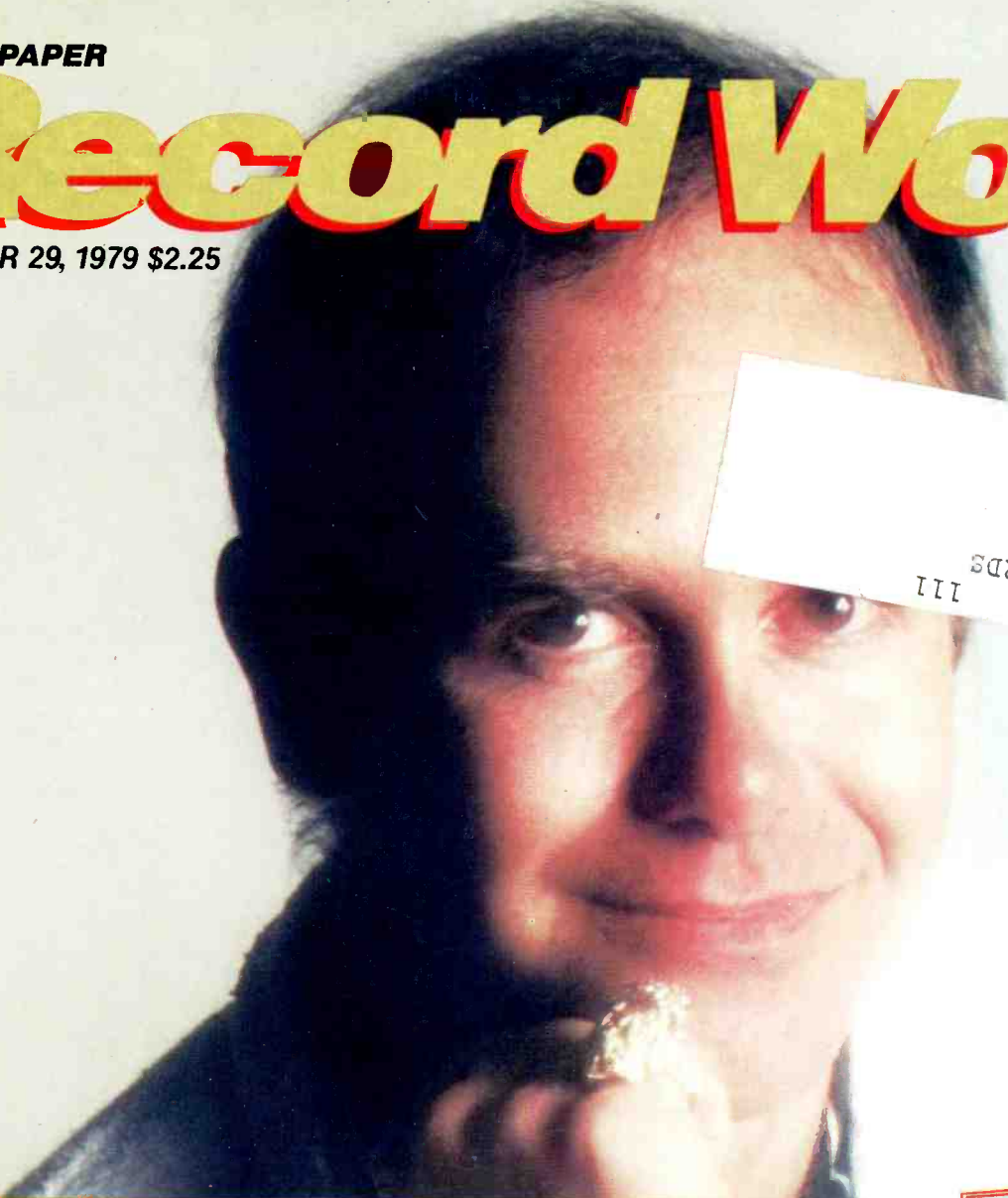


Record World

DECEMBER 29, 1979 \$2.25



B 10-80R
 UNLIMITED GOLD RECORDS
 12403 VENTURA COURT
 STUDIO CITY, CA.
 91604
 AM-W
 111

Elton John

Hits of the Week

Year End '79
SPECIAL DOUBLE ISSUE

SINGLES

TOTO, "99" (prod. by group-Knox) (writer: Raich) (Hudmar, ASCAP) (3:28). This first single from the "Hydra" LP is already skyrocketing up the chart. Slick production wraps the keyboard-laden love song in a perfect AOR-pop package. David Paich's vocals are superb. Columbia 1-11173.

BLONDIE, "THE HARDEST PART" (prod. by Chapman) (writers: Harry-Stein) (Rare Blue/Monster Island, ASCAP) (3:37). "Dreaming" went top 25 & this second cut from the "Eat To The Beat" LP is headed even higher. A powerful rock dance beat & Harry's vocals are superb. Chrysalis 2408.

THE CARS, "DOUBLE LIFE" (prod. by Baker) (writer: Ocasek) (Lido, BMI) (3:35). A pulsating rhythm and choppy vocal phrasing characterize this third single culled from the multi-platinum "Candy-O" LP. A whining guitar solo breaks the robot spell. Elektra 46580.

PEACHES & HERB, "I PLEDGE MY LOVE" (prod. by Perren) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (4:11). Peaches and Herb are at their best when dealing with romantic ballads and this dramatic offering is just that. An inspired vocal workout with strong mass appeal. Polydor 2053.

SLEEPERS

GRAHAM NASH, "IN THE 80'S" (prod. by Nash-Johnston) (writer: Nash) (Putzy-Putzy, ASCAP) (2:59). Nash rocks with help from ace studio pros on this prescription for the next decade. From his upcoming "Earth & Sky" LP, it's a powerful statement for AOR-pop. Capitol 4872.

BETTE MIDLER, "WHEN A MAN LOVES A WOMAN" (prod. by Rothchild) (writers: Lewis-Wright) (Pronto/Quincy, BMI) (4:55). Probably Midler's most emotionally moving performance from "The Rose" film, and easily the most accessible, is this cover of the Percy Sledge hit. Atlantic 3643.

JONA LEWIE, "GOD BLESS WHOEVER MADE YOU" (prod. by Andrews) (writers: Lowe-Gomm) (Plangent Vision/Albion) (3:08). Penned by Nick Lowe & Ian Gomm, this uplifting cut has a marching beat with a regal tone that's sure to make Lewie a standard on top 40-A/C. Stiff/Epic 9-50826.

VAUGHAN MASON AND CREW, "BOUNCE, SKATE, ROLL Pt. 1" (prod. by Mason) (writers: Mason-Bufford-Bell) (Lena/Funky Feet, BMI) (3:30). Brooklynite Mason and his six-man band create a sound in Chic's "Good Times" vein that's great for doing as the title says. Brunswick 55548.

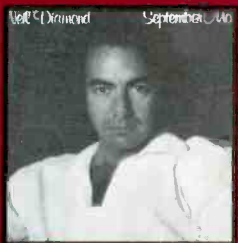
ALBUMS

NEIL DIAMOND, "SEPTEMBER MORN." Diamond's already unquestionable ability as a songwriter has grown in sophistication and this new album shows off both his commercial and esoteric sides. Keyed by the charting title cut, this shows off the artist in his prime. Columbia FC 36*21 (8.98).

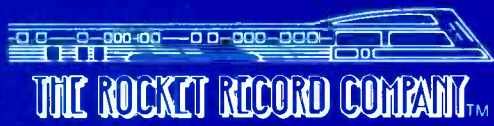
CHERYL LYNN, "IN LOVE." Lynn was one of 1979's biggest crossover successes and this second album should continue the thrust. Produced by Barry Blue, the mood changes from disco-intense to romantic and her vocal range is prestigious. An artist for the '80s. Columbia JC 36145 (7.98).

EDDIE KENDRICKS, "SOMETHING MORE." As a member of the Temptations, and later as a soloist, Kendrick's has set the standard for young R&B vocal sts. This new disc features those same dreamy vocals at the core of a wide selection of musical styles with love as the key theme. Arista AB 4250 (7.98).

JORGE SANTANA, "IT'S ALL ABOUT LOVE." The younger Santana brother came to prominence with the group Malo and this new disc carries on some of that group's themes. The cuts are jazzy with a Latin base and the opener, "Three Mile Island," should find fast AOR support. Tomato TOM-7033 (7.98).



THE MCA RECORDS FAMILY...



Record World



DECEMBER 29, 1979

WBLS, KBIG Top N.Y., L.A. Ratings

By MARC KIRKEBY

■ NEW YORK—WBLS-FM remains the top-rated radio station in this city despite a substantial drop from its summer level, according to the results of Arbitron's October-November survey released last week. In Los Angeles, KABC was edged out by KBIG for the top spot.

WBLS's 7.1 was well below its summer 8.7, but still topped its closest competitor for the black and disco audience, WKTU-FM with a 6.8 (up from 6.6). WOR followed with a 6.6 and WCBS-AM with a 5.4. Contemporary WABC slumped from a 5.8 to a 4.6, narrowly beating all-news WINS's 4.4.

Two music stations, contemporary WNBC and album-rock WPLJ, tied at 3.2 (WNBC up from 2.8, WPLJ down from 3.8) with all-talk WMCA. WCBS-FM's solid gold climbed from 2.5 to 3.1. Among the album-rockers, WNEW-FM climbed from 2.3 to 2.7, while WPIX-FM increased slightly from 1.1 to 1.2. Two adult contemporary stations slumped, WNEW-AM from 2.8 to 2.0 and WXLO from 2.8 to 1.7.

(Continued on page 95)

Court Upholds Klein Conviction

■ NEW YORK—The U.S. District Appeals Court here upheld Allen Klein's tax-fraud conviction last week. A three-judge panel let stand Klein's August 9 conviction on one count of filing false income tax returns in 1970.

N.Y. Federal Court Judge Vincent Broderick had sentenced Klein to two months imprisonment.

(Continued on page 95)

Many LPs Share '79 Chart Spotlight; Disco, 'New Rock' Dominate Singles

By JOSEPH IANELLO

■ NEW YORK — Looking back on the final year of the decade, a number of musical styles and trends were prominent on the RW Singles Chart. One artist, Donna Summer (Casablanca), emerged as the major story of 1979 with three singles hitting the top of the chart, one of those a duet with Barbra Streisand (Columbia / Casablanca), and two other records in the top 10: "Dim All The Lights" went to #2 and "Heaven Knows," a duet with Brooklyn Dreams (Casablanca), reached #6. Summer's presence at the #1 position was especially evident during the summer months when during a 10 week period, June 2—August 4, "Hot Stuff" and "Bad Girls" topped the chart every week but one (Anita Ward's "Ring My Bell" [Juana] broke the string on the first week of July).

While the disco domination of 1978 spilled into '79, it became

"dance music" as several rock artists fused their rhythms with the 4/4 beat. Rod Stewart (WB) used the formula successfully with "Da Ya Think I'm Sexy" which topped the chart for five weeks in late winter. Others followed suit, most notably Blondie (Chrysalis) whose "Heart Of Glass" reached #1 at the end of April. The success of Blondie also made the "new wave" label seem meaningless, proving that what was once considered a passing trend, does have lasting commercial viability.

The Knack (Capitol) is the best example of the "new rock" and its chart visibility as the band debuted with "My Sharona" holding the #1 slot for five consecutive weeks, August 7-September 8. The band proved its strength by quickly following with "Good Girls Don't" which went to #10. Record companies were quick to sign and promote other acts

(Continued on page 10)

By SAMUEL GRAHAM

■ LOS ANGELES — If any tangible conclusion can be drawn from a review of 1979's number one albums, it is that at decade's end, nearly every variety of popular music has achieved sufficient acceptance—and accompanying sales, of course—to secure the top position on the Album Chart for at least one week. At various points during the year, the top spot was occupied by hard rock, "soft rock," new wave rock and

(Continued on page 10)

Diversity Marks Year for Country

By WALTER CAMPBELL

■ NASHVILLE — As much as any field of music, country music showed considerable diversity, and hence a continuing strength in the marketplace over the past 12 months. Whether they crossed over or not, the artists hitting the country charts this year varied widely in style and approach, from smooth and romantic to traditional country to rock 'n' roll oriented.

This variety is evident on the Country Singles Chart where 22 artists scored with number one

(Continued on page 123)

Copyright, Deregulation Lead D.C. Issues

By BILL HOLLAND

■ WASHINGTON — The year 1979 proved to be one in which there was a heightened awareness on the part of the nation's lawmakers and civil servants of the need for increased protection for the copyrighted work of musical artists and the companies who record them.

It was also the year of deregulation, when many advocated the updating, reforming and deregulating of laws and guidelines concerning the rapidly growing communications in-

dustry.

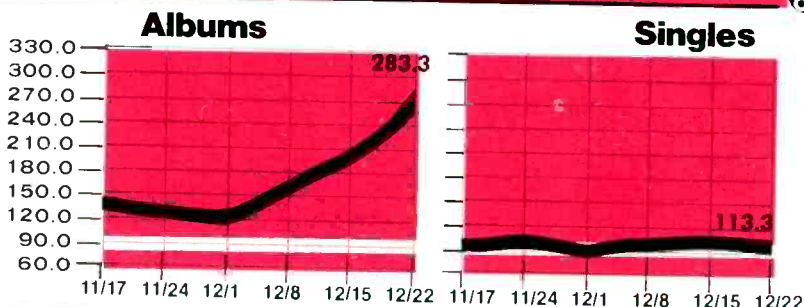
The calls for deregulation were constant and adamant, sometimes coming as often as several times a month. While the guidelines and rules of the Federal Communications Commission covering aspects of broadcasting such as ascertainment, commercial time, logging and renewal processes were the targets of the criticism, the FCC almost as much as the broadcasters—at least in the offices of the commissioners—came to the

(Continued on page 79)

Double Issue

■ This week's *Record World* is a special double issue, covering the weeks of December 29 and January 5 and highlighting the major events of 1979. *RW* will not publish next week, but will return with the issue dated January 12, 1980.

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.

Radio 1979: Year of The Adult

By MARC KIRKEBY

■ NEW YORK — To gauge your grip on the year in radio, try to match the following stations with the events or issues associated with them:

WBLS, KRTH, WOL, WBCN, WLUP, WKRP.

Distress Sale, Disco Demolition, Disco and More, Home Taping, Top 10 Nielsen Ratings, Labor Relations.

The answers appear in the following look at radio's year. If the answers to the medium's most troubling questions were as easy

to come by, programming would be a more stable occupation.

Call 1979 the Year of the Adult. In increasing numbers, programmers and station owners have taken to heart Census Bureau statistics on the Vanishing Teen and the growing predominance of the adult market. The epithet "MOR," often construed negatively, has given way almost completely to "adult contemporary," which can, as WABC's Al Brady points out, describe just about any station on

(Continued on page 110)

Contents

Year End
ALBUMS

RADIO
SYNDICATION

■ **Pages 26-28, 35-37, 101, 111-115.** The envelope, please. RW's year-end awards for 1979 have been expanded in a number of categories, including our most comprehensive disco coverage. Singles, albums, solo artists and groups, labels and producers are all highlighted. And the winners are . . .

■ **Pages 88-94.** RW's special survey of the radio syndication field finds that there are more syndicators, more programs, and more client stations than ever before in a business that is barely 20 years old. Included are capsule looks at the key companies in syndication and the formats, services and programming they offer.

departments

A/C Report	Page 82
Album Airplay Report	Pages 60-61
Album Chart	Page 74
Black Oriented Music	Pages 102-104
Picks of the Week	Page 103
Black Oriented Singles Chart	Page 103
Black Oriented Album Chart	Page 104
Black Music Report	Page 102
Classical	Page 109
Coast	Page 44
Country	Pages 123-129
Country Album Chart	Page 127
Country Hot Line	Page 124
Country Picks of the Week	Page 123
Country Singles Chart	Page 128
Country Singles Picks	Page 126

Nashville Report	Page 124
Cover Story	Page 40
Disco	Pages 18, 106
Disco File	Page 18
Disco File Top 50	Page 106
Discotheque Hit Parade	Page 18
International	Pages 120-121
Germany	Page 120
Japan	Page 120
Jazz	Page 105
Jazz LP Chart	Page 105
Latin American	Pages 116-117
Album Picks	Page 116
Hit Parade	Page 117
New York, N.Y.	Page 46
Radio World	Page 50
Retail Rap	Page 82
Retail Report	Page 73
Singles Chart	Page 59
Singles Picks	Page 22

Powerhouse Picks

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

Styx (A&M) "Why Me."

The follow-up release is coming on strong at primary and secondary outlets. Numerous heavies are already on the record. Sales action is developing.

Queen (Elektra) "Crazy Little Thing Called Love."

This noticeable departure in style is being met with eager response as station adds at all levels are quickly coming in. Major breakout action in midwest.

MCA Names McIntyre Assoc. Promo Director

■ **LOS ANGELES**—Neil McIntyre has been named to the new post of associate national promotion director for MCA, according to Larry King, vice president of promotion for the label.



Neil McIntyre

Reporting directly to King, McIntyre will work closely with radio on a multi-format level in conjunction with MCA's national albums and singles force.

A 20-year veteran in the radio industry, McIntyre's most recent position was at *Record World* where he was radio director and penned the weekly "Radio Replay" column for two years. Prior to that he was program director at WPIX in New York for six years.

David Fine Named Polygram Leisure Chief Executive

■ **NEW YORK**—Coen Solleveld, president of the worldwide Polygram Group, has announced the appointment of David G. Fine as chief executive of Polygram Leisure Ltd.



David Fine

Polygram Leisure is the U.K. company which controls the group's activities in the field of records and tapes, through Phonogram and Polydor and their joint manufacturing and distributing organization, Polygram Record Services. It also coordinates its interests in music publishing,

(Continued on page 121)

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

HOWARD LEVITT/Senior Editor

MIKE VALLONE/Research Director

NEIL MCINTYRE/Radio Director

STEPHEN KLING/Art Director

David McGee/Associate Editor

Marc Kirkeby/News Editor

Pat Baird/Reviews Editor

Doree Berg/Associate Research Director

Sophia Midas/Assistant Editor

Joseph Iannella/Assistant Editor

Steven Blauner/Assistant Editor

Jeffrey Peisch/Assistant Editor

David Skinner/Associate Art Director

Ken Smikle/Black Music Editor

Carl Skiba/Assistant Editor

Joyce Reitzer Panzer/Production

Greg Brodsky/Assistant Editor

Speight Jenkins/Classical Editor

Brian Chin/Discotheque Editor

Bill Holland/Washington Correspondent

Robert Palmer/Jazz Editor

Fanny Chung/Controller

Stan Soifer/Advertising Sales

WEST COAST

SAM SUTHERLAND **JACK FORSYTHE**

WEST COAST EDITOR **MARKETING DIR.**

Samuel Graham/Associate Editor

Laura Palmer/Assistant Editor

Terry Droltz/Production

Louisa Westerlund/Research Assistant

6255 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

WALTER CAMPBELL

SOUTHEASTERN EDITOR

Marie Raliff/Research Editor

Margie Barnett/Assistant Editor

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

THOMAS FUNDORA

SR. VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

Phone: (305) 885-5522, 885-5523

ENGLAND

VAL FALLOON

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

Phone: 01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

Phone: (416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

Telex: 05-216622

AUSTRALIA

PETER CONYNGHAM

P.O. Box 678, Crows Nest, N.S.W. Australia

Phone: 2-92-6045

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JORGE DE ANTON

Jose Marañon #7

5 To. Derecha

Madrid 10, Spain

Phone: 445-7217

MEXICO

VILO ARIAS SILVA

Apartado Postal 94-281

Mexico 10, D.F.

Phone: (905) 294-1941

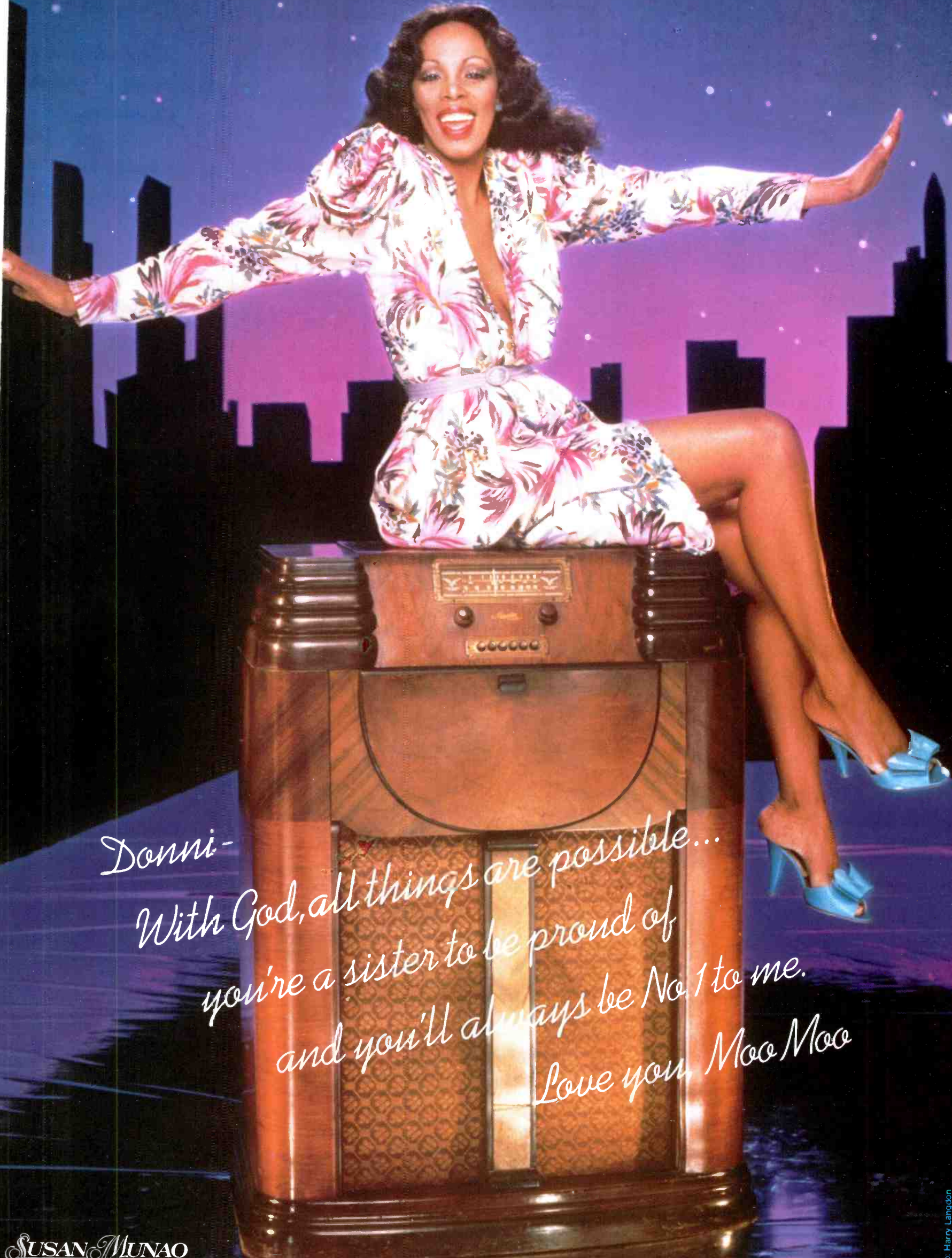
CIRCULATION DEPT.

1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913

RECORD WORLD (ISSN 0034-1622) IS PUBLISHED WEEKLY, EXCEPT TWO ISSUES COMBINED IN ONE AT YEAR-END. SUBSCRIPTIONS: ONE YEAR U.S. AND CANADA—\$95; AIR MAIL—\$150; FOREIGN AIR MAIL—\$155. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY. Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.

Copyright © 1979 by RECORD WORLD PUBLISHING CO., INC. VOL. 36, NO. 1693



Donni-
With God, all things are possible...
you're a sister to be proud of
and you'll always be No 1 to me.
Love you, Moe Moe

**What A Great
Way To End
The Decade!**

Supertramp

POP ALBUMS BREAKFAST IN AMERICA TOP LPS OVERALL
POP ALBUMS BREAKFAST IN AMERICA TOP LPS GROUP
TOP MALE GROUP
MOST PROMISING MALE GROUP

Herb Alpert

POP ALBUMS TOP INSTRUMENTALIST
POP SINGLES MOST PROMISING INSTRUMENTALIST
R&B SINGLES TOP INSTRUMENTALIST
R&B ALBUMS TOP INSTRUMENTALIST
DISCO TOP INSTRUMENTALIST

Chuck Mangione

JAZZ TOP ARTIST (FLUGELHORN)

Congratulations To All Our Fine Artists



A&M RECORDS AND TAPES

© 1979 A&M RECORDS, INC. ALL RIGHTS RESERVED.

Chart Analysis

Disco, New Rock Dominate '79 Singles

(Continued from page 5)

linked to this new craze and some, most notably Dire Straits (WB), Ian Gomm (Stiff/Epic), Joe Jackson (A&M), Nick Lowe (Col), Cheap Trick (Epic), and the Police (A&M) reached the top 40.

Singles

Adult/contemporary radio was revitalized during the year (RW 11/24) as programmers widened their appeal to accommodate the "baby boom" group. That trend was reflected in the number of artists who made comebacks or crossed-over from one genre to another and thereby produced mass appeal hits. Robert John (EMI-America) was the most successful of that ilk as his "Sad Eyes" stayed at #1 for five consecutive weeks. Herb Alpert (A&M) covered all formats with his "Rise," one of two instrumentals to reach the top by appealing to several audiences; the other was Frank Mills (Polydor) with his "Music Box Dancer." Rupert Holmes (MCA/Infinity)

followed the same route with his "Escape (The Pina Colada Song)" which closed the year with two consecutive #1 weeks. Add Dionne Warwick (Arista) with two big A/C records, Barry Manilow (Arista), Little River Band (Capitol), J.D. Souther (Col) and Cliff Richard (EMI-America) to the list.

Big Duet Records

Duet records were big in '79 with much of their appeal found in this same A/C group. Peaches & Herb (Polydor) had the most success with a four week run at the top in May. The previously mentioned Streisand/Summer record was on top for three weeks in the fall and Barbra also had a top 10 item with Neil Diamond earlier in the year. Two Casablanca duet records, the Captain & Tennille and Teri DeSario & KC are closing the year in a flurry at #5 bullet and #26 bullet, respectively.

Rogers Leads Country Crossover

Heading the country crossover list and enjoying undoubtedly his greatest year ever was Kenny Rogers (United Artists). Rogers

scored two top 5 records, "Coward Of The County" and "You Decorated My Life," and two top 20, "The Gambler" and "She Believes in Me." As a true mass appeal artist, he helped break down the barriers between country and pop as did Anne Murray (Capitol), Eddie Rabbitt (Elektra), and especially Charlie Daniels (Epic). Daniels was the biggest surprise of the year as he reached the #3 slot with his "The Devil Went Down To Georgia."

Disco Success

Even though disco became "dance music," numerous records either made it to #1 or reached the top 20 by sticking to that basic 4/4 beat. While Donna Summer's hits moved in the direction of disco-rock fusion, Chic (Atlantic) led off the year with four weeks of their #1 "Le Freak." And, had it not been for the enormous popularity of the Knack, Chic's "Good Times" (it held the #2 position four consecutive weeks) would have done the same. Other disco-pop hits that wore the #1 crown were: the Bee Gees (RSO) with "Tragedy" (they also scored #1 with the "Too Much Heaven" ballad),

Amii Stewart's "Knock On Wood" (Ariola), and Michael Jackson's "Don't Stop 'Til You Get Enough" (Epic).

New Artists Score

Several new artists broke into the top 15 limelight this year with Warner Brothers Records and affiliated labels seeming to have the most success breaking new acts. Among those Warner Brothers' future stars were: Nicolette Larson's "Lotta Love," Dire Straits' "Sultans Of Swing," Randy VanWarmer's "Just When I Needed You Most" (Bearsville), Rickie Lee Jones' "Chuck E's In Love," Prince's "I Wanna Be Your Lover," and "Pop Muzik" (Sire) by M, which stayed in the top 10 for nine weeks after going as high as #4. The M record was a perfect embodiment of the electronic disco-pop-rock fusion that had gained more and more visibility on the chart as the year wore on. Besides the aforementioned new rock artists, other debut successes included: Hot Chocolate (Infinity) with "Every 1's A Winner," the Babys' (Chrysalis) "Every Time I Think Of You," and Sniff 'N' The Tears' (Atlantic)

(Continued on page 104)

Many LPs Share '79 Chart Spotlight

(Continued from page 5)

disco-tinged rock; by singer-songwriters; by female vocalists, both black and white, and by both new and well-established groups and/or individuals. With only jazz having failed to reach number one, it would appear then, that the tastes of America's record buyers have by now allowed for just about everything that pop music can provide.

Albums

Eleven albums reigned at the top of *Record World's* chart this year. Of these, four enjoyed supremacy for more than five weeks: The Bee Gees' "Spirits Having Flown" (RSO), 10 weeks; Supertramp's "Breakfast in America" (A&M), nine weeks; the Eagles' "The Long Run" (Asylum), nine weeks, and Led Zeppelin's "In Through the Out Door" (Swan Song/Atlantic), seven weeks. Only one artist was able to top the chart with more than one album; Donna Summer's "Bad Girls" and "On the Radio—Greatest Hits Vols. 1 and 2" (both Casablanca) ruled the roost for three and one week(s), respectively.

Other number one albums included the following: Barbra Streisand's "Greatest Hits Vol. 2" (Columbia), two weeks; Billy Joel's "52nd Street" (Col), two weeks; Rod Stewart's "Blondes Have More Fun" (Warner Bros.), three weeks; the Doobie Brothers' "Minute by Minute" (WB), one week; and the Knack's "Get the Knack" (Capitol), four weeks. The latter's stint at number one was especially significant, as the group was the only new act to reach those heights this year.

A further breakdown, by label affiliation, reveals that the WEA group had the most weeks at the top, with 20 (four for Warner Bros., seven for Swan Song/Atlantic and nine for Elektra/Asylum), followed by RSO with ten, A&M with nine and Casablanca, Columbia and Capitol each with four. Warners, Casablanca and Columbia also each had two number one albums (Stewart and Doobie Brothers for Warners, Streisand and Joel for Columbia and Summer's two for Casablanca).

A number of artists did not reach number one but enjoyed long stays in the top five none-

theless, and are thus worthy of mention. Leading the way were Peaches and Herb, whose "2 Hot!" (Polydor) was in the top five for 10 weeks; later in the year, the Commodores' "Midnight Magic" (Motown) were near the top for 13 weeks, while

Styx's "Cornerstone" (A&M) racked up a remarkable nine straight weeks at #3 and #11 overall in the top five.

Other long stays in the top five were recorded by Cheap Trick "Live at Budokan," (Epic),

(Continued on page 104)

Regional Breakouts

Singles

East:

Teri DeSario (Casablanca)
Styx (A&M)
Dan Fogelberg (Full Moon/Epic)
Led Zeppelin (Swan Song)
Flying Lizards (Virgin)

South:

Robert John (EMI-America)

Midwest:

Fleetwood Mac (Warner Bros.)
Queen (Elektra)
Steve Forbert (Nemperor)
Styx (A&M)
ELO (Jet)
Neil Diamond (Columbia)

West:

Teri DeSario (Casablanca)
Queen (Elektra)
Styx (A&M)
Dan Fogelberg (Full Moon/Epic)
Dionne Warwick (Arista)

Albums

East:

The Rose (Atlantic)
Cliff Richard (EMI-America)
Gap Band (Mercury)
Bonnie Pointer (Motown)

South:

Cliff Richard (EMI-America)
Chic (Atlantic)

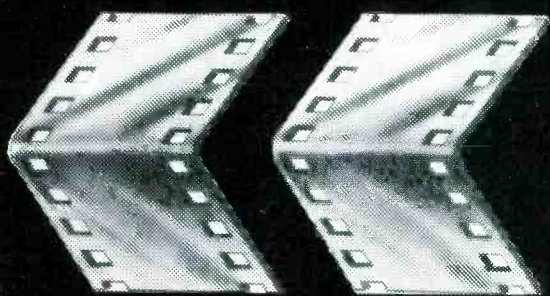
Midwest:

The Rose (Atlantic)
ABBA (Atlantic)
Cliff Richard (EMI-America)
Bonnie Pointer (Motown)

West:

The Rose (Atlantic)
Gap Band (Mercury)
Shalamar (Solar)
Bonnie Pointer (Motown)
Brass Construction (UA)

THE SEARCH IS ON.
THE IDOLMAKER
IS SEARCHING FOR THE IDOL.



KOCH/KIRKWOOD ENTERTAINMENT

A Major Motion Picture Release - Christmas 1980

 **United Artists**
A Transamerica Company

Send resumes and photos to "IDOLMAKER" United Artists Corp. 10202 W. Washington Blvd., Culver City, CA. 90230

Shmerler to Chrysalis

■ LOS ANGELES—Sal Licata, senior vice president of Chrysalis Records, has announced the appointment of Steven Shmerler to the newly created position of director of product development, effective immediately.



Steve Shmerler

In his position, Shmerler will work closely with all managers in the future development of their artists, and will insure communication of philosophy and activity in coordinating the efforts of artist-manager company relations.

Shmerler will be based at the Los Angeles offices. Previous to Chrysalis, Shmerler worked for RCA Records as product manager of associated labels.

Livingston Exits Fox for Investment Firm

■ LOS ANGELES—Industry veteran Alan Livingston, who recently announced his impending resignation from the top operating post in 20th Century-Fox's entertainment sector (RW, Dec. 15, 1979), last week announced he will assume the presidency of Atalanta Investment Company, Inc., a Beverly Hills-based financing firm, on January 1.

Livingston's original announcement that he would depart Fox—where he holds the post of senior vice president of 20th Century-Fox Film Corp., and is president of Fox's Entertainment Group, including its label operation—was the latest in a series of departures by top Fox executives during recent months.

Consultant Role

He will continue to serve as a consultant to that corporation, and to hold a post on its retirement board.

Livingston's new venture is consistent with his ongoing partnerships in three investment funds, in which he is expected to participate more actively as a result of his new career.

Atalanta Investment Company, described by Livingston as "one of the largest of its kind," is an SBIC and will be involved in financing venture enterprises, possibly including, but not restricted

to, entertainment investments. Livingston, who is a member of the Atalanta board and one of the company's largest stockholders, reportedly decided to assume his new post several months ago, but remained at Fox until year's end to supervise that corporation's realignment of management responsibilities.

Livingston is also quoted as cit-

ing the move's significance in freeing him to assume a creative role with "One In A Million," a situation comedy series he created and is currently writing for. With that project in development via a Columbia Pictures production arrangement with ABC Television, Livingston would have faced a conflict of interest while at Fox.

Check Mates



Edward M. Cramer, BMI president (third from left), recently acknowledged the receipt of an important check from the Copyright Royalty Tribunal. More than half a million dollars, it is the BMI share of the jukebox royalties for 1978, deposited with the Copyright Office. These funds will be added to the monies distributed to BMI-affiliated writers and publishers. With Cramer (from left) are: Alan Smith, vice president, licensing; Theodora Zavin, senior vice president, performing rights; and Larry Sweeney, controller, to whom the money was sent.

WELK MUSIC GROUP

100 Wilshire Boulevard • Suite 700 • Santa Monica, California 90401 • Telephone (213) 871-0911

LAWRENCE WELK • PRESIDENT **DEAN KAY • EXECUTIVE VICE PRESIDENT-GENERAL MANAGER**

ROGER SOVINE • VICE PRESIDENT/PROFESSIONAL ACTIVITIES

BILL HALL • NASHVILLE DIVISION MANAGER
1509 LAUREL STREET • NASHVILLE, TENNESSEE 37203 • TELEPHONE (615) 256-7648

GAYLON HORTON • HOLLYWOOD DIVISION MANAGER
6255 SUNSET BOULEVARD • SUITE 615 • HOLLYWOOD, CALIFORNIA 90028 • TELEPHONE (213) 467-3197

JOE ABEND • NEW YORK DIVISION MANAGER
200 WEST 57th STREET • SUITE 802 • NEW YORK, NEW YORK 10019 • TELEPHONE (212) 581-3197

STUART McFARLANE • WELK MUSIC GROUP LTD.
184/186 REGENT STREET • LONDON W1, ENGLAND • TELEPHONE (44-1) 439-77-31

T. B. HARMS COMPANY (ASCAP)
 VOGUE MUSIC (BMI)
 CHAMPAGNE MUSIC CORPORATION (ASCAP)
 BIBO MUSIC PUBLISHERS (ASCAP)

HALL-CLEMENT PUBLICATIONS (BMI)
 HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP)
 JACK AND BILL MUSIC COMPANY (ASCAP)

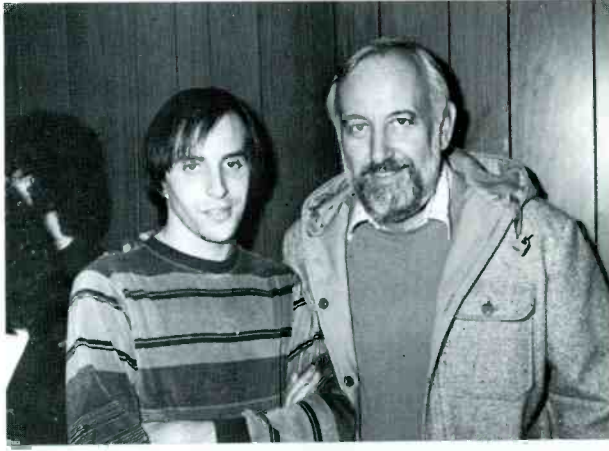


BILLY JOEL
52ND STREET

Thanks for the best year of my life



Five'll Get You Four



Four new CBS Records bands were recently featured at the "Rock Into the '80s—A \$5 Concert" show at New York's Palladium Theatre. Epic/Portrait group 20/20 and Columbia's the Beat, the Sinceros and Bruce Woolley played before a crowd that paid \$5 for each ticket. The four sets were taped by WNEW-FM and rebroadcast as a 90-minute show the following Sunday. The concert was designed by CBS Records, promoters Ron Delsener and Peter Rudge and WNEW-FM. Pictured in top left picture, from left Dick Asher, deputy president and chief operating officer, CBS Records Group; Rod Johnson, of Bruce Woolley and the Camera Club; Bruce Woolley; Dave Birch, Tom Dolby and (sitting) Nigel Mark Ross-Scott, all in band; and Allen Davis, president, CBS Records International. Top right picture: Paul Collins, lead singer of the Beat, with Bruce Lundvall, president, CBS Records. Bottom left picture: Lundvall; Ron McCarrell, VP marketing, EPA; Bill Freston, VP merchandising, EPA; Joel Turrisi, 20/20; Al DeMarino, VP artist development, EPA; Steve Allen, Chris Silagyi, 20/20; Lennie Petze, VP national A&R, Epic; Bob Feineigle, director national LP promotion, EPA; Eric Doctorow, management; and Don Dempsey, senior VP and general manager, EPA. Bottom right picture: Joe Senkiewicz, VP artist development/promotion, CBS Records International; Allen Davis, president, CBS Records International; Bobbi Irwin, Ron Francois, the Sinceros; Dennis Richards, manager; Don Snow, Mark Kjeldsen, Sinceros.

Ocean, Ariola End Pact

■ LOS ANGELES — Sources at both Ariola and Ocean Records have confirmed that effective immediately, Ocean's custom label-distribution arrangement with Ariola has been terminated.

An Ocean spokesperson also confirmed that label principals Marc Kreiner and Tom Cossie have already placed Ann-Margret, who had issued a single under the Ariola-Ocean deal, with the MCA label. It is "possible," the spokesperson added, that Ocean's other Ariola acts — including Ullanda, Paul Sabu, Sister Power, Louis Love, Buddy Turner and Burt Young — will also be moved to MCA, although no such agreement has yet been made.

Contemporary Inks Steve Marriott

■ NEW YORK — David Krebs and Steve Leber of Contemporary Communications Corporation have signed Steve Marriott to an exclusive management contract.

Talmadge Bows Firm

■ NEW YORK — Art Talmadge, president of Art Talmadge Associates, has announced the formation of his new firm whose primary function will be to act as a representative for companies in music and allied industries.

A.T.A. will perform as an independent managerial adjunct and will specialize in the coordination

of services for firms headquartered outside of New York City. A variety of independent decision making services will be offered for record companies, manufacturers and music publishers. A.T.A. will also provide the retention and supervision of legal liaison when necessary.

Offices of A.T.A. will be located at 870 7th Avenue, the telephone number is 212-581-4680.

Platinum Power



The gleam of platinum lights up the room as WEA and Elektra/Asylum execs pose with a special limited-edition display piece designed to celebrate the multiplatinum sales of Eagles' "The Long Run." Pictured from left: Jody Raitzel, branch marketing coordinator, WEA/Los Angeles; Jeff Scheible, sales manager, WEA/Los Angeles; Stan Marshall, E/A vice president/sales; Mel Posner, E/A vice chairman; George Rossi, branch manager, WEA/Los Angeles; Jerry Sharell, E/A vice president/creative services; Randy Edwards, E/A advertising and merchandising director; and Rip Pelly, E/A national field promotion manager.

Pickwick Intl. Begins Video Works Program

■ LOS ANGELES — Pickwick International, Inc. has announced the development of a pre-recorded video cassette test program titled "Video Works."

Launched in November, the program is being tested in 50 retail outlets covering five U.S. markets including Los Angeles, San Diego, San Francisco, Las Vegas and Minneapolis.

Video Works encompasses various types of retail outlets that include mall record stores, discount department stores and department stores. This mix of outlets represents only a portion of the accounts currently serviced by Pickwick, but offers the highest potential in sale of video cassettes at this time. A wide selection of product is offered and includes movies from Paramount, 20th Century Fox, Columbia, Allied, Brut, Avco Embassy, and other vendors in both Beta and VHS formats.

The display fixture utilizes both the hardware (video tape recorder and TV set) and software (pre-recorded and blank). A two hour demonstration cassette is used to preview 23 of the feature films. Emphasis is on such movie hits as "Saturday Night Fever," "Godfather," "King Kong" and "Butch Cassidy."

In support of the Video Works merchandising design, Pickwick is advertising in both TV Guide and major newspapers on select market basis, using an 800 toll free number to direct the customer to the closest location. In addition, thousands of direct mail brochures offering an introductory rebate, have been sent to targeted VTR owners who have purchased their hardware at participating test locations.

General manager of the project is Robert Mitchell, formerly the general manager of Pickwick's music product division.

RSO Taps Schwartz

■ LOS ANGELES — Peter Schwartz has joined RSO Records as promotion man based in Los Angeles, according to Bob Smith, vice president of promotion.

Prior to joining RSO, Schwartz worked as southwest area promotion manager at Infinity Records. He has also worked in promotion at CBS, at RCA and at London Records. His background also includes experience as a buyer for Record Rack in Los Angeles.

Kool Single Gold

■ CHICAGO — Kool & The Gang's single, "Ladies Night," on De-Lite Records, has been certified gold by the RIAA for sales in excess of one million units.

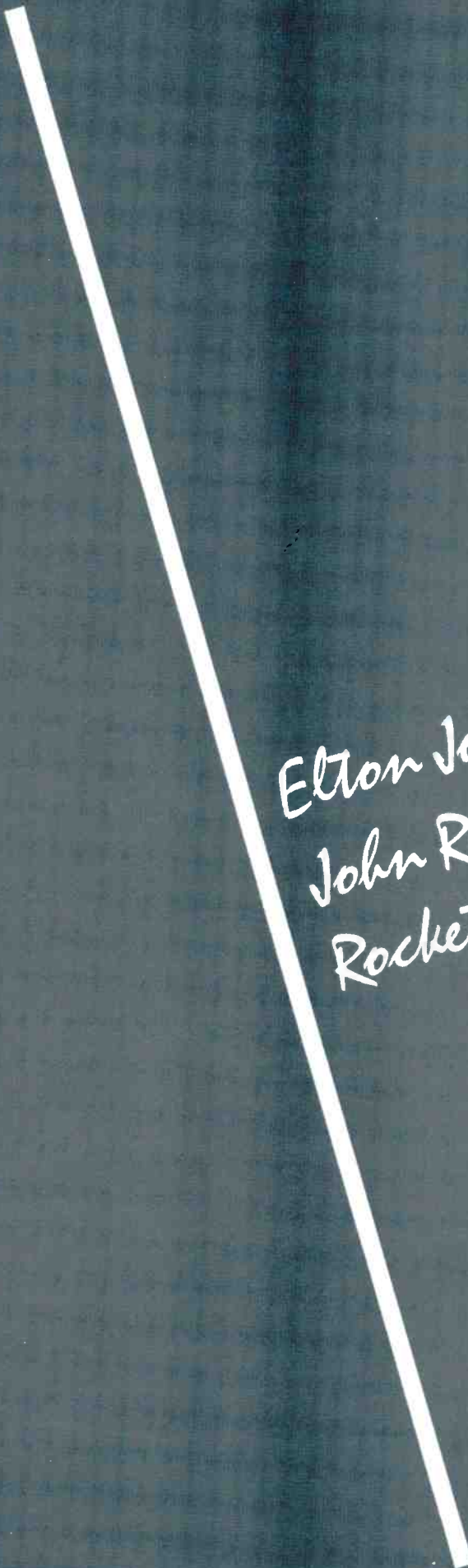
Warner Communications congratulates its winners of Record World's 1979 Year End Poll...

- Ashford & Simpson** (Warner Eros)
#1 Top Duo (Male & Female) (R&B Albums)
#1 Top Duo (Disco)
#2 Top Crossover Duo (Pop Albums)
#2 Top Duo (Male & Female) (Pop Albums)
#2 Most Promising Duo (Pop Albums)
#2 Top Crossover Duo (R&B Singles)
#2 Top Duo (Male & Female) (R&B Singles)
#2 Top Duo (R&E Albums)
#2 Top LP Duo (R&B Albums)
#2 Top Crossover Duo (R&B Albums)
Top Producer (Disco)
Sustained Achievement (Disco)
- George Eason** (Warner Bros.)
#1 Top Record (Solo) (Jazz)
"Livin' Inside Your Love"
#1 Top Artist (Guitar) (Jazz)
- Blues Brothers** (Atlantic)
#1 Top New Duo (Pop Albums)
#2 Top Duo (Pop Albums)
#2 Most Promising Duo (Pop Singles)
- Chic** (Atlantic)
#1 Top Vocal Combination (Pop Albums)
#1 Top Vocal Combination (Pop Singles)
#1 Top Crossover Group (Pop Singles)
#1 Top Disco Crossover Group (Pop Singles)
#1 Top Album Group (R&E Albums) "C'est Chic"
#1 Top Vocal Combination (R&E Albums)
#1 Top Singes Group (R&E Singles) "Good Times"
#1 Top Vocal Combination (R&E Singles)
#1 Top Crossover Group (R&E Singles)
#1 Top Vocal Combination (Disco)
#1 Top Vocal Group (Disco)
#2 Top Crossover Group (R&E Albums)
- #2 Top Album Overall (R&B Albums) "C'est Chic"
#2 Top Single Overall (R&B Singles) "Good Times"
#2 Top Album Artist (Disco)
#2 Top Single Artist (Disco) Special Achievement (Pop Singles)
Special Achievement (R&B Albums)
Special Achievement (R&B Singles)
- Fleetwood Mac** (Warner Bros.)
#2 Top Vocal Combination (Pop Albums)
- Foreigner** (Atlantic)
Special Achievement (Pop Albums)
- Michael Franks** (Warner Bros.)
#1 Top Male Vocalist (Jazz)
- Funkadelic** (Warner Bros.)
#2 Top Male Group (R&B Singles)
#2 Top Singes Group (R&B Singles)
"(not just) Kree Deep"
- Al Jarreau** (Warner Bros.)
#2 Top Male Vocalist (Jazz)
- Rickie Lee Jones** (Warner Bros.)
#1 Top New Female Vocalist (Pop Albums)
- Madleen Kane** (Warner Bros.)
#1 Most Promising Female Artist (Disco)
- Led Zeppelin** (Atlantic)
Special Achievement (Pop Albums)
- Love De-Luxe** (Warner Bros.)
#2 Top New Group (Disco)
- M** (Sire)
#1 Top New Male Vocalist (Pop Singles)
- Herbie Mann** (Atlantic)
#2 Top Artist (Flute) (Jazz)
- Steve Martin** (Warner Bros.)
#1 Top Comedy Artist (Pop Albums)
- Mass Production** (Cotillion)
#1 Top New Vocal Combination (R&B Albums)
#1 Top New Vocal Combination (R&B Singles)
#2 Top Vocal Combination (R&B Singles)
- Pat Metheny** (ECM)
#2 Top Artist (Guitar) (Jazz)
- Charlie Mingus** (Atlantic)
#2 Top Artist (Acoustic Bass) (Jazz)
- Joni Mitchell** (Asylum)
#1 Top New Female Vocalist (Jazz)
#2 Top Female Vocalist (Jazz)
- Oregon** (Elektra)
#1 Top New Group (Jazz)
- Bruni Pagan** (Elektra)
#2 Most Promising Female Artist (Disco)
- Pointer Sisters** (Planet)
#1 Most Promising Female Group (Pop Singles)
#1 Most Promising Female Group (Pop Albums)
#1 Most Promising Female Group (R&B Singles)
#1 Most Promising Female Group (R&B Albums)
#2 Top Female Group (Pop Singles)
#2 Top Female Group (Pop Albums)
- Jean-Luc Ponty** (Atlantic)
#1 Top Artist (Violin) (Jazz)
- Prince** (Warner Bros.)
#1 Top New Male Vocalist (R&B Singles)
#2 Top New Male Vocalist (R&B Albums)
- Richard Pryor** (Warner Bros.)
#1 Top Comedy Artist (R&B Albums)
#2 Top Vocal Combination (R&B Albums)
- Rose Royce** (Whitfield)
#2 Top Vocal Combination (R&B Albums)
- Patrice Rushen** (Elektra)
#1 Top Female Vocalist (Jazz)
- Sister Sledge** (Cotillion)
#1 Top Female Group (Pop Albums)
#1 Top New Female Group (Pop Albums)
- #1 Top Female Group (Pop Singles)
#1 Top New Female Group (Pop Singles)
#1 Top Female Group (R&B Albums)
#1 Top New Female Group (R&B Albums)
#1 Top Female Group (R&B Singles)
#1 Most Promising Female Group (R&B Singles)
#1 Top Female Group (Disco)
#2 Top Disco (Group) (Disco) "We Are Family He's The Greatest Dancer"
#1 Top New Male Artist (Disco)
#1 Top Male Artist (Disco)
#2 Top 25 (Disco) "Dancer Dance To Dance"
#2 Top Disco (Solo Artist) (Disco) "Dancer Dance To Dance"
Top Producer (Disco)
- Stargard** (Warner Bros.)
#1 Most Promising Female Group (Disco)
- Rod Stewart** (Warner Bros.)
#1 Top Male Crossover Artist (Pop Singles)
#1 Top Male Vocalist (Pop Singles)
#1 Top Male Vocalist (Pop Albums)
#1 Top Male Crossover Artist (Pop Albums)
#2 Top Single Overall (Pop Singles) "Da Ya Think I'm Sexy?"
#2 Top Singles (Solo) (Pop Singles) "Da Ya Think I'm Sexy?"
#2 Top Crossover Artist (Pop Singles)
#2 Top Crossover Artist (Pop Albums)
#2 Top Album (Solo) (Pop Albums) "Blondes Have More Fun"
#2 Top Album (Solo) (Pop Albums) "Blondes Have More Fun"
- Gino Soccio** (RFC)
#1 Top New Male Artist (Disco)
#1 Top Male Artist (Disco)
#2 Top 25 (Disco) "Dancer Dance To Dance"
#2 Top Disco (Solo Artist) (Disco) "Dancer Dance To Dance"
Top Producer (Disco)
- Grover Washington, Jr.** (Elektra)
#1 Top Artist (Reeds) (Jazz)

...and the talents of Warner Bros., Elektra/Asylum and Atlantic Records.



**A Very
Merry Christmas
and a
Happy
New Year**



Elton John
John Reid
Rocket Records

Record World DISCO

Disco File

By BRIAN CHIN

(A weekly report on current and upcoming discotheque breakouts)

■ **THE BOOGIE THAT WOULDN'T DIE:** Last January, the cry was "Gloria Hallelujah! Le Freak, C'est Chic!" If, by December, disco seems again in the familiar position of having to prove itself, it's surely a sign not of decay, but of the expectation that it should grow into mainstream-integrated pop music. Look at the indications: clubs, of the roller, rocker and disco varieties, are continuing to draw crowds and multiply; on the national level, disco records, often by pop-identified artists, still have a habit of bolting to the top of the charts and in the mass media, every other commercial or theme song seemed to have a high-hat and kickdrum in it.

Disco records ran into undeniable commercial difficulties this year, but it's important to realize where they came from, in a period when activity increased suddenly, and was managed, in many cases, by companies whose prior success in the discotheque market was largely inadvertent. A rush of product occurred that dwarfed all previous spurts; masters were signed at unheard-of prices and production deals made that seemed to encourage producers to deliver records that might loosely have been called "top-notch," but more accurately, merely passable. These records were too often promoted as hits to radio programmers and club jocks, with a resulting confusion that even blurred one's focus on bonafide successes. Hopefully, the unprecedented current resistance of top 40 radio stations to disco is due solely to this product glut, and not to an arbitrary paranoia over the potential power of disco: rock is, I am given to understand, in a fairly good artistic state at the moment, and even earlier in the decade, when many felt that it wasn't, Silver Convention did not convert the nation to unrelieved boogiedom.

Many observers didn't quite understand that disco's apparent recession in the last few months occurred at the company and radio cross-over level, where support has traditionally been variable. At the club level, hits continue to be discovered and exposed to a solid and growing market. It will doubtless be most profitable for labels to take readings from clubs to determine hits, rather than signing and promoting heavily any less-than-essential records. For those who have hesitated in their support and development (oh, ye of little faith!), the question is, the reality of the record business being what it is, is it wise to ignore a market that gives a record any kind of a starting edge?

For those of us who continue to live with disco and love it, it was a good year, with more than enough activity to keep things interesting, and a particularly good summertime peak. Herewith is Disco File's 1979 year-end rundown, in necessarily sketchy order, which is meant to give credit to the people and records that did the most for disco,

artistically and commercially.

1. "Vertigo/Relight My Fire," **Dan Hartman** with **Loleatta Holloway** (Blue Sky); "Dancer," **Gino Soccio** (WB/RFC); "Born to Be Alive," **Patrick Hernandez** (Columbia). The very best disco has a special sort of electricity to it that we're all familiar with; it's as if it somehow gives something to us when we dance along. Of the songs that ran us to the dance floor this year, "Relight My Fire" packed the most emotional power, a peak that just got more and more intense and finally exploded with Loleatta's appearance. "Dancer" was an impossibly riveting vamp punched across with a sort of technical command that made it work somewhere deep, deep inside. And "Born To Be Alive" had to be the fullest record of the year, with a concentration of melody, message and production that was almost too rich to absorb all at once. Together, they were the best examples of the way disco can touch both the emotional and the physical.

2. "Bad Bad Boy" LP, **Theo Vaness** (Prelude); "This Time Baby," **Jackie Moore** (Columbia); "Groove Me," **Fern Kinney** (TK); "Here Comes That Sound Again," **Love De-Luxe** (WB). These four cuts never actually hit the top of our chart because of strong spurts by successive number one records. Together, they made for a solid midyear peak of not only danceable, but also listenable, song-oriented music. Radio resistance was crystallizing at that point, however, and we'll always feel shortchanged by the absence of these records from the pop charts.

3. "Ladies' Night" LP, **Kool and the Gang** (De-Lite); "I Got My Mind Made Up," **Instant Funk** (Salsoul); "I've Got the Next Dance," **Deniece Williams** (ARC/Columbia); "You Can Do It," **Al Hudson and the Partners**—now **One Way**—(MCA); "Put Your Body in it," **Stephanie Mills** (20th Century Fox). In a year when the smooth European symphonic sound ebbed in favor of a more pop or R&B flavored American version, the slack was taken up by a renewed acceptance of funk-styled, loud party-time music.

4. "Bad Girls" LP, **Donna Summer** (Casablanca). Now and forever, it seems, Summer will be growing as writer, vocalist and popstar. At the same time, she's preserved her uncanny ability to give us exactly what we want to dance to, every time. The best and most popular, indisputably.

5. "France Joli" LP, (Prelude); "Fever" LP, (Fantasy); "From Beginning to End" LP, **Destination** (Butterfly); "Get Up and Boogie" LP, **Freddie James** (WB); "Fire Night Dance" LP, **Peter Jacques Band** (Prelude); "High On Mad Mountain" LP, **Mike Theodore Orchestra** (Westbound); "Undercover Lover" LP, **Debbie Jacobs** (MCA); "Duncan Sisters" LP, (Earmarc); "The Break," **Kat Mandu** (TK). Even if disco has inevitable signature elements, the best of the year's pop-disco albums convey not submission to formula, but, rather, what might be called fullness of technique. What's the difference? Strong writing and composition; sometimes, just a good feel.

6. "Stay Free" LP, **Ashford and Simpson** (WB); "The Boss" LP, **Diana Ross** (Motown); "Just Bruni" LP, **Bruni Pagan** (Elektra); "Stars" and "Living Proof" LPs, **Sylvester** (Fantasy); "Cory and Me" LP, **Cory Daye** (New York Intl.); "Off the Wall" LP, **Michael Jackson** (Epic); "Theo Vaness" LP, (Prelude); "Don Armando's Second Avenue Rhumba Band" LP, (ZE/Buddah). These albums assure one and all that there's more than enough room for sensitivity, intelligence and artist identity in the disco setting. Importantly: the artists often participated in writ-

(Continued on page 106)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

I-BEAM/SAN FRANCISCO

DJ: **MICHAEL GARRETT**
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
EVITA—Festival—RSO (LP)
FLY TOO HIGH—Janis Ian—Columbia
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
I WANNA BE YOUR LOVER/SEXY DANCER—Prince—WB
JUMP THE GUN—Three Degrees—Ariola
MONEY—Flying Lizards—Virgin
PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC—T.J.M.—Casablanca
ROCK IT—Deborah Washington—Ariola
SAMMY JOANNE—Vernon Burch—Chocolate City
SHAZAM—Deodato—WB
TIGER TIGER—Gregg Diamond Bionic Boogie—Polydor
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

HIS COMPANY DISCO/PHOENIX

DJ: **HUBERT CHARLES**
BLOW MY MIND—Celi Bee—APA/TK
BURNIN' ALIVE—Tony Rallo—Casablanca
CAN'T STOP DANCIN'—Sylvester—Fantasy
CISSELIN' HOT—Chuck Cissel—Arista
DISCO POWER—U.N.—Prelude
(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring
HERE'S MY LOVE—Linda Clifford—RSO (LP)
JUMP—The Ring—Vanguard
MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire
MUSIC MAN—Revanche—Atlantic
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STOP YOUR TEASING—Hydro—Prism
WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI
WRAPPED UP IN YOUR LOVE—James Bradley—TK
YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis

DELMONICO'S/KEY WEST

DJ: **GEORGE CADENAS**
BUENOS AIRES/I'D BE SURPRISINGLY GOOD FOR YOU/DON'T CRY FOR ME ARGENTINA—Festival—RSO
CAN'T STOP DANCING—Sylvester—Fantasy
DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE/Buddah
GO DANCE—Billy Moore—Emergency
HARMONY—Suzi Lane—Elektra
HOLLYWOOD—Freddie James—WB
HOW HIGH—Salsoul Orchestra Featuring Cognac—Salsoul
LOVE INJECTION—Trussel—Elektra
NIGHT DANCER—Jeanne Shy—RSO
NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer/Barbra Streisand—Casablanca/Columbia
PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC—T.J.M.—Casablanca
RED HOT—Mary Wilson—Motown
ROTATION—Herb Alpert—A&M
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
TAKE ALL OF ME—Barbara Law—Pavillon

BETTER DAYS/NEW YORK

DJ: **TEE SCOTT**
AND THE BEAT GOES ON—Whispers—Solar (LP cut)
BODYSHINE/SLAP SLAP LICKEDY LAP—Instant Funk—Salsoul
HAVEN'T YOU HEARD—Patrice Rushen—Elektra
I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude
I'LL MAKE YOUR DAY TONIGHT—Hydro—Prism
I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra
I'M CAUGHT UP—Inner Life—Prelude
JUST KEEP ON DANCING—Kocky—Windsong
LOVE INJECTION—Trussel—Elektra
MUSIC—One Way Featuring Al Hudson—MCA
SECOND TIME AROUND/RIGHT IN THE SOCKET—Shalamar—Solar
SMACK DAB IN THE MIDDLE—Janice McClain—WB/RFC
STRAIGHT FROM THE HEART—Loose Change—Casablanca
VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky
WEAR IT OUT—Stargard—WB

YOU MADE IT AN AWARD WINNING YEAR



THANK YOU

© 1979 LIBERTY, UNITED RECORDS INC. UNITED ARTISTS RECORDS INC. A DIVISION OF UNITED ARTISTS CORPORATION BY LIBERTY, UNITED RECORDS INC. AN INDEPENDENT COMPANY. EMI AMERICA INC. A DIVISION OF EMI RECORDS INC. OR TRANSAMERICA CORPORATION

www.emirecorddistribution.com

Have You Heard The One About And The Dramatic Increase

Well, that's an old story to us. CBS Records International has always been aware that the best salespeople for American music overseas are the artists themselves.

That's why this year alone, we've supported major performance and promotional tours by over 75 acts in over 100 entertainment capitals all over the world.

The pay-off? Global sales figures that continue to break records.

1979
American Artists
On Tour:
Bobby Bare
The Beach Boys
Jeff Beck
Celi Bee
Harry Belafonte
Blue Oyster Cult
Boston
JoAnne Brackeen
John Lee/Gerry
Brown
The Charlie Daniels
Band

Cheap Trick
Chicago
Stanley Clarke
Billy Cobham
Leonard Cohen
Ray Conniff
Burton Cummings
Al Di Meola
George Duke
Bob Dylan

Earth, Wind & Fire
The Emoticons
Ellen Foley
Steve Forbert
Frantique
Eric Gale
Gary's Gang

Larry Gatlin
Stan Getz
Dexter Gordon
Herbie Hancock
Heart
Heath Brcs.

The Traveling American Artists In International Sales?

Freddie Hubbard
The Jacksons
Billy Joel
David Johansen
Journey

Gladys Knight &
The Pips
Patti LaBelle
Hubert Laws
Ramsey Lewis
Kenny Loggins
Cheryl Lynn

Frank Marino &
Mahogany Rush
Manhattans
Johnny Mathis
Marilyn McCoo &
Billy Davis, Jr.
McFadden &
Whitehead
John McLaughlin
Molly Hatchet

Eddie Money
Mongo Santamaria
Mother's Finest
New Barbarians
Ted Nugent
Lou Rawls
Return to Forever
REO Speedwagon
Santana
Lalo Schifrin
Marlena Shaw
Woody Shaw
Rex Smith

Phoebe Snow
Bruce Springsteen
Livingston Taylor
Tonio K.
Toto
Trickster
Cedar Walton
Anita Ward
Weather Report
Muddy Waters
David Werner
Barry White
Andy Williams
Tammy Wynette
Frank Zappa
20/20

...and many others.
CBS Records
International.
Our artists belong to
the world.

Record World Single Picks

NICOLETTE LARSON—Warner Brothers 49130



LET ME GO, LOVE (prod. by Templeman) (writers: McDonald-Foster) (Snug/Big Stroke, BMI) (3:47)

Larson's first single from her latest "In The Nick Of Time" LP is a glistening pop duet with Doo-bie Brother Michael McDonald. Bill Payne's magical keyboard work is delightful and Bobby La-Kind and producer Ted Templeman spice up the ballad with smart percussion adds. This could be her biggest hit yet.

AEROSMITH—Columbia 1-11181



REMEMBER (WALKING IN THE SAND) (prod. by Lyons) (writer: Morton) (Trio/Robert Mellin/Tender Tunes, BMI) (4:05)

Aerosmith's growing legion of young rock fans will get a dramatic introduction to the fabulous Shangri-La's 1964 classic via this cover version and first single off the new "Night In The Ruts" LP. Steve Tyler does a great job in transforming his lead vocal from a helpless teen into a frantic wild-man on the final verse.

AC/DC—Atlantic 3644



TOUCH TOO MUCH (prod. by Lange) (writers: Young-Young-Scott) (Edward B. Marks, BMI) (3:00)

Angus Young's roaring lead guitar and Bon Scott's throaty vocals predominate on this follow-up to their moderately successful title cut from the "Highway To Hell" LP. A persistent rhythm track grinds away with all the intensity of youthful rebellion as this Australian quintet aims for the top 40 rock audience.

JOAN ARMATRADING—A&M 2210



ROSIE (prod. by Armatrading) (writer: Armatrading) (Rondor/Irving, BMI) (3:10)

Joan has consistently released quality albums throughout the past decade yet has somehow missed the mass appeal hit she deserves. This initial single from her "How Cruel" LP should solve that problem. It's a bouncy, mid-tempo side with a big female chorus hook. The light reggae beat is right for several formats.

Pop

JIMMY MESSINA—Columbia 1-11182

DO YOU WANT TO DANCE (prod. by Messina) (writers: Messina-Thomas) (Jasperilla, ASCAP) (3:56)

Even though Messina's distinctive vocals are instantly appealing, there's much more to this outstanding cut. Jazzy guitar, horn & keyboard leads float over a light funky rhythm.

HEAD EAST—A&M 2208

GOT TO BE REAL (prod. by Glixman) (writer: Somerville) (Head East/Almo, ASCAP) (3:52)

Midwestern rockers love to crank it up and this quintet is no exception, as demonstrated on the initial single from their "A Different Kind of Crazy" LP. A full-throttled rocker for AOR-pop.

DAVID BOWIE—RCA 11887

JOHN I'M ONLY DANCING 1972 (prod. by Bowie) (writer: Bowie) (Moth, BMI) (2:43)

From the "Ziggy Stardust" sessions comes this wild, rock-dancer that's as contemporary as it is compelling. Great for AOR and clubs.

THE BABYS—Chrysalis 2398

BACK ON MY FEET AGAIN (prod. by Olsen) (writers: Bugatti-Musker-Waite) (Pendulum) (3:18)

From the upcoming "Back On My Feet Again" is this title cut which features John Waite's convincing lead vocals and a driving pop-rock rhythm that's sure to equal the success of "Every Time I Think Of You."

DANNY DOUMA—Warner Brothers 49151

ENDLESSLY (prod. by Douma-Van Maarth) (writer: Douma) (Yam, BMI) (3:21)

Douma's California-rock sounds grab the pop instincts from his Fleetwood Mac ties and a country flavor via his laid-back vocals and some lyrical guitar lines. Smooth pop with country possibilities.

THE YACHTS—Polydor 2049

LOOK BACK IN LOVE (prod. by Langer) (writers: Pedrick-Gately) (Beechwood, BMI) (2:20)

Keyboards float over a hard rhythm kick while demanding vocals shout the hook. From this promising new British band's self-named LP, it should please AOR-pop listeners.

THE FABULOUS POODLES—Epic 9-50823

MAN WITH MONEY (prod. by Winwood) (writers: Everly-Everly) (Acuff-Rose, BMI) (2:32)

The first single from their new "Think Pink" LP was penned by the Everly Brothers. The Poodles give it an eccentric British rock update while maintaining a 50's integrity.

JOEY CASTLE—Emerald City 7212 (Atlantic)

GREEN WOOD (prod. by Mersey-Durante-McCoy) (writers: McCoy-Durante) (Greene/Stone/Summertime, ASCAP) (3:30)

Expressive lead vocals are adorned by a pretty background chorus on this first Emerald City release that's adaptable to pop, A/C and even country formats.

TURLEY RICHARDS—Atlantic 3645

YOU MIGHT NEED SOMEBODY (prod. by Richards) (writers: Snow-O'Byrne) (Braintree/Snow/Neches River, BMI) (3:40)

Some talented session men lend Richards a hand including Mick Fleetwood, who plays drums and co-produces. A catchy pop-rocker with Richards' vocals & a hypnotic rhythm standing out.

MAYNARD FERGUSON—Columbia 1-11183

MAIN THEME FROM STAR TREK THE MOTION PICTURE (prod. by Ferguson) (writer: Goldsmith) (Ensign, BMI) (3:25)

Ferguson is the latest entry in the race to make this "theme" a hit and it's certainly an appropriate one. The stately horn section provides Maynard with a rich backdrop to paint ethereal textures.

THE RIVITS—Antilles 101 (Island)

LOOK ALL YOU LIKE (prod. by group) (writer: Higgins) (Ackee, ASCAP) (3:30)

There's a restrained electronic dance beat here with equally reserved, yet charming vocals. They both add up to an affecting multi-format item by this British duo.

BARBARA MANDRELL—MCA 41162

DARLIN' (prod. by Collins) (writer: Blandamer) (September/Yellow Dog, ASCAP) (3:19)

Mandrell should continue her country-to-pop crossover journey with this perky cut from the "Just For The Record" LP. A strong hook delivered by her charming vocals.

WEATHER REPORT—ARC/Columbia 1-11166

BROWN STREET (prod. by Zawinul-Pastorius-Shorter) (writers: Zawinul-Shorter) (Mulatto, BMI) (4:35)

Joe Zawinul takes charge on keyboards and quadra bass while Jaco and Peter Erskine handle percussion. The Latin-rock-samba sound is highly contagious and possibly their first hit since "Birdland."

B.O.S./Pop

SILK—Phila. Intl. 9-3730 (CBS)

I CAN'T STOP (TURNING YOU ON) (prod. by Jefferson-Simmons) (writers: Jefferson-Roebuck) (Mighty Three, BMI) (3:36)

From Richmond, Virginia comes this sparkling five-member group with an irresistible love ballad. Bright keyboard work and Deborah Henry's lush vocals steal the show.

RAY, GOODMAN & BROWN—Polydor 2033

SPECIAL LADY (prod. by Castellano-Dark Cloud) (writers: Ray-Goodman-Walter) (H.A.B./Dark Cloud, BMI) (3:38)

An a capella chorus introduces Harry Ray's sweet falsetto on this gorgeous ballad with the big title-hook. Vocal gymnastics provide an entertaining BOS add.

ONE WAY Featuring Al Hudson—MCA 41170

MUSIC (prod. by group-Becker) (writer: McCord) (Perk's, BMI) (3:25)

The rhythm percolates with syn-drums and percussive sounds while Hudson's falsetto carouses with One Way's vocal chorus. A dancer with disco roots that's primed for club action.

GANGSTERS—Heat 2001

WOP THAT WANDY (prod. by group) (writers: group) (Mirus/Jim Mac, BMI) (3:30)

This seven-member group features the four McCants brothers doing a funky soul rap over a busy rhythm track. An interesting and inventive outing that's an immediate radio add.

CLEVELAND EATON & THE GARDEN OF EATON—Ovation 1140

I DON'T KNOW (prod. by Eaton-Green) (writer: Razaq) (Eaton's/Streetville, BMI) (3:57)

Eaton and his Garden take a buxom bass line and dress it in expressive, enchanting vocals and exotic percussion, horn & keyboard sounds.

Country/Pop

JOHN CONLEE—MCA 41163

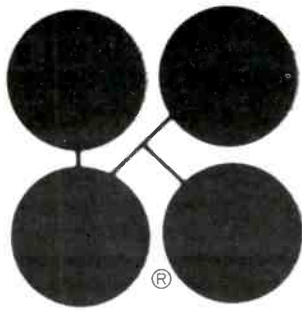
BABY, YOU'RE SOMETHING (prod. by Logan) (writers: VanHoy-Putman-Cook) (Tree/Cross Keys, BMI/ASCAP) (2:57)

Conlee's puppy-eye vocals are tastefully arranged here with effective string and back-up vocals giving a strong A/C crossover feel.

