-consciousness and off-beat. Each routine became a small theater piece.

Of the pieces performed, one of the most notable was the only one not entirely written by the troupe. It brought Bill Griffith's underground comic character Zippy the Pinhead to life as a candidate for President of the United States. In a series of shattered vignettes, it showed the rise and fall of President Zippy, deteriorating to the point of Zippy whining "I don't want to be President anymore. I wanna go watch the Flintstones!" The piece was co-authored by Ducks Breath and Bill Griffith.

Other notable pieces included a used car opera that let the troupe show off their fine singing voices: A short concert by Randy of the Redwoods, a burned out folkie who was "in on the tuning of Hendrix's guitar at Monterey," and a spoof on commercial hucksters in which the main theme of the presentation is "Dare to Be Stupid."

According to Steve Baker, the manager of Ducks Breath, they have just finished work on a short film. Baker also said that early next year, at the end of the current tour, they intend to start work on their first album. If their live show is any indication, it should be a scream.

Hank Bordowitz

Transfer Tour Set

■ NEW YORK—Atlantic recording group The Manhattan Transfer have announced plans for a major U.S. tour immediately following completion of their current European itinerary. The group's fifth Atlantic LP, "Extensions," produced by Jay Graydon, has just been released. The Transfer's winter headline tour kicks off November 27 at the Opera House in Seattle. The first tour leg covers about a dozen large hall dates in the far west.

Record World Classical

Classical Retail Report

DECEMBER 1, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
JAMES GALWAY PLAYS TELEMANN—RCA
VLADIMIR HOROWITZ, CONCERTS 1978-79—RCA
MOZART: DON GIOVANNI—Price, M., Sass, Weikl, Burrows, Solti—London
DAME JOAN SUTHERLAND SINGS WAGNER—London
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel
VERDI: DON CARLO—Freni, Baltsa, Carreras, Gheorghiu, Karajan—Angel

KORVETTES/EAST COAST

GALWAY PLAYS TELEMANN—RCA
HOROWITZ, 1978-79—RCA
HUMPERDINCK: HANSEL UND GRETEL—Cotrubas, Stade, Pritchard—Columbia
MAHLER: SYMPHONY NO. 3—Mehta—London
MOZART: DON GIOVANNI—London
JESSYE NORMAN SINGS SPIRITUALS—Philips
PAVAROTTI: O SOLE MIO—London
SUTHERLAND SINGS WAGNER—London
VERDI: DON CARLO—Angel
VERDI: RIGOLETTO—Sills, Kraus, Milnes, Rudel—Angel

SAM GOODY/EAST COAST

VICTORIA DE LOS ANGELES SINGS SPANISH SONGS—Columbia
GALWAY PLAYS BAROQUE CONCERTOS—Quintessence
GRIEG: LYRIC PIECES—Gieseking—Seraphim
HINDEMITH: MATHIS DER MALER—Fischer-Dieskau, Kubelik—Angel
HOROWITZ, 78-79—RCA
MOZART: DON GIOVANNI—London
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN: ENCORES—Angel
SCHOENBERG: GURRELIEDER—Norman, Troyanos, McCracken, Ozawa—Philips
VERDI: DON CARLO—Angel

SPECS/MIAMI

HOROWITZ, 78-79—RCA
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital

PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN: ENCORES—Angel
ROSSINI: OTELLO—Stade, Carreras, Fisichella, Lopez-Cobos—Philips
SUTHERLAND SINGS WAGNER—London
TCHAIKOVSKY: VIOLIN CONCERTO—Angel
TOMITA: GREATEST HITS—RCA
VERDI: DON CARLO—Angel
VERDI: RIGOLETTO—Sills, Kraus, Milnes, Rudel—Angel

LAURY'S/CHICAGO

ANNIE'S SONG—Galway—RCA
BARTOK: CONCERTO FOR ORCHESTRA—Ormandy—RCA Digital
BRAHMS: COMPLETE SYMPHONIES—Solti—London
HOROWITZ, 78-79—RCA
MENDELSSOHN: SYMPHONIES NOS. 4, 5—Bernstein—DG
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN: ENCORES—Angel
RAVEL: BOLERO—Solti—London
TCHAIKOVSKY: 1812 OVERTURE—Telarc
VERDI: DON CARLO—Angel

SOUND WAREHOUSE/TEXAS

BRUCKNER: SYMPHONY NO. 7—Haitink—Philips
CHRISTMAS IN ANGLIA—Nonesuch
MAHLER: SYMPHONY NO. 5—Neuman—Supraphon
LUCIANO PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
PUCCINI: MANON LESCAUT—Callas, Di Stefano—Seraphim
RAVEL: BOLERO—Mehta—London
ROSSINI: OTELLO—Philips
FREDERICA VON STADE SINGS ITALIAN OPERA ARIAS—Philips
VERDI: DON CARLO—Angel

TOWER RECORDS/SEATTLE

BEETHOVEN: STRING QUARTET, OPUS 131—Bernstein—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
MAHLER: RUECKERT LIEDER, OTHER SONGS—Horne, Mehta—London
MOZART: DON GIOVANNI—London
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN: ENCORES—Angel
ROSSINI: OTELLO—Stade, Carreras, Fisichella, Lopez-Cobos, Philips
SAINT-SAENS: SAMSON ET DALILA—Obraztsova, Domingo, Barenboim—DG
TCHAIKOVSKY: VIOLIN CONCERTO—Angel
VERDI: DON CARLO—Angel

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

The Grandest Choral Work

By SPEIGHT JENKINS

■ NEW YORK—Last spring New Yorkers and Bostonians had the opportunity to hear a live performance of Arnold Schoenberg's *Gurrelieder*, as presented by the forces of the Boston Symphony with Seiji Ozawa conducting. As Schoenberg's name conjures up the image of the 12-tone system which he created and which has influenced so much of this century's music, it is sometimes overlooked that among his early Romantic compositions he wrote the grandest of all grand Romantic choral pieces, the *Gurrelieder*.

Jacobsen Poem

As a young man of 26 he was attracted to the poem of Jens Peter Jacobsen after Anderson and Kierkegaard. The story is no different from so many tales of the king who wins a love and loses her, but it is unusually poetic with a woodbird carrying the news of the girl's death. There is then a ghostly ride at night with massive choral effects, a little reminiscent of the Vassals' assemblage in *Gotterdammerung*, and finally a reconciliation of the King with God and nature. What makes *Gurrelieder* so unusual is its enormous complexity. The King must be sung by a heroic tenor; there must be an important soprano and mezzo-soprano, other tenors, an immense chorus, a dramatic speaker and a huge orchestra, possibly the largest array of forces ever assembled, even including those necessary for Mahler's Eighth Symphony. Schoenberg composed the first two parts around 1901; the third part was scored in 1910 and 1911, when he was preparing his theories of 12-tone music. There is no question that his style is different here, but the difference of the text—the hunt and the acceptance of fate—from the purely Romantic earlier passages keeps the clash from being serious. Schoenberg, incidentally, never denied the difference in style, considering it natural and even fitting.

McCracken

Ozawa leads all those components brilliantly. The orchestra never sounds as though it is too large; it has suppleness, warmth and his rhythm is consistently good. The Tanglewood Festival Chorus is simply wonderful in their big scene. The singers uniformly perform their roles with color and flair, and the performance, as always, is benefited enormously by its being a live one,

taped during the New York and Boston performances of the work. James McCracken, now absent from the Metropolitan Opera for over a year, gives a magnificent, moving interpretation of the King. Some moments are slightly strained, but no tenor could sing this music without some strain. When he sings romantically and with feeling, it is very expressive, as fine work as McCracken has ever put on disc. All in all, it makes his leaving the Met in anger an unfortunate situation. His voice would have been good still to have there, and his incipient Wagnerian career might have taken him far. But such was apparently not to be.

Sopranos

The two leading soprano roles belong to Tove, the King's love, and the Wood Dove. The former is breathtakingly sung by Jessye Norman, whose rich, warm near-mezzo has never been better employed. There are a few intonation problems but precious few, and she has greater control of her instrument and more involvement than she has manifested before on records. Her recording of her final love message, beginning "Du sendest mir einen Liebesblick" is ravishing. As the Wood Dove, Tatiana Troyanos was no less good, singing the bird's long message with drama and lyricism. The slight comic relief afforded by the Klaus the Jester is well delivered by Kim Scown as was Werner Klemperer's narration. All in all, the recording is a treasure, a live event now available for everyone to enjoy.

Also from Philips comes a wonderful piano-violin combination for Beethoven's Spring Sonata (No. 5 in F, Opus 24) and his first Sonata (in D, Opus 12, No. 1). Arthur Grumiaux is the fiddler, and Claudio Arrau is at the keyboard. Beethoven always wrote for a partnership in these works, and it is entirely proper to have two virtuosos at work.

On this recording the earlier sonata is the more enjoyable, but both have a graciousness and refinement not often experienced in Beethoven. Indeed, it is an object lesson that the master of Bonn need not be played for all the fire and brimstone possible in all of his works. These are two lovely sonatas played with good balances and with lots of charm. They would be quite an addition to anyone's library.

Club Owners Look Beyond Label Support

(Continued from page 3)

the direct support of clubs by labels (as in buying tickets and picking up tabs) as the labels' support of the acts themselves that has hurt clubs: There have been fewer touring acts for the clubs to book.

"We aren't supported in the sense that the labels buy a lot of tickets," said Allan Pepper, co-owner of the Bottom Line, "but we depend on the labels to make a situation whereby the bands are on the road and are available to be booked. And there have been less bands on the road."

Johanson took this a step further. "Ours is a business that doesn't compete for the buyers' dollars as much as the suppliers' services, and the suppliers are obviously the acts."

That the number of acts on the road is finite is proven by the success of the Agora chain of clubs (with major rooms in Cleveland, Atlanta, Youngstown, and Janesville). The chain only presents "name" concerts two nights a week, and has been "doing fine," according to talent buyer Hank LoConti. Last year the Agora in Atlanta presented label-related acts on 98 out of 104 possible concert-night dates, a far better percentage than a club like the Paradise or the Bottom Line, which attempt to present name talent as often as possible.

Both Pepper and Johanson said that business is now picking up for their respective clubs; the Bottom Line and the Paradise are completely booked for December. The expected pick-up in business is a result of a levelling-off of tour support and varied booking policies.

"The labels overreacted and panicked," said one talent buyer, who asked to remain nameless. "They overreacted when they said they weren't going to sign any new acts; they overreacted when they cut down drastically on tours; and they overreacted

when they suddenly slashed tabs at clubs."

"All the cliches about spending money in order to make it are true," said Johanson. "All of a sudden there was a panic of cutting back on everything. But soon people realized that you still have to do the essentials. You've got to rent the buses and keep the acts on the road; you've got to invite the right people to the shows and you've got to advertise those dates."

In lieu of label-supported acts Pepper and co-owner Stanley Snadowsky have looked into other areas of music to fill their nights. The month of December will feature five nights of classical music: two nights of Philip Glass and single evenings featuring Paul Jacobs and Aaron Copland; *Speculum Musicae* with Lukas Foss; and the Boston Camerata, featuring Christmas music from England and early America.

The Bottom Line's December schedule also features two nights of the Uncle Floyd show and a blues package featuring John Hammond, Charley Musselwhite and the Nighthawks.

As an attempt to take up slack business, The Exit/In has begun to feature drink and admission specials, and has been offering local talent for \$2 to \$3.

Less tangible, but perhaps not less important than the economic factors, is another factor that is possibly putting a dent in the showcase clubs' business—the nature of the music of some of the recently signed bands. Whereas three years ago, an act with a debut album was given a complete tour of showcase clubs or possibly an opening-act position on a label-mate's stadium tour, for many acts with new albums, this simply isn't the most logical path.

Phil Sandhaus, associate director of artist development for Columbia Records, who handles

the Sinceros, said, "We're consciously not going into most of the name headline clubs with (the Sinceros). We're going for more of a grass-roots level. We're playing Hurrah (a New York club) and the Rat (a Boston club) instead of the Bottom Line and the Paradise. The type of people who want to see these bands don't want to go to the Bottom Line, they want to go to the rock discos."

Proving this point is the recent activity of Sire recording artists Talking Heads. After their last LP "Fear of Music" was released, the band played at Club 57 (a large dancing hall) instead of the Bottom Line, where traditionally bands showcase a new LP. (The two clubs are comparable in seating capacity). "The type of music we are promoting fits more into a dance-oriented atmosphere," said a spokesperson from Sire. "And in terms of support, it's less expensive for us to pay admission for people than to pay for admission and a big tab."

During the five nights the Agora clubs don't present name acts, the clubs feature "dance music from local acts" and are "very successful," according to LoConti.

An interesting alternative to the traditional label-supported showcase date is an upcoming concert on December 13 at New York's Palladium theatre. Billed as "Rock Into the '80s; The \$5 rock 'n' roll show," the concert will feature 20/20, the Sinceros, the Beat and Bruce Woolley, all Columbia or Epic artists with debut LPs, and is co-presented by Ron Delsener, CBS Records and WNEW-FM.

The initial idea for the concert came from Peter Rudge, who is now working with Delsener. Rudge approached the artist development departments of Columbia and Epic, who were immediately receptive to the idea. Arma Andon, VP, artist development, Columbia Records, Jock McLean, director, artist development, Columbia Records, Sandhaus, and Al DeMarino, EPA VP artist development have all been working on the project.

"The idea was to bring together four good new acts in sort of a concept show, offering good talent at a good price," said Rudge. "Everybody in the industry has been complaining for two years now—promoters, record people—and all this time the prices go up. We're trying to get back to reality, put new groups on, at a price the kids could live with." Rudge said he hopes to present similar concerts once a month, and he said the price would stay at \$5.

Tape Pirate Sentenced

■ GREEN COVE SPRINGS, FLA.— A five-year jail term was imposed in State Circuit Court here on a tape pirate convicted of trafficking in stolen property.

The defendant, Robert L. Crow, had been charged with possessing stolen property with intent to sell, rather than being tried under the State's anti-piracy law. The stolen property was Tammy Wynette's royalty rights in the recordings Crow was charged with unlawfully duplicating.

The novel prosecution was handled by MacKenzie G. Rast, Assistant States Attorney for the Fourth Judicial Circuit, Clay County, Florida.

MTB Olympic Benefit

(Continued from page 6)

ing power in that area of New York State. "We were the only band to sell out two shows at the Saratoga Performing Arts Center last summer," said McConnell. "They (the Olympic committee) had 12 ticket outlets in places like Malone, N. Y. with 300 people. At the beginning, all they did were public service announcements. By the time we realized this we brought in two outside promoters and went to the Olympic Committee and told them they had to spend more money but by then it was too late."

Schultz Agrees

Shelly Schultz, vice president of International Creative Management and head of the east coast concert division which books the Marshall Tucker Band, agreed. "The promotion efforts of the Olympic Committee were not up to the efforts of a typical rock concert. We went into this project with the desire to give the greatest amount of money to the Olympic Committee for the athletes. This promotion wasn't going to net any more than five to \$10,000 and that wasn't the intent of the benefit."

The band says they have offered to donate the proceeds from one of two concerts they'll be doing in Florida on December 8 and 9 so they can give the optimum amount of money to the athletes. But the Olympic Committee claims that they've heard nothing from the Band. "Joe McConnell called yesterday (20) to talk about the Florida dates and said he'd get back in two hours but I haven't heard anything from him since," said Lewi. "This is a small community and they have a lot of pride," he added.

As of now, a scheduled performance for all the Olympic athletes at the Olympic village, sometime in February, by the Marshall Tucker Band has been cancelled.

Congrats for Ullanda



Following Ullanda's recent appearance at Levitt in New York, the Ocean Records recording artist was congratulated by an all-star lineup of sister performers. Seen standing, in front, from left are Valerie Simpson, Norma Jean, Lucy Martin of Chic; seated are Ullanda and Phyllis Hyman.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

■ EAST COAST: There seems to be a new movement among the major labels to do something about the long standing problem of poor communications between the black retailers and record companies. The latest efforts come from the WEA group, which recently hosted a seminar with their label sales reps and 25 black retailers who use Ted's One Stop in St. Louis. The focus of the session was on merchandising techniques. "We wanted to show black retailers how to increase their business by proper merchandising," explained **Denny Nowak**, Elektra/Asylum's midwest regional sales manager. "Black retailers have had trouble getting display material to begin with. The point of the meeting was to open the door for them." The afternoon sessions, held at the Regal Sports Banquet Room and attended by WEA staffers and sales reps from all three WEA labels, featured the showing of a WEA video presentation called "Get Your Act Together." The video was followed by workshops based on four R&B releases by the WEA labels. Future seminars in other markets are anticipated. The Phonogram family of labels also recently sponsored a similar series of workshops in Chicago. At a time when everyone is looking for ways to increase sales, this type of program is one that every label should take a good look at.

The Recording Industry Training Program of the Institute of New Cinema Artists will be holding its first commencement ceremony for this year's graduates at the Village Gate, 160 Bleeker St., Greenwich Village on Thursday, Nov. 29 at 12:30 p.m. A reception will be held that evening at Leviticus. Graduates of the program will be assuming jobs at Soundworks Recording Studio, Arista Records and King Karol Record Stores. Speakers at the commencement will be **Jim Tyrrell**, **Clive Davis**, **Ben Karol** and **Glenda Gracia** from the Black Music Association. All members of the industry are invited to come wish the graduates their best. You may RSVP by calling Wayne Garfield, who is the program's recording industry relations director, at 832-3150 or 695-0826.

David Jackson, journalist and music critic, is producing a Christmas morning special on WBAI-FM featuring religious and Christmas music from around the world, including tunes from the **Ronettes**, **Charles Ives**, and songs of the Ethiopian Coptic Church. He's looking for any and all types of material for airplay. The six hour program will air 9:30-12:30 p.m. on Christmas Day. Jackson also will broadcast a regular program of blues, jazz and gospel music starting Dec. 6 from 1-3 p.m. and in January will feature a guitar special.

Jimmy Scott, who records for Fee Records, has signed with Austin's International Agency for artist representation.

Inner City has just released 10 records that make up its new Jazz Legacy series. The individual LPs are listed at \$7.98 each, with a deluxe boxed set retailing for \$75.00. The music, obtained from Vogue Productions in France, features a cross-section of recording activity in Paris during the post-war years of the early fifties. Among the artists

represented are **Dizzy Gillespie**, **Clifford Brown**, **Buck Clayton**, **Sidney Bechet**, **Milt Jackson** and others. For further information on the series contact Steve Haviland, Inner City Records, 423 W. 55th St., New York, N.Y.; phone: (212)-245-4861.

WEST COAST: "Is there life after funk" is the subject of a forum on black music to be presented by Songwriters Resources and Services on Monday, December 10th at the American Federation of Musicians. The event will be free to SRS members (\$2.00 to others) and will provide an overview of the opportunities available to songwriters in the styles of funk, rock, disco, soul, jazz and R&B. Panelists include **Deneice Williams**, **Jerry Griffith**, **Rod McGrew**, **Dick Rudolph**, **Patrice Rushen**, and **Gertrude Robinson**, and will be moderated by **Webster Lewis**. The forum will present a special screening of "Black Music In America: The

(Continued on page 48)

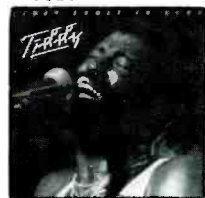
Black Oriented Album Chart

DECEMBER 1, 1979

- OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
- MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
- LADIES' NIGHT**
KOOL AND THE GANG/De-Lite DSR 9513
- JOURNEY THROUGH THE SECRET LIFE OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
- MASTERJAM**
RUFUS & CHAKA/MCA 5103
- IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
- INJOY**
BAR-KAYS/Mercury SRM 1 3781
- PRINCE**
Warner Bros. BSK 3366
- FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
- ON THE RADIO—GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
- UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
- WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
- DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
- FUTURE NOW**
PLEASURE/Fantasy F 9578
- YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
- STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
- ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
- ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
- ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/Polydor/Spring PD 1 6229
- XII**
FATBACK/Spring SP 1 6723 (Polydor)
- RISE**
HERB ALPERT/A&M SP 4790
- TWICE THE FIRE**
PEACHES & HERB/Polydor/MVP PD 1 6230
- BRENDA RUSSELL**
Horizon SP 739 (A&M)
- PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
- DEVOTION**
LTD/A&M SP 4771
- SWITCH II**
Gordy G7 988R1 (Motown)
- DIONNE**
DONNE WARWICK/Arista AB 4230
- IN THE BEGINNING**
NATURE'S DIVINE/Infinity INF 9013
- SECRET OMEN**
CAMEO/Chocolate City CCLP 2008 (Casablanca)
- BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
- BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
- JUST A TOUCH**
SLAVE/Cotillion SD 5217 (Atl)
- MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
- WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
- SO SOON WE CHANGE**
DAVID RUFFIN/Warner Bros. BSK 3306
- THE MUSIC BAND**
WAR/MCA 3193
- ONE WAY FEATURING AL HUDSON**
MCA 3178
- ONE ON ONE**
BOB JAMES AND EARL KLUGH/Columbia/Tappan Zee FC 36241
- WITCH DOCTOR**
INSTANT FUNK/Salsoul SA 8529 (RCA)
- COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
- I AM**
EARTH WIND & FIRE/ARC/Columbia FC 35730
- WHAT A GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- I WANT YOU**
WILSON PICKETT/EMI-America SW 17019
- LIVING PROOF**
SYLVESTER/Fantasy F 79010
- DISCO NIGHTS**
G.Q./Arista AB 4225
- SURVIVAL**
BOB MARLEY & THE WAILERS/Island ILPS 9542 (WB)
- MOTHER'S FINEST LIVE**
Epic JE 35976
- I FEEL GOOD, I FEEL FINE**
BOBBY BLAND/MCA 3157
- CAN'T YOU TELL IT'S ME**
TYRONE DAVIS/Columbia JC 36230
- HEARTBEAT**
CURTIS MAYFIELD/Curtom/RSO RS 1 3053

PICKS OF THE WEEK

TEDDY LIVE! COAST TO COAST
TEDDY PENDERGRASS—Phila. Intl. KZ2 36294



In his first double LP, the sounds of Pendergrass charming his audiences are captured in full glory. This Gamble/Huff produced live album also features three new studio cuts, each separated by excerpts from a live radio interview. Watch for a possible single on "Shout and Scream." An obvious platinum package.

COREA & HANCOCK
CHICK COREA AND HERBIE HANCOCK—Polydor PD-2-6238



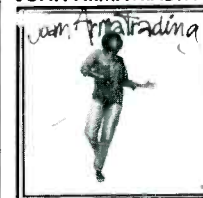
This is an encore release of recordings from this duet's 1978 acoustic concerts. Produced by Corea and Dave Rubinson, it's an enraptured display of creative energy from two of the finest pianists in contemporary music. There's definite jazz airplay potential for "The Hook" and "Ostinato."

COME INTO OUR WORLD
THE EMOTIONS—ARC/Columbia JC 36149



This long awaited package from the Emotions features mostly moderate and uptempo tunes. "I Should Be Dancin'," "Layed Back," "Where Is Your Love" and loads of other potential singles should assure this album of an extended shelf life far beyond its inevitable gold. Maurice White's production is, always, superb.

HOW CRUEL
JOAN ARMATRADING—A&M SP 3302



This specially priced package of only four tunes is the perfect introduction for those who have not yet joined Joan's following. It's also an exciting preview to her forthcoming album. Particularly outstanding is "Rosie" and "He Wants Her," both of which contain reggae's influences.



Black Oriented Singles

DECEMBER 1, 1979

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

DEC. 1	NOV. 24		WKS. ON CHART
1	1	RAPPER'S DELIGHT SUGARHILL GANG Sugarhill 542 (2nd Week)	8
2	6	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 31131	8
3	5	I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050	10
4	3	STILL COMMODORES /Motown 1474	10
5	2	LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	13
6	8	ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	6
7	4	CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	14
8	10	MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	7
9	9	DON'T LET GO ISAAC HAYES/Polydor 2011	10
10	12	SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	4
11	7	I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/Infinity 50,027	12
12	11	(not just) KNEE DEEP—PART I FUNKADELIC/Warner Bros. 49040	15
13	13	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742	18
14	15	I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	9
15	21	LOVE GUN RICK JAMES/Gordy 7176 (Motown)	6
16	14	RISE HERB ALPERT/A&M 2151	20
17	17	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	15
18	20	PLEASE DON'T GO/BETCHA DIDN'T KNOW THAT KC & THE SUNSHINE BAND/TK 1035	14
19	19	KING TIM III FATBACK/Spring 199 (Polydor)	10
20	24	GLIDE PLEASURE/Fantasy 874	7
21	26	STRANGER LTD/A&M 2192	8
22	27	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463 7	7
23	22	EGO TRIPPING OUT MARVIN GAYE/Tamla 54305 (Motown)	7
24	29	THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	8
25	28	NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/Casablanca NBD 20199	6
26	23	DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201	14
27	16	I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q./Arista 0426	21
28	36	SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	5
29	37	PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/Elektra 46552	4
30	18	BETWEEN YOU BABY AND ME CURTIS MAYFIELD & LINDA CLIFFORD/RSO/Curtom 941	15
31	33	A SONG FOR DONNY WHISPERS/Solar 11739 (RCA)	8
32	39	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099	4
33	35	MELLOW MELLOW RIGHT ON LOWRELL/AVI 300	9
34	32	YOU'RE SOMETHING SPECIAL FIVE SPECIAL/Elektra 46531	9
35	42	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	5
36	25	SAIL ON COMMODORES/Motown 1466	17



37	34	BODY LANGUAGE SPINNERS/Atlantic 3619	9
38	38	HIGH STEPPIN', HIP DRESSIN' FELLA (YOU GOT IT TOGETHER) LOVE UNLIMITED/Unlimited Gold 9 1409 (CBS)	10
39	46	JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	4
40	51	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol 4804	3
41	30	BREAK MY HEART DAVID RUFFIN/Warner Bros. 49050	10
42	52	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	3
43	49	RIGHT OR WRONG LEROY HUTSON/RSO/Curtom 1011	4
44	55	WITCH DOCTOR INSTANT FUNK/Salsoul 72108 (RCA)	2
45	50	DEJA VU DIONNE WARWICK/Arista 0459	4
46	53	BE WITH ME TYRONE DAVIS/Columbia 1 11128	3
47	54	I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	3
48	48	MOVE ON UP DESTINATION/Butterfly 41084 (MCA)	6
49	59	IT'S MY HOUSE DIANA ROSS/Motown 1471	3
50	60	WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ARC/Columbia 1 11134	3
51	56	PARTY PEOPLE PARLIAMENT/Casablanca 2222	3
52	57	I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 9 3726 (CBS)	3
53	58	PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	3
54	47	I DON'T WANT TO BE A FREAK DYNASTY/Solar 11694 (RCA)	7
55	71	I WANT YOU WILSON PICKETT/EMI-America 8027	2

CHARTMAKER OF THE WEEK

56	—	FOREVER MINE THE O'JAYS Phila. Intl. 9 3727 (CBS)	1
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57	40	I FOUND LOVE DENIECE WILLIAMS/ARC/Columbia 1 11063	8
58	66	SO DELICIOUS POCKETS/ARC/Columbia 1 11121	2
59	43	ROLLER-SKATIN' MATE PEACHES & HERB/Polydor/MVP 2031	6
60	44	WEAR IT OUT STARGARD/Warner Bros. 49066	8
61	67	MOONCHILD CAPTAIN SKY/AVI 299	2
62	68	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox 2427 (RCA)	2
63	69	SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	5
64	—	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor 2033	1
65	—	ROTATION HERB ALPERT/A&M 2202	1
66	31	MY FORBIDDEN LOVER CHIC/Atlantic 3620	9
67	45	NO LOVE, NO WHERE, WITHOUT YOU LINDA WILLIAMS/Arista 0442	8
68	61	HOW HIGH SALSOL ORCHESTRA FEATURING COGNAC/Salsoul 72096 (RCA)	6
69	41	CONCENTRATE ON YOU STANLEY TURRENTINE/Elektra 46533	8
70	72	LET'S DANCE 9TH CREATION/Hilltak 7901	2
71	—	WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	1
72	62	IN THE STONE EARTH, WIND & FIRE/ARC/Columbia 1 11093	8
73	64	I ONLY HAVE EYES FOR YOU HEAVEN AND EARTH/Mercury 76012	7
74	65	(OOH-WEE) SHE'S KILLING ME JOHNNY TAYLOR/Columbia 1 11084	8
75	70	YOUR LONELY HEART NATALIE COLE/Capitol 4767	4



9th CREATION: SUPERHEROES



©1979 Hilltak Records Inc.

HT-1101

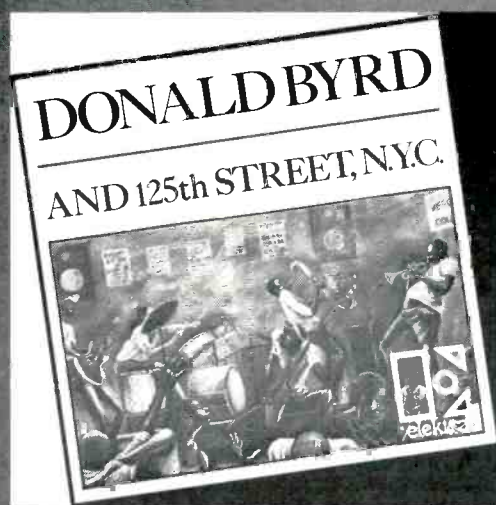
WE'VE GOT RHYTHM AND BLUES, JAZZ, AND SOUL, TOO!



Twennynine Featuring
Lenny White
BEST OF FRIENDS (6E-223)
Contains the single,
"Peanut Butter" (E-46552)



Patrice Rushen
PIZZAZZ (6E-243)
Contains the single,
"Haven't You Heard" (E-46551)



Donald Byrd
**DONALD BYRD AND 125
STREET, N.Y.C.** (6E-247)

Album art from an original painting by Ernie Barnes. Courtesy of
Companys of Art, Los Angeles, California © 1979 Ernie Barnes



Suzi Lane
DOH, LA LA (6E-207)
Contains the single,
"Harmony" (E-46530)



Five Special
FIVE SPECIAL (6E-206)
Contains the single,
"You're Something Special"
(E-46531)



Shadow
LOVE LITE (6E-233)
Contains the single,
"I Need Love" (E-46540)



Sergio Mendes
MAGIC LADY (6E-214)
Contains the single,
"I'll Tell You" (E-46567)

AT ELEKTRA, WE'VE GOT IT ALL!

Record World Jazz

By ROBERT PALMER

■ ECM's four-album November release is special, and for a variety of reasons. As we've mentioned before, this fall marks the company's tenth anniversary, and the most recent ECM productions have been an interesting reflection of both past directions and future possibilities. With its continuing high standards, and with Warner Brothers behind it, ECM is one of the most important jazz labels in the world right now, and we should all be grateful that producer **Manfred Eicher** is ranging far afield from what seemed a couple of years ago to be a proven formula for success. For example, "Old and New Dreams" is an absolutely stunning album by **Don Cherry, Dewey Redman, Charlie Haden** and **Ed Blackwell**, who are emerging from the stylistic orbit of their former employer **Ornette Coleman** with a sound that's all their own. "Sound Suggestions" is the ECM debut of tenor saxophonist **George Adams**, the gritty player best known for his work with Mingus and Tyner. This is a cooking sextet album, and on one cut Adams sings the blues—surely an ECM first! Guitarist **Ralph Towner's** "Old Friends, New Friends" is more in the vein of what one's come to expect from ECM, but it's a particularly lovely album. And the **Pat Metheny** group's "American Garage" has already been reviewed elsewhere in the magazine as a crossover album, which it certainly should be—it's as much rock as jazz.

Sonny Rollins' new Milestone album, "Don't Ask," is one of the best studio dates he's made in the past decade. With sterling support from guest artist **Larry Coryell** and his own much-improved band, Rollins gives ample indication why he's widely considered our greatest living saxophonist. Milestone will be pulling "Harlem Boys" as a single. . . . **Anthony Braxton's** previous Arista release, "For Four Orchestras," was a piece of entirely composed modern music that drew a mixed response. His latest, a double-album of "Alto Saxophone Improvisations 1979," should go over much better. It's a brilliant set of unaccompanied alto solos that shows just how much progress Braxton has made since his epochal first album of saxophone solos, "For Alto" (1967). . . . Columbia has released "Circle in the Round," a two-record set of previously unreleased **Miles Davis** performances from 1955-1970. It would be great to hear some new Miles, especially since one frequently hears rumors of collaborations with **Gil Evans** and other projects, but this collection includes gems from a variety of periods, beginning with the celebrated '55 quintet. Another new Columbia double-album is "Havana Jam 2," with more music from the company's historic concerts in Cuba, including two selector

each by Cuban heavies **Irakere** and the Trio of Doom (**John McLaughlin, Jaco Pastorius** and **Tony Williams**).

Don Schlitten's Xanadu Records went to the 1978 Montreux Jazz Festival in force, with ten artists who performed in various combinations on a marathon "Xanadu Night." The company has released the music from the entire evening on four "Xanadu at Montreux" LPs. Volume One features trumpeter **Sam Noto** and saxophonist **Ronnie Cuber**. Volume Two spotlights the twin tenors of **Al Cohn** and **Billy Mitchell**, with the exquisite **Barry Harris** on piano. Volumes Three and Four are devoted to various permutations of the larger group, which included **Ted Dunbar, Dolo Coker, Sam Most, Sam Jones** and **Frank Butler**. Xanadu has also released a new **Joe Farrell** album, "Skate Board Park," and it's a straight-ahead blowing date, recorded earlier this year with **Chick Corea** on piano. . . . Fantasy Records' Galaxy jazz label has released "Bush Dance," the latest recording from tenor saxophonist **Johnny Griffin**, and pianist **Stanley Cowell's** "Equipoise," a trio date with **Cecil McBee** and **Roy Haynes**. Coming soon from Galaxy: "Straight Life" by alto great **Art Pepper**.

Polydor Records has released "Corea/Hancock," a second two-record set of material from the **Chick Corea-Herbie Hancock** duo tour. . . . **Larry Coryell, John Scofield** and **Joe Beck** make a formidable three-guitar team on "Tributaries," recently released by Arista Novus. . . . Inner City's recent albums include "Jimmy Knepper in L.A.," which finds the superb trombonist piloting a quintet that features saxophonist **Lew Tabackin**; and "Spiritual Nature," a unique album of original music by the Japanese percussionist **Masahiko Togashi**. . . . The Arista-distributed GRP label has released an initial album by **Jay Hoggard**, the spectacular young vibraphonist, who manages to make some telling statements despite the overly lush **Grusin-Rosen** production. Also new from GRP are **Angela Bofill's** "Angel of the Night" and flutist **Dave Valentin's** "The Hawk." Arista has also come up with "Hiroshima," by the creative and unusual Japanese-American band of the same name.