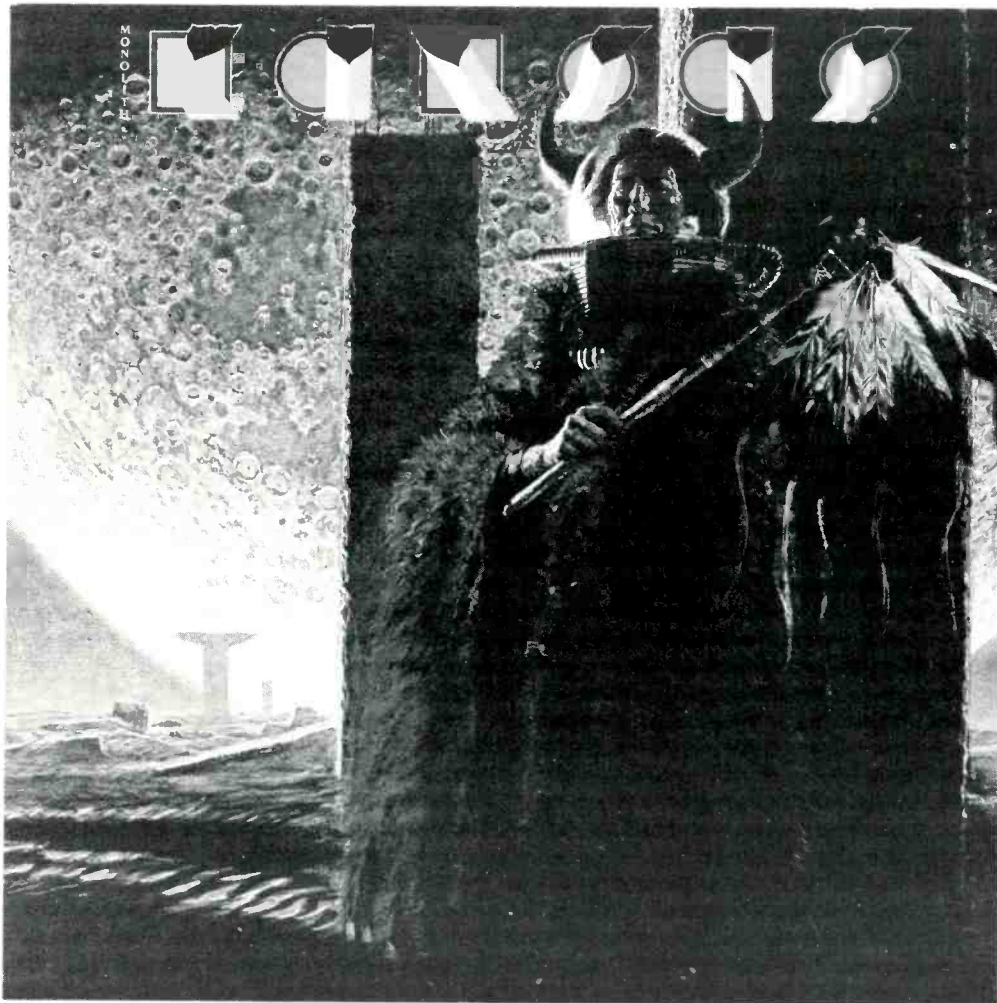
PIA ZADORA—Warner/Curb 49148

BABY IT'S YOU (prod. by Ruff) (writers: Bacharach-David-Williams) (Intersong/United Artists, ASCAP) (2:31)

From TV commercial jingles to this top 10, 60s hit, Zadora shows a smart pop sensibility with plenty to offer for country audiences.



Kirshner Records Delivers



COMING FOR 1980

STEVE WALSH

SARAH DASH

DANCER

Don Kirshner Entertainment Corp.

1370 Ave. of the Americas, N.Y., N.Y. 10019 • (212) 489-0440
9000 Sunset Blvd., Los Angeles, CA 90069 • (213) 278-4160



*Al Coury would like to
the entire RSO Records
1979 a truly*

RSO Artists

Bee Gees
Eric Clapton
Yvonne Elliman
East Coast
Andy Gibb
The Headboys
Robert Kraft
Mary MacGregor
Mistress
Boris Midney (Festival)
David Naughton
Paul Nicholas
Suzi Quatro
The Rockets
Jean Shy
John Stewart
Sweet Inspirations
AKB

RSO/Curtom Artists

Gavin Christopher
Linda Clifford
Leroy Hutson
Curtis Mayfield

*Thank the artists and
Family for helping make
successful year.*



**Jack Ashton
Freddie Avner
Judy Axler
Sheri Baber
David Banks
Johnny Belliveau
Carol Bennett
Michael Bowyer
Robert Brady
Patricia Breedlove
Winter Chatman
Shauna D'Agostino
Mel DaKroob
Candy Dengrove
Patrick Devine
Fred Di Sipio Jr.
Jimmy Driscoll
Michael Dundas
Bob Edson
Jann Edwards
Ron Elz
Peter Fassler
Richard Fitzgerald
Peggy Gallo
Bobbie Garabedian
Victor Ginocchio
Pat Gulino**

**Vivian Hochstein
Mitch Huffman
Connie Jasper
Katie Kaiser
Janet Kaye
Jon Konjoyan
Barbara Ledes
Ken Lee
Lori Levy
Ronnie Lippin
Dawn Livingston
Janis Lundy
Susan Markheim
Steve Massie
Joycelyn McFrazier
Sarah McMullen
Carole Meyers
Lili Miles
Jason Minkler
Patt Morriss
Angela Morton
Ellen Neitlich
Tim Owens
Marc Ratner
Michael Rose
Glenn Ross
Steve Ross**

**Michael Rowley
Pete Schwartz
Garry Sherman
Long John Silver
Arnie Smith
Bob Smith
Al Stann
Tommy Teague
Larimee Ward
Sharon White
Tom Winger
Debi Whiting
RSO Family, London
Sarah Cahusac
Shelly Cole
Linda Ghirardani
Mike Hutson
Martha Laurie
Ashley Newton
Arther Sheriff
Alexander Sinclair
RSO Films/Music Division
Kevin McCormick
Bill Oakes
RSO/Curtom
Marv Stuart
and the Curtom Family**

Year End Awards

SINGLES

TOP SINGLE (OVERALL)

1. **HOT STUFF**—DONNA SUMMER—Casablanca
2. **Da Ya Think I'm Sexy**—Rod Stewart—Warner Bros.
3. **My Sharona**—Knack—Capitol
4. **YMCA**—Village People—Casablanca
5. **I Will Survive**—Gloria Gaynor—Polydor
6. **Bad Girls**—Donna Summer—Casablanca
6. **Reunited**—Peaches & Herb—Polydor/MVP
7. **Sad Eyes**—Robert John—EMI-America
8. **Le Freak**—Chic—Atlantic
9. **Tragedy**—Bee Gees—RSO
10. **Pop Muzik**—M—Sire
11. **Don't Stop 'Til You Get Enough**—Michael Jackson—Epic
12. **Music Box Dancer**—Frank Mills—Polydor
13. **Ring My Bell**—Anita Ward—Juana
13. **Knock On Wood**—Amii Stewart—Ariola
14. **Fire**—Pointer Sisters—Planet
14. **Heart Of Glass**—Blondie—Chrysalis
15. **Heartache Tonight**—Eagles—Asylum
15. **Dim All The Lights**—Donna Summer—Casablanca
16. **Too Much Heaven**—Bee Gees—RSO
17. **Babe**—Styx—A&M
18. **No More Tears (Enough Is Enough)**—Barbra Streisand/Donna Summer—Columbia/Casablanca
19. **Good Times**—Chic—Atlantic
20. **Rise**—Herb Alpert—A&M
21. **In The Navy**—Village People—Casablanca
22. **What A Fool Believes**—Doobie Brothers—Warner Bros.
22. **We Are Family**—Sister Sledge—Cotillion
23. **Still**—Commodores—Motown
24. **Sail On**—Commodores—Motown
24. **Shake Your Body (Down To The Ground)**—The Jacksons—Epic
25. **You Take My Breath Away**—Rex Smith—Columbia
26. **Shake Your Groove Thing**—Peaches & Herb—Polydor/MVP
27. **September**—Earth, Wind & Fire—ARC/Columbia
28. **Don't Bring Me Down**—ELO—Jet
28. **Lead Me On**—Maxine Nightingale—Windsong

29. **Lonesome Loser**—Little River Band—Capitol
29. **You Decorated My Life**—Kenny Rogers—United Artists
30. **A Little More Love**—Olivia Newton-John—MCA



TOP SINGLE (GROUP)

1. **MY SHARONA**—KNACK—Capitol
2. **YMCA**—Village People—Casablanca
3. **Le Freak**—Chic—Atlantic
4. **Tragedy**—Bee Gees—RSO
5. **Fire**—Pointer Sisters—Planet
6. **Heart Of Glass**—Blondie—Chrysalis
7. **Heartache Tonight**—Eagles—Asylum
8. **Too Much Heaven**—Bee Gees—RSO
9. **Babe**—Styx—A&M
10. **Good Times**—Chic—Atlantic
11. **In The Navy**—Village People—Casablanca
12. **What A Fool Believes**—Doobie Bros.—Warner Bros.
12. **We Are Family**—Sister Sledge—Cotillion
13. **Still**—Commodores—Motown
14. **Sail On**—Commodores—Motown
14. **Shake Your Body (Down To The Ground)**—Jacksons—Epic
15. **September**—Earth, Wind & Fire—ARC/Columbia
16. **Don't Bring Me Down**—ELO—Jet
17. **Lonesome Loser**—Little River Band—Capitol
18. **I Want You To Want Me**—Cheap Trick—Epic
19. **The Devil Went Down To Georgia**—Charlie Daniels Band—Epic
20. **When You're In Love With A Beautiful Woman**—Dr. Hook—Capitol
21. **The Logical Song**—Supertramp—A&M
22. **Tusk**—Fleetwood Mac—Warner Bros.
23. **I Was Made For Lovin' You**—Kiss—Casablanca
24. **Lady**—Little River Band—Capitol
25. **After The Love Has Gone**—Earth, Wind & Fire—ARC/Columbia

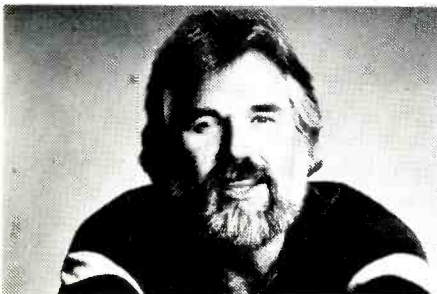
TOP SINGLE (SOLO)

1. **HOT STUFF**—DONNA SUMMER—Casablanca
2. **Da Ya Think I'm Sexy**—Rod Stewart—Warner Bros.
3. **I Will Survive**—Gloria Gaynor—Polydor
4. **Bad Girls**—Donna Summer—Casablanca
5. **Sad Eyes**—Robert John—EMI-America
6. **Pop Muzik**—M—Sire
7. **Don't Stop 'Til You Get Enough**—Michael Jackson—Epic
8. **Music Box Dancer**—Frank Mills—Polydor
8. **Ring My Bell**—Anita Ward—Juana
9. **Knock On Wood**—Amii Stewart—Ariola
10. **Dim All The Lights**—Donna Summer—Casablanca
11. **Rise**—Herb Alpert—A&M
12. **You Take My Breath Away**—Rex Smith—Columbia
13. **Lead Me On**—Maxine Nightingale—Windsong
14. **You Decorated My Life**—Kenny Rogers—United Artists
15. **A Little More Love**—Olivia Newton-John—MCA
16. **She Believes In Me**—Kenny Rogers—United Artists
17. **I'll Never Love This Way Again**—Dionne Warwick—Arista
18. **Heaven Knows**—Donna Summer—Casablanca
19. **The Main Event/Fight**—Barbra Streisand—Columbia
20. **Just When I Needed You Most**—Randy VanWarmer—Bearsville
21. **Gold**—John Stewart—RSO
22. **My Life**—Billy Joel—Columbia
23. **Makin' It**—David Naughton—RSO
24. **Mama Can't Buy You Love**—Elton John—MCA
25. **Ships**—Barry Manilow—Arista
26. **Escape (The Pina Colada Song)**—Rupert Holmes—Infinity



TOP SINGLE (DUO)

1. **REUNITED**—PEACHES & HERB—Polydor/MVP
2. **No More Tears (Enough Is Enough)**—Barbra Streisand/Donna Summer—Columbia/Casablanca
3. **Shake Your Groove Thing**—Peaches & Herb—Polydor/MVP
4. **Stumblin' In**—Suzi Quatro & Chris Norman—RSO
5. **Boogie Wonderland**—Earth, Wind & Fire With The Emotions—ARC/Columbia



TOP MALE VOCALIST

1. **ROD STEWART**—Warner Bros.
2. **KENNY ROGERS**—United Artists
3. **Robert John**—EMI-America
4. **M**—Sire
5. **Michael Jackson**—Epic
6. **Rex Smith**—Columbia
7. **Barry Manilow**—Arista
8. **Billy Joel**—Columbia
9. **Randy Vanwarmer**—Bearsville
10. **John Stewart**—RSO
11. **David Naughton**—RSO
12. **Elton John**—MCA
13. **Rupert Holmes**—Infinity
14. **Ian Matthews**—Mushroom
15. **Robert Palmer**—Island



TOP MALE GROUP

1. **BEE GEES**—RSO
2. **Village People**—Casablanca
3. **Knack**—Capitol
4. **Commodores**—Motown
5. **Earth, Wind & Fire**—ARC/Columbia
6. **Little River Band**—Capitol
7. **ELO**—Jet
8. **Doobie Brothers**—Warner Bros.
9. **Eagles**—Asylum
10. **Dr. Hook**—Capitol
11. **Styx**—A&M
12. **Jacksons**—Epic
13. **Supertramp**—A&M
14. **Cheap Trick**—Epic
15. **Charlie Daniels Band**—Epic
16. **Kiss**—Casablanca
17. **KC & The Sunshine Band**—TK
18. **Toto**—Columbia
19. **Hot Chocolate**—Infinity
20. **Dire Straits**—Warner Bros.



TOP FEMALE VOCALIST

1. **DONNA SUMMER**—Casablanca
2. **Barbra Streisand**—Columbia
3. **Gloria Gaynor**—Polydor
4. **Anita Ward**—Juana
5. **Amii Stewart**—Ariola
6. **Olivia Newton-John**—MCA
7. **Maxine Nightingale**—Windsong
8. **Dionne Warwick**—Arista
9. **Cheryl Lynn**—Columbia
10. **Cher**—Casablanca
11. **Rickie Lee Jones**—Warner Bros.
12. **Melissa Manchester**—Arista
13. **Anne Murray**—Capitol
14. **Bonnie Pointer**—Motown
15. **Alicia Bridges**—Polydor



TOP FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
2. **Pointer Sisters**—Planet

TOP DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Barbra Streisand/Donna Summer**—Columbia/Casablanca
3. **Suzi Quatro/Chris Norman**—RSO
4. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
5. **Barbra Streisand/Neil Diamond**—Columbia

MOST PROMISING DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Blues Brothers**—Atlantic

TOP MIXED DUO (MALE & FEMALE)

1. **PEACHES & HERB**—Polydor/MVP
2. **Suzi Quatro/Chris Norman**—RSO
3. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
4. **Barbra Streisand/Neil Diamond**—Columbia

TOP INSTRUMENTAL SINGLE

1. **MUSIC BOX DANCER**—FRANK MILLS—Polydor
2. **Rise**—Herb Alpert—A&M



TOP NEW DUO

1. **BARBRA STREISAND/DONNA SUMMER**—Columbia/Casablanca
2. **Suzi Quatro/Chris Norman**—RSO
3. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
4. **Barbra Streisand/Neil Diamond**—Columbia
5. **Bell & James**—A&M



TOP DUO (GROUPS)

1. **EARTH, WIND & FIRE WITH THE EMOTIONS**—ARC/Columbia



TOP NEW INSTRUMENTALIST

1. **FRANK MILLS**—Polydor



MOST PROMISING INSTRUMENTALIST

1. **HERB ALPERT**—A&M

Year End Awards
SINGLES



MOST PROMISING VOCAL COMBINATION
 1. **BLONDIE**—Chrysalis



MOST PROMISING MALE GROUP
 1. **VILLAGE PEOPLE**—Casablanca
 2. **CHEAP TRICK**—Epic
 3. **Charlie Daniels Band**—Epic
 4. **Hot Chocolate**—MCA/Infinity

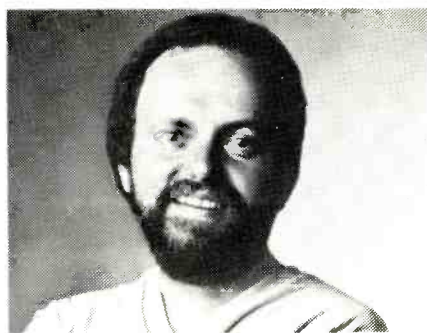


TOP NEW MALE GROUP
 1. **KNACK**—Capitol
 2. **Toto**—Columbia
 3. **Sniff 'N The Tears**—Atlantic
 4. **G.Q.**—Arista



TOP NEW MALE VOCALIST
 1. **M**—Sire
 2. **Rex Smith**—Columbia
 3. **Randy Vanwarmer**—Bearsville
 4. **John Stewart**—RSO
 5. **David Naughton**—RSO

TOP NEW FEMALE GROUP
 1. **SISTER SLEDGE**—Cotillion



MOST PROMISING MALE VOCALIST
 1. **ROBERT JOHN**—EMI-America
 2. **Ian Matthews**—Mushroom
 3. **Robert Palmer**—Island
 4. **Gino Vannelli**—A&M
 5. **Nigel Olsson**—Bang



MOST PROMISING FEMALE GROUP
 1. **POINTER SISTERS**—Planet



MOST PROMISING FEMALE VOCALIST
 1. **GLORIA GAYNOR**—Polydor
 2. **AMII STEWART**—Ariola



TOP NEW FEMALE VOCALIST
 1. **ANITA WARD**—Juana
 2. **Amii Stewart**—Ariola
 3. **Maxine Nightingale**—Windsong
 4. **Nicolette Larson**—Warner Bros.
 5. **Cheryl Lynn**—Columbia
 6. **Rickie Lee Jones**—Warner Bros.
 7. **Bonnie Pointer**—Motown
 8. **Alicia Bridges**—Polydor

TOP MOTION PICTURE THEME
 1. **THE MAIN EVENT/FIGHT**—**BARBRA STREISAND**—Columbia



TOP CROSSOVER GROUP
 1. **CHIC**—Atlantic
 2. **Bee Gees**—RSO
 3. **Village People**—Casablanca
 4. **Commodores**—Motown
 5. **Earth, Wind & Fire**—ARC/Columbia

TOP CROSSOVER ARTIST
 1. **DONNA SUMMER**—Casablanca
 2. **Rod Stewart**—Warner Bros.
 3. **Kenny Rogers**—United Artists
 4. **Gloria Gaynor**—Polydor
 5. **M**—Sire

TOP MALE CROSSOVER ARTIST
 1. **ROD STEWART**—Warner Bros.

TOP FEMALE CROSSOVER ARTIST
 1. **DONNA SUMMER**—Casablanca

TOP CROSSOVER DUO
 1. **PEACHES & HERB**—Polydor/MVP

TOP MALE CROSSOVER COUNTRY ARTIST
 1. **KENNY ROGERS**—United Artists



TOP FEMALE CROSSOVER COUNTRY ARTIST
 1. **ANNE MURRAY**—Capitol

TOP DISCO CROSSOVER GROUP
 1. **CHIC**—Atlantic

TOP DISCO CROSSOVER ARTIST
 1. **DONNA SUMMER**—Casablanca

TOP PRODUCER
 1. **Mike Chapman**

ENCORE AWARD
 Herb Alpert
 Dionne Warwick

SPECIAL ACHIEVEMENT
 Chic
 Village People
 Donna Summer
 Bee Gees
 Peaches & Herb
 Commodores
 Little River Band
 Kenny Rogers
 Barbra Streisand
 Michael Jackson

CHIC

GREAT MUSIC KNOWS NO BOUNDARIES

POP SINGLES

- #1 TOP DISCO CROSSOVER GROUP
- #1 TOP CROSSOVER GROUP
- #1 TOP VOCAL COMBINATION

POP ALBUMS

- #1 TOP VOCAL COMBINATION

R&B SINGLES

- #1 TOP CROSSOVER GROUP
- #1 TOP VOCAL COMBINATION
- #1 "Good Times" — TOP SINGLE

R&B ALBUMS

- #1 *C'est Chic* TOP ALBUM (OVERALL)
- #1 *Chic* TOP VOCAL COMBINATION
- ★ *Chic* SPECIAL ACHIEVEMENT

DISCO

- #1 TOP VOCAL COMBINATION
- #1 TOP VOCAL GROUP

Congratulations

MARC KREINER
9300 WILSHIRE BLVD., SUITE 201
BEVERLY HILLS, CA. 90212
(213) 550-3955

TOM COSSIE
1500 BROADWAY
NEW YORK, N.Y. 10036
(212) 398-0511

MK
PRODUCTIONS

Record World CHARTS IN REVIEW

#1 Singles

	Date	Record	Artist	Label
January	6	Le Freak	Chic	Atlantic
	13	Too Much Heaven	Bee Gees	RSO
	20	Le Freak	Chic	Atlantic
	27	Le Freak	Chic	Atlantic
February	3	Le Freak	Chic	Atlantic
	10	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	17	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	24	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
March	3	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	10	I Will Survive	Gloria Gaynor	Polydor
	17	Tragedy	Bee Gees	RSO
	24	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	31	Tragedy	Bee Gees	RSO
April	7	What A Fool Believes	Doobie Brothers	Warner Bros.
	14	Music Box Dancer	Frank Mills	Polydor
	21	Knock On Wood	Amii Stewart	Ariola
	28	Heart of Glass	Blondie	Chrysalis
May	5	Reunited	Peaches & Herb	Polydor/MVP
	12	Reunited	Peaches & Herb	Polydor/MVP
	19	Reunited	Peaches & Herb	Polydor/MVP
	26	Reunited	Peaches & Herb	Polydor/MVP
June	2	Hot Stuff	Donna Summer	Casablanca
	9	Hot Stuff	Donna Summer	Casablanca
	16	Hot Stuff	Donna Summer	Casablanca
	23	Hot Stuff	Donna Summer	Casablanca
	30	Hot Stuff	Donna Summer	Casablanca
July	7	Ring My Bell	Anita Ward	Juana
	14	Bad Girls	Donna Summer	Casablanca
	21	Bad Girls	Donna Summer	Casablanca
	28	Bad Girls	Donna Summer	Casablanca
August	4	Bad Girls	Donna Summer	Casablanca
	11	My Sharona	The Knack	Capitol
	18	My Sharona	The Knack	Capitol
	25	My Sharona	The Knack	Capitol
September	1	My Sharona	The Knack	Capitol
	8	My Sharona	The Knack	Capitol
	15	Sad Eyes	Robert John	EMI-America
	22	Sad Eyes	Robert John	EMI-America
	29	Sad Eyes	Robert John	EMI-America
October	6	Sad Eyes	Robert John	EMI-America
	13	Sad Eyes	Robert John	EMI-America
	20	Sail On	Commodores	Motown
	27	Rise	Herb Alpert	A&M
November	3	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	10	Heartache Tonight	Eagles	Asylum
	17	Babe	Styx	A&M
	24	No More Tears (Enough Is Enough)	Barbra Streisand/Donna Summer	Columbia/Casablanca
December	1	No More Tears (Enough Is Enough)	Barbra Streisand/Donna Summer	Columbia/Casablanca
	8	No More Tears (Enough Is Enough)	Barbra Streisand/Donna Summer	Columbia/Casablanca
	15	Babe	Styx	A&M
	22	Escape (The Pina Colada Song)	Rupert Holmes	MCA/Infinity

CASABLANCA
RECORD AND FILMWORKS

LABEL OF THE YEAR

RECORD WORLD 1979



Robin Williams

No.1 Top New Comedy
Artist/Pop Albums



Village People

No.1 Most Promising
Male Group/Pop Singles
Special Achievement/
Pop Singles



Ultimate

No.1 Top New Female
Group/Disco



Giorgio Moroder/ Pete Bellotte Jacques Morali

Top Producers/Disco

Disco Label Of The Year

It takes more than No.1 awards to be "The Label of the Year"; it takes great artists, producers, managers, agents, business associates and friends. Congratulations and thanks to you all...we love you.

Year End Awards

ALBUMS



TOP ALBUM (OVERALL)

- BREAKFAST IN AMERICA**—SUPERTRAMP—A&M
- Bad Girls**—Donna Summer—Casablanca
- Spirits Having Flown**—Bee Gees—RSO
- In Through The Out Door**—Led Zeppelin—Swan Song
- Minute By Minute**—Doobie Brothers—Warner Bros.
- Blondes Have More Fun**—Rod Stewart—Warner Bros.
- Live At Budokan**—Cheap Trick—Epic
- Get The Knack**—Knack—Capitol
- 52nd Street**—Billy Joel—Columbia
- Desolation Angels**—Bad Company—Swan Song
- 2 Hot!**—Peaches & Herb—Polydor/MVP
- Briefcase Full of Blues**—Blues Brothers—Atlantic
- Midnight Magic**—Commodores—Motown
- I Am**—Earth, Wind & Fire—ARC/Columbia
- The Long Run**—Eagles—Asylum
- Candy-O**—Cars—Elektra
- Discovery**—ELO—Jet
- Dire Straits**—Warner Bros.
- Off The Wall**—Michael Jackson—Epic
- Cornerstone**—Styx—A&M
- We Are Family**—Sister Sledge—Cotillion
- The Gambler**—Kenny Rogers—United Artists
- Greatest Hits Vol. II**—Barbra Streisand—Columbia
- Van Halen II**—Warner Bros.
- C'est Chic**—Chic—Atlantic
- Head Games**—Foreigner—Atlantic
- Cruisin'**—Village People—Casablanca
- Teddy**—Teddy Pendergrass—Phila. Intl.
- Rickie Lee Jones**—Warner Bros.
- Greatest Hits**—Barry Manilow—Arista
- Tusk**—Fleetwood Mac—Warner Bros.
- Totally Hot**—Olivia Newton-John—MCA

TOP ALBUM (GROUP)

- BREAKFAST IN AMERICA**—SUPERTRAMP—A&M
- Spirits Having Flown**—Bee Gees—RSO
- In Through The Out Door**—Led Zeppelin—Swan Song

- Minute By Minute**—Doobie Brothers—Warner Bros.
- Live At Budokan**—Cheap Trick—Epic
- Get The Knack**—Knack—Capitol
- Desolation Angels**—Bad Company—Swan Song
- Midnight Magic**—Commodores—Motown
- I Am**—Earth, Wind & Fire—ARC/Columbia
- The Long Run**—Eagles—Asylum
- Candy-O**—Cars—Elektra
- Discovery**—ELO—Jet
- Dire Straits**—Warner Bros.
- Cornerstone**—Styx—A&M
- We Are Family**—Sister Sledge—Cotillion
- Van Halen II**—Warner Bros.
- C'est Chic**—Chic—Atlantic
- Head Games**—Foreigner—Atlantic
- Cruisin'**—Village People—Casablanca
- Tusk**—Fleetwood Mac—Warner Bros.
- The Best Of Earth, Wind & Fire Vol. 1**—Earth, Wind & Fire—ARC/Columbia
- Dynasty**—Kiss—Casablanca
- Million Mile Reflections**—Charlie Daniels Band—Epic
- Go West**—Village People—Casablanca
- Parallel Lines**—Blondie—Chrysalis



TOP ALBUM (SOLO ARTIST)

- BAD GIRLS**—DONNA SUMMER—Casablanca
- Blondes Have More Fun**—Rod Stewart—Warner Bros.
- 52nd Street**—Billy Joel—Columbia
- Off The Wall**—Michael Jackson—Epic
- The Gambler**—Kenny Rogers—United Artists
- Greatest Hits Vol. II**—Barbra Streisand—Columbia
- Teddy**—Teddy Pendergrass—Phila. Intl.
- Greatest Hits**—Barry Manilow—Arista
- Totally Hot**—Olivia Newton-John—MCA
- On The Radio-Greatest Hits-Vol. I & II**—Donna Summer—Casablanca
- Livin' Inside Your Love**—George Benson—Warner Bros.
- Wet**—Barbra Streisand—Columbia
- Journey Through The Secret Life of Plants**—Stevie Wonder—Tamla
- Wild And Crazy Guy**—Steve Martin—Warner Bros.
- Love Tracks**—Gloria Gaynor—Polydor

- Rise**—Herb Alpert—A&M
- Kenny**—Kenny Rogers—United Artists
- One Voice**—Barry Manilow—Arista
- Slow Train Coming**—Bob Dylan—Columbia
- Reality . . . What A Concept**—Robin Williams—Casablanca
- Sooner Or Later**—Rex Smith—Columbia
- Rust Never Sleeps**—Neil Young—Reprise



TOP MALE GROUP

- SUPERTRAMP**—A&M
- Bee Gees**—RSO
- Cheap Trick**—Epic
- Earth, Wind & Fire**—ARC/Columbia
- Led Zeppelin**—Swan Song
- Doobie Brothers**—Warner Bros.
- Knack**—Capitol
- Bad Company**—Swan Song
- Cars**—Elektra
- Village People**—Casablanca
- Commodores**—Motown
- Eagles**—Asylum
- Styx**—A&M
- Foreigner**—Atlantic
- ELO**—Jet
- Dire Straits**—Warner Bros.
- Van Halen**—Warner Bros.
- Kiss**—Casablanca
- Charlie Daniels Band**—Epic
- Little River Band**—Capitol



TOP MALE VOCALIST

- ROD STEWART**—Warner Bros.
- Billy Joel**—Columbia
- Kenny Rogers**—United Artists
- Barry Manilow**—Arista
- Michael Jackson**—Epic
- Teddy Pendergrass**—Phila. Intl.
- George Benson**—Warner Bros.
- Bob Dylan**—Columbia
- Rex Smith**—Columbia
- Neil Diamond**—Columbia



TOP FEMALE VOCALIST

- DONNA SUMMER**—Casablanca
- Barbra Streisand**—Columbia
- Rickie Lee Jones**—Warner Bros.

Year End Awards

ALBUMS

4. Olivia Newton-John—MCA
5. Gloria Gaynor—Polydor
6. Anita Ward—Juana
7. Linda Ronstadt—Asylum
8. Dionne Warwick—Arista
9. Stephanie Mills—20th Century Fox
10. Diana Ross—Motown



TOP FEMALE GROUP

1. SISTER SLEDGE—Cotillion
2. Pointer Sisters—Planet



TOP DUO

1. PEACHES & HERB—Polydor/MVP
2. Blues Brothers—Atlantic
3. Fogelberg/Weisberg—Epic/Full Moon
4. Ashford & Simpson—Warner Bros.

MOST PROMISING DUO

1. PEACHES & HERB—Polydor/MVP
2. Ashford & Simpson—Warner Bros.

TOP DUO (MALE & FEMALE)

1. PEACHES & HERB—Polydor/MVP
2. Ashford & Simpson—Warner Bros.



TOP INSTRUMENTALIST

1. HERB ALPERT—A&M



TOP VOCAL COMBINATION

1. CHIC—Atlantic
2. Fleetwood Mac—Warner Bros.
3. Blondie—Chrysalis
4. Wings—Columbia
5. ABBA—Atlantic



MOST PROMISING VOCAL COMBINATION

1. BLONDIE—Chrysalis

MOST PROMISING MALE GROUP

1. SUPERTRAMP—A&M
2. Cheap Trick—Epic
3. Cars—Elektra
4. Dire Straits—Warner Bros.
5. Van Halen—Warner Bros.



TOP NEW MALE GROUP

1. KNACK—Capitol
2. Toto—Columbia
3. G.Q.—Arista

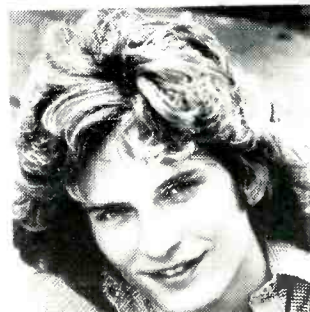
TOP NEW DUO

1. BLUES BROTHERS—Atlantic



MOST PROMISING MALE VOCALIST

1. RICK JAMES—Gordy
JOHN STEWART—RSO
2. Gino Vannelli—A&M



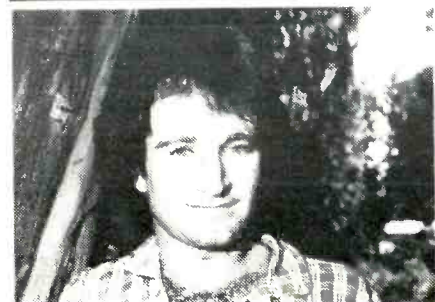
TOP NEW MALE VOCALIST

1. REX SMITH—Columbia
2. Elvis Costello—Columbia
3. Eddie Money—Columbia



TOP COMEDY ARTIST

1. STEVE MARTIN—Warner Bros.
2. Robin Williams—Casablanca



TOP NEW COMEDY ARTIST

1. ROBIN WILLIAMS—Casablanca



TOP MOTION PICTURE SOUNDTRACK

1. GREASE—RSO
2. The Kids Are Alright—MCA



MOST PROMISING FEMALE VOCALIST

1. GLORIA GAYNOR—Polydor
2. Dionne Warwick—Arista



TOP NEW FEMALE VOCALIST

1. RICKIE LEE JONES—Warner Bros.
2. Anita Ward—Juana
3. Stephanie Mills—20th Century Fox



MOST PROMISING FEMALE GROUP

1. POINTER SISTERS—Planet

TOP NEW FEMALE GROUP

1. SISTER SLEDGE—Cotillion



TOP CROSSOVER GROUP

1. BEE GEES—RSO
2. Earth, Wind & Fire—ARC/Columbia
3. Commodores—Motown
4. Village People—Casablanca
5. Chic—Atlantic

TOP MALE CROSSOVER ARTIST

1. ROD STEWART—Warner Bros.
2. Kenny Rogers—United Artists
3. Michael Jackson—Epic
4. Teddy Pendergrass—Phila. Intl.
5. George Benson—Warner Bros.

TOP CROSSOVER ARTIST

1. DONNA SUMMER—Casablanca
2. Rod Stewart—Warner Bros.
3. Kenny Rogers—United Artists
4. Michael Jackson—Epic
5. Teddy Pendergrass—Phila. Intl.

TOP FEMALE CROSSOVER ARTIST

1. DONNA SUMMER—Casablanca
2. Gloria Gaynor—Polydor
3. Anita Ward—Juana
4. Chaka Khan—Warner Bros.
5. Dionne Warwick—Arista

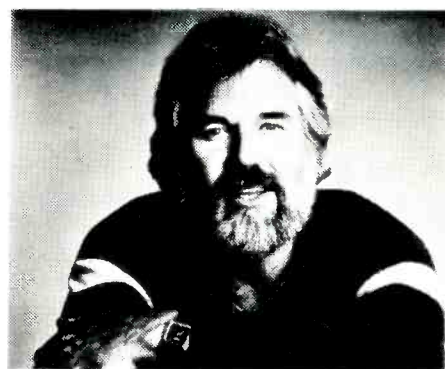
TOP CROSSOVER DUO

1. PEACHES & HERB—Polydor/MVP
2. Ashford & Simpson—Warner Bros.



TOP COUNTRY CROSSOVER GROUP

1. CHARLIE DANIELS BAND—Epic



TOP MALE COUNTRY CROSSOVER ARTIST

1. KENNY ROGERS—United Artists



TOP FEMALE COUNTRY CROSSOVER ARTIST

1. CRYSTAL GAYLE—Columbia/UA

TOP LABEL
Casablanca

SPECIAL ACHIEVEMENT

- Donna Summer
- Cheap Trick
- Earth, Wind & Fire
- Foreigner
- Led Zeppelin
- Kenny Rogers
- Styx
- Barbra Streisand
- Knack

ENCORE AWARD

- Herb Alpert
- Charlie Daniels Band
- Dionne Warwick

Cover Story:

Elton John, Then & Now: A Simple Man

■ On November 3, 1977, during a concert at Empire Pool, London, Elton John announced his retirement from live shows. Happily for pop fans the world over, John returned to active duty in 1979 with a series of historic concerts in the Soviet Union and his first major American tour in four years.

The John who resurfaced, however, is different from the earlier flamboyant incarnation—at various times defined by pink hair, outrageous spectacles, platform shoes and hand stands on the piano keyboard. The new John is stripped of these accoutrements and without band, save percussionist Ray Cooper, and long-time lyricist/collaborator Bernie Taupin is also absent. John's tour and persona seem based on a back to basics approach: a singer and his songs.

This is only a logical development for a musician who is considered by some to be among the greatest pop songwriting talents ever and who had sickened of the trappings of super-stardom.

Beginnings

John's beginnings were simple and unpretentious: Born Reg Dwight in 1947, he won a schol-

arship to the Royal Academy of Music in 1958. His first gig was as an essentially non-singing piano player in the R&B group Bluesology, who would back touring American performers such as Patti LaBelle & Her Bluebelles, the Ink Spots and the Original Drifters.

Failing to become a promotion man for Philips Records, John (having picked up the name in 1967) answered a talent search ad in the New Musical Express and his solo career was launched.

John found words for his music with Bernie Taupin from Lincolnshire. Rapidly composing 60 songs with Taupin, John had the material to begin making records.

An engagement at L.A.'s Troubadour was essential in spreading John's name and it was only a matter of time before the singer became, in the words of NME's Roy Carr, "the most popular solo pop phenomenon since Elvis Presley."

With characteristic self-effacement, John sums up his success with "I firmly believe that my American success was a freak. I was just the right person in the right place at the right time."

John turned out LP after LP

that occupied treasured positions in the charts and listeners' hearts: "Tumbleweed Connection," "Madman Across The Water," "Goodbye Yellow Brick Road" and "Captain Fantastic and The Brown Dirt Cowboy."

But sales and mass adoration created an uncomfortable pressure on John, and the singer "retired" for a period of time.

Returning with a new lyricist, Gary Osborne, John released "A Single Man" in 1978. In May of 1979, John made headlines as the most important pop singer to tour the Soviet Union. "The Thom Bell Sessions," produced by the famed Spinners mastermind was recorded two years ago, but made perfect sense when it was released this year. John's latest, "Victim Of Love," produced by Donna Summer's right hand, Pete Bellotte, is a heavy disco affair and John seem to have his finger on the pulse again with an album currently in the works, that John promises will be rock 'n' roll. Good news, and Elton John is doing just fine, thank you.

Aries II Taps West

■ LOS ANGELES — Aries II Records has announced that Randy West will be handling national promotion duties for the label.

West joins Aries II after nine years in radio in the New York area, most recently having served as program director of WFIF, New Haven, Connecticut. Previously, he was program manager of WHVW-AM/FM, Poughkeepsie, New York, and air talent at WALL-AM/FM, Middletown, New York, and WRNW, Briarcliff Manor, New York.

Golove Elected To ASCAP Board

■ NEW YORK—Leonard Golove, administrative vice president and legal counsel for Warner Bros. Music, has been elected to the board of directors of the American Society of Composers, Authors and Publishers, it was announced by ASCAP president Stanley Adams. Golove will finish the term of Ed Silvers, who recently resigned from that post.

Millennium Signs Tommy James



Tommy James has signed a long-term contract with Millennium Records (manufactured and distributed by RCA Records). His first release will be the single "Three Times in Love" from his soon-to-be-released album. Seen after the signing (from left) are: Don Jenner, VP & national promotion director, Millennium Records; Bobby Ragona, national director of sales & marketing, Millennium Records; Jimmy Jenner, president, Millennium Records; Tommy James; Steve Frank, president, Dunmore Productions, Ltd., and Larry Palmacci, director, associated labels marketing, RCA Records.

Grand Finale Maps Plans

■ NEW YORK — The renovated Grand Finale Club is seeking to tap the MOR, sophisticated New York market at a time of rapid change in the club scene.

Formerly a showcase club, the Grand Finale has remodeled its interior to conform to an elegant, quieter atmosphere.

Eckstein

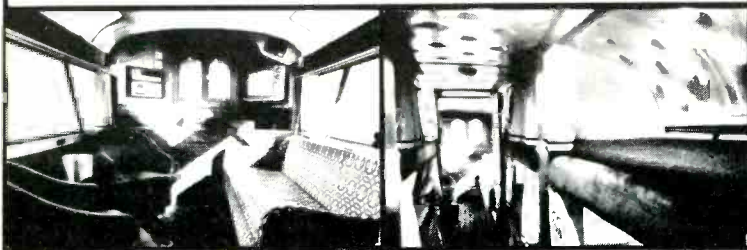
Billy Eckstein reopened the 350 seat upper West Side club last month to a celebrity-packed crowd. Buddy Rich, Morgana King, Cissy Houston, and Kelly Garrett have followed. Gotham

and Arthur Prysock complete the December schedule.

Bobby Cole plays nightly in the Intermission Lounge adjoining the club.

Bill Davis, manager of the Grand Finale, stated that he hopes to present Sarah Vaughn, Nancy Wilson, Della Reese, Joe Williams, and Stan Getz among others during the first few months of 1980. "We are establishing the atmosphere necessary to attract the sophisticated market for these classic American artists," he stated.

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance . . . they're backing their service and your tour—to the hilt! And they don't stop there!



Qonexions, the only custom coach company authorized by the I.C.C. for interstate carriage, owns, maintains and constantly updates the world's largest fleet of new diesel powered MC's specifically built for touring talent with all the conveniences of home built in video & audio cassettes, color TV, AM/FM quad, CB radio, air conditioning, telephone, & combination safe. All in roomy, stunning interiors, unsurpassed for quality and comfort. Huge rear staterooms, spacious front lounge areas, sleeps 10 to 15 comfortably. From gig to gig—Qonexions guarantees your safe, prompt arrival. (Good used coaches for sale.) For details call Gaspar Damanti at (201) 863-5140.

Qonexions

*Pronounced connections 57 County Avenue, Secaucus, N.J. 07094

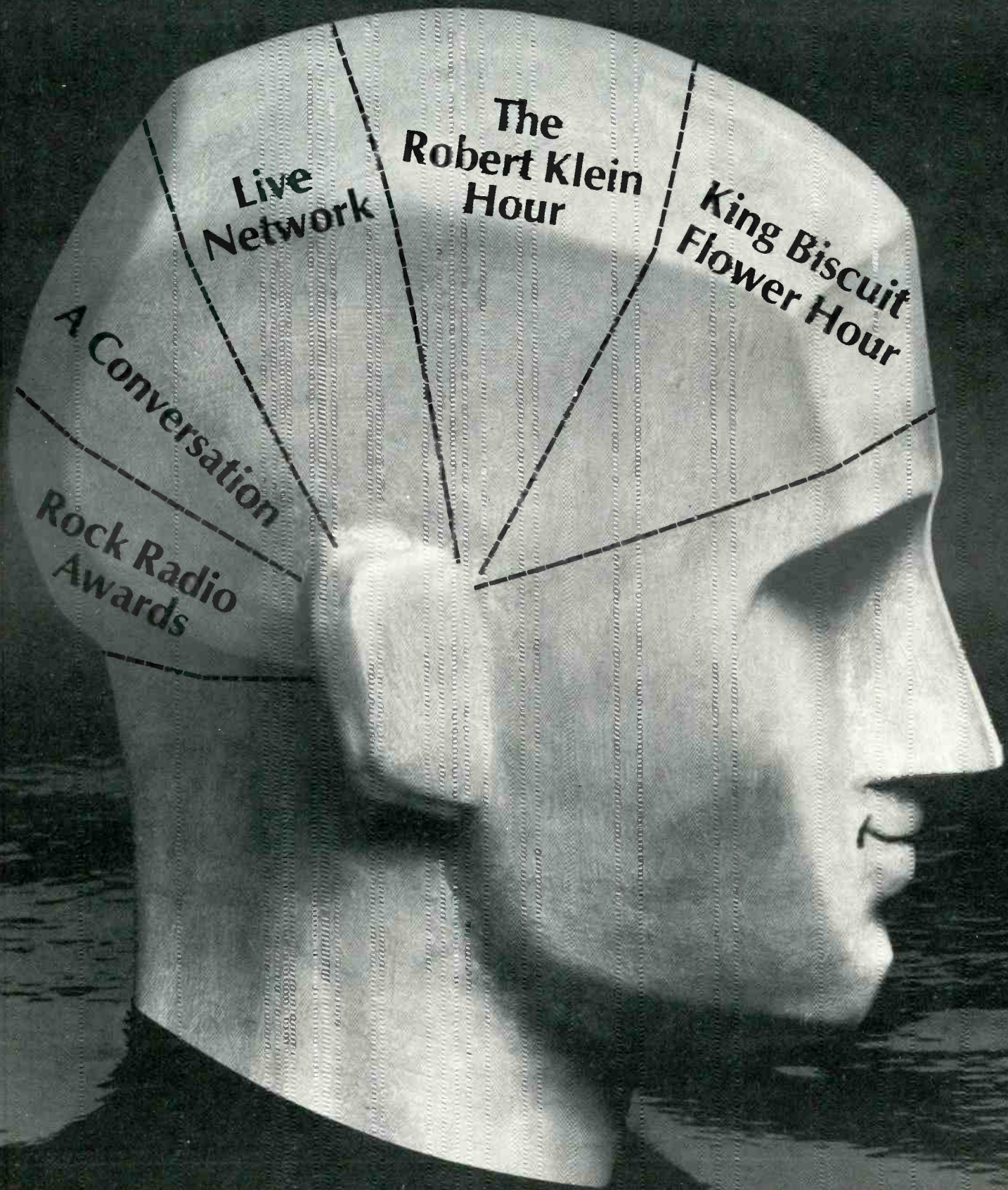


LOVE AND THANKS FROM FLEETWOOD MAC

HAPPY 1980

JANUARY							FEBRUARY							MARCH							APRIL									
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S			
		1	2	3	4	5					1	2							1				1	2	3	4	5			
6	7	8	9	10	11	12	3	4	5	6	7	8	9	2	3	4	5	6	7	8	6	7	8	9	10	11	12			
13	14	15	16	17	18	19	10	11	12	13	14	15	16	9	10	11	12	13	14	15	13	14	15	16	17	18	19			
20	21	22	23	24	25	26	17	18	19	20	21	22	23	16	17	18	19	20	21	22	20	21	22	23	24	25	26			
27	28	29	30	31			24	25	26	27	28	29	²³ / ₃₀	²⁴ / ₃₁	25	26	27	28	29	27	28	29	30							
MAY							JUNE							JULY							AUGUST									
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S			
				1	2	3	1	2	3	4	5	6	7			1	2	3	4	5						1	2			
4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12	3	4	5	6	7	8	9			
11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19	10	11	12	13	14	15	16			
18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26	17	18	19	20	21	22	23			
25	26	27	28	29	30	31	29	30					27	28	29	30	31	²⁴ / ₃₁	25	26	27	28	29	30						
SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER									
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S			
		1	2	3	4	5	6				1	2	3	4							1				1	2	3	4	5	6
7	8	9	10	11	12	13	5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13			
14	15	16	17	18	19	20	12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20			
21	22	23	24	25	26	27	19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27			
28	29	30					26	27	28	29	30	31	²³ / ₃₀	24	25	26	27	28	29	28	29	30	31							

DIR is with rock in



for those their head.

Thanks to all the radio stations, participating artists and sponsors for helping to make this our most successful year. DIR will keep building on its success, rock by rock.

King Biscuit Flower Hour

The King started it all. The first syndicated live rock radio show on these shores. From the first intro of Bruce Springsteen to this week's Rolling Stones. Exclusive concerts that systematically rock radio station ratings and cause them to double.

The Robert Klein Hour

Rock's weekly tonight show. Live audience. Live stars, giving some of the most spontaneous performances on radio. Robert gets funny with Carly Simon, Pete Townshend and Robin Williams. And the night is still young.

A Conversation

This year's winner of the Armstrong Award. WNEW-FM's Dave Herman digs deep into today's legends and comes up with revealing insights. Plus unreleased music. From the Stones to Brian Wilson to Woody Allen. Intelligent rock.

Rock Radio Awards

First and only rock awards show in radio. Now heading for the 3rd annual rockslide victory. Listeners sent in 150,000 votes last year. Hosts like Scott Muni, Grace Slick, Rita Coolidge. Rock so id prestige.

Live Network

Live rock concerts live on FM four times a year. And this is the show that makes it happen. The only international rock extravaganza. A resounding success world-wide. Like everything from DIR, it comes over with a bang and makes a lasting impression.

DIR

Rocks Your World

DIR BROADCASTING CORPORATION, 445 Park Avenue/New York, New York 10022/(212) 371-6850

The Coast

BY SAMUEL GRAHAM & SAM SUTHERLAND

JANUARY

■ As the year begins, the top album belongs to **Barbra Streisand** (with "Greatest Hits, Vol. 2"); and by year's end, she's back in the top five with "Wet." On the other hand, by late '79 there is less disco dominance on the Singles Chart, where **Chic's** "Le Freak" began the year in the top spot . . . Other chart heavies-to-be making their moves at the start of '79: **Rod Stewart** and the **Blues Brothers**. It's a nice start for jazz, too, with the **Sonny Rollins/McCoy Tyner/Ron Carter** "Milestone Jazzstars" album . . . Pacts being inked include RSO and **Curtis Mayfield's** Curtom label, raunch rockers **ZZ Top** to Warners (announced in January; it's late November by the time they put out their first WB LP, by which time the excitement has, um, subsided a bit), and **Chuck Berry** to Atco. The latter eventually releases an album called "Rockit," containing a song rather prophetically called "Pass Away"—as in "this too shall pass away," which presumably includes poor Chuck's term in the slammer for income tax evasion . . . This from our department of the inevitable: "Retailers Bemoan Pic Disc 'Oversaturation.'" Sure enough, it isn't long before this particular fad has run its course, only to be replaced by something even more ephemeral: roller disco skating. And hell, we always liked non-inflatable stand-up displays much better than picture discs anyway . . . **Mike Falcon**, lame duck retail reporter, comes through with yet another of his timely music biz exposés: this time, an ex-Druid priest in Texas is accusing **Kiss** of having close personal ties with Satan. So what else is new, pal? . . . **Dire Straits** enters the top 100 at #78, a sign of good things to come . . . **Bob Siner** to MCA presidency . . . A black, bleak day at RW west, as **Jack** "Believe me, I'm smarter than **Terry Bradshaw**" **Forsythe** takes over as marketing director . . . **Leif Garrett** reportedly sprayed with Gucci tear gas during anti-shah demonstrations in Beverly Hills; that's right, out here they were protesting the shah back in January . . . A&M and RCA complete new arrangements; the demise of the independents is rued throughout the industry, with Motown, Chrysalis, Arista and Fantasy among the only major indie labels remaining . . . Tragedy is rampant this month, as **Charles Mingus'** death leaves a discernible gap in the jazz world, **Donny Hathaway** jumps (falls? gets pushed?) from a New York hotel window, and Mushroom's **Shelly Siegel** dies suddenly.

FEBRUARY

"CBS-Dylan Label Set," reads the report. Oh yeah? Seems that the projected Accomplice Records never quite came to pass; wethinks ole Bob may have been waylaid in church before the deal could be settled . . . By the end of the year, industry mavens say, disco will be on the fade. But in the first quarter at least, with **Chic** at the top, rockers like **Blondie** and **Rod Stewart** thinking in terms of beats-per-minute, new labels (like Warner/RFC) popping up, "Last Dance" winning a Grammy and radio stations switching in droves to discoid formats, it seems that dance music is merely thriving . . . Epic's **Glen Brunman** moves west; he turns out to be an OK fella, even if he can't bowl worth a damn . . . "Infinity Launched in Europe," reads the RW caption. Funny, is that anything like the Titanic setting sail from Southampton? . . . By now, **Dire Straits** doesn't just look like a hit, it *is* one, and what a refreshing change of pace it turns out to be . . . For jazz devotees, heaven is Arista's release of the five-disc "Complete Savoy Sessions" by **Charlie Parker** . . . More heavy changes in the business: MCA buys ABC, with many attendant ulcers and complaints by acts worried about getting lost in the corporate shuffle . . . **Paul McCartney** and **Wings** to CBS, in one of the industry's biggest-ever deals. Reports are that they have to sell more LPs than there are kernels of rice in China simply to break even . . . "Presley TV Bio Strives for Musical Authenticity," reads the headline, and damned if it doesn't get it, largely through **Ronnie McDowell's** excellent vocal renditions. And to top it off, it beats out both "One Flew Over the Cuckoo's Nest" and "Gone With the Wind" in the ratings war . . . A very auspicious debut album by the **Police** is issued by A&M. There are lots of new bands this year, but this one shows the potential to really be around for a while . . . The news of further industry consolidations seems almost weekly now; in mid-month, it's Capitol/EMI picking up United Artists . . . This was the month we bid farewell to Mikey "Retail Rap" Falcon, off to what he hopes are greener pastures. By the end of the year, his pursuits have included two days—that's right, two—of selling Lincoln Continentals, not to mention several other weird pursuits . . . **Michael Lippman** gives Arista a break, by leaving the label to open separate management/law

facilities for **Leo Sayer**, **Melissa Manchester**, **Eric Carmen** and others . . . Oral Roberts University bans the on-campus sale or play of **Jim Morrison's** posthumous "An American Prayer." Wait 'till Oral and the folks hear the new one by **Doug Clark** and his Hot Nuts! . . . **Sid Vicious** croaks; just days later, "Heaven Can Wait" billboards on The Strip have "Bring Back Sid" scrawled all over them . . . **George Harrison** put out a good record this month ("George Harrison"), but since few people expected that it would in fact be good, it died almost immediately . . . In February, COAST notes that several major, non-musical publications—like Fortune and U.S. News and World Report—are preparing stories about our booming business. Six or eight months later, they'll be writing about our struggling business.

MARCH

A fellow named **Jim Morrison**—self-proclaimed reincarnation of the late singer of the same name—decides to run for Louisiana lieutenant governor, which gets the month off to a weird start . . . Disco going very strong indeed at this point: as March begins, the top three singles belong to **Rod Stewart** ("Do Ya Think I'm Sexy"), **Gloria Gaynor** ("I Will Survive") and the **Village People** ("YMCA"); also in the top ten are "Tragedy" (**Bee Gees**), "Heaven Knows" (**Donna Summer/Brooklyn Dreams**), **Chic's** "Le Freak" and "Shake Your Groove Thing" (**Peaches and Herb**) . . . **Allman Brothers** reform; demand is such that by the end of the year, their label, Capricorn, is defunct . . . **Beatle** madness continues, as a group of die-hards calling themselves "The People" inaugurate a "Come Back Beatles" campaign. Their logic is simple enough: "They've never been approached directly (about reforming) by their fans." Good intentions, but needless to say, the road to failure (or some place) is paved with those . . . Oh-oh, here it is, RW's annual submission for Pulitzer Prize: the fabulous Publishing Special . . . Playboy announces plans for a two-day summer jazz festival in L.A., and it turns out to be a very classy event indeed . . . A fairly typical look at things to come can be seen in the sub-headline to a March 17 story about MCA and ABC: "Several Hundred Dismissed," it says . . . Atco Records is revived by Atlantic. The revival lasts, oh, a good eight months . . . **The Beach Boys** play a nice four nights in New York at Radio City, but a few months later this band is having serious problems, what with **Dennis Wilson** leaving the tour for various unsavory reasons and the Beach Boys playing a less than satisfactory seven nights at the Universal Amphitheater out here . . . By month's end, all of the top five singles are discoid offerings: Stewart, Bee Gees, Gaynor, Village People, Summer/Brooklyn Dreams . . . **Elvis Costello**, the well-known diplomat (you may remember his tasteful remarks—not to be repeated here—about **Ray Charles**, whose shoes Costello is barely fit to carry), explodes onstage in St. Louis against local station KSHE; he says they haven't been playing his records, which of course they were until his ill-timed outburst . . . Yet another **Beatle** reunion movement: this one aims to cajole 50 million people into donating one dollar each to the cause. Yeah, sure. And anyway, **George Harrison** said at a press conference, quite simply, that "it (reunion) will never happen." . . . **Dylan's** conversion becomes public knowledge; we deny that the new album will be called "Nazareth Skyline."

APRIL

March goes out like a lamb, right on schedule, but then it came in like a lamb, too, at least sales-wise, leading to a pensive mood during the final days of the NARM Convention. RW's coverage of same wraps to kick off April on a cautious but still optimistic note. . . . Meanwhile, in California the music industry is heating up government circles as home taping and ticket scalping are targeted for legislation. Up in Sacramento, State **Sen. Alan Sieroty** (D) introduces a bill patterned after a West German blank tape tax law, while down in L.A., a statewide committee is formed to frame an anti-scalping measure to be placed on the June, '80 state ballot . . . Home taping's the topic in Washington, too, as the **Copyright Royalty Tribunal** announces plans for a consumer study into its impact on artist and publisher royalties . . . When it rains, it pours: on top of everything else, a strike hits 73 major trucking firms as members of the International Brotherhood of Teamsters respond to the call for a selective strike and lockout. And, just to keep things interesting, the influx of Canadian-pressed album hits reaching the U.S. at cut-rate prices approaches epidemic proportions . . . Quarterly reports mirror the continued downward curve, GRT shuts down Janus, and the rumor mill is kept running busily, as it will for much of the year. So what is COAST doing? Covering the meltdown at the Hollywood Wax Museum (it caught fire), covering the **Boomtown Rats'** gig at Frederick's (anything for a little black lace), and muddying the water by noting the early '60s release of an obscure single called "Desperado," cut by a band called the **Eagles**. It isn't the country rock classic or the L.A. quintet, of course, but **Don Henley** and **Glenn Frey** will later play along with a reply confessing that Henley really did love

(Continued on page 78)



“Thank you for a great year.”

NEW YORK, N.Y.

By DAVID MCGEE

JANUARY

■ If 1978 was the year in which **Bruce Springsteen** changed **Sophia Midas'** life, then 1979, as it unfolded, clearly was the year in which **Graham Parker** changed the comely lass's metabolism, as she herself will tell you . . . **Sophia Midas** and **David McGee** together discover "Hits Dominate Holiday Sales Activity As Late Buying Brightens Xmas Season" . . . the *RW* Singles Charts are frozen . . . for the fourth consecutive year, *RW* is awarded a certificate of special merit for outstanding printing by the Printing Industries of Metropolitan New York, the largest printing organization in the country. The award is given jointly to *RW* and Dispatch Press, the magazine's printer . . . *RW* Earth Mama **Pat Baird** checks in with the first of many MIDEM dispatches, this one proclaiming the '79 meet as "Biggest in History" . . . Queen of the co-by-lines **Sophia Midas** continues her high profile in '79 by teaming with one **Barry Taylor** on a story of pic disc oversaturation . . . **Gino Vannelli** (two n's, two l's) is the *RW* centerfold of the month, and a certain comely lass is henceforth seen with her heart aflutter at the sight of all that hair. "No, it's his thighs," says she. "He's got great thighs." But we know . . . New York, N.Y. announces its year-end awards, all totally unique, totally mindboggling and apropos of nothing. The winners are: Best New Band of the Year: **The Amazing Marvin Suggs** and his **Muppaphone**; Pop Duo of the Year: the **Swedish Chef** and **Animal**; New Addition of the Year: **Travis McGee**; Personality of the Year: **Sgt. Floyd Pepper**; Lab Assistant of the year: **Beaker**, assistant to that venerable genius, **Dr. Bunsen Honeydew**; Flashmakers Rookie of the Year: "**Easy Ed**" "**The Goose**" **Levine**, who narrowly edged **Albie Hecht**. The deciding vote was cast by **Susan Blond** when she told Levine, "You're famous. You're the only person on the team with two nicknames;" Lyrics of the Year: "You're my woman/I'm you're man/you're my bacon and eggs/I'm your iring pan." Author: **R. D. Laing**. From his new spoken word album; Flashmakers Hall of Fame: **Ira Mayer**, last year's Sport of the Year, becomes the second inductee into the Hall of Fame on the strength of his one fleeting appearance on the mound for the *RW* softball team. In a sterling performance which lasted less than one-third of an inning, Mayer gave up no less than seven earned runs before giving up the ghost; Restaurants of the Year: **Sylvia's** and the **Supreme Macaroni Company**, in a dead heat; Man of the Year: **Sammy Vargas**; Construction Event of the Year: **Howie "Ol' Ragarm" Levitt** goes to Nashville to conduct a staff meeting and returns to New York to find the door of his office has been sealed; Safe Driving Award: to Atlantic Records' **Alan Wolmark**, who, stone-cold sober (allegedly), attempted to drive his Audi between two semi-trailer trucks in the Holland Tunnel, thereby scaring the bejesus out of the other *RW* staffers in tow, none of whom ever set foot in his crummy vehicle again; Car of the Year: **Wolmark's Audi**, which conveniently refused to start during a blizzard, causing your humble columnists to be stranded on a street-corner in lower Manhattan with neither cabs, nor subways nor busses in sight. Get that oilburner off the road, chump; Thank God for Small Favors Award: to Atlantic Records, for hiring **Alan Wolmark**; Stand-in Receptionist of the Year Award: to *RW's* **Bobbi Howe**, yenta supreme, who was once heard to ask of an operator: "If you make a long-distance call and a tape machine comes on, are you still charged for the call? What if the message is in German and we can't understand it?"; Pearl Harbor Award: (for malicious, unwarranted and unannounced attacks on New York, N.Y. columnists) to **Michael Reff** of Everybody's Record Company in Portland, Oregon. The **Juan Corona** of retailers, Reff persistently and consistently penned libelous statements about D.M. in the Everybody's newsletter, a rag if ever there was one . . . Phonogram appoints **Bob Sherwood** president and chief operating officer . . . *RW* names **Jack Forsythe** as marketing director . . . January 8 was a dark day for *Record World*, as the odious **Carl Skiba** was assigned to cover a press conference announcing a motion picture based on the life of **Elvis Presley** . . . ABC cuts back staff. Between 40 and 50 employees are dismissed . . . **Frankie Crocker** returns to WBLS as music director . . . "Radio Looks for Credibility in Promotion Personnel" by **Neil McIntyre** and—**Irv Resnick**?! With the publication of this story, a movement is begun among the criminal element at *RW* to wipe out co-bylined stories . . . **Val Falloon** is named manager of *RW's* U.K. office, and immediately begins referring to her staff mates as "fruits" and "punters" . . . **Pat Baird** is sent to Cannes to cover MIDEM and comes back in a whiskey fog . . . New York, N.Y. profiles **Henny Youngman**, who says his next recording will feature hecklers, "so I can throw the insults back. I've got to

get people like **Sinatra** to heckle me on the records. I'd say things like, 'Frank, if you have your life to live over again, live it overseas.' Or, 'I looked high and low for you, Frank. I didn't look low enough.' " . . . Oh Jesus Christ, another **Carl Skiba** story, and in the same issue no less! "Manhattan Music Playoff Names Winner." Dear **Carl**: Buzz off . . . **Shelly Siegel** passes away on January 17. The VP and general manager of Mushroom Records was 32-years-old. He had been rushed to a hospital the previous day after suffering a rupture of a blood vessel in the brain . . . D.M. discovers caution among small dealers (those under 5'8") due to rumored price hikes and threat of recession . . . **Donny Hathaway** dies in a fall from a hotel room window in New York on January 13. He was 33 . . . the co-byline epidemic continues as **Barry Taylor** and **Sophia Midas** declare **Elvis Costello's** "Armed Forces" LP as the first '79 success and ask the question, "What can be attributed to the development and breakthrough of Costello's cult stance?" Raise your hand if you know the answer . . . **Wayne Bennett**, founder of Cream Records, is killed by an unknown assailant . . . question of the month: "Does anyone know what the Software Technology column is about?" . . . words of wisdom for the month came from **Berry Gordy** of Motown. Gordy was among a number of noted businessmen who responded in the New York Times of January 14 to the question "What makes an entrepreneur?" His answer: "Unless you consider happiness before you consider success, then the manner in which you achieve your success will be something that will destroy you at some later date. Many people, in their rise to success, are so busy running to the top, stepping on their competitors, stepping on their enemies and, saddest of all, stepping on their friends and loved ones in the process, that when they get to the top, they look around and discover that they are extremely lonely and unhappy. They'll ask me, 'Where did I go wrong?' My answer has always been, 'Probably at the beginning.'"

Covers: **Elton John**, **John Denver**, **Superman**, **Chic**.

Dialogues: **Rick Dobbis**.

Specials: **Velvet Records**, MIDEM '79, Spotlight on Spain.

FEBRUARY

A lead story by **Pat Baird** and **Jim Sampson**? Is this a joke? A mirage? Is there no end to the co-byline plague? . . . **Sophia Midas** smokes out top 40 radio on the question of pop music's fading strength on the playlist . . . **Roberta Skopp** appointed VP of Casablanca publicity. She goes west . . . E/P/A names **Glen Brunman** west coast director of press & public information. He too goes west. He-e-e-y, **Glen** . . . Ahem. **Sam Sutherland** informs us that "Talisman, New Indie Label, Ties Its Future to Dal Ballo's Career" . . . New York, N.Y. goes on the record in declaring **Miami Steve Van Zandt's** song "Take It Inside" as one of the best of this year or any other . . . **Elvin Bishop** storms into Great Gildersleeves and proceeds to give one of the best concerts of the year . . . **McCartney** and **Wings** sign with Columbia . . . D.M. finds small retailers (those under 5'8") view recent switches to branch distribution as a mixed blessing. This was one of the great stories of 1979 . . . here's one for you to mull over: "Lascivious Insanity" Reigns at WEEL-AM." . . . **Peter Leeds** denies a report in the Soho Weekly News which claims **Chrysalis Records**, or **Terry Ellis**, take your pick, has bought **Blondie's** management contract. "It's news to me," said Leeds after being read the item. "Maybe I should have my lawyer call the Soho News." . . . Living legend **Fred Goodman**, noted for having made a living of being a walking lobotomy, is edging ever near the big time. New York, N.Y. is notified that no less than two groups are planning to cut one of Goodman's tunes for inclusion on their debut LPs. The song, "Hideaway," is being recorded by **Ellen Foley** for Cleveland International Records and by the **Iron City Houserockers** for MCA (through Cleveland International). For spring release. Whatever happened to Goodman's novel about the loss of innocence? . . . **Allman Brothers** LP slated for release at the end of the month . . . **Gary Kenton** exits Warner Brothers . . . **Paul Simon** gains release from his Columbia recording contract by agreeing to pay the company \$1.5 million . . . K-Mart removes all copies of **Steve Martin's** "Wild and Crazy Guy" LP from its American stores because of customer complaints about profanity on the record.

Covers: **Toto**, **Marvin Gaye-Diana Ross-Stevie Wonder-Smokey Robinson**, **Barry Manilow**, **Gino Vannelli**.

Dialogues: **Warren Schatz**, **Mike Harrison**, **Rick Bard**.

Specials: **WMMS**, classical music.

MARCH

Peter Mollica, who was once grafted onto **Juggy Gayles'** hip, is named VP of national promotion for Windsong . . . ol' carrot-top himself, **Walter Campbell**, finds that **Capricorn's** **Allman Brothers** campaign is to be the label's biggest yet . . . **Frann Altman**, who at least meant well, checks in with a story on "Blondie Month" . . . New York, N.Y. praises one of the best albums of the year, "An
(Continued on page 86)

Record World Picks the Class of '79.



ABBA (STIM)



AKB



Herb Alpert



Ashford & Simpson



Roy Ayers



Bad Company



Blondie



Blues Bros. (J. Belushi)



Peabo Bryson



Cameo



Chanson



Cher



Commodores



Chick Corea



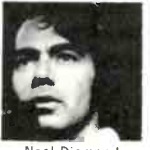
Elvis Costello (PRS)



J. Davis & The Mon. Or.



Deodato



Neal Diamond



Dire Straits (PRS)



Direct Current



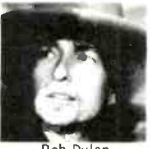
Doobie Brothers



George Duke



Eagles



Bob Dylan



Earth, Wind & Fire



Dan Fogelberg



Foreigner



G. Q. (Paul Service, Keith Sabu Crier)



Eric Gale



Marvin Gaye



Gary's Gang



Van Halen



Heatwave



P. Hernandez (SACEM)



Hot Chocolate



Isley Brothers



Brian Jackson



Bob James



Rick James (CAPAC)



Billy Joel



Elton John



Quincy Jones



Rickie Lee Jones



Carrie Lucas



Kiss



Earl Klugh



The Knack



LTD



Ronnie Laws



Led Zeppelin



M (PRS)



Ralph MacDonald



Herbie Mann



Steve Martin



Mass Production



Musique



Olivia Newton-John



Bruni Pagan



Robert Palmer



Noel Pointer



Raydio



Lee Ritenour



Smokey Robinson



Kenny Rogers



Brenda Russell



Gil Scott-Heron



Rex Smith



Stargard



Candi Staton



Rod Stewart



Barbra Streisand



Styx



Supertramp (PRS)



Sylvester



Switch



Toto



Gino Vanelli



Randy Van Ormer



Voyage (SACEM)



N. Michael Walden



G. Washington, Jr.



Stevie Wonder



War



Paul McCartney & Wings (PRS)

ASCAP

We've Always Had the Greats



Record World Imports

By JEFFREY PEISCH

■ SOME CHRISTMAS MUSIC—With all the attention that Iran and other Islamic countries are receiving these days perhaps it is time to learn a little bit about the people that have suddenly jumped into the headlines.

This is hardly the place for politicking, but it is no doubt true that the reasons Americans have trouble understanding the bizarre events that have taken place in Iran, Saudi Arabia and Pakistan can be traced to a deep-rooted difference between American and Islamic cultures.

Just as music plays an important role in American society, so too does it play an important role in Islamic society; indeed, it can be instructive in pointing out the differences between the two worlds.

The Muslims not only have different ideas about religion, sex, politics and money, but they also have different notions of rhythm, harmonics and time. To Western ears, Muslim music sounds dissonant. We define dissonance as music that produces an unpleasant effect, that doesn't "sound right." But dissonance is a subjective term; there is no absolute dissonant or consonant music.

With an open mind music from the Islamic world can open up new worlds of enjoyment. And it may offer an insight into the lifestyle of those people that we have so quickly called fanatics.

A great place to start for an education in Islamic music is the "Music in the World of Islam" (Tangent, available through Rounder) series. The seven-record set offers a wonderful collection of Islamic music from over a dozen countries; each record features a different instrument (reeds and bagpipes; flutes and trumpets; the human voice) and includes very informative notes.

The music is alternately captivating and startling, but always beautiful. Much of the music is performed for specific reasons (dancing, shepherding, calling spirits, weddings) and, to these western ears, it works marvelously. Just as **Duane Allman** could incite joy or grief with a 60-second solo, so too a Muslim in Qum can incite joy or grief with his chanting or flute playing. The emotions and moods on these records are universally felt.

The tonality of the reed instruments of the Islamic players often sounds like that of avant-garde jazz players. And the (unresolved) tension created by the dissonance of the instruments is much like that of classical composers such as **Bartok**. Indeed it comes as no surprise to find that several generations of classical and jazz composers have been influenced by Islamic and other Eastern music.

At its most accessible (the festive pieces played by reed instruments) the music has a very uplifting feel. Even the most obscure pieces (the serious, religious chanting) are approachable, certainly no less accessible than some of **Coltrane's** meditative works or **Philip Glass's** compositions.

Even with the differences between Eastern and Western music, the records contain enough common denominators for the virgin listener; for the listener who likes a challenge, Islamic music can be, in a word, a gas. (Continued on page 95)

A Firecracker Year
To All

Mass Production

Walden Inks Goldmark & Ryan



The songwriting team of Andy Goldmark and Jim Ryan has been signed to an exclusive publishing agreement with Walden Music, the music publishing division of Atlantic Recording Corporation. The announcement was made by Linda Wortman, vice president/general manager of Cotillion & Walden Music. Goldmark and Ryan have recorded both individually and together. Ryan performed with The Critters, while Goldmark's solo career has included an album in 1973 for Warner Brothers. The Goldmark/Ryan deal marks Wortman's initial signing since she joined Walden/Cotillion Music earlier this year to reactivate the company's activities. Shown at the signing ceremonies are, from left: Andy Goldmark, Linda Wortman, Jim Ryan, and Atlantic executive vice president Sheldon Vogel.