"Home Again Blues," an excellent collection of rare down-home blues recordings from the late 1940s and early 1950s, is the latest release from Mamlish Records (P.O. Box 417, New York, N.Y. 10025). Included are exciting cuts by **Sunnyland Slim, Eddie Kirkland** and **Baby Face Leroy**. . . . Alto saxophonist **Jemeel Moondoc** and his fine quartet **Muntu** have released "The Evening of the Blue Men," a new live album on their own Muntu Records (13 West 39th Street, New York, N.Y. 10018).

Jazz Dominates NARAS Hall of Fame Entries

■ LOS ANGELES—The most dominating musical characteristic of this year's 441 entries submitted by members of the National Academy of Recording Arts & Sciences for its Recording Hall of Fame is jazz.

Only recordings released before the advent of the Grammy Awards in 1958 are eligible for entry. This year's list will be reduced to 25 finalists by the 91-member Hall of Fame elections committee, comprised of historians, musicologists and other recording industry members who are especially knowledgeable about those earlier recordings. The same committee will then vote on the finalists, according to the Academy's national president, Jay S. Lowy, with the three recordings having the most number of votes to be announced during the Recording Academy's annual two-hour television special, the "Grammy Awards Show," on Wednesday, February 27, over the CBS-TV network.

Approximately 40 percent of the entries are jazz recordings. They cover the music's entire spectrum through 1957, beginning with a 1917 performance by the

Original Dixieland Jazz Band, on to the 1920s recordings by Louis Armstrong and Earl Hines, the many big band jazz sides of the 1930s and 1940s by Count Basie, Duke Ellington, Benny Goodman, Woody Herman, Stan Kenton and others, to even more advanced jazz sides such as those by Charles Mingus and Miles Davis. Also included are large samplings of classical and country music, with each comprising about one-tenth of the total number of entries. There are also recordings of plays, poetry readings, musical comedies, rock, rhythm & blues, plus numerous performances by pop vocalists and instrumentalists of their day.

Armstrong Tops List

Louis Armstrong, with thirteen recordings, heads the list of the ten most entered performers. He is followed by Tommy Dorsey and Duke Ellington with ten each, Elvis Presley with eight, Benny Goodman and Glenn Miller with seven each, and Woody Herman, Jimmie Lunceford, Charlie Parker and Frank Sinatra with six apiece.

Final nominations will be announced early in January, and the winners six or seven weeks later.

The Jazz LP Chart

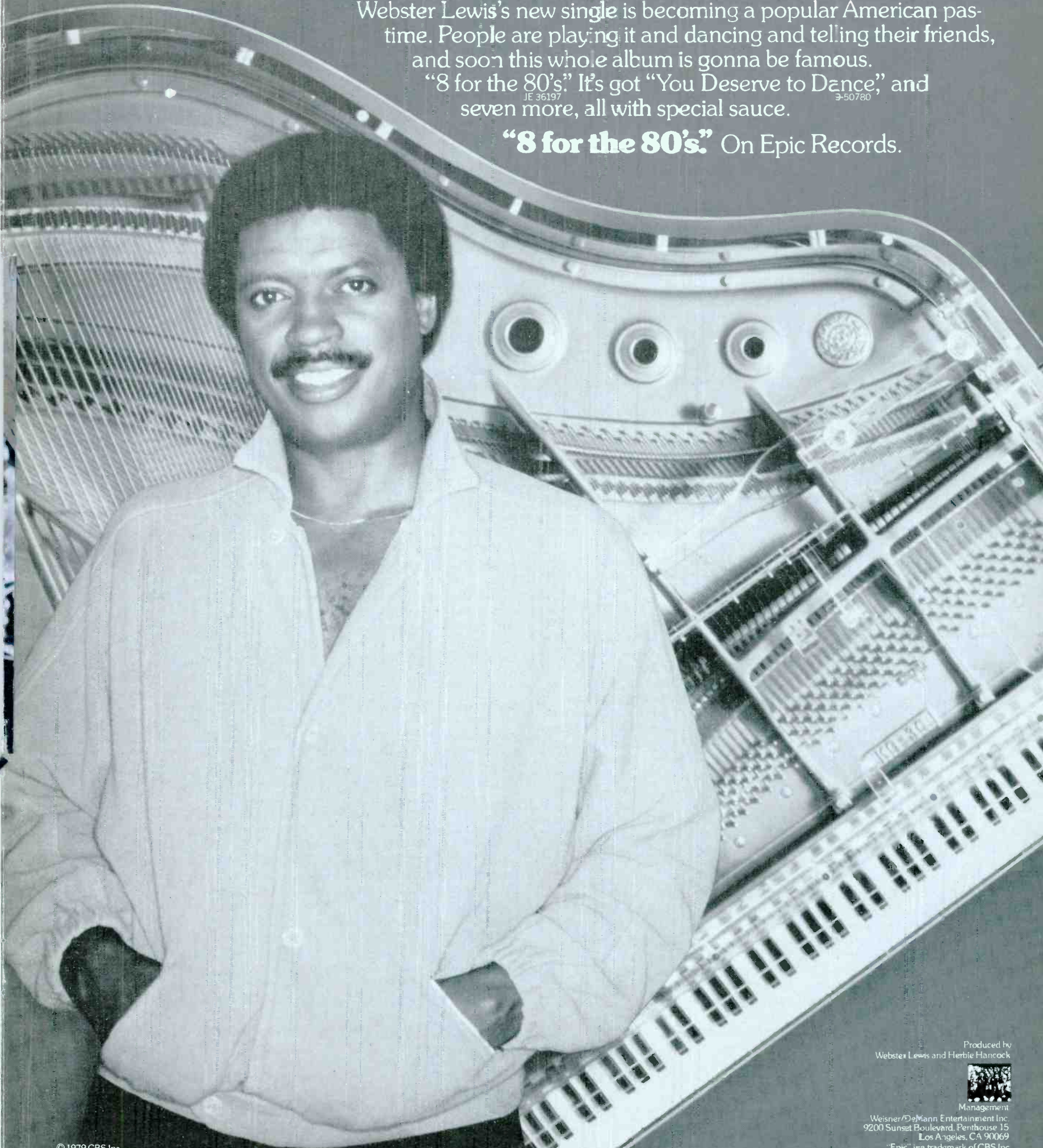
- | | |
|---|--|
| 1. ONE ON ONE
BOB JAMES & EARL KLUGH/Columbia/
Tappan Zee FC 36241 | 17. AND 125TH STREET, NYC
DONALD BYRD/Elektra 6E 247 |
| 2. STREET LIFE
CRUSADERS/MCA 3094 | 18. LUCKY SEVEN
BOB JAMES/Columbia/Tappan Zee JC
36056 |
| 3. RISE
HERB ALPERT/A&M 4790 | 19. CHICK COREA/HERBIE HANCOCK
Polydor PD 2 6238 |
| 4. ANGEL OF THE NIGHT
ANGELA BOFILL/Arista/GRP GRP 5501 | 20. BEST OF FRIENDS
TWENNYNINE FEATURING LENNY
WHITE/Elektra 6E 223 |
| 5. A TASTE FOR PASSION
JEAN-LUC PONTY/Atlantic SD 19253 | 21. DON'T ASK
SONNY ROLLINS/Milestone M 9090
(Fantasy) |
| 6. WATER SIGN
JEFF LORBER FUSION/Arista AB 4234 | 22. FEEL IT
NOEL POINTER/United Artists UA
LA 973 H |
| 7. 8:30
WEATHER REPORT/ARC/Columbia 36030 | 23. CARRY ON
FLORA PURIM/Warner Bros. BSK 3744 |
| 8. THE WORLD WITHIN
STIX HOOPER/MCA 3180 | 24. MOSAIC-BEST OF JOHN KLEMMER
VOLUME I
MCA 2 8014 |
| 9. MORNING DANCE
SPYRO GYRA/Infinity INF 9004 | 25. I WANNA PLAY FOR YOU
STANLEY CLARKE/Nemperor KZ2 35680
(CBS) |
| 10. STREET BEAT
TOM SCOTT/Columbia JC 36137
36030 | 26. OLD FRIENDS, NEW FRIENDS
RALPH TOWNER/ECM 1 1153 (WB) |
| 11. PIZZAZZ
PATRICE RUSHEN/Elektra 6E 243 | 27. B.C.
BILLY COBHAM/Columbia JC 35993 |
| 12. THE HAWK
DAVE VALENTIN/Arista/GRP GRP 5006 | 28. MINGUS
JONI MITCHELL/Asylum SE 505 |
| 13. MASTER OF THE GAME
GEORGE DUKE/Epic JE 36263 | 29. CIRCLE IN THE ROUND
MILES DAVIS/Columbia KC2 36278 |
| 14. AMERICAN GARAGE
PAT METHENY/ECM 1 1155 (WB) | 30. PRODUCT
BRAND X/Passport PB 9840 (JEM) |
| 15. BROWNE SUGAR
TOM BROWNE/Arista/GRP GRP 5003 | |
| 16. HEART STRING
EARL KLUGH/United Artists UA LA
942 H | |

Hey, America, "You Deserve to Dance"!

Webster Lewis's new single is becoming a popular American pas-time. People are playing it and dancing and telling their friends, and soon this whole album is gonna be famous.

"8 for the 80's." It's got "You Deserve to Dance," and seven more, all with special sauce.

"8 for the 80's." On Epic Records.



U.K.'s Warwick Will Go Public

By VAL FALLOON

■ LONDON — Warwick Records, Britain's largest TV merchandiser, is to go public next year. The company also runs Multiple Sound Pressings and Multiple Sound Distributors, which were the foundation of the 16 million pound disc empire owned by former marketing man Ian Miles.

Miles, who spent some time as managing director of Record Merchandisers, the major-owned distribution company, was the first to do S.O.R. deals with huge national chains such as Woolworths. He left the company eventually to buy a pressing plant and a small catalogue of soundalike masters, which he sold to the high street chain stores. His link with TV came through an early deal with Ronco. M.S.D. would press the TV product, buy it back and sell it to non-specialist outlets. He then launched the Warwick label on television with "30 Smash Hits of the War Years" and "40 All Time Honky Tonk Piano

Greats". Both compilations were by unknowns. The former, by the R.A.A.F. Band sold 300,000 copies in 1976.

"Instrumental Gold" sold 600,000 copies and by the end of the year there were eight Warwick LPs in the top 30. Miles claims Warwick's success has been helped by the fact that his low-priced product gets around the home taping problem suffered by the full price market. He now has the Chevron label, a Woolworths-only outlet which retails product at 1.10 pounds compared to over five pounds for full price original product. Its annual sales are several million units.

Miles' expansion for M.S.D./Warwick will not be limited to the music business. He plans to create several wide-ranging leisure subsidiaries such as books, cards, video, home brewing, electronic toys and film soundtrack deals. He will also be looking at film production.

Germany

By JIM SAMPSON

■ THIRD QUARTER REPORT: GERMAN SALES HOLD STEADY—Member firms of the German Phonoverband Association reported 1979 sales through September of 126.7 million units, up only 100,000 from the same period last year. Since the Phonoverband represents about 90 percent of the industry, extrapolated total turnover in Germany would be about 140 million records and tapes. It thus appears that the modest 5-6 percent expansion in 1979, forecast as recently as three months ago, will not be met. The Phonoverband notes that piracy and direct imports have increased in the last few months, but stagnation of the pop cassette market remains the primary damper on development. Singles as well as classical music sales were up nine percent, full-price pop LPs rose 13 percent, but pop cassettes dropped five percent and budget pop LPs plummeted 25 percent. A 30 percent surge in TV-merchandised product stimulated the pop LP rise.

TEUTONIC TELEX: Two new managing directors have been chosen in Vienna. Polygram head **Wolfgang Arming** has lured K-Tel chief **Victor R. Cordani** from Switzerland to take over Amadeo; and EMI central European director **Wilfried Jung** also turned to Switzerland for a successor to the late **Frank Beh** as MD of EMI Columbia—**Peter Mampell**, 40, the former rack-jobbing manager of EMI in Zurich . . . French keyboard wizard **Richard Clayderman** was in Berlin for a concert date and to visit publisher **Andreas Budde** in anticipation of the new album on Teldec; Clayderman's "Traumereien" is still in the top 15 here after 35 weeks . . . Also from Teldec comes word of a new licensing deal, effective January 1, for **Michael Levy's** Magnet label, currently with EMI subsidiary Crystal Records here . . . U.S. discos will have to rely on imports for the hot new **Precious Wilson** single, "Hold On, I'm Coming." Part of **Frank Farian's** latest **Boney M.** album, the single showcases one of the strongest voices in Europe, but will not be available in an American pressing until Hansa gets a new U.S. licensee. **Eruption's** "One Way Ticket" also has Precious, her swan song with that group, which continues with new lead singer, **Kim Davis** from London . . . WEA MD **Siggi Loch** will not be giving out pens or calculators as Christmas presents this year. Instead, he's donating over \$20,000 to a Cambodian relief organization, with a request that business partners also remember those in need. And for the fifth year in a row, United Artists Music's **Gaby Richt** is sending her partners lottery tickets, proceeds from which benefit disabled children.

England

By VAL FALLOON

■ LONDON—EMI Imports is to close down on December 31, it was announced last week. The company, part of EMI's international operation, has 30 employees, though EMI promised "minimum redundancies." Several staff are waiting to be told if other jobs are available within the company. Said EMI Records MD **Ramon Lopez**, "We realized the importance of specialized import product to a large number of dealers but in the end we have had to fully acknowledge the economic reality of the situation." He added that at all times EMI's quest is for internal efficiency, but the major had to bow down to the problems affecting sales in a reduced market which had also hit the specialist product and minority appeal catalogue. The imports division had been losing money for some time. EMI has, like other companies, been pruning staff since the early summer, and the closure is seen as part of this trimming down of non-profit-making areas. Other announcements are expected before the end of the year.

DISCO RISK: New label set up this week by **John McLaren**, head of **Allen Carr's** music division, is called Risk Records. First release will be from **Debbie Raymond** (daughter of entrepreneur **Paul Raymond**), titled "Roller Disco." Pinnacle is distributing and McLaren has hired an independent promotion company. An album is planned for early next year and new signings are being sought. McLaren visited Musexpo and is expected to announce a U.S. deal for the label shortly . . . EMI releasing the source of label product here. First single is a top selling import, "Reaching Out" by **Lee Moore** . . . Stiff has signed Vancouver Band **Pointed Sticks** with first releases re-recordings of the band's Canadian own-label titles . . . Stiff has also penned Australian artist **Michael O'Brien**. First title is "Made In Germany" . . . Chrysalis/Two Tone has now signed a long term deal with the **Selectors**. LP expected in the new year . . . Meanwhile Chrysalis Music has inked sax player **Ralph Ravenscroft**, who apart from providing the famous intro to **Gerry Rafferty's** "Baker Street" also writes and is currently recording a solo album after years of session work for name artists . . . Sire has signed Australian group the **Sports** for the U.K. First single is the U.S. hit "Who Listens to the Radio?" The band previously had an LP on Stiff . . . E.L.O.'s **Jeff Lynne** writing the soundtrack score for the **Olivia Newton-John** movie "Xanadu" . . . Six record companies combined efforts—to promote the "Year of the Child" concert at Wembley on November 22. The concert featured **Cat Stevens**, **David Essex**, **Gary Numan**, **Sky**, **Real Thing**, and **Wishbone Ash**. **Mel Bush** presented the evening and the concert was recorded for Radio 1 and BBC-TV. All proceeds were for the joint Oxfam/UNICEF "Together for Children Program." Britain's **Bonnie Tyler** has won the 1979 Yamaha Song Festival, held in Tokyo. She was awarded the Grand Prix for her interpretation of the **Ronnie Scott/Steve Wolfe** title "Sitting on the Edge of the Ocean." Tyler's first hit on RCA was "Lost in France" in 1976, and she has since had several international successes. Her new single hit is "I Believe in Your Sweet Love."

GIMMICK OF THE WEEK—Actually, this week's only gimmick—is the strawberry-shaped, strawberry-scented **Rufus** and **Chaka** "Masterjam" promo disc on MCA, "Do You Love What You Feel" . . . Latest **Sex Pistols** release from Virgin is "Sid Vicious" featuring the artist singing with the Pistols and New York musicians. The material is compiled from various sources . . . Specialist magazine "Country Music People" has teamed up with Sonet Records again to produce a compilation LP. Artists include the **Dillard's**, **Lester Flatt** and **George Thorogood** . . . CBS refusing to believe disco is dead: the label has the **Isley Brothers'** "It's a Disco Night" and **Michael Jackson's** "Off the Wall" charting, and 10 more disco titles scheduled for release, including albums from **Melba Moore** and the **Emotions**, **Anita Ward** and **Barry White** . . . Pye presented **Lena Martell** with a gold disc last week for her hit "One Day at a Time" . . . Nostalgia Note: EMI has released a compilation culled from the 1959 BBC TV pop show "Drumbeat." Artists include **Vince Eager**, **Adam Faith**, **Dennis Lotis** and **Sylvia Sands** . . . **Pink Floyd** has released a single for the first time since 1967—it's "Another Brick in the Wall" from the new album "The Wall."

Sweden Honors Transfer



Recently, a luncheon was held in honor of the Manhattan Transfer in Stockholm to celebrate the conclusion of their Scandinavian tour. At that time they were presented with a gold record award for cumulative sales in Sweden of 300,000 units for their first three albums. Shown from left are: Hans Englund, Atlantic label manager in Sweden, Anders Burman, co-managing director, WEA-Metronome, Cheryl Bentyne, M.T. Borje Ekberg, co-managing director, WEA-Metronome, Alan Paul, M.T. Kneeling are Janis Siegel and Tim Houser, M.T.

Japan

(This column appears courtesy of Original Contidance magazine)

■ On Nov. 6 The Yamaha Music Foundation and Nippon Phonogram Co. Ltd. held a press interview at the Hotel Grand Palace for **Eric Carmen**, a special guest star for the 10th World Popular Song Festival.

Carmen greeted everyone by expressing his happiness to be here: "I'm very happy to be here in Japan. I've not been touring these past two years but when I realized the desire to play live again, I was offered to be the guest performer for the World Popular Song Festival. I appreciate Yamaha giving me the very first opportunity to come back on stage. I'm very excited to be able to play with a large orchestra at Budokan."

The 10th World Popular Song Festival in Tokyo held from Nov. 9th through 11th at Nippon Budokan Hall was a spectacular success. Throughout three days the opening of the festival was simply fantastic! The stage itself was a spectacular galaxy of the latest Yamaha PA system by cleverly utilizing the latest techniques of laser beams.

The semi-finals, held on 9th and 10th, showed all the contestants (31 entries representing 20 countries) performing their best.

The highlight, however, was the Eric Carmen show on the second day. Beginning with the opening number, "Marathon Man," Eric performed "Never Gonna Fall In Love Again," "Boats Against The Current," "She Did It," "All By Myself," "That's Rock 'n' Roll" and finally "Twist 'n' Shout" as an encore. Listening to Eric on stage was quite an experience. Eric's performance of "All By Myself" with the Yamaha World Pops Orchestra couldn't help touching the hearts of all those present. Unlike his records, which are mostly ballads, the live show, on the whole, was exciting and mind-blowing with its rock and roll beat, successfully driving the audience into ecstasy.

On the final day about half of the contestants (16 songs from 9 countries) winning up to the grand final gave repeat performances and all competed well. The result is as follows:

Grand Prize—"Sitting On The Edge Of The Ocean," United Kingdom, Bonnie Tyler (written by Ronnie Scott & Steve Wolfe); "In The City Of Strangers," Japan, The Crystal King (written by Michio Yamashita).

Outstanding Song Award—"Here And Now," Australia, Delilah (written by Bernard Cashman); "Elegy," Japan, Hironori Kaneko (written by Hironori Kaneko); "You're In My Life," Hong Kong, Elisa Chan (written by Andy Bautista); "Sensación (Sensation)," Spain, María Jiménez (written by Paco Cepero); "Luanda Sile (Luanda Come Back)," Brazil, Maria Creuza (written by Antonio Carlos & Jocaifi); "You're The Fire," U.S.A. Cissy Houston (written by Phil Vear & Victor Davis); "I'll Wait For You," Japan, Lisa Lee (written by Lisa Lee); "You," United Kingdom, Magic (written by Russell Stone, David Martin & Neil Lancaster).

Most Outstanding Performance Award—"You're The Fire," U.S.A., Cissy Houston.

Outstanding Performance Award—"Solamente Tu (Only You)," Italy, Mal (written by Adelmo Musso & Mal); "In The City Of Strangers," Japan, The Crystal King; "Sin Amor Nada Soy (Without You)," Argentina, Fernando de Madariaga (written by Richard Mochulske & Fernando de Madariaga); "Amiga (Little Friend)," Peru, Homero (written by Ticky); "Here And Now," Australia, Delilah.

The Kawakami Special Award—"Driftin'," Japan, Takato Oyanagi & Box Office Band (written by Takato Oyanagi).

England's Top 25

Singles

- 1 **WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN** DR. HOOK/
Capitol
- 2 **CRAZY LITTLE THING CALLED LOVE** QUEEN/EMI
- 3 **ETON RIFLES** JAM/Polydor
- 4 **STILL** COMMODORES/Motown
- 5 **ONE DAY AT A TIME** LENA MARTELL/Pye
- 6 **GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)** ABBA/Epic
- 7 **A MESSAGE TO YOU RUDI NITE CLUB SPECIALS FEATURING RICO**/
2 Tone
- 8 **NO MORE TEARS (ENOUGH IS ENOUGH)** STREISAND/SUMMER/CBS/
Casablanca
- 9 **ON MY RADIO SELECTER**/2 Tone
- 10 **ONE STEP BEYOND** MADNESS/Stiff
- 11 **KNOCKED IT OFF** B.A. ROBERTSON/Asylum
- 12 **EVERY DAY HURTS** SAD CAFE/RCA
- 13 **LADIES NIGHT** KOOL & THE GANG/Mercury
- 14 **DIAMOND SMILES** BOOMTOWN RATS/Ensign
- 15 **RISE** HERB ALPERT/A&M
- 16 **TUSK** FLEETWOOD MAC/Warner Bros.
- 17 **THE SPARROW** RAMBLERS/Decca
- 18 **GONNA GET ALONG WITHOUT YOU NOW** VIOLA WILLS/Ariola/Hansa
- 19 **SHE'S IN LOVE WITH YOU** SUZI QUATRO/Rak
- 20 **CONFUSION/LAST TRAIN TO LONDON** ELO/Jet
- 21 **QUE SERA MI VIDA (IF YOU SHOULD GO)** GIBSON BROTHERS/Island
- 22 **IT'S A DISCO NIGHT (ROCK DON'T STOP)** ISLEY BROTHERS/Epic
- 23 **HE WAS BEAUTIFUL (CAVATINA)** IRIS WILLIAMS/Columbia
- 24 **LET YOUR HEART DANCE** SECRET AFFAIR/I-Spy
- 25 **MONKEY CHOP** DAN-I/Island

Albums

- 1 **GREATEST HITS VOL. 2** ABBA/Epic
- 2 **REGGATTA DE BLANC** POLICE/A&M
- 3 **GREATEST HITS** ROD STEWART/Riva
- 4 **20 GOLDEN GREATS** DIANA ROSS/Motown
- 5 **GREATEST HITS** 10cc/Mercury
- 6 **TUSK** FLEETWOOD MAC/Warner Bros.
- 7 **THE FINE ART OF SURFACING** BOOMTOWN RATS/Ensign
- 8 **ROCK & ROLLER DISCO** VARIOUS ARTISTS/Ronco
- 9 **JOURNEY THROUGH THE SECRET LIFE OF PLANTS** STEVIE WONDER/
Motown
- 10 **OUT OF THIS WORLD** MOODY BLUES/K-Tel
- 11 **SPECIALS**/2 Tone
- 12 **ONE STEP BEYOND** MADNESS/Stiff
- 13 **LENA'S MUSIC ALBUM** LENA MARTELL/Pye
- 14 **OFF THE WALL** MICHAEL JACKSON/Epic
- 15 **20 GOLDEN GREATS** MANTOVANI/Warwick
- 16 **STRING OF HITS** SHADOWS/EMI
- 17 **GREATEST HITS** BEE GEES/RSO
- 18 **ON THE RADIO** DONNA SUMMER/Casablanca
- 19 **EAT TO THE BEAT** BLONDIE/Chrysalis
- 20 **MIDNIGHT MAGIC** COMMODORES/Motown
- 21 **DISCOVERY** ELO/Jet
- 22 **NEW HORIZONS** DON WILLIAMS/K-Tel
- 23 **OUTLANDOS D'AMOUR** POLICE/A&M
- 24 **I AM EARTH, WIND & FIRE**/CBS
- 25 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M

WEA Unveils New Returns Policy (Continued from page 3)

business represented by each category respectively.

The returns charge, applied to the value of all credit memos issued on authorized returns, and deducted from that credit, will be five percent.

Examples of how the credit/billing formula impacts on orders were included in the mailing to accounts, outlining separate retail and wholesale scenarios as follows:

A retail account making gross LP and tape purchases of \$100,000 would receive a returns credit of .9 percent of that figure, or \$900. Were returns held to 14 percent, or \$14,000, the returns charge of five percent would result in a billing of \$700 against the account, yielding a net credit of \$200 after being deducted from the \$900 credit base.

Wash Point

Based on the same gross purchase figure, an account returning 18 percent of its product would thus be charged \$900 against a returns credit of \$900, with the two factors thus canceling each other out.

Should the returns on that same \$100,000 purchase rise to 22 percent, or \$22,000, the returns charge would then rise to \$1,100, exceeding the credit base by \$200 to result in a billing to the account of an additional \$200.

For wholesalers, the break-even point between credits and charges is reached at 22 percent, based on the 1.1 percent returns credit factor awarded wholesale accounts.

Retail/Wholesale

For accounts handling both retail and wholesale operations, the returns credit percentage will be derived by determining the percentage of business in each category, and multiplying that figure by the respective WEA

credit factor. The sum of the two partial percentile figures would be added to yield the composite returns credit factor. Thus, a firm doing 50 percent of its business in each field would receive a credit factor of .9 percent of 50 percent, or .45 percent, plus 1.1 percent of 50 percent, or .55 percent, totalling 1.00 percent.

Efficient/Accounts

Faraci told RW that a committee of WEA executives and sales and marketing chiefs at the three distributed labels have been mulling the policy for several months. "We studied what other people did, and we did not feel their programs were sufficiently all-encompassing," said Faraci, who added that the committee's consensus view of the new plan is that it will aid efficient accounts.

"Historically, our returns have been well below those break-even wash points," he noted. "Certainly those numbers are workable, honest, fair numbers. They're not meant to hurt our customers."

Retailers Positive

Most WEA customers polled by RW agreed. Tower Records chief Russ Solomon hailed the credit/charge billing system as "simply brilliant. The interesting thing about it is that it is a completely unassailable position. No one can beef: if their returns are too high, they pay more, but if they keep them low, they stand to make more."

Solomon also praised the new policy for its success in eliminating the need for complex "loop-hole" measures to offset fixed returns ceilings. "There's no screwing around with rebates or exclusions," he concluded, saying his only remaining question on WEA's policy, along with those of its competitors, is the rising incidence of defectives, counted

as part of the returns cycled under the WEA program.

"I think it's the most outstanding and forward-thinking and progressive action taken by any manufacturer in memory," stated David Lieberman of Lieberman Enterprises. "I feel this policy addresses itself to the problem in its costs to both the manufacturer and the merchandiser, and it does so in a way that focuses one's attention on those costs and on the need for remedy, while at the same recognizes the diversity of the marketplace."

Realities

"We live in an industry where for all too long manufacturers took the point of view, 'I'll get mine and let the fit survive.' WEA's policy shows a concern for the realities of the marketplace and for the health of the marketplace. It should be a light unto the nations, I would hope."

Fred Traub, head buyer for the Record Bar chain, described the new policy as "creative and constructive," and applauded WEA for giving customers an incentive to "clean up their act" without fear of being unduly penalized. "WEA seems to recognize that it is unwise for an account to be asked to hold its excesses," explained Traub, "and as a result has said, if you have those excesses, then you the account must share in our—WEA's—cost. I think that enables WEA to keep the street clean, keep the inventory clean, keep the accounts liquid and not to take the proverbial bath. I'll take this a bit further and say that I hope other companies will see the creativity in the WEA policy, and perhaps do some adjusting in this direction."

Flexibility

Similarly, Jim Rose, of Rose Records in Chicago, found the basic premise of the policy beyond dispute. "You don't have to hold anything," he says. "And there's a slight dollar incentive for keeping returns under 18 percent. If you get caught and have to make a big return, you can do it. It's not a month by month by month thing which takes no account of the rhythm of the retail business. This allows you some flexibility."

Several retailers did, however, voice disappointment over what they view as WEA's lack of concern for the special status of new and developing acts. "This may be the death penalty for new acts," Ben Karol warns. "If other labels follow suit, it will take the industry back 30 years. And if we become so cautious in terms of buying—and we'll have to be because our goal is

zero returns—then we are going to kill the lifeblood of the industry. The old blood must always be replaced by the new. Ultimately I don't think the policy is paying attention to the dealer, and I think it's selfish. Here's a question: if you were a manager of a new act, would you be inclined to sign it to WEA with this policy in effect?"

Wayne Steinberg of Record and Tape Collector in Baltimore feels the policy forces small dealers to compete with "hit-bound accounts" and in that way pushes out the new artist's product. "A great many stations call us to find out what we're moving before giving the product airplay," says Steinberg. "How can we say anything's moving if we have to be so cautious that we can't afford to buy it? I think the advantage of the policy is the advantage of the racks and to those people who primarily move his product. The small retailer can't afford to make any mistakes because he could go out of business."

In Nashville Monday (19), a regular meeting of retail, radio and label reps involved in Pro-Motion, an area trade group, reportedly raised the WEA returns policy and offered unanimous support for the credit/charge concept. Several label executives confided that they hoped other majors would re-examine existing returns ceilings in light of the WEA move.

Infinity Closes

(Continued from page 3)

spokesman for Alexenburg said, the veteran executive will have no comment on his label's demise. Siner could not be reached for comment.

A statement from Sid Sheinberg, president and chief operating officer of MCA Inc., said, "Although Ron Alexenburg has assembled and guided a staff including many first-rate and dedicated individuals and Infinity's roster includes talented artists, MCA could not justify extending its financial commitment to Infinity in the context of present day economic realities."

Jackson, ELO Gold

■ NEW YORK — Don Dempsey, senior VP and general manager, Epic / Portrait / Associated Labels, has announced that E/P/A had two singles certified gold last week.

Michael Jackson's "Don't Stop Till You Get Enough" on Epic; and Jet Records' Electric Light Orchestra's "Don't Bring Me Down" were both certified gold.

Point of Purchase



During a recent performance stopover at the Rainbow Music Hall, co-promoted by MCA Records and radio station KAZY, in Denver, MCA recording artists Point Blank made an in-store appearance at Krackers Tapes and Records. Promoting their current album on the label, "Airplay," and doing a little handshaking with fans are, from left: Buzzy Gruen, Karl Berkebile and Rusty Burns of Point Blank; Ray Gmeiner, MCA Records; Bill Randolph, Point Blank; and from Lieberman Entertainment, Mike Smith.

Odyssey Will Sell Off Stores

(Continued from page 3)

meeting for Dec. 31, Odyssey owner Rich Bullock, convalescing from a serious auto accident several weeks earlier, told RW the chain will now face dispersal through sales of individual outlets to other proprietors.

Bullock, who filed for reorganization under Chapter XI of the Bankruptcy Act on Nov. 6, was reached in his San Mateo hospital room, where he said he expects to meet with prospective buyers. Odyssey outlets were closed in compliance with a request from his creditors, he told RW, as the next phase in readying the chain for sale; while various buyers will likely take over the stores, Bullock projected as many as 40 would remain music retail outlets, based on inquiries from other record/tape retailers he says are interested in acquiring the outlets.

Pennington, reached at the Fairfield, Ca., base of his Eucalyptus Records retail chain, confirmed that he "officially backed out yesterday" (Monday, Nov. 19).

"We just decided it's got too many complications," said Pennington of the financial plight of Bullock's 11 year-old chain, based in Capitola, Ca.

Compounding a resolution to Bullock's dilemma—underscored by an estimated 1800 creditors, listed in his voluntary Nov. 6 filing—are both the recent accident, and a tangle of legal problems extending over the past year, capped by an FBI probe of the Odyssey operation during August, 1978.

Pennington said problems in the bankruptcy filing procedure itself also complicated attaining a suitable reorganization plan. Because Bullock had filed for court relief under a California bankruptcy court, using his Capitola business, New Mexico sheriffs locked Odyssey's stores in that state; had Bullock filed separately in New Mexico, under his business interests there, such intervention could've been averted, according to Pennington.

Pennington also raised the prospect of Bullock's case moving from its current Chapter XI reorganizational status to total liquidation under Chapter VII of that act, but Bullock was confident that sales of the outlets will enable him to maintain Chapter XI continuation.

"The revenue deriving from that (sale) should come very close to bringing the debt in balance," Bullock said. "It remains in Chapter XI, and we believe it deserves to, because the liquidation of the stores and of certain other assets should enable us to qualify."

He said he's currently accepting offers on 42 stores, to be reviewed and then presented to creditors. Also to be determined is the status of five other leases, originally planned for new store operations but never opened. Sales of the outlets to individual bidders had been "progressing all along," even as Pennington attempted to hammer out a workable reorganization bid, said Bullock.

Reviewing the chain's predicament, Bullock mused that Odyssey's problems were influenced by "factors other than what would happen to other retailers under normal circumstances."

In particular, federal interest in the chain's operation helped wither potential avenues of financial support. "After the FBI investigation," he said, "we really lost the ability to use the bank. We also found ourselves in a position where many manufacturers now wanted us to pay them in front for orders on current inventory, but wouldn't give us credit for returns."

Inventory Shortfall

The net effect of those cash flow problems and inventory hurdles was a shortfall in proper current hit inventory, he added, estimating the chain ran about 30 percent below its needed product mix for much of the past year.

For Bullock, perhaps the greatest irony in Odyssey's recent history came scant weeks before the Chapter XI filing. "The U.S. Attorney's office rendered a decision on the two-year probe of the chain," he said, "with the reporting attorney advising his superiors that after studying the results, there was no indictable offense that could be verified."

Meanwhile, at press time various western retailers were said to be mulling possible acquisition of Odyssey locations. Said Pennington, "Almost every store has someone who wants it. So they'll all come back into the business, but under different names."

ASCAP Ups Two

■ NEW YORK—Jim Gianopulos and Lisa K. Schmidt, formerly membership representatives for the American Society of Composers, Authors and Publishers (ASCAP), have been named assistants to the director of membership, Paul S. Adler.

Prior to his joining the ASCAP staff in February, 1979, Gianopulos was an associate attorney with a New York City law firm. Schmidt was formerly associated with Avalon Productions in Cambridge, Mass., where she was involved with contracts and promotion for tour acts.

Petty at The Palladium



MCA recording artist Tom Petty recently performed at New York's Palladium, the kick-off date of his coast-to-coast tour. Tom Petty's LP "Damn The Torpedoes" is currently climbing the charts. Featured backstage at the Palladium are, from left: Jane Hamburger, DJ at WPIX-FM; Barry Goodman, MCA/N.Y. promotion manager; Tom Petty.