Multiphase to Host Events at Olympics

■ NEW YORK — Larry Silverman, president of Multiphase Broadcasting Corporation, has announced that the company will host two music events and dance competitions at the new Olympic Fieldhouse in Lake Placid, New York, on the evenings of January 25 and 26.

The events, which will be attended by celebrities as well as the general public, will include dance competition in couples dancing, freestyle and roller disco as well as feature appearances by ten major music performing groups.

A portion of the proceeds from the events will go to the Lake Placid Olympic Organizing Committee.

Silverman said that he is currently negotiating with record companies to supply the talent. Multiphase has agreed to install light and sound systems in the discotheque in the Olympic Athletes Village for the 1980 Winter Olympics Games. The disco-

theque will be free to the athletes in their leisure time.

Invitational and exhibition dance contests at Lake Placid will mark the beginning of a series of general dance contests being sponsored by Multiphase around the world. These competitions will be open to all non-professional or semi-professional dancers in categories including: singles freestyle and couples disco-dancing, rock 'n' roll dancing, roller disco, teen dance, kiddie disco and group dance. Multiphase is currently negotiating with licensees in countries around the world wishing to conduct local competitions. The world finals are scheduled for July 1980 in Mexico City.

Assisting Silverman are David Brown, international director of operations for Multiphase Broadcasting Corporation and group vice president and promotional director Steven Weisberg, out of the firm's New York headquarters at 1501 Broadway.

'Muppet Movie' Gold



The original soundtrack recording of "The Muppet Movie," released by Atlantic Records, was recently certified gold by the RIAA. As soon as the word was official, Atlantic president Jerry Greenberg took the opportunity to visit Muppet headquarters in New York City to present Muppet creator Jim Henson with a special gold-record plaque for the best selling LP. The original music for "The Muppet Movie" was written by Paul Williams and Kenny Ascher, with Williams serving as producer of the original soundtrack recording. Jim Henson was executive producer of the album. Shown at Muppet headquarters in New York City are Atlantic president Jerry Greenberg (left) and Muppet creator Jim Henson.



#1 IS NOT SUCH A LONELY NUMBER WHEN YOU'RE IN GOOD COMPANY

ALIVE

CONGRATULATIONS BLONDIE & TEDDY PENDERGRASS

ON YOUR NUMBER ONE AWARDS FROM THE WHOLE ALIVE FAMILY...
ALIVE ENTERPRISES • ALIVE FILMS • ALIVE TELEVISION • ALIVE VIDEO • EZRA MUSIC • MAUI PRODUCTIONS
8600 MELROSE AVENUE • LOS ANGELES, CALIFORNIA 90006 • (213) 659-7001

Radio World

Radio Replay

By NEIL McINTYRE



■ This year-end only comes around once every 10; 1979 closes out the decade. I'm not going to try to fill your eyes with the last 10 years in radio, but I will try to recap what's happened in the last 12 months. For radio, the year will probably be remembered for the beginning of lots of disco radio formats and as the year a number of those formats were abandoned. The music business experienced a drop in record sales, and radio stations have only begun to feel the results, with less advertising money being spent by record companies and fewer giveaways available for radio contests. The conversion or the consideration of group radio owners to change to adult contemporary formats was on the upswing, while FM radio in general continued to cut into the AB band audience.

Like every year, the radio industry saw radio personnel moving from city to city as station formats changed or the managements' minds changed. New York was, as usual, on a par with the rest of the country in turnover of PDs, GMs, MDs and on the air staff; what was uncommon was the turnover in morning shows in the market.

If the changes were something for those involved, imagine how the radio listener must have felt, trying to keep track of his favorite air personality. The scoreboard for the morning shows was as follows: WYNY-FM, **Les Davis** and **Larry Kenny**; WXLO-FM, **Jay Thomas**, different DJs, **Scotty Brink**; WPIX-FM, **Jim Kerr**, **Alfredo Santos**; WPLJ-FM, **Jim Fink**, **Jim Kerr**; WABC, **Harry Harrison**, **Dan Ingram**; WHN, **Larry Kenny**, **Del DeMontreux**; WNBC, **Scotty Brink**, **Brink & Richard Belzer**, **Don Imus**; WRVR-FM, **Les Davis** returned to mornings. The market still retained a number of familiar voices to help the area get up in the morning, but those voices kept coming from different dial positions throughout the year.

For the rest of the country the moves and changes were fairly consistent with the pace set by radio over the years. Last year I declared Boston as the market with the most changes; this year I believe Chicago is the winner.

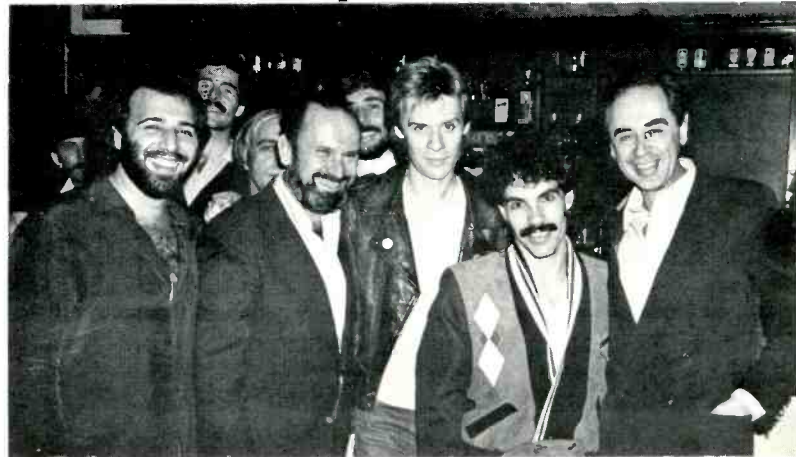
MOVES: **George Taylor Morris** leaves WPIX-FM to join RCA records promotion west coast. **Joe** (From Chicago) **Piasek** becomes the station's new PD . . . **Charlie Lake** leaves national programming for Charter Broadcasting to join Warner Bros. promotion . . . **Joel Denver** is the new PD at KSLQ/St. Louis replacing **Chuck Roberts**. Joel moved to St. Louis after being PD for a short time at KCBQ/San Diego . . . **Joe Urbiel** named new PD at WWWW(W4)/Detroit by **Bart Walsh**, station manager; by year's end neither will be with the station . . . **Michael O'Shea** became PD at KPOL/Los Angeles from KVI/Seattle . . . **John Young** new PD at Z-93/Atlanta from WSM-FM/Nashville . . . **Chuck Bueff** is named PD at KIMN-AM/Denver, as **Ed Green** moves over to the FM as PD, replacing **Scott Kenion** . . . **Dennis Waters** resigns as PD at WYNY/New York, and starts work on audio for cable service . . . **Charlie Van Dyke** moves north of Dallas top 40, doing mornings at WRKO/Boston, leaving KLIF looking for a replacement . . . **Tim Powell** is out at WAVA/Washington; little does he know at the time that he'll become the PD at 13Q/Pittsburgh. **Donna Halper** is also canned, but will soon resurface in Boston at WHDH . . . **Alan Hotfen** is the new PD at KSFO/San Francisco . . . **Dan Mason** becomes GM at KTSA/San Antonio, after successfully programming WPGC/Washington, D.C. to the top of the ratings. **Bill Garcia**, 1978's winner of the McIntyre very moving award for being well traveled, became the new PD at WNDE/Indianapolis from WISN/Milwaukee. As you might have guessed, Bill didn't make the station Xmas party in Indianapolis . . . **Gary Guthrie** left WAKY/Louisville as PD. Guthrie had received notoriety for splicing together the two versions of "You Don't Bring Me Flowers" by **Diamond** and **Streisand**; his production studio slicing became a national hit when the two artists got together and recorded the number one hit . . . **Jack Forsythe** is replaced at WAIV(V-97)/Jacksonville by **Terry Long**. The PD position was vacant when the Forsythe joined one of the finest trade publications in the world, and

along with **Mike** (Conehead) **Vallone**, his east coast counterpart, put together the charts at RW . . . **Corrinne Baldassano** leaves KAUM-FM/Houston . . . **Mike McVay** becomes the new PD at WAKY/Louisville from Ten-Q/Los Angeles . . . **Dave Klahr** moves from WMGK/Philadelphia to WYNY/New York as PD . . . **Deano Day** crosses the river and becomes morning man at WCAR/Detroit, from CKLW-FM . . . **Frank Cody** leaves KLOS-FM/Los Angeles, the station searches for many weeks for his replacement . . . **Al Brady** leaves WHDH/Boston to become PD at WRQX/Washington, D.C. Toward the end of '78 Brady had announced that he was joining NBC as national programmer for FM stations; this time he's with the ABC radio organization and this move will lead to bigger and better things, as Brady is destined to become the PD of WABC/New York . . . **Sonny Fox** resigns as PD at WYSP/Philadelphia . . . **Jesse Bullet** new PD at WLUP/Chicago from KPRI/San Diego . . . **John Sebastian**, formerly KHJ/Los Angeles PD, moves south to Phoenix as operations manager of KUPD and KKKQ-FM . . . **Bill Todd** new PD at KPRI/San Diego . . . **Eric Margolis** is named new PD at WYSP/Philadelphia.

The management shuffle was in full swing between Pittsburgh and Chicago. **Kevin Metheny** leaves 96KX/Pittsburgh to become PD at WEFM/Chicago, **Bobby Christian** from WMET/Chicago replaces Metheny at 96KX. **Diane Sutter** leaves 96KX to become GM at WPEZ, and **Jim Quinn** has resigned as MD at 13Q. In Cleveland **Tim** (Byrdman) **Byrd** moves across town as PD at WZZP, from WGCL . . . **Hal Neal** resigns as president of ABC Radio and is replaced by **Ben Hoberman**, GM of KABC/Los Angeles . . . **Scott Burton** leaves KNBR/San Francisco as PD . . . **Roger Skolnik** leaves WDAI-FM/Chicago . . . **Frank Cody**, formerly of KLOS-FM/Los Angeles, becomes PD at KBPI/Denver . . . **Gloria Johnson** resigns as PD at KSFX/San Francisco . . . **Mike Phillips** leaves KGW/Portland as PD . . . **Bob Cristy** becomes the PD at WHDH/Boston, returning to the Beantown to fill the vacancy left with departure of **Al Brady** to WRQX-FM/Washington . . . **Tom Straw** named new PD at KVI/Seattle . . . The Disco Duck **Rick Dees** leaves Memphis and WHBQ to become the new morning man on KHJ/Los Angeles . . . **Jack Thayer** resigns as VP/special projects at NBC Radio . . . **Jim Fox** is the new PD at KAUM-FM/Houston from Q102/Cincinnati . . . **Matt Clenoff** leaves the PD helm at Disco 92, WKTU-FM in New York to become PD at WDAI-FM/Chicago . . . **Bob Coburn** stays with the MET, but moves from KMET/Los Angeles to WMET/Chicago as PD and doing on-air afternoons. The station had recently dropped their mass appeal approach, for AOR programming . . . **Michael O'Shea** becomes national PD for Golden West Broadcasting, leaving KPOL/Los Angeles after a short stint as PD, O'Shea rejoins the company that he worked for when he was PD at KVI/Seattle . . . Two PDs in Philadelphia decided to stay in the city rather than move to the west coast. **Roy Lawrence** was announced as the new PD at

(Continued on page 98)

'X' Marks the Spot



Daryl Hall and John Oates began the final week of their "X-Static Tour '79" with two shows at the Bottom Line Tuesday, December 11. Following were two more Bottom Line performances, one of which was simulcast by WNEW-FM; four shows at My Father's Place and a concert at Avery Fisher Hall December 17 for the annual WNEW-FM "Toys For Tots" benefits. WLIR-FM also simulcast one of the My Father's Place performances. Seen at the Bottom Line are: Tommy Mottola, manager & president, Champion Entertainment, Hall and Oates' management firm; Mel Ilberman, division vice president business affairs, RCA Records; Daryl Hall; John Oates; Bob Summer, president of RCA Records.



**ELIZABETH BARRACLOUGH
BRIAN BRIGGS
PAUL BUTTERFIELD
KENNY DOSS
FOGHAT
JOHN HOLBROOK
NICK JAMESON
NORMA JEAN**

**RICHARD MANUEL
WILLIE MITCHELL
FRED NEIL
ROGER POWELL
TODD RUNDGREN
UTOPIA
RANDY VAN WARMER
JESSE WINCHESTER**

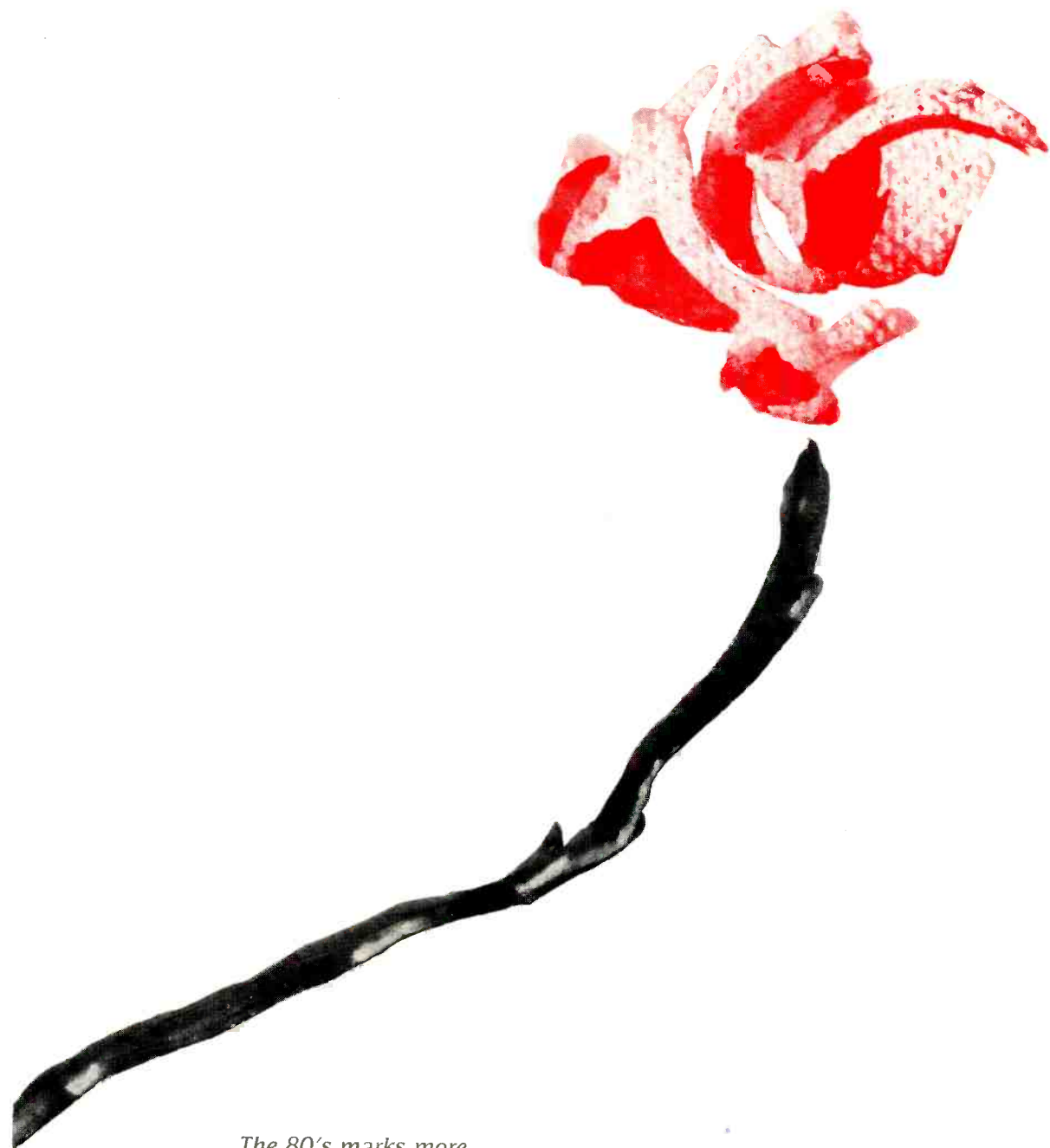
Thank You Radio

Bearsville Records, Inc.
P.O. Box 135, Bearsville, New York 12409
3300 Warner Blvd., Burbank, Calif. 91510

Announcing
A Record World
Special

MOTOWN'S
20th
ANNIVERSARY





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

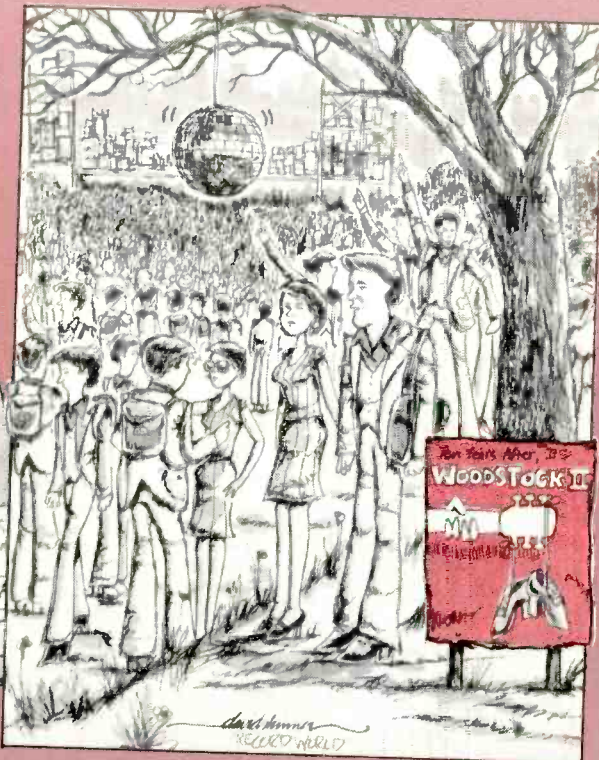
Record World takes pride in announcing a very special event: The 20th anniversary of Motown Industries, and the publication of an exclusive *Record World* tribute to the men and women who have made the Motown Sound heard around the world.

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



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

Radio World



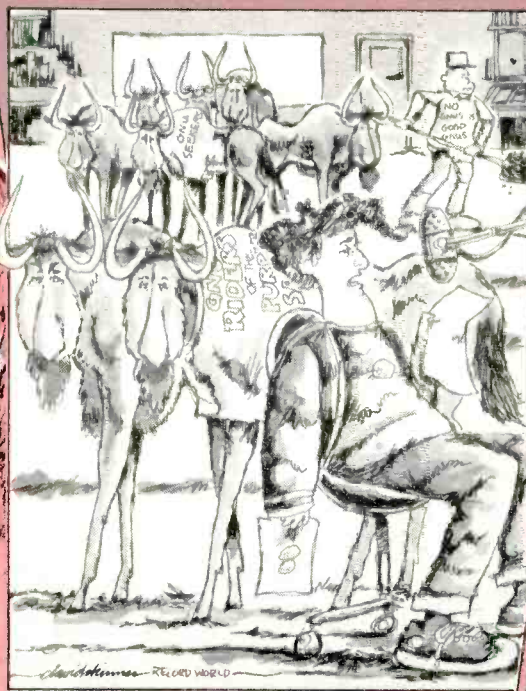
"There's something fishy about the one in the middle..."

"Somehow, I don't think it's going to be the same."

Great Moments in Radio History
number 2 in a series



First Crossover

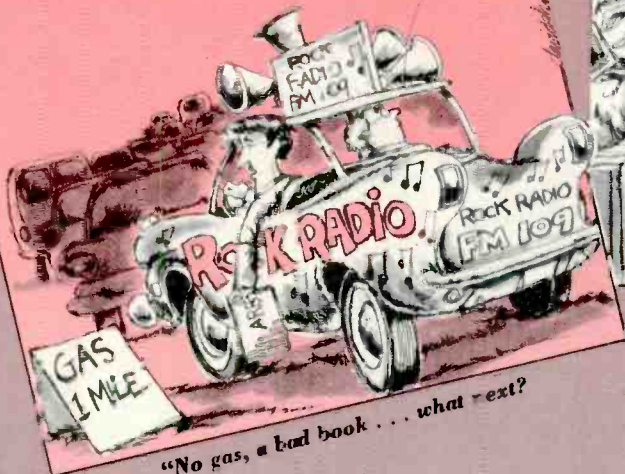
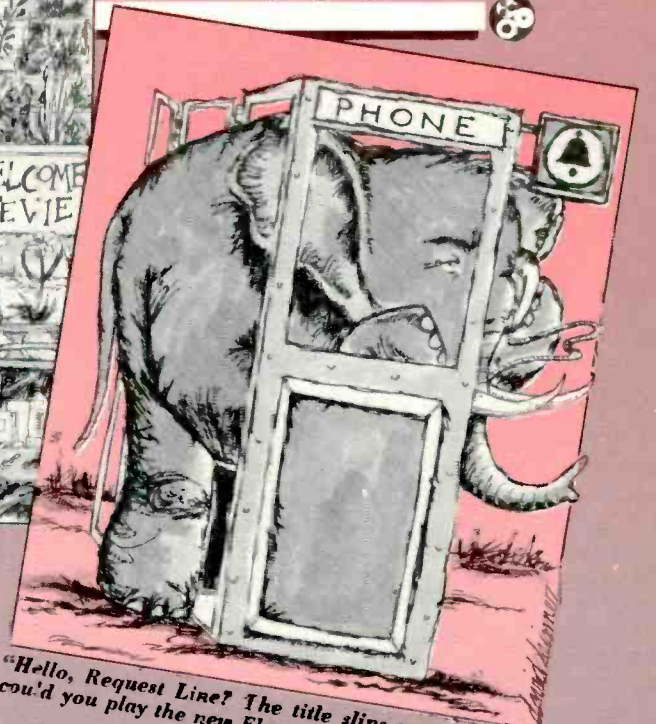


"And now... the gnus."



Another Station Goes Disco

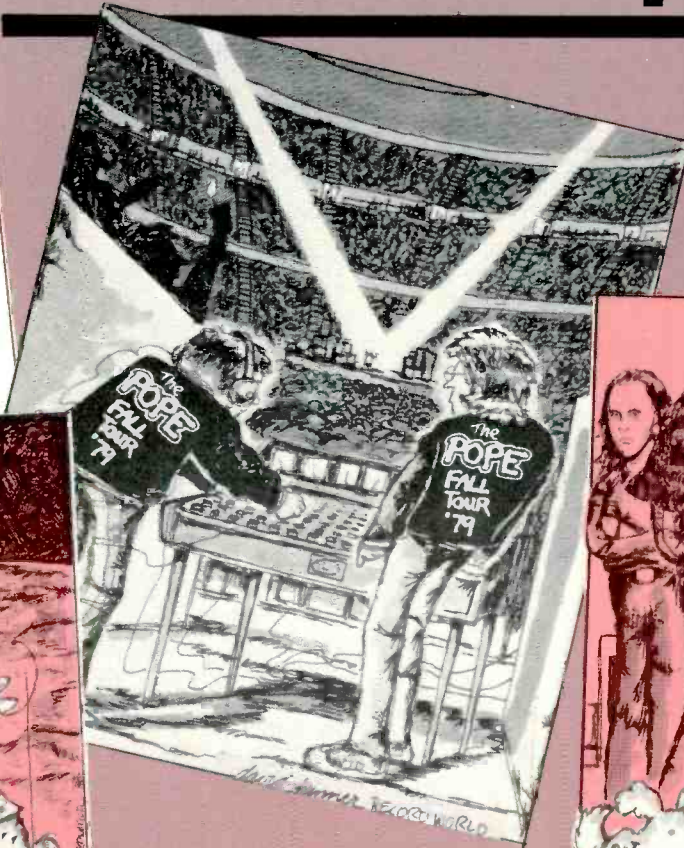




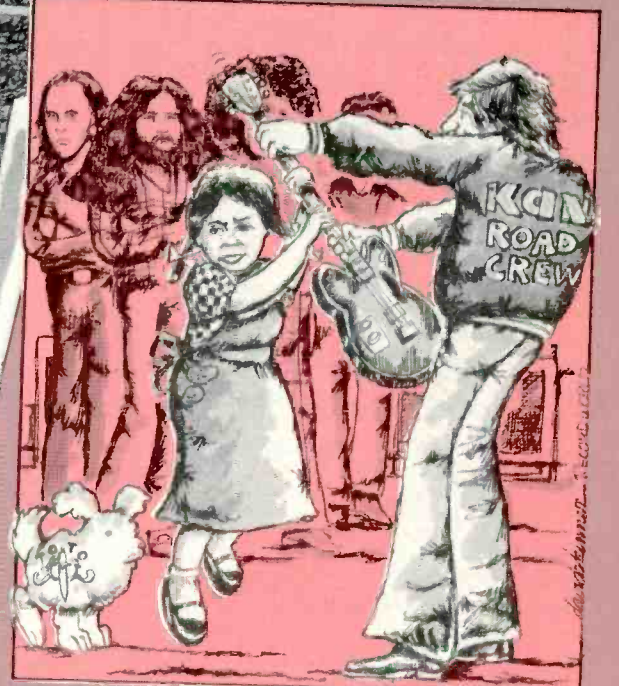
"No gas, a bad book . . . what next?"

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

Cartoon Replay '79



"Well, if they pass that Clear Channel Bill, you can kiss the Grand Oie Opry goodbye."



"Well Toto, I guess we're not in Kansas anymore . . ."

David Kimmur

Record World Singles 101-150

DECEMBER 29, 1979

DEC. 29	DEC. 22	Artist	Label	Notes
101	102	UNDER MY THUMB HOUNDS/Columbia	1 11159	(ABKCO, BMI)
102	103	COLD WIND ACROSS MY HEART NIGHT/Planet	45907	(Elektra/Asylum) (Braitree/Snow, BMI)
103	104	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA/Motown	1477	(Check Out, BMI)
104	105	DIG THE GOLD JOYCE COBB/Cream	7939	(Birdees/Fallin' Arches, ASCAP)
105	112	STARGAZER PETER BROWN/Drive	6281	(TK) (Sherlyn/Decibel/Penguin, BMI)
106	117	SHOOTING STAR DOLLAR/Carrere	7208	(Atl) (World Song/Facehaze, ASCAP)
107	123	JUST A TOUCH OF LOVE SLAVE/Cotillion	45005	(Atl) (Cotillion/Spurtree/Slave Song/It's Still Our Funk, BMI)
108	106	LET ME SLEEP ALONE CUGINI/Scotti Bros.	503	(Atl) (Saber Tooth, BMI)
109	124	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra	46551	(Baby Fingers/Mims/Showenbree, ASCAP/Freddie Dee, BMI)
110	128	GIMME SOME TIME NATALIE COLE & PEABO BRYSON/Capitol	4804	(Cole-Arama, BMI)
111	—	MOVIN' RIGHT ALONG KERMIT & FOZZIE/Atlantic	3642	(Welbeck, ASCAP)
112	122	FOREVER REX SMITH/Columbia	1 11163	(Seldak/Birthday Boy/Factory Fresh, ASCAP)
113	—	SPECIAL LADY RAY, GOODMAN & BROWN/Polydor	2033	(HAB/Dark Cloud, BMI)
114	127	MANDOLAY LE FLAVOUR/Sweet City	7376	(Bema, ASCAP)
115	121	SAY HELLO APRIL WINE/Capitol	4802	(Goody Two-Tunes, BMI)
116	—	CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox	2435	(RCA) (20th Century/All Sun Ray, ASCAP)
117	125	I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom	1012	(Baldursson, ASCAP)
118	119	WHEN YOU WALK IN THE ROOM KARLA BONOFF/Columbia	1 11130	(Unart, BMI)
119	126	NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros.	49099	(Nick-O-Val, ASCAP)
120	—	YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/Curtom	941	(Mayfield/Andrask, BMI)
121	—	I WANT YOU FOR MYSELF GEORGE DUKE/Epic	9 50792	(Mycenae, ASCAP)
122	108	MY FLAME BOBBY CALDWELL/Clouds	18	(TK) (Sherlyn/Lindseyanne, BMI)
123	131	IT'S MY HOUSE DIANA ROSS/Motown	1471	(Nick-O-Val, ASCAP)
124	—	I SHOULDA LOVED YA NARADA MICHAEL WALDEN/Atlantic	3631	(Walden/Gratitude Sky, ASCAP/Irving, BMI)
125	—	STEPPING GAP BAND/Mercury	76021	(Total Experience, BMI)
126	—	WHAT I WOULDN'T DO FOR YOU (FOR THE LOVE OF YOU) ANGELA BCFILL/Arista/GRP	2503	(Roaring Fork/Purple Bowl, BMI/Twelf Street/Whiffle, ASCAP)
127	—	WHAT'S YOUR NAME LEON WARE/Fabulous	748	(TK) (Almo, ASCAP)
128	129	REASONS TO BE CHEERFUL, PT. 3 IAN DURY/Stiff/Epic	9 50800	(Blackhill/Geoff & Eddie/Blackwood, BMI)
129	115	IT'S DIFFERENT FOR GIRLS JOE JACKSON/A&M	2186	(Albion/Almo, ASCAP)
130	—	PULL MY STRINGS LAKESIDE/Solar	11746	(RCA) (Spectrum VII, ASCAP)
131	130	STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket	41133	(MCA) (Unart, BMI)
132	113	MEAN TO YOUR QUEENIE POINT BLANK/MCA	41119	(Hamstein, BMI)
133	114	IT'S ALL OVER MOLLY HATCHET/Epic	9 50809	(KAGS, BMI)
134	136	FLY TOO HIGH JANIS IAN/Columbia	1 11111	(Mine, ASCAP/Revelations A.G./Rick's, BMI)
135	132	NEW AND DIFFERENT WAY JIMMY MESSINA/Columbia	1 11094	(Jasperillo, ASCAP)
136	—	HOLIDAYS SCORPIONS/Mercury	16029	(Summer Breeze, ASCAP)
137	135	(BRINGOUT OUT) THE GIRL IN ME MAXINE NIGHTINGALE/Windsong	11729	(RCA) (Raydiola, ASCAP)
138	141	I BELIEVE IN YOUR SWEET LOVE BONNIE TYLER/RCA	11763	(Scott-Wolfe/Prince of Wales, ASCAP)
139	140	THE DAY THE EARTH CAUGHT FIRE CITY BOY/Atlantic	3612	(City Boy/Zambo, BMI)
140	133	END OF THE WORLD EUCLID BEACH BAND/Epic/Cleve. Intl.	9 50782	(Camex, BMI)
141	139	FOOLED BY A FEELING BARBARA MANDRELL/MCA	41077	(Pi-Gem, BMI)
142	145	KARI BOB JAMES/EARL KLUGH/Tappan Zee/Columbia	1 11154	(United Artists/Earl Klugh, ASCAP)
143	148	TOMORROW NIGHT SHOES/Elektra	46571	(Shoetunes, BMI)
144	—	PARADISE FAITH BAND/Mercury	76024	(Canal, BMI)
145	142	DRAW THE LINE OAK/Mercury	76014	(Critique, BMI)
146	143	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS/Swan Song	71002	(Atl) (Intersong, ASCAP)
147	144	DO IT IN A HEARTBEAT CARLENE CARTER/Warner Bros.	49082	(Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)
148	146	JEALOUS ROBERT PALMER/Island	49094	(WB) (Ackee, ASCAP)
149	147	OH JOHNNY ALAN O'DAY/Pacific	100	(Atl) (WB, ASCAP)
150	149	LIFE DURING WARTIME TALKING HEADS/Sire	49075	(WB) (Index/Bleu Disque, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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



...at The Crossroads of The
Music World.

One Times Square
New York City

We're Known by The Company We Keep....

George Benson
Edwin Birdsong

Jerry Butler
Jean Carn

Mary Clayton
Archie Bell & The Drells

The Force
The Futures

Frantique
Dee Dee Sharp Gamble

The Jones Girls
Bell & James

Ronnie James
O'Jays

Elton John
Tom Jones

Andre Kostelanetz
LTD

POPULAR, R & B / SOUL, JAZZ, DISCO, COUNTRY

COMMERCIALS
Revlon, C. Schmidt & Sons, Polaroid

MOTION PICTURES
"The Fish That Saved Pittsburgh" (fall 79)

Johnny Mathis
Jackie Moore

Billy Paul
Michael Pedicin

Teddy Pendergrass
Pockets

Helen Reddy
Cindy & Roy

Bobby Rush
Silk

Spinners
Ami Stewart

Stylists
Dexter Wansel

Lou Rawls
McFadden & Whitehead

MFSB
and Many More



Tunes for All Occasions by a Staff of Prolific Writers...
Thanks to You We're #1 Again
Soul Singles Publisher of 1979, and
#8 Pop Publisher



"You'll never forget our tunes"
The Mighty Three Music Group

Record World Singles



DECEMBER 29, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	DEC. 29	DEC. 22	WKS. ON CHART
1 1 ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES MCA/Infinity 50,035 (2nd Week)			10
2 3 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035			19
3 2 BABE STYX/A&M 2188			13
4 13 COWARD OF THE COUNTY KENNY ROGERS/United Artists 1327			7
5 6 DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE/ Casablanca 2215			11
6 8 ROCK WITH YOU MICHAEL JACKSON/Epic 9 50797			9
7 4 NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/Columbia 1 11125/ Casablanca NBD 20199			11
8 5 LADIES NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)			13
9 9 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America 8025			11
10 11 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)			12
11 7 STILL COMMODORES/Motown 1474			14
12 20 THE LONG RUN EAGLES/Asylum 46569			5
13 15 COOL CHANGE LITTLE RIVER BAND/Capitol 4789			11
14 14 JANE JEFFERSON STARSHIP/Grunt 11750 (RCA)			9
15 16 HEAD GAMES FOREIGNER/Atlantic 3633			8
16 10 HEARTACHE TONIGHT EAGLES/Asylum 46545			13
17 17 YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 10079			17
18 22 BETTER LOVE NEXT TIME DR. HOOK/Capitol 4785			11
19 23 DON'T DO ME LIKE THAT TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 41138			7
20 24 THIS IS IT KENNY LOGGINS/Columbia 1 11109			12
21 29 SARA FLEETWOOD MAC/Warner Bros. 49150			3
22 21 POP MUZIK M/Sire 49033 (WB)			21
23 18 TAKE THE LONG WAY HOME SUPERTRAMP/A&M 2193			11
24 12 SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)			9
25 31 I WANNA BE YOUR LOVER PRINCE/Warner Bros. 49050			9
26 33 YES I'M READY TERI DESARIO WITH K.C./ Casablanca 2227			7
27 30 THIRD TIME LUCKY (FIRST TIME I WAS A FOOL) FOGHAT/ Bearsville 49125 (WB)			8
28 34 DEJA VU DIONNE WARWICK/Arista 0459			7
29 32 DON'T LET GO ISAAC HAYES/Polydor 2011			10
30 38 CRAZY LITTLE THING CALLED LOVE QUEEN/Elektra 46579			2
31 19 DIM ALL THE LIGHTS DONNA SUMMER/Casablanca 2201			19
32 27 HALF THE WAY CRYSTAL GAYLE/Columbia 1 11087			14
33 41 ROMEO'S TUNE STEVE FORBERT/Nemperor 9 7525 (CBS)			5
34 40 VOICES CHEAP TRICK/Epic 9 50814			5
35 39 WAIT FOR ME DARYL HALL & JOHN OATES/RCA 11747			9
36 25 SHIPS BARRY MANILOW/Arista 0464			12
37 47 WHY ME STYX/A&M 2206			2
38 28 YOU DECORATED MY LIFE KENNY ROGERS/United Artists 1315			17
39 44 SAVANNAH NIGHTS TOM JOHNSTON/Warner Bros. 49096			8
40 46 YOU KNOW THAT I LOVE YOU SANTANA/Columbia 1 11144			5
41 48 FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)			5
42 43 TRAIN, TRAIN BLACKFOOT/Atco 7207			9
43 26 RISE HERB ALPERT/A&M 2151			23
44 49 I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199			8
45 59 LONGER DAN FOGELBERG/Full Moon/Epic 9 50824			3
46 54 DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/MCA 41131			7
47 51 CHIQUITITA ABBA/Atlantic 3629			8
48 60 AN AMERICAN DREAM DIRT BAND/United Artists 1330			4
49 50 I STILL HAVE DREAMS RICHIE FURAY/Asylum 46534			11



50 45 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	10
51 58 LONELY EYES ROBERT JOHN/EMI-America 8030	5
52 35 I WANT YOU TONIGHT PABLO CRUISE/A&M 2195	12
53 56 DIRTY WATER INMATES/Polydor 2032	4
54 67 WORKING MY WAY BACK TO YOU SPINNERS/ Atlantic 3637	3
55 42 SINCE YOU'VE BEEN GONE RAINBOW/Polydor 2014	10
56 57 SHE'S IN LOVE WITH YOU SUZI QUATRO/RSO 1014	6
57 62 FOOL IN THE RAIN LED ZEPPELIN/Swan Song 71003 (Atl)	2
58 61 MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	8
59 64 LAST TRAIN TO LONDON ELO/Jet 9 5067 (CBS)	4
60 65 ROTATION HERB ALPERT/A&M 2202	5
61 75 DAYDREAM BELIEVER ANNE MURRAY/Capitol 4813	2
62 68 LOST HER IN THE SUN JOHN STEWART/RSO 1016	3
63 71 99 TOTO/Columbia 1 11173	2
64 69 SEPTEMBER MORN NEIL DIAMOND/Columbia 1 11175	2
65 36 BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	15
66 72 I DON'T WANT TO TALK ABOUT IT ROD STEWART/ Warner Bros. 49138	2
67 74 MONEY FLYING LIZARDS/Virgin 67003 (Atl)	4
68 73 DON'T MAKE ME OVER JENNIFER WARNES/Arista 0455	4
69 76 HEARTBREAKER PAT BENATAR/Chrysalis 2395	3
70 84 WHEN I WANTED YOU BARRY MANILOW/Arista 0481	2
71 37 DAMNED IF I DO ALAN PARSONS PROJECT/ Arista 0454	14
72 77 YOU'RE GONNA GET WHAT'S COMING BONNIE RAITT/ Warner Bros. 49116	5
73 87 I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	2
74 82 CAN WE STILL BE FRIENDS ROBERT PALMER/Island 49137 (WB)	3
75 83 LOOKS LIKE LOVE AGAIN DANN ROGERS/1A 500	3
76 79 STAR EARTH, WIND & FIRE/ARC/Columbia 1 11165	3
77 85 MEMORIZE YOUR NUMBER LEIF GARRETT/Scotti Bros. 510 (Atl)	2
78 86 I'M ALIVE GAMMA/Elektra 46555	2
79 88 TOO LATE JOURNEY/Columbia 1 11143	2
80 80 I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	6
81 89 REMEMBER (WALKING IN THE SAND) AEROSMITH/ Columbia 1 11181	2
82 90 MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/ Tapestry 002	2

CHARTMAKER OF THE WEEK

83 — VOLCANO JIMMY BUFFETT MCA 41161	1
84 — FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic 9 50822	1
85 — THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	1
86 — HOLDIN' ON FOR DEAR LOVE LOBO/MCA/Curb 41152	1
87 91 TAKIN' IT BACK BREATHLESS/EMI-America 8020	3
88 96 GOODNIGHT MY LOVE MIKE PINERA/Spector 0003	2
89 — TRUST ME CINDY BULLENS/Casablanca 2217	1
90 — I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	1
91 — SPARKLE CAMEO/ Chocolate City 3202 (Casablanca)	1
92 — PEANUT BUTTER TWENNYXINE FEATURING LENNY WHITE/ Elektra 46552	1
93 55 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742	20
94 — WONDERFUL CHRISTMASTIME PAUL McCARTNEY/ Columbia 1 11162	1
95 — YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/ Arista 0463	1
96 81 BACK UP AGAINST THE WALL ATLANTA RHYTHM SECTION/ Polydor/BGO 2039	4
97 — ROCKIN' INTO THE NIGHT 38 SPECIAL/A&M 2205	1
98 78 GLIDE PLEASURE/Fantasy 874	4
99 70 MISTRUSTED LOVE MISTRESS/RSO 1009	5
100 92 STRANGER LTD/A&M 2192	4



PRODUCERS & PUBLISHERS ON PAGE 56



Record World Album Airplay

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

DECEMBER 29, 1979

All listings from key progressive stations around the country are in alphabetical order.

FLASHMAKER OF THE YEAR



BREAKFAST IN AMERICA

SUPERTRAMP
A&M

TOP FM PICKS OF '79

- BREAKFAST IN AMERICA—Supertramp—A&M
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- GET THE KNACK—The Knack—Capitol
- CANDY-O—Cars—Elektra
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- MINUTE BY MINUTE—Doobie Brothers—WB
- EVOLUTION—Journey—Col

WNEW-FM/NEW YORK

RICHARD NEER/MARYANNE McINTYRE

- BREAKFAST IN AMERICA—Supertramp—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LOW BUDGET—Kinks—Arista

WPIX-FM/NEW YORK

DAN NEER

- ARMED FORCES—Elvis Costello—Col
- FEAR OF MUSIC—Talking Heads—Sire
- REGGATA DE BLANC—Police—A&M
- THE CLASH—Epic
- TOM VERLAINE—Elektra

WBCN-FM/BOSTON

TONY BERARDINI/KATE INGRAM

- ARMED FORCES—Elvis Costello—Col
- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- REGGATA DE BLANC—Police—A&M

WLIR-FM/LONG ISLAND

DENIS McNAMARA/LARRY KLEINMAN

- BREAKFAST IN AMERICA—Supertramp—A&M
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- 52ND STREET—Billy Joel—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic

WBAB-FM/LONG ISLAND

MARTY CURLEY

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINUTE BY MINUTE—Doobie Brothers—WB

WCOZ-FM/BOSTON

BOB SLAVIN

- CANDY-O—Cars—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- PARALLEL LINES—Blondie—Chrysalis
- THE LONG RUN—Eagles—Asylum
- WHO ARE YOU—The Who—MCA

WAAF-FM/WORCESTER

DAVE LEE AUSTIN/PAUL LEMIEUX

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- LIVE AT BUDOKAN—Cheap Trick—Epic
- THE LONG RUN—Eagles—Asylum

WPLR-FM/NEW HAVEN

ED MICHAELSON

- BREAKFAST IN AMERICA—Supertramp—A&M
- DIRE STRAITS—WB
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LIVE AT BUDOKAN—Cheap Trick—Epic

WBLM-FM/MAINE

JOSE DIAZ

- COMMUNIQUE—Dire Straits—WB
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- FIRST OFFENCE—Inmates—Polydor
- LOOK SHARP—Joe Jackson—A&M
- REGGATA DE BLANC—Police—A&M

WQBK-FM/ALBANY

JOHN COOPER/DAN BOYLE

- BREAKFAST IN AMERICA—Supertramp—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- FEAR OF MUSIC—Talking Heads—Sire
- LOOK SHARP—Joe Jackson—A&M
- THE LONG RUN—Eagles—Asylum

WCMF-FM/ROCHESTER

BILL MARTIN/TED EDWARDS

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- THE WALL—Pink Floyd—Col
- TUSK—Fleetwood Mac—WB

WAQX-FM/SYRACUSE

ED LEVINE

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- EVOLUTION—Journey—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- VAN HALEN II—WB

WOUR-FM/UTICA

TOM STARR/ROBIN SHERWIN

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- LIVE RUST—Neil Young—Reprise
- LOOK SHARP—Joe Jackson—A&M

WMJQ-FM/ROCHESTER

BERNIE KIMBEL

- AIRPLAY—Point Blank—MCA
- CORNERSTONE—Styx—A&M
- FIGHT DIRTY—Charlie—Arista
- FLIRTIN WITH DISASTER—Molly Hatchet—Epic
- RATHER BE ROCKIN—Tantrum—Ovation

WMMR-FM/PHILADELPHIA

JEFF POLLACK

- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- THE WALL—Pink Floyd—Col

WYDD-FM/PITTSBURGH

JIM KINNEY

- BREAKFAST IN AMERICA—Supertramp—A&M
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- JUST A GAME—Triumph—RCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINUTE BY MINUTE—Doobie Brothers—WB

WHFS-FM/WASHINGTON, D.C.

DAVID EINSTEIN

- ARMED FORCES—Elvis Costello—Col
- 8:30—Weather Report—ARC/Col
- FEAR OF MUSIC—Talking Heads—Sire
- FROGS, SPROUTS, CLOGS AND KRAUTS—Rumour—Arista
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song

WQDR-FM/RALEIGH

RON PHILLIPS

- BREAKFAST IN AMERICA—Supertramp—A&M
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- RICKIE LEE JONES—WB
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- THE LONG RUN—Eagles—Asylum

ZETA 7-FM/ORLANDO

DAVID SOUSA/BILL MIMS

- BREAKFAST IN AMERICA—Supertramp—A&M
- DIRE STRAITS—WB
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- VAN HALEN II—WB

WSHE-FM/FT. LAUDERDALE

MICHELE ROBINSON

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- FEAR OF MUSIC—Talking Heads—Sire
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE B-52's—WB

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

Record World Album Airplay



DECEMBER 29, 1979

All listings from key progressive stations around the country are in alphabetical order.

WMMS-FM/CLEVELAND

JOHN GORMAN/KID LEO

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- IN STYLE—David Johansen—Blue Sky
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- THE JUKES—Mercury
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WABX-FM/DETROIT

JOHN DUNCAN/ERIC GOLDBERG

- BREAKFAST IN AMERICA—Supertramp—A&M
- EVOLUTION—Journey—Col
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum

WWW-FM/DETROIT

MARK McEWEN

- BREAKFAST IN AMERICA—Supertramp—A&M
- EVOLUTION—Journey—Col
- GET THE KNACK—The Knack—Capitol
- MINUTE BY MINUTE—Doobie Brothers—WB
- VAN HALEN II—WB

Y95-FM/ROCKFORD

LES COOK

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB

KSHE-FM/ST. LOUIS

SHELLEY GRAFMAN

- BREAKFAST IN AMERICA—Supertramp—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- EVOLUTION—Journey—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- STREET MACHINE—Sammy Hagar—Capitol

WKDF-FM/NASHVILLE

JOHN BRYANT

- CORNERSTONE—Styx—A&M
- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- THE LONG RUN—Eagles—Asylum

WQFM-FM/MILWAUKEE

PAUL KELLEY

- BREAKFAST IN AMERICA—Supertramp—A&M
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- THE LONG RUN—Eagles—Asylum

KQRS-FM/MINNEAPOLIS

TAC HAMMER/MARI SOLLUM

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- THE LONG RUN—Eagles—Asylum

KZEW-FM/DALLAS

DORIS MILLER

- DEGUELLO—ZZ Top—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- EVOLUTION—Journey—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum

KLOL-FM/HOUSTON

PAUL RIANN

- DESOLATION ANGELS—Bad Company—Swan Song
- HEAD GAMES—Foreigner—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum
- TUSK—Fleetwood Mac—WB

KFML-FM/DENVER

IRA GORDON

- BREAKFAST IN AMERICA—Supertramp—A&M
- COMMUNIQUE—Dire Straits—WB
- RICKIE LEE JONES—WB
- LOOK SHARP—Joe Jackson—A&M
- PHOENIX—Dan Fogelberg—Full Moon

KBPI-FM/DENVER

PHIL STRIDER

- BREAKFAST IN AMERICA—Supertramp—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- THE LONG RUN—Eagles—Asylum

KAWY-FM/WYOMING

CRAIG MARTIN/JOHN LOGAN

- BREAKFAST IN AMERICA—Supertramp—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
- TUSK—Fleetwood Mac—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KOME-FM/SAN JOSE

DANA JANG

- BREAKFAST IN AMERICA—Supertramp—A&M
- CORNERSTONE—Styx—A&M
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- DESOLATION ANGELS—Bad Company—Swan Song
- THE LONG RUN—Eagles—Asylum

KSJO-FM/SAN JOSE

PAUL "LOBSTER" WELLS

- DAMN THE TORPEDOES—Tom Petty—Backstreet
- HEAD GAMES—Foreigner—Atlantic
- HIGHWAY TO HELL—AC/DC—Atlantic
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE WALL—Pink Floyd—Col

KWST-FM/LOS ANGELES

STEVE DOWNES/TED HABECK

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum

KNAC-FM/LONG BEACH

DENISE WESTWOOD/PAUL FUHR

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- GET THE KNACK—The Knack—Capitol
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- RUST NEVER SLEEPS—Neil Young—Reprise

KMEL-FM/SAN FRANCISCO

BOBBY COLE/PAUL VINCENT

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- EVOLUTION—Journey—Col
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum

KZOK-FM/SEATTLE

ARMAND CHIANTI/BRAD HOFFMAN

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- CORNERSTONE—Styx—A&M
- IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
- THE LONG RUN—Eagles—Asylum

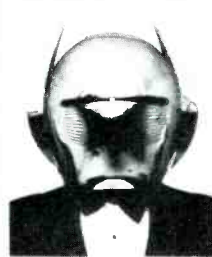
KZEL-FM/EUGENE

PEYTON MAYS/CHRIS KOVARICK

- CANDY-O—Cars—Elektra
- JOHN COUGAR—Riva
- DAMN THE TORPEDOES—Tom Petty—Backstreet
- RICKIE LEE JONES—WB
- THE LONG RUN—Eagles—Asylum



Motown Records



**1979 HAS BEEN
A BANNER YEAR
FOR MOTOWN'S
CLASSIC ARTISTS!**

**1979 HAS BEEN
A BANNER YEAR
FOR MOTOWN'S
ARTISTS OF THE '70's!**



DIANA ROSS

"The Boss." A hit single that went to the top of the disco charts and took the album of the same name to the top ten everywhere!



M8-923 M1



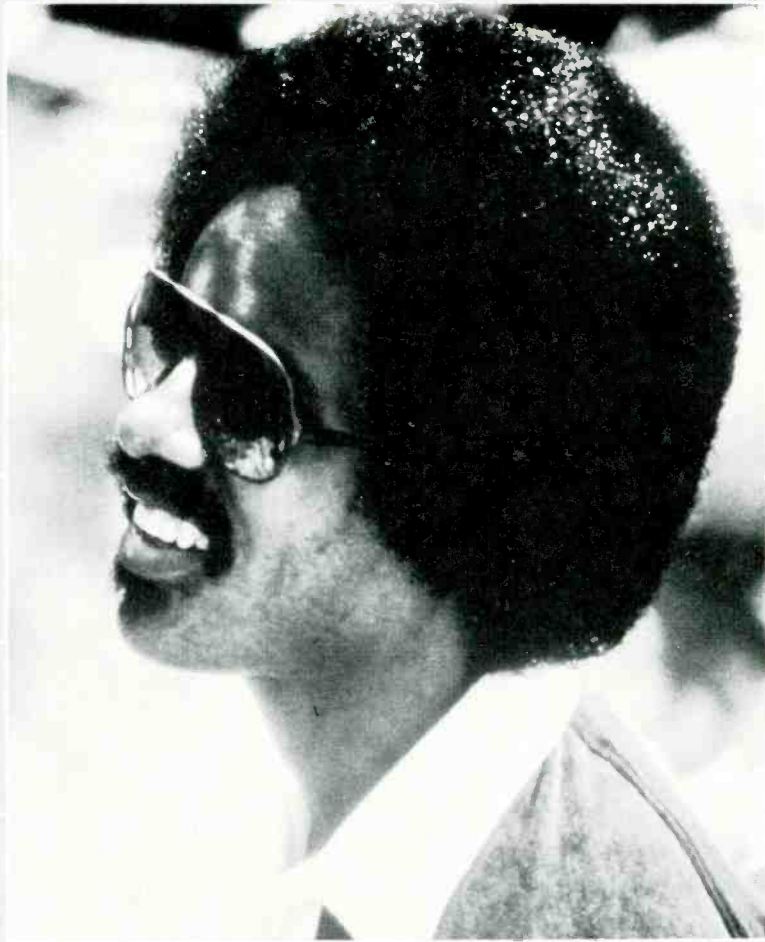


SMOKEY ROBINSON

"Cruisin'," a single equally at home on R&B, POP and AOR outlets has made Smokey's latest album, "Where There's Smoke..." his biggest solo success ever!



T7-366 R1



STEVIE WONDER

"Journey Through The Secret Life of Plants." Stevie has done it again! An album so innovative, Billboard magazine calls it "... the recording medium's "Citizen Kane."

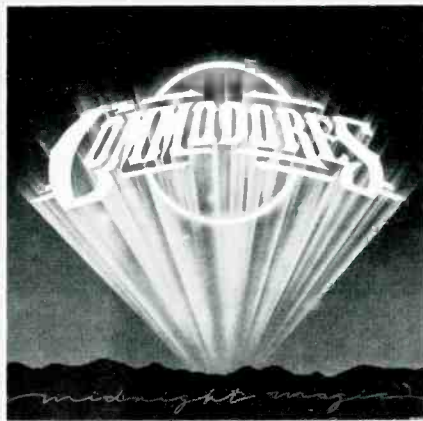


T13-371 C2



COMMODORES

In 1969 nobody knew the name. In 1979 Commodores stands for the state of the art in POP/Rock/R&B musicianship! Their new album "Midnight Magic" has already produced two number one singles, "Sail On" and "Still," with an unprecedented third, "Wonderland," now heading for the top of the charts!



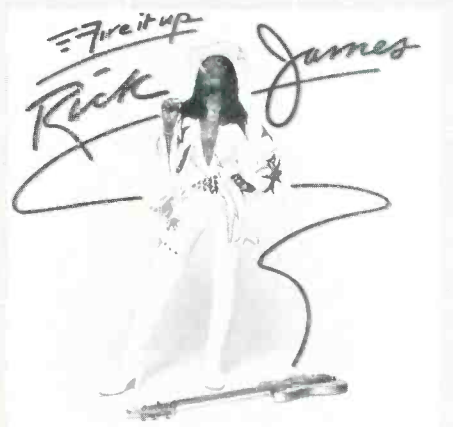
M8-926 M1





RICK JAMES

"Fire It Up," Rick's third album has shipped gold and is now heading for platinum! Surprised? We're not. Rick's first two albums each went well over platinum and are today strong catalogue sellers!



G8-990 M1



SWITCH

Three years ago this band was a dream in the minds of its members. In 1979, with their debut album "Switch" already platinum, "Switch II" was released. This second effort shipped gold and is heading straight for platinum with such hot singles as "Best Beat In Town" and their current hit "I Call Your Name!"



G7-988 R1



BONNIE POINTER

Bonnie's solo debut was a masterpiece. Paced by the fabulous update of "Heaven Must Have Sent You," Bonnie's first lp was the golden favorite of radio programmers coast to coast! Now her second album (also called "Bonnie Pointer") is striking gold with "I Can't Help Myself (Sugar Pie, Honey Bunch)," the single the whole industry is talking about!



M7-929 R1

LONGEVITY FOR THE '80's!

Motown is Hot and Getting Hotter!

Enjoying total R&B domination and making massive inroads into POP and AOR radio, Motown Records is about to embark upon the most exciting decade ever.

Our established acts are more popular than ever!

Our recent acts are being accepted with unqualified enthusiasm (and sales) everywhere!

Now, as we start our 20th year, we intend to further strengthen the position we have carved over the last two decades.

New acts.

New ideas.

New music.

Energetic expansion into areas not normally considered "Motown" territory.

Plus an enthusiasm unmatched by any other label in the business.

MOTOWN

The singles company.
The album company.
The artist's company.



**MOST POPULAR COUPLE
OF THE YEAR**



PEACHES & HERB

- POP ALBUM AWARDS**
 1 Top Duo
 1 Most Promising Duo
 1 Top Duo - Male & Female
 1 Top Crossover Duo

- POP SINGLE AWARDS**
 1 Top Duo "Reunited"
 1 Top Duo/
 3 "Shake Your Groove Thing"
 1 Top Duo
 1 Most Promising Duo
 1 Top Mixed Duo
 1 Top Crossover Duo
 1 Special Achievement Award

- R & B ALBUM AWARDS**
 1 Top Duo
 1 Most Promising Duo
 1 Top Duo - Male & Female
 1 Top Crossover Duo
 1 Special Achievement Award
 1 Top Album Duo
 1 Top Albums Overall

- R & B SINGLE AWARDS**
 1 Most Promising Duo
 1 Top Duo/"Reunited"
 3 Top Duo/
 "Shake Your Groove Thing"
 1 Top Duo
 1 Top Duo - Male & Female

- DISCO AWARDS**
 1 Most Promising Duo

Take the local
or take the express
but don't get
off till you reach
success!
Fred

Dick
Harry
Eddie
& all your friends
at Polydor

2 goes into 1!
Once in a lifetime
Paul, Sonny,
Clay, & Sheila

2 Not
2 Be
4 Gotten

Musically Yours,
Chris & Freddie Perren
Jimmy Kirk, John Butler
and the staff of
MVP Records.

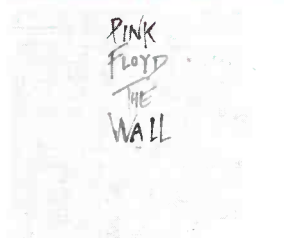
ON POLYDOR/MVP RECORDS & TAPES.

Retail Report Record World

DECEMBER 29, 1979

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

SALESMAKER OF THE WEEK



THE WALL
PINK FLOYD
Col

TOP SALES

THE WALL—Pink Floyd—Col
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
NO NUKES—Various Artists—Asylum
GLORYHOLLASTOOPID—Parliament—Casablanca
THE ROSE—Atlantic (Soundtrack)

HANDLEMAN/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
PARTNERS IN CRIME—Rupert Holmes—Infinity
R&O CHART BUSTERS—Various Artists—R&O
WHAT GOES AROUND COMES AROUND—Waylon Jennings—RCA

KORVETTES/NATIONAL

ANGEL OF THE NIGHT—Angela Baffill—Arista/GRP
GLORYHOLLASTOOPID—Parliament—Casablanca
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE RUST—Neil Young & Crazy Horse—Reprise
NIGHT IN THE RUTS—Aerosmith—Col
STAR TREK—Col (Soundtrack)
THE ROSE—Atlantic (Soundtrack)
WHERE THERE'S SMOKE—Smokey Robinson—Tamla
YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista

PICKWICK/NATIONAL

ABBA'S GREATEST HITS, VOL. 2—Atlantic
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
LIVE RUST—Neil Young & Crazy Horse—Reprise
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PHOENIX—Dan Fogelberg—Epic/Full Moon
ROD STEWART GREATEST HITS, VOL. 1—WB
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

SOUND UNLIMITED/NATIONAL

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DEGUELLO—Z.Z. Top—WB
FIRST OFFENCE—Inmates—Polydor
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa

MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO NUKES—Various Artists—Asylum
NO STRANGER TO LOVE—Roy Ayers—Polydor
PARTNERS IN CRIME—Rupert Holmes—Infinity
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

ALEXANDER'S/NEW YORK

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DON'T LET GO—Isaac Hayes—Polydor
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
GREATEST—Bee Gees—R&O
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
MIDNIGHT MAGIC—Commaoares—Motown
NO NUKES—Various Artists—Asylum
ROD STEWART GREATEST HITS, VOL. 1—WB
THE LONG RUN—Eagles—Asylum
THE ROSE—Atlantic (Soundtrack)

DISC-O-MAT/NEW YORK

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
ELO'S GREATEST HITS—Jet
HOW CRUEL—Joan Armatrading—A&M
INNER LIFE—Prelude
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder—Tamla
MAKE YOUR MOVE—Captain & Tennille—Casablanca
ON THE RADIO—Donna Summer—Casablanca
ROYAL RAPPIN'S—Isaac Hayes & Millie Jackson—Polydor
THE WALL—Pink Floyd—Col
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

RECORD WORLD-TSS STORES/NORTHEAST

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
ELO'S GREATEST HITS—Jet
FIRST OFFENCE—Inmates—Polydor
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
HOW CRUEL—Joan Armatrading—A&M
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NO NUKES—Various Artists—Asylum
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

CUTLER'S/NEW HAVEN

BRASS CONSTRUCTION 5—UA
EAT TO THE BEAT—Blondie—Chrysalis
GLORYHOLLASTOOPID—Parliament—Casablanca
GREATEST—Bee Gees—R&O
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
LIVING PROOF—Sylvester—Fantasy
NO NUKES—Various Artists—Asylum
THE WALL—Pink Floyd—Col
THE WHISPERS—Solar
VOLCANO—Jimmy Buffett—MCA

RECORD & TAPE COLLECTOR/BALTIMORE

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
GAP BAND II—Mercury
GLORYHOLLASTOOPID—Parliament—Casablanca
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
MAKE YOUR MOVE—Captain & Tennille—Casablanca
NO NUKES—Various Artists—Asylum
RAY, GOODMAN & BROWN—Polydor
SOMETHING MORE—Eddie Kendricks—Arista

WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHISPERS—Solar

WAXIE MAXIE/WASH., D.C.

DANCE OF LIFE—Narada Michael Walden—Atlantic
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
JUST A TOUCH OF LOVE—Slave—Cotillion
LIVING PROOF—Sylvester—Fantasy
RAY, GOODMAN & BROWN—Polydor
REGGATTA DE BLANC—Police—A&M
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol
WHISPERS—Solar

GARY'S/RICHMOND

CORNERSTONE—Styx—A&M
DOWN ON THE FARM—Little Feat—WB
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GREATEST—Bee Gees—R&O
IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
KENNY—Kenny Rogers—UA
MASTERJAM—Rufus & Chaka—MCA
NIGHT IN THE RUTS—Aerosmith—Col

PART OF THE GAME

PART OF THE GAME—Pablo Cruise—A&M
THE LONG RUN—Eagles—Asylum
RADIO 437/PHILADELPHIA
BONNIE POINTER—Motown
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DON'T THROW STONES—Sports—Arista

GAP BAND II

GAP BAND II—Mercury
JUST A TOUCH OF LOVE—Slave—Cotillion
PASSION DANCE—McCoy Tyner—Milestone
PRESSURE—MCA
THE ROSE—Atlantic (Soundtrack)
TROUBLEMAKER—Ian McLagan—Mercury
WHISPERS—Solar

WEBB/PHILADELPHIA

AND 125TH STREET, NYC—Donald Byrd—Elektra
BONNIE POINTER—Motown
DON ARMANDO'S SECOND AVENUE RHUMBA BAND—ZE
FOXY—Dash
JUST A TOUCH OF LOVE—Slave—Cotillion

MAGIC LADY

MAGIC LADY—Sergio Mendes & Brasil '68—Elektra
RAY, GOODMAN & BROWN—Polydor
SIT DOWN & TALK TO ME—Lou Rawls—Phila. Intl.
TERI DESARIO—Casablanca
WHISPERS—Solar

RECORD REVOLUTION/PA.-DEL.

GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
KEEP THE FIRE—Kenny Loggins—Col
LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT
PASSION DANCE—McCoy Tyner—Milestone
SABOTAGE—John Cale—Spy
THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury
WHISPERS—Solar
WORLD WITHIN—Stix Hooper—MCA

NATL. RECORD MART/MIDWEST

DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—MCA/Backstreet
DIFFERENT KIND OF CRAZY—Head East—A&M
FIRST OFFENCE—Inmates—Polydor
JACKRABBIT SLIM—Steve Forbert—Nemperor

JOE'S GARAGE, ACTS II & III—Frank Zappa—Zappa
LIVE RUST—Neil Young & Crazy Horse—Reprise
NO NUKES—Various Artists—Asylum
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
TROUBLEMAKER—Ian McLagan—Mercury

RECORD RENDEZVOUS/CLEVELAND

FOREVER—Rex Smith—Col
I STILL HAVE DREAMS—Richie Furay—Asylum
MISS THE MISSISSIPPI—Crystal Gayle—Col
NEW YORK-LONDON-PARIS-MUNICH—M—Sire
NIGHT IN THE RUTS—Aerosmith—Col
NO NUKES—Various Artists—Asylum
REGGATTA DE BLANC—Police—A&M
SABOTAGE—John Cale—Spy
STAR TREK—Col (Soundtrack)
YOU'RE ONLY LONELY—J.D. Souther—Asylum

RECORD REVOLUTION/CLEVELAND

DRUMS & WIRES—XTC—Virgin
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GIANTS—MCA
LIVE RUST—Neil Young & Crazy Horse—Reprise
NIGHT IN THE RUTS—Aerosmith—Col
NO NUKES—Various Artists—Asylum
PRESSURE—MCA
SOMETHING MORE—Eddie Kendricks—Arista
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col

ROSE RECORDS/CHICAGO

ABBA'S GREATEST HITS, VOL. 2—Atlantic
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
GLORYHOLLASTOOPID—Parliament—Casablanca
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PARTNERS IN CRIME—Rupert Holmes—Infinity
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

1812 OVERTURE/MILWAUKEE

FIRST OFFENCE—Inmates—Polydor
INJOY—Bar-Kays—Mercury
LIVING PROOF—Sylvester—Fantasy
NO NUKES—Various Artists—Asylum
NO STRANGER TO LOVE—Roy Ayers—Polydor
PARTNERS IN CRIME—Rupert Holmes—Infinity
PRESSURE—MCA
REGGATTA DE BLANC—Police—A&M
STAR TREK—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

GREAT AMERICAN/MINNEAPOLIS

ELO'S GREATEST HITS—Jet
FOREVER—Rex Smith—Col
IN THE HEAT OF THE NIGHT—Pat Benatar—Chrysalis
JACKRABBIT SLIM—Steve Forbert—Nemperor
LIVE RUST—Neil Young & Crazy Horse—Reprise
MAKE YOUR MOVE—Captain & Tennille—Casablanca
PARTNERS IN CRIME—Rupert Holmes—Infinity
PHOENIX—Dan Fogelberg—Epic/Full Moon
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col
SPEC'S MUSIC/FLORIDA
DOWN ON THE FARM—Little Feat—WB

EVE—Alan Parsons Project—Arista
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
LES PLUS GRANDS SUCCES DE CHIC—Atlantic
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
NO NUKES—Various Artists—Asylum
TERI DESARIO—Casablanca
THE WALL—Pink Floyd—Col
WE DON'T TALK ANYMORE—Cliff Richard—EMI America

INDEPENDENT RECORDS/COLORADO

BONNIE POINTER—Motown
BRASS CONSTRUCTION 5—UA
DANCE OF LIFE—Narada Michael Walden—Atlantic
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
HIROSHIMA—Arista
I WANT YOU—Wilson Pickett—EMI America
PAACHINO DE COSTA—Pablo Product—Brand X—Passport
THE WALL—Pink Floyd—Col
CIRCLES/ARIZONA
BONNIE POINTER—Motown
DAN ROGERS—Intl. Artists
IT'S ALL ABOUT LOVE—Jorges Santana—Tomato
LIVE FROM TOKYO—Flying Burrito Brothers—Regency
NEXT IN LINE—Cantrrollers—Juana

1941

1941—Arista (Soundtrack)
NO STRANGER TO LOVE—Roy Ayers—Polydor
PERFECT RELEASE—Annette Peacock—Tomato
SOMETHING MORE—Eddie Kendricks—Arista
WHISPERS—Solar

LICORICE PIZZA/LOS ANGELES

ABBA'S GREATEST HITS, VOL. 2—Atlantic
CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
DEGUELLO—Z.Z. Top—WB
DOWN ON THE FARM—Little Feat—WB
ELO'S GREATEST HITS—Jet
FREEDOM AT POINT ZERO—Jefferson Starship—Grunt
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
MASTERJAM—Rufus & Chaka—MCA
FRETTY PAPER—Willie Nelson—Col
THE ROSE—Atlantic (Soundtrack)

EUCALYPTUS RECORDS/WEST & NORTHWEST

CHRISTMAS TOGETHER—John Denver & the Muppets—RCA
GLORYHOLLASTOOPID—Parliament—Casablanca
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
LIVE! COAST TO COAST—Teddy Pendergrass—Phila. Intl.
MARATHON—Santana—Col
NO NUKES—Various Artists—Asylum
PART OF THE GAME—Pablo Cruise—A&M
PHOENIX—Dan Fogelberg—Epic/Full Moon
THE WALL—Pink Floyd—Col
WE'RE THE BEST OF FRIENDS—Natalie Cole & Peabo Bryson—Capitol

EVERYBODY'S RECORDS/NORTHWEST

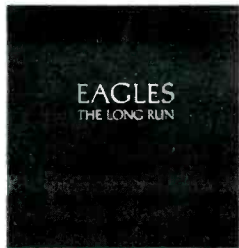
CORNERSTONE—Styx—A&M
GOLD & PLATINUM—Lynyrd Skynyrd Band—MCA
JACKRABBIT SLIM—Steve Forbert—Nemperor
KENNY—Kenny Rogers—UA
NIGHT IN THE RUTS—Aerosmith—Col
NO NUKES—Various Artists—Asylum
REGGATTA DE BLANC—Police—A&M
RESTLESS NIGHTS—Karla Bonoff—Col
THE ROSE—Atlantic (Soundtrack)
THE WALL—Pink Floyd—Col

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

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

DEC. 29	DEC. 22		WKS. ON CHART
1	2	THE LONG RUN EAGLES Asylum 5E 508 (9th Week)	12 H
2	1	ON THE RADIO—GREATEST HITS VOLUMES I & II DONNA SUMMER/Casablanca NBLP 2 7191	9 L
3	3	BEE GEES GREATEST RSO RS 2 4200	7 L
4	4	CORNERSTONE STYX/A&M SP 3711	12 H
5	7	KENNY KENNY ROGERS/United Artists LWAK 979	14 H
6	6	IN THROUGH THE OUT DOOR LED ZEPPELIN/Swan Song SS 16002 (Atl)	17 H
7	5	MIDNIGHT MAGIC COMMODORES/Motown M8 926M1	20 H
8	8	TUSK FLEETWOOD mAC/Warner Bros. 2HS 3350	10 X
9	9	OFF THE WALL MICHAEL JACKSON/Epic FE 35745	18 H
10	16	THE WALL PINK FLOYD/Columbia PC2 36183	3 L
11	11	WET BARBRA STREISAND/Columbia FC 36258	9 H
12	12	ONE VOICE BARRY MANILOW/Arista AL 9505	11 H
13	13	ROD STEWART GREATEST HITS/Warner Bros. HS 3373	6 H
14	14	DAMN THE TORPEDOES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 5105	8 H
15	10	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVIE WONDER/Tamla T13 371C2 (Motown)	7 L
16	19	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS RCA AFL1 3451	5 G
17	18	HEAD GAMES FOREIGNER/Atlantic SD 29999	14 H
18	20	PHOENIX DAN FOGELBERG/Full Moon/Epic FE 35634	4 H
19	25	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	53 G
20	21	FREEDOM AT POINT ZERO JEFFERSON STARSHIP/Grunt BZL1 3452 (RCA)	6 H
21	22	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	40 G
22	15	RISE HERB ALPERT/A&M SP 4790	12 G
23	17	MASTERJAM RUFUS & CHAKA/MCA 5103	7 H
24	24	PRINCE/Warner Bros. BSK 3366	6 G
25	23	LADIES NIGHT KOOL & THE GANG/De-Lite DSR 9513 (Mercury)	15 G
26	40	ELO'S GREATEST HITS/Jet FZ 36310 (CBS)	4 H
27	26	GET THE KNACK THE KNACK/Capitol SO 11948	26 H
28	31	NIGHT IN THE RUTS AEROSMITH/Columbia FC 36050	5 H
29	35	LIVE RUST NEIL YOUNG & CRAZY HORSE/Reprise 2RX 2296 (WB)	4 L
30	36	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001	15 H
31	27	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	10 G
32	29	KEEP THE FIRE KENNY LOGGINS/Columbia JC 36172	10 G
33	28	DREAM POLICE CHEAP TRICK/Epic FE 35773	13 H
34	30	CANDY-O CARS/Elektra 5E 507	27 H
35	38	COMEDY IS NOT PRETTY STEVE MARTIN/ Warner Bros. HS 3392	13 H
36	33	FLIRTIN' WITH DISASTER MOLLY HATCHET/Epic JE 36110	14 G
37	37	LIVE AND SLEAZY VILLAGE PEOPLE/Casablanca NBLP 2 7183	9 L
38	55	GOLD & PLATINUM LYNRYD SKYNYRD/MCA 2 11008	2 K
39	34	INJOY BAR-KAYS/Mercury SRM 1 3781	8 G
40	41	ANGEL OF THE NIGHT ANGELA BOFILL/Arista/GRP GRP 5501	7 G
41	46	DOWN ON THE FARM LITTLE FEAT/Warner Bros. HS 3345	4 H
42	32	EVOLUTION JOURNEY/Columbia FC 35797	39 H
43	43	EAT TO THE BEAT BLONDIE/Chrysalis CHE 1225	12 H
44	44	REGGATA BLANC THE POLICE/A&M SP 4792	9 G
45	47	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	34 G
46	51	DEGUELLO ZZ TOP/Warner Bros. HS 3361	5 H
47	92	NO NUKES/THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE VARIOUS ARTISTS/Asylum ML 801	2 X
48	42	PART OF THE GAME PABLO CRUISE/A&M SP 3712	7 H
49	49	HIGHWAY TO HELL AC/DC/Atlantic SD 19255	19 G
50	39	ONE ON ONE BOB JAMES & EARL KLUGH/Columbia/Tappan Zee FC 36241	8 H
51	56	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	8 G



DECEMBER 29, 1979			
52	52	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203	10 G
53	53	IDENTIFY YOURSELF O'JAYS/Phila. Intl. FZ 36027 (CBS)	17 H
54	54	DYNASTY KISS/Casablanca NBLP 7152	29 H
55	64	PARTNERS IN CRIME RUPERT HOLMES/MCA/Infinity INF 9020	4 G
56	61	JACKRABBIT SLIM STEVE FORBERT/Nemperor JZ 36191 (CBS)	6 G
57	59	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	33 L
58	74	LIVE! COAST TO COAST TEDDY PENDERGRASS/Phila. Intl. KZZ 36294 (CBS)	3 L
59	63	WILLIE NELSON SINGS KRISTOFFERSON/Columbia JC 36188	4 G
60	48	HYDRA TOTO/Columbia FC 36229	7 H
61	82	GLORYHALLASTOOPID (PIN THE TAIL ON THE FUNKY) PARLIAMENT/Casablanca NBLP 7195	2 H
62	62	FIRST UNDER THE WIRE LITTLE RIVER BAND/Capitol SOO 11954	21 H
63	50	DON'T LET GO ISAAC HAYES/ Polydor PD 1 6224	12 G
64	70	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/ Arista AL 9509	4 H
65	58	THE CARS/Elektra 6E 135	74 G
66	68	WHAT GOES AROUND COMES AROUND WAYLON JENNINGS/RCA AHL1 3499	4 G
67	73	AMERICAN GARAGE PAT METHENY/ECM 1 1155 (WB)	4 H
68	75	PIZZAZZ PATRICE RUSHEN/Elektra 6E 243	4 G
69	45	I'M THE MAN JOE JACKSON/A&M SP 4792	10 G
70	71	MASTER OF THE GAME GEORGE DUKE/Epic JE 36263	5 G
71	88	WE'RE THE BEST OF FRIENDS NATALIE COLE & PEABO BRYSON/Capitol SW 12019	2 H
72	72	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	34 G
73	77	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	43 H

CHARTMAKER OF THE WEEK

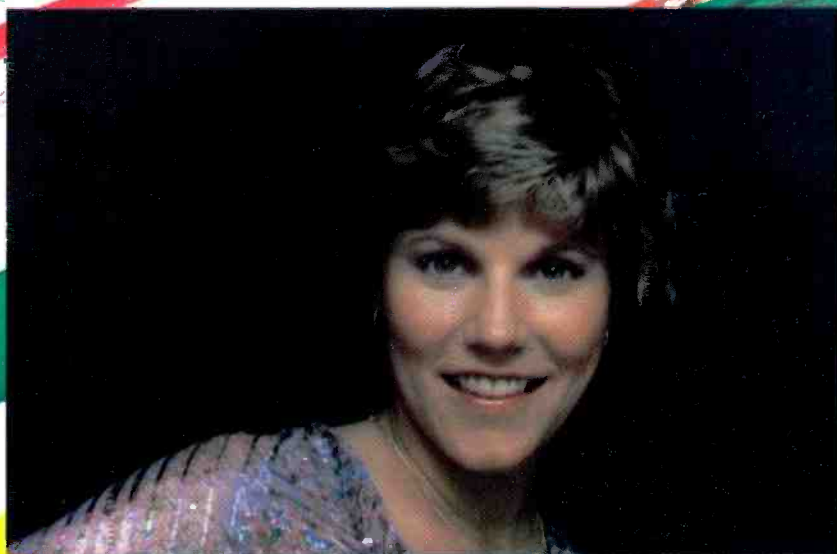
ABBA
 Greatest Hits Vol. 2



74	128	GREATEST HITS VOL. 2 ABBA Atlantic SD 16009	1 H
75	84	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	74 K
76	65	CHEAP TRICK AT BUDOKAN/Epic FE 35795	45 H
77	60	X-STATIC DARYL HALL & JOHN OATES/RCA AFL1 3494	10 H
78	97	BEST OF FRIENDS TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223	2 G
79	100	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	2 G
80	67	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012	7 H
81	83	JOE'S GARAGE ACTS II & III FRANK ZAPPA/SRZ 2 1502 (Mercury)	3 L
82	98	JUST A TOUCH OF LOVE SLAVE/Cotillion SD 5217 (Atl)	2 G
83	87	PIECES OF EIGHT STYX/A&M SP 4724	62 G
84	93	FIRST OFFENCE INMATES/Polydor PD 1 6241	2 G
85	86	STREET LIFE CRUSADERS/MCA 3094	30 G
86	91	THE MUSIC BAND 2 WAR/MCA 3193	3 H
87	89	FUTURE NOW PLEASURE/Fantasy F 9578	17 G
88	57	FIRE IT UP RICK JAMES/Gordy G8 990M1 (Motown)	9 H
89	79	A TASTE FOR PASSION JEAN-LUC PONTY/Atlantic SD 19253	7 G
90	80	MARATHON SANTANA/Columbia FC 36154	10 H
91	95	LIVING PROOF SYLVESTER/Fantasy F 79010	2 J
92	—	THE ROSE (ORIGINAL SOUNDTRACK)/Atlantic SD 16010	1 H
93	118	MAKE YOUR MOVE CAPTAIN & TENNILLE/Casablanca NBLP 7188	1 H
94	69	DISCOVERY ELO/Jet FZ 35769 (CBS)	28 H
95	96	UNCLE JAM WANTS YOU FUNKADELIC/Warner Bros. BSK 3371	12 H
96	78	THE GLOW BONNIE RAITT/Warner Bros. HS 3369	12 H
97	123	PRETTY PAPER WILLIE NELSON/Columbia JC 36189	1 G
98	66	ROYAL RAPPIN'S MILLIE JACKSON & ISAAC HAYES/ Polydor/Spring PD 1 6629	8 G
99	107	HARDER . . . FASTER APRIL WINE/Capitol ST 12013	6 G
100	108	GREATEST HITS BARRY MANILOW/Arista A2L 8601	35 K

ALBUM CROSS REFERENCE ON PAGE 77

CAPITOL CONGRATULATES OUR RECORD WORLD AWARD WINNERS



ANNE MURRAY



THE KNACK

OUR NUMBER 1 WINNERS!