New York, N.Y. (Continued from page 10)

recited over a poignant version of "Battle Hymn of the Republic" as played by a New Orleans dixieland jazz band called **The Americans**.

In modest fashion, Smith had this to say on Monday: "Oh, man! I tell you what: I opened 80 cases of rattlesnakes and 100 cases of worms. This is the biggest cotton-pickin' thing in history, man!"

Already, the ol' Maj has been interviewed by local radio, television and newspaper reporters, and WFAA began playing a tape of "Take Your Crude" on Friday afternoon, before the master had even been sent to Nashville.

"I'm rush, rush, rushing right now," says the Maj. "I'm just gonna start the presses and let 'em roll. It could sell 10 or 20 million records, man. I think it's gonna be the biggest thing of all time. Everybody in the world's after me for it. I tore this thing apart, because I meant every word of it. You know, you come to those lines, "We'll let the wheat rot in American fields/and let the mice eat the rice," that's pretty tough stuff, Mr. McGee. Man, I spilled my blood and got my right arm tore up for this country in the nose of a B-17 over Cologne, Germany on my thirty-third mission, but I'd go over there this afternoon and fight them dudes with a club. I'm saying what every American feels, man."

A dispatch from RW's own Joe 'You mean this is a weekly?' Ianello on the occasion of Pat Benatar's Bottom Line Show:

The era of the woman as assertive, take-charge rocker is with us and one of the newest and best proponents of that stance, **Pat Benatar**, gave an impressive account of her talents at a recent (13) Bottom Line showcase.

In a RW interview with this writer, Benatar described her music as "snot rock" because she says she's always been a little punk. Her stage show reinforced that description as she adeptly took charge of her commanding band in a sweaty, spirited set of tough rock songs that were mostly covers of material ranging from **Paul Revere & The Raiders'** "Just Like Me" to the **Rascals'** "You Better Run" to **John Cougar's** hit "I Need A Lover."

Benatar has a powerful, four-octave voice that she uses mostly with a mid-range snarl. She pouts and whirls about the stage like a dynamo who isn't about to be restricted by human energy levels. At times her band, especially the drummer and lead guitarist, overplayed, but Benatar's awesome vocal gifts rose above the din.

Her vocal metamorphosis from operatic studies as a youth to fresh-out-of-college lounge and cabaret singer to current rock temptress is as interesting as it is complete. She wants to be a superstar and she has the tools and physical appearance to become just that. With more emphasis on song writing and selection and a well-groomed band that will complement rather than fight her talents, Benatar should get what she wants.

JOCKEY SHORTS: Air time for the "Manhattan Alley" television show was incorrectly listed here last week. It can be seen on Tuesday at 10 p.m. on Channel 10; Friday at 1 a.m. on Channel J (Manhattan Cable and Teleprompter); and on Saturday at 10:30 on Channel 10 (Teleprompter only) . . . on the first leg of a tour in support of "In Eye of the Storm," the **Outlaws** have reportedly grossed over one million dollars, which would make the group one of the top concert draws around. The Outlaws will headline a show at Madison Square

(Continued on page 49)

Record World en Brasil

By OLAVO A. BIANCO

Se estrenó el primero de Octubre la película "Vamos Cantar Disco Baby," una producción J. B. Tanko y Discos Copacabana con la participación de **Las Melindrosas**, **Gretchen**, **Genival Lacerda**, etc. En la semana anterior tuvo lugar el cocktail por la premiere de la película en la Dicotheque Aquarius contando con una amplia concurrencia . . . Salió del aire el show de **Sydney Magal** (Polygram) de la Cadena Tupi de Television. Y, hablando de la Cadena Tupi, se rumora de nuevos cambios en su directiva . . . Preparadas las fábricas prensadoras de discos para las ventas de fin de año, entre ellas la RGE-Fermata de **Enrique Lebendiger** y la CBS en Rio de Janeiro . . . Se espera en el mercado la salida de varios LPs, entre ellos el de **Roberto Carlos** (CBS), **Benito Di Paula** (Copacabana), **Chico Buarque** (Polygram) y **Sergio Endrigo**, cantante italiano grabado en portugues . . . Empezando en este mes de noviembre, Copacabana ha tomado la distribución de los discos de Seta Fonogramas, perteneciente a Cadena Record de Television . . . Aunque no se ha confirmado, parece que Ariola está haciendo ofertas tentadoras a algunos ejecutivos de casas grabadoras. Es posible que estas ofertas se hagan efectivas en dos semanas, pero hasta el momento no hay nada concreto.

Roberto Carlos (CBS) y su co-autor de tantos éxitos **Erasmio Carlos**, han recibido de la Suprema Corte de Brasilia, la notificación de la reclamación de autor puesta por el autor argentino **Fausto Frontera** en relación al tema "Amigo." Según Frontera, la canción en cuestión fué compuesta por él hace más de veinte años . . . La prensa de Rio de Janeiro

no calificó de buena calidad las actuaciones de **Sarah Vaughan** y **Charles Aznavour**. Aznavour, a su regreso de Argentina, se detendrá en Rio con el objeto de terminar las grabaciones que está realizando en Brasil . . . Según rumores, los artistas **Vinicius** y **Toquinho**, autores de alta calidad, ya tenían firmado contrato con Ariola y hasta la grabación de su primer LP para la compañía alemana en el estudio Vice-Versa de Sao Paulo . . . La Asociación Brasileña de Productores de Discos que hasta el momento concedía el "Disco de Oro" por ventas superiores a 150,000 copias, acaba de establecer el "Disco de Platino" a aquellos que excedan las 500,000 copias en ventas.

Ya es definitivo y a la vez oficial y confirma lo que hemos informado desde el principio acerca de la visita de **Frank Sinatra** al Brasil contratado por **Roberto Medina**, presidente de Art Plan Publicidad. Sinatra llegará Aeropuerto Internacional de Galeao en Rio de Janeiro el 20 de Enero de 1980, para presentaciones los días 22, 23, 24 y 25 en el Rio Palace Hotel y el 26 de Enero se presentará para 150,000 personas en el Estadio de Maracanã, el más grande del mundo. El propio Sinatra lo anunció en transmisión desde New York por la Cadena Globo de Television.

Todo el personal de Copacabana está consciente que el nuevo LP de **Benito Di Paula** será uno de sus mejores, por el contenido de sus temas, después del éxito obtenido con "Charlie Brown." A mí personalmente me agradó mucho el tema "Pau de Arara," que es el nombre que se le da al inmigrante brasileño del norte que viene al Sur en búsqueda de una

(Continued on page 47)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Con un muy concurrido "cocktail party," al cual asistió prácticamente toda la industria discográfica de Miami, con muy pocas excepciones, Ramiro Múnera inauguró la semana pasada, su fábrica de discos y duplicadora, Indurecords Enterprise Corporation, en el 242 West 21 St., Hialeah, Fla. La planta, instalada con el más moderno equipo de máquinas automáticas de long playings y 45 r.p.m., dará servicio con el mismo concepto de calidad y servicio que ha sido práctica de Munera a través

de su desarrollo en la industria. Prácticamente no existe planta de prensaje en el sur de la Florida, en la cual el talentoso colombiano no haya puesto su mano, ya sea como ingeniero de instalación o como tecnico de servicio. Le auguro al buen amigo el más interesante éxito. Adicionalmente, la empresa se dedicará a la manufactura de equipos industriales, tales como galvano plastia, selladoras y todo tipo de máquina, que a través de los años Múnera ha, o inventado, perfeccionado o desarrollado . . . En una política de extrema energía proyectada por su presidente, **Joe Cayre**, Caytronics Corp. ha vuelto a pasos ya andados, colocando el peso de su promoción nacional en

los hombros de su Vicepresidente, **Rinel Sousa**.

Entre **Joe Cayre** y **Rinel**, fórmula que ya funcionó exitosamente en el pasado, se ha nombrado a **Hector Freixas**, promotor y cerente de ventas de la firma en el área de Texas, y vuelan esta semana a Puerto Rico a reactivar el movimiento promocional y de ventas en Puerto Rico. Con el rumor de la contratación de CBS de dos promotores de Caytronics en la Isla del Encanto, dejando ambas plazas vacantes, los mencionados ejecutivos se

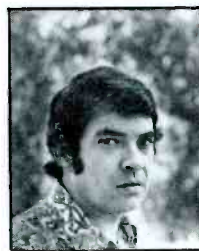


Palmieri, Barretto, Cuevas, Puente y Sills

lanzarán a la captación de nuevos elementos con que superar la situación. **Charles McDonald**, responsable de Caytronics en Texas, fué

otro de los hombres de Caytronics que CBS se atrajo a sus filas. Bueno, según suponía desde el comienzo, el proceso de franca competencia entre ambas empresas ha comenzado. Sacaré asientos de primera fila para ver como se desarrolla todo el espectáculo, al cual está pendiente toda la industria discográfica latina de Estados Unidos. Durante la visita del grupo italiano de **Manuel Santos** a Chile, la empresa IRT les firmó como artistas exclusivos, produciendose en Italia el sencillo en español con los temas "Comienzo a volar" y "Playa" que la empresa acaba de lanzar en Chile este mes, comenzando su distribución internacional a través de RCA. ¡Muy buenos!

Lograron gran impacto de nuevo **Charlie Palmieri**, **Ray Barretto**, **Sal Cuevas** y **Tito Puente** durante el "repeat" del show televisivo "Skyline with Beverly Sills," filmado originalmente en Octubre 24 y lanzado al aire ese día . . . Excelente la producción del argentino **Alberto Cortez** que Alhambra acaba de lanzar al mercado en Estados Unidos "A partir de mañana" . . . La brasileña



Alberto Cortez

Carmen Silva está grabando en español los temas "Espinas en la cana" y "Amor sincero," con los cuales será sometida a gran promoción en Latinoamérica. "Espinas en la cama" es de los temas que puede meterse muy fuerte en el mercado internacional . . . Muy exitosos los conciertos brindados por los **Fania All Stars** en Venezuela, con **Celia Cruz**, **Willie Colon**, **Johnny Pacheco**, **Cheo Feliciano**, **Hector Lavoe**, **Ismael Miranda**, **Roberto Roena**, **Larry Harlow**, **Pete "El Conde" Rodríguez**, **Ismael Quintana** y **Papo Lucca** . . . **Celia Cruz** se estará presentando los días 23 y 25 en Puerto Rico, después de exitosas presentaciones en el Hilton Hotel de Atlanta, Georgia,



Carmen Silva

(Continued on page 47)

Latin American Album Picks



POSADAS NAVIDENAS

ORGANO, RITMOS Y COROS—Arriba ADS 6006

Temas navideños que venderán bien en la época festiva. Organo, ritmo y coros en arreglos simples y muy comerciales. Se destacan "Noche de paz" (Stille Nacht), "Blanca Navidad" (I. Berlin-Murillo), "Jingle Bells" (Blanche-Marbet) y otros.

Christmas tunes that will ring the register very easily during the holidays. Very simple arrangements on organ, rhythm and chorus. "Jingle Bells," "El niño del tambor," "La noche buena se viene," more.

(Continued on page 48)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Antonio

By KFHM (ANGEL TOLEDO)

1. **AL FINAL**
EMMANUEL—RCA
2. **30 AÑOS**
NAPOLEON—Raff
3. **CULPABLE**
JIMMY EDWARD—Texas Best
4. **EN DONDE ESTA EL AMOR**
FLOR SIVESTRE—Musart
5. **GUADALAJARA**
PUNTO CUATRO—OB
6. **QUANTANAMERA**
GEORGINA—Gas
7. **SIGUE BAILANDO**
GEORGE MORIN Y MOMENTUS—Omega
8. **LOLA**
KING CLAVE—OB
9. **ES LA FELICIDAD**
PERLA—Arcano
10. **PERDON Y OLVIDO**
LOS RIOS—TH

Miami

By FM 92 (BETTY PINO)

1. **QUERERTE A TI**
ANGELA CARRASCO
2. **DULCEMENTE AMARGO**
JOSE LUIS
3. **GRACIAS AMOR**
JAIME D'ALBERTO
4. **HUELES A NOCHE DE AMOR**
YOSHIO
5. **QUE ME PERDONE TU SENORA**
MANOELLA TORRES
6. **O TE QUEDAS CON EL O TE VIENES**
CONMIGO
DANNY DANIEL
7. **POR SIEMPRE**
SUSY LEMAN
8. **TODO EL MUNDO**
ROCIO JURADO
9. **CONSEJOS**
BERTA MARIA/WILLIE CHIRINO
10. **A PARTIR DE MANANA**
ALBERTO CORTEZ

Tacoma

By KPEC-FM (MARIO BRIONES)

1. **LA RONDALLA**
RIGO TOVAR—Mericana
2. **TRISTE FINAL**
LOS CORAZONES SOLITARIOS—OB
3. **30 AÑOS**
NAPOLEON—Raff
4. **CARTA PERDIDA**
CECILIO GARZA Y LOS KASINOS—Freddie
5. **ALEGRANDO LA FIESTA**
LOS JOAO—Musart
6. **QUE NOS ENTIERREN JUNTOS**
GRUPO MIRAMAR—Safari
7. **LOS BUENOS VECINOS**
JORGE VAZQUEZ—TH
8. **SERA VARON SERA MUJER**
CHUCHO AVELLANET—Velvet
9. **AHORA SOY YO**
LOS IDOLOS—Oympico
10. **QUE ME LLEVE EL DIABLO**
OSCAR DE LA FUENTE—Maya

San Francisco

By KBRG (OSCAR MUNOZ)

1. **MI PRIMER AMOR**
JOSE AUGUSTO
2. **EL LADRON**
LOS 8 DE COLOMBIA
3. **30 AÑOS**
NAPOLEON
4. **TE PERDI LA FE**
LOS HUMILDES
5. **EL SECRETO CALLADO**
DIEGO VERDAGUER
6. **SI NO AMANTES, TAMPOCO AMIGOS**
MASSIAS
7. **DULCEMENTE AMARGO**
JOSE LUIS
8. **CHIQUITITA**
ABBA
9. **LAS BALADAS DE LOS CARRION**
HERMANOS CARRION
10. **TRISTE IMAGINAR**
LOS BUKIS

Ventas (Sales)

Puerto Rico

1. **EL DIFUNTO**
JOHNNY VENTURA—Combo
2. **SI DIOS FUERA NEGRO**
ROBERTO ANGLERO—SB
3. **CHIQUITITA**
GRUPO MENDUDO—Padosa
4. **EL MANGONEO**
MARVIN SANTIAGO—TH
5. **LO QUE NO FUE NO SERA**
JOSE JOSE—Pronto
6. **BRAVO DE VERDAD**
OSCAR D'LEON—TH
7. **LA LECHE**
LOS HIJOS DEL REY—Karen
8. **POR AMORES COMO TU**
ESTELA NUNEZ—Pronto
9. **PALOMITA**
LOS HIJOS DEL REY—Combo
10. **PALOMITA BLANCA**
MIMI—DC

Hartford

1. **PATRICIA**
JOHNNY PACHECO/DANIEL SANTOS—
Fania
2. **SOY ANTILLANA**
CELIA CRUZ/SONORA PONCENA—Vaya
3. **RECORDANDO A MIGUELITO VALDES**
WILLIE ROSARIO—TH
4. **EL TIEMPO QUE TE QUEDE LIBRE**
LEONARDO PANIAGUA—Discolor
5. **LOS CELOS DE MI COMPAY**
EL GRAN COMBO—Combo
6. **AMANECETE**
EL GRAN TRIO—Algar
7. **NOSTALGIA**
ANGEL CANALES—Canales
8. **LA MATICA**
WILFRIDO VARGAS—Karen
9. **PEDRO NAVAJA**
RUBEN BLADES/WILLIE COLON—Fania
10. **SI LA TIERRA TIEMBLA**
JOHNNY PACHECO/HECTOR CASANOVA
—Fania

Westminster, Colo.

1. **30 AÑOS**
NAPOLEON—Raff
2. **QUIEN ERES TU**
ALBERTO VAZQUEZ—Gas
3. **PA'ESO ME GUSTABAS**
GRUPO ALPHA—Epsilon
4. **TOMAR Y LLORAR**
LOS HUMILDES—Fama
5. **QUE ES UNA ROSA?**
CARLOS GUZMAN—Falcon
6. **PALOMA QUERIDA**
MARCO ANTONIO MUNIZ—Arcano
7. **CHIQUITITA**
ABBA—RCA
8. **EL TIQUETITO**
WALLY GONZALEZ—Falcon
9. **MATAME**
ELIO ROCA—Mercurio
10. **EL PESCADO NADADOR**
TINY MORRIE—Hurricane

New York

1. **MI BAJO Y YO**
OSCAR D'LEON—TH
2. **CORAZON DE ACERO**
LOS VIRTUOSOS—Discolor
3. **PREGUNTALE**
JULIO IGLESIAS—Alhambra
4. **NOVENO MANDAMIENTO**
NELSON NED—WS Latino
5. **LA LECHE**
LOS HIJOS DEL REY—Karen
6. **EL PREGONERO**
ORQUESTRA LA MASACRE—New
Generation
7. **PURA**
ORQUESTRA LA TERRIFICA—Artomax
8. **CHIQUITITA**
LEONARDO PANIAGUA—Discolor
9. **A LAS BUENAS SI**
CELIA CRUZ—Vaya
10. **EL DIFUNTO**
JOHNNY VENTURA—Combo

Nuestro Rincon (Continued from page 46)

conjuntamente con **Casanova y Montuno** . . . **Aldo Matta**, extremadamente talentoso cantante puertorriqueño que resaltó notablemente en el pasado Festival de la Canción y la Voz de Puerto Rico, organizado por **Charlie Vazquez**, está sometido a gran presión por dos etiquetas de gran cartel, ante la producción realizada en Miami por **Alberto M. Planas**, con temas de **Vilma Planas, Romeo Caicedo y Alejandro Urrutia**, que ha despertado inusitado interés en el nuevo gran talento puertorriqueño . . . Firmó Microfón en Argentina a **Atahualpa Yupanqui** . . . Comienza CBS de México a promocionar fuerte a **Raffaella Carrá** . . . Y ahora . . . ¡Hasta la próxima!