AND

PEABO BRYSON

GONZALEZ

LITTLE RIVER BAND



Joy



Season's Greetings from Record World

Albums 151-200

DECEMBER 29, 1979

- 151 SOMETIMES YOU WIN DR. HOOK/
Capitol SW 12018
- 152 A CURIOUS FEELING TONY BANKS/
Charisma CA 1 2207 (Polydor)
- 153 THE GRAND ILLUSION STYX/A&M
SP 4637
- 154 TEAR ME APART TANYA TUCKER/
MCA 5106
- 155 BROWNE SUGAR TOM BROWNE/
Arista/GRP GRP 5003
- 156 RUMOURS FLEETWOOD MAC/
Warner Bros. BSK 3010
- 157 SECRET OMEN CAMEO/Chocolate
City CCLP 2008 (Casablanca)
- 158 LED ZEPPELIN IV/Atlantic SD 19129
- 159 THE DANCE OF LIFE NARADA
MICHAEL WALDEN/Atlantic SD
19259
- 160 O SOLE MIO LUCIANO PAVAROTTI/
London OS 26560
- 161 MAGIC LADY SERGIO MENDES
BRASIL '88/Elektra 6E 214
- 162 LIVE AND UNCENSORED MILLIE
JACKSON/Spring SP 2 6725
(Polydor)
- 163 CLASSICS KENNY ROGERS & DOTTIE
WEST/United Artists UA LA 946 H
- 164 GIANTS/MCA 3188
- 165 PASSION DANCE McCOY TYNER/
Milestone M 9091 (Fantasy)
- 166 TROUBLEMAKER IAN McLAGEN/
Mercury SRM 1 3786
- 167 IN THE SKIES PETER GREEN/Sail
0110 (Rounder)
- 168 FOREVER REX SMITH/Columbia JC
36275
- 169 BEST OF THE STATLER BROTHERS/
Mercury SRM 1 1037
- 170 BEST OF THE DOOBIES DOOBIE
BROTHERS/Warner Bros. BSK
3112
- 171 NEW YORK, LONDON, PARIS,
MUNICH M/Sire SRK 6084 (WB)
- 172 HOW CRUEL JOAN ARMATRADING/
A&M SP 3302
- 173 DRUMS AND WIRES XTC/Virgin VA
13134 (A&I)
- 174 DON ARMANDO'S 2ND AVENUE
RHUMBA BAND/ZE/Buddah
ZEA 33005 (Arista)
- 175 HERE AT LAST... LIVE BEE GEES/
RSO RS 2 3901

- 176 SOMETHING MORE EDDIE
KENDRICKS/Arista AB 4250
- 177 STAR TREK—THE MOTION PICTURE
(ORIGINAL SOUNDTRACK)/
Columbia JS 36334
- 178 THE OAK RIDGE BOYS HAVE
ARRIVED/MCA AY 1135
- 179 I WANT YOU WILSON PICKETT/
EMI-America SW 17019
- 180 DANCIN' AND LOVIN' SPINNERS/
Atlantic SD 19256
- 181 STEAL THE NIGHT CINDY BULLENS/
Casablanca NBLP 7185
- 182 I FEEL GOOD, I FEEL FINE BOBBY
BLAND/MCA 3157
- 183 PARTY BOYS FOXY/Dash
30015 (TK)
- 184 EXTENSIONS MANHATTAN
TRANSFER/Atlantic SD 19258
- 185 BEE GEES GOLD/RSO RS 1 3006
- 186 CARRY ON FLORA PURIM/Warner
Bros. BSK 3344
- 187 MOTHER'S FINEST LIVE/Epic JE
35976
- 188 BAT OUT OF HELL MEATLOAF/Epic/
Cleve. Intl. PE 34974
- 189 STRATEGY ARCHIE BELL & THE
DRELLS/Phila. Intl. JZ 36096 (CBS)
- 190 HOT TRACKS JOHN HAMMOND &
THE NIGHTHAWKS/Vanguard
VSD 79424
- 191 SIT DOWN AND TALK TO ME LOU
RAWLS/Phila. Intl. JZ 36304
(CBS)
- 192 THE B-52'S/Warner Bros. BSK 3355
- 193 RAIN FIRE DAVID OLIVER/Mercury
SRM 1 3784
- 194 SABOTAGE/LIVE JOHN CALE/Spy/
IRS SP 004 (A&M)
- 195 STARGAZER PETER BROWN/Drive
108 (TK)
- 196 MOONLIGHT MADNESS TERI
DeSARIO/Casablanca NBLP 7178
- 197 RSO CHART BUSTERS VARIOUS
ARTISTS/RSO RS 1 3066
- 198 ROCKIN' INTO THE NIGHT
38 Special/A&M SP 4782
- 199 SHORT STORIES/TALL TALES
HORSLIPS/Mercury SRM 1 3809
- 200 AIN'T IT SO RAY CHARLES/
Atlantic SD 19251

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

Album Cross Reference

ABBA	74	KENNY LOGGINS	32
AC/DC	49	LITTLE RIVER BAND	62
AEROSMITH	28	LYNYRD SKYNYRD	38
HERB ALPERT	22	BARRY MANILOW	12, 100
APRIL WINE	99	PAT METHENY	67
ARS	135	STEVE MARTIN	35
ROY AYERS	118	MOLLY HATCHET	36
BAR-KAYS	39	ANNE MURRAY	80
BEE GEES	3, 73	MUSE	47
PAT BENATAR	51	WILLIE NELSON	59, 97, 122
BLACKFOOT	107	O'JAYS	53
BLONDIE	43	ORIGINAL SOUNDTRACK: GREASE	75
ANGELA BOFILL	40	MUPPET MOVIE	30
BOOMTOWN RATS	126	ROSE	92
KARLA BONOFF	109	SATURDAY NIGHT FEVER	143
BRASS CONSTRUCTION	111	OUTLAWS	114
JIMMY BUFFETT	134	PABLO CRUISE	48
DONALD BYRD	141	PARLIAMENT	61
CAPTAIN & TENNILLE	93	ALAN PARSONS	136
JEAN CARN	129	TEDDY PENDERGRASS	58
CARPENTERS	108	TOM PETTY	14
CARS	34, 65	PINK FLOYD	10
CHEAP TRICK	33, 76	PLEASURE	87
CHIC	117	BONNIE POINTER	110
NATALIE COLE & PEABO BRYSON	7	POLICE	44
COMMODORES	7	JEAN-LUC PONTY	89
CRUSADERS	85	PRESSURE	149
CHARLIE DANIELS BAND	72	PRINCE	24
JOHN DENVER	16	EDDIE RABBITT	132
GEORGE DUKE	70	GILDA RADNER	103
BOB DYLAN	124	BONNIE RAITT	96
EAGLES	1, 138	RAY, GOODMAN & BROWN	139
EARTH, WIND & FIRE	125	CLIFF RICHARD	102
ELO	26, 94	SMOKEY ROBINSON	31
ELP	144	KENNY ROGERS	5, 19, 79
EMOTIONS	101	RUFUS & CHAKA	23
FLEETWOOD MAC	8	PATRICE RUSHEN	68
FOGHAT	113	BRENDA RUSSELL	128
STEVE FORBERT	56	SANTANA	90
DAN FOGELBERG	18	TOM SCOTT	115
FOREIGNER	17	SHALAMAR	106
GAP BAND	104	SLAVE	82
LARRY GATLIN	130	J.D. SOUTHER	120
FUNKADELIC	95	STATLER BROS.	123
CRYSTAL GAYLE	52, 121	ROD STEWART	13
HALL & OATES	77	BARBRA STREISAND	11, 146
ISAAC HAYES	63	STUDIO 54	142
HEADBOYS	150	STYX	4, 83
HIROSHIMA	112	DONNA SUMMER	2, 57
RUPERT HOLMES	55	SUPERTRAMP	21
PHYLLIS HYMAN	64	SYLVESTER	91
INMATES	84	TOTO	60
JOE JACKSON	69	DAVE VALENTIN	147
MICHAEL JACKSON	9	VAN HALEN	116
MILLIE JACKSON & ISAAC HAYES	98	VILLAGE PEOPLE	37
BOB JAMES & EARL KLUGH	50	WAR	86
RICK JAMES	88	DIONNE WARWICK	105
JEFFERSON STARSHIP	20	WEATHER REPORT	148
WAYLON JENNINGS	45, 66	BOB WELCH	119
JETHRO TULL	137	WHISPERS	127
TOM JOHNSTON	145	LENNY WHITE	78
JOURNEY	42	ROBIN WILLIAMS	131
KC	145	STEVIE WONDER	15
KISS	54	NEIL YOUNG	29
KNACK	27	FRANK ZAPPA	81
KOOL & THE GANG	25	ZZ TOP	46
LAKESIDE	133		
LED ZEPPELIN	6		
LITTLE FEAT	41		

Record World Albums 101-150

DECEMBER 29, 1979

- | DEC.
29 | DEC.
22 | |
|------------|------------|--|
| 101 | 102 | COME INTO OUR WORLD EMOTIONS/ARC/Columbia JC 36149 |
| 102 | 111 | WE DON'T TALK ANYMORE CLIFF RICHARD/EMI-America
SW 17018 |
| 103 | 113 | LIVE FROM NEW YORK GILDA RADNER/Warner Bros. HS 3320 |
| 104 | 117 | GAP BAND II/Mercury SRM 1 3804 |
| 105 | 106 | DIONNE DIONNE WARWICK/Arista AB 4230 |
| 106 | 116 | BIG FUN SHALAMAR/Solar BXL1 3479 (RCA) |
| 107 | 101 | STRIKES BLACKFOOT/Atco SD 38 112 |
| 108 | 121 | CARPENTER'S CHRISTMAS PORTRAIT/A&M SP 4726 |
| 109 | 99 | RESTLESS NIGHTS KARLA BONOFF/Columbia JC 35799 |
| 110 | 125 | BONNIE POINTER/Motown M7 929R1 |
| 111 | 126 | BRASS CONSTRUCTION 5/United Artists LT 977 |
| 112 | 122 | HIROSHIMA/Arista AB 4252 |
| 113 | 94 | BOOGIE MOTEL FOGHAT/Bearsville BHS 6990 (WB) |
| 114 | 76 | IN THE EYE OF THE STORM OUTLAWS/Arista AL 9507 |
| 115 | 90 | STREET BEAT TOM SCOTT/Columbia JC 36137 |
| 116 | 85 | VAN HALEN/Warner Bros. BSK 3075 |
| 117 | 132 | CHIC'S GREATEST HITS/Atlantic SD 16011 |
| 118 | 129 | NO STRANGER TO LOVE ROY AYERS/Polydor PD 1 6246 |
| 119 | 104 | THE OTHER ONE BOB WELCH/Capitol SW 12017 |
| 120 | 105 | YOU'RE ONLY LONELY J. D. SOUTHER/Columbia JC 36093 |
| 121 | 103 | CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982 |
| 122 | 124 | STARDUST WILLIE NELSON/Columbia KC 35305 |
| 123 | 135 | CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012 |
| 124 | 81 | SLOW TRAIN COMING BOB DYLAN/Columbia FC 36120 |
| 125 | 110 | I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730 |
| 126 | 119 | THE FINE ART OF SURFACING BOOMTOWN RATS/Columbia
JC 36248 |
| 127 | — | THE WHISPERS/Solar BXL1 3521 (RCA) |
| 128 | 120 | BRENDA RUSSELL/Horizon SP 739 (A&M) |
| 129 | 130 | WHEN I FIND YOU LOVE JEAN CARN/Phila. Intl. JZ 36196
(CBS) |
| 130 | 131 | STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250 |
| 131 | 114 | REALITY... WHAT A CONCEPT ROBIN WILLIAMS/
Casablanca NBLP 7162 |
| 132 | 136 | BEST OF EDDIE RABBITT/Elektra 6E 235 |
| 133 | 115 | ROUGH RIDERS LAKESIDE/Solar BXL1 3490 (RCA) |
| 134 | 127 | VOLCANO JIMMY BUFFETT/MCA 5102 |
| 135 | 109 | ARE YOU READY! ATLANTA RHYTHM SECTION/Polydor/BGO
PD 2 6236 |
| 136 | 112 | EVE ALAN PARSONS PROJECT/Arista AL 9504 |
| 137 | 138 | STORMWATCH JETHRO TULL/Chrysalis CHR 1238 |
| 138 | 141 | THEIR GREATEST HITS 1971-1975 EAGLES/Asylum 7E 1052 |
| 139 | — | RAY, GOODMAN & BROWN/Polydor PD 1 6240 |
| 140 | 146 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/
TK 611 |
| 141 | 143 | AND 125TH STREET, NYC DONALD BYRD/Elektra 6E 247 |
| 142 | 142 | A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP
2 7161 |
| 143 | 147 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/
RSO RS 2 3901 |
| 144 | 140 | IN CONCERT EMERSON, LAKE & PALMER/Atlantic SD 19255 |
| 145 | 145 | EVERYTHING YOU'VE HEARD IS TRUE TOM JOHNSTON/
Warner Bros. BSK 3304 |
| 146 | 148 | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC
35679 |
| 147 | 150 | THE HAWK DAVE VALENTIN/Arista/GRP GRP 5006 |
| 148 | 139 | 8:30 WEATHER REPORT/ARC/Columbia PC2 36030 |
| 149 | — | PRESSURE/MCA 3195 |
| 150 | 149 | HEADBOYS/RSO RS 1 3068 |

The Coast

(Continued from page 44)

the BBC when he played his car radio in Linden, TX., as a kid . . . Throughout, whatever the sales level, the music never stops coming: **The Roches** make their Warner Bros. debut, now a trio and destined to slay critics at a thousand paces for the rest of the year, while **Graham Parker and The Rumour** leave the gate with heartening power to clock in as a Chartmaker on RW's Album Chart. Those are just two of many developments underscoring the market's new diversity, as the disco backbeat cools and radio begins looking fondly back to rock, this time sporting '80s fashions both stripped-down and gussied-up . . . Meanwhile, at mid-month RW takes an in-depth look at **Kenny Rogers** in a special issue covering the long road from Houston to Hollywood. Rogers may confess he thinks his voice isn't too hot, or that his record career was "over" by the late '60s, but by year's end he will have taken what looks like a long-term lease on the number one slots on RW's Country Singles and Album charts, as well as spearheading a new pop A/C consciousness on the pop charts.

MAY

Here comes the hook: the marines haven't landed, the slump deepens, and labels begin laying off staff and trimming artist rosters. MCA and RCA are first to dismiss employees, but by year's end virtually every U.S. label will have enacted one or more economy-induced cutbacks . . . Other consolidations see Stax moving west, as **David Porter** resigns his VP post, thus ending the label's long history as a premier Memphis label. Fantasy, which acquired the catalogue over a year earlier, now supervises from the Bay Area . . . **Mike Sigman** survives the **First Annual Herb Alpert 10K Run**, held in Griffith Park early (too early for those of us who went out to cheer, which explains the shades) one Sunday. His prize? Breakfast with **Mike Gormley** . . . Since the oncoming recession and a just-settled truckers strike have made things so interesting, the cosmic prankster throws gas pains into the mix. This time, it's not the classic excess, but a petroleum shortage and vaulting prices. California lives up to its role as the new frontier by hosting the first mile-long lines, as motorists grumble and retailers worry over reduced store traffic. COAST, with its usual civic-mindedness, responds by making lame puns on the crunch and recommending appropriate songs for soothing nerves at the pump (inevitably including "Running On Empty" and "Who'll Be The Next In Line?") . . . We also mull the ominous news that KROQ-FM, L.A.'s poorly-rated but highly irreverent new wave outpost, is going for the dreaded "more familiar base." By summer, though, the initial backslide toward superstar rock seems to have been thwarted by such items as "Psycho-Chicken" and the proliferation of local gonzo demo tapes and singles . . . Meanwhile, in New York, the coast's legendary stature as world capitol for the laid-back is undercut by MUSE board members **Bonnie Raitt** and **Jackson Browne**, who fail to live up to the Angeleno mystique by working tirelessly to set up the anti-nuclear organization and produce a series of gala fall concerts. They'll succeed brilliantly, and we'll get some stunning recorded performances to boot, all by year's end . . . Wax build-up during May brings some new delights via **Pat Metheny's** new ECM solo set, "New Chautauqua." **John Hiatt's** rock'n'roll resurrection on MCA, "Slug Line," and what surely should be the year's best soundtrack, "Rock'n'Roll High School." If that set fails to keep that distinction, it's only because striking soundtrack packages from **Neil Young** and **The Who**, along with inspired compilations like the LP culled from **Phil Kaufman's** "The Wanderers," are waiting in the wings . . . **Grelun Landon** exits RCA publicity, and Martoni's sees more writers and press agents than at any point in its history as Grelun is feted by his friends . . . **Muscle Shoals Sound Studios** and the extraordinary quartet of musicians behind that high-batting facility are profiled in an RW special issue. In an age of stack-a-track confections and triple-scale anonymity, **Barry Beckett**, **Jimmy Johnson**, **David Hood** and **Roger Hawkins** prove refreshing, downplaying technology and glamor to emphasize craftsmanship and musical empathy.

JUNE

RW gets seriously down, kicking off the month with a special tribute to **P-Funk** that will have a lasting impact on RW's western operation: by year's end, COAST's inhouse elitist jazz-punk will have replaced his **Keith Jarrett** poster with a four-color blow-up of Dr. Funkenstein, profoundly moved by **George Clinton's** admonition to "Go wiggle!" As for the special itself, Clinton proves as silly-serious as ever, promising to "rescue dance music from the blahs" (that promise will become the motto behind **Funkadelic's** next, "Uncle Jam Wants You"), and then making a perceptive, if chilling, diagnosis of what may be ahead in the '80s, when he tells RW, "Everything is slowing our tempo down until we're passive: Elevator music, dentist's office, disco. So I still hold to the '60s, 'cause there's some-

thing positive about being a creative nuisance, as long as you don't go around bragging about how you've got the answer." Instead of bragging, Clinton just keeps churning out funk 'til year's end, culminating in his stage retirement following Parliament-Funkadelic's triumphant Apollo Theatre stand . . . Disco's own slump becomes more and more apparent, as the dance music domination characterizing radio play early in the year gives way to an influx of new pop and rock smashes. Superstars and newcomers both get to share in the turnaround, as witnessed by single hits for **Supertramp**, **Rickie Lee Jones**, **The Doobie Brothers**, **Cheap Trick** and **Randy VanWarmer** . . . **Mick Fleetwood** gives RW the first glimpse of the production behind Fleetwood Mac's long-awaited follow-up to "Rumours." The lanky drummer fills us in on the digital mixing sessions now underway, and in the process helps signal the trade's growing interest in the new, computer-derived recording technology . . . WEA signals the next round of wholesale price hikes with new increases on both singles and LPs . . . And Capitol's provocative teaser campaign for L.A. power rockers, **The Knack**, finally yields the group's album. Even those critical of the apparent cynicism behind the band will have to admit the record's popularity lives up to its advance hype, with "My Sharona" making stuttering fashionable again (Anyone remember **The Silhouettes**, or **Pete Townshend** for that matter?), and inspiring several seven-inch parodies and a virulent "Knuke The Knack" campaign by year's end . . . Less notorious records include **Dire Straits'** subtle follow-up to dark horse smash debut; "Communiqué" never rivals its predecessor in airplay or sales supremacy, but fans welcome the set as a quiet but considerable step forward . . . **Bram Tchaikovsky** also makes his U.S. debut, and COAST's unrepentant Byrds fans like what they hear. Another Radar find, **The Yachts**, won't have an American release for some months, but we prove impatient and plug them as well . . . **Tom Petty** files for Chapter XI, while **GRT** lays the groundwork for same, undergoing new top level shifts. By the fourth quarter, Petty will be back with a new album, but GRT will be on the ropes.

JULY

This just in from our They're Dropping Like Flies Dept.: Portrait Records "realigns" within CBS, which effectively means that a few folks are out of jobs; CBS as a whole drops about fifty employees, and though the cuts are termed "minuscule" by **Bruce Lundvall**, there are more to come, and the fuel shortage is taking its nasty toll on sales for everyone. Pretty grim, all of this, but as we know, it gets worse before it gets better . . . On the brighter side, **Supertramp** continues a surprising success story, racking up an amazing eighth straight week at #1 as July begins . . . Meanwhile, a porcine descendant of Arnold on "Green Acres" deliver tapes by a group called **the Durocs** to their label, Capitol, while unlikely guests at a **Jacksons** party (held in a Beverly Hills bank vault, no less) include **Graham Parker** and the delightfully strange **Lene Lovich** . . . Skylab's descent from the cosmos looms ever-nearer, and radio stations prepare for it by offering such items as giant catcher's mitts and protective hard hats. None of it matters, of course, because he satellite's rendezvous with solid ground turns out to be in the Australian outback . . . "Get the **Knack**" enters the top 100 at #74, definitely the shape of
(Continued on page 108)

CBS Fetes Judas Priest



Columbia recording group Judas Priest was recently feted in New York by label executives. The group was in town for a performance at The Palladium. Pictured, from left: (standing) Allen Davis, president, CBS Records International; Glenn Tipton, Judas Priest; Joe Mansfield, vice president, marketing, Columbia; Debby Shemish, Amakata Mgt.; Jim Dawson, manager; Dave Holland, Judas Priest; Paul Smith, senior VP and gen. mgr., marketing, CBS Records; Ian Hill, group; Frank Mooney, VP, marketing, branch distribution, CBS Records; Arma Andon, VP, artist development, Columbia; (bottom) K. K. Downing, VP; Ed Hynes, VP, national promotion, Columbia; and Rob Halford, group.

Copyright, Deregulation Lead D.C. Issues

(Continued from page 5)

conclusion that indeed, certain regulatory aspects were an unnecessary burden, and the amount of red tape involved unnecessary.

While many deregulatory moves were agreed on, there is still disagreement with others, especially those dealing with format changes and minority access to the airwaves.

Ironically, the FCC found itself again on the side of deregulation this month when it filed briefs with the Supreme Court in hopes of overturning an Appeals Court ruling requiring the FCC to intervene in disputed format-change cases.

'Marketplace Forces'

However, in dealing with other regulatory functions that might affect the rights of certain listeners, as opposed to paperwork functions, the FCC is still a little leery of leaving the decisions up to "marketplace forces."

The calls for reform began to peak when 400 broadcasters attended a Washington rally sponsored by the National Association of Broadcasters last February and met with their Congressmen on Capitol Hill to seek action.

Rewrites

Congress jumped into the sea of communications reform issues only to realize it was in way over its head. Three massive—some would say tottering and impenetrable—communications rewrites appeared this year, each struggling to contain all aspects of modern telecommunications, from common carrier issues to satellite technology.

The rewrites proved too complex and too full of unresolved issues and none was able to even get to full committee. The Lionel Van Deerlin (D.-Ca.) House bill, for example, was

picked to pieces as soon as the broadcasting sections were brought up in subcommittee.

There is currently a move by Van Deerlin and also by Senator Barry Goldwater (R.-Ariz.), who also authored a bill, to circulate a "discussion draft" containing proposed amendments to the 1934 act.

It appears that at least for a while it will be easier for Congress to tack on amendments to the old bill than to try to forge a new one. But Congress now realizes how important it will be to many thousands of this nation's workers that the new legislation be thoroughly researched through further public hearings and meetings with business, consumer and public interest groups, and then a lot more on-the-Hill education to explain to new supporters of the bill exactly what is entailed.

Performers' Right

A lot of "quiet" education has also been going on with the Danielson performers' royalty rights bill in the House.

After a very adventurous beginning, last year, this bill, which favors royalty payments for performers, songwriters and record producers for the use of their copyrighted, recorded work, was reintroduced this year, and supporters spent months quietly explaining its purpose to other Congressmen. By October, H.R. 997 had gained 47 co-sponsors and a similar Senate bill was introduced by Senator Harrison Williams (D.-N.J.) with six co-sponsors and is gaining support for full mark-up. The Danielson bill just finished its final hearings this month, with proponents and opponents trying out last minute arguments. At this point, it appears that there will be a finished

bill ready for a vote in 1980.

The Copyright Office held its final meeting last month on its upcoming final regulations concerning the compulsory "mechanical" license, which will make it law that record companies pay copyright holders of non-dramatic music a royalty for phonorecords of their material.

The CO spent almost the entire year analyzing the arguments of record companies and music publishers, but won faint praise in the end from record industry spokesmen for the "responsible and even-handed manner" of the rule-making procedure. The major point of contention turned out to be the accounting procedure by which the number of records shipped and sold is to be measured.

CRT

The Copyright Royalty Tribunal, which was established to handle the problems that would inevitably follow from the new copyright law, followed up on its decisions requiring jukebox owners to pay a license fee royalty to copyright holders for the use of their material—following a District Court ruling in which the jukebox owners lost a

complaint case about the so-called "location list" method of ascertainment — by reaching a voluntary agreement with the industry for distribution of the license fees collected last year.

According to the CRT, ASCAP and BMI have agreed to 47.5 percent each of the \$1.1 million collected; SESAC has agreed to five percent.

(Only a small percentage of jukebox owners paid for licenses in 1978; and even though the CRT has no jurisdictional power to force them to buy licenses, the number is growing each year.)

Home Taping

The CRT also undertook the first major examination of the home taping habits of Americans this year. A survey conducted by an independent research firm took place this summer and its initial "raw data" conclusions were released earlier this month. The Tribunal emphasized at that time that it planned to further investigate and analyze the data in the upcoming months, but the preliminary conclusions dealing with possible record industry losses don't seem to be as pessimistic as those of the even more recent industry survey.

Capitol Signs William Oz



Singer/songwriter/arranger/musician William Oz has signed an exclusive, long-term recording agreement with Capitol Records, Inc., according to Rupert Perry, vice president, A&R, CRI. Oz' debut LP, titled "William Oz," and produced by Stewart Levine, is set for January 14 release. Pictured after signing the contract are from left: Bob Young, vice president, business affairs; Robert Casper, Oz' attorney and manager; William Oz; Rupert Perry; and Bruce E. Garfield, national talent acquisition director.

MUSIC WITH A HEART

the management company

BIG HEART MUSIC INC. BMI

WOODEN BEAR MUSIC (ASCAP)

RANDY BASH ♦ Managing Director

9454 WILSHIRE BLVD. SUITE-309 BEVERLY HILLS CALIFORNIA-90212 (213) 273-7020

Copy Writies

By PAT BAIRD

■ According to many non-biz business analysts, the music industry nearly went bust in 1979. Record sales reached new lows and manufacturers trimmed both product and staffs to match the apparent apathy in the record stores.

Surprisingly, publishers weren't nearly as affected as the members of their brother industry. While there were one of two notable exceptions, the big publishing companies managed to remain under the same ownership during 1979, leaving its personnel to concentrate on business instead of speculation.

Below is a month-by-month breakdown of some of publishing's most memorable activities.

JANUARY

"After the Lovin'" goes platinum (performances that is) at BMI . . . **Dean Kay** named executive vice president and **Roger Sovine** to VP of professional activities at the re-vamped **Lawrence Welk Music** . . . **Bob Crewe** is back in action, writing with long-time collaborator **Bob Gaudio** . . . Columbia Pictures Publications releases 17, count 'em 17, new folios in a matter of weeks . . . **Frank D'Amico** to Chrysalis professional manager . . . **Gerry Teifer** named VP, Nashville of ATV Music . . . **Gerry Goffin**, who's written more hits than even he can count, re-inks with Screen Gems Music . . . "Love Rocks" by **Biddu** picks up the Grand Prize at the World Popular Song Festival in Japan . . . **Toto** signs up with ASCAP . . . Chappell Music Ltd. becomes the umbrella for all Chappell companies in the U.K. . . . The **Bee Gees** become the founding fathers of UNICEF's Music for UNICEF program and half a dozen other major artists contribute royalties of their hit songs . . . Esquire, Inc. buys up the prestigious Belwin-Mills catalogue and **Martin Winkler** and **Burtin Litwin** stay at the helm . . . **Cristina Vila** named coordinator of Latin American Music at Intersong . . . **Glenn Freidman** (then of Cappell) has the good sense to marry **Karol Godwin** in Los Angeles . . . N.Y. songwriter **Andy Goldmark** is equally smart and marries photographer **Etty Inman** . . . **Carol Cassano** named general professional manager at L.A.'s April/Blackwood . . . **Mike Chapman** and **Nicky Chin** (two names that stayed on the charts for the rest of the year) score nine new cover records . . . Chappell, Intersong and RSO Music pick up 14 Grammy nominations . . . **Billy Joel** looks for wall space to show off the nine plaques awarded to him by ASCAP for his "Just The Way You Are," "She's Always a Woman" and "My Life." . . . Rumors of the impending sales or mergers of various American record companies sweep through the heavily disco dominated MIDEM.

FEBRUARY

Samantha Sang to the Entertainment Company for records and songs . . . April/Blackwood moves its L.A. headquarters in Century City . . . **Buddy McCluskey** named director of international records and publishing at RCA, Argentina . . . MCA, Inc. purchases ABC Records and the ABC/Dunhill Music catalogue becomes part of MCA Music . . . **Paul McCartney & Wings** sign with CBS and its rumored that the Frank Music catalogue goes to McCartney's MPL Communications as part of the deal (that makes McCartney one of the world's largest publishers of Broadway scores) . . . **Fred Mollin** Music to Chappell . . . **Jack Rosner** named VP at Screen Gems and **Nat Lieberman** to the same post at SESAC . . . Carlin Music picks up the sub-publishing on the **Cars** and **Infinity Music** catalogues . . . **Marty Wekser** forms Music-Works, a consulting company for songwriters, publishers and managers . . . NMPA gears up for another round of copyright seminars . . . **Spencer Davis** is back in action (did he ever leave?), producing himself and others in L.A. . . . **Richard Supa** re-signs with Screen Gems and **Dave Loggins** does the same with MCA . . . **Billy Terrell** (who will later become the talk of Musexpo) signs a co-pub deal with MCA.

MARCH

G.Q. signs to Arista Music . . . **Alan Korwin** of Sudden Rush Music picks up the rights to the U.K. group **Hello** . . . **Russ Ballard** (there's that name again) has tunes on three charting albums . . . **Stephen Bishop** writes and sings the title tune to "China Syndrome" . . . **Al Stillman**, lyricist of such songs as "I Believe" and "The Breeze and I," dies in New York City . . . **Bob Cutarella** named professional manager at Chappell, N.Y. . . . **Record World** publishes its third annual salute to "Music Publishing: The Foundation of the Industry" and it's bigger than ever . . . **James Rule**, ASCAP consultant on public affairs, dies in Long Island . . . **Alan Gordon**, writer of mucho hits, stops by RW with a copy of his "Alley & The Soul Sneakers" album . . . **John Ford Coley** walks in moments later with his latest LP duet with **England Dan** . . . **Waylon Jennings** picks **Jesse Winchester's** "Brand New Tennessee

Waltz" for his latest LP . . . **Mike Chapman** Dialogue-d on the coming resurgence of "teenage records" (then he goes out and makes them #1 himself) . . . United Artists Music holds three days of meetings in Nashville keying on "intra-office communications" . . . **Lionel Conway**, president of Island Music, takes on the added responsibility of VP of A&R at Island Records . . . The New York Publishers Forum holds its first open meeting on record/tape piracy and draws a full house . . . The **Bee Gees'** "Tragedy" becomes the **Gibb Brothers** 8th #1 record in the 1970s (we shiver to think about the '60s) . . . **The Oak Ridge Boys** jump into crossover with **Larry Grahams'** "My Radio Sure Looks Good To Me."

APRIL

Lawrence Welk Music continues to expand with the opening of a London office . . . **Jack Mills**, founder of Mills Music, dies at 87 in Miami . . . **Melvin Simon** opens Mel-Dav Music . . . **Jay Morgenstern** named president of Infinity Music . . . 20th Century Music acquires the **Johnny Mercer** catalogue . . . Chappell prints up folios in the Broadway hit "They're Playing Our Song" by **Hamlisch** and **Bayer Sager** . . . **Kenny O'Dell** starts his 12th year with BMI . . . Arista Music scores four singles in the Top 100 and **Charles Fox** and **Norman Gimble** have three television themes in weekly rotation . . . "Last Dance" and the scores of "The **Buddy Holly** Story" and "Midnight Express" pick up Oscar statuettes . . . **Martin Bandier** Dialogue-d . . . The wonderful "Jule" biography on **Jule Styne** is published by Random House and a gaggle of shiny people celebrate at Sardi's . . . **Stephen Holden's** "Triple Platinum" stirs controversy even before publication . . . **Osiris** to Arista via **Billy Meshel** . . . The lovely **Lena Lovich** includes the lovely **Tommy James'** tune "I Think We're Alone Now" on her debut U.S. album.

MAY

Stanley Adams re-elected to post of president of ASCAP . . . **Mel Bly** to president of Warner Bros. Music and **Ed Silvers** moves over to chairman of the board . . . **Fred Heller** Enterorises named consultants to ATV Music . . . **Ramsey Lewis** to April-Blackwood . . . **Dianne Petty** named country music division director at SESAC . . . **Billy Joel** sells more than #1 million in print and April/Blackwood celebrates at Home Run's offices . . . BMI schedules 15th annual Musical Theater Workshop featuring the works of 32 theater aspirants . . . Simon & Shuster releases **Al Kasha** and **Joel Hirshhorn's** "If They Ask You, You Can Write A Song" . . . **Chick Corea** opens Paradigm Music . . . MCA and NMPA hold annual staff meetings . . . ASCAP gives out 12th annual **Deems Taylor** Awards . . . **Brent Maher's** Blue Quill Music to ATV . . . The **Bee Gees** pick up four of the U.K.'s prestigious **Ivor Novello** Awards . . . **Bill Flix** to creative director at Famous' Nashville offices . . . **Sheila Davis** to director of special projects at AGAC . . . **Russ Ballard** pit stops in N.Y.C. and reports that his tunes are showing up on the charts in eight different countries . . . **Ron Wood** to Screen Gems-EMI . . . **Jim O'Loughlin** to VP at Heath-Levy Music and **Geri Duryea** named professional manager at Screen Gems-EMI.

JUNE

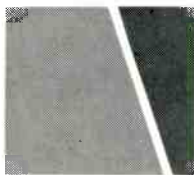
Peter Hay to A&R post at CAM where **Victor Benedetto** announces that the company publishes the scores to nine motion pictures currently in release . . . **Paul Marks** and **Paul Adler** of ASCAP Dialogue-d . . . **E. B. Marks** spotlighted by RW's **Jeffrey "Too Tall" Peisch** . . . **Stephen Cottler** to assistant to the president/special projects at United Artists and **Jim Rushing** joins ATV in Nashville . . . Chappell and Intersong have new records out by 10, count 'em 10, female artists . . . **Paul Kelly** to ATV via the inevitable **Marv Goodman** . . . **George Fishoff** to United Artists as staff writer . . . **Alexander Mair** of Canada's Attic Music has two songs on the big selling **Blues Brothers** album . . . **Jule Styne** gets the full 90-minute treatment on the **Merv Griffin** show . . . "Night Fever" (natch) is BMI's most performed song of 1978 . . . Chappell holds annual national meeting (with some special guests) in Montauk, L.I. and **Glenn Friedman** breaks his toe jumping over a ping pong net . . . **Lenny Hodes** to VP at **Freddy Perren's** Perren-Vibes Music . . . **Kim Espy** to general manager of the Scotti Bros. publishing division.

JULY

NMPA holds 63rd annual meeting and more than 200 show up . . . Screen Gems fetes **Cheap Trick** in their L.A. office to celebrate the platinum status of "Live At Budokan" . . . **Jim O'Loughlin** shows good sense and marries **Kathryn Haddock** in Palm Springs . . . **Dick Froelich** honored upon his retirement from ASCAP after more than 30 years service . . . The inimitable **Pete Brown** wings in from England . . . **Joseph Scelfo** wins a contract with the Entertainment Company as first prize in the New York Music Task Force Songwriter Contest . . . Screen Gems spotlighted by **Jeffrey Peisch** . . . ASCAP honors **Hoagy Carmichael** in the composer's 80th birthday.

AUGUST

CBS restructures publishing operations worldwide under the banner
(Continued on page 108)



**fact:
this small
record
collection
represents a
\$1,000
investment**



It's true—the largest investment in almost any hi-fi system is frequently the cost of the records played on it... and just as true that a badly worn phono stylus tip may ruin a valuable (or irreplaceable) record in just a single playing.

With the rising cost of new phonograph records—and the difficulty of replacing treasured, older favorites—it's the worst kind of false economy to risk damaging them with a worn stylus.

check your stylus (needle) at least once a year

Even a precision crafted diamond stylus tip will eventually become worn, and a worn tip will degrade your system's sound quality. Your Shure dealer can inspect your stylus, and, if necessary, replace it with a Genuine Shure stylus. It's the least expensive insurance for your valuable record collection.

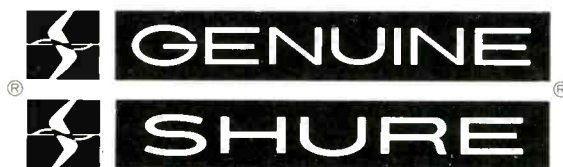
Always insist on a Genuine Shure replacement stylus. Look for the name "Shure" on the stylus grip.

replacing your Shure stylus takes seconds... And requires no tools



- A. Grasp the stylus grip between thumb and forefinger.
 - B. Gently withdraw the stylus assembly from cartridge.
 - C. Push the new stylus into position in the cartridge until the stylus grip touches the cartridge body.
- That's all there is to it, and your Shure cartridge is now back to its original specifications!

your customers will see this ad in the magazines they read most



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor.
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

The A/C Report

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

Most Adds

SEPTEMBER MORN—Neil Diamond—Col (14)
DAYDREAM BELIEVER—Anne Murray—Capitol (11)
WHEN I WANTED YOU—Barry Manilow—Arista (10)
SARA—Fleetwood Mac—WB (9)
KISS ME IN THE RAIN—Barbra Streisand—Col (8)
YES I'M READY—Teri DeSario—Casablanca (6)
LOOKS LIKE LOVE AGAIN—Dann Rogers—IA (4)
VOLCANO—Jimmy Buffett—MCA (4)
YEARS—Barbara Mandrell—MCA (4)

WBZ/BOSTON

LOVE PAINS—Yvonne Elliman—RSO
WHEN I WANTED YOU—Barry Manilow—Arista
YES I'M READY—Teri DeSario—Casablanca

WHDH/BOSTON

CRAZY LITTLE THING CALLED LOVE—Queen—Elektra
DAYDREAM BELIEVER—Anne Murray—Capitol
ROMEO'S TUNE—Steve Forbert—Nemperor

WNEW/NEW YORK

DAYDREAM BELIEVER—Anne Murray—Capitol
HAVE YOURSELF A MERRY LITTLE CHRISTMAS—John Denver & The Muppets—RCA
SEPTEMBER MORN—Neil Diamond—Col

WIP/PHILADELPHIA

FOREVER MINE—O'Jays—Phila. Intl.
MAKE BELIEVE IT'S YOUR FIRST TIME—Bobby Vinton—Tapestry
ROMEO'S TUNE—Steve Forbert—Nemperor
SAVANNAH NIGHTS—Tom Johnston—WB

WBAL/BALTIMORE

DAYDREAM BELIEVER—Anne Murray—Capitol
KISS ME IN THE RAIN—Barbra Streisand—Col
YEARS—Barbara Mandrell—MCA

WSB/ATLANTA

DON'T MAKE ME OVER—Jennifer Warnes—Arista
I CAN'T HELP MYSELF—Bonnie Pointer—Motown
SARA—Fleetwood Mac—WB
SEPTEMBER MORN—Neil Diamond—Col
WHEN I WANTED YOU—Barry Manilow—Arista

WFTL/FT. LAUDERDALE

KISS ME IN THE RAIN—Barbra Streisand—Col

SEPTEMBER MORN—Neil Diamond—Col

VOLCANO—Jimmy Buffett—MCA
WHEN I WANTED YOU—Barry Manilow—Arista

WGAR/CLEVELAND

ROMEO'S TUNE—Steve Forbert—Nemperor
SARA—Fleetwood Mac—WB
WHEN I WANTED YOU—Barry Manilow—Arista
WONDERLAND—Commodores—Motown
WORKING MY WAY BACK TO YOU—Spinners—Atl

WTMJ/MILWAUKEE

DAYDREAM BELIEVER—Anne Murray—Capitol
KISS ME IN THE RAIN—Barbra Streisand—Col
LONGER—Dan Fogelberg—Full Moon
LOST HER IN THE SUN—John Stewart—RSO
SEPTEMBER MORN—Neil Diamond—Col

KMOX-FM/ST. LOUIS

DAYDREAM BELIEVER—Anne Murray—Capitol
I DON'T WANT TO TALK ABOUT IT—Rod Stewart—WB
KISS ME IN THE RAIN—Barbra Streisand—Col
LET ME GO, LOVE—Nicolette Larson—WB
WONDERLAND—Commodores—Motown

KMBZ/KANSAS CITY

KISS ME IN THE RAIN—Barbra Streisand—Col
LONGER—Dan Fogelberg—Full Moon
LOVE BOAT THEME—Jack Jones—MGM
SEPTEMBER MORN—Neil Diamond—Col
WAIT FOR ME—Hall & Oates—RCA

KPNW/EUGENE

DAYDREAM BELIEVER—Anne Murray—Capitol
LAST TRAIN TO LONDON—ELO—Jer
WAIT FOR ME—Hall & Oates—RCA
WHEN I WANTED YOU—Barry Manilow—Arista
YEARS—Barbara Mandrell—MCA

KVI/SEATTLE

KISS ME IN THE RAIN—Barbra Streisand—Col
SEPTEMBER MORN—Neil Diamond—Col
WHEN I WANTED YOU—Barry Manilow—Arista

Also reporting this week: WMAL, WQUD-FM, WIOD, WJBO, WLW, WCCO-FM, KULF, KOY. 21 stations reporting.

Retail Rap

By SOPHIA MIDAS

■ **MUSICAL TRENDS OF THE '80s**—It seems that many of you would rather forget the gloominess that's loomed over the industry this past year and optimistically look towards the '80s. The cautious optimism with which may retailers view the coming year is not only based upon the recent economic and corporate streamlining "which should take the fat off the industry," but also upon the development of future musical trends. Retailers throughout the country seem to unanimously agree that the early '80s will find "new rock" product flourishing as disco did in the late '70s. I "see a lot of exploitation on the new rock side," said Fathers & Sons' **Don Simpson**, "and a great deal of experimentation. It should be very interesting to see what production techniques groups like the **Rolling Stones** or **Bruce Springsteen** will use in their forthcoming LPs; there may be a very strong new rock influence." Although there has been much discussion regarding the ill-fated path of disco, most retailers believe that disco product will continue to play a role in the marketplace. "Disco is waning," said **Larry Causak**, president of the Record Revolution chain, "but it's not dead. I think disco sales will subside to their pre-1979 level."

Does anyone remember what pure R&B music sounds like? According to a growing number of retailers, the 1980s show signs of reacquainting us with this genre of music. 1812 Overture's **Bonnie Beigel** commented, "Disco product will be replaced by dance music, and R&B product will find its way back to its roots. Since disco is waning, R&B really has no other way to go. We've never had so much R&B in our top 30; we've noticed an increase of 25-30 percent." Record & Tape Collector's **Wayne Steinberg** added, "We're going to see more groups like the **Temptations** coming back; an emphasis on feeling will probably be returning because of the alienated state of the world these days, and feeling is what R&B is all about."

TV PAYS OFF—Record labels have traditionally viewed TV as an unjustifiably expensive means of promoting record sales, but the recent success of **Rex Smith** with his NBC-TV special "Sooner Or Later" and the present success of **John Denver's** LP "A Christmas Together" and **Kenny Rogers' LPs** "Kenny" and "The Gambler" are changing some minds. "TV works," said **Jeep Holland** of the Music Sales chain, "because ever since Kenny Rogers and John Denver had their Christmas specials, sales on their LPs have been jumping fantastically." Reflecting these fueled sales, "Kenny" and "The Gambler" jumped to #5 bullet and #19 bullet on RW's Album Chart, and John Denver's "A Christmas Together" leaped to #16 bullet.

NUKE CONTROVERSY—Elektra's MUSE LP is causing a stir among some Boston radio stations. WBZ-AM, which is affiliated with Westinghouse, has reportedly refused to take ads for the MUSE LP unless lines from the script ad which extol solar energy are edited out. Another Boston-based station, WEEI-FM, has reportedly refused to take ads for the LP, no matter what the script reads. The station's officials have allegedly commented that the LP is too controversial, and therefore against their policy. Boston retailers are quite upset over the controversy.

BUDGET BOOM—A growing number of retailers are reporting a dramatic increase in the sales of budget priced LPs and attributing these sales to the recent price hike of overall product. **Jim Primerano** of the Record Theater chain said, "The sales of our lower priced budget LPs have quadrupled; some of our stores are reporting an increase of over 20 percent. Consumers are simply looking for good product at a cheaper price than the \$7.98/\$8.98 list." The success of Columbia's \$5.98 LP series has also been touted by many retailers. "Shoppers are finding it very palatable to buy an older **Billy Joel** album at \$5.98," said one retailer, "as opposed to an LP by an obscure artist for \$7.98 or more."

IN-STORES—El-Roy's **Ira Rothstein** was very enthusiastic about the in-store appearance of Polydor recording artists **Rainbow** at Record World's Roosevelt Field store in L.I. Sponsored by WLIR, the group's appearance brought in more than 400 fans to the store. **Barbara Mandrell's** appearance at the Wal-Mart store in Belleville, Ill. attracted more than 1500 fans, according to director of marketing projects **Joe Pagano**. "The Mandrell in-store was the best one St. Louis has ever had," said Pagano. "Barbara signed 1500 autographs in two hours. In return, people brought her special pieces of art, like needlepoint and posters." Ovation recording act **Tantrum** rolled into Chicago's Sound Good Supermarket to perform in a free pre-holiday concert. The show was attended by more than 200 patrons, according to Ovation PR man **Cary Baker**.

FOR STILL ANOTHER YEAR OVER

60%

OF RECORD WORLD CHART POSITIONS
WERE BMI LICENSED,
INCLUDING THESE 1979 BIGGIES:

AIN'T NO STOPPING US NOW

BAD GIRLS

C'EST CHIC

DON'T STOP 'TILL YOU GET ENOUGH

GOOD TIMES

GREASE

HE'S THE GREATEST DANCER

HOT STUFF

LIVIN' INSIDE YOUR LOVE

THE MAIN EVENT/FIGHT

MUSIC BOX DANCER

NO MORE TEARS

STREET LIFE

WE ARE FAMILY

YMCA

AND THESE BMI-AFFILIATED
RECORD WORLD #1 AWARD WINNERS

BEE GEES

GEORGE BENSON

ANGELA BOFILL

RON CARTER

GENE CHANDLER

CHARLIE DANIELS BAND

CHEAP TRICK

CHIC

LINDA CLIFFORD

GEORGE CLINTON

JOHN CRAIN

CRUSADERS

AUGUST DARNELL

W. DI GREGORIO

BERNARD EDWARDS

FRED EDWARDS

FUNKADELIC

KENNY GAMBLE

GAP BAND

CRYSTAL GAYLE

SPYRO GYRA

ISAAC HAYES

CHUCK HAYWARD

STIX HOOPER

LEON HUFF

INSTANT FUNK

JACKIE JACKSON

MARLON JACKSON

MICHAEL JACKSON

MILLIE JACKSON

STEVEN JACKSON

TITO JACKSON

AL JARREAU

ROBERT JOHN

JONES GIRLS

JOHN KLEMMER

KOOL AND THE GANG

HUBERT LAWS

CHERYL LYNN

CHUCK MANGIONE

BARRY MANILOW

JAMES MARSHALL

CURTIS MAYFIELD

GENE MC FADDEN

FRANK MILLS

JONI MITCHELL

NATURE'S DIVINE

PRINCE NELSON

POINTER SISTERS

JEAN-LUC PONTY

SYLVIA ROBINSON

NILE RODGERS

JOE SAMPLE

SISTER SLEDGE

EDWIN STARR

JOHN STEWART

SUGARHILL GANG

VILLAGE PEOPLE

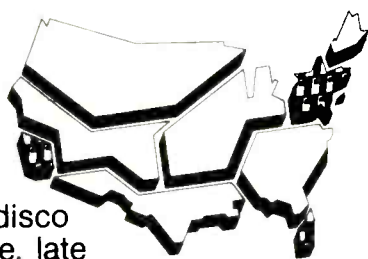
JOHN WHITEHEAD

BMI

What the world expects from
the world's largest music licensing organization.

The Record World

1



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

ABBA: a WCAO, 26-25 WFBR, e WFIL, 15-22 WKBW, on WRKO, a KFI, d25 14Q.

Capt. & Tennille: 14-10 WABC, 27-25 WAXY, 16-14 WBBF, 19-15 WCAO, 10-6 WFBR, 17-11 WFIL, 16-5 WICC, 6-7 WKBW, 19-16 WNBC, 6-6 WPGC, 12-10 WRKO, 14-12 WTIC-FM, 17-9 WXLO, 9-5 WYRE, 16-15 KFI, 19-11 KFRC, 7-4 KHJ, 8-7 KEARTH, 18-14 F105, 11-8 KC101, 9-6 PRO-FM, 33-24 Y100, 8-8 14Q.

Cheap Trick: 23-22 WICC, 26-21 WIFI, d27 WKBW, 23-19 WRKO, 1p WYRE, on KFI, 31-30 F105, d21 PRO-FM, d29 14Q.

R. Coolidge: e WFBR, d27 WFIL, 23-21 WKBW, d29 WXLO, 30-28 KEARTH.

T. DeSario: 20-17 WAXY, d23 WBBF, d28 WCAO, 27-20 WFBR, d25 WFIL, 28-24 WICC, 30-24 WIFI, d30 WKBW, 24 WPGC, d27 WRKO, 22-18 WTIC-FM, 27-22 WXLO, 28-25 WYRE, on KFRC, a29 KHJ, 14-13 KEARTH, 23-19 KC101, d22 PRO-FM, 10-6 Y100, a 14Q.

N. Diamond: HB WFIL, on WXLO, on KEARTH, aHB PRO-FM.

Dirt Band: d30 WCAO, e WFBR, e WKBW, a WRKO, a KFI, a KFRC, a KEARTH.

Dr. Hook: 38-34 WABC, 15-21 WCAO, 13-11 WFBR, 15-14 WFIL, 7-16 WICC, d25 WIFI, e WPGC, 7-7 WRKO, 26-24 WXLO, 26-26 WYRE, on KFI, 21-19 KHJ, 23-22 KEARTH, 13-9 F105, 13-11 KC101, 6-4 PRO-FM, 31-30 14Q.

Eagles: 43-41 WABC, 16-14 WAXY, 9-7 WBBF, 16-12 WCAO, 12-8 WFBR, 14-9 WICC, 13-11 WIFI, 13-10 WKBW, 29-24 WNBC, 15 WPGC, 11-9 WRKO, 16-13 WTIC-FM, 29-26 WXLO, 15-7 WYRE, 7-5 KFI, 15-10 KFRC, 25-23 KHJ, 21-19 KEARTH, 27-24 F105, 29-21 KC101, 25-17 PRO-FM, 32-21 Y100, 24-12 14Q.

ELO: a30 KFI, 22-27 KFRC, 18-16 KHJ, 16-14 KEARTH, d23 14Q.

Fleetwood Mac: e-40 WABC, 13-11 WAXY, 25-21 WBBF, 17-14 WCAO, 21-17 WFBR, ae WFIL, 17-13 WICC, 24-17 WIFI, 21-14 WKBW, 30 WNBC, 28 WPGC, 27-22 WRKO, 29-19 WTIC-FM, d28 WXLO, 29-23 WYRE, 29-22 KFI, 26-21 KFRC, 18-17 KEARTH, 30-25 KC101, d20 PRO-FM, a37 Y100, 15-10 14Q.

Flying Lizards: 21-17 KFRC, d32 F105.

D. Fogelberg: a WCAO, d29 WIFI, on KFRC, on KEARTH, a 14Q.

Foghat: 26-22 WCAO, 25-23 WFBR, 18-16 WIFI, 8-8 WKBW, 30 WPGC, 30-26 WRKO, d30 WXLO, 23-19 KFI, d26 KFRC, 23-20 KHJ, 28-26 KEARTH, 30-26 F105, 18-14 PRO-FM, 38-34 Y100, 27-27 14Q.

S. Forbert: a WBBF, a WCAO, d28 WFBR, 26-23 WFIL, 23-21 WICC, d30 WRKO, 23-21 WTIC-FM, on WXLO, d29 WYRE, d26 KFI, on KEARTH, a F105, a28 KC101, 16-13 PRO-FM, on 14Q.

Hal & Oates: 30-27 WCAO, 18-16 WFBR, 22-20 WFIL, 6-6 WIFI, 25 WPGC, 17-14 WRKO, d30 KEARTH, 32-29 F105, 20-18 PRO-FM, 21-20 14Q.

I. Hayes: a26 WABC, a WCAO, 19-12 WFBR, 16 WPGC, a WRKO, 23-18 WXLO, 21-20 KFI, 13-9 KHJ, 19-15 KEARTH, 34-31 F105, a38 Y100.

M. Jackson: 4-3 WABC, 3-2 WAXY, 5-4 WBBF, 2-1 WCAO, 3-2 WFBR, 19-10 WFIL, 10-3 WKBW, 29 WNBC, 2-2 WPGC, 10-8 WRKO, 9-6 WTIC-FM, 2-2 WXLO, 2-1 WYRE, 13-6 KFI, 8-4 KFRC, 3-3 KHJ, 4-3 KEARTH, 26-22 F105, 2-2 KC101, 12-9 PRO-FM, 1-1 Y100, 14-9 14Q.

R. John: e WCAO, d30 WFBR, HB WFIL, on KFI, 29-22 14Q.

Led Zeppelin: d23 WRKO, 29-25 KFRC, a25 KEARTH, 9-12 F105, 5-3 Y100.

K. Loggins: 20-16 WCAO, 20-15 WFBR, 24-18 WFIL, 14-12 WIFI, a20 WKBW, d27 WPGC, d29 WRKO, 22-20 WXLO, a KFI, 9-7 KHJ, 12-11 KEARTH, a F105, 24-19 PRO-FM, 8-5 Y100, d31 14Q.

B. Manilow: 29-25 WRKO, on WXLO, 27-21 KFI.

O'Jays: 8-12 WABC, 24-22 WAXY, a WBBF, 29-26 WFBR, d26 WFIL, 19-15 WICC, 29 WPGC, a WRKO, 20-17 WTIC-FM, 8-11 WXLO, 20-17 WYRE, d28 KFI, 19-11 KHJ, 11-9 KEARTH, aHB PRO-FM.

T. Petty: 41-36 WABC, 24-22 WAXY, a WBBF, 22-20 WCAO, 19-15 WICC, 25-18 WIFI, a23 WKBW, 22 WPGC, 14-13 WRKO, 20-17 WTIC-FM, 20-17 WYRE, 20-14 KFI, 5-3 KFRC, 24-22 KHJ, 13-12 KEARTH, 28-25 F105, 7-3 PRO-FM, a36 Y100, 28-16 14Q.

Prince: 9-8 WABC, 11-6 WCAO, 22-18 WFBR, 26 WPGC, 22-17 WRKO, 21-15 WXLO, a KFI, d22 KFRC, a28 KHJ, 20-18 KEARTH, 33-29 F105, 21-15 PRO-FM, 15-12 Y100.

Queen: a WAXY, d26 WCAO, e WFBR, ae WFIL, a WICC, on WIFI, a WKBW, e WPGC, d28 WRKO, e-29 WTIC-FM, on WXLO, d28 WYRE, on KFI, on KFRC, a KHJ, d29 KEARTH, a F105, a 14Q.

K. Rogers: 21-19 WAXY, 20-17 WBBF, 12-18 WCAO, 5-7 WFBR, 8-5 WFIL, 13-7 WICC, 12-4 WKBW, 14 WPGC, 8-6 WRKO, 13-8 WTIC-FM, 25-21 WXLO, 5-11 WYRE, 9-7 KFI, 9-8 KFRC, 7-6 KEARTH, a20 F105, 22-15 KC101, a PRO-FM.

S. Robinson: 23-17 WABC, a28 WAXY, 23-18 WBBF, 7-11 WCAO, 6-4 WFBR, 18-16 WFIL, 15-14 WICC, 15-13 WIFI, 12 WPGC, 19-16 WRKO, 10-7 WTIC-FM, 10-6 WXLO, 12-10 WYRE, 12-10 KFI, 6-7 KFRC, 2-2 KHJ, 2-2 KEARTH, 29-27 F105, 5-6 KC101, 11-10 Y100, 30-28 14Q.

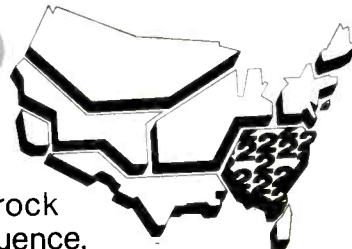
Santana: 29-22 WIFI, a KFI, a KFRC, a KEARTH, on PRO-FM, on 14Q.

Spinners: e WABC, a WCAO, ae WFIL, 26-19 WKBW, d27 WXLO, a KFI, a KEARTH, aHB PRO-FM.

Styx: e WABC, d29 WCAO, d29 WFBR, d30 WICC, a WRKO, 31-28 WTIC-FM, on KFRC, d30 KHJ, aHB PRO-FM, d26 14Q.

D. Warwick: a29 WABC, 26-24 WAXY, a22 WBBF, 27-23 WCAO, 16-13 WFBR, 21-19 WFIL, 24-21 WICC, a WIFI, 28-18 WKBW, 20 WPGC, 24-21 WRKO, 30-25 WXLO, 21-18 WYRE, 26-23 KFI, 25-18 KFRC, d27 KHJ, 24-20 KEARTH, a34 F105, 15-13 KC101, 36-31 Y100, 23-19 14Q.

2



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

J. Buffett: a WAYS, a WQXI, 23-19 KXX-106, 20-20 Q105.

Captain & Tennille: 7-4 WAKY, 19-14 WANS-FM, 2-5 WAYS, 6-5 WBBQ, 4-2 WERC, 6-8 WFLB, 6-5 WGSV, 7-3 WHBQ, 16-10 WHHY, 1-1 WISE, 12-7 WIVY, 16-13 WKIX, 17-14 WLAC, 24-19 WMC, 11-8 WRFC, 12-11 WRJZ, 13-5 KX-104, 3-1 KXX-106, 5-3 BJ-105, 27-26 Q105, 16-14 Z93, 11-7 92Q.

T. Desario: 30-24 WAKY, e WANS-FM, 25-21 WAYS, 25-24 WBBQ, 9-4 WBSR, 22-18 WCIR, a32 WFLB, 21-17 WGSV, a WHBQ, 29-23 WHHY, 33-27 WISE, 31-20 WIVY, 28-23 WKIX, d29 WLAC, 26-21 WLCY, 24-21 WQXI, 25-22 WRFC, a WRJZ, 23-20 WSGA, 29-24 KX-104, e BJ-105, d30 V100, 25-12 Q105, 27-24 Z93, d25 92Q.

N. Diamond: d31 WAYS, a WBSR, a WCIR, a WERC, a WGSV, a39 WIVY, a WKIX, a WLCY, a WMC, a WRJZ, aKX-104.

Eagles: 13-8 WAKY, 27-18 WANS-FM, 16-10 WAUG, 14-13 WAYS, 21-16 WBBQ, 20-14 WBSR, d28 WCIR, 19-12 WERC, 29-26 WFLB, 16-12 WGSV, 22-18 WHBQ, 5-1 WHHY, 15-11 WISE, 27-19 WIVY, 23-17 WKIX, 25-22 WLAC, 28-26 WLCY, 8-5 WNOX, 22-17 WMC, 14-7 WQXI, 19-14 WRFC, 6-4 WRJZ, 14-12 WSGA, 23-8 KX-104, 21-17 KXX-106, 24-21 BJ-105, 19-14 V100, 18-17 Q105, 1-1 Z93, 25-22 92Q.

Fleetwood Mac: 19-15 WAKY, 35-24 WANS-FM, 27-23 WAUG, 33-32 WAYS, 28-23 WBBQ, 11-8 WBSR, d30 WCIR, e WERC, 30-24 WFLB, 20-13 WGSV, e WHBQ, 23-19 WHHY, 26-20 WISE, 40-30 WIVY, a WKIX, e WLCY, 24-18 WNOX, d25 WMC, 21-14 WQXI, 29-25 WRFC, 29-25 WRJZ, 21-17 WSGA, 20-18 KX-104, d27 KXX-106, d37 BJ-105, 26-16 V100, 26-25 Q105, 18-13 Z93, 28-19 92Q.

D. Fogelberg: a36 WAYS, e WBBQ, a WBSR, a WCGQ, a WERC, a WGSV, d25 WHBQ, d26 WHHY, d26 WISE, d34 WIVY, d28 WKIX, a WLAC, a WLCY, a WMC, d28 KX-104, a KXX-106, a38 BJ-105, a V100, 26-21 Z93, d23 94Q.

S. Forbert: a28 WAKY, d29 WANS-FM, 23-20 WAUG, a WAYS, 26-25 WBBQ, 15-10 WBSR, e WCIR, 25-24 WERC, a WFLB, 32-28 WGSV, a WHBQ, 27-17 WHHY, d32 WISE, d35 WIVY, a WKIX, e WLAC, e WLCY, 28-24 WNOX, d27 WQXI, d29 WRFC, 34-32 WRJZ, 30-26 WSGA, 30-26 KX-104, a KXX-106, e V100, e Q105, d28 Z93, e 92Q.

Inmates: d29 WAUG, d29 WHBQ, d30 WLAC, e WLCY, d23 WQXI, e KX-104, 22-20 KXX-106, e Q105, d27 92Q.

M. Jackson: 3-7 WAKY, 7-3 WAYS, 3-3 WBBQ, 13-9 WBSR, 2-2 WCIR, 1-1 WERC, 12-9 WFLB, 2-2 WGSV, 2-2 WHBQ, 1-3 WHHY, 10-7 WISE, 1-2 WIVY, 6-3 WKIX, 20-18 WLAC, 2-2 WLCY, 5-3 WNOX, 3-1 WMC, 1-1 WQXI, 1-2 WRFC, 3-1 WRJZ, 3-5 WSGA, 3-1 KX-104, 5-5 V100, 2-2 Q105, 3-3 Z93, 7-5 92Q.

A. Murray: e WANS-FM, a WBBQ, e WBSR, a WCGQ, a WFLB, a WGSV, a WHBQ, a WLAC, a WRJZ, a 92Q.

O'Jays: 22-22 WAYS, 20-17 WBBQ, 24-21 WHBQ, e WLAC, e WLCY, d22 WMC, 19-15 WQXI, 4-4 WSGA, a KX-104, 29-25 Z93, d29 92Q.

T. Petty & The Heartbreakers: 21-16 WAKY, 28-24 WANS-FM, 6-3 WAUG, 26-24 WAYS, 18-15 WBBQ, 19-16 WCIR, 23-19 WERC, 23-21 WFLB, 21-17 WHBQ, 9-4 WHHY, 6-3 WISE, 24-16 WIVY, 26-22 WKIX, 30-27 WLAC, 24-18 WLCY, 21-17 WNOX, 21-16 WMC, 13-10 WRFC, 21-15 WRJZ, 11-9 WSGA, 18-14 KX-104, 18-16 KXX-106, 22-19 BJ-105, 22-15 V100, 22-22 Q105, 15-9 Z93, 22-16 92Q.

Queen: a WANS-FM, e WAUG, e WAYS, e WBBQ, d31 WBSR, a WCGQ, a WCIR, a WERC, a WFLB, a WGSV, e WHBQ, a WHHY, a WISE, a WKIX, a WLAC, d30 WLCY, d24 WMC, a31 WSGA, d30 KX-104, d28 KXX-106, a V100, e Q105, 30-26 Z93, e 92Q.

K. Rogers: 4-3 WAKY, 20-15 WANS-FM, 3-1 WAYS, 12-2 WBBQ, 4-1 WBSR, 1-1 WCIR, 6-4 WERC, 16-13 WFLB, 10-8 WGSV, 15-13 WHBQ, 3-2 WHHY, 13-10 WISE, 5-2 WKIX, 1-1 WLAC, 25-22 WLCY, 7-4 WNOX, 2-4 WMC, 2-4 WQXI, 4-1 WRFC, 1-2 WRJZ, 5-3 WSGA, 11-7 KXX-106, 20-13 BJ-105, 15-9 V100, 21-21 Q105, 5-4 Z93.

Hottest:

Rock
Cheap Trick, Steve Forbert,
Queen, Styx

Disco
None

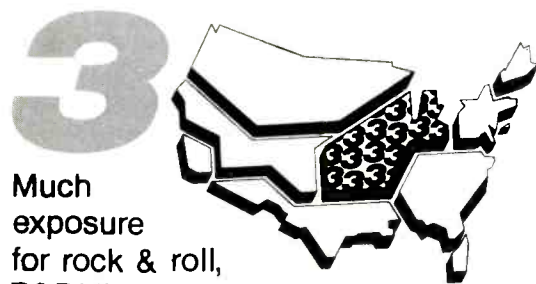
Radio Marketplace

Spinners: a WANS-FM, e WAYS, e WBBQ, a WBSR, e WERC, d26 WHBQ, d37 WISE, e WKIX, a WLAC, a WLCY, a WNOX, a WMC, 32-30 WSGA, d29 KX-104, 29-25 KXX-106, a Q105, a 94Q.

J. Stewart: 31-20 WAYS, e WBBQ, a WCIR, d22 WERC, e WGSV, d30 WHHY, a37 WIVY, a WLAC, e WRFC, e WRJZ, e KX-104, 30-26 KXX-106, e Q105, e Z93, e 92Q.

Styx: d34 WANS-FM, d28 WAUG, e WBBQ, 18-13 WBSR, e WCIR, a WERC, a WFLB, e WHBQ, d22 WHHY, 28-21 WISE, 34-25 WIVY, e WLAC, e WLCY, a22 WNOX, a WRFC, d34 WRJZ, 31-27 WSGA, d27 KX-104, a KXX-106, 39-32 BJ-105, e V100, d29 Q105, a Z93, e 92Q.

D. Warwick: 18-14 WAKY, e WANS-FM, 21-20 WAYS, d30 WBBQ, 31-29 WBSR, 24-21 WCIR, e WERC, 26-25 WFLB, 30-27 WGSV, d24 WHBQ, 12-5 WHHY, 34-29 WISE, 25-24 WIVY, 25-21 WKIX, 23-20 WLAC, 30-24 WLCY, 30-25 WNOX, a WMC, 18-16 WQXI, 25-19 WRJZ, 18-15 WSGA, 28-22 KX-104, a39 BJ-105, d25 V100, d27 Q105, 24-19 Z93, d30 92Q.



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

Capt. & Tennille: 7-2 CKLW, 9-6 WFFM, 8-8 WGCL, 32-24 WLS, 8-4 WNDE, 2-5 WOKY, 3-8 WZUU, 11-6 WZZP, 13-9 KBEQ, 15-9 KSLQ, 6-5 KXOK, 15-10 Q102, 16-12 92X.

T. DeSario: a CKLW, d26 WFFM, 23-19 WFFM, HO WGCL, 26-20 WNDE, 14-10 WOKY, HO WPEZ, 25-23 WZUU, 27-22 WZZP, 33-28 KBEQ, 24-22 KSLQ, 28-27 KXOK, a24 92X.

Dirt Band: a CKLW, a WFFM, 32-30 WOKY, 23-21 WZUU, 39-38 KBEQ, 30-28 KSLQ.

Dr. Hook: 26-21 CKLW, 28-28 WEFM, 32-25 WFFM, 4-1 WNDE, 6-5 WOKY, a WPEZ, 5-4 WZUU, 15-14 WZZP, 23-27 KBEQ, 21-11 KXOK, 23-19 Q102.

Eagles: 18-16 CKLW, 20-20 WEFM, 31-23 WFFM, 17-12 WGCL, 35-23 WLS, 1 WNDE, 1p WOKY, 15-13 WPEZ, 23-20 WZUU, d17 WZZP, 27-24 KBEQ, 4-2 KSLQ, 16-16 KWK, 9-6 KXOK, 20-13 Q102, 23-20 92X, 2-2 96KX.

Fleetwood Mac: 27-25 CKLW, 27-24 WEFM, 29-24 WFFM, a27 WGCL, 17-13 WNDE, d32 WOKY, 24-19 WPEZ, 19-16 WZUU, 38-36 KBEQ, 18-13 KSLQ, 18-8 KWK, 20-17 KXOK, 30-24 Q102, 20-16 96KX.

D. Fogelberg: ex WEFM, d38 WFFM, d29 WGCL, 29-26 WPEZ, a WZUU, 40-39 KBEQ, 26-18 KXOK, a30 Q102.

M. Jackson: 12-6 CKLW, 11-8 WEFM, 26-15 WFFM, 3-3 WGCL, a38 WLS, 25-17 WNDE, 25-19 WOKY, ex-24 WPEZ, d27 WZZP, 26-20 KBEQ, 12-6 KSLQ, 29-22 Q102, 25-22 92X, a28 96KX.

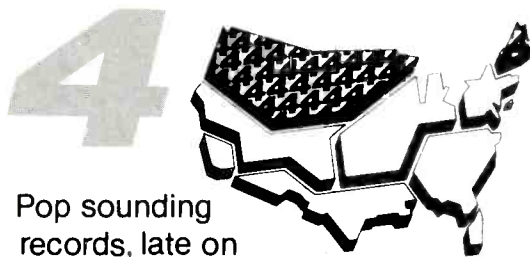
A. Murray: a CKLW, ex-24 WZUU, 30-28 KXOK, a29 96KX.

Queen: 30-28 CKLW, ex WEFM, a WOKY, ex-23 WPEZ, HO KBEQ, a 92X, a31 96KX.

K. Rogers: 5-4 CKLW, 22-14 WFFM, 26-19 WGCL, 14-16 WLS, 9-14 WNDE, 11-8 WOKY, HO WPEZ, 10-6 WZUU, 22-16 KBEQ, 3-1 KSLQ, 13-4 KXOK, 12-8 92X.

Styx: a28 WGCL, ex-42 WLS, LP WOKY, ex-29 WPEZ, HO KBEQ, 19-14 KSLQ, a29 Q102, a25 92X.

D. Warwick: 8-5 CKLW, a WEFM, 25-18 WFFM, 20-14 WGCL, 12-8 WNDE, 26-24 WOKY, 17-10 WZUU, d28 WZZP, 19-15 KBEQ, a29 KXOK.



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

Captain & Tennille: 14-10 WEAQ, 6-6 WGUY, 12-10 WJBQ, 20-16 WOW, 3-5 WSPT, 10-4 KCPX, 21-14 KGW, 9-6 KING, 13-8 KKLS, 19-15 KKO, 1-1 KLEO, 24-23 KMJK, 4-1 KSTP.

Cheap Trick: 28-26 WEAQ, 22-19 WOW, 26-15 WSPT, 30-28 KCPX, 16-16 KDWB, d28 KGW, a KING, 22-20 KKLS, a KLEO, 25-24 KMJK.

T. DeSario: 27-24 WEAQ, 30-26 WGUY, d23 WJBQ, e WOW, 23-21 WSPT, 24-20 KCPX, a KGW, e KING, 25-22 KKLS, 11-7 KLEO, 27-26 KMJK, 23-15 KSTP.

Eagles: 25-23 WEAQ, 29-23 WGUY, 24-18 WJBQ, 23-17 WOW, 26-23 WSPT, 4-1 KCPX, 9-8 KDWB, 20-13 KGW, 24-16 KKLS, 21-19 KKO, 21-15 KLEO, 16-11 KMJK.

Fleetwood Mac: 29-27 WEAQ, 19-12 WGUY, d22 WJBQ, 15-13 WOW, 28-24 WSPT, 29-27 KCPX, 15-14 KDWB, d25 KGW, 21-18 KING, a24 KKLS, 18-17 KKO, 27-19 KLEO, 15-9 KMJK, 22-20 KSTP.

D. Fogelberg: a28 WEAQ, a WJBQ, a KGW, a KING, d23 KKO, a KMJK, d29 KSTP.

S. Forbert: e WEAQ, a WGUY, a WJBQ, a28 WOW, d27 WSPT, 26-24 KCPX, a26 KDWB, a KGW, e KING, a KKLS, d24 KKO, d24 KLEO, 28-25 KMJK, e KSTP.

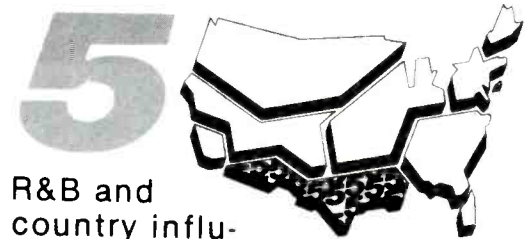
M. Jackson: 12-3 WGUY, 22-15 WJBQ, 19-7 WOW, 22-17 WSPT, 20-10 KCPX, 13-6 KGW, 1-1 KING, 26-21 KKLS, 3-3 KKO, 1-4 KMJK, 26-19 KSTP.

A. Murray: a KCPX, a KING, e KSTP.

T. Petty & The Heartbreakers: 21-19 WEAQ, 25-17 WGUY, 11-3 WOW, 11-6 WSPT, 25-22 KCPX, 7-5 KDWB, d23 KGW, 11-8 KING, 21-17 KKLS, 24-20 KKO, 13-9 KLEO, 3-3 KMJK.

K. Rogers: 18-15 WEAQ, 9-9 WGUY, 20-14 WJBQ, 7-4 WOW, 1-1 WSPT, 13-9 KCPX, d21 KGW, 20-12 KING, a26 KKLS, 16-13 KKO, 8-3 KLEO, 11-9 KSTP.

Toto: a KCPX, 22-21 KDWB, a KGW, e KSTP.



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

P. Benatar: a WNOE, a WTI, 27-27 KTS.

Capt. & Tennille: 12-6 WNOE, 14-7 WTI, 12-12 KFMK, 11-8 KILT, 25-17 KNOE-FM, 27-19 KROY-FM, 24-22 KTS, 21-12 KUHL, 19-12 B100, 13-10 Magic 91.

Cheap Trick: 32-28 WNOE, ex-37 WTI, 7-9 KROY-FM, 20-27 B100, 29-25 Magic 91.

T. DeSario: 38-34 WNOE, 31-25 WTI, 21-17 KFMK, d36 KILT, ex-16 KTS, 28-23 B100, 27-23 Magic 91.

Dirt Band: on WNOE, on WTI, d40 KILT, a KTS.

Eagles: 30-23 WNOE, 24-13 WTI, 27-19 KFMK, 26-18 KILT, 23-19 KNOE-FM, 32-31 KROY-FM, 22-20 KTS, 25-24 KUHL, 20-14 B100, 7-2 Magic 91.

Fleetwood Mac: ex-37 WNOE, ex-34 WTI, 18-14 KFMK, 37-25 KILT, 30-28 KNOE-FM, d23 KROY-FM, ex-30 KTS, 26-22 KUHL, 24-18 B100, 2-1 Magic 91.

Flying Lizards: 40-35 WNOE, 36-20 WTI, ex-26 KTS.

D. Fogelberg: a WNOE, a B100.

S. Forbert: 34-30 WNOE, 26-21 WTI, 28-26 KFMK, 30-17 KILT, e KNOE-FM, a KROY-FM, a KTS, 13-8 KUHL, on B100, a29 Magic 91.

Hall & Oates: 24-21 WNOE, 32-27 WTI, 17-13 Magic 91.

M. Jackson: 2-2 WNOE, 10-4 WTI, 5-5 KFMK, 9-7 KILT, 4-1 KNOE-FM, 26-21 KROY-FM, 3-3 KTS, 14-4 KUHL, 7-3 B100, 14-9 Magic 91.

A. Murray: a WNOE, a WTI.

T. Petty: 19-16 WNOE, 20-17 WTI, 25-21 KFMK, 21-14 KILT, 13-9 KNOE-FM, 19-16 KROY-FM, a KTS, 15-10 B100, 24-18 Magic 91.

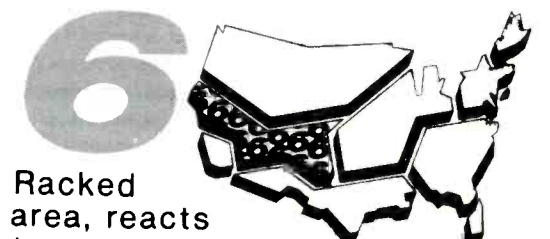
Queen: on WNOE, a35 WTI, 29-24 KFMK, a KILT, a KNOE-FM, a KUHL, on B100.

K. Rogers: 5-3 WNOE, 3-6 WTI, 19-20 KFMK, 5-2 KILT, 26-18 KNOE-FM, 25-17 KROY-FM, 8-6 KTS, 20-5 KUHL, 5-11 B100, 21-17 Magic 91.

Spinners: on WNOE, ex-38 WTI, a KTS.

J. Stewart: on WNOE, a WTI, a KTS.

D. Warwick: 26-24 WNOE, 34-28 WTI, 17-10 KFMK, 31-27 KILT, 26-25 KTS, ex-22 B100, 20-15 Magic 91.



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

Captain & Tennille: 4-2 KIMN, 8-4 KLIF, 20-17 KOFM, 21-18 KOPA.

Cheap Trick: d29 KIMN, e KOFM, 29-26 KOPA.

T. DeSario: d23 KIMN, d28 KLIF, e KOFM, 30-27 KOPA.

Eagles: 12-8 KIMN, 23-20 KLIF, 28-19 KOFM, 5-9 KOPA, 8-9 KUPD, 1-1 297.

Fleetwood Mac: 24-11 KIMN, 29-26 KLIF, a KOFM, 11-8 KOPA, a27 297.

D. Fogelberg: a KIMN, a KOFM, d28 KOPA.

Hall & Oates: d28 KIMN, 25-23 KLIF, a KOPA.

M. Jackson: 26-18 KIMN, 12-7 KLIF, 19-9 KOFM, 10-1 KOPA.

T. Petty & The Heartbreakers: 18-15 KIMN, 27-24 KLIF, 24-21 KOFM, 6-3 KOPA, 16-14 KUPD.

Queen: a30 KIMN, a KLIF, a KOFM, d30 KOPA, e KUPD.

K. Rogers: 19-10 KIMN, 19-14 KLIF, 1-1 KOFM, 3-2 KOPA, a23 297.

B.O.S.

O'Jays, Prince, Rufus

Country

None

Adult

Dirt Band, Dan Fogelberg, Dionne Warwick

LP Cuts

Donna Summer "On The Radio" WNBC, WPGC, WRKO, WXLO, KFRC, KEARTH, Y100, 14Q

New York, N.Y.

(Continued from page 46)

American Prayer" by **Jim Morrison** and the **Doors**, as "a labor of love, from the subtlety of the backing music against Morrison's angry recitations to the exhilarating live cut of 'Roadhouse Blues.'" **Ray Manzarek** of the Doors agrees: "This is our tribute to Jim . . . I think the world is a better place because of Jim Morrison's poetry. For us to hold it back because Jim wasn't around to work on it would have been a mistake." . . . a collective chill goes up the spines of the RW staff when Frann Altman's first retail column does not feature that Mike Falcon specialty—a picture of thousands of people milling about an unidentified retail store . . . ABC's outta here! . . . CBS hosts "Havana Jam" . . . taking a break from one of his epic, and now legendary, marathon breakfasts with **Ronnie Laws**, **Basil Nias** gives us the inside dope on Daadi Maa Productions' second annual R&B awards show. The awards presented were based on the annual awards given by RW . . . "WBCN Strike Continues" by **Steven Blauner**. RW, March 17, 1979. What evil lurks in the heart of this man? Why is he doing this to us? Who in the hell is he, anyway? Soul Makossa . . . **Nate** blows it! He's outta here! Have a cigarette, Nate . . . **Queen's** "We Are The Champions" becomes the theme song of the University of Southern California football team, which, thanks to a blind referee, tied Alabama for the mythical national championship, and, thanks to the schedulmakers, never had to play the Oklahoma Sooners, who would've run their Trojan behinds back to Tijuana where they belong. Right **Billy Sims**? Right **Thomas Lott**? Right **Barry Switzer**? . . . Retail queen Sophia Midas finds 12-inch single sales soaring, "but Label, Retail Questions Remain" . . . Retail king David McGee finds retailers satisfied with first quarter sales . . . Frann Altman, dutchess of the retail demi-monde, finds three west coast distributors merging . . . It's official. "Retail Ads: More Radio, Less Print" by **Jeffrey Peisch**. Long-time RW staffers mark the occasion of Peisch's ascendancy to the masthead by wearing black armbands. A search begins to find the person responsible for Peisch's presence in this office . . . Steven Blauner's name appears yet another time in RW and a search ensues to find the person or persons responsible for his presence in this office.

Covers: **Ian Matthews**, **Hot Chocolate**, **Gloria Gaynor**, **Blondie**, **Anne Murray**.

Dialogues: **Mike Chapman**, **Larry Fitzgerald** and **Mark Hartley**.

Specials: Music Publishing, Western Merchandisers, NARM.

APRIL

Don Ienner is named VP and national promotion director of Millennium Records. **Jimmy Ienner**, president of Millennium, tries to figure out the Boudreau Shift. To no avail, of course . . . Phonogram inks Southside Johnny and the Asbury Jukes . . . RW breaks the biggest story of the year when David McGee tells the world that Aspen Records is "Going Big Time With **Jon Keyworth LP**." McGee asks the scintillating questions, "Has **Elton John** ever rushed a football for over 400 yards in a single season against seasoned pros? Has **Rod Stewart** ever felt the sting of **Mean Joe Greene**?" **Mike Sigman** returns from vacation the next week and asks the scintillating question, "A story on Jon Keyworth?" Sigman vows to never again take a vacation . . . Pat Baird turns theatre critic for a week and pans "Zoot Suit." Her picture promptly is displayed in El Barrio as an Enemy of the People. RW offers to exchange her in return for the release of the four Puerto Rican terrorists who shot up the House of Representatives in 1951 . . . the RW Flashmakers assemble for spring training, their lineup bolstered by the addition of rookie **Mike Shallet**. The Big Question: Will the prospect of being allowed to get on his horse in the outfield be enough to coax "Ol' Ragarm" out of retirement? . . . **Ray** and **Margo D'Ariano** become the proud parents of one **Michael Raymond D'Ariano** on April 3. The baby is reported to have red hair . . . **Carol McNichol** is named director of publicity for Polydor . . . Feature bites the dust . . . **Samuel Graham** reports on RCA's "game plan" for Triumph. RW reports on its game plan for Graham: go long and keep going . . . Atlantic names **Patti Conte** east coast publicity manager/trade liaison . . . **Joe Ely's** third album, the **Bob Johnston**-produced "Down on the Drag," is a bit too slick, but in concert Ely proves himself one of the very best performers around—and the songs from "Down on the Drag" sound terrific in a live setting . . . "Mayor Daley on the Record," a collection of Richard Daley's most famous public utterances, is released by Chicago radio station WMAQ. Among the gems heard on the album is Daley's remark concerning the sensitive nature of negotiations: "What keeps people apart is the inability of getting together." Truly a great man . . . **Nino Rota**, composer of numerous soundtracks for **Federico Fellini's** films, and an Academy Award nominee for his "Godfather" score, dies in Rome . . . RW Flashmakers open season with a 9-2 win over Collegiate

Prep, a team of young upstarts who seemed to delight in making sideways comments about the opposition's advancing age (as in "C'mon take a swing, grandpa!"—an exhortation directed repeatedly at Warner Bros.' **Steven Baker**). **Gary Kenton** hurls four scoreless innings . . . Steven Blauner, RW's own version of the bad smell that won't go away, gets the lowdown on the E/P/A field staff's promotion and merchandising efficiency . . . New York, N.Y. becomes a solo effort (the first in these pages since the late **Ira Mayer's** memorable and unlamented New York Central) as Barry Taylor opts for stardom with Stiff Records, where he becomes general manager of its U.S. label.

Covers: **J. Geils Band**, **Kenny Rogers**, the **Cars**, **Linda Clifford**.

Dialogues: **Martin Bandier**.

Specials: **Kenny Rogers**.

MAY

New York, N.Y.'s first solo venture features a review of the Allman Brothers concert ("By carrying on with quiet dignity, the Allman Brothers Band underscored its determination to be judged solely on the quality of its music. On that count, the Band scored a clear victory.") **Delbert McClinton**, New York, N.Y.'s main man, opened for the Allmans and delivered a rousing set marred only by the appearance of **John Belushi** near the end of the show. Belushi promptly murdered a couple of songs and a standing ovation . . . **Jesus Christ!** Mike, I think it's time to look for a replacement for Blauner. Here he writes: ". . . **Pere Ubu** . . . , in the aggregation of bizarre and almost chaotic elements, creates rhythms and riffs of unmistakable catchiness." Yeah, like a Toro mower . . . Uh-oh. A Frann Altman and D.M. co-byline. Obviously a mistake . . . the name **Joe Ianello** appears on the RW masthead, and a search ensues for the person responsible for him. Reliable sources report Ianello's mailing address is: RFD: Sheep Meadow, Central Park . . . who is this Peisch guy? . . . in an interview with New York, N.Y., **Rickie Lee Jones** is told of a retailer who compared her to **Joni Mitchell**. Replies Jones: "I would say that anyone who says I'm like some one else who's out there is somebody who ought to be in the retail record business. Joni Mitchell and I have absolutely nothing in common except that we both have big mouths and long, blond hair." . . . the Flashmakers drop an extra-inning game to the Mystic Knights O' the Sea Lodge Hall, 7-6, but come back strong to easily dispose of Cashbox, 8-2, behind outstanding defense and superlative pitching on the part of "Easy Ed" "The Goose" **Levine**; to thrash WNEW-FM, 5-2, with **Gary Kenton** going the distance, "Ol' Ragarm" returning to the lineup, and an odd fellow named **Miami Steve Van Zandt** making his debut in the outfield, where he fielded four chances cleanly, gathered two hits in four trips to the plate and put himself squarely in contention for Rookie of the Year and Safe Driver of the Year . . . Joe Ianello, now "Homeless" Joe Ianello (RFD: Sheep Meadow, Central Park), inaugurates RW's MUSE coverage. The biggest revelation of the month, however, came when Ianello publicly confessed to having once been a heavy brush cut and flattop man . . . the Flashmakers up their season record to 6-1 with a narrow 35-9 win over Morty Wax Associates and a 12-5 win over hated arch-rival Queens Litho . . . still on the 12-inch case, Sophia Midas finds retailers protesting the price hike of said product . . . The RW Flashmakers go to 8-1 with wins over the Central Park Urchins (6-1, on Gary Kenton's five-hitter) and Petrie Advertising (7-6 on Steven Baker's two-on, two-out single in the bottom of the seventh). A&M's **Michael Leon** makes his debut in the RW lineup and becomes a can-

(Continued on page 96)

Overstreet in N.Y.



Elektra/Asylum's **Tommy Overstreet** supported his second E/A album, "The Real Tommy Overstreet," in New York with a recent date at the Lone Star Cafe, which was broadcast live over WHN. Tommy had a few laughs with well-wishers afterwards. Pictured from left: Tommy Overstreet; Nancy Goldstein, E/A east coast press director; Jan Kurtis, Overstreet's management, and Sammy Alfano, E/A national singles promotion director.



Whoever said being a baby in this biz was easy.
Must a had a lot of "greats" behind 'em.

Thanks Gloria Gaynor, Peaches & Herb, Freddie Perren, Dino Fekaris,
all the folks at Polydor Inc., and our many supportive friends in the industry.

Musically Yours,
Grand Slam Productions, Inc. and MVP Records
Hits Are Our Business

■ Few recent radio trends are better poised for the '80s than the burgeoning field of syndicated programming, which has grown from a peripheral trade to an increasingly potent—and varied—business for both programmers and advertisers. Today's syndicators run the gamut from full-service, total station packagers to special features suppliers; the companies behind those products have also diversified to embrace market research, station consultation and other related services.

Aiding that growth, and spurring syndicators' expansion into new formats and target demographics, are the underlying economic advantages touted by syndicators. From the potential overhead advantages of a total 24-hour automated station package to the more universal benefits of package bartering, which can bring spot costs down to a fractional level for major advertisers, the flexibility of contemporary syndicating firms has led to new markets and increasing national clout, even as network radio has fragmented.

If the rapid spread of sponsorships by national advertisers has signalled syndication's new business clout, local station management and advertisers have seen syndication as an invaluable tool in upgrading station programming, as well as an ally in trouble-shooting needed format revisions.

Syndication's first stronghold, though, was in the automated station package, which gained added momentum in 1962 with the FCC's move to restrict AM-FM simulcasting, and its subsequent impact on the demand for programming.

Originally dominated by beautiful music packages as assembled by the earliest syndicators, the broadcast equipment manufacturers showcasing their automated systems, the musical spectrum has broadened as well. Today's syndicators, whether creating special features or 24-hour daily cycles, reach virtually every format extant, from the classic instrumental pop base of beautiful music to disco, rock, country, black music and in between. At the same time, the array of different program segments available has diversified, now offering everything from the five-minute feature to the weekend extravaganza.

Syndicators stress much more than identifying the right music mix for a successful package, keying jingle styles, on-air features and graphics, for solicitation packages or advertising, as equally vital. Like any station programmers, they look at a total format and its impact on its listeners. That approach has led as well to the growth of station con-

sultancy as a natural extension of syndication, with many major syndicators handling separate clients as consultants.

Syndication's growth has been aided by radio business in other ways, as well. With market competition continually increasing, many stations have turned to syndicators to provide an edge through exclusive specials that can draw added numbers during a ratings sweep (or, better still, give that station an ongoing identity through serial features and specials). Smaller markets have also turned to syndicators to help stabilize their formats, with syndicators also stressing their advantage in obtaining current releases as enticement to smaller outlets with a past history of service problems.

Those stations utilizing automated formats also sidestep the turnover in qualified air staff that can plague more isolated markets. And with programmers frequently supplying the same package without taped announcements, stations with their own personalities still obtain the basic programming needed for their format.

Those factors have made radio syndication a major arena for new company development, with young syndication companies continuing to open at a rapid pace. Although Southern California has become a particularly active locale for syndication services, there are now firms represented in other major radio markets, notably New York and New Jersey, Chicago, the south and the sunbelt.

Together, they form an almost encyclopaedic fund of station programming, and one increasingly audible to both U.S. and

overseas listeners, who hear American syndications via private and state-owned stations, as well as through such avenues as the Armed Forces Network. Whether listening to an in-depth interview with a reclusive superstar or a marathon catalogue of top chart hits, a live rock concert or a retrospective of big band classics, radio listeners are tuning into more hours of syndicated radio programming than ever. To the musical base have been added celebrity features, news broadcasts, dramatic programming—in short, a Whole Radio Catalogue of programming components.

As underscored by NBC's recent entry into syndication services via "The Source," few broadcast professionals can afford to settle for the older stereotypes for station syndications. NBC's youth-oriented approach—which offers a national news feed, daily features and specials targeted at the young adult listenership—also emphasizes syndication's chameleon-like ease in providing a station with an identity while retaining local identification as well, with the network reminding potential accounts no network link is ever mentioned on the air.

Their client lists have also witnessed syndicators' new clout, as the original foundation of smaller broadcast interests buttressed by the increasing activity of major chains as steady customers for syndications.

In eight years, **Toby Arnold & Associates** (Dallas, 214-661-8201) has grown into one of the nation's leading production, sales and program outlets for radio. Arnold, who was a PAMS executive before starting his own company, recently acquired the

PAMS production library, which he plans to incorporate into his services for next year. At present, Arnold's "hot product" is "Opus '79 and the Dynamite Decade," a 12-hour special that wraps up the biggest hits of 1979 and of the decade. It has been sold in over 200 markets. "Backspin," a daily nostalgia feature, and "Quest for Gold," another daily feature tied to the Olympics, are also doing well. Arnold's production and sales libraries remain staples of his business; his work with country radio IDs and production services will expand early next year with "Country Superstars," an artist-feature program produced in cooperation with KLAC in Los Angeles.

Based in Hollywood, **Audio Stimulation** (213-466-5201) currently offers six shows, including several developed around established air personality veterans including Charlie Tuna, Wolfman Jack and the team of Charlie & Harrigan.

Wolfman Jack alone accounts for three separate packages, including both regular and special formats. "The Wolfman Jack Show" features the jockey in a tightly researched contemporary format, while "Wolfman Jack's Disco Party" and "Wolfman Jack's Graffiti Gold" are formats tailored to disco and oldies respectively. All three are made available in three or six hour installments weekly.

Also supplied in three or six hour segments is Charlie Tuna's show, an adult contemporary format. Tuna also hosts "The Electric Gazette," a 30 minute weekly entertainment news package that qualifies for FCC news requirements.

The Tuna and Wolfman Jack packages together account for an international client list of some 2300 stations, in contrast to Audio Stimulation's newer "Charlie & Harrigan" package, now carried on about 22 stations. That gap reflects the different strategy behind the duo's show, though, which is designed for "reconstructed syndication," an ambitious approach to customizing taped segments to local market needs that requires on-site training of engineers by Audio Stimulation.

Founded in 1971, **Bonneville Broadcast Consultants** (Tenaflly, N.J., 201-567-8800) was launched as a separate division of Bonneville International after Marlin Taylor had been brought aboard as general manager of Bonneville's WRFM-FM in New York. Taylor's conviction that beautiful music formats could be tailored to post higher ratings was borne out at that outlet, leading Bonneville to back the veteran broadcaster in expanding his programming staff.

(Continued on page 90)

RADIO SYNDICATION: A BURGEONING FIELD



Great Radio Programs for Great Radio Stations.

From WESTWOOD ONE the nation's Number One Producer of Special Programming. In the past four years WESTWOOD ONE has produced and distributed "The Great American Radio Show" with Mike Harrison, "Dr. Demento", "Star Trak" with Candy Tusken, "Spaces & Places", "National Album Countdown", "In Hollywood", "The Sound of Motown", "Shootin' The Breeze", "American Disco Network", "The Twelve Hours of Christmas", and our latest winner "Off The Record" with Mary Turner. WE'VE NEVER HAD A LOSER!

For information on how your station can receive exclusive broadcast rights in your market—contact your Westwood One representative now...(213) 204-5000.



9540 Washington Boulevard, Culver City, California 90230

RADIO SYNDICATION

(Continued from page 88)

Now president of Bonneville Broadcast Consultants, Taylor has since expanded its beautiful music client list to some 92 client stations, split between match flow and random select programming configurations. Clients also receive other services from Bonneville, including consultation on news and commercial production.

Bonneville's original strength in beautiful music has since led the company into new ventures, including two other contemporary formats, "Adult Contemporary" and "Bonneville Rock," which together account for another 26 stations served by Bonneville. And the company's emphasis on consultation has more recently spawned its new Program Management Systems, which supplies market analysis, format supervision and other research and consultation services, rather than actual programming. With data processing an integral feature of Bonneville's PMS services and playlisting activities, the company is reportedly pitching a wide range of formats for PMS consultation.

Broadcast Programming International (Seattle, 206-454-5010) grew out of the forerunner of most modern syndication services, ITM Music Services, about five years ago, under the leadership of Kemper Freeman, Jr., its current president. BPI provides music services to small and medium markets, and offers a range of 10 formats to a client list that now totals 150 stations. "Each package is a custom package," says program consultant Dave Lindsay. "We don't make the station fit the format, we make the format fit the station." Formats include two classical packages, album rock, rock gold, and a variety of adult contemporary choices.

From its Dallas base, **Century 21 Productions and Programming** (214-243-6721) consults and provides program materials to 150 radio stations, and boasts an impressive record of Arbitron results. The company, helmed by vice president and general manager Dave Scott, began in 1972 as a jingle house and expanded gradually to include its present lineup of six format packages, rock, album rock, MOR, country, disco and beautiful music (the last two being recent additions). Each is available announced or unannounced, and with a range of services, including music, contests and jingles, as well as personal consulting.

Sandy Orkin's **Chicago Radio Syndicate** (312-944-7724) is still best known for the comedy serial "Chickenman," although the company now offers a number of other humorous series as well, including "Tooth Fairy," "The Mini-People," "Ace Trucking

Company's News Cavalcade of the Airwaves" and "The Masked Minuteman." CRS also has a six-hour Elvis Presley special. Several hundred stations now carry one or more of its programs.

Younger syndicators include **Churchill Productions** (602-264-3331), founded in Phoenix by Tom Churchill in 1975. Originally organized to program KQYT-FM there, the company began soliciting client stations for its Planned Flow Beautiful Music format two years later. Churchill's library of beautiful music titles is programmed in segments ranging from about 12 to 15 minutes, rather than a fixed quarter-hour interval. Together with the syndicator's lists of schedule recommendations, Churchill's total programming typically accounts for 95 percent of the station's total program.

Since syndicating the format, Churchill has picked up seven additional clients, including stations in Cleveland, Detroit, Denver, Flagstaff, Tacoma and Salt Lake City, and as of this fall, the company began selling a new weekly religious music package, available in one or two-hour segments.

Darwin Lamm's **Creative Radio Shows** (Los Angeles, 213-848-8838) produces and distributes special programs for radio stations, most centered on famous performers. Current shows include a Johnny Mathis Christmas special, a three-hour "Elvis Remembered" for January, a tribute to Buddy Holly for February, and an eight-hour Frank Sinatra show. Each of the four has been sold in an average of 200 markets.

From the ever-widening base of the "King Biscuit Flower Hour" (now in its seventh year, reaching 250 stations), **DIR Broadcasting** has become the nation's best-known syndicator of special programs for a young audience. In addition to the weekly King Biscuit rock concert, DIR now offers a weekly interview program with Robert Klein as well as the quarterly "A Conversation With . . ." hosted by Dave Herman of WNEW-FM and featuring such guests as Woody Allen, George Harrison and Mick Jagger. DIR's Live Network has broadcast a number of live special concert events, including New Year's Eve shows by the Marshall Tucker Band and the Jefferson Starship. DIR also produces the Rock Radio Awards, now approaching their third year, hosted by such personalities as Grace Slick and Scott Muni and including the an-

nual Tom Donahue Memorial Award for significant contribution to FM radio.

Drake-Chenault Enterprises (Los Angeles, 213-883-7400) remains among the most influential program syndicators, having helped open up the field with its service to both fully automated and live-assist outlets in a range of formats that has steadily broadened. Now servicing a list of over 300 clients, Drake-Chenault currently programs for AOR, top 40, black, disco, MOR, beautiful music, country and adult contemporary.

Like most major syndicators, Drake-Chenault touts its preliminary market research and format tailoring as integral to successful syndications, and additionally supplies customized station tags, jingles, announcements and promo reels, along with ongoing station consultation via air checks and station visits. The company also mirrors the growing trend toward special feature syndications, having launched a Special Features division two years ago.

Thus far, that sector has yielded six packages, including the eight-hour disco feature, "Night Fever;" "History of Rock 'n' Roll," a 52-hour special; a retrospective of top hits from 1964 to 1978 titled "Golden Years;" "The Golden Years of Country," a country adaptation of the "Golden Years" package; "The Number One Radio Show," which surveys hits from 1964 to the present over a 24-hour cycle; and a three-hour Elvis Presley special.

Upcoming projects from Drake-Chenault include a new big band format, being readied for regular subscribers, and, from the special features sector, "The Top 100 of The '70s," expected by year's end.

Among the oldest AOR-oriented syndication firms is **Earth News** (Los Angeles, 213-657-0901), claimed to be the oldest alternative news service in broadcasting. As hosted by Lew Irwin, it's also one of the largest, now carried by over 1,000 stations, and has augmented its predominantly rock listenership with the prestige of major broadcasting award recognition, including two Peabody Awards, 10 Golden Mikes and 10 Associated Press Awards.

Earth News has expanded that U. S. base with overseas clients, as well. Radio Caroline and Radio Free Europe are among the international subscribers receiving 14 features from Earth News during each week.

The company has also launched

its second syndication in the wake of the original show's success. "Hot News" has been syndicated since 1977 and now reaches some 300 stations nationally with news programming aimed at older teen listeners. Seven features are prepared weekly for the show, hosted by Jeff Hilary, which is also carried over the Armed Forces Network.

Among beautiful music syndicators, the **FM 100 Plan** (Chicago, 312-440-3123) is claimed by president Darrel Peters to represent the largest syndicator in that field based on its ratings performance and estimated audience via clients representing well over 100 stations. Founded in 1974, the company is an outgrowth of its flagship station, WLOO-FM (FM 100), and has since expanded into country and adult contemporary oriented formats combining the firm's customized instrumental base with both current and catalogue hits by established acts.

Its beautiful music catalogue is touted as the most extensive available, clocking in at over 300 hours and dominated by exclusive recordings cut in Europe, Canada and the U. S., where FM 100 has its own Chicago studio. "Beautiful Contemporary" is targeted for both beautiful music and adult contemporary listeners, while "Beautiful Country" is an easy listening format featuring both pop and country artists.

That beautiful music core is justified by FM 100's dominance in New York, Los Angeles and Chicago via its outlets there.

A new company with an already-impressive list of straight syndication and barter programs, **Golden Egg** (Los Angeles, 213-475-0817) bowed in June with "Steppin' Out," a three-hour weekly disco show highlighted by reports on hot records from disco DJs around the country. Four more Golden Egg shows are set for the first four months of 1980: "Future File" (ready for January 7), 10 three-minute shows a week, dealing with aspects of the future; "Film Clips," interviews with stars and clips from their movies, hosted by David Sheehan; "The Great American Musical," a two-hour weekly salute to the best Broadway and Hollywood musicals; and "Rockin' Out," a two-hour weekly compendium of music and interviews.

AOR listeners have helped make **"Inner - View,"** (Beverly Hills, 213-652-8710) produced and syndicated by Jack Morris and Jim Ladd, an influential AOR syndicator that its authors proudly note has spawned imitators in the ranks of rock-oriented interview features. For KMET-FM air personality Ladd, who hosts the show, and sales

(Continued on page 92)

TM

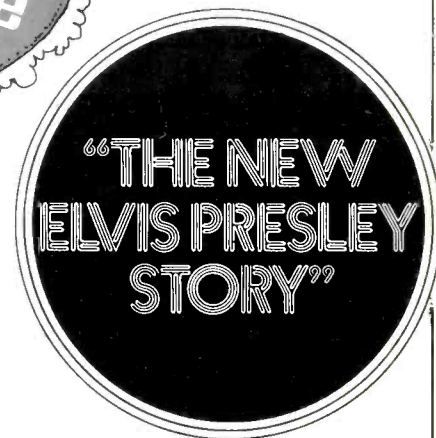
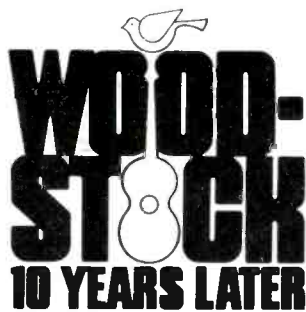
TM Special Projects

WE'LL MAKE THE 80'S SPECIAL!

America's Fastest Growing Inventory of Proven
Special Radio Programming . . . For You!



Hosted By:
**EDDIE
RABBITT**



Call Us Collect at (214) 634-8511 for
Free Demo and Consultation

Ron Nickell
Vice President/General Manager

TM

TM Special Projects

Jack Alix
General Sales Manager

1349 Regal Row • Dallas, TX 75247 • 214-634-8511



A subsidiary of Shamrock Broadcasting Company, Inc.

RADIO SYNDICATION

(Continued from page 90)

chief Morris, their series of exclusive interviews has set a new standard by utilizing extensive production emphasis to create an atmospheric, documentary feel slanted to each act's music.

Originally produced locally for KLOS, the station moved under the wing of the two partners when parent ABC showed little interest in developing "Inner-View" nationally. Ladd moved over to KMET-FM, taking the series with him—and posting top ratings as a result.

Now reaching an estimated 235 markets via 153 stations, "Inner-View" has bolstered its prestige through such coups as the exclusive U.S. interview with Pink Floyd, for their current "The Wall" project through CBS.

Based in Michigan, **KalaMusic** (Kalamazoo, 616-385-5110) is among syndicators marketing more contemporary beautiful music programming culled from '60s and '70s repertoire. With some 24 client stations nationally, KalaMusic produces programming in both quarter hour match flow and random select modes, with programming aimed at the 25 to 49 year old demographic range.

The company's primary emphasis is on serving medium markets where its clients have traditionally been able to finish among the top outlets in surveys.

KalaMusic's quarter-hour formats are available in both live and automated form.

The boom in adult contemporary radio can only benefit **Charles Michelson, Inc.** (Los Angeles, 213-278-4546), distributors of radio drama programs to over 300 stations in the United States and Canada. Michelson's repertoire contains such well known series as "The Shadow," "The Lone Ranger," "Fibber McGee & Molly," "The Green Hornet," "Suspense" and others. Michelson expects many stations who carried the now-defunct Sears Radio Hour to join his client list in the near future.

Millennium Communications Inc. (San Francisco, 415-938-4444) evolved two years ago from two previous companies, and still offers syndication services although, chief John Hawkins says, the company has moved more into consulting with a client list of 10 stations. Millennium offers an extensive stereo oldies library, interview shows including the oldies-oriented "Gold Mine" and some production services.

More Music Programming (Los Angeles, 213-790-7138) is a partnership between two radio veterans, Jay Dunn and Jay Stevens. Primarily an automation service, they offer "The Great Hits," a customized contemporary format that can be MOR, adult contemporary, solid gold, top 40, LP-oriented top 40, or a blend of

styles. They also package "Great Country," consulted by veteran programmer and songwriter Joe Nixon. The automated formats have a 27-station client list; 200 more have aired "A Chronology of American Music," a 50-hour special produced by More Music which gives a week-by-week account of number one songs from 1955 to the present.

Budd Clain's **Music Director Programming Service** (413-783-4626) is an extension of his years of experience programming adult contemporary radio, principally with WSPR in Springfield, Massachusetts. (His company is based in nearby Indian Orchard.) Clain's service, now entering its 12th year, publishes a weekly A/C playlist consisting of three pages of new and current singles and a fourth page of new, select album cuts. Clain also supplies that music on tape to small-market stations where record service is poor. Other MDPS services are a basic (800 title) oldies library on tape, a Christmas programming package, and a good music package of what Clain calls "true '60s MOR," also on tape.

New York-based **Narwood Productions, Inc.** (212-755-3320), is among the most seasoned syndication firms, with a background in both commercial and regular programming for a long list of national accounts ranging from Coca-Cola to the Associated Press.

Entertainment programming has dominated Narwood's output, which now spans virtually every genre or format from classical and traditional adult pop to rock, country and black formats. In all, some 4,000 stations have carried the company's programs on a regular basis, with the bulk of the production done in Narwood's own studios.

Interviewer-hosts for Narwood's artist interview features include veteran broadcasters William B. Williams, Alison Steele, Frankie Crocker, Lee Arnold, Skitch Henderson and G. Keith Alexander. Among the most successful recent features has been "The Inside Track," a daily three-minute series hosted by Alison Steele, which has been placed in over 100 markets.

Narwood has also produced special features for the NBC Radio Network, including a well-received two-hour Kenny Rogers Special, and upcoming projects are slated to include interview series for country and classical formats, comedy and consumer programming, special black pro-

gramming and new radio network assignments.

The **National Black Network** (New York, 212-586-0610), in operation since July 1973, is the first line-connected, nationwide, black owned and controlled radio network in the country. The network produces 120 hourly newscasts each week and is carried by more than 85 affiliates in 90 black markets. In addition to these newscasts, it also produces a 30 minute news forum called "Black Issues and the Black Press," a daily 2½ minute program called "One Black Man's Opinion" with Roy Woods, and a weekly interview show called "The Action Woman."

In business for 13 years, **O'Connor Creative Services** (Los Angeles, 213-769-3500) now services over 1,300 clients with 25 different syndicated features, ranging from public affairs and commentary to comedy, and also produces seasonal music specials and dramatic productions.

O'Connor's most popular syndication to date remains Ronald Reagan's daily five-minute commentary on American life, with other top features currently including Earl Butz's commentaries on national and international affairs, "The Best of Groucho Marx," and Art Linkletter's one-minute vignettes.

The company also syndicates the music from classical outlet KFAC-AM in Los Angeles.

Beginning in March, Steve Cislak's Louisville-based **Orbit Radio** (502-584-5535) will offer a dozen music and variety series to stations, led by "Make Believe Ballroom," an hour-long, five-times-weekly big-band program with four bands highlighted on each of 312 shows. Among the 10 or so other hour and half-hour features Orbit plans to offer are a number of nostalgia programs and "Magic Carpet," a three-hour weekly program of foreign music.

Now entering its second decade in business, the San Diego-based **Peters Productions** (714-565-8511) currently services 163 markets via total format direction and consultation, including commercial production for local and regional advertisers along with jingles, programming and other air components. Both automated and live-assist situations are included on Peters' client list, which offers programming for a wide range of formats.

Included are Peters' beautiful music package; its mass appeal "Love Rock" format; adult-contemporary and adult-traditional;

country and "cross country," a country crossover format; "Mellow Rock" and disco.

With music libraries updated weekly, Peters is among those firms seeing added business from smaller markets that have traditionally experienced problems maintaining consistent service on new product from conventional label and distributor sources.

The Los Angeles-based **PH Factor** (213-467-5111), now headed by co-founder Jim Hampton, services some 120 stations. In addition to regular syndications for the RKO chain, the firm has expanded into artist feature packages, both hosted and unhosted to accommodate live or taped transmission. Leading the firm's syndications is "Words and Music," marketed since 1976, which is sold on a cash basis in five-segment packages, each combining an interview and selected music by a major act, and running 90 minutes a segment.

The PH Factor also syndicates "Ramalama," a rock-oriented magazine format typically 50 minutes to an hour in length, and comprised of five segments, three devoted to interviews with both established and up-and-coming artists.

Radio Arts (Burbank, 213-841-0225), formed by former KFI sales manager Larry Vanderveen in 1975, specializes in total format packages now reaching an estimated 120 outlets. Serving as both program supplier and consultant, Radio Arts began business as an outgrowth of Vanderveen's conviction that traditional MOR programming needed a re-evaluation in terms of audience needs, with the firm's resulting national listeners survey yielding guidelines for the revised mix of contemporary and traditional pop hits favored.

Today, Radio Arts has expanded into other musical areas and target demographics. Still leading the pack is its "Entertainers" syndicated package, now in some 65 markets, which utilizes an adult pop base running from Sinatra to Manilow and Neil Diamond. "Bright 'n Easy Country," in production for three years, now reaches 20 markets, showcasing modern country hits, while "Sound 10" is aimed at an adult/contemporary audience, and is now in syndication in 30 markets. The firm's newest package is "American Rock," thus far carried in five markets.

Formed only six months ago, **Radio Works** (Los Angeles, 213-466-1935) underscores the rapid expansion of the syndicated market and its creative community as well: the firm's principals are also veterans of syndicated production for older firms like Drake-Chenault. Headed by Gary

(Continued on page 94)

TWO WAYS TO EXPRESS YOURSELF

MUSIC EXPRESS LIMOUSINE SERVICE

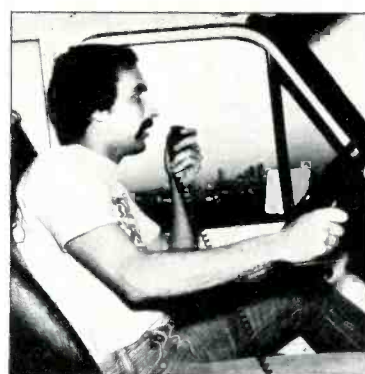
The *someone* special express.

An executive fleet at your service. A wide range of comfort features for the total feeling of luxury.

MUSIC EXPRESS MESSENGER SERVICE

The *something* special express.

Taking anything important, anywhere it has to be. Punctually and perfectly.



24 Hours A Day / Every Day Of The Year / As Close As Your Nearest Phone / (213) 845-1502



**MUSIC
EXPRESS**
845-1502

Because there's more to transportation than just getting there.

*Holiday Wishes
to All
Our Friends*

New York, N.Y.

(Continued from page 86)

didate for Rookie of the Year by scoring the winning run against Petrie.

Covers: **Bad Company**, the **Jackson**, **Instant Funk**, **Randy Van-warmer**.

Specials: Muscle Shoals.

JUNE

Tom Waits does a guest shot on an Australian television show hosted by **Brian Lane**, and 274 viewers call in demanding to know why Lane booked a derelict . . . **Milton Ager**, composer of "Ain't She Sweet" (written about and for his daughter, **Shana Alexander**), "Happy Days Are Here Again," and "I'm the Last of the Red-Hot Mamas," among others, dies at age 90 . . . RW Flashmakers score biggest win in franchise's history by downing long-time nigh-unbeatable foe Atlantic Studios, 8-4. Steven Baker goes five-for-five at the plate, with one home run; injury-plagued **Stan Mises** returns to the lineup and drives in what proves to be the winning run; "Easy Ed" "The Goose" Levine goes the distance for the win; and second baseman **Albie Hecht** makes a brilliant defensive play in the seventh inning to snuff out an Atlantic rally . . . Jeffrey Peisch on page three? This joke has gone on too long . . . What ? ? ? Joseph Ianello (RFD: Sheep Meadow, Central Park) on page three? Who's responsible for this man? Do the stickers on his suitcase give any clues? We'll get to the bottom of this yet . . . just when we thought things couldn't get any worse, Steven Blauner reviews **Passport** . . . in an interview with RW, **Giorgio Moroder** asks Sam Graham if he had relatives in the Volkswagen. Ya? . . . the Flashmakers' eight-game winning streak comes to a screeching halt in a sea of mud (like that mixed metaphor, huh?) as the Phoenix Mutual Birdbrains down RW in a league-contest, 9-7 . . . Wedding of the Year takes place in Los Angeles as **Marc Brickman**, light man for Bruce Springsteen, **Rickie Lee Jones** and **Boz Scaggs**, among others, is wed on June 3 to the lovely and talented **June Rudley**. D.M. and wife are on hand to join in festivities at the Whiskey as **Jerry Blavat**, Springsteen and the E Street Band—joined at times by Scaggs and Jones and Brickman himself—rock the joint for four hours-plus. One of many high points of the night: a stunning, show-stopping rendition of "Donna" sung by Rickie Lee Jones . . . the columnist and his wife celebrate their tenth wedding anniversary on June 6, and "Ol' Rag-arm" remarks: "You mean she's put up with you for a whole decade?" . . . Blondie and manager Peter Leeds officially part ways . . . New York, N.Y. profiles the comedy find of the year, **Sam Diego**, who relates the story of how he met Rickie Lee Jones: "I was doing a little showcase at a joint called the A La Carte in L.A., and that was about the time (Tom) Waits started telling me about Rickie Lee. I was doing my show, and after I finished one night this lady came up and began talking to me. I was just trying to hustle her out to the car, man. I was being a real animal. The lady turned out to be Rickie Lee." . . . RW begins a four-part series on "The New Rock," and, predictably enough, Jeffrey Peisch rags on it, even as he contributes to it . . . New York, N.Y. issues an urgent appeal for housing for "Homeless" Joe Ianello and describes him as "nothing more than a piece of flotsam on the sea of life." . . . Steven Blauner contributes a story on the club scene to the New Rock series, and Peisch rags on it . . . RW bows an an imports column written by one Jeffrey Peisch. Guess who rags on it? . . . New York, N.Y. asks the question of the month: "Has **Marianne Faithfull** married a vibrator?" . . . Jeff Peisch reveals that he once had a girlfriend from California. Says Peisch: "She used to say 'Wow' and 'Far out.'" The girl up and left after Peisch—you guessed it—ragged on her once too often.

Covers: **Amii Stewart**, **Carole King**, **Supertramp**, **GQ**, **Ronnie Milsap**.
Dialogues: **Paul Marks** and **Paul Adler** of **ASCAP**, **Giorgio Moroder**.
Specials: **P-Funk**; Black Oriented Music; Discos Fuentes.

JULY

A snippet of conversation overhead in the Peisch-Ianello office, where the air is always electric. Peisch: "Oh man, did you hear this f**kin' record?" Ianello: "Oh, come on man! You didn't even listen to it, yet!" Peisch: "Yeah, but just look at this turkey. He couldn't possibly make a good record." Ianello: "Man, is there anything in the world you like?" Peisch: "Not much, I guess." Ianello: "What? What did he say?" Peisch: "See, Joe doesn't hear as well as the rest of us, so you gotta speak up." **Dee Grasso** (receptionist): "JOE IANELLO! CALL ON 21!" (the latter coming over the intercom at somewhere in the neighborhood of 500 decibels, rendering anyone within 20 yards deaf for the rest of the day) . . . **Susan Blond** named E/P/A VP . . . **Hope Antman** named VP, press and public information, Columbia Records . . . Jeffrey "Rags" Peisch finds New Rock's impact growing at the retail level, even as his influence diminishes in the

office . . . question of the month: "Does anyone know what the Video Visions column is about?" . . . RW Flashmakers have an up-and-down month, winning two from William Morris, 6-4 and 12-3, blasting Queens Litho 14-4 and Johnston Films 12-2, and taking another contest from Atlantic, 10-3. The Atlantic game featured an outstanding pitching performance by Gary Kenton, who came through with a seven-hit, six strikeout performance. And in a softball-filled Saturday, the Coach himself took the mound for the first time since 1960 and pitched complete game wins against William Morris and Johnston Films. In league action, RW posted an 11-9 win over Avon, thanks to home run blasts by John Kostick, Ed Levine and Albie Hecht, and fell twice (and hard) to Mahony Employment and Amalgamated Life. The team's record at the end of the month stood at 15-4 . . . **Spence Berland**, he of the wrinkled yellow leisure suit and foul pipe, calls the columnist to point out a grievous error in a New York, N.Y. review of a Doo-Wop show.

Covers: **Con Funk Shun**, **David Bowie**, **Donna Summer**.

Dialogues: **Vince Faraci**.

Specials: 1979 Annual Directory and Awards Issue.

AUGUST

Rickie Lee Jones, **Sam Diego**, **Delbert McClinton**, **Fenton Robinson** and **Rachel Sweet** are all impressive in concert here . . . in the first of many late-year dispatches to New York, N.Y., Major Bill Smith called in to say that he had opened "20 cases of rattlesnakes, 18 cases of dynamite and 16 cases of worms" with his newest release on LeCam, "The King Is Free???" (read: "The King is Free, question mark, question mark, question mark), which in effect says that Elvis Presley is still alive and walking around in disguise. The ol' Maj also said he'd made the song into a screenplay and sold it to Hollywood. "I tell you," he said in closing, "I was on the debating team once. Now I don't know one way or the other about Elvis Presley's death, but I've put all these pieces together and I feel right now that I'd love to debate this thing. And I tell you what: you take the affirmative, chief, and I'll take the negative, and I'll be there before you. You can bet on that." . . . **Knack** tops Singles and Album Charts . . . after finding out that Bruce Springsteen had signed on for two MUSE shows, Joe Ianello heard some startling news from the front office and was forevermore referred to as Joe "You mean this is a weekly?" Ianello. . . . Dave Marsh and **Barbara Carr** are married in Point Pleasant, New Jersey on August 21, and a star-studded reception follows. Among the highlights: the Marshes starting off of the marriage on a harmonious note by throwing wedding cake in each other's face; Bruce Springsteen teaching all of James Brown's moves to young Travis McGee, who clapped his approval . . . New York, N.Y. comes forth with a favorable review of "More American Graffiti" and the movie becomes a financial disaster . . . Jeffrey Peisch is seen sneaking around the union donuts at Dispatch Press . . . New York, N.Y. raves about an unsigned artist named **Karen Bihari**, and the effect is immediate and devastating: she is sentenced to wander forever on the Island of Lost Singers. New York, N.Y.'s success-to-failure ratio is now approximately 1 to 100 . . . the Flashmakers go on a three-game winning streak and up the season record to 18-4. Two of the three wins came in league competition: first, the C.T. Corporation forfeited its game against RW; and then RW staged a dramatic three-run, bottom-of-the seventh rally to upset ITT, 9-8. The third victory came at the expense of WNEW-FM when "Easy Ed" "The Goose" Levine broke out of a mid-season pitching slump and threw heat for seven solid innings. Final score: RW 9, WNEW 2. Levine lost his shutout in the sixth when original Flashmaker **Jon Skiba** let an easy ground ball roll between his gargantuan feet and spindly legs for a four-base error . . . Jeffrey "Rags" Peisch finds labels adjusting to smaller-staff realities,

(Continued on page 100)

Ruffin It



Warner Bros. Records recording artist **David Ruffin**, whose latest album, "So Soon We Change," contains the single "Break My Heart," was in Philadelphia recently as part of a continuing promotional and concert tour. While in the city of brotherly love, Ruffin stopped off at station WCAU to chat with station personnel. Pictured from left: Warner Bros.' **Harold Burnside**, WCAU music director **Rich Perry**, WCAU program director **Rob Lawrence**, **David Ruffin**, and WCAU's **Bob Pantano**.

#1 Black Oriented Albums

	Date	Record	Artist	Label
January	6	C'est Chic	Chic	Atlantic
	13	C'est Chic	Chic	Atlantic
	20	C'est Chic	Chic	Atlantic
	27	C'est Chic	Chic	Atlantic
February	3	C'est Chic	Chic	Atlantic
	10	C'est Chic	Chic	Atlantic
	17	C'est Chic	Chic	Atlantic
	24	2 Hot!	Peaches & Herb	Polydor/MVP
March	3	2 Hot!	Peaches & Herb	Polydor/MVP
	10	2 Hot!	Peaches & Herb	Polydor/MVP
	17	2 Hot!	Peaches & Herb	Polydor/MVP
	24	2 Hot!	Peaches & Herb	Polydor/MVP
	31	2 Hot!	Peaches & Herb	Polydor/MVP
April	7	2 Hot!	Peaches & Herb	Polydor/MVP
	14	2 Hot!	Peaches & Herb	Polydor/MVP
	21	2 Hot!	Peaches & Herb	Polydor/MVP
	28	2 Hot!	Peaches & Herb	Polydor/MVP
May	5	2 Hot!	Peaches & Herb	Polydor/MVP
	12	2 Hot!	Peaches & Herb	Polydor/MVP
	19	2 Hot!	Peaches & Herb	Polydor/MVP
	26	We Are Family	Sister Sledge	Cotillion
June	2	We Are Family	Sister Sledge	Cotillion
	9	Bad Girls	Donna Summer	Casablanca
	16	Bad Girls	Donna Summer	Casablanca
	23	I Am	Earth, Wind & Fire	ARC/Columbia
	30	I Am	Earth, Wind & Fire	ARC/Columbia
July	7	I Am	Earth, Wind & Fire	ARC/Columbia
	14	Teddy	Teddy Pendergrass	Phila. Intl.
	21	Teddy	Teddy Pendergrass	Phila. Intl.
	28	Teddy	Teddy Pendergrass	Phila. Intl.
August	4	Teddy	Teddy Pendergrass	Phila. Intl.
	11	Teddy	Teddy Pendergrass	Phila. Intl.
	18	Teddy	Teddy Pendergrass	Phila. Intl.
	25	Teddy	Teddy Pendergrass	Phila. Intl.
September	1	Teddy	Teddy Pendergrass	Phila. Intl.
	8	Midnight Magic	Commodores	Motown
	15	Midnight Magic	Commodores	Motown
	22	Off The Wall	Michael Jackson	Epic
	29	Off The Wall	Michael Jackson	Epic
October	6	Off The Wall	Michael Jackson	Epic
	13	Off The Wall	Michael Jackson	Epic
	20	Off The Wall	Michael Jackson	Epic
	27	Off The Wall	Michael Jackson	Epic
November	3	Off The Wall	Michael Jackson	Epic
	10	Off The Wall	Michael Jackson	Epic
	17	Off The Wall	Michael Jackson	Epic
	24	Off The Wall	Michael Jackson	Epic
December	1	Off The Wall	Michael Jackson	Epic
	8	Off The Wall	Michael Jackson	Epic
	15	Off The Wall	Michael Jackson	Epic
	22	Off The Wall	Michael Jackson	Epic

Radio Replay

(Continued from page 50)

KSFX/San Francisco, but stayed at WCAU-FM. **Jeff Pollack** was thought to be going to KLOS/Los Angeles, but stayed at WMMR . . . **John Duncan** leaves WAAF/Worcester as PD; also in the Boston area **Charlie Kendall** leaves WBCN-FM to become station manager at WIKS/Indianapolis . . . **Steve Marshall** made an interesting career move, leaving KNX-FM/Los Angeles after six years as PD. Marshall became a story editor and staff writer for MTM Productions for the TV show "WKRP in Cincinnati" . . . **Damion** becomes the replacement for Frank Cody as KLOS PD. After months of searching for a replacement, the night air personality got the job.

Norm Gregory leaves KZOK/Seattle as PD to become the new PD at KQFM/Portland . . . **Tony Berardini** becomes WBCN/Boston's new PD from the position of station MD . . . **Meg Griffin** new MD at WPIX-FM from part time at WNEW-FM/New York . . . **Jack Thayer** named GM for WNEW-AM/New York . . . **Tom Owens** leaves WSAI-FM/Cincinnati to become new PD at KZEW/Dallas; in a short period of time, **Corinne Baldassano** will become the new PD at WSAI-FM from another Texas town, Houston . . . **Mary Anne McIntyre** gives up the joy of cooking, cleaning, and taking care of an older fellow to become MD at WNEW-FM. When asked about this sudden move into MDship, Neil McIntyre said, "It's her favorite radio station, why shouldn't she work there? I think she'll love it, plus I know Mary Anne will like the commute from New Jersey, the Brookdale section" . . . **Jay Thomas** leaves the Big Apple for the big time; Thomas becomes a regular on the "Mork & Mindy" show. The show's producers knew a good actor when they saw one and Jay got the part playing an Italian, something he's been doing all his life . . . **Bob Sherman** is named new VP/GM of WNBC/New York from WCAU/Philadelphia. Sherman replaces **Charlie Warner**.

After some time in the independent record promotion business, **Gary Guthrie** returns to radio at WMC-FM(FM100)/Memphis . . . Chicago continues to be a market with a lot of movement in personnel and formats. **Larry Divney** leaves WPLJ/New York as sales manager to become GM at WDAI-FM/Chicago . . . **Jim Brown** returns to radio and to Milwaukee as PD at WOKY, replacing **Jeff Ryder** . . . **Jim Smith** leaves WRVR/New York to become PD at KSFX/San Francisco . . . **Dick Whittinghill** retires from the mornings at KMPC/Los Angeles after 30 years. **Robert W. Morgan** to replace Whittinghill . . . Changes in the Apple as **Bobby Rich** leaves WXLO(99X) as PD; in the order of events **Don Kelly** will replace Rich as PD from WFYR/Chicago. Rich will move to the west coast and for a short period of time act as programming consultant to B100/San Diego. The final destination for Bobby Rich will be the PD job at KHTZ/Los Angeles . . . **Steve Sutton** from KTXQ/Dallas replaces **Eric Margolis** as PD at WYSP/Philadelphia . . . **Joe Baccarella** named new GM at WDRQ-FM/Detroit and **Mark Driscoll** is the new PD to help the station's disco sound . . . **Mark McKay** leaves WRKO/Boston as PD and is replaced by former station PD **Harry Nelson**.

Jim Davis leaves WPEZ/Pittsburgh to become the new PD at KMPC/Los Angeles . . . **John Platt** has left his PD job in Chicago at WXRT-FM after seven years. As most good PDs do, John lands on his feet at WRVR/New York as PD . . . Ratings aren't everything as **Bart Walsh** can attest, in Detroit. The GM of WWWW(W4) was replaced by **Wally Clark** after a number of good rating books in the market . . . **Herb McCord** leaves as GM at CKLW/Windsor, to become GM of radio division of Greater Media Inc. . . . **Peter Parisi** out at KADI/St. Louis as PD, he's replaced by **Gary Granger** . . . **Kate Ingram** is the new MD at WBCN/Boston . . . The times are a-changin' as WABC/New York announces the resignation of PD **Glenn Morgan**, on an interim basis **Rick Sklar** takes over to assist the station until a replacement is found . . . I shall return, and they did, **Jim Fox** after a short period of time in Houston at KAUM-FM. Fox became PD at Q102/Cincinnati. **Ron Jones** returns to WHK/Cleveland as PD, and **Dave Martin** leaves WBZ/Boston to return to WFYR/Chicago as PD . . . **Dean Tyler** resigns at WNEW-AM/New York.

Jay Cook leaves WFIL/Philadelphia after 13 years to become VP/programming for Combined Communications headquartered in San Diego . . . **Norm Winer** is the new PD at WXRT/Chicago . . . **C.C. McCartney** resigns as PD at B100/San Diego . . . **Russ Knight** is named PD at WNEW-AM from WHK/Cleveland. The lovely city by the lake also delivered to New York the return engagement of **Don Imus** doing mornings at WNBC. Imus like Knight was from WHK; if anybody ever wondered where I started in radio, although I don't know why they would care, it was also WHK . . . **Steve West** promoted to GM at KISW/Seattle . . . **John E. Douglas** named PD at WGOW/Chattanooga . . . **George Taylor Morris** returns to radio joining NBC Radio Network as news personality for "The Source" . . . **Jim Wood** becomes operations manager of KPOL & KZLA/Los Angeles . . . **Tim Sullivan**

leaves KHJ/Los Angeles after seven years and becomes GM of KHTZ . . . **Jack (Listen To) Lacy** resumes PD duties at WBAL/Baltimore . . . **Gary Firth** leaves KUPD/Phoenix to become PD at KAUM-FM Houston. **Bobby Rich** moves up the coast from San Diego to become PD at KHTZ/Los Angeles . . . **Ray Quinn** is the new PD at WFIL/Philadelphia from WCBM/Baltimore . . . **Alison Steele** resigns from WNEW-FM/New York . . . **Gary Berkowitz** new PD at WROR-FM/Boston from WPRO-FM/Providence.

Chuck Brinkman leaves Pittsburgh broadcasting after 19 years. Brinkman becomes the new PD at KOGO/San Diego from WTAE . . . **Jim Heath** new PD at KPPL/Denver from KAFM/Dallas . . . moving in the area of putting his name to the paper, **The Greaseman** signed a \$600 thousand contract over the next five years at WAPE/Jacksonville . . . **Bill Garcia** leaves WNDE/Indianapolis; by December, Bill will become the PD at WDRQ/Detroit, the station will also drop its disco format and return to top 40 . . . **Al Brady** becomes PD at WABC/New York from WRQX/Washington, D.C. and **Alan Burns** replaces Brady from MD position at WLS/Chicago . . . **Lee Fowler** becomes new PD at KDKA/Pittsburgh from KSD/St. Louis . . . **J.D. Holliday** becomes new PD at WKTU-FM/New York from WBSL-FM. In other disco station news **Bill Bailey** leaves WKYS/Washington, D.C. and is replaced by **Donnie Simpson** . . . **Sam Sherwood** named GM at KHOW/Denver from WAYL/Minneapolis . . . **Dave Bishop**, formerly PD at WCOL/Columbus, becomes new PD at WLEE/Richmond . . . **Scotty Brink** of the Brink & Belzer morning team formerly of WNBC, starts mornings alone at WXLO/New York . . . **Ben Hill** new PD at WCBM/Baltimore from WMGK/Des Moines . . . **Don Benson** to leave WQXI/Atlanta as PD, to become VP/Programming for Western Cities Broadcasting . . . **Bryan McIntyre** new GM at WYDD/Pittsburgh from 92X/Columbus.

In a few weeks Detroit went through some programming people. **Joe Urbiel** out as PD at WWWW(W4), **Mark Driscoll** leaves WDRQ-FM for 96X/Miami. **Ted Ferguson** leaves WABX and joins Driscoll at 96X . . . **Jesse Bullet** leaves WLUP/Chicago as PD . . . **Rob Sisco** becomes the PD at WPEZ/Pittsburgh from WXLO-FM; also in New York, **Bob Pittman** leaves WNBC. The biggest realignment occurs when Al Brady replaces **George Michael** at night with **Howard Hoffman** from KAUM-FM/Houston, and **Harry Harrison** leaves the mornings on WABC after a decade and is replaced by **Dan Ingram** who moves from afternoons at ABC. **Chuck Leonard** leaves the station after doing nights . . . **John Duncan** formerly of WAAF/Worcester is the new PD at WABX/Detroit; also in the motor city **Dick Hungate** becomes PD at WWWW(W4) from WMMR/Philadelphia . . . **John Long** resigns after three years as PD at WHBQ/Memphis . . . **Dick Fraser** named PD at WWWE/Cleveland . . . **Bob Sirott** leaves afternoon drive at WLS/Chicago after 10 years in that time period to pursue a TV career. **John (Records) Landecker** moves from nighttime to replace Sirott in afternoon drive.

MADAGASCAR, THE CONVENTION: One of the year's biggest disappointments was the cancellation of McIntyre's Madagascar meetings. I guess it just wasn't to be, although the preparations were quite elaborate. The business couldn't ready itself to support a series of meetings that took so long to get to and back. As you might have imagined I took heavy losses because of the amount of front money. Foreign catering alone would have broken most individuals both financially and mentally; fortunately for me, I was light in both categories and hardly noticed the decline in funds or thinking. Many of you are probably feeling a little bit sorry for me, since you can understand the money and prestige that I have lost trying to give this industry what it wants. If that is the case get your pencils and paper ready because here's how you can help. I'm not asking you to write a check or send money, just gold or jewelry will do nicely, send this to Just Getting Even c/o this magazine. P.S. I'll mention your name if you send something in, not in this column but in my backyard.

SUNDOWN ON THE '70s: They're about to play the sign-off anthem for those years in front of the '80s. I hope for radio that it becomes more diversified and more imaginative; at the same time able to support itself when the ideas that are generated don't resemble copies of formats and programming already overused. I also hope for radio in the '80s that the government will get off their back with mounds of regulations and restrictions that have piled up over the years at the FCC. I think there will always be guidelines, but this decade should see the streamlining of the requirements. For those of you who program music stations, let's encourage the record promotion people by being more willing to try something new. This should help an industry that will be recovering from a final year of the '70s that it might like to forget about. The music people and those who create the music are the product that attracts listeners to radio.

To all of you who've read this far have a happy New Year and happy decade ahead. I mentioned this guy's name last year in the column and I think his cartoons got a little bit better, so it might work again this year: **David Skinner**.

Record World CHARTS IN REVIEW

#1 Disco

	Date	Record	Artist	Label
January	6	Contact	Edwin Starr	20th Century Fox
	13	I Will Survive/Anybody Wanna Party	Gloria Gaynor	Polydor
	20	I Will Survive/Anybody Wanna Party	Gloria Gaynor	Polydor
	27	I Will Survive/Anybody Wanna Party	Gloria Gaynor	Polydor
February	3	I Will Survive/Anybody Wanna Party	Gloria Gaynor	Polydor
	10	Fly Away	Voyage	Marlin
	17	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	24	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
March	3	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	10	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	17	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	24	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	31	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
April	7	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	14	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	21	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	28	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
May	5	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	12	Dancer/Dance To Dance	Gino Soccio	Warner/RFC
	19	Hot Stuff/Bad Girls	Donna Summer	Casablanca
	26	Hot Stuff/Bad Girls	Donna Summer	Casablanca
June	2	Hot Stuff/Bad Girls	Donna Summer	Casablanca
	9	Ring My Bell	Anita Ward	Juana
	16	Bad Girls/Hot Stuff	Donna Summer	Casablanca
	23	Bad Girls/Hot Stuff	Donna Summer	Casablanca
	30	Bad Girls/Hot Stuff	Donna Summer	Casablanca
July	7	Bad Girls/Hot Stuff	Donna Summer	Casablanca
	14	Born To Be Alive	Patrick Hernandez	Columbia
	21	Born To Be Alive	Patrick Hernandez	Columbia
	28	Born To Be Alive	Patrick Hernandez	Columbia
August	4	I've Got The Next Dance	Deniece Williams	ARC/Columbia
	11	I've Got The Next Dance	Deniece Williams	ARC/Columbia
	18	The Boss/No One Gets The Prize	Diana Ross	Motown
	25	The Boss/No One Gets The Prize	Diana Ross	Motown
September	1	The Boss/No One Gets The Prize	Diana Ross	Motown
	8	Found A Cure	Ashford & Simpson	Warner Bros.
	15	Found A Cure/Nobody Knows/Stay Free	Ashford & Simpson	Warner Bros.
	22	Come To Me/Don't Stop Dancing/Playboy	France Joli	Prelude
	29	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
October	6	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	13	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	20	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	27	Pop Muzik	M	Sire
November	3	Ladies' Night	Kool & The Gang	De-Lite
	10	Ladies' Night	Kool & The Gang	De-Lite
	17	No More Tears (Enough Is Enough)	Donna Summer/Barbra Streisand	Casablanca/Columbia
	24	No More Tears (Enough Is Enough)	Donna Summer/Barbra Streisand	Casablanca/Columbia
December	1	No More Tears (Enough Is Enough)	Donna Summer/Barbra Streisand	Casablanca/Columbia
	8	No More Tears (Enough Is Enough)	Donna Summer/Barbra Streisand	Casablanca/Columbia
	15	No More Tears (Enough Is Enough)	Donna Summer/Barbra Streisand	Casablanca/Columbia
	22	Vertigo/Relight My Fire	Dan Hartman	Blue Sky

New York, N.Y.