With good attendance from the Latin record industry in Miami, **Ramiro Múnera** gave a cocktail party celebrating the opening of his new pressing plant, Indurecords Enterprise Corporation located at 242 West 21st Street, Hialeah, Fla. The plant has the most advanced equipment in automatic machinery for LPs and 45s, and, as usual, Múnera will give the same service and top quality that he has since he established himself through the development of the Latin record industry in South Florida. Additionally, the enterprise will be dedicated to the manufacturing of industrial equipment, such as galvano-

En Brasil (Continued from page 46)

mejor vida . . . **Maria Creusa** (RCA) en Tokyo en este mes de noviembre donde participará en el Festival Yamaha.

Carlos Lombardi (Copacabana) siguió para Buenos Aires donde se dispone a hacer promoción a su nuevo LP lanzado por CBS en Argentina . . . Y volviendo a Aríola, después de la información

que dimos anteriormente acerca de la primer grabación en los estudios Vice-Versa de Sao Paulo por **Toquinho y Vinicius**, la prensa continua indagando quien será el responsable de la compañía en Brasil. Algunos creen que será **José Vitor**, actualmente con CBS, otros creen que será **Roberto Augusto** de Odeon.

plastic, sealing machines, etc. I wish our good Colombian friend much success in his new goals . . . In a new, aggressive policy led by its president **Joe Cayre**, Caytronics Corp. has, once more, appointed its vice president **Rinel Sousa** to be in charge of national promotion. They have already appointed **Hector Freixas** as promoter and sales manager in Texas and will fly to Puerto Rico this week in order to re-activate the promotional and sales campaign. **Charles McDonald**, who was in charge of sales and promotion for Caytronics in Texas, is now with CBS.

On a visit to Chile by Italian group **Manuel Santos**, IRT signed them as exclusive artists. While the recording, made in Italy with "Comienzo a Volar" b/w "Plaga," has already been released by IRT, it will be internationally distributed by RCA . . . **Charlie Palmieri, Ray Barretto, Sal Cuevas** and **Tito Puente** did a repeat of the TV show "Skyline with **Beverly Sills**," which was originally aired on October 24th . . . Alhambra released an excellent LP by **Alberto Cortez**, entitled "A Partir de Mañana" . . . **Carmen Silva**, top Brazilian singer, is recording in Spanish the tunes "Espinass en la Cama" and "Amor Sincero," which will be heavily promoted in all Latin America. With "Espinass en la Cama," she could break in all international markets . . . The concerts offered by Fania All Stars in Venezuela with **Celia Cruz, Willie Colon, Johnny Pacheco, Cheo Feliciano, Hector Lavoe, Ismael Miranda, Roberto Roena, Larry Harlow, Pete "El Conde" Rodriguez, Ismael Quintana** and **Papo Lucca** were very successful . . . **Celia Cruz** will perform in Puerto Rico on November 23rd and 25th, after her successful performances at the Hilton Hotel in Atlanta, Georgia, along with **Casanova & Montuno** . . . **Aldo Matta**, a new Puerto Rican singer, who participated at the "Festival de la Cancion y la Voz in Puerto Rico" organized by **Charlie Vazquez**, has recorded an LP in Miami produced by **Alberto M. Planas** with tunes from **Vilma Planas, Romeo Caicedo** and **Alejandro Urrutia**, which is creating a lot of interest . . . **Atahualpa Yupanqui** has signed with Microfon in Argentina . . . CBS México is starting to promote Italian singer **Raffaella Carrá**.

Liston Smith at Carnegie



Columbia recording artist Lonnie Liston Smith recently gave a performance at New York City's Carnegie Hall. Performing tunes from his latest LP, "Song For The Children," Lonnie (in sunglasses) is pictured backstage with (from left) Vernon Slaughter, vice president of jazz/progressive marketing, CBS Records; Sandra Trim-DaCosta, director of artist development, Columbia Records; Mike Bernardo, director of national promotion, jazz/progressive marketing, CBS Records; Ray Newton, local promotion manager (N.Y.), black music marketing, CBS Records; Peter Wertimer, product manager, Columbia Records; Greg Peck, northeast regional promotion marketing manager, black music marketing/CBS Records.

Black Music Report

(Continued from page 37)

Seventies," a half-hour film narrated by **Isaac Hayes** and **Dionne Warwick**. The film was produced by the BMA and the Learning Corporation of America. For further information contact **Lois Arkin** at (213) 463-7178 . . . **Narada Michael Walden** has a few words to say about love. They are as follows: "You're Soo Good", "I Shoul'da Love Ya", "Lovin' You Madly", "Crazy For Ya," "Tonight I'm Alright", "Why Did You Turn Me On", "Carry On", and finally "The Dance Of Life". These songs can be found on Narada's latest Atlantic release, "The Dance Of Life". According to the words of **Sri Chinmoy**, quoted in Walden's liner notes, "Doubt is the prose of mind. Faith is the poetry of the heart. Aspiration is the song of the soul and Realization is the dance of life." So let's get to it. Warner Bros. whiz kid **Prince** visited RW's offices recently, and he had some similar words to lay on us all for enlightenment. Actually Prince wished he were born in times when artists were striving for excellence, not simply resorting to copying other musicians' compositions. Prince feels that then each composition can be valued that much more. That is the reason this self-taught musician (on 27 instruments), composer, arranger, producer and vocalist prefers creating his own compositions, preferably, with as little outside influence as possible. Scheduled to perform at the Roxy Monday (Nov. 26) Prince's debut performance is anxiously awaited . . . Watch Out, **Josie James** called to report that two recently released LPs are two of her favorites. **George Duke's** "Master of the Game" LP on Epic, and **Stevie Wonder's** "Secrets" win out above all competition . . . Why? Because this vocalist is featured on Duke's latest, and is also on Wonder's LP doing background vocals. She'll soon be ready to fly the coop.

Since we've been on the subject of love, **Love Unlimited**, known for their sultry harmonies and seductive production from the "Maestro" **Barry White** have released a new LP, "Love Is Back." **GloDean**, **Linda** and **Diane** are bubbling over their latest release, especially since they have been away from the recording scene for the last three years, and report that the LP is dedicated to all their loyal fans.

Retail Rap (Continued from page 30)

CBS is also shipping the first double-sided poster ever, featuring Rex, sans shirt . . . The Peaches chain of record stores is involved with a display featuring **Judas Priest** die-cuts and posters, built around a Harley-Davidson motorcycle which is being wheeled into each store . . . WEA has offered The Indianapolis Karma Record stores an exclusive promotion for various artists on the WEA labels. The merchandiser who creates the most ingenious WEA displays will win a \$2100 Marantz stereo, according to Karma's **John Valant**.

GRAND OPENINGS—Despite gloomy sales reports, many retail chains are showing healthy signs of growth, including the opening of Harmony Hut's 21st store in Laurel, Maryland, and three new Record Bar stores located in Moline, Ill., Florence, S.C. and Milledgeville, Ga. Record & Tape Collector also opened up their seventh store at the Alameda shopping center, Baltimore.

ON THE GO—**Steve Campfield**, former R&B promotion person for Record Merchandising is now buyer and talent coordinator for VIP/Freeway stores in L.A. Campfield gets off to a great start with a recent in-store appearance by Elektra recording artist **Patrice Rushen**.

NUPTIALS—Congrats to **Scott Young**, VP/general manager of Pickwick's Retail division and **Linda Sloan**, special projects coordinator for Pickwick retail who recently joined hands in matrimony.

Radio Replay (Continued from page 28)

more information on the one hour program, contact **Cliff Barrett** or **Steve Goldstein** at (212) 661-4800.

COUNTRY MOVES: **Tom Williams**, PD, KWKH/Shreveport, has an immediate opening for MD, as **Ken Loomis** leaves for the mid-day slot at KBOX/Dallas. Also open is the all night slot at the station . . . **Dan Williams** has left KAYO/Seattle after 16 years for KEED/Eugene.

MORE COUNTRY SYNDICATION: The Academy of Country Music, in a radio station membership drive, is launching a series of syndicated country music concerts taped from the Palomino Club, according to concert committee chairman **Don Langford**. Langford, PD at KLAC/Los Angeles, is producing the series on an independent basis (not in an official capacity for KLAC or Metromedia Broadcasting). The first concert, featuring **Johnny Duncan** and **Lacy J. Dalton**, has already been taped, and will be offered to any country music station in the U.S. free of obligation. Stations wishing to continue the programs (four during 1980) will trade off memberships to the Academy. Since the Academy is a non-profit organization, Langford noted that the shows will be non-commercial broadcasts. For more information, contact the Academy of Country Music, P.O. Box 508, Hollywood, Ca., 90028.

SOUTHERN NETWORKS BOUGHT: Financial Institution Services Inc., a Nashville based firm, has agreed to purchase the Tennessee Radio Network, the Kentucky Network (radio), and the South Carolina Network (radio), which provide state and regional news coverage. According to Tennessee network president **Don Spain** (also part owner of the three networks), the move will afford an opportunity to expand, especially in regional sales.

MORE TULSA COUNTRY: The Tulsa market, long a stronghold for country music, will have another country format beginning Dec. 2. KTFX-FM, currently top 40, will change to country under the helm of owner-president **William H. Pyne** and GM-PD-MD **Bob Backman**. The 100,000 watt will be 24-hour personality oriented. The station would welcome increased country service, as well as tapes and resumes.

Latin American Album Picks

(Continued from page 46)

NAVIDADES CON PANIAGUA

LEONARDO PANIAGUA Y SU CONJUNTO—
Discolor 4412

Ambiente típico navideño en esta grabación muyailable y alegre. Entre otros temas suenan muy vendedores "Navidad con Paniagua" (F. Santana), "Merengue de Navidad" (L. Alberti), "Van Llegando" (Mundito Espinal) y "Nació Jesús (D.R.)" entre otros.

■ Very typical Christmas sound from the Caribbean that could mean top sales. Very danceable and contagious. "Van Llegando," "El Concón" (D.R.) "Merengue de Navidad" and "Navidad con Paniagua."

A PARTIR DE MANANA

ALBERTO CORTEZ—Alhambra AHS 60145

En producción de Alberto Cortez & Tino Geiser, el excelente interprete argentino se luce, como siempre. Muy buenas son "A partir de mañana" (Cortez), "Como de costumbre" (Cortez), "La soledad as dura" (Funes-Cortez) y "Chismes" (Cortez).

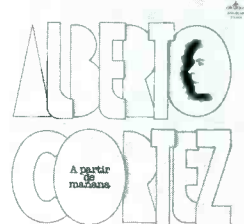
■ Produced by Cortez and Tino Geiser, this new package by this top Argentinian singer is one of his best. Deep, romantic and meaningful tunes and performances. "Mi gran amor" (Cortez), "De mis recuerdos" (Cortez), "Se dejo llevar" (Cortez), more.

LA POLLERA COLORA

CORRALEROS DE MANAGUAL—Fuentes 20139

Repertorio de gran captación de masas y muyailables y contagiosas actuaciones de los muy populares Corraleros de Managua, harán de esta grabación una ganadora en ventas. "La pollera colorá" (Madera-Choperena), "La banda borracha" (R. Sánchez), "La negra caliente" (Rosendo Martínez) y "La maestranza" (A. Fernandez).

■ One of the top Colombian musical groups in one of their most danceable and popular repertoires. Contagious and frenetic tropical music at its best. "El verdulero" (C. Castro), "La negra caliente," "La cañaguatera" (I. Carrillo) and "La Banda borracha."



CRT Home Taping Study

(Continued from page 3)

indicate that "most taping of records involves long-playing albums," and that rock music was by far the most common type of music played.

The Home Taping Committee also pointed out in its summary that "over 50 percent of those who responded to questions on motivation indicated they engaged in taping for 'personal convenience,' including the assembly in one place of songs from different albums." The raw data further indicate that by and large most of these albums already belong to the home tapper.

The survey, conducted for the CRT by William R. Hamilton and Staff, a research firm, has some conclusions which reveal, at least at first look, that industry worries about home taping's have become a ravenous plunderer of record profits may be exaggerated.

Among those conclusions:

—Over half the respondents with tape machines (57 percent) do not tape music at all.

—The frequency of taping is rather low. Only 11 percent of all the respondents tape music at least once a week.

—Those frequent music-records constitute a very small percentage of people 14 or older, only seven percent of the households with playback equipment.

—People are more likely to do extensive taping of music from their own music sources, or radio and TV, than they are from borrowed sources. Among those who tape music, in an average month 12 percent tape more than six hours from their own collection, 12 percent tape more than six hours from radio and TV, and seven percent tape more than six hours from borrowed records.

Of those who tape music less than two hours a month, however, 59 percent tape from borrowed records.

Rock music was by far the most common type of music taped—60 percent. The other kinds of music taped were country music, 28 percent, disco, 23 percent, jazz and easy listening, each with 21 percent, classical music, 19 percent, and soul music, 14 percent.

The most common tape player found was eight-track, closely followed by cassette.

Of the responding households with tape equipment, 68 percent have eight-track players in their homes and 66 percent have cassette players. The cassette players are more likely to be portable and have a recording capability. The survey shows that only 19 percent of the respondents have reel-to-reel decks in their households.

Also, 39 percent of those surveyed have cars equipped with

eight-track players; 22 percent have cars equipped with cassette players.

More conclusions of the taping habits of the 1,500-person nationwide sample show that of those who tape music, 40 percent mainly tape parts of albums, 35 percent tape mainly entire albums, and 14 percent tape mainly singles.

Concerning the purchasing habits of American home tapers, the survey found that most of them spend between five and 20 dollars in an average month on records or pre-recorded tapes, with frequent music tapers spending more—62 percent spend more than 10 dollars—than those who tape less.

The impact on total purchases of prerecorded music "is unclear," the survey firm found. Forty percent of the music tapers said their purchases of pre-recorded music had increased since they began taping music, but another 40 percent reported they had declined.

The survey also gathered data on the income, education and ages of home tapers. The survey further found that tape recording incidence declines with age, but rises slightly the greater the education and income of the head of household.

The home taping survey goes back to the CRT's response for a further examination of taping by Senator John L. McClellan, the sponsor of the legislation for general revision of the copyright law and chairman of the copyright subcommittee of the Senate Judiciary Committee. A CRT resolution on the subject was passed in August 1978, and a decision to study home taping further was reached early this year. The survey took place this summer.

The CRT emphasized that many topics relating to home taping were not covered by the survey, and that the Tribunal intends to investigate those topics in the next few months—probably including public hearings—before issuing conclusions or taking action on the issue.

MSMA Sets Seminar

■ MUSCLE SHOALS—The Muscle Shoals Music Association (MSMA) has set the third annual Records and Producers Seminar for May 14-16 at the Joe Wheeler State Park Resort. The central theme for the seminar will be "The Recording Industry—New Perspectives in a Changing Economy."

Any correspondence regarding early registration or room reservations may be made through MSMA executive director Buddy Draper, P.O. Box 2009, Muscle Shoals, Ala. 35660.

George Jones at the Exit/In



Epic artist George Jones appeared at the Exit/In in Nashville recently and was greeted by several very special guests to celebrate the success of the show. Pictured from left are songwriter, author and artist Shel Silverstein; Bonnie Garner, contemporary A&R director, CBS Records, Nashville; Jones; Frances Preston, vice president, BMI Nashville operations; Roy Wunsch, director of marketing, CBS Records, Nashville; Epic artist David Loggins; Jim Kemp, Epic product manager, CBS Records, Nashville; and Kenny Woljack, vice president of the Shortly Lavender Talent Agency.

Spector Taps Smulian

■ CORAL GABLES, FLA.—Spector Records International, the newly formed label distributed by Capitol Records, announced the appointment of Richard Smulian as vice president of promotions. His background includes heading an ad agency in D.C., independent promotion with Mo-Ron South, and promotion coordinator for RSO Records in the Carolina market.

MCA Releases Two

■ LOS ANGELES — Stan Layton, vice president of marketing, MCA Records, has announced the release of two greatest hits packages, "Gold & Platinum" from the Lynyrd Skynyrd Band and "The Very Best Of Frankie Valli," consisting of highlights from the singer's fifteen year career, from the Four Seasons to "Grease."

New York, N.Y. (Continued from page 45)

Garden on November 29. Molly Hatchet is slated to open the concert . . . the Ramones' Phil Spector-produced LP, "All the Way," is due for release in February. One of the 12 songs on the album is the Spector-Barry-Greenwich classic, "Baby I Love You" . . . after a six-week round trip through the midwest, Dog Records recording group the Freelance Vandals are returning to Long Island to continue promoting their Dog-pack double single package. A radio campaign began on November 19 and will run through December 29 . . . Steve Goodman recently appeared with Alice Playten, Sean Kelly and various National Lampoon regulars on a "That Was The Week That Was"-styled PBS pilot called "Good Grief America." The pilot was shot before a live audience at (Sam Sutherland take note) Yale . . . John Hammond is set to embark on a series of east coast concert dates with the Nighthawks starting December 4 and continuing through December 8 . . . the Cutthroats have added drummer Robert James, formerly of Regina Richard and the Red Hots, to the lineup. The group has finished mastering a tape of a live show recorded at Max's Kansas City, which will be released as an album . . . Is Howard Rosen joining the Bearsville label in a top level position?