(Continued from page 96)

and, with the arrogance of a veteran, strolls into Dispatch Press, flings his pen on the table and demands: "Hey guys, how about giving me some slack here?" Mike Sigman correctly notes that Peisch will one day be the unscrupulous head of a large corporation . . . Carlyne Mas is an unqualified hit at the Bottom Line.

Covers: **John Stewart, Kansas, Cher, Ashford & Simpson.**

Dialogues: **Ira Robbins, Gene Simmons, David Sonenberg, Billy Meshel.**

SEPTEMBER

Record World celebrates the revitalization of the New York music world with a special issue devoted to just that. It is hailed in all quarters as a magnificent achievement, and the story on retailers is cited as a brilliant piece of journalism. Such arrogance. But nothing is cited to compare to that of Jeffrey "Rags" Peisch, who said bluntly of his story on New York venues: "It's the greatest story ever written in the history of the printed word." That's a verbatim quote, too . . . **Anne Murray** gets down and gets dirty at Carnegie Hall . . . Major Bill Smith calls in an emergency dispatch on the subject of his final record. "I've made three thousand of 'em," said the ol' Maj, "and I'm tired. But I laid it on 'em this time, man. This is some kind of song." Entitled "Requiem To The King," the followup to "The King Is Free???" goes something like this, in part: "From a small rundown shack in Tupelo, Mississippi/to a Memphis mansion called Graceland/the King rode the crest of rock and roll/and the world was at his command" . . . (last verse) "The King won't take the stage anymore/he's already played his final part/because the world now knows the truth/he died from the phenomenon he spread in life/he died of a broken heart." Is the ol' Maj changing his tune? Does he believe Presley is really dead? "Let's put it like this. He's still walking this Earth, or else something dirty went on that we don't know about yet. . . . Whether he's dead or alive, I'm glad Elvis strode onstage, otherwise it would've been a mighty dull, cotton-pickin' twenty years." . . . Joe Iannello gets the scoop on fall releases and has another startling revelation in the process. Following a near-mystical encounter with a higher authority, the no-longer-homeless-one comes back with yet another nickname, to wit, Joe "What time is deadline, anyway?" Iannello . . . **Rosanne Cash's** debut album, "Right or Wrong," is hailed by New York, N.Y. as one of the best of the year, and Columbia employees cross their fingers and hope it will not meet the same fate as other New York, N.Y. favorites, i.e., total and complete obscurity . . . **Hope Antman** and **Gregg Geller** are married.

Covers: The **Crusaders**, the **Commodores**, **Robert Palmer**, **Little River Band**, **New York Music Week.**

Specials: New York Music, Fall Merchandising, Mexico.

OCTOBER

"Ol' Ragarm" notes the distinctive sag in the derriere of Steven Blauner's jeans—a phenomenon which allows Blauner to carry his wallet behind his left kneecap—and henceforth refers to the weird one as "Highpockets" . . . these are the highlights of the year, you understand . . . The Coast checks in with a fine interview with the reclusive Tulsa native **J. J. Cale**, whose "5" album is both splendid and overlooked . . . Midsong discontinues 12-inch singles . . . here we go: "Elton John: Magnificent"—dateline: Los Angeles. Excerpts: "Maybe he was a trifle embarrassed for being cold the last few years? Silly, the top of Mt. Everest is cold, but it's still the biggest thing in the world. . . . We blinked, he sang. . . . He relaxed, we fell victim, he sang for three hours, we listened for twelve ("Rags" Peisch: "What the hell does that mean? 'He sang for three, we listened for twelve.' That's the stupidest thing I've ever read.") . . . If you wanted to rate the show on a scale of one to ten, you'd need a computer . . ." Dave Marsh's biography of Bruce Springsteen is published by Doubleday/Dolphin and hailed by New York, N.Y. as "the finest biography ever written about a rock artist . . . **ABBA's** long-awaited concert appearance at Radio City Music Hall has an air of unreality about it, a la Disneyland, but is on balance about as perfect a night as the family-dominated audience could have asked for . . . **Ellen Shipley**, another New York, N.Y. favorite, debuts at the Bottom Line and proves herself most commanding in concert, certainly justifying the raves her debut LP garnered in these pages. And her song "Heroes of Yesterday"—woefully underplayed and -promoted—is beyond question one of rock's classics . . . **Jimmy McCullough**, one of rock's best young guitarists, is found dead in his London apartment . . . **Steve Popovich**, **Stan Snyder** and **Sam Lederman** of Cleveland International are interviewed by "Rags" Peisch and come away from the session visibly shaken . . . another emergency dispatch from Major Bill Smith. Last time around, the ol' Maj told *RW* he was cutting his last record ("Requiem for a King"), and now he calls to say "the ol' Maj has gone and made a liar out of himself" by recording his

reflections on the despoliation of the planet by human beings. "Every Christmas Day, your buddy and mine, ol' **Hipshot Percussion**, rides up into the mountains, surveys the grandeur around him, takes off his 10-gallon Stetson hat and says, 'Happy birthday, Boss.' So what I've done is take the music from 'Silent Night' and recorded over it the toughest, most controversial thing anyone's heard in awhile." Sample lyric: "We've polluted the air/poisoned the streams/burned the grass/cut down the trees/killed the animals/we've taken a world of grandeur and turned it into a mechanized place/to turn out more product to make more money in your name." Reaction to the song is mixed, the Maj claims, because people think it's too strong. His son told him, "Dad, that thing won't sell no records," and his wife told him point blank, "The song's a downer."

Covers: **Gerry Rafferty**, Country Music, **O'Jays**, **Maxine Nightingale.**

Dialogues: **Neil Bopart** and **Peter Guber**, **Steve Popovich.**

Specials: Country Music, **ARS.**

NOVEMBER

RW earth mama Pat Baird is winked at by a messenger and tells the unsuspecting lad to grow up . . . New York Post rock critic Ira Mayer, formerly *RW's* staff dwarf, is stunned, thrilled and delighted when, midway through a **Jethro Tull** concert at Madison Square Garden, a rather wrecked Tull fan relieves himself of his precious bodily fluids—all over Ira Mayer. Said the understandably irate Mayer: "What's wrong with you?!" Casually putting himself back together, the fan asked, "Well, what's wrong with you, man?" . . . at the Other End, **Anita Pallenberg** is heard to say: "Oh, I'm so shy around rock stars." Suck on that one, awhile . . . Sophia Midas, November 16, during the course of conversation at Dispatch Press, up and says: "I don't know what it is, but gay men seem to like me." . . . **Iggy Pop**, **Robin Lane** and **Tom Waits** turn in particularly impressive concerts here . . . New York, N.Y. devotes most of one column to a new, unsigned group from Austin, Texas called **Double Trouble**. The group's lead singer, **Miss Lou Ann Barton**, impresses as a singer having it in her to be one of the very best ever produced in this country, and guitarist **Steve Vaughan** is also formidable. Two weeks after New York, N.Y. raved about Double Trouble, Barton left to join **Roomful Of Blues**. Naturally. . . . Sophia Midas is "stunned and humiliated" to learn she cannot read her own handwriting . . . Oklahoma whups Nebraska; **Billy Sims** rushes for 247 yards.

Covers: **Herb Alpert**, **Suzi Quatro**, **Village People**, **Dr. Hook.**

Dialogues: **Joe Sullivan.**

DECEMBER

Emergency dispatch from Major Bill Smith: in the wake of the crisis in Iran, the ol' Maj speaks his mind. Over a stirring rendition of "The Battle Hymn of the Republic," played by a New Orleans dixieland jazz band called the **Americans**, the Maj recites his own tough lyrics. Among the key lines: "We'll let our wheat rot in American fields/and we'll let the mice eat the rice/before we buckle down to a bunch of punks/and let you spit on us twice."

"I tell you what," said the Maj. "A man down here who's been writing a column for 56 years said, 'Man, this has got to be utter and sheer genius.'"

In an update of this dispatch, the Maj claimed his song is "the biggest cotton-pickin' thing in history. It could sell 10 or 20 million records, man. I think it's gonna be the biggest thing of all time. Man, I spilled my blood and got my right arm tore up 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."

CONVERSATION OF THE MONTH

Sophia Midas: I listened to the Graham Parker album last night.

Mike Sigman: He changed your metabolism, right?

Sophia: That's right.

Mike: And Bruce Springsteen changed your life.

Sophia: That's right too.

Howie Levitt: I would never let a rock star change my life.

Jeffrey "Rags" Peisch: Oh Christ, what a stupid story this is!

Howie: The only person who's ever changed my life . . .

Joe Iannello: There he goes: Jeffrey Peisch, ladies and gentlemen—born under the sign of the rag.

Howie: . . . is **Anthony Newley**. "What kind of fool am I?"

FINALLY, as the year comes to a close, this question, posed one sleepy morning at Dispatch Press by Sophia Midas, remains one of the most puzzling in *Record World* history: "Have you ever been in the bathroom when Dee lets it all out?"

AND, the search goes on for the person or persons responsible for the presence in this office of Jeffrey "Rags" Peisch, Joe Iannello and Steven Blauner—an unholy triumvirate if ever there was one.

Covers: **Dionne Warwick**, **Teddy Pendergrass.**

Specials: ASCAP

JAZZ

TOP RECORD (OVERALL)

1. **STREET LIFE**—CRUSADERS—MCA
2. **Morning Dance**—Spyro Gyra—MCA/Infinity
3. **Livin' Inside Your Love**—George Benson—Warner Bros.
4. **Touch Down**—Bob James—Columbia/Tappan Zee
5. **Heart String**—Earl Klugh—United Artists
6. **Paradise**—Grover Washington, Jr.—Elektra
7. **Lucky Seven**—Bob James—Columbia/Tappan Zee
8. **Feels Don't Fail Me Now**—Herbie Hancock—Columbia
9. **New Chautauqua**—Pat Metheny—ECM
10. **I Wanna Play For You**—Stanley Clarke—Nemperor
11. **An Evening Of Magic**—Chuck Mangione—A&M
12. **Reed Seed**—Grover Washington, Jr.—Motown
13. **Patrice**—Patrice Rushen—Elektra
14. **Water Sign**—Jeff Lorber Fusion—Arista
15. **Mingus**—Joni Mitchell—Asylum
16. **Flame**—Ronnie Laws—United Artists
17. **Angle**—Angela Bofill—Arista/GRP
18. **Children Of Sanchez**—Chuck Mangione—A&M
19. **8:30**—Weather Report—ARC/Columbia
20. **Follow The Rainbow**—George Duke—Epic
21. **Rise**—Herb Alpert—A&M
22. **Tiger In The Rain**—Michael Franks—Warner Bros.
23. **All Fly Home**—Al Jarreau—Warner Bros.
24. **One On One**—Bob James & Earl Klugh—Columbia/Tappan Zee
25. **A Taste For Passion**—Jean-Luc Ponty—Atlantic

TOP RECORD (SOLO ARTIST)

1. **LIVIN' INSIDE YOUR LOVE**—GEORGE BENSON—Warner Bros.
2. **Touch Down**—Bob James—Columbia/Tappan Zee
3. **Heart String**—Earl Klugh—United Artists
4. **Paradise**—Grover Washington, Jr.—Elektra
5. **Lucky Seven**—Bob James—Columbia/Tappan Zee
6. **Feels Don't Fail Me Now**—Herbie Hancock—Columbia
7. **New Chautauqua**—Pat Metheny—ECM
8. **I Wanna Play For You**—Stanley Clarke—Nemperor
9. **An Evening Of Magic**—Chuck Mangione—A&M
10. **Reed Seed**—Grover Washington, Jr.—Motown
11. **Patrice**—Patrice Rushen—Elektra
12. **Mingus**—Joni Mitchell—Asylum
13. **Flame**—Ronnie Laws—United Artists
14. **Angle**—Angela Bofill—Arista/GRP
15. **Children Of Sanchez**—Chuck Mangione—A&M
16. **Follow The Rainbow**—George Duke—Epic
17. **Rise**—Herb Alpert—A&M
18. **Tiger In The Rain**—Michael Franks—Warner Bros.
19. **All Fly Home**—Al Jarreau—Warner Bros.
20. **A Taste For Passion**—Jean-Luc Ponty—Atlantic

TOP RECORD (GROUP)

1. **STREET LIFE**—CRUSADERS—MCA
2. **Morning Dance**—Spyro Gyra—MCA/Infinity
3. **Water Sign**—Jeff Lorber Fusion—Arista
4. **8:30**—Weather Report—ARC/Columbia
5. **Light The Light**—Seawind—Horizon
6. **Milestone Jazz All Stars In Concert**—Milestone
7. **Mr. Gone**—Weather Report—ARC/Columbia
8. **Images**—Crusaders—MCA
9. **Roots In The Sky**—Oregon—Elektra
10. **Heavy Metal Be-Bop**—Brekker Brothers—Arista

TOP GROUP

1. **CRUSADERS**—MCA
2. **Spyro Gyra**—MCA/Infinity
3. **Weather Report**—ARC/Columbia
4. **Jeff Lorber Fusion**—Arista
5. **Seawind**—Horizon

MOST PROMISING GROUP

1. **SPYRO GYRA**—MCA/Infinity
2. **Jeff Lorber Fusion**—Arista

TOP NEW GROUP

1. **OREGON**—Elektra

TOP MALE VOCALIST

1. **MICHAEL FRANKS**—Warner Bros.
2. **Al Jarreau**—Warner Bros.

TOP FEMALE VOCALIST

1. **PATRICE RUSHEN**—Elektra
2. **Joni Mitchell**—Asylum
3. **Angela Bofill**—Arista/GRP

MOST PROMISING FEMALE VOCALIST

1. **ANGELA BOFILL**—Arista/GRP

TOP NEW FEMALE VOCALIST

1. **JONI MITCHELL**—Asylum

TOP DUO

1. **BOB JAMES & EARL KLUGH**—Columbia/Tappan Zee
2. **Roy Ayers/Wayne Henderson**—Polydor
3. **Gil Scott Heron & Brian Jackson**—Arista
4. **Chick Corea/Gary Burton**—ECM

TOP NEW DUO

1. **BOB JAMES & EARL KLUGH**—Columbia/Tappan Zee

MOST PROMISING DUO

1. **ROY AYERS/WAYNE HENDERSON**—Polydor

TOP LEADER WITH AN ORCHESTRA/ LARGE ENSEMBLE

1. **BOB JAMES**—Columbia/Tappan Zee
2. **Chuck Mangione**—A&M
3. **Maynard Ferguson**—Columbia
4. **Deodato**—Warner Bros.
5. **Quincy Jones**—A&M

TOP ARTIST (GUITAR)

1. **GEORGE BENSON**—Warner Bros.
2. **Pat Metheny**—ECM
3. **Earl Klugh**—United Artists
4. **Lee Ritenour**—Elektra
5. **Eric Gale**—Columbia

TOP ARTIST (REEDS)

1. **GROVER WASHINGTON, JR.**—Elektra
2. **Ronnie Laws**—United Artists
3. **John Klemmer**—MCA
4. **Wilton Felder**—MCA
5. **Gato Barbieri**—A&M
6. **Tom Scott**—Columbia

TOP ARTIST (KEYBOARDS)

1. **JOE SAMPLE**—MCA
2. **Herbie Hancock**—Columbia
3. **Patrice Rushen**—Elektra
4. **George Duke**—Epic
5. **Lonnie Liston Smith**—Columbia
6. **Neil Larsen**—Horizon
7. **Chick Corea**—Polydor

TOP ARTIST (BASS GUITAR)

1. **STANLEY CLARKE**—Nemperor

TOP ARTIST (ACOUSTIC BASS)

1. **RON CARTER**—Milestone
2. **Charles Mingus**—Atlantic

TOP ARTIST (VIOLIN)

1. **JEAN-LUC PONTY**—Atlantic
2. **Noel Pointer**—United Artists

TOP ARTIST (ACOUSTIC PIANO)

1. **McCOY TYNER**—Milestone
2. **Ramsey Lewis**—Columbia

TOP ARTIST (VIBES)

1. **ROY AYERS**—Polydor

TOP ARTIST (FLUTE)

1. **HUBERT LAWS**—Columbia
2. **Herbie Mann**—Atlantic
3. **Tim Welsberg**—MCA
4. **Bobbi Humphrey**—Epic
5. **Dave Valentin**—Arista/GRP

TOP ARTIST (DRUMS)

1. **STIX HOOPER**—MCA
2. **Tony Williams**—Columbia
3. **Narada Michael Walden**—Atlantic
4. **Billy Cobham**—Columbia
5. **Lenny White**—Elektra
6. **Harvey Mason**—Arista

TOP PERCUSSIONIST

1. **RALPH McDONALD**—Martin

TOP ARTIST (TRUMPET)

1. **CHUCK MANGIONE**—A&M
2. **Herb Alpert**—A&M
3. **Tom Browne**—Arista/GRP
4. **Maynard Ferguson**—Columbia
5. **Freddie Hubbard**—Columbia
6. **Donald Byrd**—Epic

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE and LAURA PALMER

JANUARY

Arista Records signs **G.Q.** and **Andre Perry** comes in to head the label's jazz and progressive music department . . . **Frankie Crocker** returns to WBLS-FM as music director after being dismissed by Inner City Broadcasting in connection with federal hearings on payola . . . **Charles Mingus** and **Donny Hathaway** both die within weeks of each other.

FEBRUARY

Chic's "Le Freak" become Atlantic Record's first platinum single . . . "**Jocko**" **Henderson**, one of the hottest air personalities of the fifties and sixties, issued what must have been the year's first rap record, and on his own label, too . . . Source Records' first release, "Bustin' Loose" by **Chuck Brown and the Soul Searchers**, goes #1 on the BOS charts . . . WWRL in New York introduces its new format that includes jazz with its traditional R&B playlist.

MARCH

Denny Greene was chosen by **Gordon Parks, Jr.** to write the score for his Nairobi-based film company. Parks was killed in a plane crash before the project's completion . . . Motown holds a massive listening party themed "The Magic of Motown" at the home of **Tony Duquette** for retailers, merchandiser and the press. Also in attendance were various label artists and executives . . . **Muhammad Ali** is roasted at the Apollo Theatre in Harlem . . .

APRIL

Cliff Frazier and **Ossie Davis** announce the formation of the recording industry training program that is to be operated by their Institute for New Cinema Artists. The program had its first commencement in November . . . Prolific songwriter **Bruce Hayes** is recruited by **Lionel Job** to join Famous Music . . . The first Black College Communicators Conference takes place in Atlanta . . . A large number of retailers, particularly those in strong black markets, reported a significant increase in sales of black product this month while pop retailers sales indicate a slump is nearing . . . At a preliminary session for the Black Music Association's Founders Conference, black promoters come together and form the United Black Concert Promoters.

MAY

Marc Kreiner and **Tom Cossie** debut their new label, Ocean Records, with a single from **Ullanda McCullough**, a first for her as well . . . KRE in San Francisco changes its call letters following a purchase by Inner City Broadcasting . . . Cox Broadcasting reaches an agreement to purchase WSB-FM in Atlanta . . . Staffers at Stax Records Memphis offices dismantled the R&B operation after the resignation of **David Porter** . . . **Stacy Lattisaw** signs a long-term contract with Cotillion Records . . . WAFO-TV is purchased by Benway Communications and is the first black owned station acquired under the FCC's "distress sale" policy. It's also the first black owned station to be affiliated with a major network . . . **Dionne Warwick** releases a new LP on Arista, produced by **Barry Manilow** . . . **Evelyn "Champagne" King** strikes gold for the fourth consecutive time in less than a year . . . Singer/lyricist **Eddie Jefferson** is shot and killed in Detroit.

JUNE

Following a celebration of black music hosted at the White House by **President and Mrs. Carter**, The Black Music Association Founders Conference takes place in Philadelphia from June 8-11 . . . **Muddy Waters** marries 25 year-old **Marva Jean Brooks** in Chicago . . . Motown announces its first release from its jazz division. The album, "Dr. Strut," was produced by the division's head **Lee Young** . . . The first record of the year to bear the "Quincy Jones Production" trademark is **Michael Jackson's** "Off The Wall." . . . **The Commodores** re-sign with Motown for a long term, "big money" deal . . . **Johnny Wilder**, leader of **Heatwave**, was injured in an auto accident and is still recuperating.

JULY

Black Entertainment Lawyers form an association under the Black Music Association banner . . . **Van McCoy** dies in a New Jersey hospital after being in a coma for more than a week . . . **The Jackson's** "Destiny" LP marks their first platinum product for Epic, as well as their tenth year in the business . . . **Marva Hicks** of Infinity Records captured a leading role in the road company of the musical "Eubie" . . . **Brenda Russell** is reintroduced to the music world as a solo artist on the Horizon label . . . **Greg Howard** joins Inner City Broadcasting as general manager KUTE-FM and KKTT . . . **Minnie Riperton** dies of cancer.

AUGUST

Aretha Franklin sues Atlantic Records for \$3 million for, among other things, refusal to release her album, "La Diva." **Nile Rogers** and **Bernard Edwards** reach an agreement to produce **Diana Ross'** next album . . . Six year-old **Maya Rudolph**, accepted an award for her mother, **Minnie Riperton**, at the Second Annual Communicator's With A Conscious Award Dinner in Los Angeles. The award honors women in the arts who have uplifted mankind . . . **Jim Tyrrell** forms T-Electric Records with a landmark \$5 million funding package.

SEPTEMBER

WBLS-FM recaptures the number one spot in the ARB survey from WKTU-FM after losing it to the latter station's all-disco format . . . **Sonny Rollins** is presented in a solo performance on "The Tonight Show" . . . The Mutual Broadcasting System sells its Mutual Black Network to Sheridan Broadcasting . . . Source Records instituted a consumer savings plan where albums normally priced at \$8.98 and \$7.98 list range were sold at \$5.98 in an attempt to spur sales during the economic slump.

OCTOBER

George Clinton, alias Dr. Funkenstein, and the whole P-Funk mob celebrated Clinton's retirement from the stage with a week-long bash at the Apollo Theatre in Harlem. George started there 20 years ago . . . **Maurice White**, **Teddy Pendergrass** and other artists were scheduled to hold a joint press conference with members of the United Black Concert Promoters announcing a dialogue that had been established to settle promoter's grievances. The promoters, however, did not show and later apologized for "the misunderstanding" . . . Radio Specials, Ltd., the syndicator headed by **Jim Maddox**, **J. J. Johnson**, **Bill Speed** and **Al Ramirez**, was commissioned by Atlantic Records to produce a series of Christmas specials featuring **Chic** and **Sister Sledge** . . . "From Jumpstreet," a program designed to teach elements of black music to secondary school students, tapes a session with **Al Jarreau**. The series will be aired this coming year . . . **Kool and the Gang** mark their tenth anniversary with their biggest release to date, "Ladies Night." . . . Sheridan Broadcasting joins with Schlitz Breweries to present a series of programs highlighting the careers of **Brian and Eddie Holland** entitled "Yesterday, Today and Forever."

NOVEMBER

Larry Depte is named president of Philadelphia International Records . . . Sheridan Broadcasting hooks up with New York's WMCA, the first time a black owned broadcast network is carried by a general market station . . . **Stephanie Mills** knocks them out at the Met . . . Leviticus celebrates its fifth anniversary as one of New York's leading night spots . . . LAX Records hold their regional meeting on the west coast and where they previewed the new product and introduced new staffers . . . **Stevie Wonder**, in an exclusive RW interview, talked about his "Journey Through the Secret Life of Plants" LP, admitting among other things that it may not be as successful as his other albums. But, as he said, "I'm not going to feel bad about it. I did my best because I give a lot of respect to my fans, and I feel that if I cannot give them my best, I'll give them nothing at all."

DECEMBER

Stevie Wonder, whose "Journey Through the Secret Life of Plant Plants" LP was released early in November went out on a eight city tour with the **National Afro-American Philharmonic Orchestra**, including Wonder's first appearance at New York's Metropolitan Opera House . . . The Black Music Association makes its first move into television with an agreement signed with ICM to produce a program on the contributions of black in the music industry . . . **Curtis Mayfield** and **Linda Clifford** go out on tour together, marking the first time in six years the Mayfield has performed on stage . . . "Is there life after funk" was the subject of a forum on black music presented by Songwriter Resources and Services at the American Federation of Musicians.

Record World Black Oriented Singles



DECEMBER 29, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	DEC. 29	DEC. 22	WKS. ON CHART
1 I WANNA BE YOUR LOVER PRINCE Warner Bros. 49059 (2nd Week)	1	1	14
2 ROCK WITH YOU/WORKING DAY AND NIGHT MICHAEL JACKSON/Epic 9 50797	3		10
3 DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA KHAN/ MCA 41131	2		12
4 MOVE YOUR BOOGIE BODY BAR-KAYS/Mercury 76015	4		11
5 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill 542	5		12
6 PEANUT BUTTER TWENNYNINE FEATURING LENNY WHITE/ Elektra 46552	9		8
7 LADIES' NIGHT KOOL & THE GANG/De-Lite 801 (Mercury)	6		17
8 CRUISIN' SMOKEY ROBINSON/Tamla 54306 (Motown)	8		18
9 SEND ONE YOUR LOVE STEVIE WONDER/Tamla 54303 (Motown)	7		8
10 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista 0463	11		11
11 FOREVER MINE THE O'JAYS/Phila. Intl. 9 3727 (CBS)	14		5
12 THE SECOND TIME AROUND SHALAMAR/Solar 11709 (RCA)	15		12
13 SPARKLE CAMEO/Chocolate City 3202 (Casablanca)	18		9
14 JUST A TOUCH OF LOVE SLAVE/Cotillion 45005 (Atl)	19		8
15 HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra 46551	20		7
16 STILL COMMODORES/Motown 1474	10		14
17 STRANGER LTD/A&M 2192	12		12
18 GLIDE PLEASURE/Fantasy 874	13		11
19 DON'T LET GO ISAAC HAYES/Polydor 2011	16		14
20 LOVE GUN RICK JAMES/Gordy 7176 (Motown)	17		10
21 GIMME SOME TIME NATALIE COLE & PEABO BRYSON/ Capitol 4804	25		7
22 I JUST WANNA WANNA LINDA CLIFFORD/RSO/Curtom 1012	23		9
23 I CALL YOUR NAME SWITCH/Gordy 7175 (Motown)	21		13
24 NOBODY KNOWS ASHFORD & SIMPSON/Warner Bros. 49099	24		8
25 SPECIAL LADY RAY, GOODMAN & BROWN/ Polydor 2033	32		5
26 I JUST CAN'T CONTROL MYSELF NATURE'S DIVINE/MCA/ Infinity 50,027	22		16
27 PLEASE DON'T GO KC & THE SUNSHINE BAND/TK 1035	26		18
28 IT'S MY HOUSE DIANA ROSS/Motown 1471	30		7
29 I WANT YOU FOR MYSELF GEORGE DUKE/Epic 9 50792	33		7
30 I SHOULDA LOVED YA NARADA MICHAEL WALDEN/ Atlantic 3631	38		4
31 WHAT'S THE NAME OF YOUR LOVE THE EMOTIONS/ ARC/Columbia 1 11134	31		7
32 I WANT YOU WILSON PICKETT/EMI-America 8027	34		6
33 STEPPING GAP BAND/Mercury 76021	36		4
34 NO MORE TEARS (ENOUGH IS ENOUGH) BARBRA STREISAND/DONNA SUMMER/ Columbia 1 11125/ Casablanca NBD 20199	27		10
35 (not just) KNEE DEEP-PART I FUNKADELIC/ Warner Bros. 49040	28		19
36 WHAT'S YOUR NAME LEON WARE/Fabulous 748 (TK)	44		5
37 PULL MY STRINGS LAKESIDE/Solar 11746 (RCA)	41		7
38 ROTATION HERB ALPERT/A&M 2202	42		5



39 BE WITH ME TYRONE DAVIS/Columbia 1 11128	7
40 SO DELICIOUS POCKETS/ARC/Columbia 1 11121	6
41 WHAT I WOULDN'T DO (FOR THE LOVE OF YOU) ANGELA BOFILL/Arista/GRP 2503	3
42 SWEETEST PAIN DEXTER WANSEL/Phila. Intl. 9 3724 (CBS)	9
43 YOU'RE SO GOOD TO ME CURTIS MAYFIELD/RSO/ Curtom 941	3
44 I'M CAUGHT UP (IN A ONE NIGHT LOVE AFFAIR) INNER LIFE/Prelude 8004	3
45 SHOUT AND SCREAM TEDDY PENDERGRASS/Phila. Intl. 9 3733 (CBS)	2
46 HIGH SOCIETY NORMA JEAN/Bearsville 49119 (WB)	3
47 LET'S DANCE 9TH CREATION/Hilltak 7901	6
48 DON'T TAKE IT AWAY WAR/MCA 41158	2
49 DON'T STOP THE FEELING ROY AYERS/Polydor 2037	4
50 I'VE BEEN PUSHED ASIDE McFADDEN & WHITEHEAD/ Phila. Intl. 3725 (CBS)	3
51 MY LOVE DON'T COME EASY JEAN CARN/Phila. Intl. 9 3732 (CBS)	3
52 SIT DOWN AND TALK TO ME LOU RAWLS/Phila. Intl. 9 3738 (CBS)	2
53 DO YOU WANNA MAKE LOVE MILLIE JACKSON & ISAAC HAYES/Spring 2036 (Polydor)	3
54 ONLY MAKE BELIEVE BELL & JAMES/A&M 2204	3
55 CISELIN' HOT CHUCK CISEL/Arista 0471	3
56 STRAIGHT TO THE HEART LOOSE CHANGE/Casablanca 2219	2
57 CAN'T STOP DANCING SYLVESTER/Fantasy 879	3

CHARTMAKER OF THE WEEK

58 — TOO HOT KOOL & THE GANG De-Lite 802 (Mercury)	1
59 — BAD TIMES TAVARES/Capitol 4811	1
60 66 WONDERLAND COMMODORES/Motown 1479	2
61 — I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown 1478	1
62 — I'M IN LOVE WITH YOU REN WOODS/ARC/ Columbia 1 11146	1
63 — GOT TO LOVE SOMEBODY SISTER SLEDGE/ Cotillion 45007 (Atl)	1
64 — GET UP VERNON BURCH/Chocolate City 3203 (Casablanca)	1
65 67 MY FEET KEEP DANCING CHIC/Atlantic 3638	2
66 — PRAYIN' HAROLD MELVIN & THE BLUE NOTES/ Source 41146 (MCA)	1
67 — BRAZOS RIVER BREAKDOWN STIX HOOPER/MCA 41165	1
68 70 I GET EXCITED DAVID RUFFIN/Warner Bros. 49123	2
69 69 I NEED LOVE SHADOW/Elektra 46540	2
70 — CATCHIN' UP ON LOVE KINSMAN DAZZ/20th Century Fox 2435 (RCA)	1
71 71 I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra 46567	2
72 — DISCOED TO DEATH LATIMORE/Glades 1756 (TK)	1
73 35 WITCH DOCTOR INSTANT FUNK/Salsoul 72108 (RCA)	6
74 39 DEJA VU DIONNE WARWICK/Arista 0459	8
75 47 I WANT YOU HERE WITH ME THE O'JAYS/Phila. Intl. 3726 (CBS)	7



PICKS OF THE WEEK

IN LOVE

CHERYL LYNN—Columbia JC 36145



This anxiously awaited release is certain to be a winner. Lynn's second album consists of mostly up-tempo tunes that all have strong potential as future singles. The title cut is a ballad that alone will make this LP gold. She is in fine form and has also co-written some material.

SOMETHING MORE

EDDIE KENDRICKS—Arista AB 4250



For his first album in some time, Kendricks has teamed up with Patrick Adams, who produced and arranged the material. He does a superb job of handling uptempo and ballad tunes and brings up memories of his old days as a Temp on "Your Love Has Been So Good To Me." Watch for "I Just Want To Be The One In Your Life."

GLORYHALLASTOOPID

PARLIAMENT—Casablanca NBLP 7195



The P-Funk mob, Sir Nose and the entire gang return with a new release that's dripping with funk. With Dr. Funkenstein at the controls laying down some very basic and equally infectious R&B, this one is sure to have you dancin'. If this one doesn't get you on your feet, you must be devoid of funk.

CHIC'S GREATEST HITS

Atlantic—SD 16011



This sound of solid platinum is just what latecomers and singles lovers have been waiting for. It's also a good collection of the sound of the seventies, especially Rogers and Edwards are heading for bigger and better with an increased emphasis on R&B. This LP has a long and certain shelf life ahead.

Reflection Signs Denie Corbett



Denie Corbett has been signed a long-term recording contract with Reflection Records, it was announced by Jack Levy, president of the label. Her debut single, entitled "What You Won't Do For Love" will be released later this month. Pictured following the signing are, from left: Jack Levy, Denie Corbett and Eddie Andre, Corbett's manager.

Radio Label Taps John Schoenberger

■ FORT LAUDERDALE — Ed McGlynn, president of Radio Records, has named John Schoenberger to the post of vice president of AOR promotion for the label. Schoenberger will be relocating to the south Florida area.

Intl. Artists Taps Coyle

■ LOS ANGELES — Lelan Rogers, president of International Artists Records, tapes and filmworks, has announced the appointment of Bill "Kentuck" Coyle to the position of national country promotion director.

Black Oriented Album Chart

DECEMBER 29, 1979

1. **OFF THE WALL**
MICHAEL JACKSON/Epic FE 35745
2. **MASTERJAM**
RUFUS & CHAKA/MCA 5103
3. **PRINCE**
Warner Bros. BSK 3366
4. **MIDNIGHT MAGIC**
COMMODORES/Motown M8 926M1
5. **JOURNEY THROUGH THE SECRET OF PLANTS**
STEVIE WONDER/Tamla T13 371C2 (Motown)
6. **INJOY**
BAR-KAYS/Mercury SRM 1 3781
7. **YOU KNOW HOW TO LOVE ME**
PHYLLIS HYMAN/Arista AL 9509
8. **WHERE THERE'S SMOKE**
SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
9. **LADIES' NIGHT**
KOOL & THE GANG/De-Lite DSR 9513 (Mercury)
10. **IDENTIFY YOURSELF**
THE O'JAYS/Phila. Intl. FZ 36027 (CBS)
11. **ON THE RADIO-GREATEST HITS VOLUMES I & II**
DONNA SUMMER/Casablanca NBLP 2 7191
12. **LIVE! COAST TO COAST**
TEDDY PENDERGRASS/Phila. Intl. KZ2 36294 (CBS)
13. **GLORYHOLLASTOOPID**
PARLIAMENT/Casablanca NBLP 7195
14. **ANGEL OF THE NIGHT**
ANGELA BOFILL/Arista/GRP GRP 5501
15. **BEST OF FRIENDS**
TWENNYNINE FEATURING LENNY WHITE/Elektra 6E 223
16. **PIZZAZZ**
PATRICE RUSHEN/Elektra 6E 243
17. **JUST A TOUCH**
SLAVE/Cotillion SD 5217 (Atl)
18. **WE'RE THE BEST OF FRIENDS**
NATALIE COLE/PEABO BRYSON/Capitol SW 12019
19. **FIRE IT UP**
RICK JAMES/Gordy G8 990M1 (Motown)
20. **DON'T LET GO**
ISAAC HAYES/Polydor PD 1 6224
21. **BIG FUN**
SHALAMAR/Solar BXL1 3479 (RCA)
22. **THE MUSIC BAND 2**
WAR/MCA 3193
23. **THE GAP BAND II**
Mercury SRM 1 3804
24. **FUTURE NOW**
PLEASURE/Fantasy F 9578
25. **RISE**
HERB ALPERT/A&M SP 4790
26. **BRASS CONSTRUCTION 5**
United Artists LT 977
27. **ROYAL RAPPIN'S**
MILLIE JACKSON & ISAAC HAYES/
Polydor/Spring PD 1 6229
28. **WHEN I FIND YOU LOVE**
JEAN CARN/Phila. Intl. JZ 36196 (CBS)
29. **ROUGH RIDERS**
LAKESIDE/Solar BXL1 3490 (RCA)
30. **MASTER OF THE GAME**
GEORGE DUKE/Epic JE 36263
31. **UNCLE JAM WANTS YOU**
FUNKADELIC/Warner Bros. BSK 3371
32. **SWITCH II**
Gordy G7 988R1 (Motown)
33. **STAY FREE**
ASHFORD & SIMPSON/Warner Bros. HS 3357
34. **NO STRANGER TO LOVE**
ROY AYERS/Polydor PD 1 6246
35. **DIONNE**
DIONNE WARWICK/Arista AB 4230
36. **COME INTO OUR WORLD**
THE EMOTIONS/ARC/Columbia JC 36149
37. **BRENDA RUSSELL**
Horizon SP 739 (A&M)
38. **DEVOTION**
LTD/A&M SP 4771
39. **DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 6 11
40. **LIVING PROOF**
SYLVESTER/Fantasy F 79010
41. **THE WHISPERS**
Solar BXL1 3521 (RCA)
42. **CHIC'S GREATEST HITS**
Atlantic SD 16011
43. **LIVE & UNCENSORED**
MILLIE JACKSON/Spring SP 1298 (Polydor)
44. **SIT DOWN AND TALK TO ME**
LOU RAWLS/Phila. Intl. JZ 36304 (CBS)
45. **BONNIE POINTER**
Motown M7 929R1
46. **RAY, GOODMAN & BROWN**
Polydor PD 1 6240
47. **ONE WAY FEATURING AL HUDSON**
MCA 3178
48. **I WANT YOU**
WILSON PICKETT/EMI-America SW 17019
49. **HIROSHIMA**
Arista AB 4252
50. **THE DANCE OF LIFE**
NARADA MICHAEL WALDEN/Atlantic SD 19259

Album Analysis (Continued from page 10)

Bad Company ("Desolation Angels," Swan Song), Earth, Wind and Fire ("I Am," Columbia), the Cars ("Candy-O," Elektra), the Blues Brothers ("Briefcase Full of Blues," Atlantic), Dire Straits ("Dire Straits," WB) and the Village People (as of May 5, this act had no less than three albums charted in the top 60, including #5 "Go West," "Cruisin'" and

"Macho Man," all Casablanca).

A number of outstanding showings were made by this year's Chartmakers (albums that entered the top 100 at a higher position than any other new releases in a given week). Foremost among them was Led Zeppelin, which came on at #1 the week of September 8—only the second Chartmaker in RW history to enter at the top spot, following the precedent set by Elton John's "Captain Fantastic and the Brown Dirt Cowboy" (MCA) in 1975.

Singles Analysis

(continued from page 10)

"Drivers Seat."

The year also saw the emergence of Supertramp (A&M) as a superstar attraction with massive acceptance translated into three top 15 hits from their multi-platinum "Breakfast In America" LP. Acts like Poco (MCA), John Stewart (RSO) and Sister Sledge (Cotillion) finally came into their own with albums that bore multiple hits.

As the industry looked to the final quarter with hopes of a year-long slump turnaround, superstar product hit the stores, airwaves and chart en masse. Led by Eagles (Asylum) a string of records entered the chart with great impact causing some of the heaviest competition at the top in recent memory. Four records: "Heartache Tonight" by Eagles, "Babe" by Styx, "No More Tears (Enough Is Enough)" by Streisand/Summer, and "Escape (The Pina Colada Song)" took less than 10 weeks to reach #1, and seven different songs occupied the top spot during the same period. Eagles, Commodores (Motown), the Knack, Styx, Supertramp, and Donna Summer all had two records simultaneously in the top 20.

The Eagles' "The Long Run," the current top album, entered at #2 on October 13, matching the performance of Stevie Wonder's "Songs in the Key of Life" (Motown) in 1976. Another eventual #1 album, the Bee Gees' "Spirits Having Flown," came on at #3 in February, only to assume the top spot the following week, while Donna Summer's "Bad Girls" and Fleetwood Mac's "Tusk" (WB) both entered the chart at #9, in May and September, respectively.

The aforementioned LPs were the only ones to enter in the top ten. Among those coming on in the top 20 were the following: Earth, Wind and Fire's "I Am," in June; Foreigner's "Head Games" (Atlantic), in September; and the Bee Gees' "Greatest" (RSO), in November. Like the Gibb Brothers, Donna Summer also had two Chartmakers this year; her "On the Radio—Greatest Hits Vols. 1 and 2" entered at #30 in November.

Among those albums that came into the chart in the twenties this year were Wings' "Back to the Egg" (Col), at #21 in October, and Barry Manilow's "One Voice" (Arista), at #24 also in October.

'Hot' Stuff



Pictured above is ASCAP charter member Malvin Franklin returning a typewriter he swiped 65 years ago from Remick Music (which became Warner Bros.) to help equip the first office of the performing rights organization. Among those on hand to witness the restitution was vice president and general counsel of Warner Bros. Leonard Golove, and H. V. Williams, president of Remington Rand Corp., manufacturer of the "hot" goods. Franklin noted that he felt safe in confessing the crime on ASCAP's 65th anniversary "since the statute of limitations has run out several times!" Pictured from left: ASCAP board members Hal David and Gerald Marks; ASCAP president Stanley Adams; Malvin Franklin; H. V. Williams; and Leonard Golove (seated).

Record World Jazz

By ROBERT PALMER

■ The tenor saxophone has traditionally been a jazz instrument that carried a special weight. There's something about its sound, and about the legacy of classic players like Coleman Hawkins and Ben Webster, that demands maturity even from younger musicians. Lester Young offered a lighter perspective on the tenor, and he was one of the music's most brilliant improvisers and stylists, but in lesser hands the manner he created often led to blandness. Just as there were, in the forties and fifties, countless Young imitators playing the tenor (some of whom have developed into strong, resilient originals), so now there are countless John Coltrane imitators. But the lineage begun by Coleman Hawkins (whose earliest recordings date to the mid-1920s) continues to run through the music, unbroken, and recent years have seen the arrival of several tenors who owe more to this lineage than they do to either Young or Coltrane.

One of the finest of these is **David Murray**, whose "Live, Volume Two" has just been released by India Navigation (60 Hudson Street, New York, N.Y. 10013 or through New Music Distribution Service, 500 Broadway, New York, N.Y. 10012). Drawn from the same sessions that produced an earlier release, "Live at the Lower Manhattan Ocean Club," this music is now two years old. But it communicates Murray's gifts so beautifully it seems absolutely contemporary; it just could be the finest of his numerous albums to date. A plus factor is the presence in Murray's quartet of the Art Ensemble of Chicago trumpeter **Lester Bowie**, who turns in some of the best improvising he's ever recorded on side one's moody "For Walter Norris." Another young tenor saxophonist with roots in the Hawkins tradition, **David S. Ware**, has just made a debut album, "Birth of a Being," for the Hat Hut label (also available through New Music Distribution Service). It's somewhat more derivative than Murray's present work, but Ware, who was with Cecil Taylor for some time and now plays in Andrew Cyrille's band, has a strong sound and some ideas of his own.

Von and **Chico Freeman**, who are father and son and both formidable tenor saxophonists, have also had new albums released recently. "Serenade and Blues" (Nessa) is a persuasive statement from Von Freeman, who comes from the same Chicago tenor "school" that produced ferocious players like **Johnny Griffin**. He's an absolute original whose sound and approach really can't be compared to anyone, with a very subtle and original harmonic sense. His son Chico is a member of the Windy City's Association for the Advancement of Creative Musicians, but unlike many of his AACM colleagues he regularly performs material in a swinging, tonal idiom, and his new album on India Navigation, "Spirit Sensitive," is an album of standards (by Veron Duke, Horace Silver, and Ellington, among others). This will give listeners interested in the historical continuity of tenor traditions a fascinating opportunity to compare two tenors from different generations of the same family at work on similar material. Chico has been influenced by his father and by later players, especially Coltrane, but he's an original, too, with a robust sound and felicitous feeling for dynamics.

India Navigation has also released "Metamorphosis," from the live sessions that produced the label's previous album by alto saxophonist **Arthur Blythe**. This listener much prefers Blythe's more recent Columbia outing, or the excellent and widely overlooked "Bush Baby" LP on Adelphi, but many have praised Blythe's previous India Navigation LP, and anyone interested in new jazz currents should certainly give it a listen. . . . Sweet Earth Records, also distributed by New Music Distribution Service, has released a brand new album (recorded in late 1978 and early 1979) by the ever-creative **Sun Ra** and his Arkestra, very attractively packaged and entitled "The Other Side of the Sun." . . . Sun Ra is featured as pianist with the superb and under-recorded vibraphonist **Walt Dickerson** on a new album from the Danish Steeple Chase label, "Visions." It's a duo record, and a fine, clear statement from both men. Other new releases from SteepleChase, which is being imported and distributed by Rounder Records, 186 Willow Avenue, Somerville, Massachusetts 02144, are "The Touch of Your Lips" by trumpeter **Chet Baker**, playing trumpet with a fine, intimate trio featuring **Doug Raney** (Jimmy's son) on guitar and **Niels-Henning Ørsted Pedersen** on bass; "Blue Parlan" by pianist **Horace Parlan**, with **Wilbur Little** on bass and Parlan's team-mate from several Mingus bands, drummer **Dannie Richmond**; and "Lover Man," by SteepleChase favorite **Duke Jordan** and trio.

Pausa Inc. (9255 Sunset Blvd., Suite 625, Los Angeles, California 90069), which released that exceptional Indian-jazz fusion by pianist **Stu Goldberg** a few months ago, has come up with four new LPs. "Young Django" is not a Reinhardt reissue but a tribute by the former Hot Club of France violinist **Stephane Grappelli**, guitarists **Larry Coryell** and **Philip Catherine** (playing acoustics), and bassist **Niels Henning** . . . well, you know the rest. This is a fine set. The other new Pausas are "Friends" by the **Singers Unlimited**; "Back Again" by the **Hi-Lo's** (yes, the Hi-Lo's); and "Chasin' the Bird" by **Supersax** . . . Last but certainly not least, there's an excellent new **McCoy Tyner** album on Milestone, "Passion Dance," recorded live in Japan with **Ron Carter** and **Tony Williams** on two cuts, the other three solo. Not to be missed.

Live at The Line



Shown backstage after Live Wire's recent appearance at the Bottom Line are, from left: Michael Leon, A&M Records, vice president-east coast operations; Rick Stone, A&M Records' New York promotion director; German Gonzalez (Live Wire); Chris Cutler (Live Wire); (middle row, from left): Annette Monaco, A&M Records' east coast tour coordinator; Rich Totoian, A&M Records' national EM promotion director; Jeremy Meek (Live Wire); and Michael Edwards, (Live Wire); (back row, from left): Gail Davis, A&M Records' associate director, artists development; Richie Gallo, A&M Records' N.Y. marketing coordinator; Michael Van Orsdale, A&M Records' east coast regional promotion director; and Michael Cole, manager, Live Wire.

CBS Ups Olivieri

■ NEW YORK — Joseph Olivieri has been appointed to the position of manager, accounts payable, CBS Records, as announced

by Daniel France, director, accounts payable, CBS Records.

Olivieri joined CBS Records in May 1979 as supervisor of accounts payable.

The Jazz LP Chart

DECEMBER 29, 1979

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

Record World Disco File Top 50

DECEMBER 29, 1979

DEC. 29	DEC. 22		WKS. ON CHART
1	1	VERTIGO/RELIGHT MY FIRE DAN HARTMAN/Blue Sky (12"★) JZ 36302 (CBS)	7
2	3	THE SECOND TIME AROUND/RIGHT IN THE SOCKET SHALAMAR/Solar (12"/LP cut) YD 11733/BXLI 3479 (RCA)	10
3	5	DO YOU LOVE WHAT YOU FEEL RUFUS AND CHAKA/MCA (12"★) 5103	6
4	4	WEAR IT OUT STARGARD/Warner Bros. (12"★) BSK 3386	13
5	7	I WANNA BE YOUR LOVER PRINCE/Warner Bros. (12"★) BSK 3366	8
6	2	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/ BARBRA STREISAND/Casablanca/Columbia (12") NBD 20199	10
7	10	CAN'T STOP DANCING SYLVESTER/Fantasy (12"★) F 79010	7
8	8	BODY LANGUAGE/WORKIN' MY WAY BACK TO YOU/ FORGIVE ME, GIRL SPINNERS/Atlantic (12"★) SD 19256	9
9	11	SMACK DAB IN THE MIDDLE JANICE McCLAIN/Warner Bros./RFC (12") DRCS 8893	6
10	6	DEPUTY OF LOVE DON ARMANDO'S SECOND AVENUE RHUMBA BAND/ZE/Buddah (12") ZEA 12003 (Arista)	12
11	12	ON THE RADIO DONNA SUMMER/Casablanca (LP cut) NBLP 2 7189	5
12	15	I'M CAUGHT UP INNER LIFE/Prelude (12") PRLD 519	9
13	9	DON'T LET GO ISAAC HAYES/Polydor (12"★) PD 1 6224	12
14	13	I'LL TELL YOU SERGIO MENDES BRASIL '88/Elektra (12") AS 11425	15
15	14	ROCK IT DEBORAH WASHINGTON/Ariola (12"★) SW 50066	8
16	23	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN/Arista (12") AL 9509	7
17	17	(EVERYBODY'S) DANCING ALL OVER THE WORLD BUSTA JONES/Spring (12") 4366 (Polydor)	6
18	28	HAVEN'T YOU HEARD PATRICE RUSHEN/Elektra (12"★) 6E 243	3
19	19	STRAIGHT FROM THE HEART/ALL NIGHT MAN LOOSE CHANGE/Casablanca (12"★) NBLP 7189	5
20	21	BODYSHINE/SLAP SLAP LICKEDY LAP INSTANT FUNK Salsoul (12"★) SA 8529 (RCA)	5
21	25	MUSIC ONE WAY FEATURING AL HUDSON/MCA (12"★) 3178	5
22	27	EVITA FESTIVAL/RSO RS 1 3061 (entire LP)	4
23	31	LOVE INJECTION TRUSSEL/Elektra (12") AS 11435	3
24	18	NIGHT DANCER JEANNE SHY/RSO (12") RSS 308	10
25	22	I WANNA ROCK YOU/BABY BLUE GIORGIO MORODER/ Casablanca (12"★) NBLP 7169	15
26	16	LOVE MESSAGE/GLIDE/NUMBER ONE MUSIQUE/Prelude (12"★) PRL 12172	10
27	33	DANCE YOURSELF DIZZY LIQUID GOLD/Parachute (12") RRD 20527 (Casablanca)	5
28	34	DISCO POWER/HOT LOVER U.N./Prelude (12"★) PRL 12168	4
29	30	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/Epic (12"★) FE 35745	19
30	42	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH) BONNIE POINTER/Motown (LP cut) M7 929 R1	2
31	29	RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill (12") 542	11
32	20	HARMONY/OOH LA LA SUZI LANE/Elektra (12"★) 6E 207	19
33	38	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW SCOTT ALLEN/TK (12") TKD 426	4
34	35	LOVE RUSH ANN-MARGRET/Ocean/Ariola (12") OR 8911	5
35	26	LADIES' NIGHT KOOL & THE GANG/De-Lite (12"★) DSR 9513 (Mercury)	17
36	45	WILLIE AND THE HAND JIVE/LOVE POTION #9 RINDER AND LEWIS/AVI (12"★) 6073	2
37	40	TAKE ALL OF ME BARBARA LAW/Pavillion (12") 4Z8 6401 (CBS)	4
38	43	ROCK AROUND THE CLOCK/MOSKOW DISKOW TELEX/ Sire (12") DSRS 8896 (WB)	2
39	49	READY FOR THE 80'S VILLAGE PEOPLE/Casablanca (12"★) NBLP 2 7183	2
40	—	THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU THEO VANESS/Prelude (12"★) PRL 12173	1
41	32	ROLLER SKATIN' MATE PEACHES AND HERB/Polydor/MVP (12"★) PD 1 6239	6
42	24	SADNESS IN MY EYES/BOYS WILL BE BOYS DUNCAN SISTERS/Earmarc (12"★) EMLP 4001 (Casablanca)	14
43	39	YOU CAN GET OVER STEPHANIE MILLS/20th Century Fox (12") TCD 99 (RCA)	8
44	36	PUT YOURSELF IN MY PLACE/I DON'T NEED NO MUSIC T.J.M./Casablanca (12"★) NBLP 7172	10
45	—	WE'RE GONNA ROCK SABU/Ocean (12"★) SW 49902	1
46	44	HOW HIGH SALSOU L ORCHESTRA FEATURING COGNAC/ Salsoul (12") SG 305 (RCA)	11
47	48	GOOD TO ME THP/Atlantic SD 19257 (entire LP)	3
48	—	MANDOLAY LA FLAVOUR/Sweet City (12") SCD 5555	1
49	—	LOVE GUN RICK JAMES/Gordy (12"★) G8 990 R1 (Motown)	1
50	41	DANCE TO THE MUSIC SLY STONE/Epic (12"★) JE 35974	8

(★ non-commercial 12", • discontinued)

Disco File (Continued from page 18)

ing and production.

7. Distinguished production: "Theo Vaness" LP, "Bad Bad Boy" LP and Madleen Kane's "Cher" LP, produced by **Michaele, Lana** and **Paul Sebastian**; Love Deluxe's "Here Comes That Sound Again," by **Alan Hawkshaw**; Asha's "L'Indiana" LP and "Born To Be Alive," by **Jean Vanloo**; Carrie Lucas' "Dance With You," and Shalamar's "Big Fun" LP, by **Leon Sylvers, Dick Griffey** and others. Watch them all, along with newer lights **Paul Sabu, Tony Green, Gino Soccio**, and **Kenton Nix**; repeat performers this year include: **Patrick Adams, Reggie Lucas** and **James Mtume, Tom Moulton, Nile Rodgers** and **Bernard Edwards, Bob Esty, Cory Robbins, Dennis Coffey** and **Mike Theodore, Gene McFadden** and **John Whitehead; Sandy Linzer, Eumir Deodato, August Darnell, Bobby Eli, Edwin Starr, Quincy Jones, Willi Morrison** and **Ian Guenther**, and **Boris Midney**. And, of course the perennials: **Giorgio Moroder** and **Pete Bellotte, Norman Harris, Ron Baker** and **Earl Young, Gregg Diamond, Jacques Morali, Freddie Perren** and **Dino Fekaris, Cerrone, Alec R. Costandinos**. Songs of the year: "Boogie Wonderland," by **Allee Willis** and **Jon Lind**; "Music is My Way Of Life," by **M. Sharron** and **G. Lee**; "There But for the Grace of God

Go I," by **Kevin Nance** and **August Darnell**; "Ain't No Stoppin' Us Now," by **Gene McFadden** and **John Whitehead**.

8. The mixes of the year were often not DJ remixes, as previously, but original versions for which DJs had been called in as post-production consultants: we're all in favor of that. Best this year: Jackie Moore's "This Time Baby," by **John Luongo** and **Michael Barbiero**; Patrick Hernandez' "Born To Be Alive," by **Danae Jacovidis**; Shalamar's "The Second Time Around," and Brainstorm's "Hot For You," by **Rick Gianatos**; Anita Ward's "Ring My Bell," and Liquid Gold's "My Baby's Baby," by **Richie Rivera**; Bionic Boogie's "Hot Butterfly" and Rod Stewart's "Da Ya Think I'm Sexy," by **Jim Burgess**; First Choice's "Love Thang," by **Tee Scott**; "Double Cross" by **Bobby Guttadaro**; "Got My Mind Made Up" and Taana Gardner's "Work That Body," by **Larry Levan**; Theo Vaness' "No Romance/Keep On Dancing," by **Francois K.**; Queen Samantha's "Take a Chance" by **Steve Thompson** and **Michael Aroto**; Black Ivory's "Mainline," by **Michael Gomes**; Keith Barrow's "Turn Me Up," by **Rafael Charres**; "The Boss," by **Jimmy Simpson** and **Michael Hutchinson**; The Ring's "Savage Lover,"

(Continued on page 119)

#1 Black Oriented Singles

	Date	Record	Artist	Label
January	6	Le Freak	Chic	Atlantic
	13	Le Freak	Chic	Atlantic
	20	Got To Be Real	Cheryl Lynn	Columbia
	27	Le Freak	Chic	Atlantic
February	3	I'm So Into You	Peabo Bryson	Capitol
	10	I'm So Into You	Peabo Bryson	Capitol
	17	Shake Your Groove Thing	Peaches & Herb	Polydor/MVP
	24	Bustin' Loose	Chuck Brown & The Soul Searchers	Source
March	3	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	10	Da Ya Think I'm Sexy?	Rod Stewart	Warner Bros.
	17	I Got My Mind Made Up (You Can Get It Girl)	Instant Funk	Salsoul
	24	I Got My Mind Made Up (You Can Get It Girl)	Instant Funk	Salsoul
	31	I Got My Mind Made Up (You Can Get It Girl)	Instant Funk	Salsoul
April	7	He's The Greatest Dancer	Sister Sledge	Cotillion
	14	Shake Your Body (Down To The Ground)	Jacksons	Epic
	21	Disco Nights (Rock Freak)	G.Q.	Arista
	28	Reunited	Peaches & Herb	Polydor/MVP
May	5	Reunited	Peaches & Herb	Polydor/MVP
	12	Reunited	Peaches & Herb	Polydor/MVP
	19	Reunited	Peaches & Herb	Polydor/MVP
	26	Reunited	Peaches & Herb	Polydor/MVP
June	2	Ain't No Stoppin' Us Now	McFadden & Whitehead	Phila. Intl.
	9	Ring My Bell	Anita Ward	Juana
	16	Ring My Bell	Anita Ward	Juana
	23	Ring My Bell	Anita Ward	Juana
	30	Ring My Bell	Anita Ward	Juana
July	7	Ring My Bell	Anita Ward	Juana
	14	Bad Girls	Donna Summer	Casablanca
	21	Bad Girls	Donna Summer	Casablanca
	28	Bad Girls	Donna Summer	Casablanca
August	4	Good Times	Chic	Atlantic
	11	Good Times	Chic	Atlantic
	18	Good Times	Chic	Atlantic
	25	Good Times	Chic	Atlantic
September	1	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	8	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	15	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	22	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	29	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
October	6	Don't Stop 'Til You Get Enough	Michael Jackson	Epic
	13	(not just) Knee Deep Part I	Funkadelic	Warner Bros.
	20	(not just) Knee Deep Part I	Funkadelic	Warner Bros.
	27	(not just) Knee Deep Part I	Funkadelic	Warner Bros.
November	3	Ladies' Night	Kool & The Gang	
	10	Ladies' Night	Kool & The Gang	
	17	Ladies' Night	Kool & The Gang	
	24	Rapper's Delight	Sugarhill Gang	
December	1	Rapper's Delight	Sugarhill Gang	Sugarhill
	8	Do You Love What You Feel	Rufus and Chaka Khan	MCA
	15	Do You Love What You Feel	Rufus and Chaka Khan	MCA
	22	I Wanna Be Your Lover	Prince	Warner Bros.

Copy Writes

(Continued from page 80)

of CBS Songs International . . . **Linda Wortman** named VP/GM of Cotillion/Walden Music . . . Morning Music Canada picks up the works of **Clout, Rachel Sweet, The Rumour** and **Wreckless Eric** . . . **The Angels** have their classic "My Boyfriend's Back" on both "The Wanderers" and "More American Graffiti" soundtracks . . . **Lauren Keiser** named president of Cherry Lane Music Print Co. . . . **Gina Blander** named manager, promotion and publicity at April/Blackwood . . . Combine Music opens L.A. offices . . . the **Pointer Sisters** are talk of the biz with the selection of material for the upcoming "Priority" LP . . . **Todd Brabac** and **Michael Gorfaine** upped at ASCAP, L.A. . . . **John Wonderling** promoted to director, creative services at Arista Music . . . BMI moves to larger N.Y.C. headquarters . . . **Jimme O'Neill** of **Fingerprintz** stops by to chat about songwriting and his group's debut LP wins the Flashmaker spot in December.

SEPTEMBER

Linda Blum joins Arista Music in L.A. . . . **Robert Palmer** and **City Boy's Steve Broughton** stop by RW to chat up their new album releases . . . N.Y.'s former commissioner of consumer affairs **Elinor Guggenheimer** signs up with ASCAP as lyricist to the upcoming off-Broadway show "Potholes" . . . Zomba Productions picks up publishing on **The Boomtown Rats** . . . **Walter Wager**, bon vivant, awaits word on the TV development of his new novel "Blue Leader" . . . BMI founder **Sydney Kay**, the popular **Stan Kenton** and songwriter **Ben Oakland** pass away . . . BMI reports substantial increases in royalties to its affiliates, in some cases as much as 35 percent . . . The New York Music Task Force begins its attempt to have The Brill Building declared a landmark . . . **Ian Hunter** and the **Sinceros** get covered . . . **Dan Tyler** to ATV Nashville and **Joe Allen** signs with Island . . . Interworld re-locates to its own building in L.A. . . . **Record World** celebrates the music and music makers of N.Y. with a special issue, one of the biggest in the magazine's history . . . ASCAP announces that receipts for the first eight months of 1979 equal \$80 million . . . **Herb Eiseman** at 20th signs a big deal with director **George Lucas** . . . **Garland Jeffreys** scores his sixth cover version of "Wild In The Streets" . . . **Rick Riccobono** joins Interworld as general professional manager.

OCTOBER

Steve Stevenson appointed creative director of Chappell, U.K. . . . **Hal Fein** opens Seacoast Music . . . **Steve Nelson** to 20th Century Music . . . ASCAP kicks off disco Songwriters Workshop series . . . **Evan Pace** joins Rick's Music as professional manager . . . **Barry Bergman** named creative VP at UA Music . . . Belwin-Mills hold annual European subsidiary and affiliates meeting in London . . . **John Stewart** stops by RW . . . **Graham Parker's** catalogue becomes available for the world and **Clive Calder's** phone rings off the hook . . . The Entertainment Company gets sub-publishing on **Ian Gomm** . . . **Nigel Harrison** of **Blondie** signs with Chinnichap . . . **Alee Willis, Carole Bayer Sager, Lani Hall** and **Leslie Ann Warren** starts Our Ladies of Pathetica bowling team.

NOVEMBER/DECEMBER

"A Chorus Line" becomes the 10th longest running musical in Broadway history and ASCAP celebrates with **Marvin Hamlisch** . . . **Robert Stigwood's** latest film "Times Square" hopes to "do for new wave what 'Saturday Night Fever' did for disco" (so do we all) . . . **Billy Meshel, Steve Bedell, Irwin Mazur** and **Eddie Lambert** start the Organization of Creative Music Publishers in L.A. . . . **Paul McCartney** enters the Guinness Book of World Records as the most honored songwriter and performer in contemporary music . . . **The Goodman Group** releases a sampler of 100 rock classics and **Buddy Robbins** gets calls for same from all over the world . . . **Vincent Fusco** takes over publishing operations at Bearsville . . . **Rachel Sweet** picks tunes by **Moon Martin** and **John Hiatt** for her "Protect the Innocent" lp, both published by Bug Music . . . The 5th Annual Musexpo convenes in Miami to reported record attendance . . . RW salutes ASCAP's "First 65 Years" with a special issue . . . **Madness** takes over N.Y.C. for performances at Hurrah.

And what, we ask, would the end of the year be without an award or two? So, into the '80s with the following celebrants:

TREND OF THE YEAR: Absolutely coverable rock 'n' roll songs.

BEST NEW IDEA(S): The Organization of Creative Music Publishers; Music for UNICEF.

MOVERS: **Jay Morgenstern, Larry Fogel, Lenny Hodes, Geri Duryea.**

SHAKERS: **Lester Sill, Billy Meshel, Irwin Robinson, Clive Calder.**

BUSIEST: **Ian Hunter, The Bee Gees** (2nd year, retired), **Moon Martin, Norman Gimble** and **Charles Fox, Graham Parker** and **Leonard Feist.**

HAPPIEST: **Eileen Rothschild** (again!!), **Mike Chapman.**

NICE FOLKS: **Ton van den Bremer, Frankie MacCormick, Buddy Robbins, Vivian Friedman** and, of course, **Carl Griffin.**

The Coast

(Continued from page 78)

things to come . . . With business bad and all, we tend to lose sight of the fact that some mighty nice records are coming out, and doing pretty well to boot. This month, for instance, **Nick Lowe** hits the charts with "Cruel to be Kind"; but we're a good deal more excited about **Freddy Fender's** awesome cover version of the **Who's** "Squeeze Box" . . . **The Doobie Brothers** pay tribute to themselves (tenth year together, seven nights at the Universal Amphitheater) with considerable class: they surprise partygoers with a live reunion of some of Stax/Volt's most renowned performers, including **Carla** and **Rufus Thomas, Eddie Floyd** and the incomparable **Sam and Dave.** Hearing **Michael Jackson** and Doobie **Michael McDonald** work out on "Soul Man" is a particular treat . . . **Lowell George**, leader of the oft-acclaimed but never-quite-successful **Little Feat**, dies in Washington, a genuine tragedy. With a little more luck, this band could have been stars . . . **Ry Cooder** releases "Bop Till You Drop," called "rock's first all-digital album." Not only is this record terrific—probably his best since "Into the Purple Valley" or "Paradise and Lunch"—but the technology really is audible. It sounds cleaner and hotter, that's all there is to it . . . The B-52's release a quirky album wherein every song seems to have been copped from "Peter Gunn," but it's still a lot of laffs sic . . . Meanwhile, iconoclastic ECM Records releases its first-ever single, **Metheny's** "New Chautauqua" . . . **Chuck Berry** nabbed by the long arm of the law, sent to jail for four months after pleading guilty to tax evasion charges. Oh Chuck, what would **Nadine, Johnny B. Goode** and **Maybelline** say? . . . WLUP-Chicago's **Steve Dahl** masterminds a disco destruction derby at Comiskey Park in Chicago; things get a bit out of hand—as in near-riot conditions, cancellation of the second White Sox-Tigers game, and so on—but that doesn't daunt several other radio stations, who proceed full-steam ahead with their "no disco" promos. A popular riff is the simulated on-the-air explosion of particularly odious dance records . . . One of July's best single sleepers: **Lene Lovich's** "Lucky Number." . . . Another unusual disc getting some attention is **Flash and the Pan's** "Hey St. Peter." And a glimpse at the country LP chart shows **Kenny Rogers' "The Gambler"** in its 25th consecutive week at the top as July comes to a close.

AUGUST

A group called **Blind Date** put out an album this month. That's not exactly a bulletin—but later on, **Norm Winter** Public Relations attempts to pull off a major scam by inviting press members to hear the group, in the process putting the unsuspecting writers together with companions—as in "blind dates"—of Winter's choosing. We're, ah, unable to make that one . . . Birds of a feather at Epic publicity in the Apple, as **Jessica Falcon** reports to **Gale Sparrow.** Neither of them dates hoop star **Larry Bird**, as far as we know . . . After the Ayatollah Khomeini bans music in Iran (now there's an enlightened point of view), several acts cancel proposed Iranian tours due to lack of airplay . . . We offer the next supergroup: (**Robert**) **Fripp, (Fred)** **Frith, (Florian)** **Fricke** and (**Janie**) **Fricke. Mike Flicker** to produce, of course . . . The cause of **Richard** and **Linda Thompson** (the former

(Continued on page 119)

Johnson to Buddah



Model **Beverly Johnson** has been signed to an exclusive long term recording agreement with Buddah Records. Pictured at the signing are, from left: **Milton Rothman**, lawyer; **Belinda Wilson**, VP Blackfoot Artists Mgmt.; **Art Kass**, president, Buddah Records; **Beverly Johnson**; **Danny Simms**, president, Blackfoot Artists Mgmt.; **Chuck Walz**, VP Buddah Records.

Record World Classical

Classical Retail Report

DECEMBER 29, 1979

CLASSIC OF THE WEEK



O SOLE MIO
LUCIANO PAVAROTTI
London

BEST SELLERS OF THE WEEK*

LUCIANO PAVAROTTI: O SOLE MIO—London
BERG: LULU—Stratas, Boulez—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
CHRISTMAS IN ANGLIA—Early Music Consort—Nonesuch
DEBUSSY: PELLEAS ET MELISANDE—Von Stade, Stillwell, Karajan—Angel
HUMPERDINCK: HANSEL UND GRETEL—Von Stade, Cotrubas, Pritchard—Columbia
LUCIANO PAVAROTTI: O HOLY NIGHT—London
STRAUSS: FOUR LAST SONGS, OTHER SONGS—Te Kanawa, Davis—Columbia

KORVETTES/EAST COAST

BERG: LULU—DG
MONTERRAT CABALLE SINGS OPERA ARIAS—Philips
FIEDLER'S GREATEST HITS—RCA
ARTHUR FIEDLER: MR. MUSIC—DG
HUMPERDINCK: HANSEL UND GRETEL—Columbia
MOZART: DON GIOVANNI—Raimondi, Maazel—Columbia
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
STRAUSS: FOUR LAST SONGS—Columbia
TCHAIKOVSKY: NUTCRACKER SUITES—Dorati—Philips

KING KAROL/NEW YORK

BERG: LULU—DG
CEREMONY OF CAROLS—Vienna Choir Boys—RCA
HUMPERDINCK: HANSEL UND GRETEL—Columbia
JANACEK: MAKROPOLOUS AFFAIR—Soederstroem, Mackerras—London
MOZART: DON GIOVANNI—Raimondi, Maazel—Columbia
MUSGRAVE: MARY, QUEEN OF SCOTS—Vox/Turnabout
NEW YEAR'S AT NOTRE DAME—Delos
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel

CUTLER'S/NEW HAVEN

ALBINONI: FOUR OBOE CONCERTOS—Musici, Holliger—Philips
BERG: LULU—DG

DEBUSSY: PELLEAS ET MELISANDE—Angel
HUMPERDINCK: HANSEL UND GRETEL—Columbia
MOZART: DON GIOVANNI—Fricsay—DG Privilege
MUSGRAVE: MARY, QUEEN OF SCOTS—Vox/Turnabout
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
SING WE NOEL—Nonesuch
VERDI: DON CARLO—Freni, Carreras, Ghiaurov, Karajan—Angel

STREETSIDE/ST. LOUIS

BERG: LULU—DG
HANDEL: MESSIAH—Bernstein—Columbia
HANDEL: MESSIAH (EXCERPTS)—Marriner—Argo
HUMPERDINCK: HANSEL UND GRETEL—Columbia
MOZART: LE NOZZE DI FIGARO—Karajan—London
THE GREAT PAVAROTTI—London
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
SAINT-SAENS: SAMSON ET DALILA—Obraztsova, Domingo, Barenboim—DG
TCHAIKOVSKY: NUTCRACKER SUITES—Ansermet—London

LAURY'S/CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA—Ormandy—RCA Digital
BERG: LULU—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
BRUCH: CONCERTO—Zukerman—Columbia
DVORAK: SYMPHONY NO. 8—Giulini—DG
PAVAROTTI: O HOLY NIGHT—London
PAVAROTTI: O SOLE MIO—London
ITZHAK PERLMAN ENCORES—Angel
RAVEL: BOLERO—Solti—London
VERDI: DON CARLO—Freni, Carreras, Ghiaurov, Karajan—Angel

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONY NO. 6—Thomas—Columbia
BERG: LULU—DG
BRAHMS: COMPLETE SYMPHONIES—Solti—London
CHOPIN: NOCTURNES—Ohlsson—Argo
DEBUSSY: PELLEAS ET MELISANDE—Angel
HUMPERDINCK: HANSEL UND GRETEL—Columbia
PAVAROTTI: O SOLE MIO—London
SCHUMANN: PIANO WORKS—Argerich—DG
DAME JOAN SUTHERLAND SINGS WAGNER—London
TCHAIKOVSKY: SWAN LAKE—Ozawa—DG

* Best Sellers are determined from the retail lists of the stores listed above, plus those of the following: Sam Goody/East Coast, Record World/TSS/Northeast, Record & Tape Collectors/Baltimore, Discount/Washington, D.C., Record & Tape, Ltd./Washington, D.C., Specs/Miami, Music Peddlers/Detroit, Rose Discount/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Discount Records/San Francisco and Tower Records/Seattle.

Looking Back Over '79

By SPEIGHT JENKINS

■ NEW YORK—By cash register sales, 1979 in classical music was the year of London Records. Though the company in late fall was bought by Polygram, in 1979, Terry McEwen and his London classical office chalked up impressive sales figures, no less than 32 Classics of the Week out of 52. And these figures were determined in a year in which I feel the reporting accuracy of this column was higher than in any of the previous six years. Almost every classical report for 1979 has involved as many as 17 stores; at the moment, due to the good suggestions of Sid Love of Classics International, I have been able to increase the list to 20. These stores cover the length and breadth of the country with some skewering to the big markets of New York, Chicago, San Francisco and the D.C. area.

The phenomenal success of London can be attributed to two specific factors: Digital sound and a man from Ancona named Luciano Pavarotti. No one in the record business has to be told of the success of digital sound. Records made in this process costing far more than normal sell as best sellers, and London was quick enough to get not one but four popular digitals on the market at exactly the right time. "New Year's in Vienna" exploited the fading but still rich vein of Strauss waltzes. That it was a live performance recorded in Vienna by the Philharmonic made a lot of difference. Then came the Mahler Fourth with Zubin Mehta conducting. This was a fine reading of a Mahler symphony to begin with—and the success of Mahler as a recorded symphonist in the last few years is more than enough grist for another column—but its digital pressing was absolutely superb. The public loved it and made it Classic of the Week seven times ("New Years" had enjoyed four weeks on top). The third Digital was the Mendelssohn Italian Symphony which had the best sound of all though it remained on top only twice, and then came the Emperor Concerto with Radu Lupu and Zubin Mehta, which was only Classic of the Week once.

The big seller of this year, however, was not digital; it was Pavarotti's "O Sole Mio." The Classic of the Week this week, its twelfth consecutive win, puts it among

the longest best-selling records since I came to RW in 1973. Though London will not give out sales figures, executives will admit that over 100,000 copies of the album have been sold, with no real diminution in sales power in sight. (This week "O Sole Mio" had 19 out of 20 stores listing it as a best seller.)

Neapolitan songs have been coming out sung by tenors from Caruso to Carlo Bergonzi, and no record of them has ever been such a seller. The same can be said for most of the tenor's records: "The Great Pavarotti," "O Holy Night" maybe next the Milanese telephone book. Many try to give the success of Pavarotti to his frequent appearances on the Johnny Carson show or his American Express advertisement or other such media events peculiar for an opera singer. The truth is that none of these publicity events would work if the tenor's personality were not so enormously attractive. The American people have taken his teddy-bear ways to their heart, and the well-produced sound of his voice seals the contract. Whether a public favorite and media personality can continue to grow as an artist is an ever-present worry, but not really to the record-buying public. Pavarotti's personality is so big and his contact with the American public—made real in the hard work of many recitals in little towns and large cities coast to coast—so intense that he has a duty: to choose repertory that is good for his voice and reflects favorably on his image. Fortunately, the Neapolitan Songs do just that. The repertory is good, the weight of his voice perfect, his grasp of the dialect satisfactory and his charm all encompassing. Others might have conveyed more sheer fun in this repertory, but the liquid clarity of his voice is not easily surpassed.

As the champagne fizzes about, however, I cannot as a music lover end the year without a personal expression of appreciation for the 15 years of work of Teresa Sterne as the chief of Nonesuch Records. Whatever the future of that label, Nonesuch since 1964 has been Tracy, as she is universally known in music. And it has been a remarkable story. Under her aegis Nonesuch has given the

(Continued on page 118)

Radio 1979: Year of The Adult

(Continued from page 5)

the air today.

Whether the format is contemporary pop, album-oriented rock, "the mellow sound," country, news, talk, "beautiful music" or even, in some cases, black-oriented, the target audience is the same: men and women aged 18 to 49, with 18 to 34 and 25 to 49 the prime subdivisions. Teens have joined older adults as ratings supernumeraries: wanted, but not very badly.

Most of those stations shared an increasing amount of music in 1979. Crossovers are nothing new to contemporary radio, but the search for music to please all the people all the time made certain artists and records across-the-dial hits. Songs by the Commodores, Kenny Rogers, Barry Manilow, Eagles and many more performers turned up nearly everywhere, and programmers vied for identification with those stars.

One of the reasons for the sudden upsurge in disco formats—aside from the whopping ratings numbers disco stations scored in late '78—was precisely that disco offered something different: in most cities, a listener tuning his radio could identify the disco station immediately, and as long as disco hits dominated the charts, that station probably held its audience more firmly than could stations trying to play a little of everything.

But with the exception of a few dependable artists, disco failed after a few months to produce the sales response upon which most contemporary radio stations base their playlists. Programmers decided that however avid the disco partisans might be, too many other listeners had had enough of syndrums and beats-per-minute, and their stations added fewer and fewer purely disco records.

There were other reasons behind disco's problems with radio, to be sure, not the least of them that most contemporary stations are traditionally uncomfortable playing too many records by black artists at one time. But black stations, too, reflected in their playlists a sense that ballads and harder-edged funk music were becoming as prominent as disco with the black audience. In New York, just such a format, WBLS's blend of "disco and more," replaced WKTU ("Disco 92") atop the Arbitron ratings last summer.

It's hard to imagine disco's urban constituency putting away their dancing shoes, but more and more programmers were regarding the genre by year's end with the sort of skepticism reserved for trends past their peak.

Nonetheless, many in radio benefitted from the discomania of early '79, even those who simply reacted against it. Principal among these was Steve Dahl, who rode the crest of anti-disco sentiment to national prominence (and even a budding recording career) at WLUP-FM in Chicago.

Dahl's "Disco Demolition" between games of a Chicago White Sox doubleheader drew headlines across the country; whatever the disturbing implications of that event, it focussed attention on the return of rock 'n' roll records to top 40 playlists, led by the Knack's "My Sharona," perhaps the most influential record (among programmers, at least) of 1979. The "new rock" sound was still gaining adherents by December, but as with every other trend in contemporary radio, it will surely, ultimately pass.

One trend, a much more general one, shows no sign of reversing. FM listening continued its inexorable march in 1979, surpassing AM listening in larger cities and probably topping 50 percent of all radio listening in America. FM stations achieved this without ever winning passage of the All-Channel bill in Congress, which would have required automobile manufacturers to install radios with AM and FM capability in new cars. AM stations' biggest hope, AM stereo, may well be overshadowed by a new FCC proposal to narrow the bandwidth of each AM station.

Most radio professionals accept job insecurity as an unavoidable hazard. The ratings of even the most competent pro will someday fall, a truism that was proved over and over in 1979. Once in a while, however, programmers rebel against their tenuous positions, and that, like

man-bites-dog, is news. This year it was the air staff at WBCN, the progressive-rock pioneer in Boston, protesting the firing of several disc jockeys and the refusal by new management to recognize the staff union. With the help of many loyal listeners, and after a strike of several weeks, the air staff won their dispute, at least for the moment. They remain, however, the exception to an old rule: when management and air talent clash, air talent loses.

Relations between radio and the record business seemed both to improve and to deteriorate during the year. Perhaps because so many former programmers now populate the industry (two, Joe Smith and Bob Sherwood, head major labels), mutual understanding of goals and needs seems to have increased throughout the decade. When the crunch began to tell on company after company, however, certain radio practices, especially the airing of entire albums in FM stereo while encouraging listeners to tape them, drew the ire of record executives. When KRTH-FM, an RKO station in Los Angeles, ran full-page newspaper ads promoting such broadcasts, A&M Records chairman Jerry Moss was succinct. He called the move "a kick in the balls." Amid unusually strong industry outcry (record companies being generally reluctant to antagonize radio stations), RKO backed off, and became the first broadcast group to drop entire-LP airings. Elsewhere, predictably, the practice remained in full flower.

The biggest radio story of the year never got past the talking stage, but even the suggestion that the Federal Communications Commission was considering an almost-total deregulation of radio

created a sensation among broadcasters. Most programmers—and certainly station owners—feel that the FCC has held them in unfairly tight rein, and they hailed a commission report urging a laissez-faire policy on format, commercial load and community service. Any number of consumer activities, including Ralph Nader, protested the proposed deregulation, and the FCC will likely be long in letting go of radio, but the prospect has become the most tantalizing topic in the medium.

Such a move would come far too late for WOL, long the top black station in Washington but sold this fall to a minority-group buyer under the FCC's "distress sale" policy, which permits station owners facing FCC penalties (WOL was charged with a conflict of interest over concert promotion by the station) to sell their stations for less than the market price and thereby avoid FCC prosecution.

As 1979 ended, programmers worried by the depressed market for promotional T-shirts could at least find cheer on Monday nights. MTM Productions' "WKRP in Cincinnati"—floundering in the ratings a year ago—emerged during 1979 as one of Nielsen's top 10, and as a favorite among radio people, if only because it allowed every overworked, underpaid, small-market DJ who was ever driven half-mad by low ratings, bad coffee and hostile management to smile with the realization that his story was being told.

CRC, Audiofidelity Sets Distribution Pact

■ NEW YORK — Clearinghouse Records Corp., a newly formed record label started by Andy Husakowsky and Steve Brodie, has signed an exclusive label distribution agreement with Audiofidelity Enterprises, Inc.

CRC's initial artist and release is a Jimmie Raye single entitled "Love Caravan" b/w "Love Is Gone," shipping this week. Raye's debut album for CRC, entitled "The Lover," will be released the week of January 2, 1980.

Other releases on CRC Records will include Bernard Purdie, the Boppers, John Robinson and Big T, Everlife, Citations, Quickest Way Out, and Timmy Willis and Tighrope.

CRC offices are based both in New York City and Los Angeles. The NYC office is located at 161 West 54th Street, Suite 601. The Los Angeles office, helmed by Brodie, is located at 1100 North Alta Loma Road.

Capitol Inks Donna Washington



Singer Donna Washington has signed a long-term recording agreement with Capitol Records, Inc. Her first LP for the label is due in the spring. Pictured after the contract was signed are from left: Bob Young, vice president, business affairs; Arne Holland, director, business affairs; Dr. Cecil Hale, vice president, black music division; Don Daniels, Washington's manager and co-producer; Don Zimmermann, president, Capitol/EMI America/United Artists Records Group; Donna Washington; Rupert Perry, vice president, A&R; and Dennis White, vice president, marketing.

BLACK ORIENTED ALBUMS

TOP ALBUM (OVERALL)

1. **2 HOT!**—PEACHES & HERB—Polydor/MVP
2. **C'est Chic**—Chic—Atlantic
3. **Off The Wall**—Michael Jackson—Epic
4. **Midnight Magic**—Commodores—Motown
5. **Teddy**—Teddy Pendergrass—Phila. Intl.
6. **I Am**—Earth, Wind & Fire—ARC/Columbia
7. **Bad Girls**—Donna Summer—Casablanca
8. **We Are Family**—Sister Sledge—Cotillion
9. **Bustin' Out Of L Seven**—Rick James—Gordy
10. **Destiny**—Jacksons—Epic
11. **Disco Nights**—G.Q.—Arista
12. **Whatcha Gonna Do With My Lovin'**—Stephanie Mills—20th Century Fox
13. **Identify Yourself**—O'Jays—Phila. Intl.
14. **Street Life**—Crusaders—MCA
15. **Here, My Dear**—Marvin Gaye—Tamla
16. **Ladies' Night**—Kool & The Gang—De-Lite
17. **Best Of Earth, Wind & Fire Vol. I**—Earth, Wind & Fire—ARC/Columbia
18. **Winner Takes All**—Isley Bros.—T-Neck
19. **Motor Booty Affair**—Parliament—Casablanca
20. **Crosswinds**—Peabo Bryson—Capitol
21. **Instant Funk**—Salsoul
22. **Risque**—Chic—Atlantic
23. **Secret Omen**—Cameo—Chocolate City
24. **Uncle Jam Wants You**—Funkadelic—Warner Bros.
25. **Stay Free**—Ashford & Simpson—Warner Bros.
26. **Love Tracks**—Gloria Gaynor—Polydor
27. **Songs Of Love**—Anita Ward—Juana
28. **Candy**—Con Funk Shun—Mercury
29. **The Boss**—Diana Ross—Motown
30. **McFadden & Whitehead**—Phila. Intl.

TOP ALBUM (SOLO ARTIST)

1. **OFF THE WALL**—MICHAEL JACKSON—Epic
2. **Teddy Pendergrass**—Teddy Pendergrass—Phila. Intl.
3. **Bad Girls**—Donna Summer—Casablanca
4. **Bustin' Out Of L Seven**—Rick James—Gordy
5. **Whatcha Gonna Do With My Lovin'**—Stephanie Mills—20th Century Fox
6. **Here, My Dear**—Marvin Gaye—Tamla
7. **Crosswinds**—Peabo Bryson—Capitol
8. **Love Tracks**—Gloria Gaynor—Polydor
9. **Livin' Inside Your Love**—George Benson—Warner Bros.
10. **Songs Of Love**—Anita Ward—Juana
11. **The Boss**—Diana Ross—Motown
12. **Journey Through The Secret Life Of Plants**—Stevie Wonder—Tamla

13. **For The Sake Of Love**—Isaac Hayes—Polydor
14. **Minnie**—Minnie Riperton—Capitol
15. **The Man**—Barry White—20th Century Fox
16. **Dionne**—Dionne Warwick—Arista
17. **Cheryl Lynn**—Columbia
18. **Fire It Up**—Rick James—Gordy
19. **On The Radio—Greatest Hits—Vol. I & II**—Donna Summer—Casablanca
20. **Where There's Smoke**—Smokey Robinson—Tamla
21. **"Wanted" Richard Pryor Live in Concert**—Richard Pryor—Warner Bros.
22. **Get Down**—Gene Chandler—20th Century Fox/Chi-Sound
23. **Music Box**—Evelyn "Champagne" King—RCA
24. **Knock On Wood**—Amii Stewart—Ariola
25. **I Love You So**—Natalie Cole—Capitol

TOP ALBUM (GROUP)

1. **C'EST CHIC—CHIC**—Atlantic
2. **Midnight Magic**—Commodores—Motown
3. **I Am**—Earth, Wind & Fire—ARC/Columbia
4. **We Are Family**—Sister Sledge—Cotillion
5. **Destiny**—Jacksons—Epic
6. **Disco Nights**—G.Q.—Arista
7. **Identify Yourself**—O'Jays—Phila. Intl.
8. **Street Life**—Crusaders—MCA
9. **Ladies' Night**—Kool & The Gang—De-Lite
10. **Best Of Earth, Wind & Fire Vol. I**—Earth, Wind & Fire—ARC/Columbia
11. **Winner Takes All**—Isley Bros.—T-Neck
12. **Motor Booty Affair**—Parliament—Casablanca
13. **Instant Funk**—Salsoul
14. **Risque**—Chic—Atlantic
15. **Secret Omen**—Cameo—Chocolate City
16. **Inspiration**—Maze Featuring Frankie Beverly—Capitol
17. **Rock On**—Raydio—Arista
18. **Switch II**—Switch—Gordy
19. **Devotion**—LTD—A&M
20. **Bustin' Loose**—Chuck Brown & The Soul Searchers—Source
21. **The Music Band**—War—MCA
22. **Injoy**—Bar-Kays—Mercury
23. **The Jones Girls**—Phila. Intl.
24. **Shot Of Love**—Lakeside—Solar
25. **In The Purest Form**—Mass Production—Cotillion

TOP ALBUM (DUO)

1. **2 HOT!**—PEACHES & HERB—Polydor/MVP
2. **Stay Free**—Ashford & Simpson—Warner Bros.
3. **McFadden & Whitehead**—Phila. Intl.

TOP MALE VOCALIST

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **Michael Jackson**—Epic
3. **Rick James**—Gordy
4. **Marvin Gaye**—Tamla
5. **Peabo Bryson**—Capitol
6. **George Benson**—Warner Bros.
7. **Isaac Hayes**—Polydor
8. **Stevie Wonder**—Tamla

9. **Barry White**—20th Century Fox
10. **Smokey Robinson**—Tamla
11. **Gene Chandler**—20th Century Fox/Chi-Sound
12. **Lou Rawls**—Phila. Intl.

TOP MALE GROUP

1. **EARTH, WIND & FIRE**—ARC/Columbia
2. **Commodores**—Motown
3. **Jacksons**—Epic
4. **G.Q.**—Arista
5. **O'Jays**—Phila. Intl.
6. **Crusaders**—MCA
7. **Kool & The Gang**—De-Lite
8. **Isley Bros.**—T-Neck
9. **Parliament**—Casablanca
10. **Instant Funk**—Solar
11. **Cameo**—Chocolate City
12. **Funkadelic**—Warner Bros.
13. **Maze Featuring Frankie Beverly**—Capitol
14. **Switch**—Gordy
15. **Raydio**—Arista
16. **LTD**—A&M
17. **Chuck Brown & The Soul Searchers**—Source
18. **War**—MCA
19. **Bar-Kays**—Mercury
20. **Bee Gees**—RSO

MOST PROMISING MALE GROUP

1. **G.Q.**—Arista
2. **Kool & The Gang**—De-Lite
3. **Instant Funk**—Salsoul
4. **Lakeside**—Solar

TOP NEW MALE GROUP

1. **CHUCK BROWN & THE SOUL SEARCHERS**—Source
2. **Gap Band**—Mercury
3. **ADC**—Cotillion

MOST PROMISING MALE VOCALIST

1. **GENE CHANDLER**—20th Century Fox/Chi-Sound

TOP NEW MALE VOCALIST

1. **BOBBY CALDWELL**—Clouds
2. **Prince**—Warner Bros.

TOP FEMALE VOCALIST

1. **DONNA SUMMER**—Casablanca
2. **Stephanie Mills**—20th Century Fox
3. **Gloria Gaynor**—Polydor
4. **Anita Ward**—Juana
5. **Diana Ross**—Motown
6. **Minnie Riperton**—Capitol
7. **Dionne Warwick**—Arista
8. **Cheryl Lynn**—Columbia
9. **Evelyn "Champagne" King**—RCA
10. **Amii Stewart**—Ariola

MOST PROMISING FEMALE VOCALIST

1. **DIONNE WARWICK**—Arista
2. **Cheryl Lynn**—Columbia
3. **Amii Stewart**—Ariola

TOP NEW FEMALE VOCALIST

1. **STEPHANIE MILLS**—20th Century Fox
2. **Anita Ward**—Juana
3. **Teena Marie**—Gordy
4. **Brenda Russell**—Horizon

BLACK ORIENTED ALBUMS

TOP FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
2. **Jones Girls**—Phila. Intl.
3. **Pointer Sisters**—Planet
4. **Brides Of Funkenstein**—Atlantic

MOST PROMISING FEMALE GROUP

1. **POINTER SISTERS**—Planet

TOP NEW FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion

TOP DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Ashford & Simpson**—Warner Bros.
3. **McFadden & Whitehead**—Phila. Intl.
4. **Bell & James**—A&M
5. **Gil Scott Heron & Brian Jackson**—Arista

TOP NEW DUO

1. **McFADDEN & WHITEHEAD**—Phila. Intl.
2. **Bell & James**—A&M

MOST PROMISING DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Millie Jackson & Isaac Hayes**—Polydor/Spring

TOP DUO (MALE & FEMALE)

1. **PEACHES & HERB**—Polydor/MVP
- ASHFORD & SIMPSON**—Warner Bros.
2. **Millie Jackson & Isaac Hayes**—Polydor/Spring

TOP INSTRUMENTALIST

1. **HERB ALPERT**—A&M
2. **Ronnie Laws**—United Artists

TOP VOCAL COMBINATION

1. **CHIC**—Atlantic
2. **Rose Royce**—Whitfield
3. **Rufus & Chaka Khan**—MCA
4. **Mass Production**—Cotillion

TOP NEW VOCAL COMBINATION

1. **MASS PRODUCTION**—Cotillion

TOP COMEDY ARTIST

1. **RICHARD PRYOR**—Warner Bros.

TOP CROSSOVER GROUP

1. **EARTH, WIND & FIRE**—ARC/Columbia
2. **Chic**—Atlantic
3. **Commodores**—Motown
4. **Sister Sledge**—Cotillion
5. **Jacksons**—Epic

TOP MALE CROSSOVER ARTIST

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **Michael Jackson**—Epic
3. **Rick James**—Gordy
4. **Marvin Gaye**—Tamla
5. **George Benson**—Warner Bros.

TOP FEMALE CROSSOVER ARTIST

1. **DONNA SUMMER**—Casablanca
2. **Stephanie Mills**—20th Century Fox
3. **Gloria Gaynor**—Polydor

4. **Anita Ward**—Juana
5. **Diana Ross**—Motown

TOP CROSSOVER DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Ashford & Simpson**—Warner Bros.
3. **McFadden & Whitehead**—Phila. Intl.

SPECIAL ACHIEVEMENT

Peaches & Herb
Chic
Earth, Wind & Fire
Commodores

ENCORE AWARD

Dionne Warwick
Herb Alpert

BLACK ORIENTED SINGLES

TOP SINGLE (OVERALL)

1. **DON'T STOP 'TIL YOU GET ENOUGH—MICHAEL JACKSON**—Epic
2. **Good Times**—Chic—Atlantic
3. **Reunited**—Peaches & Herb—Polydor/MVP
4. **Ring My Bell**—Anita Ward—Juana (not just) **Keep Deep**—Funkadelic—Warner Bros.
5. **Ladies' Night**—Kool & The Gang—De-Lite
6. **Disco Nights (Rock Freak)**—G.O.—Arista
7. **I Got My Mind Made Up**—Instant Funk—Salsoul
8. **Ain't No Stoppin' Us Now**—McFadden & Whitehead—Phila. Intl.
9. **Bad Girls**—Donna Summer—Casablanca
10. **Shake Your Body (Down To The Ground)**—Jacksons—Epic
11. **Shake Your Groove Thing**—Peaches & Herb—Polydor/MVP
12. **Turn Out The Lights**—Teddy Pendergrass—Phila. Intl.
13. **Firecracker**—Mass Production—Cotillion
14. **Found A Cure**—Ashford & Simpson—Warner Bros.
15. **Le Freak**—Chic—Atlantic
16. **You're Gonna Make Me Love Somebody Else**—Jones Girls—Phila. Intl.
- Whatcha Gonna Do With My Lovin'**—Stephanie Mills—20th Century Fox
17. **I'm So Into You**—Peabo Bryson—Capitol
- Bustin' Loose**—Chuck Brown & The Soul Searchers—Source
18. **Rise**—Herb Alpert—A&M
19. **I Just Want To Be**—Cameo—Chocolate City
20. **Da Ya Think I'm Sexy?**—Rod Stewart—Warner Bros.
21. **Still**—Commodores—Motown
22. **He's The Greatest Dancer**—Sister Sledge—Cotillion
23. **Hot Stuff**—Donna Summer—Casablanca
24. **Rapper's Deight**—Sugarhill Gang—Sugarhill

25. **Cruisin'**—Smokey Robinson—Tamla
26. **After The Love Has Gone**—Earth, Wind & Fire—ARC/Columbia
27. **We Are Family**—Sister Sledge—Cotillion
28. **Hot Number**—Foxy—Dash
29. **I Wanna Be With You (Part I)**—Isley Bros.—T-Neck
30. **Get Down**—Gene Chandler—20th Century Fox/Chi-Sound
- I Do Love You/Make My Dreams A Reality**—G.Q.—Arista

TOP SINGLE (SOLO ARTIST)

1. **DON'T STOP 'TIL YOU GET ENOUGH—MICHAEL JACKSON**—Epic
2. **Ring My Bell**—Anita Ward—Juana
3. **Bad Girls**—Donna Summer—Casablanca
4. **Turn Off The Lights**—Teddy Pendergrass—Phila. Intl.
5. **Whatcha Gonna Do With My Lovin'**—Stephanie Mills—20th Century Fox
6. **I'm So Into You**—Peabo Bryson—Capitol
7. **Rise**—Herb Alpert—A&M
8. **Da Ya Think I'm Sexy**—Rod Stewart—Warner Bros.
9. **Hot Stuff**—Donna Summer—Casablanca
10. **Cruisin'**—Smokey Robinson—Tamla
11. **Get Down**—Gene Chandler—20th Century Fox/Chi-Sound
12. **I Wanna Be Your Lover**—Prince—Warner Bros.
13. **I Will Survive**—Gloria Gaynor—Polydor
14. **Love Ballad**—George Benson—Warner Bros.
15. **I Don't Know If It's Right**—Evelyn "Champagne" King—RCA
16. **Got To Be Real**—Cheryl Lynn—Columbia
17. **In The Mood**—Tyrone Davis—Columbia
18. **Don't Let Go**—Isaac Hayes—Polydor
19. **I Don't Want Nobody Else (To Dance With You)**—Narada Michael Walden—Atlantic
20. **What You Won't Do For Love**—Bobby Caldwell—Clouds
21. **The Boss**—Diana Ross—Motown
22. **Good To You**—Lou Rawls—Phila. Intl.
23. **Crank It Up (Funk Town) Pt. I**—Peter Brown—Drive
24. **I'm A Sucker For Your Love**—Teena Marie—Gordy
25. **Bustin' Out**—Rick James—Gordy

TOP SINGLE (GROUP)

1. **GOOD TIMES—CHIC**—Atlantic
2. **(not just) Knee Deep**—Funkadelic—Warner Bros.
3. **Ladies' Night**—Kool & The Gang—De-Lite
4. **Disco Nights (Rock Freak)**—G.O.—Arista
5. **I Got My Mind Made Up**—Instant Funk—Salsoul
6. **Shake Your Body (Down To The Ground)**—Jacksons—Epic
7. **Firecracker**—Mass Production—Cotillion
8. **Le Freak**—Chic—Atlantic
9. **Your Gonna Make Me Love Somebody Else**—Jones Girls—Phila. Intl.
10. **Bustin' Loose**—Chuck Brown & The Soul Searchers—Source
11. **I Just Want To Be**—Cameo—Chocolate City
12. **Still**—Commodores—Motown
13. **He's The Greatest Dancer**—Sister Sledge—Cotillion
14. **I Do Love You/Make My Dreams A Reality**—G.Q.—Arista

15. **Rapper's Delight**—Sugarhill Gang—Sugarhill
16. **After The Love Has Gone**—Earth, Wind & Fire—ARC/Columbia
17. **We Are Family**—Sister Sledge—Cotillion
18. **Hot Number**—Foxy—Dash
19. **I Wanna Be With You (Part I)**—Isley Bros.—T-Neck
20. **Aqua Boogie**—Parliament—Casablanca
21. **Oh Honey**—Delegation—Shadybrook
22. **Shake**—Gap Band—Mercury
23. **Never Had A Love Like This Before**—Tavares—Capitol
24. **You Can't Change That**—Raydio—Arista
25. **I Just Can't Control Myself**—Nature's Divine—MCA/Infinity

TOP MALE VOCALIST

1. **MICHAEL JACKSON**—Epic
2. **Teddy Pendergrass**—Phila. Intl.
3. **Peabo Bryson**—Capitol
4. **Rod Stewart**—Warner Bros.
5. **Smokey Robinson**—Tamla
6. **Gene Chandler**—20th Century Fox/Chi-Sound
7. **Prince**—Warner Bros.
8. **George Benson**—Warner Bros.
9. **Tyrone Davis**—Columbia
10. **Isaac Hayes**—Polydor
11. **Bobby Caldwell**—Clouds
12. **Narada Michael Walden**—Atlantic
13. **Lou Rawls**—Phila. Intl.
14. **Peter Brown**—Drive
15. **Rick James**—Gordy

TOP MALE GROUP

1. **G.Q.**—Arista
- COMMODORES**—Motown
2. **Funkadelic**—Warner Bros.
3. **Earth, Wind & Fire**—ARC/Columbia
4. **Kool & The Gang**—De-Lite
5. **Instant Funk**—Salsoul
6. **Jacksons**—Epic
7. **Chuck Brown & The Soul Searchers**—Source
8. **Cameo**—Chocolate City
9. **Foxy**—Dash
10. **Isley Brothers**—T-Neck
11. **Parliament**—Casablanca
12. **Delegation**—Shadybrook
13. **Gap Band**—Mercury
14. **Tavares**—Capitol
15. **Raydio**—Arista
16. **Lakeside**—Solar
17. **Con Funk Shun**—Mercury
18. **Maze**—Capitol
19. **ADC**—Cotillion

TOP FEMALE VOCALIST

1. **DONNA SUMMER**—Casablanca
2. **Anita Ward**—Juana
3. **Stephanie Mills**—20th Century Fox
4. **Gloria Gaynor**—Polydor
5. **Evelyn "Champagne" King**—RCA
6. **Cheryl Lynn**—Columbia
7. **Diana Ross**—Motown
8. **Teena Marie**—Gordy
9. **Amii Stewart**—Ariola
10. **Minnie Riperton**—Capitol

TOP FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
2. **Jones Girls**—Phila. Intl.
3. **Alton McClain & Destiny**—Polydor
4. **Brides Of Funkenstein**—Atlantic
5. **Pointer Sisters**—Planet

TOP SINGLES (DUO)

1. **REUNITED—PEACHES & HERB**—Polydor/MVP

2. **Ain't No Stopping Us Now**—McFadden & Whitehead—Phila. Intl.
3. **Shake Your Groove Thing**—Peaches & Herb—Polydor/MVP
4. **Found A Cure**—Ashford & Simpson—Warner Bros.
5. **Boogie Wonderland**—Earth, Wind & Fire With The Emotions—ARC/Columbia

TOP DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **McFadden & Whitehead**—Phila. Intl.
3. **Ashford & Simpson**—Warner Bros.
4. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
5. **Bell & James**—A&M

MOST PROMISING DUO

1. **PEACHES & HERB**—Polydor/MVP

TOP NEW DUO

1. **McFADDEN & WHITEHEAD**—Phila. Intl.
2. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
3. **Bell & James**—A&M
4. **Curtis Mayfield & Linda Clifford**—Curton/RSO
5. **Grey & Hanks**—RCA

TOP DUO (MALE & FEMALE)

1. **PEACHES & HERB**—Polydor/MVP
2. **Ashford & Simpson**—Warner Bros.
3. **Curtis Mayfield & Linda Clifford**—Curton/RSO

TOP DUO (GROUP)

1. **EARTH, WIND & FIRE WITH THE EMOTIONS**—ARC/Columbia

TOP INSTRUMENTALIST

1. **HERB ALPERT**—A&M

TOP FEATURED VOCALIST

1. **RANDY CRAWFORD**—MCA—On Crusaders single "Street Life"
2. **Cheryl Lynn**—Columbia—On Toto single "Georgie Porgie"

TOP VOCAL COMBINATION

1. **CHIC**—Atlantic
2. **Mass Production**—Cotillion
3. **Rose Royce**—Whitfield
4. **Shalamar**—Solar
5. **Nature's Divine**—MCA/Infinity

TOP NEW VOCAL COMBINATION

1. **MASS PRODUCTION**—Cotillion
2. **Shalamar**—Solar

MOST PROMISING VOCAL COMBINATION

1. **NATURE'S DIVINE**—MCA/Infinity

MOST PROMISING MALE GROUP

1. **G.Q.**—Arista
2. **Chuck Brown & The Soul Searchers**—Source
3. **Lakeside**—Solar
4. **Chanson**—Ariola

TOP NEW MALE GROUP

1. **INSTANT FUNK**—Salsoul
2. **Gap Band**—Mercury
3. **ADC**—Cotillion

MOST PROMISING MALE VOCALIST

1. **GENE CHANDLER**—20th Century Fox/Chi-Sound

TOP NEW MALE VOCALIST

1. **PRINCE**—Warner Bros.
2. **Bobby Caldwell**—Clouds
3. **Narada Michael Walden**—Atlantic

TOP NOVELTY RECORD

1. **SUGARHILL GANG**—Sugarhill

MOST PROMISING FEMALE GROUP

1. **SISTER SLEDGE**—Cotillion
- POINTER SISTERS**—Planet

TOP NEW FEMALE GROUP

1. **JONES GIRLS**—Phila. Intl.
2. **Alton McClain & Destiny**—Polydor
3. **Brides Of Funkenstein**—Atlantic
4. **Musique**—Prelude

MOST PROMISING FEMALE VOCALIST

1. **EVELYN "CHAMPAGNE" KING**—RCA
2. **Stephanie Mills**—20th Century Fox
3. **Cheryl Lynn**—Columbia
4. **Amii Stewart**—Ariola

TOP NEW FEMALE VOCALIST

1. **ANITA WARD**—Juana
2. **Teena Marie**—Gordy
3. **Bonnie Pointer**—Motown
4. **Brenda Russell**—Horizon

TOP CROSSOVER GROUP

1. **CHIC**—Atlantic
2. **Commodores**—Motown
3. **G.Q.**—Arista
4. **Sister Sledge**—Cotillion
5. **Kool & The Gang**—De-Lite

TOP CROSSOVER ARTIST

1. **DONNA SUMMER**—Casablanca
2. **Michael Jackson**—Epic
3. **Anita Ward**—Juana
4. **Teddy Pendergrass**—Phila. Intl.
5. **Stephanie Mills**—20th Century Fox

TOP CROSSOVER ARTIST (MALE)

1. **MICHAEL JACKSON**—Epic
2. **Teddy Pendergrass**—Phila. Intl.
3. **Rod Stewart**—Warner Bros.
4. **Herb Alpert**—A&M
5. **Bobby Caldwell**—Clouds

TOP CROSSOVER ARTIST (FEMALE)

1. **DONNA SUMMER**—Casablanca
2. **Anita Ward**—Juana
3. **Stephanie Mills**—20th Century Fox
4. **Gloria Gaynor**—Polydor
5. **Evelyn "Champagne" King**—RCA

TOP CROSSOVER DUO

1. **PEACHES & HERB**—Polydor/MVP
2. **Ashford & Simpson**—Warner Bros.
3. **McFadden & Whitehead**—Phila. Intl.
4. **Earth, Wind & Fire With The Emotions**—ARC/Columbia
5. **Bell & James**—A&M

SPECIAL ACHIEVEMENT

Chic
Peaches & Herb
Michael Jackson
G.Q.
Donna Summer
Commodores

ENCORE AWARD

Smokey Robinson
Kool & The Gang

Year End Awards

DISCO

TOP RECORD (OVERALL)

- HOT STUFF/BAD GIRLS—DONNA SUMMER—Casablanca**
- Dancer/Dance To Dance—Gino Soccio—WB/RFC**
- Don't Stop 'Til You Get Enough—Michael Jackson—Epic**
- The Boss/No One Gets The Prize—Diana Ross—Motown**
- Born to Be Alive—Patrick Hernandez—Columbia**
- Chains/Cream—Bionic Boogie—Polydor**
- We Are Family/He's The Greatest Dancer—Sister Sledge—Cotillion**
- Contact—Edwin Starr—20th Century Fox**
- Keep On Dancin'—Gary's Gang—Sam/Columbia**
- Souvenirs/Kechak Fantasy—Voyage—Marlin**
- I Will Survive—Gloria Gaynor—Polydor**
- Come To Me/Don't Stop Dancing/Playboy—France Joli—Prelude**
- Da Ya Think I'm Sexy—Rod Stewart—WB**
- Ring My Bell—Anita Ward—TK**
- Found A Cure—Ashford & Simpson—WB**
- I Got My Mind Made Up—Instant Funk—Salsoul**
- Ladies' Night—Kool & The Gang—De-Lite**
- This Time Baby—Jackie Moore—Columbia**
- Pop Muzik—M—Sire**
- I've Got The Next Dance—Deniece Williams—ARC/Columbia**
- Shake Your Groove Thing—Peaches & Herb—Polydor/MVP**
- Le Freak—Chic—Atlantic**
- Sentimentally It's You/No Romance/Keep On Dancin'—Theo Vaness—Prelude**
- When You Wake Up Tomorrow—Candi Staton—WB**
- At Midnight—T-Connection—Dash**
- Move On Up/Up, Up, Up—Destination—Butterfly**
- Forbidden Love—Madleen Kane—WB**
- Here Comes That Sound Again—Love De-Luxe—WB**
- No More Tears (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia**

TOP RECORD (SOLO ARTIST)

- HOT STUFF/BAD GIRLS—DONNA SUMMER—Casablanca**
- Dancer/Dance To Dance—Gino Soccio—WB/RFC**
- Don't Stop 'Til You Get Enough—Michael Jackson—Epic**
- The Boss/No One Gets The Prize—Diana Ross—Motown**
- Born to Be Alive—Patrick Hernandez—Columbia**

- Contact—Edwin Starr—20th Century Fox**
- I Will Survive—Gloria Gaynor—Polydor**
- Come To Me/Don't Stop Dancing/Playboy—France Joli—Prelude**
- Da Ya Think I'm Sexy—Rod Stewart—WB**
- Ring My Bell—Anita Ward—TK**
- This Time Baby—Jackie Moore—Columbia**
- Pop Muzik—M—Sire**
- I've Got The Next Dance—Deniece Williams—ARC/Columbia**
- Sentimentally It's You/No Romance/Keep On Dancin'—Theo Vaness—Prelude**
- When You Wake Up Tomorrow—Candi Staton—WB**
- Forbidden Love—Madleen Kane—WB**
- MacArthur Park Suite—Donna Summer—Casablanca**
- Get Up And Boogie/Hollywood—Freddie James—WB**
- Dance With You—Carrie Lucas—Solar**
- Stars—Sylvester—Fantasy**
- Feed The Flame—Lorraine Johnson—Prelude**
- Pow Wow/Green Light—Cory Daye—New York Intl.**

TOP RECORD (GROUP)

- CHAINS/CREAM—Bionic Boogie—Polydor**
- We Are Family/He's The Greatest Dancer—Sister Sledge—Cotillion**
- Keep On Dancin'—Gary's Gang—Sam/Columbia**
- Souvenirs/Kechak Fantasy—Voyage—Marlin**
- Found A Cure—Ashford & Simpson—WB**
- I Got My Mind Made Up—Instant Funk—Salsoul**
- Ladies' Night—Kool & The Gang—De-Lite**
- Shake Your Groove Thing—Peaches & Herb—Polydor/MVP**
- Le Freak—Chic—Atlantic**
- At Midnight—T-Connection—Dash**
- Move On Up/Up, Up, Up—Destination—Butterfly**
- Here Comes That Sound Again—Love Deluxe—WB**
- Good Times—Chic—Atlantic**
- Hold Your Horses—First Choice—Gold Mind**
- There But For The Grace Of God Go I—Machine—RCA/Hologram**
- (Everybody) Get Dancin'—Bombers—West End**
- Disco Nights (Rock Freak)—G.Q.—Arista**
- Love Insurance—Front Page—Panorama**

- Love And Desire—Arpeggio—Polydor**
- Fire Night Dance—Peter Jacques Band—Prelude**

TOP VOCAL COMBINATION

- CHIC—Atlantic**
- Bionic Boogie—Polydor**
- Voyage—Marlin**
- John Davis & The Monster Orchestra—Sam/Columbia**
- Destination—Butterfly**
- Machine—RCA/Hologram**
- Front Page—Panorama**
- Bombers—West End**
- Arpeggio—Polydor**
- Raes—A&M**
- Don Armando's Second Avenue Rhumba Band—ZE/Buddah**
- One Way Featuring Al Hudson—MCA**
- Liquid Gold—Parachute**
- Witch Queen—Roadshow**
- AKB—RSO**

TOP NEW VOCAL COMBINATION

- DESTINATION—Butterfly**
- Machine—RCA/Hologram**
- Front Page—Panorama**
- Arpeggio—Polydor**
- Raes—A&M**
- Don Armando's Second Avenue Rhumba Band—ZE/Buddah**

MOST PROMISING VOCAL COMBINATION

- Don Armando's Second Avenue Rhumba Band—ZE/Buddah**

TOP MALE ARTIST

- GINO SOCCIO—WB/RFC**
- Edwin Starr—20th Century Fox**
- Michael Jackson—Epic**
- Patrick Hernandez—Columbia**
- M—Sire**
- Freddie James—WB**
- Rod Stewart—WB**
- Theo Vaness—Prelude**
- Sylvester—Fantasy**
- Giorgio—Casablanca**

TOP NEW MALE ARTIST

- GINO SOCCIO—WB/RFC**
- Edwin Starr—20th Century Fox**
- Michael Jackson—Epic**
- Patrick Hernandez—Columbia**
- M—Sire**
- Freddie James—WB**

MOST PROMISING MALE ARTIST

- THEO VANESS—Prelude**
- Dan Hartman—Blue Sky**

TOP INSTRUMENTALIST

- HERB ALPERT—A&M**

TOP FEMALE GROUP

- SISTER SLEDGE—Cotillion**
- First Choice—Gold Mind**
- Stargard—WB**

4. **Ultimate**—Casablanca
5. **Paradise Express**—Fantasy
6. **St. Tropez**—Butterfly
7. **Jones Girls**—Phila. Intl.
8. **Musique**—Prelude
9. **Poussez**—Vanguard
10. **Ritchie Family**—Casablanca

TOP NEW FEMALE GROUP

1. **ULTIMATE**—Casablanca
2. **Paradise Express**—Fantasy
3. **Jones Girls**—Phila. Intl.
4. **Poussez**—Vanguard
5. **Direct Current**—TEC

MOST PROMISING FEMALE GROUP

1. **STARGARD**—WB
2. **Jones Girls**—Phila. Intl.

TOP MALE GROUP

1. **GARY'S GANG**—Sam/Columbia
2. **Instant Funk**—Salsoul
3. **T-Connection**—Dash
4. **Kool & The Gang**—De-Lite
5. **G.Q.**—Arista
6. **Fever**—Fantasy
7. **Peter Jacques Band**—Prelude
Kat Mandu—Marlin
8. **Rosebud**—WB
9. **Village People**—Casablanca
10. **Gonzalez**—Capitol

TOP NEW MALE GROUP

1. **GARY'S GANG**—Sam/Columbia
2. **Instant Funk**—Salsoul
3. **G.Q.**—Arista
4. **Fever**—Fantasy
5. **Peter Jacques Band**—Prelude
5. **Kat Mandu**—Marlin

MOST PROMISING MALE GROUP

1. **INSTANT FUNK**—Salsoul
2. **Gonzalez**—Capitol
3. **Gibson Brothers**—Island

TOP FEMALE ARTIST

1. **DONNA SUMMER**—Casablanca
2. **Diana Ross**—Motown
3. **Gloria Gaynor**—Polydor
4. **France Joli**—Prelude
5. **Anita Ward**—TK
6. **Jackie Moore**—Columbia
7. **Deniece Williams**—ARC/Columbia
8. **Candi Staton**—WB
9. **Taana Gardner**—West End
10. **Madleen Kane**—WB
11. **Suzi Lane**—Elektra
12. **Stephanie Mills**—20th Century Fox
13. **Carrie Lucas**—Solar
14. **Cory Daye**—New York Intl.
15. **Debbie Jacobs**—MCA
16. **Amii Stewart**—Ariola
17. **Fern Kinney**—TK
18. **Lorraine Johnson**—Prelude
19. **Patti LaBelle**—Epic
20. **Cher**—Casablanca

TOP NEW FEMALE ARTIST

1. **FRANCE JOLI**—Prelude
2. **Anita Ward**—TK

3. **Taana Gardner**—West End
4. **Suzi Lane**—Elektra
5. **Stephanie Mills**—20th Century Fox
6. **Cory Daye**—New York Intl.
7. **Debbie Jacobs**—MCA
8. **Amii Stewart**—Ariola
9. **Fern Kinney**—TK
10. **Lorraine Johnson**—Prelude

MOST PROMISING FEMALE ARTIST

1. **MADLEEN KANE**—WB
2. **Bruni Pagan**—Elektra
3. **Bonnie Pointer**—Motown
4. **Sarah Dash**—Kirshner
5. **Karen Silver**—Arista

TOP DUO

1. **ASHFORD & SIMPSON**—WB
2. **Peaches & Herb**—Polydor/MVP
3. **Donna Summer/Barbra Streisand**—
Casablanca/Columbia
4. **McFadden & Whitehead**—Phila. Intl.
5. **Earth, Wind & Fire with the Emotions**—
ARC/Columbia

TOP NEW DUO

1. **DONNA SUMMER/ BARBRA STREISAND**—
Casablanca/Columbia
2. **McFadden & Whitehead**—Phila. Intl.
3. **Earth, Wind & Fire with the Emotions**—
ARC/Columbia
4. **Duncan Sisters**—Earmarc
5. **Raes**—A&M

MOST PROMISING DUO

1. **PEACHES & HERB**—Polydor/MVP

TOP NEW GROUP

1. **GARY'S GANG**—Sam/Columbia
2. **Love De-Luxe**—WB
3. **Destination**—Butterfly
4. **Machine**—RCA/Hologram
5. **G.Q.**—Arista
6. **Front Page**—Panorama
7. **Arpeggio**—Polydor
8. **Peter Jacques Band**—Prelude
9. **Kat Mandu**—Marlin
10. **Rosebud**—WB

TOP VOCAL GROUP

1. **CHIC**—Atlantic
2. **Bionic Boogie**—Polydor
3. **Gary's Gang**—Sam/Columbia
4. **Sister Sledge**—Cotillion
5. **First Choice**—Gold Mind
6. **Voyage**—Marlin
7. **Instant Funk**—Salsoul
8. **Kool & The Gang**—De-Lite
9. **John Davis And The Monster Orchestra**—
Sam/Columbia
10. **T-Connection**—Dash
11. **Love De-Luxe**—WB
12. **Destination**—Butterfly
13. **Machine**—RCA/Hologram
14. **Bombers**—West End
15. **G.Q.**—Arista
16. **Front Page**—Panorama
17. **Arpeggio**—Polydor
18. **Peter Jacques Band**—Prelude
19. **Kat Mandu**—Marlin
20. **Rosebud**—WB

TOP ALBUM ARTIST

1. **DONNA SUMMER**—Casablanca
2. **Chic**—Atlantic
3. **Gino Soccio**—WB/RFC
4. **Michael Jackson**—Epic
5. **Diana Ross**—Motown
6. **First Choice**—Gold Mind
7. **Edwin Starr**—20th Century Fox
8. **Bionic Boogie**—Polydor
9. **Gary's Gang**—Sam/Columbia
10. **Sister Sledge**—Cotillion
11. **Voyage**—Marlin
12. **Gloria Gaynor**—Polydor
13. **France Joli**—Prelude
14. **Ashford & Simpson**—WB
15. **Freddie James**—WB
16. **Theo Vaness**—Prelude
17. **Candi Staton**—WB
18. **T-Connection**—Dash
19. **Madleen Kane**—WB
20. **Taana Gardner**—West End
21. **Destination**—Butterfly
22. **Sylvester**—Fantasy
23. **Cory Daye**—New York Intl.
24. **Debbie Jacobs**—MCA
25. **Stephanie Mills**—20th Century Fox

TOP SINGLE ARTIST

1. **DONNA SUMMER**—Casablanca
2. **Chic**—Atlantic
3. **Gino Soccio**—WB/RFC
4. **Edwin Starr**—20th Century Fox
5. **Michael Jackson**—Epic
6. **Diana Ross**—Motown
7. **Patrick Hernandez**—Columbia
8. **First Choice**—Gold Mind
9. **Gary's Gang**—Sam/Columbia
10. **Sister Sledge**—Cotillion
11. **Gloria Gaynor**—Polydor
12. **France Joli**—Prelude
13. **Rod Stewart**—WB
14. **Anita Ward**—TK
15. **Ashford & Simpson**—WB
16. **Instant Funk**—Salsoul
17. **John Davis & The Monster Orchestra**—
Sam/Columbia
18. **Jackie Moore**—Columbia
19. **Kool & The Gang**—De-Lite
20. **Deniece Williams**—ARC/Columbia
21. **M—Sire**
22. **Freddie James**—WB
23. **Candi Staton**—WB
24. **T-Connection**—Dash
25. **Taana Gardner**—West End

TOP PRODUCER

Nile Rodgers/Bernard Edwards
Giorgio Moroder/Pete Bellotte
Nickolas Ashford/Valerie Simpson
Freddie Perren/Dino Fekaris
Tony Green
Michaele, Lana and Paul Sebastian
Gino Soccio
Edwin Starr
Gregg Diamond
Eric Matthew
Roger Tokarz/Pierre Alan Dahan/
Marc Chantereau/Slim Pezin
Frederick Knight
Jacques Morali
Patrick Adams

SUSTAINED ACHIEVEMENT

Nickolas Ashford & Valerie Simpson

Record World en España

By JORGE DE ANTON

■ Se celebró con gran éxito en Madrid el 10° Aniversario de CBS. Gran asistencia de todos los medios informativos y un gran despliegue de medios audiovisuales y actuaciones. En medio de una fuerte expectación, se hace un apretado y rápido repaso a todo elenco artístico de la Compañía, con especial hincapié, como cabe esperar, en las producciones nacionales. Se aprovechó el evento para presentar a los nuevos lanzamientos de la temporada: **Ivan, Sissi, Botones**. Aprovechando este Décimo Aniversario se ha editado un Album triple titulado "10° Aniversario-10 Años de Exitos," con un fuerte apoyo publicitario en Televisión Española.

'La Zarzuela'

Lo que se ha convertido en un éxito rotundo de ventas, ha sido, el lanzamiento de la Compañía Zacos, de la colección de fascículos, discos y cassettes titulada "La Zarzuela." Es un completo extra del género chico

español en 50 ejemplares. Cada fascículo, disco y cassette que se publica semanalmente, contiene la historia fragmentada de este género de la música española, desde sus comienzos.

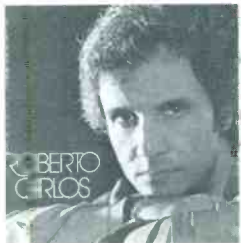
Por fin se ha producido la primera sanción contra la piratería fonográfica en España. La Dirección General del Consumo y de la Disciplina del Mercado, del Ministerio de Comercio, ha dictado resolución por la que impone a d^o. **Nieves Solá Soler**, propietaria de la empresa ALFID, que había lanzado al mercado una musicassette titulada "Elvis Presley Story," con la marca "Adro-s Records," mostrando en el exterior la imagen del famoso artista, sin que su contenido respondiera a lo que en apariencia ofrecía. La citada Dirección General ha calificado el hecho de infracción grave, teniendo en cuenta a lo hora de sancionar "no solamente la protección directa del interés del consumidor, sino

(Continued on page 118)

Latin American Album Picks

ROBERTO CARLOS

CBS 100508



Con arreglos de Jimmy Wisner, Al Capps, Jack Cortner y Frank Owens y grabado en Nueva York, este larga duración del grande de Brasil, Roberto Carlos, está adquiriendo gran fuerza de ventas en Latinoamérica, después de arrasarse en Brasil. "Desahogo" (R. Carlos-E. Carlos-L. G. Escolar), "La paz de tu sonrisa" (R. Carlos-E. Carlos-Buddy-Mary McCluskey), "Hoy volví al pasado" (M. Motta-E. Ribeiro) y otras.

■ With arrangements by Jimmy Wisner, Al Capps, Jack Cortner and Frank Owens and recorded in New York, this new album by the great from Brazil, Roberto Carlos, is selling big in Latin America after hitting in Brazil. "A veces pienso" (Lager-Valle-B. M. McCluskey), "Esta Tarde vi llover" (Manzanero), others.

RETRATO DE MUJER

EDNITA NAZARIO—Pronto PTS 1062



Con arreglos y dirección a gran orquestación de George Calandrelli, Ednita Nazario encuentra marco apropiado para demostrar su talento interpretativo. Excelente producción y sonido. "Retrato de Mujer" (Vistarini-Wilde-Cantini), "En mi mente . . . en mi cuerpo" (L. B. Wilde), "A donde fueron los sueños" (Wilde) y "Tomame" (Wilde).

■ With arrangements by George Calandrelli and backed by a full orchestra, Ednita Nazario finds proper backing for her performances of "Tomame," "En mi mente . . . en mi cuerpo," "Cuando tú me querías" (Wilde) and "Retrato de Mujer."

(Continued on page 118)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En el medio de un desarrollo y crecimiento inusitados, Brasil ha ido moviendo su industria discográfica en cifras impresionantes, a pesar de la notable escasez de gasolina, durante los fines de semana y el alto precio a pagar por ella, que ha ido haciendo mermar la concurrencia a los sitios públicos de entretenimiento. En medio de grandes medidas económicas establecidas, la caída de un 30% del cruceiro, moneda nacional de Brasil, la mayoría de las grandes empresas han comenzado

el planeamiento de economías de todo tipo, que van desde las cuentas de gastos de promotores y personal ejecutivo, reducción de personal y disminución de grabaciones cuyos desarrollos dependan de los mercados internacionales. De aquí que muchos presupuestos, para grabaciones en el exterior, así como en Brasil, dirigidas al exterior, se estén viendo amenazadas con un aplazamiento en su realización o en su relecto, un abandono al proyecto. De todas maneras, este fenómeno no es exclusivo del Brasil y dondequiera que se va manifestando, al final de los meses, el agua toma su nivel. Las proximas presentaciones de **Frank Sinatra** en Rio, se han convertido en un comentario general y



Efran y Alma

más aún ahora, en ocasión del aumento tan ostensible del dólar, frente a la moneda brasileña. Muchas empresas multinacionales están temblando con todo el proceso, pues el país de la samba y la percusión, se les había convertido en una enorme fuente de ingresos, lo cual había colocado a sus ejecutivos en posiciones envidiables, que inevitablemente, se verán afectados notablemente . . . La compra de RGE, catalogo propiedad de **Enrique Lebendiger**, por el grupo Som Livre, liderado por **Joao Araujo**, es uno de los comentarios preferidos en el ambiente. Lebendiger ha echado a andar su planta de prensaje a todo tren, asegurándose una parte del mercado de fabricación. El

problema de Brasil ha sido mayormente, la situación creada por la fabricación del material a vender. La fábrica CBS está funcionando a plena capacidad, con el nuevo álbum de **Roberto Carlos**, vendiendo fuertemente . . . Mucho se habla de la dubitación de la WEA, en cuanto a su permanencia en el mercado brasileño, la posible oferta de compra a Copacabana por otro conglomerado fuerte y la posible escasez del PVC en los próximos meses. De todas maneras, Brasil, como gran desarrollo, seguirá adelante y así el movimiento de sus artistas . . .



Nohemi Berlatti

potencia en pleno desarrollo, seguirá adelante y así el movimiento de sus artistas . . .



Homero

A la vuelta de una esquina de Rio, me encontré ocasionalmente con el talentoso y enérgico argentino **Roberto Livi**, responsable del apoteósico éxito del cantante **Sydney Magal** en Brasil, firmado con la etiqueta Polygram, con la cual acaba de prorrogar contrato. Sydney, indudablemente un producto de Livi, en el cual se siguió la línea establecida por **Sandro**, será lanzado fuertemente, también en Español, y en cambio de apariencia y estilo, no dude que logre impacto internacional por su talento natural y su figura. Roberto me invita al "Carnaval de Rio" y a lo mejor me doy una vueltecita por sus lares . . . La salida de **J. M. Silva**, Director Artístico de IRT (RCA) de Chile, me dejó boquiabierto. ¡Espero noticias! . . . La entrada del **Beco Rota** en Caytronics, a cargo del imperio de Cayre, en la costa oeste, me tumbó los dientes. **Joe Cayre** y **Rinel Sousa** está mostrando una agresividad en extremo fuerte en estos días, que redundará en beneficio del movimiento discográfico latino en Estados Unidos. No dudo en lo más mínimo, que la labor de **Rota** en California, se hará sentir fuertemente dentro de los próximos meses . . . La salida de **Fernandito**

(Continued on page 117)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (EDGARD RECINOS)

1. TE PERDI LA FE
LOS HUMILDES—Fama
2. SENORA DE TAL
VICENTE FERNANDEZ—CBS
3. QUIEN SERA
CAMILO SESTO—Pronto
4. YO HARE QUE OLVIDES ESE AMOR
LOS ANGELES NEGROS—Latin Int.
5. MEJOR ASI
SOPHY—Velvet
6. NO AGACHES LA CARA
FELIPE GRACIANO—Olympico
7. REUNIDOS
PUNTO QUATRO—OB
8. DULCEMENTE AMARGO
JOSE LUIS—T.H.
9. PRIMERO QUE EL
LOS FELINOS—Musart
10. DAME (DIME)
SANTIAGO—Pega

Chicago

By PUBLIMET

1. DIMELO YA
GRUPO LIBERACION—Colombia
2. DULCEMENTE AMARGO
JOSE LUIS—T.H.
3. QUERERTE A TI
ANGELA CARRASCO—Pronto
4. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
5. SUPERMAN ES ILEGAL
HERMANOS ORTIZ—Latin Intl.
6. POBRE DIABLO
JULIO IGLESIAS—Alhambra
7. MI AMOR PROHIBIDO
ANGELICO MARIA—Pronto
8. AMARRADO
ALVARO DAVILA—Profono
9. SIEMPRE HAY UN MANANA
YURI—WS Latino
10. ACOMPANAME
Jaime Morey—Orfeon

Peru

By RADIO PANAMERICANA
(ALBERTIN RIOS)

1. POR FAVOR, NO TE VAYAS
K.C. & THE SUNSHINE BAND
2. DONDE ESTABAS CUANDO ME
ENAMORABA
LOBO
3. TODO MI AMOR
LED ZEPPELIN
4. TODAVIA
COMMODORES
5. VEN A MI
FRANCE JOLI
6. RENACER
MIAMI SOUND MACHINE
7. SEGURO DE AMOR
FRONT PAGE
8. DISCO SAMBA
TWO MAN SOUND
9. NO MAS LAGRIMAS
BARBRA STREISAND/DONNA SUMMER
10. BAJA LAS LUCES
DONNA SUMMER

Costa Rica

By RADIO TITANIA

1. ESTOY SONANDO
ABBA
2. ME LLAMAS
JOSE LUIS PERALES
3. AMANTE ETERNA, AMANTE MIA
JOSE LUIS RODRIGUEZ
4. QUERERTE A TI
ANGELA CARRASCO
5. TEMA DE "ANGELICA"
JOSE LUIS RODRIGUEZ
6. SOY UN CORAZON TENDIDO AL SOL
VICTOR MANUEL
7. CARNAVAL
LORENZO SANTAMARIA
8. AGAPIMU
ANA BELEN
9. DEJENLA QUE LLORE SOLA
MATHIAS
10. MARIA
GAVIOTA

Ventas (Sales)

Los Angeles

1. QUERERTE A TI
ANGELA CARRASCO—Pronto
2. EL AMOR DE MI VIDA
CAMILO SESTO—Pronto
3. EL RECADO
RIGO TOVAR—Melody
4. TRISTE IMAGINAR
LOS BUKIS—Profono
5. YA ME VOY
CHELO—Musart
6. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
7. 30 ANOS
NAPOLEON—Raff
8. ELLA
JUAN GABRIEL—Arcano
9. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
10. UN TIPO COMO YO
SERGIO ESQUIVEL—Atlas

San Francisco

1. QUERERTE A TI
ANGELA CARRASCO—Pronto
2. MI PRIMER AMOR
JOSE AUGUSTO—Odeon
3. SI NO AMANTES, TAMPOCO AMIGOS
MACIAS—Mercurio
4. SI DIOS FUERA NEGRO
TIERRA NEGRA—CB
5. 30 ANOS
NAPOLEON—Raff
6. EL LADRON
LOS 8 DE COLOMBIA—Gas
7. LO QUE NO FUE NO SERA
JOSE JOSE—Pronto
8. CHIQUITITA
ABBA—Atlantic
9. AL FINAL
EMMANUEL—Arcano
10. AMARRADO
ALVARO DAVILA—Profono

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. ATE PARECE UM SONHO
ODAIR JOSE—Continental
2. LEMBRANCAS
KATIA—CBS
3. CASINHA BRANCA
GILSON—Top Tape
4. WHO'S LOVIN' YOU
DOBIE GRAY—Infinity/Fermata
5. CUBA
GIBSON BROTHERS—Top Tape
6. GOOD TIMES
CHIC—WEA/Warner
7. PIGEON WITHOUT A DOVE
PATRICK DIMON—Young/Fermata
8. RING MY BELL
ANITA WARD—CBS
9. CANTA-ME UM FADO
AGNALDO RAYOL—Copacabana
10. CUMPARSITA DANCE
JINNY & THE FLAMBOYANTS—
Young/Fermata

Argentina

By AUGUSTO CONTE

1. HONESTIDAD
BILLY JOEL—CBS
2. FUI HECHO PARA AMARTE
KISS—Phonogram
3. RIO GRANDE
FRANCO SIMONE—Microfon
4. AMOR MADURO
JUDY CHEEKS—Microfon
5. ME DUELE NO AMARTE
JOHN PAUL YOUNG—Microfon
6. RITMO CALENTE
DONNA SUMMER—Phonogram
7. ESTOY SONANDO
ABBA—RCA
8. QUERERTE A TI
ANGELA CARRASCO—Microfon
9. BOLETO DE IDA
ERUPTION—RCA
10. AMOR DE MI VIDA
QUEEN—EMI

Nuestro Rincon (Continued from page 116)

Iglesias, de Caytronics de Nueva York, me dejó frío y su entrada inmediata en CBS me erizó los pelos . . . Una comida en uno de los más hermosos restaurantes de Miami, con el dinámico Nick Cirillo, Fritz Heinschel y María (habla todos los idiomas esta María) me dejó muy satisfecho. Los planes de CBS van con toda la fuerza del mundo . . . Un almuerzo esta semana con Ron Chaimowitz y Steve Diener de DBS Discos de Estados Unidos, me brindará la posibilidad de poder asegurarles la semana próxima, que lo de CBS en Estados Unidos latino, va muy en serio y "con todos los hierros" . . . Eusebio Carbot, que estaba a cargo de los almacenes de Cayre Industries de Miami, ha pasado a estas funciones en CBS Discos, mientras que José V. Mora, gerente de Cayre Industries de Miami, ha pasado al elenco de MJS Records Distributors. José A. Climent, nuevo Gerente y Promotor de Caytronics en la Florida, está desarrollando una muy enérgica labor, respaldada por Lee Schapiro, que anduvo toda la semana pasada en Miami, entrevistando personalidades radiales y discográficas, de manos de su nuevo gerente . . . RCA está abriendo con gran fuerza sus segundas opciones en los territorios de Chile, Venezuela, Ecuador y Perú. Joe Vias, Gerente de la Regional de RCA con base en Miami, me dijo durante un almuerzo en "El Cid:" "Tomás, vamos adelante a toda máquina en esto de las segundas opciones.

Bella la producción infantil (muy en serio) que Peerless lanzó en México con las voces de Efrén Cuenca y Alma Leticia. Vayan a la productora Mariana Rebing y a la etiqueta mexicana nuestras felicitaciones por semejante obra. La disfruté plenamente, con todos los nervios de productor puestos . . . Nohemí Berlatti recibió el premio en Caracas de "Cantante del Año" en la "Selección Internacional 1979" de Espectáculos . . . Ritmo Records lanzó en Estados Unidos a Quique Villanueva en "Yo quiero vivir" (P. Hernández) y "La Niña (Q. Villanueva) . . . María Creusa del Brasil se lució en el Festival de Tokio, en donde Homero del Perú, también fué acogido entre los mejores intérpretes

del Festival. Ritmo Records lanzará próximamente un sencillo con el tema "Amiga," competidor en el Festival con "Y de pensar" . . . Y ahora . . . ¡Hasta la próxima!

Brazil has been increasing its record industry considerably due to the steady development and immense growth of the country. Now, with the devaluation of the cruzeiro, all major record enterprises have started to take serious economic measures, and so, all recordings that were planned to be recorded abroad or in Brazil and directed to foreign markets, have been postponed for the moment . . . The acquisition of RGE catalogue, owned by Enrique Lebendiger, by Som Livre group, directed by Joao Araujo, is one of the most talked about events in the industry in Brazil. Lebendiger has started a full operation of his pressing plant, in order to assure himself a part of the manufacturing market. The big problem in Brazil has been the situation created by the manufacturing of the product to be sold. The CBS pressing plant has been operating to full capacity, with the new Roberto Carlos LP selling heavily . . . A lot of comments have been made in reference to WEA and permanence in the Brazilian market, the possible purchase offer to Copacabana by another big enterprise and the possible PVC shortage in the forthcoming months . . . While in Rio, I met with talented Argentinian Roberto Livi, responsible for the success of singer Sidney Magal in Brazil, signed by Polygram, which has just renewed his contract. Sydney, following the pattern established by Sandro, will be released in Spanish with a new look in his appearance and style.

The resignation of J.M. Silva, artistic director for IRT (RCA) in Chile, was a shock. I am expecting more news about it! . . . "Beco" Rota has just been appointed by Caytronics as director on the west coast . . . Fernandito Iglesias, formerly with Caytronics in New York, has joined the CBS staff . . . I really enjoyed a dinner with CBS's
(Continued on page 118)



De-Lite recording artists Kool & the Gang visited Record World's east coast offices recently. Pictured from left: Bernie Block, VP, marketing, De-Lite Records; Neil McIntyre, radio director, Record World; Kool; Ronald Bell and Dennis Thomas of Kool & the Gang; Mike Sigman, Sr. VP, Record World.

Nuestro Rincon (Continued from page 117)

executives Nick Cirillo, Fritz Heinschel and Maria . . . I will attend a lunch invitation by Ron Chaimowitz and Steve Diener from CBS, which will surely give me the opportunity to tell you next week how strong CBS' plans are for its Latin distribution in the states . . . Eusebio Carbot, formerly with Cayre Industries in Miami in charge of warehouse control, has joined CBS Discos in the same post, while José A. Climent, new manager and promoter for Caytronics in Florida, is developing his duties, backed by Lee Shapiro, who was in town last week, in order to increase the promotion of all Caytronics' artists in the Florida area . . . RCA is aggressively opening second options for its product in the territories of Chile, Venezuela, Ecuador and Perú.

Peerless released in México an LP by children Efen Cuenca and Alma Leticia. My congratulations to the producer, Mariana Rebing, for such a beautiful job . . . Nohemí Berlatti was awarded "Female Singer of the Year" by Espectáculos in Caracas, Venezuela . . . Ritmo Records released a single by Quique Villanueva with "Yo Quiero Vivir" (P. Hernandez) b/w "La Niña" (Q. Villanueva) . . . Maria Creusa from Brazil and Homero from Peru were selected winners as best performers at the latest Tokyo Music Festival. Ritmo Records will shortly release a single by Homero with the tune "Amiga," which competed at the Festival, b/w "Y De Pensar."

Tapes Seized

■ NEWBURGH, N.Y.—John L. Hogan, special agent in charge of the New Rochelle office of the Federal Bureau of Investigation, has announced that on December 15, 1979 special agents of the Newburgh office of the FBI seized approximately 3800 pirated eight-track and cassette recordings valued at nearly \$27,000.

According to SAC Hogan, the seizure took place at the Mid-Valley Mall Flea Market, Route 32, Newburgh, New York at a stand which was operated by George Bacon, 180 West Putnam Avenue, Greenwich, Connecticut. SAC Hogan said the seizure was based on a search warrant issued at the southern district of New York and culminated a two-month investigation concerning sales of illegal duplications of sound recordings, performed by leading artists in the recording industry.

Tubes Tour Set

■ LOS ANGELES — The Tubes, A&M recording artists, will be setting out on a short tour through the west coast. Opening for the Tubes on this special tour will be Lion.

CBS Ups Weinschenk

■ NEW YORK—Deborah Weinschenk has been appointed to the position of manager, reports & consolidations, CBS Records. She will be responsible for the preparation and analysis of CBS Records financial statements, and will report directly to Robert Mitchell, director of analysis & general ledger, CBS Records.

Weinschenk came to CBS Records in August, 1979 as supervisor, reports & consolidations from The Chubb Corporation.

En Espana

(Continued from page 116) también la de los propios editores y comerciantes."

Con esta medida, la Administración ha dado un importante primer paso para desterrar del mercado una mercancía que últimamente ha proliferado demodo alarmante, y que consiste en grabaciones sin calidad (realizadas por personas casi siempre desconocidas) que se presentan exteriormente bajo el nombre y la imagen de artistas de primera línea, produciendo así la errónea impresión de que son éstos los intérpretes de las canciones contenidas en la musicassette.

Looking Back (Continued from page 109)

first opportunity on records to such important American artists as Jan De Gaetani, William Bolcom, Paul Jacobs, Gilbert Kalish, Gerard Schwarz, plus countless other now familiar names. At the same time Nonesuch has commissioned pieces which have won Pulitzer Prizes and has issued records of Elliot Carter, George Crumb, Charles Wuorinen, William Bolcom, Milton Babbitt and many others, often before these composers had big names. The crucial factor has been that at Nonesuch under Tracy Sterne the American musician and composer had a reason to believe that there was an appreciation of him or

her and a desire to give the public a chance to hear his or her work. In monetary terms Miss Sterne has several important successes, including the beginning of the ragtime revival with a record of Joplin Rags played by Joshua Rifkin, but it has been her care for and nurture of the American artist that has counted most. My only prediction for 1980 revolves around Tracy Sterne: with so many friends, and so great a legacy of appreciation, she will soon be at work on records again, generating ideas and making everybody jump. Happy New Year!

Stoltzman Signs to RCA



Richard Stoltzman, the clarinetist and founding member of the chamber group Tashi, recently signed an exclusive recording contract with RCA Records, according to Thomas Z. Shepard, division VP, Red Seal Artists and Repertoire. Stoltzman's initial recording will be of the Mozart Clarinet Concerto with the English Chamber Orchestra early in 1980. Pictured from left: Thomas Z. Shepard, Stoltzman, and Frank Salomon, Stoltzman's manager.

Latin American Album Picks

(Continued from page 116)



APRENDI A LLORAR

VERONICA CASTRO—Peerless MS 2129

Con arreglos de Luigi Lazareno y Jonathan Zarzosa y bajo la dirección artística de Eduardo Rodríguez, Veronica Castro de México logra un paquete muy comercial de baladas románticas y rítmicas. "Aprendí a llorar" (L. de la Colina), "Necesito to amor" (L. Rodríguez), "Corazoncito" (Estrada) y "Yo creo en el mañana" (L. Rodríguez).

■ With arrangements by Luigi Lazareno and Jonathan Zarzosa and under the artistic direction of Eduardo Rodríguez, Veronica Castro from Mexico offers a very commercial package of romantic ballads and some disco performances. "Necesito tu amor," "Lo conocí en Torreón" (F. del Carmen), "Como un cuento de hadas" (F. del Carmen), others.



MERENGUES NAVIDENOS

CONJUNTO QUISQUEYA—Liznel 1392

Con arreglos de Chucky Acosta y todo el sabor y ritmo tropical necesario para encender la chispa navideña, esta grabación venderá fuerte en éstas y próximas fiestas. "La Banda Borracha" (A. Velasquez), "Palos Navideños" (Ch. Acosta), "Pa' eso bebes" (R. Cora) y "Si dejo de amarte" (N. Mendez) entre otros.

■ With arrangements by Chucky Acosta, this Christmas package will sell nicely. Spicy and contagious sound. "La Rosa Blanca" (P. Flores), "Navidad que viene y va" (Ch. Acosta), "Palos Navideños," more.