The Coast

(Continued from page 12)

year by Guitar Player; it's his fifth consecutive year, which puts him into GP's Gallery of the Greats. Keep twangin', Stan . . . Meanwhile, Downbeat has Ron Carter as top acoustic bassist in its annual readers poll, as well as McCoy Tyner as top pianist and the Tyner/Carter/Sonny Rollins "Milestone Jazzstars" album in second place (behind Joni Mitchell's "Mingus"). Swing Journal, a Japanese publication, also shows several Milestone/Galaxy players among the top winners of its yearly poll . . . Contemporary Keyboard magazine's poll has "An Evening with Chick Corea and Herbie Hancock" (Columbia) as its top keyboard album.

OTHER STUFF—We'll be among the first to book our reservations for the Philippine Islands, so as to make sure we don't miss Leif Garrett's gigs at the Folk Arts Theater in Manila, December 5-8 . . . Ray Charles and Aretha Franklin are both filming bits in "The Blues Brothers Movie." The film soundtrack will be on Atlantic . . . Flying Fish and Regency Records are releasing a Flying Burrito Brothers "Live in Tokyo" album, the first product on the new Regency label . . . Studio work includes the Rockets and Rodney Crowell at the Record Plant/Sausalito, Viva Beat, Bernadette Peters and David Spanos at the Record Plant/L.A., and Journey, Con-Funk-Shun and the Tasmanian Devils at the Automatt.

CMA Elects Officers for 1979-80

■ NASHVILLE — Officers of the Country Music Association for the coming year were elected Friday, Nov. 9, at a meeting of the CMA board of directors at Commerce Union Bank here. Tom Collins and Ralph Peer were re-elected as chairman of the board and president respectively for 1979-80.

Other CMA officers elected include executive vice president, Jim Foglesong (MCA Records); first vice president, Rick Blackburn (CBS Records); vice presidents, Don Zimmermann (Capitol Records), Mary Reeves Davis (Tuckahoe Music), Jim Mazza

Country Radio Seminar Requests Station Input

■ NASHVILLE — The Country Radio Seminar agenda committee is requesting country radio stations' involved input for this year's 11th annual workshop, slated for March 14-15 at the Hyatt Regency Hotel here.

Solicited materials from stations include air checks and promotional aids, inclusive of video tape spots and slides, printed matter and/or any other station promotional materials such as bumper stickers, T-shirts and balloons.

Materials should be sent to the attention of the following personnel by deadline dates specified. Air check tapes: Pete Porter, WJJD Radio, 180 North Michigan Ave., Chicago, Ill. 60601; deadline: January 31. Video tape spots and slides: Chris Collier, KYTE Radio, 2040 Southwest 1st Ave., Portland, Oregon 97201; deadline: January 31. Printed matter and/or other station promotional materials: Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square West, Nashville, Tenn. 37203; deadline: February 29.

(EMI/UA), Gary Buck (Broadlands Music), Sam Lovullo (Yongestreet Productions), Bob Sherwood (Phonogram / Mercury Records), Barrie Bergman (The Record Bar), Norro Wilson (Warner Bros. Records), Jim Halsey (The Jim Halsey Co.), Glenn Snoddy (Woodland Sound Studios); international vice president, Mervyn Conn (Mervyn Conn Productions); secretary, Bob Austin (Record World); assistant secretary, Jim Duncan (Radio & Records); treasurer, Jim Schwartz (Schwartz Bros.); assistant treasurer, Don Reid (The Statler Brothers); sergeant-at-arms, Charley Pride (RCA artist); assistant sergeant-at-arms, Jimmy Bowen (Elektra/Asylum Records); and historian, Ken Kragen (The Kragen Company).

CMA officers are elected each November for one-year terms by the organization's board of directors. The directors are chosen by the entire CMA membership and serve two-year terms.

The CMA currently has 34 directors: Stanley Adams, Bill Anderson, Jerry Bradley, Jim Ed Brown, Hutch Carlock, Tom Collins, John Davies, Chic Doherty, Joe Galante, Gayle Hill, Jack Johnson, Bob Kingsley, Ed Konick, Shooichi Kusano, John D. Loudermilk, Bruce Lundvall, Barbara Mandrell, Sam Marmaduke, Richard McCullough, Don Nelson, Harry Peebles, Bill Lowery, Tandy Rice, Charles Scully, Jim Sloane, King Edward Smith IV, Joe Sullivan, Irving Waygh, E.W. Wendell, Lee Zhito, and lifetime members Bill Denny, Frances Preston, Wesley Rose and Joe Talbot.

CMA officers serve without remuneration and receive no compensation from the organization for expenses incurred while attending board meetings and functions.

MCA, K-Mart Set Conway & Loretta Push

■ NASHVILLE—MCA Records, in cooperation with Kennedy-Carter Corporation, has launched a special marketing program to merchandise Conway Twitty — Loretta Lynn record product through a new line of clothing endorsed by the artists and sold in K-Mart stores nationwide.

Merchandising aids already are being distributed to more than 300 K-Mart stores which will be displaying the Kennedy-Carter clothing, a new line of westernwear, by December 1.

Promotional cassettes have been prepared for hourly play in each store, plugging records and clothing. In addition, 150,000 advertising supplements of "Conway and Loretta's Greatest Hits" package have been supplied to be placed in the pocket of every jean, shirt, vest, jacket and skirt.

Kennedy-Carter also will sponsor the Conway Twitty Country Pro-Am Bowling Classic and Women's Professional Bowling Association Tournament which will be televised live by CBS Sports on Dec. 8.

Hall Campaign Set by RCA

■ NASHVILLE — RCA Records/Nashville has begun a marketing/merchandising effort in support of the new Tom T. Hall LP, "Ol' T.'s In Town." Focusing on establishing visibility, the campaign employs a television blitz combined with radio and print media support augmenting the label's traditional promotion and sales tools. Among these elements are 2' x 2' posters and title center-pieces.

TV Appearances

Beginning with his recent appearance on the nationally-syndicated "Live From The Lone Star" radio series and NBC-TV special, "Country Music Explosion From Ford's Theatre" in Washington, D.C., the Hall TV saturation continues with scheduled slots on NBC's "Country Christmas Carol" (Dec. 2); PBS's "Fire On The Mountain" (Dec. 3); and CBS's Johnny Cash Christmas Special (Dec. 6). On Nov. 18, Hall represented the world of country music songwriters in the Smithsonian Institute's Performer's series.

RCA Signs Dean Dillon



Jerry Bradley, division vice president of RCA Records' Nashville operations, has announced the signing of Dean Dillon to the label. Dillon, who has already written several country hits for other artists, is releasing his first single, entitled "I'm Into The Bottle" (produced by Bradley), Nov. 30. On hand to celebrate the signing are (from left) John McCullom, Dillon's manager; Tom Collins, president of Pi-Gem Music, Dillon's publishing company; Dillon and Bradley.

PICKS OF THE WEEK

SINGLE DON WILLIAMS, "LOVE ME OVER AGAIN" (prod.: Don Williams & Garth Fundis) (writer: D. Williams) (Bibo, ASCAP) (2:56). Williams' newest is a sweet, medium-tempo love song sure to fall in line with his previous top country singles. Extra instrumentation on the chorus provides a light break and adds interests. MCA 41155.

SLEEPER ROY CLARK, "CHAIN GANG OF LOVE" (prod.: Larry Butler) (writer: R. Bowling/B. E. Wheeler) (Roger Bowling, BMI) (2:23). It's been some time since Clark has had a showing on the country charts and this medium-fast toe-tapper heralds his return in fine fashion. Interesting lyric twist. MCA 41153.

ALBUM DOTTIE WEST, "SPECIAL DELIVERY." West's career has been on the upswing lately, due to several factors, and this LP should carry her even farther. Now produced by Brent Maher and Randy Goodrum, she takes on a brighter, more contemporary sound which should please a wide variety of listeners. The more mellow cuts are especially appealing. United Artists LT-1000.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Don Williams — "Love Me Over Again"
Crystal Gayle — "Your Old Cold Shoulder"
Bill Anderson — "More Than A Bedroom Thing"
Joe Sun — "Out of Your Mind"
Bobby Hood — "It Takes One To Know One"



Becky Hobbs

Don Williams predictably has instant play on "Love Me Over Again" at WYDE, WKDA, KCKC, KXLR, WMC, WITL, WCMS, WCXI, KWKH, KRMD, WPNX, WGTO, KSO, KLZ, WPLO, WIVK, WDAF, WTSO, KMP5.

Joe Sun will repeat his past successes with "Out Of Your Mind," already playing at KRMD, WTMT, WIVK, WKDA, KTTS, WSDS, WCXI, WIRK, WITL, WWVA, WGTO.

Eddy Raven comes on strong with "Sweet Mother Texas" at WPNX, KFDI, KNIX, WSLC, KRMD, WTSO, WIVK, KVOO.

Mundo Earwood's single has flipped to "Sometimes Love." It's getting attention at KLLL, KVOO, KFDI, WSLC, WWNC, KIKK, WSDS, KSO, KDJW, WNYN, KBUC.

Becky Hobbs is moving with "Just What The Doctor Ordered" at WIVK, KBUC, KFDI, KRMD, KSO, KVOO, KSOP.

Bobby G. Rice sounds good on "You Make It So Easy" at WKKN, KKYX, KSOP, WNYN, WTMT, KVOO, WPNX, WSLC, WGTO, WSDS, WWNC, KLLL, KRMD, KWKH. Margo Smith's "The Shuffle Song" starting in southwestern markets.



Bill Anderson

Just released on Dandy, "I'm Your Yesterday" added at WFAI, KVOO, WPNX, KSOP, WSDS. George Hamilton's "Forever Young" seeing action in Phoenix, Tulsa, and Wichita.

Super Strong: Oak Ridge Boys, T. G. Sheppard, Jerry Reed.

Bill Anderson's "More Than A Bedroom Thing" spinning at WONE, WWVA, KHEY, KFDI, KRMD, WKDA, KNIX, KRAK, WCXI, WWNC, WSDS, KSOP, KVOO, WPNX.

Leon Rausch sings about "Palimony" at KWKH, KYNN, KVOO, WIVK, WNYN.

Charlie McCoy's "Carolina Morning" continues to draw adds. New ones in from WMZQ, WDEN, WIVK, KVOO.

SURE SHOTS

Don Williams — "Love Me Over Again"

LEFT FIELDERS

David Rogers — "You're Amazing"
Nana Mouskouri — "Roses Love Sunshine"
Jimmy Buffett — "Volcano"

AREA ACTION

Henson Cargill — "Silence On The Line" (KRMD, KVOO)
Warren Storm — "But I Do" (KFDI, WSDS)

Elton Visits Music City



MCA recording artist Elton John, who recently played the Grand Ole Opry House in Nashville, took time to greet country music artists who attended an MCA Records reception in his honor after the concert. Among those artists attending were John Conlee, Brenda Lee, Bill Golden of the Oak Ridge Boys, John Wesley Ryles and Don Williams. Pictured above (from left) are: Rusty and Bill Golden, Oak Ridge Boys; Brenda Lee; Elton John; Jo Walker, executive director of the Country Music Association; and Jim Foglesong, president of MCA Records/Nashville division.

Nashville Report

By RED O'DONNELL

■ Looking much younger than his 44 years, Jerry Lee Lewis has been in Nashville cutting an album for Elektra, produced by Eddie Kilroy. "I'm rested," said The Killer, quickly adding, "Be sure that doesn't come out in print 'arrested.'"

"Jerry Lee," Kilroy said, "is singing better than I've ever heard him in the 20 years I've known him. He was straight as an arrow. I honestly feel Jerry Lee is headed for a whole new turn-around."

"Tell 'em," Lewis said solemnly, "the new Killer is back—and intends to stay."

Recently, when Elton John was in Nashville for a concert, Don Williams and his family were in the audience. Shortly before the final curtain, one of Elton's aides tapped Williams on the shoulder to invite him to the dressing room backstage. Williams went backstage, and John saw him, put his hands on Don's shoulders and said, "My mother back in England is going to be jealous when I tell her I met Don Williams. You are my Mom's favorite singer, even ahead of me." As an after-thought, John said, "Come to think of it, maybe I should be jealous of you."

Tom T. Hall is going to take a "working vacation" from December 1st to April 1st. "Nothing out there for touring shows but winter and snow," Hall said. "However, that is not the reason I'm not going to be doing any tours—or any TV shows, either. I've signed a contract to write a novel." (Fiction based loosely on fact?)

Tom T. is also among several authors who now have books on country music out just in time for the holiday season. His book (an autobiography) is titled "The Storyteller's Nashville" (Doubleday). Others now at the bookstores include "The Great Cowboy Stars of Movies and Television" by Lee O. Miller (Harlington House), "Country Music Stars And The Supernatural" by Cliff Lindedecker (Dell), "The Illustrated History of Country Music," edited by Patrick Carr (Doubleday), "Lost Highway" by Peter Guralnick (Godine), "Stand By Your Man" by Tammy Wynette (Simon & Shuster), "Hank Williams: Country Music's Tragic King" by Jay Cress (Stein & Day), "Jimmie Rodgers" by Nolan Porterfield, and last and certainly not least, "Living Proof: An Autobiography of Hank Williams Jr.," by Hank Jr. with Michael Bane (Putnam). Add to the list the Country Music Foundation's latest edition of the "Journal of Country Music."

Ray Price unveils his new sound Thursday (29) at Mickey Gilley's Club in Pasadena, Texas. . . . Ray's new band is called "The Cherokee Cowboys—Plus 8." (The eight is for strings.) "I feel that this new sound should satisfy my old country fans, and my new fans." Guitarist Buddy Emmons and singer Tony Booth also appear on the Gilley show.

Ronnie Prophet hosted and performed in a hour-long TV show titled "The History of Printers Alley," Nashville's entertainment strip, a tourist attraction, where Prophet has been a regular performer for a dozen

(Continued on page 52)

Country Single Picks

COUNTRY SONG OF THE WEEK

CRISTY LANE—United Artists X1328

COME TO MY LOVE (prod.: Charlie Black) (writer: J. Silbar/S. Lorber) (Bobby Goldsboro, ASCAP) (2:30)

The soft, sweet vocal treatment on this strong ballad is one of Lane's finest efforts to date. Very melodic; has strong a/c possibilities.

DAVID ROGERS—Republic 048

YOU'RE AMAZING (prod.: Dave Burgess) (writer: T. Grant) (Singletree, BMI) (2:28)

Rogers has a top ten contender here sporting a catchy chorus and equally memorable verses. An a cappella break towards the end heightens the record.

THE CATES—Ovation 1134

LET'S GO THROUGH THE MOTIONS (prod.: Brien Fisher) (writer: D. Gillon) (Short Rose, ASCAP) (3:04)

The slow, deliberate, bluesy feel is the key to the Cates' new single. The sisters' harmonies and clear solos work well together for a pleasing vocal sound.

CHARLIE BROWN—Kash 1011

LOVING YOU FROM FAR AWAY TOO LONG (prod.: not listed) (writer: C. Brown) (Eager Beaver, ASCAP) (3:28)

Brown's vocals hit the mark on this easy ballad. Complemented with solid production and a tasty guitar, this single has the earmarks of a strong chart contender.

DAVID ALLAN COE—Columbia 1-11167

LOVING YOU COMES SO NATURAL (prod.: Ron Bledsoe/David Allan Coe) (writer: D. A. Coe/J. Lancaster/C. Buck) (Showfor, BMI) (2:36)

The cry of Coe's vocal delivery and the wail of a steel guitar mark this country tune. A driving chorus picks up the pace.

DENNIS WILLIAM WILSON—Elektra 46570

THE FIRE BEHIND HIS EYES (prod.: Jimmy Bowen & Sterling Whipple) (writer: D.W. Wilson) (Tree, BMI) (4:28)

From the reserve of the verses, Wilson breaks forth into the resplendent chorus of this self-penned story song. A tailored string arrangement accents the chorus.

LEON EVERETTE—Orlando 105

I LOVE THAT WOMAN (Like The Devil Loves Sin) (prod.: Ronnie Dean & Leon Everette) (writer: F. Huffman/J. Keller) (Wee-Bee/Papa Joe, BMI) (2:59)

Everette puts plenty of feeling into this one, backed by strong drums, background singers and guitars.

SANDY POSEY—Warner Bros. 49104

THE BEST THINGS IN MY LIFE (prod.: Billy Robinson & Tommy Cogbill) (writer: R. Davis) (Billy Robinson, BMI) (3:38)

The B-side of her recent release, this sophisticated ballad has a generous MOR flavor. Tasteful string arrangements and backing vocals blend well.

BILL ANDERSON—MCA 41150

MORE THAN A BEDROOM THING (prod.: Buddy Killen) (writer: B. Anderson) (Stallion, BMI) (2:49)

A solid country sound, with lyrics to match, prevail here as Anderson uses his inimitable style to describe his love. The steel guitar adds an especially nice touch.

Country Album Picks



STRAIGHT FROM TEXAS

JOHNNY DUNCAN—Columbia JC 36260

A mellow, subdued mood prevails here as Duncan slides easily through a collection of gentle love songs, some of which were hit songs for other artists. Produced by Billy Sherrill, the sound is full and smooth to match the vocal approach.



INSTRUMENTALLY YOURS

HANK SNOW—RCA AHL1-3511

The most recent inductee into the Country Music Hall of Fame has a totally instrumental album here which includes a number of standards, country and otherwise, from "Spanish Eyes" to "Sweetheart of Sigma Chi" to "Tammy." Produced by Snow himself, intricate acoustic guitar work is spotlighted.