The Coast

(Continued from page 108)

being the extraordinary guitarist who made his name first with **Fairport Convention**, later to be joined by his wife for several superb solo albums) has been championed by many writers and other people for years now, but even they have to be surprised when the Thompsons' "Don't Let a Thief Steal into Your Heart" turns up on an album by the Pointer Sisters . . . One of the month's highlights has to be a Dialogue with the outspoken **Gene Simmons** of **Kiss**—who, despite his outrageous posturing, is actually a well-spoken, thoughtful fellow. Some of Simmons' insights: "I don't have to do this; we could simply go and buy Bolivia. We do this because it's a wonderful outlet for us. Otherwise we'd be the guys on the street who go around exposing themselves." Other insights: "The best bands were always the people's bands. **Grand Funk Railroad**: I went to see them. Everybody said they stunk, but I loved 'em. **Loved** 'em. **Led Zeppelin**, the limp blimp—loved 'em. And every band that everyone else was talking about—"Go see **the Clash**," they said. Ah, they were little pussies, you know? Talk about punks—go to Spanish Harlem. They'll cut you up in a second." And one more thing: Look for **Cher** to be joining the Kiss costumed circus any day now. "She's gonna come out just like **Mike Smith** (of the **Dave Clark Five**) and play stand-up Vox keyboards" . . . Warner Bros. Waxpaper, the most elaborate and regular (not to mention best) of all labels' in-house publications, goes the way of all flesh, another victim of tightening belts. Many other label magazines fold, too, so this misery certainly has company . . . August 11 is the week the Knack hit #1 for the first time . . . "Ariola's **Herman Brood** Storms U.S.," reads the headline. Funny, we must have missed that particular storm . . . "Labels Cautious with Tour Support," says another story, and who can blame them, with attendance dramatically off for most touring acts (as Simmons admitted in his Dialogue) . . . **Frank Zappa** and wife **Gail** welcome their fourth child; its name is **Diva**, which means that the baby girl narrowly avoided being called **Clint Eastwood** instead.

SEPTEMBER

As the month begins, it appears that some of that eagerly awaited "superstar product" is finally going to come out. But even when it does, unfortunately, the customers still don't fight their way into stores to buy it . . . **Led Zep** releases "In Through the Out Door." It was recorded at **ABBA's** studios in Stockholm, which is kind of an odd partnership. . . . And speaking of **ABBA**, the quartet who makes those ultimate pop records finally came here to tour this month, and the wait proved well worthwhile. This group is square enough to qualify as a real family act, but they're also hip enough to appeal to much of the rock crowd—nice work if you can get it. . . . Here's a shot of the mayor of Chicago, **Jane Byrne**, with the **Bee Gees**, which must say something about something. . . . Lots of people are out of work, and lots more think they soon will be, but humor is not yet completely stifled. When "Jaws" hits local cable TV and theaters, some people are heard mumbling, "Just when you thought it was safe to go back to work." . . . New wave surfing? You got it, pal, as a band called the **Surf Punks** appears (and eventually lands a contract, believe it or not). . . . **Wilt Chamberlain** shows up at Fiorucci's to meet **Blondie's Debby Harry**, for some reason. . . . Here's a look at the British record charts in early September: two of the top three singles are "I Don't Like Mondays" by the **Boombtown Rats** and "Reasons to Be Cheerful, Part 3," by **Ian Dury**. . . . Now that we're into September, **Kenny Rogers'** "Gambler" is in its 30th week at #1 country. Boring, Kenny, boring . . . Not only is **Led Zep** released, it enters the chart at #1, thereby displacing the **Knack** and **Supertramp**. . . . **Jerry Schilling** takes over as the **Beach Boys'** manager, a tough task for anyone. . . . **Stan Kenton** dies. . . . "Majors Push Conservative Stocking, Stressing Discounts Over Free Goods." And about time, too. . . . "Pope's Album a German Hit," says our correspondent **Jim Sampson**. No comment. . . . **COAST** prints a report that the upcoming **Donna Summer/Barbra Streisand** single, "No More Tears (Enough is Enough)," cost 100 grand. That's for a single, you understand. Seems like an awful lot, despite the record's inevitable success. . . . A few weeks after release, "Slow Train Coming" is doing very well with gospel/Christian retailers and radio stations, so this must be the real thing. . . . "Priority," by the **Pointer Sisters**, comes out the same week as **Rory Gallagher's** "Top Priority." We suggest "Bottom Priority" by the **Booty People** and "Priority" by the **Nuns** as possible co-releases. . . . "Rock-Disco Fusion on the Rise." Now there's a frightening thought. . . . **Sly Stone** reappears (on Warners) after many moons absent from the scene. "Remember Who You Are" is the name of his first single, which sounds like a pretty good place to start; unfortunately, most people seem to have forgotten who he is. . . . A new English group called the **Yachts** comes along and gets away with song titles like "Tantamount to Bribery," which is not

exactly your everyday new wave sentiment. . . . The first single from **Fleetwood Mac's** genuinely long-awaited "Tusk" is the title track, and while it may not be what programmers everywhere were hoping for, it does set the tone for this unusually adventurous album. . . . **The Persuasions**, opening for **Joni Mitchell** and her all-star band at the Greek Theater, manage to throw in commercials for Lowenbrau beer and **Cal Worthington** cars between versions of "Tom Dooley" and "The Lord's Prayer," which makes for kind of an odd set.

OCTOBER

In the wake of the "Tusk" leaks to major market stations, the trade begins brooding over the home taping issue, while stereo hardware retailers turn a deaf ear to labels' problems by promoting the practice. Radio proves only slightly more sympathetic, initially defending the airing of albums in their entirety. Ironically, this month also sees a court decision that sets precedents on behalf of home taping: although the suit filed by Universal/MCA, Inc. and Walt Disney against Sony coheres around videotaping (the Japanese giant's Betamax system is the target), the court's findings—which are interpreted as a victory for Sony—also provide a reference point for the broader issue of home taping in general. . . . **DIALOGUE** also talks to Casablanca principals **Neil Bogart** and **Peter Guber** in a two-part series. Although Bogart has become highly visible throughout the L.A. social, business and political communities, it's Guber's first substantive exposure to the music business. . . . **The Pope** signs with Infinity, and trade reporters from coast-to-coast spend the next month suppressing scatological headlines and apocryphal story ideas as a new sub-genre of religious humor is born. Even so, we still think he does the best version of "Gloria." . . . While in Denver to cover Budget Tapes & Records' annual convention, **RW** learns of retailer unrest over the proliferation of promotional product reaching dealer bins. Although some label and distribution execs will try to minimize the impact of those sales on legitimate product, retail stirrings and the candid views of

(Continued on page 122)

Disco File

(Continued from page 106)

by **Ray Pinky Velazquez**. Producer's remixes: Arpeggio's "Love and Desire," by **Simon Soussan**; Claudja Barry's "Boogie Woogie Dancin' Shoes," by **Jurgen Korduletsch**; Bionic Boogie's "Chains," by **Gregg Diamond**. Important development: the break is no longer necessarily the climax of the disco record.

9. Noted, the left-field trends this year: rock and new wave clubs; rapping records. The intense reactions to the **Sugarhill Gang's** "Rapper's Delight" and **M's** "Pop Muzik" may not precipitate an immediate, radical change in the sound of disco generally, but were reminders of the continuing penchant of the disco crowd for making trendsetters of the just-less-than-obvious. Also, noticeably, the fastest and slowest disco records became even more extreme, cuts like "Move on Up" and "Savage Lover" reaching for more frantic highs, while "Rise" and "Groove Me" taught the nation about sleaze.

10. Most valuable players this year: **Patrick Adams** and **John Luongo** (with **Michael Barbiero** and **Jimmy Maelen**), whose credits appeared on record after record, and whose individual stamps sounded unfailingly fresh; **Ray Caviano**, who was always ready with a concept and a game plan for disco, endlessly patient with those unconverted; **Frankie Crocker**, whose personality and strategy gave the country's number one market another disco-oriented radio station; **Prelude's Marvin Schlachter** and **Stan Hoffman**, West End's **Mel Cheren** and **Ed Kushins**, and TK's **Henry Stone**, who held the torch for the independent label in the face of major label invasion. Personae non grata: whoever had the bright idea of pricing the twelve-inch disco disc out of the reach of teenage and lower-income buyers; the company brass who closed or shuffled disco departments barely months after opening them. Our favorite misses, of music that did not appear on our chart this year: **Melba Moore's** "Burn" LP, "Delores Hall" LP, (both still active chart possibilities, we think); **Cerrone's** "Angelina" LP and **Alma Faye Brooks'** "Din' it" LP, "USA/European Connection II"; **Mighty Pope's** "Sweet Blindness." Missing in action: **Don Ray**, **Voyage**, **Karen Young**.

HAPPY HOLIDAYS: To the disc jockeys, radio and record industry people, fellow fans and, yes, editors, who made this year a wonderful learning experience with their enthusiasm, advice, and, often, patience, warmest wishes for the New Year. To Disco File readers, especially DJs: all are welcome to contribute a Top 25, modeled after our year-end list, to be compiled in January for a reader's list of the year's best. Mail your list, along with any comments you might feel inclined to include, to Disco File, c/o Record World, 1700 Broadway, 42nd Floor, New York, N.Y. 10019. And to **Vince Aletti**, who opened the Disco File in 1975, setting a style and standard yet unmatched: please start writing again. We miss you.

Germany

By JIM SAMPSON

■ MUNICH—The German trades have published analyses of their 1979 singles and album charts. "Musikmarkt" (MM) carries the semi-official Media-Control computerized sales chart while "Musik-information" (M-I) tallies both sales and jukebox action. Ariola's share of the MM singles chart slipped 14 points to just under 20 percent, still enough to lead DGG/Polydor (18%) and EMI Electrola (18%), then Phonogram (10%), CBS (9%), Teldec (9%) and WEA, Metronome, Bellaphon and RCA, all around four percent. Ariola did somewhat better in jukeboxes, thanks largely to its dominance of the German-language singles area. At MM, the share of German-language vocals dipped to a mere 20 percent (from 26% in 1978 and 34% in 1977), but meanwhile, the number of English-language German productions increased. Singer of the year was Teldec's **Peter Maffay**, female vocalist honors went to **Donna Summer**, **Boney M.** had the most group singles action and **Richard Clayderman** the biggest instrumental single hit. On the album side at MM, EMI Electrola led with 16 percent of the chart, two points more than CBS, then DGG/Polydor (12%), Phonogram (11%), Ariola (11%), K-Tel (8%), Arcade (7%), Teldec (7%), RCA (4.5%) and WEA (4%). The top album groups were clearly **Dire Straits** and **Alan Parsons Project**. Two publishers held reign over the singles chart, with **Trudy Meisel's** Intro edging **Johann Michel's** Melodie der Welt. **Rolf Baierle** and **Ralph Siegel** scrambled to third and fourth place respectively.

Chart shares are an interesting barometer, but should not be confused with market shares or even absolute success. Ariola, which lost big chunks of singles and album action, remained very profitable, M.D. **Friedel Schmidt** putting '79 sales at five percent over target. Bellaphon's **Branco Zivanovic** says his '79 turnover hike of 40 percent made this year the best in the company's 17 year history. Teldec MD **Gerhard Schulze** also estimates his sales jump to be in the 40 percent range, while CBS and Metronome showed sharp singles and album share improvements. With the exception of Teldec and Metronome, companies which issued more releases in 1979 than in 1978 placed a smaller percentage of records (and in most cases numerically fewer) in the charts. EMI Electrola, CBS and Bellaphon had particular success with their selective release programs.

Ace's Up



The Asociacion de Cronistas de Espectaculos, Association of Latin American Critics (ACE) of New York, recently celebrated its 12th anniversary with a gala dinner at the Casa de España. The event was dedicated this year to famous Mexican performer Ricardo González, "Cepillin," a well-known Orfeón recording artist whose children's TV show is seen by 180 million viewers throughout Mexico, the U.S., Latin America and South America. Pictured from left are Wilbert Alonzo, vice president; Ramón Plaza, Fernando Campos, Aridio Valdez, composer Irma Morillo (partially hidden), Iván Gutiérrez, president of ACE and N.Y. correspondent for the Latin American division of Record World; Peter Bloch, Graciela Lecube, Hernán Cazar Luna, Cepillin, Carlos Mantalban (partially hidden), Raymond Cortés, Albert L. White, Anita Velez Mitchell, Miriam Fernández Soberon and Angel Luis Márquez, all members of the organization.

U.K. Silver for Ian



During a recent promotional visit to London, Janis Ian visited the CBS Records U.K. offices and was presented with a silver disc for her "Between The Lines" album celebrating sales in the U.K. in excess of 60,000 units. Pictured at the presentation are (from left): Jeff Gilbert, general manager, CBS label; Stan Schnier, representing Janis' management firm; David Betteridge, managing director, CBS Records U.K.; Janis Ian; Peter Robinson, director, marketing and marketing services, CBS Records U.K.; and Malcolm Jones, manager, international A&R, CBS Records U.K.

Japan

(This column appears courtesy of Original Confidence magazine)

■ After what seems like several year's wait, we welcome **Herb Alpert's** visit to Japan for the promotion of his latest album, "Rise." On Dec. 7th Alfa Records, Inc. held a reception party for Alpert to celebrate his visit to Japan at the disco "Bee."

After greetings by the president of Alfa, Murai and Alpert, **Goro Itoi**, a pioneer in the Japanese DJ business, introduced Alpert's hit numbers in their chronological order. Those songs seemed to have reminded quite a few people of the good ol' days when everything was "A Taste of Honey."

Herb's connection with Itoi is that one of Herb's oldies, "Bitter Sweet Samba," was used as a theme song for "All Night Nippon," an extremely popular midnight program on Nippon Broadcasting on which for the longest time Itoi acted as the host DJ. The younger generation, though vaguely familiar with Herb's songs, immediately recognized the theme song from the currently broadcast "All Night Nippon."

Singing "This Guy is in Love with You," Herb enjoyed dancing with the **Coconuts Dancers**, demonstrating the latest dance, the Rise.

The highlight of the night was the ceremony of supplicating record sales of "Rise" by the Keio University Cheerleaders. Wearing black uniforms, they lined up on the stage and demonstrated a very Japanese style of cheering. Herb was staggered at the performance. Cheering by the all-man team must have seemed strange and shocking to Herb, who at first looked astonished.

To commemorate his tenth year as a successful singer and as the Japanese custom goes to repay or show his gratitude for his fans' undying support, **Goro Noguchi** has announced a series of live anniversary concerts to be held early next year. Nakano Sun Plaza Hall is selected for his Tokyo concerts which will be from March 28 to 30th. On April 3rd-4th, 1980, Goro will perform at Osaka Kosei Nenkin Hall.

Starting from about seven years ago, Goro has been one of the first Japanese singers to venture out to create the trend of recording abroad with famous musicians there. Since then, he has made it an annual affair to visit the States to record his songs.

His association with the local musicians in the States has resulted in the impressive line-up of musicians for his anniversary concerts.

Rick Morotta, **David Spinozza**, **Waddy Wachtel**, **Dan Grolnick** and **David Sanborn** are invited to join Goro in what may be the most fantastic concert ever held for a Japanese singer here in Japan.

One of these concerts is scheduled to be recorded and televised. And for all those who might just happen to miss both the live & televised concerts, don't fret—the live album is scheduled to be released on May 1st.

Transfer in Seattle



Atlantic recording group The Manhattan Transfer recently opened their current U.S. tour with a series of headlining shows in the Western area of the country. Included were dates in Washington, Oregon, California and Arizona. The first leg of the tour coincided with the release of the group's new album, "Extensions." Shown backstage at the Opera House in Seattle are, from left: Cheryl Bentyne of The Manhattan Transfer, Atlantic west coast artist relations director Tony Mandich, the Transfer's Tim Hauser, group manager Brian Avnet, radio station KVI music director Carol Stripling, the Transfer's Janis Siegel, Tam Henry of KVI, Atlantic local promotion rep Debbie Sievert, and the Transfer's Alan Paul.

Polygram Forms Company With Curbishley/Baird

■ NEW YORK — Following the success of the Polygram-financed "Quadrophenia," with the team of Bill Curbishley and Roy Baird as co-producers, Dr. Echart Haas, president of the Polygram TV-Film Division, Hamburg, and David Gideon Thomson, managing director of Polytel Film Limited London, have announced that Curbishley and Baird have signed

a long-term exclusive agreement with Polytel Film Ltd. for the development of feature films.

Curbishley and Baird recently completed shooting on "McVicar," also financed by Polygram, with Gideon Thomson as executive producer, and have three projects in development at the moment. At least one of these films will be shot in the United States.

Japan's Top 10

Singles

1. IHOOJIN
SAKI KUBOTA—CBS/Sony
2. SACHIKO
HIROFUMI BANBA—Epic/Sony
3. OYAJI NO ICHIBAN NAGAI HI
MASASHI SADA—Free Flight
4. YOSEBA IINONI
TOSHI ITOH TO HAPPY & BLUE—
Canyon
5. OMAE TO FUTARI
HIROSHI ITSUKI—Tokuma
6. OMOIDEZAKE
SACHIKO KOBAYASHI—Warner Pioneer
7. ANNA
KAI BAND—Toshiba EMI
8. OYAJI NO UMI
KENKICHI MURAKI—Nippon Phonogram
9. C CHYOO KOTOBANI GOYOUJIN
SOUTHERN ALL STARS—Victor
10. DAITOKAI
CRISTAL KING—Canyon

Albums

1. KISHO TENKESU
CHIHARU MATSUYAMA—Canyon
2. OKAERINASAI
MIYUKI NAKAJIMA—Canyon
3. ZUISOROKU
MASASHI SADA—Free Flight
4. KAGIRINAKI CHYOSEN
ALICE—Toshiba EMI
5. GREATEST HITS VOL. 2
ABBA—Disco
6. KANASHIHODO OTENKI
UMI MATSUTOOYA—Toshiba EMI
7. RAINY WOOD AVENUE
JOOJI YANAGI & RAINY WOOD—
Tokuma
8. MY COLLECTION
MAKO ISHINO—Victor
9. TABITATEBA SOKOKARA OTOKO
KOOSETSU MINAMI—Crown
10. THREE AND TWO
OFF COURSE—Toshiba EMI

Polygram Ups Fine

(Continued from page 6)
through Chappell and Intersong, direct mail, through Britannia Music, and feature and TV films, through Polytel.

In his capacity as chief executive, Fine will oversee all aspects of these operations.

His appointment follows the resignation, announced on 28th November, of Stephen Gottlieb, who had been chairman of Polygram Leisure since its foundation in 1972.

Prior to his becoming managing director of the company in February, 1979, Fine, who is a South African, was managing director of Gallo (Africa) Ltd.

Starship Set for Intl. Broadcast

■ NEW YORK — RCA recording artists Jefferson Starship will ring in 1980 with a major broadcast beginning at 8:30 p.m. Pacific Standard Time on December 31, from X's in San Francisco.

170 Stations

The concert will be carried live to 170 radio stations, reaching an approximate audience of 25 million listeners. Four countries in the Pacific area will receive the broadcast live with another 25 throughout Europe and South America carrying it on tape delay. The broadcast was put together by DIR Broadcasting.

England's Top 25

Singles

- 1 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD/Harvest
- 2 WALKING ON THE MOON POLICE/A&M
- 3 RAPPER'S DELIGHT SUGARHILL GANG/Sugarhill
- 4 I ONLY WANT TO BE WITH YOU TOURISTS/Logo
- 5 I HAVE A DREAM ABBA/Epic
- 6 NO MORE TEARS DONNA SUMMER/BARBARA STREISAND/CBS/
Casablanca
- 7 OFF THE WALL MICHAEL JACKSON/Epic
- 8 QUE SERA MI VIDA (IF YOU YOU SHOULD GO) GIBSON BROTHERS/
Island
- 9 DAYTRIP TO BANGOR FIDDLERS DREAM/Dingles
- 10 JOHN I'M ONLY DANCING DAVID BOWIE/RCA
- 11 ONE STEP BEYOND MADNESS/Stiff
- 12 MY SIMPLE HEART THREE DEGREES/Ariola
- 13 WONDERFUL CHRISTMASTIME PAUL McCARTNEY/Parlophone
- 14 LONDON CALLING CLASH/CBS
- 15 NIGHTS IN WHITE SATIN MOODY BLUES/Deram
- 16 CONFUSION/LAST TRAIN TO LONDON ELO/Jet
- 17 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/
Capitol
- 18 CRAZY LITTLE THING CALLED LOVE QUEEN/EMI
- 19 TEARS OF A CLOWN BEAT/2 Tone
- 20 UNION CITY BLUE BLONDIE/Chrysalis
- 21 LIVING ON AN ISLAND STATUS QUO/Vertigo
- 22 COMPLEX GARY NUMAN/Beggars Banquet
- 23 IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS/Epic
- 24 IS IT LOVE YOU'RE AFTER ROSE ROYCE/Whitfield
- 25 BOMBER MOTORHEAD/Bronze

Albums

- 1 GREATEST HITS ROD STEWART/Riva
- 2 THE WALL PINK FLOYD/Harvest
- 3 GREATEST HITS VOL. 2 ABBA/Epic
- 4 REGGATTA DE BLANC POLICE/A&M
- 5 20 GOLDEN GREATS DIANA ROSS/Motown
- 6 LOVE SONGS ELVIS PRESLEY/K-Tel
- 7 20 HOTTEST HITS HOT CHOCOLATE/EMI
- 8 SINGLES ALBUM KENNY ROGERS/UA
- 9 CREPES & DRAPES SHOWADDYWADDY/Arista
- 10 GREATEST HITS ELO/Jet
- 11 PEACE IN THE VALLEY VARIOUS/Ronco
- 12 ROCK & ROLLER DISCO VARIOUS ARTISTS/Ronco
- 13 METAL BOX PUBLIC IMAGE/Ltd/Virgin
- 14 NIGHT MOVES VARIOUS ARTISTS/K-Tel
- 15 SETTING SONS JAM/Polydor
- 16 TUSK FLEETWOOD MAC/Warner Bros.
- 17 ONE STEP BEYOND MADNESS/Stiff
- 18 OFF THE WALL MICHAEL JACKSON/Epic
- 19 EAT TO THE BEAT BLONDIE/Chrysalis
- 20 TRANQUILITY MARY O'HARA/Warwick
- 21 LENA'S MUSIC ALBUM LENA MARTELL/Pye
- 22 OUTLANDOS D'AMOUR POLICE/A&M
- 23 SID SINGS SID VICIOUS/Virgin
- 24 OUT OF THIS WORLD MOODY BLUES/K-Tel
- 25 GREATEST HITS 10cc/Mercury

(Courtesy: Record Business)

The Coast

(Continued from page 119)

top level management at several majors confirm the problem is spreading. . . . COAST talks to **J. J. Cale**, reached in Nashville on the eve of his first bona fide national tour. The reclusive songwriter, guitarist and singer—whose style has proven as commercial for **Eric Clapton** and **Dire Straits**, among other beneficiaries, as it has cultivated for Cale—offered a summary of his decade-long association with producer Audie Ashworth by noting, "We still don't know what we're doing." . . . More public service announcements this month, including COAST's first meeting with steel drummer **Andy Narell**, whose "Hidden Treasure" (Inner City) LP lives up to its title. Narell's jazz-drenched approach is light years from the limbo, and the Bay Area resident explains the evolution of his current quartet. . . . "Tusk" finally arrives in stores. While AOR programmers grumble that it doesn't sound like what they were expecting, and retail clerks second that view, we're frankly smitten by the sense of adventure behind **Lindsey Buckingham's** new songs, and **Christine McVie's** continued evolution as a smoothly emotive stylist. The sense of occasion behind its release is underscored elsewhere, including Washington, where **Carl Bernstein** is assigned to review the double-LP package, apparently going from break-ins to break-throughs in his career. . . . We also talk to **Will Burch** of **The Records**, and later catch up with veteran personal manager **Jo Lustig**, who finds the perfect deal-signing pen in Paper Mate's new erasable ball-point.

NOVEMBER

If the dizzying sales boom of '78 hasn't returned, RW's sales index and retailer commentary confirm the worst is over: new platinum contenders from such heavies as **Led Zep**, the **Eagles** and **Fleetwood Mac** help rebuild market volume. . . . One executive who isn't putting in as much time at the office turns out to be **Herb Alpert**, who's too busy keeping up with his revitalized recording career. His "Rise" single does just that—all the way to the top of RW's Singles Chart—and he starts October as RW's cover artist. . . . KMET's **Jeff Gonzer** learns that today's post-punk fans won't get fooled again: when he tries to convince fans at a **Rockpile** gig to cheer heartily for **Pink Floyd**, so that the din can be dubbed later into a Floyd special, the kids cheer all right: they blow the disc jockey off the stage with a classic two-syllable Anglo-Saxon epithet. . . . COAST puts out an all-points bulletin to find **Roy** ("Good Rockin' Tonight") **Brown** in time for Mambo Bop '80. Brown gets the message, and the year-end bash shapes up as another Pumping Piano extravaganza. . . . Is there exploitation after death? That one's rhetorical, of course, as **Elvis** fans learn this month: the tasteful folks at Boxcar Enterprises and Factors, Inc. announce plans to market a new wine dedicated to The King, named—reverently, of course—Always Elvis/Blanc d'Oro. We decide to stick to muscatel. . . . Who are **Hornets Attack Victor Mature?** By month's end—and two consecutive plugs in COAST—everybody wants to know. . . . **Eliot Sekuler** departs Solters & Roskin (for Bob Gibson), and a bereaved co-worker tries bravely to cope by observing, "There are dividends, even if we are sad to see him go: All this week Ham-burger Hamlet is going to pay homage by serving only black olives in their martinis." . . . RW reviews the growth of adult/contemporary radio. . . . And still the cutbacks continue, as labels tighten belts another notch in preparation for year-end fiscal tallies. . . . The state attorney general's office lights up **Mike Curb's** life by releasing its

ASCAP Hosts Theatre Workshop



The second session of ASCAP's Musical Theatre Workshop, headed by composer Charles Strouse ("Annie" & "Bye Bye Birdie"), was enhanced by the participation of composer Albert Hague ("Redhead" & "Plain & Fancy"); orchestrator Jonathan Tunick ("Sweeney Todd" & "A Little Night Music"); choreographer Ron Field ("Cabaret" & "Applause"); librettist Joe Masteroff ("Cabaret" & "She Loves Me"); singer Barbara Cook ("She Loves Me," "The Music Man" & "Candide"); and librettist and lyricist Michael Stewart ("I Love My Wife" & "Hello, Dolly"). The guests offered criticism and advice to members of the workshop who performed their material. Pictured from left: Hague, Tunick, Strouse, Field and Masteroff.

findings in a six-month probe into allegations of misconduct in the lieutenant governor's disc biz past: no indictable offenses can be determined, leading the office to shift its sights to remaining charges centering on other former MGM Records staffers.

DECEMBER

From here to Infinity turns out to be a pretty short slide for **Ron Alexenburg**, when MCA shuttered the label and begins folding in top acts and executives. Alexenburg counters with a lawsuit, charging breach of contract and seeking two million plus damages. . . . The 42-store Odyssey Records chain, having failed to find a buyer, begins selling off its outlets under the scrutiny of the bankruptcy court. Also crippled by fiscal problems is Record Merchandising, oldest west coast indie distributor, which filed a petition under Chapter XI. . . . WEA unveils its new returns policy, reversing its earlier record as a price and policy leader for much of the last few years. The added wait earns the giant branch system kudos from most major rack and retail accounts, who applaud the plan's flexibility in helping curb returns without enforcing fixed cut-off points for unsold goods. . . . RW West moves across the street, and one-half of this column sees sunlight for the first time since last January. . . . L.A.'s new rock scene goes big time as news of the first new wave club "franchise" hits: **Esther Wong** opens Madame Wong's West, having already learned that the power chord is mightier than the egg roll in her Chinatown restaurant. . . . MUSE does it again: despite the dizzying logistics, abundance of superstars (and associated record contracts) and individual careers involved, the three-disc live set culled from the "No Nukes" concerts is released. The album includes at least one instant classic in **Bruce Springsteen's** romping **Mitch Ryder** medley, a live highlight that finally makes it to vinyl.

Columbia Signs Tommy Tutone



Columbia Records has signed Tommy Tutone, a San Francisco-based artist who is currently in the studio recording his debut album with producer Ed Thacker. Pictured at Columbia's Los Angeles offices are, from left: Terry Nails, band; Terry Powell, director, A&R, west coast, Columbia; Paul Cheslaw, manager; Bruce Lundvall, president, CBS Records division; Jim Keller, band; Tommy Tutone; Mike Dilbeck, VP, A&R, west coast, Columbia; Mickey Shine, band; and Ed Thacker, producer.

FBI Seizes Tapes, Manufacturing Equipment

■ ATLANTA—Benjamin H. Cooke, special agent in charge of the Atlanta office of the FBI, has announced that FBI agents executed federal search warrants at four locations in DeKalb County, Georgia and recovered approximately \$3 million worth of equipment allegedly used to manufacture pirated eight-track tapes. The search warrants were issued in Atlanta, Georgia by a U.S. Magistrate on December 10, 1979.

Agents searched a residence at 439 Raven Springs Court, Stone Mountain, Georgia, where a master duplicator, approximately 250 master recordings, five slaves and other alleged manufacturing equipment were among the items seized.

A search warrant conducted at The Tape Supply Company, 3897 Covington Highway, Decatur, Georgia, resulted in the seizure of thousands of pirated labels

which are affixed to the tape cartridges or disc recordings.

Searches were also conducted at two mini-warehouses located on Austin Drive and Snapfinger Woods Drive in Decatur, where approximately 3500 eight-track tapes and other equipment were recovered.

In addition, agents seized a late-model van believed to be used to transport manufacturing equipment and finished pirated tapes.

These raids were a result of a four-month FBI investigation into alleged manufacturing of pirated tapes in DeKalb County and the distribution of supplies and manufacturing equipment throughout the southeast.

No arrests were made in connection with these searches and the material seized will be turned over to a Federal Grand Jury in Atlanta, Georgia.

Record World Country

WWVA Honored

WHEELING, W. Va. — WWVA Radio, a Columbia Pictures Industries radio station, was honored by Wheeling city officials recognizing its 53rd broadcasting anniversary.

Wheeling Mayor Cuyler Ewing proclaimed the week of December 9-15 "WWVA Recognition Week" for providing "education, news and entertainment to several generations of citizens in Wheeling."

The proclamation also cited the WWVA Jamboree and "its attractions that have appealed to residents throughout our nation and across its borders."

Over 300 persons attended the celebration hosted by J. Ross Felton, vice president of Columbia Pictures Radio, Inc. Those attending included Jo Walker, executive director of the Country Music Association; Fred Keshner, vice president of Columbia Pictures Radio Stations Inc. and Wynn Alby, vice president of Columbia Pictures Radio, Inc.

RCA and Bally Set Parton Promo

NASHVILLE—RCA Records and Bally Manufacturing have teamed up in a cross-merchandising effort on Dolly Parton. The recent introduction of the Dolly Parton pinball machine by Bally provided an opportunity for a cooperative venture to strike at Dolly's broad base of appeal.

Bally provided machines and RCA records and point-of-sale material for radio-tied and in-store giveaways across the country. Record giveaways were set with the stations that culminated with a drawing for the winner of a Dolly pinball machine at a retail outlet. The machine was on display in the store along with the RCA point-of-sale material throughout the course of the promotion.

Diversity Marks Country's Year

(Continued from page 5)

hits. Anne Murray (Capitol) went to the top more than any other single artist, with "I Just Fall In Love Again," "Shadows In The Moonlight" and "Broken Hearted Me," for a total of six weeks at number one. Kenny Rogers (United Artists) also hit number one with three records, "She Believes In Me," "You Decorated My Life" and (closing out the year) "Coward Of The County." Rogers also went to the top with singing partner Dottie West on "All I Ever Need Is You."

John Conlee (MCA), Dolly Parton (RCA), Crystal Gayle (United Artists and Columbia), Eddie Rabbit (Elektra), Charley Pride (RCA), Conway Twitty (MCA), and Waylon Jennings (RCA) each topped the singles chart for three weeks of 1979. Others at number one for at least two weeks include Don Williams (ABC and MCA), Ronnie Milsap (RCA), Mel Tillis (MCA and Elektra), the Bellamy Brothers

(Warner Bros.), the Oak Ridge Boys (MCA), and the Charlie Daniels Band (Epic), who had their biggest single ever with "The Devil Went Down to Georgia."

Many of these same artists went well up the Country Album Chart, but the highest spot remained with one artist for almost 52 weeks. Willie Nelson and Waylon Jennings, who dominated the top of the album chart back and forth in 1978, gave way this year to Kenny Rogers. "Willie And Family Live" (Columbia) and Waylon's "Greatest Hits" (RCA) were number one country albums for three and two weeks respectively, but for the rest of the year the chart began with either "The Gambler" (36 weeks) or "Kenny" (11 weeks), both on United Artists.

With a few exceptions, the year was not one for dramatic breakthroughs by new artists. John Conlee, who hit #1 with "Lady Lay Down" in January, was the only

new artist to go all the way to the top, and his first hit, "Rose Colored Glasses," was released the year before. Several new artists did show up on the charts in 1979, however, with ongoing potential for 1980, such as Rosanne Cash, Joe Sun, John Anderson, Sylvia, Jim Weatherly, Lacy J. Dalton, Dean Dillon, Stephanie Winslow, Carol Chase, Juice Newton, Big Al Downing, Louise Mandrell and R. C. Bannon, and even veteran entertainer George Burns.

If there was a trend that did emerge in 1979, it was the renewed strength shown by veteran artists. Kenny Rogers, who has been recording for 20 years, is now one of the biggest successes in the music industry. Other artists dominating the country charts are also established, and some have made strong comebacks.

Ernest Tubb

Ernest Tubb, one of the real legends in country music, celebrated his 65th birthday with "The Legend And The Legacy," (Cachet), an album on which the Texas Troubadour appears with a list of artists that reads like a who's who in country music. From that LP have come two singles, "Waltz Across Texas" and "Walkin' The Floor Over You."

Johnny Cash also came back
(Continued on page 126)

ATV Music, Milsap Pact



Gerald E. Teifer, vice president and general manager of Nashville's ATV Music Group (ATV Music Corp., BMI/Welbeck Music Corp., ASCAP), and Rob Galbraith of Ronnie Milsap Enterprises, have announced an exclusive co-publishing arrangement, whereby the ATV Music Group will administer, co-publish and exploit the copyrights of the Milsap music publishing companies. In Milsap's studio following the signing of the agreement are (from left) Galbraith, who is also Milsap's co-producer; Teifer; Milsap; and (standing) Don Reeves, Milsap's business manager; and Byron Hill, ATV Music Group.

Capitol/EMI/UA Consolidate Offices

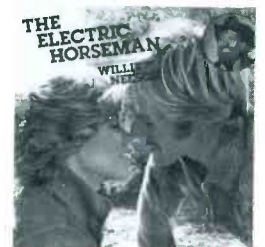
NASHVILLE—As of last week, the Nashville offices of Capitol, EMI, and United Artists Records have been moved into one building. The new address is 29 Music Square East, Nashville, Tenn. 37203. The telephone number is now (615) 244-7770 or (615) 244-9595.

PICKS OF THE WEEK

SINGLE EARL SCRUGGS REVUE, "BLUE MOON OF KENTUCKY" (prod.: Larry Butler) (writer: B. Monroe) (Peer International, BMI) (2:38). Earl and the boys take on a song written by the father of bluegrass, Bill Monroe, and jazz it up slightly with drums without going too far. Soft lead vocals complement the flowing instrumentals. Columbia 1-11176.

SLEEPER SPRINGER BROTHERS, "WHAT'S A NICE GIRL LIKE YOU (DOIN' IN A LOVE LIKE THIS)" (prod.: David Kastle) (writer: K. Walker) (Acuff-Rose, BMI) (3:25). Strong, steady drums and bright sounding guitars back up the smooth and easy harmonies on this tune. The hook, which shows up in the title, is backed by solid production. Elektra 46575.

ALBUM ORIGINAL MOTION PICTURE SOUNDTRACK, "THE ELECTRIC HORSEMAN." From his film debut, Willie Nelson does a couple of familiar tunes, including Gregg Allman's "Midnight Rider," on side one, as well as a couple of new ones like "My Heroes Have Always Been Cowboys." Side two contains instrumental works by David Grusin, taken from the film as well. Columbia JS 36327.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Waylon Jennings — "Ain't Living Long Like This"

Price Mitchell & Rene Sloane — "Mr. & Mrs. Untrue"

Freddy Fender — "My Special Prayer"

Legendary funnyman George Burns is in his 84th year, making his record debut, and with considerable success! First week adds on "I Wish I Was Eighteen Again" reported at KLAC, WJJD, WMZQ, KWMT, KTTS, KLLL, WKKN, WPLO, KGA, WKDA, KRMD, KFDI, KBUC, WPNX, WWVA, KEEN, WGTO, KSOP, WDEN, KHEY, KERE, WIVK, WITL.



George Burns

Pam Rose, with a little help from friend Willie Nelson, debuts on national charts with "It's Not Supposed to Be That Way." Adds showing at KLLL, WYDE, KNEW, KRAK, WESC, KVOO, KRMD, WWVA, WPNX, WPLO, WKKN, KTTS, KYNN, WTMT, WIVK, KSSS, WDEN, WFAI, KFDI, WGTO, KEEN, KSOP. New duo Price Mitchell and Rene Sloane continue to add believers to "Mr. & Mrs. Untrue," new this week at KERE, KVOO, KFDI, WPNX, KYNN, WWNC, WGTO.



Kris Kristofferson

Following in song the premise of the hit movie "10," Bobby Bare goes through "Numbers" at WJQS, KWKH, KLZ, WPNX, KGA, KEEN, KSOP, WFAI, WBAM, KKYY, KYNN, WYDE, KNEW, WIVK, KRAK, KCUB, KIKK, KVOO, KERE, WDEN.

Kris Kristofferson is showing with "Prove It To You One More Time Again" at WPLO, KNEW, WIVK, KTTS, KEEN, KRMD, WFAI.

Super Strong: Razzy Bailey, Johnny Paycheck, Anne Murray, Gene Watson, Larry Gatlin.

Tom T. Hall, now a successful author as well, stays in the hit record groove with "The Old Side of Town" playing at WMC, KFDI, KBUC, WPNX, KMPS, WBAM, KEEN, KKYY, KRAK, WKDA, KNEW, WIRK, KCKC, WSDS, WGTO, WXCL, WUNI, KGA. Going with the "b" side, "Jesus On The Radio," are KSOP, KNIX, KVOO, WNYN, WIVK. Both are being aired at WWVA, WFAI, KSSS, KRMD.

Plucked from his "What Goes Round Comes Round" LP, Waylon Jennings gets instant adds on "Ain't Living Long Like This" at WHOO, KENR, WWNC, KCKC, KCUB, KNEW, WKDA, WMZQ, KTTS, WPLO, WKKN, KWMT, WIL, KXLR, KCKN, WBAM, KMPS, WSLR, WWVA, WSAI, WTOD, WMNI, WJQS, KHEY, KVOO, KSOP, WGTO, KWJJ, WEEP, WFAI, KJJJ, KSSS, KAYO, WITL, WIVK, KNYN, KGA, WTMT.

LEFT FIELDERS

Jeris Ross — "You Win Again"

Hoyt Axton — "Wild Bull Rider"

Springer Brothers — "What's A Nice Girl Like You (Doin' In A Love Like This)"

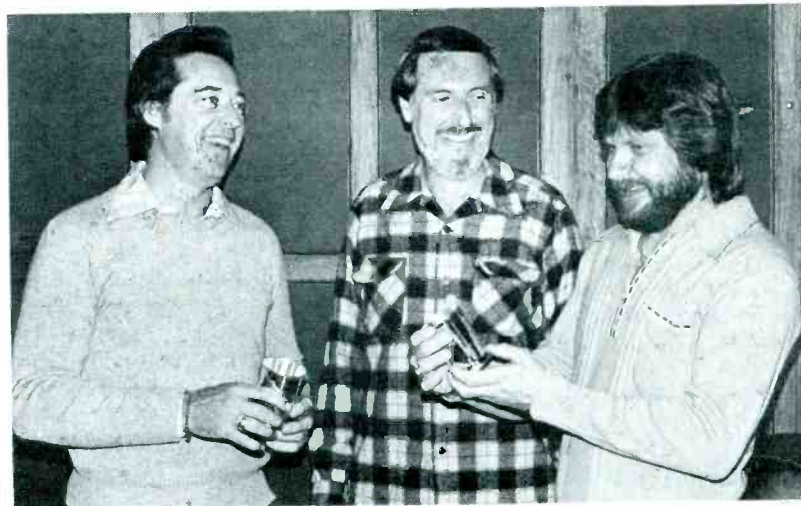
AREA ACTION

Jan Stark — "Any Ol' Cowboy Will Do" (WSDS, KRMD)

Anna Sudderth — "Why Don't You Change My Mind" (KVOO, KSO)

Billy Ed Wheeler — "Ring The Bells of Freedom" (WTMT, KFDI, KRMD)

Bandy Awarded Clement Cup



Columbia artist Moe Bandy (right) and his producer, Ray Baker (left), recently received the "Clement Cup" award from Jack Clement Recording Studio's general manager Jim Williamson in recognition of Moe's recent #1 single, "I Cheated Me Right Out of You." The award was presented on December 13 while Moe was in Nashville working on new tracks at the facility.

Nashville Report

By RED O'DONNELL

■ CBS-TV's "The Dukes of Hazard" episode in which Loretta Lynn makes her dramatic (acting) debut is scheduled Friday, Jan. 11. Loretta, playing herself, gets kidnapped—but as per custom the story has a happy ending.

Have you been wondering about meaning of final line on liner notes to Crystal Gayle's "Miss the Mississippi" Columbia LP? Crystal, in the notes, thanks people who have been mainly responsible for her success, concluding with "To Clara Webb Butcher for not stopping at 7." Crystal was the eighth and last of Clara's children.

The sixth annual Volunteer Jam, hosted by the Charlie Daniels is already a sell-out this year. According to rumbblings on Elliston Place, it should once again be much more than your ordinary show, judging from the artists who have accepted Charlie's invitation to play.

Cachet artist Ronnie Prophet received an Ampex Golden Reel award for his Canadian gold record, "Just For You." So Prophet turned around and presented \$500 donations in his name on behalf of Ampex to the Boys Club of Morristown, Tenn., and to the St. Jude Children's Hospital in Memphis.

Sonny Throckmorton, meanwhile, has been in Los Angeles working on the music for the film version of his hit song, "Middle Age Crazy." The RCA LP that features Willie Nelson, and Danny Davis & the Nashville Brass is slated for release Feb. 1.

Bill Anderson is back in the role of MC of a game show. This one is titled "Funzappin'" and will be taped at various theme parks around the nation. The pilot was produced at the Astrodome in Houston. It is to be sold via syndication and is being produced by Bob Banner, whose credits include production of TVers starring Garry Moore, Dinah Shore and Carol Burnett.

Far as I can determine Barbara Mandrell is the only "Christmas baby" on the scene.

Singer-writer Jim Weatherly is in Nashville to record an album for Elektra under direction of Jim Ed Norman. Norman is also the producer for Anne Murray's recent hits. "My songwriting is doing okay," Weatherly advises, "but I still haven't made it as a singer. And that's what I really want to be—a recording artist." Weatherly, native of Pontotoc, Miss., now lives in Los Angeles where he is studying acting. Add football angle: Weatherly quarterbacked Ole Miss (U. of Mississippi) in 1962-63-64, and during those years the Rebel gridgers played in two Orange Bowl and a Bluebonnet Bowl game.

Columbia artist Marty Robbins has coined a new term to describe Marty Robbins. Recently at a performance in Texas, Robbins told his audience. "Some entertainers consider themselves 'superstars.' Others refer to themselves as 'living legends.' Well, I'm a 'super legend.'" The crowd gave him an ovation. By the way, don't be surprised if Marty doesn't get involved in motion pictures as a performer during 1980. He's been offered a role in a movie where he would be cast as a rock show promoter, and an animated film where he would be the voice of a character called Pecos Bill.

Before signing off for 1979, I want to tell all of you that I hope you have a Merry Christmas and that 1980 is strictly upbeat for you and yours.

Season's Greetings to all who made our 54th Grand Ole Opry Birthday Party the greatest ever.

**And who contributed ideas
that will make next year's even greater still!**



Like the Grand Ole Opry itself, our annual Opry Birthday Celebration and DJ Convention just seems to get better and better. This year, once again, we reached new highs in almost every category...had more fun and got more done, too. So, to all of you who came... thanks, and our sincere best wishes for a happy holiday season!

Never has an Opry Birthday Party been more fun, more productive, or more constructive.

With disk jockeys from 32 states and five foreign countries, our DJ contingent showed a whopping 30 per cent increase over 1978. And attendance from other areas of the music industry was up, too... musicians,

songwriters, recording and publishing execs... promoters, agents, and managers... music shop and club owners, etc., etc.

We had ourselves a time!

We had entertainment by Roy Acuff, Ronnie Milsap, Barbara Mandrell, Larry Gatlin, Jim Ed Brown with Helen Cornelius, Dottie West, Don Williams, Bill Monroe, Porter Wagoner, Ernest Tubb, Grandpa Jones, and countless other Opry performers. The Opry's Hank Show was selected to the Country Music Hall of Fame. Dottie West won a share of the CMA Vocal Duo of the Year, with Kenny Rodgers. Barbara Mandrell was Female Vocalist of the Year.

Virtually all who attended agreed they were entertained royally. Record label parties were super, with star-studded shows featuring Janie Fricke, Chet Atkins, Kenny Rodgers, Crystal Gayle, Johnny Cash, Danny Davis and the Nashville Brass, Charlie Daniels, Lynn Anderson, The Oaks, Conway Twitty, Charlie Rich and many more. The Opryland Hotel made a terrific headquarters for our activities. What's more... because we asked for your feedback and got it... next year's birthday party will be bigger and better.

Just one more thing. You contributed generously to the Opry Trust Fund which, since 1965, has provided over \$650,000 in financial assistance to country musicians and their families in times of need and emergency. Recipients do not have to be members of the Opry, and this fund exemplifies how we in the entire Country Music Industry help each other when problems arise.

Thanks for coming to our party, and for supporting the Opry and the Opry Trust Fund. With your help, we made it to 54... and we just love growing older!

Thanks. And Happy Holidays!

WSM Grand Ole Opry®

An entertainment property of The National Life and Accident Insurance Company

Country Single Picks

COUNTRY SONG OF THE WEEK

HOYT AXTON—Jeremiah 1003

WILD BULL RIDER (prod.: Hoyt Axton & Mellone) (writer: H. Axton)
(Lady Jane, BMI) (3:27)

Accompanied by a honky tonk piano, Axton sings a story of the rodeo life. A good-time mood prevails with the artist's easy-going style. "Torpedo" on the flip side is also appealing.

JOHNNY DUNCAN—Columbia 1-11185

PLAY ANOTHER SLOW SONG (prod.: Billy Sherrill) (writers: K. Kane/R. Kane)
(Cross Keys, ASCAP) (3:28)

As the title indicates, Duncan's latest single is a mellow, easy-moving tune. Following two lines of the chorus, Duncan includes a recitation for dramatic effect on this MOR-flavored song.

SHEILA ANDREWS—Ovation 1138

WHAT I HAD WITH YOU (prod.: Brien Fisher) (writers: C. Putman/S.
Throckmorton) (Tree, BMI) (3:07)

Andrews does a quiet, easy tune here with a sound that's almost haunting. A piano leads the instrumentals with a steel guitar sliding in behind. Joe Sun helps out with chorus and recitation for the final verse.

JACK GREENE—Frontline 704

YOURS FOR THE TAKING (prod.: Jack Gilmer) (writers: R. Lane/D. Morrison)
(Tree/House of Gold, BMI) (3:18)

Greene sings strong and clear on this ballad with a touch of the blues. Keyboards and a slippery steel back up the lyric lines.

BILL WENCE—Rustic 1005

BREAK AWAY (prod.: Jim Foster & Bill Wence) (writer: B. Wence) (Cristy
Lane/Iron Skillet, ASCAP) (3:32)

The artist starts off slow and easy and gently breaks into the chorus hook here, keeping the sound smooth and quiet. Background vocalists lend added support on the chorus.

ATLAS COWBOY RHYTHM BAND—Award 1040

HOUSTON IS A HONKY TONK TOWN (prod.: Biff Collie) (writers: R. Redd/
M. Torok) (Parjo/Cedarwood, BMI) (2:39)

There's a little namedropping throughout this barroom tune, but the band does after all include Ernest Tubb, Charlie Louvin and Charlie Walker, to name a few. The sound is loose with plenty of background noise for atmosphere.

On the Beach



Following his recent Long Beach Arena performance in his west coast tour, RCA's Waylon Jennings accepted congratulations and a California welcoming committee in his dressing room. Pictured from left: Ron Christian, MD, KBBQ; Waylon; Cathy Hahn, MD, KLAC; Jim Carson, DJ, FM-100; Vicki Leben, local promotion manager, RCA, Los Angeles; Carson Schreiber, western regional promotion manager, RCA, Nashville; Curt Swedlow, salesman, RCA, L.A.

Diversity Marks Country's Year

(Continued from page 123)

strong in 1979 with "(Ghost) Riders In The Sky" off of an album celebrating his 25 years in the music business, "Silver" (Columbia). Hoyt Axton, Brenda Lee, Buck Owens, Jeanne Pruett, Ray Price, Hank Thompson, Kitty Wells, and the catalogue of Jim Reeves reappeared on the charts.

It was also a year of duos. Hitting the top were Kenny Rogers and Dottie West with "All I Ever Need Is You" on United Artists, the Bellamy Brothers with "If I Said You Had A Beautiful Body Would You Hold It Against Me" on Warner Bros., and Moe Bandy and Joe Stampley with "Just Good Ol' Boys" on Columbia. Others coming on strong were George Jones and a host of "very special friends" (including Waylon Jennings, Willie Nelson, Linda Ronstadt, Emmylou Harris, Johnny Paycheck, Tammy Wynette, and even Elvis Costello), Rosanne Cash and Bobby Bare, Buck Owens and Emmylou Harris, Jim Ed Brown and Helen Cornelius, Waylon Jennings and Johnny Cash, Willie Nelson and Leon Russell, R. C. Bannon and Louise Mandrell, Johnny Rodriguez and Charly McClain, the Kendalls, Jacky Ward and Reba McEntire, and of course Conway Twitty and Loretta Lynn. It is also worth noting that Willie Nelson and Waylon Jennings did not release any records together in 1979.

While 1978 saw major expansions of the country divisions of record labels, 1979 was a year in which country operations felt some of the much publicized slowdown in record sales, but not to the extent that other areas of music did. Country records have managed to hold their own, and in some cases increase in sales, in comparison. Several labels in fact moved into country music in '79, notably Casablanca and Cachet. Others already established in the field moved to strengthen their positions.

CBS Records continued with Willie Nelson leading the way and added some more major country artists to its roster with the signings of Crystal Gayle, Larry Gatlin, Johnny Rodriguez and Ronnie McDowell. In addition, CBS brought in new artists

MCA Country LPs Set

■ NASHVILLE—MCA Records has scheduled five albums for the country market in January, 1980. Included in the release schedule are "Even Better" by Brenda Lee, "My Music" by Roy Clark, "Forever Young" by George Hamilton IV, "M-M-Mel Live" by Mel Tillis, and "Nashville Mirrors" by Bill Anderson.

with Rosanne Cash and Lacy J. Dalton. Starlite Records, under the direction of Huey Meaux, was also formed as a new CBS associated label in 1979.

RCA continued with the strength of established artists, as well as newer artists on the label in 1979, including Razy Bailey, Zella Lehr, Steve Wariner, Mary K. Miller, Cliff Cochran, and RCA's newest artist, Dean Dillon.

MCA Records in Nashville grew considerably with the purchase of ABC Records in March. MCA president Bob Siner appointed former ABC/Nashville chief Jim Foglesong as president of the MCA/Nashville division, and Foglesong brought his previous staff to the label, with Erv Woolsey as director of promotion, Ron Chancey as vice president of A&R, and Jerry Bailey as publicity director. MCA marketing veteran Chic Doherty was retained as marketing vice president. The most recent country artist to be signed to the label is Brenda Lee, joining MCA's considerable roster of established artists.

Capitol Records moved its country operations back to Nashville from Hollywood in 1979, and has just moved into a newly renovated building purchased by Kenny Rogers earlier in the year. Anne Murray remains one of the label's most consistent hitmakers.

United Artists Records, also recently moved into the same building as Capitol, remains strong, with Kenny Rogers easily its hottest artist. Newly signed to the label in '79 was Cristy Lane.

Elektra/Asylum Records probably signed more new Nashville talent in 1979 than any other label, and brought in some established artists as well. The newer ones include Jim Weatherly, Diana, Rock Killough, Troy Seals, Susie Allanson, Sterling Whipple, Bobby Braddock and Dennis William Wilson. Also new with the label this year are Mel Tillis, Hank Williams Jr., Jerry Lee Lewis, Tommy Overstreet and Roy Head.

Warner Bros. Records signed Gail Davies to the label, with a new album to be released in early 1980.

The Statler Brothers led the way for Phonogram/Mercury's country roster. Jacky Ward, Reba McEntire, Johnny Russell and Sonny Throckmorton also showed progress in 1979, as well as the label's newest artist, George Burns.

Ovation Records, with the Kendalls and Joe Sun leading the way, and Republic Records, with Randy Barlow and David Rogers, lead the independent labels in country music, along with Cachet and its releases by Ernest Tubb and Johnny Cash.

Record World Country Albums



DECEMBER 29, 1979

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

DEC. 29	DEC. 22				WKS. ON CHART
1	1	KENNY			
		KENNY ROGERS			14
		United Artists LWAK 979			
		(11th Week)			
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H			55
3	3	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS/ RCA AFL1 3451			3
4	4	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			35
5	8	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			102
6	6	MISS THE MISSISSIPPI CRYSTAL GAYLE/Columbia JC 36203			14
7	5	WHAT COMES AROUND GOES AROUND WAYLON JENNINGS/RCA AHL1 3493			7
8	7	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188			7
9	9	I'LL ALWAYS LOVE YOU ANNE MURRAY/Capitol SOO 12012			9
10	10	PRETTY PAPER WILLIE NELSON/Columbia JC 36189			6
11	11	STRAIGHT AHEAD LARRY GATLIN/Columbia JC 36250			12
12	14	BEST OF EDDIE RABBITT /Elektra 6E 235			8
13	13	CHRISTMAS CARD STATLER BROS./Mercury SRM 1 5012			11
14	16	STARDUST WILLIE NELSON/Columbia KC 35305			86
15	12	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			9
16	17	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751			34
17	18	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			98
18	20	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037			204
19	19	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H			38
20	15	PORTRAIT DON WILLIAMS/MCA 3192			7
21	24	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326			57
22	22	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096			32
23	21	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			39
24	25	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064			28
25	26	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849			46
26	30	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H			79
27	32	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993			116
28	28	BEST OF BARBARA MANDRELL /MCA AY 1119			47
29	23	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 6E 237			7
30	34	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318			34
31	29	JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202			12
32	27	LARRY GATLIN'S GREATEST HITS /Monument MG 7628			59
33	37	FAMILY TRADITION HANK WILLIAMS, JR./Elektra/Curb 6E 194			32
34	41	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016			37
35	36	HEART OF THE MATTER THE KENDALLS/Ovation OV 1746			3
36	40	JUST FOR THE RECORD BARBARA MANDRELL/MCA 3165			16



WKS. ON CHART

37	38	MOODS BARBARA MANDRELL/MCA AY 1088			63
38	46	FOREVER JOHN CONLEE/MCA 3174			15
39	33	MY VERY SPECIAL GUESTS GEORGE JONES/Epic JE 35544			7
40	31	EVERYBODY'S GOT A FAMILY JOHNNY PAYCHECK/Epic JE 36200			4
41	35	3/4 LONELY T. G. SHEPPARD/Warner/Curb BSK 3353			21
42	51	LOVELINE EDDIE RABBITT/Elektra 6E 181			31
43	42	TEAR ME APART TANYA TUCKER/MCA 5106			6
44	44	COMPASS POINT DAVID ALLAN COE/Columbia JC 36277			4
45	61	JUST MARGO MARGO SMITH/Warner Bros. BSK 3388			3
46	48	SPECIAL DELIVERY DOTTIE WEST/United Artists LA 1000			3
47	56	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3001			22
48	54	ONE OF A KIND MOE BANDY/Columbia JC 36228			7
49	47	THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN & CONWAY TWITTY/MCA 3164			22
50	52	ME AND PEPPER MEL TILLIS/Elektra 6E 236			7
51	50	VOLCANO JIMMY BUFFETT/MCA 5102			16
52	60	A BELIEVER SINGS THE TRUTH JOHNNY CASH/Cachet CL 3 9001			3
53	43	DIAMOND DUET CONWAY TWITTY & LORETTA LYNN/ MCA 3190			7

CHARTMAKER OF THE WEEK

54 — **TOO OLD TO CHANGE**

JERRY JEFF WALKER

Elektra 6E 239



55	45	STRAIGHT FROM TEXAS JOHNNY DUNCAN/Columbia JC JC 36260			3
56	58	JERRY CLOWER'S GREATEST HITS /MCA 3092			15
57	39	IMAGES RONNIE MILSAP/RCA AHL1 3346			29
58	67	EXPRESSIONS DON WILLIAMS/MCA AY 1069			68
59	53	NOBODY BUT YOU CHARLIE RICH/United Artists LT 998			3
60	49	SHOULD I COME HOME GENE WATSON/Capitol ST 11947			12
61	70	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105			59
62	57	MICKEY GILLEY /Epic JE 36201			3
63	71	RIGHT OR WRONG ROSANNE CASH/Columbia JC 36155			14
64	59	JUST FOR YOU DONNA FARGO/Warner Bros. BSK 3377			8
65	63	OUR MEMORIES OF ELVIS, VOL. II ELVIS PRESLEY/RCA AQL1 3448			20
66	—	THE BILLIE JO SINGLES ALBUM BILLIE JO SPEARS/ United Artists LT 983			1
67	65	BANDED TOGETHER VARIOUS ARTISTS/Epic JE 36177			9
68	62	GOLDEN TEARS/STAY WITH ME DAVE & SUGAR/RCA AHL1 3360			17
69	64	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA AHL1 3441			20
70	69	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000			23
71	68	SHOT THROUGH THE HEART JENNIFER WARNES/Arista AB 4217			18
72	73	HIGHWAYMAN GLEN CAMPBELL/Capitol SOO 12008			9
73	66	DON'T LET ME CROSS OVER JIM REEVES/RCA AHL1 3454			14
74	72	SIMPLE LITTLE WORDS CRISTY LANE/United Artists LA 978 H			4
75	75	OL' T'S IN TOWN TOM T. HALL/RCA AHL1 3495			6

THE OAK RIDGE BOYS



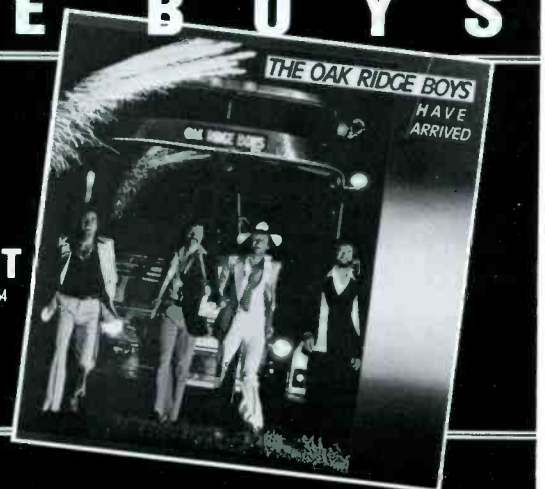
"HAVE ARRIVED"

MCA-1135

CONTAINS THEIR NEW HIT SINGLE
LEAVIN' LOUISIANA IN THE BROAD DAYLIGHT

MCA-41154

PRODUCED BY RON CHANCEY



© MCA RECORDS © 1979 MCA Records, Inc.



Record World Country Singles

DECEMBER 29, 1979

TITLE, ARTIST, Label, Number

DEC. 29	DEC. 22		WKS. ON CHART
1	4	COWARD OF THE COUNTY KENNY ROGERS United Artists 1327	7
2	1	MISSIN' YOU CHARLEY PRIDE/RCA 11751	9
3	3	POUR ME ANOTHER TEQUILA EDDIE RABBITT/Elektra 46558	9
4	9	HELP ME MAKE IT THROUGH THE NIGHT WILLIE NELSON/ Columbia 1 11126	8
5	2	HAPPY BIRTHDAY DARLING CONWAY TWITTY/MCA 41135	10
6	7	TELL ME WHAT IT'S LIKE BRENDA LEE/MCA 41130	11
7	12	OH, HOW I MISS YOU TONIGHT JIM REEVES/RCA 11737	9
8	8	NOTHING AS ORIGINAL AS YOU STATLER BROTHERS/ Mercury 57007	10
9	14	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL CONWAY TWITTY & LORETTA LYNN/MCA 41141	8
10	16	HOLDING THE BAG MOE & JOE/Columbia 1 11147	7
11	11	I HATE THE WAY I LOVE IT JOHNNY RODRIGUEZ & CHARLY McCLAIN/Epic 9 50791	11
12	15	YOU PICK ME UP (AND PUT ME DOWN) DOTTIE WEST/ United Artists 1324	11
13	20	YOU'D MAKE AN ANGEL WANT TO CHEAT THE KENDALLS/ Ovation 1136	7
14	17	YOUR LYING BLUE EYES JOHN ANDERSON/Warner Bros. 49089	10
15	18	SHARING KENNY DALE/Capitol 4788	9
16	22	LEAVING LOUISIANA IN THE BROAD DAYLIGHT OAK RIDGE BOYS/MCA 41154	5
17	21	LAY BACK IN THE ARMS OF SOMEONE RANDY BARLOW/ Republic 049	9
18	5	I'VE GOT A PICTURE OF US IN MY MIND LORETTA LYNN/ MCA 41129	12
19	23	I WISH I WAS CRAZY AGAIN JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	7
20	24	RAINY DAYS AND STORMY NIGHTS BILLIE JO SPEARS/ United Artists 1326	8
21	26	BLUE HEARTACHE GAIL DAVIES/Warner Bros. 49108	7
22	25	I DON'T WANT TO LOSE YOU CON HUNLEY/Warner Bros. 49090	9
23	27	A LITTLE GETTING USED TO MICKEY GILLEY/Epic 9 50801	7
24	28	I'LL BE COMING BACK FOR MORE T. G. SHEPPARD/ Warner/Curb 49110	5
25	29	TILL I STOP SHAKING BILLY "CRASH" CRADDOCK/Capitol 4792	8
26	30	BUT LOVE ME JANIE FRICKE/Columbia 1 11139	8
27	31	LOVE ME OVER AGAIN DON WILLIAMS/MCA 41155	4
28	33	YOU'RE GONNA LOVE YOURSELF IN THE MORNING CHARLIE RICH/United Artists 1325	6
29	37	YOUR OLD COLD SHOULDER CRYSTAL GAYLE/United Artists 1329	4
30	34	BACK TO BACK JEANNE PRUETT/IBC 0005	6
31	35	WHAT'LL I TELL VIRGINIA JOHNNY RODRIGUEZ/Epic 9 50808	6
32	36	SUGAR FOOT RAG JERRY REED/RCA 11764	5
33	6	MY WORLD BEGINS AND ENDS WITH YOU DAVE & SUGAR/ RCA 11749	11
34	43	BABY, YOU'RE SOMETHING JOHN CONLEE/MCA 41163	3
35	42	YEARS BARBARA MANDRELL/MCA 41162	3
36	41	THE SHUFFLE SONG MARGO SMITH/Warner Bros. 49109	4
37	40	THIS MUST BE MY SHIP CAROL CHASE/Casablanca West 4501	7
38	10	I CHEATED ME RIGHT OUT OF YOU MOE BANDY/ Columbia 1 11090	13
39	53	COME TO MY LOVE CRISTY LANE/United Artists 1328	3
40	45	IF I EVER HAD TO SAY GOODBYE TO YOU EDDY ARNOLD/ RCA 11752	7
41	47	GO FOR THE NIGHT FREDDY WELLER/Columbia 1 11149	6
42	44	FADIN' RENEGADE TOMMY OVERSTREET/Elektra 46564	7
43	49	MISTY MORNING RAIN RAY PRICE/Monument 290	6
44	13	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR./ Elektra/Curb 46535	13
45	19	BROKEN HEARTED ME ANNE MURRAY/Capitol 4773	14
46	66	I CAN'T GET ENOUGH OF YOU RAZZY BAILEY/RCA 11885	2



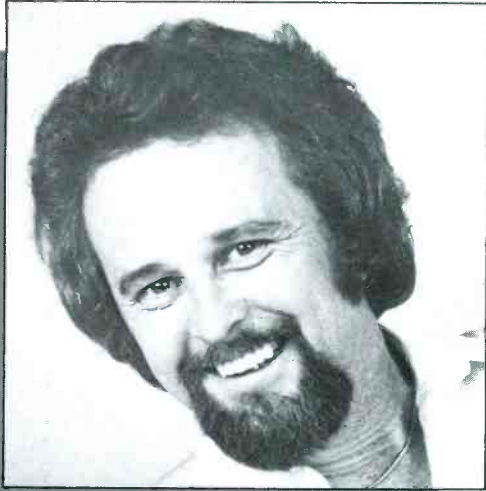
47	73	DRINKIN' AND DRIVIN' JOHNNY PAYCHECK/Epic 9 50818	2
48	48	WE LOVE EACH OTHER R. C. BANNON & LOUISE MANDRELL/ Epic 9 50789	7
49	60	LET JESSE ROB THE TRAIN BUCK OWENS/Warner Bros. 49118	3
50	54	OUT OF YOUR MIND JOE SUN/Ovation 1137	4
51	58	CHAIN GANG OF LOVE ROY CLARK/MCA 41153	3
52	56	I MUST BE CRAZY SUSIE ALLANSON/Elektra/Curb 46565	5
53	63	YOU'RE AMAZING DAVID ROGERS/Republic 048	3
54	61	MORE THAN A BEDROOM THING BILL ANDERSON/MCA 41150	4
55	32	ALWAYS ON MY MIND JOHN WESLEY RYLES/MCA 41124	12
56	69	I LOVE THAT WOMAN LEON EVERETTE/Orlando 105	4
57	64	JUST WHAT THE DOCTOR ORDERED BECKY HOBBS/ Mercury 57010	4
58	38	SMOOTH SAILIN' JIM WEATHERLY/Elektra 56547	9

CHARTMAKER OF THE WEEK

59	—	DAYDREAM BELIEVER ANNE MURRAY Capitol 4813	1
60	76	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE/ A&M 2199	2
61	62	YOU'RE ONLY LONELY J. D. SOUTHER/Columbia 1 11079	5
62	—	NOTHING SURE LOOKED GOOD ON YOU GENE WATSON/ Capitol 4814	1
63	65	SWEET MOTHER TEXAS EDDY RAVEN/Dimension 003	4
64	72	LOVE HAS TAKEN ITS TIME ZELLA LEHR/RCA 11754	3
65	67	YOU'VE STILL GOT ME JERRY WALLACE/Door Knob 9 116	5
66	79	I'M INTO THE BOTTLE DEAN DILLON/RCA 11881	3
67	—	THE MIDNIGHT CHOIR LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 1 11169	1
68	71	YOU MAKE IT SO EASY BOBBY G. RICE/Sunset 102	5
69	—	NEVER SEEN A MOUNTAIN SO HIGH RONNIE McDOWELL/ Epic 9 50753	1
70	74	A MESSAGE TO KHOMEINI ROGER HALLMARK & THE THRESHER BROTHERS/Vulcan 10004 (NSD)	2
71	39	WHEN I'M GONE DOTTSY/RCA 11743	8
72	57	COME WITH ME WAYLON JENNINGS/RCA 11723	15
73	46	PREACHER BERRY DONNA FARGO/Warner Bros. 49093	7
74	68	IT STARTED WITH A SMILE HELEN CORNELIUS/RCA 11753	6
75	55	AIN'T NO WAY TO MAKE A BAD LOVE GROW JOHNNY RUSSELL/Mercury 57008	7
76	—	I'D DO ANYTHING FOR YOU JACKY WARD/Mercury 57013	1
77	78	IT TAKES ONE TO KNOW ONE BOBBY HOOD/Chute 0009	4
78	59	FORGET ME NOT STEVE WARINER/RCA 11658	8
79	—	THE OLD SIDE OF TOWN/JESUS ON THE RADIO TOM T. HALL/RCA 11888	1
80	80	SOMETIMES LOVE MUNDO EARWOOD/GMC 108	5
81	50	A RUSTY OLD HALO HOYT AXTON/Jeremiah 1001	13
82	52	UNTIL TONIGHT JUICE NEWTON/Capitol 4793	8
83	—	I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS/Mercury 57011	1
84	—	NUMBERS BOBBY BARE/Columbia 1 11170	1
85	77	YOU SHOW ME YOUR HEART (AND I'LL SHOW YOU MINE) TOM T. HALL/RCA 11713	14
86	89	LET'S GO THROUGH THE MOTIONS THE CATES/Ovation 1134	2
87	81	HONKY TONKIN' RONNIE SESSIONS/MCA 41142	5
88	—	HOLD ON TIGHT PORTER WAGONER/RCA 11771	1
89	—	IT'S NOT SUPPOSED TO BE THAT WAY PAM ROSE/Epic 9 50819	1
90	90	I'M JUST YOUR YESTERDAY DANDY/Warner/Curb 49111	3
91	—	(I STILL LONG TO HOLD YOU) NOW AND THEN REBA McENTIRE/Mercury 57014	1
92	92	PALIMONY LEON RAUSCH/Derrick 128	2
93	98	SILENCE ON THE LINE HENSON CARGILL/Copper Mountain 201	2
94	94	NEVER GONNA BE A COUNTRY STAR KENNY SERRATT/ MDJ 1001	2
95	96	LILY DAN RILEY/Armada 103	2
96	51	BLIND IN LOVE MEL TILLIS/Elektra 46536	14
97	70	MY PRAYER GLEN CAMPBELL/Capitol 4799	6
98	75	CRAZY BLUE EYES LACY J. DALTON/Columbia 1 11107	13
99	82	YOU'RE THE PART OF ME JIM ED BROWN/RCA 11742	10
100	97	MAKE BELIEVE IT'S YOUR FIRST TIME BOBBY VINTON/ Tapestry 002	3



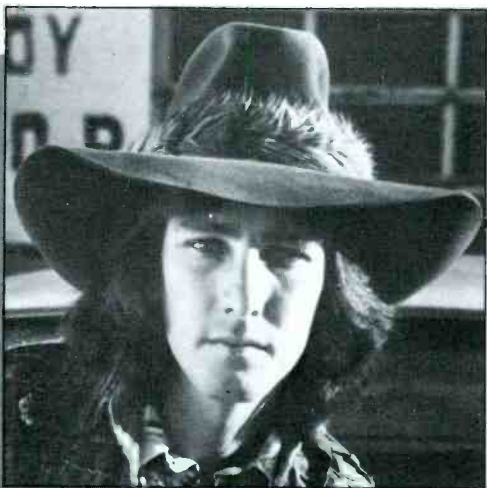
BRIGHT STARS RISING



**RAZZY
BAILEY**
"I Can't Get Enough
of You" PB-11885
RW ★ 46 BB ★ 66
CB ★ 46



**ZELLA
LEHR**
"Love Has Taken
It's Time" PB-11754
RW ★ 64 BB ★ 74
CB ★ 75



**DEAN
DILLON**
"I'm Into The
Bottle" PB-11881
RW ★ 66 BB ★ 77
CB ★ 73



*All my thanks to Casablanca, everyone in the industry
and God for making this a wonderful year.
Love, Donna*