COMPASS POINT

DAVID ALLAN COE—Columbia JC 36277

Keying on a tropical theme, as well as living, loving and raising hell, Coe includes both new and older material here, sounding as strong and steady as ever. His off-the-wall, world-weary approach has its own special kind of appeal, as evidence on tunes like "Merle And Me" and "Time Loser."

Nashville Report *(Continued from page 51)*

—years or more. The producer was **Leonard Montgomery**, president of Time to Shine Productions. The special is slated to be aired via syndication throughout USA and Canada (Prophet is a native—and one of Canada's favorite entertainers).

Mary Lou Turner leaves the **Bill Anderson Show** at end of this year. Mary Lou, who recently signed Churchill label (a division of Ovation Records), is going to perform as a single. She's been with Anderson & Co. for seven years.

Latest on **Merle Haggard**: He's living on a houseboat on Lake Shasta, Calif. The Hag's favorite fishing boat recently sank. He doesn't know why. "I had finished renovating it when it went down for the count," he said.

Baseball addict **Conway Twitty** ventures into another sport Dec. 8 when he hosts a Women's Professional Bowling Association tournament in Hendersonville, Tenn., not too far from where he lives. The event is scheduled to be televised by CBS.

Dolly Parton is going to be in Atlantic City for New Year's Eve. Nope, not strolling on the boardwalk. Dolly's booked at the Resorts International Hotel-Casino for Dec. 27-31. It'll be Miss Dolly's debut in the New Jersey gambling and tourist mecca.

Bobby Goldsboro is slated to appear on the Tonight show tonight. **Bill Cosby** guest-hosts.

RCA Begins Promo for Waylon LP

■ NASHVILLE—RCA Records has begun a marketing gameplan for the new Waylon Jennings album, "What Goes Around Comes Around."

Following the platinum certification of Waylon's previous LP, "Waylon's Greatest Hits," RCA shipped advance cassettes of the album to key radio, sales and media personnel. The label shipped special prepacks of "What Goes Around . . ." display materials to several thousand accounts. The RCA merchandis-

ing push utilizes four-color posters in various sizes and an 18-by-24 inch dual-purpose display element (featuring Waylon's "flying W" logo) which can be used as a centerpiece or as a suspended mobile. Also available are blue "flying W" lapel pins.

Print visibility will be highlighted by ads in trade and general consumer publications, and 30/60 second TV spots have been produced for video exposure. Special radio ad spots are also available.

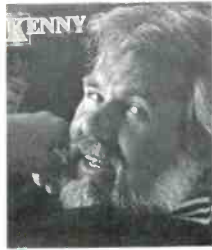
Record World Country Albums



DECEMBER 1, 1979

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

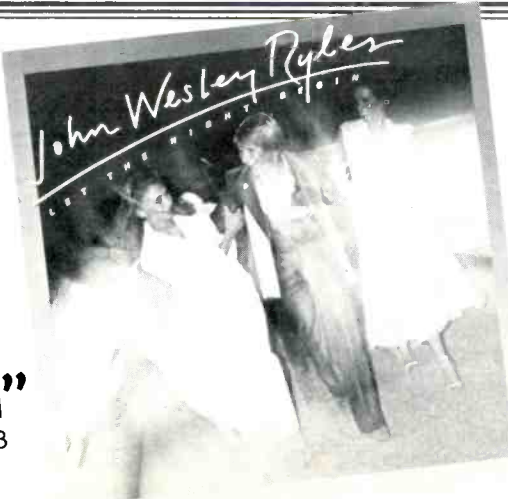
DEC. 1	NOV. 24			WKS. ON CHART
1	1	KENNY		
		KENNY ROGERS		
		United Artists LWAK 979		10
		(7th Week)		
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H		51
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		31
4	4	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203		10
5	6	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012		5
6	7	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3493		3
7	9	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188		3
8	5	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250		8
9	8	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		98
10	11	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982		5
11	13	BEST OF EDDIE RABBITT /Elektra 6E 235		4
12	14	STARDUST WILLIE NELSON/Columbia KC 35305		82
13	12	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic KE 35751		30
14	16	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064		24
15	17	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		34
16	21	PORTRAIT DON WILLIAMS/MCA 3192		3
17	10	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		94
18	18	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135		35
19	19	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/Columbia JC 36202		8
20	23	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 6E 237		3
21	65	PRETTY PAPER WILLIE NELSON/Columbia JC 36189		2
22	22	IMAGES RONNIE MILSAP/RCA AHL1 3346		25
23	24	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326		53
24	35	3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353		17
25	15	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165		12
26	28	LARRY GATLIN'S GREATEST HITS /Monument MG 7628		55
27	25	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849		42
28	30	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		200
29	32	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096		28
30	27	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		75
31	26	VOLCANO JIMMY BUFFETT/MCA 5102		12
32	34	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		30
33	29	BEST OF BARBARA MANDRELL /MCA AY 1119		43
34	33	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		112
35	20	LOVELINE EDDIE RABBITT/Elektra 6E 181		27
36	46	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544		3
37	38	MOODS BARBARA MANDRELL/MCA AY 1088		59



WKS. ON CHART
10

38	36	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217		14
39	37	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194		28
40	43	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		86
41	48	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105		55
42	50	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/MCA 3190		3
43	40	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016		33
44	51	SHOULD I COME HOME GENE WATSON/Capitol ST 11947		8
45	42	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360		13
46	31	FOREVER JOHN CONLEE/MCA 3174		11
47	49	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/Cachet CL 3001		18
48	52	EXPRESSIONS DON WILLIAMS/MCA AY 1069		64
49	68	TEAR ME APART TANYA TUCKER/MCA 5106		2
50	57	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377		4
51	45	ME AND PEPPER MEL TILLIS/Elektra 6E 236		3
52	66	CROSS WINDS CONWAY TWITTY/MCA 3086		26
53	53	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495		2
54	59	ONE OF A KIND MOE BANDY/Columbia JC 36228		3
55	56	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164		18
56	47	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361		24
57	58	THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/Curb BSK 3347		21
58	60	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177		45
59	54	JERRY CLOWER'S GREATEST HITS /MCA 3092		11
60	41	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448		16
61	44	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000		19
62	61	ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL/Epic JE 36142		16
63	69	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441		16
64	67	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155		10
65	63	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696		96
66	74	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454		10
67	70	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol ST 12001		7
68	72	SILVER JOHNNY CASH/Columbia KC 36086		14
69	39	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		110
70	71	JERRY REED LIVE /RCA AHL1 3453		14
71	55	HIGHWAYMAN GLEN CAMPBELL/Capitol SOO 12008		5
72	62	LET THE NIGHT BEGIN JOHN WESLEY RYLES/MCA 3183		6
73	64	TAKE HEART JUICE NEWTON/Capitol ST 12000		6
74	73	MR. ENTERTAINER MEL TILLIS/MCA 3167		18
75	75	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		199

JOHN WESLEY RYLES
His New Album
"LET THE NIGHT BEGIN"
MCA-3183



Containing
The Single:
"YOU WERE ALWAYS ON MY MIND" MCA-41124

Produced By Bob Montgomery for
Bob Montgomery Productions

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Record World Country Singles

DECEMBER 1, 1979

TITLE, ARTIST, Label, Number

DEC. 1	NOV. 24		WKS. ON CHART
1	2	BROKEN HEARTED ME ANNE MURRAY Capitol 4773	10
2	1	COME WITH ME WAYLON JENNINGS/RCA 11723	11
3	5	BLIND IN LOVE MEL TILLIS/Elektra 46536	10
4	6	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/Columbia 1 11090	9
5	8	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./Elektra/Curb 46535	9
6	4	SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON/Capitol 4772	12
7	3	HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087	14
8	9	THE LADY IN THE BLUE MERCEDES JOHNNY DUNCAN/Columbia 1 11097	11
9	11	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/MCA 41129	8
10	12	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	10
11	14	HAPPY BIRTHDAY DARLIN' CONWAY TWITTY/MCA 41135	6
12	16	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/RCA 11749	7
13	18	MISSIN' YOU CHARLEY PRIDE/RCA 11751	5
14	17	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	9
15	15	SAY YOU LOVE ME STEPHANIE WINSLOW/Warner/Curb 49074	10
16	13	YOU'RE MY KIND OF WOMAN JACKY WARD/Mercury 57004	11
17	21	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	7
18	20	MISSISSIPPI CHARLIE DANIELS BAND/Epic 9 50768	9
19	26	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	5
20	24	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/Mercury 57007	6
21	23	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	9
22	25	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124	8
23	29	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	7
24	31	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/Columbia 1 11126	4
25	34	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/United Artists 1324	7
26	47	COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327	3
27	32	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	5
28	19	SWEET DREAMS REBA McENTIRE/Mercury 57003	11
29	35	SHARING KENNY DALE/Capitol 4788	5
30	36	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	4
31	28	THE ONE THING MY LADY NEVER PUTS INTO WORDS MEL STREET/Sunset 100	9
32	40	HOLDING THE BAG MOE & JOE/Columbia 1 11147	3
33	33	LOVIN' STARTS WHERE FRIENDSHIP ENDS MEL McDANIEL/Capitol 4748	7
34	39	I WANNA COME OVER ALABAMA /MDJ 4906	8
35	41	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136	3
36	44	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/Republic 049	5
37	43	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	6
38	38	WALKIN' THE FLOOR OVER YOU ERNEST TUBB & FRIENDS/Cachet 4 4507	8
39	45	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090	5
40	46	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/United Artists 1326	4
41	42	YOU DON'T MISS A THING SYLVIA/RCA 11735	8
42	48	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	3
43	55	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	4
44	54	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	3
45	50	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742	6
46	51	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	4
47	52	SMOOTH SAILIN' JIM WEATHERLY/Elektra 46547	5

CHARTMAKER OF THE WEEK

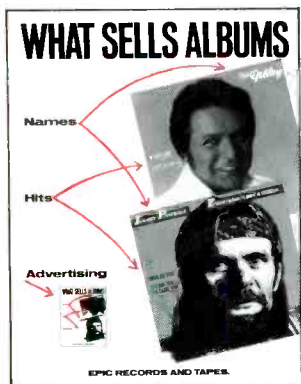
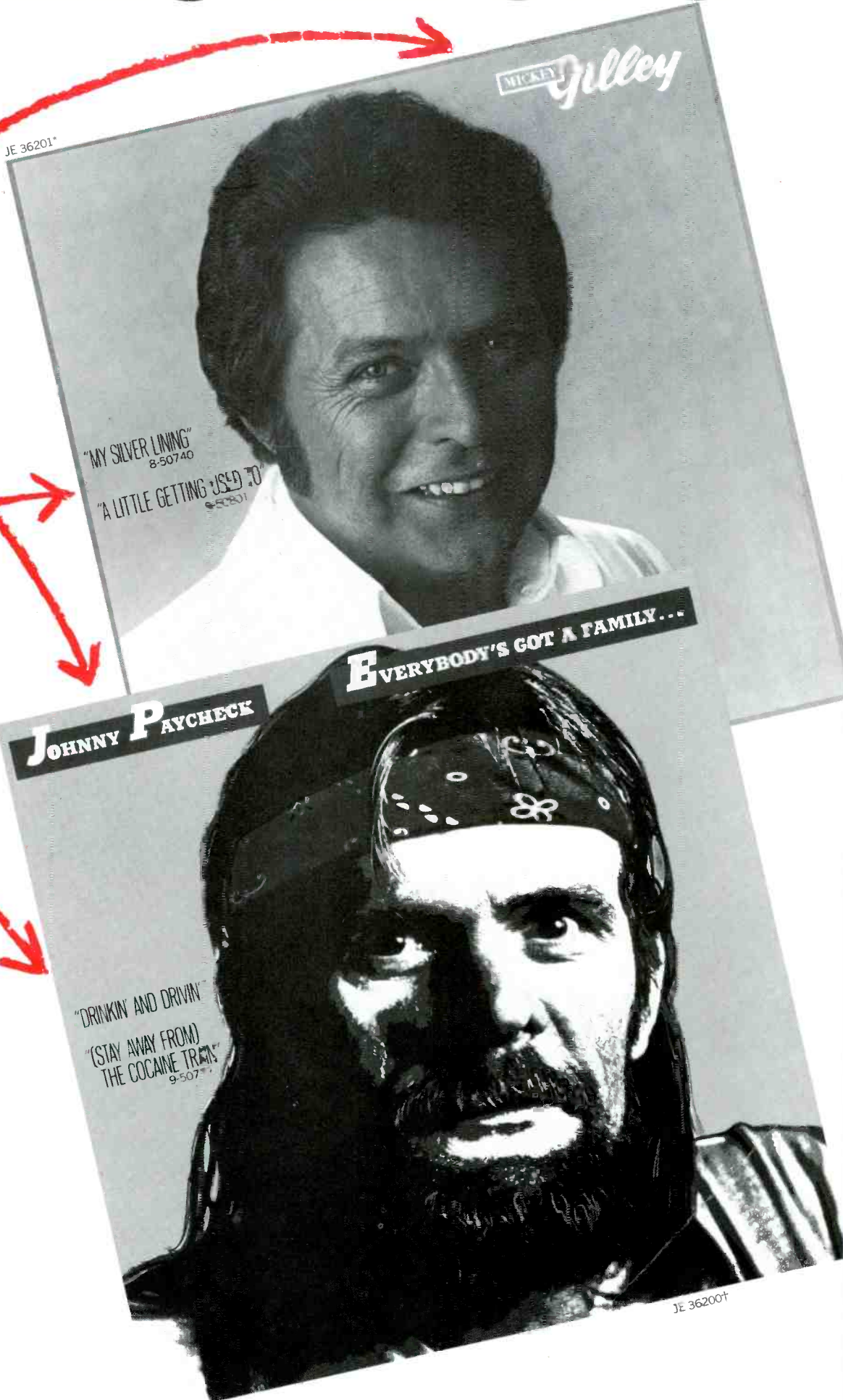
48	—	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS MCA 41154	1
49	59	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	3
50	56	WHEN I'M GONE DOTTSY/RCA 11743	4
51	58	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros. 49083	6
52	60	UNTIL TONIGHT JUICE NEWTON/Capitol 4793	4
53	69	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	2
54	61	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	3
55	62	EVERYBODY'S SOMEBODY'S FOOL DEBBY BOONE/Warner/Curb 49107	3
56	57	SARAH'S EYES VERN GOSDIN/Elektra 46550	5
57	63	PREACHER BERRY DONNA FARGO/Warner Bros. 49093	3
58	37	SEA OF HEARTBREAK LYNN ANDERSON/Columbia 1 11104	8
59	7	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. 49056	11
60	67	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/RCA 11752	3
61	68	WE LOVE EACH OTHER LOUISE MANDRELL & R. C. BANNON/Epic 9 50789	3
62	74	BACK TO BACK JEANNE PRUETT/IBC 0005	2
63	70	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008	3
64	71	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	3
65	88	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	2
66	66	FORGET ME NOT STEVE WARINER/RCA 11658	4
67	27	STRANDED ON A DEAD END STREET ETC BAND/Warner Bros. 49072	9
68	75	MISTY MORNING RAIN RAY PRICE/Monument 290	2
69	—	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/Warner/Curb 49110	1
70	—	SUGAR FOOT RAG JERRY REED/RCA 11764	1
71	81	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (IN THE WORLD) DAVID HOUSTON/Derrick 127	3
72	76	MY PRAYER GLEN CAMPBELL/Capitol 4799	2
73	10	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE MERLE HAGGARD/MCA 41112	12
74	30	BUENOS DIAS ARGENTINA MARTY ROBBINS/Columbia 1 11102	8
75	89	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	2
76	22	YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315	12
77	49	ALL THE GOLD IN CALIFORNIA LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11066	15
78	82	DON'T TOUCH ME KELLY WARREN & JERRY NAYLOR/Jeremiah 1002	3
79	90	IT STARTED WITH A SMILE HELEN CORNELIUS/RCA 11753	2
80	53	YOU'RE A PART OF ME CHARLY McCLAIN/Epic 9 50759	12
81	64	I'LL SAY IT'S TRUE/COCAINE BLUES JOHNNY CASH/Columbia 1 11103	7
82	83	I AIN'T NO FOOL BIG AL DOWNING/Warner Bros. 8787	3
83	72	WINNERS AND LOSERS R. C. BANNON/Columbia 1 11081	11
84	79	DREAM ON OAK RIDGE BOYS/MCA 41078	16
85	84	IN OUR ROOM ROY HEAD/Elektra 46549	4
86	77	NO MEMORIES HANGIN' AROUND ROSANNE CASH WITH BOBBY BARE/Columbia 1 11045	14
87	—	HONKY TONKIN' RONNIE SESSIONS/MCA 41142	1
88	—	YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116	1
89	73	LONELY TOGETHER DIANA/Elektra 46539	8
90	65	PUT YOUR CLOTHES BACK ON JOE STAMPLEY/Epic 9 50754	14
91	93	RODLE-O-DEO-HOME ARNIE RUE/NSD 32	2
92	—	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	1
93	78	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE DOLLY PARTON/RCA 11705	14
94	—	SOMETIMES LOVE MUNDO EARWOOD/GMC 108	1
95	—	YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102	1
96	85	WHAT'S A LITTLE LOVE BETWEEN FRIENDS BILLY BURNETTE/Polydor 2024	5
97	94	BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785	4
98	—	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565	1
99	—	I KNOW I'M NOT YOUR HERO ANYMORE RONNY ROBBINS/TRC 081	1
100	97	I'M COMPLETELY SATISFIED WITH YOU LORRIE & GEORGE MORGAN/4-Star 1040	3

WHAT SELLS ALBUMS

Names

Hits

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